



Between Here  
and Nanyang

# 从此岸到南洋

玛戈的马来西亚艺术简史 Marco Hsu's  
Brief History of Malayan Art

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## Introduction

In August 1963, Singapore joined Malaya, Sarawak and North Borneo to form the new nation state of Malaysia, effectively marking the culmination of independence from Britain, and the complete end of colonial rule. At this momentous point in history, the question of a national and cultural identity of the new nation was on the minds of not only the pioneer politicians on both sides of the Causeway but also on the minds of many cultural commentators. One of these commentators was a member of the Chinese intelligentsia who wrote articles on art and culture frequently under the pseudonym Marco Hsu (or Ma Ge, for which he became better known).

He had already been an established author of books and articles on the cultural history of the Nanyang, having written *The Aesthetics of Nanyang* (1950) and *A Study of the Aboriginal Peoples of Malaya* (1961). Between 1961 and 1963, Hsu was invited by the arts editor of the Chinese-language *Nanfang Evening Post* to become a regular columnist, with a remit to write about the history of Art in Malaya. In the same month that Singapore merged with Malaya to form Malaysia, these serialised articles were compiled and published as the book, *A Brief History of Malayan Art*.

These articles were written in the background of political and cultural enthusiasm. On the one hand, in post-war Malaya and Singapore, the British were contending with the Malayan Emergency, as well as preparing to hand the government over to the local political parties. China closed its doors to the world after the establishment of the People's Republic of China, and overnight, the option for Chinese people in Malaya to return to China became closed off. Overseas Chinese residents in Malaya, began to consider their long-term future in their place of sojourn. This marked a shift from a Chinese person thinking about Malaya as ‘the Nanyang’, to considering a common cultural identity and future for the soon to be merged political entity of ‘Malaya’.

Hsu opened the series with this question: “Malaya is often called a cultural desert: is it that bad in reality?” Even as he wrote his articles for the *Nanfang Evening Post*, there were many cultural campaigns and activities in the background: such as the opening of the University of Malaya Art Gallery, the beginning of courses at the Nanyang University (Nantah, 1956), the Malayan Government’s Malayanisation campaign (from 1957), and the Singapore Arts Festival (1959). For the British, the arts were about celebrating multi-culturalism, and equated this within the conceptions of “Malaya”. For the Chinese-educated population, the arts were one of the elements of modern Chinese education advocated by Cai Yuan Pei. While Hsu was crafting a survey of the contemporary art scene of his era, stretching from prehistory;

his articles are all the more intriguing for what they quite explicitly, if not deliberately, do not mention: the social and racial tensions resulting in agitation and unrest during this period.

Standing apart from the strident anti-colonial tones coming from those opposed to the Malayanisation of culture and education, his book combined elements of multi-culturalism, grounded in the principles of aesthetics advocated in Chinese education. It is not only Hsu who might appear to be displaying an ambivalence towards incidents n the background. While much has been made of Social Realism and the so-called ideological output of young artists, such as those who formed the Equator Art Society, a survey of the ‘broad strokes’ offered by the exhibited paintings reveals that artists might have been more involved with their own practices than they were conscious of political overtones.

Within the book, Hsu attempted to commit writing to the themes for which chapters were named, but with the broader objective of inducing readers to perceive the connective, causal and historical links between them. For example, the prehistoric discoveries of ancient “humans” on the peninsula were graduated across several chapters alongside the production of “aboriginal sculpture” millennia later. As this was probably the first exposition of its kind, and due to Hsu’s corresponding differences in his knowledge and dealings with artist and the effects of serialisation, the eventual work became a little uneven in subject treatment, but this was not easily noticeable given the lack of similar condensations. Hsu was not only interested in naming the artists, the genre of their work and their paths towards significant authorship, he was attentive to emergent forms such as murals on buildings, recording exhibition dates and their venues, as well as the possible influences of those art forms and where they might perhaps be headed. The extensive citations from the exhibition catalogues of the Equator Art Society in Chapter Fourteen became the “carbon copy” of their contents and ideologies, as if Hsu foresaw the gradual (and eventually true) long period of disappearance of these ephemera from the local art scene.

