



The Complexity Of Contemporary Artistic Expression And Perception Of Academicians In Artist's Practices Of Producing Hybrid Artworks In The Malaysian Art Scene

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ABSTRACT

This paper aims to examine the artists' practices in sustaining hybrid art in the Malaysian art scene. It analyses the artists' practices in hybrid knowledge of producing hybrid artworks and evaluates the art academician's perception in assisting the artists to sustain the hybrid artworks. The research was divided into two sections; the first is emphasizing the hybrid knowledge applied by the 35 selected Malaysian artists in terms of hybrid art practice in making hybrid artworks. The selected artists answered the questionnaires and analysed the data by applying Principal Component Analysis. The new components show that experimental understanding, creative development, and artistic complexity were practised by the artists. The second focuses on the art academician's perceptions of the results of the new components. The face-to-face interview sessions were conducted with 3 academicians and the interview data were analysed using Atlas Ti. The interview results showed that the potential and artistic collaboration was their feedback to the new components.

Keywords: Hybrid knowledge, artists' practices, collaborative knowledge

Introduction

The initiative of sustaining art is very important nowadays as there is more experimental in art. When it comes to the advancement of technology in artwork, it is crucial to focus on studying and understanding the practices of the genre of artwork. The movement of art in art contemporary is essential since it reflects the timeline in the art scene. Artists have expanded their ability to explore new media, engage with new practices and experiment with potential media to make artwork. In Malaysia, the transition movement from the old to new media had been influenced by the artist who went to the western country to further their study. This affected the way of making artwork and influenced the researcher to explore different media such as computers, television, and videotape. The movement from old media to hybrid art has an impact on the art scene because the art made has made the artwork whether consciously or unconsciously.

Literature Review

As time flies, the art movement in Malaysia also has changed. From applied computer technology to exploring more high technology by collaboration with media from other fields such as knowledge from music instruments, performances, and engineering. Electronic art was started in the 1990s the artists had attended formal education in Western countries, the artists such as Hasnol Jamal Saidon, Niranjan Rajah and Kamarudzaman Isa (Saidon, 1997). After a few years, the development of hybrid art also evolves in the Malaysian art scene. In the year 2007, a hybrid art exhibition was conducted followed by the year 2009 (Michael, Rahman, Shukor, and Ali, 2020). These exhibitions highlighted multidisciplinary collaboration with

fashion, cinematography, graphic design, photography, music, and fine art. Until today, some artists are involved with hybrid art practices, but less awareness of sustaining hybrid art. The value of hybrid art practices needs to be treated the same as other genres of art.

The focus of the art movement in the Malaysian art scene also changed as the artists started to enhance the use of different kinds of media. Back in the early 1990s, Malaysian artists begin to direct their concepts through the elements of thinking, approach, and insight (Abdullah, 2017). A daring development of everyday life in culture has influenced new trends in contemporary art that discuss philosophical dialogue, although there is a real conflict between modernism and tradition. The conflict between modernism and tradition had to change the way of thought, philosophy, and creativity in making art. The advancement of science and technology also impacts the Malaysian art scene where the artists and art practitioners indirectly collaborate especially in applied media and tools. The Hybridism Concept of the Manifesto states that the crucial criteria in the process of making hybrid artworks are the elements of culture, combination, creativity, multidisciplinary, experimentation, and media to achieve hybridism (Michael et al., 2020). The young artist directly explores various media once they have done their research on the idea and studied the strength of the media. Yokochi and Okada (2021) stated that artists in the young phases of their careers attempt to build up their skill in creation based on the practices of their previous works and this improvement of creative proficiency seems to be related to the growth of a creative concept and these motivated no limitation in exploring the art. Another impact of collaboration among artists and art practitioners are they able to exchange knowledge in the field of art and expand their knowledge of art and science, culture, and technology. These would generate a new experience for the parties and the audience. Knowledge and creativity conducted by the artists are also required to enhance their artwork exhibition and approach to improve the public trust in the value and uniqueness of their artwork (Bakar, Arshad, Tahir, Omar, and Ahmad, 2020). This will help to heighten their productivity and trigger healthy competition among visual artist; each of them has their own speciality in creating their artwork. From this point, the artist has encouraged new art practitioners to participate in the art field and emphasize the broader art languages as more participation from other parties.

