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Influences of the Western Abstract Art on the Visual Art Movement in Malaysia

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Abstract

This ongoing research project focuses on the ways in which the influences of western art are ingrained in the artwork and contributed to significant shifts in the development of visual art in this country. The practice of observation, analysis, and classification for each selected connected artwork is supported by the review process from earlier and recent visual compilations as well as visiting the specific art institution, which might be public or private. The work was categorized and identified according to the topic, and the techniques and characters were used to highlight the features of the abstract style. The artwork produced by the female artists shows a different output and shares their identities and thoughts.

Keywords: Abstract Art; Art Movement; Influence; Visual; Western

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1.0 Introduction

This research is a part of a broader ongoing investigation of the influence of western abstract art on the visual art movement in Malaysia. The purpose of this research is to catalog western instances of abstract art that have been influential in the growth of abstract art in the United States. The purpose of this research is to examine and categorize selected abstract artworks by female artists, using a database of existing abstract works as a foundation. Classification-related literature and artworks from around the world were surveyed for this review. The discussion of this research is about the abstract art movement in Malaysia that is produced by female artists. This is because the research resources on female abstract artworks are very limited, making this study important. This study will analyze and classify the artworks of selected female artists, such as the works of Sharifah Fatimah Syed Zubir, and both will discuss important aspects of the art movement that is happening in this country. The discussion of this study will focus mainly on three main strategies, which are topics, techniques, and characters used to highlight the abstract features in the works of female artists. Born in Alor Setar, Kedah, he continued her studies at the Institut Teknologi MARA (ITM) in 1967, this time focusing on the Fine Arts as his area of concentration. In 1971, she finally got her diploma in fine arts. She was awarded the prize for being the most outstanding student at the Institut Teknologi MARA (ITM). She continued her education at Reading University in England, where she enrolled in 1973 and received a Bachelor of Arts degree there in 1976. In 1978, Sharifah attended the draft Institute in New York and received her Master of Fine Arts degree. She is largely considered Malaysia's preeminent practitioner of the abstract art genre, while she is a part of the generation of painters who were active throughout the 1970s. Both of them were born in the same decade, which was the 1970s. She has been a part of several different groups and solo art exhibitions throughout the years, including one in 1972 at Alpha Gallery in Singapore, another in 1978 at the Institute Gallery at Pratt

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Institute in New York, and 1980 at Wisma Loke in Kuala Lumpur. Throughout the course of his career as a painter, she has accomplished a variety of things, such as receiving awards and triumphing in various contests, among other things. The majority of Sharifah Fatimah's early artworks were abstract, even at that early stage in her career. The influence she gained while studying in another country can be seen in his abstract artworks. Since his return to his country of origin, she has started a new phenomenon in the growth of abstract art in his country of origin, particularly among female painters. This movement is widespread.

2.0 Literature Review

Based on overview of abstract art in Malaysia, the artists Ibrahim Hussein, Suzlee Ibrahim, and Latiff Mohidin (in the latter series), who frequently experimented with line and movement in their artwork, were important contributors to the development of art in Malaysia. During the 1960s, Ibrahim Hussein created artworks of art such as "Spoiled" and "Lovers" that toyed with the visual forms of their subjects (1964). However, in his later artworks, he constructed artworks that are characterized by lines that are always rigid yet flowing. Examples of these works include "Red, Orange & Core" (1984) and "Floating Figures & White Sand," both of which he created (1985). Expressionistic artworks of art were produced by a number of other painters, including Jackson Pollock, who was known for his drip paintings. The "Monsoon Series" by Suzlee Ibrahim is an evocative piece of artwork that the artist produced by constructing layers of color using a mixture of warm and cool tones. By viewing this piece of art, the viewers are brought back to the time of year when the East Coast experiences monsoons. He makes abstract expressionist artworks of art by restricting the brushstrokes, textures, compositions, and colors he uses to the canvas, which allows him to use more complicated techniques. Through the use of these components, he is able to convey the feelings of melancholy, loss, and struggle that are associated with the testing period. In the piece, he brought attention to the unsettling characteristics of the weather that occurs during the monsoons, which is the production of big waves and persistent winds. Later works by Latiff Mohidin, such as the series "Waves," "Jungle," and "Journey," all of which were written by Latiff Mohidin, display a similar writing style. It is believed that Latiff Mohidin and Suzlee Ibrahim's paintings in the series are autobiographical acts of self-creation and expressions of their personality and personal journey. These paintings are painted on canvases that were initially blank and uncreated. The artwork has a dynamic quality to it and is full of movement, and the layers of texture create energy that feels immediate.

