



IDEALOGY

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INTRODUCTION

Idealogy Journal of Arts and Social science (also initially known as Idealogy Journal) is a biannual journal, published by Universiti Teknologi MARA, Perak Branch, MALAYSIA.

IDEALOGY is a combination of the words IDEA and LOGY whereby the word IDEA refers to any activity or action that can lead to change. On the other hand, the word LOGY refers to the understanding towards a certain group or thought, that is often related to the creation of the idea itself. So, IEALOGY is a platform for those who have ideas to share in journal form. The IDEALOGY Journal is spearheaded by the Faculty of Art & Design, Universiti Teknologi MARA (Perak), however the scope and theme applied were broadened to cover Arts & Social Science.

This journal is purely academic and peer reviewed (double-blind review) platform. It caters to original articles, review paper, artwork review and appreciation, exhibition review and appreciation, and book reviews on diverse topics relating to arts, design, and social science. This journal is intended to provide an avenue for researchers and academics from all persuasions and traditions to share and discuss differing views, new ideas, theories, research outcomes, and socio-cultural and socio-political issues that impact on the philosophical growth in the contemporary events.

VISION

To elevate the standard of Academic writing, especially for ASEAN countries to be recognized in the eyes of the world

MISSION

- To produce academia with world recognized writing quality
- To combine with selected ASEAN countries in producing academic articles

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Editorial Preface

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We would like to present, with great pleasure, the third volume of a scholarly journal, journal of arts and social Science. This journal is devoted to the gamut of arts and social science issues, from theoretical aspects to application-dependent studies and the validation of emerging technologies in arts. This journal was envisioned and founded to represent the growing needs of arts and social science as an emerging and increasingly vital field, Its mission is to become a voice of the arts and social science community, addressing researchers and practitioners in areas ranging from arts to applied arts, from design to technology in design, from humanity to social science, presenting verifiable arts methods, findings, and solutions.

Transactions on arts focuses on original high-quality research in the realm of social science in parallel and distributed environments, encompassing facilitation of the theoretical foundations and the applications of arts to massive daily life. The Journal is intended as a forum for practitioners and researchers to share arts techniques and solutions in the area, to identify new issues and to shape future directions for research. In this issue, is discussing about art, design, and culture in various area. This special edition focusses on several issue in Art. The writings in this issue reflect the artworks in the exhibition title STILL (A) LIVE organized by Department of Fine Art, Faculty of Art & Design, UiTM Perak. The collaborator researcher shared their in-depth description of the improvement of civilization in Asian.

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Editorial Foreword

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We are very pleased that Ideology Journal of Arts and Social Science is presenting its 4th volume and 2nd issue. We are also very excited that the journal has been attracting papers from a variety of advanced and emerging countries such as Indonesia, Pakistan, Saudi Arabia, Bangladesh, etc. The variety of submissions from such countries will help the aimed global initiatives of the journal. We are also delighted that the researchers from the Arts and Social Science fields demonstrate an interest to share their research with the readers of this journal. This issue of Journal of Arts and Social Science contains five outstanding articles which shed light on contemporary research questions in arts and social science fields.

All the 7 papers of this issue studies the are discussing about culture, art, design, technology, creativity and art & design innovation. There is also discussion about art, design and culture in various area. This special edition focusses several issue in Art. The writings in this issue reflect the artworks in the exhibition title STILL (A) LIVE organized by Department of Fine Art, Faculty of Art & Design, UiTM Perak. The collaborator researcher shared their in-depth description of the improvement of civilization in Asian.

As we were aware at the first issue, a journal needs commitment, not only from editors but also from editorial boards and the contributors. Without the support of our editorial boards we would not dare to start and continue. Special thanks, also, go to the contributors of the journal for their trust, patience and timely revisions. We continue welcome article submissions in all fields of arts and social sciences.

Irrational Re-Interpretation through Series of Emotional Portraiture Inspired by Works of Christina Otero and Clara Lieu

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ABSTRACT

Workplaces or studio constitute the important sites where individuals can construct and negotiate their own social identities. Firstly, this paper can illustrate how I construct the identities by using emotion in ways to exploit that specific discursive norm that characterize the identity. Emotion also comprises a valuable component of the linguistic. As the beginning process of making artwork is the process of critical thinking that I apply the concept of mix and match by using Adobe Photoshop. Several images that I pick from Google I use it as my main idea to develop. Furthermore, the idea behind the process of mine involves the sense of self-discovery, curiosity, and emotion that I have along the way and applying these feelings, thoughts into my series of drawing. Ripple human face that I use closely related with my daily life, image that I draw is image that I try to describe my feeling, what I feel, what I go through during my life journey, during the process of making artwork, as honest as I felt that my drawing describe what I go through, how I try to overcome emotion that well off inside myself all this while.

Keywords: Portrait, Emotion, Humor, Teasing, Identity, Expression.

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1. INTRODUCTION

“Emotions” were traditionally conceptualized as a spontaneously arising subjective states associated with a variety of thoughts, behavior, and bodily responses. The word “emotion” is taken from the Latin word *exmovere* meaning “to move,” “to stir,” “to act in motion” which was referred to as mental movement or agitation.

Thus, emotion and expression is a cluster of values that including teasing, irritated, mocking, social toleration, life satisfaction, public expression and as aspiration of liberty. According to Ronald Inglehart, University of Michigan who develop the theory of post-materialism, has worked extensively with the concept.

As consider research in expression psychology has examined the expression have the interaction of the personality that associated with an individual’s expression influences attitudes. Besides, the current research is trying to focuses on the how irritated can influence of the malleable expression of consumer attitudes in a drawing.

Hence, these effects have been tested in a set of theory-based interactions that rely on the self-monitoring individually. Furthermore, these research shed light on the emotion of expression and the role or how irritated can influencing individual attitude.

Expression is the heart and soul of all forms of drawing, I try to combine my inner thoughts and feelings with what I perceive in the outer world and put it into words. Sometimes, expression and emotion comes across as little more than navel gazing, narcissism, or sarcastic.

If we're drawing strictly for personal reasons, it doesn't matter whether we draw clearly or in a way that interest other people, but if we want to draw professionally, to connect with audience, our personal expressions must be clear and they must go beyond ourselves, they must resonate with viewers.

Apparently the best drawing is full of truth, I've come across some of drawer who insist on the sheer pleasure or therapeutic value of expression through process of drawing. To me, there's nothing wrong with that. In fact, it's healthy to give yourself a personal drawing space that isn't influence by the thought if someone else. It's also good drawing practice because there's freedom in drawing without inhibition. According to Melissa Donovan, "I've heard this said of all art forms: art takes two people, the artist and the person experiencing the art". Besides that, as I know personally does not develop in a vacuum, but through the movement, feeling, and thinking of a specific body.

Hence, the main point why I'm choosing emotion expression of teasing to relate with drawing is because I'm trying to examining my life based on my personal experience surrounding me. By using drawing as my strength and personal experience as my point it is a expression that I'm trying to show when people are making fun of me. I'm trying to show that people see I'm laughing but it doesn't show actually what does I feel. Given drawing as a medium for me to express that it is a some part of my journey that I try to irritate or provoke with persistent petty distractions when people are making fun of me, make jokes, mocking me.

In the drawing, I'm trying to putting all my feeling which I'm distract, offend, sadden, anger, irritate, annoy into the drawing which people can see that what I have been drawing is actually a reflection of myself.

Furthermore, drawing has always been a part of my life. I've noticed as I get older it transforms into a different kind. I didn't planning to jump into drawing course because when I've started over people that are closest to me are doubtful that I can do it. The fact that my drawing is taking so long gives me inspired that it'll stick with people. I have more practice and can depict the good stuff from the crap more easily. Drawing isn't about what the audience won't like. It's about what they connect with that makes it more than worth while.

2. BACKGROUND OF STUDY

What does art therapy do? It was involved in my creative process in expressing one's self behavior that involved my feeling, reduce stress and awareness. Why should something beautiful as moonlight turn a human into beast? A bizarre and gruesome images hunted my feeling and the wellness of mind. Thus it's also improve my physical, mental and emotional well being. Art therapy comes in many way which is music and dance therapy. But how does the art therapy helps me towards portraying narrative in my drawing? narrative has an aspect of artifice where the construction from previous narrative ruins. I try to use the drawing as hints of an untold story of my traumatic experience. At times there a something intentionally unclear inside my drawing which there have a sense of mystery.

As for me, I started making my artwork through own experience in life who facing up the psycho person in everyday life. This happened during my major class while having a discussion with the lecturer in charge which is Associate Professor Jalaini Abu Hassan and Associate Professor Prof Ramlan Abdullah. Most of the drawings showed them the scary images such as angry expressions, sadness, bizarre and depressions. Thus, actually the idea is about self-expression toward what is happening surrounding me as a psychopathic victim. Thus in releasing the unconscious by means of spontaneous in art making or also in art expression it has its roots in the transference relation between artist and therapist and on the encouragement of free association. It is actually closely allied to

psychoanalytic theory. The treatment depends on the development of the transference relation and on the continuous effort to obtain the artist or patient's own interpretation of his or her own symbolism or images. The images produced are a form of the main communication for artist to let their audience notice the meaning of their artwork.

Frida Kahlo's work was inspired me more into expression and how to paint own experience into art piece. Frida Kahlo's work was influenced by her traumatic physical and psychological events from her childhood and early adulthood, including a crippling accident and the infidelity of her husband. In addition to personal issues, Kahlo's often brooding and introspective subject matter also deals with questions of national identity. Frida Kahlo's using her personal tragedies or both physical and psychological combined with a realistic painting style, Kahlo's produced images that were emotionally raw and visually disturbing. Her artistic output was dominated by self-portraits that often show the artist suffering.

3. ART AS A FORM OF COMMUNICATION

As human has its own form in the community and since our words tend to be dominate, art is the best way to communicate with the others especially on therapeutics condition. This is also the way to communicate with the others world by expressing and communicating the experiences. To find the right words," expressing" play the important role to convey or to portray the traumatic and they suffer from depression. Sometimes our experiences and traumatic are beyond s the words.

In the context of making art, there are several supportive and relationship of making an images. One of the example was through imagination or by the person emotional growth. In the search of the inspiration, the patient has to randomly making the art by sharing their thought and feeling and creativity had become restricted by own style of the images of experience of making. The aim of the art therapy is a inevitably according to the need of the patient and the artist and encouraging personal autonomy and self-motivation to relate with the materials and the unconscious mind.

4. EXPRESSIONISME

Hence the big influence in this art making was from "Expressionist" era. The style plays the important role to rebuild the brush stroke, shape, color and texture. The intentions are for the language which is in art therapy term is a "Visual Language" through emotional states. The narrative is one of the way to portray the traumatic and its bring the faithful representation of internal reality. Expressionism comes from variety sources so called "Primitive" art forms of the European Middle Ages, folk art or non- European cultures.

4.1 Aim

The aim of this research is to interpret personal experience into visual expression using collage and drawing method. In order to achieve this, I have to line out three research question and three research objectives to facilitate the main aims of this study.

4.2 Research Questions

1. What are the criteria in emotional portrait that instigate the representation of retaliation in my series of drawing?
2. In what way does the retaliation emotion being contributed in my attempt to create new meaning in my art making?
3. To what extent does the selected portrait symbolism play their interpretative role in narrating retaliation stories?

4.3 Research Objectives

1. To produce series of portrait inspired by artists Christina Otero and Clara Lieu as means of re- interpreting my personal distressing experience as a new body of work.
2. To use the element of drawings such as tonal quality of light and dark as the main medium in manifesting the meaning or irrational portraiture.
3. To use exaggeration on the facial expressions of portraitures as symbolic elements representing the dark, irrational and emotional narrative in my story telling.

4.4 Significance of Study

The significant of this report is to help conveying my art making in studio process to question to give a massage, to healing and to create the personal symbol and images from traumatic experience. To conveying the message and humorous approach, I prefer using drawing as my main method to represent the dark, gruesome narrative in my story telling. I couldn't imagine on how studio process could be part of the healing process and it's involved me into positive vibes.

5. REFERENCE ARTISTS

There a few artists that attempted in interpreting the life experience into visual narrative. By doing so they also adopted by the different approaches while connecting to the meaning and the value of the artwork. Here are some of the artists who communicate the experience of the traumatic in life into piece of artworks:

- A) Frida Kahlo
- B) Vincent Van Gogh
- C) Edvard Munch
- D) Pablo Picasso
- E) Francis Bacon
- F) Chuck Close

Art has been Frida's hobby throughout her childhood.