With greater participation in the art scene, the creativity and hybrid practice in making artwork wider. The fine arts world is not without its point of view on the capability of art, but it become transformational in art production and in a motivational way. The capability to be innovative is one of the most important qualities that human beings own (Andreasen, 2022). The revolution of science and technology has combined the art language by exploring the hybrid practice in the media arts discipline and has seized many artists' thoughts, with many academics struggling collaboratively with artists to seize and analyse the method, better understanding, and instruct the next young artists of creatives in emergent practice (Latulipe and Tillman, 2022). Besides, in terms of digital practices expanding with unparalleled momentum and offering new information to artists and so society. This situation is to affect the latest transformational and adjust the character in art and reality.

Today we are living in a technological world, and the latest information is crucial as it is a media that needs to be shared and distributed to society. Social media has had a huge impact on today's world, and it has influence the artists' practices in making hybrid works. Gray (2015) stated that social media will involve separating the public interest embedded in privately owned commercial media data so, to do this, a collaboration with industry and university-based can unite and peer-open exclusive data for social research. There are also challenges Brooks and Patel (2022) stated that the difficulties of inaccessible participatory creation of art suggest changes are needed for artists to be able to fully connect with online platforms. Also, Aldridge and Bethel (2021) stated that shifting from traditional art instruments and devices to a VR controller causes a separation between the consumer and the art-making process. Through tactual response, it is possible to reconstruct a physical link between the user and the art medium or tool in a computer-generated environment. Since participants tremendously described that virtual performing was no replacement for the strength of an in-person presentation, shifts in the equipment itself are necessary to get the group knowledge better. In hybrid art practice, the art discipline is not only focus on one discipline, but mixed with other disciples which is not focusing in art alone. Balint and Pangaro (2017), the relationship of art, science and engineering can conclude experience and shift it to other disciplines. In this sense, the language used between art and other disciplines could break the limitations accompanying producing hybrid artworks. Besides, Li, Hsiao and Chen (2020) stated that during the production of the artworks, new media artists and creators need to review and discuss their plans with a specialist from the technical disciplines so that the skills of the innovative process can be generated technologically and sustain the artistic aspect. The body of hybrid knowledge is not just about producing artworks, but there are discussions and understanding of the function of the media itself. This is why it is crucial to study the artists' practices in hybrid art and the perception of art academicians to the artists' practices in hybrid art as the reflection in this research.

Methods

Prior to the distribution of the questionnaires, the researchers had identified suitable artists who were actively involved in making the hybrid types of artworks. It is important to identify suitable respondents to answer the questions as it would indicate the practices. The selection of the artists was based on their knowledge and experience in producing hybrid artworks. The attributes were extracted from the literature review and then, the questionnaire question was set from the attributes. The questionnaires were conducted with close-ended questions, Likert scale and participated by 35 artists and selected using a cluster sampling approach. The attributes that are used to design questionnaires are interpretation, basic technique, observation, emotion, creativity, reaction, new knowledge, research, new knowledge, contemporary, possibilities, multidiscipline, no limitation, integrate, new technology, explore, hybrid practice, software, understanding and hardware. The sample questionnaire item is, “*I explore diverse media to produce hybrid artwork*” and “*I applied new technology in my artwork*”.

To analyse the results from the questionnaires, Principal Component Analysis (PCA) was used as it handles the entire data for the PCA without taking into matter the important class structure (Karamizadeh, Abdullah, Manaf, Zamani and Hooman, 2013). In PCA, description statistics were used to analyse the highest score for each attribute and then, followed by Hierarchical Cluster Analysis, where the purpose is to separate each case into its clusters so that the initial number of clusters equals the total number of cases (Yim and Ramdeen, 2015). Once it has been clustered, the new component is identified and labelled with a new name. The new components are identified based on the attribute’s groups and axis.

