

PERINTIS-PERINTIS SENI LUKIS MALAYSIA
PIONEERS OF MALAYSIAN ART



Perdana Menteri, Datuk Seri Dr. Mahathir Mohamad bersama potret Almarhum Tunku Abdul Rahman Al-Haj yang dilukis oleh Dato' Mohd. Hoesein Enas

Prime Minister, Datuk Seri Dr. Mahathir Mohamad poses below the late YTM Tunku Abdul Rahman Al-Haj's portrait painted by Dato' Mohd. Hoesein Enas

Didedikasikan kepada Almarhum YTM Tunku Abdul Rahman Putra Al-Haj
Dedicated to the late YTM Tunku Abdul Rahman Putra Al-Haj



Almarhum Tunku Abdul Rahman Putra Al-Haj di majlis perasmian pameran seni APS di British Council, Kuala Lumpur, 1964.

The late YTM Tunku Abdul Rahman Putra Al-Haj at the opening of APS art exhibition at the British Council, Kuala Lumpur 1964.



Mohd. Hoesein Enas sedang melukis potret Tunku di Savoy Hotel, London, 1960
Mohd. Hoesein Enas painting Tunku's portrait at Savoy Hotel, London, 1960

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Dr Tan Chee Khuan

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PIONEERS OF MALAYSIAN ART

Teks Bahasa Melayu oleh Tan Chien Li
Bahasa Melayu Text by Tan Chien Li

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The Art Gallery
7 Jalan Gottlieb, 10350 Pulau Pinang
Tel : 04-368219
7 Gottlieb Road, 10350 Penang
Tel : 04-368219

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KATA PENGANTAR

Sebagai seorang yang telah sekian lama menceburkan diri dalam bidang pendidikan, saya berasa amat sukacita untuk menulis kata pengantar di dalam buku ini yang bertujuan untuk meningkatkan lagi pelajaran dan pendidikan kesenian di Malaysia. Minat saya dalam bidang kebudayaan memang tidak dapat dinafikan terutamanya dalam bidang seni halus. Semasa tempoh perkhidmatan saya sebagai Naib-Canselor Universiti Sains Malaysia dari tahun 1976 sehingga tahun 1982, saya telah berpeluang untuk menubuhkan sebuah muzium dan galeri lukisan dengan jayanya di universiti tersebut.

Saya difahamkan bahawa buku ini berasaskan katalog yang telah dikeluarkan oleh Dr. Tan Chee Khuan, khususnya untuk pameran 'Pelukis-Pelukis Perintis Malaysia' yang telah diadakan bersempena dengan majlis Hari Jadi saya pada bulan Julai, 1992. Lukisan-lukisan yang telah dipamerkan ketika itu sangat indah dan menarik sekali, dan saya difahamkan bahawa buku ini akan mengandungi lebih banyak lukisan lagi yang mempunyai kepentingan sejarah.

Buku ini memberi penghormatan dan penghargaan kepada 12 orang pelukis Malaysia yang boleh dikatakan perintis dalam bidang lukisan di Malaysia. Sebagai seorang yang berasal dari Pulau Pinang, saya sangat berbangga dan sukacita untuk mengetahui bahawa daripada 12 orang pelukis tersebut, 9 orang berasal atau bermastautin di Pulau Pinang. Ini jelas menunjukkan bahawa Pulau Pinang sudah terkenal sebagai sebuah Pusat Kesenian yang terawal dan terulung di Malaysia.

Saya mengucapkan tahniah dan syabas kepada Dr. Tan kerana usahanya yang cemerlang bagi menerbitkan buku ini dan saya berharap beliau akan terus berusaha dengan gigihnya untuk mengeluarkan banyak buku lagi pada masa hadapan. Saya ucapkan selamat maju jaya.

FOREWORD

As an educationist at heart, I am pleased to write a foreword for this book which serves to promote art education in Malaysia. I have always been interested in culture especially the fine arts. During my tenure as the Vice-Chancellor of Universiti Sains Malaysia from 1976 to 1982, I had the happy privilege of setting up the USM museum and art gallery.

I understand that this book is based on the catalogue that Dr. Tan Chee Khuan produced for the 'Pioneer Artists of Malaysia' exhibition which was held in conjunction with my birthday celebration in July 1992. I enjoyed the paintings very much and I am glad to know that this book will include many more paintings of historical interest.

This book pays tribute to 12 Malaysian artists who pioneered the art tradition in Malaysia. Being a Penangite, I am pleased to note that out of the 12 artists, 9 originated or had settled in Penang, which reflects the prominence of Penang as the earliest and leading art centre in Malaysia.

I congratulate Dr. Tan for this splendid effort in producing this book and I look forward to see more of his publications in future. I wish him every success.

Hamdan Sahir
**(TUN DATO' SERI (DR.) HAJI HAMDAN
BIN SHEIKH TAHIR)
YANG DI-PERTUA NEGERI,
PULAU PINANG.**

Penerbitan-penerbitan lain oleh Dr Tan Chee Khuan (diterbitkan oleh The Art Gallery, Pulau Pinang kecuali jika dinyatakan sebaliknya)

Other books by Dr Tan Chee Khuan (published by The Art Gallery, Penang unless stated otherwise)

Emergencies and First Aid, 1985. Published by Penang Medical Practitioners' Society (Penyunting/Editor)

Stress and Mental Health in Society, 2nd Edition 1986. Published by Heinemann Asia Ltd, Singapore

The Book of the Orang-Utan, 1990

Paintings and Calligraphy by He Jidu, 1990

The Art of Tan Changrong, 1991

Penang Artists — 1920's to 1990's, 2nd Edition, 1992

Tan Choon Ghee Retrospective, 1992

Pioneer Artists of Malaysia, 1992

Tan Peng Hooi — Oil Paintings, 1993



مَنْتَرِي كِبُو دَا بَا نْ كَسْنِيَان دَان قَالِيُو شَرِه مَلِيْسِيَا

**MENTERI KEBUDAYAAN, KESENIAN DAN PELANCONGAN
MALAYSIA**

MESEJ

Saya ingin mengambil kesempatan ini untuk mengucapkan syabas dan tahniah kepada Dr Tan Chee Khuan di atas usahanya menerbitkan buku 'Perintis-Perintis Seni Lukis Malaysia' ini.

Inisiatif yang diambil oleh Dr Tan untuk menerbitkan buku ini bukan sahaja akan memupuk minat para pencinta seni tetapi juga menyediakan bahan-bahan rujukan untuk pelajar-pelajar di sekolah menengah dan institusi pengajian tinggi. Di samping itu, buku ini juga akan menyemai kesedaran dan minat demi perkembangan tradisi seni lukis tanahair kita.

Akhir kata, saya ingin mengucapkan selamat maju jaya kepada Dr Tan dan The Art Gallery dalam segala ikhtiar mereka.

Sekian.

DATO SABBARUDDIN CHIK
MENTERI KEBUDAYAAN, KESENIAN DAN
PELANCONGAN
MALAYSIA

MESSAGE

I would like to take this opportunity to congratulate Dr Tan Chee Khuan for his effort to produce this publication 'Pioneers of Malaysian Art'

The initiative taken by Dr Tan to produce this publication will not only create interest among art lovers but also provide reference materials for art students in the secondary schools and institutions of higher learning. In addition, a book of this nature will certainly serve as a means of creating awareness and interests for the development of the art tradition in the country.

May I wish Dr Tan and The Art Gallery all the best in their future endeavours.

Thank you.

DATO SABBARUDDIN CHIK
MINISTER OF CULTURE, ARTS AND TOURISM
MALAYSIA



YTM TUNKU ABDUL RAHMAN

Cat Minyak oleh Dato' Mohd Hoesein Enas.
Oil on Canvas by Dato' Mohd Hoesein Enas



KEMENTERIAN PENDIDIKAN MALAYSIA

MESEJ

Saya berasa sangat gembira kerana dapat dihubungkan dengan penerbitan buku 'Perintis-Perintis Seni Lukis Malaysia' ini. Buku ini merupakan contoh yang baik tentang sumbangan yang dapat diberi oleh individu-individu ataupun syarikat-syarikat untuk menambahkan koleksi buku keputakaan negara. Masih terdapat kekurangan bahan bacaan yang baik tentang seni Malaysia dan saya rasa Dr. Tan patut diberi ucapan tahniah kerana berjaya memenuhi kekosongan ini.

Buku ini juga sejajar dengan dasar Kementerian Pendidikan untuk menggalakkan pelajar-pelajar kita supaya lebih meminati kesenian dan kebudayaan tanahair. Bahan-bahan yang dipersembahkan dalam buku ini sesuai untuk penggunaan para pelajar sekolah menengah terutamanya mereka yang akan mengambil Sijil Pelajaran Malaysia (S.P.M.) dan perlu mengkaji sejarah seni Malaysia. Buku ini juga sangat berguna kepada mereka yang sedang menuntut di kolej-kolej seni serta institusi-institusi pendidikan tinggi yang lain dan ingin mengetahui secara lebih mendalam tentang pelukis-pelukis perintis kita yang telah memberi sumbangan besar kepada perkembangan tradisi seni di Malaysia.

Sekian. Terima kasih.

(DATUK AMAR DR. SULAIMAN HAJI DAUD)
MENTERI PENDIDIKAN MALAYSIA

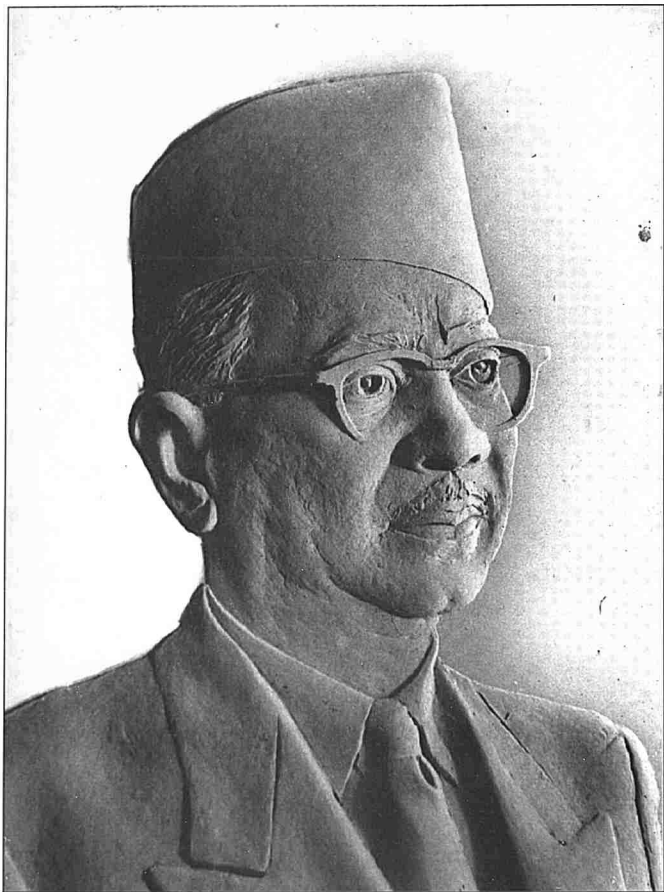
MESSAGE

I am very pleased to be associated with the publication of this book, 'Pioneers of Malaysian Art'. It is a fine example of the contribution that can be offered by private individuals or companies to increase the collection of books on national literature. There is a dearth of reading materials on Malaysian art and Dr. Tan should be congratulated for filling in the void.

This book is also in line with the Ministry of Education's policy of encouraging our students to be more interested in the art and culture of our country. The materials presented in the book are suitable for the use of secondary school students, especially those students taking the Sijil Pelajaran Malaysia (S.P.M.) who need to study Malaysian art history. It is also useful for students studying in the colleges of art and other institutions of higher learning who would like to know more about the pioneer artists who had rendered great contributions in the building of the art tradition in Malaysia.

Thank you.

(DATUK AMAR DR. SULAIMAN HAJI DAUD)
MINISTER OF EDUCATION MALAYSIA



BAPA TANAH AIR KITA
FATHER OF OUR NATION

*Arca Kapur Paris. Oleh Lee Cheng Yang
Plaster of Paris by Lee Cheng Yang*



MESEJ PENAJA

Syarikat-syarikat Shell di Malaysia berasa amat bangga kerana dapat menaja buku yang cemerlang ini - satu penyusunan bermutu tentang karya-karya terpilih 12 orang perintis seni lukis terulung negara yang telah menyumbang ke arah kemajuan dan perkembangan tradisi seni di Malaysia.

Sememangnya satu kegembiraan dan penghormatan bagi pihak kami di Shell untuk memberi sokongan korporat kepada suatu ikhtiar yang kami percaya akan mengilhami rakyat Malaysia yang berbakat artistik, terutamanya pemuda-pemudi, supaya mengikut jejak para perintis.

Para pelukis amat dihargai oleh masyarakat kita kerana hasil-hasil mereka mencerminkan nilai-nilai murni, gaya hidup serta alam sekitar kita mengikut perspektif sejarah dan kebudayaan. Dalam berbagai-bagai pengungkapannya, seni juga memelihara cerapan kehidupan dan zaman seseorang individu.

Melalui titik peluh penulisnya Dr. Tan Chee Khuan, buku 'Perintis-Perintis Seni Lukis Malaysia' merupakan satu sumbangan kepada warisan tanahair yang amat dialu-alukan kerana manfaatnya yang besar kepada generasi Malaysia pada masa ini dan juga pada masa yang akan datang.

DATUK CJ KNIGHT
Pengerusi & Ketua Eksekutif
Syarikat-syarikat Shell di Malaysia.

SPONSOR'S MESSAGE

Shell Companies in Malaysia is proud to extend its sponsorship to this excellent book - a quality compilation of the selected works of 12 top, pioneer artists who have contributed significantly to the development of an art tradition in Malaysia.

It is indeed a pleasure and honour to lend our corporate patronage to an initiative which we believe will inspire artistically talented Malaysians, especially the young, to emulate the pioneers.

Artists are valued members of our society because their works reflect Malaysian values, lifestyles and environment set in historical and cultural perspectives. In its various expressions, art also preserves the individual's impressions of his life and times.

Through the fine effort of its author Dr Tan Chee Khuan, 'Pioneers of Malaysian Art' is a most welcome contribution to national heritage, for the immense benefit of generations of Malaysians present and future.

DATUK CJ KNIGHT
Chairman & Chief Executive
Shell Companies in Malaysia



BANK NEGARA MALAYSIA

KATA-KATA ALUAN

Saya berasa gembira kerana diberi peluang untuk menulis di dalam buku perintis-perintis seni lukis Malaysia ini yang dikeluarkan tepat pada masanya. Pertama sekali, saya ingin mengucapkan syabas dan tahniah kepada Dr Tan Chee Khuan atas daya usaha beliau untuk menghasilkan buku seni yang berharga ini. Saya mengerti bahawa terdapat hanya sebilangan kecil sahaja buku seni mengenai seni Malaysia dan buku 'Modern Artists of Malaysia' [ditulis oleh Sabapathy dan Piyadesa] pula bertarikh 1983. Sejak itu, Bank Negara Malaysia telahpun menerbitkan sebuah buku "coffee table" yang memaparkan lukisan-lukisan di dalam koleksi utamanya, walaupun beberapa institusi swasta lain juga telah memperoleh lukisan-lukisan. Ini diikuti pula dengan buku para pelukis Pulau Pinang setebal 300 muka yang ditulis oleh Dr. Tan.

Seni kontemporari Malaysia boleh dikesan kembali sejak awal tahun 1930-an. Merangkumi jangka masa 60 tahun, ia telah benar-benar berkembang dan mencapai tahap yang tinggi. Negara Malaysia telah menghasilkan ramai pelukis berbakat yang telahpun menerima pengiktirafan antarabangsa. Walaupun terdapat pertambahan bilangan pelukis dan sekolah seni di kolej serta universiti, saya dapati bahawa masih terdapat kekurangan buku-buku mengenai seni Malaysia dan pelukis-pelukis Malaysia. Saya sedar bahawa buku-buku seni berkualiti mahal untuk dihasilkan dan tidak mudah untuk dijual. Seperti barangan hasil baru yang lain, pasarannya mestilah dididik dan digalakkan. Namun demikian, pelukis-pelukis seperti juga ahli-ahli sejarah merupakan

pengkritik sosial terhadap pembangunan nasional dan hal-hal urusan awam; melukiskan isi hati mereka di atas kanvas dan dalam bentuk seni yang lain. Dalam isi kandungan sesebuah buku seni, terdapat maklumat yang berguna dan pemahaman yang bernilai tentang cara hidup orang Malaysia serta warisan kebudayaan mereka.

Buku ini memberi tumpuan kepada 12 orang perintis seni lukis Malaysia. Ia menggambarkan sumbangan penting kepada tradisi seni di Malaysia dan dapat dijadikan rujukan pelajar-pelajar seni dan pencinta-pencinta seni. Kini, dengan keasyikan seni komputer dan pop, tidak banyak yang benar-benar diketahui tentang tokoh-tokoh seniman awal yang bertanggungjawab terhadap tradisi seni kumpulan impresionis dan ekspresionis abstrak. Kebanyakan karya para tokoh ini disimpan di tempat kediaman pengumpul individu dan juga di galeri-galeri. Oleh sebab orang ramai tidak berpeluang menghayati karya-karya asli mereka, buku ini dapat berfungsi sebagai satu bahan rujukan sekunder. Hakikat persembahan buku ini dalam dua bahasa akan menjamin pembacaan yang lebih meluas.

Memandang ke masa hadapan, saya berharap bahawa lebih ramai individu yang bersemangat dan institusi korporat akan tampil untuk mengangjur dan menyebarkan seni lukis dan bentuk seni yang lain termasuklah penerbitan hasil-hasil seni. Akhir kata, saya ucapkan selamat sejahtera kepada Dr Tan dan berharap agar bukunya akan dihayati oleh para pelajar seni serta pencinta seni.

TAN SRI DATO' DR LIN SEE-YAN
Timbalan Gabenor



BANK NEGARA MALAYSIA

FOREWORD

I am delighted to have the opportunity to write about this timely book on pioneer artists of Malaysia. First, I should congratulate Dr Tan Chee Khuan for a commendable effort in producing this valuable art book. I understand that there are less than a handful of good books on Malaysian art and the book 'Modern Artists of Malaysia' (written by Sabapathy and Piyadesa) was dated 1983. Since then, Bank Negara Malaysia has published a "coffee table" book on the paintings in its core collection although several public institutions have also acquired paintings. This was followed by Dr Tan's 300-page book on Penang Artists.

Malaysian contemporary art can be traced back to the early 1930's. Over a period of 60 years, it has really developed and I should say attained a high standard of achievement. Malaysia has produced a number of talented artists, many of whom have attained international prominence. Despite the rapid increase in the number of artists as well as art schools in colleges and universities, I note with some concern the scarcity of books on Malaysian art and artists. I do realise that quality art books are expensive to produce and not easy to sell. Not unlike other new products, the market needs to be nurtured and promoted. And yet, artists like historians are social commentators of national developments and matters of public concern, depicting their

thoughts on canvas and other art forms. Within the pages of art books are a treasure of useful information, valuable insights into the way of life of the Malaysian people and their cultural heritage.

This book focuses on 12 pioneer artists. It represents a significant contribution on the art traditions in Malaysia and serves as a useful reference for art students and art lovers. With the present day preoccupation with pop and computer art, not much is really known of the early masters, who were responsible for the art traditions of the impressionist and abstract expressionist groups. The works of these masters are largely in the homes of private collectors and galleries. Since the art public is deprived of the chance to view their original works, this book serves as a secondary source of reference. The fact that the book is presented in two languages will ensure access to a wide readership.

Looking ahead, I hope that more spirited individuals and corporate institutions will emerge to sponsor and promote art and the art form, including the publication of art works. My best wishes go to Dr Tan and I hope that his book will be well received by both art students and art lovers.

TAN SRI DATO' DR LIN SEE-YAN
Timbalan Gabenor

Kebanyakan orang Malaysia mengenali nama Vincent Van Gogh dan lukisan bunga matahari beliau walaupun mereka bukan pengumpul karya seni. Namun demikian hanya segelintir rakyat Malaysia, kebanyakannya pengumpul lukisan tempatan yang serius, dapat mengecam catan air Mr Abdullah Arif yang gunggupn beliau diktrif sebagai salah seorang perintis seni lukis tanahair. Dari segi nilai, *masterpiece* barat seperti karya Van Gogh yang bertajuk '*Portrait of Dr. Gachet*' pernah dilelong pada harga RM222 juta (US\$82.5 juta) oleh *Christie's* pada bulan Mei 1990 manakala catan cat minyak Mun Sen yang baik jarang-jarang menjangkau harga RM100,000. Oleh itu jelasnya kurang terdapat penghargaan dan kesedaran tentang hasil karya perintis-perintis seni lukis kita.

Pada masa ini, terdapat beberapa buah buku yang memaparkan pelukis-pelukis kontemporari dan moden di Malaysia Walau bagaimanapun, sehingga kini, tiada buku yang ditulis tentang para pelukis perintis ataupun pelukis generasi pertama di Malaysia. Buku '*Contemporary Artists of Malaysia*' oleh Dolores Wharton (diterbitkan pada tahun 1971) adalah satu contoh yang langsung tidak menyebut nama-nama tokoh awal seni lukis yang terkenal seperti Abdullah Arif, Khaw Sia, Kuo Ju Ping, Lee Cheng Yong atau Yung Mun Sen, apabila menyentuh tentang pengaruh dan perkembangan seni kontemporari Malaysia.

Lantaran itu, buku ini ditulis dengan tujuan membetulkan perkara yang telah ditinggalkan itu dan untuk mengesan sumbangan para perintis seni lukis serta memberi penghargaan kepada mereka supaya pelukis-pelukis kini, pelukis-pelukis generasi yang akan datang dan juga para pelajar serta khalayak ramai akan berpeluang menghayati karya-karya mereka. Hasil-hasil seni mereka semakin berkurangan kerana dibeli oleh orang asing terutamanya ekspatriat yang bekerja di Malaysia dan menghargai nilai pelaburan serta nilai estetiknnya. Saya telah pun memutuskan untuk mendokumentasikan hasil-hasil mereka dalam bentuk buku ini sebagai sumbangan kecil saya terhadap warisan nasional kita sebelum ia hilang untuk selamanya.

Saya telah memilih 12 orang pelukis tempatan yang saya anggap cukup berbakti untuk diberi gelaran perintis seni lukis Malaysia. Dasar pemilihan saya termasuk syarat bahawa pelukis-pelukis tersebut mestilah berbangsa Malaysia yang telah tinggal di Malaysia untuk kebanyakan tempoh hayatnya, pernah mempamerkan hasil-hasil mereka di pameran-pameran awam sebelum tahun 1957 (tahun kemerdekaan kita daripada belenggu Empayar Kolonial British) dan terus berproduktif dari segi artistik sehingga akhir hayatnya.

Pada pendapat saya, 12 orang pelukis yang dipilih ini telah banyak berjasa dan telah menolong memperkembangkan tradisi seni di Malaysia. Yung Mun Sen diktrif sebagai Bapa Seni Lukis Malaysia (beliau merupakan pelukis ikhtis yang pertama), Mohd. Hoesein Enas sebagai Bapa Seni Potret dan Chuah Thean Teng sebagai Bapa Seni Batik.

Bukanlah niat saya untuk sekadar menunjukkan *masterpiece* setiap pelukis. Sebaliknya, saya telah cuba menerbitkan lukisan-lukisan setiap pelukis sebanyak yang boleh saya dapati tanpa mengira sama ada ia merupakan karya unggul atau karya picisan, hasil lama maupun hasil terkini, dan karya yang dihasilkan semasa sakit temat serta semasa dalam keadaan sihat walafiat. Saya lebih suka merekodkan seluruh hasil pengeluaran artistik setiap pelukis secara pasif dan membenarkan pembaca untuk membuat kesimpulan dirinya tentang merit artistik setiap pelukis. Pengumpul seni yang serius dan penuntut seni pula dapat mengesani kemajuan dan kematangan perkembangan teknikal setiap pelukis.

Beberapa lukisan terutamanya karya-karya awal mungkin boleh dikatakan ala sederhana sahaja mengikut standard hari ini dan beberapa pelukis kontemporari berbak mengatakkan yang mereka dapat melukis dengan lebih baik. Namun kita mesti mengambil kira tentang suasana kesenian dan kewujudan bahan-bahan lukisan serta buku-buku seni pada masa itu. Mereka patut dihormati kerana usaha rintisan mereka dalam seni lukis pada suatu masa apabila kebanyakan orang hanya asyik mengejar wang untuk hidup. Sedemikian, para Impresionis Perancis, yang menghasilkan catan yang seringkali terlalu mudah, kadangkala hampir-hampir kenafian, telah dikutuk oleh pengganti-pengganti mereka tetapi mereka masih kekal sebagai salah satu kuasa liberal yang paling penting dalam sejarah seni.

Beberapa hasil karya Mun Sen dan Cheng Yong yang kurang baik umpamanya begitu berbeza sekali daripada karya unggul mereka sehinggakan karya-karya ini mungkin disalahangap sebagai lukisan palsu. Sebaliknya, *masterpiece* mereka begitu cemerlang sehinggakan pelukis-pelukis kontemporari tidak dapat mendekati tahap mereka.

Lukisan yang telah digunakan dalam buku ini adalah kepunyaan ramai pengumpul seni yang berlainan. Sebilangan daripada mereka tidak ingin dikenali. Saya ingin mengambil kesempatan ini untuk mengucapkan ribuan terima kasih kepada mereka kerana sudi meminjamkan lukisan mereka untuk tujuan fotografi. Tahun lukisan-lukisan itu disiapkan juga dicatatkan dalam buku ini sekiranya ia diketahui. Dimensi lukisan dinyatakan dalam sentimeter dengan ketringgiannya disebut dahulu diikuti dengan lebarannya.

Akhir kata, saya ingin merakamkan penghargaan saya kepada penaja, Syarikat-Syarikat Shell di Malaysia kerana bantuan kewangan mereka untuk mengurangkan kos penerbitan buku ini.

Tan Chee Khuan

DR. TAN CHEE KHUAN

PREFACE

Most Malaysians will be familiar with the name of Vincent Van Gogh and his paintings of sunflowers even though they may not be art-collectors. However very few Malaysians, unless they are serious art enthusiasts, will recognise the delightful watercolours of Abdullah Arif even though he is one of the pioneer artists or first generation artists of Malaysia. In terms of value, a western masterpiece such as Van Gogh's 'Portrait of Dr. Gache' had fetched RM222 million (US\$82.5 million) at Christie's in May 1990 whereas an excellent oil painting of Yong Mun Sen can hardly realise a price of RM100,000. There is thus a lack of awareness and appreciation for the works of our local masters.

There are presently available in the market, several books on modern and contemporary artists of Malaysia. However, up to now, there is no book written about the pioneer artists or first generation artists of Malaysia. The book 'Contemporary Artists of Malaysia' by Dolores Wharton (published in 1971) is a good example as it makes no mention at all of famous pioneer artists like Abdullah Arif, Khaw Sia, Kuo Ju Ping, Lee Cheng Yong or Yong Mun Sen, when reviewing the influences and development of contemporary Malaysian art.

This book is therefore written primarily to address this omission and to trace the contribution of these pioneer artists and honour them, so that the present and future generations of Malaysian artists as well as art students and the general public will have the opportunity to study their works. The art works of these pioneer artists, who are our Malaysian equivalents of Van Gogh, Cezanne, Gauguin and other old masters, are becoming scarce as they are being readily acquired by foreigners, especially expatriates working in Malaysia, who recognise their aesthetic and investment value. I have decided to document their works in the form of this book as my modest contribution towards our national heritage before they are lost to posterity.

I have selected 12 local artists whom I would consider to merit being designated as the pioneer artists of Malaysia. The criteria for selection include the conditions that the artists must be Malaysian citizens born before 1925, who have stayed in Malaysia for most of their lives, have exhibited their works at public exhibitions before 1957 (the year of our independence from the British Colonial powers) and have continued to be artistically productive till the end of their lives.

These 12 selected artists have, in my opinion, contributed significantly towards the development of an art tradition in Malaysia. Yong Mun Sen is widely acknowledged as the Father of Malaysian Painting, (being the first full-time professional artist),

Mohd. Hoessein Enas as the Father of Portrait Painting and Chuah Thean Teng as the Father of Batik Painting.

It is not my intention to show only the masterpieces of each artist. Instead, I have reproduced as many of each artist's paintings as I can get my hands on, regardless of whether they are superb or poor works, early or recent works, and works which were produced in sickness and in health. I prefer to record passively the whole range of each artist's artistic output and allow the reader to come to his conclusions about each artist's artistic merit. The serious art collector and art student can trace the evolution and maturation of the technical development of each artist.

Some of the paintings, especially the early works of several pioneer artists may be considered mediocre by today's standard and some contemporary artists may quite justifiably declare that they can paint better. However, we must consider their works in the light of the artistic environment at that time and the availability of art materials and books. They should be respected for their pioneering efforts in painting at a time when most other people were concerned about making money for a living. Similarly, the French Impressionists, whose paintings were often simplistic, sometimes verging on naive, were criticised by their successors but they remain one of the most important liberating forces in the history of art.

Some of the poorer works by Mun Sen and Cheng Yong for example are so different from their superb works that they may be mistaken for fakes. On the other hand, their masterpieces are of such high standard that none of our contemporary artists can come close to their standard.

The paintings reproduced in this book belong to many private art collectors, several of whom prefer to remain anonymous. I wish to thank all of them for loaning their paintings for photography. The year of each painting reproduced in this book is recorded as far as it is known. The dimensions of the paintings, if available, are stated in centimetres, and height precedes width.

Finally I wish to thank the sponsor, the Shell Group of Companies for their generous grant to help defray the cost of this publication.



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PERKEMBANGAN SENI LUKIS DI MALAYSIA DAN SINGAPURA

Persekutuan Malaysia yang ditubuhkan pada 16 September 1963 terdiri daripada Wilayah-wilayah Borneo (Sarawak dan Borneo Utara, kini dikenali sebagai Sabah), Persekutuan Tanah Melayu serta Singapura. (yang berpisah pada tanggal 9 Ogos 1965 untuk menjadi sebuah republik). Sebelum Malaysia mencapai kemerdekaan daripada Empayar Kolonial British pada tilmangsa 31 Ogos 1957, ia mempunyai satu perhubungan yang rapat dengan Singapura. Oleh itu, wujudlah banyak pertukaran adat, gaya hidup dan seni serta kebudayaan di antara kedua-dua negara tersebut. Lantaran itu, jelaslah bahawa sesuatu perbandingan tentang seni Melayu sebelum tahun 1965 patut melibatkan Singapura juga.

Tidak banyak yang diketahui tentang tradisi seni lukis di gugusan kepulauan Melayu sebelum kedatangan penjajah Inggeris. Kemungkinan wujudnya suatu latar belakang seni lukis di rantau ini dikukuhkan dengan kehadiran tradisi seni di Negara Thai dan Indonesia khususnya seni lukis Bali. Jadi, kemahiran seni lukis kelihatan seakan-akan telah luput pada suatu ketika sepanjang masa itu.

Walaupun Malaysia tidak mempunyai latarbelakang seni lukis tradisional mahupun seni lukis keagamaan seperti kuil-kuil Angkor Wat di Kampuchea atau Borobudur di Jawa, namun terdapat beberapa bentuk seni tradisional yang mempengaruhi seni kontemporari Malaysia. (Wharton, 1971) Contoh-contoh yang ketara ialah rekabentuk ukiran kayu pada sampansampian Melayu di sepanjang pantai Timur dan pawagam wayang kulit yang memberi ilham kepada beberapa orang pelukis kontemporari. (misalnya, Nik Zainal Abidin)

Dengan kedatangan para pengembara dan penjajah Eropah bersama-sama pedagang-pedagang Cina ke rantau ini pada abad ke-18, seni lukis telah muncul semula. Pengembara-pengembara Eropah dan Inggeris dipercayai telah meminta para pelukis Negeri-Negeri Selat (sama ada daripada keturunan Cina atau Melayu) melukis gambaran kehidupan tempatan, flora dan fauna, baik untuk keseronokan mahupun sebagai rekod bersejarah. Banyak lukisan ini ditempah oleh pegawai-pegawai Syarikat Hindia Timur yang ditempatkan di Malaya.

Pihak British telah memperkenalkan genre lukisan landskap dalam tradisi Turner dan Constable

serta Realisme zaman *Pre-Raphaelites*. Ini berterusan sehingga abad ke-19 apabila Seni Eropah terutamanya seni Perancis mula memberi kesannya kepada seluruh rantau dengan pergerakan-pergerakan seni seperti Impresionisme, Kubisme, Surealisme, Futurisme dan Konstruktivisme.

Selepas Perang Dunia Kedua, pusat seni telah beralih dari Paris ke New York. Para pelukis Amerika Syarikat pula memulakan pergerakan-pergerakan seni seperti *Action Painting*, Ekspresionisme Abstrak, Seni Pop, Seni Op, *Performance Art*, Minimalisme, Seni Konseptual dan lain-lain. Justeru itu, pelukis-pelukis tempatan yang pergi ke luar negeri terdedah kepada pelbagai pengaruh.

Sumbangan golongan Cina kepada alam seni lukis Malaysia-Singapura datangnya daripada pendatang-pendatang serta pelawat-pelawat Cina (seperti Xu Beihong yang bermastautin di Pulau Pinang untuk beberapa tahun dan berkunjung ke Singapura untuk suatu jangka masa) serta mereka yang menerima didikan dalam lukisan berus Cina dan kaligrafi di China.

Penghijrah-penghijrah awal dari China tidak mempunyai idaman yang besar selain mencari sara hidup. Kenikmatan seni halus terletak jauh daripada benak mereka. Hanya selepas mereka bertapak maju dan berjaya dalam kehidupan, barulah terdapat beberapa penghijrah yang mula menurut nafsu kreativiti artistik mereka untuk menjalani kehidupan yang lebih bermakna. Ada yang terabit dalam pendidikan seni dan ada pula yang menjadi pelukis amatir yang bermotivasi tinggi. Antara mereka yang mengecap kejayaan termasuk Lee Kah Yeow, Wang Yau, Rev. Chuk Mor, Rev. Pak Yuen, Chai Horng Chung, Chung Hong Kong dan Zhen Wei Sin. (Contemporary Malaysian - Chinese Painting, 1987)

Daripada maklumat yang didapati, boleh disimpulkan bahawa hanya pada awal tahun 1920-an sekali-sekali terdapat seorang pelukis yang tampil lalu mempamerkan hasil karyanya. Pameran seni lukis terawal yang dicatat di Singapura ialah pameran Lian Xiao Oh pada tahun 1924. Ini disusuli dengan pameran He Qui Qo pada tahun 1926 yang menunjukkan hasil-hasil pastelnnya. (Ma-Ke, 1963) Pada tahun 1935, sekumpulan pelukis di Singapura, kebanyakannya bekas penuntut tiga buah sekolah seni yakni Sekolah Seni Halus Shanghai,

Sekolah Seni Shanghai dan Universiti Seni Shanghai, telah menubuhkan *Salon Art Studies Society* (yang kemudian dinamakan semula sebagai Persatuan Pelukis-Pelukis Cina)

Persatuan ini memfokuskan perhatian kepada pelaksanaan pameran karya-karya pelukis asing, terutamanya hasil-hasil pelukis Hong Kong dan China selain memberi peluang kepada para pelukis tempatan untuk meluaskan pengalaman. Pameran tahunannya telah menjadi satu tradisi yang berterusan tanpa sebarang sekatian kecuali pada tahun-tahun peperangan (1942-45). Ramai ahlinya juga staf Akademi Seni Halus Nanyang yang diasaskan pada tahun 1938 oleh Pengetuanya, Lim Hak Tai.

Lim Hak Tai seorang yang berwawasan. Walaupun beliau seorang pelukis ternama, beliau mengambil kesempatan bukan untuk menjadi pelukis terulung tetapi untuk menjadi mangkin yang memperkembangkan kesenian dengan menubuhkan institusi yang pertama dan paling bertahan di Singapura. Di antara pelukis-pelukis terkenal dalam staf guru institusi ini ialah Cheong Soo Pieng, Georgette Chen Li Ying, Chen Wen Hsi dan Chen Chong Swee. Para pelukis ini telah tiba di Singapura selepas Perang Dunia Kedua. Mereka dilatih di akademi-akademi seni di Shanghai, Kanton dan Amoy serta didedahkan kepada pengaruh modenis Aliran Paris (*School of Paris*). Mereka adalah di kalangan pelukis paling canggih yang bekerja di Malaya dan di Singapura pada masa itu. Pelukis-pelukis Nanyang memainkan peranan yang besar dalam perkembangan tradisi seni moden di Malaysia dan Singapura melalui aktiviti-aktiviti mereka. Mereka terkenal kerana ikhtiar mereka untuk menggabungkan tradisi Barat dan Timur dalam hasil-hasil mereka, yang kemudiannya dikenali sebagai *gaya Nanyang*.

Pada tahun 1952, Cheong Soo Pieng, Chen Chong Swee, Chen Wen Hsi dan Liu Kang berkunjung ke Bali dan kembalinya mengelolakan satu pameran bertajuk '*Empat Pelukis Ke Bali*' - yang menyebabkan penciptaan lukisan jenis susuk badan yang dapat dikaitkan dengan sang seniman Nanyang. (Sabapathy & Piyadesa, 1983). Pameran ini telah mendorong ramai pelukis tempatan (misalnya Khaw Sia) untuk membuat lawatan melukis ke Bali.

Liu Kang bukan seorang guru di Akademi Seni Halus Nanyang tetapi beliau tetap disanjung tinggi sebagai seorang pelukis yang cekap dan

juga kerana penglibatannya dalam Persatuan Pelukis-Pelukis Cina serta Persatuan Seni Singapura. Persatuan Seni Singapura ditubuhkan pada tahun 1949 oleh beberapa orang ekspatriat terutamanya Dr. Gibson-Hilly (yang pada masa itu mengetuai *Raffles Museum and Library*), Richard Walker (Penguasa Seni Sekolah-Sekolah Singapura), Francis Thomas (guru Sekolah St. Andrews), Suri Mohganip (pelukis tempatan) dan Liu Kang (yang juga Presiden persatuan tersebut).

Persatuan Seni Singapura mengadakan pameran-pameran dan aktiviti-aktiviti seni yang dibuka kepada semua pelukis tanpa mengira bangsa ataupun darjat, bukan sahaja di Singapura malah di luar negeri juga. Encik Walker, seorang pelukis mahir yang dididik dalam aliran Impresionisme telah melatih beberapa orang pelukis yang terkemuka. (Liu Kang, 1990) Di antara mereka, yang paling terkenal ialah Lim Cheng Hoe yang diiktiraf sebagai pelukis Singapura terunggul dalam media cat air. Lim juga telah memberi ilham serta menjadi mentor kepada golongan pelukis cat air generasi ini.

Seorang lagi pelukis yang penting dalam alam seni lukis Singapura ialah Lee Man Fong yang berhijrah ke Singapura dari Indonesia pada tahun 1967. Dilahirkan di Kanton, China pada tahun 1913, beliau berpindah ke Jakarta pada tahun 1932 dan bekerja sebagai seorang pelukis komersil. Pada tahun 1947, beliau diberi biasiswa kerajaan Belanda untuk menuntun kesenian di negeri Belanda. Kemudian, beliau dilantik sebagai Pelukis Istana Presiden oleh bekas Presiden, Sukarno. Pada tahun 1964 pula, beliau telah menyusun satu siri buku bermutu tinggi berjudul lima yang memaparkan koleksi seni Sukarno. Justeru itu, beliau mempunyai penghormatan sebagai seorang pelukis perintis di Indonesia dan juga di Singapura.

Di Pulau Pinang pula, besar kemungkinannya aktiviti-aktiviti seni yang awal bermula dengan pengasasan Pulau Pinang pada tahun 1786 oleh Sir Francis Light di bawah Syarikat Hindia Timur. Pada masa itu, Pulau Pinang dikenali sebagai *Prince of Wales Island*. Pelukis-pelukis Inggeris yang tinggal di Pulau Pinang gemar melukis pemandangan kelautan dan keindahan alam pulau ini. Namun demikian, terdapat kemungkinan bahawa para pelukis tempatan juga membekalkan lukisan-lukisan kepada para penaung Syarikat Perniagaan Eropah. (Tan, 1990)

Tradisi seni lukis moden boleh dikesan kembali sehingga kira-kira tahun 1920 semasa kumpulan *Penang Impressionists* ditubuhkan. Kumpulan ini terdiri daripada para ekspatriat Eropah (kebanyakannya sari rumahtangga Inggeris) dan dua orang pelukis tempatan, Puan Lim Cheng Kung dan Abdullah Ariff. Memandangkan sifat kolonialistik yang lazim pada masa itu, pelukis-pelukis tempatan Pulau Pinang tidak dibenarkan menyertai *Penang Impressionists*; Abdullah Ariff diterima dalam kumpulan ini kerana perkhidmatan beliau sebagai seorang pendidik seni diperlukan sementara Puan Lim pula isteri seorang jutawan yang dapat memberi sokongan kewangan. (Tay, 1986)

Tahun 1920 menandakan satu peringkat yang penting dalam sejarah seni lukis Pulau Pinang. Ia merupakan tahun Yong Mun Sen datang ke Pulau Pinang dari Singapura dan kemudian mendirikan studio seninya. Pelukis pertama yang mengadakan pameran seni lukis di Malaysia ialah Ooi Hwa yang telah mempamerkan karyanya di Pulau Pinang pada tahun 1927. Ooi Hwa dan Lee Cheng Yong mungkin pelukis-pelukis Pulau Pinang yang pertama pergi ke luar negeri untuk mempelajari seni di Akademi Seni Halus Shanghai.

Ooi Hwa melukis catan cat air Impresionistik dengan kesan-kesan cahaya yang kuat. Kebanyakan karya Lee Cheng Yong pula terdiri daripada catan minyak yang dilukis mengikut tradisi *Post-Impressionist* Gauguin dan Van Gogh.

Apabila Cheng Yong kembali pada tahun 1932, beliau telah mengadakan satu pameran perseorangan di Philomatic Union, Acheen Street. Pameran ini mempunyai kepentingan yang besar kepada ramai pelukis tempatan yang telah melukis bersendirian dan tidak sedar akan kewujudan pelukis-pelukis lain sehingga masa itu.

Pada tahun 1936, pelukis-pelukis Cina telah berkumpul di bawah pengaruh Yong Mun Sen lalu menubuhkan Kelab Seni Lukis Cina Pulau Pinang. Para ahli pengasas kelab ini termasuk - Lee Cheng Yong (Presiden), Yong Mun Sen (Timbalan Presiden), Quah Kuan Sin (Setiausaha), Tay Hooi Keat (Bendahari) dan Kuo Ju Ping, Tan Seng Aun, Tan Gek Khean (isteri Tay Hooi Keat) serta Wan Fee. Mereka telah mengadakan Pameran Seni dan Fotografi yang pertama tidak

lama kemudian. Kebanyakan lukisan yang dipamerkan adalah mengikut aliran Realisme Barat dan *Post-Impressionism* walaupun terdapat beberapa lukisan berus Cina tradisional. Pelukis-pelukis di seluruh Malaya dan Singapura telah diundang untuk menyertai pameran ini dan mereka telah menolong menjayakan pameran ini.

Pada tahun 1937, kumpulan *Penang Impressionists* yang mengadakan pameran tahunan secara tetap, telah menjemput ahli-ahli Kelab Seni Lukis Cina Pulau Pinang untuk menyertai pameran mereka. Jemputan itu amat menggalakkan kepada pelukis-pelukis tempatan yang telah memberi sambutan yang positif. Malangnya, ini pameran terakhir *Penang Impressionists* kerana kumpulan ini telah dibubarkan sebelum mulanya Perang Dunia Kedua dan tidak ditubuhkan semula lagi. Kebanyakan ahli aktifnya telah pulang ke Eropah ataupun telah dipindahkan.

Kelab Seni Lukis Cina Pulau Pinang telah mengadakan dua atau tiga lagi pameran seni lukis tahunan di bawah pucuk pimpinan Lim Cheng Ean (ayah P.G. Lim dan Lim Kean Siew, kedua-duanya pengumpul karya seni yang terkenal) dan kemudiannya Ong Keng Seng. Ketika perang semakin mara, aktiviti-aktiviti pertubuhan seni lukis ini terpaksa diberhentikan untuk sementara waktu akibat kawalan keselamatan yang dikenakan ke atas kawasan desa dan pantai. Akhirnya, kumpulan ini juga dibubarkan sebelum bermulanya pertempuran di Malaya dengan pelanggaran Jepun pada bulan Disember, 1941.

Pendudukan Jepun telah mengekang semua aktiviti kebudayaan. Kempetai (Polis Tentera Jepun) telah mengawasi kumpulan-kumpulan kebudayaan Cina serta pemimpin-pemimpin mereka. Rekod-rekod dan bukti-bukti fotografik lawatan Kelab Seni Lukis Cina Pulau Pinang telah dibakar sebagai tindakan berjaga-jaga.

Mujurlah perang tamat pada tahun 1945. Kesenian di Pulau Pinang telah dihidupkan semula dengan penubuhan Kumpulan Pendidik Seni Pulau Pinang di bawah Jabatan Pendidikan Pulau Pinang. Pada tahun 1948, Tay Hooi Keat menjadi warganegara Malaysia pertama yang pergi ke Britain untuk mempelajari seni lukis di Camberwell School Of Art.

Pulau Pinang kelihatan seperti pusat daya tarikan

kepada para pelukis selepas tamatnya perang. Frank Sullivan, peneraju seni yang terkenal telah menemui Mohd. Hoessein Enas di Pulau Pinang pada tahun 1949 dan telah menggesa beliau supaya berpindah ke Kuala Lumpur. Hoessein kemudiannya menubuhkan Angkatan Pelukis Semenanjung dan menjadi seorang tokoh kebangsaan yang mashhur.

Pada tahun 1952, Majlis Pendidik Seni Pulau Pinang telah ditubuhkan dan diterajui oleh Tay Hooi Keat selaku pengerusinya. Beberapa ahli awalnya termasuklah Lee Joo For, Tan Tin Kok, Lim Tong Juan, Tan Lye Hoe dan Chee Wee Sun. Kebanyakan ahlinya terdiri daripada guru-guru sekolah aliran bahasa Inggeris. Nama kumpulan ini kemudian ditukar kepada Golongan Pendidik Seni Pulau Pinang pada tahun 1965.

Pada tahun 1953, Persatuan Seni Pulau Pinang ditubuhkan di bawah pimpinan Loh Cheng Chuan. Majlis Kesenian Pulau Pinang juga ditubuhkan pada tahun yang sama dengan Souter sebagai Presiden, Tay Hooi Keat sebagai Setiausaha dan A. Sabapathy sebagai Bendahari serta Juruaudit. Semenjak itu, kedua-dua organisasi ini telah mengadakan pameran-pameran seni secara tetap untuk ahli-ahli mereka dan mengartikan pertunjukan perseorangan untuk para pelukis tempatan serta para pelukis dari negeri-negeri atau negara-negara lain yang membuat lawatan.

Pada tahun 1957, *Thursday Art Group* telah ditubuhkan dengan impian yang sama dengan *Wednesday Art Group*. Kuala Lumpur (ditubuhkan oleh Peter Harris pada tahun 1952). Ahli-ahli *Thursday Art Group* termasuk Abdullah Ariff, Tay Hooi Keat, Kuo Ju Ping, Lee Joo For, Lim Tong Juan dan William K.K. Lau.

Berbeza dengan alam seni di Pulau Pinang dan di Singapura, terdapat kekurangan kegiatan-kegiatan kesenian yang serius di Kuala Lumpur pada awalnya. Persatuan Kaligrafi dan Lukisan Nanyang ditubuhkan di Kuala Lumpur pada tahun 1929. (Ma-Ke, 1963) Walau bagaimanapun, aktiviti-aktiviti kesenian hanya berkembang selepas Peter Harris menubuhkan *Wednesday Art Group* pada tahun 1952. Peter Harris merupakan Penguasa Seni di Kementerian Pendidikan dan juga lepasan sebuah sekolah seni di United Kingdom. Beliau telah memperkenalkan estetik-estetik serta teknik-teknik seni kepada mereka yang berminat. Para pelukis yang telah mendapat manfaat dari galakan beliau termasuk Patrick Ng, Cheong Lai Tong, Zakariah Noor, Ismail Mustari, Dzulkifli Buyong, Ho Kai Peng, Lu Siat Mooi, Grace Selvanayagam,

Phoon Poh Hoon, Jolly Koh dan Syed Ahmad Jamal.

Pada tahun 1954, Persatuan Seni Selangor telah dimulakan oleh para ekspatriat dan ahli-ahli pengasas persatuan ini termasuklah Fung Yow Chork, Zakariah Noor, Yong Peng Seng, Chong Hooi Fah, Syed Zainal dan Chong Sing Kwai. Kumpulan ini bertemu seminggu sekali pada hari Khamis di Sekolah Lelaki Methodist untuk membuat catatan potret dan figuratif, lukisan serta lakaran.

Angkatan Pelukis Semenanjung - APS (dikenali kemudian sebagai Angkatan Pelukis SeMalaysia) ditubuhkan di Kuala Lumpur pada tahun 1956 oleh Mohd. Hoessein Enas. APS bertujuan untuk mengumpulkan serta menyatupadukan pelukis-pelukis Melayu. Ahli-ahlinya telah mencontohi Mohd. Hoessein Enas, tokoh dan penasihat mereka yang terkenal di seluruh negara kerana keunggulan potret realistik beliau, baik dalam cat minyak mahupun dalam pastel. Antara pelukis-pelukis yang terkenal dalam persatuan ini ialah Idris Salam, Mohd. Sallehuddin, Sabtu Mohd. Yusoff, Mazli Mat Som, Ahmad Hassan, Yusoff Abdullah dan Zakariah Noor.

Pada tahun 1957, Frank Sullivan telah dilantik sebagai Press Secretary (Setiausaha Akhbar) kepada YTM Tunku Abdul Rahman Putra Al-Haj, Perdana Menteri Malaya yang pertama selepas Kemerdekaan. Ini membawa kesan yang mendalam kepada alam seni Malaysia. Disebabkan usaha Sullivan yang bersungguh-sungguh untuk memperkenalkan para pelukis tempatan serta karya-karya mereka, maka Balai Seni Lukis Negara di 109, Jalan Ampang telah dibuka dengan rasminya oleh YTM Tunku Abdul Rahman Putra Al-Haj pada tanggal 27 Ogos 1958. Pameran pembukaan ini memaparkan karya-karya Chen Wen Lai, Cheong Lai Tong, Chuah Thean Teng, Mohd. Hoessein Enas, Nik Zainal Abidin, Peter Harris, Patrick Ng, Syed Ahmad Jamal, Tay Hooi Keat dan Yong Mun Sen.

Antara mereka yang telah menolong membangunkan Balai Seni Lukis Negara (selain Frank Sullivan yang menjadi Setiausaha untuk 10 tahun dari tahun 1962 sehingga tahun 1972) ialah Tan Sri Mubin Sheppard, Tan Sri Ghazali Shafie, Tan Sri Dato' Azman Hashim, Tan Sri Kamarul Ariffin, Tan Sri Zain Azraai, Profesor Ungku Aziz, Puan P.G. Lim dan ramai lagi. (Seni Lukis Malaysia, 57-87, 1987)

Balai Seni Lukis Negara memperoleh koleksi tetapnya secara beransur-ansur tetapi dua koleksi

menarik yang diderma kepada galeri ini patut disebut. Dua koleksi ini ialah koleksi gambarfoto burung 'Dato' Loke Wan Tho dan koleksi hasil-hasil kaligrafi seawal dinasti Sung dermaan Encik Lee Kah Yeow (doyen pelukis-pelukis berus dan dakwat Cina) yang bernilai 2 juta ringgit.

Pelukis Malaysia pertama yang mengadakan pameran solo di seberang laut ialah Chuah Thean Teng. Pameran ini diadakan pada tahun 1959 di London dan dipersembahkan oleh Majlis Kesenian Persekutuan. Catatan-batik eksotik beliau yang dihasilkan olehnya sejak beliau membuka *Yahong Gallery* pada tahun 1955 telah meninggikan taraf batik daripada suatu hasil pertukangan tangan kepada satu bentuk seni halus. Kejayaan Chuah telah membawa seni Malaysia kepada perhatian alam seni antarabangsa. Berikutan kejayaan beliau, pelukis-pelukis batik yang lain seperti Khalil Ibrahim, Tay Mo Leong dan juga Toya telah menerima pengiktirafan antarabangsa.

Pelukis-pelukis yang pernah diberi penghormatan dengan Pameran Retrospektif di Balai Seni Lukis Negara adalah seperti berikut: Peter Harris (1960), Chuah Thean Teng (1965), Mohd. Hoesein Enas (1966), Cheong Soo Pieng (1967), Abdul Latiff Mohideen (1973), Syed Ahmad Jamal (1983) dan Ibrahim Hussein (1986). Tambahan pula terdapat satu Pameran Memorial Yong Mun Sen pada tahun 1972.

Kesungguhan dan wawasan Perdana Menteri kita yang pertama merupakan salah satu peristiwa yang penting dalam pembangunan seni tanahair. Semenjak itu pelukis-pelukis tempatan beruntung daripada sokongan positif daripada pelbagai pihak. Balai Seni Lukis Negara juga memainkan peranan yang penting dalam perkembangan kesusasteraan Seni Kontemporari Malaysia. Setiap pamerannya disertakan dengan sebuah katalog bergambar yang mendokumentasikan setiap aspek pameran tersebut dan berfungsi sebagai rekod sastera.

Lama-kelamaan, Balai Seni Lukis Negara menjadi semakin sesak dan 25 tahun kemudian iaitu pada 21 Mei 1984, YAB Datuk Seri Dr. Mahathir Mohamad, Perdana Menteri Malaysia yang keempat telah merasmikan Balai Seni Lukis Negara yang baru di bangunan yang dahulunya Hotel Majestic. Sungguhpun kawasan pameran galeri baru ini lebih baik daripada bangunan yang sebelumnya, keadaannya masih jauh daripada kesempurnaan. Lantaran itu kerja-kerja pembaikan telah dijalankan pada tahun 1991 dengan tujuan menydiakan keadaan yang lebih sempurna untuk pemerhati-pemerhati dan juga untuk objek-objek kesenian.

Pada bulan Julai 1992 pula, Menteri Kebudayaan, Seni dan Perlancongan, Datuk Sabaruddin Chik telah mengumumkan bahawa Balai Seni Lukis Negara akan ditempatkan di bangunan baru yang bernilai RM30 juta di tapak seluas 3 hektar berdekatan bangunan Parlimen menjelang tahun 2000. Ini akan menjamin bahawa Balai Seni Lukis Negara akan terus kekal sebagai simbol keunggulan artistik Seni Malaysia dan berfungsi sebagai suatu pusat manifestasi seni visual dan kebudayaan kontemporari.

Perkembangan Seni Malaysia mencerminkan keadaan kesenian yang baik untuk nusa dan bangsa. (Syed Ahmad Jamal, 1987) *The Art Gallery*, Pulau Pinang (yang dibuka pada bulan September 1989 dan kini bercang dalam penerbitan buku-buku seni), amat bangga kerana dapat menyumbang secara kecil-kecilan, dengan mendokumentasikan perkembangan sejarah seni Malaysia yang sememangnya amat menarik.

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8. Syed Ahmad Jamal (1987) **Malaysian Art 57-87**, National Art Gallery
9. Tan Chee Khuan (1990) **Penang Artists [1920-1990]**, The Art Gallery, Penang
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Perhimpunan Pelukis-Pelukis Singapura dan Malaysia
Gathering of Singapore and Malaysian Artists



Dari Kiri ke Kanan/Left to Right : Chen Wen Hsi, Liu Kang, Chen Jen Hao, Cheong Soo Pieng, Chuah Thean Teng



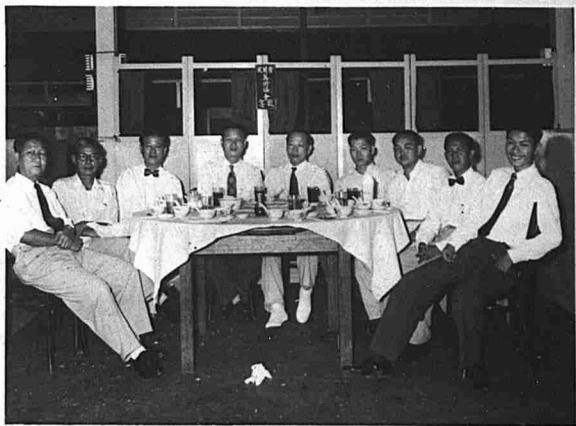
Berdiri/Standing : Chuah Thean Teng (tengah/centre), Kuo Ju Ping (kanan/right)
Duduk/Sitted : (Kiri ke Kanan/Left to Right) Chen Loong, Chen Wen Hsi, Loh Cheng Chuan, Cheong Soo Pieng, Tsue Ta Tee



Berdiri/ Standing Chuah Thean Teng (ketiga dari kanan/third from right), Tsue Ta Tee (kedua dari kanan/second from right),
Tan Choon Ghee (kanan/right)
Duduk/ Seated Dan Kin ke kanan/ from left to right May Fong Sen, Kuo Ju Ping, Loh Cheng Chuan, Lim Hak Tai, Cheong Soo
Peng and wife



1952 Dan Kin ke Kanan/ Left to Right Fung Yow Chork, Ho Choo Chuan, Yong Mun Sen, Leong Mun Kong



Majlis makan malam Persatuan Seni Selangor (1955) yang diadakan sebagai penghormatan kepada Cheong Soo Pieng (keempat dan kiri). Ahli-ahli termasuk Fung Yow Chork (kelima dari kiri) dan Zakariah Noor (kedua dari kanan)

Selangor Art Society Dinner (1955) in honour of Cheong Soo Pieng (4th left). Members include Fung Yow Chork (5th left) and Zakariah Noor (2nd right)



Ahli-ahli Jawatankuasa Angkatan Pelukis Semeranjung (APS), 1961.

Dari Kiri ke Kanan (duduk): Zakariah Noor (Naib Presiden), Mohd. Hoessen Enas (President), Mazli Som (Naib Presiden 2), Idris Salam (Setiausaha)

Angkatan Pelukis Semeranjung (APS) Committee members, 1961.

Left to Right (sitting): Zakariah Noor (Vice-President), Mohd Hoessen Enas (President), Mazli Som (2nd Vice-President), Idris Salam (Secretary)



Perhimpunan pelukis-pelukis Pulau Pinang/Penang artists' gathering Chuan Thian Teng (kini/lefi), Kuo Ju Ping (kedua dari kanan/second right), Lee Cheng Yang (kelima dari kiri, fifth left)



Datuk Tay Hooi Keat (kedua dari kanan) sedang merasmikan pameran seni lukis Wong Siew Im (kedua dari kiri) dan Mui Liang (kanan)
 Datuk Tay Hooi Keat (second right) officiating at an art exhibition by Wong Siew Im (second left) and Mui Liang (right)

DEVELOPMENT OF ART IN MALAYSIA AND SINGAPORE

The Confederation of Malaysia was formed on 16 September 1963, comprising the Borneo Territories (Sarawak and North Borneo, now known as Sabah), the Federation of Malaya and Singapore (which withdrew on 9 August 1965 to become an independent sovereign nation). Before Malaya obtained its independence from the British Colonial Empire on 31 August 1957, it had a close interaction with Singapore resulting in mutual exchange of customs, lifestyles as well as arts and culture. It is therefore obvious that any discussion of art in Malaya before 1965 should include Singapore as well.

There is very little knowledge of the painting tradition in the Malay Archipelago prior to the British colonization. There is likely to be a background of painting in this area as evidenced by surviving art traditions in Thailand and Indonesia, particularly Balinese painting. It would appear therefore that painting skills were lost somewhere along the line.

While Malaysia does not have the same background of traditional or religious art such as is evident in the temples of Angkor Wat in Cambodia, or Borobudur in Java, there are some traditional art forms which influence contemporary Malaysian art (Wharton, 1971). Examples which readily come to mind are the design of the wood carvings on the prows of Malay fishing boats along the East coast, and the shadow play or 'wayang kulit' theatre which provide inspiration for some contemporary artists (such as Nik Zainal Abidin).

With the arrival of European travellers and colonials in the 18th century, together with Chinese traders to the area, painting reappeared. There is some suggestion that English and other European travellers in the area, commissioned Straits Settlements' artists, (both of Chinese and Malay origin) to paint local life, flora and fauna, either for pleasure or for historical record. Many of these commissions were given by officers of the East India Company stationed in Malaya.

The British introduced to Malaysians the genres of landscape painting in the tradition of Turner and Constable and Realism rooted in the Pre-Raphaelites. This continued until the 19th Century when the impact of European Art, particularly French, began to have its effect on

the whole region with movements such as Impressionism, Cubism, Surrealism, Futurism and Constructivism.

After the Second World War, the centre of art shifted from Paris to New York. The Americans started the movements like Action Painting, Abstract Expressionism, Pop Art, Op Art, Performance Art, Minimalism, Conceptual Art and so on. Needless to say, our local artists who went overseas came under diverse influences.

The Chinese contribution to the art scene in Malaysia and Singapore came from Chinese immigrants and visitors (like the renowned Xu Beihong who stayed in Penang for many years and visited Singapore for a spell) and others who had studied Chinese brush painting and calligraphy in China.

The earliest migrants from China had no great desire apart from seeking a decent living. The luxury of fine arts could not have been further from their mind. It was only after they had established themselves and became successful in life that some migrants began to indulge their artistic creativity for a more fulfilling life. Some engaged in art education while others were highly motivated amateurs. Those who had gained notable achievements included Lee Kah Yeow, Wang Yau, Rev Chuk Mor, Rev Pak Yuen, Chai Horng Chung, Chung Hong Kong and Zhen Wei Sin (Contemporary Malaysian - Chinese Painting 1987).

From what may be culled from existing information, it appears that it was only at the beginning of the 1920s that an occasional painter would come out and exhibit his works. The earliest recorded art exhibition in Singapore was by Lian Xiao Oh in 1924, followed by He Cui Qo who exhibited his pastels in 1926 (Ma-Ke, 1963). In 1935, a group of artists in Singapore, mostly alumni of the three art schools in Shanghai viz the Shanghai Art University, Shanghai School of Fine Arts and Shanghai School of Art, formed the Salon Art Studies Society, (which was later renamed the Society of Chinese Artists).

This society concentrated on giving wide exposure to local artists as well as organising exhibition of works by foreign artists, especially China and Hong Kong. Its annual show was to

become an established tradition which carried on without a break, except for the war years (1942 - 1945). Many of their members were also on the staff of the Nanyang Academy of Fine Arts which was founded by its principal, Lim Hak Tai in 1938.

Lim Hak Tai was a remarkable man of vision. An accomplished artist in his own right, he chose to devote his life, not to being an artist, but to being a catalyst of art by founding the first and most enduring institute of art in Singapore. Among the distinguished artists on the teaching staff were Cheong soo Pieng, Georgette Chen Li Ying, Chen Wen Hsi and Chen Chong Swee. These artists had arrived in Singapore after the Second World War. They had been trained at art academies at Shanghai, Canton and Amoy and were exposed to the modernist influence of the 'School of Paris'. They were amongst the most sophisticated artists working in British Malaya and Singapore at that time. Through the activities of the teachers and students, the Nanyang artists played a major role in contributing towards the growth of the modern art tradition in Malaysia and Singapore. They are especially well-known for their efforts in synthesizing Eastern and Western art traditions in their work, which came to be known as the 'Nanyang' style.

In 1952, Cheong Soo Pieng, Chen Chong Swee, Chen Wen Hsi and Liu Kang made a visit to Bali and on their return, organised an exhibition entitled 'Four artists to Bali' which resulted in the creation of figure types which are identifiable with the Nanyang artists (Sabapathy & Pyadesa, 1983). This exhibition stimulated a lot of other local artists (for example, Khaw Sja) to make pilgrimages to Bali in order to paint.

Liu Kang was not a teacher at the Nanyang Academy but he was highly respected as an artist and because of his involvement with the Society of Chinese Artists and the Singapore Art Society. The Singapore Art Society was formed in 1949 by some expatriates, notably Dr Gibson-Hill (who was then in charge of Raffles Museum and Library), Richard Walker (Superintendent of Art for Singapore Schools), Francis Thomas (teacher at St Andrews School, Suri Mohgani (local artist) and Liu Kang (who was then the President of the Society of Chinese Artists).

The Singapore Art Society organised exhibitions and art activities and was opened to any artist, regardless of race and creed, not only in Singapore itself but also abroad. Mr Walker was a fine artist, schooled in impressionism, who groomed quite a number of outstanding artists. (Liu Kang, 1990). Among them, the most famous was Lim Cheng Hoe, acknowledged as the local master of water-colour and the inspiration and mentor for the present crop of Singapore water-colourists.

Another artist who made an impact on the Singapore art scene was Lee Man Fong who migrated to Singapore from Indonesia in 1967. Born in Canton, China in 1913, he moved to Jakarta in 1932 and worked as a commercial artist. In 1947, he was awarded a scholarship by the Dutch Government to study art in Holland. Later, he was appointed by former President Sukarno as a Presidential Palace artist. In 1964, he compiled a deluxe, 5 volume edition of Sukarno's art collections. Thus, he had the distinction of being a pioneer artist of both Indonesia and Singapore.

With reference to Penang, early art activities probably began with the founding of Penang in 1786 by Sir Francis Light under the East India Company. Penang was then known as Prince of Wales Island. British artists residing in Penang were fond of painting the maritime views and Penang landscapes. However, it was likely that patron Penang artists were also catering to the patrons of the European Trading Company (Tan, 1990).

The modern art tradition may be traced back to around 1920 when the Penang impressionists were formed. The artist group comprised expatriate Europeans (mostly English housewives) and two local talents namely Mrs Lim Cheng Kung and Abdullah Ariff. Given the colonialistic attitude prevailing at that time, local Penang artists were not welcome to join the Penang Impressionists; Abdullah Ariff was admitted into the group because his services as an art instructor were needed while Mrs Lim was the wife of a wealthy Chinese millionaire who contributed financially to the group's well-being. (Tay, 1986).

The year 1920 marked a significant milestone in the art history of Penang. It was the year that

Yong Mun Sen came to Penang from Singapore and later set up his art studio. The honour of being the first artist to have an art exhibition in Malaysia was Ooi Hwa who exhibited in Penang in 1927. Ooi Hwa and Lee Cheng Yong were perhaps the first Penang artists to go overseas to study art at the Shanghai Academy of Fine Art.

Ooi Hwa painted impressionistic watercolours with strong light effects. Lee Cheng Yong's works were mostly oils painted after the Post-Impressionist tradition of Gauguin and Van Gogh.

On Cheng Yong's return in 1932, he held a one-man show at the Philomatic Union, Acheen Street. The exhibition was of great interest to many local artists who had also been painting on their own, and did not realise each other's existence till then.

In 1936, the Chinese artists got together under the influence of Yong Mun Sen and formed the Penang Chinese Art Club. The founder members were - Lee Cheng Yong (President), Yong Mun Sen (Vice-President), Quah Kuan Sin (Secretary), Tay Hooi Keat (Treasurer) and Kuo Ju Ping, Tan Seng Aun, Tan Gek Khean (Mrs Tay Hooi Keat) and Wan Fee. They held their first Art and Photography Exhibition soon after, with the majority of the paintings in the school of Western Realism and Post-Impressionism and a few scrolls of traditional Chinese brush paintings. Artists all over Malaya and Singapore were invited to participate and contributed much to the success of the exhibition.

In 1937, the Penang Impressionists, who had been holding regular annual art shows invited members of the Penang Chinese Art Club to participate. This was very encouraging to the local artists who responded positively. Unfortunately, this was to be the last exhibition of the Penang Impressionists as the group disbanded before the advent of the Second World War, never to be reformed. Most of their active members went back to Europe or were transferred.

The Penang Chinese Art Club carried on with two or three more annual art exhibitions, under the Presidency of Lim Cheng Ean (the father of prominent art-collectors, Ms PG Lim and Lim

Kean Siew), and later Ong Keng Seng. As the war approached, the art body had to suspend its activities, as a result of security restrictions being imposed on the coastal and rural areas. Finally, the group dissolved itself just before the out-break of hostilities in Malaya, with the Japanese invasion in December, 1941.

The subsequent occupation of the Japanese forces discouraged all cultural activities. Indeed the Kempeitai (Japanese Military Police) kept a close watch on Chinese cultural groups and their leaders. The Penang Chinese Art Club's records and all photographic evidence of the group outings were burnt as a precaution.

Fortunately, the war ended in 1945. Art in Penang revived with the formation of the Penang Art Teachers' Art Group under the Penang Education Department. In 1948, Tay Hooi Keat became the first Malaysian to go to Britain to study art at the Camberwell School of Art.

Penang appeared to be the centre of attraction for artists in the immediate post-war period. The famous art patron, Frank Sullivan met Mohd Hoesein Enas in Penang in 1949 and urged him to go to Kuala Lumpur. He went on to form the Angkatan Pelukis Semenanjung and became a nationally known figure.

In 1952, the Penang Art Teachers' Council was formed with Tay Hooi Keat as chairman. Some of the early members included Lee Joo For, Tan Tin Kok, Lim Tong Juan, Tan Lye Hoe and Chee Wee Sun. Most of the members were teachers from the English-medium schools in Penang. The name of the group was changed to Penang Art Teachers' Circle in 1965.

In 1953, the Penang Art Society was formed under the chairmanship of Loh Cheng Chuan. The Penang Arts Council was also formed the same year with Souter as President, Tay Hooi Keat as Secretary and A. Sabapathy as Honorary Treasurer and Auditor. Since then, both organisations have been holding regular art exhibitions for their members, as well as sponsoring one-man shows for local as well as visiting artists from other Malaysian states and foreign lands.

In 1957, the Thursday Art Group was formed with ideals similar to the Wednesday Art Group

of Kuala Lumpur (which was formed by Peter Harris in 1952). Members of the Thursday Art Group included Abdullah Ariff, Tay Hooi Keat, Kuo Ju Ping, Lee Joo For, Lim Tong Juan and William K K Lau.

In contrast with the art scene in Penang and Singapore there was a lack of serious art activity in Kuala Lumpur in the early days. The Nanyang Calligraphy and Painting Society was formed in Kuala Lumpur in 1929 (Ma-Ke, 1963). However, it was not until 1952, when Peter Harris formed the Wednesday Art Group that art activities flourished. Peter Harris was the Art Superintendent in the Ministry of Education, and graduated from an art school in United Kingdom. He introduced aesthetics and art techniques to young and enthusiastic Malaysians. Artists who benefitted from his encouragement included Patrick Ng, Cheong Lai Tong, Zakariah Noor, Ismail Mustam, Dzulkifli Buyong, Ho Kai Peng, Liu Siat Mooi, Grace Selvanayagam, Phoon Poh Hoon, Jolly Koh, Syed Ahmad Jamal and others.

In 1954, the Selangor Art Society was started by expatriates and founder members included Fung Yow Chork, Zakariah Noor, Yong Peng Seng, Chong Hooi Fah, Syed Zainal and Chong Sing Kwai. The group met once a week on Thursday at the Methodist Boys' School for figure and portrait painting, drawing and sketching.

