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EXPLORING FILM ARCHIVING IN MALAYSIA FOR PUBLIC PRESERVATION, CONSERVATION AND ACCESS OF VISUAL HISTORY

Aliffazraie Jali

Universiti Malaysia Sarawak

Qistina Donna Lee Abdullah

Universiti Malaysia Sarawak

Teo Miaw Lee

Universiti Malaysia Sarawak

Yow Chong Lee

Universiti Malaysia Sarawak

Corresponding Author

jaliffazraie@unimas.my

The Malaysian film industry has entered the digital industry when all production and national broadcasting companies shifted to digital equipment and facilities. In general, this raises the issue on how to preserve local films from here on out regardless of the video recording method and the question on public accessibility on the materials in the archive. While there are some government institutions tasked with digitising and preserving films (negatives) in Malaysia, little is known about the procedure, protocol, and priority of this development while the public could access little to no information about this matter. Through an in-depth interview with key personnel from National Archives of Malaysia (Arkib Negara), the study investigates the fate of Malaysian films especially the ones produced using film format. Finding indicates that while there is intensive work conducted by Arkib Negara as the official Public Record Service to digitise archived films, priorities are given to film documentaries and government-related news coverage thus setting aside the jewels of Malaysian historical and classical feature films towards uncertain future.

Keywords: Malaysian films, Arkib Negara, film preservation, film archive

1. INTRODUCTION

Movies have documented Malaysia (Malaya) for nearly a century. Since B.S Rajhans and his film production company released *Laila Majnun* (Leila Majnun) in 1933 (Muthalib 2013), the race to produce films has been so rapid that the industry peaked at its golden age just at the tender age of 20 years during the 1950s. Unfortunately, no one had thought about preserving the fragile film reels or in this case 'history cells' from disappearing forever from our history. Today, in ironic turn of event, these historical films are vanishing rapidly each day as the flimsy film reels starting to give in to decay. Some had been lost forever such in the prevalent case of *Seruan Merdeka* (1946-7) which has been regarded as the first Malaysian film to portray patriotism as a core thematic issue.

As we move closer to the Digital Era, these analogue materials are facing more threats as the means to preserve or access them are dwindling (Nation Film Preservation Foundation). It is undoubtedly a great loss to the Malaysian history and heritage since films are great sources of reference for they capture, with the immediacy unique to the moving photography, how generations of Malaysians lived their lives, worked, socialised and dreamt. Preserving these films really meant preserving a century worth of heritage. Fortunately, there have been numerous efforts by the authorities, NGOs and individuals to save the films. The Malaysia National Archive (Arkib Negara) has constructed a building for storing audio-visual materials in recognition of the need to safeguard and preserving the heritage and history of the country. However, films are more sensitive than any other analogue media format such as negatives or audiotapes as films were mostly produced from nitrate-induced material that burns faster than woods (Slinger, 1992). Therefore, this research delves into existing efforts to preserve the films especially with advancement of a new digital era in Malaysia and to further assess whether these efforts are feasible in the long run.

2. BACKGROUND

The efforts to conserve and preserve old films by the authorities albeit backed by government fundings, is still currently lacking the awareness on the importance to extend the forces to larger and more transparent scale. This effort is further dwindled since the locals are not delighted by the films as stated by Timothy White, "...they (Malaysians) admit to watching Malaysian films, it is often with a great deal of embarrassment" thus proving the archiving of these films harder all across the nation. To date film preservation in Arkib Negara Malaysia is categorised in 'audio-visual' preservation programs where any material in audio or visual format is archived

including photograph, images and songs. The challenges of the digital era for film heritage institutions had its fair share of concern over culture preservation on many transitioning countries. "...people can probably envisage what the potential of digital technologies could be, but the awareness of the financial, technological, legal and curatorial challenges inherent in bringing the heritage to the future is still alarmingly low, as is the awareness of the urgency with which these challenges has to be dealt" (Wengstrom, 2013). Wengstrom argues that a lot of countries are racing to submit themselves to the emergence of the digital age without considering the 'maintenance' that comes with it. The process of transitioning is not a trivial matter as it comes with a costly price tag.

According to a report published by The Association of European Cinémathèques (ACE), "...a simple scan of a positive print can be as low as €400 per hour of scanned material". The report further clarify that 'digitizing' costs in one project can be a hundred times higher than indicated. Becca Bastron (2013) has also given the same concern on the cost of digitization in United States of America by quoting report published by The Academy of Motion Pictures Arts and Sciences (AMPAS), "annual cost of preserving film archival master material is \$1,059 per title, and the cost of preserving a 4K5 - digital master is \$12,514". Bastron further states that the best way to guarantee a film's survival is to preserve the actual print – the film reel thus spending and focusing on these materials. In contrary to film heritage institutions in Malaysia, there has been no report published to further analyse the response of these institutions for such process or the cost of digitizing and preserving the film.

In an interview with *The Star* Malaysia, former Director of Arkib Negara Malaysia, Datuk Sidek Jamil, had stated previously that "all films produced by private individuals or private companies are not under the jurisdiction of Arkib Negara". Therefore, Malaysian films during this period were exposed to the risk of destruction as no one is taking care of them.

With no authorised agency or institution to cater to this matter specifically, all the precious films will not be taken in for proper archiving consequently no further studies and research can be done if the aforementioned films were to be lost indefinitely. A perfect example of this problem was evident in an unfortunate blunder made by Astro Prima under one of its special releases of classic Malay films label when one particular film, *Laila Majnun*, has a mislabel on its year of production. The channel states that the film on its listings was produced in 1933. However, in actuality, the *Laila Majnun* in the listing is actually a different version of film with the same name produced in 1962

directed by B.S Rajhans and not the *Leila Majnun* by K.R.S Chisty in 1933 (the year as shown in the channel listing). This misnomer may potentially threaten the very existence of our past as one small inaccurate fact will lead to our national capabilities to safeguard our history.

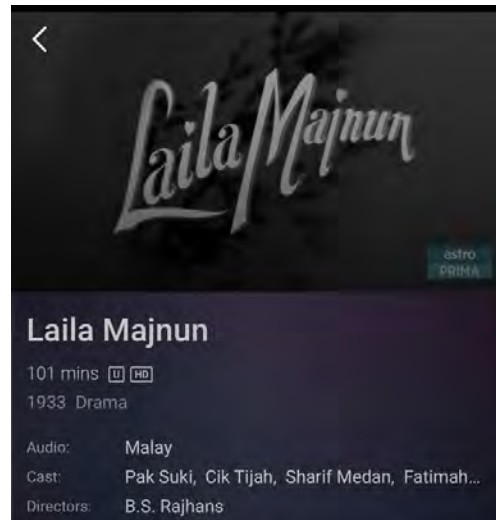


Figure 1: A screenshot of the description on the film *Laila Majnun* as listed in Astro Prima playlist. The film inaccurately labels the film as produced in 1933

3. LITERATURE REVIEW

The lack of efforts in preserving Malaysian films has taken its toll on the society as it is difficult to look for most of the classic films especially during the early inception of Malaysian Cinema. This misfortune is further clarified by Timothy White in his paper *Historical Poetics, Malaysian Cinema and the Japanese Occupation*, when referring to cultural influences in film, some are often impossible to prove or pin down "...especially in a film industry such as that of Malaysia, in which records are scarce, films are not always preserved, and about which is very little has been written.". According to White, it is very difficult to study past cultural history of Malaysia (in exception to those with written proof). Much of what has been written about films or other media is based on evidence that is circumstantial at best. As of now, there has been a significant growth on the effort to preserve films, however, there has been low updates on these activities. This problem is also an indication to the lack of records on materials that were used along with the technology during the older days such as the type of chemical used in the film as well substances to maintain their physical condition. As Malaysia is entering the Digital Era, current practices might be obsolete or irrelevant whence new challenges arises thus solidifying the need to reassess existing preservation practices.