In the closing chapter, Hsu returned to the question he posed at the commencement of the book. Within the short space, he summons a cacophony of witnesses to support the reason for the final title: From Desert to Oasis. But the answer is tentative, even enigmatic, given the publication date of the work: August 1963. The Malaya that had just been painstakingly articulated would become a seemingly different and expanded entity. On the 50th anniversary of the book and those circumstances, we revisit those answers, and also those questions.

## 绪言

1963年8月份，新加坡与砂拉越及北婆罗洲共同组成新的马来西亚联邦，标志着英殖民统治的结束，及国家独立的曙光。在这历史性的一刻，“文化认同”的课题无可避免成了大众的聚焦点。不仅仅是从政者，两岸的文化评论人也用自己的方式发出了声音。这众多评论者中的其中一人，就是玛戈。

1961年至63年间，玛戈以《南洋之美》（1950）及《马来亚原始民族丛谈》树立了自己的文坛地位。他随后被委任为《南方晚报》的艺术版编辑，并成为该报专栏作者，定期撰写马来亚艺术相关文章。在新加坡与马来亚合组成马来西亚联邦的那一年，玛戈的文章结集出版成《马来亚艺术简史》。

我们不应该忽略《马来亚艺术简史》写作背后那股极大的政治热忱及文化感情。马来亚及新加坡华人在战后对自己的身份始终面临两难的局面。一方面英殖民政府要应付马来亚紧急状态(Malayan Emergency)，并准备将政权移交给本土政党，另一方面中国则建立了中华人民共和国，与国际的联系自此断绝。马来亚华人“回中国”的渴望在一夜之间成了天方夜谭。马来亚华人，这个时候开始认真考虑长期居留的问题。从所谓的“南洋”到一个在政治上象征合组的“马来亚”，这个过渡可视为马来亚华人思考共同文化身份的重要线索。

玛戈以一个简单却饶有意义的问题作为他文章的开篇：“马来亚常被称为文化沙漠，事实上是不是这么糟？”在玛戈撰写文章的同时，各项文化活动正在紧锣密鼓地展开，马来亚大学艺廊的开幕、南洋大学（南大，1956）正式投入运作、马来亚政府推动“马来西亚化”运动（1957年起）及新加坡艺术节的启动（1959年）。对受中文教育的群体来说，艺术是蔡元培提倡新教育的一环。当玛戈试图从史前到当代对艺术界进行自我省思的同时，读者对他文章中没有提及的部分投入同等的关注。社会与族群的动乱纷扰不息，玛戈在评价本土艺术的同时，究竟透露了什么重要的线索，可供我们窥探当代社会思潮？

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策展

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撇开那些偏激地反对“马来西亚化”的反殖民观点来看，玛戈的艺术观实际上糅合了多元文化主义，并以华文教育推崇的艺术美学原则为思考内容。当时的政治背景使人们的立场相对模糊，那种似是非而非又无法一言以蔽之的复杂心理不仅体现在玛戈身上，同时也体现在一批以社会写实主义为意识形态依归的年轻艺术家们身上。正如赤道艺术研究会的画家们，与其说他们“粗笔触”的画法带有明确的政治自觉意识，倒不如说这是画家们自身的艺术实践所致。

在个别章节中，玛戈以贴近章节题旨的方式付诸写作，却也试图带领读者进入更广阔的思考界面，认知讨论主题背后的因果关系与历史背景。比方说，玛戈在接连几个章节都提到马来半岛史前“原始人类”的发现源自原住民雕塑，这应该是此类课题最早的阐述。也因为玛戈知识领域的繁复脉络及其天马行空的论述方式，这个问题在后来并没有得到完整的对待，虽然这样的缺失是不易察觉的。玛戈不仅只是关注艺术家本身及其画家，他的著作同时也对艺术家们渐成的个别风格有独到的观察。玛戈同时关注崛起的新艺术形式，譬如壁画。他记录艺术展展期与地点，个别艺术形式所带来的影响，及它们所指向的创作风格。第十四章说及赤道艺术研究会，玛戈从他们的展览手册中援引大量文献，他的描述复写了此会的意识形态与创作动机，保存了相当珍贵的资料。似乎玛戈早已预见了赤道后来在本地艺术界的一段冗长沉寂时期。