The Angkatan Pelukis Semenanjung (later known as Angkatan Pelukis SeMalaysia) was founded in 1956 by Mohd Hoessein Enas in Kuala Lumpur. The APS served to rally the Malay artists together. They modelled themselves on Mohd Hoessein Enas, their mentor and master who was nationally known for his oil and pastel realistic portraits. Among the more prominent artists in the society were Idris Salam, Mohd Sallehuddin, Sabtu Mohd Yusof, Mazli Mat Som, Ahmad Hassan, Yusof Abdullah and Zakariah Noor.

In 1957, Frank Sullivan was appointed the Press Secretary to Tunku Abdul Rahman, the first Prime Minister of Malaya after Independence. This was to create a tremendous impact on the Malaysian art scene. It was largely due to his indefatigable effort in promoting local artists and their works of art that the National Art Gallery at 109, Jalan Ampang was declared open on 27 August 1958 by Tunku Abdul Rahman. The opening exhibition

included works by Chen Wen Hsi, Cheong Lai Tong, Chuah Thean Teng, Mohd Hoessein Enas, Nik Zainal Abidin, Peter Harris, Patrick Ng, Syed Ahmad Jamal, Tay Hooi Keat and Yong Mun Sen.

Among those who helped in the development of the National Art Gallery, (besides Frank Sullivan who was secretary for 10 years from 1962 to 1972), were Tan Sri Mubin Sheppard, Tan Sri Ghazali Shafie, Tan Sri Dato' Azman Hashim, Tan Sri Kamarul Ariffin, Tan Sri Zain Azraai, Professor Ungku Aziz, Ms PG Lim and many others (Seni Lukis Malaysia, 55-87, 1987). The gallery gradually acquired its own permanent collection but two notable collections donated to the gallery deserve mention. They are Dato' Loke Wan Tho's photographs of birds and the collection of Mr Lee Kah Yeow, (doyen of Chinese ink and brush painters) valued at 2 million ringgit, of Chinese and calligraphic works going back to the Sung Dynasty.

The first one-man show by a Malaysian artist overseas, was that of Chuah Thean Teng in 1959 in London, presented by the Federation Arts Council. His exotic batik paintings (which he had been producing since he opened his Yahong Gallery in 1955) raised the status of batik from craftwork to fine art and brought Malaysian art to the attention of the international art scene. Following his success, other batik artists, notably Khalil Ibrahim, Tay Mo Leong and Toya also found international fame.

Artists honoured with Retrospective Exhibitions at the National Art Gallery were as follows: Peter Harris (1960), Chuah Thean Teng (1965), Mohd Hoessein Enas (1966), Cheong Soo Pieng (1967), Abdul Latiff Mohideen (1973), Syed Ahmad Jamal (1975), Tay Hooi Keat (1983), and Ibrahim Hussein (1986). In addition, there was a Yong Mun Sen memorial exhibition in 1972.

The conviction and vision of the first Prime Minister was one of the most significant events in the development of art in Malaysia. Local artists benefitted from positive organised support from then on. The National Art Gallery also played an important role in the dissemination of literature on contemporary Malaysian Art. Every exhibition was accompanied by a catalogue which documented every aspect of the exhibition, serving pictorial and literary record.

Eventually, the gallery became increasingly crowded and 25 years later, on 21 May 1984, the fourth Prime Minister of Malaysia YAB Dato' Seri Dr Mahathir Mohamad, officially opened the new National Art Gallery building at the former Hotel Majestic. Although the exhibition areas are better than in the previous building, the condition is still somewhat less than ideal. In 1991, renovations were carried out to provide a more ideal condition for viewers and the art objects.

In July 1992, the Minister for Culture, Arts and Tourism, Datuk Sabarruddin Chik announced that the National Art Gallery will be housed in a new RM30 million building on a three hectare site near the Parliament House, by the year 2000. This will ensure that the National Art Gallery will continue to be a symbol of artistic excellence for Malaysian Art and a centre of contemporary cultural visual manifestations.

The flowering of Malaysian Art reflects the healthy state of art in the country. [Syed Ahmad Jamal, 1987]. The Art Gallery, Penang (which was opened in September 1989 and has branched into art-book publication), is proud to be able to contribute in a small way, by documenting the exciting history of art development in Malaysia.

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11. Wharton, Dolores (1971) **Contemporary Artists of Malaysia**. Asia Society, New York



Yang Teramat Mulia Tunku Abdul Rahman Putra Al-Haj, Perdana Menteri Malaysia yang pertama merasmikan mesyuarat pertama Lembaga Amanah Balai Seni Lukis Negara pada tahun 1963. Di sebelah kiri kelihatan Frank Sullivan. Selalunya Kehormat Lembaga Amanah Balai Seni Lukis Negara.

Y.T.M Tunku Abdul Rahman, First Prime Minister of Malaysia officiating the National Art Gallery first board meeting in 1963. On his left is Frank Sullivan, the National Art Gallery Board Honorary Secretary.

PELUKIS-PELUKIS SINGAPURA - BEBERAPA PEMERHATAN TENTANG PELUKIS GENERASI PERTAMA

oleh Susie Koay

Istilah *Pelukis-Pelukis Nanyang* terlintas dalam fikiran orang ramai dengan segera kerana ia merujuk kepada golongan artis yang paling penting dan berpengaruh di dalam sejarah seni aliran utama Singapura. Para pelukis tersebut secara berseparai dan juga secara bersama, masing-masing telah meninggalkan satu pusaka dalam warisan artistik Singapura baik melalui pencapaian tersendiri dalam seni mahupun melalui sumbangan mereka kepada pendidikan seni. Chen Wen Hsi, Cheong Soo Pieng, Chen Chong Swee, Lu Kang, Georgette Chen dan pelukis cat air, Lim Cheng Hoe, kesemuanya dikraf sebagai para perintis seni lukis Singapura. Mereka telah dimulakan dalam satu siri pameran retrospektif, *Perintis-Perintis Seni Lukis Singapura (Pioneer Artists Of Singapore)*, yang dikelolakan oleh Muzium Negara Singapura di bawah naungan bekas Kementerian Kebudayaan di antara tahun 1982 dan tahun 1985.

Dalam sebarang perbincangan mengenai *Pelukis-Pelukis Nanyang*, seseorang mesti berpandukan satu pameran penting serta esei yang mengiringinya tulisan R. Piyadesa dan T. K. Sabapathy dalam *Pameran Retrospektif Pelukis-Pelukis Nanyang* di Muzium Seni Negara Malaysia pada tahun 1979. Untuk kali pertama, satu percubaan serius telah dibuat untuk menentukan had penggunaan istilah *Pelukis-Pelukis Nanyang* serta istilah *Gaya Nanyang*.

Jadi apakah *Gaya Nanyang*? T.K. Sabapathy menyarankan agar ia dilihat sebagai satu "skema berupa" yang menandakan "rangsangan visual kepada bentuk gambaran" yang dilaksanakan melalui "pendekatan eksperimental dengan menggunakan gaya-gaya dan teknik-teknik yang berasal dari dua sumber: Tradisi gambaran Cina serta Aliran Paris (*School of Paris*). Pada tahun 1982, T.K. Sabapathy mengulang lagi dalam artikel *Straits Times Annual* yang bertajuk *Scroll Met Ease*

"Pada tahun 1953, ... satu pameran bertajuk *Empat Pelukis Ke Bali* ... penting kerana perhubungannya dengan penggambaran figura manusia. Ia menyebabkan kreasikan beberapa jenis figura yang dihubungkan dengan Pelukis-Pelukis Nanyang, dan kemudiannya mempengaruhi pelukis-pelukis lain." (Sabapathy, 1982:126)

Justeru itu *Gaya Nanyang* dilihat sebagai satu gabungan gaya Barat serta Timur, dan *Pelukis-Pelukis Nanyang* pula satu kumpulan artis yang disatukan kerana minat bersama dalam usaha memperkembangkan seni bahasa visual yang berkaitan dengan tempat baru mereka dengan mementingkan pengabdian "realiti Laut Selatan." Dengan yang demikian, mereka mengamalkan bahasa visual para pelukis Barat dalam eksperimen-eksperimen mereka dan telah membatinkan serta menyatupadukannya dengan tradisi lukisan-lukisan klasik Cina yang lazim mempunyai *idiom-idiom* tersendiri dan menggunakannya untuk urusan mereka.

Haluan yang dituruti oleh para pelukis ini mengikut perkembangan yang sudah pun bermula di China, satu warisan dan tradisi yang diwarisi oleh mereka. Jadi mengikut logik, peringkat perbincangan yang berikutnya adalah untuk mengkaji kepelbagaian pengaruh ketika bekerja di negara asal pelukis-pelukis dan juga keadaan negara adopsi mereka pada tahap perjarah itu. Pemerhatian-pemerhatian tersebut telah dibuat oleh R. Piyadesa kira-kira satu setengah dekad yang lalu ketika memetik pandangan Michael Sullivan dari buku Sullivan yang bertajuk *The Meeting of Eastern and Western Art (Pertemuan Seni Barat dan Seni Timur)* Walau bagaimanapun, masih berfaedah untuk mengikhtisarkannya.

Teknik-teknik lukisan cat minyak Barat mula wujud di China pada abad ke-15. Realisme Barat diperkenalkan kepada Istana Maharaja Qing (1644-1911) pada abad ke-17 dan ke-18 melalui mubaligh-mubaligh Jesuit seperti Matteo Ricci dan Giuseppe Castiglione yang juga dikenali sebagai Lang Shih-ning (1698-1768). Namun demikian, pengaruh-pengaruh ini tidak banyak mengubah ciri asas lukisan Cina. Semasa pertengahan abad ke-19, peristiwa-peristiwa politik dan ekonomi seperti Perang Candu (1839-1842) telah mengakibatkan Perjanjian Nanking ditandatangani dan natijahnya pelabuhan-pelabuhan Guangdong, Xiamen, Fuzhou, Ningbo dan Shanghai dibuka kepada saudagar-saudagar Inggeris dan ini kemudian menyebabkan masyarakat Cina berpecah-belah (Chai, 1975). Ini diikuti pula dengan Pemberontakan Taiping (1850-1864) yang memperlihatkan bantuan barat dalam penubuhan "Angkatan Terentera yang Sentantiasa Menang" dan

pengiktirafan keunggulan senjata dan taktik barat; Kemenangan Jepun pada tahun 1894, Gerakan Pemulihan pada tahun 1898 yang dimulakan oleh Maharaja Guangxu (1874-1907) di bawah pengaruh sarjana Konfusian dan ahli siasah, Kang Youwei (1858-1927), dan Kebangkitan Boxer pada tahun 1900, kesemuanya peristiwa yang akhirnya mengakibatkan penggulingan Dinasti Qing (Wu, 1990). Namun begitu, perubahan ini tidak menjelma pada awalnya di dalam sastera dan seni Cina (Hejar, 1987) walaupun jabatan seni yang pertama didirikan di Sekolah Tinggi Biasa Nanjing pada tahun 1906. Penulisan Dong Cichang (1555-1636), seorang sarjana-pelukis Konfusian telah mempengaruhi perkembangan artistik Cina untuk banyakk tahun. Impian artistik telah memberi tumpuan kepada usaha mengekalkan kesucian zaman lampau dan kemungkinan berlakunya pembaharuan tidak dapat dibayangkan.

Hanya selepas Pergerakan Mei 4 Tahun 1919 barulah catan Cina secara keseluruhannya mula menunjukkan kemajuan. Shanghai telah menggantikan Beijing sebagai pusat kebudayaan yang terpenting di negara itu. Pengaruh-pengaruh asing seperti Fauvisme, Ekspresionisme, Surealisme dan Impresionisme mula muncul di Shanghai pada tahun 1920-an. Sebagai salah satu tempat utama pertembungan pengaruh-pengaruh artistik barat dan timur, tidaklah menghairankan yang Shanghai dan mungkin juga Akademi Seni Xinhua di Shanghai tempat banyak pelukis generasi pertama menerima pendidikan seni, merupakan pusat perubahan kebudayaan ini di dalam seni Cina. Umpamanya, Cheong Soo Pieng merupakan graduan Akademi Seni Xiamen serta Akademi Seni Xinhua di Shanghai sementara Chen Chong Swee, Chen Wen Hsi dan Liu Kang pula lepasan Akademi Seni Xinhua. Kedua-dua Liu Kang dan Georgette Chen juga menghabiskan masa beberapa tahun di Paris; Georgette Chen menuntun dan mempamerkan karya-karyanya di Salon Paris di antara tahun-tahun 1927 hingga 1933 sedangkan Liu Kang pula berada di *Academie de la Grande Chaumiere* dan tahun 1929 hingga tahun 1933. Lantaran itu tidaklah menghairankan bahawa karya-karya pelukis-pelukis ini pada asasnya berorientasikan seni barat dan mengikut tradisi Barat dan Timur dengan bebas.

Para Pelukis

Chen Chong Swee (1910-1985) merupakan pelukis Nanyang pertama yang datang ke Singapura. Beliau tiba pada tahun 1932 walaupun hubungan beliau dengan Akademi Seni Nanyang hanya bermula pada tahun 1951 apabila beliau mengajar kelas teknik-teknik melukis secara tradisional. Pada pendapat beliau sebuah lukisan mesti difahami sebelum ia boleh dianggap sebagai lukisan yang bermakna. Oleh itu, tidaklah menghairankan bahawa beliau juga percaya bahawa seseorang mesti mahir dalam asas melukis sebelum membuat sebarang eksperimentasi. Chen menghalakan tenaganya kepada usaha melukis alam sekitar tempatan dalam media dakwat dan berus Cina tradisional dan dengan itu melahirkan suatu gaya melukis landskap yang sememangnya mempunyai ciri Asia Tenggara.

Cheong Soo Pieng (1917-1983) berhijrah ke Singapura tempat beliau mengajar catan barat di Akademi Seni Nanyang pada tahun 1946. Cheong, seorang pelukis yang mahir dalam kedua-dua gaya Aliran Paris dan lukisan tradisional Cina, membawa bersama-samanya suatu semangat waja untuk merintis serta satu keinginan untuk bereksperimen. Dalam nota biografi Cheong Soo Pieng untuk tujuan pameran solonya pada bulan September 1963 yang menandakan hasil-hasil barunya sewaktu beliau berada di Eropah selama dua setengah tahun; Michael Sullivan disebut sebagai telah menulis ini tentang Cheong:

"Salah satu daripada kritikan yang kadangkala dilemparkan secara tidak adil terhadap kesenian Timur ialah ia tidak kelihatan ketimuran. Kenapa, tanya kritik, para pelukis Cina melukis dalam cat minyak sebagai ganti media mereka yang sensitif dan serba boleh?... Jawabannya ialah tiada sebarang seni hidup yang dapat wujud bersendirinya; ia mestilah satu pernyataan zamannya. Oleh sebab pemeradaban Asia telah dilahirkan semula pada setengah kurun yang lalu, para pelukis Asia pun mesti berfikir dan membangkitkan peristiwa ini... Jika karya Cheong Soo Pieng kadangkala kelihatan lebih kebaratan daripada tradisional, ini adalah kerana ia mencerminkan perasaan sebenar dan aspirasi masyarakatnya....Kehebatan Cheong Soo Pieng ialah walaupun beliau banyak dipengaruhi oleh

Seni Barat, beliau bukanlah sekadar peniru....” (Sullivan, 1963:1)

Frank Sullivan, dalam katalog pameran yang sama, mengatakan bahawa Cheong sedang "...membina jambatannya yang menghubungkan dua dunia, menggabungkan kehalusan dan kemahiran melukis Timur dengan teknik-teknik serta pandangan Barat” (Sullivan, 1963:16), satu objektif yang mempunyai kebenaran bagi semua pelukis Nanyang.

Chen Wen Hsi (1906-1991) yang tiba di Singapura pada tahun 1949 dan mempunyai latarbelakang yang sama dengan Cheong, juga mula mengajar di akademi itu pada tahun 1951. Walau bagaimanapun, Chen mengajar lukisan tradisional Cina lantaran kecenderungan dan cintanya kepada catan berus Cina; satu percintaan yang berterusan untuk beberapa dekad dalam kerjayanya. Walaupun Chen kerap melukis dalam cat minyak dan menghasilkan gubahan separuh abstrak yang bereksperimen dengan garisan dan warna pada tahun 60-an dan tahun 70-an, beliau masih kembali menggunakan media berus dan dakwat Cina pada tahun 1980-an. Chen telah menggabungkan pengalamannya semasa menggunakan cat minyak untuk melaksanakan karya-karya beliau yang kemudian dalam media berus Cina dengan tujuan menghasilkan paduan yang kuat dalam kedua-dua gaya tersebut. Ini dibincangkan dengan panjang lebar dalam esei pengenalan Kwok Kian Chow, *A Dialogue with Tradition-Chen Wen Hsi's Art of the 80s*, untuk pameran yang telah dilangsungkan di Muzium Negara, Singapura pada awal tahun 1993.

Sebaliknya, **Georgette Chen Li Ying** (1907 - 1993) mempunyai latarbelakang yang benar-benar kosmopolitan. Beliau menerima didikan di Paris, New York dan di Shanghai. Georgette tiba di Singapura pada tahun 1953 dan mula mengajar kelas melukis di akademi ini pada tahun yang sama. (Piyadesa & Sabapathy) Beliau kekal sebagai staf guru Akademi Seni Halus Nanyang sehingga tahun 1981. Dalam karya Georgette Chenlah gaya Aliran Paris menonjol dalam bentuk yang paling jati sungguhpun ia memberi tumpuan kepada subjek-subjek tempatan. Warna-warna terang disertai dengan kerja berusan yang benirama ringan mencirikan *oeuvre*(karya) alam benda, potret dan landskap

beliau.

Liu Kang, (dilahirkan pada tahun 1911) berasal dari Provinsi Fujian di wilayah Yongchun, China. Sungguhpun demikian, beliau datang ke Malaysia pada tahun 1917 dan menghabiskan masa budak-budaknya di Muar sehingga tahun 1926 apabila beliau meninggalkan negara tersebut untuk melanjutkan pelajaran di Akademi Xinhua di Shanghai. Liu hanya kembali ke Malaysia pada tahun 1937 selepas menghabiskan masa beberapa tahun di Paris dan Shanghai, tempat beliau memberi kuliah dalam Seni Barat di Kolej Seni Halus Shanghai dari tahun 1933 sehingga tahun 1937. Liu Kang berhijrah ke Singapura pada tahun 1942. Walaupun beliau tidak berada di kalangan staf guru Akademi Seni Halus Nanyang, beliau turut dikaitkan dengan perkembangan artistik kontemporarinya di akademi tersebut. Karya-karya beliau dicirikan dengan kesederhanaan agung dan kelihatan realistik tanpa bersifat semulajadi.

Pelukis cat air, **Lim Cheng Hoe** (1912-1979), sebenarnya, tidak tergolong dalam skop gaya, falsafah serta ideologi pelukis-pelukis Nanyang. Namun begitu, saya telah mengikut fikiran sendiri dan memutuskan untuk memasukkan beliau di dalam pembicaraan ini kerana suatu kajian sumber kewujudan suasana seni moden Singapura tidak lengkap tanpa menyebut beliau. Menurut T.K. Sabapathy dalam artikelnya *Image and Medium - The Painted World of Lim Cheng Hoe*. Lim mempunyai minat yang sama dengan kontemporarinya — "...melihat dan melukis alam yang jelas di sekeliling dan...mencedok subjek-subjek dari alam sekeliling untuk tujuan penggambaran. Landskap dan bayangan Singapura digambarkan dalam karya-karya para pelukis ini” (Sabapathy, 1986: 11)

Lim Hak Tai dan Akademi Seni Halus Nanyang

Aktiviti artistik pelukis-pelukis Nanyang dan pengaruh mereka berpusat di Akademi Seni Halus Nanyang, tempat kebanyakan daripada mereka mengajar. Contohnya, Cheong Soo Pieng mengajar di akademi tersebut dari tahun 1947 sehingga tahun 1961 apabila beliau menjadi pelukis sepenuh masa sementara hubungan Chen Wen Hsi dengan akademi itu

adalah di antara tahun 1951 hingga tahun 1959. Chen Chong Swee mula mengajar di akademi ini pada tahun 1951 dan terus berada di situ sehingga persaraannya pada tahun 1972. Gougette Chen, sebaliknya, tetap bersama akademi itu dari tahun 1954 hingga tahun 1981 (Sheares & Koay, 1987). Justeru itu, memang berfaedah untuk menyimpang dari tajuk perbincangan untuk mengikuti serba sedikit tentang pembentukan Akademi Seni Halus Nanyang, pusat utama semua aktiviti ini.

Jadi satu ruangan khas mesti diberi kepada Lim Hak Tai yang telah memulakan Akademi Nanyang. Tan Tee Chie berkata dalam majalah *Nanyang Academy of Fine Arts 40th Anniversary Souvenir Magazine* bahawa pengasasan akademi ini adalah berkaitan dengan peristiwa *Lou Kou Chiao* di China yang berlaku pada 7 Julai 1936 apabila pihak Jepun menyerang negara China; akibatnya orang Cina secara beramai-ramai berhijrah ke Laut Selatan dan juga ke Singapura.

Pertemuan yang bersejarah di antara Lim Hak Tai (1893-1963), seorang pendidik seni lukis dari Amoy dan juga salah seorang penghijrah, dengan Tan See Siang, seorang peniaga dan bekas penuntut Sekolah Chi Mei di Amoy akhirnya menyebabkan pengasasan sekolah seni ini pada penggal musim bunga tahun 1938 di Geylang dan kemudiannya di 93, Serangoon Road. (Tan, 1977 dan Piyadesa & Sabapathy, 1979). Pendidikan seni di Singapura pada tahun 1930-an boleh dikatakan hampir tidak wujud. Ia merupakan Zaman Kemelesetan Ekonomi dan keadaannya begitu teruk sehinggakan kerajaan terpaksa menghadkan kemasukan para penghijrah ke Singapura. Walaupun Chen Chong Swee mengatakan bahawa terdapat satu persatuan seni yang mempunyai bilangan ahli seramai 82, hampir tiada alam seni yang aktif pada ketika itu. Sebenarnya, Syed Ahmad Jamal telah mengatakan bahawa Mohd Hoesein Enas, pelukis perintis Malaysia yang telah pergi ke Pulau Pinang dari Indonesia via Singapura telah disebut sebagai berkata bahawa "alam seni di Singapura sudah mati." (Jamal, 1987) Lantaran itu, Akademi Seni Nanyang telah ditubuhkan melalui rnsnan dan wawasan Lim Hak Tai dengan objektif-objektif berikut:

"menyepadukan kebudayaan bangsa-bangsa berlainan;
menggabungkan kesenian Barat dan Timur;
menganjalakkan semangat saintifik dan hati nurani sosial;
mewujudkan satu bentuk seni yang tipikal dengan

negara tropika kita;
memupuk bakat kreatif" (Gwee, 1991)

Dengan kejatuhan Singapura kepada tentera Jepun semasa Perang Dunia Kedua, sekolah seni ini berhenti berfungsi. Sekolah ini dibuka semula pada musim bunga tahun 1946 di 49 St. Thomas Walk, selepas Tentera Jepun menyerah kalah pada musim luruh tahun 1945. (Tan, 1977) Pada tahun 1982, kampus kedua (San San) dibuka di Sophia Road sementara kampus pertama diberikan nama baru iaitu Kampus Hak Tai untuk memperingati pengasasnya. Tahun 1986 pula memperlihatkan penambahan kampus ketiga (Nan Hua), juga di Sophia Road. Pada tahun 1991, akademi ini telah berkembang lagi untuk memuatkan bangunan sekolah setinggi 10 tingkat di persimpangan Short Street dan Selegie Road. Dengan ihsan kerajaan Singapura, ini dijadikan kampus NAFA (Akademi Seni Halus Nanyang). (Gwee, 1991)

Penutup

Kesan dan pengaruh pelukis-pelukis *Nanyang* tidak boleh dinafikan. Pelukis-pelukis generasi pertama telah memilih Aliran Paris dengan sumber-sumber seninya yang begitu banyak yang diambil daripada seluruh sejarah seni sebagai contoh mereka semasa mencari seni baru. Contoh ini menyediakan sumber-sumber bergaya tanpa mengena ideologi. (Sabapathy, 1979) Oleh itu ia merupakan contoh yang baik untuk diikuti oleh para seniman yang ingin mencuba pendekatan yang baru terhadap seni.

Dengan kebebasan yang baru ini, para pelukis generasi pertama dapat memajukan *iconography* masing-masing semasa mencari seni baru. Jadi melalui contoh yang disediakan oleh mereka dan juga melalui pasukan mereka dalam seni, pelukis-pelukis ini menyaranakan arah dan sumber yang dapat memberi ilham kepada artis-artis generasi kedua dan ketiga; seperti tafsiran semula pergerakan seni antarabangsa, penyelidikan asal-usul Ketimuran dan juga penghijrahan ke Barat, iaitu punca asal inspirasi pelukis-pelukis generasi pertama. Justeru itu, Seni Kontemporari Singapura memaparkan satu kepelbagaian transformasi, campuran dan penyusunan semula struktural dan mempunyai kosmopolitanisme tetap yang mencerminkan kebandaran metropolis Singapura kini.

Namun, seseorang mungkin bertanya beberapa soalan yang bersangkutan-paut walaupun agak menyusahkan seperti: Adakah kesan dan pengaruh *masters* ini baik? Adakah kesan dan pengaruh ini telah mengekang kreativiti beberapa pelukis muda yang lebih mudah dipengaruhi? Piyadasa dan Sabapathy telah pun menegaskan kelemahan peralihan *gaya Nanyang* dalam karya-karya generasi muda semasa menulis tentang pelukis-pelukis *Nanyang*. Apabila pelukis-pelukis muda ini mengikut satu pendekatan yang formal dan bersifat ilmiah yang menggantikan naluri dan semangat percubaan mereka, sifat gaya Nanyang tidak dapat dipaparkan dengan sempurna dalam karya mereka. Segala teknik pelukis-pelukis Nanyang yang dicapai secara eksperimen kini diubah menjadi peraturan-peraturan dan akibatnya ialah "peniruan-peniruan yang membosankan" seperti yang disebut oleh Sabapathy. (Piyadasa dan Sabapathy, 1979)

Seseorang bolehlah membuat kesimpulan bahawa seni Singapura mengikut suatu arah tertentu yang dibentuk oleh faktor-faktor siasah, iktisad dan kemasyarakatan yang bertindak atas paduan bakat yang diperlihatkan oleh para pelukis generasi pertama dalam usaha mereka mencari satu gaya kesenian yang dapat memenuhi keperluan untuk meluahkan perasaan serta dapat dikenali di Asia Tenggara dan bertaraf antarabangsa. Kedudukan mereka dalam sejarah tidak boleh dipertikaikan; merekalah pengasas seni kontemporari Singapura dan wawasan serta cita-cita mereka amat baik. Wawasan ini mungkin dapat dirumuskan dengan komen-komen Georgette Chen sempena Ulangtahun ke-40 Akademi Seni Halus Nanyang:

"Saga akademi kita ialah perjuangan satu kumpulan kecil pelukis yang berazam untuk memupuk kesenian dan kebudayaan dengan penubuhan sebuah sekolah seni di sebuah negara yang asyik mengejar kemewahan kebendaan... Perasaan kita yang paling menyenangkan ialah pengetahuan yang kita telah membantu membentuk kebanyakan pelukis yang sedang meningkat maju di Singapura dan juga di Malaysia." (Tan, 1977:28)

Dalam esei ini, saya telah memilih pandangan

yang diterima umum untuk definisi *pelukis-pelukis Nanyang* sebagai dasar penyelidikan para pelukis ini. Perlu disebutkan bahawa terdapat pelukis-pelukis generasi pertama lain yang terkenal seperti Fan Chang Tien, Huang Pao Fang, Lee Man Fong dan Pan Shou yang tidak dibincangkan dalam esei ini tetapi telah membuat sumbangan-sumbangan yang penting kepada seni dan kebudayaan Singapura. Namun ini tidak mengecil-ngecilkan pencapaian mereka. Sebaliknya, inilah had-had yang ditetapkan untuk komentar ini.

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SINGAPORE ARTISTS - SOME OBSERVATIONS ON THE FIRST GENERATION

by Susie Koay

The term *Nanyang Artists* springs immediately to mind as the most prominent and influential group of artists in the history of main stream Singapore art. These artists have each individually and collectively, through their personal achievements in art or their contributions to art education left a living legacy in Singapore's artistic heritage. Acknowledged as Singapore's pioneer artists, Chen Wen Hsi, Cheong Soo Pheng, Chen Chong Swee, Lu Kang, Georgette Chen and the watercolourist, Lim Cheng Hoe, have been honoured in the series of retrospective exhibitions, *Pioneer Artists of Singapore*, organised by the National Museum, Singapore under the auspices of the former Ministry of Culture between the years, 1982 to 1985.

In any discussion of the *Nanyang Artists*, one must refer to the landmark exhibition and the accompanying curatorial essays by R Piyadesa and TK Sabapathy, in the *Pameran Retrospektif Pelukis-Pelukis Nanyang* at the Muzium Seni Negara Malaysia in 1979. For the first time, a serious attempt was made to establish the parameters for the then current usage of the terms *Nanyang artists* and the *Nanyang style*.

What then is the *Nanyang style*? TK Sabapathy proposed that it be seen as a "representational schema" transforming "visual stimuli into pictorial form" pursued through "an experimental approach, using styles and techniques derived from two sources: Chinese pictorial traditions, and the School of Paris". In 1982, in the *Straits Times Annual article Scroll Met Easel*, TK Sabapathy further reiterated

"In 1953,an exhibition entitled *Four Artists to Bali*... significant particularly in relation to the depiction of the human figure. It resulted in the creation of figure types which are indelibly linked with the *Nanyang Artists*, and which proved to be influential for the other artists" (Sabapathy, 1982: 126)

Hence the *Nanyang style* is seen as a synthesis of East and West, and the *Nanyang artists*, a group of artists held together by shared interest in developing a visual language pertinent to their new home with a concern to capture "the reality of the Southern seas". Thus they adopted the pictorial language of the artists of the west in their experiments and internalised and

integrated it with the traditional convention of classical Chinese paintings which had its own sets of formal idioms and applied it to their own concerns.

The direction taken by these artists follow through the developments already set in motion in China; an inheritance and tradition from which these artists were the natural heirs. Logically then, the next stage of discussion is to examine the various influences at work in the country during that stage of history. These observations had been made by R Piyadesa almost one and a half decade ago, citing Michael Sullivan in *The Meeting of Eastern and Western Art*. However, it remains worthwhile to recapitulate.

Western oil painting techniques first entered China during the 15th century. Western realism was introduced to the Qing imperial court (1611-1911) in the 17th and 18th centuries through Jesuit missionaries such as Matteo Ricci and Giuseppe Castiglione, called Lang Shih-ning (1698-1768). However, these influences did little to change the essential character of Chinese painting. During the mid 19th century, political and economic events such as the Opium Wars (1839-1842) which resulted in the signing of the Nanking Treaty opened up the ports of Guangdong, Xiamen, Fuzhou, Ningbo and Shanghai to British traders and this led to the disintegration of Chinese society (Chai, 1975). This was followed by the Taiping Uprising (1850-1864) which saw the introduction of western assistance in creating the "Ever Victorious Army" and the acknowledgement of the superiority of western weapons and military tactics; the Japanese victory of 1894, the Reform Movement of 1898, initiated by Emperor Guangxu (1874-1907) under the influence of Confucian scholar and politician, Kang Youwei (1858-1927), and the Boxer Uprising of 1900, events which eventually led to the downfall of the Qing dynasty (Wu, 1990). However, in Chinese literature and art the results of these changes did not initially manifest (Hejlar, 1987) though the first art department was established in 1906 at Nanjing Normal High School. The writings of Dong Qichang (1555-1636), Confucian scholar-painter had held sway over Chinese artistic development for many years. Artistic ideals were set into formulas focused on maintaining the sanctity of the past and the idea of change was inconceivable (Cohen, 1987).

It was only after the May 4 Movement of 1919, that Chinese painting as a whole began its progress forwards. Shanghai had displaced Beijing as the most important cultural centre in the country. Foreign influences such as Fauvism, Expressionism, Surrealism and Impressionism, had begun to make an impact in Shanghai of the 1920's. As one of the primary meeting points between western and eastern artistic influences, it was not surprising that Shanghai and presumably, the Xinhua Academy of Art in Shanghai, where many of the first generation artists received their art education, was at the centre of this cultural revolution in Chinese art. Cheong Soo Pieng, for example was a graduate of the Xiamen Academy of Art and the Xinhua Academy of Art in Shanghai while Chen Chong Swee, Chen Wen Hsi and Liu Kang were all graduates of the Xinhua Academy of Art. Both Liu Kang and Georgette Chen also spent several years in Paris, Georgette Chen studying and exhibiting in the Paris Salons between the years 1927 to 1933 while Liu Kang was at the Academie de la Grande Chaumiere from 1929 to 1933. Therefore it is not surprising that the works of these artists were essentially western oriented and took freely from both Western and Eastern traditions.

The Artists

Chen Chong Swee (1910-1983) was the first of the Nanyang Artists to come to Singapore, arriving in 1932, though his connection with the Nanyang Academy of Arts began only in 1951 when he took the classes for traditional painting techniques. Given his staunch views that for a painting to be meaningful, it must be understood, it was not surprising that he also felt that basic draughtsmanship and foundation must be mastered before any attempts at experimentation. Chen therefore chose to direct his energies to translating the local environment into the format of the Chinese traditional ink and brush medium thus establishing a unique landscape style which was essentially Southeast Asian in character.

Cheong Soo Pieng (1917-1983) migrated to Singapore in 1946, where he began almost immediately to teach Western painting at the academy. Conversant with the styles of the School of Paris and equally at home with Chinese traditional painting techniques and tradition,

Cheong brought with him, a restless, pioneering spirit and a taste for experimentation. In Cheong Soo Pieng's biographical notes for the solo exhibition held in September, 1963, to mark his new works from his two and a half year sojourn in Europe, Michael Sullivan was quoted as having written this of Cheong:

"One of the criticisms sometimes levelled, quite unjustly, against modern Oriental art is that it is not Oriental. Why, it is asked, do Chinese artists paint in oils instead of their own fluid and sensitive medium?...The answer is that no art that is alive can stand still; it must be a direct expression of the times. As Asian civilisations have been reborn in the last half century, so must Asian artists reflect, and inspire, this rebirth...If the work of Cheong Soo Pieng sometimes looks more western than traditional, that is because it is a true reflection of the feelings and aspirations of the community to which he belongs... Cheong Soo Pieng's strength is that while deeply influenced by Western art, he is no mere imitator..." (Sullivan, 1963:1).

Frank Sullivan, in the catalogue of the same exhibition, remarked that Cheong was "...building his own bridge between two worlds, combining the delicacy and draftsmanship of the East with the techniques and outlook of the West" (Sullivan, 1963:16), an objective which holds true for all of the Nanyang artists.

Chen Wen Hsi (1906-1991), who arrived in Singapore in 1949 and had a background similar to that of Cheong also started teaching at the academy in 1951. Chen however taught traditional Chinese painting, following his inclination and affinity for the Chinese brush; a love affair which was to span the several decades of his career. Though in the 60's and 70's, Chen worked consistently in oils, producing semi abstract compositions exploring line and colour, he was to return to the Chinese ink and brush medium in the 80's. To his later works in the Chinese brush medium, Chen was to add his experiences in working in oil, to culminate in a powerful synthesis of the two. This was discussed at length in Kwok Kian Chow's introductory essay, *A Dialogue with Tradition-Chen Wen Hsi's Art of the 80's*, for the exhibition which was on show at the National Museum, Singapore, in early 1993.

Georgette Chen Li Ying (1907 - 1993) on the other hand came from a truly cosmopolitan background, having been educated in Paris, New York and Shanghai. Arriving in 1953, she began teaching in the same year at the academy, taking the drawing classes (Piyadesa & Sabapathy, 1979). She was to remain on the teaching staff of the Nanyang Academy of Fine Arts until 1981. It was in Georgette Chen's works that the School of Paris came through in its purest form albeit applied to a completely local range of subject matters. Vivid colours coupled with a light rhythmic brushwork characterise Chen's oeuvre of still lifes, portraits and landscapes.

Liu Kang (born 1911), came from the Fujian Province in Yongchun County in China. He however, came to Malaysia in 1917, spending his boyhood in Muar until 1926 when he left the country to study at the Xinhua Academy in Shanghai. Liu was to return to Malaysia only in 1937, after spending several years in Paris and Shanghai where he lectured in Western Art at the Shanghai College of Fine Arts from 1933 to 1937. Liu Kang migrated to Singapore in 1942. Though he was not on the teaching staff of the Nanyang Academy of Fine Arts, he remained closely linked to the artistic developments of his contemporaries at the academy. His works are characterised by a monumental simplicity and is realistic without being naturalistic.

The watercolourist, **Lim Cheng Hoe** (1912-1979), strictly speaking, does not belong within the stylistic, philosophical or ideological purview of the Nanyang artists. I have however, taken the liberty of including him in this discussion as an examination of the seeds that set the stage for modern Singapore art would have been incomplete without him. Also, citing TK Sabapathy in *Image and Medium: The Painted World of Lim Cheng Hoe*, Lim shared with his contemporaries an interest in "...looking and painting the visible world around them and...in appropriating from the environment subject matter suitable for pictorial aims. Landscapes and images of Singapore were crystallized in the works of these artists" (Sabapathy, 1986: 11)

Lim Hak Tai and the Nanyang Academy of Fine Arts

The artistic activity of the Nanyang artists and their influence were centred around the Nanyang Academy of Fine Arts, where most of

them were teaching. Cheong Soo Pieng for example, taught at the academy from 1947 to 1961, when he became a full time artist while Chen Wen Hsi's association with the academy was between the years, 1951 to 1959. Chen Chong Swee first began teaching at the academy in 1951 and was to remain there till his retirement in 1972. Georgette Chen, on the other hand, was with the academy from 1954 till 1981 (Sheares & Koay, 1987). Thus it is worthwhile to digress to follow the formation of the Nanyang Academy of Fine Arts, the main stay of all these activities.

A special place must therefore be accorded to Lim Hak Tai, without whose vision and perseverance, the Nanyang story would not have begun. Tan Tee Chie in the Nanyang Academy of Fine Arts 40th Anniversary Souvenir Magazine speaks of the founding of the academy as related to the Lou Kou Chiao incident in China on the 7th of July, 1936, when the Japanese attacked China; whereby as a logical consequence, there was a natural exodus of Chinese migrants to the South Seas and to Singapore.

The fateful meeting of Lim Hak Tai (1893-1963), an art educator from Amoy who was one of these migrants with Tan See Siang, a business man and alumni member of the Chi Mei School in Amoy, eventually led to the founding of the school in the spring term of 1938 at Geylang and later at 93, Serangoon Road. (Tan, 1977 and Piyadesa & Sabapathy, 1979). In the Singapore of the 1930's, art education was virtually non-existent. It was the period of the Great Depression and times were so difficult that the government had to restrict the entry of immigrants into Singapore. Despite the fact that Chen Chong Swee mentioned the existence of an art society with a membership of 82, there was hardly an active art scene. In fact, Syed Ahmad Jamal, cited the artist, Mohd Hoessein Enas, who went to Penang from Indonesia via Singapore, as saying that the "art scene in Singapore was dead" (Jamal, 1987: j). Thus it was through pioneering efforts led by the vision of Lim Hak Tai, that the Nanyang Academy of Arts was established with the following objectives:

"Integrate the cultures of the different races; bridge the arts of the East and the West; promote the scientific spirit and social conscience;

*create an art form typical of our tropical nation;
nurture creative talent" (Gwee, 1991)*

With the fall of Singapore to the Japanese during the Second World War, the school ceased to function. It reopened its doors in the spring of 1946 at 49 St Thomas Walk, after the surrender of the Japanese Army in the autumn of 1945 (Tan, 1977). In 1982, a second campus (San San) was added in Sophia Road while the first was renamed the Hak Tai Campus, in commemoration of the founder. The year, 1986, saw the addition of a third campus (Nan Hua), also at Sophia Road. By 1991, the academy had expanded again to add a 10-storey school building at the junction of Short Street and Selegie Road. Courtesy of the Singapore government; this became the NAFA (Nanyang Academy of Fine Arts) Campus (Gwee, 1991).

Conclusion

The impact and influence of the Nanyang artists were undeniable. The artists of the first generation in their search for new art had adopted as model, the School of Paris with its plethora of art sources taken from the entire history of art. This model provided the stylistic sources without imposing ideology (Sabapathy, 1979). Thus it was an attractive model to utilise for artists who quested for a new approach to art.

With this new freedom, the artists of the first generation were at liberty to develop their own iconography in pursuit of a new art. Hence these artists through the examples they provided and their legacy in art, suggested directions and sources from which inspiration could be drawn for a second and third generation of artists; such as the reinterpretation of international art movements, the delving into Eastern roots as well as the exodus to the West, the original source of inspiration for the first generation. Contemporary Singapore art thus features a variety of transformations, mixtures and structural reorganisations and has a definite cosmopolitanism about it that reflects the urban metropolis which is today's Singapore.

However, one might ask some pertinent though problematic questions such as: Has the impact and influence exerted by these masters been

fully wholesome? Or has it stifled the creativity of some of the younger, more impressionable artists? Piyadesa and Sabapathy in their writings on the Nanyang artists have pointed out the shortcomings of a transition of the Nanyang style in the works of a younger generation of artists. As a fully formalised and entirely cerebral approach replaced the gut instinct and spirit of experimentation of these early artists, the essential nature of the Nanyang style was no longer captured. What the Nanyang artists had arrived at by experiment was now reduced to rules and the results are the "tiresome clichés" mentioned by Sabapathy (Piyadesa and Sabapathy, 1979).

One can certainly conclude that the particular direction in which Singapore art had taken had been shaped by the unique mix of political, social and economic factors acting on the blend of talents evinced by our first generation in their search for an art style which would fulfill both their need for expression as well as be identifiably Southeast Asian and international. Their place in history is unquestioned; they were the founding fathers of Singapore contemporary art and their vision and goal were enviable. This vision can perhaps be summed up in Georgette Chen's comments on the occasion of the Nanyang Academy of Fine Arts 40th Anniversary:

"The saga of our academy has been the struggle of a small group determined to foster art and culture by the establishment of an art school in a land interested primarily in the gathering of material wealth... Our most comforting thought is the knowledge that we have helped to form the majority of our rising artists in Singapore and Malaysia" (Tan, 1977:28).

In this essay, I have taken what I perceive as the accepted view of the current definition for Nanyang artists as a basis for my examination of these artists. It must also be mentioned that there are other notable first generation artists who had made significant contributions to Singapore art and culture such as Fan Chang Tien, Huang Pao Fang, Lee Man Fong and Pan Shou which this essay does not attempt to discuss. This does not in any way belittle their achievements. Rather, these are merely the parameters drawn for this particular commentary.

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Graduan-graduan untuk tahun 1957 bersama guru-guru mereka. Duduk dari kiri : See Cheen Tee, Cheong Soo Pieng, Lim Hak Tai, Georgette Chen, Chen Wen Hsi, Lim Yew Kwan.
Graduating class of 1957 pictured with their teachers. Seated from left : See Cheen Tee, Cheong Soo Pieng, Lim Hak Tai, Georgette Chen, Chen Wen Hsi, Lim Yew Kwan



Landscape Bui (1952) 49 x 64 cm Media Campuran
Bui Landscape (1952) Mixed Media on Paper



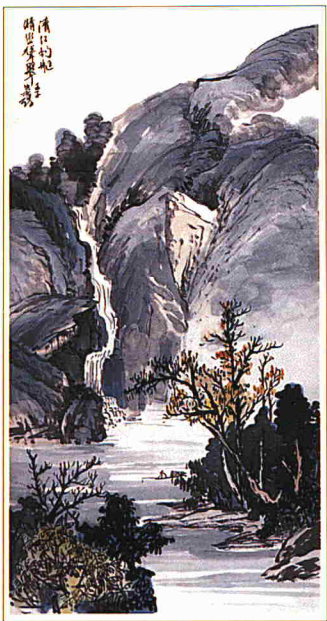
Wanita Bui (1952) 68.5 x 52.5 cm Media Campuran
Business Woman (1952) Mixed Media on Paper



Landscape Muloja (1955) 56 x 78 cm Cat Air
Muloja Landscape (1955) Watercolour on Paper



Bangunan Bank of China (1955) 29.5 x 42 cm Cat Air
Bank of China Building Watercolour on Paper



Pemandangan Guang (1972) 56 x 78 cm Dakwat
Mountain Scenery (1972) Ink and Colour on Paper

CHEN WEN HSI (1906 - 1991)



Buah Delima dan Burung Pipit
Pomegranate and Sparrow

34 x 33 cm

Dakwat
Ink and Wash



Bot Kecil
Little Boat

32 x 32.5 cm

Dakwat
Ink and Wash



Pohon Kelapa
Coconut Tree

94 x 38 cm

Dakwat
Ink and Wash

GEORGETTE CHEN (1907 - 1993)



Aum Benda dengan Telur Masin (1950) 65 x 54 cm Cat Minyak
Still Life with Salted Eggs (1950) Oil on Canvas



Pondok Rehat, Trenggajuna (1961) 60 x 73 cm Cat Minyak
The Rest Shed, Trenggajuna Oil on Canvas



Dermaja Singapura (1958)
Singapore Waterfront (1958)

54 x 65 cm

Cat Minyak
Oil on Canvas

CHEONG SOO PIENG (1917 - 1983)



Dua Gadis Melayu (1979)
Two Malay Girls (1979)

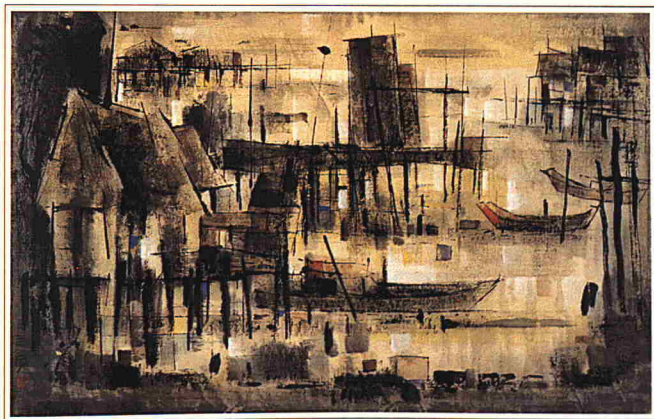
Cat Minyak
Oil on Canvas



Sungai Melaka
Malacca River

86 x 45 cm

Cat Minyak
Oil on Canvas



Kampung Nelayan
Fishing Village

Daksawat
Ink and Colour

LIM CHENG HOE (1912 - 1979)



Di Tepi Sungai
By the River

53 x 32 cm

Cat Air
Watercolour



Pemandangan Sungai
River View

38.5 x 51 cm

Cat Air
Watercolour on Paper

LEE MAN FONG (1913 - 1988)



Burung Kakaktua (1980) 98 x 48 cm
Cockatoo (1980)

Cat Miriyak
Oil on Masonite Board



Ayam (1980)
Chicken (1980)

98 x 48 cm
Cat Miriyak
Oil on Masonite Board



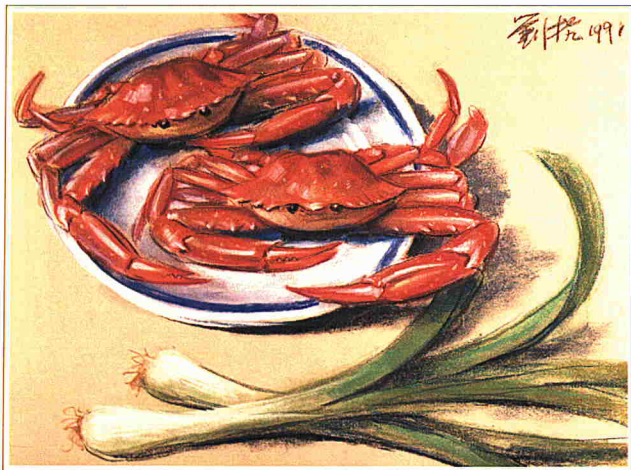
Rambutan (1983) 42 x 58.5 cm
Rambutan (1983)

Cat Minyak
Oil on Canvas



Tiga Gadis Bali
Three Balinese Maidens

Cat Minyak
Oil on Canvas



Alam Benda Dengan Ketum (1991)
Still life With Crabs (1991)

46 x 62 cm

Pastel
Pastel on Paper

PELUKIS-PELUKIS PERINTIS DAN SENI MEREKA

oleh Dr. Chew Teng Beng

Istilah pelukis-pelukis perintis dalam konteks alam seni Malaysia biasanya merujuk kepada pelukis-pelukis generasi pertama Malaysia. Ramai penuntut dan *aficionado* (peminat) seni sering bertanya siapakah perintis-perintis ini? Apakah sifat-sifat yang membezakan mereka daripada pelukis-pelukis lain?

Jikalau kita berdasarkan hakikat mereka ini pelukis-pelukis terawal yang melukis secara serius pada zaman mereka dan turut memberi ilham serta pengajaran kepada pelukis-pelukis muda yang lain di samping memainkan peranan yang penting dalam perkembangan seni di Malaysia, saya rasa amat sesuai untuk memulakan mereka sebagai pelukis-pelukis perintis.

Pelukis tertua dalam kumpulan 12 pelukis perintis ini ialah Yong Mun Sen dan yang paling muda ialah Mohd. Hoesein Enas dan Zakariah Noor, kedua-dua mereka dilahirkan pada tahun 1924. Hanya enam daripada mereka masih hidup - Lee Kah Yeow, Chuk Mor, Chuah Thean Teng, Fung Yow Chork, Mohd. Hoesein Enas dan Zakariah Noor terus aktif. Chuk Mor dan Lee Kah Yeow merupakan seniman yang melukis dalam gaya berus Cina sedangkan Chuah Thean Teng ialah pelukis tunggal yang menggunakan media batik. Kedua-dua media cat minyak dan cat air paling digemai oleh para perintis. Pelukis-pelukis perintis yang paling serba boleh ialah Yong Mun Sen, Tay Hooi Keat dan Lee Cheng Yong. Ketiga-tiganya juga pengarca.

Abdullah Ariff, Fung Yow Chork, Zakariah Noor dan Mohd. Hoesein Enas adalah pelukis didikan sendiri sementara perintis-perintis yang lain pernah menerima latihan di China, England dan Singapura. Tay Hooi Keat merupakan pelukis tunggal yang dilatih di England dan Kuo Ju Ping pula menerima latihan di Akademi Seni Halus Nanyang (NAFA), Singapura yang terkenal. Setiap pelukis mempunyai latarbelakang pendidikan, kebudayaan dan sosial yang bertlainan.

Alam seni lukis Malaysia bermula dengan sumbangan para perintis. Namun kita juga tidak boleh melupakan peranan pelukis-pelukis sezaman mereka di Singapura yang amat penting pada peringkat permulaan perkembangan seni lukis Malaysia. Pengaruh pelukis-pelukis ini amat kuat pada masa itu. Pelukis-pelukis unggul ataupun *masters* ini ialah Cheong Soo Pieng, Chen Wen Hsi, Georgette Lying Chen, Chen Chong Swee, Liu Kang dan Lim Cheng Hoe.

Sejarah seni Malaysia agak muda jika dibandingkan dengan negara-negara jirannya - Negara Thai, Indonesia dan Filipina. Ia hanya meliputi tempoh setengah abad. Keserian visual bukanlah tradisi Malaysia. Seni terdahulu ataupun arketip seni tidak wujud sebelum bentuk seni yang diamalkan oleh

para perintis kecuali karya-karya cat air dan cat minyak para pegawai kolonial British yang berkhidmat di Pulau Pinang pada akhir tahun 1770-an yang mengikut estetik zaman Victoria. Menurut Lim Chong Keat, landscape dan alam persekitaran Pulau Pinang awal pernah digambarkan dalam berbagai-bagai media - seni ukir, litografi, akuatint, cat minyak dan cat air oleh pelukis-pelukis kolonial itu.¹

Kumpulan pelukis teras ini diberi penghargaan kerana telah mewujudkan seni moden di Malaysia. Mereka telah merumuskan permulaan seni lukis yang dapat dikenali daripada dua pengaruh utama - Timur dan Barat. Eklektisisme aliran lukisan Cina dan pelbagai aliran 'isme' Barat yang berurat akar dalam karya-karya mereka amat penting dalam seni moden era 50-an dan 60-an.

Kebanyakan para perintis ini merupakan pelukis seni berupa ataupun realis kecuali Tay Hooi Keat yang menjadi ghairah terhadap seni abstrak sepanjang tempoh kebelakangan hayat artistiknya. Kepada pelukis-pelukis perintis, sesuatu lukisan mesti mempunyai kandungan gambaran imejan yang realistik supaya ia lebih bermakna dan dapat berhubung dengan pemerhatinya. Justeru itu kandungan sesuatu catan adalah sama sahaja dengan temanya. Lantaran itu, mereka selalu mengusahakan cara-cara baru untuk menyampaikan tema lukisan mereka. Pada asasnya kandungan subjek mereka didapati daripada alam fizikal dan daripada kegiatan-kegiatan seharian yang berkisar di sekitar rakyat jelata. Usaha mencari subjek-subjek baru telah membawa beberapa orang pelukis perintis ke kawasan-kawasan yang agak terpencil di pantai timur Semenanjung Malaysia.

Saya telah bertemu dengan Tay Hooi Keat dan Kuo Ju-Ping berturut-turut pada awal tahun 60-an di Kuala Trengganu. Untuk melakar dan melukis, saya telah membawa mereka ke tempat-tempat kegemaran saya. Kuala Trengganu, sebelum perjumpaan minyak, mempunyai banyak subjek yang kaya dan menawan untuk diukis oleh seorang seniman. Lanskapnya yang indah, kampung nelayan, pasar terbuka, rakyat pelbagai ragam, kehidupan kampung, dan perahu nelayan yang unik (kolek dan payang) serta sawah padi menarik hati para pelukis tempatan dan juga pelukis luar negeri yang sering kembali ke tempat-tempat begini pada tahun 60-an untuk mendapat ilham. Saya juga telah berjumpa dengan Cheong Soo Pieng dan Georgette Lying Chen pada awal tahun 60-an. Melihat Cheong Soo Pieng dan Georgette Lying Chen melukis memberikan ilham kepada saya sebagai seorang pelukis yang baru bermula pada masa itu. Kedua-dua mereka telah menghasilkan banyak lukisan atas kanvas yang menggambarkan keindahan Kuala Trengganu. Para pelukis dari Akademi Seni Halus Nanyang

juga sering membuat lawatan ke Kuala Trengganu untuk tujuan melukis.

Pada asasnya, para perintis seni lukis ialah pelukis *plein-air* (pelukis yang mementingkan aktiviti melukis di luar rumah). Mereka melukis apa sahaja yang dilihat dan kaca mata sendiri. Mereka menitikberatkan warna, cahaya, pergerakan dan ruang atmosfera tanpa menghiraukan butiran. Mereka lebih ingin merakamkan *mood* keseluruhan sesuatu tempat. Pendekatan mereka agak sama dengan gaya Impresionis tetapi berlainan daripada gaya lukisan Cina. Pelukis gaya lukisan Cina tidak melukis secara terus dari alam. Dia bertafakur tentang alam dan menyrapkan apa sahaja yang dia nampak. Selepas itu, dia kembali ke studionya untuk melukis intipati yang direnungkan tadi.

Lukisan-lukisan para perintis dipenuhi dengan warna-warna tropika yang pekat, terang dan berseri - jauh berbeza daripada pelukis gaya lukisan Cina dan pelukis akademik - kecuali Lee Kah Yeow dan Chuk Mor (kedua-duanya pelukis gaya lukisan Cina) dan Mohd. Hoesein Enas (pelukis akademik). Pelukis gaya lukisan Cina tidak mengendahkan *hue* (warna) yang dilihat dalam alam. Kepada pelukis gaya lukisan Cina, hanya warna-warna yang penting digunakan untuk mengasingkan satu warna daripada satu warna lain dengan penggunaan pinggirian jelas dan garis bentuk yang kelam untuk menghasilkan kepelbagaian peralihan yang tidak terbatas serta melaraskan lapangan gambaran dengan adanya tenaga aktif dan tenaga pasif, seperti yang dapat dilihat dalam karya Chuk Mor dan Lee Kah Yeow. Pelukis akademik bukanlah pelukis *plein-air*. Dia bekerja di dalam studionya tanpa merujuk kepada alam dan ini bertentangan dengan pendekatan pelukis yang melukis di luar. Skema warnanya adalah bikannya sendiri. Dia lebih suka menggunakan warna-warna gelap daripada warna-warna cerah dan mengamalkan gaya *chiaroscuro* iaitu penggunaan bayangan cerah dan gelap untuk mewujudkan gambar yang lebih dramatik, seperti yang dilihat dalam lukisan figuratif Hoesein Enas.

Cat air dan cat minyak merupakan dua media yang paling popular di kalangan pelukis perintis. Oleh sebab kebanyakan daripada mereka merupakan pelukis yang melukis di luar, cat air lebih kerap digunakan. Tidak seperti cat minyak, cat air lebih sesuai untuk kegiatan melukis di luar kerana ia mengering dengan lebih cepat. Selain itu, lebih senang untuk membawa sebuah catan cat air yang siap daripada sebuah lukisan cat minyak. Sehingga hari ini cat air masih merupakan media yang paling popular di kalangan pelukis muda dan pelukis generasi kedua.² Chuah Thean Teng merupakan pelukis perintis tunggal yang menggunakan media batik.

Setiap pelukis perintis mengemukakan berbagai-

bagai jenis subjek, masing-masing memperlihatkan percubaannya, menggunakan warna, bentuk dan ruang untuk mengabadikan alam dalam penilaian hidup mereka - Corak-corak Tay Hooi Keat yang kelihatan seperti jalinan warna yang silih berganti, busuhan warna Mun Sen yang jelas, spontan dan penuh cair, garisan-garisan sensitif dan halus Kuo Ju Ping, pemaparan warna yang *alla prima* (teknik melukis secara terus dan spontan ke atas kanvas atau papan) dalam karya Cheng Yong; dan pengendalian pewarna-pewarna untuk mendapat kesan yang samar-samar dengan menyepadukan kawasan-kawasan yang berlainan warna dalam karya-karya terbaru Chuah Thean Teng. Inilah karya sedikit perbezaan gaya di kalangan pelukis perintis.³

Walaupun mereka melukis perkara-perkara yang sama, menggunakan media yang sama, berkonteks ideologi dan teknik, setiap daripada mereka mempunyai gaya tersendiri yang disintesiskan dari cara mereka memahami realiti. Dengan pemantapan tatabahasa dan sintaks masing-masing, bahasa visual mereka masih dapat disusur-galur kepada asai-usul kesenian yang lepas - Seni Cina, Seni Zaman Victoria, Impresionisme, Post-Impresionisme, Ekspresionisme dan Ekspresionisme Abstrak.

Para perintis seni lukis telah berperanan menimbulkan perasaan nostalgia terhadap sesuatu keadaan dan suasana suatu tempat tertentu - satu warisan yang ditinggalkan supaya kita dapat mengerti masa yang lalu dan keadaan zaman mereka. Para perintis telah merakamkan sesuatu peristiwa, satu pemandangan dan aktiviti-aktiviti yang lalu. Karya-karya mereka membayangkan etos masyarakat kita. Seni mereka membangkitkan semangat zaman lampau. Seni dan estetika mereka menjadi aliran utama seni pada era itu. Para perintis telah menunjukkan tahap kecerdasan visual yang tinggi, kepekaan estetik yang luar biasa hebatnya dan keterampilan teknikal yang cukup unggul. Mereka telah berjaya menguasai kemahiran melukis baik dalam media cat air mahupun dalam media cat minyak. Karya-karya mereka akan menjadi arketip kesenian untuk disangi ataupun dicabar oleh generasi yang akan datang.

Nota.

1. Lim Chong Keat, *Penang Views 1770 - 1860* (Singapore: Summer Times, 1986), ms. 13.
2. Sebagai kurator bagi pihak Muzium Negeri Pulau Pinang semasa pameran *Pesta Air: A Meeting of the Young and the Old* yang diadakan dari 16 Disember hingga 24 Disember 1992, saya dapati bahawa kebanyakan pelukis yang mengambil bahagian dalam pameran ini menggunakan media cat air. Rujuklah katalog pameran saya, "*Pesta Air: A Meeting of the Young and the Old* (Pulau Pinang: Muzium Negeri, 1992), ms. 17.
3. Saya telah membicarakan secara ringkas karya-karya beberapa pelukis perintis dalam Chew, Teng Beng, *The Visual Arts in Penang: An Overview*, dalam Tan Chee Khuan, *Penang Artists: 1920-1990* (Pulau Pinang: The Art Gallery, 1990), ms. 2-3.

THE PIONEER ARTISTS AND THEIR ART

oleh Dr. Chew Teng Beng

The term pioneer artists within the context of the Malaysian art scene, is usually referred to as the first generation of Malaysian artists. Many a student and aficionado have often asked who are these pioneers? What attributes distinguish them from the rest of the artists?

If we were to base on the fact that they were the earliest artists of their time to practise their art seriously and to lead or inspire other younger artists or partake in the development of art in Malaysia, then I feel it is justifiable to honour them as pioneer artists.

The oldest artist of the group of 12 pioneer artists is Yong Mun Sen (1896-1962) and the youngest ones are Mohd. Hoessein Enas and Zakariah Noor because they were both born in 1924. Only six are still alive and active - Lee Kah Yeow, Chuk Mor, Chuah Thean Teng, Fung Yow Chork, Mohd. Hoessein Enas and Zakariah Noor are still active. Chuk Mor and Lee Kah Yeow are the only two painters in the Chinese tradition; while Chuah Thean Teng is the sole batik artist. The two media - oil and watercolour are the favourites with the pioneers. The most versatile of all are Yong Mun Sen, Tay Hooi Keat and Lee Cheng Yong. All the three also sculpted.

Abdullah Ariff, Fung Yow Chork, Zakariah Noor and Mohd. Hoessein Enas are self-taught while the rest have received their training in China, England and Singapore. Tay Hooi Keat is the only artist trained in England while Kuo Ju Ping received his training from the famous Nanyang Academy of Fine Arts (NAFA), Singapore. Each and everyone of them hails from different educational, cultural and social backgrounds.

The Malaysian art scene began with the pioneers although we must not forget that their coevals across the causeway also played a very vital role in the initial development. Their influences were immeasurable in the hey day. These masters were Cheong Soo Pieng, Chen Wen Hsi, Georgette Lying Chen, Chen Chong Swee, Liu Kang and Lim Cheng Hoe.

Malaysian art history is very young as compared to her neighbours - Thailand, Indonesia and Philippines. It spans only half a century. The visual arts is not the Malaysian tradition. Art precedents or archetypes did not exist prior to what was practised by the pioneers except for paintings both in oils and watercolours

subscribing to the Victorian aesthetics which had already been executed by the serving British colonial officers in Penang in the late 1770s. According to Lim Chong Keat, the landscape and environment of early Penang have been captured in a wide-ranging media - engraving, lithography, aquatint, oil and watercolour by these colonial artists.¹

This group of core artists is credited with the emergence of modern art in Malaysia. They formulated the recognizable precedents of painting derived from the two major influences - East and West. The eclecticism of the Chinese school of painting and the various 'isms' of the West ingrained in their work became the mainstay of the modern art in the eras of the 50's and 60's.

The pioneers are representational artists or realists except for Tay Hooi Keat who became a lyrical abstractionist towards the later part of his creative life. To the pioneers a painting must have a pictorial content of realistic imagery in order to be meaningful and effectively communicated to the viewer. Thus content is synonymous with subject matter. As a result they worked and reworked on a certain subject matter to present new angles of their picture making. Their subject matter was derived basically from the physical environment and the daily activities revolved around the common folk. The search for new subject matter had made some of the pioneers explore the remoter places in the east coast of West Malaysia.

I met Tay Hooi Keat and Kuo Ju Ping successively in the early 60's in Kuala Terengganu, where I took them to my favourite places to sketch and paint. The unspoilt and undeveloped Kuala Terengganu prior to its oil boom, had many fascinating and rich subjects to offer artists. Its beautiful landscape, fishing village, open market, colourful people, kampung life, and unique fishing boats (kolek and payang) and rice-field attracted the local and foreign artists who constantly returned to these places for inspiration in the 60's. It was also in Kuala Terengganu that I met Cheong Soo Pieng and Georgette Lying Chen in the early 60's. As a fledgling artist then, watching Cheong Soo Pieng and Georgette Lying Chen in action was very inspiring. They both created many great canvasses of Kuala Terengganu and so did many established Malaysian artists. Artists from Nanyang Academy

of Fine Arts made regular trips to Kuala Terengganu to paint.

The pioneers are basically plein-air or outdoor painters. They painted from what they saw with their own eyes. Ignoring details, they emphasized on colour, light, motion and atmospheric space. They were concerned in creating the overall mood of the place. Their approach is similar to the impressionist way of painting but dissimilar to the Chinese painting. The Chinese artist does not paint directly from nature. He contemplates on nature and imbibes what he has perceived. He then returns to the studio to paint the essence of what he has contemplated upon.

The paintings of the pioneers are imbued with rich, brilliant and illuminating tropical colours - totally different from the Chinese and the academician or academic painter - except for Lee Kah Yeow and Chuk Mor (both are Chinese painters) and Mohd. Hoessein Enas (academic painter). The Chinese painter disregards and purges the rich hues which nature amply displays. To the Chinese, only essential colour is used to separate one from another by sharp edges, blurred contours and crisp lines to effect out infinite variety of transitions and to regulate the pictorial field with active and passive energies, as manifested in the works of Chuk Mor and Lee Kah Yeow. The academician is not a plein-air painter. He works in the studio without any reference to nature which is the antithesis to the outdoor painter's approach. His colour scheme is imaginary and he prefers to use dark colours than bright and cheerful palette, to model light and shade or chiaroscuro in order to dramatize the pictorial content, as evidenced in Hoessein Enas figurative paintings.

Watercolour and oil are the two most popular media with the pioneers. Since most of the pioneers are basically outdoor painters, watercolour is more widely used. Unlike oil, watercolour is more suitable for outdoor painting because it dries faster and it is more convenient to carry the finished watercolour painting than oil painting. Even today watercolour proves to be the most popular medium with younger artists and the second generation artists³. Chuah Thean Teng is the only pioneer who expresses himself in batik medium.

Each pioneer artist offers a wide range of subjects, each takes on his explorations, using colour, form and space to capture nature in each of his own assessment of life - the rich kaleidoscope coloured patterns of Tay Hooi Keat; the bold fluid spontaneous colour washes of Yong Mun Sen; the delicate and sensitive lines of Kuo Ju Ping; the alla prima rendition of colours in Cheng Yong; and the sfumato handling of dyes in Chuah Thean Teng's recent batik painting are but some stylistic differences amongst the implacable individual pioneer³.

Though painting common subject matter, sharing the same media, ideology, and technique, each in his own unmistakable hand, has established an individual style sui generis, synthesized from his own way of perceiving reality. With the establishment of their own vocabulary and syntax, their visual language is still traceable to the past artistic roots - Chinese, Victorian, Impressionism, Post-Impressionism, Expressionism and Abstract Expressionism.

The pioneers have played their role in evoking a nostalgic feeling of a certain ambience and condition of a particular location - a legacy they left us to understand the past and conditions during their time. They recorded an event, a scene and the past time activities. Their works reflect the ethos of our society. Their art evokes the spirit of the times. Their art and aesthetics became the mainstream of art in that era. The pioneers have displayed a high level of visual intelligence, remarkable aesthetic sensibility and superb technical skill. They have mastered the craft of painting both in watercolour and oil. Their works will become the archetype of artistry for the future generations to emulate or challenge.

Notes

1. Lim Chung Keat, *Penang Views 1770 - 1860* (Singapore: Summer Times, 1986), p. 13.
2. During the recent exhibition *Pesta Art - A Meeting of the Young and the Old*, I curated on behalf of the Penang State Museum and held at the Museum on December 16 till 24, 1992, the majority of the participating artists were watercolourists. See my *Pesta Art - A Meeting of the Young and the Old* Exhibition Catalogue (Penang: State Museum, 1992), p. 17.
3. I have briefly discussed the works of some of the pioneers in Chew Teng Beng, *The Visual Arts in Penang: An Overview*, in Tan Chee Khuan, *Penang Artists: 1920 - 1990* (Penang: The Art Gallery, 1990), p. 23.

PELUKIS-PELUKIS PERINTIS MALAYSIA
PIONEER ARTISTS OF MALAYSIA

YONG MUN SEN

Tanpa menyebut sumbangan Yong Mun Sen yang diktiraf sebagai 'Bapa Seni Lukis Malaysia' sesuatu pembicaraan seni lukis itu dianggap kurang lengkap.

Yong Mun Sen dilahirkan pada 10 Januari 1896 di ladang kelapa bapanya di Kuching, Sarawak dengan nama asalnya, Yen Lang. Pada tahun 1901, beliau menerima pendidikan formal di Tai-Pu di daerah Kwantung, China dengan mempelajari teknik-teknik lukisan berus Cina dan kaligrafi. Beliau kembali ke Kuching pada tahun 1910. Pengalaman beliau menyaksikan seorang pelukis Jepun melukis dengan cat air telah meninggalkan kesan-kesan mendalam yang tidak dapat dilupai.

Pada tahun 1914, beliau berkunjung ke China tempat beliau melukis gambar-gambar kemuliaan dan kemegahan singa dan harimau yang amat disukai oleh panglima-panglima perang pada zaman itu. Dua tahun kemudian, beliau mengahwini Lam Sek Foong yang kemudian melahirkan lima orang anak. Beliau kembali ke Sarawak pada tahun 1917.

Sebagai seorang peladang, beliau dapat hidup dalam kesenangan. Akan tetapi, beliau memilih bidang seni lukis sebagai kerjayanya walaupun beliau menyedari hakikat bahawa kehidupan seorang pelukis dikerumuni masalah, dipenuhi kesesahan serta kekecewaan dan tidak banyak membawa ganjaran.

Pada tahun 1918, beliau diambil bekerja di dalam sebuah kedai buku di Singapura dan berkhidmat di kaunter kedai buku sekolah. Beliau mula mencintai pemandangan bandar Singapura yang kemudian dipamerkan dalam beberapa lukisan cat airnya. Pada tahun 1920, beliau berpindah dari kedai buku Singapura ke cawangan Pulau Pinang yang di Carnavon Street. Beliau kagum dan terpesa dengan keindahan dan kecantikan pulau ini.

Beliau menukarkan namanya kepada Yong Mun Sen pada tahun 1922 dan kemudian mendirikan studio seni Tai Koon di Chulia Street. Beliau berkecimpung dalam bidang fotografi secara serius dan menghasilkan beberapa arca kapur Paris. Pada tahun 1930, beliau memindahkan studionya ke Penang Road dan menamakannya studio Mun Sen. Pada tahun berikut lantaran kejayaan dalam kariernya, beliau membuka studio tambahan di sebuah rumah besar yang lama di Northam Road. Pada masa yang sama,

beliau mula menghayati hasil-hasil karya pelukis Eropah terutamanya lukisan Van Gogh dan Gauguin melalui buku-buku. Lukisan Gauguin khususnya banyak mempengaruhi perkembangan gaya lukisan Mun Sen, terutama catan minyaknya.

