

The Hybrid Knowledge Between Artist and Curator in Developing the Hybrid Art Practices

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Abstract. Most galleries prefer to display paintings in major hybrid exhibitions except for the art competition with a special category whereby hybrid artworks would be highlighted. The relationship between artist and curator is crucial when it comes to organising a hybrid exhibition. Therefore, the purpose of this paper is to identify the knowledge about hybrid among the artist and curators in the development of hybrid art exhibitions. The researchers applied the Kawakita Jiro method of clustering attributes that focus on the artist's practices and curatorial skills. The findings show that hybrid knowledge is focusing on representation, assessment, technical collaboration, awareness, and conservation in developing hybrid art practices.

Keywords: Hybrid art, hybrid knowledge, development of hybrid art practices.

1 Introduction

In the early 1990s, many artists began to combine various kinds of media in their artwork when they started to use a combination of videos, installations, performances, visuals, films, and music in their approaches to conveying ideas and new possibilities. Artists in the early 1990s, such as Liew Kung Yu, Hasnul Jamal Saidon, and Niranjana Rajah, challenged art by moving to a new form of representation, in which they utilized more than one medium in diverse ways to represent the final look of artworks. The art transition was pioneered by Ismail Zain's famous artworks namely 'Al Kesah', which formed a new way of the creation of artworks. The artist was concerned with the development of art and used the latest technical knowledge, then practiced it by using the local styles and approaches.[1] The pioneer of the electronic-based exhibition was named the "First Electronic Art Exhibition" and held in 1997 at the National Visual Art Gallery (NVAG).

As time flew by, artists and art practitioners started to expand their ability to combine diverse media in their artworks. The development of the digital has always encouraged artists to break the traditional method and produce a new way of artwork, especially in art presentation. Artists started to practice mixing different media in their artworks, combining the idea of art and science, manipulating technological equipment, and hybridizing the high and low technology in art production. As the art scene has moved forward to explore more possibilities in media and technique, the same goes for the artists, who will fill the trail to display their artwork in physical places such as outdoor or indoors. These types of artworks will shine during

the art competition because the way of presentation is unique and break the traditional way of art presentation.

Meanwhile, the Faculty of Applied and Creative Art, Universiti Malaysia Sarawak (UNIMAS) had organised a hybrid concept exhibition in which the art academicians and artists displayed their hybrid artworks in this exhibition together. They have started the “hybrid” approach named “Hybrid Art Group” which has developed a platform that highlights multidisciplinary approaches. So, the first hybrid exhibition was in 2005 and the theme was “D’NA → HYBRID” from the Inside” which was held at National Visual Art Gallery. Then, another exhibition was in 2007 and the exhibition namely “Hybrid + ISM” was held at Sabah Art Gallery.[2] The group members are from different fields such as industrial design, graphic design, cinema, textile and fashion, and fine art. In Hybrid Art Group, the artists are Khairul Aidil Azlin Abdul Rahman, Sylvester Weilding Jussem, Awangko’ Hamdan Awangko Arshad, Wan Jamarul Imran Wan Thani, and many more.

Hybrid art is a form of transdisciplinary art that involves mixed media and boundless processes and embraces different philosophies of origins and creativity.[3] The upshot is an enhancement creation, known as integral. Rahman and Michael [4] mentioned that science and technology have developed creative applications without overlooking the components of art, and these expansions have been maintained in the multidisciplinary work practices of artists. The hybrid methods have involved expansion in possibilities, leading to the representation of new art forms combined with technology. In short, in hybrid art, artists practice with a diversity of media and tools, experiment with materials and combine different forms of knowledge to create new artwork.

