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UNIVERSITI TUN HUSSEIN ONN MALAYSIA

**FINAL EXAMINATION
SEMESTER II
SESSION 2023/2024**

- COURSE NAME : CONTEMPORARY MALAYSIA ART
- COURSE CODE : DAG 22703
- PROGRAMME CODE : DAG
- EXAMINATION DATE : JULY 2024
- DURATION : 2 HOURS AND 30 MINUTES
- INSTRUCTIONS :
1. ANSWER ALL QUESTIONS
 2. THIS FINAL EXAMINATION IS CONDUCTED VIA
 - Open book
 - Closed book
 3. STUDENTS ARE **PROHIBITED** TO CONSULT THEIR OWN MATERIAL OR ANY EXTERNAL RESOURCES DURING THE EXAMINATION CONDUCTED VIA CLOSED BOOK

THIS QUESTION PAPER CONSISTS OF **FIFTEEN (15)** PAGES.

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PART A

- Q1** What term broadly describes the art of 16th, 17th, and 18th-century European settlers in the United States of America?
- (a) New World Art
 - (b) Colonial Painters
 - (c) Early American Art
 - (d) European Settler Art
- Q2** Which treaty transferred control of Malaya to the British in 1824?
- (a) Treaty of Malacca
 - (b) Treaty of Versailles
 - (c) Anglo-Spain Treaty
 - (d) Anglo-Dutch Treaty
- Q3** What term according to the Smithsonian American Art Museum refers to the art and architectural works emerging from the colonies of New Spain and New England?
- (a) Colonial Art
 - (b) New World Art
 - (c) Early American Art
 - (d) European Colonial Art
- Q4** Which factor influenced the style of Malaysian contemporary art by bringing a naturalistic approach to depicting nature?
- (a) Westernization
 - (b) Colonization
 - (c) Immigration
 - (d) Education
- Q5** Which treaty led to the appointment of an English Resident to advise the Sultan in government affairs in Perak?
- (a) Anglo-Dutch Treaty
 - (b) Treaty of Malacca
 - (c) Treaty of Penang
 - (d) Pangkor Treaty

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- Q6** Which British military traveler-artists that brought the naturalistic approach to depicting nature to Malaysia?
- (a) Dutch
 - (b) French
 - (c) Chinese
 - (d) Portuguese
- Q7** The artistic medium was primarily used by the Penang Water Colourists due to its easy availability during the pre-war years.
- (a) Acrylic paint
 - (b) Watercolor
 - (c) Gouache
 - (d) Oil paint
- Q8** The 'Father of Malaysian Painting' and was interested in watercolour and oil paint.
- (a) Georgette Chen
 - (b) Yong Mun Sen
 - (c) Abdullah Ariff
 - (d) Lim Hak Tai
- Q9** The significance of the Pangkor Treaty in 1874 in relation to British involvement in Malaysia
- (a) It established British control over the Malacca Strait by advice from Sultan
 - (b) It granted independence to Malaysia from British rule by advice from British
 - (c) Their transparent, naturalistic, and impressionistic approach from British
 - (d) It led to the appointment of an English Resident to advice the Sultan
- Q10** The characteristic feature distinguished the landscape paintings of British military traveler-artists during the 18th and 19th centuries.
- (a) Foreground, middle ground and distant background
 - (b) Vibrant colors, abstract shapes and surrealistic elements
 - (c) Symbol of national unity and personal identity
 - (d) Preservation of British colonial traditions

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- Q11** Peter Harris introduces as a new painting technique for the Wednesday Art Group by using....
- (a) Oil painting
 - (b) Watercolor
 - (c) Gouache
 - (d) Pastelx
- Q12** When did the members of the Wednesday Art Group typically meet for painting sessions?
- (a) Every Wednesday and Saturday
 - (b) Every Monday and Thursday
 - (c) Every Thursday and Sunday
 - (d) Every Tuesday and Friday
- Q13** The primary theme of the Wednesday Art Group's work.
- (a) Social realism
 - (b) Religious symbolism
 - (c) Abstract expressionism
 - (d) Art as a means of self-expression
- Q14** The significant roles of art in Malaysian society, as it approached independence, is....
- (a) Preservation of colonial traditions
 - (b) Emphasis on individual expression
 - (c) Promotion of foreign art movements
 - (d) Symbol of national unity and identity

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Q15 Who was the prominent figure responsible for establishing Angkatan Pelukis SeMalaysia (APS)?