Kelab Seni Lukis Cina Pulau Pinang ditubuhkan lebih kurang pada tahun 1936 apabila pelukis-pelukis Pulau Pinang mulai berkenal-kenalan. Mun Sen telah dilantik sebagai Timbalan Presiden kelab itu. Pada tahun berikut Mun Sen menjadi Presiden. Dengan ancaman meletusnya Perang Dunia Kedua pada tahun 1939, Kelab Seni Lukis Cina Pulau Pinang pun dibubarkan dan tidak ditubuhkan semula. Jangka masa pendudukan Jepun di Malaya dari tahun 1941 hingga tahun 1945 merupakan tempoh yang paling tidak produktif bagi Mun Sen. Beliau terpaksa bergantung kepada perkecuaan untuk hidup.

Setelah kematian isterinya, Mun Sen berkahwin semula dengan jelitawan Yao Chew Mooi, anak gadis Yao Swee Lum dari Ipoh (seorang keturunan Kapitan Cina Yap Ah Loy). Perkahwinan ini dikurniakan dengan empat orang anak lelaki dan dua orang anak perempuan. Selepas tamatnya perang, Mun Sen bertambah produktif dalam karyanya dan menjadi semakin terkenal melalui pameran-pamerannya di Malaya dan Singapura serta melalui orang hubungan asing di Britain, Amerika Syarikat dan Australia.

Keterampilan Mun Sen ialah catan landskap dalam cat air. Beliau pernah menjalankan percubaan dalam media cat minyak dan lukisan berus Cina tradisional dengan memperolehi kejayaan yang memuaskan. Namun demikian, dalam media cat air, beliau paling cemerlang. Catan pemandangannya yang kelihatan mudah dilaksanakan, dihasilkan dengan menggunakan sapuan basuhan penuh cair. Hasil karya beliau mencerminkan percubaannya untuk memasukkan unsur-unsur artistik Cina. Pengaruh seni Cina mengakibatkan gubahan beliau lebih menekankan unsur-unsur linear dalam pemandangan yang dilukis olehnya. Beliau mengawal media cat air dengan baik; membenarkan kejernihan dan kecairan memberi irama.

Aliran perkembangan seni lukis antarabangsa terhadap ekspresionisme akhirnya mempengaruhi beliau, dan hasil beliau pada tahun 1949: satu siri catan cat air abstrak dengan kesan-kesan

tona warna surealis. Pada tahun 1956, beliau mengalami serangan strok yang pertama. Beliau mengetepikan kesakitannya dan terus melukis. Walau bagaimanapun, keadaan kesihatannya yang semakin tenat serta beban kewangan akhirnya menimbulkan banyak kekecewaan. Beliau meninggal dunia pada 29 September 1962.

Sepuluh tahun kemudian, pada bulan Mac 1972, Balai Seni Lukis Negara telah memulakan Mendingi Yong Mun Sen dengan satu Pameran Seni Lukis Memorial. Pada bulan September 1972, Muzium dan Balai Seni Lukis Negeri Pulau Pinang telah mengadakan Pameran Seni Lukis Memorial Mun Sen. Karya-karya Mun Sen akan senantiasa disanjung tinggi dan dijamin tempatnya dalam tradisi seni lukis Malaysia.

WAWANCARA DENGAN DATUK TAY HOOI KEAT OLEH CIK ONG CHO SUAT (NATIONAL ECHO 24-9-80)

"Mun Sen sering berkata bahawa kekentalan air amat penting. Jikalau terdapat keterlaluan warna dan berus yang digunakan tebal, maka sesuatu lukisan itu akan kelihatan berserbuk sesudah ia kering. Lukisan itu tidak akan kelihatan jelas dan terang. Sebaliknya, jikalau terdapat keterlaluan air, lukisan itu akan kelihatan pudar dan tidak menarik pula.

Beliau membandingkan keadaan ini dengan rawatan seorang doktor. Sekiranya ubat yang digunakan terlalu kuat, pesakit itu akan mati. Ubat yang lemah pula tidak akan mengubati pesakit."

(Datuk Tay menyertai darmawisata-darmawisata seni lukis bersama-sama dengan Yong Mun Sen dari tahun 1936 sehingga meletusnya Perang Dunia Kedua. Mun Sen telah mengukuhkan cintanya terhadap alam dan mengajarnya teknik-teknik cat air yang bagus. Mereka menjelajah kampung-kampung, pondok-pondok nelayan, pantai, lagun dan cahaya matahari tropika yang bersinar serta membayangi pemandangan-pemandangan ini.)

YONG MUN SEN - KAWAN DAN MENTOR.... OLEH DATO' MOHD HOESSEIN ENAS

Saya masih ingat masa silam di Pulau Pinang pada awal tahun 1948 apabila saya sering

membuat lawatan ke galeri/studio Mun Sen di Penang Road. Saya amat bertuah kerana merupakan salah satu kawan akrabnya. Yong Mun Sen seorang yang pendiam tetapi sifatnya ramah. Beliau merupakan pendorong utama yang menggalakkan saya melukis. Pada awalnya beliau tidak berkeyakinan yang saya akan menjadi seorang pelukis yang matang. Tetapi pada masa itu saya hanya berusia 24 tahun dan berasa malu untuk menunjukkan hasil-hasil saya kepadanya.

Masa berlalu dan persahabatan kami semakin rapat. Oleh sebab tertarik kepada lukisan beliau, saya pun mengunjunginya beberapa kali seminggu. Beliau tidak begitu fasih dalam Bahasa Inggeris tetapi kami dapat berkomunikasi di dalam 'Bahasa Melayu pasar'. Bahasa tidak pernah menjadi penghalang kepada persahabatan kami. Sepanjang masa saya bersamanya, tidak pernah saya melihat Mun Sen melukis; sebaik sahaja saya tiba, beliau akan meletakkan berusny dan kami akan berbual.

Mun Sen sering menjemput saya minum di kedai kopi berhampiran galerinya. Saya pernah memanggil beliau "Pakcik Yong" (Uncle Yong) dan saya bukan sahaja suka kepada beliau malah kepada keluarganya juga. Persahabatan kami berterusan seperti biasa walaupun saya terpaksa berpindah ke Kuala Lumpur pada tahun 1949 selepas pameran pertama saya yang diadakan di British Council Centre di Young Road, Kuala Lumpur.

Saya berasa amat sedih dengan kematian beliau pada tahun 1962. Bukan sahaja saya yang kehilangan seorang kawan yang ikrah malah Malaysia telah kehilangan seorang perintis seni lukis yang unggul dan seorang pendorong seni lukis Malaysia terulung.

Tidak lama selepas kematiannya seorang daripada anak-anaknya telah muncul di rumah saya dengan sebuah lukisan cat air panorama Georgetown dari Bukit Bendera. Katanya, lukisan itu adalah salah satu hasil ayahnya dan ayahnya hendak menghadiahinya saya lukisan itu. Saya berasa terharu menerima hadiah istimewa itu yang akan saya abadikan. Lukisan itu ditandatangani dengan perkataan "Mun Sen 48". Setiap kali saya menatap lukisan itu, kenangan manis bersama Yong Mun Sen akan menjelma.

YONG MUN SEN



No discussion of Malaysian art today is possible without mentioning the contributions of Yong Mun Sen, the Father of Malaysian Painting.

He was born on 10 January 1896 in his father's coconut estate in Kuching, Sarawak with the original name of Yen Lang. He went to Tai-Pu in the Kwangtung province of China in 1901 for formal education in the proper use of brush and calligraphy. He returned to Kuching in 1910. The experience of watching a Japanese artist painting with watercolours left an unforgettable impression on him.

In 1914, he visited China where he painted grandiose pictures of lions and tigers, which were much loved by the warlords of the time. Two years later, he married 16 year old Lam Sek Foong who was to bear him five children. He returned to Sarawak in 1917.

He could have settled for a life of ease as a wealthy planter but he chose to answer the call of art. Knowing full well that an artist's fate was endless toil, strife and frustration, for which there could never be real compensation he bravely accepted his destiny.

In 1918, he became an employee at a bookshop counter. He developed a love for the Singapore urban scene which he later depicted in numerous watercolours. In 1920, he was transferred to the Penang branch of the bookshop at Carnarvon Street. He saw the lovely island and was captivated by its beauty and charm.

In 1922, he changed his name to Yong Mun Sen and set up Tai Koon art studio in Chulia Street. He took up photography seriously and executed some plaster-of-paris sculpture. In 1930, he moved his studio to Penang Road and renamed it Mun Sen studio. He was so successful in his career that he opened an additional studio the next year, at an old mansion at Northam Road.

Around this time, he became acquainted with the works of European artists through books, particularly those on Van Gogh and Gauguin. The latter particularly had a very strong influence on the development of his style, especially in his oil paintings.

Around 1936, several Penang artists discovered one another and decided to form the Penang Chinese Art Club, with Mun Sen as the Vice-President. He became the President of the club the following year. With the advent of the Second World War in 1939, the Penang Chinese Art Club was disbanded never to be reformed again. The period of the Japanese Occupation of Malaya from 1941 to 1945 was the most unproductive period of his life. He had to turn to farming for survival.

Following the death of his wife in 1941, he married the beautiful Yao Chew Mooi, the daughter of Yao Swee Lum from Ipoh (a descendant of Kapitan China Yap Ah Loy). She eventually gave birth to four sons and two daughters. After the war was over, he was very productive and became well-known through his exhibitions in Malaya and Singapore and also through foreign contacts in Britain, U.S.A. and Australia.

Mun Sen's forte was landscape in watercolour. He did make frequent sallies into oil and Chinese traditional brush painting with success, but it was in the watercolour medium that he excelled. His uncomplicated landscapes were executed in fluid, full-flood washes. His work reflected conscious attempts to incorporate the Chinese artistic spirit. The influence of Chinese art resulted in his compositions being more airy and generalised in treatment, revealing a concern for linear properties and surface design. He was not interested in providing details or factual depiction of the landscape he observed. He controlled the watercolour and allowed translucency and fluidity to render the rhythms.

The international contemporary art trend towards expressionism finally caught up with him in 1949 and the resultant heady ferment produced a series of abstract water-colours with surrealist undertone. In 1956, he had the first of several strokes and despite his physical infirmity, struggled to paint. However, continued illness and financial hardship eventually led to profound despair. He died on September 29th 1962.

Ten years later, in March 1972, the National Art Gallery honoured him with a Memorial Exhibition. In September 1972, the Penang Museum and Art Gallery organised a Mun Sen Memorial Art Exhibition. With impartial and intelligent appraisal, his works would always retain the honoured place in Malaysian art they deserve.

**AN INTERVIEW WITH DATUK TAY HOOI
KEAT BY MS ONG CHOO SUAT
(NATIONAL ECHO 24.9.80)**

"Mun Sen constantly mentioned that the consistency of the water was important. If there was too much colour and the brush was thick, the painting could look powdery when it dried. Then it would not be lucid and transparent. If there was too much water, the painting would look insipid when dry.

He compared the situation with a doctor's treatment for a sick man. If the medicine was too strong, the patient would die. If it was too weak, he won't recover."

[Datuk Tay went on painting excursions with Mun Sen from 1936 till the outbreak of the Second World War. Mun Sen reinforced his love of nature and taught him sound watercolour technique. Together, they explored kampongs, fishermen's huts, beaches, lagoons, and the tropical sun casting light and shadows on these scenes.]



Kampung
Village

28 X 28 cm

Cat Air
Watercolour on paper

**YONG MUN SEN - FRIEND AND MENTOR...
BY DATO' MOHD HOESSEIN ENAS**

I will remember the old days in Pulau Pinang in early 1948 when I used to pay frequent visits to Yong Mun Sen's gallery/studio in Penang Road.

How fortunate I was to be numbered amongst his close friends. Yong Mun Sen was a quiet but friendly man who gave me the encouragement and drive to persevere with painting. In the early days he seemed to have little confidence in my becoming a mature artist - but at the time I was only 24 years old and was far too shy to show my works to him.

As time passed, however, we became closer and my enchantment with his painting drew me to visit him several times each week. He was not fluent in English but we managed to communicate in "market Malay" - and language was never a barrier to our blossoming friendship. During all that time I never managed to see him actually painting; as soon as I arrived he would lay down his brush and start to chat.

Mun Sen often invited me for drinks at a coffee-shop near his gallery. I used to call him "Uncle Yong" and not only was I immensely fond of him but also very fond of his family. Our friendship continued as ever, even though I had to move, in 1949, to Kuala Lumpur after my first exhibition which was held at the British Council Centre at Young Road, Kuala Lumpur.

I was deeply saddened by Mun Sen's death in 1962. Not only had I myself lost a dear friend, but Malaysia had lost a pioneer artist and an avid promoter of Malaysian art.

Not long after his death, one of his sons appeared at my house with a water-colour of a panoramic view of Georgetown from Penang Hill. This painting, he told me, was one of his father's works and his father had wanted me to have it. I was deeply touched to receive this most special gift which I shall always treasure. The painting itself was signed simply "Mun Sen 48". Every time I look at it, it brings back happy memories of my long association with Yong Mun Sen, friend and mentor.

Tiga buah lukisan Yong Mun Sen, termasuk 'Kabus Pagi' (cat air) dan 'Cendekiawan' (cat minyak) telah diterima oleh rumah lelang Christie untuk jualan lelong *Lukisan Asia Tenggara dan Hasil Seni serta Barang Kemas Baba Nyonya* di Singapura pada 27 Mac 1994.

Three paintings by Yong Mun Sen, including 'Morning Mist' (watercolour) and 'The Scholars' (oil) were accepted for Christie's South East Asian Pictures, Straits Chinese Works of Art and Jewellery auction in Singapore on 27 March 1994.



Foto yang menunjukkan Yong Mun Sen dalam proses melukar
Photo of Yong Mun Sen sketching



Gambar foto perkahwinan yang diambil oleh Mun Sen
Wedding photograph taken by Mun Sen

YONG MUN SEN

oleh Brother Joseph McNally

Yong Yen Lang dilahirkan pada tahun 1896 ke dunia yang didominasi oleh dua wanita yang sangat berkuasa. Beliau menjadi ahli dunia yang dikuasai oleh mereka. Di Beijing, Maharani Dowager sedang menggonggong Empayarnya yang kucar-kacir. Di London pula, Ratu Victoria mula menunjukkan tanda-tanda kenyanyukan dan tidak mampu hidup lama lagi. Mun Sen akan menyaksikan perubahan yang besar dalam kedua-dua Empayar itu. Dunia yang diperintah oleh kedua-dua wanita tersebut mengalami pelbagai masalah. Negara China akan jatuh dahulu. Kemudian, negara Jepun akan membangun dan menggugat kedua-dua empayar tersebut lalu menumpaskan mereka sebelum Jepun sendiri dikalahkan. Sepanjang hayatnya, Mun Sen telah mengibarkan bendera Union Jack, bersujud menyembah 'Empayar Naga', memberi tabik kepada panji Kuomintang, mendengar teriakan kejayaan "banzai" daripada pasukan tentera Jepun dan melihat pemusnahan kebudayaan Cina yang abadi oleh pihak komunis. Semasa beliau djangkiti penyakit, negara adopsinya sedang bergerak ke arah kenegaraan dan ketika beliau sedang nazak, Singapura dan tanahairnya Sarawak bersama Malaya bergabung dalam satu Persekutuan yang kemudian dinamakan Malaysia.

Dari segi etnik dan kebudayaan, Mun Sen memang berbangsa Cina. Tempat kelahiran beliau terletak di suatu kawasan yang agak tersembunyi dan jauh daripada kawalan panglima-panglima perang Cina. Ia merupakan kota kara Empayar British. Negeri Sarawak pada masa itu diketuai oleh Rajah Brooke yang bukan sahaja berkelakuan seperti seorang Sultan Melayu malah juga mempraktikkan amalan membayar ufti kepada London. Terdapat orang Iban, Melayu, Eropah dan juga orang Cina di Kuching. Sebagai seorang budak kecil, beliau sepatutnya menjadi bingung dengan kerumitan masyarakat majmuk ini. Tetapi keluarga beliau berada dan kehidupan beliau senang. Jadi beliau tidak perlu risau tentang perkara ini. Loghat Kantonis merupakan bahasa utama di rumahnya.

Moyang Yen Lang, Yong Soon Ngo merupakan salah seorang penatap Cina yang terawal di Kuching. Beliau telah meninggalkan kampung leluhurnya, Tai-pu di wilayah Kwangtung kira-kira pada tahun 1840. Ramai yang telah tertarik dengan kewujudan emas di daerah Bau tetapi Soon Ngo telah menceburi diri dalam bidang pembangunan tanah. Anakny, Woon Chun dan cucunya Boon Chan terus menambahkan harta keluarga dan semasa Yen Lang dilahirkan, mereka telah pun memperoleh banyak pemilikan termasuk ladang

kelapa dan lada hitam di kawasan desa yang berhampiran serta sebuah kedai runcit yang juga mengendalikan urusniaga import-eksport di bandar Kuching sendiri.

Pendidikan Inggeris semakin mantap pada permulaan abad kedua puluh tetapi pendidikan ini bukan untuk Yen Lang. Keluarga beliau berpendapat bahawa justeru beliau berbangsa Cina, beliau patut dididik dalam cara Cina. Jadi pada usia yang muda iaitu lima tahun, beliau kembali ke kampung leluhurnya di China untuk diajar kebudayaan Cina yang sejati. Tai-pu merupakan tempat beliau menghabiskan enam tahun daripada kehidupannya. Beliau bukan sahaja mempelajari asas-asas klasik Cina dan menyembah berhalwa nenek-moyang malahan menerima didikan asas yang sempurna dalam kaligrafi serta kawalan berus Cina termasuk cara menggunakan cat air Cina. Kemahiran ini akan menyera hidupnya pada tahun-tahun yang akan datang. Beliau dikatakan malas melaksanakan kerja di sekolah tetapi sangat tekun dalam mata pelajaran lukisan. Buku latihannya diconteng dengan lukisan dan lakaran tetapi ini tidak dianggap sebagai suatu perkara yang lucu oleh gurunya. Pada satu masa, gurunya telah meneliti coretan Yen Lang dan temampak satu kartun yang menggambarkan dirinya (guru itu) dalam aktiviti yang normal tetapi boleh dikatakan mengaibkan. Kita dibentahu bahawa guru itu telah hilang kesabarannya pada hari itu.

Dinasti Manchuria yang korup pada masa itu sedang kehilangan kuasa dalam Empayarnya sementara Sun Yat Sen pula mengukuhkan kedudukannya pada ketika itu. Namun peristiwa-peristiwa yang istimewa ini menjadi kurang penting kepada Yen Lang kerana dibayangi oleh peristiwa kematian ayahnya yang telah meninggalkan tiga orang anak lelaki dan lapan orang anak perempuan. Sebagai anak sulung, Yen Lang kini menjadi ketua keluarganya pada usia mentah dua belas tahun.

Pada tahun 1910, beliau kembali ke Kuching dan ke ladang kelapa keluarganya. Beliau seorang yang suka berangan-angan dan lebih tertarik dengan keindahan palma kelapa daripada kopra yang dihasilkan sebagai tanaman kontan. Pada masa inilah beliau telah mula mengukir—kebanyakannya panel ukir timbul kecil yang memaparkan pemandangan tempatan atas kepingan papan. Beliau juga menghasilkan tiruan ukiran yang pernah beliau lihat pada kuil-kuil di China. Ini merupakan satu latihan yang baik untuknya dan melibatkan koordinasi mata dan tangan.

Lantaran beliau masih seorang budak kecil lagi, keluarganya tidak melemahkan semangatnya dalam usaha penuntutan artistiknya. Tiada banyak yang dapat beliau lakukan di antara musim menuai. Persekolahan selama enam tahun telah memberikan beliau kebolehan membaca dan menulis yang mencukupi untuk seumur hidup. Beliau bukan seorang yang kuat membaca. Beliau tidak melibatkan diri dalam penuntutan sains ataupun sastera.

Takdir telah memberikan beliau peluang melihat seorang pelukis beraksi semasa beliau sedang berjalan-jalan di ladangnya. Pelukis Jepun itu telah menggunakan cat air untuk melukis keindahan palma kelapa. Yen Lang terpesona menyaksikan pelukis itu bekerja. Beliau berazam menjadi pelukis, walau apa pun.

Pada masa ini beliau mula melakar sebarang benda yang beliau lihat. Takdir sekali lagi memainkan peranannya apabila seorang warganegara Belanda menghadiahi beliau satu set cat air. Dengan ini, kerjayanya sebagai seorang pelukis pun bermula.

Beliau berada di China semula bersama adiknya pada tahun 1914. Keadaan di situ pada masa itu amat berbeza dengan keadaannya empat tahun yang lalu semasa beliau meringgalkan China dahulu. Sebuah republik telah diisytiharkan dan Dinasti Manchu yang korup sudah tidak wujud lagi. Panglima-panglima perang sering mengganas di kawasan desa dan komoditi-komoditi tidak mencukupi. Beliau telah membawa cat air kesayangannya bersamanya dan tidak berlengah-lengah untuk memulakan kerja. Semua benda dalam alam menarik perhatiannya. Adiknya, Yen Koon ditugaskan mencari-cari di kawasan desa dan membawa balik sebarang benda yang dapat dikaji oleh Yen Lang. Ulat beluncas, belalang dan rama-rama telah dikumpul dan diteliti oleh pelukis muda ini. Tidak lama kemudian, cat air yang dibawa bersamanya dari Kuching pun habis. Beliau mengambil tanah liat yang berwarna dan berjaya menggunakannya sebagai cat dalam cara tradisional. Beliau memang mempunyai daya mencipta.

Beliau sekarang melukis dengan gaya Cina. Di samping mengkaji alam beliau juga mempelajari cara menggambarkan singa, harimau, burung phoenix serta naga yang sangat digemari oleh kebudayaan Cina pada masa itu. Kita hanya mempunyai satu lukisan daripada zaman itu

yang masih kekal hingga ke hari ini. Ia merupakan lukisan seekor harimau yang dilukis dalam cara yang megah dan ini lebih membuktikan kebolehannya. Malahan meniru merupakan satu aktiviti yang munasabah untuk seorang pelukis Cina yang bercita-cita tinggi. Hakikat ini telah diterima oleh teori-teori Hsieh Ho seribu lima ratus tahun dahulu. Seseorang itu haruslah meniru supaya dapat belajar mengawal gerakan berus untuk kaligrafi. Justeru itu, Yen Lang meniru lukisan-lukisan lain.

Apabila beliau berumur dua puluh tahun, beliau telah beristerikan seorang gadis kampung - Lam Sek Foong yang berumur enam belas tahun. Perkahwinan ini merupakan perkahwinan yang telah lama diatur oleh kedua-dua keluarga pengantin. Oleh sebab tiada sebarang hal yang membangkit di China, pasangan suami isteri ini pun menuju ke Kuching untuk memulakan rumah tangga di koloni British ini yang juga merupakan tempat kelahiran mempelai lelaki.

Yen Lang pulang untuk bekerja di ladang kelapa yang keluarganya mempunyai syer dan kini menjadi tanggungjawab beliau sebagai seorang lelaki beristeri. Beliau telah mewarisi bahagian pemilikan ayahnya dalam ladang ini tetapi pakciknyanya masih lagi hidup dan merupakan orang yang mengendalikan tempat itu. Pakciknyanya membayar Yen Lang \$14 sebulan. Dari permulaan lagi perhubungan Yen Lang dengan pakciknyanya kurang baik. Yen Lang berasa dirinya dibayar gaji kurang daripada sepatutnya. Pakciknyanya pula menyalahi Yen Lang kerana ia tidak bekerja. Terdapat banyak kerja untuk dilaksanakan - menjaga pepohon yang muda, memotong lalang dan rumput, mengumpulkan hasil, mengeluarkan sabut serta memasarkan kopra. Di mana Yen Lang apabila dia sepatutnya membantu? Pada pandangan pakciknyanya, Yen Lang hanya membuang masa melukis gambar-gambar. Ini tidak boleh dibiarkan berterusan.

Terdapat juga kebenaran dalam sungutan pakciknyanya. Untuk menambahkan pendapatannya yang tidak seberapa itu, Yen Lang menghasilkan banyak karya seni pada masa itu. Adiknya, Yen Koon dengan amat ingat tentang percubaan Yen Lang dengan cat minyak, ukiran kayu dan juga rekabentuk batiknya. Pada masa inilah beliau telah melukis seekor harimau gunung dalam dakwat Cina yang masih kekal hingga ke hari ini - ia merupakan peninggalan karya awal beliau yang unggul.

Isteri Yen Lang melahirkan seorang anak perempuan semasa kemuncak pergaduhannya dengan pakciknyanya. Perkara ini dibawa ke mahkamah dan Yen Lang menerima \$1,000 sebagai pembayaran syer estet beliau. Beliau memutuskan untuk berhijrah kerana bimbang akan keselamatan diri.

Beliau berada di Singapura pada tahun 1918. Pada mulanya, beliau bekerja di sekolah dan di kedai buku Kee Huar. Beliau bertugas sebagai penjaga sekolah dan juga berkhidmat di kaunter kedai buku. Beliau masih terus melukis dan berjaya menjual lukisannya di kedai buku itu. Beliau melukis apa sahaja yang diminta; papan tanda, poster, tirai belakang. Beliau menghasilkan patung dan juga mempamerkan karya-karyanya di kaki lima. Beliau mula mencintai Singapura dan juga pemandangannya yang telah dilukis olehnya dalam segala suasana. Beliau dan pelukis-pelukis lain sering keluar untuk membuat lakaran dan tali silaturahim yang dijalin oleh mereka berkekalan seumur hidup. Sesungguhnya aktiviti melakar itu merupakan 'aliran pelukis' tunggal yang terdapat di Singapura untuk dua puluh tahun yang akan datang sehinggalah penubuhan Akademi Nanyang. Dari masa ke masa, Yen Lang kembali untuk melukis Singapura tercinai dengan semangat yang baru. Beliau kini menghabiskan tempoh dua tahun untuk bekerja di Singapura. Pada tahun 1920, beliau dipindahkan ke cawangan Kedai Buku Kee Huar di Pulau Pinang.

Beliau terpesona dengan keindahan Pulau Pinang dengan serta-merta. Beliau begitu tertawan dengan pulau itu sehinggalah untuk 42 tahun daripada hidupnya yang tinggal, beliau tidak pernah meninggalkan pulau itu untuk tempoh yang lama. Pulau Pinang telah menjadi tempat kediamannya. Isterinya ikut serta di sana dan keempat-empat anaknya yang berikut dilahirkan di situ. Choon Wah dilahirkan pada tahun 1921, Lan Teow pada tahun 1923, Min Wah pada tahun 1925 dan Chiu Wah pada tahun 1928.

Pada tahun 1922, beliau menukar namanya kepada Mun Sen. Sebab-sebabnya untuk membuat demikian tidak beberapa jelas tetapi penukaran sebegini bukan perkara luar biasa. Kadang-kala ia dilaksanakan kerana keinginan untuk mendapat 'nasib yang lebih baik.' Pada tahun 1922, beliau berusia 26 tahun. Beliau masih belum boleh dikatakan seorang pelukis yang matang pada masa itu. Karya beliau masih pada tahap percubaan dan jelas dipengaruhi oleh kaligrafi zaman persekolahannya di China.

Beliau masih melukis harimau dan satu daripadanya terdapat di dalam Kuil Kek Lok Si di Pulau Pinang. Beliau juga mencuba-cuba dalam arca kapur Paris (plaster of Paris). Malangnya contoh-contoh arca kapur Paris beliau telah hilang sama sekali. Di samping itu, beliau kini menumpukan minat pada bidang fotografi. Beliau lebih menganggap fotografi sebagai sumber pendapatan daripada suatu bentuk seni. Selalunya terdapat permintaan untuk potret keluarga. Beliau dikatakan pernah menggadaikan jam tangannya pada tahun 1922 sebagai bayaran muka untuk penyewaan Studio Seni Tai Koon di Chulia Street. Pelaburan beliau yang semberono itu berjaya mendatangkan keuntungan. Studio itu dapat merangkumi segala-galanya yang hendak dilakukannya. Ia telah memberikan beliau tempat mengambil gambarfoto untuk menyara hidup dan juga tempat mempamerkan catan-catan untuk dijual. Lama-kelamaan beliau telah mampu membeli sebuah kamera studio serta sebuah kamera Leica dan sebuah kamera Rolleiflex. Beliau kini mula menerima mund-mund untuk kelas bimbingan seni dan secara kebetulan pengajarannya telah memperkayakan catan sendirinya.

Dekad 20-an merupakan tempoh percubaan. Dari potret fotografik, beliau kemudian cuba melukis potret dengan menggunakan arang. Penggunaan arang ini memaksa beliau mengkaji nilai-nilai kelembutan warna. Pengkajian ini kemudian menyebabkan beliau menilai semula sifat linear kaligrafi Cina. Jadi, lahirnya gaya catan air Mun Sen yang sudah pun mapan pada awal 1930-an. Beliau juga biasa menggunakan cat air. Adiknya Yen Koon mendampingiya di Pulau Pinang pada tahun 1928.

Mun Sen memulakan dasawarsa baru dengan memindahkan studionya ke Penang Road yang lebih sibuk. Beliau telah membeli rumah bemombor 166 dan mendirikan Studio Mun Sen yang masih berkekalan sehingga ke hari ini. Beliau kini sudah mantap sebagai Mun Sen, seorang Pelukis.

Pada tahun 1931 beliau membuka studio tambahan di dalam sebuah rumah agama yang beralamat 58 Northam Road dan beliau telah tinggal di sana untuk tempoh yang agak lama. Kini, beliau sudah pun berjaya dan catan-catan nya dijual dengan hebat. Beliau memiliki sebuah motokar dan kerap merayau-rayau untuk mencari landskap yang menarik perhatiannya. Satu kawasan yang menerima perhatian beliau ialah Kuil Cina di Tanjong Tokong dengan alam persekitarannya yang dihiasi pepohon palma dan batu-batan. Beliau

melukis dalam segala suasana dan cuaca. Beliau juga mempunyai masa lapang untuk mengkaji serta menghayati buku yang memaparkan pelukis-pelukis asing. Van Gogh dan Gauguin dikatakan pelukis kegemaran Mun Sen. Daripada kedua-dua pelukis tersebut, Gauguin mempunyai pengaruh yang lebih hebat ke atas perkembangan gaya Mun Sen. Beberapa lukisan cat minyak era ini mencerminkan pengaruh Gauguin khususnya ke atas pemilihan warnanya dan juga strukturnya.

Beberapa lukisan dari zaman ini dilukis atas kanvas terkasar yang nampaknya hanya menambah semangat dan kekuatan lukisan tersebut. Yen Koon menerangkan cara Mun Sen membuat berus cat minyaknya sendiri dengan memotong hujung rotan dan kemudian menemukannya supaya menjadi bulu yang halus. Tekstur beberapa lukisan ini merupakan contoh pendekatan ini kepada perkara-perkara teknikal. Sesungguhnya seseorang jarang-jarang sekali menemui dikotomi yang lebih besar daripada pembahagian di antara 'daya kekerasan' catan minyaknya dengan kehalusan serta kelutsinaran catan cat airnya dari zaman yang sama.

Sekarang tibanya masa untuk membuat penilaian tentang keadaan pelukis berusia 35 tahun ini yang kini berada di ambang zaman paling kreatifnya. Pulau Pinang pada tahun 1930-an masih belum jadi sebuah pusat kesenian. Demikian juga Singapura. Tiada sekolah seni untuk melatih para pelukis dan tiada galeri seni untuk membenarkan dan menyeniman memamerkan lukisan mereka. Perpustakaan pun mempunyai hadnya sekiranya seseorang itu tidak tahu Bahasa Inggeris. Walaupun Pulau Pinang lebih maju daripada Kuching namun ia jauh berbeza daripada aliran utama seni dunia. Pengetahuan tentang pergerakan-pergerakan utama seni dunia menerobos dengan perlahan-lahan. Terdapat sedikit sahaja contoh lukisan Impresionisme, post-Impresionisme, Fauvisme dan Kubisme di dalam rumah kolonial Pulau Pinang dan ini pun tertutup kepada pelukis muda Cina ini. Oleh itu, besar kemungkinan Mun Sen tidak pernah melihat satu karya utama Seni Barat pun kerana salinan yang terdapat dalam bukunya juga agak cacat. Jadi beliau terpaksa bergantung kepada kepintaran dirinya dan juga kepada alam sebagai mentornya. Kepintaran dirinya dipupuk oleh beliau dengan tekun semenjak masa beliau belajar menggunakan berus Cina sehingga masa beliau membuat ukiran kayu, arca kapur Paris dan bereksperimen dengan tanah liat sungai serta cat minyak. Alam semula jadi tidak pernah gagal mempesonakan

Mun Sen sejak masa adiknya mengumpul belalang untuk pengkajiannya semasa mereka berada di China. Cintanya terhadap alam dalam segala suasana memenuhi kehidupannya. Di sana beliau mengkaji hubungan dan irama yang akan menghasilkan satu karya seni. Keindahan yang dapat kita lihat daripada lukisan beliau merupakan gambaran keindahan alam semula jadi. Alam menjadi guru dan juga contoh kepada beliau.

Cat air Barat merupakan media yang baik untuk merakamkan tanggapan keindahan alam beliau. Ia merupakan perkembangan daripada lukisan berus Cina yang sepatutnya tidak menghairankan kita. Jikalau beliau terus melukis dengan cara Cina seperti mana yang diajar dalam sekolah rendah, beliau mungkin terpaksa mengikuti suatu disiplin yang tegar yang akhirnya akan mengongkang gayanya. Beliau tidak dapat dipaksa menghabiskan masa bertahun-tahun berlatih menggunakan usapan yang betul untuk melukis buluh atau gunung. Beliau tidak dapat berpuas hati dengan warna hitam - bebin, merah dan firus yang terhad. Warna-warna pada pelet Barat pula dapat membekalkan kebanyakan warna yang dikehendakinya. Ia membolehkan beliau meniru warna yang kelihatan pada alam semula jadi tropika.

Apa yang menghairankan dalam catan cat air Mun Sen ialah beliau mengambil media yang paling Inggeris dan menggunakannya untuk menyaingi pelukis-pelukis Inggeris yang paling handal. Pada hakikatnya penggunaan cat air selamanya suatu bentuk seni Inggeris.

Teknik cat air yang terulung menggunakan kertas putih yang paling bermutu untuk menggambarkan tona termuda sementara warna-warna lain diolah dengan lapisan-lapisan kegelapan warna yang berturutan sehingga bebayangnya selesai. Ia berbeza sama sekali daripada cara melukis dengan warna poster atau gouache yang membenarkan pembancuhan pigmen-pigmen dengan cat putih untuk menghasilkan kesan yang samar-samar. Catan cat air yang paling baik pula berkilau dan lutcahaya dalam gaya yang sama dengan catan cat minyak Venetia yang membenarkan cahaya melantasi sepuhan warnanya yang berturutan. Natijahnya dalam kedua-dua kes ialah kepekaan tona yang mendalam. Contohnya, Turner telah menggunakan medium ini dengan paling berkesan untuk menghasilkan pencahayaan dramatik. Sesungguhnya kebanyakan pelukis cat air yang handal berbangsa Inggeris dan justeru itu golongan kolonial di Malaya berasa hairan

menemui Mun Sen, seorang pelukis didikan sendiri yang dapat menandingi sebarang apa yang dihasilkan oleh pelukis terbaik Ibu Pertiwi mereka.

Sebelum meletusnya perang, Mun Sen tidak banyak bergantung kepada pertunjukan perseorangan kerana beliau mempunyai galeri sendiri. Beliau mendominasi pameran kumpulan. Kawan beliau Encik Khaw Sia pernah mengatakan bahawa lima puluh peratus daripada lukisan-lukisan pameran itu dan juga jualan lukisan merupakan karya Mun Sen. Beliau (Khaw Sia) juga mengingati seorang pengumpul Australia yang membeli hasil Mun Sen 'pada setiap pameran.' Sememangnya karya Mun Sen memasuki koleksi kekal Australia; tiga daripadanya telah dikumpul oleh Galeri Launceston di Tasmania seawal tahun 1940.

Tidak mudahlah untuk menerangkan kejayaan Mun Sen dengan cat minyak. Catatan minyak memerlukan perantisan yang lama sedangkan kemahiran penggunaan cat air 'Inggens' boleh berkembang daripada latihan berus Cina dengan mudah sesudah seseorang pandai menggunakan nilai-nilai tona Barat dengan betul. Kemahiran penggunaan cat minyak tidak begitu senang. Karvas mestilah disediakan dengan baik dan cat mestilah digunakan bersamasama dengan minyak linsid dan turpentin yang betul untuk mendapat keputusan yang dikehendaki. Biasanya pelaburan tiga atau empat tahun di sekolah seni akan membekalkan seorang pelukis dengan ketrampilan yang diperlukan. Mun Sen terpaksa menguasai teknik melukis ini dengan titik peluh sendiri.

Alam semula jadi menjadi guru rekabentuk jika bukan guru teknik beliau. Lantaran itu beliau sering membuat lawatan lapangan untuk menghayati keindahan alam semula jadi. Pendidik seni dan purbawan yang unggul, Encik Lee Cheng Yong dan pelukis-pelukis lain sering (empat atau lima kali seminggu, selepas sekolah) menemani Mun Sen dalam lawatan lakaran beliau. Mereka terpesona dengan kebolehan luar biasa Mun Sen dalam penggambaran palma kelapa. Beliau sangat sensitif kepada bentuknya; apabila pelukis lain melukis palma kelapa itu, ia kelihatan seperti 'pohon pinang.' Beliau juga amat prolifik. "Untuk setiap lakaran kami, beliau menghasilkan empat." Encik Lee Cheng Yong juga mengingati penubuhan Persatuan Seni yang pertama di Malaya: Kelab Seni Lukis Cina Pulau Pinang pada tahun 1935 atau tahun 1936. Beliau (Cheng Yong) sendiri dilantik menjadi Presiden pertama dengan Mun Sen sebagai Timbalannya. Pada tahun berikut Mun Sen menjadi Presiden. Antara Presiden yang

kemudian termasuklah Encik Lim Cheng Ean (bapa Puan P.G.Lim) dan Encik Ong Keng Seng. Persatuan Seni Singapura ditubuhkan pada masa yang sama dan justeru itu terdapat perhubungan dan pertukaran pendapat yang tidak terputus-putus di antara kedua-dua kumpulan ini.

Semasa Mun Sen memasuki dekad 1940-an, beliau berada di puncak kehebatannya. Beliau telah merempuh kejayaan, sangat dikagumi dan sudah pun terkenal. Pelawat-pelawat dari China yang terletak jauh dan juga dari Singapura turut datang untuk melihat karya beliau. Karya beliau dikehendaki oleh muzium dan galeri. Masa hadapan beliau kelihatan cerah.

Pada tahun 1941 isteri beliau, Sek Foong meninggal dunia akibat penyakit strok; meninggalkan Mun Sen dengan lima anak mereka. Anak bongsu mereka berumur 13 tahun. Pada masa yang sama bibit-bibit perang sudah pun mula dirasakan. Lantaran itu, wang tidak banyak terdapat.

Beliau mengambil keputusan untuk berkahwin sekali lagi semata-mata untuk anak-anaknya. Reputasi beliau baik dan oleh itu tidak menjadi masalah kepada seorang telangaki profesional untuk membuat perhubungan dengan keluarga terkenal Yao Swee Lum dari Ipoh. Keluarga ini merupakan keturunan Kapitan Cina Yap Ah Loy. Mun Sen kini mengahwini jeltiwan Yao Chew Mooi. Sebagai satu penghormatan perkahwinan, beliau melukis potret Yap Ah Loy. Beliau kini memulakan keluarga kedua dengan empat anak lelaki dan dua anak perempuan. Cheng Wah dilahirkan pada tahun 1942, Sim Keow pada tahun 1943, Kheng Wah pada tahun 1945, Seng Wah pada tahun 1947, Ngean Keow pada tahun 1948 dan Fook Wah pada tahun 1949.

Pencerobohan Jepun membawa kesusahan sementara kepada Mun Sen kerana beliau kehilangan bahan lukisannya dan catannya. Beliau terpaksa menjadi pekebun untuk menyara hidup. Beliau enggan melukis untuk penakik-penakik dan sebaliknya melukis poster anti Jepun secara usahasama dengan Lee Cheng Yong. Kehidupan beliau hancur dari segi kewangan akibat peperangan. Beliau mula melukis semula dengan penuh semangat selepas pembebasan tanahairnya daripada cengkaman penjajah Jepun pada tahun 1945. Namun demikian, bahan-bahan lukisan Barat masih susah didapati. Pada peringkat ini beliau kembali menggunakan bahan-bahan lukisan Cina. Terdapat tiga skrol pada penghujung tahun 1945

dan baki bank beliau pula menunjukkan jumlah \$2446.49. Ini merupakan jumlah yang kecil untuk membina semula kekayaannya.

Sekarang mulanya dekad terakhir beliau sebagai seorang pelukis, ia merupakan zaman aktiviti kegila-gilaan. Ini berlaku sebahagiannya kerana hakikat beliau terpaksa menyara dua keluarga tetapi ia juga disebabkan oleh permintaan hasil-hasil seninya di seluruh dunia. Beliau sentiasa kepicikan wang dan cenderung menilaikan karyanya pada harga yang lebih mahal di pasaran luar negeri. Beliau menaruh harapan yang terlalu tinggi dalam karyakaryanya. Beliau tidak sedar bahawa secara bandingan, beliau masih tidak terkenal di kalangan lingkungan seni dunia luar.

Perhubungan surat-menyurat beliau dengan Lada Sykora dari Cleveland, Ohio merupakan satu contoh yang baik. Lada Sykora memulakan perhubungan ini pada tahun 1947 dengan penuh minat dan telah membandingkan hasil-hasil Mun Sen secara positif dengan karya salah seorang pelukis terbaik Cleveland, Frank Wilcox. Tetapi Sykora menganggap harga \$100 (Dollar Amerika) terlalu mahal. "Kadangkala saya tertanya-tanya kepada diri tentang tanggapan orang asing terhadap Amerika. Nampaknya mereka menganggap bahawa jalan-jalan kami diratap dengan emas dan wang dihamburkan begitu sahaja seperti konfeti. Ini mungkin aneh didengari tetapi hakikatnya wang juga susah diperolehi di sini. Kami terpaksa bekerja untuk mendapatkannya." Walau bagaimanapun, Lada Sykora berjaya mendapatkan tempat pameran untuk karya Mun Sen di Muzium Cleveland.

Namun terdapat kesulitan dalam kebudayaan dan tafsiran untuk Yong Mun Sen. Beliau menulis kepada Sykora dengan sifat segala rendah hati Konfusian dan menyatakan bahawa beliau berasa hairan kerana karya yang beliau anggap tidak berharga itu dapat dinilai pada harga yang tinggi. Sykora membalas dengan menekankan sesuatu yang tidak konsisten; "...saudara tidak berharap bahawa lukisan saudara adalah jenis bermutu tinggi. Namun saudara tidak teragak-agak untuk meletak nilai yang tinggi ke atas karya saudara." Karya Mun Sen tidak dijual di Cleveland. Surat-surat Sykora terakhir yang berturutan pada tahun 1949 agak mengecewakan. "Tiada jualan lukisan saudara kerana harganya mahal dan tolonglah Tuan, biarlah ini jadi kali terakhir yang akan saya cuba menjual gambar-gambar ... Ini merupakan peristiwa yang pahit dan sedih untuk saya....."

Hubungan beliau dengan golongan pembeli seni Australia boleh dikatakan lebih baik. Ketua perhubung beliau di Australia, Encik Ian Wilson telah melawati beliau di Pulau Pinang pada tahun 1948 dan nampaknya lebih memahami keadaan tempatan. Sebaliknya Mun Sen pula mempunyai pandangan yang lebih realistik tentang pasaran Australia dan harga catan-catannya dinilai dengan lebih rendah.

"Seni dan gaya saudara amat dihargai dan agak berbeza daripada apa yang kami biasa lihat di sini..... Saya telah pun menunjukkan lukisan-lukisan saudara kepada beberapa *connoisseur* dan sambutanannya sangat baik. Saya boleh menjualnya dengan segera tetapi saya lebih suka menunggu sehingga publisiti pengenalan melalui pameran yang akan diadakan Para pelukis di sini mengatakan bahawa saudara berjaya mengawal subjek sehingga kesempurnaan dengan gaya saudara sendiri yang mempunyai daya penarik yang hebat."

Tetapi Ian Wilson terus memberi amaran kepada Mun Sen supaya "tidak membekalkan sebarang firma Australia dengan sebarang lukisan saudara untuk seketika kerana kami sedar sekiranya kami membenarkan ini berlaku saudara akan mendapat surat tawar-menawar daripada pihak firma lain. Saya berharap saudara akan menganggap saya seperti ejen perniagaan dan publisiti saudara di Australia dan saya fikir sebarang surat yang dialamatkan kepada saudara perlu ditunjukkan kepada kami untuk dikendalikan, jika tidak, penyelewengan harga akan menyebabkan kehilangan pemasaran gambar-gambar saudara. Kami menyatakan ini kerana kami mengenali Australia."

Jualan lukisan daripada pameran pada Mac 1948 tidak sebaik seperti yang diharapkan; "pameran ini kurang menguntungkan kerana ia diadakan dekat dengan masa perayaan Easter dan lantaran itu ramai orang tidak berada di sini." Selain itu, "tujuh pameran lain turut diadakan pada masa yang sama dengan pameran saudara....."

Pada keseluruhannya kritikan orang Australia baik. Walau bagaimanapun para kritikus telah mengambil perhatian tentang dua perkara yang sudah pasti benar. Yang pertama ialah "beberapa lukisannya kelihatan seperti ia dilaksanakan di dalam studio." Pandangan kontemporari orang Australia ialah cat air sepatutnya hanya digunakan untuk lakaran yang dibuat di luar berdekatan alam semula

jadi. Kesementaraan bahantara ini menyebabkan tidak sesuai untuk "karya studio" yang kekal. Kritikan kedua ialah sesetengah lukisan Mun Sen "dianggap terlalu licin dan kurang mendalam." Dari satu segi, bahantara cat air sememangnya menyebabkan kelesinan. Dalam cara yang sama, kaligrafi Cina memerlukan kecekapan dan ketepatan. Kesemua kecekatan yang disemai daripada latihan dan perenungan yang bertahun-tahun akhirnya membolehkan seseorang menghasilkan karya dengan hanya ketangkasan pergelangan tangannya. Namun seorang *connoisseur* dapat mentafsirkan kekuatan perasaan dan emosi seorang personaliti yang serius daripada sapuan berus kaligrafi itu.

Namun demikian, implikasi para kritikus Australia ialah Mun Sen sedang menghasilkan karya-karya semata-mata untuk mendapat wang dengan cara yang senang.

Mun Sen tidak menghadapi banyak masalah semasa mempamerkan karyanya di London dan pada keseluruhannya, karya-karya disambut dengan baik dan laku dijual di sana. Terdapat beberapa surat dari peminat-peminatnya dalam fail. Beliau telah memberi banyak perhatian kepada Pesta Industri British 1948 (British Industries Fair) dan telah menyumbangkan lapan lukisannya kepada Gerai Malaya. Karya-karya ini telah ditempatkan oleh Jabatan Perdagangan dan Industri di Kuala Lumpur di bawah tajuk-tajuk berikut:

1. Seni tradisional : Menenun sarong, membuat tikar mengkuang, pisau tempa, dll.
2. Hasil-hasil Perhutanan : Rotan, Jelutong, Kulit Ular, Damar, dll.
3. Perlombongan Bijih Timah
4. Hasil-hasil Perlombongan Lain : emas, tanah liat Cina, dll.
5. Hasil-hasil Laut dan Sungai : perikanan, dll.
6. Getah : estet dan kilang
7. Kelapa : Kopra dan penghasilan minyak
8. Hasil-hasil pertanian lain : kelapa sawit, nanas, bunga cengkih, teh, dll.

Beliau diberi arahan yang terperinci tentang cara melaksanakan kerjayanya:

"Ini merangkumi segala industri dan kerja Malaya dan dapat menyediakan subjek-subjek yang mencukupi untuk dilukis. Setapnya boleh dijadikan subjek pemandangan tipikal Malaya. Untuk mendapat keputusan yang terbaik, lukisan-lukisan

ini patutlah besar, lebih kurang saiz Imperial, mempunyai rekabentuk dan warna yang penuh imaginasi dan menunjukkan butir-butir yang mencukupi supaya menjadikannya dokumentar."

Justeru memerlukan wang, Mun Sen pun memulakan kerja dan karya-karyanya disiapkan tepat pada waktunya lalu dihantar ke London. Tetapi mutu kerjanya setakat memuaskan sahaja seperti yang dijangkakan. Mungkin lebih baik untuk Mun Sen sekiranya catan-catan itu tidak dianggap sebagai karya-karya seni. Walau bagaimanapun, beliau berasa bangga kerana diundang untuk menyumbang kepada pertunjukan ini. Sebagai balasan perkhidmatannya, beliau dibayar wang berjumlah \$250 yang tidak seberapa serta diberi 20 helai kertas katrij Imperial! Beliau ditanya oleh pihak Jabatan; "Tolong sebutkan sama ada jumlah ini dapat diterima oleh saudara?"

Eksplotasi mengabaikan ini yang dijalankan oleh satu agensi rasmi telah cukup untuk memaksa sang pelukis ini mengharungi kehidupan yang kegila-gilaan dan menyebabkan beliau menderita kerana penyakit pada umur yang muda lalu meninggal dunia. Mun Sen tidak pernah mempunyai cukup duit untuk menyara anak-anaknya dan beliau selalu tertekan untuk menghasilkan lebih banyak catan supaya mendapat wang dengan cepat.

John Laycock, seorang peguam dan penasihat perundangan di Singapura telah menulis sepucuk surat yang bertarikh 17 Jun 1949 kepada Mun Sen. Surat itu mempunyai kritikan yang lebih tegas daripada kritikan kritikus Australia. "Lebih daripada 90% barangan yang dihantar oleh saudara ke pameran-pameran ini cuma terdiri daripada karya picians tetapi saudara tidak patut membuang masa dengan karya sebegini. Saya fikir saudara mampu menghasilkan karya seni yang jauh lebih baik daripada karya picians yang dihasilkan sepanjang masa ini. "Hanya kawan ikrah seperti Laycock yang berani bersikap begitu tegas dengan Mun Sen, malahan beliau cuba memujuk sang pelukis itu supaya menumpukan lebih banyak masanya kepada catan cat minyak. Beliau sanggup membuktikan sokongannya dengan memberikan wang dan dalam surat yang sama beliau meminta Mun Sen; "Sanggupkah saudara melukis catan cat minyak untuk saya sebagai karya tempahan? Saudara boleh memilih subjek saudara sendiri dan saya akan membayar apa sahaja harga yang ditetapkan asalkan ia berpatutan." Beliau mengakhiri suratnya; "Oleh itu, saudara tidak perlu mencorat-corek lukisan-lukisan yang banyak dalam

masa yang minimum.”

Sementara itu pameran-pameran Mun Sen sering diadakan di Malaya dan Singapura. Mun Sen senantiasa menyertai pertunjukan kumpulan dan selalu bersedia untuk menderma sebahagian besar daripada pendapatannya kepada berbagai-bagai pertubuhan amal. Tabung Hari Poppy, Rumah St. Nicholas untuk Orang Buta, Persatuan Anti Tuberkulosis. Pengubahelokan Gereja St. George dan sebagainya juga telah menjadi benefisiar kemurahan hati Mun Sen. Pelbagai personaliti terkenal telah diundang untuk merasmikan pameran-pameran lukisan Mun Sen. Terdapat banyak perhubungan surat-menyurat dengan Ketua Pesuruhjaya Asia Tenggara, Encik Malcolm Macdonald yang menunjukkan minat dalam lukisan beliau.

Pada tahun 1949, Mun Sen membuat percubaan yang tidak bersungguh-sungguh untuk menerima seni abstrak dan surealis. Alam selamanya menjadi mentornya dan beliau berada pada puncak kecemerlangannya semasa melakar alam dalam pelbagai suasananya. Walau bagaimanapun kini di bawah pengaruh publikasi asing, beliau telah mula menggambarkan beberapa bentuk buatan dan geometrik seperti kelihatan di bawah pencahayaan semula jadi. Beliau tidak mengikuti pergerakan kontemporari seperti kubisme dan ekspresionisme abstrak. Tetapi eksperimen-eksperimen beliau juga menarik. Jika beliau telah mengikut pandangan ini, beliau mungkin dapat membuat sumbangan yang penting kepada dunia seni kontemporari.

Malangnya Mun Sen semakin kesuntukan masa. Pada tahun 1956 semasa satu pameran di Melaka, beliau telah mengalami satu serangan strok. Beliau telah menjadi lumpuh di bahagian kanan badannya. Percubaan Mun Sen untuk mengawal berus agak mengecewakan. Kecewahan beliau berlipat ganda apabila beliau melihat keluarga mudanya yang tidak berupaya cuba meneruskan hidup dengan hasil kutipan sebuah studio fotografik. Kamera Leica beliau yang disayangi juga terpaksa digadai. Untuk enam tahun akhirnya, kepapaan beliau begitu ketara sangat dan kawan-kawan yang setia kepadanya hanya sebilangan kecil. Beliau begitu tawar hati sehinggakan menasihati anak-anaknya supaya tidak mengikuti jejak langkahnya. Masyarakat, bukan untuk kali pertama, kurang menghormati para pelukisnya. Sebaik sahaja seseorang pelukis itu tidak mampu menghasilkan karya, masyarakat tidak lagi memerlukannya. Dalam kes Mun Sen, sejarah

berulang lagi.

Menjelang akhir hayatnya, barah perut turut membinasakan tubuh badan beliau. Mun Sen meninggal dunia pada tanggal September 29, 1962. Pengiktirafan beliau yang terlambat datang dalam bentuk pameran-pameran retrospektif. Negara Singapura memberi beliau pertunjukan anumerta pada tahun 1966 dan pada ulangtahun kesepuluh kematian beliau pada tahun 1972. Balai Seni Lukis Negara di Kuala Lumpur telah memberi beliau satu Pameran Memorial. Penghormatan kepada pelukis yang unggul ini semasa pameran-pameran retrospektifnya telah membantu kita menetapkan beliau dalam perspektif yang betul di kalangan para kontemporarinya dan di dalam sejarah seni negara kita. Berikutan pameran Singapura pada tahun 1966, T.Y. Quah telah menulis:

“Encik Yong memanipulasikan teknik cat airnya dengan kemahiran yang handal. Penggunaan sapuan berus kaligrafi Cina yang halus bersama-sama dengan impresionisme Barat telah menyebabkan karya-karya beliau menonjol di kalangan kontemporarinya Kejayaan Encik Yong berkat usaha beliau yang penuh dengan kecermatan serta ketelitian dan bukan kerana nasib.”

Pameran Ulangtahun ke-10 itu yang dirasmikan oleh Tun Tan Siew Sin, Menteri Kewangan Malaysia pada masa itu, merupakan masa ketika beberapa percubaan dibuat untuk mengagakkan sumbangan pelukis ini kepada masyarakat umum. Katalognya menyatakan: “Terdapat hanya segelintir pelukis yang dapat mengatakan ‘Alam ialah guru saya’ dengan lebih banyak kebenaran daripada Mun Sen.” Justeru terasing daripada hubungan langsung dengan pusat-pusat seni dunia, Mun Sen beralih kepada alam semula jadi pula untuk mendapat ilham..... Beliau diktrif sebagai pemimpin para pelukis Malaya, beliau dinangi oleh para Gabenor dan para Pesuruhjaya (termasuk Encik Malcolm Macdonald). Beliau mempunyai perhubungan-perhubungan surat-menyurat di Britain, Amerika Syarikat dan di Australia..... Sikap masyarakat yang acuh tak acuh terhadap para genius artistiknya terpapar dalam kes Mun Sen.”

Seorang kawan lama dan teman melakar Mun Sen, Encik Tay Hooi Keat membuat kesimpulan tentang Mun Sen pada tahun 1978: “Terdapat banyak contoh baik catan Mun Sen yang

kepekaannya serta integritinya. Sumber utama ilham beliau ialah alam dan manusia. Beliau tidak pernah mengabaikan hakikat ini dan sering pulang kepadanya untuk memastikan catan-catananya mempamerkan kesegaran dan tafsiran yang baru pada setiap masa..... Beliau mendahului zamannya dan nilai-nilainya terdapat pada percubaan beliau untuk mendidik orang ramai supaya melihat keindahan melalui kaca matanya..... Beliau pelukis sejati.”

Pada tahun 1979, terdapat satu percubaan untuk mentafsir nilai kewangan catan-catan Mun Sen oleh firma terkenal Spink and Son Ltd, London. Mereka rumuskan: “Sebenarnya pelukis Mun Sen terhutang budi kepada zaman ini. Beliau merupakan satu daripada para pelukis didikan Cina yang telah dipengaruhi oleh Seni Eropah yang telah dilihat oleh beliau pada zamannya (contohnya, Gauguin yang jelasnya mempunyai pengaruh ke atas beliau). Satu lagi sumber ilhamnya ialah lukisan Cina kurun kesembilan belas. Pemandangan dan keadaan tempatan, latar belakang kebudayaannya serta pengaruh Eropah yang ditanam ke dalam hati

sanubarinya telah membolehkan beliau menghasilkan karya-karya seni yang unik. Ini boleh dijadikan asas aliran lukisan yang dapat menggalakkan penghasilan catan yang banyak di rantau Malaysia. Malangnya nampaknya Mun Sen hanya satu-satunya pelukis bukan amatir yang sedang melukis pada masa itu. Zaman awal 1930-an melihat gelombang baru pelukis yang pada asasnya dipengaruhi oleh aliran Eropah misalnya pelajar-pelajar yang dilatih di Eropah. Pada hakikatnya, ini menggambarkan perkembangan sebahagian besar Seni Halus di Malaysia seperti yang dikenali oleh kita pada hari ini. Terdapat cuma suatu hubungan gaya artistik yang lemah dari awal abad kedua puluh hingga ke fasa yang boleh kita panggil kontemporari, dengan pengecualian Mun Sen. Atas sebab inilah beliau menonjol dan amat penting kepada sebarang pendekatan bersejarah lukisan moden Malaysia. Jadi tidaklah menghairankan bahawa beliau dikenali sebagai Bapa Seni Lukis Malaysia. Memang tidak mudah untuk menganggarkan nilai lukisan-lukisan beliau tetapi yang pastinya lukisan-lukisan beliau amat berharga di kalangan khazanah kebangsaan Malaysia.”



Pemandangan Kampung (1968)
Village Scene (1968)

23 X 33 cm

Cat Air
Watercolour on Paper

Catan cat air hasil karya Tan Choon Ghee ini jelas menunjukkan pengaruh Mun Sen ke atas perkembangan artistik pelukis-pelukis muda
This 1968 watercolour by Tan Choon Ghee clearly shows the influence of Yang Mun Sen in the artistic development of younger artists

YONG MUN SEN

by Brother Joseph McNally

Two powerful ladies dominated the world into which Yong Yen Lang was born in 1896. He belonged to the world of both. In Beijing it was the Empress Dowager who held the tottering Empire together. In London, Queen Victoria herself had reached senility and had not long to live. Mun Sen would witness vast changes in the empires of both ladies. The world over which they presided was rapidly lurching to a volcanic quake. China would first collapse. Japan would arise and threaten both empires and even defeat them before being itself defeated. In his lifetime Mun Sen would wave the Union Jack, kow tow to the imperial dragon, salute the Kuomintang flag, hear the shouts of "banzai" from the victorious Japanese troops and witness the apparent destruction of the ageless Chinese culture by the communists. When illness struck him down, his adopted country was marching triumphantly towards nationhood and as he lay dying, Singapore and his native Sarawak were joining hands in a temporary new Federation with Malaya which would be called Malaysia.

Ethnically and culturally he was Chinese at birth. His birth place was somewhat of a backwater far removed from the control of the Chinese warlords. It was an outpost of the British Empire. Sarawak was headed by the petty king the Rajah Brooke who in turn not only acted like a Malay Sultan, but paid tribute to her Imperial Majesty in London. There were Ibans, Malays and Europeans as well as Chinese in Kuching. The little boy should have been strangely perplexed by the complexity of it all. But his family was well established and in comfortable circumstances. Cantonese was the language of the home.

His great-grandfather Yong Soon Ngo had been among the first Chinese settlers in Kuching. He had left the ancestral village of Tai-pu in Kwangtung province around 1840. Many others had been attracted by the lure of gold in the Bau district but he went into land development. His son Woon Chun and grandson Boon Chan further developed the family fortune and by the time Yen Lang was born they had extensive holdings including coconut and pepper plantations in the neighbouring countryside and a sundry goods shop with import-export business in Kuching itself.

English education was well established in Kuching at the turn of the century but it was not for Yen Lang. His family considered that since he was Chinese he must be educated in the Chinese manner. And so at the early age of five he returned

to the ancestral village in China to be imbued with authentic Chinese culture. It was the village of Tai-pu in the Kwangtung province where he spent the next six years of his life. Not only did he learn the rudiments of the classics and worship at the ancestral altars but he was firmly grounded in calligraphy and the control of the Chinese brush and the use of Chinese watercolours. These skills would support him years later, in ways that he little suspected as a child. He was reputed to have been lazy at his school work but very assiduous at drawing. His exercise books were covered with drawings and sketches. The teacher was not amused by his precocity. On one occasion he scrutinized the boy's drawings. He noticed one cartoon which depicted himself engaged in a normal but not flattering activity. We are told that he lost his patience on the occasion.

The corrupt Manchurian Dynasty was then losing control of the Empire while Sun Yat Sen was consolidating his position. But these momentous events were over-shadowed for the Young Yen Lang by the early death of his father who left behind three sons and eight daughters. As the eldest son, Yen Lang was now head of the family at the early age of 12.

In 1910 he returned to Kuching and to his family coconut plantation. He was a bit of a dreamer and far more interested in the beauty of the coconut palms than in the copra they produced as a cash crop. It was at this time that he started wood carving - mainly small relief panels showing local scenes on flat pieces of board. He also did imitations of the temple carvings he had seen in China. This was a good discipline for him and an excellent co-ordination of hand and eye. Since he was still a boy the family did not discourage him from his artistic pursuits. There was little else he could do in between the harvesting periods. His six years schooling in China had given him sufficient literacy for life. He was not a book worm. He did not pursue literary or scientific studies.

Destiny struck him most forcibly one day as he passed through the plantation. He witnessed an artist at work. He was a Japanese using water colours to capture the beauty of the coconut palms. Fascinated, the boy watched, and things were never the same again. He was determined to be an artist, come what may. He now started sketching everything in sight. A neighbouring Dutchman who presented him with a set of watercolours was a further agent of destiny. His career as an artist was launched.

He was back again in China with his younger brother in 1914. It was a very different China from the one he had left four years earlier. The Republic had been declared and the corrupt Manchu Dynasty was no more. The warlords terrorized the countryside and commodities were scarce. He had brought his precious watercolours with him and wasted no time in getting down to work. Everything in nature was of interest to him. His brother Yen Koon was commissioned to scour the countryside and bring back anything Yen Lang could study. Caterpillars, grasshoppers, butterflies were collected and submitted to the scrutiny of the young artist. The colours he had brought with him from Kuching were soon exhausted. He looked around for colourful clay and managed to improvise in the traditional way. He was inventive.

He now painted mainly in the Chinese manner. In addition to studying nature he learned how to depict lions, tigers, phoenixes and dragons so much favoured by the culture of the time. We have only one of the paintings of that period extant. It is a large tiger in the grandiose manner which proves his imitative ability rather than his originality. Copying was after all a legitimate activity for the aspiring Chinese artist. It had been sanctified fifteen hundred years earlier by the theories of Hsieh Ho. It was necessary to copy in order to gain control of the relevant brush strokes of calligraphy. And so Yen Lang copied other paintings.

In his twentieth year he was married to a village girl - sixteen year old Lam Sek Foong. No doubt this was an arranged marriage foreseen by both families years previously. There was now nothing further to detain the couple in China and the following year they left there for good, set out for Kuching to set up home in that British colony where he had been born.

Yen Lang was back on the coconut plantation in which he had a family claim and which was now his responsibility as a young married man. He had inherited his father's share of the plantation but his uncle was still alive and manning the place. He paid Yen Lang \$14 per month. From the start the relationship with his uncle was not a happy one. Yen Lang felt he was underpaid. The uncle blamed him for not working. There was plenty of work to be done - caring for the young trees, cutting weeds, harvesting the nuts, removing the husks and marketing the copra. Where was Yen Lang when he should have been helping out? In the view of his uncle he was wasting precious time painting silly pictures. This could not continue.

There was some truth in his uncle's complaints. To supplement his meagre allowance of \$14 per month Yen Lang was producing a lot of art work at this time. His brother Yen Koon remembers his experimenting with oils, his wood carving and his designing patterns for batik. It was at this time that he painted a mountain tiger in Chinese ink which is still extant - the only survival of his early work.

His wife gave birth to a baby daughter at the height of his quarrel with his uncle. The matter went to the courts and he accepted \$1000 in settlement of his share of the estates and decided to emigrate in fear of his life'.

1918 sees him in Singapore. At first he accepted a job with the Kee Huar bookshop and school. He was school caretaker and he also served behind the counter of the bookshop. He continued to paint and was able to sell his paintings in the bookshop. He painted anything he was asked to paint; signboards, posters, backdrops. He made puppets. He exhibited along the five foot ways. He developed a great love for Singapore and for its scenery which he painted in all its moods. He and other artists went out sketching whenever possible and he developed friendships among them which endured throughout the rest of his life. Indeed the sketching activity of these artists was the only "school of painting" which Singapore was to know for the next twenty years when the Nanyang Academy was founded. Time and again he returned to paint his beloved Singapore and always with fresh vigour. He now spent only two years working in Singapore. He was transferred to the Penang branch of the Kee Huar Bookshop in 1920.

He fell in love instantly with Penang. So enamoured did he become with the island that for the remaining 42 years of his life he never stayed away from it for long. Penang became his home. His wife joined him there and one after another their four additional children were born there. Choon Wah was born in 1921, Lan Teow in 1923, Min Wah in 1925 and Chu Wah in 1928.

In 1922 he changed his name to Mun Sen. The reasons for this are not clear in his case but such changes are not uncommon. They are sometimes in response to a desire for better luck than was hitherto enjoyed. In 1922 he was 26 years of age. He was by no means a mature artist as yet. His work was still experimental and influenced by the calligraphy of his early schooling in China.

He still painted tigers, one of which is in the Kek Lok Si Temple in Penang. He also dabbled in plaster of Paris sculpture, examples of which have completely disappeared. In addition, he took up photography. He viewed photography as a means of earning a living rather than an art form. There was always a demand for family portraits. He is reputed to have pawned his watch in 1922 to make a down payment on the rental of the Tai Koon Art Studio in Chulia Street. His reckless investment paid off. The studio aptly embodied all that he wanted to do. It gave him a place to take photographs for a living and it gave him a gallery in which to display his paintings for sale. In time he purchased studio cameras as well as a Leica and a Roliflex. He now began to take in pupils for tuition in art and as so often happens his teaching enriched his personal painting.

The decade of the 20's was a period of personal experimentation. From photographic portraits, it was a short step to charcoal interpretations of portraits. The use of charcoal forced him into a study of tonal values. Tonal values forced a re-evaluation of the linear quality of Chinese calligraphy. Hence the birth of his personal style of watercolouring which was firmly established at the beginning of the 30's. He was also quite at home in the use of oils. His brother Yen Koon joined him in Penang in 1928.

He began the new decade by moving his studio to the more frequented Penang Road. He purchased No. 166 and set up there the Mun Sen Studio which exists to this day. He was now firmly established as Mun Sen the artist.

In 1931 he opened an additional studio in an old mansion at 58 Northam Road and he lived there for some time. He was now prosperous and his paintings were selling well. He possessed a car and ranged widely in search of landscapes worthy of his attention. One area which mented his special love was the charming Chinese temple in Tarjong Tokong and its rocky, palm-bedecked environs. He painted it in all moods and weathers. He also seems to have had leisure for the study in books of foreign artists. Two in particular are mentioned as being his favourites - Van Gogh and Gauguin. Of the two Gauguin would seem to have had the greater impact of the development of his style. Several paintings in oils of this era reflect the influence of Gauguin, particularly on his colour sense but also on his structure.

Several paintings of this period are on the roughest of burlap which merely seems to enhance their vigour and strength. Yen Koon describes how he used to make his own oil-painting brushes by cutting the ends of rattan cane and pounding them into finer bristles. The texture of some of these paintings exemplify this vigorous approach to technical matters. Indeed one could hardly find a greater dichotomy than that between the 'brute' force of these oils and the delicacy and transparency of his water colours of the same period.

It is now time to take stock of the situation of the 35 year old artist on the threshold of his most creative period. Penang in the 1930's was far from being a centre of the arts. Neither was Singapore. There was no art school in which artists could be trained and no art gallery in which paintings could be viewed. Even the library of books had its limitations for one who did not know English. Though Penang was less of a back-water than Kuching, it was still far removed from the mainstream of world art. Knowledge of the main movements of world art penetrated slowly. There were few examples of Impressionism, Post-impressionism, the Fauves and the Cubists in the colonial homes of Penang and even these were largely closed to a young Chinese. It is probable therefore that Mun Sen at this period had never seen a major Western art work and that the reproductions which he saw in books were quite faulty. He was therefore thrown on to his own minor resources and on to the major resource of Nature as mentor. His personal resources he had cultivated assiduously from the time he learned to handle a Chinese brush down through the years of wood carving, plaster of Paris sculpting and experiments with river clay and oil paints. Nature never ceased to enthrall him ever since when in China his brother Yen Koon gathered grasshoppers for his study. His love of nature in all of its moods was his daily sustenance. There he studied the relationships and rhythms which go to make a work of art. The beauty we see in his paintings was reflection of the beauty of Nature. Nature was both his teacher and his model.

Western watercolour was a good medium for recording his impressions of nature. It was an evolution from Chinese brush painting which should not surprise us. If he had continued painting in the Chinese manner in the way he learned at elementary school he would have been forced into a rigid discipline of do's and don'ts which might ultimately have cramped his style. He was too much of a rebel to be forced to spend years of

practising the correct strokes for bamboo or mountains. He was too much of a colourist to be satisfied with a limited lamp-black, red and turquoise palette. The Western palette provided him with the fullest range of colour he desired. It enabled him to imitate the range which tropical nature provided.

What was astonishing in his watercolours was how he took the most English of media and used it in a way to rival the best English exponents of the art. For watercolouring has always been a most English art form.

The purest watercolour technique makes use of the best quality white paper to depict the lightest tones while other colours are built up in successive layers of tonal darkness until the shadows are complete. It is totally different from painting with poster colours or gouache which allows the mixing of pigments with white body paint and produces an opaque effect. The best watercolours on the other hand are luminous and translucent in the same way that Venetian oil paintings allowed the light to filter through successive 'glazes' of colour. The result in both cases is great depth of tone. Turner for example pushed the medium to its greatest extreme of dramatic lighting. The best watercolourists indeed were almost all English and hence the astonishment of the colonialists in pre-war Malaya to discover in Mun Sen a self-taught exponent of the art whose work could rival anything from the best artists of the Mother Country.

