

The Impact of Theme in the Creation of Young Talented Contemporaries Winner

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Abstract

A qualitative study using the case study approach was aimed to identify the engagement through the production of visual artwork and constraints in a contemporary competition of young talent if they are themed in addition. This study also aims to identify strategies to overcome the exploration of themed competition. Thus, this study was conducted on 19 works by young artist of the major contemporary talent in Malaysia in 1974 to date. The findings revealed that the difference between participation and themed is a barrier faced by young artists. Among the strategies adopted to overcome these barriers is the understanding and adaptation of young artists to themed competition.

Keywords: Case Study, Visual Artwork, Constraints, Young Artists, Implication.

Introduction

Contemporary Young Talent is a competition showcasing works by the National Visual Arts Hall of Fame. The competition aims to produce young designers who are contemporary in contemporary art in Malaysia. In addition, Marzuki (1999) some say that the desire for home-grown artists to hold a serious activity for emerging young artists was revealed by the existence of the Contemporary Young Artists Competition and Exhibition in 1974.

The application of the theme in the approach to work especially among young artists who are most likely to produce something out of mind has sparked the production of creative and innovative artwork. A variety of themes since the beginning of the Modern Young Talent has been implemented and has attracted the attention of young artists. Creating a visual artwork of a young artist requires a theme to convey his ideas. Moreover, it is an imperative that no theme of the process of presenting ideas to the audience will not be fulfilled. Research on theme development in the Contemporary Young Talent competition. Various factors

influence the theme of the work. The development of themes is a chronology of the interpretation of the work.

Through this writing it is hoped to uncover some of the advantages and disadvantages of the theme in dealing with the visual arts through the prestigious awards.

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In the discussion of the supremacy of art that will create history, the dimension of time is very important in recognizing the perfection of something. The importance of time is a very carefully considered factor. Some of us care about the moment of guard or the beginning of time, the funds and the attentiveness of the present, while interpreting the future. But only a few of us are as far-fetched as the pioneers of the Modern Talent Young program. The judges can detect the lack of critical knowledge of the selected themes and issues as well as their theoretical ability to articulate the concept of interpretation (Saidon, 2013). According to Anuar (1999) with the increasing number of young artists producing art institutions that needed an arena to showcase their talent, the program was launched (Modern Young Artists).

Young Artist of the Major Contemporary Talent in The Perspective Theme

The themes of 'Peace', 'Protection', 'Literacy', 'Tourism' and heritage are key ideas that have been stimulated as stated by Anuar (1999). Table 1 shows the various uses of the theme and participation of Young Talents from 1973 to 2016. The free themes from 1974 to 1984 look at a small number of young artists' participation. In 1985 there were two improvements to the competition. One competition was introduced in the theme and two terms of submission of only three works were tightened for a young artist. This themed lecture has been implemented for seven editions of the Young Talents of the Year among the selected themes, 'Local Materials' 1985, 'Security' in conjunction with UNESCO theme International Peace Year 1986, 'Protection of the Homeless' by UNESCO 1987, 'Material and Creativity' 1988, 'Literacy' 1989, 'Visit Malaysia' (1990), 'Our Heritage' 1991. Although overseas travel grants were not awarded by the organizers in the 80s until the mid-1990s to the Grand Prize Winners. The Young Talent of the Year was conducted with the theme 'Our Heritage' 1991. This themed event limited their movement to express and experiment through feedback received from the panel of assessors and participants themselves. Through the 1992 edition organizers felt it was necessary for the competition to return to its original foundations by providing more space for participants to explore.

The restructuring of contemporary talent format in the early year 1990 has raised interest in encouraging young artists. 425 works from 223 painter as well as 119 works from 66 participants confirming the competition was proven when young contemporary talents received the biggest participation in according statistics on the 15th edition which was in 1992.

Our young new millennium has been carried out two years once, or 'The Young Talents of Contemporary *Biennial*' were his intention to run in double-yearly except in 2008. Several new formats have been carried out between, the first limit under 35 years old. Both young artists need to send at least five slides of works made in the last two years. Through the results of a slideshow by a contest judge, young artists who qualify alone will be invited to post a work. The third judgment on real work was done to determine successful young artists.

In the year 2000 organizers received 86 works from 36 young participants, only 27 young artists were required to submit their final works. The total prize of RM45,000 is divided into one Grand Prize (RM10,000 and a travel warrant of RM3,000 to an ASEAN country and the issuance of a special folio of RM2,000 employees), three Special Jury Prizes (RM5,000 with travel warrant RM3,000 to an ASEAN country, six RM1,000 Prize each.

The format of the next two editions of 2002 and 2004 continued with 28 entries received in 2002 and 35 entries from 2004. In 2006 only 31 works were contested but no major winners were announced. Because the panel did not find the winner it was replaced with two Build Prizes aimed at revisiting and the redevelopment of two well-known employees who nearly won the Grand Prize. The panel also changed the Special Jury Prize and the prizes awarded in the previous three editions to just the Jury Prize of eight winners.