As a contemporary art movement, abstract art stands in direct opposition to photographic realism and traditional painting. In order to appreciate abstract paintings or artworks using this style, we must go beyond simple reasoning and employ our imagination and intelligence. For Kandinsky, a new social reality was about to be formed at the turn of the 20th century, based on the hallmarks of the modern period. As a result of scientific and technological advancements, the industrial revolution will come to define the era, giving rise to the emergence of new nationalist ideologies and a plethora of new nation-states. As a result of urbanization, industrialization of production, and positivism, economic and political theory will be redefined, and our understanding of social phenomena will be revised. In its pursuit of objective truth, social science will use rationalism as a tool to confirm not just the new world of wizards but also the entire liberty of man. Wassily Kandinsky's abstract paintings from Russia in the late 19th and early 20th centuries illustrate that artists were trying to define the modern period and its effect on art at the time. In addition, mainstream art of the time is discussed alongside Kandinsky's life and work in an effort to contextualize the painter's contributions. In reality, we look at the initial inspiration for the Russian artist, how he formed his first artistic collective, and how he eventually came to rely on abstraction as his primary mode of expression. Kandinsky's attempt to combine his theoretical insights about the nature and function of painting with a comprehensive evaluation of his own body of work is a daunting task (Kandinsky).

According to Cox (2022) says that abstract art has the ability to control one's posture. Different participants will use different criteria to determine how highly an artwork should be rated. Cox states that research on Pollock and Mondriaan's neoplasticism has been conducted. There is a wide range of production methods used in 20th-century abstract art. More than just a means of expressing one's feelings, abstract painting also allows the artist to maintain command of one's physical posture and physical and mental state while creating artwork. The value of abstract art can be compared to the worth of practical demonstrations. The concept and creation process appears to have been brought into the canvas of this new artwork in its purest form, previously veiled by extraneous material and now free and immediately visible. Painters who did not practice this art enjoyed it for the following reasons: it strengthened their sense of aesthetic absoluteness and it provided them with discipline in pure design. Painters who did practice this skill appreciated it for the following reasons. These historical viewpoints on art have also been subjected to significant shifts over time. Painters are accustomed to the perception of color and form divorced from things as a result of a new style, which leads to the creation of a very large combination of works of art that transcend the boundaries of time and place. painters are accustomed to the perception of color and form divorced from things as a result of a new style (Feist et al. 2004).

2.1 Art Movement in Malaysia

In the opinion given by Noh et al. (2018), the type of art style movement presented by female artists in this country mostly incorporates the experience of being in their environment as a featured subject in the artwork. This is based on the writing done by Noh. This is because the surrounding subject matter is more personal to the artist, and the artist himself has a direct personal relationship with the experience that is represented in the artwork. In addition, our country is home to people of various racial and religious backgrounds, as well as cultural traditions. As a result of those elements, therefore, female artists can display a variety of different themes. In this country, there are various painting styles that are highlighted by female artists according to their strengths and techniques. It all depends on the creative ideas put forward. This is because these female artists have a high value of patience in producing works of art as well as having finesse, precision, perseverance, and perseverance in producing works of art that have good quality.

3.0 Methodology

This study uses the observation method and focuses on content analysis of abstract paintings selected by Sharifah Fatimah Syed Zubir. According to D'Avella, "looking carefully is one of the two basic tools of art history (2010: p.51)." Therefore, a structured, systematic, and careful analysis was adopted to analyze the abstract artwork of Sharifah Fatimah Syed Zubir. The researcher's methods of collecting and analyzing literary texts from art-related materials that function as sources of information or historical and current documents, such as newspaper clippings, catalogs, magazines, articles, journals, books, and seminar papers, are the focus of the researcher.

The researcher will use this method to conduct the study. In addition, to obtain additional material, many references are made from the websites of various women's organizations as well as female artists who are also activists. This method allows the researcher to enrich visual art with detailed observation and search. This enables the recognition of images and the expansion of knowledge about abstract art using descriptive methods of art appreciation. Visual content analysis is then carried out.

