

UNIVERSITI TEKNOLOGI MARA

**MALAYSIAN CERAMIC ART:
A STUDY ON STYLES (1959-2009)**

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Thesis submitted in fulfillment of the requirements
for the degree of
Doctor of Philosophy

Faculty of Art & Design

July 2011

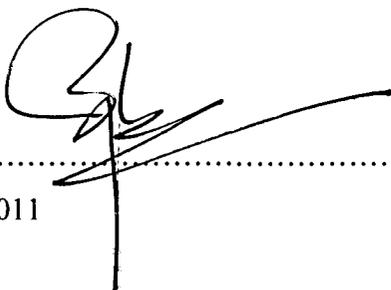
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ABSTRACT

This research is a historical study that intends to trace the development of style, identify the factors that influence the style and finally to determine the national identifiable style of ceramic art in Malaysian from 1959-2009.

Fourty-three ceramic artworks of thirty-five Malaysian ceramic artists were selected as samples. The Theory of style by Schapiro and Ackerman who stated that style refers to the formal qualities and visual characteristics of a piece of art was chosen as the basis to understand the concept of style. Four stages of art criticism; description, analysis, interpretation, and evaluation by Edmund.B.Feldman were chosen as a tool to analyze each work formally and contextually.

The national identifiable style determined was that Malaysian ceramic artists focus on element of form and principle of balance in designing their artworks. They prefer local clay as the main material although there are other alternatives. The typical pottery method, the wheel throwing was still the most popular method of forming artwork. The works were decorated with the application of on-glaze technique and electric kiln was used throughout the decade. Most of the ceramic forms are non-utilitarian vessel form. Man-made objects inspired the artists the most. The subject matters were simplified and most of the final works were presented in abstract manner. Overall result shows that the artists purpose of producing ceramic artwork were mostly for personal expression. Although there are several factors that influence artists style, the western art and culture were evident to be the most effective influences to form an identifiable style of Malaysian ceramic art from 1959 to 2009.

ACKNOWLEDGEMENTS

In the name of Allah SWT, I thank YOU for providing me with necessary strength, blessing perseverance, energy and good health for the completion of this study. First and foremost I would like to express my deepest gratitude to my immediate supervisor, Professor Dr. Mulyadi Mahamood and Associate Professor Ham Rabeah Kamarun from the Faculty of Art & Design, UiTM Shah Alam whom has been extremely supportive.

I wish to gratefully acknowledge the Dean and the faculty members of the Art & Design of UiTM for their words of encouragement. My sincere gratitude also goes to the following individuals for their academic rigor and advise; Dr.Mohamed Najib Dawa Head Director of the National Art Gallery Malaysia, Mr.Khairul Nizan Mohd Aris, Mr. Suhaimi Tular of UiTM Perak.

Highest appreciation and thanks to those who had formally or informally participated and contributed to the success of this thesis especially the Malaysian Ceramic Artists and participants of the International Ceramic artist's in Residence of Goshagawara Woodfire Festival Japan 2009.

My sincere appreciation and special thanks to my love one, Lailatul Qamar Ali Husin; my wife who has always had hope and been concerned, full support and assistance to ensure the success of my thesis.

Tajul Ariffin Adam

July 2011

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