“Hybrid Art is the unlimited or mixed process of traditional and technological inputs in the arts.” Dr Nazlina Shaari, Kansei Engineering

“Hybrid is music composed of incongruous elements” Dr Hasnizam Abdul Wahid, Electroacoustic

“Hybridity in art can be defined as inter-disciplinary or cross-disciplinary integration or collaboration in creating art forms. It creates possibilities for experimentation and innovation in the arts through the expansion of media, process and appearance. It also appears as a term when artists execute their ideas and concepts without limiting boundaries.” Wan Jamarul Imran Wan Abdullah Thani, Fine Arts

“Hybrid art includes conceptualizing indigenous perspectives within the context of globalization. The integration of local and global knowledge in management will benefit the hybrid movement in progressing toward the global stage.” Karen Audrey Samy, Arts Management

“The application of modern technology is vital to creative art management in the present and the future” Qistina Donna Lee Abdullah, Arts Management
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PEMULANGAN LEWAT DIKENAKAN DENDA

With Compliments

Fakultas Seni Gunaan & Kreatif, UNIMAS
On behalf of the faculty members, I would like to take this opportunity to welcome everyone to our 2nd Faculty of Applied and Creative Art’s Show – Hybrid+ism 2007. Thank you for your presence.

Hybrid+ism 2007 is one of the many activities that the faculty has in line for the year 2007. The theme ‘Hybrid+ism’ was chosen as it is very much in line with the faculty’s efforts to showcase art exhibitions portraying the integration of arts with various media in tandem with current global developments where art is a form of knowledge. I hope this exhibition will provide an opportunity for all to meet, share insights and exchange new knowledge and experiences as well as create a place to deliberate on promoting and enhancing the development of the arts.
Hybrid+ism 2007 is dear to all members of the faculty, as it has brought together our serious efforts in generating knowledge of various art forms not only at UNIMAS but nationally and internationally. It also reflects our efforts to continuously promote the arts. Hence, it is our hope that the arts will continue to play a significant role in enhancing our economy and global competitiveness once given the appropriate recognition.

Finally, a big thank you to PETRONAS and other contributors for their invaluable support and I hope everyone will have a great time viewing the artworks displayed in this exhibition. I would also like to express my profound gratitude to various quarters for realizing Hybrid+ism 2007, especially the chairman and committee members of this exhibition, the top management of UNIMAS and all faculty members. My appreciation goes to all for their tireless efforts and sacrifices.

With best wishes,

Assoc. Professor Mohd. Fadzil Abdul Rahman
Dean
Faculty of Applied and Creative Arts
The Message from the CHAIRMAN of Hybrid+ism 2007

Hybrid+ism 2007 is an annual exhibition of artworks and products by staff and alumni of the Faculty of Applied and Creative Arts, Unimas. This exhibition serves as a platform for us to share our knowledge, ideas and creativity with the public especially in Sabah. This exhibition also serves as a platform to establish better communication between the practitioners of art and design in our faculty and the industry and public.

The theme, 'Hybrid+ism' was chosen to reflect the high quality combination of artistic imagination, skills, and creativity to fulfill the vital role of bringing new perspectives of art beyond boundaries. Hybrid art describes a process where artists combine conventional artforms, or collaborate with practitioners from other art or non-arts fields, to create new forms of artistic expression.
This exhibition will feature a combination of traditional and contemporary works with a wide range of ideas. Hybrid+ism 2007 is a place for us to explore and apply the use of various materials and new technologies in addressing contemporary issues in the arts. Research and development in the arts is primarily about the discovery of new knowledge that can broaden the understanding of art in our society or build new skills and expertise among artists that enhance methods of artistic creation, production and presentation.

Given that much of the work produced in the field of hybrid art is developmental by nature, the Faculty of Applied and Creative Arts, Unimas supports and encourages the use of research and development methodology in the process of creating new work.

On behalf of the Hybrid+ism 2007 working committee, I would like to take this opportunity to congratulate the Balai Seni Lukis Sabah, lecturers, support staff and those who have contributed directly or indirectly to the success of Hybrid+ism 2007. I also would like to extend my appreciation to our sponsors in making this event a reality.

Thank you.

Yakup Mohd Rafee
Chairman, Hybrid+ism 2007.
‘Virtual Reality: Logistic and Information’ by Zulkalnain Zainal Abidin portrays that today’s art is not merely to provide personal insights but have progressed to the realm of information and communication in interpreting the infinite. The advancement of technology have definitely opened up new avenues and requires a paradigm shift on how this new found path will dictate the next generation of artists. Information is everything!