Despite having state-in-the-art technology to conduct the whole process of preservation and having a climate-controlled facility to store the materials, little is known about the current workflow of the process. Further studies need to be conducted to ensure continuous and reliable method for film preservation.

Vimala Perumal (2010) asserts that “A filmmaker in Malaysia could use knowledge management to source Malaysian cultural data and experience in order to make more Malaysian-related movies”. Perumal related the Malaysian film industry the *Tacit* knowledge in her study refers to “knowledge derives from whatever the knower has gotten from experience, beliefs, values and such” thus learned from personal, abstract experience i.e cerebral skill and *Explicit* knowledge is “...some sort of physical artefact, namely documents, videos...”. The two types of knowledge are crucial in order to be used as existing references (much like literature review) and to train future filmmakers and film crew for them produce more quality film when combined in perfect unison further proving the need to archive all of our films.

4. METHODOLOGY

In depth-interviews were conducted with key personnel from National Archives of Malaysia:

1. Wan Zainon bt Awang as Senior Archiving Officer, Arkib Negara Malaysia represented by her fellow;
2. Nor Azah bt Hashim as Archiving Officer
3. Nurul Nadia Md Naser as Archivist (Multimedia Unit)

The interview focuses on exploring the services and effort (if any) conducted by these institutions in conserving and preserving Malaysian-made feature films especially older films in the form of film reels. The interview also probes into concerning issues wthe archiving works while engaging the public and what feasible recommendations are pertinent to sustain the effort and making the archived materials open to public access

5. FINDINGS

The Malaysian National Archive undertakes three main tasks: to manage all present records, to manage all records that are moved to Arkib Negara which are identified as national archival materials, and to manage local statement’s memorials and archives. Any archival materials that have historical values are sent to Arkib Negara, provided that the materials fulfil the criteria before submission, which also includes film materials.

These materials are preserved both physically and digitally. The Pandan Tengah Archive Section under the Multimedia Unit in Arkib Negara is responsible at procuring and acquiring any film materials from NGO's, governmental bodies, private bodies, and individuals who wish to send them to Arkib Negara. There is neither by-law nor enforcement on the need for these bodies to send the materials to Arkib Negara as they are entitled to the rights of ownership. Besides, they are protected under the Copyright Act, therefore limiting Arkib Negara the power to attain the said materials.

In terms of facilities in Arkib Negara, there are machines to assist in the process of preservation. These machines are used for checking and cleaning of the raw materials. For instance, the splicing machine is used for reconnecting broken tapes and even those that have tear in them. However, maintenance of these machines is not done at an interval level due to financial constraints but the staff members of Arkib Negara are adamant at applying for the budget to maintain those machines every year that may or not be successful. As of now, the machines are still operational. The machine used for checking of films was given by the Japanese government which was considered "old" is still usable as maintenance is carried out frequently. Other than that, the machine for cleaning films was received in the year 1997 and is still working. The only two latest ones are *Singtel and Black Magic* which were introduced in a conference in Singapore and are only found in Arkib Negara throughout Malaysia.

The cleaning of the film materials is done based on a roster. Some are done once or twice a year as there are many racks of film. The staff members of Arkib Negara will only focus on a rack on a certain month, therefore checking and cleaning is done at a daily rate. Due to the limited number of machines available in Arkib Negara, only a limited number of film reels can go through the checking and cleaning process. Only about ten 35mm film reels can go through mere physical checking in a day, whereas for content checking and its condition, only two or three film reels can be done at a day's time as there is only one machine for 35mm and another for 16mm. This is not the case in The National Film Development Corporation Malaysia (FINAS) as they own many machines and man-power for these tasks. In comparison to that, both archive assistant and officer in Arkib Negara need to carry out the same task as there are still two vacancies not filled at the moment. Preservation of films carried out in Arkib Negara are physically cleaned before being stored in the depository. The physical condition of the film materials is inspected first before the condition of the content inside. If problems with the physical condition of the film materials like the vinegar syndrome, shrinking, or sticking are present, they will be put through a cleaning process via a film cleaner.

Firstly, the film is entered into a plastic canister as previous steel canister showed signs of corrosion. Then, it is labelled before being stored in the depository. The materials in the depository must be maintained as well as possible because a slight fluctuation of temperature or even humidity will cause damage to the films at a faster rate. High temperature and humidity are known to cause moss and the vinegar syndrome to appear. When moss appears, the cleaning process is done manually by using a velvet cloth to slowly wipe away the moss. However, when the volume of the moss is too high, the cleaning machine is used by using a chemical together with a roller and dryer in the machine. This process must be controlled as too high a temperature can damage the film as well. It is only then that the film is returned to the canister once it is made sure that it is completely dry. These are some of the problems that appear more often, but there are also other problems that take a longer time to appear, namely shrinking, crystallisation, stickiness, and dampness. On the other hand, the digital preservation of the content is done via machines like *Singtel* and *Black Magic*. The raw materials can be scanned physically and converted into digital form. After that, the digitalised material will go through some editing before entering the storage system. Most materials are often given by FINAS but they are all just copies of the master copy as FINAS still owns the materials, per se.

Problems like the *vinegar syndrome* is described as having a pungent acidic smell that might indicate that the film is starting to spoil. When such a case arises, the first thing done is to dry the film by rewinding them to ensure that they do not stick together. This is due to the surface having emulsion and when reacted to heat, it melts. To the untrained, the smell of vinegar can be detected even in unspoiled films as they also contain vinegar but films with vinegar syndrome has a more pungent smell. The pungent smell can be detected from far and can be harmful to the body when inhaled too much. Temperature and humidity are also taken into consideration when dealing with storage of film as high temperature and humidity can cause the vinegar syndrome to appear. Therefore, the films are stored at 18°C and below. Each staff from a department will go through rotation in a different department. So, before being transferred to a different department, the staff must undergo training. This is done every 5 to 6 years. Due to the connection between Arkib Negara, the *Southeast Asia Regional Branch of the International Council on Archives* (SARBICA), and the *Southeast Asia-Pacific Audiovisual Archive Association* (SEAPAVAA), those who undergo training there will obtain similar knowledge when they takeover different position in the different departments.

Despite the similarity in function of Arkib Negara and FINAS, the main difference is that Arkib Negara functions as custodian, while FINAS are producers of films. No payments are needed to keep their films in Arkib Negara. That is why FINAS will usually submit copies of their original films for preservation. Also, they will produce another reel for the researchers at Arkib Negara as one of the focus is to provide materials for research purposes. FINAS has control over the materials submitted to Arkib Negara in terms of accessibility. The materials are tied to the donor agreement giving FINAS control over making the films available for research anytime at their discretion. Thus, not all materials that FINAS owns are found in Arkib Negara.

