

**THE ARTWORKS OF HASNUL JAMAL SAIDON  
IN PROJECTION: INTERPRETATION  
THROUGH SEMIOTIC APPROACHES**



**HANNAH KONG NYUK FUN**

**UMS**  
UNIVERSITI MALAYSIA SABAH

**ACADEMY OF ARTS AND CREATIVE  
TECHNOLOGY  
UNIVERSITY MALAYSIA SABAH  
2022**

**THE ARTWORKS OF HASNUL JAMAL SAIDON  
IN PROJECTION: INTERPRETATION  
THROUGH SEMIOTIC APPROACHES**

**HANNAH KONG NYUK FUN**



**UMS**  
UNIVERSITI MALAYSIA SABAH

**THESIS SUBMITTED IN FULFILMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF ART**

**ACADEMY OF ARTS AND CREATIVE  
TECHNOLOGY  
UNIVERSITY MALAYSIA SABAH  
2022**

# UNIVERSITI MALAYSIA SABAH

## BORANG PENGESAHAN STATUS TESIS

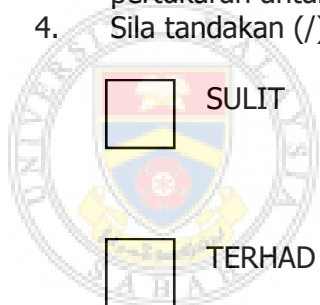
JUDUL : **THE ARTWORK OF HASNUL JAMAL SAIDON IN PROJECTION: INTERPRETATION THROUGH SEMIOTIC APPROACHES**

IJAZAH : **SARJANA SASTERA**

BIDANG : **SENI VISUAL**

Saya **HANNAH KONG NYUK FUN**, Sesi **2014-2022**, mengaku membenarkan tesis Sarjana ini disimpan di Perpustakaan Universiti Malaysia Sabah dengan syarat-syarat kegunaan seperti berikut:-

1. Tesis ini adalah hak milik Universiti Malaysia Sabah.
2. Perpustakaan Universiti Malaysia Sabah dibenarkan membuat salinan untuk tujuan pengajian sahaja.
3. Perpustakaan dibenarkan membuat salinan tesis ini sebagai bahan pertukaran antara institusi pengajian tinggi.
4. Sila tandakan (/)



SULIT

(Mengandungi maklumat yang berdarjah keselamatan atau kepentingan Malaysia seperti yang termaktub di dalam AKTA RAHSIA 1972)



TERHAD


(Mengandungi maklumat TERHAD yang telah ditentukan oleh organisasi/badan di mana penyelidikan dijalankan)



TIDAK TERHAD

Disahkan Oleh,

**Hannah Kong Nyuk Fun**  
**MA1411103T**

 ANITA BINTI ARSAD  
PUSTAKAWAN KANAN  
UNIVERSITI MALAYSIA SABAH

(Tandatangan Pustakawan)

(Dr. Imelda Ann Achin)  
Penyelia Utama

Tarikh : 01 Jun 2022

## DECLARATION

I hereby acknowledge that I have stated the source of each extraction, summary, and reference in this study. This thesis is the result of my own work except for quotations, excerpts, equations, summaries and references, the sources of which have been duly acknowledge.

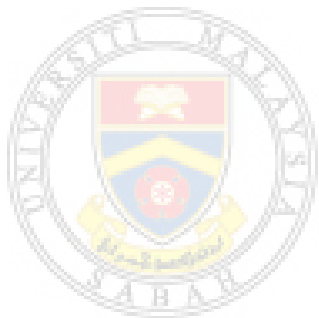
17 February 2022



---

Hannah Kong Nyuk Fun

MA1411103T



UMMS  
UNIVERSITI MALAYSIA SABAH

## CERTIFICATION

NAME : HANNAH KONG NYUK FUN  
MATRIC NO. : MA1411103T  
TITLE : THE ARTWORK OF HASNUL JAMAL SAIDON IN  
PROJECTION: INTERPRETATION THROUGH SEMIOTIC  
APPROACHES  
DEGREE : MASTER OF ARTS  
FIELD : VISUAL ART  
VIVA DATE : 17 FEBRUARY 2022

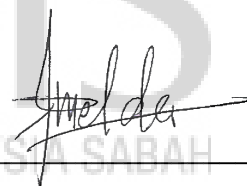
CERTIFIED BY;



**1. MAIN SUPERVISOR**

Dr. Imelda Ann Achin

Signature

A handwritten signature in black ink, appearing to read 'Imelda', written over a horizontal line.