She began to explore and interpreted the idea of becoming an artist during her long recovery. Actually its the way for her to release all of the depression inside her life. Her 1st attempted in politics in 1927 and joined the Mexican Communist Party. So, Frida's through the party that she joined, she meet muralist named Diego Rivera. After the met up, Frida's decided to married with Diego Rivera's in 1928 and they remind as a married couple until Frida's death. During 1920s Frida's traveling to Mexico and United States with Rivera's and from that she try to developed her own skills as an artist itself and draws her own inspiration from Mexican Folk Culture. All of her artworks are mostly on self-portraits.

Meanwhile for, Edward Munch's was inspired by the human activity and surrounding such as chronic illness, sexual liberation and religious aspiration. He expresses these obsession through works of intense color, semi abstraction and Edward's also plays with mysterious subject matter.

Edward Munch grew up in a household periodically by life threatening illness and the premature death of his mother and sister, all of which was explained by Munch's father a Christian fundamentalism as acts of device punishment. Frankly, Edward Munch's artworks more to the anxiety, emotional suffering and human vulnerability in his own life. All of the events are more to the tragic situation and their fatalistic interpretation left a life long impression on his own life experience.

Furthermore, Van Gogh said the looking at the stars always makes me dream. Through the reading, Van Gogh's wrote about his experience and to his brother Theo's. Most of the images is rooted in imagination and memory. Van Gogh's made his work more to touchstone just like Expressionist painting. The painting leaves behind the impressionist style of truth to the nature in a favor of restless feeling and intense color.

Thus, The Weeping Women by Pablo Picasso series was regarded as a thematic continuation of the tragedy that depicted in Picasso's epic painting Guernica. As we focusing on the image of the woman crying, Pablo Picasso was no longer paint about Spanish Civil War directly but he rather paint and referring to a singular universal images of suffering about the war during that era. There a several series that Pablo's prints and draw was in protest emotion. We can see on how Pablo's play with the emotion and the composite images to create another image that successfully telling us that the girl was under despair and related to the emotion.

Francis Bacon is one of the famous artists in art era. But his subjects were always portrayed as violently distorted, presented not as sociable and charismatic types but as isolated souls imprisoned and tormented by existential dilemmas. One of the most successful British painters of the twentieth century, Bacon's reputation was elevated further during the widespread return to painting in the 1980s, and after his death he was viewed by some as one of the world's most important painters.

Crucifixion is the work that first launched by Bacon into the public eye, long before the much greater successes of the post-war years. The painting may have been inspired by Rembrandt's Slaughtered Ox (c.1638), but also by Picasso's Surrealist style (perhaps sensing this latter connection, Herbert Read, in his book Art Now, illustrated Crucifixion adjacent to a Picasso Bather). The translucent whiteness painted over the bodily frame in Crucifixion adds a ghostly touch to an already unsettling composition, introducing Bacon's obsession with pain and fear. Exhibited at a time when the horrors of the First World War were still remembered, Crucifixion spoke of how brutality had changed the world forever. At the time of writing the picture is owned by Damien He is an artist who has acknowledged a large debt to Bacon.

Lastly, Charles Thomas Close was born at home to Leslie and Mildred Close, a couple with a leaning toward artistic pursuits. Leslie Close was a jack-of-all-trades with a flair for craftsmanship; he built Charles his first easel. His mother was a trained pianist but unable to pursue a musical career due to financial restraints. Determined to provide her son with opportunities she herself never enjoyed, Mildred pushed Charles to take up a myriad of extracurricular activities during his school years and hired a local tutor to give him private art lessons.

Charles had a difficult time with academics due to dyslexia, although teachers were often impressed with his creative approach to projects. He was also diagnosed at a young age with facial blindness and a neuro muscular condition that prevented him from engaging in athletics, making the social aspects of school life difficult. Once in college, and upon deciding to make a career in art, he excelled.

The tentative air of experimentation that might be said to characterize Big Nude is nowhere apparent in Big Self-Portrait, a watershed painting that virtually showcases Close's unique method. Abandoning the full-body view, Close turned to one of the oldest traditions anywhere in art history, the self-portrait. Close had partially set out to refute the critic Clement Greenberg's claim that it was impossible for an "advanced" artist to work in portraiture. Closes untraditional approach involved conceiving of and creating a unique kind of "mug shot," a black-and white idiom that exacerbated the subject's blemishes and the original photographic distortion caused by the camera. The devotion to the idea of an unsparing, head-on view led him to refuse all commissions, as Close used only his own "mug" and that of close friends for his subjects.

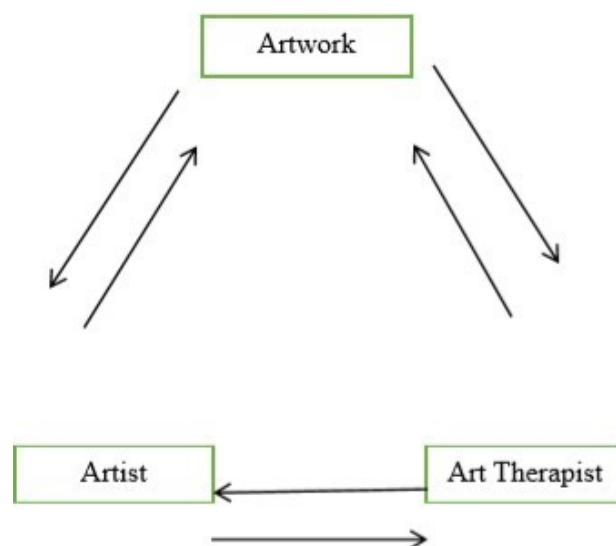


Figure 1: The method to interpret the art therapy

Within this triangular relationship greater or lesser emphasis may be placed on each between the artist and the therapist. For example the artist and their artwork or between the artist and the therapist. There are a few artists that attempted to interpret their life experience into visual narrative. By doing so they also adopted different approaches while connecting to the meaning and the value of the artwork. Here are some of the artists who communicate the experience of the traumatic in life into art pieces.

While according to Freud, the artist is also able to make art through form. There is some aesthetic value on the artwork. While Jung said that the therapy must be based on imaginative activity to understand the nature and the function of the symbol. Freud also mentions that the symbol is part of the art and it was a desire that needs to be contributed to the art therapy and it is all found in dreams or art were all of the expression created and begin. All the ideas must come from the unconscious mind and desires in a disguised form. "Work of art is the better way" to express the traumatic event. The structure of the human mind also brings and plays a significant role in this therapy.

Mandala art is one of the therapy forms to reduce stress. Thus mandala art also plays with the variety of forms, but the basic mandala comes from geometric figures. The symbol and the meaning are a remaining perpetual challenge to the thought and feelings. Plus, Carl Jung also mentions that drawing as a symbolic of wholeness and the expression of self-trauma. It was constructed by the human mind too. Some of the symbolism also brings the meaning to the artwork.



Figure 2: Mandala Triangular Art

In this figure 1.1 the mandala represents the Goddess of Shri Yantra. Its repeated lines and the symbolism are related to the goddess. It's also related to the desire, anger, envy, delusion, greed, jealousy, virtue, and the vice.

If look at the circle, it's was represent on the "Fulfilter of Desire". Then it was related to the taste, growth, memory, revivification and all the physical body. Mandala is a desires and the healing process of the traumatic including the drawing. Mandala describing the beauty of the art itself and reflection of the creator. Thus mandala art is the right therapy and the healing point and also can be great point and source of represent on one soul. Apart form that mandala can be seen around us. They are larger than life. They also represent in our larger system in our life or universe.

The color that created with the mandala and the shape really reflect the inner self at the time of creation. The instinct and feeling are also inspired and guide us through the process of creation. Ultimately, creating the self-portrait as creating the mandala. When the emotion come through it will be our art therapy. Most of the therapy was not the final product but its come along with the journey. If we look back at our own life story, we will represent something special about our on personal life.

The example of mandala can be found on the Jung Book (Jung,2009). The important of the image and the imagination in psychological healing already influence the development of art scene especially in art therapy (Maclagan, 2001).

6. CONCLUSION

Art and the inner world are connected to each other. Either by human being or the nature both are related to between human and the nature itself. We are depending on relationship to survive and develop. The desires, the fears, losses are also bring the significant to lives. The mechanisms are also involved in life processes. These experiences are either bad or good they incorporated to the inner world itself. And the most extreme, some of the people are confined their own inner world. In practise as a artist in art scene, therapy in making art was concerned with gaining the access and making sense of the unknown influence our relationship to external world. Thing happen when we start making the object or images, the unconscious feeling may find the "expression". Through all this, the artists become more possible to stand apart from and think or change it. The particular important was from the Freud onwards about the dreams and imagination making more senses in reproducing the art.

According to the McNeilly,(1984) said that the therapy approach just as a main theme or as a spark to attach the ideation in art. Creative term involve with the thought and feeling too. Plus, the depression is also one of the reasons why the therapy needed. It was characterized by the feeling of sadness, lack of motivation and loss of interest. It's often through images and metaphor where the depression can be reveled.

As a result as a artist where by having own studio for making an art, the art therapy are expected to remain active and involved in their own practice by making artwork. This is to train the artist into development and gain the healing process faster by understanding the language in all its various forms. Spending the time in the studio also create the mood of making the art and also healing processes. The opportunities or the connection between the studio practice and also the art history also play the important role and the connection is there. It also helps to develop the idea and technical skill necessary for self-expression through application of the variety of medium and media. It's all about the art exploration too.

As a nutshell, art therapy plays the important role to rebuild again our positive minded and psychical. Art therapy also helps more into healing processes because we are taking the thought and developing the idea with a good experience and pushing the unwanted thoughts out from our mind such a negative thought if they were physical entities.

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The Emotional Gaze: A Symbol Of My Mother's Deep Reflections In Term Of Artwork

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ABSTRACT

My mother, Rusimah Ibrahim relates the thoughts of contemporary mother, living in a petty apartment with her out-of-work husband with her three toddlers, who must take care for the foods, schools, pay the bills and every single thing. The pressure of my mother felt for the half of her life is not a barrier to survive. It is because she held on to a principle that she believed would be able to change the behaviour of my father. As an artist, I took this opportunity to study my own lives and record my experience, in this way which the way I love. In the way that gives evidence. This thesis marked my process of collecting her struggles and suffer into a documented narrative based on my own perspectives and interpretations. This thesis work, I transform her facial's entire identity into something substantial. As I reflected on the impact and meaning of my mother's life story as a conduit for the art process, I felt extremely fragmented in my own personal reactions and recollections towards her suffer. Therefore, I treat each painting individually as I respond to her experience and memory that I hold. Moreover, each artwork approaches different stage of her experience. As a painter, I choose watercolour medium as my tools to represent the idea. Somehow I felt increasingly cognizant of how my mother and I became closer and my feelings and attitudes changes toward our relationship started to resemble in my artworks. However, my intention would stick in one agenda which to produced artworks and being honest I personally think that the findings are enticing, nevertheless.

Keywords: My mother, The Gaze, Emotional, Personal Experience, Deep Reflections

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1. INTRODUCTION

Where to begin this story? From my mother's biography or mine? Well, I assume an introduction is a must. Somewhat, in any case, if your mother is similar to my mother, this story will make perfect sense. My name is Ruzamira Abdul Razak and my mother's name is Rusimah Ibrahim, and I have been asked to record my thoughts and point of views about my mother in the way of art making. If you know me at all, as a daughter, to be honest, I am not a good daughter in many ways. Actually, we were not that close back then but then I realized that we had a lot similarity. But somehow, we were always in a different ideology. I always kept this in my heart which overstated by Abu Hurairah (Muslim Scholar). "Your mother, your mother, your mother and then your father ". I am here not to argue about the responsibility of a child towards her parent but somehow I have been with them for the past 23 years to realize who deserve better to be as a good company. Even the Holy Quran, Surah Luqman 31:14 asked to be grateful to our mother after all she has been through to raise and made us until today.