In line with digitalisation, Arkib Negara has already taken steps towards the effort to store physical film reels in digital form. The acquisition of the Singtel machine in 2016 has played a big role in this effort. The digitalised films are then amassed in the *Media Asset Management System (MAMS)* which is connected to the referencing system in the Education Hall – the system compass which also functions as an online finding aid. So, researchers will be able to access the materials on the system compass in the Education Hall. They can be accessed via MAMS which is integrated with OFA and Compass. This has been an ongoing effort by Arkib Negara which is also in consistent with the flow of time. It is also apparent that digitalisation has become the main topic in conferences all around the world.

Every staff at Arkib Negara are expected to master the skills needed for the perseveration of films. Ms. Nadia is known for her skills as her job requires to be hands-on on a daily basis. Other than that, the staff also have to explain to other staff from different department on their current undertakings while on the job due to the rotation of staff between departments. Therefore, all staff need to always be in-the-know. Besides, staff in the Pandan Tengah Archive Section will usually be sent to SEAPAVAA/SARBICA and conferences to contribute inputs on film preservation. Only those from the Reprography Section stays in that department start until retirement but may sometimes be borrowed to do work at the archive department. The types of training staff undergo are from both internal and external. For instance, internal training will involve inviting vendors from whom new machines were bought to provide hands-on training on how to operate the new machinery. Mick Newham, former president of SEAPAVAA was also once invited to give live demonstration using the equipment and materials available at Arkib Negara. External training will involve sending staff to the archive at Korea, Taiwan, Vietnam, and Thailand. However, sending staff abroad for training requires higher budget and approval from the ministry which may or may not

be approved based on the justification provided. It is said that preservation of films in other countries is an independent effort by film agencies unlike in Malaysia where there are film agencies like FINAS but they are not an archive. So, it is a golden opportunity for staff at Arkib Negara to go for workshops abroad via SEAPAVAA/SARBICA/IKROM/LCC, but it all again depends on the approval of the ministry. All staff including the officers and assistants of Arkib Negara has the chance to get training internationally depending on the priority given as well as the budget allocated. There are some who had gone to US for a month, Ms. Midah was sent to Vietnam recently, and Mr. Fariz to India.

In terms of qualification, most staff at Arkib Negara come from record management and history background. Of record management, it is mentioned that the syllabus covered everything on archiving from file management to preservation of materials. In fact, Arkib Negara has had students of record management intern for 2 weeks to as long as 3 months to learn about preservation of materials. Some staff are from chemistry background as there are chemicals involved in the job. Also, there are those who are from law background to deal with the Copyright Act from whom a known staff is named – Ms. Hajar. Staff recruitment is usually done via JPA with SPM leavers being assigned to the Grade 19 posts with no working experience or training from overseas. They will usually be assigned as preservation assistant where the focus of their job is on paper-based preservation.

Arkib Negara has been actively conducting roadshows and events in promoting public engagement in film or any material with historical worth. For films or video (including reels, negatives, VHS etc.), the donated artefacts might sometimes be damaged upon acquisition. So, efforts to salvage the film will be undertaken. Sometimes, there will be loose films – negative only, no audio or no image which will require merging. The process of merging is complicated – Arkib Negara does not own the equipment for merging and can sometimes further damage the film. Unsalvageable films will be disposed-off but with permission of the donator with justification provided to them. Disposed films are crushed, buried and handled by the Department of Environment as incinerating films can be dangerous due to flammables like nitrate found in film reels. This method of disposal is also suggested to other film agencies and are advised to liaise with the Department of Environment who has the proper disposal ground and tools. On damaged films that are successfully restored, the usual preservation steps are taken. If problem arises during checking like jumping, reconnection will be done.

This is a process done on a daily basis. Then, digitisation will occur and then entered into the system server. The system server is also constantly maintained. There will be an IT officer to assist in digitisation while using SingTel where Ms. Nadia will be sitting next to the officer. The officer will create the metadata for the film and then maintain it in the server. This server is backed up by Compass which also acts as the Online Finding Aids (OFA) for easy accessibility.

Older films like P. Ramlee's are provided in form of VHS, which has been digitised, while most old films are documentaries from FINAS which has been transferred from film to VHS. So, Arkib Negara will convert the film from VHS to digital format. There are also acquisition from the Mandarin Lab in Hong Kong, mostly fiction films. These are in loose items with the negative, image, sound, and subtitles in each of their own separate reels which can at times reach up to 10 reels just for the negative alone, with a total of 60 reels just for a title. Negatives are converted to positives by the Mandarin Lab as Arkib Negara lacks the equipment to do so. Mandarin Lab has offered to give the films to Arkib Negara as they are Malaysian products which holds no value to them but it does to Malaysia, so Arkib Negara has quite a collection from the Hong Kong agency. These loose items are brought back to Malaysia for preservation.



Figure 2: A film reel showing signs of *vinegar syndrome*. The film will stick to itself in the reel and becomes frail and easily flaked while emanating foul smell



Figure 3: A film reel becoming host to common mould. This can potentially destroy the negative permanently rendering digitisation process useless



Figure 4. Two samples of old and possibly terminally damaged Video Home System (VHS) tapes afflicted with crystallisation and mould respectively

6. DISCUSSION AND CONCLUSION

The findings revealed that there are existing efforts from at least 2 authorised government-backed repository institutions in Malaysia namely Arkib Negara and FINAS to preserve and conserve. With the former having predetermined job scopes and ultimately limited to financial subsidies set aside by the ruling government. Arkib Negara being the sole and central Government Record Management elected to oversee essential government documents since 1957 was placed under Ministry of Arts, Culture and Heritage in 2004. With a substantially huge responsibility as a repository centre in Malaysia, the agency is theoretically held accountable to keeping all the records on arts, culture and heritage nation wide. With budget cuts and mountains of tasks at hand, it is nearly impossible to complete the job even with available proper experts and decent equipment. Arkib Negara is only set to keep (i.e becoming custodian) assets that were assigned to them by the relevant government bodies or receiving materials donated by volunteers - leaving independent film companies being reluctant to contribute their films at all.

Since they are not specialized to digitise or process video content, they receive less budget for the work. However, both FINAS and Arkib Negara do work hand in hand most time in order to complete their tasks such as lending machines and expertise from one another and staff from both institutions will always participate in archiving-related program such the ones organized by SEAPAVAA and SARBICA. In due course, there is so much that FINAS and Arkib Negara can do to preserve and conserve our visual history through film, however the most important support would be coming from the public and Malaysian as a whole to come together and spread more awareness on the importance to preserve and conserve our films.