Meanwhile, for the academicians section, interview transcripts were thematically analysed using the Atlas Ti software, which allocated data to be grouped under various themes. The themes were based on the attributes of the interview questions. This Atlas Ti is a computer software program that enables researchers to operate, analyse, and picture qualitative data and documents analytically and individually (Ang, Embi and Yunus, 2016). The interview content was about the production of hybrid artworks by the artists and the contribution of hybrid practice to the art scene.

Results

Table 1 *Descriptive statistics of artists’ practices in making hybrid artworks*

Attributes	N	Minimum	Maximum	Mean	Std. Deviation
Reaction	35	1.00	5.00	4.3143	1.05081
New_Information	35	1.00	5.00	4.2857	.89349
New_Knowledge	35	3.00	5.00	4.2571	.81684
Creativity	35	1.00	5.00	4.2000	.90098
Emotion	35	1.00	5.00	4.0000	1.05719
Possibilities	35	1.00	5.00	3.9429	1.10992
Hybrid_Practice	35	1.00	5.00	3.9143	.98134
Explore	35	1.00	5.00	3.9143	.88688
New_Technology	35	1.00	5.00	3.8857	1.07844
Basic_Technique	35	1.00	5.00	3.8857	.96319
Research	35	2.00	5.00	3.8571	.80961
Understanding	35	1.00	5.00	3.8286	1.20014
Observation	35	2.00	5.00	3.8000	.79705
Interpret	35	2.00	5.00	3.8000	.83314
Multidiscipline	35	1.00	5.00	3.7429	1.06668
No_Limitation	35	1.00	5.00	3.7429	1.33599
Hardware	35	1.00	5.00	3.6286	1.11370
Integrate	35	1.00	5.00	3.5429	1.24482
Contemporary	35	1.00	5.00	3.4857	1.01087
Software	35	1.00	5.00	3.4000	1.28795
Valid N (listwise)	35				

Based on Table 1 shows that there are only 5 attributes that achieved more than the mean 4; reaction, new information, new knowledge, creativity and emotion. This number portrayed the scenario that happened in the Malaysian art scene. In this situation, the number of artists involved in making hybrid artworks still lacking and the exploration activity is still moderate. Besides, the artists also emphasized the possibilities, of hybrid practice and explored the media that they used. Meanwhile, the lowest practices were software, hardware,

integrate and contemporary. This result shows that the artists are not into thinking of the tools when it comes to producing artwork.

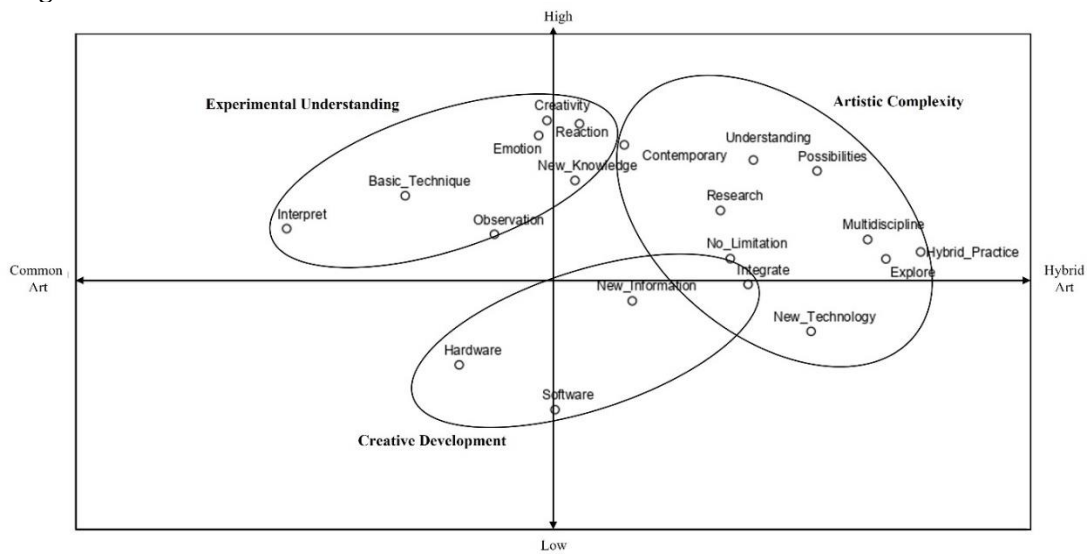


Figure 1. The plot of principal component analysis of artist practices in hybrid art