在最后的章节中，玛戈回应了他开篇提出的问题。在简短的篇幅中，玛戈再次强调了他对此问题的立场：“从沙漠到绿洲”。他的答案是极具试验性的，也带点神秘色彩，种种推断皆引向此著作的出版时间：1963年8月。“马来亚”这个概念从这个时间起重新被诠释，其蕴涵的意义也从此不同。在此书出版的50年后，我们重新审视这个课题，以旧有的问题，寻找新的答案。

# Selected Passages From 'A Brief History Of Malayan Art' 马来亚艺术简史 — 段落节选

## Chapter 1 Introduction

Malaya is often called a cultural desert: is it that bad in reality? This is definitely a question worthy of debate. What an Englishman may regard as his cultural heritage, are probably the excellent literary works, Shakespearean theatre, as well as paintings in the National Gallery: these of course cannot be seen in Malaya. What a mainland Chinese may regard as his cultural heritage, are perhaps the Chinese cultural artefacts, the abundant literature, and the refined and graceful paintings: this cannot be wished for in a maturing Malaya. What a mainland Indian may consider his cultural heritage, are the ancient Buddhist stupas, caves and Hindu temples; the art, sculpture and architectural splendour displayed in them, as well as its glorious epics and poems, music and dances: these cannot be claimed in Malaya. If one uses such criteria to measure Malaya, then we can only conclude that it is indeed a cultural desert.

## 一 绪言

马来亚常被称为文化的沙漠区，事实上是不是这么的糟？当然是值得讨论的一个问题。一个英国人心中所谓文化，也许是辉煌的文学巨著，更像莎士比亚那么卓越的戏剧，还有国家画廊的历代名画；这些在马来亚当然还看不到。一个中国人心目中的所谓文化，也许是过去的文物制度，丰富的文学格调作品，以及文雅高尚的绘画；这些也不可能同样求之于年轻的马来亚。一个印度人的所谓文化，也许就是历朝的佛塔石窟和兴都神庙，以及宁藏其中的绘画、雕刻和建筑的精华，还有辉煌的史诗、音乐和舞蹈；也仍是不能在马来亚谈到。以这么先入之见而来品评马来亚，就只好称为文化沙漠罢。

## Chapter 2 The Discovery of Prehistoric Art

From some time after 10,000 years ago until about 4,000 years ago, Malaya was inhabited by a race of men having physical characters suggesting affinity with the present day Melanesians. They lived in caves and rock-shelters and were hunters and food gatherers, and possibly cannibals. They cooked their food at fires in the caves and sometimes buried their dead in the floors of their dwelling places. They made rather rough, but quite easily recognisable, stone tools by chipping a river pebble to produce a jagged cutting or scraping edge all round it; sometimes the end of the tool was ground to make an edge. They collected iron oxide or haematite, a soft red stone, and ground it to a powder, probably to make a kind of red paint to simulate blood for ritual purposes.



## 二 史前艺术的发现

“从约10,000年前至4,000年前之间，马来亚曾为一人类的种族所居住。他们的体格特征，暗示着现在的马来尼西亚人同种。他们居住在岩洞及洞口的石栖息所里，是狩猎者和食物搜集者，也可能是人食人者。他们在洞里烫煮食物，有时候，葬其死者于居住之处的地下。他们制造粗糙而不易辨认的石工具，从河里拾取圆石，击去一端的薄片，而显着可以锯割的边缘；有时候，其工具的一端和两边是圆滑的。他们搜拾一种软质而红色的赤铁矿石，磨成粉碎，可能是作为一种红色的颜料，象征着血，应用于宗教仪式的意旨。”

## Chapter 3 The Traditional Life and Arts of Indigenous Peoples

There are three main types of indigenous peoples in Malaya, with a total population estimated to be between 10,000 to 50,000. They are located in many small settlements distributed over the jungle systems of Kedah, Perak, Selangor, Trengganu, Negri Sembilan and Johore, and lead a hunter-gatherer lifestyle dependent on products of the forests. Although some of them engage in the cultivation of plants and crops, they still employ rather primitive methods which cannot be relied upon to produce sustainable yields. They have neither written languages nor heroes, and their lifestyles, culture and art are at the levels similar to other hunter-gatherer societies. In a century when primitive art is being recognised, there is a real need to understand them, especially for their art and culture.