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DIGITAL PHOTOGRAPHY AND THE FUTURE OF PHOTOGRAPHY CULTURE

Hishamuddin Bin Siri

Universiti Pendidikan Sultan Idris

Mohd. Zahuri Bin Khairani

Universiti Pendidikan Sultan Idris

Hakimi Bin Halim

Universiti Malaysia Sarawak

Corresponding Author

hishamuddinsiri@gmail.com

This paper aims to review the current situation on how Photography has completely changed the way we see and engage with the world. The shift from analogue to digital Photography significantly impacted how an analogue photographer perceives the photo process. In the age of these diverse prosumers, the distinction between artists, media professionals, and amateurs may still denote varying degrees of craftsmanship. However, it no longer indicates the inherent technical or aesthetic quality of the results or the likely size of an audience. The impacts give the impression that the aesthetics and attention of Photography provided revolution change in the society of arts and Photography. From this perspective, Photography has first been chemical, then optical and now computational. The changing identities of Photography herein are not simply ontological transformations but also errant modes of perceiving the medium.

Keywords: Photography; Digital Photography; Digital visual culture; aesthetic; Visual art

1. INTRODUCTION

This era is an era that is chock-full of photos and photographs. Due to modern society's necessity for Photography has expanded to become a commonplace part of daily life. Furthermore, works of art can be seen in museums, art galleries, and publications, and these are only some of the places you will see them. The view is that the present age has been predicated on the prophetic claims of the eminent German philosopher Martin Heidegger (Kellerer, 2014). As for him, this was a moment in which he was very influential, a time when he significantly influenced the work of art that he created during his Age of World Picture (Die Zeit des Weltbildes). It can be thought of as being that the progression of computing also has a proper footing in Photography when computing, quantum physics, and neuroscience use Photography as a beginning point to foster change and disseminate knowledge in their respective fields. All that is available here is that while Photography can be examined from the perspective of traditional art and beauty, it needs to be viewed and analysed from various other viewpoints that encompass science itself. Photography can benefit from viewing different views and change in the future because space and time are inextricably linked. One of the necessary characteristics of looking at the modern cultural order is continuous advancement and growth in technical intelligence.

2. BACKGROUND

2.1 Technology Development

Around the 15th century, waves of revolutions swept over Europe. Whereas the process spanned northern Europe at the time, the renaissance spanned southern Europe, and it was the catalyst and first step in the widespread usage of printing technology at the time. The same is true of what is happening now, as the basis of the digital revolution expands our ability to view, assess, and understand things in the broadest possible way, including challenges concerning the matter that are inextricably linked to digital today. This phenomenon demonstrates that digital culture is permeating all aspects of life in the modern world. According to the renowned Malaysian curator Badrolhisham Tahir, the global art trend now leads to development that includes enriching art knowledge into sociology, psychology, and philosophy. It is consistent with what is happening today, where art is not limited to the scope of art alone but is an interdisciplinary endeavour (Badrolhisham, 2003). Similarly, the evolution of Photography, which uses science and technology to document reality, was previously considered a product of the growth of science and technology. Until now, it has become a trend and style for every group that uses Photography daily, whether for personal or artistic purposes. Integrates Photography into the general public's daily activities, which

is exacerbated by the ubiquity of mobile phones and the development of social media platforms such as Facebook, Instagram, and Snapchat that serve as a platform for daily life documents such as diaries and photoblogs. However, some argue that the evolution and ramifications of photographic representation on social media today indicate the decline and eventual extinction of 'art photography.' Antonio Olmos, a photographer and contemporary photojournalist, voiced this perspective.

"People taking photographs of their food in a restaurant instead of eating it," says Olmos. "People taking photographs of the Mona Lisa instead of looking at it. I think the iPhone is taking people away from their experiences."(Odenthal, 2017).

Although I intend to highlight the inherent shortcomings and weaknesses of However, I wish to emphasize the faults and destructive features of contemporary Photography and the openness of Photography, the link and collision between the lines of digital media, visual culture, and modern art. This visual culture is also frequently employed, particularly avant-garde art, associated with conceptual art movements and cutting-edge technology in the artist's work (Lughi & Giulio, 2014). Additionally, this study will demonstrate how these new media and technologies create a scenario of visual culture and new operations in the art world, specifically in photographic media today, which reveals the ontological essence of the medium.

3. EVOLUTION

The advent of digital created many perceptions, which resulted in several debates and conflicts about whether to support the transition from a more traditional system to a more contemporary one. Among the well-known arguments that served as the impetus for the addition of information and paradigm in Photography is Vilém Flusser's (Flusser, 1986), a prominent photographic theorist. What is intriguing about Flusser's argument is how he views the transition from traditional materials to electromagnetic as a watershed moment in terms of technology and cultural transformation. Meanwhile, he believes that this adjustment is another step toward resolving the current problem of oblivion, which will indirectly solve human dependence and information storage issues from the start. Additionally, concerns such as entropy are determined when the digital world exists in the general topics of preparatory Photography with continuous information and no longer photographic materialism as we know it. Meanwhile, with the advent of the digital world, such problems as dualism in Photography have become increasingly distant.

Differences of opinion on shifts and paradigms are from (Baudrillard, 2001) assertion that analogue Photography is not a reality but rather a frozen moment in time. Furthermore, the generated image adds a delay to the one that represents reality. However, he believes that digital Photography offers a unique perspective compared to analogue Photography, which has lost its inherent attractiveness compared to photographs shot in the real world. Moreover, he believes that this distinction results in two differences from the perspective of 'reality and one from the perspective of 'hyperreality,' where the resulting image is "truer than the existent truth" or "more real than what has been actual." Likewise, the relationship between analogue and digital photography demonstrates a distance that may be stated to have a different relationship when compared to the thoughts and metaphors of (Barthes, 2001) who believed that photography should bind images to objects. However, as we all know, the current image is only connected to the computer system via a single connection to the algorithm code. This indicates that this interaction has its own normative space, as stated by (Baudrillard, 2020). It falls under the third order of simulacra, which cannot be related to reality due to its fluid character. To illustrate this argument, Vasselau (2015) notes that simulation models do not mimic the real world. Instead, they distort natural philosophical ideas and work to build a physical universe that can be examined and altered by mathematical or quantitative measures.

Digital media and Photography are now highly influenced by components of the 'network society' agenda, both directly and indirectly, in ways that alter and shift the photographic paradigm. Additionally, the evolution of Photography can be observed in the art and prestige of Photography. It is elevated to the level of art by a renowned photographer, 'Walker Evans,' through publishing a book named Walker Evans: The American Photographs. With the book publishing, Photography formed the bedrock for Photography's acceptance as an art form in 1938, raising Photography to an art form rather than a news medium. Walker Evans's paintings were re-exhibited at the New York Museum of Modern Art (MOMA) in 2013 to commemorate the 75th anniversary of Walker Evans's book American Photographs.



Figure 1: American Depression, 1936, image by Walker Evans.

Apart from that, what can be said about the application of media to art is that Yayoi Kusama's show at the Seattle Art Museum in early 2017 is an example of an international artist. She cultivated an attractive creative presence through avant-garde installations; besides that, she also inspired a social media follower and community to frenzy for her work. The exhibition's massive distribution on social media platforms was also termed "Fear of Missing Out" (FOMO). This episode is one of the curious results contributing to the artist's success and widespread recognition, and the exhibition's ticket sales increase (Sokolowsky, 2017). It has a direct impact on how art enthusiasts and the public perceive aesthetics. The development itself demonstrates that art and its relationship to the media are highly dependent on one another nowadays, where the realm of cultural change and visual experience can be connected to the aesthetic experience of the general population. Because what is happening in today's social environment is not limited to political culture and propaganda but is also used as material for experience pleasure. For example, a person's joy in a place or circumstance will be instantly shared.

