

ELECTRONIC TECHNOLOGY AS A TOOL FOR CONNECTING THE ARTISTIC IDEA

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Abstract

In the early twentieth century, electronic technological media began to be adopted by artists in their art practices. Along the rapid development in electronic technology, it has increased opportunities for artists to link to their idea. Therefore, as accessibility and understanding of electronic technological media grow, it becomes widespread and increasingly helpful in the latest developments in contemporary art practices. The application of electronic technological medium becomes a common art tool and medium in their art practices. It considers a mediator for bridging between artists and their conceptual idea. This paper will discuss the situation on the application of electronic technology as a tool for connecting the artistic idea. It indirectly emphasises on the function and purpose, which emerges from the situation. The study also will outline the significant factor carried out from the application of electronic technology in art practices.

Keywords: Electronic artwork; art and electronic technology; mediator; creativeness and innovativeness; expansion of media

Introduction

Art, by its very nature, is understood as communicating through the language of representation, which assisted by the medium used. It is stated by Frank and Preble (2014, p. 2) that:

“A medium is any material from which art is made. When a material – or medium – is used in such a way that the work contributes to our understanding or enjoyment of life, we experience the work of art.”

In this context, the medium of application is essential to the artist’s practice. It functions as a mediator in bridging, connecting and interrelating between an artist and his or her grand idea. For centuries, artists have used several mediums or materials as a tool for connecting themselves with their idea. However, in the early twentieth century, electronic media such as light and electronic motor, video and computer begins adopted by artists in their art practices.

Electronic technology is considered as a flexible medium and offers a significant number of approaches for artists to deliver their ideas to the viewers or audiences (DeWitte, Larmann, & Shields, 2015). It is considered as a potential medium for connecting between artist and idea. The employment of electronic technology as an artistic medium implies that the artwork exclusively uses the

electronic platform in its creation. Artists are seeking new forms of electronic technology, which are more user-friendly and ecologically friendly (Quaranta, 2013). This phenomenon can be considered as an expansion in the application of the medium.

Generally, the application of electronic technological media in the visual arts is related to the context of art tools, which are required for procedures in the creative process and technical implementation. However, Walker and Chaplin (1997, p. 202) argued that the “electronic technology in visual art is not just for the creative process, it also becomes artist’s focus in conveying meaning or content; whether celebrating, exploring, critiquing or subverting available means”. This claim is also supported by Lovejoy (2004, p. 278):

“Most tools such as camcorders and computers can also be thought of as mediums in their own right. When artists use the tool their final production is a complete system integrating production with statement.”

In this context, the application of electronic technology in art practices can be both a tool for the process or a medium for expressing messages and meaning. It also depends on an artist’s approach and practices towards electronic technological media. Paul (2015) has distinguished work that uses technology as a tool to produce forms and work that uses technology as a medium to create new types of art. It seems that both contexts are also relevant to each other.

Developing Art Creativity in Technology

Rush (2005, p. 215) emphasises that the growing accessibility of personal computers brought with it a growth in computer-based art, which included a broad range of computer graphics, animation, digitised images, cybernetic sculptures, laser shows, kinetic and telecommunication events and all manner of interactive art. These seem that computer technology nowadays contributes a lot to the development of the world’s visual arts. Computer technology has been used in many ways merely to achieve the purpose of the arts itself.

The expansion of media in the arts becomes one of the many approaches and practices for Malaysian artists, especially for the younger generation artists. Some artists who were very serious began to explore the media beyond their limits. Through the expansion of media, this allowed the artist to expand their ideologies and flourish their creativity. Nevertheless, the development of new media arts must be handled wisely. Due to this situation, the study on new media arts as expanded media becomes part of the implementation in the visual arts learning process at local arts institutions. Robertson (1998, p. 143) claimed that art would not be locked into technologies that were inherited from earlier centuries.

The late Piyadasa (2000) in his write-up in *Rupa Malaysia* emphasises that the wisdom of local values is essential in the effort to develop Malaysian art. According to him, Ismail Zain had successfully displayed his credibility and intellectuality in understanding the rationale of the