## 三 原始民族的传统生活及艺术

马来亚的原住民，计有三个种族，其总人口约达一万人至五万人之间。他们分成许多小部落，散居于吉打、彭亨、吡叻、雪兰莪、丁加奴、森美兰以及柔佛等州的森林之中，过着狩猎及搜集森林产品的生活。他们之中，虽然也从事种植，究竟技术幼稚，不能籍以维持全部的生活，仍滞留在狩猎社会的文化阶段，也甚显明。他们没有文字，也没有文明社会这么的美术品，甚而崇拜的偶像也还没有，但他们自有他们的生活形式，更从生活形式的特征，而产生着狩猎社会的文化和艺术。当原始艺术得到重视的这个世纪，对于他们的手工艺，实在也应有认识的必要。

## Chapter 4 Early Indian and Chinese Influences

Southeast Asia is greatly influenced by its contact with India and China since the beginning of the millennium. While the activities of the Chinese at that time were centred around commercial, religious and tributary endeavours, Indian influences were to become more deeply rooted, to the extent of the establishment of many Indianised states in Southeast Asia. Around 100 A.D., a great number of Indian traders came from the eastern coasts off India to the Malay peninsula and the neighbouring archipelago. Moving with seasonal winds, they brought cloth, metalware, pearls, precious stones and talismans to trade for rubber, camphor, rare medicines and forest products such as elephant tusks, gold, tin and spices; and for silk, ceramics and sandalwood from China. With passing time, many of these Indian traders settled permanently in Malaya and the region.



## 四 早期印度和中国的贡献

印度和中国，约于纪元初开始与马来亚及东南亚其他各地发生接触，从而发生了极大的影响。其时中国人的活动，无论如何，只是从事贸易和传教士的友好访问，不如印度人的根深蒂固，他们在东南亚洲建立了好几个印度化的王国。大量的印度商人约于公元一百年，从印度东海岸到马来半岛及其他各地，其船只利用季风航行，载来布料、铁器、珠子、宝石及护身符，从马来亚及马来群岛交易树脂、樟脑、珍贵药品及森林产物如象牙、黄金、锡及香料；还有来自中国的丝、瓷器及檀香木。经过相当时候，这些旅行商，多在马来亚及其他各地住下。

## Chapter 5 The Spread of Islam / Malay Crafts

The most exceptional of the Malay crafts are silverware and sarongs. Silver is by far the most popular medium for Malay metal work, though, strangely enough, it is not found in the country. Given that, though, silver had been imported by the local Chinese from Hong Kong for some time. The State of Perak, which means 'silver', was misnamed, probably when alluvial tin was mistaken for that metal. Up to fifty years ago, craftsmen worked with equal ease in gold, of which there was once a plentiful supply in the rivers, but today few employ the more valuable metal. Presently, instances of excavation have reduced, and gold has since become controlled and managed by the Chinese gold shops in the cities rather than in the Malay villages.



### 五 回教传入与马来工艺

马来亚的工艺，以银器和纱笼最为特色。银器在金属工艺之中，最为普遍。马来亚虽没有产银，但华人一向从香港输入，从未闻缺。吡叻州的“吡叻”，其语意就是“银”，其实那里是不产银的，可能是“锡”，的误称。当五十年以前，工匠的制造银器，是和金器同样的没有问题。

## Chapter 6 The Transmission of Western Cultures

The first impact of western culture was felt four centuries ago. In the beginning, it was only Malacca that was colonised, first by the Portuguese and then by the Dutch. However, since the dawn of the last century and the arrival of the British, there has been a slow but steady spread of European influence throughout the peninsula. Today, the whole of Malaya has firm and valuable bonds with the west, and the effects are most noticeable in music, painting, architecture, drama and literature.