- (i) Tunku Abdul Rahman Putra
 - (ii) Mohd Hoessein Enas
 - (iii) Frank Sullivan
 - (iv) Idris Salam
- (a) i and ii
 - (b) ii and iii
 - (c) ii and iv
 - (d) iii and iv

Q16 There are primary objective of Angkatan Pelukis SeMalaysia (APS), **EXCEPT**

- (i) Promote international art styles
 - (ii) Unify art enthusiasts nationwide
 - (iii) Prioritize Malaysian identity in art
 - (iv) Collaborate with international art organizations
- (a) i and ii
 - (b) iii and iii
 - (c) iii and iv
 - (d) i and iv

Q17 Which of the following **BEST** describes the characteristics of APS artworks?

- (i) Realistic human figure paintings using oil and pastel media
 - (ii) Diverse painting styles blending after the 1970s
 - (iii) Traditional Malay motifs in contemporary art
 - (iv) Highly abstract and experimental artworks
- (a) i and ii
 - (b) ii and iii
 - (c) iii and iv
 - (d) i and iv

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Q18 The following activity was conducted by APS,

- (i) Potrait painting classes by Mohd Hoessein Enas
- (ii) Interior design classes by Habibah Baharuddin
- (iii) Graphic art classes by Zakaria Noor
- (iv) Sculpture classes by Idris Salam

- (a) i, ii and iii
- (b) i, iii and iv
- (c) ii, iii and iv
- (d) i, iii and iv

Q19 The description of Batik consists of below, **EXCEPT**

- (i) a technique for decorating textiles
- (ii) parts of the textile that are not to be coloured are covered in molten wax
- (iii) the wax prevents the textile from absorbing the dye during the decorating process
- (iv) wax resist dyeing technique in fabric is an ancient art form

- (a) i, ii and iii
- (b) ii, ii and iv
- (c) i, ii and iv
- (d) i, ii, ii and iv

Q20 Javanese batik makers introduce the use of wax copper blocks on the East Coast of Malaysia around,

- (i) In the 1920s
- (ii) In the 1950s
- (iii) In the 19th century
- (iv) In the early 20th century

- (a) i and ii
- (b) ii and iii
- (c) iii and iv
- (d) i and iv

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Q21 Who are the experienced local artists who had studied abroad during the shifting era in Malaysian art?

- (i) Syed Ahmad Jamal
 - (ii) Anthony Lau
 - (iii) Redza Piyadasa
 - (iv) Sulaiman Esa
- (a) i and ii
 - (b) ii and iii
 - (c) iii and iv
 - (d) i and iv

Q22 What characteristics of the art movement known as the New Scene in Malaysia?

- (i) Emphasis on representational art
 - (ii) Interest in traditional Malaysian art forms
 - (iii) Focus on space, colour, and materials
 - (iv) Exploration of classical art techniques
- (a) i and ii
 - (b) ii and iii
 - (c) iii and iv
 - (d) i and iv

Q23 Which historical event marked a significant shift in Malaysian art history from pre- to post-independence era?

