



UNIVERSITI PUTRA MALAYSIA

***THE HYBRID ART IDENTITY FRAMEWORK THROUGH ARTISTS'
PRACTICES IN INTEGRATING HYBRID ART KNOWLEDGE IN THE
MALAYSIAN ARTS SCENE***

VALERIE ANAK MICHAEL

FRSB 2019 5



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By

VALERIE ANAK MICHAEL

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia,
in Fulfilment of the Requirements for the Degree of Doctor of Philosophy**

January 2019

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Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfilment of the requirement for the degree of Doctor of Philosophy

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January 2019

Chairman : Khairul Aidil Azlin Abd Rahman, PhD
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Hybrid art is an interdisciplinary through combination of media and techniques in order to produce a creative artwork. In Malaysia, the first hybrid art exhibition was held in 2005 at National Visual Art Gallery (NVAG) followed by a second exhibition in 2007 at Sabah Art Gallery. Since then, there is no new edition of hybrid art exhibition conducts by the Hybrid Art Group. For more than 10 years does hybrid art still exist in Malaysia's art scene? This scenario has inspired the researcher to study about the existence of hybrid art practices in local art scene. So, the issue in this study is the existence of hybrid art practices in Malaysia's art scene. This research focuses on the artists who are not from the Hybrid Art Group. This situation has led the research to investigating the artists' practices and the integration of hybrid art knowledge in the Malaysian art scene. The components of this study comprise of artists' practices, integration of hybrid art knowledge and establishment of hybrid art identity. The artists' practices were examined based on the perceptions of media diversity, experimentation and hybrid art knowledge in Malaysia art scene. 10 artists were involved with face-to-face interviews and 35 respondents which were artists and postgraduate art students had answered the questionnaires in order to get the results of their practices. Meanwhile, the integration of hybrid art knowledge involves the responses from curator and audiences. For the curator category, there were 8 curators involved in interviews and the studies on representation, commercial and future of hybrid art practices. Meanwhile, audience's awareness focuses on the perception toward the selected hybrid artworks that exhibited in NVAG. So, there were 150 respondents had answered the questionnaires for the audience's category. In addition, researcher also had interviewed an art collector, an art conservator and 8 art academicians and the purpose is supported the artists and curator's feedback about the hybrid art knowledge. All the data were analyzed using Statistical Package for Science Social (SPSS) software version 20.0 in order to obtain the descriptive statistics, principal component analysis and hierarchical cluster analysis. The artists' practices result revealed aesthetic complexity, knowledge dimension, experimental knowledge, community and innovative integration being practised by them. As the artists' practices integrated with hybrid art knowledge, the results showed that the important components

were hybrid practice, hybrid exhibition, hybrid environment, technical collaboration, art support, conservation, commercialization, art talk, art community, audience's participation, art education and art references. A framework was developed and named as "The Framework of Hybrid Art Identity". The purpose to validate the framework was to examine the hybrid art knowledge in establishing the hybrid art identity. The validation was studied from the angles of application, benefit and ease of implementation. Out of those 3 angles, researcher had selected the results from ease of implementation and it showed that the artistic integration and public engagement serves as the strategy to develop the hybrid art identity. Lastly, the recommendations are suggesting that the local art scene should focus on commercialization and conservation of hybrid artwork for the sake of maintaining the hybrid art in Malaysia.



Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk Ijazah Doktor Falsafah

RANGKA KERJA IDENTITI SENI HIBRID MELALUI AMALAN SENIMAN DENGAN MENGINTEGRASIKAN ILMU SENI HIBRID DALAM SENARIO SENI MALAYSIA