The Yayoi Kusama exhibition included a museum-sponsored 'road trip' that aided in the exhibition's initial promotion. Besides that, this phenomenon can be seen as a source of inspiration for artists to create works that adhere to the 'current' or current techniques in the global art scene. Additionally, it is supposed to be the source of the idea or catalyst for the artist or photographer to create the concept as a source of actors, as Castell's theory of social network culture suggests (Castells & Wiley, 2010).

4. UNRAVEL THE ATMOSPHERE AND PHENOMENA OF PHOTOGRAPHY

When we examine and dismantle the atmosphere and phenomenon of Photography today, it is clear that without considering the context of implications and impact as other forms of art, the recognition of Photography's influence is undeniable, it is much better, and its development is healthy and transcendent (Benjamin, 2010). However, we want to discuss and debate how the rapid advancement of technology can also result in various problems, negativity, and general challenges for photographic media practitioners. It also includes those who use conventional technology, such as medium format cameras, to achieve more exciting and detailed artistic results. Superseded by only more small cameras, such as mobile phones, the name "iphonography" was coined around the time of their introduction in 2007. The word was popularized in early 2008 by "iphography" bloggers (Yawnick, 2015). It has an indirect effect on the artist's view. This recent change, and transition of media, particularly in this transition of artistic

nature, can be seen in various ways. According to changes in the atmosphere of postmodernism, one aspect that can be studied is how it involves the dimension of analogue technology change that does not exist in analogue media, such as modularity, variable, programmable, and interactivity art.

Today's fast-paced world further emphasizes the need for this research. While considering how technology and digital, in general, are regarded, one may also connect knowledge and branches to one of the necessities in visual culture in an artist's work. Meanwhile, this study seeks to shed light on the subject of Photography, which is frequently viewed from one of two perspectives, namely "World in Image" or "Image in the World." Because not all of the video in this Photography is what it should be, but only the arrangement that arises from the concepts and processing expressed in the paintings.

As Popova,(2013) points out, since Photography's transformation from an isolated documentary medium to a mass communication tool, visual acculturation in the digital age has been markedly different. Perhaps the most significant component of digital photography and social media is the 'greatness' of the photographs created, uploaded, commented on, and shared. This demand demonstrates why this study must be conducted in conjunction with the development of the social network society' and the subsequent growth of painters and photographers due to this new branch of visual culture. This is because terminology and technology have inherent restrictions.

When it comes to art, social media, and Photography, there are several concerns in the realm of social media that can help determine whether art is 'genuine or not in today's digital cultural setting. It is consistent with the prominent philosopher Heidegger's position on the 'existence' thesis. This article is intriguing since it discusses the existence of technology, and his perspective on Photography is unique. But, what is it? Apart from that, issues and controversies are surrounding an artist, Richard Prince, who printed, exhibited, and sold non-original works from his efforts by selling screenshots from the photographer's online profile in 2014 at the Gagosian Gallery in New York, where he also sold the works of 'art' for \$ USD100,000.00 each. While this is unethical, he does not infringe on the photograph's copyright in terms of the law, as defined by Instagram. And is now trending.

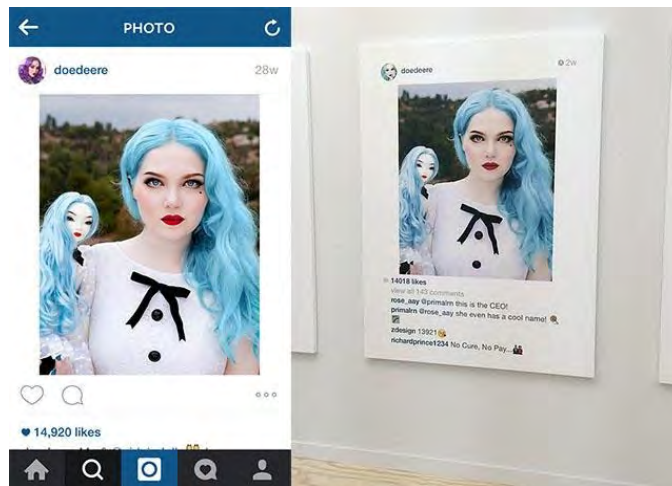


Figure 2: Richard Prince's work at the Gagosian Gallery, New York, 2015.

Additionally, the appearance of the work is a point of contention for several photographers and artists today, as it is not the product of their artworks. Only to add to the processing and issues that he accumulated to make it 'legitimate' on the curator's and gallery's part to be presented.

Moreover, the indirect relationship between 'modern art' and will examine changes that occur deliberately or unconsciously, rather than focusing exclusively on technical and media changes. Additionally, it is due to some acceptability and a balance between the two regarding acceptance as a photographic work. The original angle based solely on the change is purely formalistic, focusing exclusively on the medium change in the work. For instance, the minor modifications that society observes are in the form of changes in habits, such as the transition from print to electronic books, films to memory cards, and so forth. McLuhan himself previously stated that though the car's existence and creation are viewed as a horse-drawn carriage in the imagination, the reality is that for McLuhan, the car's creation should be viewed from a more conceptual perspective as one of the cultural and social transformations. Parallel to time and era changes (McLuhan & Gordon, 2015).

The world had, paradoxically, been made unrecognizable by modern visual culture. For him, the mountain of photos conceals essential social and historical realities. (Kracauer & Levin, 1993). According to film theorist Siegfried Kracauer, many in society see only the surface of visual culture and not the underlying structures that make the development of Photography necessary to see and investigate for it to become a guide and primary medium. Implying that what needs to be addressed here is also a paradigm shift and a shift in the visual culture of Photography. Faizal Siddik also refers to it;

On Photography, 1977, "A photograph is not an accident—it is a concept. The 'machine-gun approach to photography—by which many negatives are made with the hope that one will be good—is fatal to serious results". If we take that statement here, we still only assume that Photography only records the events that occur to give meaning to the visual recording. If we give sense, are we sure about the importance we mean? And do not think of it as a new visual code in the processing of ideas, and with the ideas that come, this will add a unique knowledge to our lives. Have we laid this foundation in the course of the history and future of Malaysian Photography now? Or are we still confused by our past? The future of Malaysian art now demands a new platform. This new platform means it must be built on an experimental basis as it is in our artists today. If this is not made first, then the journey of history and the future of Malaysian Photography now will not go anywhere (Faizal, 2012).

5. DISCUSSION AND CONCLUSION

It is critical to emphasize that images are not the only data that can be analysed based on a communication coding system. An image's meaning does not always correspond to its appearance. The essential features of interpreting photographic images are not confined to the qualitative research of visual contents; social behaviours preceding and following the photo exchange also contribute significantly to meaning formation. Visual signals move across several areas in the age of the Internet. Photographs are taken in one location and shown in another. They are straightforward to capture and transmit, yet their worth and relevance frequently vary over time and between platforms. As a result, the meanings of photographs are bound by the socio-cultural settings in which they are situated, which change according to location and time. As a result, experience settings (mediated by the platform) significantly impact how images are valued. Considering both the evolution of the media and the current state of society. This is critical to detail since humanity has evolved into a global culture. The nature of contemporary media makes it necessary to see, which results in art expression for the community being authentic and realistic. Other than that, from my perspective, the rest of what can be said here is that you have to approach your picture with the correct viewpoint to capture its changing nature accurately when it comes to digital photography. Digital photography may be understood from two perspectives: the first looks at how it is used in the expressive form, while the other focuses on how it is operated. And it somehow creates a massive and much question on the indexicality of digital photography.