**2. CO-SUPERVISOR**

Dr. Addley Bromeo Bin Bianus

A handwritten signature in black ink, appearing to read 'Addley B.', written over a horizontal line.

## **ACKNOWLEDGEMENT**

First and foremost, I would like to thank my God, for letting me through all the difficulties. I have experienced His guidance, protection, and wisdom day by day.

I would like to also express my special appreciation and thanks to my advisors Dr Imelda Ann Achin and Dr. Addley Bromeo Bin Bianus. They have been a tremendous mentor for me. I would like to thank you for encouraging my research and for allowing me to grow throughout this journey. Their advice on both research as well as on my academic have been invaluable.

I would especially like to thank Associate Professor Hasnul Jamal Saidon for his willingness as my informant and helped me along this journey. It was an enjoyable moment working with him as he had shared his studios and arts collection with me, not to forget his brilliant comments and suggestions.

A special thanks to my family. Words cannot express how grateful I am to my parents and siblings for all the encouragement, full of support and sacrifices that they made on my behalf. Your prayer for me was what sustained me thus far.

Last but not least, the guidance and motivation received from all my best friends Junior Kimwah, Foo Li Hui, Nazri, Arnold, Akmal and all friends from faculty and church for their friendship and cooperation. And to those who indirectly contributed to this research, your kindness means a lot to me.

It would be difficult to find adequate words to convey how much I owe the people. Lots of love and thanks to all of you.

Hannah Kong Nyuk Fun

17 February 2022

## ABSTRACT

This research is focused on an interpretation study of selected artworks of projection in new media art. In terms of intellectual characteristics of studies and knowledge of projection art, the situation in our nation regarding this new media development is lacking. The main aim of this research is to interpret the meaning of the images of projection artworks of Hasnul Jamal Saidon. Each of the artworks selected is scrutinized under the semiotics approaches of analysis by Charles Sanders Peirce (1977) which include constructing the content analysis semiology of the sign, object, and interpretant as well as in-depth interviews serving as key data collecting components. Aside from discovering signs and meanings in every component of the artworks, the research is also designed to uncover the value of the message that needs to be conveyed in Hasnul's artworks in projection art. The research shows the reflection of new media and its ever-changing, complex modes of expression in Hasnul's artworks where the perceived value of a rich context, perceptions, the knowledge of the natural world, and the values of the social, moral, and conventional world. The findings showed that Hasnul were able to describe the meaning, themes, and questions on his artworks that he tried to work on, appropriate to various situations and audiences at that time. Projection art should be given more attention in art field research in Malaysia.

## **ABSTRAK**

### ***KARYA SENI HASNUL JAMAL SAIDON DALAM PEMETAAN: INTERPRETASI MELALUI PENDEKATAN SEMIOTIK***

*Penyelidikan ini tertumpu kepada satu kajian interpretasi mengenai karya seni pemetaan terpilih yang tergolong dalam seni media baharu. Perkembangan seni pemetaan (projection) di Malaysia dari segi kajian dan pengetahuan berkaitan dengan media baharu ini adalah kurang. Objektif utama kajian ini dilaksanakan adalah untuk menginterpretasi makna imej dalam karya seni pemetaan yang dihasilkan oleh Hasnul Jamal Saidon. Setiap hasil karya yang dipilih dianalisis dengan menggunakan pendekatan semiotik yang diperkenalkan oleh Charles Sanders Peirce (1977). Pendekatan ini termasuklah membina kandungan analisis semiologi tanda, objek dan interpretasi serta temu secara mendalam yang berfungsi sebagai komponen pengumpulan data utama. Selain menerokai tanda dan makna dalam setiap komponen karya seni yang dipilih, kajian ini juga dilaksanakan untuk merungkai nilai mesej yang perlu disampaikan dalam karya seni Hasnul Jamal Saidon. Hasil analisis kajian menunjukkan refleksi media baharu dan mod ekspresi kompleks yang sering berubah dalam karya-karya Hasnul yang mana nilai konteks, persepsi, pengetahuan tentang alam semula jadi, dan nilai-nilai dunia sosial, moral, dan konvensional. Hasil kajian menunjukkan bahawa Hasnul dapat menerangkan makna, tema dan persoalan dalam karya yang beliau cuba garapkan, sesuai dengan pelbagai situasi dan audiens pada masa itu. Seni pemetaan harus diberi lebih perhatian dalam kajian bidang seni di Malaysia.*