The number of galleries or museums conducting new media exhibitions is less encouraging when it comes to hybrid exhibitions. Today, galleries favour exhibiting paintings as major exhibitions. This type of exhibition involves organising 2D artwork without any involvement of technical and electronic media. In other words, certain types of art – including hybrid art, which involves electronics, art-science, and experiments – are not selected to be displayed in galleries. Hybrid artwork is highlighted when an art competition has a specific category for this type of artwork only. Meanwhile, only university art galleries tend to hold exhibitions displaying the hybrid concept. In this case, the relationship between artist and curator is crucial when it comes to organising a hybrid exhibition. It is difficult to measure outcomes directly and long-term effects are difficult to determine or foresee. Thus, Schnugg and Song [5] stated that art-science collaboration programs are not systemized management implements; they must be expanded and understood precisely depending on the organizational philosophy, environment, and requirements. The same goes for the relation of art-science collaboration can be relevant to all supporting parties, organizations, environment, and stakeholder groups, as well as to the growth of the artistic and scientific field. Hence, this scenario has triggered researchers to study the hybrid knowledge that exists between the artist and the curator in the development of hybrid art practices. The purpose of this paper is to identify the hybrid knowledge that exists between the artist and curator and its role in the development of hybrid art exhibitions.

2 Literature review

Several festivals and hybrid-type exhibitions were celebrated in the Malaysian art scene, such as the DA+C Festival by the DAM (Digital Arts Media) group and the NYAWA exhibition (Gallery Serdang, Universiti Putra Malaysia). Meanwhile, the art space like Muzium & Galeri

Tengku Fauziah (Universiti Sains Malaysia) and 'Kapal Lorek' Art Space. These exhibitions showed hybrid approaches to types of artworks and art projects. Artists were motivated to conduct interdisciplinary art shows, the number of which should increase from time to time and involve new artists. Today, young artists have also begun to explore greater collaboration in other fields, whether in the form of tools, elements of knowledge. Furthermore, they are currently considering social issues, which are presented with crucial and questioning opinions regarding Western archetypes. Hybrid material can lead to the exploration of new media, which highlights the function and process of machines and scientific procedures.[6] In this sense, the artist needs to understand that the choice of media is the most important element as it influences the artist's process. The character of media has changed and evolved. At the same time, this has made the process of making art easier because numerous media could be selected.

During the "First Electronic Art Exhibition" in the 1990s, the curator and the team faced challenges, such as the management of an electronic exhibition, artist selection, and exhibition preparation. Hence, the curator needs the artist to be the main element to conduct exhibitions. The challenge in common art is different compared to that involved in hybrid media art exhibitions. The curator needs to know about managing hybrid media artworks and searching for artists and art practitioners. Curation is part of the curator's task as it involves directing, producing, analyzing, and debating about art.[7] From this perspective, the curator should turn themselves into a student, critics, educators, and facilitators in the art scene. It is because the knowledge from the curator can assist the development of the art scene. In this scenario, the relationship between artist and curator is important because of the collaboration needed to organize and complete the potential exhibition. In this sense, the curator needs to construct the concept of making a hybrid art exhibition and create awareness among the art community and new audiences. Besides, the curator must also understand the media collaboration and interaction among the artworks and the gallery environment.

In terms of assessing the hybrid type of artworks, curators need to study the expanding use of media. This has created the need for critical thinking in manipulating media and even transforming media from other fields into hybrid art. While the artist wants to introduce media from different disciplines, it means that the artist must do more exploration to combine and manipulate the media and achieve a new effect as part of hybrid artwork. Strauß [8] claimed that to review artwork, a curator needed to emphasize the methods of producing the artwork which was it contributed to the experimental and philosophy, and to review artwork, it should start from the fundamental elements. Additionally, through cooperation with the hybrid knowledge from the method and diverse media, the outcomes would include the objectives, aesthetics, and techniques. The equipment for judging artworks should transform the new media and machinery-based artworks by expressing their uniqueness, characteristic images, subject matter, inventive use of media, and technique.[9] It shows that the consolidation of media, equipment, and the intellectual element is part of the criteria for artwork selection. These criteria need to be practiced in selecting hybrid artworks that would be displayed in a hybrid art exhibition. The artists started to combine basic art and hybrid knowledge such as from new technology, lab science, artistic diversity and art foundations as well as support and media innovation to produce artworks.[10] In Malaysia, even though the context of hybrid artwork is different from the western countries, the presentation in terms of subject matter and concept of hybrid practice should be acknowledged. So, during assessing the suitable artworks that need to be displayed, the curator needs to be aware of the local artist practices in producing hybrid artworks.