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THE DECORATION FORM OF CERAMIC REVOLVING CORE BOTTLES IN THE QING DYNASTY

Liying

Universiti Malaysia Sarawak

Wan Jamarul Imran Wan Abdullah Thani

Universiti Malaysia Sarawak

Corresponding Author

19010086@siswa.unimas.my

The ceramic revolving core bottle(CRCB) is one of the most important ceramic art varieties in the Qing Dynasty. It has an entirely different form characteristic from other Chinese ceramic varieties. This paper uses the formal analysis method to analyse the formal language features of Qing Dynasty CRCB by comparing them with other Chinese ceramic varieties, such as the differences in colour, decorative composition and structure between them and different ceramic types. The analysis shows that the Qing Dynasty CRCB has great particularity in form, such as the use of more abundant colours. Decorative painting tends to adopt the form of long scroll painting. Ceramic decoration pays attention to the expression of stereo feeling on the structure. The formation of these formal characteristics is closely related to the ruler's control over ceramic production. It benefited from applying Chinese classical garden art forms in ceramics and the revival of traditional Chinese classical painting. Through the study of the CRCB form, it is helpful to connect ceramic art research with other Chinese art forms through the characteristics of CRCB in form, and analyse the relationship between them, expand the perspective of traditional research, and promote the application of interdisciplinary research in ceramic research.

Keywords: The Qing Dynasty, Ceramics, The revolving core bottle, Decorative, Form characteristics

1. INTRODUCTION

In the history of Chinese ceramics, there have been wide, unique varieties of ceramics. The CRCB considers beauty and ingenuity, reflecting the superb production technology and particular artistic interest in Qing Dynasty ceramic art. The decorative form also reflects Chinese culture.

The creation of the revolving core bottle appeared in 18th century China, and the most exquisite works are from the Qianlong period of the Qing Dynasty. The CRCB is produced in the official kiln factory of the Qing Dynasty, which is usually referred to as the royal kiln factory in the Jingdezhen area of Jiangxi Province. The Qianlong Emperor loved art and often spent a lot of money and workforce on the production and design of ceramics. Because the firing technology of the CRCB is complicated, it is not advantageous in number. Therefore, only dozens of CRCB can be successfully fired every year, so they are very precious. CRCB in the modelling structure generally has two layers, inside and outside. The two layers can be separated. The inner layer and outer layer of the ceramic surface are painted with decorative patterns. The outer layer of the porcelain is generally left with some "windows" or unique carving hollow forms. On the one hand, it can be used as a decoration. On the other hand, it also provides a window for viewing the decorative patterns painted on the ceramic inside.

Because the inner and outer layers of the CRCB are independent of each other on the structure, it has flexibility, and the inner layer can rotate freely. It can turn because there is a rotating axis inside the CRCB, and the inner bottle and the outer bottle are connected to the internal rotating axis. By CRCB, the viewer can see the different decorative patterns on the surface of the inner ceramic through the outer "window". While CRCB, the design of the inner bottle also has "flow" and "continuity", as if it were a scroll slowly opened by the audience.

2. LITERATURE REVIEW

The literature review includes three aspects: The relationship between ceramic art and state rulers, the prosperity of Chinese classical gardens in the Ming and Qing Dynasties and the revival of Chinese classical paintings in the Qing Dynasty.

When China was in feudal society, the Qing Dynasty rulers had absolute control over the official, precious ceramic art. They could use their power to urge artisans to produce complex, ornate ceramics regardless of cost (Jiang, 2015). More importantly, the decorative form includes the design elements of Chinese classical gardens and the

form of Chinese classical paintings, which together created the unique decorative form of Qing Dynasty CRCB. The literature review is as follows:

2.1 The Absolute Control of State Rulers Over the Production of Ceramic Artworks

In the Ming and Qing Dynasties, to satisfy their desire to possess ceramic artworks, the rulers set up official ceramic production institutions in Jingdezhen, Jiangxi Province, to produce precious and beautiful ceramic artworks for the royal family (Zhu, 2021). Throughout history, the Qing Dynasty's rulers showed more attention to ceramic art, often sent particular officials to Jingdezhen to supervise ceramic art production, and made strict rules (Jiang, 2015). They often put forward requirements and suggestions for the production of ceramics and even frequently added their aesthetic preferences to the decoration of ceramics. They preferred ornate works of art to plain ones, believing that only being busy enough could reflect their supreme social status. They have very high standards for ceramic art and do not allow the ceramic to be slightly defective or unsatisfactory (Zou, 2021). The rulers gathered talented craftsmen and painters and provided them with large sums of money to obtain fine ceramic works. Because of the strict requirement and control of the Qing Dynasty rulers on the production of ceramic art, precious and gorgeous CRCB was created (Li, 2012; Zhang, 2021).

2.2 Building Classical Gardens Became Fashionable During the Ming and Qing Dynasties

The decorative form of the "window" on the CRCB originated from the element of the "window" in classical Chinese gardens in terms of a design concept. This is closely related to the construction and prosperity of Chinese classical gardens in the Ming and Qing Dynasties (Zhou, 2020). During the Ming and Qing Dynasties, the trend of building Chinese classical gardens rose in the whole country, which was the peak period of Chinese garden construction (Du, 2019). Two classical garden systems were formed: private gardens in the south and royal gardens in the north. The leading builders of private gardens in south China are wealthy businessmen and local officials, such as the Zhuo Zheng Garden and Shizi Lin Garden in Suzhou. In addition, there are Chengde Summer Resort, Beihai Park, Summer Palace, Yuanmingyuan, specially built for the royal family (Yao, 2021).

Chinese classical garden architecture, rockery, water, trees, flowers, and beautiful scenery are lovely places to live. The designer put the Chinese classical garden design into a natural landscape, habitant as if place oneself in nature, mountains, on the one hand, to meet the requirements of the owner for the beautiful living environment, on the other hand, it also satisfies their desire to enjoy the natural scenery without leaving their homes (Wan, 2019; Zhang, 2021). Chinese classical gardens exist with classical architecture. Private gardens, with their unique natural environment, are simpler and more elegant than royal gardens. The garden is full of scenery, with pavilions, terraces, small buildings, lofts, water pavilions and other classical Chinese architectural forms, and various "windows" (Yao, 2021) which can be seen in Figure 1.



Figure 1: Elements in Chinese classical garden - windows of architecture.
(Source: Researcher's photograph, 2021)

The design of Chinese classical gardens pays special attention to borrowing scenery, using various buildings to construct and separate different spaces and views. Among them, the role of the "window" cannot be ignored. In the garden, we can see all kinds of "windows" each "window" is like a camera "viewfinder", not only can separate countless small scenes but also add to the garden in the sense of hierarchy in space (Qui, 2011). In addition to the famous extensive classical gardens, the construction of the small garden is also widespread. Officials and business people are to build a beautiful garden for themselves as a place to live. The official involved in ceramic supervision and creation of officials is no exception. They applied the "window" element of classical Chinese gardens to ceramics, copied to the ceramic design and production, and increased new design elements for the ceramic decoration (Liang, 2020).

