

UNIVERSITI TEKNOLOGI MARA

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

TAJUL ARIFFIN BIN ADAM

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

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Candidate's Declaration

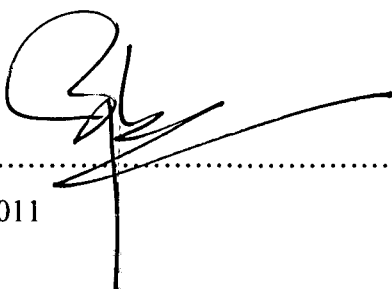
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Name of Canditate	<u>Tajul Ariffin Adam</u>
Candidate's ID NO.	<u>2005101309</u>
Programme	<u>Doctor Philosophy in Art & Design</u>
Faculty	<u>Art and Design</u>
Thesis Title	<u>Malaysian Ceramic Art: A Study on Styles</u> <u>(1959-2009)</u>

Signiture of Candidate

Date


.....
14 July 2011

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.

Forty-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.

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