Oleh

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Seni hibrid adalah antar disiplin yang menggabungkan media dan teknik bagi tujuan untuk menghasilkan karya kreatif. Pameran pertama seni hibrid adalah diadakan pada tahun 2005 di Balai Seni Lukis Negara dan pameran kedua adalah pada tahun 2007 di Balai Seni Sabah. Sejak itu, tiada edisi baru untuk pameran seni hibrid dianjurkan oleh Persatuan Seni Hibrid. Jadi, selepas lebih daripada 10 tahun, adakah seni hibrid masih wujud di seni Malaysia? Senario inilah telah memberi inspirasi kepada penyelidik untuk mengkaji mengenai kewujudan praktis seni hibrid di seni tempatan. Maka, isu dalam kajian ini mengkaji kewujudan praktis seni hibrid dalam seni Malaysia. Kajian ini memfokuskan kepada artist yang bukan dari Persatuan Seni Hibrid. Situasi ini telah membawa kepada kajian yang mengkaji praktis artis dan integrasi pengetahuan seni hibrid dalam senario seni di Malaysia. Komponen yang dikaji adalah praktis seni, integrasi seni hibrid dan menubuhkan identiti seni hibrid. Praktis untuk artis melibatkan persepsi dalam kepelbagaian media, eksperimentasi dan masa depan pengetahuan seni hibrid dalam seni Malaysia. Terdapat 10 orang artis terlibat dengan temuramah secara bersemuka dan 35 orang yang terdiri daripada artis dan pelajar seni pascasiswazah telah menjawab soalan soal selidik bagi memperoleh data praktis artis. Bagi kategori kurator, terdapat 8 orang kurator terlibat dengan temu ramah dan kajian tertumpu kepada pameran, komersil dan masa depan praktis seni hibrid dalam seni tempatan. Manakala, kesedaran daripada audien memfokuskan kepada persepsi terhadap karya seni hibrid terpilih di BSLN. Maka, responden yang terlibat dengan soal selidik adalah seramai 150 orang audien. Tambahan lagi, penyelidik juga telah menemuramah seorang kolektor seni, seorang konservator seni dan 8 orang ahli akademik. Kesemua data dianalisa dengan menggunakan perisian Statistical Package for Science Social (SPSS) 20.0 bagi memperoleh statistik deskripsi, analisa prinsipal komponen dan analisa hierarki kluster. Hasil dapatan untuk praktis artis dalam karya mereka adalah kompleksiti dalam estetika, dimensi pengetahuan, komuniti, pengetahuan dalam eksperimen dan integrasi dalam inovatif. Manakala bagi hasil dapatan integrasi pengetahuan seni hibrid menyatakan komponen penting yang perlu dititikberatkan iaitu praktis hibrid, pameran hibrid, persekitaran hibrid, kolaborasi dalam teknikal, sokongan seni, konservasi, komersil,

bicara seni, komuniti seni, penyertaan daripada audien, pendidikan seni dan rujukan seni. Satu rangka kerja telah dirangka dan dinamakan sebagai “Rangka Kerja Identiti Seni Hibrid”. Rangka kerja ini juga telah divalidasi bagi tujuan mengenal pasti pengetahuan seni hibrid dalam menubuhkan identiti seni hibrid. Proses validasi ini juga dikaji dari aspek aplikasi, hasil kebaikan dan pelaksanaan. Berdasarkan daripada 3 aspek tersebut, hasil validasi yang dipilih oleh penyelidik adalah dari segi pelaksanaan dan ianya menyatakan integrasi artistik dan kerjasama dengan masyarakat adalah merupakan strategi yang dapat membangunkan identiti seni hibrid. Akhir sekali, rekomendasi diberikan bagi memfokuskan kepada komersil dan konservasi dalam seni hibrid kerana rekomendasi ini bertujuan untuk mengekalkan seni hibrid di Malaysia.



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This thesis was submitted to the Senate of Universiti Putra Malaysia and has been accepted as fulfilment of the requirement for the degree of Doctor of Philosophy. The members of the Supervisory Committee were as follows:

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LIST OF ABBREVIATIONS

NVAG	National Visual Art Gallery
PCA	Principal Component Analysis
HCI	Human-Computer Interaction
MGTF	Museum and Gallery Tuanku Fauziah



CHAPTER 1

INTRODUCTION

1.1 Introduction

New advancement in technology has generated artists to apply multidisciplinary in art practices. Since the spread of international artistic movement in the Malaysian art scene, the movement of art practices has also started to interchange into new media. As computer art and electronic art started to enter the art mainstream in 1980's and 1990's, respectively, digital technologies have expanded and encouraged artists to explore more in art, whereby they channel from old modes to new modes in producing artworks. In addition, artists have also been influenced by the installation style in presenting their artworks. Abdullah (2017) stated that the installation of art in Malaysia began in the early 1990's and it has become relevant to local artists in portraying their concept, style, and knowledge. The direction of the art movement in local art scene has developed more than 20 years ago; thus, the growth of art should be more developed in today's art scene. The advancement of applying modern equipment has also developed the artists' creativity in producing their artworks. Art is about the inventiveness of technological and experimental attainment and this has encouraged the art expertise enthusiasm (Yuan and Ben, 2008). From this point of view, it points out that the excitement of artists involved with exploration and manipulation of media and tools.

Sabapathy (1994) stated that during the end of 1980's, Malaysian young artists began to explore a new direction by starting to disconnect with traditions and separating equipment and method. Early digital artists, such as Kamarudzaman Isa and Ismail Zain, started the computer art in which they challenged their computer ability to create artworks. Following this, video and installation took over the movement. In the early 1990's, many artists started to combine different genres in their art presentation. Their artworks were the combination of videos, installations, performances, visuals, films and music as their strategies to express ideas and new possibilities. Artists such as Liew Kung Yu, Hasnul Jamal Saidon and Niranjan Rajah had challenged art by moving to a new perspective, where they explored more than one media to represent the outcome of artworks in diverse ways. Aside, Galenson (2018) stated that, in art, it is about ingenious, in which an artist is able to transform the subject's approach and turn it into modernization. Considering modernization in art practices by Malaysian artists, it directly affects local artists to explore more in this artistic discipline. Local artists have been influenced by the new approaches and have considered in adopting them in order to develop multidisciplinary arts.