My thesis work centres on my mother and her emotions with marriage over the past 23 years. It is a biographical narrative which I need to have a person (Zinn, 2004) mentioned that a person who actually

lived and will talk about life and personality from the subject matter. Supposedly, a biographical have to have a real life subject and an account of one or more major event's in the subject's life. On 31 October 2013, I lost my mother for a while because she ran away and has to file a divorcee after a conflict with my father. These events have formed the primary impetus for my current work and research, as I have watched and become part of my mother's experience over the past 23 years. Women have been trained to be as a full-time housewife and have no income for themselves. Therefore, when it comes to the issue of divorcee they have no preparation to survive in the future. Therefore, my Mother's lifestyle is dramatic to be highlighted comparing to others.

Mother's conflict began since she was married, and her life story got more attention than me than the others. After that, the storyline of her become more tragic when she struggles to manage her life until she chooses to be a widow. Because of the intensity part of Mother's life is strong; I realize that her dramatic storyline suits the interpretation of distortion painting.

Barwell (2010) overstated that how work of art can be dramatic, and melancholy must pose itself as a problem for anyone who believes that work of art is not a conscious entity. To put it differently, that only conscious entities can have emotions and feelings. By all means, the way in which a painting is sad cannot be in exactly the same way as the way a person is sad. With this attention, the way my style of artworks shows are not delivered in a direct way but it shows that there is something in contrast or converse whereby the images in the artworks obviously shown. After all, it cannot be exactly different either to state the painting is sad or how to recognize the sadness or suffer in the painting. By the same token, one did first know what it means to say that a person is sad and how to recognize the sadness by knowing the rules before judging. This might be because the emotions are ambiguous, complicated and complex. In particular, it might be impossible, to sum up, the emotions with neat labels whether it be happy, sad, or angry. Before we go into deeper about this research, the subchapter will elaborate a bit on where this going and what are the idea will embark in this paper. To be exact, which back to basic, me as an artist to produce an artwork in the first place. The process of art-making as well as contribute the rationale on the product is from the idea which sparks me to explain the story behind the artworks. In addition, at the same time, I had my personal time with my mother in the context of art which benefits me in getting know my mother's suffer life back then in a different way.

The topic title, "The Emotional Gaze: A Symbol of My Mother's Deep Reflections in term of Artworks", as my inspiration which leads as well to the research paper and artworks. Thus, my focus on this study will not deviant and make my direction toward this research become clearer. The discussion process in future about the topic has popped up a lot of questions through my mind, and the most disturbing question was played in my mind is how am I going to grasp and achieve it? What are the process and criteria that I must fill in? Then, I wrote down with several questions that blurred but would help to narrow down the scope of my research. First questions are how can the image of my mother's gaze contribute to the sense of her deep reflection in a series of painting? Second questions are to what extent the beauty of nature act as a symbol to manifest the tenderness of motherhood? Third questions are how does my mother's emotional expression could be conveyed through her eyes gaze in watercolour painting? For the first objectives is to explore the image of my mother's eyes duplication, distortion, and composition. Then, secondly to interpret nature as a symbol of beauty and tenderness that related to motherhood. Thirdly, is to explore my mother's eyes expression by watercolour painting technique.

After knowing the questions and objectives for this paper, I have to reassure that my focus should not overlook and deviates from the first intention. These questions and objectives act as my hint and guidance, but not in a way that fixed but more flexible based on the situation. For the namesake of art, this art process is a process that full of explorations, experimentations, and uncertain results. However,

this research will end up nothing without the process of making art or producing art has not been practiced by me. Therefore, art thesis is about practicing it which will fit its purpose.

Before I shut the chapter down, let me sum up the flow of the research. There are five chapter which different in every chapter but held on one topic. The function of every chapter is to manage the flow of the paper as legit as possible. Chapter one act as the introductory that explains in general about the whole idea and offer a basic information about the paper. The introduction part will include several questions and objectives to guide me through this paper. Plus, it provides information about my intentions, perspectives, and inspirations of what I have been doing. Meanwhile, chapter two will take place to help me on contributing the idea and artist that I am referring to. Additionally, it consists of prior literature based on the art making. Somehow, it acts as the guidance and for the second steps it actually transforms the reference into our own style. By the way, in chapter three will conduct the process of art making where all the explorations, experimentations and failures will take over the place. After that, in chapter four will explains in detail on the visual analysis which the final artworks. Last but not least, chapter five which took place as a conclusion that I need to sum up in overall and as a whole of the research. But, in the end, I could never confirm the feeling of mine would be the same as the audience can feel. Which I think it is time for them to judge.

2. LITERATURE REVIEW

A. Eyes the Windows of The Soul

“Eyes the windows of the soul” which often be called by the people as they could deliver various non-verbal signals and in fact, the eyes contain a lot of information about the emotional state of a person. The eyes are a normal part of communication which quite useful to read the body language as easy as looking at people’s eyes. When someone is worried or sad conditions, they automatically will furrow their brow and obviously, the eyes will look smaller. Yet, when we had a cheerful day our eyes will show as bright eyes. That is why we often raise the eyebrows when we feel happy to make it look brighter and bigger, (Ludden, 2015).

True or not, well, I am not sure to define that eye is the windows of the soul or maybe we could say it is all an illusion. But one thing for sure, if your eyes are in good conditions and healthy, your body will be full of light. Same goes for the other way, vice versa. I believe that the ability of our eyes is depending on our physical state. According to Benjamin (2014), the interesting part is when the most poignant picture conveyed from our hearts through our eyes. It seems like a reflections state of mind and it is not merely window.

Basically, there are a lot of activities of eyes such as eye gaze, staring, glancing, or closing eyes. The moment I look into my mother’s eyes it tells sort of emotional journey and I wanted to explore some pretty specific things even that tells the total stories sort of emotion. As I have been watched and become part of my mother’s life over the past 23 years, I could sense her eyes language very quickly. Even though she showed the mouth shape of a smile for the sake of politeness, but I could read the eyes are the giveaways. Somehow, she forgot about her eyes gives a lot of unspoken answers that she was fake a smile. Usually, when she truly in a good mood, the mouth shape of a smile not only brighten but as well as the eyes which crinkle the corners in a “crow’s feet” pattern.

B. Watercolour Create Sense of Emotion

Muliyadi (2007) overstated that the most suitable medium of expression is watercolour, as it adapted to spontaneous approach. Through various approaches and techniques for instance the wash technique

and the overlapping of colours can easily be treated by using the medium of watercolour. Additionally, the ability of dried in a speed time suits for outdoors painting. Besides that, I knew that there were several artists that used to oil paints but watercolour is ready availability and a very famous medium of visual expression. However, I cannot be denied that after local artists received a formal art education in art institutions and schools the use of oil paint became more popular later on. On the other hand, watercolour was quite famous back then in the year 1930s, its treatment various from one artist to another. The spontaneity of the brushstrokes is a clear connection appears through Chinese calligraphy as it's a major form of art for Chinese society. In fact, as stated by Hsieh Ho; Chinese artist that brushstroke is an important medium to constitute expressions of the artist's inner self. Plus, while doing the process of appreciation in such nostalgic artworks would trigger the sense of sadness and evokes feeling melancholy to the viewer. Moreover, the artist's sincerity, soul-pouring, confidence can be seen in the artworks as a total involvement by doing a spontaneity technique.

Thus, for me watercolour is not only as a medium or art supply but it is beyond than that. There are bunch of feelings appears in one palette but I guess not everyone could see it. Every single watermark is a new mark and amazed me every time it appears. The fascinating adventure when each brushstroke appears beautifully in spontaneous way. Hence, it allows me to feel joy and free while the process is run, as the ideas can roam free by using watercolour. At the same time, my imagination and inspirations bubble to the surface and made me explore art in the way that ease me. To be expert is not the first list as I do not have to worry about it but the main part is what dive me right in a smile on my face. I discovered that watercolour made me so exciting to use because it do so much movement by itself and I consider these colours are alive.

I actually gravitate towards things that are melancholy and most of the colour scheme that I use more greenish, bluish, dull, cool, and natural colours. When I created her facial expressions for me it gives the sense of longing and the sense of belonging in her eyes even though most of the artworks are faceless. Plus, I found the artworks which is very romantic and nostalgic. The ideology and perception of colour differed in each country and it is consisting personal memories. For instance, my mother loves the colour of magenta so much and used to choose that colour every time selection of buying stuff. Meanwhile, the relationship of my mother and I very close and somehow there will appear good associations that come from the magenta colour. But, honestly, I could say it may be true that colours seem cool colour to another person, but it is like warm and friendly colour to us. Well, maybe to convey the emotion in art is shows your true colour which I believe has a powerful way to resemble the emotion. I could agree to anyone whoever says that a watercolour painting does invite poetic associations which possess unique physical characteristics. Therefore, along with the personal associations there are cultural associations with colour proven (Amy, 2017).

C. Artist References

Ibrahim Abu Bakar was born in 1925 and died in 1977. He is from Alor Setar but stay in Penang where his artworks sold along Chulia Street and Penang Road. The main medium used by Ibrahim Abu Bakar is watercolour and excelled in romanticized local landscapes.

The mother's love is infinite and probably it is impossible to reply completely. There is no substitute for the love of mother. From the start having us until we become what we are today is unstoppable love from a mother. Being in mother's love our heart and soul will fulfilled with the peace, courage and confidence. This artwork obviously story of a mother who sacrificed everything for the sake of her children. Same goes to the life story of my mother who provides us a roof over a head to sleep, serve a food in the table to eat, clothes to wear, running water and pay the bills. Every day her daily routine spins and keep spinning non-stop.

Unfortunately, the leadership of my family were not handling well. Based on Al Tabari (Muslim scholar), a father is just like a sun who always lighten the life of his children. He supposed to lead and

held our hand to go through the right path. For me, the sun does exist but in different appearance which is my mother.

Based on Artist Research Yi Chen (2013), The Chinese male artist produces an artwork based on modification of all the images from magazines and different collages and choose a women as main character to his artwork. Yi Chen creates another figure from the idea based on collages which contains of hybrid figure and mix all the images. The issue is about our society who obsessed of beauty and it is a reflection of distortion in the idea in through the images. The idea of beauty by using hybrid images of women is the main intention of the artist. Basically, we always heard about women who typically participated in the media. For instance, the advertisement that seeks for perfection concept to be serves to the public. To be differing, Yi Chen used element to ironic the situations. Hence, main alibi through his artworks is the distortion of figure.

Next, Yi Chen has classified women from various types of ethnicities, age, country, and races. The aim of the artist is to distort the images of them by change all the subject matter's appearance. The distortion can be defined by changing the size, scale, and isolated bits of the subject bodies. In addition, the artwork represents those women who love plastic surgery, suntans, and cosmetic surgery. The ideation of Yi Chen's artwork does help me in many ways to give inspiration by producing an artwork which related to distortion. Well, it is true that my issue is not about the beauty but the concept of distortion by Yi Chen really pull out the topic about people whom against the normal creations and reality. Therefore, it is same as my intention which to creates an idea about my mother who against the norm of normal life. Being a mother and a father at the same time for me is extraordinary while the father exists to do nothing.

Alexandra Garant who studied in visual arts at Notre-Dame-De-Foy College known as the Queen of Double Eyes internationally. She ultimately settled in Toronto, Canada after graduated in 2001. After a big impact came to her life which suffering from a heart attack in 2012, she took a decision to fully commit towards her passion in art and how she see the world totally change in the eyes of Garant. Basically, Alex Garant is a pioneer of Contemporary Figurative Op Art and her artworks offer a graphic quality mixed with conventional portrait technique.

Alex Garant always played with figures of a dizzying array and the eyes relentlessly shift and as an audience, we will like experiencing vertigo after looking at the works. The way Garant remains immune to the disorienting effect of her works when she started from one eye, one corner and then she slowly build it up. After that, at one time together she only sees one section and after it done she takes a step back and feels the effect turn out well and successful. The unique approach in making art of human portraiture makes Alex Garant famous and well-known. At the same time, she maintains the realistic technique but the optical illusion technique that implemented in her artworks make it look totally surreal. The reason her painting comes out as double exposure through the application of photography in a process of making the artworks. Thus, to make a single one piece it has to combines with two different images. The artist sometimes makes her model's face doubles or even triples where it becomes hard to know what a blurry illusion is and what is real by creating this flickering sense. By the way, Alex Garant expecting that we as an audience to employ all of our sense while doing so and indulge in an image investigation process. Meanwhile, the idea of creating these doubling artworks comes when she simply doodling stuff, playing with symmetry and reflections.