Before the war Mun Sen had little use for one-man shows for the reasons that he had his own permanent gallery and that he dominated group shows anyhow. His friend, Mr Khaw Sia described how fifty per cent of both exhibitions and sales would be Mun Sen's work 'at every exhibition'. Certainly his work went into Australian permanent collection; three having been acquired by Launceston Gallery in Tasmania as early as 1940.

It is not easy to explain his success with oils. Oil-colour painting requires a long apprenticeship, whereas 'English' watercolouring could easily develop from Chinese brush work once Western tonal values were correctly mastered. The correct use of oils does not follow. The canvas has to be properly prepared and the paint applied with a correct mixture of linseed oil and turpentine according to whether one wants it thick or glazed on. Three or four years in art school ordinarily provides an artist with the weapons of the trade. Mun Sen had to master the

technique on his own.

Of course he had a good master of design if not of technique in Nature. Hence his constant field trips to brush up his sensitivity in communing with it. The distinguished art-teacher and antiquary Mr Lee Cheng Yong and others frequently (four or five times a week after school) accompanied Mun Sen on his sketching tours.

They were fascinated by his uncanny ability in the rendering of coconut palms. He was particularly sensitive to their forms; when others painted them they looked like 'pinang trees'. Also he was very prolific. "For every one of ours he did four sketches". Mr Lee Cheng Yong also remembered the establishment of the first Art Society in Malaya: The Penang Chinese Art Club in 1935 or 1936. He himself became the first President with Mun Sen as Vice-President. The following year Mun Sen became President. Later Presidents included Mr Lim Cheng Ean (father of Miss P G Lim) and Mr Ong Keng Seng. The Singapore Art Society was founded at the same time and there was constant intercourse and exchange between the two groups.

As he moved into the decade of the 40's he was at the height of his power. He was successful, admired and famous. Visitors from far away China and from Singapore came to see his work. His work was sought after by museums and galleries. His future seemed bright.

In 1941 his wife, Sek Foong died as a result of a stroke, leaving him with five children, the youngest being 13. At the same time the war clouds were gathering. Money was not too plentiful therefore.

He decided to marry again for the sake of his children. His reputation was good and there was no problem for a professional matchmaker to make contact with the well known family of Yao Swee Lum of Ipoh. They were descendants of the famous Captain China Yap Ah Loy. He now married the beautiful Yao Chew Mooi. As a kind of marriage tribute he painted the portrait of Yap Ah Loy. This was just before the Japanese invasion. He now started a second family of four sons and two daughters. Cheng Wah was born in 1942, Sim Keow in 1943, Kheng Wah in 1945, Seng Wah in 1947, Ngean Keow in 1948 and Fook Wah in 1949.

The Japanese invasion spelled temporary ruin for Mun Sen who lost most of his materials and

paintings and who had to turn farmer to survive. He refused to paint for the conquerors and in fact he drew anti-Japanese posters in collaboration with Lee Cheng Yong. He was financially ruined by the war. He bounced back to full painting vigour with the liberation in 1945 but of course Western painting materials were still scarce. It is significant that he returned to the use of Chinese materials at this stage. There are three scrolls available from the end of 1945 and his bank balance showed \$2446.49. It was a small sum with which to re-build his fortune.

Now began his final decade as an artist. It was a period of frenetic activity. This was partly due to the fact that he had two families to support but it also resulted from the world-wide demand for his work. He was always short of money and tended to overvalue his work on the foreign market. He expected too much for his paintings and he was not aware that he was comparatively unknown in art circles in the rest of the world.

His correspondence with and from Lada Sykora in Cleveland, Ohio is a case in point. The latter started the correspondence in 1947 with considerable enthusiasm and compared Mun Sen's work favourably with the work of one of the best Cleveland artists, Frank Wilcox. But he considered the price of \$100 (American) much too high. "I sometimes wonder just what impression the foreigner has of America. They seem to feel that our streets are paved with gold and that money is tossed about like so much confetti. Strange as it may seem money is as hard to obtain here as it is in any other country. We have to work for it." However he succeeded in having Mun Sen's work exhibited at the Cleveland Museum.

There were obvious difficulties in culture and translation for Mun Sen. He wrote to Sykora with true Confucian humility stating that he was surprised that his unworthy work should be considered of such high value. Sykora responded pointing out an inconsistency; "...you never expected that your paintings were of a high type. However you did not hesitate to put a high valuation on your work." His work failed to sell in Cleveland. Sykora's final letters in the series in 1949 were despairing. "There have been no sales because your price has been too high and please Sir, it is the last time that I shall ever attempt to sell pictures... This has been a sad and bitter experience for me..."

His relations with the Australian art-purchasing fraternity were somewhat better. His chief correspondent at that end of the globe was Mir lan Wilson who had visited him in Penang in 1947 and seemed to understand the local scene better. On the other hand Mun Sen had a more realistic view of the Australian market and his prices were considerably lower.

"Your art and style is very much appreciated and is something different to what we are used to down here.... I have shown them to a few connoisseurs and the reception is very good. I could sell them immediately but prefer to await a good publicity introduction by means of the exhibition.... Artists say you handle your subject to perfection in a style of your own which has great appeal."

But he goes on to warn Mun Sen "not to supply any Australian firm for the moment with any of your paintings, as directly we show them you are going to get letters direct trying to buy them cheaper. I would like you to look on me as your business and publicity agent in Australia and I think that any letters to you should be referred to us for handling, otherwise price cutting will ensue a complete loss of all marketing of your pictures. We state this because we know Australia."

Sales resulting from the exhibition in March 1948 were not quite up to expectations; "the exhibition being near Easter was somewhat handicapped by the fact that people were away" and that "seven other exhibitions were on at the same time as yours..."

Australian criticism was on the whole good. However the commentators did note two points which were undoubtedly true. The first was that "some pictures appear to be carried out in the studio." The contemporary Australian view was that watercolours should be used only for studies done directly from nature. The transience of the medium made it unsuitable for permanent "studio work." The second criticism was that some paintings were "considered to be too slick and lacked depth." In a sense the very medium of water colour makes for slickness. In the same way Chinese calligraphy can be very deft and precise. All the dexterity of years of practice and contemplation goes into the work of a simple flick of the wrist. Yet the connoisseur can read into that calligraphic stroke the strong pulse and emotion of a deep personality.

The implication of the Australian critics was however that Mun Sen was turning out work aimed at making a "fast buck."

He doesn't seem to have had much difficulty exhibiting in London and his work was generally well received and sold there. There are several letters on file from his English admirers. He gave much attention to the 1948 British Industries Fair and he contributed eight pieces to the Malayan Stall. These had been commissioned by the Department of Industry and Commerce in Kuala Lumpur under the following headings:

1. Traditional Crafts: Weaving sarongs, making mengkuang mats, forging knives etc.
2. Jungle Products: Rattans, Jelutong, Snake Skins, Damar, etc.
3. Tin Mining
4. Other Mineral Products: gold, china, clay, etc.
5. Sea and River products: fisheries, etc.
6. Rubber: estate and factory.
7. Coconut: copra and oil production.
8. Other plantation products: Palm oil, pineapples, cloves, tea, etc.

He was given detailed instructions about how to proceed with the work: "Together they cover the whole range of Malayan industries and work and provide ample subjects for paintings. Each could be made the subject of a typical Malayan scene. To achieve the best results, the paintings should be fairly large, about Imperial size, bold in design and colouring and show sufficient detail to make them documentary."

Needing the money Mun Sen proceeded with the work and the pieces were duly completed and forwarded to London. But the quality of the work is predictable. It would have been better for Mun Sen if they were never considered as works of art. However he took considerable pride in having been invited to contribute to the show. In return for his services he was paid the paltry sum of \$250 with 20 sheets of Imperial cartridge paper! He was asked by the department, "Would you please say whether this sum is acceptable to you?"

This disgraceful exploitation of the artist by an official agency was reason enough for the frenetic pace of his life and for his early sickness and demise. He never had enough money to support his children and he was always under pressure to turn out more and more work to earn a "fast buck."

John Laycock, distinguished lawyer and legislative counsellor in Singapore in a letter to Mun Sen dated 17 June 1949 was even more emphatic than the Australians with the same criticism "Of course more than 90% of the stuff you send down to these exhibitions consists of nothing but pot boilers but you cannot afford to waste your time. I think however that you are fit for something better than doing pot boilers all the time." Only a dear friend like Laycock would dare to be so emphatic with Mun Sen and in fact he was trying to persuade the artist to give more of his time to painting in oils. He was willing also to put his money where his mouth was and he asked in the same letter "Would you be willing to paint an oil painting for me as a commission? You could choose your own subject and I will pay whatever you fix within reason." And he concludes "Then you would not have to worry about dashing off maximum production in minimum time."

Meanwhile in Malaya and Singapore the shows went on with astonishing frequency. Mun Sen never refused to participate in a group show and was always willing to contribute a substantial percentage of his takings to various charities. The Poppy Day fund, the St. Nicholas Home for the Blind, the Anti-Tuberculosis Association. The St. George's Church Renovation and others were all beneficiaries of his generosity.

Various notables were invited to open his exhibitions. There was frequent correspondence with the Commissioner General of South East Asia, Mr. Malcolm MacDonald who showed more than a common interest in his paintings.

In 1949, Mun Sen made a feeble attempt to come to terms with abstract and surrealist art. Nature had always been his mentor and he was at his best in studying her various moods. Now however under the influence of foreign publications he visualized a few geometric and artificial forms as they might appear under natural lighting. He was really out of sympathy with such contemporary movements as cubism and abstract expressionism. But his experiments were interesting just the same. If he had continued in this view he might in time have made a notable contribution to the contemporary art scene.

But unfortunately his time was running out. During an exhibition in Malacca in 1956 he suffered a stroke from which he never fully recovered. He was paralysed on the right side. His feeble attempts

to control the brush were pathetic. His frustration was doubled at the sight of his helpless young family striving to live on the proceeds of a photographic studio. Even his valuable Leica camera had to be pawned. For the last six years of his life his poverty was extreme and the friends who remained loyal were rare. He was so discouraged that he tried to dissuade his sons from following his footsteps. Society, not for the first time, treated its artist with scant respect. Once he had ceased to produce it had little use for him. In Mun Sen's case history repeated itself.

Towards the end, stomach cancer also ravaged him. He died on September 29, 1962. A belated recognition came in the form of retrospective exhibitions. Singapore granted him a posthumous show in 1966 and on the 10th anniversary of his death in 1972, the National Gallery in Kuala Lumpur granted him a Memorial Exhibition.

Tributes to the artist on the occasion of retrospective exhibitions help us to place him in proper perspective among his contemporaries and in the Art history of his country. Following the 1966 Singapore exhibition T Y Quah wrote:

"Mr Yong manipulated his watercolour technique with consummate skill. His subtle use of Chinese calligraphic strokes to combine with Western impressionism made his works stand out from those of his contemporaries.... Mr Yong's success came through painstaking work and not by chance."

The 10th Anniversary exhibition opened by the Malaysian Minister of Finance, Tun Tan Siew Sin was the occasion of several attempts to estimate the artist's contribution to Society. The catalogue stated: "There are few distinguished artists who can say with greater truth than did Mun Sen 'Nature is my teacher.' Cut off as he was from immediate contact with world art centres he turned instead for inspiration to the world of nature and it proved for him a worthy mentor. ...He was the acknowledged leader of Malayan artists; he was lionized in Malaya and Singapore; he was patronized by Governors and Commissioners (including Mr Malcolm MacDonald). He was corresponded with from Britain, the United States, and Australia.... Society's callous treatment of its artistic geniuses was amply exemplified in Mun Sen."

An old friend and sketching companion of his, Mr Tay Hooi Keat, summed him up in 1978: "There are many fine examples of Mun Sen's paintings where he did not compromise himself just to sell 'pretty pictures'. In these works his sensitivity and integrity come through. His main sources of inspiration are nature and people. He never ignored this and constantly went back to it so that his paintings show a freshness and new interpretation each time.... He was ahead of his time and his value lies in educating people and making them see beauty through his eyes. ... He was a true artist."

In 1979, there was an attempt to evaluate the financial worth of Mun Sen's paintings by the renowned firm of Spink and Son Ltd, London. They conclude: "The artist Mun Sen, in fact owes his inspiration to this period. He is one of the few originally Chinese trained artists who took to and was influenced by the European art that he saw during his time [eg. Gauguin who we see has considerably influenced him]. His other source of inspiration was 19th century Chinese painting. Local scenery and conditions, his cultural background and European influence infused in him to bring forth works of art that are unique, which could have been the foundation of a school of painting that should have given rise to an abundance of paintings in the Malaysian region. However, sadly, Mun Sen seems to have been the only living artist not an amateur, who was painting at this time. Then of course, follows the period from the early 1930's when we have a new wave of essentially European influenced painters eg. students trained in Europe etc, which in fact describes the development of a large section of the Fine Arts of Malaysia as we know them today. There has been only a very fragile link of artistic styles of painting from the beginning of the 20th century to what we might call the contemporary phase, with the sole exception of Mun Sen. For this reason he stands out, and is vital to any historical approach to modern Malaysian painting. Little wonder that he is called the Father of Malaysian painting. It is easy on one hand, but really quite difficult on the other to estimate the value of his paintings, but no doubt they must rate amongst the most valuable of Malaysian national treasures."

YONG MUN SEN



Portrait Dm (1941)
Self-Portrait (1941)

58.5 x 47cm

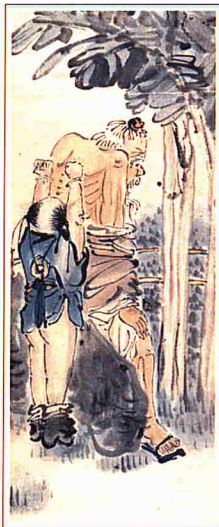
Cat Minyak
Oil on Canvas



Cinta Kepada Ayah
Love For The Father



62 x 26 cm



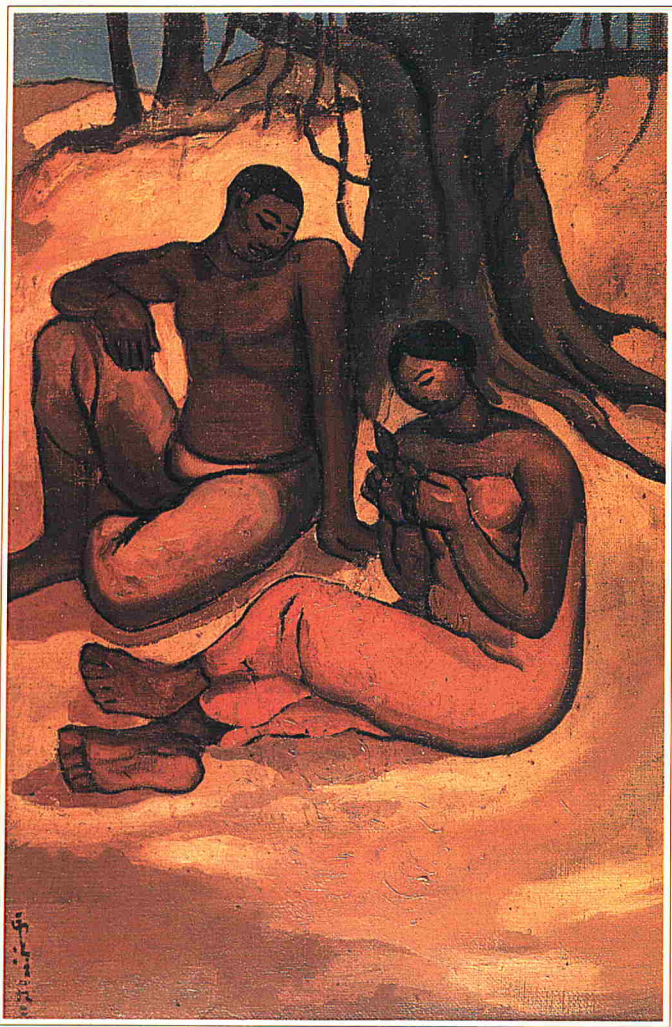
Dukwet
Ink and Colour



Menulis Di Atas Pasir (1930)
Writing In The Sand (1930)

46 x 35 cm

Cat Minyak
Oil On Canvas



Kokash (1935)
Lovers (1935)

90 x 59 cm

Çat Mınyak
Oil on Canvas



Menjemur Padi (1939)
Drying Padi (1939)

87 x 108 cm

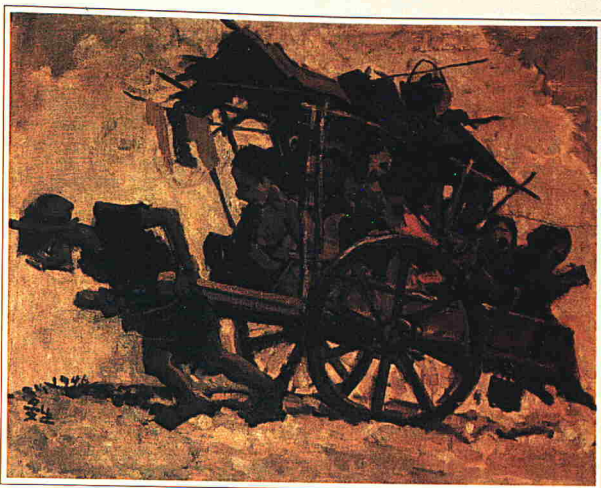
Cat Minyak
Oil on Canvas



Perempuan (1940)
The Women (1940)

43 x 53 cm

Cat Minyak
Oil on Canvas



Keluarga Bahagia (1946)
Happy Family (1946)

48 x 62 cm

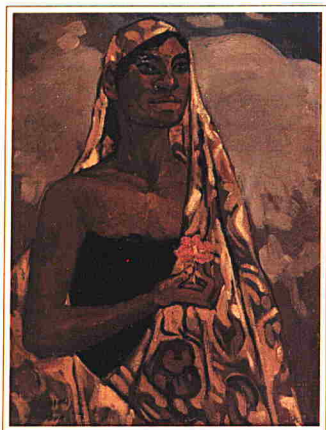
Cat Minyak
Oil on Canvas



Keluarga India
Indian Family

46 x 50 cm

Cat Minyak
Oil on Canvas



Ratu Cantik (1946)
Beauty Queen (1946)

50 x 39 cm

Cat Minyak
Oil on Canvas



Cendekawan
The Scholars

58 x 48 cm

Cat Minyak
Oil on Canvas



Nelayan Pulang Ketika Subuh
Fishermen Returning At Dawn

66 x 89 cm

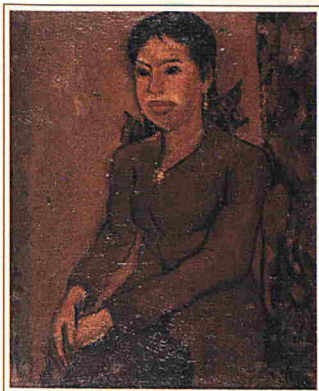
Cat Minyak
Oil on Canvas



Portrait Seorang Seniman
Portrait of an Artist

50 x 38 cm

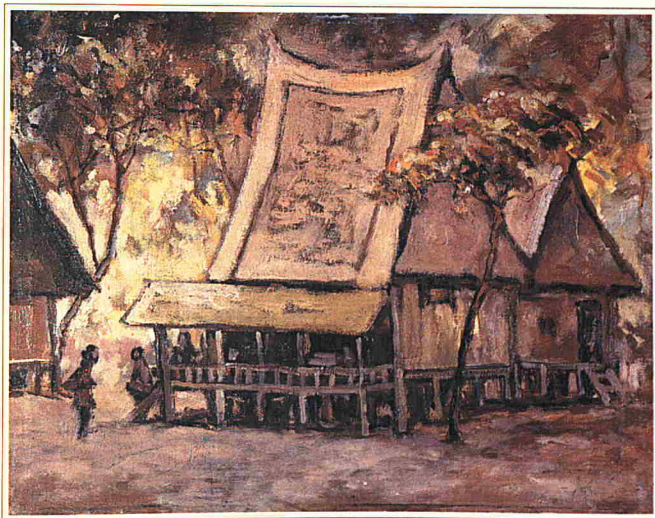
Cat Minyak
Oil on Canvas



Portrait Seorang Wanita
Portrait of a Lady

62 x 50 cm

Cat Minyak
Oil on Canvas



Perbualan
Conversation

38 x 50 cm

Cat Minyak
Oil on Canvas



Berhikar Di Tepi Kali
Reflecting By The Stream

24 x 34 cm

Cat Minyak
Chiam Cuiwah



Sinar Bulan Tropika
Tropical Moonlight

24 x 34 cm
Koleksi / Collections of Miss Tan Ee' Lene'

Cat Minyak
Chiam Cuiwah



Sekumpulan Pemungut Buah (1946)
Procession of Fruit Pickers (1946)

96 x 134 cm

Koleksi / Collection of Dr & Mrs Tan Chong Guan

Cat Minyak
Oil on Canvas



Pantai Batu Ferringhi (1940)
Situ Ferringhi Beach (1940)

58 x 116 cm

Cat Air
Watercolour on Paper



Paya Bakau (1948)
Mangrove Swamp

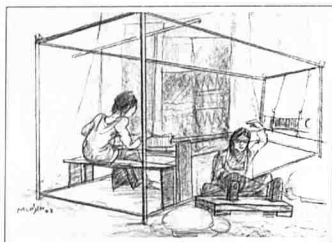
21.5 x 24 cm
Lakaran
Sketch



Mengapek Nyur (1948)
The Coconut Openers

55 x 77 cm

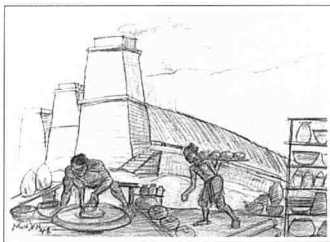
Lakaran
Sketch



Pembuat Jag (1948)
Jag Makers (1948)

55 x 77 cm

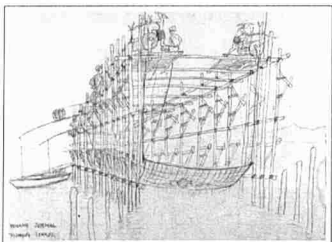
Lakaran
Sketch



Menjerumat Pakaian (1948)
Mending Cloth (1948)

55 x 77 cm

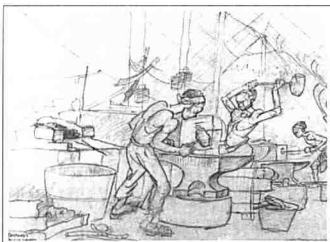
Lakaran
Sketch



Pancang Ikan
Fishing Stakes

55 x 77 cm

Lakaran
Sketch



Tukang Besi Kampung
Kampung Blacksmith

55 x 77 cm

Lakaran
Sketch



Penuai Padi (1948)
The Harvesters (1948)

56 x 78 cm

Cat Air
Watercolour on Paper



Kelong (1948)
The Kelong (1948)

56 x 78 cm

Cat Air
Watercolour on Paper



Pohan Rendang (1948)
The Shady Tree

56 x 78 cm

Cat Air
Watercolour on Paper



Di Pantai Pulau Pinang
At the Penang Beach

56 x 78 cm

Cat Air
Watercolour on Paper



Apar (1948)
The Forge (1948)

56 x 78 cm

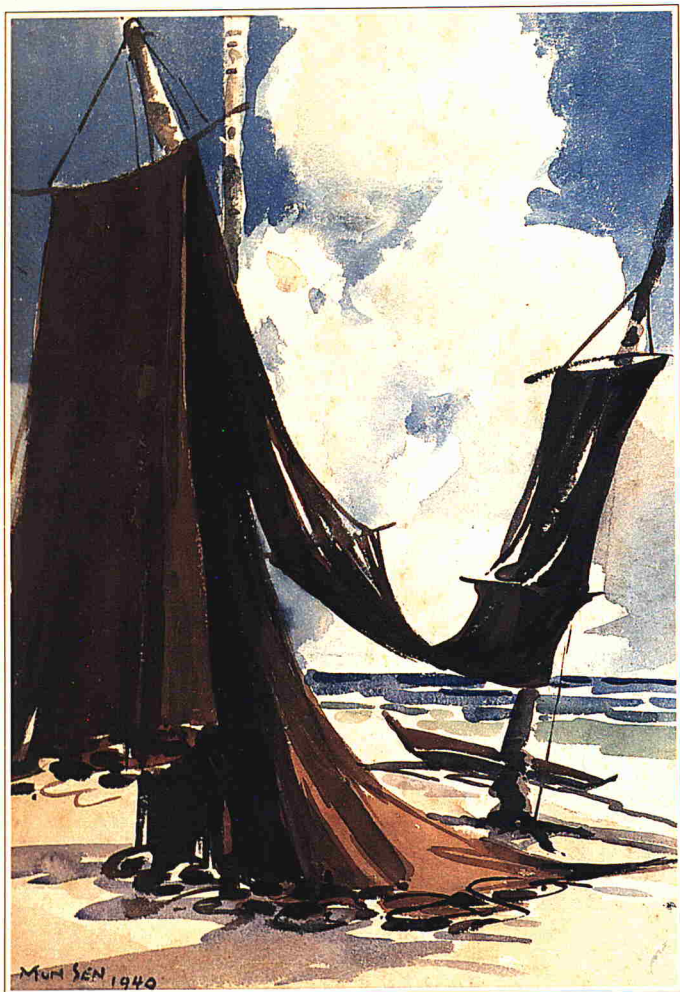
Cat Air
Watercolour on Paper



Tanur (1948)
The Kiln

56 x 78 cm

Cat Air
Watercolour on Paper



Menjemur Jala (1949)
Drying Nets

54 x 37 cm
Koleksi / Collection of Mr Tan Chien Li

Cat Air
Watercolour on Paper



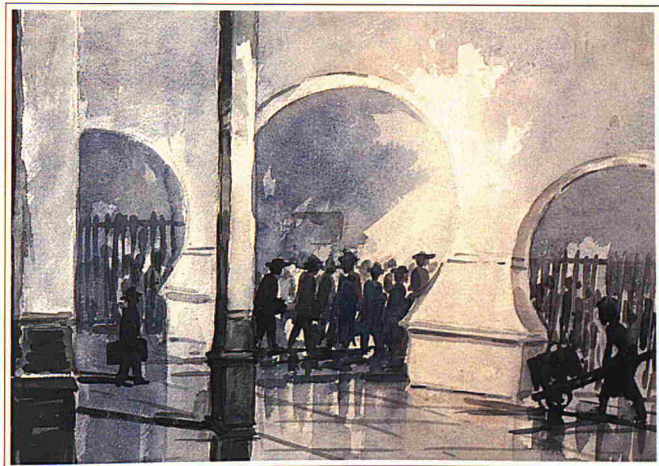
Sang Seniman (1949) 54 X 36 cm
The Artist (1949)



Cat Air 55 X 37 cm
Watercolour on Paper

Jurugambar (1949) 55 X 37 cm
The Photographer (1949)

Cat Air
Watercolour on Paper



Stesen Keretapi Ipoh (1949)
Ipoh Railway Station

38 x 55 cm

Cat Air
Watercolour on Paper



Ronggeng 1 (1949)
Ronggeng 1 (1949)

90 x 125 cm

Cat Minyak
Oil on Canvas



Ronggeng 2 (1949)
Ronggeng 2 (1949)

90 x 125 cm

Cat Minyak
Oil on Canvas

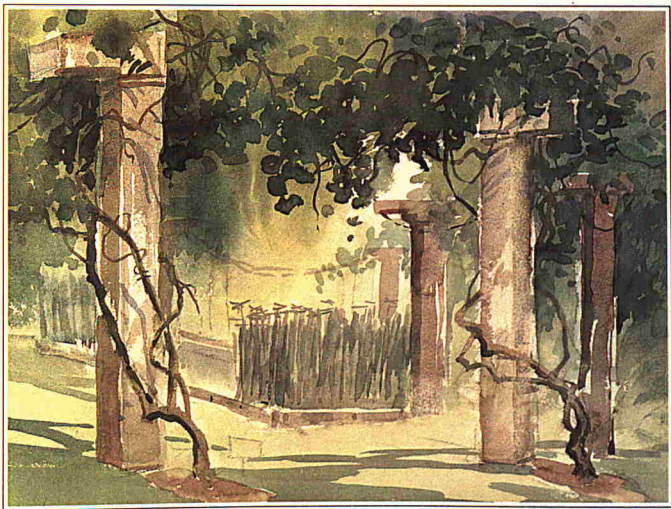


Kebun Bunga Air Terjun (1948)
Waterfall Garden (1948)

37 x 54 cm

Koleksi / Collection of Datuk Keramat Smelting Sdn Bhd

Cat Air
Watercolour on Paper

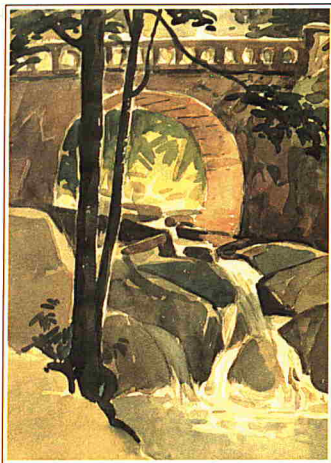


Kebun Bunga Formasi (1949)
Formal Garden (1949)

37 x 54 cm

Koleksi / Collection of Datuk Keramat Smelting Sdn Bhd

Cat Air
Watercolour on Paper



Jambatan Kebun (1949) 53 x 37 cm
Garden Bridge (1949) Cat Air
Watercolour on Paper



Tangga (1950) 54 x 37 cm
The Steps (1950) Cat Air
Watercolour on Paper



Kubus Pagi (1951)
Morning Mist (1951)

37 x 54 cm

Cat Air
Watercolour on Paper



Di Bukit Bendera (1951)
At the Penang Hill (1951)

50 x 84 cm
Koleksi / Collection of Miss Eunice Tan

Cat Air
Watercolour on Paper



Geras di Tepi Jalan (1952)
Roadside Stall (1952)

26 x 36.5 cm

Cat Air
Watercolour on Paper



Kuil Kek Lok Si (1953)
Kek Lok Si Temple (1953)

56 x 74 cm

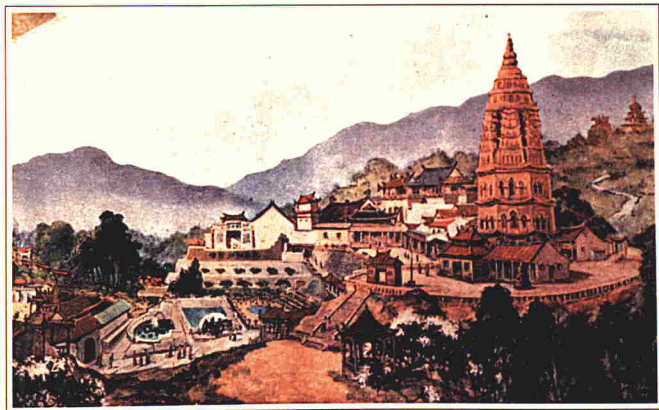
Cat Air
Watercolour on Paper



Kuil Kek Lok Si (1950)
Kek Lok Si Temple (1950)

56 x 74 cm

Cat Air
Watercolour on Paper



"Panorama Biara Buddha Kek Lok Si, Pulau Pinang, Persekutuan Tanah Melayu" (Postcard yang memaparkan catan Mun Sen)
"Panorama of Kek Lok Si Buddhist Monastery, Penang, Federation of Malaya" (Postcard of Mun Sen's painting)



Kampung di Tepi Laut (1952)
Seaside Village (1952)

28 x 38 cm

Cat Air
Watercolour on Paper



Kampung (1952)
Village (1952)

28 x 38 cm

Koleksi / Collection of Datuk Kesumar Smiting Sain Bhd

Cat Air
Watercolour on Paper



Lombang Timah (1952)
Tin Mine (1952)

48 x 63 cm
Koleksi / Collection of Mr Tan Taw Shung

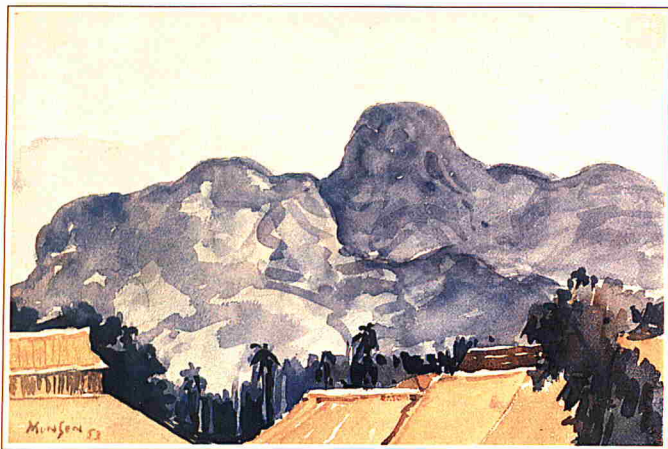
Cat Air
Watercolour on Paper



Membanting Padi (1953)
Threshing (1953)

50 x 65 cm

Cat Air
Watercolour on Paper



Gunung Biru
Blue Mountain

37 x 55 cm

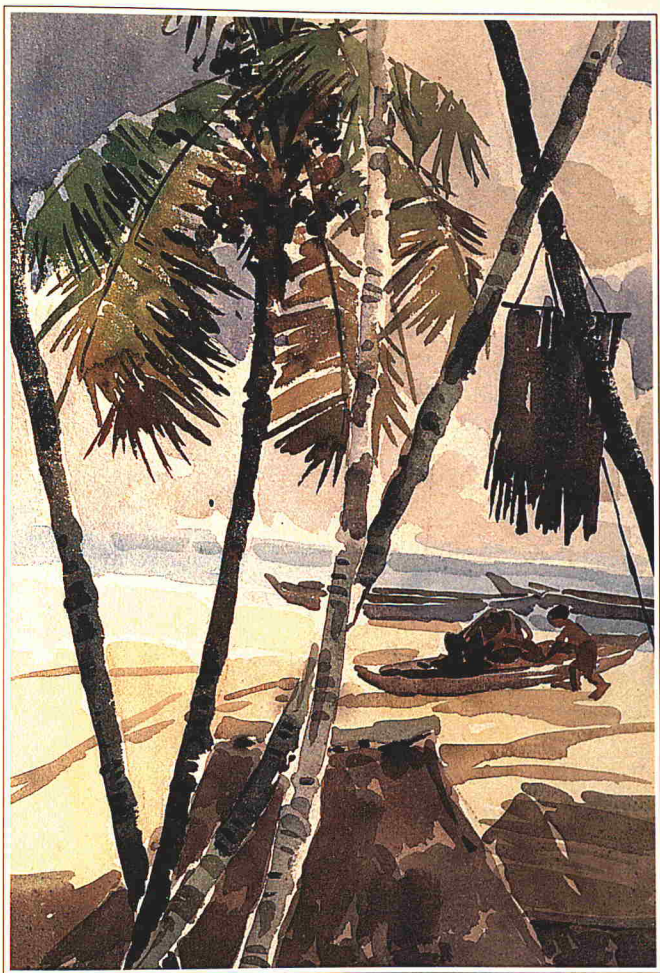
Cat Air
Watercolour on Paper



Pulang Ke Rumah (1953)
Going Home (1953)

50 x 65 cm

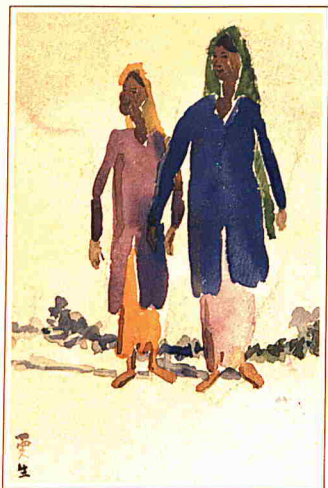
Cat Air
Watercolour on Paper



Bersiap Sedia Untuk Tangkapan
Preparing For The Catch

54 x 37cm

Cat Air
Watercolour on Paper



Gadis Melayu
Malay Ladies

37 x 18 cm

Cat Air
Watercolour on Paper



Buah Rambutan
Rambutans

77 x 58 cm

Cat Air
Watercolour on Paper



Membajak Sawah
Ploughing

40 x 56 cm

Cat Air
Watercolour on Paper



Pejabat Pos Besar, Kuala Lumpur
General Post Office, Kuala Lumpur

42 x 60 cm

Cat Air
Watercolour on Paper



Kubu Melaka
Malacca Fort

49 x 64 cm

Cat Air
Watercolour on Paper



Kuil Dewi Keampunan, Melaka
Goddess of Mercy Temple, Malacca

38.5 x 58 cm

Carl Air
Watercolour on Paper



Sungai Singapura (1953)
Singapore River (1953)

38.5 x 58 cm

Carl Air
Watercolour on Paper



Rumah di Tepi Sungai Melaka (1953) 50 x 65 cm Cat Air
 Houses Along Malacca River (1953) Watercolour on Paper



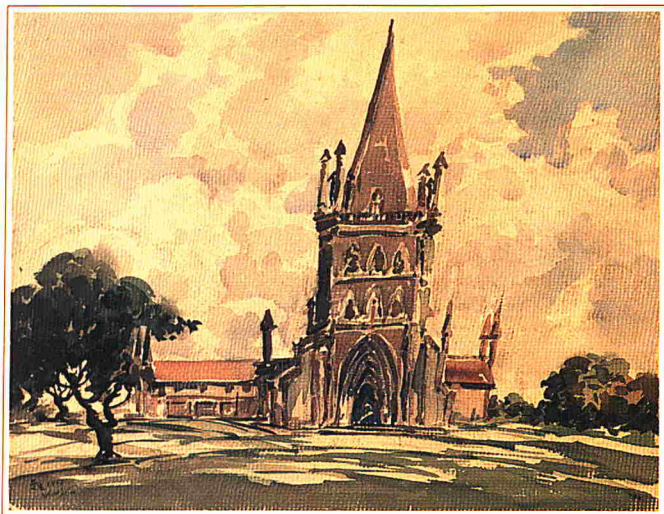
Sungai Melaka (1954) 65 x 50 cm Cat Air
 Malacca River (1954) Watercolour on Paper



Kampung
 Kampung

28 x 37 cm

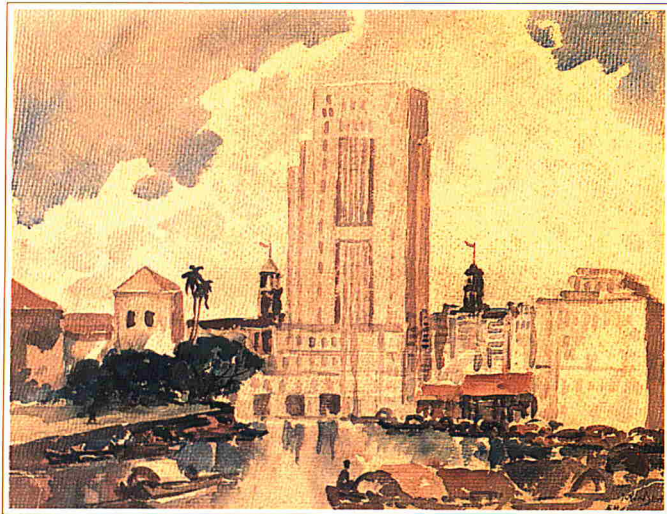
Cat Air
 Watercolour on Paper



Gereja Singapura (1953)
Singapore Church (1953)

50 x 65 cm

Cat Air
Watercolour on Paper



Perairan Sungai Singapura
Singapore Riverfront

51 x 68 cm

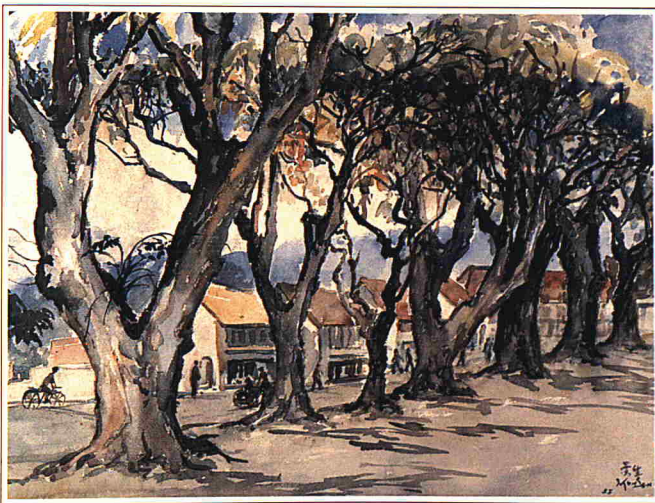
Cat Air
Watercolour on Paper



Ladang Kelapa Sawit
Palm Oil Plantation

56 x 78 cm

Cat Air
Watercolour on Paper



Jalan Burma, Puloku Pinang (1955)
Burma Road (1955)

48 x 63 cm

Cat Air
Watercolour on Paper



Pokok Golden Shower (1955)
Golden Shower (1955)

56 x 78 cm

Cat Aie
Watercolour on Paper



Kuil Kebun Bunga
Waterfall Temple

28 x 37 cm

Cat Air
Watercolour on Paper



Pemandangan Sungai (1956, dilukis selepas serangan strok) 37 x 54 cm
Riverscape (1956, painted after his stroke)

Cat Air
Watercolour on Paper

LEE KAH YEOW

Lee Kah Yeow mungkin pelukis tertua di negara ini yang masih menghasilkan karya-karya seni. Dikenali juga dengan nama Tsan Hsing, beliau masyhur kerana berpengetahuan dan serba boleh dalam pelbagai gaya lukisan Cina. Beliau juga terkenal kerana sifat kedermawanannya.

Beliau dilahirkan pada tahun 1901 di provinsi Fukien, China, dalam satu keluarga pelukis serta pencinta seni. Datuk dan bapa beliau adalah pelukis-pelukis ternama. Justeru itu, beliau didedahkan kepada lukisan-lukisan serta kaligrafi-kaligrafi lama yang baik sejak kecil lagi.

Lee mendapat didikan awal di Universiti Kebangsaan Peking pada tahun 1919 dan kemudiannya di Akademi Seni Shanghai di bawah didikan Liu Haisu, seorang pelukis terkemuka yang turut menjadi mentor beliau. Di akademi tersebut, beliau didedahkan kepada estetik gaya Barat yang diperkenalkan oleh satu kumpulan pelukis yang baru kembali setelah dilatih di Eropah.

Selepas menjadi siswazah akademi itu pada tahun 1922, beliau kembali ke provinsi Fukien dan mengelolakan satu persatuan seni untuk golongan belia serta mengadakan pameran-pameran seni di Xiamen. Pada tahun 1926, beliau berhijrah ke Singapura lalu bekerja sebagai seorang guru seni di Chinese High School. Beliau menjadi Pengetua Sekolah Kok Meng, Kuala Lumpur pada tahun 1929 dan terus mengajar di sekolah-sekolah lain di sekitar Kuala Lumpur sehingga tahun 1940 apabila beliau berhenti mengajar dan mula menceburkan diri dalam bidang perniagaan. Beliau telah menubuhkan Syarikat Tang Lee yang berurusan dengan getah.

Pada tahun 1958, beliau bersara daripada perniagaan dan menghabiskan masa empat tahun untuk mengkaji lukisan Cina dan kaligrafi, meniru dan menghayati hasil-hasil para pelukis Dinasti Tang, Sung, Yuan, Ming dan Ching. Beliau telah mempelajari pelbagai gaya dengan memerhatikan tulisan-tulisan pada batu bersurat dan juga kaligrafi purba. Semenjak tahun 1962, beliau telah mengadakan banyak pertunjukan seni lukis perseorangan. Beliau juga telah

menerbitkan beberapa buah buku tentang lukisan dan kaligrafinya. Pada tahun 1975, beliau diberi penghormatan untuk mengadakan pameran solo "*Lukisan-lukisan dan Kaligrafi Eric Lee Kah Yeow*" yang berlangsung selama sebulan di Balai Seni Lukis Negara, Kuala Lumpur.

Gaya beliau mewakili aliran lama gaya lukisan berus Cina tetapi sejak awal-awal lagi dalam kariernya, beliau telah menerapkan unsur-unsur kemalayaan seperti masjid, rambutan dan pokok pisang dalam karya-karyanya.

Di samping menjadi seorang pelukis, Lee Kah Yeow juga adalah seorang pengumpul yang amat serius bagi lukisan Cina, kaligrafi dan antik. Pada tahun 1975, beliau mendermakan sebahagian besar daripada koleksi lukisan, kaligrafi dan antiknya kepada Balai Seni Lukis Negara supaya koleksinya boleh dihayati orang ramai. Koleksi lukisan ini yang terdiri daripada 20 karya sendirinya dan 50 karya para master terkenal dari China termasuk karya Qi Baishi, dinilai pada harga setengah juta ringgit semasa ia didermakan. Kini ia berharga sekurang-kurangnya dua juta ringgit.

PERNYATAAN PELUKIS

Dalam pengaliran abad, pelukis-pelukis ulung telah menyampaikan gaya-gaya mereka kepada anak mudi mereka melalui arahan lisan. Ada juga yang telah meneroka gaya-gaya baru melalui eksperimen. Kejayaan mereka bergantung kepada bakat semulajadi, lingkungan pengajian artistik dan luasnya pengetahuan. Tambahan pula setiap pelukis sedikit-sebanyak dipengaruhi oleh aliran masanya serta contoh-contoh yang ditetapkan oleh pelukis-pelukis kontemporarinya. Jadi, semasa menghasilkan gaya tersendiri, seseorang akan membuang dan memilih mengikut kesukaan masing-masing. Bagi saya, tidak boleh dikatakan yang saya telah mencapai kemahiran ataupun kecekapan dalam sebarang gaya saya. Namun saya berharap bahawa lukisan-lukisan saya yang dipersembahkan kini akan sedikit-tidaknya menunjuk minat saya dalam pengajian artistik.

LEE KAH YEOW

Lee Kah Yeow is perhaps the oldest artist in this country still producing art-works. Also known by the nickname Tsan Hsing, his claim to fame owes as much to his knowledge and versatility in the various styles of Chinese paintings as his philanthropy.

He was born in 1901 in Fukien province, China into a family of artists and art-lovers. His grandfather and father were accomplished artists in their own right and so he grew up in constant exposure of good old paintings and calligraphy.

He first studied art at the National Peking University in 1919 and then at the Shanghai Art Academy under the famous artist, Liu Haisu who became his mentor. At the academy, he was exposed to western-style aesthetics introduced by a group of newly-returned European-trained artists.

After graduating from the academy in 1922, he returned to Fukien Province and organised an art society for youths and held art exhibitions at Xiamen. In 1926, he migrated to Singapore and assumed the post of an art teacher at the Chinese High School. He became the principal of Kok Meng School, Kuala Lumpur in 1929 and continued teaching at different schools in Kuala Lumpur until 1940 when he left the teaching profession for business. He established Tang Lee Co. which dealt in rubber.

In 1958, he retired from business and spent four years studying Chinese paintings and calligraphy, copying from old masters of Tang, Sung, Yuan, Ming and Ching Dynasties, and learning various styles from rubbings of ancient tablets and calligraphy. Since 1962, he had held numerous one-man exhibitions. He also published several books on his paintings and calligraphy. In 1975, he was honoured by the National Art Gallery, Kuala Lumpur with a month long solo exhibition on "Mr. Lee Kah Yeow's calligraphy and paintings."

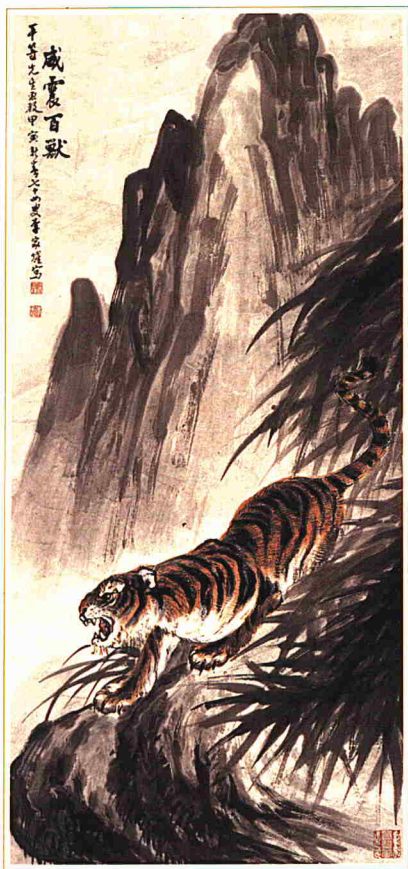
His style is representative of the old school of Chinese brush painting, but since early in his career, he had incorporated things Malaysian such as mosques, rambutans and banana tree in his works.

Besides being an artist, Lee Kah Yeow had also been a very serious collector of Chinese paintings, calligraphy and antiques. In 1975, he donated a large collection of paintings, calligraphy and antiques to the National Art Gallery, so that his collection may be enjoyed by all art-lovers in Malaysia. The collection of paintings which comprised 20 of his own works and 50 works by well known masters from China, including Qi Baishi, was valued at half-a-million ringgit when it was presented. It is now easily worth 2 million ringgit.

STATEMENT BY THE ARTIST

In the course of the centuries, great artists have transmitted their styles to their pupils by oral instruction; others have opened up the road to new styles by their own experiments. Their success depends on natural talent, on the scope of their artistic studies, and upon the extent of their experience. Moreover every artist is influenced to a greater or lesser degree by the trends of his time, and the examples set by contemporary masters. Thus, in creating one's style, one naturally discards and selects in accordance with one's likes and dislikes. As for me, I could not presume to say that I have attained proficiency in any style of my own, yet I dare hope that my work now displayed here will at least show my interest in artistic studies.

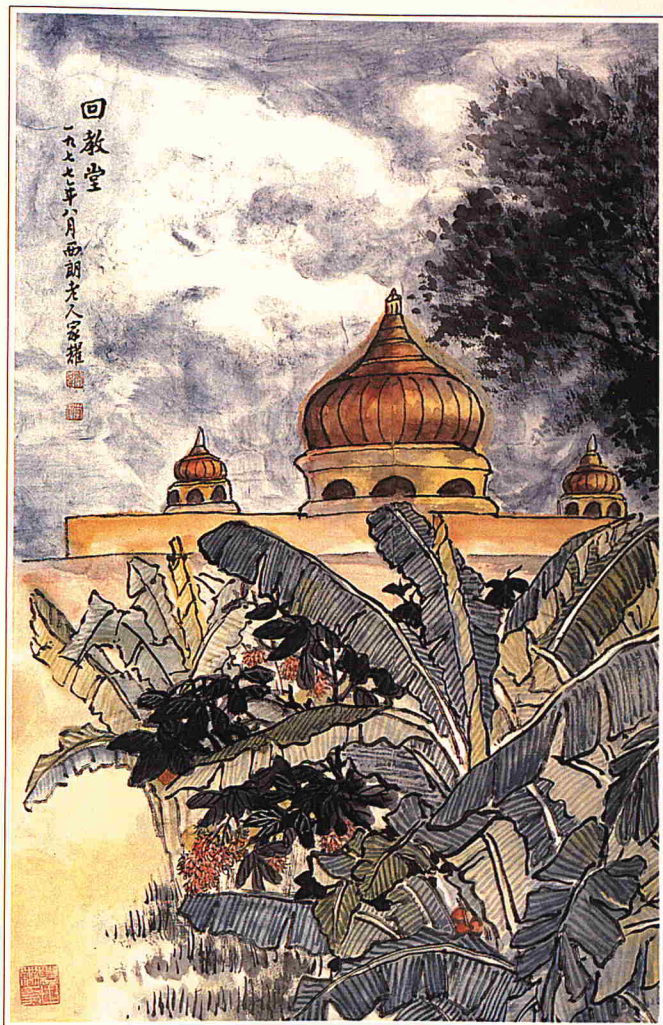




Harimau (1971)
Tiger

106 x 49.5 cm
Koleksi / Collection of Dattuk Koh Peng Ting

Enkwas
Ink and Colour



Masjid
Mosque

69 x 46 cm

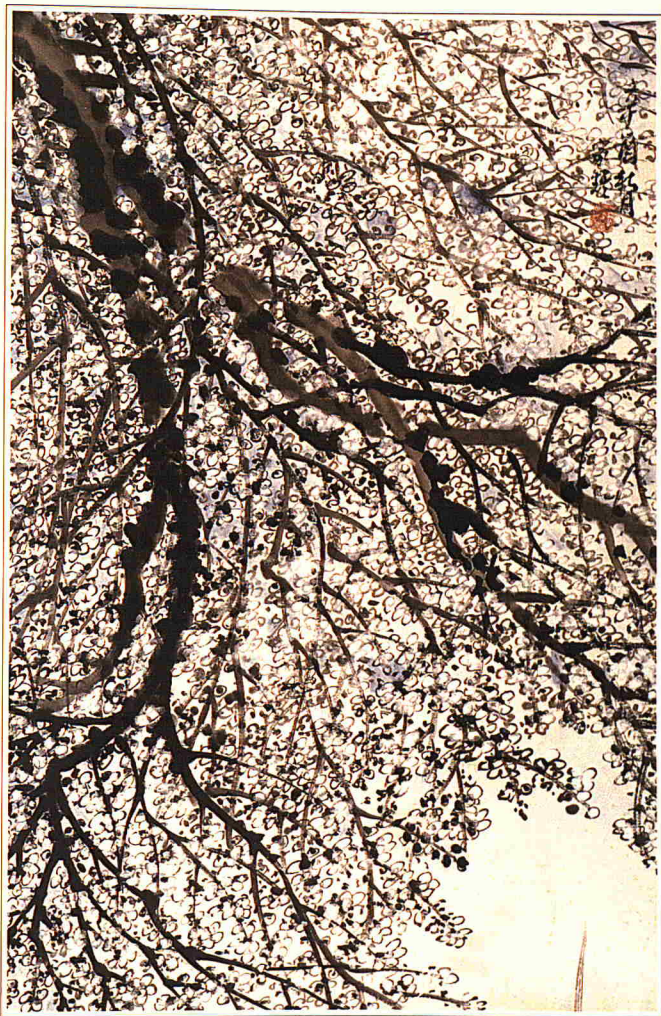
Dakwat
Ink and Colour



Burung, Pisang dan Plum
Bird, Banana and Plum

69 x 46 cm

Dakwat
Ink and Colour



Cherry Blossom
Cherry Blossom

68 x 45 cm

Dakwat
Ink and Colour



青蓮
一品

戊午六月西湖上人畫於杭州

Teratai
Lotus

76 x 41 cm

Dakwat
Ink and Colour



Monyet dan Apricot
Monkey and Apricot

66 x 44 cm

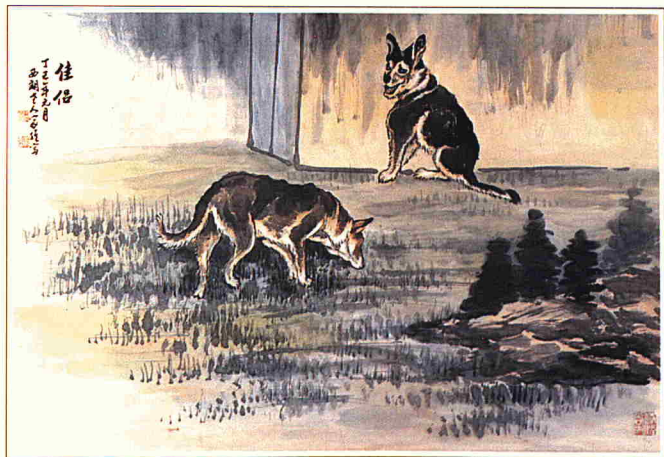
Dakwat
Ink and Colour



Tung (1978)
Myruah (1978)

68 x 35 cm

Dakwat
Ink and Colour



Anjing
Dogs

44 x 66 cm

Dakwat
Ink and Colour



Ayam dan Bushi Plum
Chicken and Plum

67 x 46 cm

Dokswat
Ink and Colour



Sarjana
Scholar

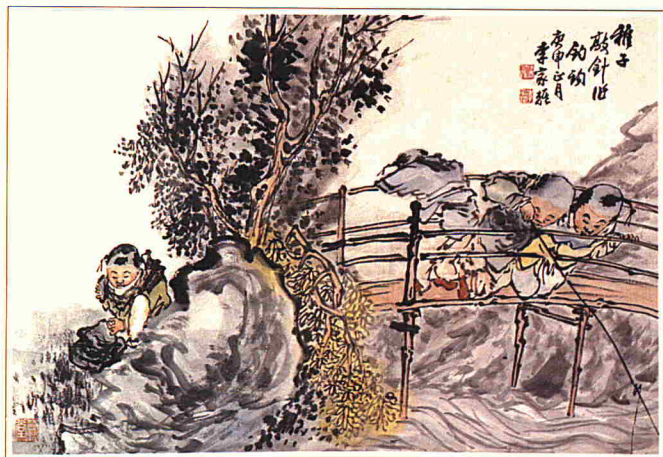
44 x 66 cm



Ibu dan Anak-anaknya
Mother and Sons

45 x 67 cm

Dakwat
Ink and Colour



Kanak-Kanak
Children

46 x 67 cm

Dakwat
Ink and Colour



Cikid
Chenid

66 x 44 cm

Dawwat
Ink and Colour



Rambutan
Rambutans

66 x 44 cm

Dawwat
Ink and Colour



Buluh
Bamboo

35 x 68 cm

Dawwat
Ink and Colour



Bunga
Flower

87 x 44 cm

Dakwat
Ink and Colour



Prunus
Plum Blossom

67 x 44.5 cm

Dakwat
Ink and Colour



Lyci
Lychee

45 x 65 cm

Dakwat
Ink and Colour

歸去來兮田園將蕪胡不陶然自
以心為形役奚惆悵而獨悲嗚呼
之不諫知來者之可追定迷途未
遠覺今是而昨非舟遙以輕暖風
飄而吹衣問征夫以前路恨晨光之
熹微乃瞻衡宇載欣載奔童僮
迎稚子候門三徑就荒松菊猶存携
幼入室有酒盈尊引壺觴以自酌眇
視丘墟行南窓以寄傲審容膝之
易安

癸亥冬李家耀



Kaligrafi
Calligraphy

44 x 66 cm

Dakwat
ink on Paper

中國大教育家蔡元培先生提倡以美
育代宗教這是很遠見的論調所
以繪畫和人們的生活有很重要的地
位作為一個出色的畫家應該讀萬
卷書行萬里路胸中自有丘壑同時
物我兩忘自私自利之態可熄邪惡
之氣消除那末藝術就恢復了人類
本來天真中國畫就是有了真正
天性的潛在阿中國畫的進展全賴
同道們的努力才使畫史打開新紀
元的一頁吾輩勉之

丙辰冬李家耀



Kaligrafi
Calligraphy

44 x 66 cm

Dakwat
ink on Paper

志寬醫生雅正

書興飛來醉不知
淋漓大筆蘸天池
憑他東海初升日
萬古神光照此詩

九十老人李家耀

丹青不知老
玉富貴於春

如浮雲

杜甫詩句

志寬先生雅正

庚午中秋李家耀

時年九十

ABDULLAH ARIFF

Abdullah Ariff dilahirkan pada tahun 1904 di Pulau Pinang. Beliau merupakan pelukis didikan sendiri dan menjadi guru seni lukis di Anglo-Chinese School, Pulau Pinang (kini, dikenali sebagai Sekolah Lelaki Methodist). Pada tahun 1920-an, tidak terdapat sebarang kumpulan seni lukis tempatan dan organisasi seni lukis tunggal yang dikenali sebagai *Penang Impressionist* terdiri daripada ekspatriat Eropah. Bangsa Asia tidak dibenarkan menyertai kumpulan eksklusif ini. Amalan ini mencerminkan imperialisme kolonialistik pada zaman itu. Walau bagaimanapun, Abdullah Ariff dibenarkan menyertai kumpulan itu pada pertengahan tahun 1930-an kerana perkhidmatan beliau sebagai pendidik seni lukis diperlukan. Kumpulan *Penang Impressionist* dibubarkan sebelum permulaan Perang Dunia Kedua dan tidak ditubuhkan semula kemudiannya.

Abdullah Ariff bersama-sama dengan Yong Mun Sen dikirif sebagai perintis-perintis lukisan cat air di Malaysia. Beliau paling terkenal kerana pendekatan beliau yang begitu cermat serta keterampilannya dalam media tersebut. Berbanding dengan Mun Sen, karya-karya Abdullah Ariff kelihatan lebih ke-Eropahan dari segi pandangan dan pendekatan serta lebih terperinci. Beliau seorang guru yang berdedikasi yang dihormati di kalangan masyarakat artistik di negeri-negeri Utara.

Beliau berpindah ke Kuala Lumpur pada tahun 1945 untuk bekerja sebagai pelukis kartun akhbar *The Straits Echo*. Pada tahun 1947, beliau kembali ke Pulau Pinang dan bergiat dalam kancah politik dengan menjadi Ahli

Jawatankuasa UMNO. Beliau berkhidmat sebagai ahli Majlis Perbandaran pada tahun 1955 dan diberi kehormatan unggul dengan mempunyai sebatang jalan di Pulau Pinang dinamakan dengan nama beliau (Jalan Abdullah Ariff); satu penghormatan yang tidak diberi kepada pelukis-pelukis lain sejak itu. Pada tahun 1955, beliau menubuhkan Agensi Pengiklanan Ariff.

Pada tahun 1954, beliau mengadakan pertunjukan seni lukis perseorangan di Carolina Utara, dan di Muzium Kesenian Mint (Mint Museum of Art) di Charlotte, New York, Amerika Syarikat. Pada tahun 1955, beliau mengambil bahagian dalam pameran kumpulan *United Society of Artists* di galeri-galeri *Royal Society of British Artists*, London. Di sana, beliau diberi keahlian dalam *Fellowship of the Royal Society of Art* (F.R.S.A.) England.

Pada tahun 1956, beliau diundang menyertai *Le Salon Society of French Artists* di galeri-galeri Grand Palai des Champs-Elysees, Perancis.

Untuk meraikan peristiwa bersejarah Merdeka pada tahun 1957, salah satu daripada lukisan-lukisan beliau dipilih sebagai hadiah peribadi untuk Tunku Abdul Rahman, Perdana Menteri Malaysia yang pertama.

Abdullah Ariff kembali ke rahmatullah pada tahun 1962, meninggalkan warisan catan cat air yang ulung. Mengikuti bekas pelajar beliau, Tan Lye Hoe, falsafah seni lukis Abdullah Ariff ialah "Seni Lukis tidak mengenali sebarang rintangan".

ABDULLAH ARIFF

Abdullah Ariff was born in Penang in 1904. He was a self-taught artist and was an art teacher of the Anglo-Chinese School, Penang (presently known as Methodist Boys' School). In the 1920s, there was no local art group and the only organised art group at that time consisted of expatriate Europeans (mostly English housewives) who called themselves the Penang Impressionists. Asians were not allowed to join the exclusive group which was a reflection of the prevailing colonialistic imperialism then. However Abdullah Ariff was admitted into the group in the mid-30s because his services as an art instructor were needed. The Penang Impressionists disbanded before the beginning of the Second World War, never to be reformed.

Abdullah Ariff was acknowledged together with Yong Mun Sen as pioneers of water-colour painting in Malaysia. He was especially well-known for his meticulous masterful handling of the medium. Compared to Mun Sen, his works were more 'European' in outlook and approach, and his paintings appeared to have more crowded details. A dedicated teacher, he was well-respected amongst the artistic community in the northern states.

There was a break in his stay in Penang as he went to Kuala Lumpur in 1945 to work as a cartoonist for *The Straits Echo*. He returned to Penang in 1947 and became active in politics and was a committee member of UMNO. In 1955, he served as a city councillor and had the rare distinction of having a road in Penang named after him (Jalan Abdullah Ariff), an honour no other artist in Malaysia has been accorded since. In 1955, he established the Ariff Advertising Agency.

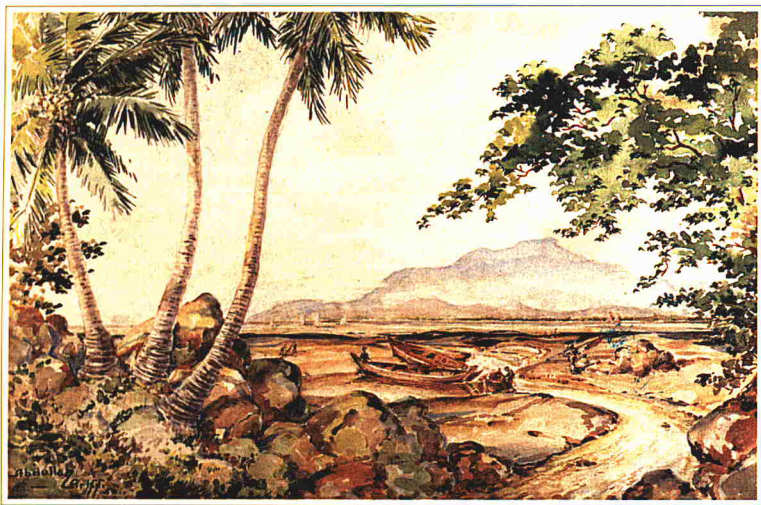
In 1954, he held one-man shows at North Carolina, and the Mint Museum of Art of Charlotte, New York, U.S.A. In 1955, he participated in the United Society of Artists group exhibition at the galleries of the Royal Society of British Artists, London. There, he was elected to Fellowship of the Royal Society of Art (F.R.S.A.) England.

In 1956, he was invited to take part in Le Salon of the Society of French Artists at the galleries of Grand Palais des Champs-Élysées, France.

In 1957, one of his paintings was chosen as a personal gift to be presented to Tunku Abdul Rahman, Malaysia's first Prime Minister on the occasion of the Merdeka (Independence) celebrations.

Abdullah Ariff passed away in 1962, leaving behind a legacy of excellent watercolour paintings. According to one of his ex-students, Tan Lye Hoe, Abdullah Ariff's philosophy of art is "Art knows no barriers".





Gunung Kedah - Dilihat Dari Tanjung Tokong (1950)

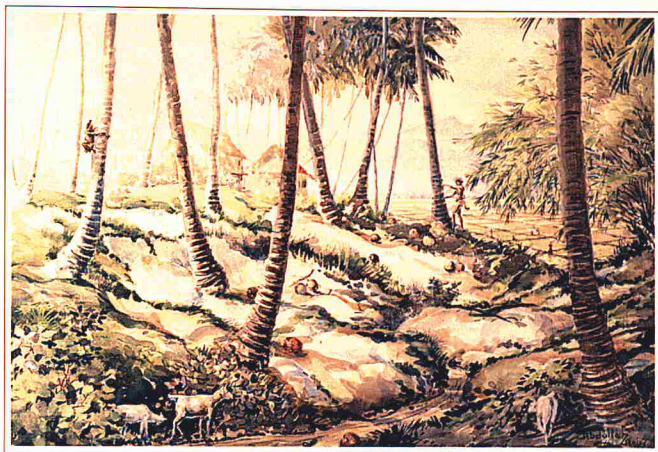
38 x 56 cm

Cat Air

Kedah Peak - From Tanjung Tokong (1950)

Koleksi / Collection of Mr. & Mrs. Seah Han Hoong

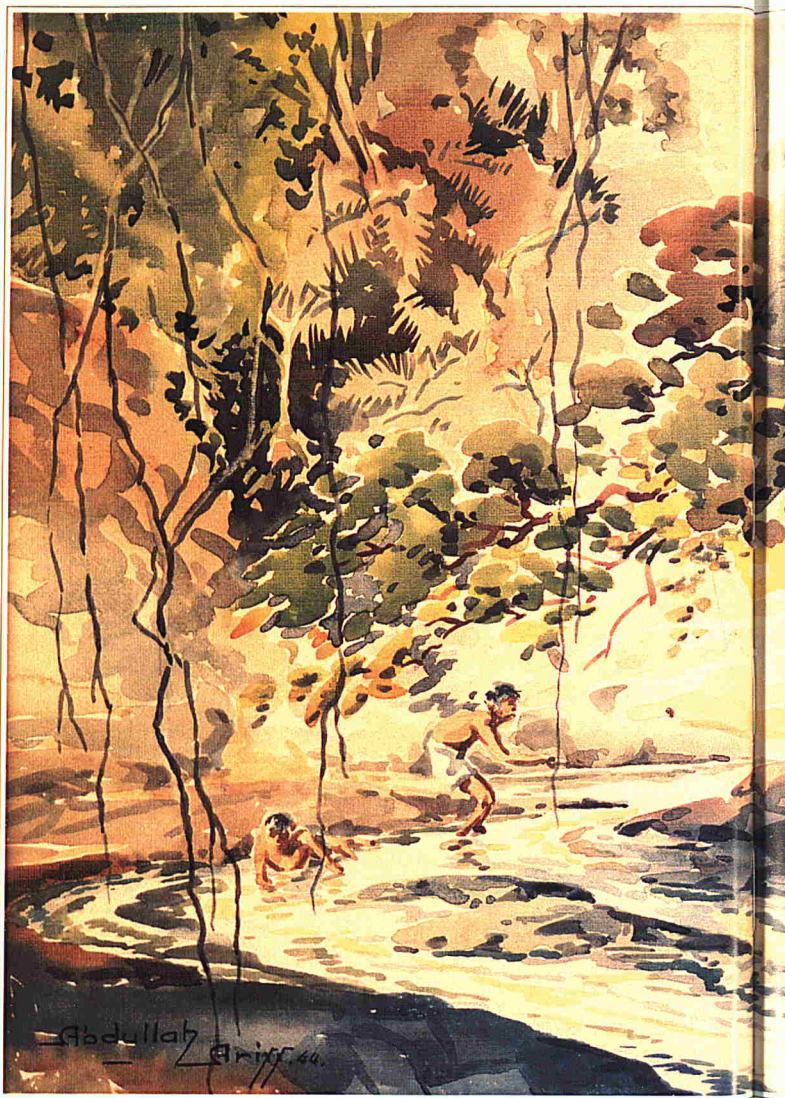
Watercolour on Paper



Ladang Kelapa
Coconut Plantation

38 x 56 cm

Cat Air
Watercolour on Paper

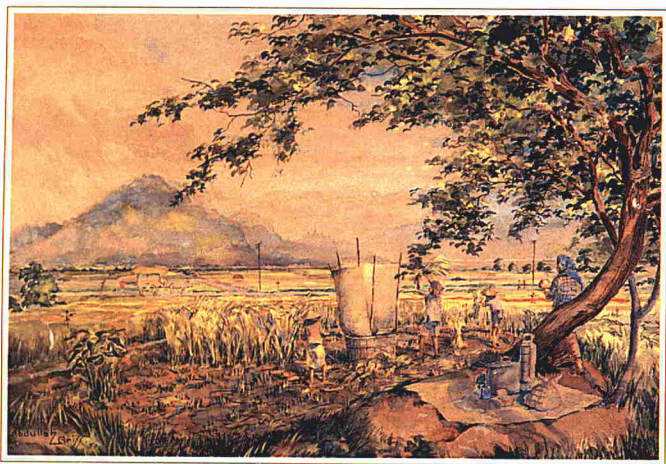


Mata Air di Bukit Batu Peranda Ke-12, Pulau Pinang (1944)
The Hill Spring 12th Milestone, Penang



38 x 56 cm

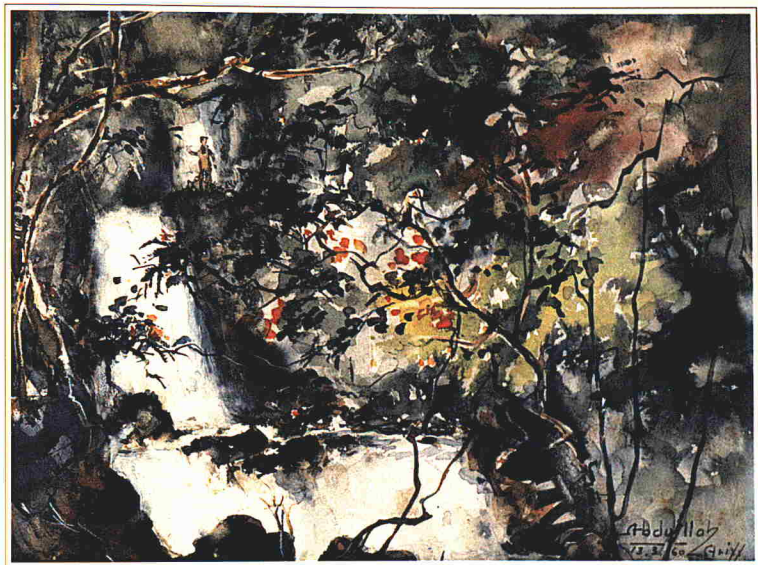
Cat Air
Watercolour on Paper



Mentoring Padi
Threshing Padi

38 x 56 cm

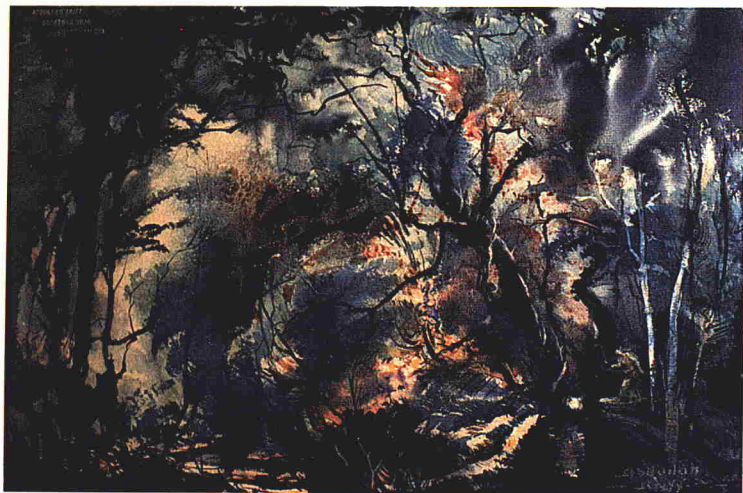
Agus Loe
Watercolour on Paper



Air Yang Mengalir Sentiasa (1960)
Everflowing Water (1960)

28 x 38 cm
Koleksi / Collection of Mr & Mrs Sew Han Hoong

1960
Abdullah
1960
Cat Air
Watercolour on Paper



Sinar Mentari Di Derasi Hutan (1956)
Sunil Jangje Patni (1956)

Koleksi / Collection of Enck Johan Arff

Call Art
Watercolour on Paper



Bumi Bahagia - Lombong Bijih Timah Malaya (1960)

Tin Minie (1960)

Koleksi Balai Seni Lukis Negara, KL / Collection of National Art Gallery, KL

Cat Air

Watercolour on Paper



Pokok Melengkung, Bukit Mertajam (1950)
The Bent Tree, Bukit Mertajam (1950)

38 x 56 cm
Koleksi / Collection of Mr. & Mrs. Tony Ng

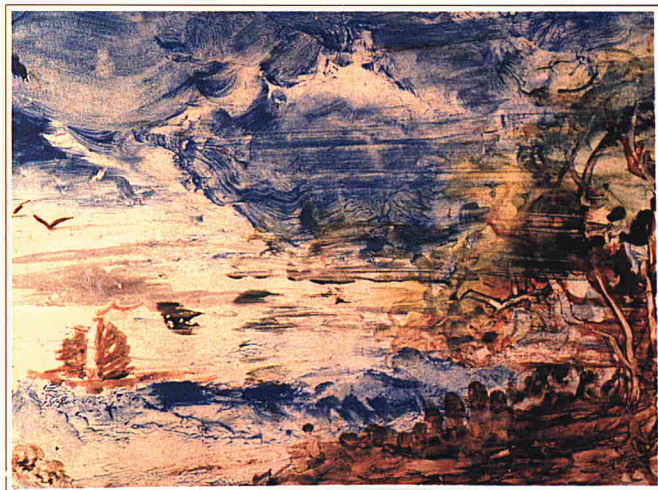
Cat Air
Watercolour on Paper



Bayang Di Permukaan Tasik
Reflection on the Lake

26 x 36 cm

Cat Air
Watercolour on Paper



Lagun Biru
Blue Lagoon

27 x 37 cm

Cat Air
Watercolour on Paper

KUO JU PING

Ju Ping adalah nama artistik Seng Chye yang dilahirkan di provinsi indah Fukien, China pada tahun 1908. Beliau mendapat pendidikan awalnya di Sekolah Menengah Pai Yuen, China tetapi kemudiannya berpindah ke Sekolah Menengah Chung Ling, Pulau Pinang. Beliau meneruskan pengajiannya di Akademi Seni Lukis Nanyang Singapura dan memperoleh ijazahnya bersama-sama kumpulan pertama pelukis-pelukis Nanyang pada tahun 1940. Beliau kembali ke Pulau Pinang untuk bekerja sebagai pengarah syarikat bapanya iaitu Syarikat Sin Guan Thye, yang terlibat dalam perniagaan import-eksport rotan dan hasil-hasil lain.