Another important part of this collaboration is the technical system. The technical aspect involves electrical equipment, physics, science, and new technology, which means they need to

update themselves about the new equipment and artistic discoveries involving media. The same applies to the artist: they are urged to hold discussions with other practitioners from other fields. The New Media Art artists and inventors need to hold discussions with experts from various scientific and technical fields so that the capabilities involved in the creative process could generate technological knowledge, new finding, and maintain the aesthetic aspect.[11] In this sense, it shows that the collaboration between artists and experts in science and technology would make a special contribution in terms of sharing knowledge. In addition, an artist needs to develop their skills and establish aesthetic abilities to develop the educational process and art appreciation.[12] The motivation to do this could develop the progress of making artworks by combining traditional and technological inventions. Digital technology has challenged the capabilities of curators and senior managers.[13] In addition, Wai [14] stated that knowledge about grouping curatorial practice in art production explains the strategies of collaboration in creative projects. This greater access to resources using digital technology in terms of presenting the historical context, museum culture, individuals, and sites. Besides, these strategies could lead to the growth of online users' knowledge when viewing a virtual museum and give exposure to the art students in higher institutions who study traditional art and artistic space.

Besides, curators are also responsible for digital curation, which means focusing on virtual exhibitions. These exhibitions became common practice more than ten years ago. Digital curation focused on involvement has moved the position of the guest in curation, especially in the process of labeling, categorizing, and combining digital artifacts.[15] However, since the COVID-19 pandemic, virtual exhibitions have become more popular, and people have started to adapt to these types of exhibitions. Curators have started to search for artists to participate in virtual exhibitions. In the current situation, artworks that contain virtual interaction would invite virtual audiences to participate. Braden and Teekens [16] stated that using networks can generate connections between exhibited artists and curators and these can be applied to the audiences. In this way, audiences can appreciate art from the perspective of art and history. Van der Meulen [17] stated that collaboration between museums, communication, and networking must entail the addition of digital media into the gallery, where it is generated by combining online spaces such as websites and libraries. In today's situation, digital curation involves more than these mentioned functions. It also requires the content of the exhibition, which means exhibiting different genres of artwork.

In discussing art appreciation, a hybrid art exhibition conducted by a professional curator should focus on the support from the audience, specifically the number of visitors who attended the art exhibition. Apart from that, gallerists should classify what type of audience visited the gallery, which means distinguishing between art students, normal visitors, the art community, and art practitioners. Knowing the audience is important because they give recognition to the artist as they support and experience the artworks. For this reason, the curator needs to search for suitable artwork that interacts with audiences, which might involve hybrids of media and techniques, as well as the artist's creativity in making hybrid artworks. Interaction between the artworks and the audience would give recognition to the artists and, subsequently, to the curator who conducted the art exhibition, then the technologist, and, lastly, the community.[18] Similarly, artwork that has interaction may promote organizations and attract audiences to visit the gallery.[19] The number of visitors would also increase as they could experience the artworks. Audiences visit a gallery or museum to experience the latest artworks of an artist. In addition, as visitors walk around the gallery, perceptions, and assessments are indirectly made. This is because audiences can become part of the assessing practice, especially at museums, while they are enacting their role as reviewers.[20] The involvement of audiences with digital media art means they can give back their perceptions and that they may reproduce the

artwork.[21] This is because audience participation is the last part of the artwork reviewing process. Stojanović [22] discussed the strategies of portraying artwork and presenting it to the audience when it becomes part of education and adds to the elements of art production. From this perspective, the audience can recognize the art production process, which creates awareness of new ways of interacting with contemporary subjects.

Aside from documenting artworks, there is a need to conserve hybrid media artworks. This is crucial because hybrid artworks exist in the art scene and in the timeline of the local art scene. In Smithson's [23] opinion, the relationship between organizations, the spreading of information, and experiments are encouraged as part of the collection and then conservation of new media art forms. Since many organizations have their methods of conserving technological artworks, this could expand more in terms of artistic innovation. Based on Dietrich and Adelstein [24] stated that there was a need to preserve the media by supporting insurance for the media that requires technology. The purpose is for the operation of conservation activity to make sure the data are not corrupted.