Alex Garant artworks do inspire me to do a duplication, distortion, and composition through my artwork. Basically, all of the latest artworks of Alex Garant played with multiplication, symmetrical and distortion to change a bit the proposition of doing portraiture images. I borrowed the concept of her doing that technique, but I do focus on the eyes only. When you look at the latest artworks of mine you can see the delusions on the eyes, the facials expressions give some kind of shaking or something that has a movement. This is because I wanted to leave the emotion to be not too fatal or legit. It somehow offers us that the expressions are not static, and it could be changing at one time to another time. As well as how I have been witnessed in my mother's life which I could say that the faceless face of my

mother does contain a lot of unseen emotions. Plus, I believe that everyone has felt a variety of emotion through suffering and happiness in life. To create something that triggered the audience while stop and think about the artwork somewhat gives me more passion to continue making it.

3. METHODOLOGY

A. Developing Method

Based on Malins and Gray (1995), in the area of Visual Arts Practice-Based or Practice Lead Research is the specific methodology which proper for me to choose is which conveys the particular discipline- specific expertise. The revolution toward the emphasis of reflections in research of Visual Arts and the artists, craftsperson or designers which would come out by theoreticians, historians, critics or research related as practitioners through action and reflecting in and on action. Contextual review also includes as well as the specific methods which published literature, visual exemplars such as design, making and installation and live contextual information. The case studies in the meaning of based on the commissions has four site-specific public commissions which are context-specific description, context to the in-depth, analysis and documentation of the artwork.

Well, my method of produce an artwork is not a new thing in the art scene. I rather say it is a conventional method or traditional of making artwork. But, I can assume that the process, the flow or the intention might not be the same as the other. However, to make it easy and simple, I used the method intentionally just to fabricate my data. In a way that offers permanent evidence in the future. Somewhat, give the memorial thing back in the future and has personal sense on it.

B. The Idea from Past Experience

The idea is very universal and cannot own by certain people or only one person because idea could be shared by everyone. There is no specific status, wisdom, rank, wealth or any kind level of a hierarchy. Indeed, how to get an idea does not go through a special process. The idea is very different from one another because an idea can have a various point of view based on personal past experience if we look through from their observations. Why? Because for me, every single person even our own family members will get different thoughts even though we are on the same roof, eat the same food, played the same game. Therefore, the idea for me is very infinite and exclusive even the rough idea almost the same but petty things took place to differentiate the idea between among us. As I mentioned before, my idea is from my past experience and I guess I still in the storyline. At first, it was hard for me to decide whether right or not to make my life as the main cast in my artworks. I was always wondering maybe this is one of the methods to shows my appreciation and gratitude towards my mother in the context of art. Again, I mentioned here that is like a form of documentation which made me proud and will read over and over again in the future.

C. Working Space as Practice Inquiry

As mentioned by Whitehead (2009) in his Living Theory- Knowing in Action that a practice-based research has to have a process development as a practitioner, to progress and to making artwork in fulfil satisfactory works, products, and designs. I am grateful and thankful especially to my lecturers who provide the unforgettable, conducive and exclusive studio I ever had. The equipment, the air conditioner, the electricity, the unlimited working time and the most important thing the vast studio I ever had.

Of course, this opportunity would not be wasted, and I guess I could call UiTM Jalan Othman as my second home. It is a pleasure should not be taken for granted. The working space does influence me to

always produce artworks. I did not take a solo time or not rounded with a friend 24/7 as a reason to avoid being here though.

D. Photography and Photoshop Act as Transition into Artwork

Photography is like an assistant for me as it has helped me a lot during the process to transfer the images of my mother into artwork. Yet, my source imagery is from photography and I have since handled on-going the research on the ontology of medium. I can predict, maybe in silent mode, there was a question on why I did not do still life technique while my mother is living in front of me. To be clear, I am not a realistic painter and could not handle to make artwork in a speed time. Plus, the lack of time to be side to side all the time with my mother is an impossible thing while I am staying in the studio. Then, based on my artwork, I have to do vary process before I start to finalize my idea. Therefore, for me, still life or life drawing was not my thing.

After the process of photography done, I wanted to alter the normal imagery which might otherwise be taken as truth into something that surreal, imagination and illusion. Sometimes, I build up points of confusion and merging where imagination could blend with the subtle portraiture. At the early age, I love to make artworks that not represent beauty or realistic form but I loved to do in another way. Which in distortion approach, therefore, I need a source like Photoshop which guides me all the way to imagine the imagination. At the first layer, the process is followed by a very logical sequence of development, but the result turns my portraiture work into surreal stuff.

E. Sketches A Step to Final Artwork

In my opinion, to create a final and finished piece of my artwork has gone through a preliminary sketches process that absolutely critical. Well, maybe there are a few artists skipped to prioritize this part of the process in their artworks but as for me, this step acts as a heart to my final artwork. If there is no idea development from the sketches it seems that I could get this far. It is always surprising me when I saw a different idea came out in every each of my sketches. I could not lied and completely bypass preliminary sketches entirely and just popped out nowhere into a finished piece with no development whatsoever. Fortunately, I did not see preliminary sketches as a wasting time along the way to get to the final piece. Yet, it is actually opposite which the process of preliminary sketches made my final piece done well, saving many hours of my time with backtracking and frustration when working on the final stage. In order to create a success preliminary sketches, the process from sketch to final gradually done like a natural progression until finished artwork.

F. Grisaille Technique in Watercolour Painting

According to Jansen (2008), grisaille can be defined as a very first step of painting or fully detailed under-painting done in greys and pronounced as Grizz-eye. Basically, the subject will fill with a common colour that establishes harmony for the artwork. The lower quality pigments would perform well on the piece by using the light under-painting. Besides that, it shows the first chiaroscuro or called as the treatment of shade and light in painting or drawing and allows the artist to alter the light and shade of the painting until the achievement success to the desired effect.

Through this grisaille technique, by using the light under-painting allows the pigments of lower quality to show up better in the watercolour painting. Plus, the low-quality pigment does look brighter and popped out more on the piece. While using this technique to create a form, I have not done a combination of many colours together and maintain the washing technique in the next layer purer, thus expanding the intensity range of colours. However, in all cases, the pigments that I implemented on the piece have semi-transparent and transparent. As an illustration, when I use crimson lake colour to P-Magenta colour to make it dark and I also opaque it a lower of reflective qualities of the P-Magenta colour. Then, if I blend P-Magenta colour over a dark area, the crimson lake colour will only tone

slightly but because the dark colour and P-Magenta has no combination, the color remains transparent and the subject of my mother will transform to have more depth.

4. VISUAL ANALYSIS

Firstly, I am using the theory of J.J Winckelmann which is dividing into four parts. The process will be done systematically, and the first layer is collect, categorize, analyze and using. In making an art appreciation of my artwork there will appear implicit and explicit story behind it which can be clarify by using descriptive and analysis method. There is a basic of four step structure of the Art Criticism in J.J Winckelmann.

A. Watercolour Painting I

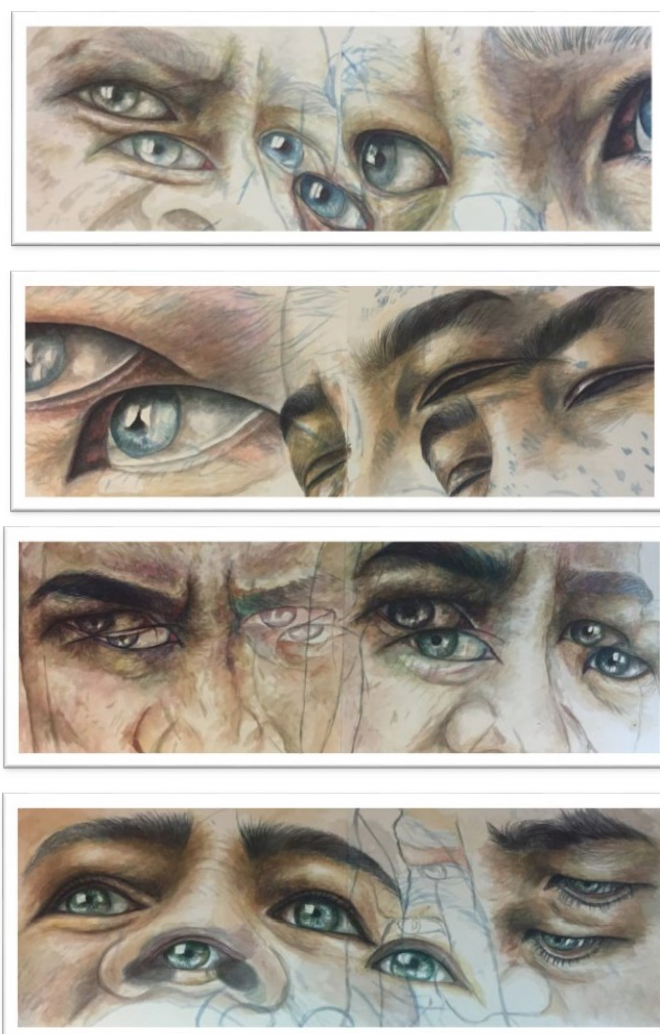


Figure 1: Mom's Complexity Emotion, 6.3 x 2.9 feet, Watercolour on paper, 2018

The title for the artwork above is 'Mom's Complexity Emotion'. I used Artist Alpha watercolour as my medium on the watercolour paper. The size of the artworks is 6.3 x 2.9 feet and it was made in the year 2018. Generally, the artwork shows women's facial expression whom my mother and performed in a rectangle format. For this artwork, I used a landscape shaped of canvas.

The artworks established the foreground and background. The background can be seen on the overlapping layer at the back. Meanwhile, the solid form of the portraiture can called as foreground. Plus, the foreground can be stated at the colourless part of the artwork. The arrangement of the artwork

is very symmetrical by looking at the stability of the colour. Even though, the form of facial expression has done as unfinished artwork. But somehow it is completed my desire achievement. The shape of the artwork obviously can be proven at the eyes which purposely focus on the eyes. The lines that leave the artwork unfinished has create the balance and success by not completing it. Well, maybe the colours used very nude, dull and pastel but to sum up it works the unity popped up well. The idea that I hold is the same as I mentioned before again and again. 'Mom's Complexity Emotion' as the title and I agree if anyone say the facial is faceless but in my point of view the faceless face does contains a lot of unforeseen fear, anxiety, depression and sadness deep in her heart through her eyes. That is why I loved to played with my mother's eyes because I could sense and read the eyes as I am her daughter.

B. Watercolour Painting II



Figure 2: The left and right of Mom, 4 x 3 feet, Watercolour on paper, 2018

I could say that my trademark in my artworks has lines to shows the overlapping layer but for this artwork it does show the lines but not stand as overlapping technique. Plus, for this artwork there is a pattern at the background which rose flowers. Intentionally, I decided to do a same mode which not filled all the colours to the portraiture but only fill in colour in certain part. Looking at the light and dark tone has corporate well in one piece.

The idea behind the artworks is still the same about my mother but in the different mode which I create some kind of reflections. I attempted to look away of applying the pigments on the paper in a form of near trickery, trying to move it, manipulate it, stretch it, and put in a way that allowed border and boundaries of forms and colours to work together and materialize.

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Contemporary Colours in Artworks

Warna Kontemporari Dalam Karya Seni

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ABSTRACT

The purpose of this study is to discuss on contemporary colours in artwork. Contemporary colours have developed a bridge between theory and practice, particularly in the production of works of art. While other studies have been conducted on colours solely, this one focuses on the relationship between artwork and contemporary colours. This teaches the reader that contemporary colours are an integral component of the world of painting and design art. The study of contemporary colours employs artwork to address the subject about the significance of modern colours. As a result, the significance of modern colours has become significant that it has evolved into a movement within the context of contemporary art. This writing is an attempt to convey information about colours using a common language.

Keywords: Colour, contemporary

ABSTRAK

Penulisan ini adalah mengenai kajian terhadap warna kontemporari di dalam karya seni. Warna kontemporari telah menjadi penghubung dalam mengaplikasi teori dan praktikal terutamanya dalam menghasilkan karya seni lukis. Walaupun sudah banyak kajian mengenai warna namun kajian ini mengupas hubung kait antara karya seni dan warna kontemporari. Ini membolehkan pembaca memahami bahawa warna kontemporari adalah sebahagian daripada dunia seni lukis dan seni reka bentuk. Penyelidik menggunakan karya seni dalam kajian warna kontemporari bagi menjawab persoalan kepentingan warna kontemporari. Hasilnya, peranan warna kontemporari ini sangat penting yang menjadi pergerakan sesuatu era seni kontemporari. Penulisan ini adalah satu cubaan untuk membawa perkara yang berkaitan dengan warna dengan menggunakan satu bahasa yang sama.