Walaupun bagaimanapun, melukis merupakan cinta pertamanya dan sementara menjalankan urusan perniagaan, beliau akan memuakan nafsunya di dalam kemewahan rohaniah ini. Kebanyakan masa lapang beliau diisi dengan aktiviti melukis dan beliau turut memberi bimbingan percuma kepada pelukis muda yang berminat. Di samping itu, beliau juga menghulurkan bantuan kewangan kepada pelajar-pelajar miskin untuk membeli peralatan seni lukis. Ju Ping sangat merendahkan diri dan beliau sangat dihormati oleh rakan-rakan sepejujagannya.

Beliau seorang ahli pengasas Kelab Seni Lukis Cina Pulau Pinang. Beliau juga memberi bimbingan seni lukis di beberapa buah sekolah menengah di Pulau Pinang seperti Sekolah Menengah Chung Ling, Sekolah Menengah Union, Sekolah Li Tek serta Sekolah Menengah Han Chiang. Tambah pula, beliau juga bergiat dalam persatuan-persatuan drama sebagai seorang jurusolek.

Beliau mengkhusus dalam catan minyak dan cat air dengan pengaruh realistik dan impresionistik. Beliau sangat mahir dalam lakaran. Ini adalah hasil pemerhatian terperinci mengenai alam dan manusia. Beliau pernah naik ke bumbung rumah orang lain untuk melukis pemandangan yang indah dan setiap petang beliau bersiar-siar di tepi pantai untuk mendapat ilham. Kebaktiannya terhadap seni lukis, keluasan pilihan subjek dan perkara yang dilukis, gubahan serta teknik yang canggih telah menjadikan beliau seorang yang ternama di kalangan rakan-rakan sekerjanya kerana kejayaannya menggabungkan kecekapan, gaya dan keunggulan teknikal dalam hasil seninya.

Karya-karya beliau dipamerkan di Balai Seni Lukis Negara, Kuala Lumpur serta Muzium dan Balai Seni Lukis Negeri Pulau Pinang. Beliau meninggal dunia pada bulan Mac 1966, berumur 58 tahun selepas menghidap penyakit darah tinggi. Dengan kematian Ju Ping, Malaysia telah kehilangan seorang pelukis yang paling berdedikasi dan berbakat serta seorang yang karya-karyanya akan sentiasa dihargai dan dihormati.

Catan cat minyak beliau, *Kandang Lembu* telah diterima oleh rumah lelang Christie untuk jualan lelong *Lukisan Asia Tenggara dan Hasil Seni serta Barang Kemas Baba Nyonya* di Singapura pada 27 Mac 1994.

KENANGAN-KENANGAN MENGENAI KUO JU PING OLEH TAN CHOON GHEE

Saya mula berkenalan dengan Ju Ping pada tahun 1949 dan didorong oleh beliau untuk belajar seni lukis. Ju Ping telah dipengaruhi oleh Xu Beihong yang dikenali oleh beliau di Pulau Pinang. Beliau mengagumi lakaran-lakaran Beihong dan Beihong pula telah menekankan kepentingan melakar daripada hidup. Lama-kelamaan, Ju Ping pun berjaya menguasai selok-belok melakar. Oleh sebab pengaruh beliau, saya juga menghabiskan banyak masa untuk memuatkan buku-buku lakaran sebagai asas seni lukis yang baik.

Walaupun saya meneruskan pengajian seni lukis di Akademi Seni Nanyang, Singapura pada tahun 1951 dan kemudiannya di Slade School of Fine Art, London pada tahun 1957, Ju Ping masih merupakan guru dan mentor saya sehingga akhir hayatnya.



KUO JU PING

Singapore on 27 March 1994.

Ju Ping is the artistic name of Seng Chye who was born in the picturesque province of Fukien, China in 1908. He received his early education from Pai Yuen Secondary School in China but later transferred to Chung Ling High School, Penang. He then studied in the Singapore Nanyang Academy of Arts and graduated together with the first batch of Nanyang artists in 1940. Later, he returned to Penang to work as managing director of his father's company "Sin Guan Thye Co.", dealing with import-export of rattan and other products.

However, painting was his passion and in between business dealings, he would indulge in art. Most of his leisure hours were spent on painting and he gave free tuition to enthusiastic young artists and even provided financial assistance for the poor students to buy art materials. He led a humble life and was highly respected by his fellow artists.

He was a founder member of the Penang Chinese Art Club in 1936. He also gave art tuition at many high schools in Penang, including Chung Ling High School, Union High School, Li Tek School and Han Chiang High School. In addition, he was also very active in local drama societies as a make-up artist.

He majored in oil and watercolour painting, with realistic and impressionistic influences. He was especially good at sketching, which was the result of painstaking observation of nature and people. He was known to have climbed up other people's rooftops to paint scenery and every evening, he walked along the beach for inspiration. His devotion to art, his wide choice of subject matters, sophisticated compositions and techniques gained him a reputation among fellow artists for successfully combining versatility, style and technical excellence.

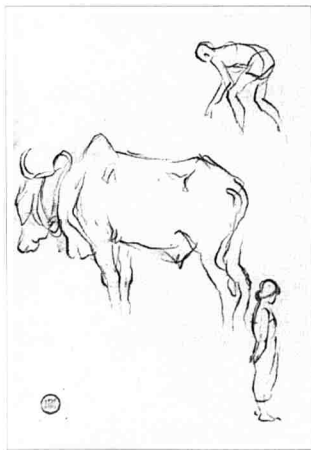
His paintings are represented at the National Art Gallery, Kuala Lumpur and Penang Museum and Art Gallery. He died in March 1966 at the age of 58 years, having suffered from hypertension. With his passing, Malaysia has lost one of her most dedicated and talented artists whose works would always be highly appreciated.

His oil painting, "Cowpen" was accepted for Christie's South East Asian Pictures, Straits Chinese Works of Art and Jewellery auction in

REMINISCENCE OF KUO JU PING BY TAN CHOON GHEE

I met Ju Ping in 1949 and was inspired by him to study art. Ju Ping was influenced by Xu Beihong whom he had met in Penang. He admired Beihong's sketches and Beihong stressed the importance of sketching from real-life. Ju Ping eventually mastered the rigours of sketching. Similarly, as a result of his influence, I also spend a good deal of time filling up sketch-books to form a good foundation in art.

Although I later studied at the Nanyang Academy of Art, Singapore in 1951 and Slade School of Fine Art, London in 1957, Ju Ping continued to be my teacher and mentor until his untimely death in 1966.





1950 Kuo Ju Ping (ketiga dari kiri) dengan beberapa pelukis muda, termasuk Tang Tuck Kan (keempat dari kiri) dan Liang Sit Chuan (jixing kanan) di hadapan kedai beliau

1950 Kuo Ju Ping (third from left) with some young artist, including Tang Tuck Kan (4th left) and Liang Sit Chuan (extreme right) in front of his shop

JIWA MALAYA LAMA

oleh Ooi Kok Chuen

Suasana romantik Laut Selatan (Asia Tenggara) memenuhi hasil karya gelombang-gelombang seniman dari China yang pertama datang ke Malaya dan gaya inilah yang dapat dilihat dalam karya Kuo Ju Ping.

Suasananya menarik dan menampakkan kesuburan hutan-rimba tropika yang eksotik; bentangan pantai putih bersih; dan cara hidup orang Melayu yang ala sederhana, terutamanya gadis Melayu manis yang berpakaian sarung, di kampung berdekatan Alam serta di tengah-tengah rumah atap dan pohonan nyiur yang berbuah-buai.

Ini merupakan peringatan yang menimbulkan nostalgia tentang Malaya masa lampau, ketika wayar telegraf baru sahaja mula diregangkan dan kemajuan berpusat di dalam negara tersebut.

Walaupun Ju Ping pengasas genre ini namun Cheong Soo-pieng yang menentukan standarnya, satu kesan yang dirasakan sehingga hari ini.

Ju Ping berasal dari tradisi pelukis-pelukis Cina baru yang dididik dalam Seni Barat, khususnya Ecole Nationale des Beaux-Arts of Paris.

Para pelukis penghijrah lain yang dilahirkan di Cina dan mengikut jejak Ju Ping termasuklah pakar lukisan bunga Khaw Sia (Sekolah Seni Sin Hwa, Shanghai) serta doyen batik Chuah Thean Teng.

Dilahirkan di Fukien sebagai Koh Seng Chye pada tahun 1908, Ju Ping belajar di Sekolah Menengah Pai Yuen, China sebelum meneruskan pelajarannya di Sekolah Menengah Chung Ling, Pulau Pinang apabila keluarga beliau berhijrah ke Malaya.

Beliau kemudian mengkaji seni di Akademi Seni Halus Nanyang di Singapura dan berada di kalangan kumpulan pertama pelukis yang menerima ijazah pada tahun 1940.

Zaman kegemilangan Akademi Nanyang ialah semasa Soo-pieng, Chen Wen-hsi, Georgette Chen dan Chen Chong Swee bersama-sama mengajar di situ. Selepas menjadi lulusan Nanyang, Ju Ping terpaksa mengendalikan perniagaan import-eksport ayahnya, Syarikat Sin Guan Thye yang berurusan dengan rotan, bunga cengkih serta buah pala.

Tetapi apabila masa mengizinkan, beliau akan merantau ke kampung-kampung untuk melukis. Isterinya, May Fong Sien, seorang guru seni yang kini tinggal di Singapura, memahami perasaan Ju Ping.

Ju Ping tertarik kepada pemandangan indah kehidupan desa dan pemandangan laut. Karya-karya beliau yang memaparkan jalan samping kecil yang sepi telah memberikan ilham kepada anak didik beliau yang paling terkenal, Tan Choon Ghee. Malah boleh dikatakan bahawa karya Ju Ping menjadi asal usul *oeuvre* pelukis ulung Tan Choon Ghee.

Satu lagi kesamaan dalam karya mereka ialah pengolahan manusia yang tidak berwajah, atapun dalam satu atau dua figuranya yang tampaknya ketanpanamaan dengan belakang kepalanya menghadap pemerhati atapun berpaling.

Seperi kontemporari beliau, Yong Mun Sen yang menetap di Pulau Pinang, Ju Ping juga amat mahir dalam catan cat minyak dan catan cat air.

Beliau mengajar seni secara tidak rasmi dan dikatakan pernah membantu pelajar-pelajar miskin dengan membeli peralatan melukis untuk mereka. Sebagai ahli pengasas Kelab Seni Lukis Cina Pulau Pinang pada tahun 1936, beliau dapat mengembangkan bidang seni lagi.

Sebagai pelukis pula, Ju Ping agak berjimat dalam penggunaan bahan-bahan lukisan dan juga dalam pelaksanaan, garis bentuknya menyerupai sapuan bak kaligrafi Cina yang lemah seperti coretan sumber ilham utamanya, 'Raja Lukisan Kuda' Xu Beihong (1895-1953) yang telah menyebarkan cara melakar daripada hidup. Ju Ping telah berkenalan dengan Beihong yang prolific pada tahun 1941 semasa beliau (Beihong) membuat lawatan ke Kuala Lumpur, Pulau Pinang dan Ipoh dengan tujuan mengutip wang untuk menentang Pendudukan Jepun di China.

Karya-karya Ju Ping, walaupun Realistik dan Impresionistik, bukan jenis yang mempunyai gaya impasto dan pertindihan cat minyak yang banyak seperti yang digemari oleh Georgette Chen serta Fung Yow Chork, tetapi kehematan penggunaan cat yang nipis ini mungkin lebih disebabkan sifat berjimat daripada pilihan artistik.

mengenai bangsal lembu dengan warna merah pulasan yang dominan (koleksi Dr. Tan Chee Khuan dari The Art Gallery), seseorang mengesyaki yang Ju Ping tidak begitu bersungguh-sungguh semasa menggambarkan warna yang dikehendaki, besar kemungkinan kerana hasratnya adalah untuk menghabiskan satu tiub cat ataupun menggantikan tiub yang sudah habis.

Bahan-bahan lukisan pada masa itu bukan sahaja mahal bahkan susah didapati. Yang ketara, Ju Ping tidak menjangka-jangkakan bahawa melukis

akan menjadi mata pencariannya. Bersama-sama Mun Sen dan Abdullah Ariff, beliau mewakili kumpulan awal pelukis idealistik yang merayau-rayau sambil merakamkan warna-warna, rupabentuk dan sinar cahaya alam sekitar mereka.

Kehandalan beliau ialah dalam pemotretan separuh tubuh badan, landskap dan pemandangan bandar.

Ju Ping meninggal pada tahun 1966 berumur 58 tahun.



Potret Diri
Self-Portrait

80 x 59 cm

Cat Minyak
Oil on Canvas

ESSENCE OF OLD MALAYA

by Ooi Kok Chuen

The romance of the Southern Seas (South-East Asia) pervades the works of the first few waves of artists who came to Malaya from China and this is exemplified in the works of Kuo Ju Ping.

The flavour is piquant and exotic lush tropical jungle; unspoilt stretches of beach; and simple indigenous Malays, especially sarung-clad nubile maidens, at home with Nature and amidst the ubiquitous atap houses and swaying coconut trees.

They are nostalgic reminders of a bygone Malaya, when telegraph wires were beginning to be strung across, and inside, the new growth centres in the country.

Though Ju Ping was a progenitor of the genre, it was Cheong Soo-peng who set the standard, an impression felt right until today.

Ju Ping came from a new tradition of China artists educated in Western art, particularly that of the Ecole Nationale des Beaux-Arts of Paris.

Other China-born emigrant artists followed, including flower specialist Khaw Sia (Sin Hwa Art School, Shanghai) and batik doyen Chuah Thean Teng.

Born in Fukien as Koh Seng Chye in 1908, Ju Ping studied at the Pai Yuen Secondary School in China before continuing his studies at the Chung Ling High School in Penang when his family migrated to Malaya.

He later studied art at Lim Hak Tai's Nanyang Academy of Fine Arts in Singapore and was in the first batch that graduated in 1940.

Nanyang's golden years were when Soo-peng, Chen Wen-Hsi, Georgette Chen and Chen Chong Swee taught there together.

After graduating from Nanyang, Ju Ping had to take care of his father's import-export business, Sin Guan Thye Company, dealing in goods like rattan, cloves and nutmegs.

But whenever he had the time, he would go deep into the kampungs to paint. His wife, May Fong Sen, herself an art teacher who now lives in Singapore, understood how he felt.

Ju Ping was drawn to idyllic scenes of rustic life and seascapes. His works on quiet, little side-streets were to inspire, and can be said to be the genesis

of the extraordinary oeuvre, both in watercolours and oils, of his most famous protegee, Tan Choon Ghee.

Another similarity is in the faceless people, or in single or two characters, the suggestion of anonymity by having the back of the head to viewer or have it slightly turned away.

Like his contemporary, the Kuching-born Yong Mun Sen who settled in Penang, Ju Ping was adept at oils and watercolours.

He taught art on an informal basis and had even been said to have helped poor students buy art materials. As founder member of the Penang Chinese Art Club in 1936, he was able to promote art further.

As an artist, Ju Ping himself was sparing in materials and execution, his outlines resembling attenuated Chinese calligraphic-like strokes like those of his biggest inspiration, the "Horse King" Xu Beihong (1895-1953), who propagated sketching from real life.

Ju Ping must have met the prolific Beihong in 1941 when he was on a tour of Kuala Lumpur, Penang and Ipoh to raise funds against the Japanese Occupation of China.

His work, though realistic and impressionistic, is not the impastoed and heavily overlapped canvases favoured by the likes of Georgette Chen and Fung Yow Chork, but this frugality of finely-thin veneers could be due more to economic prudence rather than any artistic preference.

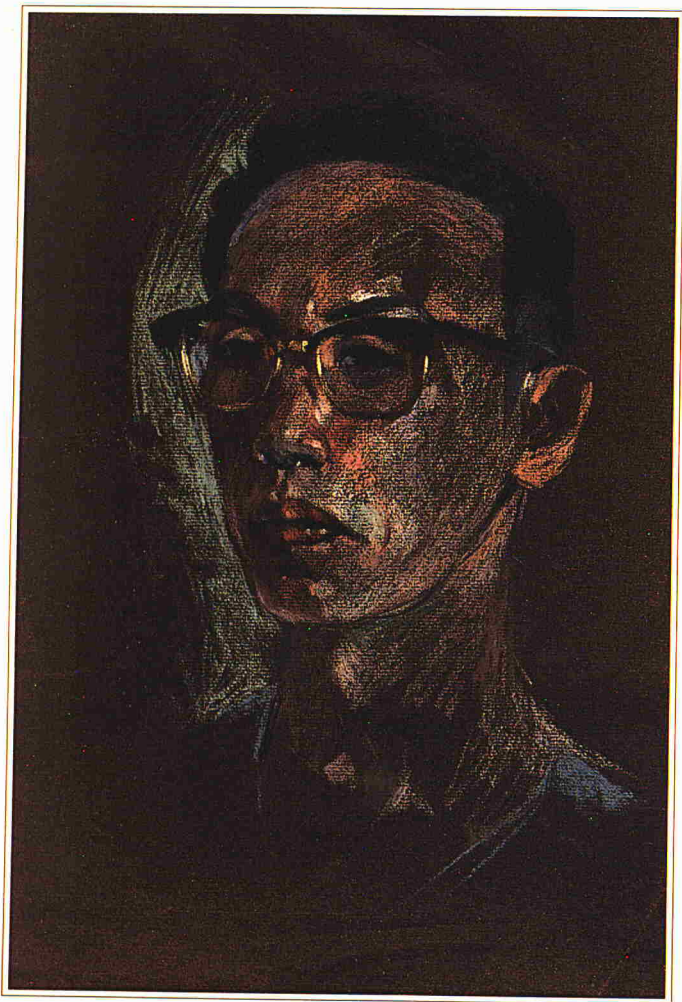
In at least one painting on a cowshed with its dominant maroons (in the collection of The Art Gallery's Dr Tan Chee Khuan), one suspects that Ju Ping was not exceptionally particular in depicting the colours he wanted, most probably the intention was to finish a tube or substitute a depleted one.

Materials then were not only expensive but difficult to come by. Ju Ping obviously didn't expect to paint for a living. With Mun Sen and Abdullah Arif, he represents the idealistic band of early roving artists who recorded the colours, shapes and light of their environment.

His forte was in half-body portraits, landscapes and townscapes.

Ju Ping died in 1966 at the age of 58.

KUO JU PING



Portrait, Dux
Self-Portrait

43 x 29 cm

Pastel
Pastel



Harimau
Tiger

86 x 32.5 cm

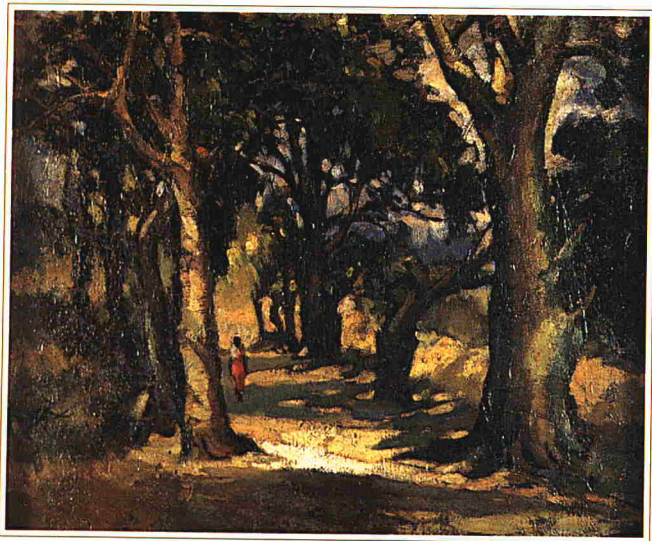
Dakwat
Ink and Colour



Kampung Nelayan
Fishing Village

32 x 42 cm

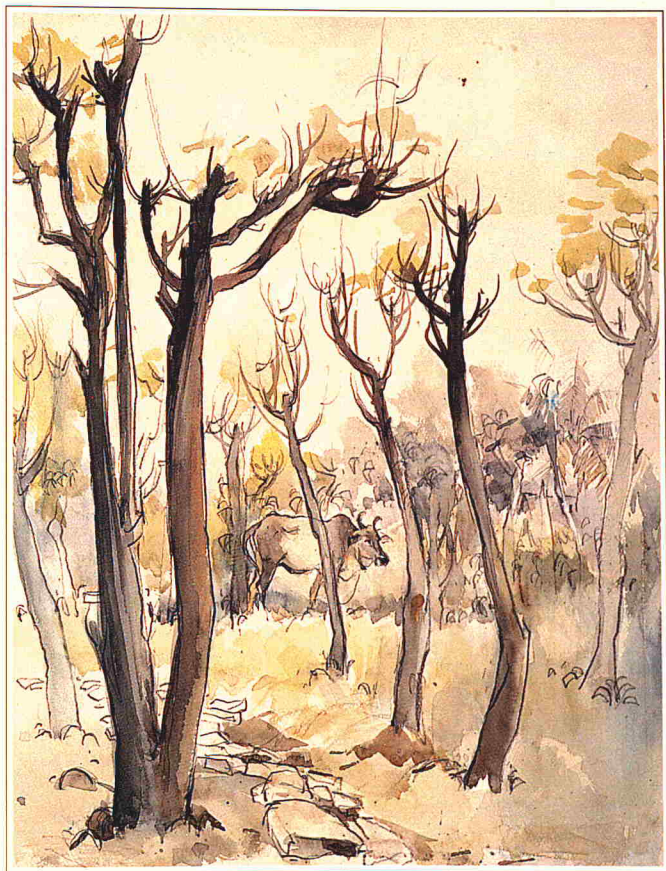
Cot Minkyah
Oil on Canvas



Lilasan Kecil Estet
Estate Path

38 x 46 cm

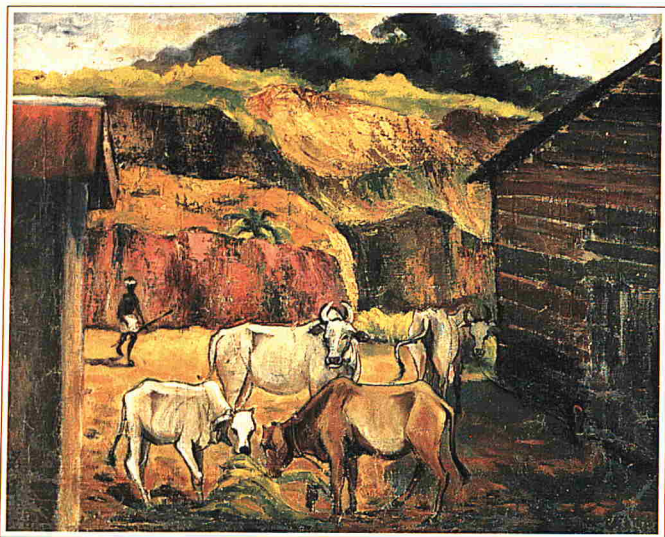
Cot Minkyah
Oil on Canvas



Lembu Terlepas
A Stray Cow

41 x 31.5 cm

Cat Air
Watercolour on Paper



Kandang Lembu
Cow Pen

40 x 50 cm

Cat Minyak
Oil on Canvas



Gat Bekerja
A Hard Day's Work

70 x 99 cm

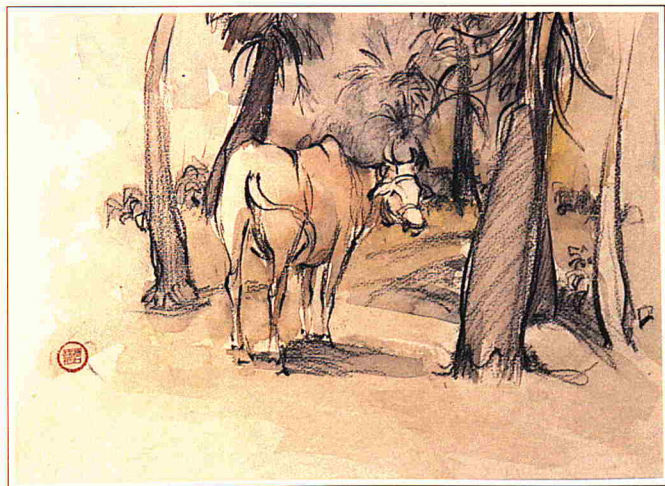
Cat Minyak
Oil on Canvas



Gembala Lembu
The Cowherd

30 x 39 cm

Cat Air
Watercolour on Paper



Kehidupan Desa
Rural Life

26 x 36 cm

Cat Air
Watercolour on Paper



Balai Bomba Lama Di Jalan Tek Soon, Pulau Pinang (1949)
Old Fire-station at Tek Soon Road, Penang (1949)

28 x 38 cm
Koloksi / Collection of Mr. Khair Sam Buan

Pastel
Pastel on Paper



Hospital Besar Pulau Pinang (1955)
General Hospital, Penang (1955)

38 x 56 cm
Koloksi / Collection of Mr. Tan Chien Li

Pastel
Pastel on Paper



Berbasikal Di Dalam Hutan
Cycling in the Forest

32 x 23 cm
Koleksi / Collection of Miss Tan Ee Lene

Cat Air
Watercolour on Paper



Sungai Pinang, Pulau Pinang
Sungai Pinang, Penang

49 x 64 cm
Koleksi / Collection of Dr Asikandar Lingehit & Tengku Idrara

Cat Minyak
Oil on Canvas



Pangkalan Weid, Pulau Pinang
Weid Quay, Penang

43 x 60 cm

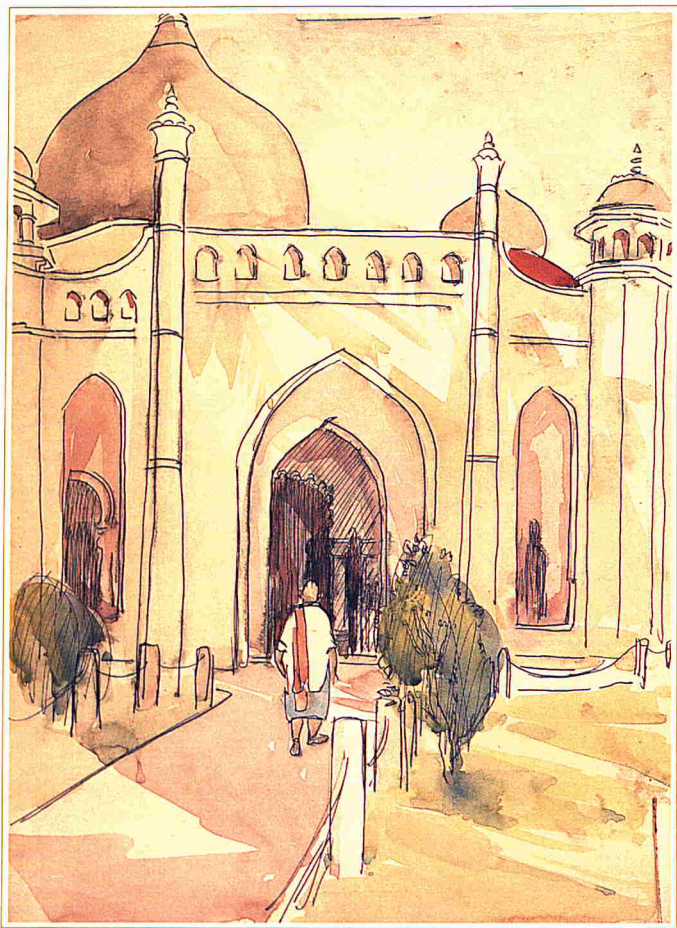
Cat Minyak
Oil on Board



Menyeberang Jambatan
Crossing The Bridge

36.5 x 41 cm

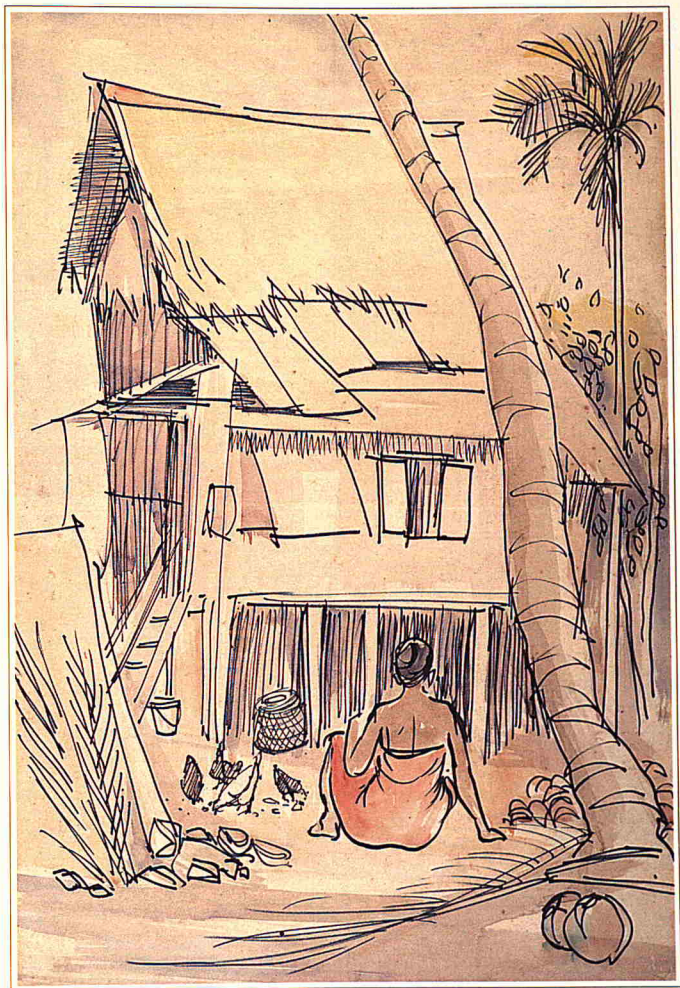
Cat Minyak
Oil on Canvas



Masjid
Mosque

38.5 x 28 cm

Calli
Watercolour on Paper



Memberi Makanan Kepada Ayam
Feeding Chicken

55 x 37.5 cm

Cat Air
Watercolour on Paper



Limbangan Bot
Boatyard

38.5 x 56 cm

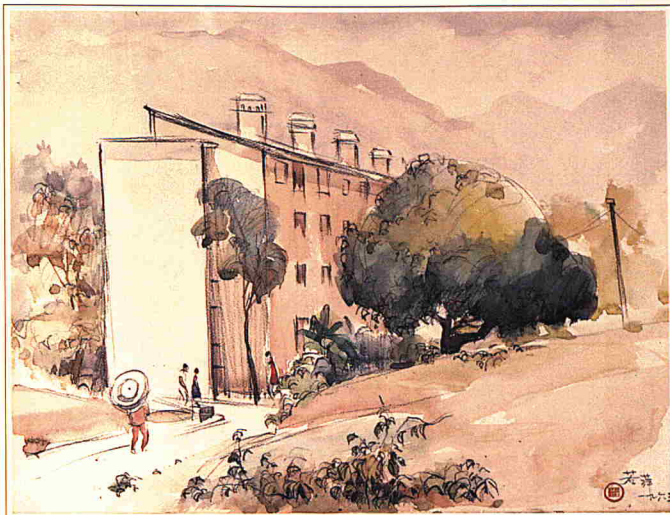
Media Campuran
Mixed Media on Paper



Selepas Tangkapan
After the Catch

38 x 56 cm

Cat Air
Watercolour on Paper



Kawasan Perumahan
Housing Estate

31.5 x 40.5 cm

Cat Air
Watercolour on Paper



Rumah Baru
New Houses

24.5 x 33 cm

Cat Air
Watercolour on Paper



Di Tepi Sungai
By The River

31 x 40.5 cm

Cat Air
Watercolour on Paper



Kampung
Village

37.5 x 56 cm

Cat Air
Watercolour on Paper



Kebun Bunga
Waterfall Garden

35 x 25 cm

Cat Air
Watercolour on Paper



Batu Ferringhi, Pulau Pinang
Batu Ferringhi, Penang

35 x 25 cm

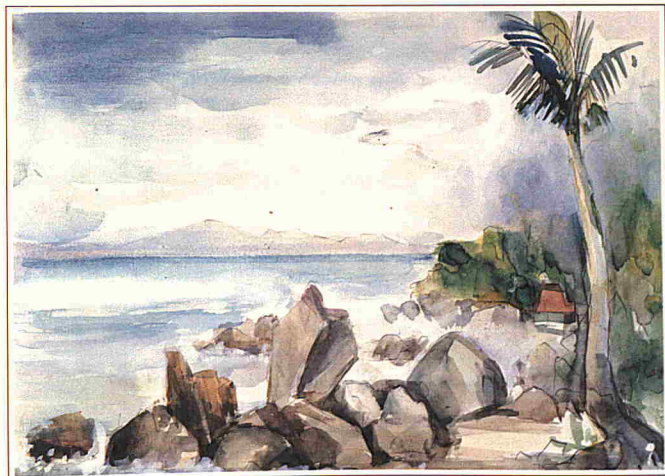
Cat Air
Watercolour on Paper



Pulau Kekasih, Pulau Pinang
Lovers' Isle, Penang

25 x 35 cm

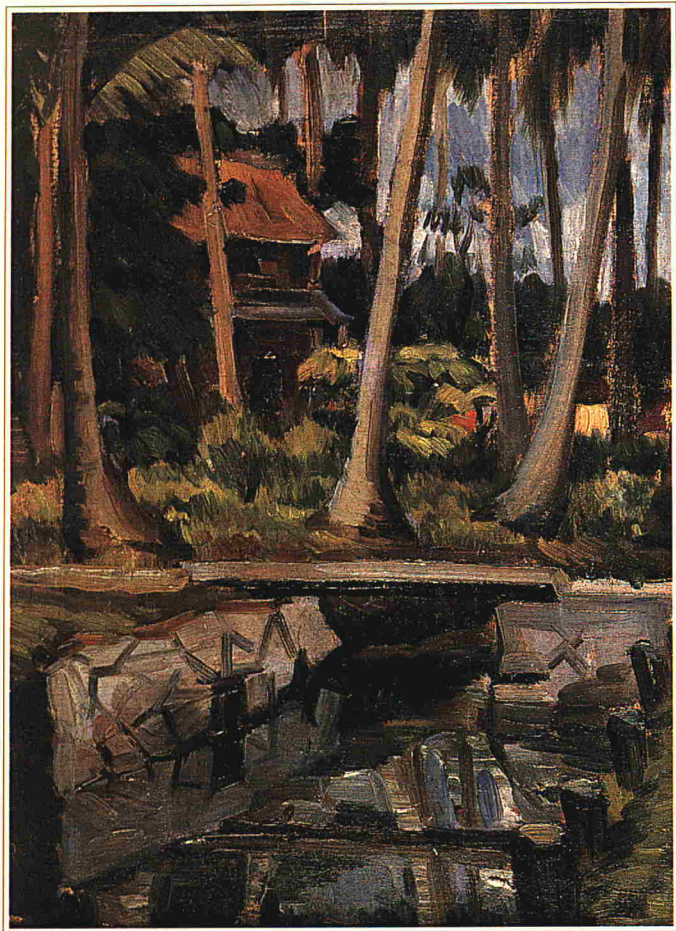
Cat Air
Watercolour on Paper



Tanjung Bungah, Pulau Pinang
Tanjung Bungah, Penang

25 x 35 cm

Cat Air
Watercolour on Paper



Anak Sungai Kampung
Village Stream

37 x 27.5 cm

Cat Mirnyak
Oil on Canvas



Berjalan jalan Pada Awal Pagi
Early Morning Walk

25 x 35 cm

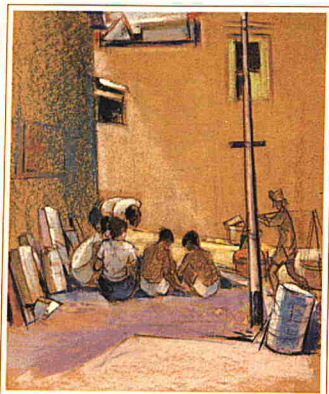
Cat Air
Watercolour on Paper



Membeli Sayur-sayuran
Buying Vegetables

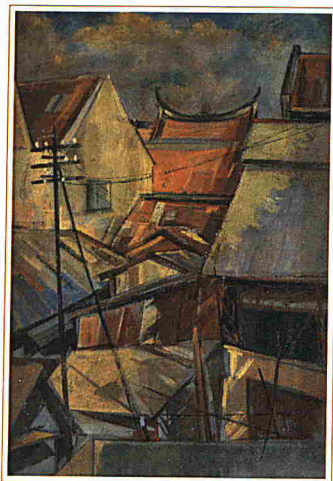
21 x 31 cm

Cat Air
Watercolour on Paper



Pemandangan Jalan
Street Scene

39.5 x 32 cm
Pastel
Pastel on Paper



Bumbung
Roof-top

71 x 48 cm

Cat Minyak
Oil on Canvas



Menyisih Ikan Bilis
Sorting Ikan Bilis

82 x 121 cm

Cat Minyak
Oil on Hardboard

TAY HOOI KEAT

Datuk Tay Hooi Keat dilahirkan di Nibong Tebal pada tahun 1910. Beliau berkahwin dengan rakan sekerjanya, Tan Gek Khean pada tahun 1931. Pada tahun 1936, beliau bertemu dengan Yong Mun Sen dan berdarmawisata seni lukis bersama-samanya. Catatan cat air awal Hooi Keat jelas dipengaruhi oleh Mun Sen.

Beliau menjadi ahli pengasas serta bendahari Kelab Seni Lukis Cina Pulau Pinang pada tahun 1936 dan mempamerkan hasil-hasilnya bersama Mun Sen, Kuo Ju Ping, Lim Cheng Ean dan pelukis-pelukis lain dalam pertunjukan yang dikelolakan oleh kelab itu sehingga tahun 1939 apabila kelab tersebut dibubarkan. Beliau mengadakan pameran solo pertamanya di Penang Library pada tahun 1948. Pada tahun yang sama, beliau menjadi warganegara Malaysia pertama yang dianugerahi biasiswa Kementerian Pendidikan untuk mempelajari seni di Camberwell School of Art di England.

Hooi Keat kembali pada tahun 1952 dengan Sijil Pertengahan (Intermediate) dalam Seni Lukis dan Pertukangan serta Diploma Nasional dalam Rekabentuk. Beliau mengajar di Sekolah Perempuan St Georges sehingga tahun 1954 apabila beliau dilantik sebagai Penguasa Seni Lukis Pulau Pinang. Pada tahun 1957, beliau dilantik sebagai Nazir Seni Lukis Sekolah-Sekolah sehingga persaraannya pada tahun 1969.

Sekembalinya dari England, Hooi Keat menubuhkan Majlis Pendidik-Pendidik Seni Pulau Pinang dan menjadi pengerusi pertamanya. Beliau memperkenalkan aliran-aliran seni terbaru Barat kepada rakan-rakan sekerjanya dan memberi idea baru mengenai pendidikan seni lukis untuk pelajar-pelajar sekolah berdasarkan konsep pernyataan sendiri yang bebas. Salah satu risalah kegemarannya ialah *"Ten Commandments of Art Teaching"* yang dipenuhi dengan kebijaksanaan serta kelucuan untuk memimpin para pendidik seni lukis. Kesungguhan serta kegigihan beliau melaksanakan perubahan dalam pendidikan seni adalah suatu legenda dan lantaran itu beliau telah digelar *"Lau Hor"*. (Bermakna harimau dalam loghat Hokkien).

Beliau mengadakan pertunjukan perseorangan keduanya pada tahun 1955 dan yang ketiga pada tahun 1968 di British Council-Penang Library Hall. Seni lukis Hooi Keat sepanjang masa merangkumi keseluruhan bidang akademik realisme, impresionisme, post-impresionisme, kubisme dan expressionisme abstrak. Walau bagaimanapun, minatnya terhadap pendidikan seni lukis telah mengakibatkan beliau kurang mempamerkan hasil karyanya. Tambahan pula, beliau sentiasa sibuk sebagai Pengerusi Balai Seni Lukis Muzium Pulau Pinang, jawatan yang dipegang oleh beliau dari tahun 1964 sehingga akhir hayatnya pada bulan Januari 1989.

Peranan beliau yang beraneka sebagai pendidik seni lukis, pelukis dan pejuang seni lukis amatlah ketara. Beliau telah diberi penghormatan oleh Muzium dan Galeri Seni Lukis USM dengan satu pameran solo pada tahun 1974, Muzium dan Balai Seni Lukis Negeri Pulau Pinang pula telah menganjurkan pameran retrospektif bertajuk *"Penghormatan kepada Tay Hooi Keat"* (A tribute to Tay Hooi Keat) untuk memulakan sumbangan beliau. Pada tahun 1983, Balai Seni Lukis Negara, Kuala Lumpur telah memberi penghormatan kepada beliau dengan pameran retrospektif yang menunjukkan 213 hasil karya beliau dalam berbagai-bagai media termasuk pena dan dakwat, gouache, potongan lino, cat minyak dan terracota.

Beliau dianugerahi Darjah Yang Mulia Pangkuan Negara (DMPN) oleh Gabenor Negeri Pulau Pinang pada tahun 1986 dan menjadi pelukis pertama yang diberi pangkat Datuk kerana sumbangan-sumbangan yang penting kepada nusa dan bangsa.

Beliau merupakan insan yang kuat beriman. Pada tahun-tahun akhirnya, beliau melukis beberapa siri catan cat minyak yang berpusat pada kehidupan Nabi Isa. Selepas kematiannya, beliau meninggalkan satu himpunan hebat lukisan-lukisan utamanya yang dengan sertaina menjamin tarafnya sebagai salah seorang pelukis terulung dalam konteks seni lukis moden Malaysia.

TAY HOOI KEAT

Datuk Tay Hooi Keat was born in Nibong Tebal in 1910. He married a fellow art teacher, Tan Gek Khean in 1931. In 1936, he met Yong Mun Sen and went on painting excursions together. Hooi Keat's earliest water-colour clearly showed the influence of Mun Sen.

He was a founder member and treasurer of the Penang Chinese Art Club in 1936 and exhibited works with Mun Sen, Kuo Ju Ping, Lim Cheng Ean and others in shows organised by the club until 1939 when the club disbanded. He held his first solo exhibition at the Penang Library in 1948. That same year, he became the first Malaysian to be awarded a Ministry of Education scholarship to study art at the Camberwell School of Art in England.

He returned in 1952 with an Intermediate Certificate in Art and Craft and a National Diploma in Design. He taught at the St George's Girls School until 1954 when he was appointed Penang Superintendent of Art. In 1957, he was appointed to the Federal Inspectorate of the Ministry of Education until his retirement in 1969.

Soon after his return from England, Hooi Keat formed the Penang Art Teachers Council as the initial chairman. He actively shared with his fellow teachers, the new art movement in the West and instilled in them the ideas of art education for school children based on free self-expression. One of his favourite handouts was his "Ten Commandments of Art Teaching" which was full of wisdom and humour to guide the art teachers. His messianic zeal and tireless attempt to effect changes in art-teaching approaches was legendary and earned him the nickname of 'Lau Hor' (Hokkien for tiger).

He held his second one-man show in 1955 and his third in 1968 at the British Council - Penang Library Hall. His art through the years runs the gamut of academic realism, impressionism, post-impressionism, cubism and abstract expressionism. However his enthusiasm for art education seemed to have eclipsed his love for painting as he did not exhibit extensively. In

addition, he was busy as the Chairman of Penang Museum's Art Gallery, a post he held from 1964 till his death in January 1989.

His multifarious roles as an art educationist, artist and art activist did not go unnoticed. In 1974, the USM Museum and Art Gallery honoured him with a solo exhibition. In 1980, the Penang Museum and Art Gallery celebrated his achievements with a retrospective exhibition entitled 'A tribute to Tay Hooi Keat'. In 1983 the National Art Gallery in Kuala Lumpur honoured him with a retrospective exhibition, featuring 213 works of his art, in a variety of media, including pen and ink, gouache, linocut, oil and terracotta.

He was awarded the Darjah Yang Mulia Pangkuan Negara (DMPN) by the Governor of Penang in 1986, and became the first visual artist to have been awarded a datukship for his many significant contributions to the nation.

He had always been a deeply religious man. In the last few years of his life, he painted a series of oil paintings which centred on the life of Jesus Christ. After his death, he left behind an impressive collection of major paintings that would very easily survive the reappraisals of time and safeguard his stature as a major painter in the context of modern Malaysian painting.



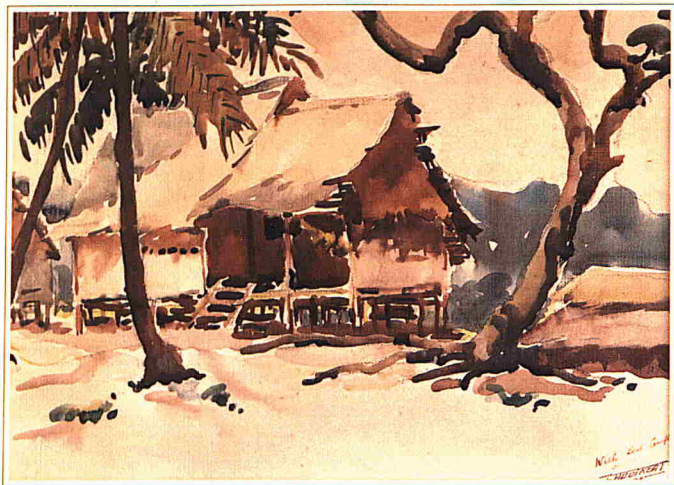
TAY HOOI KEAT



Perayaan Chingay (1978)
Chingay Procession (1978)

61 x 40 cm

Cat Minyak
Oil on Canvas



Kampung (Mengikut Gaya Murni Seni)
Village (After the style of Murni Seni)

26 x 36 cm

Cat Air
Watercolour on Paper



Teluk Kumbar
Teluk Kumbar

Dikawat
Ink on Paper



Gertak Sanggul

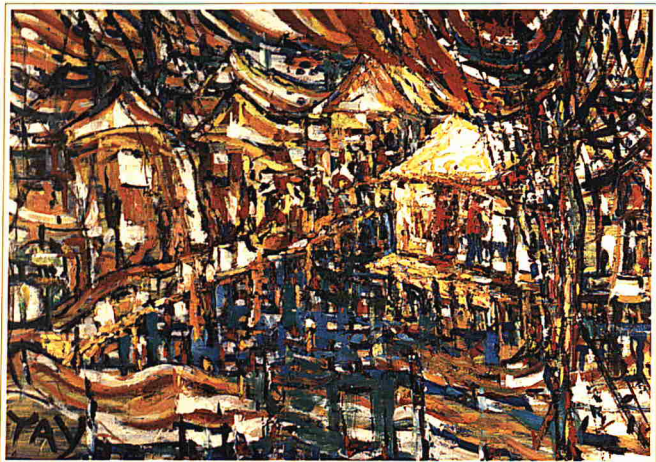
Dikawat
Ink on Paper
Koleksi Bata Seni Lukis Muzium Negeri Pulau Pinang
Collection of Penang Museum and Art Gallery



Pohon Nipah, Nibong Tebal (1958)
Nipah Palm, Nibong Tebal (1958)

63 x 48 cm
Koleksi / Collection of Dr & Mrs Tan Chong Guan

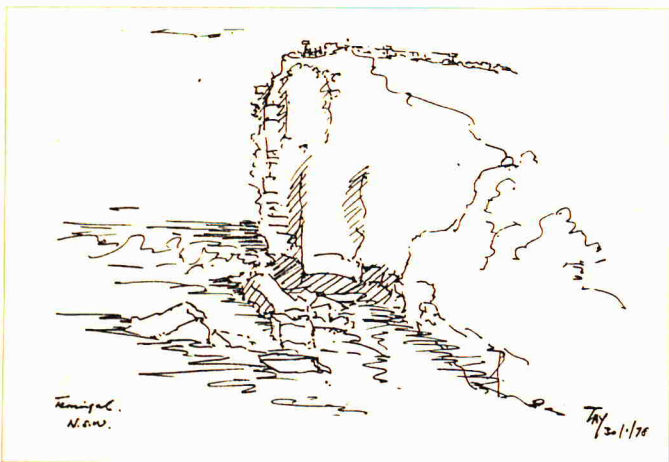
Cat Minyak
Oil on Canvas



Pangkalan Weid, Pulau Pinang (1968)
Weid Quay, Penang (1968)

60 x 90 cm

Cat minyak
Oil on canvas



Terlingal, N.S.W., Australia (1978)
Terlingal N.S.W., Australia (1978)

16 x 24 cm

Lukisan
Sketch



Baguio, Filipina (1976)
 Baguio, Philippines (1976)

26 x 36 cm

Lakaran
 Sketch



Pengkalan Weld, Pulau Pinang (1983)
 Weld Quay, Penang (1983)

60 x 80 cm

Cat Minyak
 Oil on Canvas



Air Terjun
Waterfall

25 x 35 cm

Cat Minyak
Oil on Canvas



Para Nelayan Di Lagun, Teluk Bahang (1954)
Fishermen in the Lagoon (1954)

49 x 60 cm

Cat Minyak
Oil on Canvas



Salib
The Cross

Koleksi Balai Seni Lukis Muzium Negeri Pulau Pinang
Collection of Penang Museum and Art Gallery

Cat Minyak
Oil on Canvas



Pengayuh Becu Saigon (1959)
Truuw Peduurs, Saigon (1959)

28 x 37 cm

Media Campuran
Mixed Media



Bunga (1985)
Flower (1985)

55 x 36 cm
 Media Campuran
Mixed Media



Grand Canyon, America Syarikat (1981)
Grand Canyon, USA (1981)

60 x 36 cm
 Cat Minyik
Oil on Canvas



Hedonist (1986)
The Hedonist (1986)

Cat Mirnyak
Oil on Canvas



Stesen Terowong Atas, Bukit Bendera (1956)
Upper Tunnel Station, Perung Hill (1956)

60 x 38 cm

Cat Minyak
Oil on Canvas



Petlabuhan Mitchell, Pulau Pinang (1955)
Mitchell Pier, Penang (1955)

58 x 49 cm

Cat Minyak
Oil on Canvas

LEE CHENG YONG

Lee Cheng Yong dilahirkan pada tanggal 26 Mac 1913. Beliau menerima didikan seni lukis di Akademi Seni Lukis Sin Hwa, Shanghai (Akademi Seni Halus Shanghai) dan kemudiannya bertugas sebagai guru di Sekolah Menengah Chung Ling, Pulau Pinang. Sekembalinya dari Shanghai, beliau mengadakan satu pertunjukan seni lukis perseorangan di Philomatic Union, Acheen Street pada tahun 1934. Kebanyakan karya beliau merupakan catan minyak yang dilukis mengikut tradisi *Post-Impressionist* Gauguin, Van Gogh dan Cezanne.

Pada tahun 1936, pelukis-pelukis Cina di Pulau Pinang telah menubuhkan Kelab Seni Lukis Cina Pulau Pinang yang merupakan salah satu persatuan seni lukis tempatan yang terawal. Lee Cheng Yong dilantik sebagai Presiden Pengasasnya.

Lee Cheng Yong mengkhusus dalam catan minyak walaupun kemahiran beliau menyerlah juga dalam media cat air, gouache, pastel minyak dan rekabentuk. Beliau juga pernah menghasilkan arca-arca dan terkenal dengan arca *Bust of Tunku Abdul Rahman* yang dinamakan *Father of Our Nation*. (Bapa Tanahair Kita). Subjek lukisan beliau berbeza-beza dan termasuk seni potret, landskap, catan alam benda serta karya separuh abstrak. Satu ciri yang terkemuka dalam gaya Cheng Yong ialah tona warnanya yang kurang terang tetapi masih dapat menggambarkan keserian dan kepantasan cahaya matahari di dalam lukisannya.

Beliau telah mengadakan pertunjukan seni lukis perseorangan yang berlangsung di Chin Kang

Association, MacAlister Road dari 26 hingga 30 Disember 1960 dengan mempersembahkan 98 lukisan serta 11 arca. Beliau meninggal dunia pada 24 Februari 1974.

KENANGAN-KENANGAN SAYA MENGENAI LEE CHENG YONG OLEH CHAI CHUAN JIN

Pada tahun 1950an, Lee Cheng Yong yang lebih dikenali sebagai Pelukis Lee (Artist Lee) merupakan penasihat kelab seni lukis sekolah kami. Beliau sering membawa para pelajar berdarmawisata seni lukis. Saya masih teringat satu rombongan ketika beliau membawa kami untuk melukis pemandangan kampung Melayu yang menghala ke arah Sungai Pinang. Kami melukis bersama-sama dan beliau akan membetulkan kesalahan kami. Pada akhir hari tersebut beliau akan menghadihahi kami minuman berkarbonat (satu barangan mahal pada masa itu) yang disimpan di bahagian belakang keretanya.

Lee Cheng Yong seorang manusia yang agak angkuh. Namun, beliau dihormati sebagai seorang pelukis, pengarca dan pengkritik seni. Beliau sering diminta oleh pihak kuil untuk memperbaiki patung Dewi Keampunan (Goddess of Mercy) yang pecah. Beliau bersikap tegas dan dihormati serta mengharapkan kepatuhan. Sekiranya seseorang mematahinya dan tidak menimbulkan kemarahannya, Cheng Yong seorang yang sangat ramah, mesra dan murah hati. Beliau sentiasa bersedia menyampaikan ilmu pengetahuannya dan juga pernah membekalkan alat-alat seni lukis untuk pelajar-pelajar yang kurang berada.

LEE CHENG YONG

Lee Cheng Yong was born on 26 March 1913. He studied art at the Sin Hwa Art Academy, Shanghai (Shanghai Academy of Fine Art) and was a teacher of Chung Ling High School, Penang. On his return from Shanghai, he held a one-man show at the Philomatic Union, Acheen Street in 1932. His works were mostly oils painted after the Post-Impressionist tradition of Gauguin, Van Gogh and Cezanne.

In 1936, the Chinese artists in Penang came together and formed the Penang Chinese Art Club which was one of the first local art societies in Malaysia. Lee Cheng Yong was elected as the Founder President.

Lee Cheng Yong specialised in oil painting although he was also competent in water-colour, gouache, oil pastel and design. He also did sculptural works and was renowned for his bust of Tunku Abdul Rahman entitled "Father of our Nation". The subjects of his paintings were varied and included portraits, landscapes, still life as well as abstract works.

A notable feature of Cheng Yong's style is his subdued tonality, where in spite of the 'dull' colours, he is able to show most successfully the brilliance and warm sunshine in his paintings. He held a successful one-man show at the Chin Kang Association, MacAlister Road on 26th-30th December 1960, showing 98 paintings and 11 sculptures. He died on 24th February 1974.

MY RECOLLECTIONS OF LEE CHENG YONG BY CHAI CHUAN JIN

In the fifties, Lee Cheng Yong, popularly known as Artist Lee, was the advisor of our school's art club. He used to take the students out for painting excursions in his car. I remembered a trip where he took us to paint a Malay Kampung overlooking the Sungai Pinang river. We painted together and he would correct our mistakes as we went along. At the end of the day, he would reward us with aerated water (an expensive item at that time) which he kept in the boot of his car.

Lee Cheng Yong was a rather imposing figure. He was well-respected as an artist, sculptor and art-critic. He was frequently called upon by temples to repair broken statues of the Goddess of Mercy. He was stern and commanded respect and expected obedience. As long as people deferred to him and do not rub him up the wrong way he was very pleasant, friendly and generous. He was ready to impart his knowledge and even provided painting materials to needy students.



LEE CHENG YONG



Wanita (1955)
Wanita (1955)

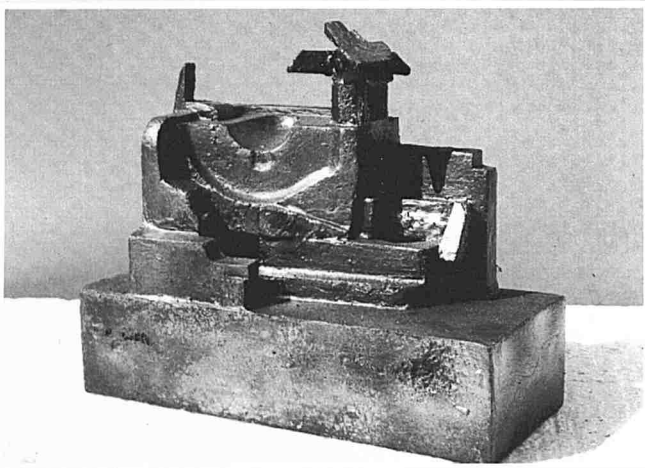
63.5 x 61 cm

Kapur Paris
Plaster of Paris



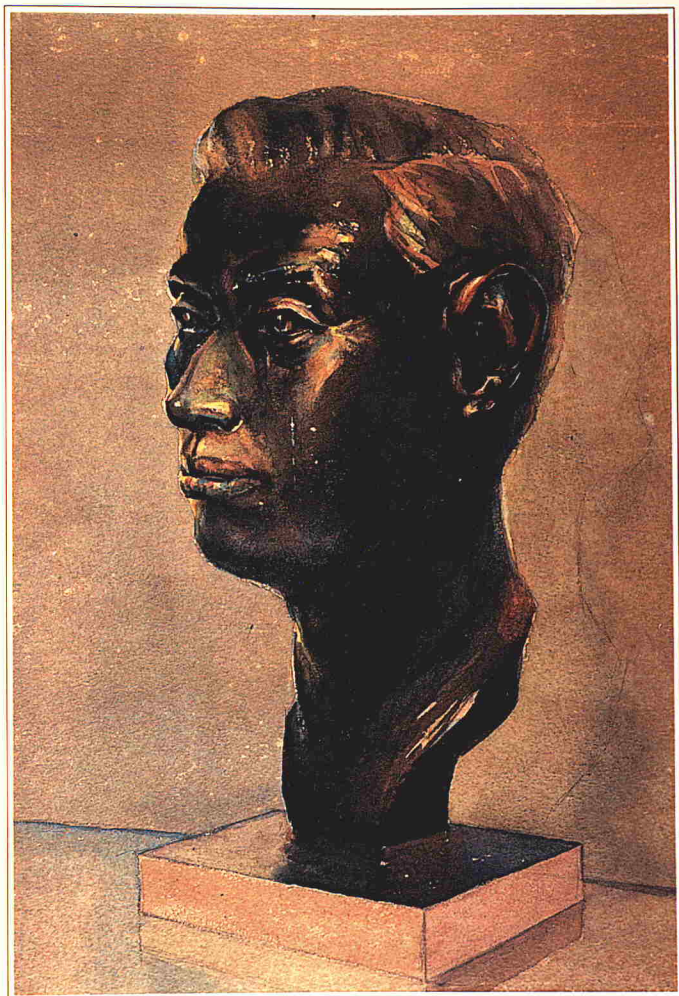
Gadis Berduduk
Seated Girl

Cat Atas Tanah Liat
Paint on Clay



Kambing
Goat

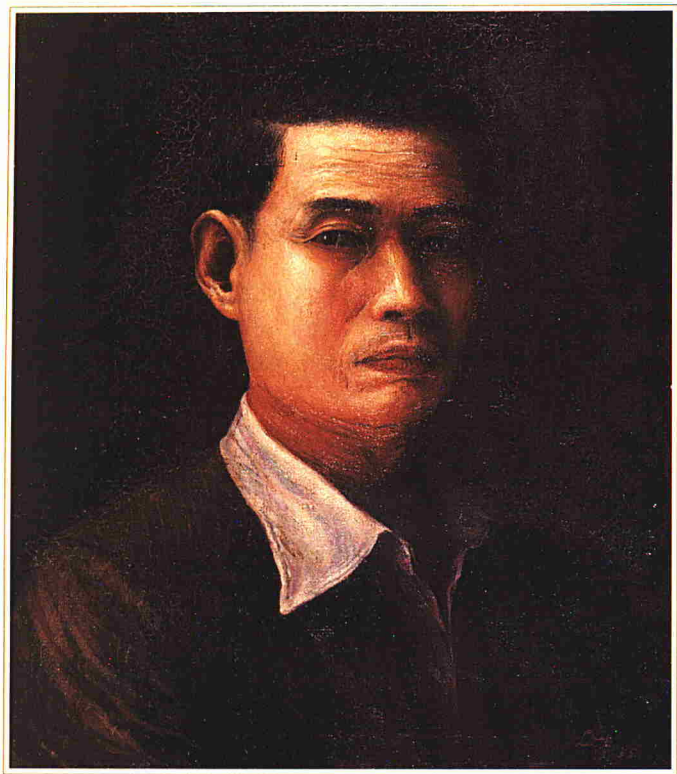
Cat Atas Styrofoam
Paint on Styrofoam



Potret Diri Dalam Gangsa (1958)
Self-Portrait in Bronze (1958)

53.5 x 36 cm

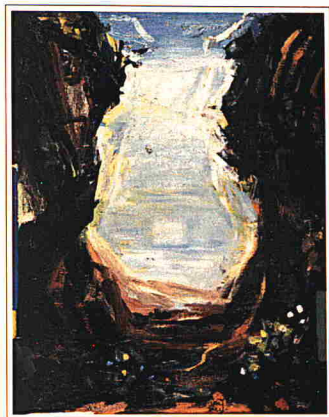
Cat Air
Watercolour



Patret Din
Self-portrait

53.5 x 46 cm

— Cat Minyak
Oil on Canvas



Lembah
Valley

50 x 40 cm

Cat Minyak
Oil on Canvas



Ibu dan Anak
Mother and Child

35 x 24 cm

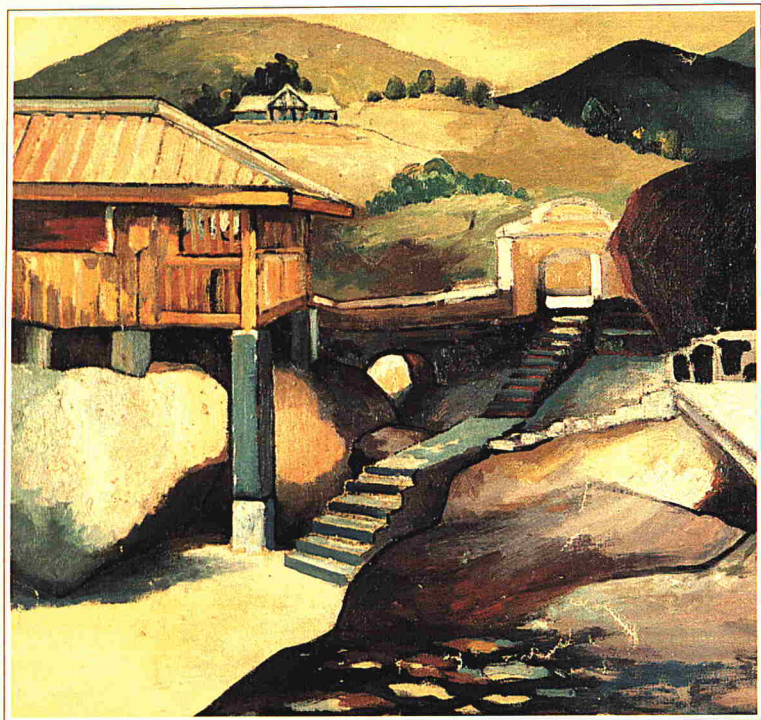
Pastel
Pastel on Paper



Lembu
Cow

24.5 x 28.5 cm

Pastel
Pastel on Paper



Batu Miung
Batu Miung

Koleksi / Collection of Madam Oiv Mee Phin

Cat Minyak
Oil on Canvas



Rumah Merpati
Pigeon Coop

45 x 51 cm

Cat Minyak
Oil on Canvas



Pantai
Beach

34 x 40 cm

Cat Minyak
Oil on Canvas



Kilang Kopra
Copra Factory

31 x 51 cm

Cat Minyak
Oil on Canvas



Kilang Kopra - Gubuk Mering
Copra Factory - Drying Sheets

33 x 39.5 cm

Cat Minyak
Oil on Canvas



Bunga
Flowers

37 x 44.5 cm

Paster
Pateil on Paper

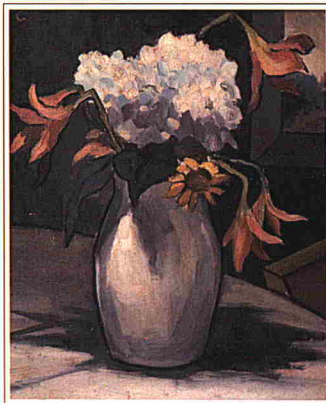


Bunga Matahari
Sunflowers

40 x 31 cm

Cat Minyak
Oil on Canvas

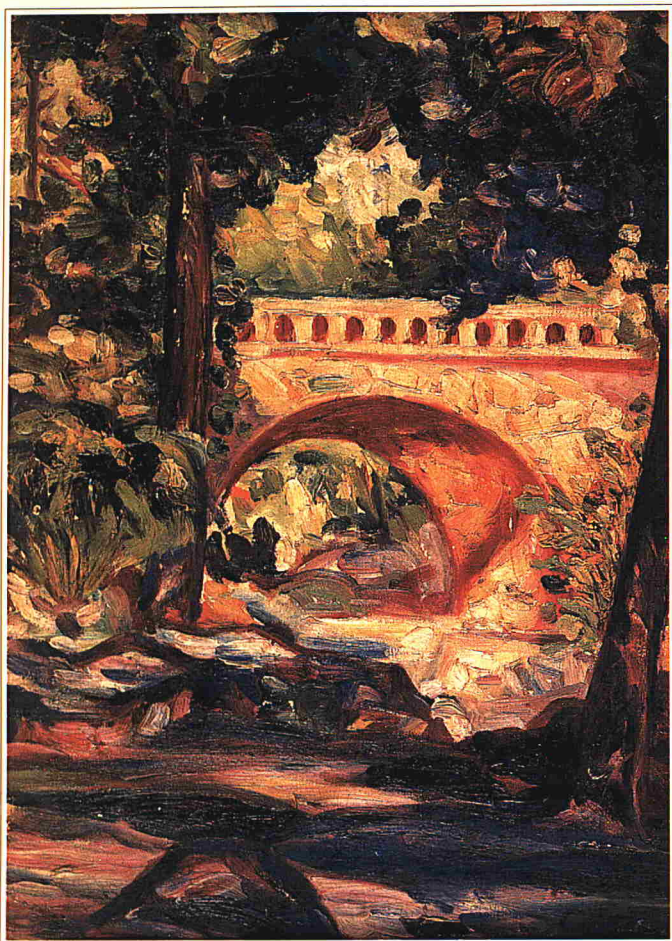
Koleksi / Collection of Mr. Valentine Willie



Jambangan Bunga
Vase of Flowers

40 x 31 cm

Cat Minyak
Oil on Canvas



Pintu Gerbang Bulan, Kebun Bunga, Pulau Pinang (1937)
Moon-gate, Botanical Gardens, Penang (1937)

52 x 37 cm

Cat Mnyak
Oil on Canvas



Membakar Arang Kayu
Burning Charcoal

41 x 52 cm

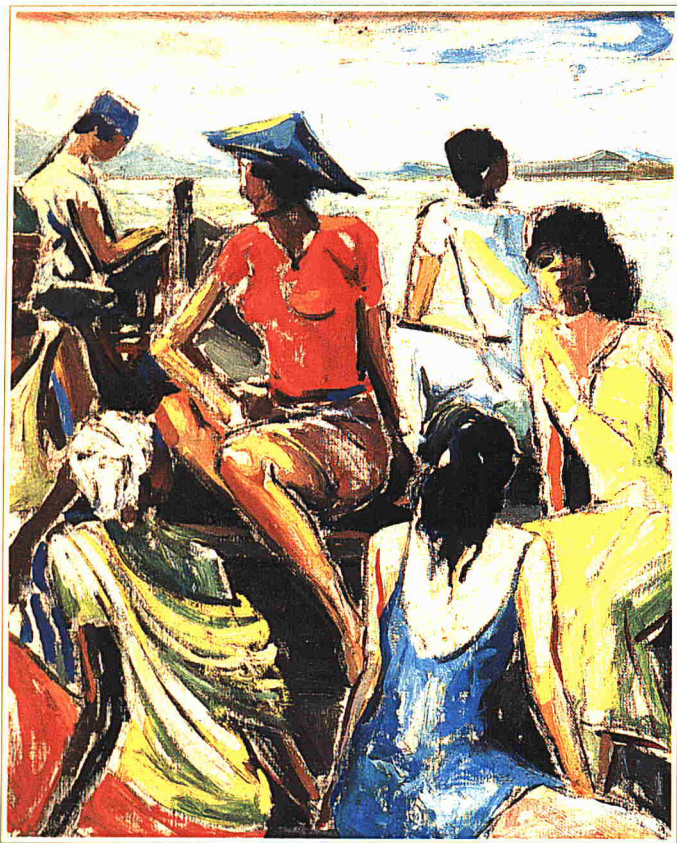
Cat Miriyak
Oil on Canvas



Pemandangan di Jalan
Street Scene

26 x 35.5 cm

Cat Miriyak
Oil on Canvas



Beperahu (1958)
Boat Outing (1958)

51 x 41 cm.