Based on Figure 1, two sections represent the scenario of the Malaysian art scene in hybrid art practices which are common art (Negative X-axis) and hybrid art (Positive Y-axis). Common art (Negative X-axis) is represented on the foundation of the art knowledge and the attributes are understanding of basic technique, emotion, and observation. Meanwhile, most of the attributes are spotted in hybrid art (Positive Y-axis), the attributes are multidiscipline, hybrid practice, explore, no limitation, research, understanding, contemporary, new knowledge and reaction.

Aside from, as referred to the low y-axis, not many artists applied software in their hybrid artworks and also, and they are not so into applying fully new technology in the artwork. However, the high y-axis showed that the artists are motivated in highlighting the audience’s reaction, new knowledge, contemporary, understanding, and possibilities. Using Principal Component Analysis and Hierarchical Cluster Analysis, the analysis shows that 3 new components have been categorized based on the group of attributes which are ‘Experimental Understanding’, ‘Artistic Complexity’ and ‘Creative Development’. The ‘Artistic Complexity’ stands for the aesthetic of hybrid artworks that contain disciplines, media exploration and possibilities in art complexity. Next, ‘Creative Development’ points out the method used to produce or create the hybrid artwork. While ‘Creative Development’ reflects the foundation of art and combines it with the artist’s originality and innovation to create the artwork.

Table 2 How does the diversity of media affect the production of an artwork?

Respondents	Media diversity	Key point
1	“When you are asking about the diversity of media, you are talking about the down the ages, timelines, how does the media develop conventional to non-conventional, what we have today.”	Artistic Potential
2	“There will more possibilities in hybrid art in the future. Especially on digital or computerized. component and element. When we deal with computers, it is more data-based and digital.”	
3	“Creativity in artistic practice exists in more. ways than one just in terms of handling the material things like that, but also thinking about concepts, your research, whatever and other things. Or finding different ways of looking at other material.”	

Based on these 3 art academicians’ responses to media diversity, show that artistic potential is the key point in the results of the interviews. The results stated that combining unique styles, mediums, or concepts to create hybrid artworks. The creativity applied in hybrid art motivated the artists to surpass traditional boundaries, explore new spaces, and specifically explore complex ideas.

Table 3 What are the contributions of the integration of science and technology in art practices toward artists today?

Respondents	Science and Technology in Art Practices	Key Point
1	“The art direction in Malaysia is about the art aesthetic, community, and expression. Now, I think of the progression in science and technology.”	Artistic Collaboration
2	“This is the tough moment where they have limited service to artists, but the artist is unlimited to explore. How we can engage them is both parties need to know the current situation, technology, and system.	
3	“But due to its limited practice, the process of science-based learning that includes cross-disciplinary approach was not so evolving in contemporary art and it may affect knowledge; it was not well developed, and the practice may be limited.”	

Next, in Table 3, the artistic collaboration is the direction of the practices in hybrid art where the fusion of diverse views, skills, and ideas, develops in results that often transcend the hybridity in the process of making art. Besides, this collaboration allows artists to learn from other disciplines by increasing their skills and knowledge for example in science and technology. Through this collaboration, the collaborators can experiment with more techniques, experiment with new practices.

Discussion

Based on Figure 2 is the framework of hybrid knowledge of hybrid art through the perception of artists and academicians. Through the relation, the hybrid knowledge from the artist’s perspective consisted of experimental understanding, artistic complexity, and creative development. When analysing how hybrid practices are defined, the factors affecting the process of making art should be studied. These conditions can include both external and internal influences, as well as sources and processes that occur during the creation of the hybrid artwork. This cluster hierarchy demonstrates that the artists' methods focused more on the process of producing art.