Today, young artists have also begun to consider community matters which are presented with crucial and interrogating opinions regarding archetypes from the western countries. This art transition started in 1988, pioneered by Ismail Zain's works which brought a new dimension of creating artworks. Ismail Zain concerned with the explanation for the development outside of established to circumstantial interest and being detracting consumption of recent high technology and applied it into the local aesthetic method

(Saidon and Rajah, 1997). This exhibition was named “First Electronic Art Exhibition” and held in 1997 at the National Visual Art Gallery (NVAG).

There were samples of early artworks (Figures 1.1 – 1.4), which applied computer art and multidisciplinary approach in the artworks. Kamarudzaman Mohamad Isa was the pioneer in programming and his artwork (see Figure 1.1) also involved the computer art. In 1980’s, Deluxe Paintable software was invented to improve the ability of computers to produce and process images through Commodore Amiga 1000 computer with the RAM500kb capacity (Saidon and Rajah, 1997).



Figure 1.1 : *Penghargaan Untuk Bapak* (Isa, 1987)

(Source: Reza Piyadasa, 2001, Rupa Malaysia Meninjau Seni Lukis Moden Malaysia)



Figure 1.2 : *Al Kesah* (Zain, I. 1988) – a computer print

(Source: Reza Piyadasa, 2001, Rupa Malaysia Meninjau Seni Lukis Moden Malaysia)

Ismail Zain’s famous artwork, titled ‘Al Kesah’ (Figure 1.2), portrays a popular influential culture of a Malacca family, whose soap opera called ‘Ewing Family’ was really popular in the late 1980’s era. He was interested in combining the Malacca traditional house and the portrait of ‘Ewing Family’, and there was a play card on top of

the Malacca house. This artwork shows how computer technology constructs traditional images, such as the images of a Malacca traditional house and those of the actors and actresses in 'Ewing Family' (Piyadasa, 2001).

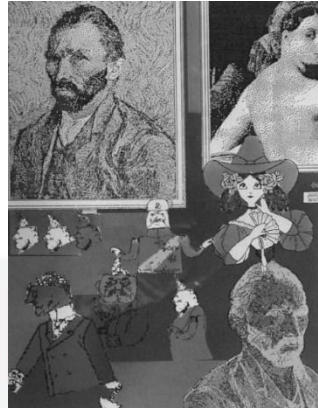


Figure 1.3 : Vincent – a computer print (Zain, I. 1988)

(Source: Reza Piyadasa, 2001, Rupa Malaysia Meninjau Seni Lukis Moden Malaysia)

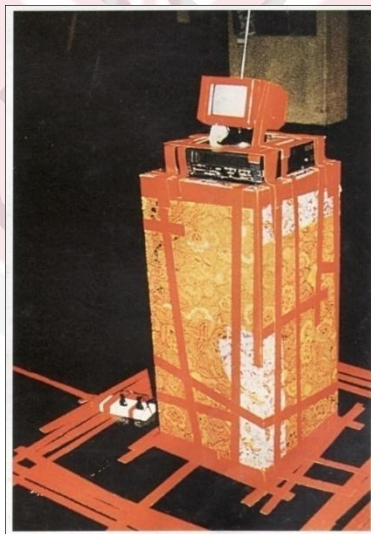


Figure 1.4 : Kdek, Kdek, Ong! (Saidon, H. J. 1994) – an electronic installation

(Source: Reza Piyadasa, 2001, Rupa Malaysia Meninjau Seni Lukis Moden Malaysia)

The 'Vincent' artwork (Figure 1.3) by Ismail Zain applied only white dots and lines over a dark grey surface. This computer technology allows the creation of new spaces for the artist to explore new technics and spaces. The white dots were applied to design the figure of Van Gogh (Saidon and Rajah, 1997).

Another example, as seen in Figure 1.4, is the artwork of Hasnul Jamal Saidon entitled “Kdek, Kdek, Ong!”, which portrays the idea of an animated frog as the subject. The ‘frog’ is trying to free itself from the captivity. In the installation presentation, the artist applied electronic media, namely, a television set and a videotape player, as a metaphor of a Malay proverb that says “*Katak di bawah tempurung*” (Piyadasa, 2001).