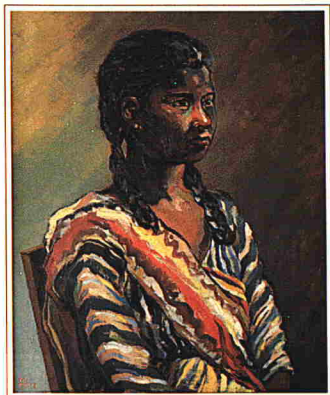
Cat Minyak
Oil on Canvas



Wanita Cina
Chinese Lady

53 x 40 cm

Cat Minyak
Oil on Canvas



Wanita India (1958)
Indian Lady (1958)

60 x 50 cm

Cat Minyak
Oil on Canvas



Gadis Melayu
Malay Girl

51 x 36 cm

Cat Minyak
Oil on Canvas



Pergi ke Pasar
Going to Market

44.5 x 32 cm

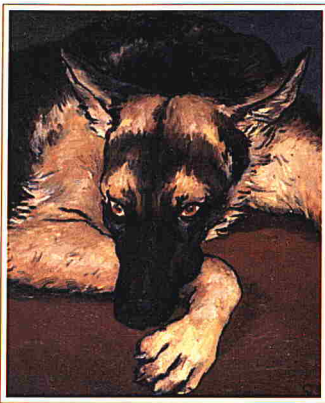
Cat Minyak
Oil on Canvas
Kolesi / Collection of Mdm Ow Mee Pin



Anjing
Dog

44.5 x 31.5 cm

Cat Minyak
Oil on Canvas



Anjing Berehat
Resting Dog

46.5 x 37 cm

Cat Minyak
Oil on Canvas



Katak
Frog

35.5 x 44.5 cm

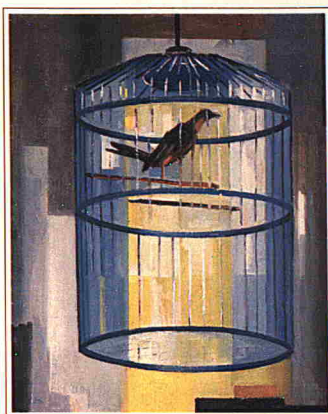
Cat Minyak
Oil on Canvas



Rumah
House

50 x 40 cm

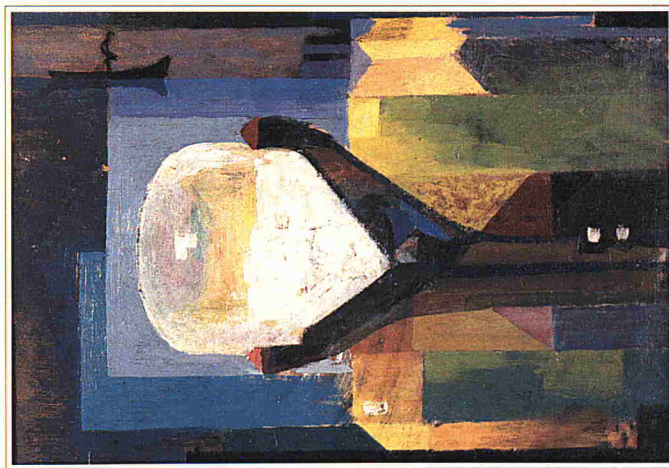
Cat Minyak
Oil on Canvas



Sangkar Burung
Bird Cage

50 x 40 cm

Cat Minyak
Oil on Canvas



Perahu Kecil
Little Boat

35 x 50.5 cm

Cat Minyak
Oil on Canvasboard



Lovers Isle, Pulau Pinang
Lovers Isle, Penang

45 x 60 cm

Gat Mnyak
Oil on Canvas



Sekolah Chung Ling, Pulau Pinang
Chung Ling School, Penang

41 x 60cm

Gat Air
Watercolour on Paper



Ritama
Rhythm

35,5 x 26 cm

Pastel
Pastel



Wanita-wanita
Ladies

39 x 49 cm

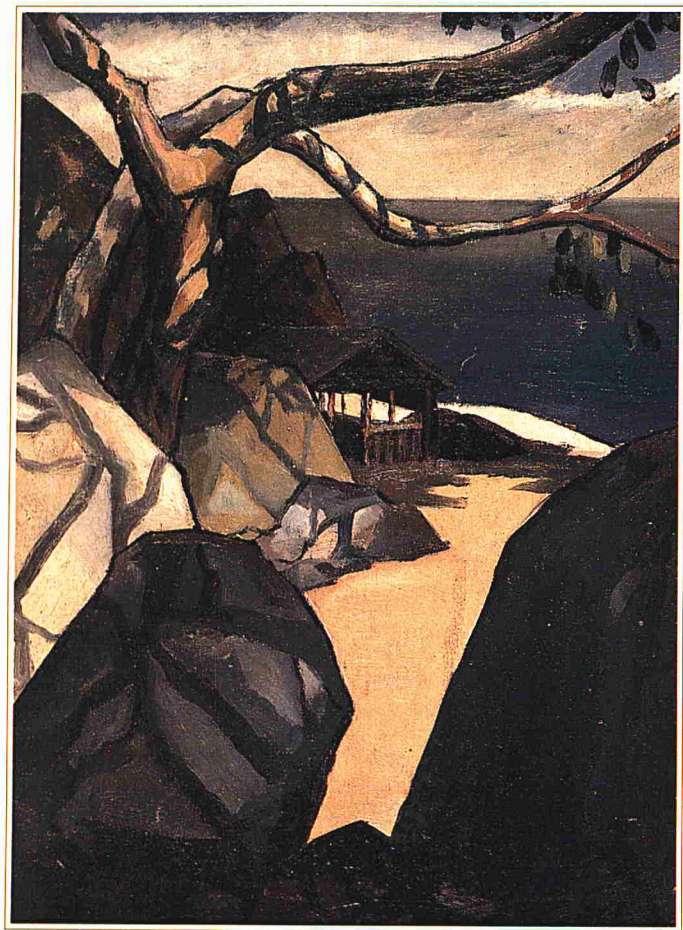
Cat Minyak
Oil on Canvas



Kampung di Sungai Pinang, Pulau Pinang
Village at Sungai Pinang, Penang

50 x 60 cm

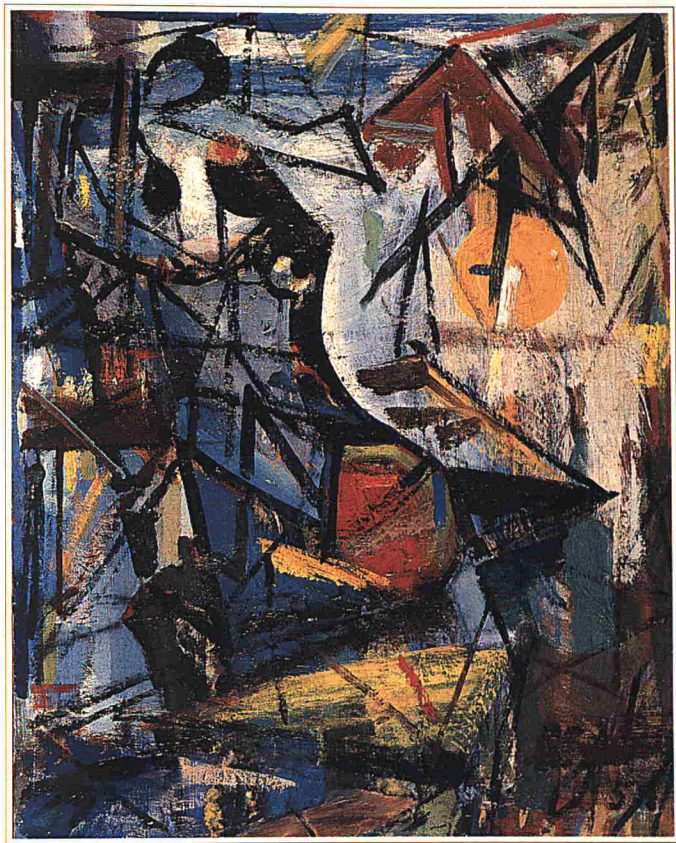
Cat Minyak
Oil on Canvasboard



Batu Ferringhi, Pulau Pinang
Batu Ferringhi, Perang

44 x 32 cm

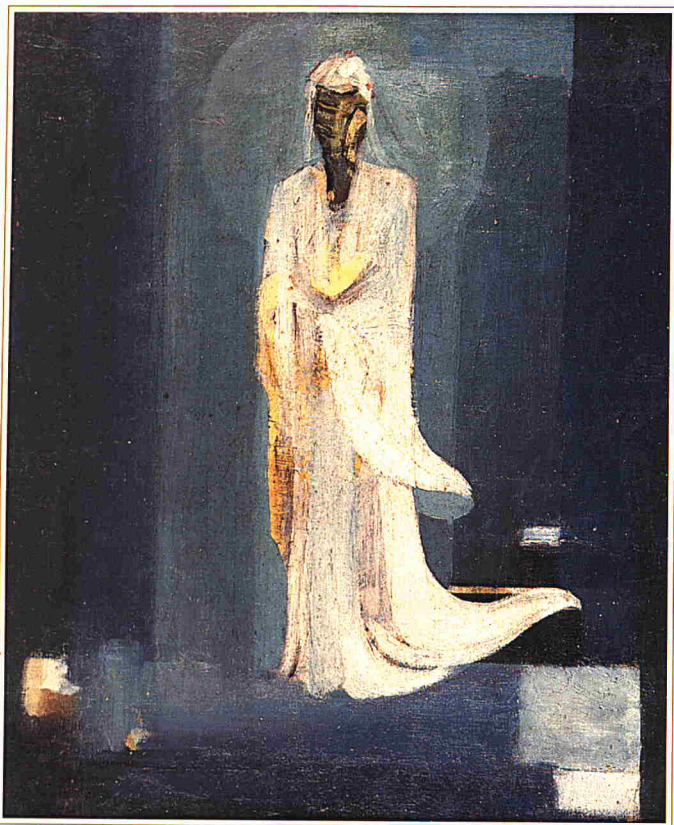
Cat Minyak
Oil on Canvas



Kampung Penikanan (1959)
Fishing Village (1959)

50.5 x 40.5 cm

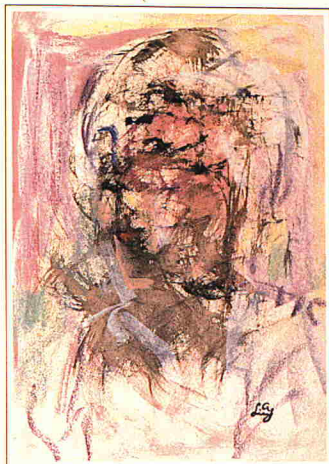
Cat Minyak
Oil on Canvasboard



Dewi Keadungan
Godness of Mercy

44.5 x 32 cm

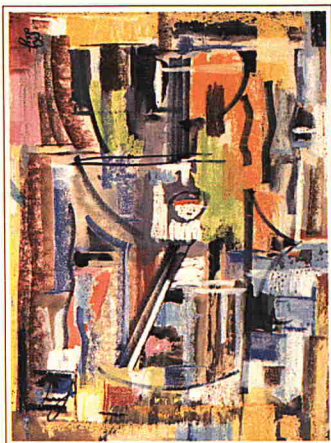
Cat Minyak
Oil on Canvas



Haniwa Bermuka Tiga
Three Faces of Eve

34 x 23.5

Media Campuran
Mixed Media on Paper



Bangunan
Building

35 x 27 cm

Pastel
Pastel on Paper



Hanimau
Tiger

38 x 53 cm

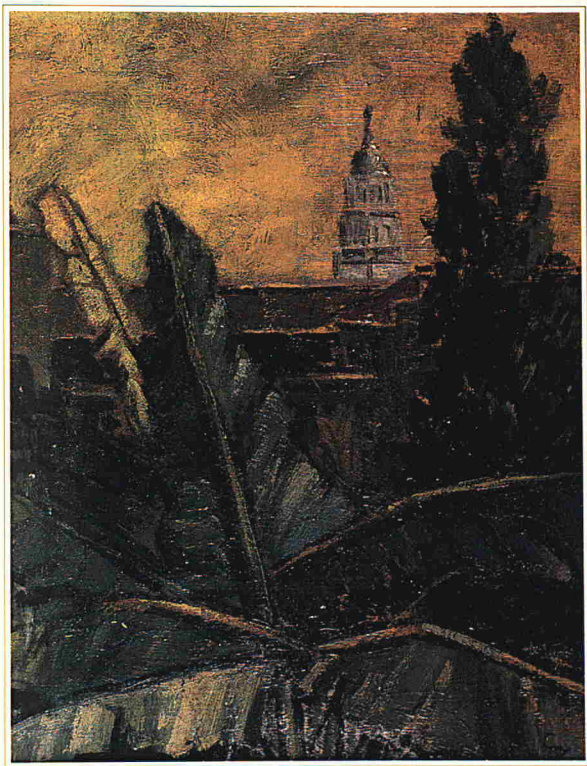
Cat, Air
Watercolour on Paper



Hercules
Hercules

36 x 24 cm

Pastel
Pastel



*Kuil Kek Lok Si, Pulau Pinang
Kek Lok Si Temple, Penang*

46 x 36 cm

*Cat Minyak
Oil on Canvas*



Orang Kaya, Pelukis Miskin
Rich Man, Poor Artist 36x12.5cm



Penjaja
Hawker

36 x 14cm



Pekerja Wanita
Female Worker

36 x 13cm



Pengemis
Beggar 36 x 13cm Cat Air
Watercolour



Pemuda
Young Man 36 x 13cm Cat Air
Watercolour



Kitaran Hidup 20 x 13 cm
The Cycle of Life



Mati dalam Keadaan Hati Pilu
22 x 13.5 cm
She Died Broken Hearted



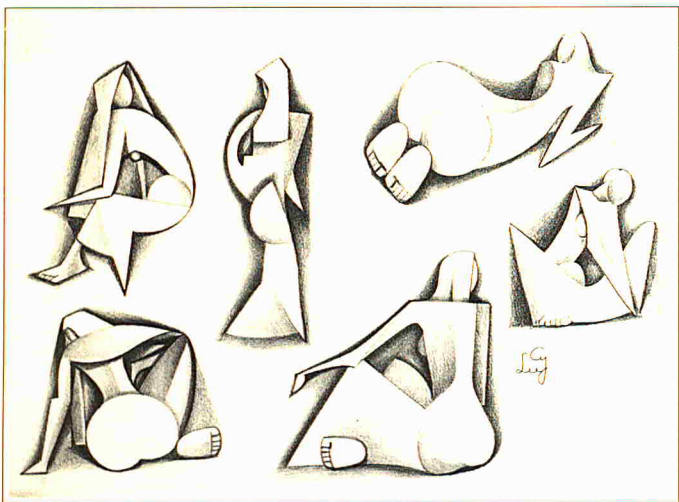
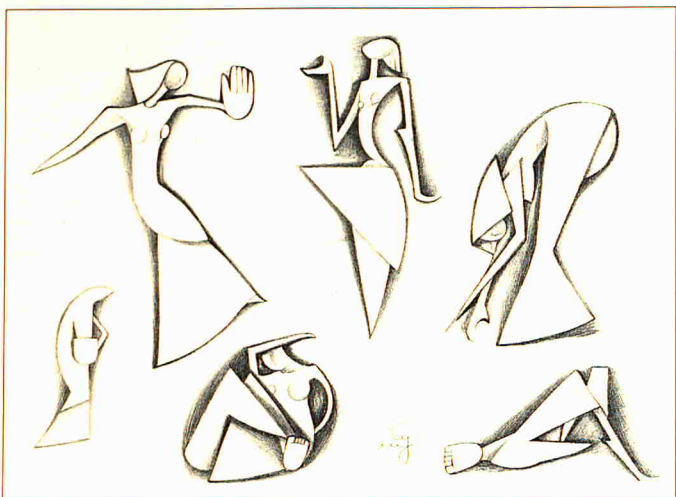
Cinta Memekar 20 x 16 cm
Love Blooms



Orang Ramai
People on the Street

11 x 14 cm

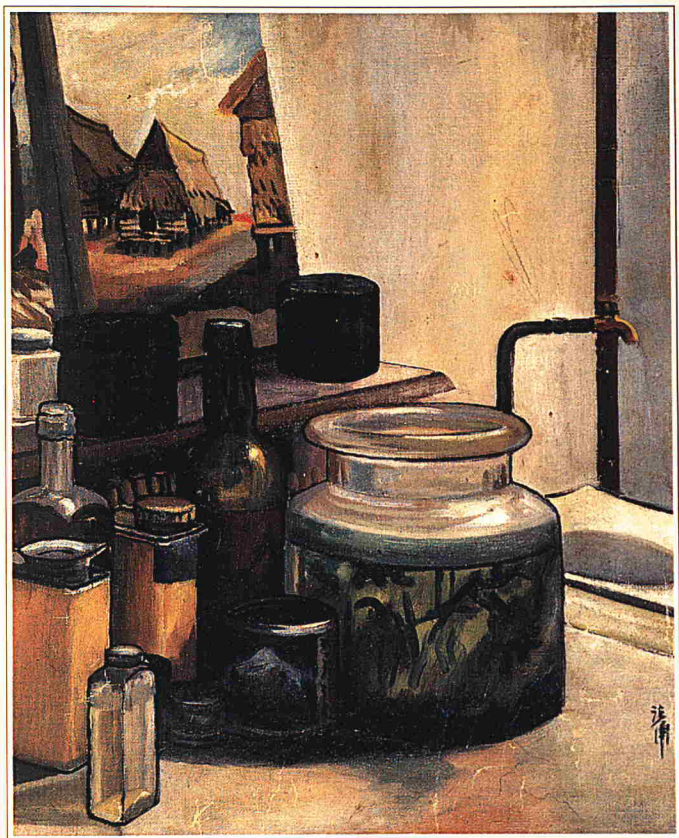
Warna Poster
Poster Colour on Paper



Lakaran Figura
Figure Studies

38 x 57 cm

Graft
Graphite on Paper



Alam Benda dengan Botol-botol
Still Life with Bottles

53 x 43 cm

Cat Minyak
Oil on Canvas



Alam Benda dengan Sayur-sayuran dan Botol Wain
Still Life with Vegetables and Wine Bottle

49 x 64 cm

Cat Minyak
Oil on Canvas



Alam Benda dengan Buah-buahan I
Still Life with Fruits I

40 x 50 cm

Cat Minyak
Oil on Canvas



Alam Benda dengan Buah-buahan 2
Still Life with Fruits 2

40 x 50 cm

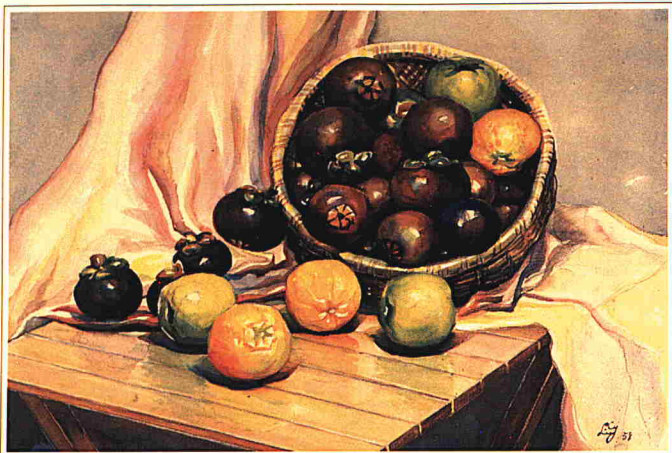
Cat Minyak
Oil on Canvas



Alam Benda dengan Pembawa Makanan dan Buah-buahan
Still Life with Tiffin Carrier and Fruits

41 x 51 cm

Cat Minyak
Oil on Canvas



Alam Benda dengan Buah Oren, Eplai dan Manggis (1958)
Still Life with Oranges, Apples and Mangosteen (1958)

41 x 56 cm

Cat Air
Watercolour on Paper



Alam Benda dengan Ikan Emas (1958)
Still Life with Goldfish (1958)

41 x 56 cm

Cat Air
Watercolour on Paper

KHAW SIA

Dilahirkan pada tahun 1913, Khaw Sia menerima pendidikan seni lukis di Akademi Sung Hua, Shanghai dari tahun 1925 hingga tahun 1932. Di sana, beliau berkenalan dengan beberapa pelukis berus Cina yang terkenal termasuk Xu Behong (1895-1953) yang memuji bakat beliau. Kemudian pada tahun 1933, beliau menerima bimbingan persendirian dalam catan cat air daripada Sir Russet Flint di England.

Keluarga beliau berhijrah ke Pulau Pinang pada tahun 1937. Beliau melukis dalam media cat minyak, pastel serta cat air dengan mutu citarasa dan kemahiran yang sama-sama unggul. Catatan cat air beliau yang menggambarkan pemandangan dan kebudayaan tempatan Malaysia mempunyai pengaruh estetik lukisan cat air Inggeris yang kuat.

Beliau mengadakan pertunjukan seni lukis perseorangannya yang pertama di Pulau Pinang pada tahun 1955 dan mempamerkan lukisan-lukisan keindahan alam Bali serta gadis-gadisnya. Sejak itu, kemasyhuran beliau merebak jauh dan luas. Di antara tahun 1954 hingga tahun 1959, beberapa lukisan beliau telah diterima oleh Royal Academy Annual Exhibition (London), Royal Institute Summer Salon Exhibition (London), Royal Water Colour Society Exhibition (London), Royal Flower Painting Exhibition (London) dan Paris Salon Annual Exhibition (*169E Exposition Officielle des Beaux-arts 1956*).

Pada tahun 1966 pula beliau mengadakan pertunjukan seni lukis perseorangan di Perak, dengan mengkhusus dalam potret-portret cat minyak. Karya-karya terbaik beliau termasuk lukisan Sultan dan Sultanah Perak yang membuka secara rasminya pertunjukan itu.

Selain jasa beliau terhadap alam seni lukis, Khaw Sia juga seorang pakar dalam bidang penanaman orkid. Beliau seorang ahli American Orchid Society. Percintaan beliau terhadap orkid menyebabkan beliau mengembara hingga ke Taiwan, Filipina, Hong Kong, Negara Thai dan Indonesia, untuk mencari baka baru untuk kebunnya. Secara semulajadi, beliau dapat menggambarkan keindahan orkid di atas kertas dengan memaparkan kehalusan dan keindahan bunga orkid yang berwarna-warni serta segar. Beliau mengadakan beberapa pameran perseorangan lukisan cat air orkid pada tahun 1966, 1976 dan 1977.

Beliau pernah menerima anugerah-anugerah di Le Salon Paris (1956), Sumer Salon 14th annual exhibition di Royal Institute Galleries, London (1957) dan di National Society 25th Exhibition, England (1958).

Lukisan-lukisan beliau terkumpul di seluruh pelosok dunia termasuk Balai Seni Lukis Negara, Kuala Lumpur. Beliau meninggal dunia pada tahun 1984 berusia 71 tahun.

KHAW SIA

Born in China in 1913, Khaw Sia studied at the Sung Hua Academy in Shanghai from 1925-32. There he met several famous Chinese brush painters, including Xu Beihong (1895-1953) who praised his talents highly. Later in 1933, he received private tuition in watercolour painting from Sir Russel Flint in England.

His family migrated to Penang in 1937. He painted in oil, pastel and watercolour with equal artistry. His watercolours which depicted local Malaysian scenes and customs, had a strong influence of English watercolour aesthetics.

He held his first one-man show in Penang in 1955, exhibiting paintings of Balinese women and landscapes. From then on, his fame spread far and wide. Between 1954 to 1959, several of his paintings were accepted by the Royal Academy Annual Exhibition (London), Royal Institute Summer Salon Exhibition (London), Royal Water Colour Society Exhibition (London), Royal Flower Painting Exhibition (London) and Paris Salon Annual Exhibition (169E. Exposition Officielle des Beaux-arts, 1956).

In 1966, he held another one-man show in Perak, specialising in oil portraits. His master-

pieces included paintings of the Sultan of Perak, who officiated at the opening, and his consort.

Besides his devotion to the world of art, Khaw Sia was also an expert in the cultivation of orchids. He was a member of the American Orchid Society. His passion for orchids resulted in him travelling extensively to Taiwan, Philippines, Hong Kong, Thailand and Indonesia, looking for new species for his garden. Naturally, he captured their beauty on paper, depicting the delicacy and charm of the orchids, with colours so vivid, radiant and brimming over with life. He held one-man exhibitions of orchids watercolour paintings in 1966, 1976 and 1977.

He received awards for his art at Le Salon Paris (1956), Summer Salon 14th annual exhibition at the Royal Institute Galleries, London (1957), and National Society 25th Exhibition, England (1958).

His paintings are collected all over the world, including the National Art Gallery, Kuala Lumpur. He died in 1984 at the age of 71 years.





1955 - Khaw Sia (berdiri, orang kedua dari kanan dengan beberapa pelukis muda, termasuk Tang Tuck Kan, berdiri di sudut paling kanan dan Khor Ean Ghee (mencangkung, kedua dari kiri)

1955 - Khaw Sia (standing, second from right) with some young artists including Tang Tuck Kan, standing extreme right and Khor Ean Ghee (squatting, second from left)



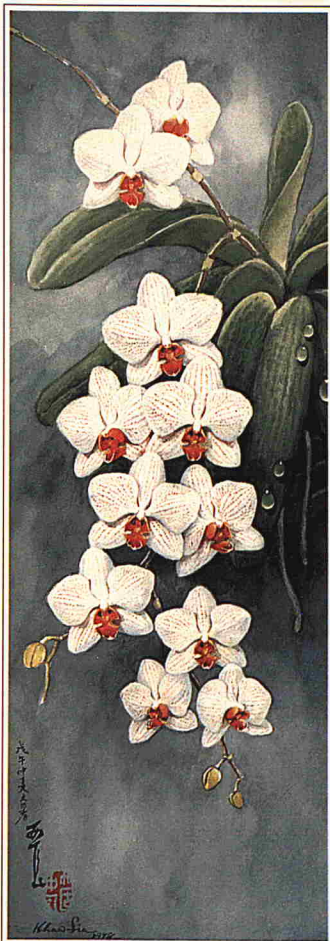
Khaw Sui dan "Orkid"
Khaw Sui and his "Orchids"



Orkid Phalaenopsis
Phalaenopsis Orchids

66 x 38 cm

Koleksi / Collection of Dr & Mrs Wong Boon Hin



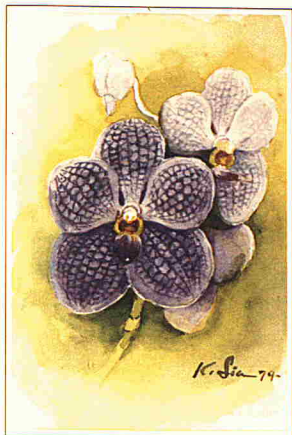
Cat Air
Watercolour on Paper



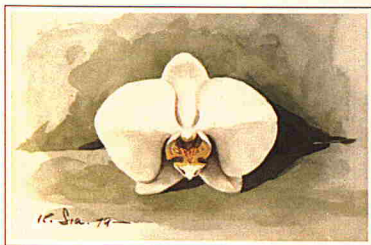
Orkid Cattleya
Cattleya Orchids

75 x 49 cm

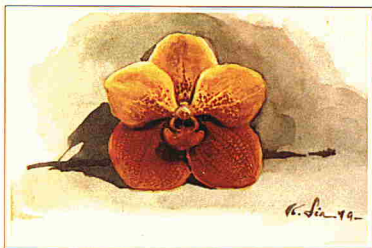
Cat Art
Watercolour on Paper



Orkid Vanda Rose Davies (1979) 9.5x6.25 cm Cat Air
Vanda Rose Davies (1979) Watercolour on Paper



Orkid Phalaenopsis (1979) 6.25 x 9.5 cm Cat Air
Phalaenopsis Orchid (1979) Watercolour on Paper



Orkid V. Eisensander (1979) 6.25 x 9.5 cm Cat Air
Eisensander Orchid (1979) Watercolour on Paper



Orkid Cattleya (1979) 6.25 x 9.5 cm Cat Air
Cattleya Orchid (1979) Watercolour on Paper



Cattleya Molo
Cattleya Molo

26.5 x 18 cm

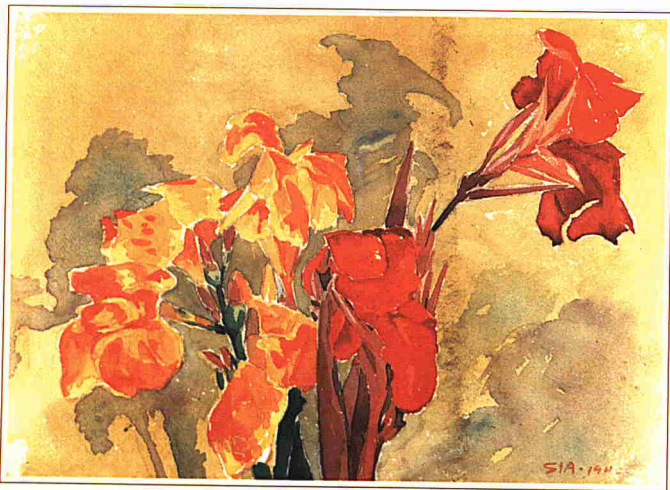
Cat Air
Watercolour on Paper



Orkid V. Rothschildiana (1978)
Vanda Rothschildiana (1978)

23 x 17 cm

Cat Air
Watercolour on Paper



Bunga Canna (1940)
Canna (1940)

28 x 36 cm

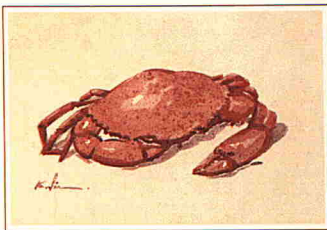
Cat Air
Watercolour on Paper



Udang
Prawns

9 x 13 cm

Cat Air
Watercolour on Paper



Ketam
Crabs

9 x 13 cm

Cat Air
Watercolour on Paper



Ketam dan Bunga Kekwa
Still Life with Crab and Chrysanthemum

81 x 100 cm

Cat Air
Watercolour on Paper



Perayaan Di Tokong (1954)
Temple Festival (1954)

45 x 61 cm
Koleksi / Collection of Mr. Kah Seow Chuan

Siti Mulya
Oil on Canvas



Jelitawan Bali
Balinese Beauties

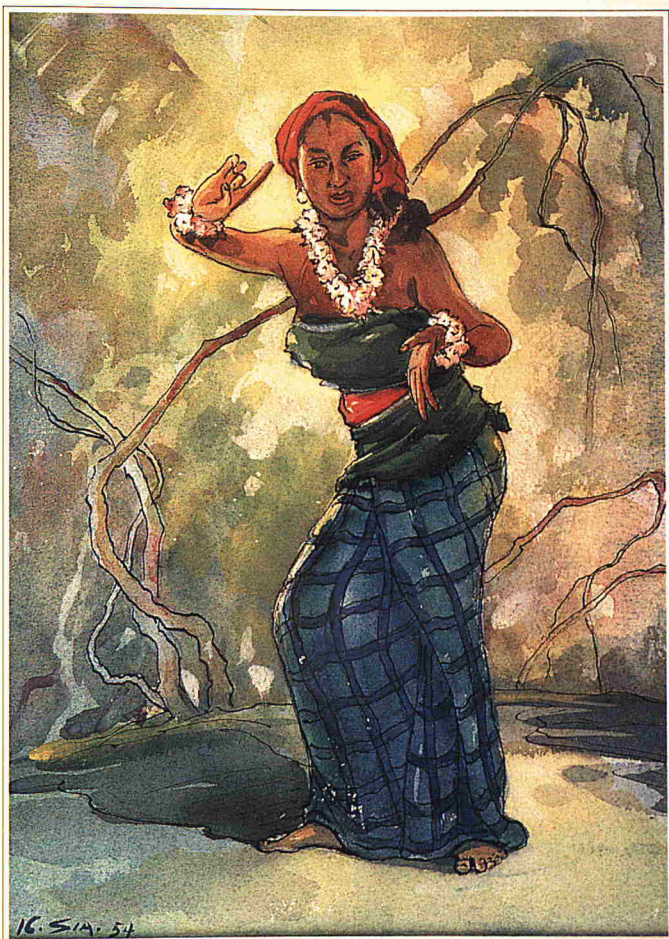
Cat Minyak
Oil on Canvas



Warita Berduduk
Seated Lady

60 x 46 cm

Cat Minyak
Oil on Canvas



Pemari Bali (1952)
Balinese Dancer (1954)

24 x 33 cm

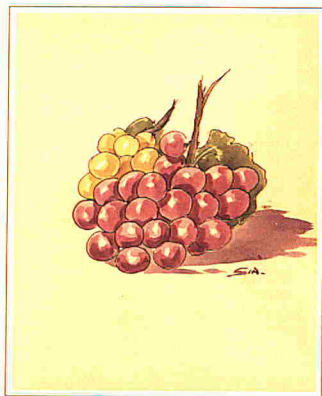
Cat Air
Watercolour on Paper



Burung
Bird

10.8 x 13.5 cm

Cat Air
Watercolour on Paper



Anggur
Grapes

13.5 x 10.8 cm

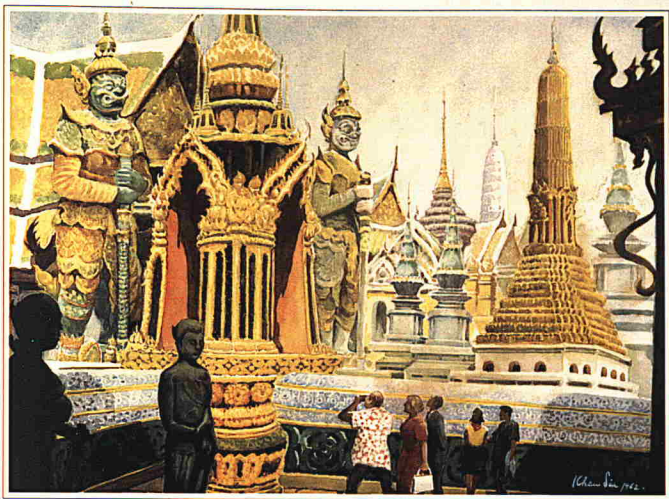
Cat Air
Watercolour on Paper



Manggis
Mangosteem

7 x 11 cm

Cat Air
Watercolour on Paper



Isana Agung Bangkok
The Grand Palace of Bangkok

58 x 78 cm

Cat Air
Watercolour on Paper



Sungai Pinang (1956)
Sungai Pinang River (1956)

52 x 70 cm

Cat Air
Watercolour on Paper



Task Tenang
Peaceful Lake

36 x 47 cm

Cat Air
Watercolour on Paper



Kampung Perikani
Fishing Village

11 x 14 cm

Cat Minyak
Oil on Canvas



Teluk Di Bawah Sinar Bulan (1957)
Moonlight Bay (1957)

36 x 57 cm

Cat Air
Watercolour on Paper



Teluk Tanjung Bunga (1957)
Tanjung Bunga Bay (1957)

36 x 57 cm

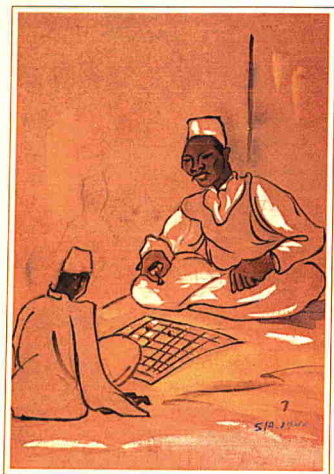
Cat Air
Watercolour on Paper



Teluk Tanjung Tokong (1957)
Tanjung Tokong Bay (1957)

36 x 57 cm

Cat Air
Watercolour on Paper



Bermain Catur (1940) 32 x 22 cm
Playing Chess (1940)

Cat Air
Watercolour on Paper



Membaki Jala
Mending Net

9.5 x 8.5 cm
 Cat Air
Watercolour on Paper



Penternakan Babi
Pig Farm

37 x 54 cm

Cat Air
Watercolour on Paper



Tasik
Lake

6 75 x 9 5 cm

Cat Air
Watercolour on Paper



Perahu Berlayar
Sailing Boats

7 x 8 75 cm

Cat Air
Watercolour on Paper



Kampung Nelayan (1965)
Fishing Village (1965)

5 5 x 8 cm

Cat Air
Watercolour on Paper



Pemandangan Desa
Rural Scene

24 x 38 cm

Cat Air
Watercolour on Paper



Rumah Banglo
Bungalow

11 x 17 cm

Cat Air
Watercolour on Paper



Balik Ke Rumah
Returning Home

33 x 51 cm

Cat Air
Watercolour on Paper



Matahari Terbenam, Bali
Sunset, Bali

23 x 32 cm

Cat Air
Watercolour on Paper



Matahari Terbit, Bali
Sunrise, Bali

10 x 14 cm

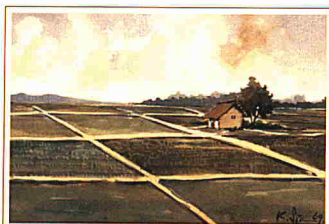
Cat Air
Watercolour on Paper



Bukit-bukau, Bali
Hills, Bali

9.5 x 14 cm

Cat Air
Watercolour on Paper



Sawah Padi, Bali (1969)
Padi Field, Bali (1969)

9 x 13 cm

Cat Air
Watercolour on Paper



Gereja, Bali
Church, Bali

24 x 34 cm

Cat Air
Watercolour on Paper



Rumah Loceng, Bali
Bell House, Bali

7 x 8.75 cm

Cat Air
Watercolour on Paper



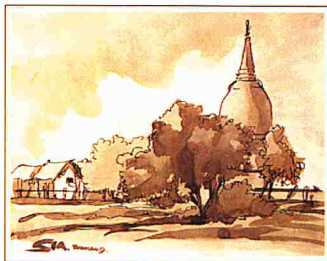
Perahu Bertayar (1951) 23 x 28 cm
Sailing Boat (1951)

Cat Air
Watercolour on Paper



Pondok Di Tepi Sungai (1961)
Hut by the River (1961)

33 x 43 cm
Cat Air
Watercolour on Paper



Pagoda, Negara Thai
Pagoda, Thailand

23 x 28 cm
Cat Air
Watercolour on Paper



Pantai, Bangkok
Beach, Bangkok

23 x 28 cm
Cat Air
Watercolour on Paper



Sungai, Bangkok
River, Bangkok

23 x 28 cm

Cat Air
Watercolour on Paper



Kastil, England
Castle, England

10.75 x 13.5 cm

Cat Air
Watercolour on Paper

CHUK MOR

Dilahirkan pada tahun 1913 di pergunungan Yan-Dang, She Jiang, China; Dharma Master Chuk Mor alias Yan-Dang Monk adalah Ketua Sami Triple Wisdom Hall, Jalan Pangkor, Pulau Pinang. Beliau merupakan lepasan Institusi Agama Buddha Tertinggi Fu-Jian dan Hu Bei. Walau bagaimanapun, beliau juga terkenal kerana keseniannya, terutama sekali kaligrafi unik beliau yang disanjung tinggi oleh para kontemporarinya.

Pendidikan awal beliau adalah di bawah tunjuk ajar Gao Jianfu, seorang pelukis Cina terkenal yang ditemuinya di Hong Kong. Kemudiannya, beliau dipengaruhi oleh gaya lukisan Lngnan. Setelah memeluk ajaran Buddha, beliau pun melawat banyak kawasan pergunungan dan sungai terkenal serta pemandangan yang lain supaya dapat memberi peluang kepada dirinya untuk maju dalam lukisan keindahan alam.

Beliau mengadakan pameran lukisan dan kaligrafi pertamanya di Hong Kong pada tahun 1941. Pertunjukan perseorangan beliau yang berikutan dilangsungkan di Hong Kong (1953), Bangkok (1954) dan Pulau Pinang (1954). Pada tahun 1955, berserta seorang rakan, beliau mengadakan pameran bersama di Singapura yang bertujuan mengumpul wang untuk satu tabung biasiswa pengajian tinggi agama Buddha di Singapura dan Malaysia.

Pada tahun 1957, beliau diundang berkhutbah di Hawaii. Dalam jangka masa itu, beliau mengelola beberapa pameran lukisan dan kaligrafi Cina untuk memperkenalkan kebudayaan Cina. Pada tahun berikut, beliau kembali ke Malaysia untuk mendinkan Persatuan Ajaran Buddha Malaysia (Malaysian Buddhism Association) dengan bantuan penganut-penganut lain. Sejak itu, beliau begitu sibuk dengan ajaran Buddha dan pendidikan sehinggakan tidak dapat meluangkan masa untuk melukis. Namun, beliau berjaya menyenggangkan masanya untuk mengadakan dua pameran, satu di Indonesia dan satu lagi di Sydney. Pada tahun 1984, beliau mengadakan satu lagi pameran bersama seorang pelukis muda di bangunan Dewan Perdagangan Cina Singapura.

Beliau pernah menerbitkan beberapa buah buku mengenai karya-karyanya. Pada tahun 1954, bukunya *Master Chuk Mor's Painting and Calligraphy Collection* diterbitkan diikuti dengan buku *Master Chuk Mor's Collection* pada tahun 1956.

Pada tahun 1984, untuk menandakan cintanya terhadap seni lukis Cina, beliau menerbitkan buku ketiganya, *Zhuan-Shu-Xian's Painting and Calligraphy Collection.*

CHUK MOR

Born in 1913 in Yan-Dang mountains, She Jiang, China, Dharma Master Chuk Mor, alias Yan-Dang Monk is the Chief Priest of the Triple Wisdom Hall, Pangkor Road, Penang. He graduated from the highest Fu-Jian and Hu-Bei Buddhism institution. However, he is equally well-known for his art, especially his unique calligraphy which is highly admired by his contemporaries.

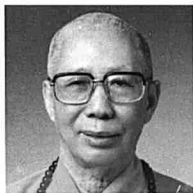
His early art education was under the guidance of the famous master, Gao Jianfu whom he met in Hong Kong. Later on, he was influenced by the Lingnan painting style. After embracing the Buddhist faith, he visited many renowned mountains and rivers and other scenic places where he availed himself of the opportunity to excel in landscape painting.

He held his first painting and calligraphy exhibition in Hong Kong in 1941. Subsequent one-man shows were in Hong Kong (1953), Bangkok (1954) and Penang (1954). In 1955, together with a friend, he held a joint exhibition in Singapore to raise funds for a scholarship for Buddhist higher education in Singapore and Malaysia.

In 1957, he was invited to preach Buddhism in Hawaii. During the period, he organised many Chinese painting and calligraphy exhibitions to promote Chinese culture. The following year, he returned to Malaysia to set up the Malaysian Buddhism Association with the assistance of

other Buddhist elders. Since then, he had been so busy with Buddhism and education that he hardly had time to practise painting and calligraphy. However, he managed to squeeze in some time to hold two exhibitions, one in Indonesia and the other in Sydney. In 1984, he held another joint exhibition with a young artist at the Singapore Chinese Chamber of Commerce building.

He had published several books on his works. In 1954, his "Master Chuk Mor's Painting and Calligraphy Collection" was published followed by "Master Chuk Mor's Collection" in 1956. In 1984, to mark his passion in Chinese art, he published his third book, "Zhuan-Shu-Xian's Painting and Calligraphy Collection."

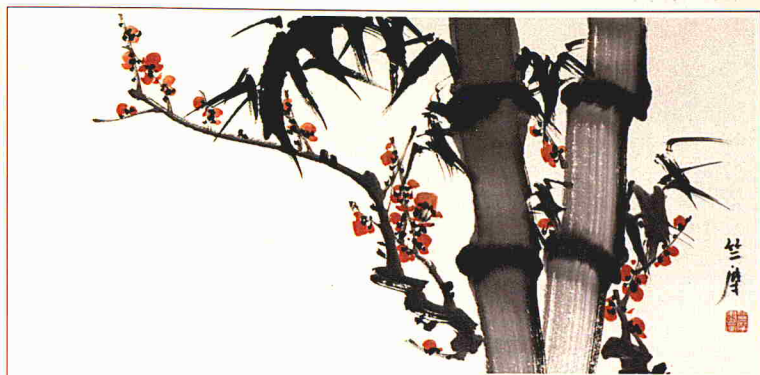




Pine Tree
2016

91 x 52 cm

Oil on silk
2016, artist collection



Buluh dan Prunus
Bamboo and Plum Blossoms

Dakwat
Ink and Colour on Rice-paper



Pertjucian Keerlam enam Detera
Purification Of The Six Senses

Dakwat
Ink on Rice-paper



Dewi Keampunan
Goddess of Mercy

Dakwat
Ink and Colour on Rice-paper



Dewi Keampunih
Goddess of Mercy

Daksyat
Ink and Colour on Rice-paper



Buluh dan Prunus
Bamboo and Prunus

Dakwat
Ink and Colour on Rice-paper



Teratai Musim Panas
Summer Lotus

Dakwat
Ink and Colour on Rice-paper

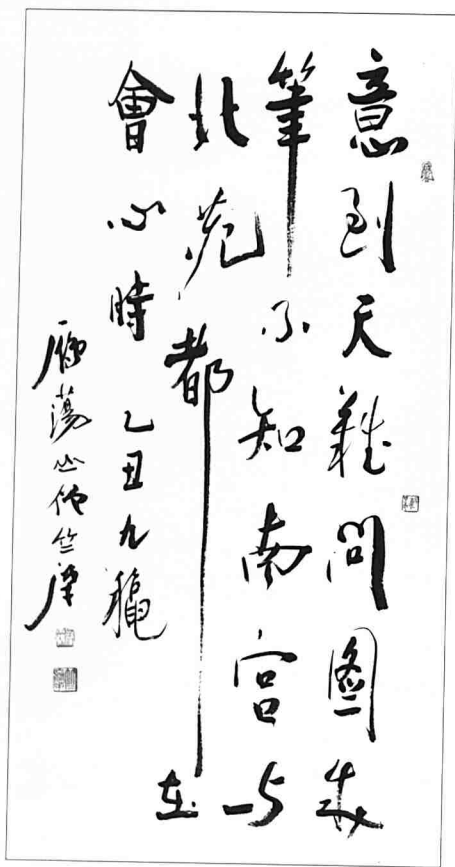


Burung Bangau dan Teratai
Egret and Lotus

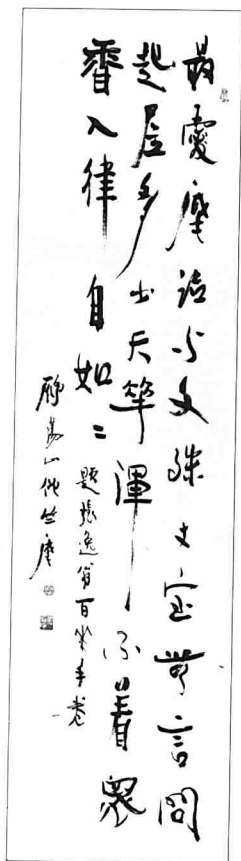
Dakwat
Ink and Colour on Rice-paper

祇宜國佛國何勝此人間
壬戌年夏月
畫

蓮花實以物介類皆清其素心
願以此心念淨化念心
壬戌年夏月
畫



Calligraph
Calligraphy

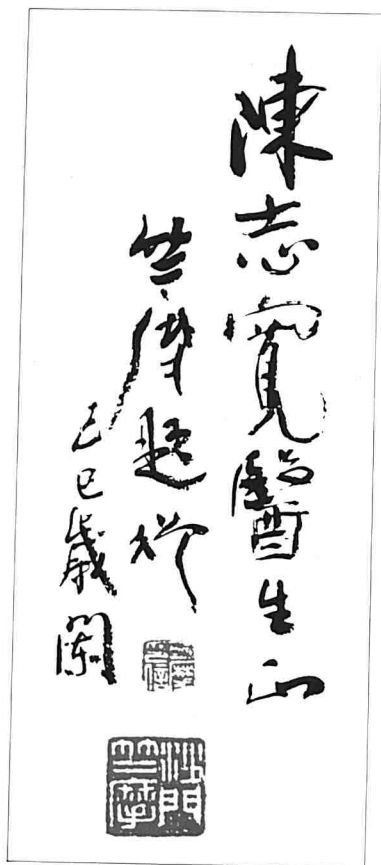


Calligraph
Ink on Rice-paper

心躁則荆棘滿途
 蟲蟻
 是以砥礪氣平則城
 府不設吳越亦了同舟
 佛仙三三三三
 歲次庚子端月
 竺摩時客呈滿

Kaligrafi
 Calligraphy

Dakwat
 Ink on Rice paper



Calligraphy
Calligraphy

Dokvat
ink on Rice paper

東志寬
方容
心
藝可療饑
書畫秀

文能載道
佛儒通

竺摩并書

Kaligrafi
Calligraphy

Dakwat
Ink on Rice-paper

CHUAH THEAN TENG

Chuah Thean Teng ataupun lebih dikenali dengan nama Teng, dilahirkan pada tahun 1914 di China. Beliau mendapat didikan di Sekolah Seni Lukis Amoy. Walaupun catan batik telah wujud sejak beratus-ratus tahun dahulu, tiada seorang pun sebelum Teng yang menyesuaikan seni lama ini untuk dijadikannya media seni halus. Teng mula menggunakan media ini pada tahun 1953 dan justeru itu, boleh dianggap sebagai Bapa Seni Lukis Batik Malaysia. Menurut Frank Sullivan, 'produktiviti beliau dalam catan batik adalah tinggi... tidak berpuas hati, beliau senantiasa bereksperimen; berusaha untuk memberi pengertian dan ragam yang baru kepada seni batik.' ('Teng, Master of Batik' - katalog pameran, Institut Seni Komanwel, London 1965.)

Teng menerima pengiktirafan antarabangsa pada tahun 1968 apabila lukisan beliau yang bertajuk *Two of a kind* dipilih oleh UNICEF untuk kad-kad ucapan. Dua puluh tahun kemudian, lukisan beliau, *Tell you a secret* dipilih lagi oleh UNICEF. Pada tahun 1977, beliau merupakan warganegara Malaysia tunggal yang diundang ke Pameran Pelukis-Pelukis Terkenal Komanwel (Commonwealth Artists of Fame Exhibition) di England.

Sejak pameran pertama beliau di Arts Council, Pulau Pinang, Malaysia pada tahun 1955, beliau pernah mempamerkan karya-karya beliau secara giat di merata-rata dunia, termasuk di Saigon, London, Amerika Syarikat, Belanda, Australia, New Zealand, Brazil, Kanada, Jepun, Switzerland dan Taiwan. Beliau menerima Diploma Kepujian

(Diploma of Merit) di First International Art Exhibition di Saigon, Vietnam pada tahun 1962. Beliau telah diberi penghormatan dengan Pameran Retrospektif yang dikelolakan oleh Balai Seni Lukis Negara pada tahun 1965. Kerajaan Malaysia telah mengurniakan beliau dengan pingat Ahli Manguku Negara (A.M.N.) kerana sumbangan beliau kepada bidang seni.

Karya-karya beliau dipaparkan secara meluas di dalam banyak rencana akhbar tempatan dan antarabangsa serta dalam majalah. Beliau direncanakan dalam Readers' Digest pada bulan Oktober 1988 (Edisi British) dan pada bulan Oktober 1987 (Edisi Asia). Nama beliau juga disebut dalam beberapa buah buku - 'Chinese Arts in the Twentieth Century' (oleh Michael Sullivan), 'Modern Artists of Malaysia' (oleh T.K. Sabapathy dan R. Piyadesa), dan 'Teng-Batik' (oleh Yahong Art Gallery.) Beliau juga disenaraikan dalam 'International Who's Who of Intellectuals', 'Who's Who in the World' (1980-1981) dan 'Men of Achievement'.

PERNYATAAN PELUKIS

Seni merupakan visi seorang pelukis, ciptaannya, daya imaginasi dan ekspresinya yang mencerminkan pelbagai perasaan pelukis itu. Ia adalah gabungan ekspresi emosional serta visual yang saling bertindak dan menyampaikan maksudnya melalui bayangan yang dicipta. Dengan gaya ekspresi yang berbeza, kita dipaksa mencari nilai-nilai yang dapat membolehkan kita membezakan ekspresi sesuatu karya itu. Perbezaan inilah yang dipanggil transformasi benda.

CHUAH THEAN TENG

Teng, as he is popularly known, was born in China in 1914, where he studied at the Amoy Art School. Although batik painting has been around for hundreds of years, it is remarkable that no one before Teng had ever thought of adapting this age-old craft as a medium of fine art. Teng first started in this medium in 1953 and therefore he can be considered the father of Batik Painting in Malaysia. According to Frank Sullivan, "his productivity in batik painting is enormous... never satisfied, he is always experimenting, seeking to give new depth and range to his batik art" (Teng, Master of Batik' - exhibition catalogue, Commonwealth Institute of Art, London 1965).

Teng received international fame in 1968 when his painting entitled 'Two of a kind' was selected by UNICEF for its greeting cards selections. Twenty years later, his painting 'Tell you a secret' was again selected by UNICEF. In 1977, he was the only Malaysian invited to the Commonwealth Artists of Fame Exhibition in England.

Since his first exhibition at the Arts Council, Penang, Malaysia in 1955, he has exhibited extensively all over the world, including Saigon, London, U.S.A., Holland, Australia, New Zealand, Brazil, Canada, Japan, Switzerland and Taiwan. He received a Diploma of Merit at the First International Art Exhibition in Saigon, Vietnam in 1962. He was honoured with a Retrospective Exhibition by the National Art Gallery in 1965. For his contribution to art, he was awarded the A.M.N. medal by the Malaysian Government.

His works have been reported extensively in numerous local and international newspapers articles and magazines. He was featured in the Readers' Digest in October 1988 (British Edition) and October 1987 (Asian Edition). His work has also been mentioned in numerous books - Chinese Arts in the Twentieth Century (by Michael

Sullivan), Modern Artists of Malaysia (by T.K. Sabapathy and R. Piyadesa), and Teng-Batik (by Yahong Art Gallery) etc. He is listed in "International Who's Who of Intellectuals", "Who's Who in the World" (1980-1981) and "Men of Achievement."

STATEMENT BY THE ARTIST

Art is the vision of the artist, his creation, imagination and expression reflecting the artist's many degrees of feeling. It is an interplay of both emotional and visual expression where the illusions created convey the statements across. And through the different modes of expressions, we are compelled to seek some standard of value to enable us to distinguish between them. This distinction is called the transformation of things.





Teng bersama Rolf Harris, Penyanyi Pelukis Australia
Teng with Rolf Harris, Australian Singer-Artist



Dari Kiri ke Kanan / *Left to Right* Chuah Siew Teng, Teng, Jane Seymour, Jane's sister, Chuah Seow Keng

CHUAH THEAN TENG



Portrait Dns
Self Portrait

Cat Miriyak
Oil on Wood



Membawa Bakul
Carrying Basket

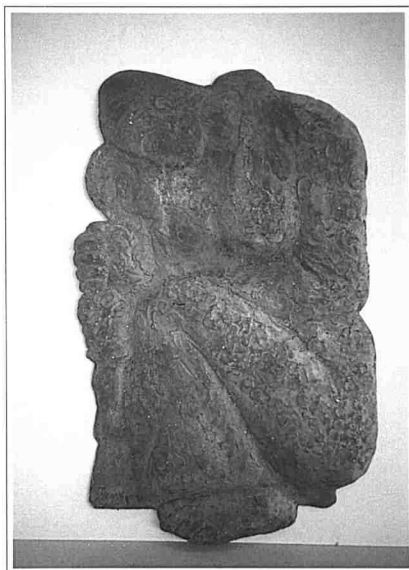
58 x 30 cm

Arca Plumbum
Lead Sculpture



Membajak
Ploughing

Potongan Kayu
Woodcut



Ibu dan Anak
Mother and Child

Arca Ukir Timbul Kaca Gentian
Fibreglass Relief Sculpture



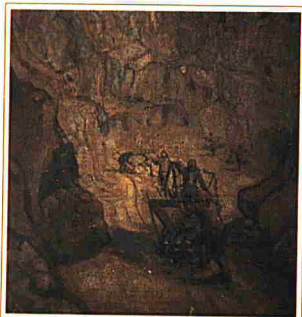
Membasuh Pakaian
Washing Clothes

Cat Minyak
Oil on Canvas



Membawa Air
Carrying Water

Cat Minyak
Oil on Canvas



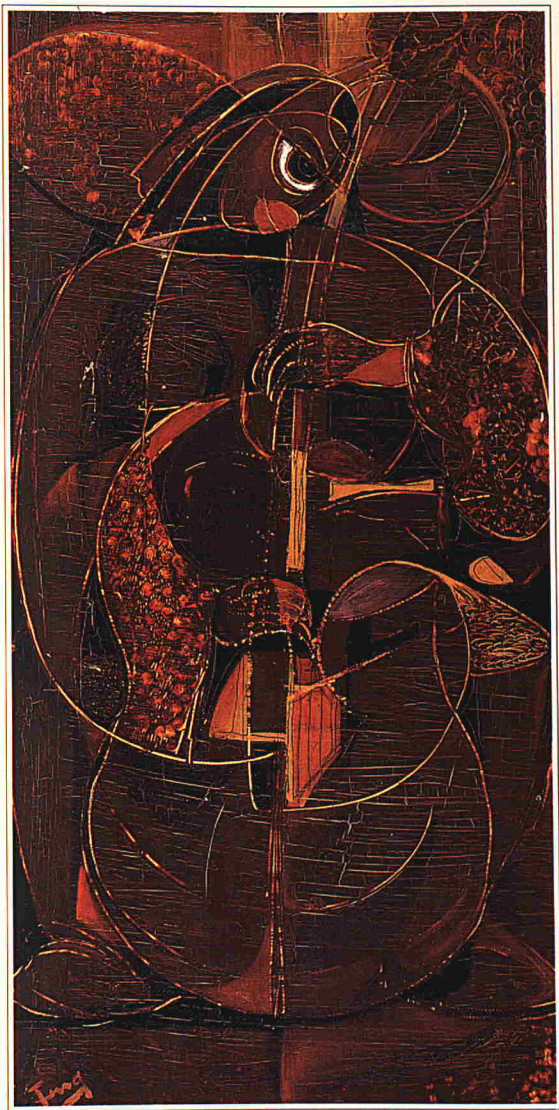
Kuan
Quarry

Cat Minyak
Oil on Canvas



Berehat
Resting

Cat Minyak
Oil on Canvas



Pemuzik
Musician

121 x 60 cm

Cat Mirnyak
Oil on Canvas



Menyikat Rambut
Combing Hair

91 x 91 cm

Cat Minyak
Oil on Gold Leaf on Canvas



Lakaran Figura
Study of Figures

62.5 x 45.5 cm

Dakwat
Ink and Colour



Dasa Segrens [1968]
Two of A Kind (1968)



Batik Dasa Segrens [1990] 59 x 44 cm
Two of A Kind (1990)
Koleksi/Collection of Mr. & Mrs. Joseph Foo

Batik
Batik



Pergi Ke Pasar (1959) 45 x 34 cm
Going to Market



Batik Dasa Segrens [1990] 59 x 44 cm
Saya Cintamu, Mak
I Love You, Mother
Koleksi/Collection of Dr. & Mrs. Tan Chang Seng

Batik
Batik



Berkongsi Rahsia (1989)
Tell You A Secret (1989)

91 x 91 cm

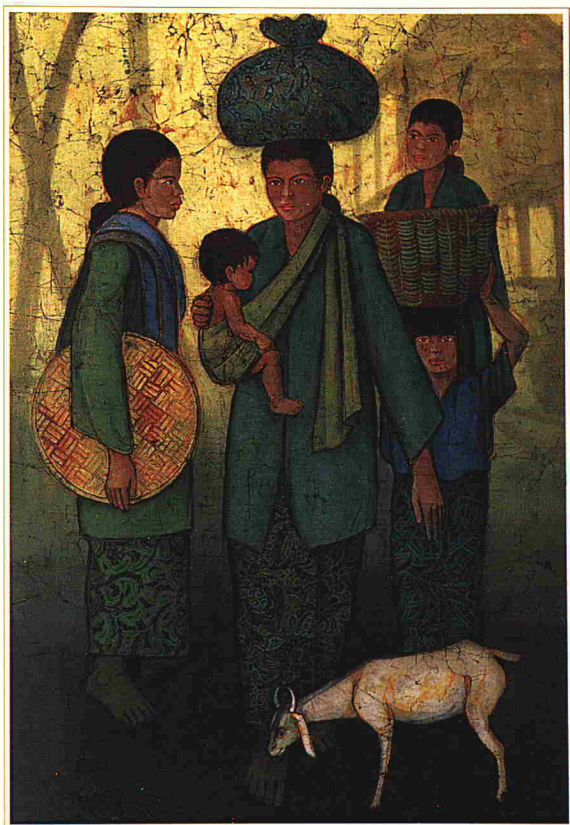
Batik
Batik



Krieger Batagia
Happy Family

91 x 91 cm

Batik
Batik



Perji Ke Pasar (1992)
Going to Market (1992)

90 x 59 cm

Batik
Batik



Makan Durian
Eating Durian

90 x 87 cm

Rata
Rata



Menyiang Ikan
Cleaning Fish

86 x 90 cm

Batik
Batik



Kegembiraan Kenidupan
The Joy of Living

Batik
Batik



Realiti Malaysia
Malaysian Reality

90 x 177 cm
Koleksi/Collection of Dr & Mrs Tan Chong Guan

Batik
Batik



Menusk Bajurmu, Nak
Mending Your Shirt, Son

90 x 58.5 cm.

Batik
Batik



Lakaran 2 Ekor Lembu 90 x 60 cm
Study of 2 Cows

Batik
Batik



Ibu dan Anak 58 5 x 45 cm
Mother and Child

Batik
Batik



Kampung
Village

45 x 60 cm

Batik
Batik



Dua Orang Wanita Dengan Seekor Lembu
Two Women with a Cow

112 x 112 cm

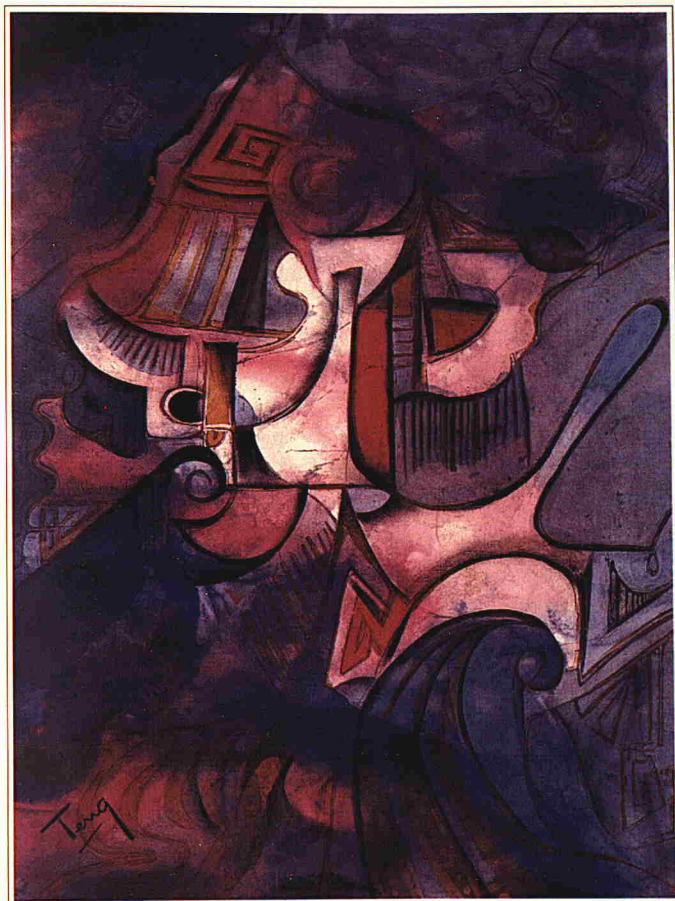
Batik
Batik



Subuh di Kampung
Village Dawn

60 x 45 cm
Koleksi/Collection of Dr & Mrs Liu Tsun Tsien

Batik
Batik



Konsep Abstrak
Abstraction

60 x 45 cm

Batik
Batik



Meriykat Rambut
Combing Hair

90 x 90 cm

Batik
Batik



Menjahit
Sewing

87 x 90 cm

Batik
Batik



Pulang Ke Rumah
Going Home

90 x 58.5 cm

Batik
Batik



Menumbuk Padi
Pounding Padi

90 x 58 cm

Batik
Batik



Ibu dan Anak
Mother and Child

91 x 59 cm
Koleksi/Collection of Dr & Mrs Tan Chong Seng

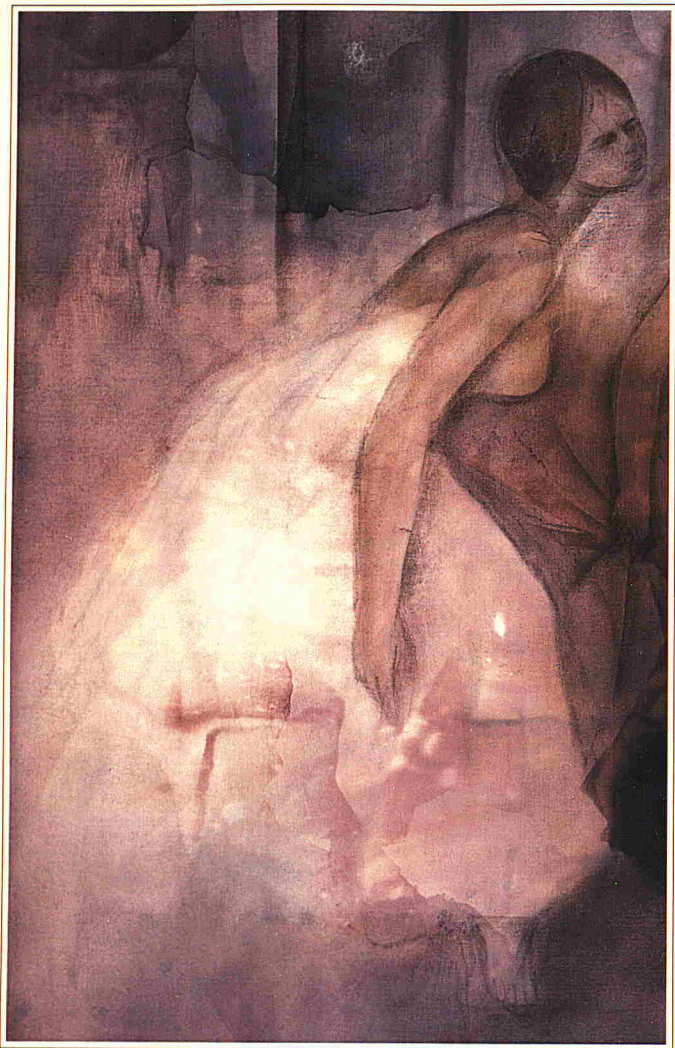
Estik
Estik



Pergi Bekerja
Going For a Walk

90 x 58 cm

Batik Campuran
Mixed Batik



Penan [butiran daripada "Di Belakang Pentas"]
Dancer [detail from "Behind The Stage"]

91 x 91 cm

Bitik Campuran
Mixed Batik



Jiran Tesengga Yang Peramah
Friendly Neighbours

91 x 59 cm
Koleksi/Collection of Mr & Mrs CP Koay

Batik Campuran
Mixed Batik

FUNG YOW CHORK

Dilahirkan di Canton, China pada tahun 1918, Fung berhijrah ke Singapura pada tahun 1933 semasa beliau berumur 14 tahun. Beliau bekerja sebagai jurujual tekstil sebelum menyandang jawatan pengatur huruf untuk suatu akhbar. Empat tahun kemudian, beliau berpindah ke Kuala Lumpur dan berkhidmat sebagai pengukir foto akhbar China Press selama 27 tahun sebelum persaraannya pada tahun 1977. Sejak itu, beliau mula menjadi pelukis penuh masa.

Pada asasnya, beliau seorang pelukis didikan sendiri walaupun semasa berumur tiga belas tahun, beliau pernah diajar oleh seorang guru yang mempelajari impresionisme di Jepun. Fung pernah melukis catan cat air tetapi selepas Perang Dunia Kedua, beliau berkenalan dengan Profesor Chung Pak Mook dari Akademi Seni Halus Nanyang, Singapura yang berpendapat bahawa cat minyak lebih sesuai dengan temperamen artistik Fung. Sejak itu, beliau menumpukan perhatian kepada catan cat minyak yang dihasilkan dengan memalitkan cat, menggunakan sapuan berus *impastos* dan mencarakan lukisan dengan pisau pelet. Dengan itu, lukisan beliau mempunyai warna kekelabuan dan tona-tona lain.