# LIST OF CONTENTS

	Page
<b>TITLE</b>	i
<b>DECLARATION</b>	ii
<b>CERTIFICATION</b>	iii
<b>ACKNOWLEDGEMENTS</b>	iv
<b>ABSTRACT</b>	v
<b><i>ABSTRAK</i></b>	vi
<b>LIST OF CONTENTS</b>	vii
<b>LIST OF TABLES</b>	xi
<b>LIST OF FIGURES</b>	xii
<b>LIST OF PHOTOGRAPHS</b>	xiii
<b>LIST OF APPENDICES</b>	xviii
<b>CHAPTER 1: INTRODUCTION</b>	
1.1 Introduction	1
1.2 Research Background	1
1.3 Problem Statement	4
1.4 Significant Research	7
1.5 Research Questions	8
1.6 Research Objectives	9
1.7 Research Scope	9
1.8 Research Location	10
1.9 Literature Review	11
1.9.1 Definition of New Media Art	11
1.9.2 Projection in New Media Art	12
1.10 Research Method	13
1.10.1 Primary Research	14
1.10.2 Secondary Research	14
1.10.3 Research Design	15
1.10.4 Data Analysis Methods	17
1.11 Summary	19

## **CHAPTER 2: LITERATURE REVIEWS**

2.1	Introduction	20
2.2	Definition of Key Terms and Relevant Concept and Theory	20
2.2.1	Concept of Semiotic Approaches by Charles Sander Peirce (1977)	20
2.2.2	New Media	25
2.2.3	Projection in context of New Media Art	33
2.3	History and Development of Projection Art in Other Countries	37
2.4	History and Development of Projection Art in Asia	41
2.5	History and Development of Projection Art in Malaysia	44
2.6	Discussion of Past Literature	47
2.6.1	A paradox in Malaysia Art Criticism	47
2.6.2	Previous Study of the Artworks through Semiotic Approach	50
2.7	Summary	56

## **CHAPTER 3: HASNUL JAMAL SAIDON BIOGRAPHY**

3.1	Introduction	58
3.2	Hasnul Jamal Saidon Background	58
3.3	Educations Background	61
3.4	Hasnul Jamal Saidon Trends and Interests	68
3.4.1	Fine Art	69
3.4.2	Electronic Art	73
3.5	Summary	76

## **CHAPTER 4: RESEARCH METHODOLOGY**

4.1	Introduction	78
4.2	Research Design	79
4.3	Research Sample	83
4.4	Research Procedure	87
4.5	Data Collection Method	89
4.5.1	Library Research	89

4.5.2	Observation towards Artwork Collections	90
4.5.3	In-depth Face to Face Interviews	92
4.6	Process Design of the Description	94
4.6.1	Data Collection	94
4.6.2	Data Reduction	94
4.6.3	Data Display	95
4.6.4	Conclusions Drawing	96
4.7	Data Analysis Method	96
4.7.1	Theoretical Perspective	97
4.7.2	Semiotic Theory	98
4.7.3	Analysis Frameworks	100
4.8	Data Display	101
4.9	Summary	104

## **CHAPTER 5: HASNUL JAMAL SAIDON PROJECTION ARTWORKS**

### **ANALYSIS THROUGH THE SEMIOTIC APPROACHES**

5.1	Introduction	105
5.2	Analysis Process	106
5.3	Interfaces (Antaramuka) 2003-2013	109
5.3.1	Artwork Description	110
5.3.2	Interpretation through Semiotic Approaches	114
5.4	Veil of an Artist (Hijab Seorang Pelukis) 2005-2011	122
5.4.1	Artwork Description	123
5.4.2	Interpretation through Semiotic Approaches	128
5.5	Buku Api (Book of Fire) 2010	135
5.5.1	Artwork Description	135
5.5.2	Interpretation through Semiotic Approaches	136
5.6	Veil of Nurbaya Series (Installation Version) 2003-2004	141
5.6.1	Artwork Description	142
5.6.2	Interpretation through Semiotic Approaches	146
5.7	kipASAPi (fan/SMOKE/fire) 1999	156
5.7.1	Artwork Description	157
5.7.2	Interpretation through Semiotic Approaches	160