In short, the influence of the integration had made the knowledge about hybrid art became clearer and the concept of art was not just including art students or the art community alone, but the involvement was from the variety of audience's backgrounds. The key points above show that collaboration has highlighted the assessment of artwork, the technical aspect of managing the media and artistic presentation, the awareness of the community, and the preservation of hybrid artworks.

3 Methodology

In this paper, researchers applied the KJ method which is known as the Kawakita Jiro method.

Table 1. List of attributes from literature review

List of Attributes	
Hybrid Media	Aesthetic
Exploration	Creativity
Research	Communication
Idea	Interactive
Exhibition	Perception
Media expansion	Community
New finding	Appreciation
Technique	Documentation
Technology	Analysis
Innovation	Expert

This method is used for grouping the keywords from the literature review of artists' practice and curatorial. This method is practiced through a process that involves arranging and brainstorming.[25] Therefore, the researchers applied this method to search for keywords in the

literature review. The purpose of extracting the keywords from the scholars was to find out the keywords from scholars' research and which are related to the research which is the hybrid knowledge. The literature reviews were selected from related art journals and all these keywords were extracted and listed. The new keywords were generated with the purpose to portray each group of attributes. Next, these keywords were named as attributes. The list of attributes from the literature review above will be presented in Table 1.

4 Result

The extracted attributes were grouped and labeled as new categories. They were created based on keyword groupings and suitability. Based on Table 2 namely, 'Hybrid knowledge between the artist and curator in developing hybrid art practices, the five new components are representation, assessment, technical collaboration, awareness, and conservation. These categories were organised by grouping the keywords extracted from the literature review. Twenty attributes were extracted. The first category is the representation, and it means the approach the artist takes in exhibiting their artwork, their management of the media and tools, as well as the idea of the exhibition. In representation, the attributes are hybrid media, exploration of media, research toward the media and tools, ideas about presenting artworks and exhibitions. Then, the second category refers to the assessment; the process of judging the media, the outcome, and the value of the artworks.

Table 2. Hybrid knowledge between the artist and curator in developing Hybrid Art Practices

Hybrid knowledge between the artist and curator in developing hybrid art practices				
Representation	Assessment	Technical collaboration	Awareness	Conservation
Hybrid Media	Media expansion	Technology	Communication	Documentation
Exploration	New finding	Innovation	Interactive	Analysis
Research	Technique	Aesthetic	Perception	Expert
Idea		Creativity	Community	
Exhibition			Appreciation	

The attributes involve media expansion, new findings, and the techniques applied in making the artwork. The third category is technical collaboration, which explains the practical participation in terms of exhibiting the artworks with other practitioners. The attributes are applied technology, creating innovation, maintaining aesthetics, and creativity in presenting the artworks. The fourth group is awareness, which portrays the knowledge and perception of the artist's works and contribution to the art scene. The fifth category is conservation, which means handling the preservation of the hybrid artworks; the attributes are artwork documentation, analysis of the artwork, and expert participation.

5 Discussion

5.1 Representation

Based on Table 2, it was highlighted that both parties' knowledge of representation can be targeted toward the expansion of media and the significance of exhibition collaboration. This has been offered through a mixture of disciplines to produce hybrid artwork. Today, there is a potential to continue cultural traditions by applying various ideas and methods from performances and contests. These can be combined to form interactive user experiences and exchanges of knowledge in gallery spaces.[26] In this way, the art gallery integrates hybrid media, enabling people to experience their uniqueness and aesthetic quality from their understanding within an open-ended framework. When the artist knows that they could explore art by mixing it with different genres, then people might acknowledge what the artist is trying to portray. This knowledge has shifted from the old to the new style of developing hybrid practices in art forms, which is considered from normal curatorial practices to digital curatorial practices. For example, in representation, in the contemporary era, it is crucial to advance the intersection of science, art, technologies, and media in conducting hybrid exhibitions.