1.2 Hybrid

In discussing hybrid aspect, researcher views the concept of hybrid based on different perspectives. From the scientific view, Babu, Kumar and Rao (2017) stated that hybrid nanofluid is a combination of two or more nanoparticles with advance materials and molecules. In term of power source, Nema, Nema and Rangnekar (2009) stated that hybrid energy structure inspector is to handle the interchange of diverse structure elements and inspector capacity run inside the structure to supply a solid source of power. Meanwhile, in biology perspective, Baack and Rieseberg (2007) stated that hybridization may lead to organic evolution which works to create new hybrid origin, not undertaking chromosomal similarity and normally has different parental genomic. Then, in transportation perspective, Lygeros, Sastry, and Tomlin (2001) stated that in transportation system, hybrid is structures contained of divergent cooperating subsystems or operations. For the material view, Sanchez, Shea and Kitagawa (2011) stated hybrid material can lead to explore new mediums which are highlighted on the practical and operation in machines and science mediums.

In term of practitioner, Faustini, Nicole, Hitzky and Sanchez (2018) stated that hybrid scientist is capable to control the ways of understanding and make connection among divergent fields motivated by scholarly or technical requirement. They also embrace the growth of hybridize new fields and encourage advance hybrid in intellectual way.

1.3 Hybrid Art

Artists have created various ways to visualize art and research; they study the materials and explore techniques, processes, different tools and potential of involvement in multidisciplinary. In this contemporary time, artists are committed to challenge themselves to produce new knowledge and probabilities in creating artworks.

In art historical timeline, the movement of art approaches and presentation had started to change when it comes to new media. In addition, Stadon (2015) stated that in mixed reality art, the hybrid concept is connecting technology by combined reality interfacing has leading to advance investigation of these advance post-biological mixed conventional example of time and space. In discussing of hybrid in art, Meskin (2009) stated that people who appreciate hybrid must have understanding of early art form, at the same time, the understanding of the mixture of in the hybrid itself.

In Malaysia, hybrid art is emphasized in research, transdisciplinary, various genres of media, unlimited processes and cross disciplinary, which embraces different cultures of origins and values creative minds (Rahman, 2007). The approaches engage with unprecedented advancement in possibilities for the representation of new art forms into artistic expression and also a convergence of technology. Rahman (2007) stated hybrid art is something of a varied creation or composition, having two or more factors that make an outcome. The upshot is an advanced creation – integralism.

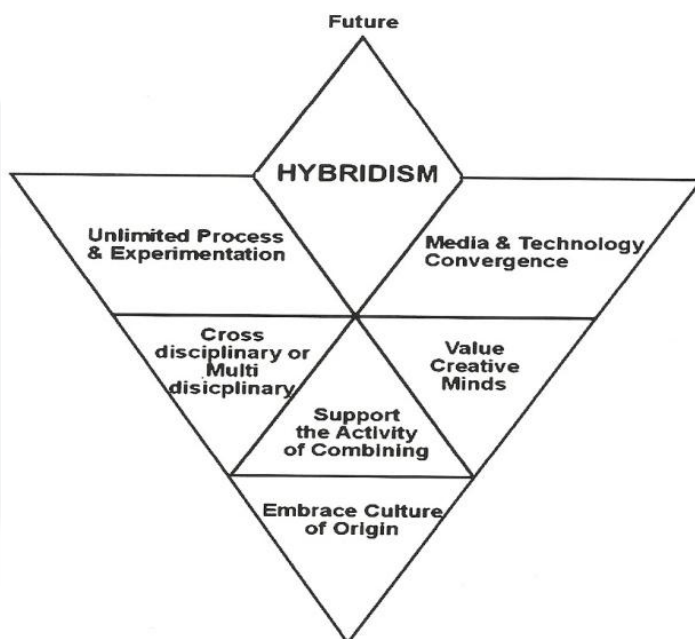


Figure 1.5 : Hybridism Concept Of Manifesto
(Source: Hybridism + ism, 2007)

In 2007, the Hybridism Art Group (2007) made a manifesto, named 'Hybridism Concept of Manifesto'. This manifesto found that the integration of embracing the culture of origin that supports the activity of combining and values creative minds, cross disciplinary or multidisciplinary, media and technology convergence, unlimited process and experiment, has created hybridism in art. Hybrid in an art focus on the divergence of borderline that represents attributable aesthetic groups and processes (Whitham and Pooke, 2010).

Michael (2009) claimed that the model of hybrid art practice was evolved from artistic diversity, art foundation and support, as well as media innovation as valuation to artworks. The measurement of gaining hybrid art practices involves the integration of art foundation and support, as well as media innovation. So, by this integration, the practices would achieve the artistic diversity. Apart from that, Rahman and Michael (2008)

described the visions of science and technology have extended to artistic practices without neglecting the elements and principals of art, and these extensions have remained in multidiscipline work practices of artists. The nature of artists' perception about combining media questions the importance of mixed media being used for creating artwork. Meanwhile, Piirma (2014) claimed that gathering the artworks raises new issues, relationships and more unspecified possibilities by whichever particular discipline. Hence, hybrid artists know completely about structuring the media through the substance of the mind.