5.8	LANG – KE – WE? (Are We Eagles?) 1999	168
5.8.1	Artwork Description	169
5.8.2	Interpretation through Semiotic Approaches	175
5.9	A Fictional Dialogue (1997)	181
5.9.1	Artwork Description	184
5.9.2	Interpretation through Semiotic Approaches	187
5.10	Summary	192

## **CHAPTER 6: CONCLUSION**

6.1	Introduction	194
6.2	Findings on the Form of Signs	194
6.3	Findings on the Analysis of Sign, Object, and Interpretant	196
6.4	Findings on Artworks Interpretation	199
6.4.1	Artwork Interfaces (Antaramuka) 2003-2013	199
6.4.2	Artwork Veil of an Artist (Hijab Seorang Pelukis) 2005-2011	200
6.4.3	Artwork Buku Api (Book of Fire) 2010	201
6.4.4	Artwork Veil of Nurbaya Series (Installation Version) 2003-2004	201
6.4.5	Artwork kipASAPi (fan/SMOKE/fire) 1999	202
6.4.6	Artwork LANG – KE – WE? (Are We Eagles?) 1999	203
6.4.7	Artwork A Fictional Dialogue (1997)	204
6.5	Conclusion of Research Results	205
6.6	Research Implication	207
6.7	Suggestion on Further Research	210
6.8	Conclusion	212

<b>REFERENCES</b>	214
-------------------	-----

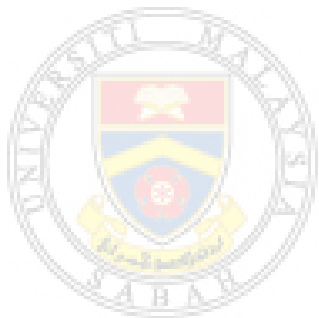
<b>APPENDICES</b>	222
-------------------	-----

## LIST OF TABLES

		Page
Table 4.1	: List of Research Samples	84
Table 4.2	: The Analysis of Hijab Nurbaya Series Artwork	102
Table 5.1	: Example of Semiotic Analysis <i>INTERFACES</i> ( <i>ANTARAMUKA</i> ) (2003-2013)	107
Table 5.2	: Semiotic Analysis <i>INTERFACES</i> ( <i>ANTARAMUKA</i> ) (2003- 2013)	115
Table 5.3	: Semiotic Analysis <i>Veil of an Artist</i> (2005-2011)	128
Table 5.4	: Semiotic Analysis <i>BUKU API</i> ( <i>Book of Fire</i> ) (2010)	137
Table 5.5	: Semiotic Analysis <i>Veil of Nurbaya Series</i> (Installation Version) (2003-2004)	146
Table 5.6	: Semiotic Analysis <i>kipASAPi</i> ( <i>FanSmokeFire</i> ) (1999)	161
Table 5.7	: Semiotic Analysis <i>LANG-KE-WE?</i> ( <i>Are We Eagles?</i> ) (1999)	176
Table 5.8	: Semiotic Analysis <i>A Fictional Dialogue</i> (1997)	187
Table 6.1	: Form of Signs	195
Table 6.2	: Semiotic Analysis <i>Interfaces</i> ( <i>Antaramuka</i> ) (2003- 2013)	196
Table 6.3	: Semiotic Analysis <i>Veil of an Artist</i> (2005-2011)	197
Table 6.4	: Semiotic Analysis <i>BUKU API</i> ( <i>Book of Fire</i> ) (2010)	197
Table 6.5	: Semiotic Analysis <i>Veil of Nurbaya Series</i> (Installation Version) (2003-2004)	197
Table 6.6	: Semiotic Analysis <i>kipASAPi</i> ( <i>FanSmokeFire</i> ) (1999)	198
Table 6.7	: Semiotic Analysis <i>LANG-KE-WE?</i> ( <i>Are We Eagles?</i> ) (1999)	198
Table 6.8	: Semiotic Analysis <i>A Fictional Dialogue</i> (1997)	198

## LIST OF FIGURES

	Page
Figure 1.1 : Research Process Design	16
Figure 1.2 : Research Flowchart	17
Figure 1.3 : Semiotic Triangle Approaches by Charles S. Pierce (1977)	18
Figure 1.4 : Research Framework	18
Figure 4.1 : Research Process Design	79
Figure 4.2 : Research Flowchart	80
Figure 4.3 : Semiotic Triangle Approaches by Charles S. Pierce (1977)	98