‘Midin in Hologram Series I and II’ by Dr Khairul Aidil Azlin Abdul Rahman provides the attraction of optical illusion in motion produced by viewing projected virtual moving images and draws us into a dramatic 3-Dimensional vision of space. The fusion of the two media - painting and digital moving images - creates an interaction between the real and virtual images.

‘The Tales of Whispering Bonang’ (An Electroacoustic Composition) by Affendi Hj. Ramli describes music in which the use of an electronic component is vital in relating to the piece. The word “Bonang” is an instrument in Terengganu gamelan. It simply refers to the range of tools and devices used by the composer to achieve what cannot be achieved with ordinary instruments. The composition is in the form of creative work in electroacoustic music analysis of an electroacoustic composition and technological works presentation.

‘White Curtains’ by Wan Jamarul Imran represents the conceptual response between the human and his surroundings. It displays the reaction of human beings towards their curiosity and their interest in exploring the living. His aim in the artwork is to coordinate the idea and the application of technology in experimentations with interactive artwork. His artwork involves the audience’s time, space, interaction and participation, which allow viewers or audiences to have a sense of self-expression in interpreting and appreciating art.

‘Infinite Nuno’ by Dr Nazlina Hj. Shaari features installations and digital prints. The artwork investigates the aesthetic potential of new materials integrated with mixed fibers. The work was inspired by the colours and imagery of biological structures. Within the form, there is a sense of never-ending patterning: images that appear boundless, constantly evolving and are unique in reflecting the never-ending story of our lives.

‘Typoartforms’ by Ahmad Khiri Mohd Zain, ‘Simporia’ by Louis Ringah, ‘Typo+Light’ by Salmiah Abdul Hamid depict the impact of communicating visually using typography and images to present information as graphic design practice embraces a range of cognitive and aesthetic skills including typography. With the global explosion of digital communication, typography’s potential power to communicate has transformed this mode of communication into an exciting new dimension and form. These prolific designers aim to experiment with the use of typoforms to communicate and generate public interest, excitement and response.
'From Banggi with Love' by Yakup Mohd Rafee presents viewers with a glimpse into his mind and his observation about the characters of the local children in Pulau Banggi, Sabah. His paintings explore the complexity of children's gestures and the secrets that lie within. His artwork is a reflection of his intention to merge the concept and idea executed in the painting in a conventional way and at the same time maintaining the forms of artistic expression.

'Tungsten and Daylight' by Abdul Riezal Dim explores the characteristics of colour temperature in visible light which has important applications in photography, cinematography and videography.

'Land of Serendipity' by Musdi Shanat associates himself as being close to nature, to be born and to think together with nature. It displays a series of collaboration between artistic techniques in his painting, printing and collage. Thus, the artist creates a multiple superimposed surface depicting characters from nature.

'Objects...' by Awangko Hamdan Pengiran Hj. Arshad investigates the natural found objects indigenous to the rainforest, mangrove swamps and sandy beaches that border the space of his up-bringing in a small fishing village. His excitement and observation of nature led to the creation of the new art-forms through clay.

Artists today are comfortable using whatever seems best to fully investigate and express their ideas or concepts and often move among different media and techniques to express new things in their work. We all know that high-tech alone is worthless without creative minds. Technology, like art, really becomes interesting in their intersections where dialogues that need to take place are opened up. The purpose of this Faculty art show is to provoke interest, enthusiasm and understanding by introducing new possibilities and opportunities to the field of applied and creative arts. The art exhibition and art talk will highlight the research and development undertaken by the academic faculty members and will involve the faculty’s active alumni. It is hoped that the progress made today will broaden the possibilities of an exciting HYBRID + ISM in the near future.

Sylvester Wielding Jussem
Most of my artwork has been inspired by my love of traveling and visual research discovery. It allows me to nurture my creative soul connecting with the energy of the people and the place. I consider my paintings mental adventures intended to intrigue the viewer in many facets of painting, which at the same time providing the viewer a rewarding visual experience.

Kobong, a small fishing village community in Pulau Banggi, Sabah has a long lasting impression; artistic expression and their implications. Looking, thinking and learning. For me, this is the time of excitement. It is the age of travel, exploration, artistic discovery and the dawning of hybrid application.