Yow Chork dianggap sebagai salah seorang impresionis yang terbaik di negara kita. Beliau dikenali sebagai '*Cezanne of Melati Flats*' (tempat tinggalnya, dekat Jalan Shaw) di kalangan sahabat-handainya. Sama seperti pelukis Impresionis Perancis itu, Yow Chork juga menitikberatkan aspek melukis pemandangan alam di luar rumah untuk 'menangkap' gambaran yang sepiantas lalu pada ketika itu. Oleh sebab beliau telah melukis di Kuala Lumpur selama 40 tahun, karya-karya awalnya adalah juga rekod sejarah keistimewaan Kuala Lumpur silam. Umpamanya, lukisannya sebelum Merdeka menggambarkan Kampung Baru ketika ia kelihatan seperti kampung dan Klang Gate sebelum kawasan itu dimajukan. Sejak persaraannya, beliau telah mengambil kesempatan untuk mengembara ke seluruh

Semenanjung Malaysia; melukis pemandangan alam dengan penuh keseronokan sepanjang pengembaraannya.

Sebagai ahli pengasas *Thursday Art Group* dan kemudiannya, *Wednesday Art Group*, beliau telah menyertai banyak pameran seni lukis utama sejak tahun 1955. Pada tahun 1957, beliau memenangi hadiah kedua di Pameran Seni dan Fotografik Pesta Perdagangan Kemerdekaan (Merdeka Independence Trade Fair's Art and Photographic Exhibition), dengan lukisannya '*Bunga*'. Pada tahun 1959, Encik Robert Gordon Menzies, (Perdana Menteri Australia pada masa itu) begitu terkejut dengan lukisan Fung di Balai Seni Lukis Negara lalu membeli beberapa daripadanya.

Beliau mengadakan pertunjukan seni lukis perseorangannya yang pertama pada tahun 1981 di Chin Woo Gallery, Kuala Lumpur. Pameran yang berikutnya ditaja oleh Suruhanjaya Tinggi Australia (Australian High Commission) di Kuala Lumpur pada tahun 1982 diikuti oleh pameran ketiga pada tahun 1983 di Rupa Gallery, Kuala Lumpur.

Lukisan-lukisan beliau dikumpul oleh Balai Seni Lukis Negara, Bank Negara, Bandaraya, Esso, Lever Brothers dan juga pengumpul-pengumpul individu tempatan dan luar negeri. Karya-karya beliau pernah direncanakan di dalam akhbar-akhbar tempatan dan juga dalam majalah Asiaweek (April 26, 1987). Pada masa ini, beliau adalah ahli Persatuan Seni Selangor (Selangor Art Society), Persatuan Seni Singapura (Singapore Art Society) dan Pertubuhan Pelukis-Pelukis Malaysia (Malaysian Artist Association).

PERNYATAAN PELUKIS

Setiap hasil baru saya yang disiapkan menjadi satu pengalaman pelajaran, bukan sahaja tentang hasil saya malah buat diri saya. Hasil kesenian, seperti perkataan yang diucapkan, menyatakan kebenaran, terutamanya kebenaran mengenai diri sendiri.

FUNG YOW CHORK



Born in Canton, China in 1918, Fung left for Singapore in 1933 at the age of 14 years. He was a textile salesman before securing a job as a compositor for a newspaper. Four years later, he moved to Kuala Lumpur and ended up as a photo-engraver with the China Press newspaper for 27 years before his retirement in 1977. Since then, he has been a full-time artist.

He is essentially a self-taught artist although as a thirteen year old student in China, he was taught by a teacher who had studied impressionism in Japan. He used to paint watercolours but after the second world war, he made friends with Professor Chung Pak Mook of the Nanyang Academy of Fine Arts, Singapore, who pointed out that oils were more suited to his artistic temperament. Since then, he has concentrated on producing oil paintings done with dabs and strokes of his brush and impastos and scratches of his palette-knife, full of glazings that resulted in subtleties of greys and other tones.

Yow Chork is considered one of the finest impressionists in the country. Among his friends he is affectionately referred to as the "Cezanne of Melati Flats" (where he stays, off Jalan Shaw). Like the original French Impressionists, he emphasizes on painting outdoor landscapes and catching the fleeting impression. Because he has been painting in Kuala Lumpur for 40 years, his early works are also a historical record of the magic of old Kuala Lumpur. His pre-independence paintings for example, depicted Kampung Baru when it looked like a kampung and Klang Gate before it was let loose to the bulldozers. Since his retirement, he has taken the opportunity to travel all over Peninsular Malaysia, painting landscapes with gusto along the way.

As a founder member of the Thursday Art Group and later, the Wednesday Art Group, he has exhibited in numerous major art exhibitions since 1955. In 1957, he won the second prize at the Merdeka Independence Trade Fair's Art and Photographic Exhibition, with his painting Flowers. In 1959, Mr Robert Gordon Menzies, (then Prime Minister of Australia) was so impressed by his painting at the National Art Gallery that he bought several of them.

He held his first one-man show in 1981 at the Chin Woo Gallery, Kuala Lumpur. His next exhibition was sponsored by the Australian High Commission at Kuala Lumpur in 1982 followed by a third in 1983 at the Rupa Gallery, Kuala Lumpur.

His paintings are collected by the National Art Gallery, Bank Negara, Bandaraya, Esso, Lever Brothers as well as individual collectors, both locally and abroad. His works have been featured in local newspapers as well as Asiaweek magazine (April 26, 1987). He is presently a member of the Selangor Art Society, Singapore Art Society and Malaysian Artist Association.

STATEMENT BY THE ARTIST

Each new piece of work that I complete becomes a learning experience, not only about my work but about myself too. A work of art, like the spoken word expresses truth, mostly truth about oneself.

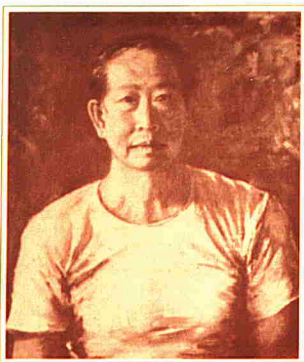


Subuh
Diwan

17 x 39 cm
by Chung Pak Mook

Cat Minyak
Oil on Canvas

FUNG YOW CHORK



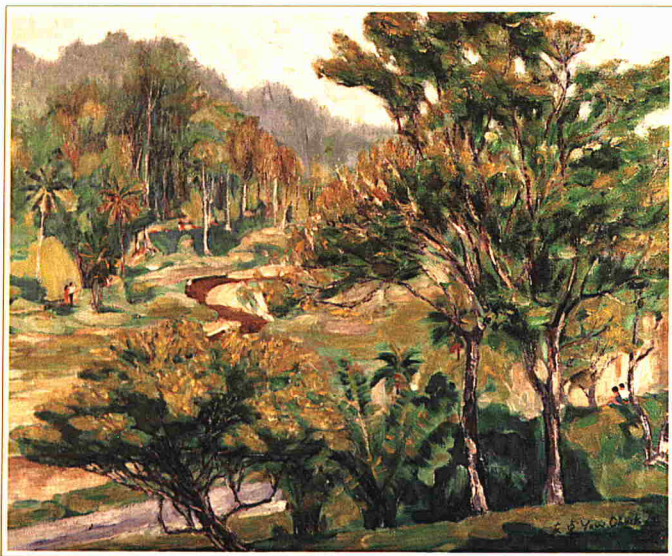
Portrait Din
Self-portrait

Cat Minyak
Oil on Canvas



Bunga [1957]
Flowers [1957]

Cat Minyak
Oil on Canvas



Syurga Dunia Bagi Kekasih [1967]
Lovers Paradise [1967]

41 x 51cm

Cat Minyak
Oil on Canvas



Dua Kerbau (1978)
Juso Buffaloes (1978)

41 x 51

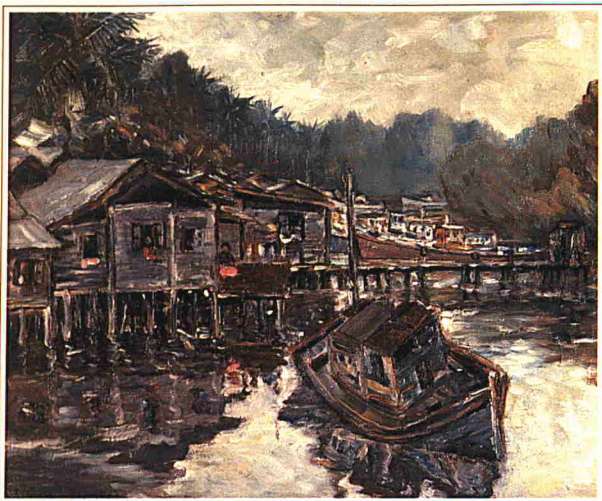
Cat Minyak
Oil on Canvas



Menjemur Pakaian (1979)
Drying Clothes (1979)

41 x 51 cm

Cat Minyak
Oil on Canvas



Pemandangan Pantai (1979)
Cakrala Scene (1979)

41 x 51 cm

Cat Minyak
Oil on Canvas



Restoran Berikaki Bawang (1979)
Restaurant on Stits (1979)

41 x 51 cm

Cat Minyak
Oil on Canvas



Alam Benda Dengan Buah-buahan dan Buku-buku (1980) 35 x 48 cm
Still Life with Fruits and Books (1980)

Cat Minyak
Oil on Canvas



Melambang Biji Timah (1980)
Tim-mining (1980)

56 x 71 cm

Cat Minyak
Oil on Canvas



Tanah Tinggi Genting (1984)
Genting Highlands (1984)

72 x 72 cm

Cat Minyak
Oil on Canvas



Pantai Port Dickson (1980)
Port Dickson Beach (1980)

41 x 51 cm

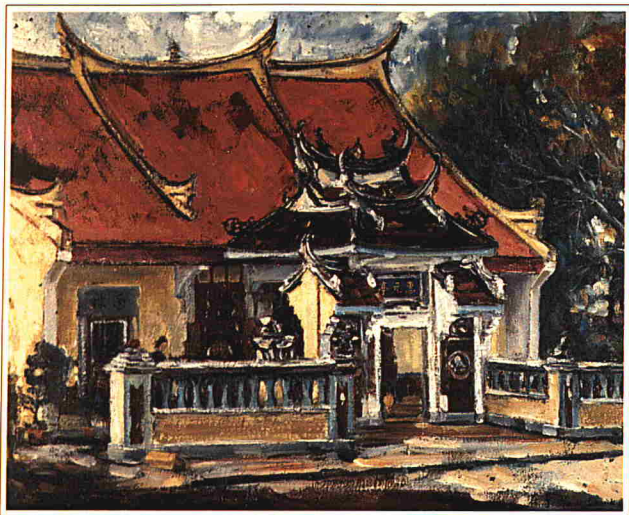
Cat Miriyak
Oil on Canvas



Kawasan Luar Bandar Melaka (1981)
Malacca Countryside (1981)

41 x 51 cm

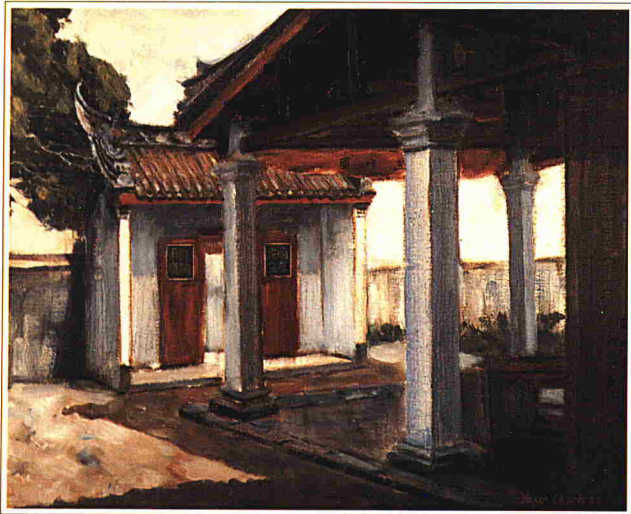
Cat Miriyak
Oil on Canvas



Kul (1980)
Temple (1980)

41 x 51 cm
Koleksi/Collection of Mr. B. Kooj

Cat Minyak
Oil on Canvas



Kul Cheng Hoon, Melaka (1984)
Cheng Hoon Temple, Malacca (1984)

41 x 51 cm

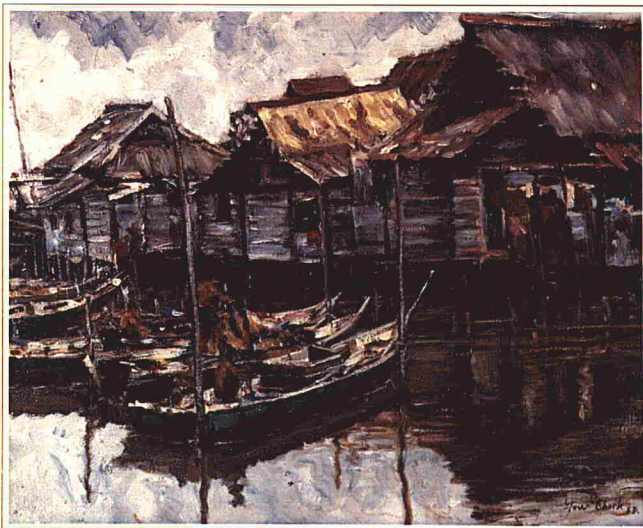
Cat Minyak
Oil on Canvas



Perahu-perahu (1982)
Boats (1982)

41 x 51 cm

Cat Minyak
Oil on Canvasboard



Kuala Perlis (1983)
Kuala Perlis (1983)

41 x 51 cm

Koleksi/Collection of Mr & Mrs BC Teoh

Cat Minyak
Oil on Canvasboard



Tanah Tinggi Genting (1983)
Genting Highlands (1983)

41 x 51 cm

Cat Minyak
Oil on Canvasboard



Pulau Pangkor (1983)
Pangkor Island (1983)

42 x 59 cm

Cat Minyak
Oil on Canvas



Pemandangan Desa (1984)
Countryside (1984)

41 x 51 cm

Cat Minyak
Oil on Canvasboard



Taman Tasik (1985)
Lake Gardens (1985)

41 x 51 cm

Cat Minyak
Oil on Canvas



Kampung Perikanan (1987)
Fishing Village (1987)

25 x 25 cm

Cat Minyak
Oil on Canvas



Ladang Getah [1987]
Rubber Plantation (1987)

41 x 51 cm

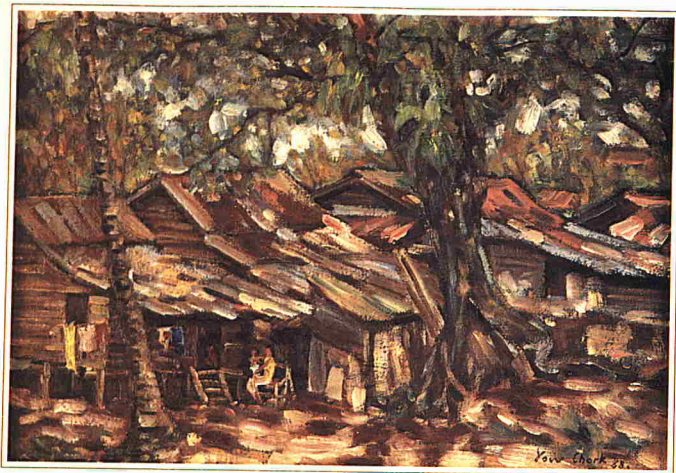
Cat Minyak
Oil on Canvas



Kuala Selangor [1987]
Kuala Selangor (1987)

41 x 51 cm
Koleksi/Collection of Miss Irene Lim

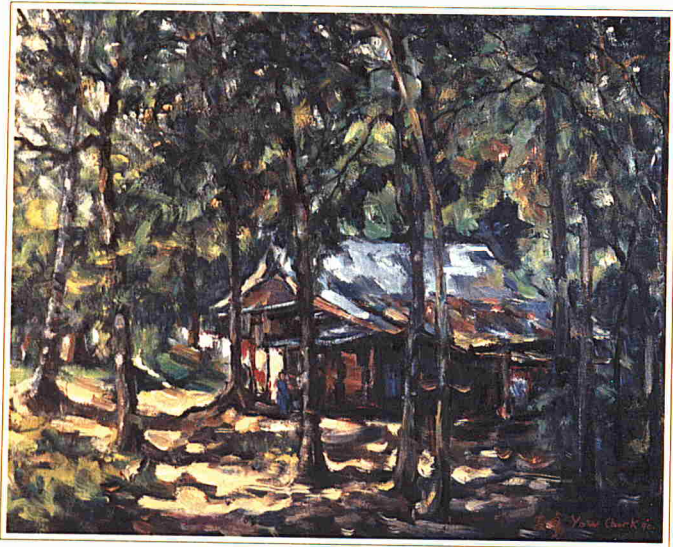
Cat Minyak
Oil on Canvas



Kampung (1988)
Village (1988)

41 x 51 cm

Cat Minyak
Oil on Canvas



Pondok Pekebun Kecil (1990)
Smallholders Hut (1990)

41 x 51 cm

Cat Minyak
Oil on Canvasboard



Pemandangan Desa (1990)
Rural Symphony (1990)

39 x 49 cm

Cat Minyak
Oil on Canvas



Rumah Desa (1990)
Rural Home (1990)

41 x 51 cm

Cat Minyak
Oil on Canvas



Taman Tempilar (1990)
Tempilar Park, Selangor (1990)

41 x 51 cm

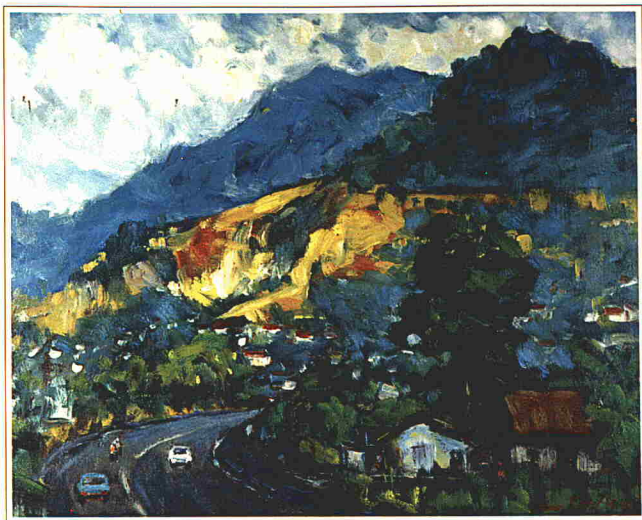
Cat Minyak
Oil on Canvas



Sri Petaling, Selangor (1990)
Sri Petaling, Selangor (1990)

41 x 58 cm

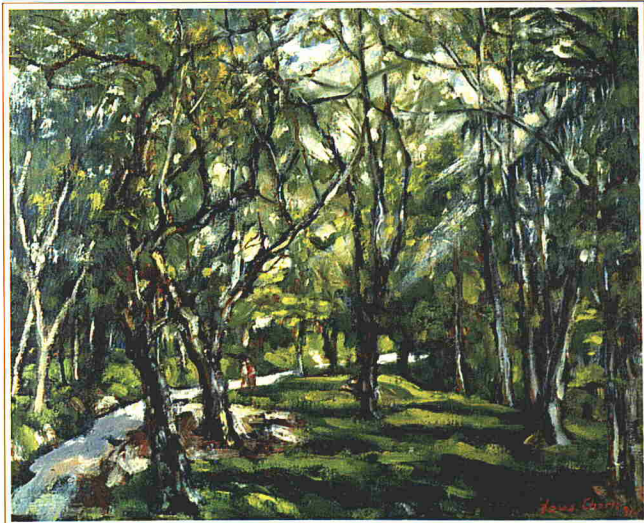
Cat Minyak
Oil on Canvas



Bukit Ampang, Selangor (1990)
Anggang Hill, Selangor (1990)

41 x 51 cm

Cat Minyak
Oil on Canvasboard



Laluan Estet (1991)
Estate Road (1991)

41 x 51 cm
Koleksi/Collection of Madam Ooi-Mee-Phin

Cat Minyak
Oil on Canvas



Kehidupan Sederhana (1991)
Simple Life (1991)

39 x 49 cm

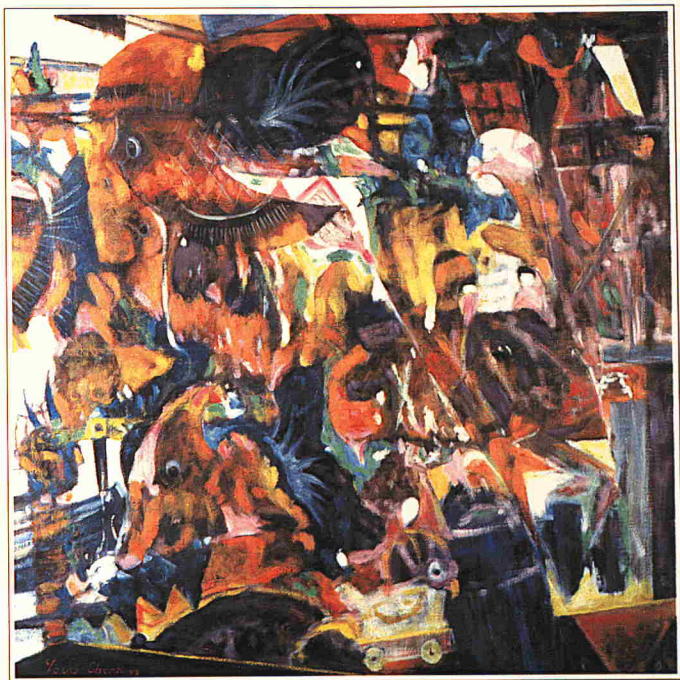
Cat Minyak
Oil on Canvas



Tanah Tinggi Genting (1992)
Genting Highlands (1992)

41 x 58 cm

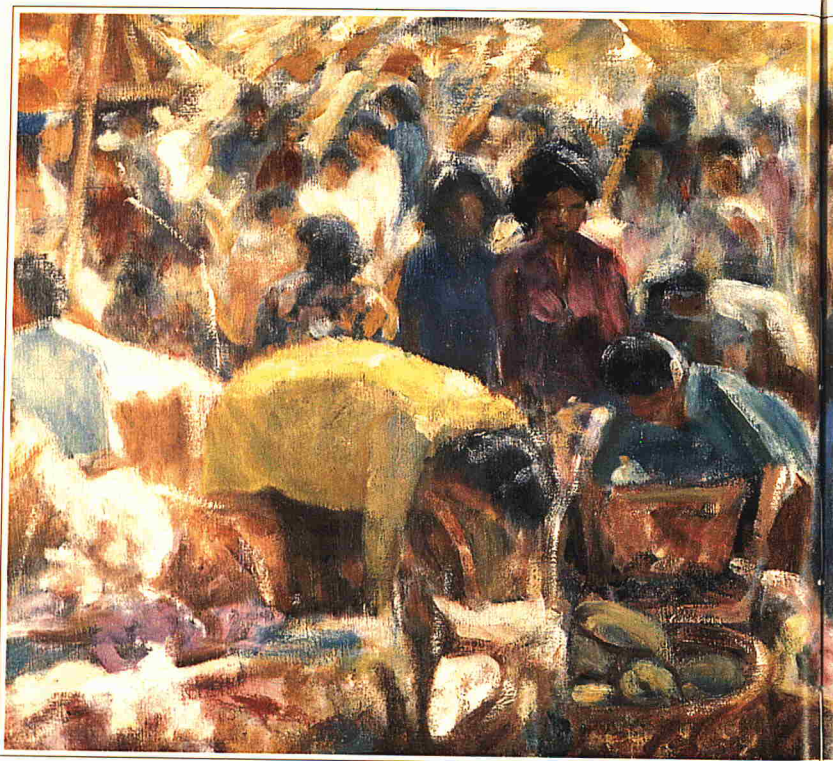
Cat Minyak
Oil on Canvas



Perayaan Tanglung (1992)
Lantern Festival (1992)

96 x 96 cm

Cat Minyak
Oil on Canvas



Pasar Tani (1992)
-Agricultural Produce Market (1992)



54 x 122 cm

Cat Minyak
Oil on Canvas



Pembinaan (1992)
Construction (1992)

41 x 51 cm

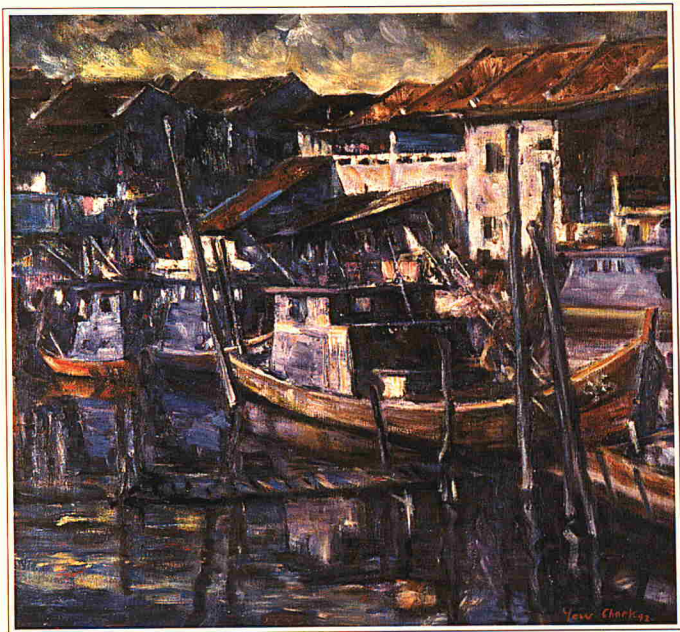
Cat Minyak
Oil on Canvas



Kuala Selangor (1993)
Kuala Selangor (1993)

40 x 50.5 cm

Cat Minyak
Oil on Canvas



Pemandangan Sungai Melaka (1992)
Malacca Riverfront (1992)

56 x 61 cm

Cat Minyak
Oil on Canvas

ZAKARIAH NOOR

Dilahirkan di Pulau Pinang pada tahun 1924, Zakariah Noor telah berpindah ke Kuala Lumpur pada tahun 1948. Beliau telah mula berkecimpung dalam lapangan seni lukis sejak di bangku sekolah lagi dan amat handal dalam media cat air. Kemudian, beliau menggunakan cat minyak. Kecekapan beliau menggunakan pisau pelet dengan gerakan tangan yang pantas memalitkan warna pada kanvas menghasilkan gubahan-gubahan yang sungguh indah, keunikan gaya beliau. Kegemaran beliau untuk menggunakan warna yang terang berseri dan berkontras dengan penggunaan kesan cahaya yang baik telah memberi kehidupan serta pergerakan kepada banyak lukisan beliau.

Kebanyakan lukisan beliau menggambarkan pergerakan dan aksi yang sememangnya gaya hidup orang Malaysia, terutamanya di kawasan-kawasan desa. Keistimewaan beliau adalah untuk merakamkan subjek-subjek laut serta alam sekelilingnya dengan sampan-sampan Melayu dan Cina, pondok-pondok nelayan, pemandangan alam perkampungan Melayu dan keadaan pasar yang sesak di dalam kesenian sang suria pagi, dengan pakaian beraneka ragam masyarakat majmuk yang menjalankan tugas seharian.

Zakariah merupakan ahli pengasas dan juga Timbalan Presiden Angkatan Pelukis SeMalaysia, Timbalan Presiden Persatuan Seni Selangor dan beberapa persatuan seni yang lain. Beliau telah memamerkan hasil-hasil beliau dalam banyak pameran yang dikelolakan oleh Majlis Seni Persekutuan, Balai Seni Lukis Negara dan Persatuan Seni Selangor. Lukisan-lukisan beliau dikumpulkan di Balai Seni Lukis Negara dan juga oleh pengumpul-pengumpul individu dan korporat, di dalam negeri dan juga di seberang laut.

Catan-catan beliau pernah dipaparkan di dalam pelbagai terbitan dan dua daripada catan beliau digunakan untuk kulit hadapan dan belakang keluaran 'Pelita' yang pertama, Jilid 1, No. 1, Ogos 1959 [sebuah majalah yang diterbitkan oleh Standard-Vacuum Oil Company dan kemudiannya Esso Standard Malaysia Ltd.].

Selain melukis, beliau juga menghasilkan hasil-pertukangan tangan seperti ukiran kayu dan model yang diperbuat daripada lilin.

SATU PENGHARGAAN KEPADA ZAKARIAH NOOR, SEORANG IMPRESIONIS MALAYA

OLEH PETER HARRIS (PELITA, JILID 1, NO. 1, 1959)

Malaya sebuah negara yang berseri dengan warna-warna yang terang dan bayang-bayang yang kuat. Rakyatnya berpakaian warna-warni dan

cahaya berkelauan memenuhi pemandangan alam. Kegemerlapan warna dan difusi cahaya ini telah mengilhamkan Zakariah Noor dan memimpin beliau dalam usaha untuk menggambarkan keindahan dan tradisi Malaya dalam bentuk gambar.

Dilahirkan di Pulau Pinang, Zakariah Noor terkenal kerana kebolehan artistik beliau sejak zaman persekolahannya. Guru lukisannya begitu kagum sehinggakan memberikan beliau pelajaran tambahan.

Apabila beliau meninggalkan alam persekolahan, beliau telah mengambil kursus melalui pos dari Press Art School, Australia kerana Malaya tidak mempunyai sekolah-sekolah seni untuk pelukis-pelukis berbakat melanjutkan latihan dalam bidang tersebut. Selain kursus ini, kemahiran beliau adalah hasil daya usaha beliau yang cekal, pemerhatian karya-karya dalam pameran tempatan dan perhubungan beliau dengan para pelukis tempatan.

Beliau seorang ahli yang aktif dalam Persatuan Seni Selangor. Beliau telah bermula melukis dalam cat minyak sejak dahulu lagi, tetapi beliau berkata bahawa beliau hanya mula melukis dengan bersungguh-sungguh setelah melihat karya-karyanya dan juga hasil kerja pelukis-pelukis lain dipamerkan di Kuala Lumpur.

Melukis di dalam studio kecil di dalam rumah beliau di Kuala Lumpur dengan galakan dan bantuan keluarganya, Zakariah Noor menghasilkan kebanyakan karya beliau dengan menggunakan pisau pelet yang dikatakan dapat menghasilkan gambar yang digubahkan dengan sapuan tangkas warna-warna yang nyata.

Setiap lukisan dihasilkan dengan sapuan bertenaga warna-warna segar, merah muda, biru, kuning dan pelbagai warna hijau yang apabila dilihat memberi kesan cahaya matahari yang menyematkan semua lukisan beliau, sama ada sebuah potret, pemandangan alam, orang, pemandangan pasir ataupun tanah Malaya.

Zakariah Noor adalah seorang pelukis cahaya. Beliau telah memperkembangkan gaya tersendiri yang kini dikenali oleh mereka yang berkunjung ke pameran-pameran di Kuala Lumpur, tempat beliau memamerkan hasil-hasil beliau dan tempat lukisan-lukisan beliau menjadi permintaan.

Beliau adalah satu contoh yang baik daripada pelukis-pelukis muda di Malaya yang kini sedang memperkembangkan bentuk Seni Malaya.

ZAKARIAH NOOR

Born in Penang in 1924, Zakariah Noor moved to Kuala Lumpur in 1948. He started to paint while still in school where he excelled in watercolour. Later, he took up oil painting. His proficient use of the palette-knife with crisp strokes of colour deftly applied to the canvas, resulted in remarkably beautiful compositions, uniquely his own. His love for rich, strong and contrasting colour with excellent play of light, has given life and movement to many of his paintings.

Most of his paintings depict action and movement and are typical of the Malaysian way of life, especially in the rural areas. His ability to capture subjects of the sea and its environment with Malay and Chinese fishing boats, fishermen's huts, landscapes of Malay kampungs and crowded market scenes in the splendour of the morning sun, with the gay assortment of colourful dresses of the multi-racial society going about their daily chores, is commendable.

Zakariah was a founder member and Vice-President of the Angkatan Pelukis SeMalaysia, Vice-President of the Selangor Art Society and various other art societies. He has exhibited in numerous exhibitions organised by the Federal Arts Council, the National Art Gallery and the Selangor Art Society. His paintings are represented at the National Art Gallery and individual and corporate collectors, both locally and overseas.

His paintings have been featured in various publications and two of his paintings were used for the front and back cover of the inaugural issue of *Pelita*, Vol. 1 No. 1, August 1959 (a magazine published by Standard-Vacuum Oil Company, later Esso Standard Malaya Ltd.).

In addition to painting, he also produces excellent handicrafts including woodcarvings and wax models.



AN APPRECIATION OF ZAKARIAH NOOR A MALAYAN IMPRESSIONIST

BY PETER HARRIS (PELITA VOL. 1 NO. 1, 1959)

Malaya is a country of sunshine, of bright colours and strong shadows. The people wear gay coloured clothes and brilliant light fills the landscape. It is the brilliance of colour and diffusion of light that has inspired Zakariah Noor and guided him in his quest to portray in pictorial form the beauty and traditions of Malaya.

Born in Penang, Zakariah Noor was distinguished for his artistic abilities even at school where his art teacher was so impressed that she gave him special lessons from which he greatly benefitted.

When he left school, there being no way for gifted artists to get further training in Malaya he took a correspondence course with the Press Art School of Australia. Apart from this, his skill and ability come wholly from his own determined and regular efforts, his observation of works in local exhibitions, and contact with local artists.

He is a keen and regular member of the Selangor Artists Society. He started oil painting a long time ago but he says it was not until he saw his work and that of other local artists on exhibition in Kuala Lumpur that he started painting in earnest.

Painting in a small studio in his house in Kuala Lumpur where he says his family encourage and help him, often posing for the people in his pictures, Zakariah Noor does most of his work with a palette knife with which he is able to make the crisp strokes of clear colour of which his pictures are composed.

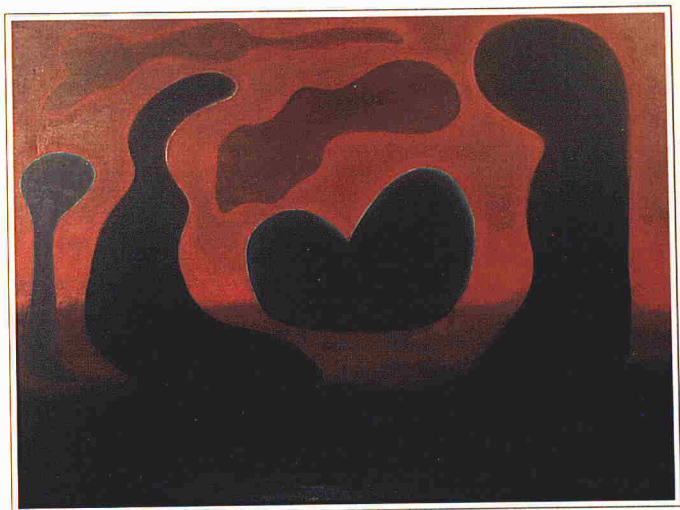
Each picture is built up with virile strokes of fresh colour, pinks, blues, yellows and the whole range of greens which blending in the eye, give the impression of sunlight that infuses all his pictures, whether a portrait, landscape, people, a market scene or a Malayan dance.

Zakariah Noor is a painter of light. He has evolved a personal style which is now recognised by many visitors to exhibitions in Kuala Lumpur, where he now regularly exhibits and where his paintings are coming in demand.

He is a fine example of the many young painters in Malaya who are now developing a Malayan Art form.



ZAKARIAH NOOR



Sesudah Kegelapan, Datangnya Pagi (1968)
After The Shade Arises Morn (1968)

87 x 115 cm

Cat Minyak
Oil on Canvas



Pemandangan Pasar
Market Scene

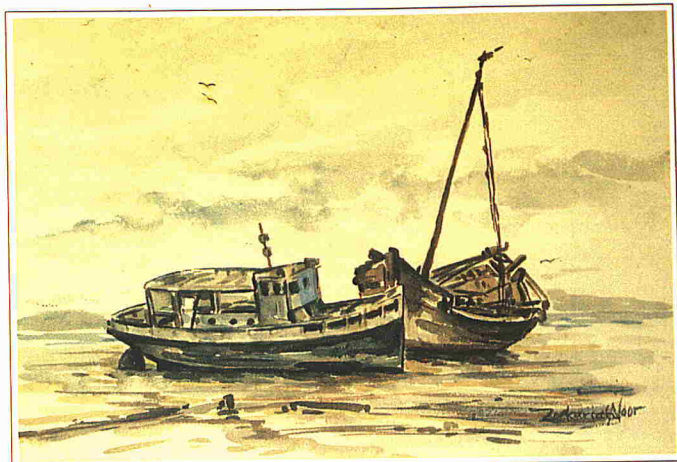
Cat Minyak
Oil on Canvas



Mandi Safar
Ritual Bath

Koleksi Seni Lukis Negara, K.L. / *Collection of National Art Gallery, K.L.*

Cat Minyak
Oil on Canvas



Perahun perahu (1956)
Boats (1956)

25 x 35 cm

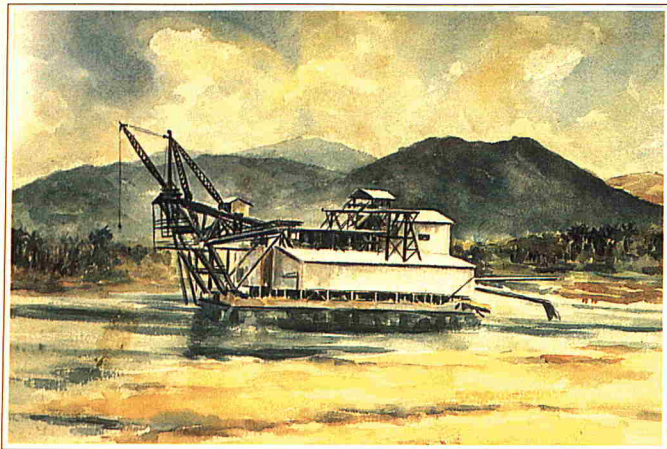
Cat Air
Watercolour on Paper



Membina Perahu (1956)
Boat Construction (1956)

25 x 35 cm

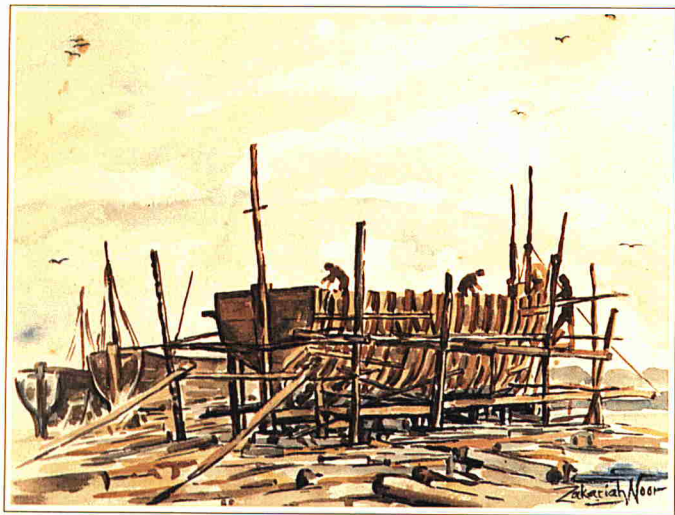
Cat Air
Watercolour on Paper



Kapal Korek (1956)
Dredge (1956)

35 x 50 cm

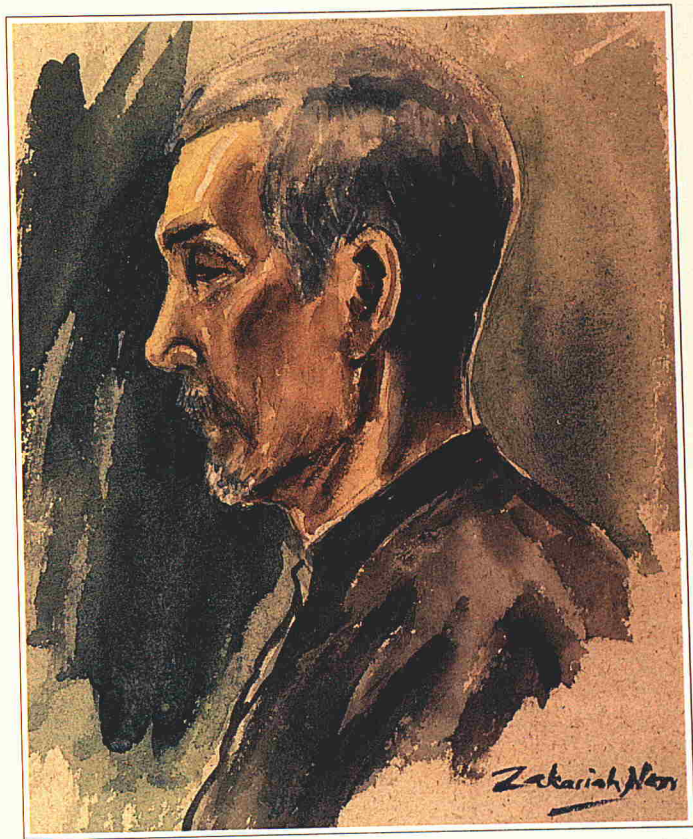
Cat Air
Watercolour on Paper



Pembinaan Tongkang di Jelutong Timur (1956)
Tongkang Building in East Jelutong (1956)

23 x 30.5 cm

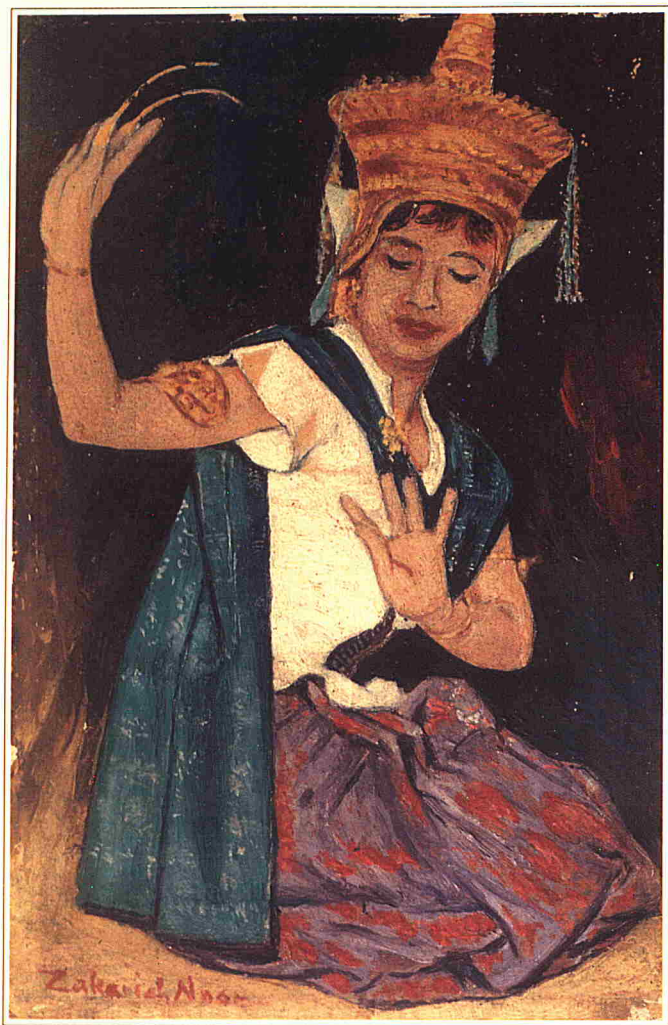
Cat Air
Watercolour on Paper



Warganegara Tua (1956)
Senior Citizen (1956)

21 x 26 cm

Cat. Air
Watercolour on Paper



Pensari I
Dancer I

15 x 10 cm

Cat Air
Watercolour on Paper



Penari 2
Dancer 2

15 x 10 cm

Cat Air
Watercolour on Paper



Pemuzik
Musician

15 x 10 cm

Cat Minyak
Oil on Canvas



Tarian Payung (1992)
Umbrella Dance (1992)

Cat Minyak
oil on Canvas



Menuai Padi (1992)
Harvesting Padi (1992)

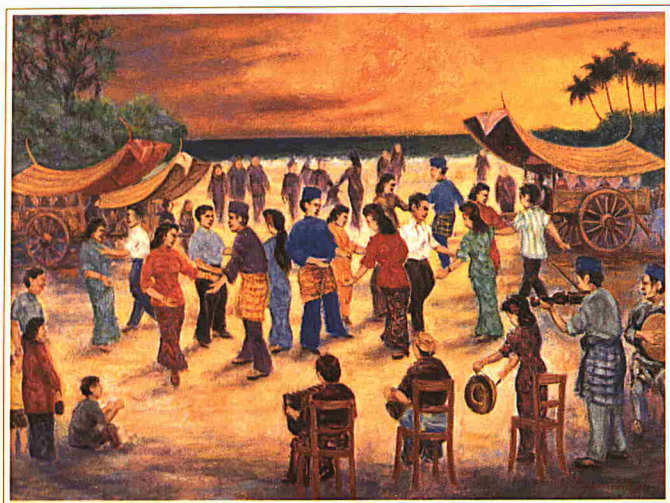
Cat Minyak
Oil on Canvas



Nam Benda dengan Bunga-bunga [1992]
Still Life with Roses (1992)

49 x 41.5 cm

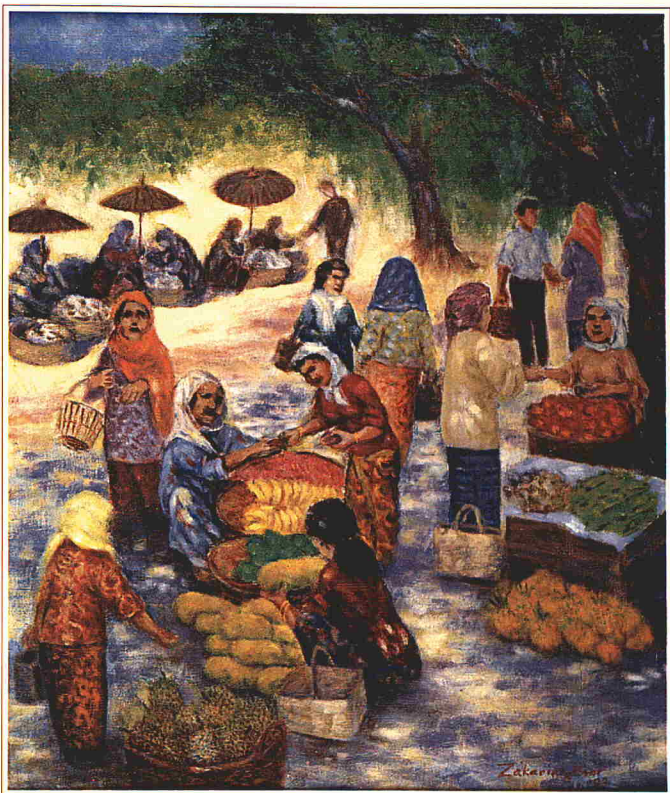
Cat minyak
oil on canvas



Joget (1993)
Festival (1993)

46 x 61.5 cm

Cat Mnyak
Oil on Canvas



Pasar Tani (1993)
Agricultural Produce Market (1993)

50 x 42 cm

Cat Minyak
Oil on Canvas

MOHAMMAD HOESSEIN ENAS

Dato' Mohd Hoessein Enas dilahirkan pada tanggal 23 Jun 1924 di Cilindek yang terletak di kawasan lembah Gunung Salak di Bogor, Indonesia. Bapa beliau seorang pembantu perubatan (medical assistant) yang mempunyai hobi melukis dan mengarca. Dengan galakan bapanya, Hoessein telah mula melukar dan melukis sejak berumur enam tahun. Media pertama yang digunakan oleh beliau ialah arang kayu ke atas dinding-dinding, yang membangkitkan kemarahan ibunya. Beliau kemudiannya melukis dengan menggunakan cat air dan berjaya mengondol beberapa buah hadiah di sekolah serta menjadi presiden kelab seni lukis sekolahnya.

Selepas tamat alam persekolahan, beliau cuba mencari nafkah di dalam pelbagai pekerjaan; menjadi pekebun menanam sayur-sayuran, penjual sayur-sayuran dan selepas pertahwinaan dengan seorang seniwati yang cantik, beliau juga pernah menjadi pelakon. Namun, apabila tercetusnya Perang Dunia Kedua, pelakon amatir ini terpaksa mengerjakan tanah semula. Mujurlah pada tahun 1942, seorang pegawai Jepun telah menjumpai cat-cat minyak dan memberikannya kepada Hoessein. Minat beliau terhadap seni telah menarik perhatian seorang pelukis Jepun yang sudi mengajarnya tanpa ganjaran untuk dua jam sehari. Pada akhir tempoh dua tahun, beliau telah menguasai seni melukar benda-benda hidup.

Pada bulan Disember 1947, Hoessein berhijrah ke Singapura, tempat beliau menjadi pengayuh beca dan menjual lukisan-lukisan kepada para pelancong. Tahun berikutnya, beliau berpindah ke Pulau Pinang dengan hasrat menetap sebagai pelukis sepenuh masa. Akan tetapi beliau telah berkenalan dengan Frank Sullivan semasa melukis di Kul Ayer Itam, Pulau Pinang dan dipujuk berpindah ke Kuala Lumpur.

Di sana beliau bertemu dengan ramai pelukis lain termasuk Puan Rosemary Sheppard yang telah mengadakan satu pertunjukan bersama dengan beliau di British Council pada tahun 1949. Pertunjukan ini amat berjaya kerana 23 daripada 24 lukisannya dijual. Reputasi beliau sebagai seorang pelukis telah menjadi mantap dengan serta-merta.

Beliau telah menjadi warganegara Persekutuan Tanah Melayu dan menubuhkan Angkatan Pelukis Semenanjung (APS) pada tahun 1956. Pada tahun 1960, beliau telah memenangi hadiah UNESCO (UNESCO Fellowship) dan hadiah Yayasan Asia (Asian Foundation Grant) untuk mengellingi dunia sambil memerhatikan perkembangan-perkembangan seni dan menemui pelukis-pelukis terkemuka dari pelbagai negara. Semasa beliau berada bersama seorang pelukis potret British selama 6 bulan, beliau telah menghasilkan 27 karya ulung yang kemudiannya dipamerkan di Galeri Cheni, Chelsea, London. Pihak akhbar begitu kagum sehinggakan menggelarkan beliau *The Man with the Golden Arm* (Manusia

yang bertangan emas), gelaran yang berkekalan sejak hari itu.

Beliau seorang yang taat setia kepada sekolah-sekolah akademik realisme dan meminati manusia sebagai insan. Beliau sentiasa cuba menghayati dan merakamkan perasaan dalaman insan yang dilukis olehnya. Pada tahun 1963, Kumpulan Syarikat-Syarikat Shell telah mengamanahkan beliau untuk mencipta 56 buah lukisan. Daripada jumlah ini, 47 dipilih sebagai ilustrasi untuk buku *Malaysians*. Lukisan-lukisan ini menggambarkan rakyat Malaysia daripada pelbagai latar belakang; daripada Yang Di-Pertuan Agong yang pertama hingga kepada penjual sate.

Hoessein telah lama diiktiraf sebagai 'Bapa Seni Lukis Potret Malaysia' dan contoh kepada ramai pelukis potret Melayu yang dididik olehnya. Beliau paling handal dalam seni potret dan catan kehidupan cat minyak serta tidak dapat ditandingi dalam media pastel, salah satu media yang paling sukar digunakan. Beliau melukis pemandangan alam dan juga seni abstrak. Sesungguhnya, beliau pernah menghasilkan beberapa lukisan abstrak yang cemerlang. Namun, ia gagal dalam pelaksanaanannya untuk membenarkan beliau keupasan estetik yang begitu perlu untuk setiap pelukis sejati.

Sebagai penghargaan ke atas sumbangan dan kecermerlangan artistiknya, beliau dimulakan oleh Balai Seni Lukis Negara dengan satu pameran retrospektif, satu penghormatan paling tinggi yang diharapkan oleh seorang pelukis. Beliau dianugerahkan *United State Fellowship* pada tahun 1968 untuk melawat Amerika Syarikat dan kemudiannya pada tahun yang sama, beliau menerima *Colombo Plan Award* untuk melawat ke Australia. Pada tahun 1976 beliau menerima satu lagi *Colombo Plan Award* untuk mengunjungi Australia dan New Zealand.

Pada tahun 1980, beliau menjalani pembedahan pintasan koronari di London dan berhenti melukis untuk tiga tahun. Dato' Hoessein Enas kembali memegang berus, mencalit kanvas dan bermain dengan warna-warna apabila dipujuk oleh Ketua Menten Sarawak, Y.A.B. Tan Sri Dato' Patinggi Abdul Taib Mahmud untuk melukis potretnya dan juga potret isterinya. Sejak itu, beliau terus melukis seperti dahulu. Beliau dilantik kembali sebagai Ahli Lembaga Amanah Balai Seni Lukis Negara sehingga tahun 1989.

Pada tahun Mac 1990, beliau dianugerahkan gelaran 'Pelukis Potret Diraja' oleh Sultan Selangor Darul Ehsan, satu penghargaan dan penghormatan yang setimpal dengan keunggulannya di dalam bidang seni lukis. Setahun kemudian, pada bulan Mac 1991 beliau menerima pingat kebesaran D.P.M.S. yang membawa gelaran Dato' sempena Hari Keputeraan Sultan Selangor. Beliau merupakan pelukis visual

kedua yang diberi penghormatan ini (yang pertama ialah Datuk Tay Hooi Keat).

Tahun 1991 merupakan tahun yang baik lantaran beliau membuat beberapa lawatan ke Pulau Pinang untuk melukis potret-potret tempahan yang dipesan oleh The Art Gallery, Pulau Pinang. Malangnya, menjelang penghujung tahun itu, sakit dada berulang dan beliau terpaksa dihantar ke hospital berkali-kali.

Akhirnya, pada bulan Julai 1992, beliau menjalani pembedahan pintasan yang kedua di Mayo Clinic, Rochester, Minnesota, Amerika Syarikat. Mujurlah pakar bedah beliau juga berjaya mendapat tahu bahawa beliau mempunyai aneurisme aorta abdomen lalu membaikinya sebulan kemudian. Beliau kembali ke Malaysia pada bulan September 1992. Setelah berhenti melukis untuk selama 16 bulan, beliau berasa gembira kerana dapat mula melukis semula lalu menghasilkan lapan karya pastel pada bulan November 1993 yang sempat dimuatkan di dalam buku ini.

Karya-karya beliau pernah direncanakan di dalam akhbar-akhbar tempatan dan antarabangsa dan juga di dalam *The Straits Times Annual*, 1968; *Berita Shell*, Januari 1988, serta *Malaysian Tattler*, Februari 1991. Walaupun beliau telah banyak mendapat penghormatan dan tawaran daripada para presiden, perdana menteri dan raja, Dato' Hoesein Enas masih merendahkan diri dan sentiasa menafikan anggapan bahawa beliau sudah berada di kemuncak kejayaannya dengan berkata, "Saya masih mendaki dan akan sentiasa mendaki". Sememangnya beliau seorang yang mulia.

PERNYATAAN PELUKIS

Semasa saya memulakan karya baru saya sebagai seorang pelukis, saya menumpukan banyak masa untuk mempertimbangkan subjek lukisan saya. Saya merenunginya, saya mengertikannya dan saya memikir tentangnya kerana saya sentiasa bertujuan "mendalami" dan bukan sekadar "memerhati" sesuatu subjek itu. Saya cuba dengan bersungguh-sungguh untuk mencipta "orang yang benar" di dalam sesuatu media, menggabungkan visi dengan emosi. Untuk kreativiti mencapai tahap kecemerlangan yang tertinggi, hati dan fikiran mestilah satu, diselaraskan secara harmonis, sementara masing-masing memainkan peranan dirinya. Salinan sebuah gambar bukannya seni sungguhpun fotografi berupaya membuat salinan yang baik dan tepat. Ia melihatkan tetapi jarang melihatkan ke dalam sesuatu subjek.

Walaupun pengalaman merupakan guru yang paling hebat dan tekun buat diri saya, namun

kehidupan bertuahlah yang memberikan dan telah memberikan saya tekad yang tiada tolok bandingnya serta minat untuk belajar - dan terus belajar. Saya bersyukur kepada Allah Azawajalla kerana membekalkan saya dengan bakat dan kemudiannya memberi ilham kepada saya untuk menggunakannya. PimpinanNya yang berterusan telah memenuhi saya dengan kepuasan peribadi yang mendalam, dan kebanggaan untuk melaksanakan perkara-perkara yang kalau tanpa pimpinanNya, tidak dapat saya lakukan.

Pelukis yang hebat tidak semestinya cendekiawan tetapi yang lebih penting beliau mesti mempunyai kejujuran yang sepenuhnya: beliau mestilah tulus ikhlas supaya beliau akan sentiasa perseptif dan inovatif. Saya tidak percaya bahawa seseorangnya terdapat hukum-hukum yang ketat, undang-undang dan peraturan-peraturan untuk cara melukis. Teknik-teknik dan pelaksanaan boleh diajar tetapi dalam erti kata yang lebih luas, seni sebenarnya bakat semulajadi. Umpamanya, seorang tidak dapat mengajar seseorang untuk mendapat I.O. yang tinggi - ia wujud atau tidak. Saya sendiri tidak mempunyai pendidikan formal dalam lukisan - Saya bermula dengan membersihkan berus-berus guru saya. Ia hanya berkembang di dalam batin saya.

Saya tidak mempunyai falsafah yang tetap dan juga tidak mengikuti sebarang sekolah ataupun mencontohi sebarang "isme". Saya hanya membiarkan berus saya bersuara supaya lukisan saya akan menjadi satu puncak visual kepuasan emosional saya dan realisasi sentimental. Ini pula merupakan daya penggerak saya.

Sebagai seorang pelukis potret, saya berasa perlu untuk mentafsirkan sifat-sifat subjek yang suryi, tersembunyi dan tidak nyata, untuk menyelidiki kecerahan jika ada dan untuk menganalisis serta menghidupkan emosi dan fikiran tersembunyi yang terletak di bawah permukaan. Matlamat serta tujuan saya adalah untuk mencari unsur-unsur tersebut. Potret yang baik adalah lebih daripada satu salinan - itu terlalu mudah - tetapi satu manifestasi sifat sebenar sesuatu subjek.

Usaha, penggunaan dan kebaktian terhadap kesempurnaan adalah bahan-bahan untuk penghasilan satu karya, yang setelah selesai mewakili detik sejenak dalam pengabdian. Demikianlah garjangan dan kerinahan seorang pelukis.

Tetapi kegembiraan akan sentiasa ada dan detik paling gembira bagi saya adalah sentiasa, dan akan sentiasa, semasa saya berkongsi apa yang saya anggap sebagai rahmat Allah dengan mereka yang menghargainya, dapat memahaminya serta menghayatinya.

MOHAMMAD HOESSEIN ENAS

Dato' Mohd Hoessein Enas was born on June 23, 1924 in Glindek, an impressive valley of Gunung Salak in Bogor, Indonesia. His father was a medical assistant whose hobbies included painting and sculpture. With his father's encouragement, the young Hoessein started sketching and drawing since he was six. His first medium was fire charcoal on walls, which enraged his mother to no end. Later, he painted watercolours, winning several prizes at school and became the president of the school art club.

After school, he tried various jobs, farming and growing vegetables, selling vegetables and after his marriage to a pretty actress, he even turned to acting. However, World War II came and the amateur actor had to return to tilling the soil. Fortunately, in 1942, a Japanese officer found some oil paints and presented them to Hoessein. His enthusiasm for art impressed a Japanese artist sufficiently to coach him without any remuneration for two long hours daily. At the end of two years, he had mastered the art of sketching from life.

In December 1947, Hoessein migrated to Singapore, where he became a trishaw rider and sold his paintings to tourists. The next year he moved to Penang with the intention of settling down as a full-time artist. Unfortunately for Penang, he was spotted by Frank Sullivan while painting at Ayer Itam Temple in Penang and was persuaded to move to Kuala Lumpur. There he met many other artists including Mrs Rosemary Sheppard with whom he had a joint show at the British Council in 1949. The show was a tremendous success as 23 of his 24 paintings were sold. His reputation as an artist was instantly established.

In 1956, he became a citizen of the Federation of Malaya, and in that same year, he formed the Angkatan Pelukis Semenanjung (or The Peninsular Artists Force). In 1960, he won a UNESCO Fellowship and an Asia Foundation Grant for a year's study tour round the world to observe art developments and meet prominent artists of various countries. During his 6-month attachment with a famous British portrait painter, he produced 27 masterpieces which were subsequently exhibited at the Chenil Gallery in Chelsea, London. The newspapers were so impressed that they called him 'The Man With the Golden Arm', a title he had been stuck with ever since.

Unswervingly loyal to the school of academic realism and being interested in people as human beings, he tries to capture the innermost feelings of those people whom he painted. In 1963, he was commissioned by the Shell Group of Companies to create 56 paintings, of which 47 were used as illustrations for their book, 'Malaysians'. The paintings depicted people from all walks of life, ranging from the first-elected king to the ubiquitous satay-seller.

Hoessein has long been regarded as the Father of Malaysian Portrait Painting and mentor to the many young Malay portrait artists whose talents he carefully nurtured. He is the leading exponent of portraiture and genre painting in oils, and without equal in pastel, one of the most, if not the most challenging media to work with. He paints landscapes as well and even abstract art. Indeed, he had done several excellent abstract paintings, but they fail to produce for him in execution the aesthetic satisfaction that is so vital to every true artist.

In recognition of his artistic excellence and contributions, he was honoured by the National Art Gallery in 1966 with a retrospective exhibition, the highest accolade any artist can hope to be accorded with. He was awarded a United States Fellowship in 1968 to tour U.S.A. and later the same year he received a Colombo Plan Award to visit Australia. In 1976, he received another Colombo Plan Award to visit Australia and New Zealand.

In 1980, he underwent a coronary bypass operation in London and laid off painting for three years. Fortunately in 1983, he was persuaded by Y.A.B. Tan Sri Dato' Patnggi Abdul Taib Mahmud, Chief Minister of Sarawak to paint his portrait as well as his wife's. Since then, there was no looking back and he painted with a passion as before. He resumed his post as a member of the board of the National Art Gallery until 1989.

In March 1990, he was conferred the title of Royal Portrait Painter by His Majesty the Sultan of Selangor, a fitting honour and appreciation of his unsurpassed mastery with brush and paint. Exactly one year later, in March 1991, he was made a Dato' on the occasion of His Majesty, the Sultan of Selangor's Birthday, and thus became the second visual artist to be so honoured (the first being Datuk Tay Hooi Keat).

1991 was a pleasant year for him as he made several visits to Penang to paint portraits commissioned by The Art Gallery, Penang. Unfortunately, towards the end of the year, his chest pain recurred and he had to be hospitalised repeatedly.

Eventually, in July 1992, he went for his second by-pass operation at the Mayo Clinic, Rochester, Minnesota, USA. Fortunately, the surgeon also discovered that he had an abdominal aortic aneurysm and repaired it one month later. He returned to Malaysia in September 1992 and had a prolonged convalescence. After laying off painting for 16 months, he was extremely pleased that he was able to start painting again, and produced eight pastels in November 1993, just in time to be included in this book.

His works have been featured in local and international press as well as Straits Times Annual, 1968; Berita Shell, January 1983; and Malaysian Tatler, February 1991. Despite all his honours and commissions from presidents, prime ministers and kings, Dato' Hoesein Enas is still the same person who dismissed the notion that he has reached the peak of his career by saying, "I am still climbing, and will always be climbing." Truly, this is a mark of a great man.

STATEMENT BY THE ARTIST

As I approach my work as an artist, I devote much time to the careful consideration of my subject. I contemplate, I conceptualize, I ponder for I always aim to "look into" rather than "look at" a subject. I do my utmost to create the "real person" in the medium, melding vision with emotion. For creativity to attain its highest level of excellent the heart and mind must be one, harmoniously synchronised, whilst each plays its own part. Simple duplication of a likeness is hardly art: modern photography is capable of excellence and accurate reproduction. It sees, however, but rarely sees into a subject.

Whilst experience has been my greatest and most assiduous teacher, it is blessed life itself which gave me, and has given me, the immeasurable and unquantifiable will and enthusiasm to learn - and keep on learning. I give thanks to Almighty God, the Most Generous,

for first equipping me with my talent and for then inspiring me to use it. His continuous guidance has filled me with a deep personal satisfaction, and a pride in being able to accomplish things which, without that guidance, I should not have been able to accomplish.

A great artist need not be an intellectual but, above all, he must possess total integrity: he must be candid and open so that he can always be perceptive and innovative. I do not believe that there should be any strict laws, rules or regulations on how to paint. Techniques and execution can, of course, be taught but, in its broadest sense, art is intrinsically a natural gift. One cannot, for instance, teach people how to have a high I.Q. - it is there or it is not. I, myself, had no formal education in painting - I started humbly, cleaning brushes for a teacher! - It just developed from within.

I do not have any set philosophy on Art, nor indeed do I follow any school, nor subscribe to any "isms". I simply let my brushes speak so that my painting is at once a visual culmination of my emotional contentment and sentimental realisation. These, in turn, is my motivation.

More specifically as a portrait painter I feel the need to interpret the silent, latent, and unstated characteristics of a subject, to explore serenity if it be there, to analyse and bring to life hidden emotions and thoughts which lie waiting beneath the surface. My task, my goal, is to seek them out. A good portrait is far from a simple likeness - that would be easy - but a delicate searching, manifestation of the character of a subject.

Hard work, application and a dedication to perfection are all ingredients to the production of a work which, when completed, represents but a fleeting moment in the timelessness of eternity. Such are the rewards and such are the tribulations of the artist.

But happiness there always is and my own happiest moments have always been, and always will be, when I can share what I believe to be a God-given gift with those who can appreciate it, can understand it and can derive pleasure from it.

SENI UNTUK HIDUP DAN HIDUP UNTUK SENI

oleh Ooi Kok Chuen

Selain wajah yang sedikit pucat dan pengurangan berat badan, tiada banyak alamat yang menunjukkan bahawa Dato' Hoessein Enas, perintis seni lukis serta pelukis potret Diraja yang pertama, berasa kurang sihat. Sejak bulan Ogos yang lalu, beliau sering keluar masuk hospital, pertamanya Pantai Medical Centre dan kemudiannya Hospital Besar Kuala Lumpur. Selepas itu datanglah berita yang mendahsyatkan hatinya, beliau terpaksa menjalani pembedahan jantung yang kedua. Lalu satu temu janji pun ditetapkan di Mayo Clinic di Rochester, Minnesota pada akhir bulan ini. Beliau akan berusia 68 tahun pada tanggal 23 Jun ini.

Berita buruk itu menyiksa beliau, menyebabkannya beresah-resah dan menghidupkan kenangan-kenangan pembedahan pintasan jantungnya di Harley Street Clinic, London pada bulan Julai 1980. Setelah pembedahan itu, beliau berhenti melukis untuk selama tiga tahun. Kini, beliau teragak-agak sama ada untuk menjalani pembedahan atau tidak.

"Doktor-doktor berkata bahawa saya perlu. Tetapi saya tidak boleh terus keluar masuk hospital dan selalu makan ubat," kata Hoessein ketika berada di dalam studionya di rumah banglo Bukit Damansaranya.

Tiga keping kanvas yang terletak di kekuda, dua berbingkai termasuk satu yang telah disiapkan, menunjukkan yang beliau masih terus melukis walaupun kerap berasa lesu dan alah kepada turpentin dan pencair. Sungguhpun keadaannya demikian, Hoessein masih lagi peramah dan becok mulut seperti biasa, membuat gerak isyarat untuk menitikberatkan hujah-hujahnya. Batu bulan di atas cincinnya masih tetap di jarinya tetapi apa yang jelasnya hilang ialah paip rokoknya yang seakan-akan trademarnya.

Beliau telah melulus tabiat merokok sejak tahun 1948 yang jelas kelihatan pada potret dirinya pada tahun itu kendatipun ketika itu beliau bekerja sebagai pengayuh beca di Singapura. Namun lantaran jantungnya lemah, beliau terpaksa berhenti merokok, tidak terlampau menggunakan tenaga dan juga kena menjaga dietnya.

Seperti yang sering dikatakan oleh beliau, "Melukis bukan sahaja satu kesantiaian tetapi satu keperluan. Saya tidak dapat membayangkan kehidupan saya tanpa melukis."

Semenjak beliau diberi cat minyaknya yang



pertama oleh seorang pegawai keselamatan Jepun dan melukis tempahan potret di Kuala Lumpur tujuh tahun kemudian, Hoessein terus diminta melukis potret kerabat diraja dan tokoh-tokoh yang terkenal dan berpengaruh di kedua-dua belah Selat Melaka.

Perdana Menteri Datuk Seri Dr. Mahathir Mohamad, Almarhum Bekas Perdana Menteri Tunku Abdul Rahman, Ketua Menteri Sarawak Tan Sri Dato' Patinggi Tab Mahmud dan keluarga, bekas Ketua Menteri Sabah Tun Mustapha, Presiden Indonesia Suharto dan Tun Adam Malik adalah di antara klien beliau yang amat berpuas hati. Beliau telah menghasilkan potret-potret Sultan Selangor sejak pertabalan baginda pada tahun 1963. Pada bulan Mac 1990, Sultan Selangor telah menganugerahkan gelaran Pelukis Potret Diraja dan pada tahun berikut mengurniakan beliau Pingat Kebebasan D.P.M.S. yang membawa gelaran Dato'. Beliau merupakan pelukis kedua yang diberi gelaran Dato', selepas Mendiang Tay Hooi Keat.

Catan *Morning Glory* (1966) yang menggambarkan kerbau-kerbau di sawah padi mencerminkan ekonomi Malaysia yang berasaskan pertanian sebelum pembelakangan industri dan teknologi pada akhir tahun-tahun 70-an serta 80-an. Tetapi Hoessein lebih terkenal untuk catan gadis-gadis Melayu ayu, dalam kebaya atau batik sarung mereka, dilukis dengan gaya separuh badan,

sepenuh tubuh ataupun dengan tirai belakang seperti ladang tembakau, sawah padi, air terjun mahupun rumah kampung.

Wanita dalam lukisan beliau kelihatan menawan serta mempunyai daya menarik yang suci dan tradisional. Lukisan sebegini menampilkan kesegaran serta kejelasan tarikan wanita dalam gaya yang membolehkan kita menghayatinya dalam cara yang berolok-olok dan bukannya cara yang memberahikan. Lukisan-lukisan ini mungkin juga mencerminkan suatu masa, walaupun diolah sedikit secara romantik, ketika segala-galanya kurang rumit dan seseorang dapat temenung sahaja di bawah pepohon kelapa (tentu sekali tidak seperti Mat Jenin) ataupun mandi di dalam sungai dan tidak di dalam bilik mandi hujan. Siapakah yang dapat melupakan catatan anak dara beliau dengan pelepas simbolik padi kuning masak di tangan yang dicetak sebagai setem dalam peringkat nilai 15 sen dan 75 sen?