UMS  
UNIVERSITI MALAYSIA SABAH

## LIST OF PHOTOGRAPHS

	Page
Photo 1.1 : Veil of an Artist artwork by Hasnul Jamal Saidon	10
Photo 1.2 : Concept of projection mapping (Jones, 2021a)	12
Photo 1.3 : Multifocal Projection (Multifocal Projection, 2008)	13
Photo 2.1 : (i) DVD, (ii) Portable Media Player, (iii) Mobile Phone, (iv) Virtual Reality (VR)	26
Photo 2.2 : Richard Lowenberg, <i>Feed Fields Back</i> (1971) Selected still frames	29
Photo 2.3 : Adobe Photoshop software	30
Photo 2.4 : Interactive between media technologies	34
Photo 2.5 : Concept of projection mapping to 3D object	35
Photo 2.6 : <i>Haunted Mansion Ride: Grim Grinning Ghost</i> (1969) Projection Mapping (Jones, 2012b)	37
Photo 2.7 : View of Cybernetic Serendipity (1968), ICA London	39
Photo 2.8 : Elaine Shemilt, <i>Doppelgänger</i> (1979-1981) Still from Video	40
Photo 2.9 : TeamLab, <i>Forest of Resonating Lamps</i> (2019) Interactive Installation	42
Photo 2.10 : Refik Anadol, <i>The Wind of Boston</i> (2017) Digital Canvas	43
Photo 2.11 : Liew Kung Yu, <i>Who Am I</i> (1991) Installation Video Set Monitor Television	46
Photo 2.12 : Ismail Zain, <i>Al-Kesah</i> (1988) Digital Collage	50
Photo 2.13 : Hasnul Jamal Saidon, <i>Kdek-Kdek Ong!</i> (1994) Mixed Media and Video Animation Computer	51
Photo 2.14 : Fauzan, Hushinaidi and Norman, <i>Dialogue</i> (2009-2010) Video mapping	52
Photo 2.15 : Khairul Aidil Azlin Abd Rahman, <i>Midin in Hologram Series I dan II</i> (2007) Acrylic, Projector and Chroma Depth 3D	54
Photo 3.1 : Hasnul Jamal Saidon in his home at 7, Tingkat Permai, Gelugor, Pulau Pinang	58

Photo 3.2	: Hasnul parent, Saidon Pandak Noh, and Jamaliah Noordin	59
Photo 3.3	: Hasnul and his father at the front of school where his father used to teach	60
Photo 3.4	: Hasnul Jamal Saidon's family member	61
Photo 3.5	: Hasnul Jamal Saidon's family portrait with all nine siblings	62
Photo 3.6	: Hasnul Jamal Saidon is sketching in studio	63
Photo 3.7	: Hasnul Jamal Saidon in the studio	63
Photo 3.8	: Hasnul Jamal Saidon showing his artworks	64
Photo 3.9	: Hasnul Jamal Saidon's attempt with new media artwork	65
Photo 3.10	: Hasnul Jamal Saidon in recording studio	66
Photo 3.11	: Hasnul Jamal Saidon's latest artwork and exhibition	66
Photo 3.12	: Hasnul Jamal Saidon is relaxing in Rumah TokCu	67
Photo 3.13	: Hasnul Jamal Saidon with his earliest painting at young age	68
Photo 3.14	: In front of "Studies for the Return of a Native", (1992/3), Charcoal and watercolour on paper	69
Photo 3.15	: Hasnul Jamal Saidon, <i>Orang Ulu – Rhythm and Dance</i> (1987) Oil Pastel on Cardboard	70
Photo 3.16	: Sketches For <i>Belasalam Untuk Aik Hua</i> (2015/16)	71
Photo 3.17	: <i>The Smiling Van Gough and Gauguin (Fashion Parade)</i> (1997) Computer animation on video, acrylic painting	71
Photo 3.18	: Hasnul Jamal Saidon is standing in front of <i>The Smiling Van Gough and Gauguin (Fashion Parade)</i> (1997) Computer animation on video, acrylic painting	72
Photo 3.19	: Hasnul Jamal Saidon electronic arts project	74
Photo 3.20	: <i>Buku Api (Book of Fire)</i> (2010)	75
Photo 3.21	: Researcher with Hasnul Jamal Saidon at 7, Tingkat Permai, Gelugor, Pulau Pinang	76
Photo 4.1	: Installation view of <i>INTERFACES (ANTARAMUKA)</i> (2003-2013) Digital Art, Fine Art	84
Photo 4.2	: Installation view of <i>Veil of An Artist</i> (2005-2011) Fine Arts, Painting, projection mapping	84