In 2008, this event was not reopened two years later. In 2010 it was re-launched with a slightly different format of participation where a young artist had to be suggested or recommended to be eligible to participate in the competition. Proponents who know the background of this young artist consisting of art professionals such as curators, art historians, academics, critics, writers, gallery owners, art collectors and employees. The new format has received 80 entries. But only 40 of the works considered are fully qualified for the final stage. In 2013 and 2016 the free theme was chosen by the organizers where young artists could convey the theme well presented. According to Murti (2016), through the themes raised on one side we want to revisit the strength and tradition of local literature, memory and skills. However, these are translated into contemporary contexts and forward, broader and beyond the boundaries of the country's territory and local culture.

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Research Objective

The objectives of the study are:

1. Identify involvement through the production of visual aspects of theme art in the Contemporary Young Talent competition in the 1970s, 1980s, 1990s and 2000s.
2. Analyze team application constraints according to the work of Young Talent in the 1970s, 1980s and 2000s.
3. Identify strategies for addressing themes in the Young Talent work in the 1970s, 1980s, 1990s and 2000s.

Methodology

The methodology used by the researcher in carrying out this study aims to provide an explanation of how the study was conducted, the data obtained and the analysis to obtain accurate information about the study. The methodology used is a qualitative methodology related to the topic of study and the impact of the theme in the work of the Contemporary Young Talent winner 1970s.

Qualitative method design involves systematic and systematic data collection. Data collection using case study design was facilitated through documentation methodology and semi-structured interviews.

The study focused on the young artist who won the National Visual Arts Hall of Fame Contest. Using two methods of data collection, which is documentation through the works produced. Young artists selected through the Talent of the Young People of Malaysia according to the 70s, 80s, 90s and 2000s.

In addition, the study also focused on holistic interpretation by explaining the work. According to Gall, Borg, and Gall (2003), all phenomena in the world can be studied through case studies. The number of respondents in this study is based on study design and research problems. To enhance the validity and reliability of this study, the researcher conducted interviews with experts consisting of three lecturers of high school institutes, nine painters who were active in various arts activities and actively exhibited domestic and foreign to the present and a curator involved in the Contemporary Young Talent exhibition.

Theme Representations Through Applications in the World Weekly Cover Work

Young Talent is an exhibition of contests and contests of contemporary young artists presented by The Young Contemporaries Exhibition in London. In the 1960's it was like writing in the writing of Sulaiman Esa.

The event was unveiled and a total of 1774 guests were able to enjoy 37 creative works by participants including Tajuddin Hj Ismail, Ruzaiqa Omar Basaree, Siti Zainon Ismail, Mustaffa Hj Ibrahim and the winner was Zulkifli Mohd Dahalan in figure 1 showing through the '*Halaman Rumah Kami*'. Table 1 shows the list of Top Young Talent Winners, in 1974 through which the theme was a free theme that was used until 1984. Then in 1985 the following theme was given by the National Visual Arts Hall through the theme of local materials the use of local materials in the work by Jalaini Abu Hassan through the work of '*Catan Orang Kampung IV*'.

Table 1

List of Top Winners of the Young Talents of the Year

YEAR	WINNERS NAME	WORK TITLE	MEDIA
1974	Zulkifli Mohd Dahalan	<i>Halaman Rumah Kami</i>	NIL
1975	Lee Kian Seng	<i>Permainan Poker</i>	Mixed Media
1981	Ponirin Amin	<i>Alibi Catur Di Pulau Bidong</i>	Mixed Media
1982	Zakaria Awang	<i>Al Rahman</i>	Mixed Media
1983	Mat Zali Ismail	<i>Langkah</i>	Mixed Media
1984	Thangarajoo M.A Kanniah	<i>Anak-anak Alam</i>	Ink
1985	Jalaini Abu Hassan	<i>Catan Orang Kampung IV</i>	Acrylic
1986	Mastura Abdul Rahman	<i>Harmonius Interior</i>	Acrylic

1987	Haron Mokhtar	<i>Koleksi 2000</i>	Acrylic
1988	Zulkifli Yusof	<i>Tanpa Tajuk I/Untitled I</i>	Mixed Media
1989	Tan Chin Kuan	<i>Blue Night II</i>	Mixed Media
1989	Zulkifli Yusof	<i>Dari Hitam Ke Putih</i>	Mixed Media
1990	Tan Chin Kuan	<i>The Moral Means</i>	Mixed Media
		<i>Behind the Visit Malaysia</i>	
1991	Bayu Utomo Radjikin	<i>Bujang Berani</i>	Steel & Mixed Media
1992	Azman Helmi	<i>Simbol Ekspresi Watak I, II, III, IV</i>	Mixed Media
1994	Hasnul Jamal Saidon	<i>Mirror, Mirror on The Wall</i>	Mixed Media
2010	Haslin Ismail	<i>The Way It All Works</i>	Mixed Media
2013	Mohd Fuad Arif	<i>Pembukaan</i>	Multiple Dimensions
2016	Saiful Razman Mohd Kassim	<i>Kau Datang Untuk Menghilang</i>	Various Dimension

Source of National Visual Arts Hall



Figure 1: Zulkifli Mohd Dahalan. (1973). Halaman rumah kami [nil]. Kuala Lumpur: National Art Gallery.