In terms of experimental understanding, applying experimental toward media that considers contemporary challenges should enable changing media potential into hybrid media that still maintains the principles of art. This is displayed in the idea of sustainability in hybrid art, which highlights the process of making and relating the values to strengthen hybrid art practices. The application of experimental media must be expressed in exploring more potential media that do not just focus on the same media alone.

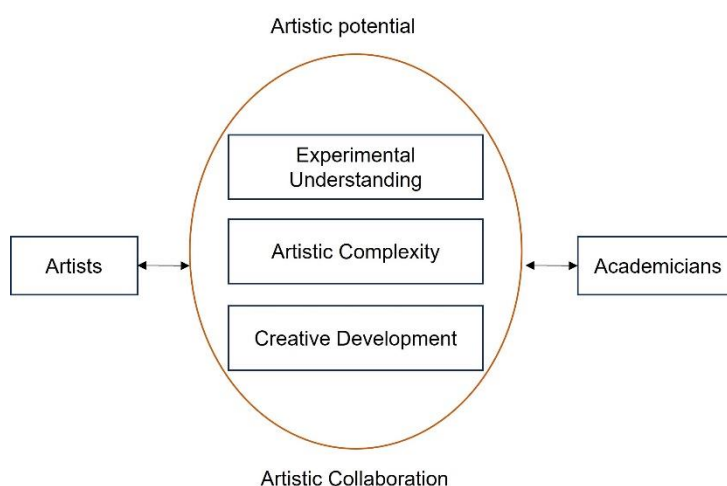


Figure 2. The framework of hybrid knowledge of hybrid art through the perception of artists and academicians.

The media innovations included high and low media which give high value to the production of the artwork. The knowledge of the being of diverse media has given artists an insight into contemporary art that consists of the capacity for thrill, provoking, and complications (Michael, Rahman, Michael and Razali, 2023). At this point, the awareness toward the media creates the artist to signify their skill and innovation and represent the character of the media. To achieve innovation in media, the artists should go into the expansion tool from the scope of culture, science, technology, and participation of art practitioners from other fields. This practice has increased awareness and motivation for more participation in terms of various media, tools, and disciplines. It

is significant to break away from the regular understanding that stays on the discussion of forms rather than the principle of an artwork that falls under Malay themes, and this could provide appreciated perceptions for a fresh discourse on Malaysian art (Abdullah, 2020). In this way, the sustainable development of hybrid art could be related to the development of hybrid art. Enhancing the fundamental technique of making art through creativity and observation can lead to new insights into hybrid practises.

It is an exploration of the significance that the artists themselves assign to their artwork which highlights the meaning, inspiration, and purpose of the experimentation in ideas based on the themes of art. Besides thinking of creative ideas, the art aesthetic and content must be relevant in terms of the element and principle of art so that the sustainability messages, could torch the artistic techniques used. Aside from the process of making artwork, this process includes a discussion of concepts, artistic collaboration and facilitating discipline collaboration which involves the creative process from the production until the final presentation. As of this, the involvement and participation of experts needed to be discussed with the artists so that the engagement strategy could address the issue and accomplish the goal of hybrid artworks. Communication between artists and art practitioners may provide fresh information, different creativity, and expanded insights into artwork production. Furthermore, the influence of this process improves ideas; social contacts and collaborations with colleagues are critical for developing unique ideas. A nonjudgmental ear can serve as a springboard for brainstorming sessions. This debate can also be useful for refining ideas later in the creative process. In terms of artistic complexity, even though art and other fields have had a long-troubled relationship, especially in blurring the boundaries of art practices, the clusters of art practices have brought up the question of the tenure of the outcome which means the artwork itself (McCartney and Tynan, 2021). This dialogue has been raised since early postmodern art, where the collaboration involved multidisciplinary dialogue of emerging the value of disciplines. Through this emergence, the artists in the artwork would be broader and widen the principles in art practices. The same goes for the presentation, the way of art representation has transformed into more dynamic and authentic.