Kata kunci: Warna, Kontemporari

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1. PENGENALAN

Warna menjadi elemen penting dalam kehidupan harian terutamanya dalam penghasilan karya seni ketika ini. Karya seni sering dihargai kerana gaya warnanya. Ia merupakan elemen yang paling ekspresif dan ia mempengaruhi emosi penghayat. Apabila penghayat melihat karya seni, mereka akan segera dapat merasakan emosi melalui olahan warnanya.

Lazimnya manusia bertindak balas terhadap warna yang digunakan sebelum mereka dapat membaca label pada sesuatu produk atau memahami imejan. Pemilihan warna yang tepat dapat menarik perhatian

penghayat. Contohnya Mark Rothko yang terkenal dengan gaya warna minimalis menggunakan warna dua atau tiga sahaja dan telah menjadi ikonik warna serta rujukan pengkarya bagi penghasilan karya seni pada ketika ini.

Warna telah menjadi sebahagian daripada dalam diri, naluri hidup dan juga perkembangan manusia. Tiada seorang pun yang tidak menyukai warna. Namun, pemilihan warna telah berubah dari masa ke semasa mengikut peredaran zaman. Menurut June Mcleod (2016), warna adalah medium yang berkuasa yang memainkan peranan penting dalam evolusi serta menjadi asas hubungan sesama manusia.

Berdasarkan petikan Ocvirk, Stinson, Wigg, Bone dan Cayton (2006), warna bertindak sebagai fungsi penting dalam karya seni catan. Pemahaman tentang penggunaan warna menjadi penting apabila warna diterapkan secara subjektif dalam karya seni catan. Hal ini menjelaskan warna adalah antara pilihan utama bagi pengkarya dalam menghasilkan karya seni. Begitu juga bagi karya seni catan kontemporari.

2. OBJEKTIF KAJIAN

Berdasarkan pemerhatian terhadap kajian lepas, pengkaji mendapati belum ada lagi kajian mengenai warna kontemporari di dalam karya seni. Persoalannya apakah kepentingan warna kontemporari dalam karya seni? Secara langsungnya kita sering didedahkan dengan karya kontemporari namun kita tidak sedar warna telah menjadi peranan utama dalam pergerakan seni kontemporari. Hal ini juga telah menimbulkan persoalan tentang bagaimanakah warna kontemporari menjadi pilihan pengkarya seni? Objektif penyelidikan ini adalah untuk mengkaji warna kontemporari dalam penghasilan karya seni bagi menjawab persoalan-persoalan yang telah dikemukakan.

3. PERNYATAAN MASALAH

Warna adalah elemen yang penting dalam penghasilan karya kontemporari. Namun, kesesuaian pemilihan warna kontemporari dalam sesetengah karya tidak mencapai daya tarikan estetik melalui sistem hubungan warna yang teratur. Ocvirk, Stinson, Wigg, Bone dan Cayton (2006) menyebut warna akan membantu memberi bentuk dan makna kepada subjek hasil seni seorang pengkarya. Hal ini kerana, penghayat akan memberi tindak balas emosi segera apabila melihat gaya warna yang terdapat pada karya seni.

4. LITERATUR

Syed Ahmad Jamal (1992:23) menyatakan bahawa warna memainkan peranan yang penting dalam kebudayaan, sama ada dari segi estetika atau simbol. Warna adalah elemen reka bentuk yang sangat penting. Warna boleh merangsang mata dan otak dan juga memberi tindak balas terhadap pemerhati. Ia berupaya mengubah emosi dan jiwa serta memberi kesan fizikal kepada perasaan pemerhati. Warna juga menjadikan sesuatu barang kelihatan ringan atau berat, dekat atau jauh.

Pemilihan warna yang sesuai akan menghasilkan karya seni yang menarik.

“Our psychological, religious background, cultural heritage, and personal inclination determine our sense of color. Perceptual, psychological, and pictorial concerns can also affect the way we choose and work with color. Understanding how these elements influence our judgments and choices allows us, as artist and designer, to use them more effectively”.

Steven Bleicher (2012)

Warna juga seperti muzik. Kedua-duanya memiliki irama dan keharmonian yang digunakan untuk menambah perasaan. Ianya dapat dirasai dengan pancaindera dan emosi kita serta memintas fikiran di bawah sedar penghayat.

4.1 Warna

Seorang ahli fizik Inggeris iaitu Sir Isaac Newton (1642-1727) mendapati bahawa, sinaran putih yang dibiarkan melalui prisma telah dipecahkan kepada spektrum warna iaitu merah, jingga, kuning, hijau, biru, indigo dan ungu (Edith dan Ron, 2014). Warna-warna ini telah diubah modelnya menjadi dua dimensi yang membentuk roda warna pertama. Namun begitu, belum ada lagi kajian yang menyatakan hasil gabungan daripada dua atau tiga pigmen warna bagi mendapatkan warna putih kerana teorinya berdasarkan campuran warna cahaya.

Menurut Edith dan Ron (2014), Moses Harris seorang ahli entomologi Inggeris dan juga pengukir (aktif 1766-1785) yang menulis dalam buku *Natural Systems Of Colours* pada 1766 menyatakan bahawa, warna asas telah dibahagikan kepada tiga iaitu merah, kuning dan biru. Menurutnya, warna merah, kuning dan biru sebagai warna asas yang disebut sebagai primitif. Campuran primitif ini menghasilkan warna sekunder iaitu jingga, hijau dan ungu. Roda warna Harris dibahagikan kepada lapan belas bahagian warna yang sama dan setiap bahagiannya ditambah warna putih bagi warna cerah dan warna hitam bagi warna gelap. Warna terbahagi kepada tiga bahagian iaitu prima, sekunder dan tertiar. Warna asas adalah warna merah, biru dan kuning dan ianya adalah utama kepada semua warna lain. Warna hitam akan terbentuk apabila ketiga-tiga bahagian warna ini dicampurkan bersama.

Berdasarkan kenyataan daripada June Mcleod (2016), kebanyakan manusia menerima warna putih dan hitam dilihat sebagai warna cahaya dan gelap. Tambah beliau lagi, warna ketiga yang diangkat di dalam dunia adalah merah. Merah telah menjadi imej korporat di beberapa syarikat terkenal seperti Coca-Cola, KFC, Mc Donald dan lain-lain. Hal ini disebabkan merah cenderung kepada aktif, mewujudkan pergerakan dan menarik perhatian. Ianya juga mencipta haba dan keseronokan, merangsang pancaindera kita, menjadikan kita terjaga, berjaga-jaga dan sedar. Merah, kuning dan jingga dikategorikan sebagai warna panas yang memberi impak segera. Namun begitu, warna ini kurang digunakan sebagai warna hiasan utama kerana ianya datang dengan rasa yang kurang selesa. Kelemahannya apabila warna panas tidak digunakan dengan betul akan menghilangkan keseimbangan dalam sesuatu rekaan. Namun begitu penggunaan warna panas dalam kuantiti yang sedikit dapat membantu mengekalkan rangsangan serta memberi daya hidup.

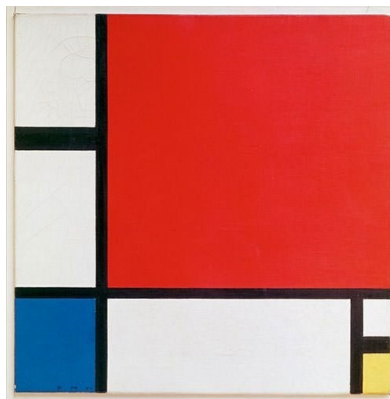
4.2 Kontemporari

Berdasarkan Ian Chilvers dan John Glaves-Smith (2009) seni kontemporari adalah seni yang dihasilkan pada masa ketika itu. Istilah seni kontemporari juga boleh adalah dianggap “pada masa tersebut”. Istilah ini sangat elastik kerana definisi ini cenderung bergerak sentiasa ke hadapan. Ia juga untuk menggambarkan sudut pandangan orang-orang yang menentukannya dalam suatu tempoh masa yang tertentu.

Menurut Edith dan Ron (2014) petik dari ahli sejarah Alexander Alberro (2009) menyatakan kontemporari kini dapat dikesan dengan sumber khusus dan tarikh asal. Bagi Alberro tempoh baru ini telah mengubah piawai seni abad ke 20 khususnya konsep-konsep modernisme dan avant-garde. Beliau juga berpendapat bahawa istilah kontemporari menjadi jelas menggantikan penggunaan moden bagi menggambarkan seni pada ketika itu. hidup.

4.3 Warna Kontemporari

Secara kita sedar atau tidak, warna-warna yang berada disekeliling kita ini sangat serasi dengan kehidupan. Ia seakan berinteraksi antara satu sama lain. Semua orang mempunyai citarasa berbeza dalam pemilihan warna. Majoritinya kini @ masyarakat moden kini memilih ke arah berkonsepkan minimalis di dalam kehidupan seperti warna pakaian, perabot, kereta mahupun rumah. Setiap perubahan dalam pemilihan warna dan rekaan kontemporari disebabkan adanya seseorang yang telah mencetuskan kepada revolusi warna. Piet Mondrian seorang pelukis awal abad ke 20 telah mencetuskan revolusi warna melalui karya-karya catan beliau. Sebagai contohnya karya beliau yang bertajuk *Composition II in Red, Blue and Yellow* (1930) yang telah mengubah gaya persembahan seni dunia.



Rajah 1: *Composition II in Red, Blue, and Yellow* (1930)

Karya beliau telah berubah dari masa ke semasa sehingga beliau menghasilkan karya yang sangat minimalis dengan penggunaan warna-warna prima contohnya karya *Composition II Red, Blue and Yellow* pada tahun 1930. Karya beliau telah memberi kesan terhadap budaya dan kita dapat melihat bagaimana pengaruh karyanya berpanjangan yang mengubah gaya seni, muzik, seni bina dan fesyen hingga kini. Ini dapat dilihat dengan jelas melalui majalah *Vogue* 1965 yang mana hasil rekaan pakai pada majalah tersebut telah menggunakan hasil karya Piet Mondrian.



Rajah 2: *Majalah Vogue, 1965*

Unsur-unsur warna dan elemen di dalam karya Piet Mondrian juga digunakan dalam seni bina. Sebagai contohnya arkitek Gerrit Rietveld telah mengubah perspektif pergerakan seni bina.



Rajah 3: *Rietveld Schroder House, 1924*

Beliau telah membangunkan Rietveld Schroder House di Utrecht pada tahun 1924 dengan mengeluarkan semua hiasan yang tidak diperlukan bagi menyerlahkan elemen kontemporari.

Warna dan rekaan kontemporari telah menjadi warna pilihan masa kini. Dengan pemilihan warna dan bentuk kontemporari ini telah mencetuskan satu revolusi seni yang diterima ramai dalam semua bidang. Pemilihan warna dan rekaan yang tepat juga dapat mencetuskan satu emosi pada penghayat.

4.4 Peranan Warna Kontemporari

Pada ketika ini, warna prima yang terdiri daripada warna merah, biru, kuning telah banyak digunakan di dalam karya catan. Seniman telah melangkaui penggunaan warna ini melebihi warna prima dan campuran daripada warna prima. Hal ini kerana, penghasilan warna yang tidak menggunakan asas warna prima telah banyak dikeluarkan dan digunakan dalam pelbagai jenis produk, fesyen, kenderaan, bangunan dan sebagainya. Contohnya warna *chartreuse* iaitu warna antara kuning dan hijau yang telah banyak digunakan pada produk seperti kasut, baju, pembakar roti dan sebagainya. Jika pada 20 tahun yang lalu penggunaan warna kontemporari hanyalah digunakan pada alat kecemasan seperti baju keselamatan, tanda kecemasan dan lain-lain, tetapi pada ketika ini kebanyakan seniman sudah mula menggunakan warna-warna ini di dalam penghasilan karya. Contohnya karya Jeff Koons yang bertajuk *Ballon Flower (Magenta)*, (1995-2000). Beliau adalah seorang artis kontemporari yang paling berjaya pada hari ini di mana beliau mengabadikan dirinya di dalam karya melalui imej dengan pendekatan karya yang menggunakan warna kontemporari. Jeff Koons menterjemah karya beliau dengan penggunaan subjek mainan dan hadiah melalui arca dan catan dengan warna yang *brilliant* dan saiz yang berskala besar.