2.2 The Revival of the Classical Art Form of Chinese Painting in the Qing Dynasty

The history of ancient Chinese art includes many categories of art, such as painting, sculpture, calligraphy, and crafts, among which painting occupies a vital position in Chinese art history. Traditional Chinese painting was first painted on cloth. When paper was invented in China's Han Dynasty, painters began to use brushes, ink, and pigments

to draw on paper. Due to the large picture area, there was a unique form of Chinese painting – long- scroll paintings. Long-scroll painting has been in existence for as long as 2,000 years (Sun, 2022). The composition of the long-scroll painting is that after the painting is completed, two wooden poles are installed at each end of the picture, and then the painting can be rolled up on the wood pole and tied with a rope. This can not only reduce the space occupied by the painting but also protect the surface of the painting from being damaged (Peng, 2022). When the viewer wants to appreciate the painting, the scroll can be slowly opened from one side, and the painting is gradually presented. Extending the long-scroll is also a process of appreciating the painting because the content of Chinese long-scroll paintings is usually fluid and story-oriented (Yang, 2021).

This exceptional long-scroll painting form is inseparable from the particularity of the content and form of Chinese paintings. The Tang Dynasty, the Five Dynasties and the Song Dynasty were the popular periods of Chinese scroll painting. At that time, figure, flower, bird, and animal paintings occupied the mainstream (Lin, 2021). These paintings are mainly in the form of long-scrolls. Long lengths and small widths characterize long-scroll paintings. The painter will paint on long paper, creating long-scroll paintings. In addition, Chinese long-scrolls paintings have "continuity" in content because the story of each painting has a theme and the content of each part of the painting does not deviate from the theme (Lin, 2021). The picture cannot be fully seen in a moment but must undergo a fluid process of "being opened". As seen from the picture below, Figure 4 is the painting of Washing Clothes by Zhang Xuan, a famous figure painter in the Tang Dynasty. It shows the labor scene of women in the Tang Dynasty washing and sewing clothes. The picture is also in the form of a long-scroll. There are 12 images of women in the picture, showing three groups of washing, sewing, and ironing successively, which is also one of the paintings with "fluidity" (Peng, 2022) .



Figure 4: Tang Dynasty era by Zhang Xuan on the “women washing clothes” picture (Source: Palace Museum website, 2022)

In the Qing Dynasty, an arose trend of reviving ancient art in the art circle. Therefore, the painting circle in the Qing Dynasty was divided into two different styles according to various painting styles. One was innovative style. The painters who advocate creative painting are mostly folk painters who support the innovation of painting form (Sun, 2022). The other was a group of painters close to the rulers, who advocated a revival of classical painting and studying its methods and forms. Official drawing in the system, for the position, is higher, more closely associated with the ruler of the officials, they can participate in art activities, including those involved in the design of ceramic, their obsession and preference of classical art also has been applied to the ceramic decoration form, formed on ceramic decoration similar to the ancient painting, flow and continuous forms of painting (Peng, 2022) .

3. RESEARCH METHOD

Currently, the research on the CRCB is mainly carried out from two aspects: one is the research on decorative patterns of the CRCB, such as tracing the origin of some specific decorative designs. The second is the research on the modeling and technological characteristics of the CRCB, and the corresponding research results have been obtained. However, on the whole, these studies are still within the research scope of the history of traditional Chinese ceramics.

This study uses the formal analysis method and is based on the data of the CRCB art in the Qing Dynasty. According to the research method of Heinrich Wölfflin's (1864—1945) formal analysis, it is believed that art not only represents the background of its time but also should start from the art itself and study its internal laws and forms. Therefore, this paper uses the method of formal analysis to analyse the formal characteristics reflected in the Qing Dynasty CRCB. The specific form of the CRCB analysis process is as follows:

- i. Define the research object of the formal analysis method: for example, the line, colour, composition, space and other formal elements of the artwork.
- ii. Make a formal analysis of the CRCB art of the Qing Dynasty, such as the characteristics of colour application, the composition of painting decoration and structural attributes of ceramic decoration.
- iii. Make a comparative analysis of the form characteristics of the CRCB and the ceramic art of the previous age, and analyses the differences with the ceramic art of the last era: for example, in the Qing Dynasty, more colours were used in the decoration of CRCB, the use of three-dimensional sense was noted in the structure of decoration, and the use of long-roll form painting was emphasized in the layout of decorative paintings.

4. ANALYSIS OF DECORATION FORM OF THE CRCB IN THE QING DYNASTY

The analysis of the decorative form of the CRCB in the Qing Dynasty is the key to solving the problem of the characteristics and origin of the decorative form. By analysing the decorative form of a CRCB, it is helpful to comb out the source of the decorative form of the CRCB. In the past, the research methods used in art research can be broadly divided into two types: focusing on the content outside the artwork (history, society, science, technology, art trend, author, or other external influencing factors) and focusing on the artwork itself (formal analysis of the work itself).

Before the emergence of formalism art theory, the study of art history has experienced a complex process, but it is generally the influence factors beyond works. With the awakening of formalism, the study of art, significant changes have taken place, no longer limited to discussing effect factors of many works of art, began by paying attention to the form of art itself, the study of art form analysis, such as the famous art theorist Wölfflin and his form analysis method, the five groups of concepts proposed by him in *The Basic Concepts of Art History* provide a rigorous and clear formal analysis path for researchers. The research method of formalism is one of the critical research methods of art history in the 20th century, among which the representative formalism theorists are Alois Riegl (1858-1905) and Heinrich Wölfflin (1864—1945), Clive Bell (1881—1964) and so on. Among them, the five groups of concepts proposed by Heinrich Wölfflin in his book *Basic Concepts of Art History* provide researchers with a rigorous and straightforward path to formal analysis and a new research direction. Each work of art is composed of specific form elements such as point, line, and surface. The combination of different form elements and different combination methods of the same form elements will constitute a new art form, which is a unique way of reflecting the aesthetic feeling of artworks. Formal analysis, its core from the artwork itself, from the visual form, the purpose is to grasp the composition of the artwork, such as the combination of lines, colour, structure, space, rhythm and other content, instead of just focusing on the external environmental factors that form specific works of art.

4.1 Rich Colour Performance Effect

Colour is an element found in every object in nature, and different colours constitute the other objects, the same kind of material can have completely different colours. At heart, we can't find two colours in the same things, these other colour features, colour can be used as a basis we distinguish between different objects. Similarly, it is the same in works of art. Colour is one of the most important elements of an artwork. We

can judge which artist's work a piece of art belongs to by the habit of using colour, and we can also consider which period a piece of art belongs to by analysing colour.

Before the Qing Dynasty, the use of colour in ceramics went through a long process, from coloured pottery (only red, brown, and black) in the primitive period to green and white pottery in the Qin and Han Dynasties, and tri-coloured pottery popular in the Tang Dynasty. In the Song and Yuan Dynasties, green porcelain, blue and white ceramic, and coloured porcelain became popular and used in China. Each era had different colour usage habits based on the continuous development of colour production technology. Colour also became a kind of basis that people named for pottery and porcelain. We are used to the name that uses colour to call pottery and ceramic, for example, green ceramic, white ceramic, blue and white ceramic.