In art representation, there are no restrictions on how the artwork may be displayed. The most crucial aspect of portraying artworks is engaging with the audience who perceives them. Collaboration in representation must result in creative practices that demonstrate the potential of artists and art practitioners to push the boundaries of art science-based knowledge approaches while also providing opportunities for incorporating new awareness or different perspectives into the development of new and more effective solutions.

As reflecting today's art, the existence of collaboration among cross disciplines and influence from the surrounding have framed the way of making hybrid artworks which gives new challenges and a new atmosphere to the art scene. The essential criteria: a) the media function that engages in the hybrid artworks, b) the knowledge of cross disciplines in emerging between art and other disciplines and c) the motivation of emerging the hybrid media. In addition, the art exhibition is not about hanging the artwork onto the wall but overcoming the limitation of art-science-based knowledge and technology would locate the quality of a hybrid exhibition, which directed the awareness toward the collaborative exhibition. The curator, artist, art practitioner, and technical expert must break the boundaries of who is controlling the art show. Therefore, the collaboration can draw attention to the revolution to go through to become a substantial exhibition and authenticate the artist and art practitioner's style of making hybrid artworks.

So, how do art academicians' perceptions view the artists' practices in hybrid art? In discussing the academician's perception, the hybrid practices applied by the artist are crucial elements to measure the application of diverse forms of art. Their perception of the hybrid approach would help the assessment and point of view of the art form in intellectual ways. The artistic understanding would frame the value of the progressive in the art field and stay significant in Malaysian contemporary art. Through this perception, the strength of hybrid practice would directly contribute to the integration of technology, science, and other potential fields. Indirectly, the cross-discipline also contributes and is significant to art education where the practice by the artists has offered an appreciated understanding of the art academic elements to the students. Learning through art involves putting artistic processes into components of research, interpretation and prospective intervention and problem-solving machines require creating new gestures that respond to each virtuality (Jove, Gutiérrez-Ujaque, Bonastra, Simón-Martín, 2022). These practices would shape the art students to explore more view art from diverse perspectives and develop their skills in hybrid art. As an art academician, the progress in the art would inspire the young generation to experiment with hybrid media and discuss various elements in hybrid art as they produce their hybrid artworks. At the same time, hybrid art also become part of the curriculum in the art program at the university. So, the art academicians need to work with the artists-facilitators where artists-facilitators need to initiate and recognize some pedagogical approaches, feedback, and participant evaluation forms as these are crucial to measuring the success of each program or how each program could be improved (Abdullah, 2018).

The boundaries of making art blurrier where the traditional way of producing artwork becomes more collaborative in terms of the direction of artworks, educational management, cross-disciplinary approach, and

also critical thinking in hybrid media. Even in abstract artworks, today's artists have been motivated by their Western art education, which has modelled their formal artistic experiments, for example, abstraction artworks, which can be assessed to their counterparts in the United States and Europe (Abdullah and Yeng, 2023).

Conclusion

As a result of all of these conceptions, artists and art professors have collaborated under circumstances of knowledge, experience, and contribution in increasingly diversified art contexts. Furthermore, encouraging young artists to welcome art practitioners to explore their creative thought procedures and connect those methods to their practice, whether this completely correlates with their artistic divergent in their work, establishes that they have the creativity to produce hybrid art that applies independent thinking, which could advance their art career (Braden and Teekens, 2020).

At this point, it is hoped that the perceptive of the artist could integrate expression and creativity. As an art institution is the best place to learn art, the hybrid art timeline is very important to focus on the evolution of art practice in the art scene (Lund Dean and Forray, 2020). When promoting hybrid art, we cannot depend on the old method of supporting the art event. This is why artists and curators are encouraged to collaborate in supporting the hybrid exhibition. At the same time, a university is a place for students to do experimental artworks where creativity has motivated them to work with many media and tools.

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