### 六 西洋文化的侵入

最初西洋文化的接纳，是在四个世纪之前的马六甲被葡萄牙所占领，接着就是荷兰，于十七世纪中占领马六甲。及至前世纪初，由于不列颠的占领，才慢慢地开展着全马来亚性的影响。时至今日，马来亚与西方已有着牢固而有价值的化合，且效果甚为明显，这可从音乐、绘画、建筑、戏剧和文字等见得。

## Chapter 7 Development During the Period of British Rule

In the hundred over years of British rule, Chinese and Indian communities in Malaya developed greatly. Not only did their populations increase to form, with the Malays, the three main racial groups, they also played major roles in the cultivation of the arts and cultures. The establishment of English language schools all over the peninsula and the importation of western cultures have transformed the basis and tone for all cultural exchanges. However, there was considerable encouragement given to the promotion of the arts after World War II, and this gave rise to the inter-meshing of the various art forms before the period of independence and self-rule.



### 七 英国统治期间的发展

在不列颠统治的一百几十年之中，马来亚的华人社会和印度人社会是大大地得到发展，人口着着增加，不但与马来亚构成现在主要的三大种族，且于文化的广泛输入，也奠定了各种文化交流蜕变的基础。及至第二次战后，更于艺术上给予相当的鼓励，达成独立及自治前的多样艺风的交织情况。

## Chapter 8 Music, Dance and Drama

Malayan culture is multi-faceted, and this can be discerned in its music, dance and drama. The diversity is readily seen in the contrasting range of implements for making music. The indigenous peoples in Malaya's jungles make music using bamboo instruments, flutes, nose flutes, Semang string instruments and drums etc.; while in Singapore, Kuala Lumpur and other major cities, modern western chamber orchestras and brass bands have been formed. Popularity can be discerned equally be it in the villages or cities for the Indian shehnai (the granddaddy of the oboe), western chamber music, the percussion instruments for Malay music, or Chinese musical instruments.



### 八 音乐舞蹈和戏剧

马来亚的文化是多样性的，这表现于音乐舞蹈和戏剧，也同样是多样性的。原始民族的竹乐器，笛、鼻笛、西蛮吉打以及鼓和竹管冬冬等，即在森林狩猎部落的跳舞会中演奏，而新加坡、吉隆坡以及其他大都会则有充分现代化的西洋管弦乐及铜乐队的活动。印度人的大吹，即奥波的老祖父，西洋管弦及马来乐的打击乐器，无论在村区或都市，都同样地流行，而华人社会更爱好着中国丝竹。

## Chapter 9 Architecture and Sculpture

There is still a dire lack in the sculptural arts in Malaya. It does not seem to serve a real practical need as architecture, and is not as widespread as painting. However, like phoenix feathers and kirin's horns, there are still rare but good examples, mostly under the chisel of foreign sculptors. The few local carvers and idol makers work on images of gods and headstones of graves, and these works cannot be said to have inherent artistic content. Following recent western influences, some local sculptors have begun to take on the task. While some say that sculpture is lying in the doldrums, it cannot be denied that this art is beginning to take form and shape.



### 九 建筑和雕刻

雕刻艺术之于马来亚是贫乏的，它既没有建筑物那么的实用要求，也不像绘画那么的普遍，如凤毛麟角的仅有美好作品，是出于外国雕刻家的艺技，少数的雕刻工和塑造匠则都是神像或墓碑的作者，且谈不到艺术的意义。近几年受到欧西风气的感染，也才仅有几个雕塑的作者，步着绘画的后尘，也属未可否认。有人说雕刻仍在无风带之中，确是没有原因。不过近年这门艺术的茁长幼芽，倒底是无庸忽视的。

## Chapter 10 The Heritage and Nurturing of Painting

Many excellent artists owe the status they enjoy today to a primary education in western arts, after which they were able to develop more mutually-acceptable local styles. Malay artists have also expressed their artistic abilities using the western painting medium. Modern western art allows for personal expressions at any location, unfettered by any particular traditions of that place. The real Malayan painting tradition is hence a use of themes with strong local colours, flavours and characteristics using western painting methods, a beginning which can be traced back to twenty or so years ago.