Rajah 4: *Flower (Magenta), 1995-2000*

Yayoi Kusama juga cenderung menggunakan warna kontemporari di dalam karyanya walaupun menggunakan imej yang agak mudah dengan pengulangan rupa bulatan yang banyak dan warna yang agak minimal. Namun penggemar seni sangat tertarik dengan karyanya walaupun berada dalam jarak yang agak jauh disebabkan warna yang digunakan adalah warna kontemporari.

Warna kontemporari lazimnya digunakan pada lampu yang ada pada pusat hiburan, taman tema hiburan dan sebagainya bagi menarik pelanggan. Warna ini sangat memberi kesan terhadap psikologi manusia kerana masyarakat banyak terdedah dengan teknologi. Penggunaan teknologi seperti komputer, tablet, telefon pintar, televisyen dan sebagainya sedikit sebanyak mempengaruhi perubahan citarasa pemilihan warna pada kehidupan manusia. Jika pada zaman dahulu memakai kasut berwarna kontemporari adalah sangat janggal namun ketika ini menjadi gaya pilihan generasi kini. Seniman juga terdedah dengan warna-warna terang secara tidak sedar dan ia telah mempengaruhi mereka dalam penghasilan karya.

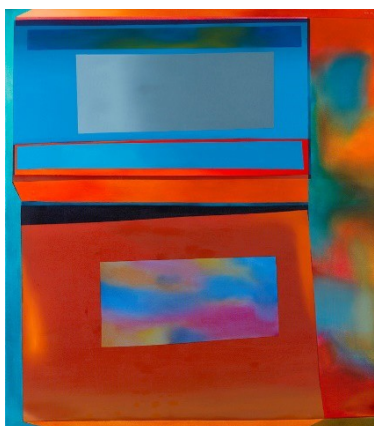
Sememangnya kita gemar melihat warna seperti hijau tetapi dengan sedikit sentuhan warna kontemporari ianya telah mengubah sesuatu menjadi lebih bertenaga dan bersemangat. Seperti karya Jeff Koons iaitu *Ballon Flower (Magenta)*, 1995-2000, yang telah dibuat dengan skala yang besar diletakkan ditengah permukaan tasik yang berlatar belakang pemandangan hijau. Penggunaan warna magenta pada arca yang diperbuat daripada high-chromium stainless steel diletakkan di bawah sinaran matahari di mana Jeff Koons telah menjadikan karya ini begitu menonjol dengan warna kontemporari dan menarik perhatian orang. Penerapan warna ini cukup menarik kerana Jeff Koons menggunakan warna yang bertindak sebagai kontra dalam satu ruangan yang dingin. Penerapan warna ini memberi kesan suhu hangat pada orang di dalam lingkungan ruangan itu.

5. METODOLOGI

Kaedah yang digunakan oleh pengkaji bagi penyelidikan ini adalah bersifat deskriptif. Kaedah ini adalah untuk menerangkan secara terperinci fenomena tertentu atau ciri-ciri individu, keadaan, atau kumpulan. Tujuan utamanya adalah untuk mendapatkan pemahaman tentang topik tertentu dan menerangkan peristiwa atau keadaan semasa. Kajian ini menggunakan pendekatan kualitatif yang bermaksud bahawa data yang berkenaan termasuk transkrip wawancara, rekod data lapangan, gambar, dokumen peribadi, nota dan nota lain. Teknik yang digunakan dalam penyelidikan kualitatif biasanya adalah kaedah temubual, pemerhatian, penulisan lepas dan pemerhatian. Ini digunakan untuk mendapatkan pemahaman tentang sebab, pendapat, dan motivasi yang mendasarinya.

6. KEPENTINGAN WARNA KONTEMPORARI DALAM KARYA SENI

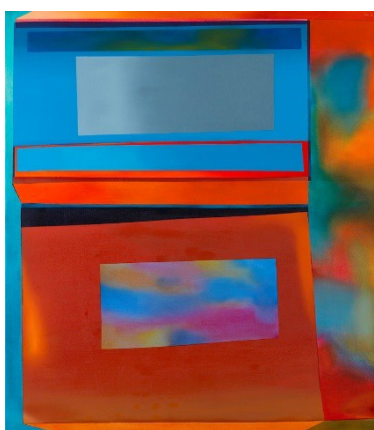
T.K. Sabapathy and Redza Piyadasa (1983, p18) menyatakan bahawa penerokaan seniman Jolly Koh dalam kajian sifat warna telah merapatkan jurang antara ekspresionis dan konstruktivis. Dalam karya beliau seperti *Wanda* (1969), warna digunakan sebagai cara menyampaikan sifat permukaan, sifat pigmen visual dan ruang bergambar yang dinyatakan dengan kesan ilusi minima.



Rajah 5: *Wanda, 1969, Oil on Canvas, 152cm x 135cm*

George Baselitz antara seniman yang meningkat nama pada ketika ini dimana karya beliau menggunakan subjek dan warna sangat sangat terhad. Beliau menjadikan karya Piet Mondrian sebagai sebahagian karyanya dengan menambah indentitinya yang terkenal dengan imej terbalik dengan gaya sapuan berus kasar. Sebagai contoh karya *Black (Remix)* menggunakan media cat minyak di atas kanvas pada 2007 yang mengambil inspirasi daripada karya Piet Mondrian namun diolah dengan gaya yang tersendiri. George menggunakan warna dan gaya karya Piet Mondrian namun masih lagi mengekalkan warna-warna natural seperti warna tanah, warna kulit dan warna kelabu. Penggunaan warna ini di dalam karya *Black (Remix)* secara tidak langsung telah meningkatkan ke satu tahap karya yang memisahkan era kontemporari di zaman Piet Mondrian namun masih menggunakan sedikit sentuhan rekaan beliau.

Karya ini juga lebih nampak tidak tersusun seperti karya Piet yang mana ianya seperti melanggar reka bentuk karya tetapi masih lagi nampak terancang. Pemilihan warna ini juga lebih memberi rasa emosi. Walaupun warna panas digunakan, namun kita masih lagi mahu melihat ke arah warna natural disebabkan sentuhan warna yang boleh dikatakan setiap hari kita melihatnya. Ianya sangat dekat dengan jiwa manusia kerana secara fitrahnya mata kita sukakan warna yang lembut dan selesa dipandang.



Rajah 6: *Black (Remix) oil on canvas, 2007*

“....and if you reconverted the painting today, the blue skin of the negative would become flesh-coloured. Of course, you could say that this is mere gimmickly- but for me, this work is very serious, even over period of months or years.”

George Baselitz *Back Then, In Between and Today* (2014, p.92)

George menggunakan warna monokromatik iaitu warna yang menggunakan satu warna sahaja dengan tona yang berbeza bertindak sebagai satu ruang yang menolak imej ke belakang. Warna

monokromatik beliau gunakan majoritinya adalah warna kelabu iaitu campuran semua warna prima dan sekunder dengan mencampurkan warna gelap dan putih bagi menghasilkan tona dari gelap ke cerah. Tonanya lebih ke arah tona cerah. George telah sengaja meletakkan warna hitam dengan satu garisan yang tidak tetap dan sedikit warna merah, biru dan kuning yang persis karya Piet Mondrian. Secara keseluruhan, beliau telah menggabungkan dua jenis kelompok warna secara tidak langsung seterusnya melanggar era Piet Mondrian yang lebih menggunakan warna secara teratur. George juga memberikan nilai ton di dalam karya dan beliau begitu perihatin dalam reka bentuk warna sebagai hubungan kontradiksi antara warna-warna lokal bagi mengorganisasi karya secara keseluruhan.

Kombinasi karya George bergantung kepada kontras yang kuat dengan gabungan pelbagai warna. Skema warna ini telah membentuk warna pelengkap. Skema ini berdasarkan perbezaan warna, nilai dan keamatan yang kuat yang dapat memberi kesan ekspresif. Ianya dikawal oleh warna yang bertentangan. Dalam hal ini, warna gelap walaupun dalam nilai yang sedikit mampu menguasai kawasan yang besar dan terang. Selain itu, warna kontemporari walaupun kecil tetapi boleh mengimbangi warna dengan jumlah yang besar seperti warna kelabu yang dapat menuetralkan keseluruhan karya. Begitu juga dengan sedikit warna merah dan kuning biasanya menguasai lebih banyak warna biru walaupun keduanya mempunyai intensi yang sama. George juga menggunakan kaedah lain yang biasa digunakan iaitu melembutkan sedikit perbezaan yang dibesar-besarkan bagi memisahkan semua bahagian warna dengan garis neutral atau kawasan. Garis hitam adalah neutral yang paling berkesan bagi tujuan ini kerana ianya dapat mengikat warna-warna yang berbeza dan juga meningkatkan warna.

Warna kontemporari menjadi penting dalam memberi kualiti ruang di dalam sesebuah karya. Ianya juga dapat mewujudkan emosi serta melambangkan sesebuah idea. Warna dapat mengekspresi emosi dan juga perasaan peribadi. Selain itu, daya tarikan estetik dapat diwujudkan dengan sistem hubungan warna yang baik. Seniman sering menghasilkan kombinasi warna yang menentang prinsip-prinsip panduan warna tetapi masih lagi dapat memuaskan mata pemerhati seni. Seniman menggunakan warna dalam memberikan makna yang sangat peribadi di dalam karya. Kadang-kala kombinasi warna seperti nampak kontra bagi mencapai tujuan seniman di dalam berkarya. Seperti karya George yang menunjukkan kombinasi skema warna ini juga dapat digunakan dengan sengaja. Tiada aturan yang pasti bagi mendapatkan hubungan warna kontemporari namun telah didiskusikan beberapa prinsip panduan. Dengan landasan ini, seniman dapat menghasilkan bahasa warnanya sendiri dalam memberi interaksi dinamik di dalam karya kontemporari.

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Commentary: Reflecting Psychological Eloquence through Figure Paintings

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Beauty is one of the most mysterious commodities. The idea of “beautiful” itself varied across cultures and keep changing over time (Fallon, 1990). In this century of shifting relations and alliances between despotic rulers, the portrait had its diplomatic function. Besides providing a reminder at home to officials and courtiers of the governing power, the ruler-image was a symbol of international exchange while, the artist himself an international figure.

This writing intended as a response on women and beauty standards that has been reflected by the artist through her paintings. Nowadays, becoming physically attractive is likely to be a major need in woman’s life. Physical appearance did give a woman a big impact on how peers and major society will look at them as a woman.

During the age of 18 onwards, most female teenager assumed that being pretty is everything. Once people have decided to judge you simply from your looks, it became the most scrutinized quality you will have. Other than that, facial beauty is the primary adjective the society could describe you by. Other qualities come second. When one woman’s entire life is obviously based on a single adjective, she began to think that is all she is being defined by. It also involved their acceptance of individual well-being. And here is where most women started to become paranoid about themselves which finally lead them to be a teenager, growing up with an extreme level of insecurity. Women who is highly insecure about their looks have made it easier for the society to convince them that they must follow the beauty standards and willing to accept the significant health risks that comes after (Saltzberg & Chrisler, 2006).

We believe each of us women, does not like to refer ourselves as a non- pretty woman. We all know we are attractive to those who matter but that does not mean we have never experienced rejection and unkindness. In reality, our society has created the eventual trap; the prettier you, are the more welcomed you would get.

The hardest thing a woman has to deal with is social rejection. When it comes to members of her own sex, their peers, she is often an outcast. As written by Christy Stewart in Top 10 Things That Make a Woman Threatening to Other Women in PairedLife.com online article, the number 1 threat is beauty. Women of any age can be confident or insecure about their appearances. If someone feels that their appearance differs from social’s beauty standards, they may project their insecurity onto people who fit the standard more closely.

As becoming physical attractive is now a major need in a woman's life, most women decided to take risk in upgrading their self-need for beauty. It is either through the usage of makeup or by applying various kinds of cosmetic products on their body and face. However, a big portion of these women lose their original beauty due to being too obsessed of using the fast way which finally lead to their own facial disfigurement and health issues.