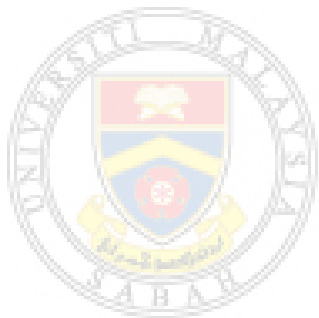
Photo 4.3	: Installation view of <i>Veil of Nurbaya Series</i> (Installation Version) (2003-2004) Digital Art, Fine Arts, Sculpture	85
Photo 4.4	: Installation view of <i>BUKU API (Book of Fire)</i> (2010) Digital Art, Interactive Touch Screen Book	85
Photo 4.5	: Installation view of <i>kipASAPi (FanSMOKEFire)</i> (1999) Digital Art, Fine Arts	86
Photo 4.6	: Installation view of <i>LANG-KE-WE? (Are We Eagles?)</i> (1999) Fine Arts	86
Photo 4.7	: Installation view of <i>A FICTIONAL DIALOGUE</i> (1997) Animation, Film, Fine Arts	87
Photo 4.8	: Observing Hasnul electronic artworks sketches	90
Photo 4.9	: Hasnul Jamal Saidon showing video of his projection	91
Photo 4.10	: Collecting data from Hasnul personal collections	92
Photo 4.11	: In-depth interview session of one of his projections	92
Photo 4.12	: In-depth interview session of one of his projections	93
Photo 4.13	: Hasnul Jamal Saidon, <i>Hijab Nurbaya Series</i> (2003) Mixed Media on Board. 152cm x 122cm.	102
Photo 5.1	: Installation view of <i>INTERFACES (ANTARAMUKA)</i> (2003-2013) Digital Art, Fine Art	109
Photo 5.2	: (i) Faces transfer to the surface of the water in the bowl (ii) Visitor come and read the books	111
Photo 5.3	: (i) Hasnul showing the essence of his artwork while captured by random photographer, (ii) Hasnul explaining the content of his installation to the audience	112
Photo 5.4	: Some experiment of face interchange between Japanese and Malaysian student	112
Photo 5.5	: (i) Image of Malaysian student, (ii) Image of Malaysian student, (iii) Japanese student faces apply to Malaysian student portrait, (iv) Malaysian student faces apply to Japanese student portrait	113

Photo 5.6	: Installation view of <i>Veil of An Artist (Hijab Seorang Pelukis)</i> (2005-2011) Fine Arts, Painting, projection mapping	122
Photo 5.7	: (i) <i>Mendiri (Standing)</i> (2010), (ii) Artwork <i>Mendiri (Standing)</i> with projection.	123
Photo 5.8	: Artwork <i>Mohon (Ask)</i> (2010)	124
Photo 5.9	: Artwork (i) <i>Tunduk (Submit)</i> , (ii) <i>Salam (Peace)</i> , (iii) <i>Lepas (Letting go)</i> (2010)	125
Photo 5.10	: Artwork <i>Aku Dalam Dia (Me in You)</i> (2010)	125
Photo 5.11	: Artwork <i>Dakap (Embrace)</i> (2010)	126
Photo 5.12	: (i) Artwork <i>Dakap (Embrace)</i> (2010) with projection, (ii) Artwork <i>Dakap (Embrace)</i> (2010) with projection	127
Photo 5.13	: Installation view of <i>BUKU API (Book of Fire)</i> (2010) Digital Art, Interactive Touch Screen Book	135
Photo 5.14	: Artwork <i>Buku Api (Book of Fire)</i> (2010)	136
Photo 5.15	: Artwork <i>Di Taman Kudus (In the Sacred Garden)</i>	138
Photo 5.16	: Artwork <i>Buku Api (Book of Fire)</i> (2010)	139
Photo 5.17	: Artwork <i>Buku Api (Book of Fire)</i> (2010)	139
Photo 5.18	: Artwork <i>Buku Api (Book of Fire)</i> (2010)	140
Photo 5.19	: Installation view of <i>Veil of Nurbaya Series (Installation Version)</i> (2003-2004) Digital Art, Fine Arts, Sculpture	141
Photo 5.20	: Installation of <i>Veil of Nurbaya Series – Contained</i> in praying position	143
Photo 5.21	: Front view of <i>Veil of Nurbaya Series (Installation Version)</i>	144
Photo 5.22	: <i>Veil of Nurbaya Series – Bearer 4</i>	145
Photo 5.23	: In detail view of <i>Veil of Nurbaya Series – Bearer 4</i>	145
Photo 5.24	: Installation light up as Hasnul mother audio merge	151
Photo 5.25	: Front view of <i>Veil of Nurbaya Series (Installation Version)</i>	153
Photo 5.26	: Installation view of <i>kipASAPI (FanSMOKEFire)</i> (1999) Digital Art, Fine Arts	156