### 十 绘画的遗产和启蒙

许多卓越画家能享有今日的地位，也大多是因为受过西洋美术的教育，且本此技法而制作着接近共同趣味的风格，即使马来画人，也是以西洋技法表现其艺术才能的。现代西方美术的倾向，是重尚个性的表达和地方的色彩，并不固限于某一传统的风格，所以真正的马来亚绘画传统，也就是富有当地色彩的西洋技法，至其开始，当然也就是近二十余年的事态。

Malaya is full of themes and subjects for painting, and artists are hence easily tempted to reach for their paints and brushes. Local artists have been fervently capturing local life and scenery using their different styles and mediums with a growing understanding and appreciation of local characteristics and natures. This is happening at a time when foreign artists are only beginning to notice the potential of expressing these Malayan themes on canvas. There are evidences that these understandings of the Malayan themes by local artists developed before the war and are advanced more fully after the war.



十一 当地色彩的醒觉

马来亚具有丰富的绘画题材，且极容易而吸引画人动笔。当外国的画家才开始注意马来亚题材与表现时候，当地艺术家们早已有充分的认识，而热心地发掘，各以不同的风格和媒介，创造出具有当地生活概念的作品，从而带来了当地色彩的醒觉现象。这迹象在战前的时候已有相当的流露，直到战后，才渐渐发展而臻达明显的表征。

Most of the young artists are graduates of NAFA, some from its full-time courses and others from its part-time courses. Most of these students are ethnic Chinese, but there are also some Malay and European/American students. Besides these NAFA graduates, there is quite a number who studied art with pioneer artists or in art programmes of art organisations or secondary schools. There are even some who have received local or foreign art scholarships or through their own sponsorship to study art in Japan, Australia, Europe or America. Western art techniques of charcoal sketching, watercolour, and oils are the main areas of study, but some have also taken on the subject of Chinese painting and its traditional techniques. Apart from traditional subject matter, they are also enthusiastic about painting the landscapes, people, objects and flowers in their locality.



十二 蓬勃的青年画人 (A)

大多数的青年画人，是南洋美专出身的学生，虽则有的是该校正式的毕业生，有的仅是参加部分时间的训练。南洋美专的学生，虽大多数是华族青年，但也有少数的马来人和欧美人。此外，从前辈画家或艺术团体以及中等学校内习得技艺的，也复不少。而接受本国或外国奖学金，以及自费留学日本、澳洲、欧美、作技艺深造的为数也甚夥。他们作画媒介，主要是西洋技法的水彩画、素描和油绘等，有些更还兼作中国绘画，应用传统的技法，不但描绘传统的题材，且也热心于当地景物、人物、花卉的描写，富有创作的意味，更和现代艺术取得溶合的地步。

The contribution of this group of young artists is the Malayanisation of Chinese painting. Much earlier, Chinese paintings, especially those of scholarly painters, relied on traditional painting themes. Apart from some flora, insects and birds, the other subject matter seem foreign to Malaya. The few Chinese artists who had sojourned here had rarely infused Malaya into their Chinese scrolls. It was only after the war that the art fraternity could finally sense the true importance of localised Chinese paintings through the hard work of several pioneering artists and the various calls for Malayanisation.



十三 蓬勃的青年画人 (B)

把中国绘画马来亚化，是这辈青年画家的努力贡献。当昔先的时候，中国绘画在这里，都是中国传统的老题材，尤其是染有文人画的余习，除却一些花卉、草虫、禽鸟之外，可以说是与马来亚显出隔膜的状态。后来南来的少数画人，虽然居留于是，但把马来亚的景物充入中国绘画的卷幅的，到底甚为罕见。自战争之后，经过几位先辈画家的努力，更因马来亚化的呼声所及，艺坛上才真切感到中国绘画赋有当地风貌及色彩的重要。

This chapter will focus on young artists whose works express their ideas about society. There are not many artists in this category and fewer successful works. However, these works are important in the development of Malayan art for it has been largely occupied by works that espouse personal thoughts and expressions in the past. Art works which aspire to enhance the perception of society at large do not receive equivalent attention thus far. Hence, there is a need here to explain the historical roles of art in society before embarking on a proper description of the artists and works.