In this case, the curator needs to improve their knowledge and recognize the advantage of the vision of conducting a hybrid exhibition which makes the curator the backbone of the exhibition. Therefore, in this context, good planning of managing, integrating physical and virtual exhibition knowledge, designing new concepts of the hybrid exhibition, collaborating with organisation and welcoming the new idea of exhibiting the artworks. This approach allows exposing the essence of integration curation and gives impacts on the art development. This raises the idea of willing to open and share their knowledge with hybrid artists and the same goes for hybrid artists. The trust of the artist believes that the curator can represent the hybrid artworks to the public. Besides, the artist's creativity in presenting their hybrid artworks also contributes to the hybrid art practices whether in a physical or virtual exhibition.

5.2 Assessment

Apart from that, in the digital world, it is important to modernize the management of a museum or gallery when it relates to the environment and community. In terms of assessing artworks (Table 2), gallerists need to shift the access to viewing the artworks by judging the artwork virtually, welcoming virtual audiences, and experiencing virtual exhibitions. Today, the modernization of museums has led to improvements in the representation and interaction of the visible and invisible traditions that museums have conserved and in the participation of audiences in the learning stages and their knowledge.[27] This proves that the curator supports artistic activity and creation that has become a positive initiative since they have become a manager of the artist, event, and hybrid exhibition. Besides, if the art curator introduced the artwork, the curator would be taking note of hybrid types of artworks and sharing their knowledge with visitors. In the long run, more artists will be producing hybrid artworks, then the curator would be aware of their existence. This view was outlined by Ventzislavov [28] who claimed that curators would coordinate and identify the artworks that could be present, followed by the suitable artworks. On the other hand, mentioned that the relationship between art pieces, artists, and galleries meant an awareness of the benchmarks for evaluating artworks, which assisted the curator to identify artworks that met the criteria of clarification, scientific content, and explanation of the media and artistic method.[29] Apart from that, most hybrid artworks involve technology and experiment, so understanding the management of hybrid artworks needs to start with the artist before the curator follows. Therefore, in this case, the curator needs to be exposed to professional training in curatorial practices, be active in conducting international

exhibitions and collaborate more with international curators. The purpose is to understand the assessment of hybrid artwork by hybrid artists and hybrid practitioners. This is different compared to the traditional assessments, which focus on the aesthetic and visual look. In addition, the curator is also advised to incorporate the identity of the artist, the influence of the background and environment, and the academic and commercial aspects of hybrid artworks.

5.3 Technical Collaboration

Technology has changed rapidly over recent years and it has approached distribution and transformation. This is reflected in the transformation of the ways of exhibiting hybrid artworks, in which elements of experimental artworks (art-science, photography, videos, objects, moving text, and animation are displayed in an exhibition). The world of the hybrid exhibition also focuses on the mixture of the medium and material, the curatorial process, and the curatorial substance. Artists and curators need to have good communication and understanding that align with the style of installation of the artworks, the technical aspects of installing the artworks, and the responses to the artworks (Table 2). In preparing to work with artists to produce a hybrid exhibition, the curator should study the spatial possibilities and capacities and consider factors like indoor or outdoor spaces, the planning of electrical aspects before installation and during the exhibition, the risk of displaying work in a public space and cooperation with other experts. In this case, ‘experts’ refer to other practitioners who have participated in art and people who deal with wiring, advanced technology, programming, and laboratory work. The main purpose is to consult curators and gallerists about the technical aspects of the hybrid artwork that involves advanced technology. The reason is to ensure safety and a smooth technical installation. The same is true of virtual exhibitions, in which the programming of the website and other systems that relate to exhibitions need expertise in certain areas, such as software engineering and information technology. As a result, the artists, curators, and management team would be able to share their ideas and expertise when curating a hybrid show. The curator must be open to collaboration and exchanging ideas about handling art shows with other experts and welcome more art practitioners to join hybrid art shows.