In Malaysia, a group of artists and researchers have developed the "hybrid" approach in the process of producing artwork and they named their group "Hybrid Art Group". This art group has developed a platform that focuses on multidisciplinary approaches. They conducted two exhibitions, namely, 'D'NA → HYBRID from the Inside' which was held at NVAG, and 'Hybrid + ISM' that was held at Sabah Art Gallery in 2007. The exhibitions were organized by the Faculty of Applied and Creative Art UNIMAS. Most of the Hybrid Art Group members are from different backgrounds, such as fine art, graphic, textile and fashion, cinematography, as well as design technology. The idea of the exhibitions was about the artists' very own definition of 'hybrid'. Most of the artworks were conventional paintings combined with digital and sound art, mixed with installations and sculptures that were experimental towards fabrics, videos, light and cultural issues. It was not about technological media alone and some of the artworks were engaged with old media. Thus, this has eventually generated hybridity in an artwork. The artists who participated in the hybrid exhibitions were Khairul Aidil Azlin Abdul Rahman, Sylvester Weilding Jussem, Awangko' Hamdan Awangko Arshad, Wan Jamarul Imran Wan Thani, and many more.

There are examples of the hybrid artworks from the 'Hybrid + ISM'. The artworks involve multidisciplinary practice and they are driven based on the combination of different methods. Sylvester Wielding Jussem, in his work of Kobong Series I and II as seen in Figure 1.6 produced abstract paintings by integrating exploration and artistic elements. The creativity could be seen in two ways, in which four pieces of canvas were combined to create one large masterpiece. In discussing the media, the artist used both the old and new media. Hybridity in this artwork used the method of photographic, digital print and acrylic on canvas and imagery from his observation towards the environment. At first, the artist captured the photo of the environment and printed it in digital form. The photo was printed on a canvas. Then, the artist continued to paint the abstract painting on it.



Figure 1.6 : Kobong Series I and II, (Jussem, 2007) - digital printing and Acrylic (Source: Hybridism + ism, 2007)



Figure 1.7 : Virtual Reality: Logistic and Information (Abidin, 2007)
(Source: Hybridism + ism, 2007)

Virtual Reality: Logistic and Information (Figure 1.7) by Zulkalnain Zainal Abidin brings the audience to a virtual artwork through the photography approach. In the meantime, these photographic angles incorporate virtual reality applications. This method could lead to the freedom of exploration by diversifying the perspective of virtual world view. The application of software and virtual reality have made the experience of viewing photography in a different vibe. The ability of the software pushes the limits of photography method.

1.4 Identity

It is important to know the identity of hybrid art practices as it has become an identification of the hybrid art practices in Malaysia art scene. Firstly, the researcher wanted to discuss about the identity from different views. Basically, the personal identity portraying the attributes for identity contains of representations of name, particulars of parents, date and place of birth are the basic definition of the beginning identity, meanwhile biometric identity contains individual value and biographical identity reflects individual data (Boongoen, Shen and Price, 2010).

Then, in discussing about social identity, according to Schwartz, Zamboanga and Weisskirch (2008), identity is an analytical view of cognitive activity. They also stated that personal identity is from the individual views by looking at social rank and capital. Meanwhile, Buckingham (2008) stated that identity is respecting recognition accompanied by different, sometimes we presume are homogeneous (whether not precisely the identical), somewhat in few notable aspects. Then, Ellemers, Spears and Doosje (2002) stated the identity is investigating by intersecting dedication and situation aspects to create a classification of circumstances that included diverse identity covers emerge, emotion and response. In terms of social psychology, according to Howard (2000), identity is about hybridity whereby the identity is raising border crossing that secondary person identity is described as dissimilarity from one or the other individual. In integration identity aspect, Cornelissen, Haslam, and Balmer (2007) mentioned that the integration perspective to identity investigation needs to engage differences by connecting community, institution and a group of people where these relate to procedure, designing and output, so that it could deliver appreciation of identity in operation.

In these sense, these scholars discussed that the identity response to the diverse, but sometimes there are similarities, outstanding, classification, feeling and reaction. When it comes to integration, the identity becomes a unity from the perspectives of community, involvement of institution, producing something and deliver it to the community and then there are appreciations from the output. In this way, in connecting to hybrid art practices, the researcher will be able to apply these identity concepts to identify the hybrid art practices and searching for the hybrid art identity. So, in hybrid art practices, the researcher would study the identity by looking hybrid art knowledge that consisting of artists' practices, awareness, art community, hybrid artworks and hybrid art knowledge.