In this artwork, a single figure had been chosen as a subject, focusing on her face as there is nothing more expressive as the feelings that pass by a glance. Here, it can be seen clearly an image of a woman in which the face has been destroyed, showing some provocation and satirize version the women itself. Taking some effort to look beautiful is not a crime but deciding to sacrifice your original beauty by choosing the fast way to change your physical appearance just to impress the society is totally not worth it. Attaining the beauty standards require a lot of money. Expensive cosmetics are thought to be the most effective although their ingredients might cost the same as the less expensive one (Lakoff & Scherr, 1984; Chapkis, 1986).

Apart from that, plastic surgery has become accepted and so common nowadays. Plastic surgery can rebuild a face and to almost any parts of the body too. Thus, not surprise to know, most plastic surgery patients are women (Hamburger, 1988). However, spending money with high hope soon to be beautiful but turns out becoming a total loser will definitely increase the level of insecurity. Besides, you will lose your original beauty, health, and wealth. In the end, you are the one who is suffering more and more while the society does not care at all.

Reimagining the disfigurement of standard beauty on a female portrait representing how most of the women nowadays value themselves. Beauty has been defined in so many ways. What the artist has discovered is that beauty is simple. Beauty is happiness. However, beauty is often distorted, misunderstood and shadowed by a wide amount of conflicting pressures. It is something most women endlessly aiming for, rather than see in the true essence of their happiest moments.

Beauty is in the heart, always in the heart, and the way it shines through. We are all unique, with experiences and memories that tie together creating our very own version of beauty. We are women of different shapes, sizes, colours, and heritage. We are mothers, daughters, and grandmothers. We are achievers, innovators, activists, and inspirations. We are what we live for. Trying to fit into a blanket of our social beauty standards would only destroy your inner self, you are not being yourself and you are not happy inside. As the sayings said by Marilyn Monroe, "Wanting to be someone else is a waste of the person you are".

Our bodies are simply a shell that allows us to radiate these experiences and accomplishments through. They are a case that displays our happiest and most incredible experiences for the world to share with us. No culture, company nor concept could ever define beauty. It is composed of the moments that draw upon our strength and consume us with the remarkable and intoxicating experience of being alive.

The image's destruction is the main process in making this piece of art. For the artist, destruction is a form of creation. In order to create this art piece, the artist applied bleaching technique to destroy a few parts of the portrait. Not just bleaching, the artist then redrew the image with some provocation and satirizes the women itself. Apart from that, the process itself represents the story behinds. The excitement of major women to be beautiful in fast way but ended up destroying their self and vanish their natural beauty.

Thus, stop comparing yourself to other people. Stop building your own self insecurities and start appreciating who you are. Bear in mind, you cannot be someone else nor the other person can be you. Each person is a one of a kind. Now, that is what we call 'beautiful'.

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Commentary: Arts in life, Life in Arts

Pandangan: Seni dalam Kehidupan, Kehidupan dalam Seni

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“Art is not what you see, but what you make others see” (Edgar Degas)

SENI

Kesenian adalah merujuk kepada muzik, tarian, persembahan teater, penulisan kreatif, dan seni visual (Frank, 2004). Praktis seni visual merangkumi idea dan teknik yang membentuk proses penghasilan karya seni visual. Seni visual terdiri dari beberapa disiplin seperti catan, cetakan, arca, media baru dan campuran (Ocvirk, 1998). Sejarah perkembangan dan penghasilan karya seni visual memang tidak dapat dipisahkan dengan aktiviti kehidupan manusia. Instrumen dan kaedah baru di dalam sektor kesenian sentiasa dicipta untuk masyarakat lebih memahami kehidupan, budaya dan perkembangannya.

Perkara ini menyebabkan manusia tidak hanya berharap kepada sains dan teknologi untuk melihat kehidupan dan perkembangannya. Makanya pelukis bertanggungjawab untuk mencari satu persoalan yang wujud di dalam kehidupan masyarakat (Papastergiadis, 2010; Lapierre, 1946) dan menterjemahkannya kepada masyarakat untuk dikongsi sebagai satu penemuan ilmu dan fakta yang mampu menentukan nilai pada estetika karya seni dan memudahkan pemahaman terhadap perkembangan sosial budaya.

SENI DAN KEHIDUPAN

Manusia mengalami pengalaman kehidupan seharian yang telah menjadi rutin peribadi yang biasa bagi individu dan rutin yang sama mungkin dilalui oleh individu lain atau masyarakat (Inglis, 2005). Rutin yang normal melibatkan aktiviti kehidupan dari bangun dari tidur di awal pagi sehingga ke malam sewaktu individu tidur. Menurut Anthony Giddens (Tomlinson, 1997), kita hidup dari sehari ke sehari di mana apa yang kita lakukan adalah rutin harian, pakai pakaian yang kita miliki, berjalan sekeliling tempat-tempat yang biasa dilalui dan lakukan aktiviti seharian yang biasa dilakukan setiap hari adalah rutin harian kita. Perkara-perkara ini adalah sebahagian daripada aktiviti sosial manusia yang sukar untuk dijelaskan melainkan manusia itu merasainya sendiri. Ini menjelaskan bahawa kehidupan seharian manusia mengandungi pengaruh yang besar dari apa yang dirasakan. Menurut Georg Simmel, (1950), perkara atau rutin biasa di dalam kehidupan penting kerana ianya boleh mencerminkan ekspresi yang luas terhadap sosial budaya sesuatu masyarakat kerana setiap manusia melalui rutin hariannya

yang biasa dan ianya mungkin dikongsi perbuatan yang sama oleh individu yang lain di tempat yang berbeza.

Kehidupan harian manusia mungkin dianggap biasa atau tiada apa-apa yang menarik untuk dibincangkan, namun pelukis mungkin tertarik mengenainya. Pelukis sememangnya menggunakan subjek disekelilingnya untuk dijadikan inspirasi berkarya. Pelukis dan masyarakat tidak dapat dipisahkan kerana pelukis merupakan individu yang merakam dan mengkaji sejarah secara langsung atau tidak langsung, (Godfrey, 2007). Percampuran tanda dan konsep yang mewakili sumber tempatan dan global mempengaruhi pembentukan budaya harian. Pelukis tidak dapat lari dari terlibat secara langsung di dalam dialog mengenai masyarakat sosial, politikal, estetik dan realiti kehidupan manusia di zamannya (Rump, 2009). Pelukis juga mula melakukan proses kajian (proses berkarya) yang mengundang audiens untuk berfikir mengenai masa lalu dengan membuat hubungan di antara situasi, sifat, dan objek dengan menghubungkannya dengan memori lalu untuk membentuk satu gambaran budaya dengan lebih luas (Godfrey, 2007).

Pelukis kontemporari juga menegaskan yang pengalaman di dalam dunia seni tidak dapat dipisahkan oleh aktiviti sosial yang wujud dan berkembang di dalam ruang kotaraya, Papastergiadis (2010). Pengkaji sejarah seni di abad ke-21 masih bergelut di dalam menentukan sama ada pentingnya membahaskan mesej dan maksud sesebuah karya atau cuma memperhalusi apresiasi terhadap bentuk karya seni sahaja. Di dalam konteks globalisasi, dipercayai perlunya perdebatan mengenai bentuk dan makna karya seni dengan merujuk kepada kehidupan seharian yang dinamik. Percampuran tanda dan konsep yang mewakili sumber tempatan dan global mempengaruhi pembentukan budaya harian. Pelukis tidak dapat lari dari terlibat secara langsung di dalam dialog mengenai masyarakat sosial, politikal, estetik dan realiti kehidupan manusia di zamannya, Rump (2009).

SENI DALAM KEHIDUPAN

Pelukis kontemporari tidak hanya menghasilkan karya di dalam studio tetapi mula untuk mencari dan melihat sesuatu isu yang lebih cenderung kepada masyarakat. Papastergiadis (2010) meletakkan seni dalam konteks kehidupan seharian dan penggunaan cerita atau objek harian di dalam penghasilan karya seni telah menjadikan seni sebagai alat untuk menentukan nilai dan perkembangan sosial budaya. Imej dan idea yang dihasilkan mempunyai kapasiti untuk tidak cuma menukar perspektif pelukis terhadap realiti, tetapi ianya juga telah mempengaruhi persepsi audiens terhadap karya pelukis. Menurut Leo Tolstoy, seni ialah aktiviti manusia yang mengandungi kesedaran individu dengan maksud merujuk kepada petanda luaran, lalu menyampaikan kepada individu yang lain mengenai perasaan dan pengalaman yang dirasakan, serta individu tersebut akan terpengaruh dengan perasaan ini lalu berjangkit dengannya (Popova, 2013). Individu yang menerima pernyataan perasaan dan pengalaman individu yang lain melalui perasaan sendiri akan mewujudkan aktiviti dasar yang membentuk seni (Popova, 2013). Thompson (2006) berpendapat bahawa penyelidikan berasaskan seni difahami sebagai bentuk kajian yang mempunyai banyak bentuk persembahannya, namun ia sebenarnya mudah difahami sebagai “cara untuk mengetahui”. Secara langsung seni (seni visual) menjadi agen penting di dalam kehidupan manusia. Fungsi seni visual dalam merakam dan mengkaji perihal semasa membuatkan seni visual penting di dalam perkembangan kehidupan manusia. Keadaan sekeliling mempengaruhi pelukis untuk berkarya. Penterjemahan di dalam bentuk karya dan maksud mungkin berbeza-beza tetapi sumber inspirasinya adalah sama iaitu sekitar kehidupan manusia.

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Commentary: The Idea on Motion (Actual Motion) In 3-Dimensional Visual Art

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“Why must art be static??” (Alexander Calder)

Many people thought that motion in art began when Alexander Calder introduce his colourful, whimsical abstract public sculptures, among his sculptures are *Red Mobile (1956)* and *Trepeid (1972)*.

Actually, actual motion or movement in art has begun in 1919 when Naum Gabo introduces his work Kinetic Construction Standing Wave. Kinetic Construction (Standing Wave) was initially created by Naum Gabo to demonstrate kinetic energy to a class. Here a metal strip stand is mechanized to create a motion that produces the illusion of volume.

In the early 20th century, artists became fascinated by speed and machinery. One technique they used was to show a single moving figure with many superimposed positions. Marcel Duchamp’s *Nude Descending a staircase (1912)* was directly influenced by the photographs of Etienne-Jules Marey *A Sword Thrust (1895)*. In the Futurist era (1909- late 1920s), motion or movement has been a great influence due to the industrial revolution. Artist frequently display motion in their artwork by showing multiple image or blurry motion.

In his work Kinetic Construction (Standing Wave), Naum Gabo at first was trying to demonstrate to his student about constructivist ideas. It took Gabo nearly 3 years to complete this concept. This work elaborates so much about volume, time and space. He (Gabo) always talks about the important of controlling space in sculpture.

“It was done in a primitive way, but the only way I could have done it at that time, when conditions were such that looking for elaborate mechanisms was to search for a golden plate from the moon!” (Naum Gabo, 1969)

Talking about motion in art, another artist that should be mentioned is Swiss artist Jean Tinguely. When looking through the artwork of his, we can almost see the craziness in his creation. The composition of the machine and sometimes found object. Tinguely’s work is a protest against the white space, the museum and sterility. He wants to create ugliness; he wants to create a machine on a machine. All of his machines were all perpetual, what he wants to see is what the audience can interpret from his work. Somehow his works usually trigger different kind of emotions he doesn’t care whether it is fascination, anger or uneasiness. He just wanted to create art that move and believe that art should not be so pure.

Nature also brings great influence in bringing motion into art. There were many artists that were inspired by this idea. Nature has always been an inspiration in man-made creation. That is even a term that was developed for design that comes from nature, it is called Biomimicry. Examining the design of nature has aided in the development of almost every aspect of our lives, and most of us often without realizing the benefit from these inspired revelations several times a day. Among the artist that shares this idea are Bob Potts through his *Synchronous Cycle* (2013) and Theo Jansen through his work *The Strandbeast series* (since 1990).

“My work is the manifestation of ideas that come to me from the natural world. The grace and form of all living things, and the way they interact, leaves me in awe.” (Bob Potts)

The motion and movement that were projected through Bob Potts sculpture are always derived from the motion from animal. For example, *Synchronous Cycle* showing a motion of a group of fish swimming in the water and his G-Plane was obviously showing how he imitates motion and movement from a flying bird. Comparing to Theo Jansen’s work *The Strandbeast series*, although the aesthetic and visual is world apart, we can see the sentiment that these two artists share.