- (i) The formation of the National Culture Congress
 - (ii) The emergence of local artists who studied abroad
 - (iii) The introduction of modern art education
 - (iv) The transition from colonial rule to independence
- (a) i and ii
 - (b) ii and iii
 - (c) iii and iv
 - (d) i and iv

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Q24 The following era marked the transition from pre to post-independence era in Malaysian art history, **EXCEPT**

- (i) The 1960s
 - (ii) The 1970s
 - (iii) The 1980s
 - (iv) The 1990s
- (a) i and ii
 - (b) ii and iii
 - (c) iii and iv
 - (d) i and iv

Q25 What characterized the art scene during the 1970s and 1980s in Malaysia?

- (i) A focus on traditional art forms
 - (ii) A search for national identity
 - (iii) Experimentation with mixed media
 - (iv) The dominance of Western art styles
- (a) i and ii
 - (b) ii and iii
 - (c) iii and iv
 - (d) i and iv

Q26 How did the emergence of experienced local artists who had studied abroad contribute to Malaysian art?

- (i) They introduced traditional Malaysian art forms
 - (ii) They brought back universal styles from abroad
 - (iii) They focused solely on representational art
 - (iv) They resisted Western influences
- (a) i and ii
 - (b) ii and iii
 - (c) ii and iv
 - (d) i and iv

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Q27 Which of the following is the purpose of the duo exhibition "Towards a Mystical Reality" by Redza Piyadasa & Sulaiman Esa?

- (i) To promote Western abstract expressionism
 - (ii) To challenge the influence of the New Scene group
 - (iii) To explore traditional Malaysian art techniques
 - (iv) To provide an alternative aesthetic to abstract expressionism
- (a) i and ii
 - (b) ii and iii
 - (c) iii and iv
 - (d) ii and iv

Q28 The influenced the exploration of universal styles in modern Malaysian art during the shifting era, **EXCEPT**

- (i) Increased government funding for the arts
 - (ii) The introduction of traditional art education
 - (iii) The influence of expressionism and abstract expressionism
 - (iv) The decline of international art exchanges
- (a) i and ii
 - (b) ii and iii
 - (c) iii and iv
 - (d) i and iv

Q29 In which period did Malaysian artists exhibit interest in sculptures and mixed media?

- (i) 1960s
 - (ii) 1970s
 - (iii) 1980s
 - (iv) 1990s
- (a) i and ii
 - (b) ii and iii
 - (c) iii and iv
 - (d) i and iv

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Q30 The characterization of the Malaysian art scene during the 1970s and 1980s.

- (i) A search for national identity
 - (ii) A focus on traditional art forms
 - (iii) Experimentation with mixed media
 - (iv) The dominance of Western art styles
- (a) i and ii
 - (b) i and iii
 - (c) ii and iv
 - (d) iii and iv

(30 marks)

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PART B (Instructions: ANSWER TRUE or FALSE)

- Q31** The Wednesday Art Group was founded in Kuala Lumpur in 1952 with the aim of introducing modern aesthetic and painting techniques to local teachers and young artists.
- Q32** The theme of the Wednesday Art Group was primarily focused on "Art as a Medium of Cultural Expression".
- Q33** Peter Harris, the founder of the Wednesday Art Group, was a Malaysian artist who studied painting in the United Kingdom.
- Q34** *Angkatan Pelukis SeMalaysia (APS)* aimed to preserve traditional Malay art forms without any influence from Western styles.
- Q35** APS was formed as *Majlis Kesenian Melayu* but it was changed to *Angkatan Pelukis Semenanjung* on the 15th of April, 1958, and later on to *Angkatan Pelukis SeMalaysia* in 1968.
- Q36** APS had also been associated with the *Angkatan Sasterawan* with a group of writers who attempted to combine purely artistic and social-political expression in their song as vehicles to disseminate political messages.
- Q37** APS maintain technical aspects and the mastering of materials such as oil, watercolor and acrylic and the skills necessary in order to depict realism.
- Q38** Most of the Wednesday art group's artists contain images of elongated and rather stylized human figures as in the work of Peter Harris.
- Q39** The Wednesday Art Group also introduced the "gouche" more substance than watercolor floppy and use a large brush and hard brush substitute soft and smooth.
- Q40** The butterfly theme is a common exception for the batik motives in Malaysia.
- Q41** Wooden blocks were introduced to Malaysia for producing batik-like textiles after the invention of wax copper blocks.
- Q42** The production of batik differs to its techniques, motif and aesthetic expressions, often classified according to the tool that has been used.