Karya-karya beliau mungkin mempunyai sedikit unsur pelukis-pelukis Indonesia seperti Raden Salleh, Basuki Abdullah dan Affandi. Namun Hoesein selama-lamanya berusaha untuk melewati peniruan fotografik dan mendalami subjek-subjek serta senyuman di mata. Beliau sebaik-baiknya mahukan model wanitanya bergaya secara semulajadi umpamanya baru bangun tidur, rambutnya sedikit kusut dan baju malamnya belum dibetulkan serta wajahnya segar seperti embun pagi.

Anda dapat menatap penggambaran wanitanya dalam catatan *Aziah* (1966), *Rahsia Kecil Dua Beradik* (1968), *Melior* (1966), *Kecantikan* (1966, dalam media pastel), *Chamel* (1966, pastel), dan *Pengantin Iban* (1963) - satu catatan daripada sejumlah 14 buah lukisannya dalam koleksi Balai Seni Lukis Negara. Lukisan *Embun Pagi I* yang memperlihatkan seorang gadis Iban yang sedang bermandi dilukis pada tahun 1987 daripada satu lakaran yang dibuat oleh beliau di Kuching pada tahun 1963. Lukisan itu diminati ramai. Ini mengilhamkan satu siri catatan sebegini yang memaparkan lebih banyak gadis yang bermandi dengan sarung mereka terlekat kepada susuk tubuh lalu menampilkan potongan badan. Lukisan siri ini juga membeni tumpuan kepada keheningan air yang begitu tenang. Salah satu daripada catannya yang berada di kedua ialah *Embun Pagi V*. Sekarang fokus kita beralih daripada Hoesein, Bapa Seni Potret Malaysia yang anggun dan halus berbudi bahasa kepada potret 1948nya yang menunjukkan sifat-sifatnya yang tahan lasak serta mampu menempuh hidup yang jerih payah dan penuh dengan pengalaman yang mendebarakan.

Dilahirkan di Cilendek, Bogor di Jawa Barat, Hoesein adalah anak lelaki kedua di dalam keluarga yang terdiri daripada 13 adik-beradik. Ayah Hoesein, Enas Atap bekerja sebagai seorang Pembantu Perubatan dan juga seorang pelukis amatir. Kehidupan Hoesein seperti satu novel - mempunyai percintaan, "adventure", suspen dan takdir yang menggembirakan - sebahagiannya kerana seninya. Semasa revolusi Indonesia pada tahun 1947, beliau hampir-hampir mati kerana penderhidatan akibat ditahan oleh pasukan tentera Batak L.P. (Legiun Penggempur) di Pulau Rakyat lantaran dituduh sebagai pesik. Beliau ditanam di dalam pasir sedalam bahunya dan matahari memancar terik ke mukanya.

"Saya begitu dahaga sehinggakan terpaksa minum air kencing askar Batak," kata beliau lebih dalam nada kelucuan daripada perasaan marah.

Mujurlah berlakunya pertukaran dalam pegawai pemerintah dan ketua baru ini mengenali Hoesein kerana karikatur kartunnya lalu beliau dilepaskan. Sebelum itu beliau berjaya melarikan diri daripada cengkaman tentera NICA (Tentera Belanda Bersekutu) dengan bantuan seorang rakan yang juga bekerja dengan NICA lalu beliau menuju ke Tenggara. Beliau terpaksa melarikan dirinya walaupun isterinya, Siti Zaharah Shafiee, seorang bekas pelakon Acheh, baru sahaja melahirkan cahaya mata keempat mereka, Zuryadha.

Masa-masa itu merupakan zaman yang bergelora dengan pasukan-pasukan tentera seperti TKR (Tentera Keamanan Rakyat), PNI, PKI, Mahsumi dan Pasindo yang masing-masing berjuang demi mempertahankan kemerdekaan Indonesia. Dari Rantau Perapat beliau menuju ke Labuhan Blik dengan bot dan di bawah ALRI (Angkatan Laut Republik Indonesia yang hanya terdiri daripada motorbot dan sampan) beliau dijadikan Kapten kepada Kanton Wedana. Lantaran latar belakangnya dalam seni dan pengalamannya bekerja sebagai pelukis stensil (di firma Belanda *Ruys Handelsuereening* ketika beliau berada di Medan dari tahun 1938-1940) beliau diberikan tugas mencipta beberapa bentuk wang kertas. Dengan menggunakan stensil Roneo, beliau mencetak wang kertas yang dipanggil OERLAB (Oang Republik Labuhan Blik) untuk Labuhan Blik dalam matawang 100, 500, 1000 dan 5000 rupiah. Ini merupakan matawang tunggal yang sah di situ dan semua matawang lain termasuk rupiah Indonesia dilarang penggunaannya sama sekali.

Kemudiannya beliau diberikan kebenaran untuk pergi ke Singapura atas alasan mencari mesin

pencetak wang kertas yang lebih baik tetapi tongkangnya dilanda angin ribut dan dibawa arus laut selama dua hari sebelum sampai di Beachroad, Singapura pada Hari Natal tahun 1947. Di sana beliau telah bertemu dengan seorang rakan senegarannya dari Jawa. Samaan yang pernah dibawa ke Burma untuk membina Landasan Keretapi Maut dan kini sedang bekerja di Singapura sebagai seorang pengayuh beca. Mereka bergiliran untuk mengayuh beca. Akan tetapi, Hoessein telah mula menggunakan bakatnya untuk memperoleh wang sebanyak \$1 hingga \$2.50 untuk karya pastelnya yang menggambarkan Pelabuhan Raffles. Dalam masa tiga minggu, beliau berjaya mengumpul wang sejumlah \$130. Beliau membuat rancangan untuk pulang ke Indonesia dengan bot laju dari Pelabuhan Klang tetapi bot mereka terpaksa berpatah balik kerana dikejutkan blokade Belanda lalu Hoessein pun pulang ke tempat penempatannya yang dahulu di Dunlop Street, Pulau Pinang. Di sana beliau telah berkenalan dengan seorang rakan pelukis yang mengetahui kehadiran isteri Hoessein. Mereka (Hoessein dan isteri) telah dipisahkan selama dua tahun. Kemudian Hoessein telah menguruskan kedatangan isteri dan empat orang anaknya pada bulan November 1948.

Beliau "hanya mempunyai sembilan orang anak" - Aida [Siti Zubaydah], Yusof, Yuswar, Zuraydah, Taty, Suryana, Tuty Surmarni, Sulastri dan anak bongsunya Yunizar, seorang penyanyi. Pada suatu ketika, Aida turut menunjukkan minat dalam lukisan potret dan seakan-akan mengikuti jejak langkah ayahnya.

Hoessein telah berkenalan dengan Frank Sullivan yang pada masa itu seorang wartawan Malayan Tribune dan kemudiannya Press Secretary (Setiausaha Akhbar) Tunku Abdul Rahman. Frank Sullivan telah memujuk Hoessein supaya berhijrah ke Kuala Lumpur. Dengan bantuan Abdullah Hussein, abang pelukis terkenal Ibrahim Hussein, beliau telah mengadakan pameran solonya yang pertama di British Council di Jalan Young (Jalan Cenderasari) pada tahun 1948. Kesemua 21 buah lukisan Hoessein yang dipamerkan laku dijual tetapi malangnya 'pengurus' pameran itu Abdul Ghani telah melarikan wangnya.

Hoessein berpindah ke Kuala Lumpur pada tahun 1950 dan tinggal di Jalan Hamzah, Kampung Baru dan kemudiannya di Jalan Watson. Beliau berkhidmat sebagai Ketua Pelukis di Unit Filem Malaya di Jalan Bangsar untuk dua tahun dan kemudiannya di Progress Advertising untuk lapan bulan sebelum menjadi pelukis penyelidikan di Jabatan Muzium dan Penyelidikan Orang Asli. Beliau merupakan Ketua Rekabentuk dan Pementasan di Radio Televisyen Malaysia semasa beliau bersara pada tahun 1979. Hoessein senantiasa dinominikan dengan Majlis Kesenian Melayu (kemudiannya Angkatan Pelukis SeMalaysia) yang ditubuhkan oleh beliau pada tahun 1956 yakni tahun beliau diberikan kewarganegaraan persekutuan. Beliau mengetahui persatuan ini sehingga tahun 1963 dan kemudiannya bertugas sebagai penasihatnya. APS, yang ditubuhkan dengan matlamat yang serupa dengan Angkatan Seni Rupa Indonesia (ALRI) yang diasaskan oleh beliau di Medan pada tahun 1944, merupakan salah satu daripada pelopor nasionalisme Melayu bersama saudaranya ASAS '50 yang ahli-ahlinya termasuk golongan Melayu yang berpendidikan baru seperti Idris Salam, Zakariah Noor, Thamby Abdullah, Cikgu Harun, Cikgu Yusuf, Cikgu Mahmud, Hussin Kamal dan Cik Habibah Manan.

Pada tahun 1960, Hoessein menerima UNESCO fellowship dan Asia Foundation Grant untuk mengelilingi dunia selama setahun dan pada tahun 1968, beliau telah melawat ke Amerika Syarikat di bawah *US Fellowship Award* dan ke Australia di bawah *Colombo Plan Award*. Pada tahun 1963, 56 buah lukisan beliau diterbitkan dalam sebuah buku mengenai Malaysia. Salah satu kemuncak penghargaan seninya adalah ketika beliau dimulikan dengan satu Pameran Retrospektif yang dianjurkan oleh Balai Seni Lukis Negara pada tahun 1966. Pada masa itu, 100 karyanya dalam media cat minyak dan pastel yang merangkumi dua dekad, dipamerkan. Bagi Hoessein, lukisan potret munculnya dari cinta semula jadinya kepada manusia dan catan.

Seperti yang dikatakan oleh beliau kepada Frank Sullivan pada tahun 1963: "Jika anda mahu menjadi pelukis, seni anda mestilah dijadikan hidup anda dan hidup anda mestilah dijadikan seni anda."

ART OF LIFE AND LIFE OF ART

Story by Ooi Kok Chuen

Apart from the slight pallor on his face and a loss of weight, there are few signs that Datuk Hoessein Enas, pioneer Malaysian artist and first royal portrait painter, is not well. Since last August, Hoessein has been in and out of hospital, first Pantai Medical Centre and then the Kuala Lumpur General Hospital. Then came the news he dreaded most: he has to go for his second heart operation. An appointment has been made at the Mayo Clinic in Rochester, Minnesota in the United States for late this month. He will be 68 on June 23.

The news torments him, curdling up eddies of restlessness in his heart and reviving memories of his heart bypass operation at the Harley Street Clinic in London in July 1980, after which he stopped painting for nearly three years. Hoessein is in two minds whether to go.

"The doctors said I have to. I can't go on taking the medication and going in and out of hospitals," confides Hoessein in his studio in his Bukit Damansara bungalow.

Three canvases propped on the easels, two framed including one completed, show that he has continued to paint despite his lapses of lethargy and his allergy to turpentine and thinner. Despite his condition, Hoessein is his genial and voluble self, gesticulating to emphasise a point. The moonstone on his ring finger is still there but conspicuously missing is his trademark smoking pipe.

He had developed the habit since 1948 as evidenced by a self-portrait that year though he was then eking a living as a trisha-peddler in Singapore. But his weak heart means no smoking, no over-exertion, and watching the diet.

As he has often said: "Painting is not only a great relaxation but a necessity. I can't imagine my life without painting."

Since he was given his first oil paints by a Japanese security officer in 1942, and painted his first portrait commission in Kuala Lumpur seven years later, Hoessein has gone on to paint members of the royalty, the powerful and famous on both sides of the Straits of Malacca.

Prime Minister Datuk Seri Dr Mahathir Mohamad, the late former Prime Minister Tunku Abdul

Rahman, Sarawak Chief Minister Tan Sri Datu Patinggi Abdul Taib Mahmud and his family, former Sabah Chief Minister Tun Mustapha, Indonesian President Suharto and Tun Adam Malik rank among his satisfied clients. He had done portraits for the Sultan of Selangor since his coronation in 1963. In March 1990, the Sultan made him royal portrait artist and the next year conferred him the award, DPMS, which carries the title Datuk. He is the second artist to have been given the Datukship, the other being the late Tay Hooi Keat.

His *Morning Glory* (1966), of buffaloes in padi fields, reflects Malaysia's agro-based economy before the industrial and technological diversifications in the late 70s and 80s. But Hoessein is better remembered for his bevy of Malay beauties, in elegant kebayas or colourful batik sarung; half-body, full-length or against backdrops like tobacco-leaf plantations, padi-fields, waterfalls or kampung houses.

The women are sensuously natural, imbued with rustic innocence and traditional charm. They often come off with the clarity and freshness that make you enjoy in a playful way rather than with any lascivious thoughts. They may even reflect a time, romanticised a bit no doubt, when everything was less complicated, when you can just termenung (day-dream) under the coconut trees (not like Mat Jenin, of course) or enjoy bathing in the stream instead of from the nozzle-controlled shower. Who could forget his smiling young girl with the symbolic sheaves of golden ripe padi in her arms which was reproduced in photogravure in stamps in denominations of 15 cents and 75 cents in 1969?

His works may be mannered and faintly reminiscent of Indonesians Raden Salleh, Basuki Abdullah and Alfandi, but Hoessein has always strived to go beyond photographic duplication, looking into the subjects and at the smile in their eyes. He always wants his women models to be as natural as possible as if straight out of bed, the hair slightly dishevelled and the night clothes unadjusted, the face fresh like morning dew.

You can find them in Azidah (1966), Little Secret of Two Sisters (1965), Melor (1966), Beauty (1966, pastels), Chomel (1966, pastels), and Iban Bride (1963) - one of his more than 14 works in the National Art Gallery collection. His Embun

Pagi I (*Morning Mist I*) of an Iban woman bather was painted in 1987 from a sketch he made in Kuching in 1963 and it won many admirers. This inspires a series of such voyeuristic works where the numbers of women bathers increase, the sarungs leeching to their nubile bodies and outlining the forms and the clear waters so inviting. One of the unfinished paintings on his easels is Embun Pagi IV. The focus switches from Hoessein the polished-looking father of Malaysian portraiture, to his 1948 portrait again, the rugged handsome features hinting at hardship and adventure.

Born in Cilendek in Bogor in Java Barat, Hoessein is the second son of a family of 13 children to medical assistant Enas Atap, who was also an amateur artist. His life reads like the stuff novels are made of - romance, adventure and suspense and happy twists - thanks partly to his art. During the Indonesian revolution in 1947, he had nearly died of dehydration when interned by the Batak LP (Legiun Penggempur) in Pulau Rakyat on suspicion of being a spy and was buried in the sand to his shoulders with the sun beating down on his face.

"I was so thirsty I had to drink Bataks' urine," he recalls now more with humour than any bitterness.

Luckily, there was a change of commanding officers and the new supremo recognised Hoessein for the cartoon caricatures he did and he was released. Hoessein had earlier escaped from the clutches of the Nica (Tentera Belanda Bersekutu) with the help of a friend in the Nica ranks and headed south-east. He had to "cabul" (scream) for his life although his wife, Siti Zahara Shafice, a former Achehnese stage actress, had just given birth to their fourth child, Zuraydah, then.

Those were turbulent times with acronyms of terror like TKR, PNI, PKI, Mahsumi and Pasindo fighting to enlarge their 'fiefdoms'. The plot thickens. From Rantau Perapat he headed for Labuhan Bilik by boat where under Ali (Angkatan Laut Republik Indonesia whose fleet comprised only motorboats and sampans), he was somehow made a Captain for the Wedana canton. There, because of his art background and his experience as stencil artist (with Dutch firm Ruys Handelsuereening when he was in Medan in 1938-40), he became a one-man

Thomas de la Rue. Using Roneo stencils, he printed bank notes for Labuhan Bilik called oerlat in denominations of rupiahs 100, 500, 1,000 and 5,000. It was the only legal tender for even the Indonesian rupiahs were not accepted.

Then he was given permission to go to Singapore on the pretext of finding better bank-note printing machines but the tongkang he was in ran into a thunderstorm and it drifted for two days before reaching Beachroad in Singapore on Christmas Day in 1947. There he met a fellow Javanese, Saman, who had worked on the Death Railway, and was working in Singapore as a trishaw-peddler and they took turns at peddling. But Hoessein began putting his painting skills to good use and was earning between \$1 and \$2.50 per pastel painting of Raffles Pier there. In three weeks, he earned \$130 and arranged to return to Indonesia via speedboat from Port Klang but they were turned back by the Dutch and Hoessein went back to his base in Dunlop Street in Penang. There he met an artist friend who knew where his (Hoessein's) wife was. Hoessein had lost contact with her for two years. He arranged to bring over his wife and the four children in November 1948.

He has "only nine children" - Aida (Siti Zubaydah), Yusof, Yuswar, Zuraydah, Taty, Suriyana, Tuty Sumarni, Sulastri and his youngest is recording artiste Yunizar. Aida, at one stage, was also interested in portrait painting and looked like following in her father's footsteps.

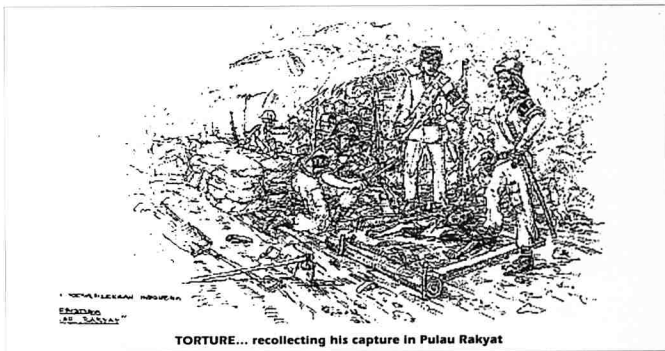
Hoessein met Frank Sullivan, then a journalist with Malayian Tribune and later Tunku Abdul Rahman's Press secretary, who was instrumental in luring him to Kuala Lumpur. With the help of fellow artist Ibrahim Hussein's brother, Abdullah, he held his first solo exhibition in 1948 at the British Council in Jalan Young (Jalan Cenderasan) where all 21 paintings were sold but the 'manager' Abdul Ghani absconded with the money.

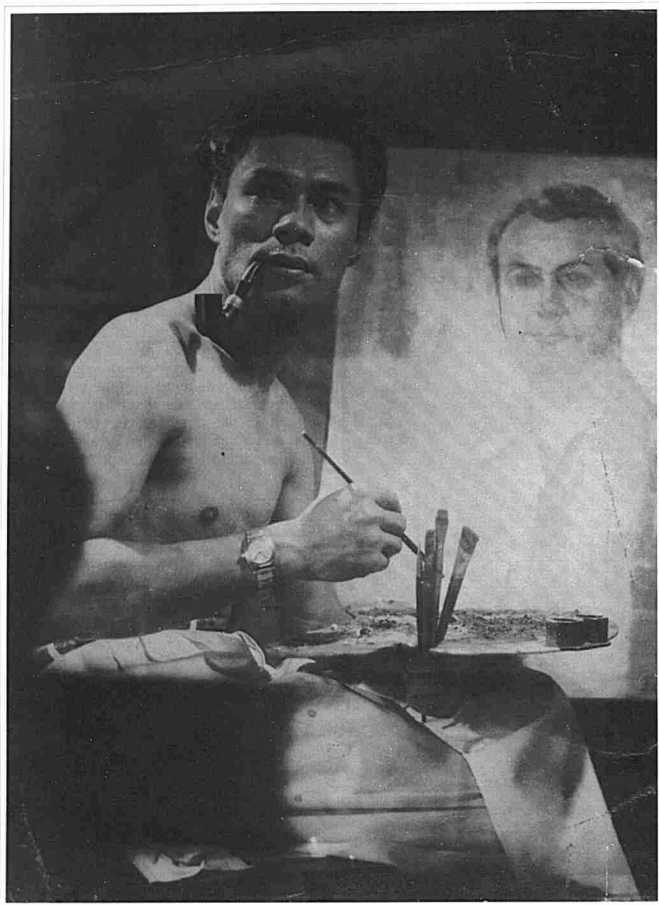
Hoessein moved to Kuala Lumpur in 1950 and stayed at Jalan Hamzah in Kampung Baru and then Jalan Watson. He worked as chief artist in Malayan Film Unit in Jalan Bangsar for two years and then Progress Advertising for eight months before becoming a research artist with the Museum and Aboriginal Research Department.

He was the chief of graphic and stage design at Radio-Television Malaysia when he retired in 1979. Hoessein has also become synonymous with the *Majlis Kesenian Melayu* (later the *Angkatan Pelukis Semenanjung and the SeMalaysia*) which he co-founded in 1956, the year he was granted federal citizenship. He headed it until 1963 and later served as its adviser. APS, formed along similar lines to the *Angkatan Seni Rupa Indonesia (Asri)* he founded in Medan in 1944, was one of the vanguards of Malay nationalism together with its literary cousin ASAS '50 whose members included the newly educated Malays like Idris Salam, Zakariah Noor, Thamby Abdullah, Cikgu Harun, Cikgu Yusuf, Cikgu Mahmud, Hussin Kamal and Cik Habibah Manan.

In 1960 Hoessein received a Unesco fellowship and Asia Foundation grant to tour the world for a year, and in 1968, he visited the United States under the US Fellowship Award, and Australia under the Colombo Plan. In 1963, 56 of his paintings were published in a book on Malaysia. One of his high points was when he was honoured with a Retrospective by the National Art Gallery in 1966 when 100 works in oil and pastels of over 20 years were shown. For Hoessein, portrait painting has sprung from his innate love for people and painting.

As he told Frank Sullivan in 1963: "If you want to be a painter, your art must be your life and your life must be your art."

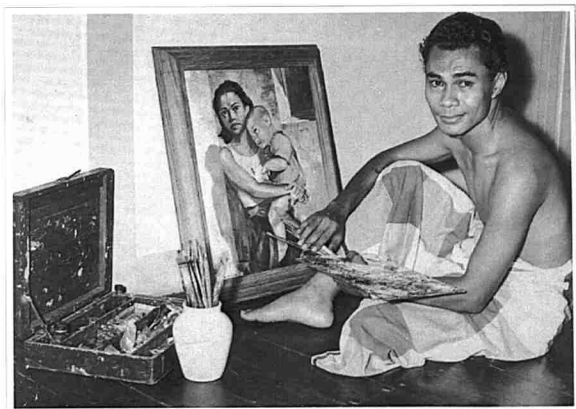




Mohd Hoesein Enas dengan potret Enik Malcolm MacDonald. Ketua Pesuruhjaya Asia Tenggara, 1953.
Mohd Hoesein Enas with his portrait of Mr Malcolm MacDonald. Commission-General of South-East Asia, 1953.



Studio sementara di Kota Bahru, Kelantan 1952.
Temporary studio at Kota Bahru, Kelantan, 1952.



Studio Jalan Cochrane, Kuala Lumpur, 1954.
Cochrane Road Studio, Kuala Lumpur, 1954.



Bekerja di Jabatan Hal Ehwal Orang Asli semasa pembikinan film [*The Timeless Temiar*] di Grik, 1954.
Working at the Department of Orang Asli Affairs during the filming of 'The Timeless Temiar' at Grik, 1954.



Bersama Basuki Abdullah di Kuala Lumpur, 1960.
With Basuki Abdullah di Kuala Lumpur, 1960.



Melakarakan di dalam sebuah rumah panjang di Kuching, Sarawak, 1963.
Sketching at a longhouse at Kuching, Sarawak, 1963.



Di National Art Gallery, Washington, 1961.
At the National Art Gallery, Washington, 1961.



Menyalapkan potret YTM Tunku Abdul Rahman Putra Al-Haj.
 1960.
*Finishing touches to YTM Tunku Abdul Rahman Putra Al-Haj's
 portrait, 1960.*



Pesuruhjaya Tinggi Malaya YTM Tunku Yaacob Ibni Al-Marhum, Sultan Abdul Halim Shah, sedang merasmikan pameran lukisan Hoesein Enas di Chenil Galleries, Chelsea 1960.
The High Commissioner for Malaya, H.E. YTM Tunku Yaacob Ibni Al-Marhum, Sultan Abdul Hamid Halim Shah, opening Mohd. Hoesein Enas' exhibition at the Chenil Galleries, Chelsea, 1960.



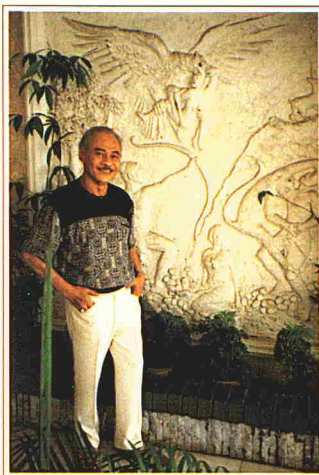
Melukis potret Almarhum Sultan Kelantan di Istana Kota Bahru, Kelantan 1961
First sitting of the late Sultan of Kelantan at Istana Kota Bahru, Kelantan, 1961.



Potret Almarhum Sultan Pahang, 1965
Portrait of the late Sultan of Pahang, 1965



Potret Sultan Selangor untuk pertabalan baginda, 1961
Final touches of the portrait of the Sultan of Selangor for the coronation, 1961



*Pelukus di hadapan muralnya. 1992
The artist in front of his mural. 1992*



*Pelukus dengan penulis buku ini. 1992.
The artist with the author. 1992*



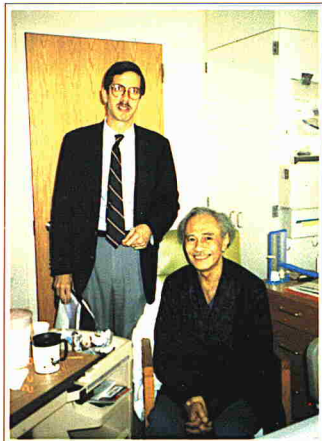
Dari Kiri ke Kanan / Left to Right Khor Seow Loon, Tuty Sumurni Hoessen, Mrs. Imy Tan, Datin Siti Zahara Shafiee, Dato' Mohd. Hoessen Enas, Dr. Tan Chee Khuan, Dr. Tan Chong Guan



Selapas pembedahan pintasan yang kedua, bersama anak perempuannya, Tuty Sumarni di Mayo Clinic, Rochester, Amerika Syarikat, 1992.
After the second by-pass operation, with daughter, Tuty Sumarni at the Mayo clinic, Rochester, USA, 1992.



Dua minggu kemudian, bersama anak perempuannya, Suryana, 1992.
Two weeks later, with daughter, Suryana, 1992.



Bersama Mr. Hartzell V. Schaff Profesor Pembedahan yang melaksanakan pembedahan tersebut, 1992.
With Mr. Hartzell V. Schaff, Professor of Surgery who performed the by-pass, 1992.

MOHAMMAD HOESSEIN ENAS



Pastel
Pastel

50 x 37 cm

Menanam Padi (1989)
Planting Padi (1989)

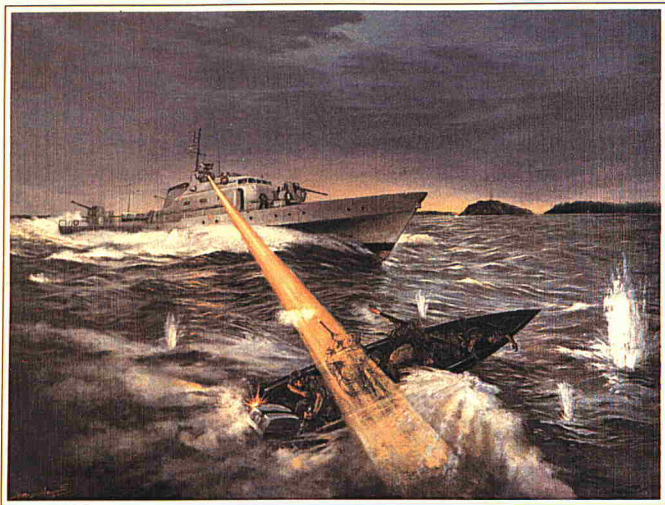
Lukisan ini telah diterima oleh rumah lelang Chirrite untuk jualan lelong Lukisan Asia Tenggara dan Hasil Seni serta Barang Kemas Baba Nyonya di Singapura pada 29 Mac 1994.

This painting was accepted for Christie's South-East Asian Pictures, Straits Chinese Works of Art and Jewellery auction in Singapore on 29 March 1994.



SAMPUL SURAT HARI PERTAMA

Sampul Surat Hari Pertama (1969)
First Day Cover (1969)



K.D. Sri Selangor di Pulau St John (1982)
K.D. Sri Selangor at St John Island (1982)

Koleksi/Collection of Muzium Angkatan Tentera

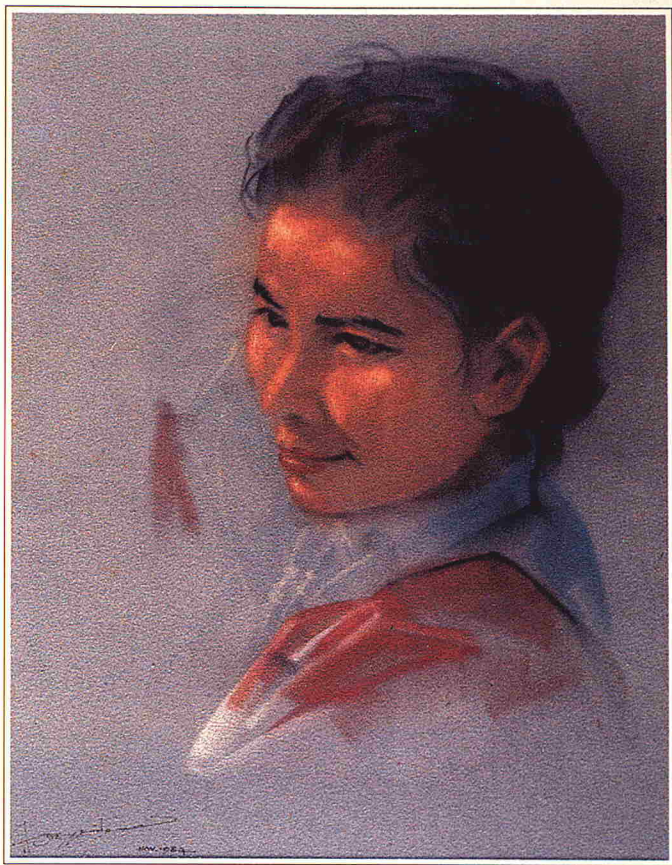
Cat Minyak
Oil on Canvas



Pertempuran Pasir Panjang -14 Februari 1942 (1981)
Battle of Pasir Panjang (1981)

Koleksi/Collection of Muzium Angkatan Tentera

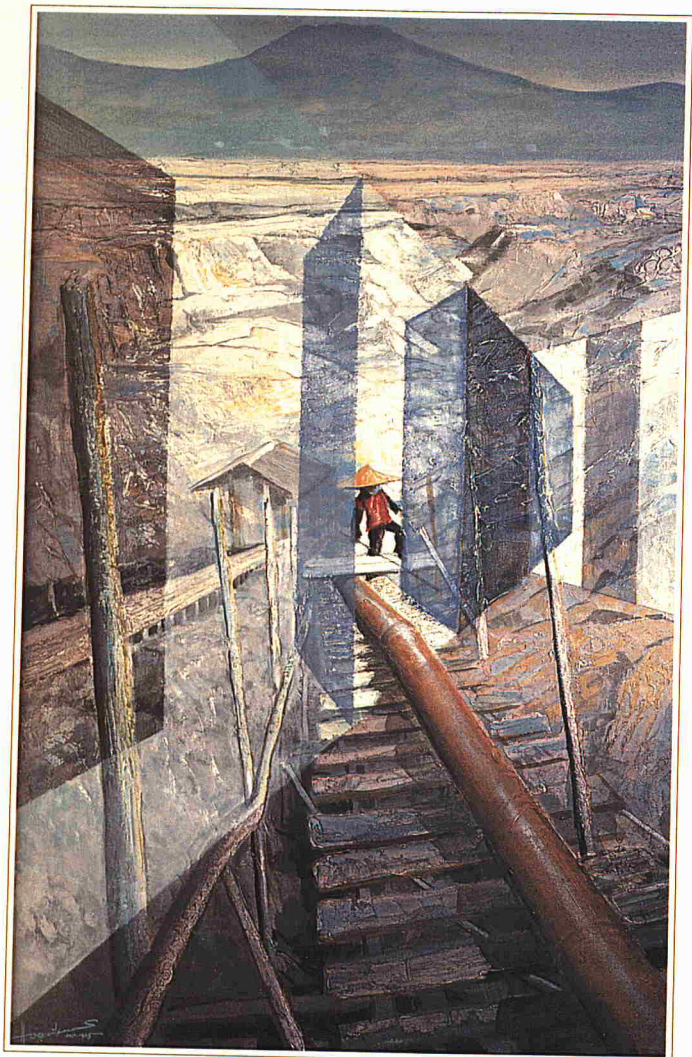
Cat Minyak
Oil on Canvas



Sophia (1984)
Sophia (1984)

40.5 x 32 cm
Koleksi/Collection of Mr BY Kwiy

Pastel
Pastel



Maut Dalam Peritombongan Biji Timah (tragedi Puchong) 1985
Death of Tin Mining (Puchong Tragedy) 1985

127 x 89 cm

Campuran
Mixed Media



Melor
Melor

48 x 38 cm

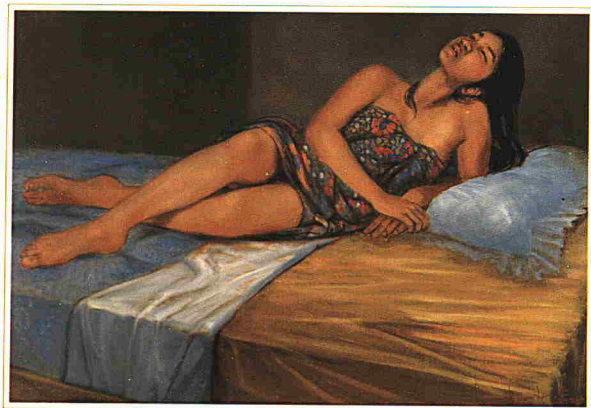
Pastel
Pastel



Oh Ya (1986)
Oh Yes (1986)

31 x 40 cm

Cat Minyak
Oil on Canvas



Tidak Lagi
Nevermore

91 x 121.5 cm

Cat Minyak
Oil on Canvas



Memori - 20 Tahun dan Kini (1990)
Memory - 20 Years and Now

102 x 76 cm
Koleksi/Collection of Mr & Mrs John Tah

Cat Minyak
Oil on Canvas



Bersilat (1991)
Silat (1991)

76 x 102 cm
Koleksi/Collection of Mr. & Mrs. Yop Wing Chuan

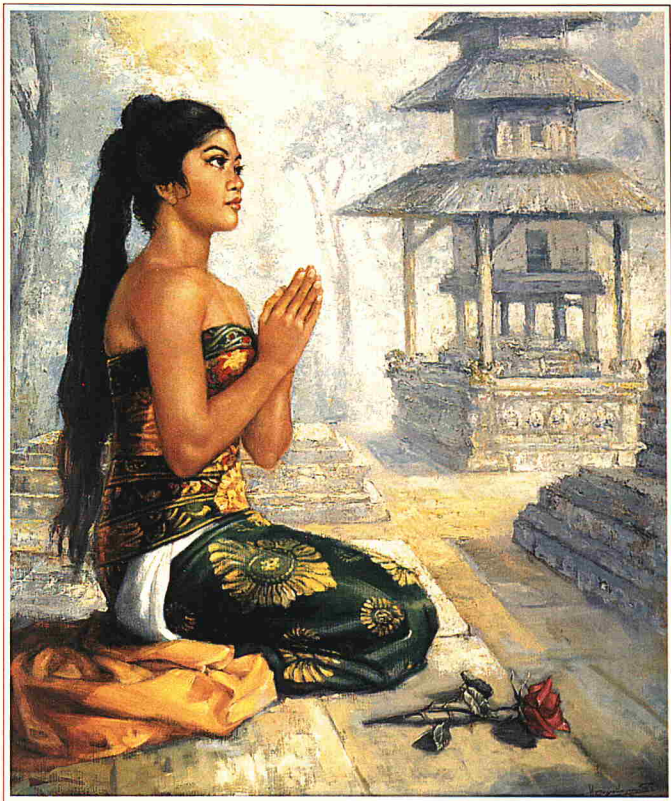
Cat Minyak
Oil on Canvas



Pensari Kelantan (1992)
Kelantanese Dancer (1992)

76 x 100 cm

Cat Minyak
Oil on Canvas



Membuat Hajat [1991]
Making A Wish

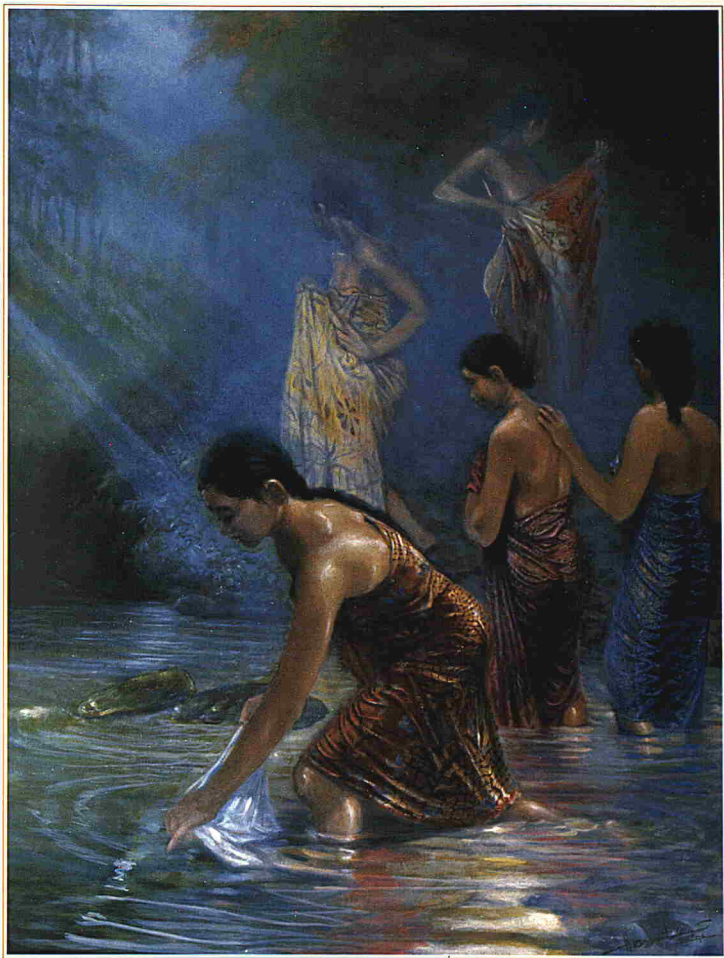
91 x 77 cm

Cat Mirnyak
Oil on Canvas



Tan Sri Lim Goh Tong
Tan Sri Lim Goh Tong

Cat Mriyak
Olari Cervas



Kabus Pagi 3 (1992)
Morning Mist 3 (1992)

122 x 91.5 cm

Cat Minyak
Oil on Canvas



Kabus Pagi 3 (1991) 30 x 22 cm
Morning Mist 3 (1991)

Cat Air
 Watercolour on Paper



Kabus Pagi 5 (1992) 29.5 x 22 cm
Morning Mist 5 (1992)

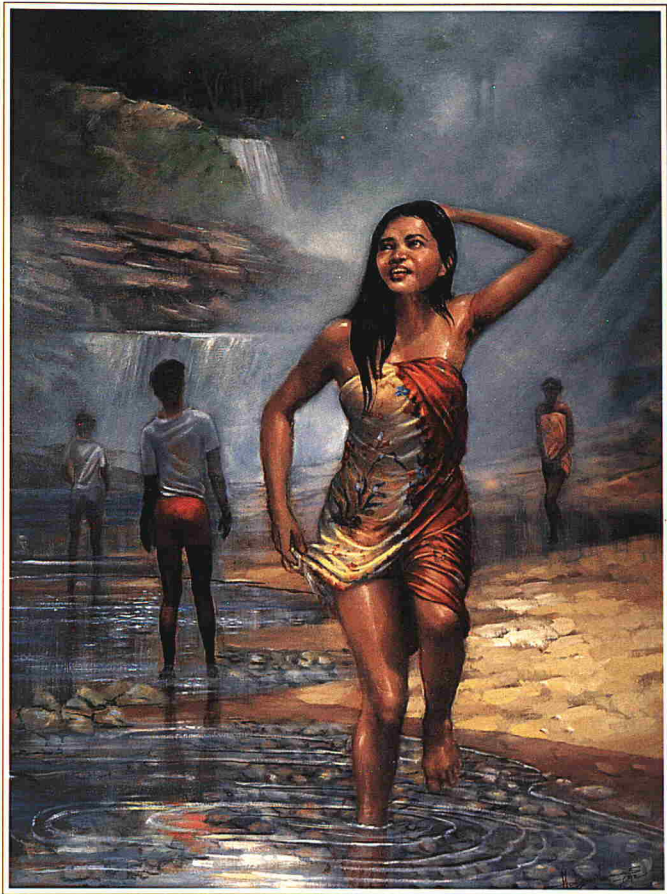
Lakaran
 Sketch



Kabus Pagi 4 (1992)
Morning Mist 4 (1992)

76 x 102 cm
 Koleksi Collection of Mr & Mrs Chan Kim Sook

Cat Minyak
 Oil on Canvas



Kabus Pagi 5 (1992)
Morning Mist 5 (1992)

122 x 91.5 cm
Koleksi/Collection of Mr & Mrs Chan Kim Sook

Cat Mirnyak
Oil on Canvas



Imy (1992)
Imy (1992)

100 x 76 cm
Koleksi/Collection of Dr. & Mrs. Tan Chong Guan

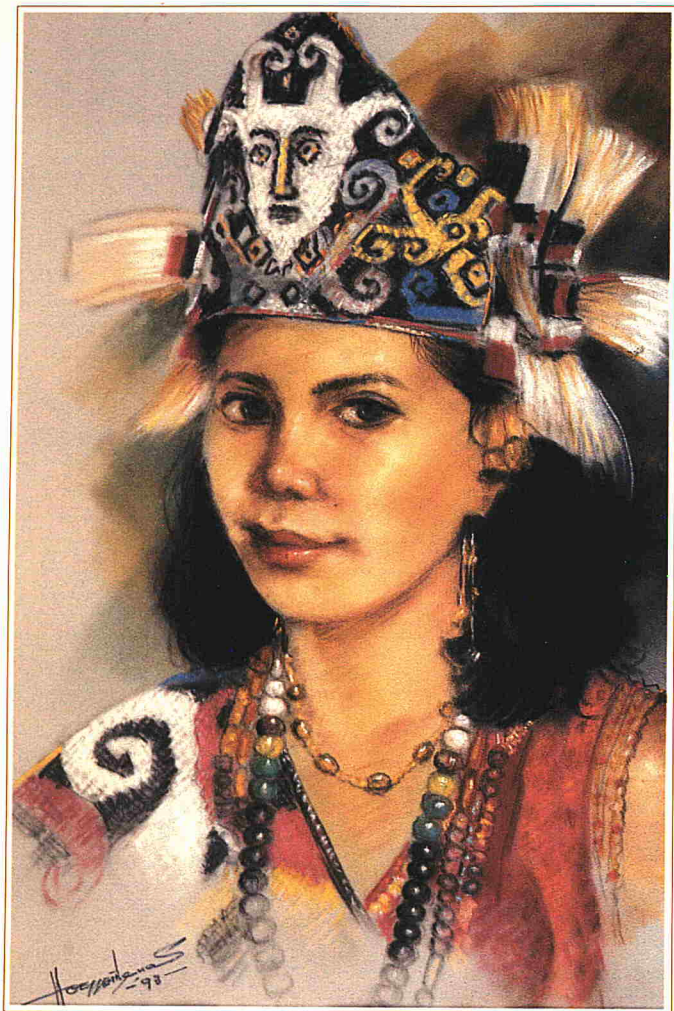
Cat Minyak
Oil on Canvas



Portrait (1992)
Self-Portrait (1992)

76 x 102 cm

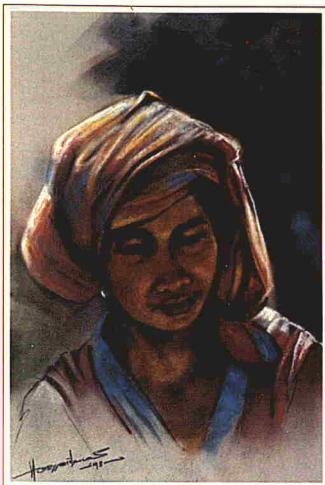
Cat Mirnyak
Oil on Canvas



Jeltawan Sarawak (1993)
Sarawak Beauty (1993)

48 x 32 cm

Pastel
Pastel on Paper



Kerja Menuai (1993) 48 x 32 cm
Girl Harvesting (1993)

Pastel
Pastel on Paper



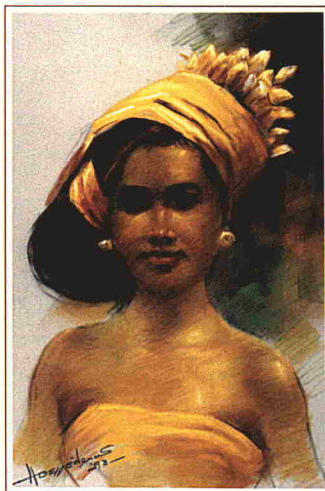
Ni Ait, Bali (1993) 48 x 32 cm
Ni Ait, Bali (1993)

Pastel
Pastel on Paper



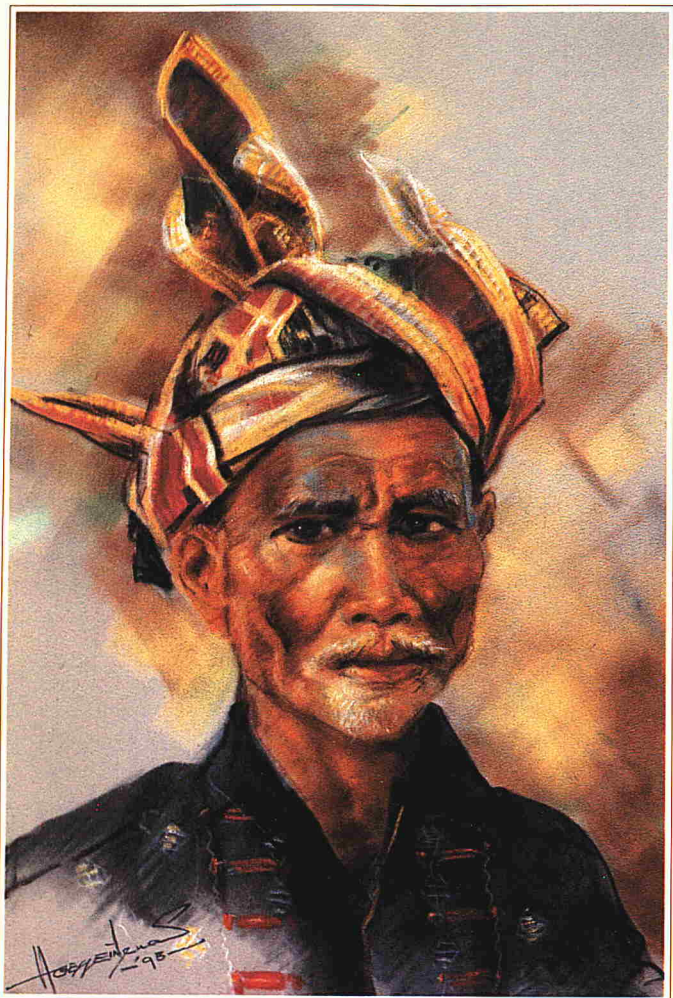
Lelaki Gamelan Bali (1993) 48 x 32 cm
Balinese Gamelan Boy (1993)

Pastel
Pastel on Paper



Jeitawan Bali (1993) 48 x 32 cm
Balinese Beauty (1993)

Pastel
Pastel on Paper



Pahlawan Bajau (1993)
Bajau Warrior (1993)

48 x 32 cm

Pastel
Pastel on Paper



Menejah Jeram, Taman Negara (1992-1993) 76 x 101 cm
Through The Rapids, Taman Negara (1992-1993)

Cat Minyak
Oil on Canvas



Gadis Kampung (1993) 48 x 32 cm Pastel
Peasant Girl (1993) Pastel on Paper



Gadis Kedah (1993) 48 x 32 cm Pastel
Kedah Maiden (1993) Pastel on Paper

Pada masa menjelang persediaan buku ini, dua pameran utama yang memaparkan karya-karya "Pelukis-Pelukis Perintis Malaysia" telah diadakan. Pameran yang pertama dikelolakan oleh The Art Gallery dari 9 Jun 1991 hingga 7 Julai 1991. Pameran kedua diadakan di Balai Seni Lukis Muzium Negeri Pulau Pinang dari 19 Julai 1992 hingga 8 Ogos 1992.

arts

Line and form Links up art pioneers

By Khoo Su Nin

MANY paintings which have been considered in the closets of Penang homes are gradually coming to light, as their painters are getting due recognition as pioneer artists.

Exhibitions like "Pioneer Artists of Malaysia & Singapore" at The Art Gallery (June 9 to July 7), curated by Dr Tan Chuan Kuan, helps to consolidate the sense of a foundation

for our modern art tradition.

The integrity and mastery of technique in the works of those like Yong Mun Sen, Koo Joo Ping and Abdullah Arif in Penang, and the Nanyang artists in Singapore, testify that this was a foundation of rock.

Of the first generation are only Chah Mor, Chuah Thean Teng, Lee Kah Yew, Fung Yow Chok, and Mubandir.

Hoeseen Enas have lived long enough to witness the escalation of prices in the Malaysian art world, and to enjoy the fruits of their struggling years.

At the opening was Javea born Batik Merchant Hoeseen Enas, who is now working on a portrait of our Prime Minister. His masterly depictions of Malay, bearded, and Malaysian celebrities has earned him material success, and most impor-

tant of all, a studio.

"When I was struggling, I had to eat, paint and entertain my guests in the living room," he said. He also presented was the pioneer of batik painting Chuah Thean Teng, looking at the works of the late Yong Mun Sen and Koo Joo Ping. He exclaimed "My friends and I started painting together, but I am the only one left."

The Chinese painter and calligraphist, Mr Lee Kah Yew, is still painting at 91. In fact, he was already declared "the oldest artist" in a Sunday Times article which appeared in 1973, when he donated five of his own pieces to the National Art Gallery in reaction to the "outflow of our valuable antiquities and artworks" to foreign countries.



PENANG WATERFRONT: sample of Koo Joo Ping's mastery

NEW STRAITS TIMES

WEDNESDAY, JUNE 19, 1991

LIFESTYLE Arts

Works of pioneer artists now on show in Penang

By Ooi Kok Chen

THEY are the great pioneers who "lived and painted" also the artists of the 1950s and 1960s, the modern people and the land.

Portraits are now available into the lifestyles and attitudes of the age. They reveal the skills, gentleness and sophistication of the art despite the stringent conditions then, when materials were scarce and less available.

Most of the artists painted for the sheer joy of creation, without expecting lucrative rewards or recognition. Some are still alive, painting with as much verve as when they started, and very rarely with greater skills and more expressive techniques.

Some of these great artists on both sides of the timeline are featured in the most recent Pioneer Artists of Malaysia and Singapore exhibition at The Tan Chuan Kuan's The Art Gallery in Gottlieb Road in Penang until July 7.

Works in watercolours and oil by Yong Mun Sen (1896-1962), dubbed the Father of Malaysian Art, dominated

the other Malaysian genre featured are Chuah Thean Teng (born 1914), Abdullah Arif (1904-1962), Hoeseen Enas (born 1929), and Koo Joo Ping (1914-1989). Khoo Sa (1914-1984), Koo Joo Ping (1908-1986), Lee Cheng Yew (1914-1984), Lee Kah Yew (born 1903), Fung Yow Chok (born 1918), and the Reverend Chah Mor (born 1913).

Some, like Chuah Thean Teng, better known just as Teng, are international trailblazers, taking batik from its early origins to the pedestal of high art. Or Da Tuk Tay, the first Malaysian born artist to be honoured with a knighthood and also the first to be sent to study art overseas (Cambridge School of Art), bridging the way out of the landscape dominated wilderness.

Then there's Pak Hoeseen, who gave portraiture a new face - a distinctive Malay face - always filled with the courage and hope of a growing new nation.

Though most of the artists are born or trained overseas, such as in China or Indonesia, they quickly adapted to their new environment with startling understanding, using art colours to depict the lush tropical greenery, the rice paddies and a people steeped in tradition.

The area is often seen in glorious nation, being built naturally well-endowed nation from its initial agrarian base of padi farming, rubber planting and cattle and poultry rearing.

The women often wore headscarves in many - especially - in their dressing and hairdos with the rustic simplicity of the undeveloped faces.

Such horizons, the elevation of what are perceived as menial jobs into what eventually came to be seen as mainstream strands of the nation's economy also has grave social implications - the racial dichotomy and taboos.

Abdullah Arif's 1941 was terrific. The Hill Spring Club Mural presents art for a wintery grave - an axe has been gilded up two sides at the interface as the right of the revenue to have scene.

Urgent treatment is needed to show this legacy of first Penang Impressionist work by an accomplished watercolourist.

It is a work of remarkable composition and execution, the control of light and washes the "pattering out" of the three little girls and lines, and the caustic spirit of the three little girls, can only in shorts playing an and by the stream.

MUN Sen's life is the stuff of novels, and any work of his people and versatile artist - even his lesser ones - are viewed seriously.

Much attention is focused on the strings, a collection of his River-edge drawings, most just after a stroke in 1966. The calm colours, illuminated by the ever lingering orange.

His Drawing Yew (1980) must rank as his best in the show, the simple structure of the broken mass of impetuous, circulating a ship's dust, with the whitish and verdant blue, sky dominating the background.

His piece on the Waterfall, Botanical Garden, Singapore at the sixties also drew the audience, who through its starts to what social repercussions a haunted house.

Teng's versatility can be seen in "Mending Yow Shui", 1950, in his masterly banners, rendered with abstract, marble-like effects.

Pak Hoeseen, recently named a royal artist, to the Sultan of Selangor, shows his virtuosity in composition and portraiture with a precision of detail, playing in the foreground with a pagoda like temple behind. The yellow around her legs hints of femininity and the red ties us to a goddess.

The Mute on the porch of the waterfalls, along a rocky platform amidst blue-green waters below the corporation thin layers of a structure.

T AROUND TOWN



PIONEER PICTURES

Penang is not about to be left out as a centre for art appreciation.

Recently, the Art Gallery managed to exhibit more than 50 paintings by 11 pioneer artists of Malaysia and four of Singapore, including royal portrait painter **Datuk Mohd Hoessein Enas**, father of Malaysian painting **Yong Mun Sen** and father of Malaysian batik painting **Chuah Thean Teng**.

Many of the paintings on loan were collectors' items and might never be shown in public again. The paintings will form the bulk of the contents of a book called *Pioneer Artists of Malaysia* by **Dr Tan Chee Khuan**, to be published early next year.

The book will be written both in Bahasa Malaysia and English and will serve well as a reference text for secondary schools. The paintings demonstrate the various styles and techniques used by the pioneer artists, including watercolour, oil on canvas and hardboard, charcoal sketches, batik, pastel, Chinese brush and calligraphy.



Chuah Thean Teng, Dr Tan Chee Khuan and Datuk Mohd Hoessein Enas. Standing is Encik Nazir Ariff, chairman of the State Museum Board, Penang

MALAYSIAN TRAVELER AUGUST 1991

PAMERAN LUKISAN PELUKIS-PELUKIS PERINTIS
19 Julai hingga 8 Ogos 1992



Dari Kiri Ke Kanan/Left To Right : Zakariah Noor, Dr Tan Chee Khuan, Madam Kee Phak Cheen, TYT Tun Dato Seri (Dr) Haji Hamdan and Toh Puan, Enick Nasir Ariff, Dr Choong Sim Poey, Chuan Thean Teng, Fung Yow Chork



"Festival Chamber Orchestra" dengan Dif-dif Jemputan di Majlis Pembukaan Rasmi
The Festival Chamber Orchestra and Guests at the Opening Ceremony

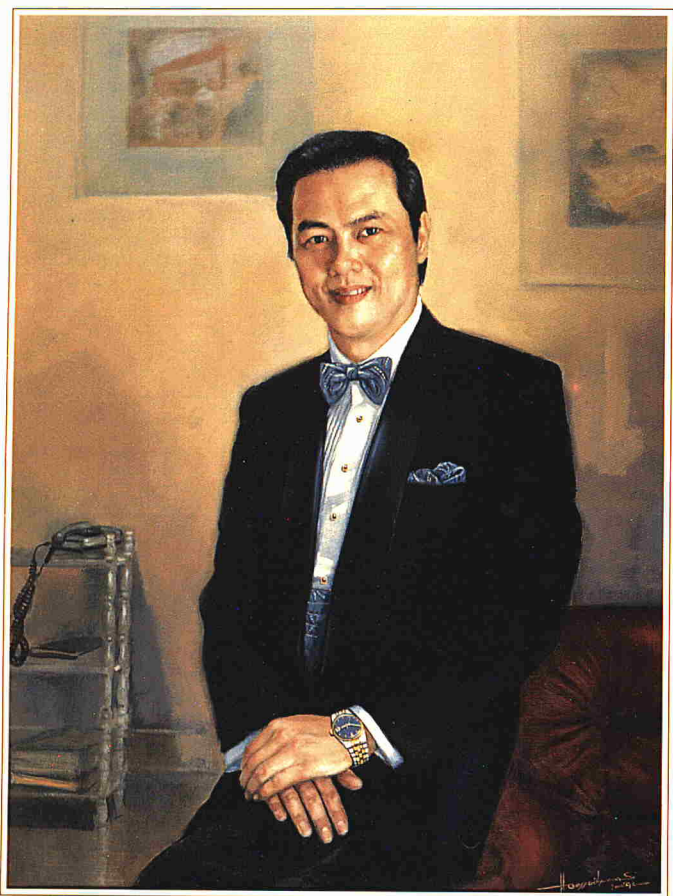
PIONEER ARTISTS OF MALAYSIA EXHIBITION
19 July to 8 August 1992



YA Bhg Toh Puan Datin Seri Hajjah Siti Zainab binti Haji Baharuddin sedang disambut oleh Fung Yow Chork
YA Bhg Toh Puan Datin Seri Hajjah Siti Zainab binti Haji Baharuddin being greeted by Fung Yow Chork



Zahariah Noor sedang menerima naskah katalognya "Pelukis-pelukis Perintis Malaysia" daripada YB Puan Kee
Cheen. Pengerusi Jawatankuasa Pelancongan, Belia, Sukan dan Hal-Ehwal Wanita
*Zahariah Noor receiving a copy of "Pioneer Artists of Malaysia" catalogue from YB Madam Kee Phaik Cheen,
Penang State Chairperson for Tourism, Youth, Sports and Women's Affairs*



Portret oleh Dato' Mohd Hoessen Enas
Portrait by Dato' Mohd Hoessen Enas

100 x 76 cm

Cat Minyak
Oil on canvas

BIODATA PENGARANG

Dilahirkan di Muar, Johor

JAWATAN-JAWATAN YANG DIPEGANG KINI

- Pengarah Eksekutif, The Art Gallery, Pulau Pinang
- Pakar psikiatri dalam sektor swasta
- Pengerusi, Jawatankuasa Pemulihan Pesakit Mental, Pulau Pinang (sejak 1991)
- Ahli Jawatankuasa, Balai Seni Lukis Muzium Negeri Pulau Pinang (sejak 1992)
- Pengamanah, Persatuan Kesihatan Mental Pulau Pinang (sejak 1992)

JAWATAN-JAWATAN YANG PERNAH DISANDANG

- Pensyarah Perubatan Psikologi, Fakulti Perubatan Universiti Malaysia, Kuala Lumpur
- Bendahari, Persatuan Kesihatan Mental Malaysia
- Ahli Jawatankuasa, Jawatankuasa Kecil Pengkhususan Perubatan (Perubatan Psikiatri) di bawah Jawatankuasa Kursus Ijazah Lanjutan Perubatan Universiti Tempatan, Kementerian Pendidikan
- Presiden, Persatuan Doktor-Doktor Perubatan Pulau Pinang (PMPS)
- Presiden, Kelab Rotary Bayan Baru
- Pengerusi, Persatuan Perubatan Malaysia (MMA) Cawangan Negeri Pulau Pinang
- Editor, Berita Kesihatan Mental, Berita PMPS, Majalah Tahunan PMPS, Majalah Tahunan MMA (Cawangan Negeri Pulau Pinang), Majalah Tahunan Kelab Rotary Bayan Baru, dll.

PENGANUGERAHAN

- PJK (1984), PKT (1988)
- Anugerah Penulisan Perubatan Moden Asia, 1980
- Anugerah Pengiktirafan Khas Belia Malaysia Jaycees 1987

ABOUT THE AUTHOR

Born - Muar, Johore

PRESENT POSITIONS

- Executive Director, The Art Gallery, Penang
- Psychiatrist in private practice
- Chairman, Penang State Committede for Rehabilitation of the mentally ill (since 1991)
- Committee member, Penang State Museum Art Gallery (since 1992)
- Trustee, Mental Health Association of Penang (since 1992)

PAST POSITIONS HELD

- Lecturer in Psychological Medicine, Faculty of Medicine, University of Malaya, Kuala Lumpur
- Treasurer, Malaysian Mental Health Association
- Committee member, Subcommittee on Postgraduate Medical Training (Psychiatry) under the Ministry of Education Committee on Postgraduate Medical Courses of local universities (since 1988)
- President, Penang Medical Practitioners' Society (PMPS)
- President, Rotary Club of Bayan Baru
- Chairman, Malaysian Medical Association (MMA), Penang Branch
- Editor, Berita Kesihatan Mental, PMPS Newsletter, PMPS Annual Magazine, MMA (Penang Branch) Annual Magazine, Rotary Club of Bayan Baru Annual Magazine, etc.

HONOURS

- PJK (1984), PKT (1988)
- Modern Medicine of Asia Writing Award 1980
- The Outstanding Young Malaysian Special Mention Award by Jaycees Malaysia, 1987

GLOSARI

Abstract Expression/ Ekspressionisme Abstrak

Gaya melukis pada penghujung tahun-tahun 1940-an dan 1950-an yang menggunakan bentuk bukan objektif ataupun abstrak untuk menyampaikan kandungan unsur-unsur emosi. Penekanannya adalah kepada kespontanan, warna-warna nyata, atau/serta nilai kontras yang kuat. Ia juga dikenali sebagai 'melukis gaya-Amerika

Abstract Art/Seni Abstrak

Lukisan tidak berupa yang menggunakan bentuk-bentuk semulajadi bukan untuk menggambarkan Alam tetapi sebaliknya bentuk-bentuk ini dipermudahkan atau diherot-benyotkan ke suatu takat tertentu, untuk menyampaikan intipati bentuk.

Aesthetic/Estetik

Pengajian nilai-nilai keindahan dan penghayatan kesenian dan bukan kepentingan kegunaan, saintifik ataupun emosional.

Alla Prima

Teknik melukis secara terus dan spontan ke atas kanvas atau papan. Tidak terdapat cat atas. Para impresionis telah mempraktikkan teknik ini untuk mendapat kespontanan yang diperlukan oleh lukisan-lukisan mereka.

Avant-garde

Pelukis-pelukis yang membawa pembaharuan dalam bidang seni. Karya-karya mereka adalah ultramoden dan mencerminkan gaya terkini.

Chiaroscuro

Dalam lukisan, ia merujuk kepada penggunaan bayangan cerah dan gelap terutamanya peringkatan cahaya untuk menghasilkan kesan bentuk dan meniru kesan-kesan cahaya dan bayang di alam semulajadi.

GLOSSARY

Abstract Expressionism

Painting style of the late 1940s and 1950s in which abstract or non-objective forms were used to convey emotional content. The emphasis was on spontaneity, bold colours, and/or strong value contrasts. It is also known as 'American-style' painting.

Abstract Art

Non-representational painting in which natural forms does not represent Nature but instead, are simplified or distorted to some extent, to convey the essence of form.

Aesthetic

The study of beauty and the appreciation of the arts, as opposed to the useful, scientific or emotional.

Alla Prima

A spontaneous and immediate painting technique where painting is applied directly on the canvas or board. There is no under-painting. The Impressionists employed this technique to achieve the spontaneity they required of their paintings.

Avant-garde

Artists who are innovators in art. Their works are ultramodern and reflect the latest style.

Chiaroscuro

In painting or drawing, the use of light and dark, especially the gradation of light that produce the effect of modelling and to simulate the effects of light and shadow in nature.

Cubism/Kubisme

Gaya seni yang dipelopori oleh Pablo Picasso dan Georges Braque pada permulaan abad ke-20. Bentuk dipecahkan kepada pelbagai faset satah dan geometri, seperti faset berlian; satah-satah ini diatur semula untuk menghasilkan satu gambaran realiti yang tidak naturalistik. Bentuk-bentuknya boleh diperhatikan dari beberapa sudut secara serentak.

Expression/Ekspresionisme

Pergerakan seni yang menonjol semasa Perang Dunia Pertama sebagai reaksi kepada gaya berunsur alam semulajadi seperti yang terdapat dalam impresionisme dan pengikut-pengikutnya. Ia menekankan perasaan dan pernyataan psikologikal dan emosional seseorang pelukis, biasanya dengan warna-warna yang nyata dan bentuk-bentuk yang diherot-benyotkan.

Genre

Suatu gaya atau kategori seni.

Lukisan Genre

Sejenis lukisan yang menggambarkan pemandangan seharian, haiwan dan alam benda secara realistik.

Gouache

Sejenis media lukis yang serupa dengan cat air tetapi mempunyai tambahan pigmen putih legap.

Rupa Tepat

Gaya melukis pada pertengahan abad kedua puluh yang menggambarkan rupa dengan garisan dan pinggir geometri yang tepat.

Icon

Portret atau imej Nabi Isa ataupun seorang santo di Gereja Yunani. Di dalam konteks seni visual, ia merujuk kepada seorang pelukis, sebuah catan, arca mahupun bangunan yang dipandang tinggi.

Cubism

A style or art pioneered in the early 20th century by Pablo Picasso and Georges Braque. Forms are fragmented into planes or geometric facets, like the facets of a diamond; these planes are rearranged to foster a pictorial, but not naturalistic reality. Forms may be viewed simultaneously from several angles.

Expressionism

An art movement which came into prominence during the First World War in reaction to the naturalism of Impressionism and its followers. It stresses the artist's emotional and psychological expression, often with bold colours and distortion of forms.

Genre

A style or category of art.

Genre painting

A kind of painting which realistically depicts scenes from everyday life, animal or still life.

Gouache

A painting medium similar to watercolour but with the addition of an opaque white.

Hard-edge

A style of painting of the mid-twentieth century in which forms are depicted with precise, geometric lines and edges.

Icon

A portrait or image of Christ or a saint in the Greek Church. In the visual arts, it refers to an artist, a painting, a piece of sculpture or even a building which is highly regarded.

Iconography

Pengajian objek, orang, simbol ataupun peristiwa yang digambarkan di dalam seni, sumber-sumbernya dan juga artinya.

Impasto

Sapuan cat yang tebal ke atas kanvas dan bahan-bahan lain yang digunakan untuk melukis.

Impression/Impresionisme

Gaya seni pada abad kesembilan belas yang bertumpu di Perancis. Para pelukis cuba merakamkan kesan-kesan yang sepintas lalu ataupun tanggapan mereka tentang cahaya, bayangan dan warna bentuk semula jadi ke atas lukisan.

Masterpiece

Dari segi sejarah, masterpiece adalah karya seorang tukang yang dipersembahkan kepada suatu persatuan khas untuk mencapai taraf tukang mahir. Pada hari ini istilah ini lazimnya digunakan untuk merujuk kepada karya-karya yang sangat penting, ataupun karya-karya terunggul seseorang pelukis.

Modern Art/Seni Moden

Seni pada tempoh antara tahun 1950 dan 1970.

Modernism/Modenisme

Pendekatan kritikal di dalam seni yang menitikberatkan dan mengutamakan pembaharuan. Ia disifatkan oleh keperluan tindakan segera untuk mencari penyelesaian baru kepada masalah gambaran dan kemudian, oleh penolakan contoh-contoh yang lampau.

Oeuvre

Seluruh hasil karya seseorang pelukis. Untuk memasukan sesuatu karya ke dalam oeuvre seorang pelukis adalah untuk menerimanya sebagai satu contoh tulen output pelukis itu.

Iconography

The study of the objects, persons, symbols or events depicted in art, their sources and their meaning.

Impasto

A thick application of paint on canvas or other support.

Impressionism

An art style of the 19th century, principally in France, in which artists tried to capture in painting, the fleeting effects - or impressions - of light, shade and colour on natural forms.

Masterpiece

Historically, a masterpiece was the work of a craftsman presented to a guild in order to achieve the position of master. Today, the term is loosely applied to indicate works of great importance or to the best works of an individual artist.

Modern Art

Art of the period between 1850 and 1970.

Modernism

A critical approach in art that stresses innovation over all other consideration. It is characterized by the urgency to seek new solutions to pictorial problems and consequently, by its rejection of the examples of the past.

Oeuvre

The entire output of an artist. To include a work in the oeuvre of an artist is to accept it as an authentic example of that artist's output.

**Op Art (Optical Art)
Seni Op (Seni Optikal)**

Gaya seni yang populer pada tahun 1960-an. Op Art (Seni Op) melibatkan interaksi warna yang kompleks sehinggakan warna dan garisan nampaknya sedang bergetar dihadapan mata kita.

Pastiche

Satu karya yang dihasilkan dengan menggunakan gaya seorang pelukis lain. Istilah ini boleh digunakan secara menghina untuk menyifatkan sesebuah karya yang kekurangan identiti tersendiri.

Plein-air

Aktiviti melukis di luar rumah.

Pop Art/Seni Pop

Gaya seni pada tahun 1960-an yang mendapat imejnya daripada kebudayaan popular dan konsumerisme (komik, pengiklanan, filem, rekabentuk industri, dsb.)

Provenance

Asal usul atau sejarah pemilikan sebuah karya seni dari masa ia dihasilkan sehingga masa kini.

Realisme

Gambaran benda-benda mengikut alam tanpa adanya idealisme.

Sfumato

Kesan samar-samar yang melembutkan garis bentuk di dalam sesuatu lukisan.

Surrealisme

Gaya lukisan pada awal abad kedua puluh yang menitikberatkan imejan daripada mimpi dan fantasi, serta satu pendekatan yang spontan dan mengikut gerak hati untuk merakamkan imejan tersebut.

Op Art (Optical Art)

A style popular in the 1960's. Op Art deals in complex colour interactions, to the point where colour and lines seem to vibrate before the eyes.

Pastiche

A work executed in the style of another artist. The term may be used derogatively to describe a work lacking individuality.

Plein-air

Painting done in the open air.

Pop Art

An art style of the 1960s, deriving its imagery from popular culture and consumerism (comics, advertisements, films, industrial designs, etc.)

Provenance

The origin or history of the ownership of a work of art from the time of its creation to the present.

Realism

The representation of things according to nature, without idealization.

Sfumato

A smoke-like haziness that subtly softens outlines in painting.

Surrealism

A painting style of the 20th century that emphasized imagery from dreams and fantasies, as well as an intuitive, spontaneous method for recording such imagery.

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Singkatan / Abbreviations

- T — Atas/Top
B — Bawah/Bottom
R — Kanan/Right
L — Kiri/Left

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