A total of two artworks by Sharifah Fatimah Syed Zubir have been selected for the analysis process. The selected artworks are samples obtained from the permanent citizen data document "Warisan Seni Tampak (Visible Visual Art)" inventory collection from 1958 to 2003, published by National Visual Art. The selection criteria for the artwork are based on the abstract characteristics exhibited by the painter. So, the focus of this study is to talk about the themes, techniques, and characters in the abstract works of Sharifah Fatimah, as well as the role her art played in the Malaysian art movement. Descriptive art appreciation is a method based on the discipline of art history that will be used to identify the heritage of Malay arts and culture highlighted by Renaissance female artists in their performances. Other than that, art appreciation is part of the discipline of art history. The art of appreciation depends on each other to make art meaningful. Art history cannot exist without art appreciation and vice versa. Art history works on the analysis of the origin, development, change, and fall of art styles (Ahmad Rashidi, 2012; Noh et al., 2018).

4.0 Findings

Discuss the characters and techniques found in abstract art based on the art appreciation method (Rosalind, 2005). In addition, there are three basic characteristics that build form and content, namely: subject, composition, and meaning in appreciating art. based on Ocvirk et al. (2009), also emphasized that subject, form, and meaning are important criteria in analyzing an artwork of art, especially for abstract artworks of art that are difficult to evaluate.

Based on an abstract expressionist artwork produced by a female artist named Sharifah Fatimah Syed Zubir, titled "Rhythm and Rhyme", using acrylic on canvas medium measuring 183 cm x 183 cm, it was produced in the year 1987. Abstract expressionism art as a stylistic approach or artistic method to highlight local subjects and the personal experience of Malaysian artists does not mean that all artists produce artworks of art that are only related to certain subjects. In fact, the personal experience used by Sharifah Fatimah as a subject in visualizing her artwork is actually The pieces on display that come from the styles, techniques, and materials used to make them.

However, there are still many artists out there who are persistent in their commitment to creating artworks of art that are influenced by their interest in formalistic methods such as the use of elements and principles in art and design. According to Sharifah Fatimah Syed Zubir and Fauzan Omar, they always play with different colors and shapes in their artwork. Sharifah Fatimah's artwork has explored the principle of contrast in many ways, including shape, form, and color. In his 1987 artwork "Rhythm and Rhyme," he used a variety of primary and secondary colors, including red, green, blue, and purple. His artistic creations rely heavily on the use of color as an essential component of the visual experience. In his body of artwork, the form can be easily broken down into various components, one of which is the organic form. Likewise, the work titled "Repose 3" was created by Sharifah Fatimah in 1997 and is accompanied by a dark blue background. The artwork is filled with layers of contrasting colors such as red, orange, and green.

5.0 Conclusion & Recommendations

In conclusion, the main findings of this study include firstly, the sample analyzed has met the elements of spontaneous expression from the artist, showing emotional expression; and secondly, it presents some criteria added to the brush strokes with a female touch. For example, the feminine touch in art has revealed the attitude of women who are celebrated for their softness, for example, boring, subtlety, and modesty. The essence of their persistence is also visible. In this matter, it is documented that women's abstract artwork has become the Malay identity of women's art, and the concept of national art culture has been achieved. This achieves the objectives and problems that drive this study.

The results of this study found that the influence of abstract art from European countries has inspired national female artists to develop abstract art that has a national cultural concept. In fact, it has indirectly given the next generation of artists new ideas for making abstract works of art that are of higher quality and have more meaning and value from an aesthetic point of view.

Overall, researchers do not adhere to all or only some of the principles because the guidelines are meant to be inflexible. Furthermore, other academics and universities may use the standard as a reference in the future to maintain the artwork of female artists who use abstract art in their artwork based on the influence of the West on our country's abstract art that incorporates elements of local culture. The objective of this study is to provide a suitable explanation and describe the abstract art movement through the artwork of female artists whose works have high value. Therefore, the artworks of female artists who have the characteristics of subtlety, precision, and patience in their artworks have a future through the formulation of standards to maintain a local identity that has elements of abstract style.

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