- Q43** The hand printed and the wax printed batik are used nowadays in Malaysia.
- Q44** Malaysian Batik can be found in East Coast of Malaysia while batik from the Southern clearly shows Javanese and Sumatran influence.
- Q45** The most popular motifs of batik are commonly coming from human and animals.
- Q46** The 1976 book "Contemporary Art Malaysia" by Dolores Whartorn and the 1968 book "The Crafts of the Modern World" by Rose Sliuka both include Tay Moh Leong's artwork.
- Q47** Rubber Trees (1961), one of Tay's early batik masterpieces, using cracking techniques to depict the magnificent branches of rubber trees.
- Q48** Tay Moh Leong overcame early obstacles in learning batik painting in his native Penang.
- Q49** Tay Moh Leong travelled to Taiwan to get expertise and understand the fundamentals of batik technique after establishing his own masterful style.
- Q50** Tay Moh Leong's "Rubber Estate in 2013" demonstrates his penchant for painting trees, employing a stylized approach to depict intricately beautiful branches using the crackling effects of wax.

(20 marks)

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PART C

Q51 The development of Malaysian Contemporary Art in relation to Socio-cultural development of the country.

- (a) Describe **THREE (3)** major themes in the early development of modern Malaysian art.

(3 marks)

- (b) Support your answer from **Q51(a)** with **THREE (3)** suitable examples with explanation.

(6 marks)

Q52 The emergence of contemporary art in Malaysia dates back to the 1930s, and three primary influences shaped the country's early modern art history. The process of national modernization is a prerequisite for the birth of contemporary art in Malaysia. This covers writing, cartooning, visual arts, and other artistic mediums that contribute to Malaysia's cultural advancement.

- (a) List **THREE (3)** factors that influence the early development of modern Malaysian art.

(3 marks)

- (b) Describe **THREE (3)** influence of colonization on the stylistic development of modern Malaysian art.

(6 marks)

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- Q53** Figure Q53.1 shows a painting by Md Sani Md Dom in 1989 called “Kampung Dasar Sabak”.



Figure Q53.1 Kampung Dasar Sabak

- (a) Give **TWO (2)** subjects and **ONE (1)** theme from this painting.
(3 marks)
- (b) Discuss **THREE (3)** appreciation from **Figure Q53**.
(6 marks)
- Q54** Art movements were mostly founded by Chinese traders and other cultures, and it was not until the 1950s that Malaysia's modern art movement began to acquire traction. This occurred during a period of significant social and political upheaval in the country, which provided additional opportunities for artists to express their perspectives on subjects.
- (a) List **THREE (3)** development of modern Malaysian sculpture since the 1950s.
(3 marks)
- (b) State **TWO (2)** examples from your answer in **Q55(a)**.
(4 marks)

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Q55 The development of local identity focusing on the characters' physical design selected from the most prevalent animations in Malaysia. Content analysis was used to analyze the characteristic differences between the five chosen leading characters.

(a) Categorize **THREE (3)** main themes in Malaysian animated cartoons.

(3 marks)

(b) Give **THREE (3)** main animation production in Malaysia industries.

(3 marks)

Q56 Animation in Malaysia are formally begun in 1946 after the establishment of Malayan Film Unit. It is first was made only for government documentaries and advertisement.

(a) Name **FOUR (4)** new era for 3D animation produced since 2001.

(4 marks)

(b) Discuss **THREE (3)** most prevalent animation characters in Malaysia.

(6 marks)

- END OF QUESTIONS -

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