

UNIVERSITI TEKNOLOGI MARA

**MALAYSIAN VALUES: SCULPTOR
THOUGHT AS FORM**

**MUHAMMAD ZULFADHLI
BIN RASIDI AMIR**

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ABSTRACT

Sculpture is one of the well-known arts in art history. It originates from a Greek word which means addition, subtraction and manipulation in sculpting. Sculptural art in Malaysia is known from the public and the aesthetic form of sculpture. Therefore, Malaysian artist have their own perception and formalistic cultural in creating artwork. Although sculptural artworks in Malaysia are evident, there are still major concerns regarding its lack of documentation. The public still find it hard to accept sculptural work because they are mixed up with the figurative form and still finding its way to reach the public. The aim of this study is to understand the Malaysian sculpture in its form, content and context. Some theories in art are applied to derive the output of the study. Therefore, the objectives of this study are to trace the sculptural development in Malaysia, to observe the form and context of Malaysian artwork and to define the thoughts of artists. Observation method was carried out to understand the form with the use of some theories by observation and interview method. The research outcome of this study defines the future of form, content and context of sculptural artwork in Malaysia and defining the artist thought in creating artwork. Besides that, the outcome could also identify the cultural context of the artists leading to the artist's thought in derivation of form of artwork. Therefore, in this section the thought of artist was based on the interview and shall validate the analysis of work and development of sculpture in the local context. Due to that, all relevant data were recognized once the data from interview session were gathered. The study opens up the potential for the researcher to gain new knowledge about Malaysian sculpture where art and design students may benefit from the documentation in the future. Future documentation may lead to more discovery and exploration on art sculpture in Malaysia especially with regards to history, artwork and artist's thoughts. Thus, all of these initiatives can be documented for the future studies and the hope that more people can accept and value sculpture art.

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CHAPTER ONE

INTRODUCTION

1.1 Background of Study

In history, art is one of the most well-known cultures in the world. There are many types of art in the world such as painting, sculpture, architecture and others. Therefore, almost every people in this world is inspired to study about art believing that there is always a gap that can be filled and that they can improve themselves and the society. According to Picasso (1881-1973), everyone in this world wants to study about art, therefore why not just studying about the flower or a night instead. Meanwhile, when it comes to painting, people need to understand it (Rathus, 2001).

Sculpture has been known as the combination of diverse material that produces an artwork such as modelling and it is literally known as the expression of the artists and for them to feel freedom. There are also combinations of some techniques known as bolting, hammering, welding, stamping or riveting to join materials such as plastic, wood and steel. Other than that, assemblage can also be defined as a sculpture because it is the combination of 2-dimensional and 3-dimensional artwork. This is for the individual expression of the artist to gain their freedom and satisfaction in producing an artwork (Rathus, 2001).

Besides that, in another context of sculpture, it also has been known as the elements of symbolism. This is because it can be conventional, accidental and universal. Conventional can be defined as something that had been replaced. Meanwhile, accidental is some personal features and universal is someone or a person with experience that can be understood because of the same experience with others. Therefore, all of these statement can be recognized as Chadwick (1971) in (Chadwick, 1971).

Then in another context, Frutiger (1989) explains that sculpture is considered as the symbol that is regained with the future but it must be conserved from the past. It also includes diversity in a sense that they can be signs, signals and also emblems which it is the expression that focus on the future (Frutiger, 1989). So, it can be realized that he is focusing on the varieties of symbol by conserving the past but