十四 蓬勃的青年画人 (C)

在这一章里将叙述作品具有社会思想的几个年轻画人。这方面的画人虽然并不怎么热闹，而成功的作品也寥寥可数，不过在马来亚的艺术发展上，却占着颇为重要的一页；因为马来亚的艺术界，一向只有个人主义的抒情表达，倾重于耽美的画面情绪流露，对于艺术的社会职能，应有加以解释的必要。

The wood carvings of Batin Hitam bin Wahi were mentioned in the chapter titled 'Architecture and Sculpture'. He is a member of the Jah Hut people and works with a primitivist style. As described in the chapter 'The Traditional Life and Arts of Indigenous Peoples', the indigenous peoples of Malaya make household items and weapons from bamboo and wood, but not carvings of idols or other forms of sculpture. Since the second world war, some talented members of the Jah Hut people started making wood carvings under the guidance and encouragement of Mr. Anthony Ratos, the Assistant Protector of Aborigines posted at Cameron Highlands.



十五 战后原住民雕刻家的出现

我在建筑及雕刻的一章里，曾谈到巴登·依旦的木雕作品，这位带有原始性作风的雕刻者，就是原始民族部落的艺术家之一。他属于惹胡特支族 (Jah Hut)，住在彭亨中部的森林区里。马来亚的原始艺术，原只有竹雕木雕和日常编织品及武器，既没有偶像，也没有其他的雕刻和绘画，这已在原始民族的传统生活及艺术一章中叙述了。自从第二次大战结束之后，经过金马伦高原的原住民副保护官安吐依·拉托士的指导与鼓励，这族中的不少有艺术才能者，便开始制作木雕。

The formation of art groups in Malaya in 1935 resulted from the camaraderie amongst the large number of artists and a commonly felt need to practise the arts collectively. Additional encouragement for their formation came probably from famed artist Chang San-Tzu, convenor of the Huangshan style landscape exhibition. The Ying Ying Art Society was formed in Penang and the Society of Chinese Artists was set up in Singapore. The Society of Chinese Artists, originally known as the 'Salon Arts Society', was founded by the alumni of three art schools: the Shanghai Fine Arts College, Sin Wah Fine Arts Academy, and Shanghai University of Fine Arts.



十六 艺术团体及发展

马来亚之有艺术团体，是开始于1935年，大约是受了黄山派绘画展览会主持人张善孖大画家的鼓励。在檳城，有嚶嚶艺术社的诞生，在新加坡则有华人美术研究会的成立。最初的华人美术研究会，定名为“沙龙艺术研究会”，由旅居新加坡的上海美专、新华艺专及上海艺术大学三校的同学所发起。

## Chapter 17 Art Schools and Galleries

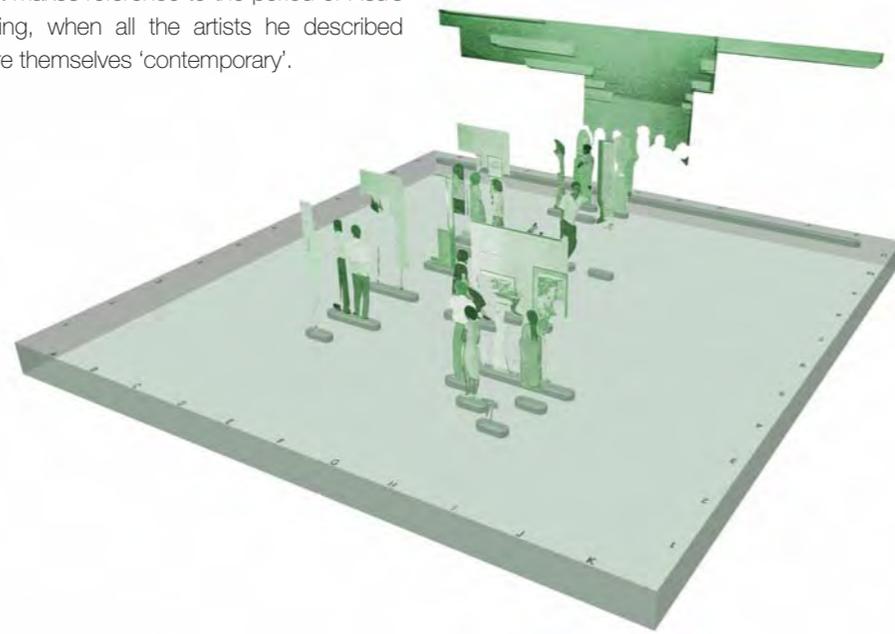
Part of the old University of Malaya has now been renamed as the University of Singapore. Although she has no faculty set up for the specific study of art but an elective offered out of its main curriculum, it has a small museum dedicated to the collection of art objects which has reached a certain level of sophistication. Its curator [Michael Sullivan] places special focus on countries which are influential to Malaya, such as India, China and other countries in Southeast Asia. At the same time, he is discerning in collecting important art works from the east and west. Hence, the ancient sculpture of India, modern sculpture and painting, cultural artefacts of the Yin, Shang, Han and Tang dynasties of China are catalogued and grouped so as to provide appropriate studies according to historical, social, cultural and artistic contexts. Apart from these, there are numerous art works from the various countries in Southeast Asia and a good collection of local art.

