

**UNIVERSITI TEKNOLOGI MARA**

**A STUDY ON STYLE IN MALAYSIAN  
CONTEMPORARY PRINTMAKING IN THE  
NATIONAL ART GALLERY COLLECTION  
(FROM 1970'S TO 1990'S)**

**MOHD ADZMAN BIN OMAR**

Thesis submitted in fulfillment of the requirements  
for the degree of  
**Masters of Art & Design**

**Faculty of Art & Design**

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## Candidate's Declaration

I declare that the work in this thesis was carried out in accordance with the regulations of University Teknologi MARA. It is original and is the result of my own work, unless otherwise indicated or acknowledge as reference work. This thesis has not been submitted to any other academic institution or non-academic institution for any other degree or qualification.

In the event that my thesis be found to violate the conditions mentioned above, I voluntarily waive the right conferment of my degree and agree to be subjected to the disciplinary rules and regulations of University Teknologi MARA.

Name of Candidate : Mohd Adzman bin Omar

Candidate's ID No. : 2003213059

Programme : Masters of Art & Design

Faculty : Faculty of Art & Design

Thesis Title : A Study On Style In Malaysian Contemporary Printmaking  
In The National Art Gallery Collection (From 1970's to 1990's)

Signature of Candidate :



Date

: 11<sup>th</sup> December 2009

## ABSTRACT

Throughout these few past decades printmaking in Malaysia has gone through a lot of growth as well as changes in techniques, idea and ways of producing printed artworks. Though considered as an additional media by some artists in this country, printmaking is still a contributor towards the development of visual arts in Malaysia. In this thesis the researcher strives to study and analyze on the styles of the contemporary printmaking in Malaysia from the 1970s to the 1990s. The objectives of this research are to study the development of styles in Malaysian contemporary printmaking; to analyze and determine the factors that influence Malaysian printmakers; and to produce classification of style in Malaysian contemporary printmaking. The research methodology used is qualitative. Twelve printmakers were selected and interviewed to get their personal statements and interpretations of their artworks. The researcher used Feldman method of criticism that comprises four strategies of criticism: description, analysis, interpretation and evaluation to criticize and appreciate the artworks. The researcher analyzed the data based on the theory of style used by art historian, Paul Zucker in order to determine the styles used. The findings of the research showed that most of Malaysian printmakers have been strongly influenced by the National Cultural Congress, and this can be seen in most of their works produced within these three decades. Most of the ideas and images are based on the spiritual movement that emphasizes on religious as well as cultural factors prompted by the congress. Education is also an important factor in the development of style in Malaysian prints, where all selected artists had received formal education from different countries or different school of arts, locally and internationally. Meanwhile, social and political system are not considered as the main factor in the development of style in Malaysia as this country is a free and sovereign one where artists could produce art freely, by using any types of printmaking, images or subject matters. As a conclusion, this research shows that culture and education are the main factors that influenced the development of style in Malaysian Printmaking from the 70s to the 90s.

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