Theo Jansen, through his *Strandbeast* said that his work was his idea of creating his own life-form. The physical aspect of his work is so bizarre and usually constructed using nothing only than electrical tube and simple jointing method, but the movement that come when this ‘creature’ walks and move was so lifelike. It looks like some sort of a giant insect straying on the earth surface.

As a far as actual motion in 3 dimensional arts is concern, it can be concluded that among the strong aspects that bring actual motion into 3 dimensional arts are:

1. The thought that modern art should expand to another aspect (art should not be static).
2. The connection between man and machine and how it affected us.
3. Biomimicry, how artist felt obliged and fascinated in bringing the element of nature through their works.

Of course, the aesthetics and style of artworks are usually originated from the artists that produce them. But the idea that the artist delivered sometimes come from their surroundings, interest, obsession or what do they valued the most. Technologies that evolve rapidly are also among the reason that makes artists felt that art should keep up. Nowadays, putting certain art into certain category is more and more difficult because the evolution and change in thoughts and perspectives that involve to the systems and people surrounding the art itself.

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Commentary: The Moment of Truth – transcending Knowledge through Myriads of Creativity

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The arts as in the sciences are an effort of creating and participating in a sort of ritualistic behaviour were the artist or the creator, trying to initiate certain kind creation in every sense that is pleasing to the artists themselves or produce an artwork that can communicate to the general public as a whole or even to the world maybe. As in the words of Alvaro Castagnet a world-renowned watercolourist on the topic of art: “Art is not about intellectuality but rather about jumping into the unknown”.

Art as in the word itself actually does not always carry the definition as aesthetics. Generally, to produce an artwork the artist they themselves consciously will try to break away to any norms that will define their artworks as “normal”. Or in other words trying to break free from the everydayness of seeing things and situation, turning those things into something more exciting, dramatic and visually challenging or even might be disturbing. This burden of knowledge that the artist carry can be considered as tacit knowledge known to him/her only through years of dedication of perfecting their craft and mastery through his or her chosen medium.

Kevin Dowler wrote in an essay entitled *Public Controversy and the Apologetics of Art* describes, art negates meaning, however, in this very process by showing itself to be the image of alienation which simultaneously measures. As in Albrecht Wellmer’s description: “The modern work of art must, in a single pass, both produce and negate aesthetic meaning; it must articulate meaning as the negation of meaning, balancing, so to speak, on the razor’s edge between affirmative semblance and an anti-art that is bereft of semblance.” Mr Dowler also argues, clearly, the aesthetics cannot be converted directly into the practical and made the organizing principle of praxis, as the failure of the avant-garde demonstrates. We can, however, as he quoted Wellmer, states, “think of the relationships in which art and living praxis stand to each other as changeable”.

For once he added, the question of truth, in its “non-aesthetic usage,” becomes intertwined with the question of aesthetic validity, the communicative dimension becomes paramount. It is at this precise point that discourse can begin, with the recognition that claims concerning not only aesthetic validity, but also sincerity and ethical rightness, are claims that are raised by those both within and without the institution of art in a non-aesthetic manner. If art is to have a social function in relation to the potential transformation of experience, then its institutional representatives must be prepared for social criticism, both in terms of questions about its function about its contents.

FUTURE - IDENTITIES

Benjamin D. Singer wrote in his essay entitled *The Future-Focused Role- Image, identity and time perspectives* are both derived from the social systems in which we exist. Our identity is a figure which we fix against the ground of the time perspective we acquire. The resulting role conditioned by

time can be called the “future-focused role-image.” The FFRI is our self-image projected into the future, and it lends meaning to much of what we do in the present.

He argues, we develop a self-image by emphatically assuming the roles of others; this self- image feeds back on our present behaviour and is more important than the evanescent stimuli that surround us and which cause short-term behaviour. The self, then, is not merely grounded, as psychoanalytic theory suggests, in the past, but is made up of what Erik Erikson called “anticipated selves.” Early in childhood, Erikson says, the child “tries to comprehend possible future roles, or, at any rate, to comprehend possible future roles, or at any rate, to understand what roles are worth imagining . . .his learning. . .leads away from his own limitations and into future possibilities.”

For the artists themselves the future-focused role-image is somewhat important in developing their self-image. By knowing and learning about the self and identifying what inspires the most will probably open up a possibility of ideas and aspirations as they trudge in life finding their own voice and identity in their artworks. This “anticipated self” as what Erik Erikson coined it, is what all artists can ponder in renewing their ideas and become as a self-motivation from time to time.

THE MOMENT OF TRUTH

The experience in art in my opinion, are in fact a summary of our own experiences and knowledge that we conclude into something unique that yet have to be produce. This imaginary idea that artist have are sometime beyond rational reasons and because of this urge of making, designing, expressing are part of a human condition that can never be contained eventually it will be spill out as an artwork.

Syed Muhammad Naquib Al-Attas wrote, at this level the rational has merged with the intellectual, and the empirical with what pertains to authentic spiritual experiences such as ‘inner witnessing’ (*shuhud*), ‘tasting’ (*dhawq*), ‘presence’ (*hudur*) and other interrelated states of trans-empirical awareness (*ahwal*). At this level knowledge means ‘unification’ (*tawhid*) of the soul with the very Truth that underlies all meaning. He added, here the soul not only understands, but knows reality and truth by real and direct experience. Real and direct experience consists in ‘union’ of the knower and the known.

He also explains the material objects in the world of sense and sensible experience are in themselves particulars which the intellect transforms into universals; in themselves they merely provide the ground for the special occurrence that gives rise to the soul’s projection of perceptible forms from within itself. At the higher level, ‘union’ of the knower and the known means the identity of thought and being or existence. Seen from the perspective of Islamic metaphysics and philosophy as based on Quranic wisdom or hikmah, our position is that we do not make a real distinction between essence and existence, that is to say, we posit such distinction only in the mind, and not in the extra- mental reality itself, he concluded.

OPEN YOUR MIND

“Real generosity towards the future lies in giving all to the present”. (Albert Camus)

In the world of the fine arts generally is a progressive and ongoing process of learning, relearning and unlearning. This arduous process looking and relooking into an idea that have been done before and what it will becomes after (from the early stages of modern art till the advancement of postmodernism) have created a million ways of creating, looking and juxtaposing an idea. This intense way of developing an artwork have struck a chord with the advancement in digital technology and a more technical and complicated forms have been produced from collaborations between the artist, artisans and even from the public themselves. And to achieve this sort of feat open mindedness is a must.

Andy Warhol's open mind as an example was reflected in the way his studio operated. The door was always open. Anyone could walk in off the street and talk to him, make suggestions or even help make the artworks. There was no privacy. No individual working areas. Everything was open for everyone to see. A large group of creative individuals slowly formed in his studio, drawn by the attitude of openness. They helped with Warhol's work, suggesting ideas for paintings and even producing them. Warhol was like a sponge; he soaked up the ideas that were flying around the studio. His followers were a sounding board – different people with diverse but complementary talents and remarkable personalities, who helped enhance Warhol unknowingly more and more everyday till he became a giant in the art world.

Creativity thrives in a workplace or that is open to possibilities and new ideas, no matter how crazy they might appear, knowing they will not be laughed at but taken seriously. An open studio creates open minds. To an open mind there are multiple solutions. A fixed mind only has one possible solution and cannot cope with change. Diversity creates more adversity especially in the moment of truth, finding oneself in a constant state of flux and renewal ability, synergizing new ideas hopefully.

EMULATING NATURE'S BEST

Two years ago, I went down to Wei Ling's gallery in Kuala Lumpur situated right in the heart of the city of Kuala Lumpur. The event was Hamidi Hadi's sixth solo exhibition entitled 'Dari Langit dan Bumi'. The experience of the hustle and bustle when entering the ever-busy KL city from Seri Iskandar ended when I entered the gallery. The calm and serene environment of the gallery mixed with Hamidi's collection of his new works did give me a kind of therapeutic moment of calmness.

Earlier before the event he invited me to his studio to have a chit-chat about his recent endeavour in his new works. Eventually the chit-chat turned into a discussion about his newly found experience during the hajj and his insurmountable passion towards nature and its condition in shaping our perception towards the almighty creator and the question of the act of painting itself. "The act of painting" says some eminent authority "is the art of imitating solid objects upon a flat surface by means of pigments." It is delightfully simple, but prompts the question – Is that all? And, if so, what a deal of unnecessary fuss has been made about it.

Plato, indeed, gave a very similar account of the affair, and himself put the question -is it then worthwhile? And, being scrupulously and relentlessly logical, he felt it is not worthwhile and decided to turn the artists out of his ideal republic. For all that, the world has continued obstinately to consider the painting was worthwhile, and though, indeed, it never quite made up its mind as to what, exactly, the graphic arts did for it, it has persisted in honouring and admiring its painters. Roger Fry wrote in his *An Essay in Aesthetic*: "That the graphic arts are the expression of the imaginative life rather than a copy of actual life might be guessed from observing children. Children, if left to themselves, never, I believe, copy what they see, never, as we say, "draw from nature," but express, with delightful freedom and sincerity, the mental images which make up their own imaginative lives."

In this case of Hamidi Hadi's imaginative life, it has gone into a full circle. From the person who considers the importance of technical abilities and achieving visual sensations, he is now in a mode of contemplative moments and trying to be as sincere as children would be to their surroundings. This can be seen in his new works such as *Carrying Love to the Desert*, the *Tanah Kering* series and *Dari Langit, Gelombang* as to name a few. Art, then, is an expression and a stimulus of this imaginative life, which is separated from actual life by the absence of responsive action. Now this responsive action implies in actual life moral responsibility. At one point in art some believe we have no such moral responsibility – it presents a life freed from the binding necessities of our actual existence. The other view is to argue that the imaginative life does subserve morality.

But here comes in the question of religion, for religion is also an affair of the imaginative life, and, though it claims to have a direct effect upon conduct, I suppose religion can play an important in

one's life depending on how deeply one's commitment is. In terms of Hamidi's point of view he would probably say that the religious experience was one which corresponded to certain spiritual capacities of human nature, the exercise of which is in itself good and desirable apart from their effect upon actual life. As Fry would argue, 'I think the artist might if he chose take a mystical attitude, and declare that the fullness and completeness of the imaginative life he leads may correspond to an existence more real and more important than any that we know in mortal life'.

CONFRONTING ABSTRACTION

Abstract art was a global development that engendered multiple and contradictory meanings as it circulated among artists, audiences and institutions. David Craven in his study of Abstract Expressionism as Cultural Critique (1999) explains his analysis in which:

"[-] all visual languages are inherently shaped by cultural, ethnic and class tensions so that they are necessarily de-centred. Accordingly, art does not simply reflect, embody, or parallel any one ideology, whether that of its patrons, makers or spectators; rather it signifies various ideological values and possibilities at once, all of which are in alliance with each other, none to the complete exclusion of all others".

To create any kind of abstraction, the mind has to wander freely as it can be in order for the imagination to become more creative. As Hegel would describe it, Mind is always Idea, or the Idea in its indeterminateness, in the most abstract mode of reality, in other words, in the mode of being. The reality of mind is, therefore, to begin with still quite universal, not particularized reality; the development of this reality will be completed by the entire Philosophy of Mind.

This creative notion that stirs the imagination is the will power for the artist to keep on producing multiple kinds of ideas for his creations without referring to any moment of situations in his life. This is what Hamidi has achieved in his 23 years of his creative career. Syed Muhammad Naquib Al-Attas explains: the function of the imagination is then to create sensible things; or rather it is the soul. The thinking and feeling entity to which perception, whether sensitive, imaginative and intellectual, is attributed in reality, not the external and internal senses, but the soul exercising its cognitive powers of intelligence and imagination.

The soul is therefore not something passive; it is creative, and through perception, imagination and intelligence it participates in the 'creation' and interpretations of the world of sense and sensible experience, of images, and of intelligible forms or ideas. Hamidi Hadi's world of experience for example to me should be shared with countless others either for the collectors or simply the art lovers or for others who's with creative endeavours looking for something amazing to gaze upon. Luckily for some of it will stir your own world of imagination for you to create something splendid out of this spiritual experience.

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