Connecting again with the sketchbook influence, I installed a wall covered in a precise grid of four artworks in series (on average of three feet by four feet each). When looking at the artwork individually, the works are able to capture a single moment in time and idea. But as a large body of work, we are viewing an extended effort of creativity. The audience can view the interest of the artist a little at a time. Some are highly representational while others more are abstract.
LAND OF SERENDIPITY

*Serendipity* is an outcry of a probable possibility. To me this discovery is magical because it involves in the instance of making any finding or occurrence of such discoveries to happen.

Enchanted by this, my body of art works aim to portray the beauty of one’s life and nature. The subject of my work derives strongly from our inspiring nature because:

....I like to associate myself with nature, born with nature and think together with nature.

*Land of Serendipity* displays a series of work which combines paintings, printing, and collage together with suspended characters from nature. This assembled work give rise to a multiple superimposed surface.
SERIES OF “TUNGSTEN AND DAYLIGHT”

Color temperature is a characteristic of visible light that has important applications in photography, cinematography, videography, publishing and other fields. The color temperature of a light source is determined by comparing its hue with a theoretical, heated black-body radiator. The Kelvin temperature at which the heated black-body radiator matches the hue of the light source is that source’s color temperature. The artwork explores on ways our vigilant reacts towards surrounding color temperatures. This installation and digital printing work will indicate the relationship of digital printing toward the lighting temperatures changes in our daily lives.
MADE-TO-FIT : BARBIE DOLL

This is a continuing sequence of Made-To-Fit series where it is based on women’s marvel in pursuing the desired perfect body and beauty. This “ideally” slim, fitting body and make-over have become more exaggerated with new technologies of cosmetic.

“Made-To-Fit: Barbie Doll” portrays an exaggeration of women’s beauty, made to look like a Barbie doll. The work incorporates the ‘shibori’ technique by using synthetic materials to produce elastic and extreme textures made to fit the wearer. The textures and colors I use symbolize the effect of camouflaging the women’s body shapes.
Textiles form the fabric of our lives, from cradle to grave, mediating our earliest experiences and allowing us access to distant cultural roots and long forgotten personal memories. The texture and the drape itself, provoke a highly personal engagement. Family, cultural and historical connections are made through textiles. The relationships of cloth and the body, cloth and architecture, cloth and art all weave in and out of the discussion.

Featuring fiber construction and digital prints, Infinite Nuno is an investigation on the beauty and importance of textile in our lives. This has instigated a sustained engagement with and personal insight into old and new cultural traces contained within and projected upon cloth. This work is inspired by the intricacies of color, fragile structures and imagery of biological structures. With paper, silk, nylon, cotton and pigment ink, I can express the qualities that I see in the live environment: transparency and solidity, vulnerability and strength. Translucency allows us to see by revealing the space and imagery within the depth of the form. Within the form there is a sense of never-ending patterning: images appear boundless, constantly evolving and unique, achieved through the permutations in which the color palette and prints are used in reflecting the never-ending story of our lives.
SELF PORTRAIT (SERIES I & II)
A compliment to Shaharuddin Omar & Ahmad Azaini

In this piece of artwork the artist tries to portray her thoughts and feelings about life’s miseries and her dream of a final moment of bliss and happiness that she desires. The artist longs for a better life, a peaceful life, in short a nirvana.

Those who have left this world, has escaped these miseries and are now continuing their journey towards a blissful place, a better “home”, that is a heaven. The artist portrays a final resting place for them, as a home where there is ultimate peace. Such a place where there is “no hurt, no cry, no pain” and where they are rewarded with pure indulgence of everlasting life with abundance of honey and milk, exquisite smell of roses, lavenders and daisies. They have the luxury of unlimited time to watch birds fly freely across the heaven, to play with all the animals, to feed the chickens and to walk along serene beaches to collect sea shells in peace and harmony. What a beautiful life a lot of people are dreaming of! Each of us is queuing up for that moment to turn on in order to escape from these miseries. Some of us believe in the recycle of life, rebirth or karma. Whatever it is, we are just a traveler passing by. We come and go. Although finally, we are left with nothing, we must always hold dear in our hearts of that beautiful dream, a blissful place, in our soul, before it fades away from us.
What we Sow, We Reap
What we Replace, Let's Reforest
Not Deforest
With the global explosion of digital communication, typography’s potential power to communicate has transformed the mode of communication into exiting new dimension and forms. Typography designers are constantly developing new exciting typographic art forms as a powerful tool in visual communication and as a form of expression to convey the intended message to the audience. In my work, I try to experiment the use of type forms to communicate and generate public interest, excitement and responses.