Figure 2 shows in 1986 themed International Peace Year. The UNESCO theme featured the first woman to win the grand prize through her work entitled 'Harmonious Interior' Mastura Abdul Rahman using acrylic media to convey order through the balance of the use of harmonious shapes and spaces and the winning style. Winners of small prizes by expressing their socio-political friendship with the use of appropriate themes other than Chua Cheng Khoo reflecting the harmonious realities of life. In addition to Romli Mahmud recording a satirical quarrel of a neighbor who would achieve security in the room and Mohd Nasir drew a 'map' of Pollock-style security.



Figure 2: Mastura Abdul Rahman. (1986). Harmonius Interior. [Acrylic].
Kuala Lumpur: National Art Gallery.

UNESCO's theme 'Shelter for The Homeless' protects the homeless. The 1987 collection was won by Haron Mokhtar through his *'Koleksi 2000'* painting on the top and bottom of the canvas showing the courage to leave the center empty and monochrome. The continuity of old and new values in local contexts in communicating human feelings. The dynamic composition of the film captures the attention of Wong Hoy Cheong through the theme of the strong message of human dignity.

'Material and Creativity' 1988 under the theme of ESSO Zulkifli Yusof through the work of 'Untitled' won the Grand Prize presented by installation consisting of a series of black bridges and chess specially with the symbolism of the deep political socio. Mastered the art of 'Literacy' in 1989 through Tan Chin Kuan's "Blue Night II" and *'Dari Hitam Ke Putih'* by Zulkifli Yusof through the use of mixed media in their work. Broad and named elements such as symbols, symbols, understandings, sensations, knowledge, mysteries and magic. The 1990s with the theme 'Visit Malaysia' was once again won by Tan Chin Kuan 'The Moral Means Behind the Visit Malaysia'.

This 1991 'Our Heritage' theme born was won by Bayu Utomo Radjikin through the work of 'Brave One' reflecting Freudian's great psychological suffering of the war of eros (love) and thanatos (death) of the power of social order that eventually led to life and defeat personal will for the sake of the good.

1992 has become history through the 'Free' theme won by Azman Helmi *'Simbol Ekspresi Watak I, II, III, IV'* featuring objects and equipment used as a symbol of the spirit of cooperation and unity. Then in 1994 'Commodity' has become the theme of the Modern Young Talent Award won by Hasnul Jamal Saidon in Figure 3 through his work entitled 'Mirror, Mirror on The Wall'. In addition to the theme of 'Free: 1997 and later in 1998 and 1999 for research on the effectiveness of the Modern Young Talent program through this '25 Years of Young Talent Scan' 1974-1997 event.



Figure 3: Hasnul Jamal Saidon. (1994). *Mirror, Mirror on the wall*. [mixed media].
Kuala Lumpur: National Art Gallery.



Figure 4: Mohd Fuad Arif. (2013). *Pembukaan*. [multiple dimensions].
Kuala Lumpur: National Art Gallery.

From 2002 to 2006 the theme of 'Free' was used in the Contemporary Young Talent Award competition. The 2010 theme 'Cltr Alt BMS' featured Haslin Ismail through 'The Way It All Works' mixed media. Meanwhile, in 2013 and 2016 The theme of 'Free' by Mohd Fuad figure 4 was well known with the work entitled '*Pembukaan*', 2013, multiple dimensions. Various dimensions and Figures 5 the latest work of Saiful Razman Mohd Kassim's '*Kau Datang Untuk Menghilang*' 2016. Organizing two daily objects into one layer built from medical gauze fabric to trap and recognize toilet tissue. The modification of the appearance and physicality of the object was based on active behavior for me to understand the meaning of existence, memory and loss, (Mohd Kassim, 2016).



Figure 5: Saiful Razman Mohd Kassim. (2016). *Kau datang untuk menghilang.* [Various Dimensions]. Kuala Lumpur: National Art Gallery.

Discussion

Speaking from both positions has the advantages and disadvantages of thematic or non-thematic issues in Modern Talent. Judges can detect lack of critical knowledge of the theme and selected issues as well as their theoretical ability in expressing the concept of interpretation. According to Saidon (2013), the production of the work by the young artist with the theme and the lack thereof will be a stronghold or constraint from the point of view of the young artist who will be involved year 2000. Studies have found that strategies for dealing with themes in Young Talent work in the 1970s, 1980s, 1990s and 2000s are for young artists to be intellectually challenged, competitive and creative and innovative in line with current technology and issues.

Conclusion

Every country has a certain award just that distinguishing is the aesthetic value of works, skills, techniques and others. It is only natural that such studies of themes are presented and raised in line with current trends. The importance of this study is to focus on themes that guide young artists not to deviate from the theme set by the organizers. In addition, it encourages artists to constantly build their knowledge by thinking beyond a saturated, creative and innovative point of view in line with the model or reference framework for judgment of the Young Talent of the Age. This research has thrown up many questions in need of further investigation.

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