In the use of colour, the Qing Dynasty ceramic spinning bottle art showed very different artistic characteristics from the previous generation. Through observation, it can be seen that the decoration form of the Qing Dynasty CRCB has apparent diversified and gorgeous features, which is the combination of various precious colours. Beautiful colour, exquisite painting decoration, diverse composition, and complex colour combination. Bid farewell to the past ceramic monochrome or only the use of individual colour decoration history. At the same time, various colours and plain, simple folk ceramics form a sharp contrast, showing utterly different colour decoration characteristics from folk ceramics. Folk ceramics is famous for the simple use of colour because the use of a large number of high-quality colours is to need a certain economic basis. In the process of decoration, the pigments used are precious. Based on the initial molding of ceramics, the creator used precious mineral pigments, special pigments imported from abroad, gold powder and other painting decorations, regardless of cost, using a lot of money to create some suitable for the ruler's aesthetic, representing the ruler's authority and status of ceramic art. the study of the colour application of the CRCB, not only shows the colour of the revolving bottle to the audience but also can take the colour as a symbol. It conveys the aesthetic habit and colour pursuit of the period, creator and owner of the CRCB.

4.2 Space Shaping with Stereoscopic Characteristics

Planar feature and stereoscopic feature are a group of relative concepts and two different viewing forms. For artworks, painting can be regarded as a form of artistic expression with planar characteristics, while sculpture can be regarded as a form of artistic expression with three-dimensional characteristics. Planarization pays attention to the use of point, line, surface, and other formal elements, on the plane in the form of

tiling painting creation, with the outline of painting, modeling win. On the contrary, stereoscopic features focus on the viewer's stereoscopic viewing perspective, which requires a certain sense of space, inward or outward visual extension. Plane and three-dimensional features to the viewer present a different view of appreciation, is also the creator of varying creation methods, will achieve completely different artistic effects.

For the CRCB, its three-dimensional characteristics of decoration and the sense of space are mainly displayed in the bottle body "window", these hollow "window" shapes present geometric shapes, and some also carved various decorative patterns. The design of the form has plenty circular, with plenty of squares, and plenty of polygons, have plenty of the shapes of the petals. In addition to this, the windows of these basic shapes add complex carving decoration, such as trees, flowers, animals, characters, and other forms of sculpture, to realize the revolving bottle "window" in the form of diversification and complication (Refer Figure 5 – Figure 7).



Figure 5: Qing Dynasty ceramic revolving core bottle vase with the gold fish painting in window
(Source: Complete Collection of Chinese Ceramics, 2022)



Figure 6: Qing Dynasty ceramic revolving core bottle vase with the fish painting in window
(Source: Complete Collection of Chinese Ceramics, 2022)



Figure 7: Qing Dynasty ceramic revolving core bottle vase with flower pattern window
(Source: Complete Collection of Chinese Ceramics, 2022)

"Window" decoration makes people want to "peep" the impulse of the window interior scenery. Therefore, outside ceramic painting and inner painting decoration are formed by the outside, with a sense of space and special decoration form. These "windows" can be said to be the "eyes" of ceramic. Through these "eyes", you can see the different decorations in the window, which is the finishing touch of the decoration of the CRCB.

These "windows", act as viewfinder frames in which the ceramic interiors are gathered. Before the Qing Dynasty, there was a flat "viewfinder" form before the appearance of ceramic "window" decoration, which we call the ceramic "open-light" decoration form. This decorative form had appeared since the Yuan Dynasty when creators used brushes to outline shapes such as circles, squares, and diamonds. Then fill all kinds of decorative patterns in the plane frame, draw the landscape pictures, character story pictures, flower and bird pictures, and other decorative patterns, and draw some auxiliary designs outside the frame according to the specific situation, the role of the frame is like the camera "viewfinder", play the role of highlighting the theme (Figure 8).



Figure 8: Yuan Dynasty, Cizhou kiln open-light figure flower pot
(Source: Complete Collection of Chinese Ceramics, 2022)

Before the Qing Dynasty, the planar "viewfinder frame" on ceramics was the planar frame form drawn by pigments. The "viewfinder frame" itself did not have a three-dimensional sense but was used as the frame to separate the picture. The form of the structure was also elementary but appeared in a simple geometric form, without complex decoration.

The decoration is different from the hollow-out, three-dimensional "window" decoration form popular in the Qing Dynasty. It is closely associated with the prevalence of Chinese classical gardens in the Qing Dynasty. When the designers applied the "windows" elements of Chinese classical garden in ceramics, ceramic decoration in the plane form of "window" began to appear as a "three-dimensional" trend, in the visual with inward with depth, spatial and multi-level three-dimensional decorative effect, this is an important embodiment of the aesthetic and technological progress of The Times.

4.3 Flowing and Continuous Picture Structure

The composition of the picture can be in a variety of ways. Some prefer symmetrical forms, some prefer repetition, and some prefer chaotic beauty. Different picture forms can present different artistic feelings and reflect the aesthetic pursuit of different times. This part will focus on the composition form of the main decorative pattern inside the CRCB, that is, the flowing and continuous picture structure expression form of the interior decorative painting surface. Through observing the painting inside the CRCB, it can be found that the picture inside the CRCB presents the characteristics of flow and continuity. When we look at the interior decorative patterns, the interior decorative patterns are drawn and exist in a flowing and continuous form. On the whole, they are spread out around a complete theme picture, with obvious continuity. For example, in Figure 9, we can appreciate the interior decorative pattern through the window on the ceramic. The interior fish pattern will be presented to the audience as fragments through the window. Another decorative fish pattern will appear when we rotate the ceramic bottle again.



Figure 9: Qing Dynasty, Qianlong period, fish picture decoration
(Source: Complete Collection of Chinese Ceramics, 2022)



Figure 10: Qing Dynasty, Qianlong period, children's game picture decoration
(Source: Complete Collection of Chinese Ceramics, 2022)

In Figure 10, through a complex form of hollow out "window", see the inside of the bottle which transforms the mind of decorative painting, painting in the performance of the things about children play scene, respectively mapped the six children, the children dressed in gorgeous clothing, they play and chase each other, some holding a kite running forward, some followed by a warm, humorous screen showing the scene of children playing in spring. The painting as a whole take on a fluid form, and images and paintings are sequentially depicted on the ceramic while at the same time having obvious continuity.

5. CONCLUSION

After analyzing and studying the decorative forms of CRCB in the Qing Dynasty, this paper summarizes the decorative forms of CRCB in the Qing Dynasty: rich and varied colors, three-dimensional spatial structure, flow, and continuous picture structure. At the same time, the root of the formation of many decorative forms can be attributed to the following three aspects: the ruler's control over official ceramic production, and the use of unique elements in Chinese classical gardens, the use of Chinese classical painting has a close connection. It was because of the Qing Dynasty rulers' absolute control over ceramic production, the popularity of classical gardens, and the revival and study of ancient Chinese painting forms. The unique decorative form of the Qing Dynasty CRCB was formed by the joint action of various factors, which provided precious artworks for Chinese ceramic art.

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