Photo 5.27	: (i) Early edition of the artwork, (ii) Projection candle image to plastic surface	157
Photo 5.28	: Sketches of artwork and description	159
Photo 5.29	: (i) Burning candle (ii) Hasnul position himself in his artwork	160
Photo 5.30	: Burning candle image project on plastic surface	163
Photo 5.31	: Hasnul is observing the burning candle image	165
Photo 5.32	: Installation view of <i>LANG-KE-WE? (Are We Eagles?)</i> (1999) Fine Arts	168
Photo 5.33	: Hasnul used space element in his artwork	169
Photo 5.34	: (i) Speedboat toy sailing from a certain destination (ii) Close up of the speedboat toy	170
Photo 5.35	: Artwork <i>Lang Ke We?</i> (1999), Sains Ilham Seni Exhibition, National Visual Art Gallery	171
Photo 5.36	: A view of each element in the <i>LANG-KE-WE?</i> artwork	172
Photo 5.37	: Artwork <i>Lang Ke We?</i> (1999), Sains Ilham Seni Exhibition, National Visual Art Gallery	173
Photo 5.38	: Hasnul used space element in his artwork	174
Photo 5.39	: Full view of forest at the corner of the wall	174
Photo 5.40	: Image of forest projection at the corner of wall	178
Photo 5.41	: The economic graph is the artworks	179
Photo 5.42	: Installation view of <i>A Fictional Dialogue</i> (1997) Animation, Film, Fine Arts	181
Photo 5.43	: Front glass wall of the exhibition	183
Photo 5.44	: Niranjan's artwork of <i>Video Reflux</i> (2008) on the left with Hasnul's <i>Fictional Dialogue</i> (1997)	184
Photo 5.45	: Hasnul is performing in front of <i>Fictional Dialogue</i> in corner of wall captured by TC Liew	185
Photo 5.46	: <i>Fictional Dialogue</i> (1997) in the video format	186
Photo 5.47	: <i>Fictional Dialogue</i> (1997) from another angle	188
Photo 5.48	: Hasnul Jamal Saidon with <i>A Fictional Dialogue</i> (1997)	189

## LIST OF APPENDICES

	Page
Appendix A : List of Informants	221
Appendix B : List of the New Media Artworks of Hasnul Jamal Saidon	222
Appendix C : Categorize the New Media Artworks of Hasnul Jamal Saidon	225
Appendix D : Interview Schedule Records	227
Appendix E : Interview Questions	228
Appendix F : Interview Transcript	231



UMS  
UNIVERSITI MALAYSIA SABAH

# CHAPTER 1

## INTRODUCTION

### 1.1 Introduction

This chapter will provide an overview of the study, including the background of the research, research problems, objectives and questions, the focus and significance of the research, as well as the scope and limitations of the study, research method, and structure of the thesis.

### 1.2 Research Background

It is undeniable that the influences of advanced digital technologies on contemporary arts and culture nowadays. New media give rise to new forms of genre and literary experiences such as amusement, pleasure, and media consumer behaviours. It provides new representation options and experiences by immersing the user in a virtual environment with a screen-based interactive multimedia, displaying an innovative new method of portraying the media world that is seldom precisely defined (Lister, Dovey, Giddings, Grant, & Kelly, 2009).

The phrase "new media art" refers to artwork done with new media technologies. Some Malaysian artists believe there is a big difference between art and technology. As a result of these developments, offering new options in the new media art industry becomes increasingly difficult. More troubling is the fact that public recognition and acceptance of advances in the creation of art that can be merged with technology is lacking. There may be a misunderstanding among artists and the

general public regarding how today's new media art is used in industries (Mat & Baharuddin, 2016).