1.5 Research Motivation

The motivation of the research is to study the existence of hybrid art in the Malaysia art timeline. This is due to the reason is that the last hybrid art exhibition was held in 2007 at Sabah Art Gallery and there is no continuity in the hybrid art exhibition. So, the idea of conducting this research came about after the researcher visited the NVAG during the 'Young Contemporary Competition 2016'. There were few artists competing their artworks that had the element of hybrid art practices. It showed that aside of hybrid art group members produced the hybrid artworks, there were other artists practicing hybrid art when they were producing their artworks. These had motivated the researcher to

conduct a study of artists' practices, the awareness about the hybrid art knowledge and the audience's awareness about the hybrid artworks. At the same time, as the artists have practicing the hybrid art, the establishment of hybrid art in Malaysia's art scene also needed to be practised. In addition, the hybrid art need an identity that portray hybrid art practices in Malaysian art scene. So, it is important to identify the hybrid art identity in Malaysia's art scene because this is the identity of Malaysian artists' practices in hybrid art practices.

1.6 Issues

The researcher did an observation at major galleries such as NVAG, the Petronas Gallery and Segaris Art Centre in Kuala Lumpur area. Most of the galleries were exhibiting painting as major exhibition. So, artworks such as electronic and experimental are not selected to be exhibited in the gallery. Unless, if there is art competition, there would be special category for this type of artwork, for example, art competition like 'Young Contemporaries 2016' organized by NVAG. If there is no art competition, the art institutions are not interested to exhibit hybrid types of artworks especially the ones that involve electronic and experimental. Another example, after the '1st Electronic Art Exhibition' in 1996, the continuity of electronic or digital exhibition approach has been infrequently organized by private and government galleries. Apart from that, artists are not actively producing and exhibiting multidisciplinary types of works as compared to the past few years. The problem is there is no continuity of electronic art exhibition after that. Same goes to the hybrid art exhibition, the hybrid art group only conducted two exhibitions and then the hybrid exhibition is discontinuing.

So, the issue in this study is the existence of hybrid art practices in Malaysia's art scene. At the same time, what is noticeable is that Malaysian artists and art community are more interested in old media or focus on conventional artworks rather than mixed media types of artworks. For example, artwork such as painting is among high demand when it comes to exhibition in the gallery and so in the art market.

1.7 Problem Statement

The last hybrid art exhibition was more than 10 years ago. Hybrid art is still not existed in Malaysian art timeline. Hybrid art identity has not been established in the Malaysian art scene. Hence, the purpose of the study was to identify and establish hybrid art identity. Rahman (2007) mentioned that hybridism or combination in a long run would evolve into alternate extreme art evolution. So, for the past few years, regarding the revolution of hybrid art, had the hybrid art been established or not yet established in the Malaysian art scene?

a) Lack of artists' practices awareness that lead to hybrid art identity

The hybrid art practices are important because of the understanding of hybrid elements is leading to the process of making artwork. Usually, hybrid art involves with experimental of media and tools when it comes to produce a hybrid artwork. The process itself applies various of method and combination of interdisciplines, so, this has influenced the artists to produce various presentation of hybrid artworks. In this research, the artist's practices are highlighted and the identity of hybrid art practices in Malaysian art scene. Artworks produced by Malaysian artists not only focus on the subject matter, art approach and style, as well as national narratives, besides the Malayan identity, they should be based on the differences in appearance and characters (Ong & Ahmad, 2015).

Aside, Shahir (2004) stated that Malaysia still cannot be considered as a modern country in terms of ideas and materials like those found in Western countries. It is not the result of Malaysia's modernity ingredient itself. Thus, the researcher wanted to study the factors of the artists' practices that lead to hybrid art identity. The feedback of the hybrid art identity from Malaysian artists is crucial because it portrays the image of Malaysian art scene.

b) Lack of opportunity in exhibiting hybrid artworks

Government and private galleries preferred to exhibit artworks such as painting and sculpture as major artworks to represent the gallery. Local artists are interrogating the art institutions because the institutions are against exhibiting and presenting non-traditional artworks (Yap, 2013). Since hybrid artworks involve the experimentation of technology and devices, so the challenge is the opportunity for hybrid artworks to be exhibited in art galleries and their acceptance like other mainstream artworks.

c) Difficulty in commercialization of hybrid artworks

Artworks like painting is high demand in the art market compared to artworks that involves with electronic and experimental artworks. At the same time, art collectors preferred to buy painting because of the longevity and value of the painting. Based on Yong, Khairuddin, Joseph and Ibrahim (2013) mentioned that artists who engage with exploratory, theoretical and analogue modes feel the demand that art market in the Malaysian art is not ready to assist the artworks. Thus, this inquiry has given the impact of commercialization towards hybrid art artworks in Malaysia's art scene.

d) Lack of audience's awareness about hybrid artworks

Audience's awareness toward the hybrid artworks is crucial because it shows that the hybrid artworks are establishing in Malaysian art scene. Other than that, audiences are used to experience painting, sculpture and installation displayed in the galleries. So, the point is "How about hybrid art artworks?". Since the first hybrid exhibition in year 2005 in NVAG, there was no measurement of audience's awareness toward the hybrid artworks. So, in this research, audience's acceptance and understanding toward the

hybrid artworks also should be highlight too. The acceptance from the audiences could establishing the hybrid art existing in Malaysia art scene. According to Sulaiman (2013), the strategies to maintain the art pieces at this current age with artistic factors prepare and endure the new media artworks same as aesthetic worth and analogue artworks that welcomes audience to participate and understand the works. Even the new media artwork information still needs to undergo localisation stage. The technology need to represent within the local circumstance in order to make sure the audience could accept it. So, this research would examine the audience's understanding and their participation with hybrid artworks displayed in galleries.