### 十七 美术学校及公私画廊

马来亚大学到今岁，已易名为新加坡大学，她虽然没有艺术科系的设立，只有课余补习的副科，但有一小型的美术馆，对于艺术品的蒐藏，甚为注意，且以达到相当有系统的程度。该校主持人 [苏利文] 特别着重在几个对马来亚最有影响的国家，如印度、中国、东南亚及各国，同时也注意到东西方艺术重要作品的选蒐，因此，印度的古代雕刻品，现代的雕刻品及绘画，中国殷商以及汉唐时代的宝贵文物，都有相当丰富蒐藏，且分门别类，以之供给研究历史、社会、文化、艺术者的参考，甚为适当。此外对于东南亚各国的艺术品，以及当地艺术作品的收藏，也有相当的数量。

## Contemporary Singaporean Art

*Between Here and Nanyang* will also feature a contemporary artist's intervention with the exhibition. Berlin- and Singapore-based artist Michael Lee was invited to produce a series of models based on the important spaces that had been platforms for the promotion and exhibition of local art during the time of Marco Hsu. The venues selected are: British Council (which held art and painting courses, as well as exhibitions), University of Malaya Gallery (the first art museum created in Singapore), National Library (which staged many contemporary art exhibitions), and the Chinese Chamber of Commerce (which was the preferred venue for many artists from Chinese-educated backgrounds). Using chessboards as a metaphor, the models intend to provoke thinking about art spaces and exhibitions as loci where rules and strategies of engagements apply – sometimes with a dash of luck. Lee's participation is particularly pertinent, as it makes reference to the period of Hsu's writing, when all the artists he described were themselves 'contemporary'.



## 新加坡当代艺术

“从此岸到南洋”的展出期间，国大博物馆也将邀请一名当代艺术家驻展创作。常驻柏林及新加坡的艺术家李鸿辉 (Michael Lee) 将创作一系列空间模型，这些特定空间在玛戈的时代皆是推广本土艺术的平台，它们包括，英国文化协会（举办艺术及绘画课程）、马来亚大学艺术馆（新马两地的首家美术展览馆）、国家图书馆（承办多次当代艺术展）及新加坡中华总商会（华教背景艺术家的首选地点）等等。以棋盘为隐喻，这些模型旨在触动观者对于空间的想像，艺术空间与展览可视为窥视规范及活动策略的轨迹。李鸿辉直接参照玛戈的著作来进行创作，因此非常切合题旨。玛戈在在书中也用“当代”二字来称谓他所指涉的艺术家们，“当代”的空间更是不能忽略的。这系列装置艺术也将配合是此新加坡双年展的主题“当代实践”。

## Chapter 18 From Desert to Oasis

Our aspirations of cultural oases should not be mere grassy plains or fields with shrubs or a scattering of old trees. We would like for them to become beautiful, limitless plantations and fruit orchards of never-ending yield. The art world of Malaya should grasp these objectives firmly and strive towards them with pride and confidence: for this brief history has clearly reflected to us that Malaya is no longer a cultural desert.

### 十八 从沙漠到绿洲

文化的绿洲，我们对它的希望，不仅是一片草原和灌木丛而已，也不只是零落的几株老树，而是希望它能成为美丽的田亩和无尽的果园。马来亚的艺术界，无疑的应抱定这一目的而努力，且将为这目的的努力而感到无限的骄傲：因为这短促的历史已告诉我们，她已不是一片文化沙漠了。