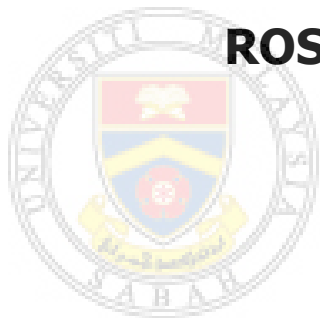


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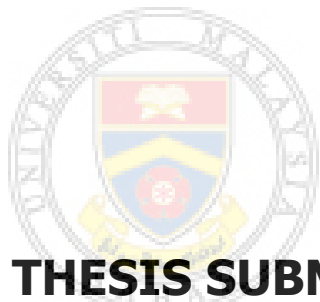
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2016**

**TINA RIMMER, THE LAST COLONIAL  
PAINTER OR THE NEW SABAHAN PAINTER**

**ROSALIND GOH SY LIND**



**UMS**

**THESIS SUBMITTED IN FULFILLMENT FOR  
THE DEGREE OF MASTER OF ART**

**FACULTY OF HUMANITIES,  
ARTS AND HERITAGE  
UNIVERSITI MALAYSIA SABAH  
2016**

## **DECLARATION**

I hereby declare that the material in this thesis is my own except for quotations, excerpts, equations, summaries and references, which have been duly acknowledged.

22 February 2016

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## CERTIFICATION

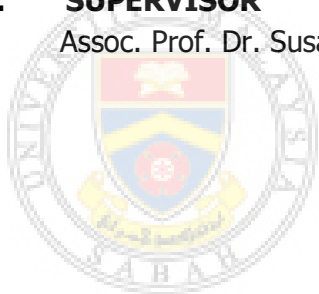
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## ABSTRACT

This research seeks to determine if Tina Rimmer is the 'Last Colonial Painter' or the 'New Sabahan Painter'. This is a biographical research and uses a historical approach to acquire the data and information for the analysis of this research. The research findings are obtained by analyzing her ideologies, characteristics and styles within her artworks as well as comparing them with other artworks created in both the colonial eras of British North Borneo and post-colonial eras of current-day Sabah. Also known as Mary Christina Rimmer née Lewin, she is currently the oldest and longest serving member of the Sabahan Visual Art Society (also known as PSVS or *Persatuan Seni Visual Sabah*) and the Sabah Society. Currently at the age of 98 she has spent more than half of her lifetime in Sabah first as an education officer and after her retirement which took place right after getting married to Albert Rimmer, was offered Malaysian citizenship in Lahad Datu during Mustapha's time. After moving in to Tamparuli, it encouraged her to draw more as the subject matters in the local *tamu* (s) interests her. Originally a British but has decided to permanently reside in Sabah, draws inspiration from the early colonial Sabahan lifestyle to produce paintings and sketches that made her a leading figure in the history of Sabah art. Besides finding the right classification for her and her artwork, readers need to appreciate her artwork through her unique perspective of Sabahan native lives, cultures, and traditions which will be further explained in tandem with samples of her artwork. It is hoped that there will be greater appreciation and understanding of her aesthetics and style in connection to Sabah art history where Tina Rimmer is concerned. Her tremendous contribution to Sabah art will be the highlight of this paper especially where her subjects, style and perspective in relation to her philosophy that "Art is Life" is concerned.

## **ABSTRAK**

### **TINA RIMMER, PELUKIS COLONIAL TERAKHIR ATAU PELUKIS BARU SABAH**

*Kajian ini bertujuan untuk menentukan jika Tina Rimmer adalah 'Pelukis Kolonial Terakhir' atau 'Pelukis Sabah Baru. Kajian ini merupakan kajian jenis biografi (biographical research) dan menggunakan pendekatan bersejarah (historical approach) demi mendapatkan data dan informasi untuk menjalankan analisis kepada kajian ini. Hasil penyelidikan ini diperolehi dengan menganalisis ideologi, ciri-ciri dan gaya dalam karya seni beliau serta membandingkannya dengan karya seni yang lain seperti dalam era kolonial British Borneo Utara dan era pasca kolonial Sabah. Juga dikenali sebagai Mary Christina Rimmer née Lewin, beliau kini adalah anggota tertua dan paling lama berkhidmat di Persatuan Seni Visual Sabah (PSVS) dan Persatuan Sabah. Kini pada usia 98, beliau telah membelanjakan lebih daripada separuh hayatnya di Sabah, terlebih dahulu sebagai pegawai pendidikan, dan kemudiannya selepas persaraannya yang berlangsung selepas berkahwin dengan Albert Rimmer, telah ditawarkan kerakyatan Malaysia di Lahad Datu pada masa Mustapha. Selepas berpindah ke Tamparuli, beliau digalakkan melukis dengan lebih kerana hal perkara (subject matter) di tamu tempatan menarik minat beliau. Asalnya seorang British tetapi telah mengambil keputusan untuk menetap di Sabah, diinspirasikan daripada gaya hidup penjajahan awal di Sabah untuk menghasilkan lukisan dan lakaran yang membuat beliau seorang tokoh terkemuka dalam sejarah seni Sabah. Selain daripada mencari klasifikasi yang sesuai untuk beliau dan karya seninya, Karya seni beliau akan dapat dihargai oleh pembaca melalui pandangan yang unik dari segi kehidupan orang asli, budaya dan tradisi di Sabah yang akan dijelaskan seiring dengan sampel karya seni beliau. Adalah diharapkan juga bahawa penghargaan yang lebih serta pemahaman estetika dan gaya beliau yang berkaitan dengan sejarah seni Sabah. Sumbangan besar beliau kepada seni Sabah adalah puncak kajian ini terutamanya subjek, gaya, dan pandangan perspektif berhubung dengan falsafah beliau bahawa "Seni adalah Kehidupan" berkenaan.*

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