1.8 Research Questions

- a) What are the elements of hybrid art identity among Malaysian artists?
- b) How do the integration factors influence the artists' practices and hybrid art knowledge?
- c) How does the hybrid art knowledge able to establish the hybrid art identity?

1.9 Research Objectives

There are 3 objectives of this research.

- a) To identify hybrid art identity among Malaysian artists.
- b) To determine the integration factors between the artists' practices and hybrid art knowledge.
- c) To develop a framework of hybrid art identity in establishing the hybrid art identity.

1.10 Research Framework

This research is looking for the hybrid art identity and there are three research objectives. For the first research objective (RO), "To identify hybrid art identity among Malaysian artists", the study is highlighted the artists' practices awareness and hybrid art practices and opportunity of hybrid exhibition. The respondents are artist and curator.

The second objective of this research is "To determine the integration factors between the artists' practices and hybrid art knowledge"; with focus on exhibition, commercialization, conservation and awareness. In discussing about the hybrid art knowledge, the exhibition aspect, it focuses on the opportunity of hybrid art exhibition and the respondents involves artist and curator. Then, in commercialization aspect, it highlights the market of hybrid artworks and the respondents are artist and art collector. For the conservation aspect, it focuses on the preservation of hybrid artworks and the feedbacks involve artist and art conservator. The awareness part involves artist, curator and audience and this focuses on audience's awareness toward hybrid artworks. In the hybrid art knowledge aspect, researcher wanted the knowledge from the perspectives of art practices, exhibition, commercialization, conservation and awareness from the views of art community. Through this way, the awareness toward hybrid art could give benefit

to the establishment of hybrid art identity in Malaysia art scene. So, in order to establish the hybrid art identity, the perception from art community is crucial. The art community involved in this research which are artists, art conservator, curator, art collector and audiences.

Then, for third research objective is “To develop a framework of hybrid art identity in establishing the hybrid art identity” and the findings of the artists’ practices and the hybrid art knowledge will lead to develop a framework of hybrid art identity. Lastly, this framework needs to be validated by the experts from the art community.

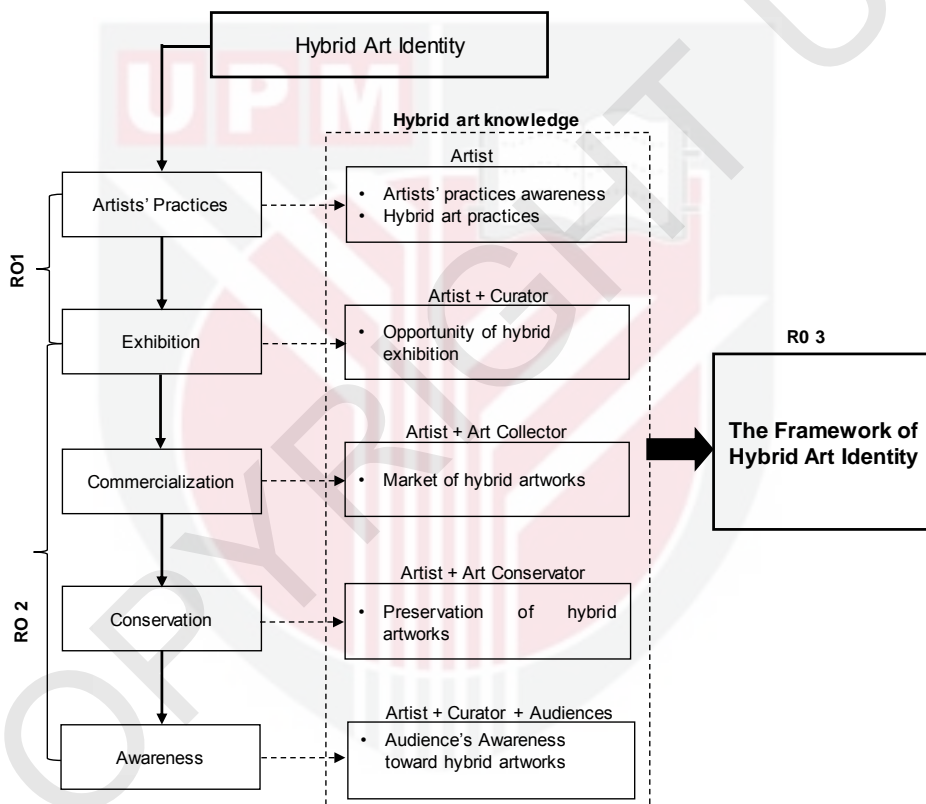


Figure 1.8 : Research Framework

1.11 Scope of the Study

Since this research intends to establish the hybrid art identity, there are four scopes highlighted, namely, the artists’ practices, representation, awareness, and commercialization. The purposes are to identify the identity, followed by the establishment of hybrid art identity.