Video mapping, according to the author EKİM (2011), is one of the newest types of media art. Indirect mapping created a new base for generating increasingly complicated work employing tech-technologies that keep dynamic interactive features and may build components like those necessary in electronic art. Artists working with new electronic media may be used as examples of how visual and creative language can be employed to create real-world scenes on screens. Different branches in the notion of new media art, particularly in the electronic specialisation, include cyberspace and the newest kinds of mapping in video, light, and computer art. It is possible to make human work in the present while being connected to something new, complex, and technologically advanced as long as multiple technologies are used. Many types of software, machines, and instruments such as computers, cameras, and the internet have played a crucial role in the development of digital technology. Furthermore, software programmes for digital picture processing, computer graphics, and animations have all been utilised extensively in the digital artwork creation process (Saglamtimur, 2010). In the opinion of many, the ability to create art through computer technology is an asset that will help create wonderful and unique pieces. Therefore, the use of projection art as a presentation and communication tool benefits a wide range of audiences.

Projection art uses a projector, in a simple place, is involving projecting images onto surfaces through technology. For example, the projections may range basic interior effects like theatre stage settings, to more sophisticated, such using a building's or an industrial environment's surface to display video. Projection art is a technique that enhances the visuals at events in order to give audience with a more captivating experience.

Projection art can turn any item into a screen by displaying images on it. Projection mapping allows users to project images onto any surface without distortion, so it may avoid flat projections. Projection mapping is a nascent art form with a few notable instances, including the technique of projecting video onto objects like

buildings to create the appearance of 3D art. An interesting display that puts on a spectacle in terms of its set design and accompanying projection system is something people come to expect at shows, product launches, and music festivals. However, these incredible designs are nonetheless stunning despite how common place they are.

Unfortunately, projection mapping can have certain disadvantages. There are many problems with using this equipment in conditions with plenty of bright light. This would mandate that time limitations be included in the regulatory framework. The advertisement that maps onto a building had to be placed somewhere that would keep it out of the sun so it could be seen all day long. If it didn't get the views it was supposed to, it would be a total waste of money. Space designates a building's wall, which, in today's urban context, has a responsibility to communicate in a way that enables new art forms to get exposure. This may be described as "urban screens." Urban screens have a function in an interactive display that promotes virtual and public space in cities. Hence, projection art had created a great impact on this community to convey the message or advertise a product in amazing new ways.

The content of mapping may become complex depending on what is attempting to accomplish it. Projection art may need unique content and perhaps some proper rendering techniques. It may easily mean incurring huge costs unless one has the appropriate abilities or is backed by a successful team. Content that is intended to play for a limited period of time, such as a brief event or video loop, will be more impactful if it doesn't repeat forever.

The convergence of artist and electronic technology creates a new medium of art that differs from conventional art and is unique to the context of electronic technology. If we look at the process of artistic expression in this context, it is clear that new ways of communicating thoughts, feelings, emotions, and observations have become accessible to the artist. Electronic technology thus broadens the conventional means of artistic communication. However, the introduction of this technology into the creative process often necessitated the creation of a modern language that offers a framework for artistic expression with new modes of

communication. The elements of this new language transform the essence of new media art and electronic technology into the domain of the artist, enabling new, experiential types of art to emerge. Understanding of projection works is described by ideas must be given to prevent confounding viewers who interpret a work. As a result of this method, as compared to other types of media, the public's impression of projection as art has to be improved. Hasnul Jamal Saidon, a specialist in electronic art, was selected by the researcher to be the subject of this study. A semiotic method was used to examine a few of his works of art. Charles S. Peirce's analytical phases were used to evaluate his work as a whole.

### 1.3 Problem Statement

The research aims to investigate and get an understanding of the history and conception of projection art in order to educate local artists. The lack of knowledge, the lack of available resources, and the lack of acknowledgment are the three issue statements identified in this study. First, the lack of scholar and academic research of local artist in the field of new media art as stated below.

*"In Malaysia, I find the depth missing. The intensity of our time does not happen anymore. I don't see young artists talking anymore, not like me and Piyadasa...There is no commonality, and no shared vision...they are more individualistic. Without theory, you can't go deep. You need theory to go deep. Otherwise, we end up imitating the west. We have produced practitioners, but we have not produced thinkers, historians, philosophers, theoreticians...the thinkers are missing, the mind is not there, that's why buat gambar saja! (Only making picture)."*

(Sulaiman, 2004)

New media has revolutionised human existence by providing a great improvement in their quality of life. It changes our daily lives for the better by introducing new and current products into our world. However, the people of Sabah