First, the artists' practices have influenced the process of creating hybrid types of artworks. An artist creates an artwork and expands the understanding of hybrid practice; thus, this research aims to identify the identity of hybrid artwork practices in Malaysian hybrid artists.

Representation portrays the support of hybrid artworks for exhibition in galleries. Hence, this research also involved the study of the curators' perceptions via interview. The purpose of interviewing the curators was to study their opinions about the artists who are involved with hybrid art practices and their integration with the artists.

Another key point is the awareness of the audience. The purpose is to examine the audience's understanding towards hybrid artworks. It is more on the audience's point of view towards hybrid artworks. Lastly, commercialization of hybrid artworks is also one of the main concerns in this research, where the viewpoints of curators, art collector and artists are needed. It is important to get the viewpoints from different categories of respondents in order to see the acceptance of the local art scene.

1.12 Expected Outcome

The first objective is "To identify hybrid art identity in among Malaysian artists" and the expected output for the first objective points to the elements of practices by the artists. So, the contribution from the first objective signifies the most practice attributes by the artists while producing their hybrid artworks.

The second objective is "To determine the integration factors between artists' practices and hybrid art knowledge" and the expected output is the knowledge contributed by the curators, an art collector, an art conservator, art academicians, and audience. The curators pointed out their views on representation, commercial, and conservation. The art collector was viewed on the possibilities of hybrid artwork market. The art conservator was viewed on the challenge to conserve hybrid artworks, where the artworks mostly deal with high technological material. The art academicians were interviewed on their perceptions of the impact of hybrid art in Malaysia's art scene. The audience were queried on their viewpoints of hybrid artwork awareness.

The third research objective is "To develop a framework of hybrid art identity in establishing the hybrid art identity" and the expected outcome is a developed framework of hybrid art identity. The knowledge contribution is developed as a guideline for artists to process and make hybrid artworks, as well as to relate with the art community.

1.13 Summary

In conclusion, the researcher had to determine in terms of art space, the potential in the art market, preservation and awareness of hybrid art. Therefore, it is important to identify

the perceptions from different perspectives because the art community's views on hybrid art practices could generate the hybrid art identity. The researcher had to identify the speciality in hybrid artworks and seek the identity of hybrid art so that there are differences from the conventional art.



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(Mumtaz Mokhtar, Academician, Doctor in Faculty Art and Design, Universiti Teknologi MARA, pers. comm. 19 April 2017).

(Mohammad Yakup Rafee, Academician, Doctor in Faculty Applied and Creative Art, Universiti Malaysia Sarawak, pers. comm. 18 July 2017).

(Haris Abadi Abdul Rahim, Artist, pers. comm. 9 May 2017).

(Nurul Muzamil Rasidi, Curator, Galeri Seni Tuanku Nur Zahirah, pers. comm. 26 April 2017).

(Kamal Sabran, Artist and Lecturer, Doctor in School of Art, Universiti Sains Malaysia, pers. comm. 16 May 2017).

(Mohammad Fadly Sabran, Artist and Lecturer, Faculty Art and Design, Universiti Teknologi MARA, pers. comm. 11 April 2017).

(Hasnol Jamal Saidon, Academician, Associate Professor in School of Art, Universiti Sains Malaysia, pers. comm. 18 May 2017).

(Fairuz Sulaiman, Artist, pers. comm. 16 March 2017).

(Pakhruddin Sulaiman, Art Collector, pers. comm. 22 April 2017).

(Syafiq Abdul Samat, Artist and Lecturer, Faculty Art and Design, Universiti Teknologi MARA, pers. comm. 18 May 2017).

(Badrolhisham Mohamad Tahir, Curator, Petronas Gallery, pers. comm. 6 September 2016).

(Wan Jamarul Imran Wan Thani, Dean, Faculty Applied and Creative Art, Universiti Malaysia Sarawak, pers. comm. 27 July 2017).

(Yap Sau Bin, Curator and Lecturer, Multimedia University, pers. comm. 23 May 2017).
(Rini Fauzan Mohamed Zuhairi, Artist and Lecturer, Multimedia University, pers. comm. 16 March 2017).