5.4 Awareness

Awareness of the hybrid exhibition is highly important as this enables the success of an exhibition to be measured (Table 2). The curator’s task is to make things happen in terms of public awareness, which means getting the exhibition out of the studio and into the gallery. If this is not done, it would debilitate the fundamental aspect of the gallery. Awareness would mean engaging support for this form of art so that it could maintain and sustain hybrid art in the art scene. There must be support for art in terms of space and other aspects such as funding, which might come from the art council, city council, state, tourism department, and local art groups or, lastly, from the audience. This is supported by Vosinakis and Tsakonas [30], who stated that a museum must connect its surroundings and audience, its exhibitions and functional equipment, as well as the evaluation process. The process of constructing an exhibition means the curator needs to reconstruct the needs of museums and art galleries.[31] This shows that the curator’s role is to reconstruct programs for museums and art galleries so they could satisfy tourists’ demands and hopes when they visit a gallery. Besides, the COVID-19 pandemic has forced the art community to use its creativity to create hybrid art exhibitions that have become digital. Since Covid-19 requires social distancing, audiences are moving to the virtual platform for connection and their perceptions take on specific applicability and this led to virtual reality non-fiction research and production.[32] The virtual exhibition is not a new feature of the art world, but the awareness of the virtual dimension is not culturally integrated into society. Today,

many advanced technology software packages could benefit the curator and the exhibition organizer and allow them to conduct virtual exhibitions. Besides, hybrid artworks mostly practice interactivity with the audience, and this could create a dynamic interaction.

This process continues the connection between the audience and artworks. For example, if the artwork needs the audience's participation or contribution, this leads to interaction with the artwork, especially among youngsters. Meanwhile, this is part of the promotion of the hybrid art exhibition to other audiences. The most important part is that the hybrid artwork itself becomes the spokesperson of the artist's mind. When the audience's awareness turns towards the art exhibition, they would become followers of the artist's work. The curator's imagination should be directed toward creating virtual exhibitions that are more fun, as many new applications on social media platforms have become a current trend in the community. Promotion on social media automatically reaches out to the non-art community, while these platforms have created new exhibition designs and reduced publicity budgets. This has contributed to a supportive art community that offers more financial contribution because they could convey a positive environment to the art activity.

5.5 Conservation

Art galleries and museums are places for exhibiting, collecting, managing, and conserving any form of artwork. The existence of hybrid art in the art scene is highly important and must involve the strategies of collecting and conserving (Table 2). The purpose is to make the art community and audiences aware that galleries do collect hybrid artworks. It is huge honor if a gallery or museum is willing to purchase hybrid artworks. This shows that the value of hybrid artwork is significant to galleries. In this case, the artist needs to understand the character of their artworks and document it, as it is an important piece of data for the curator. Apart from that, the conservator is also urged to study the media applied by the artist, identify the suitable treatment for conserving the artworks and study the scientific aspects by analyzing the possible ways of replacing broken parts of the artworks.

This explanation indicates that the conservation of hybrid artwork is very complicated to be handled compared to conventional artworks. The point is the longevity of the material in the artwork because the supplier of spare parts of certain equipment would not be available for another 20 years. In this case, the selection of hybrid artworks is crucial, since the art institution needs to consider that the artwork is significant and relevant to the art scene.

Another important aspect is the cooperation between the conservator and other experts, which would also enable them to overcome some technical issues involved in conserving the artworks by conducting consultations and exchanging ideas about preserving technological types of artworks. Thus, with proper consultation and information, the art conservator could advise the curator about the process of selecting and preserving the artworks. In terms of the economic impact on preservation, the roles that museums and art galleries play in the preservation of socio-cultural properties and the imaginative appearance of a region.[33] Furthermore, these venues are becoming attractions for tourists, so profits would improve when more visitors are attracted to galleries. Besides, this is also part of the promotion of tourism, whereby, at the same time, visitors from overseas can learn about the culture and art of the province.

5.6 The relation in hybrid knowledge

Based on Figure 1, the engagement between the artist and curator has described the importance of assisting hybrid knowledge in terms of representation, assessment, technical collaboration, awareness, and conservation. In this context, when the art representation is more

advance in terms of the art show, the curator urges to upgrade the knowledge and then share their knowledge in handling diverse types of exhibitions. This engagement motivates and gives new knowledge to the art community to celebrate the art even during the pandemic. Besides, the assessment of the artworks also needs to be relevant to the hybrid exhibition. The ways of adapting to the new platform of the exhibition have challenged the curator to involve in a variety of presentations whether it is in a physical or virtual exhibition. In this case, a drastic change in the curatorial practices must lead to a professional course in curatorial and always upgrade the curatorial knowledge through the exchange ideas with other curators.

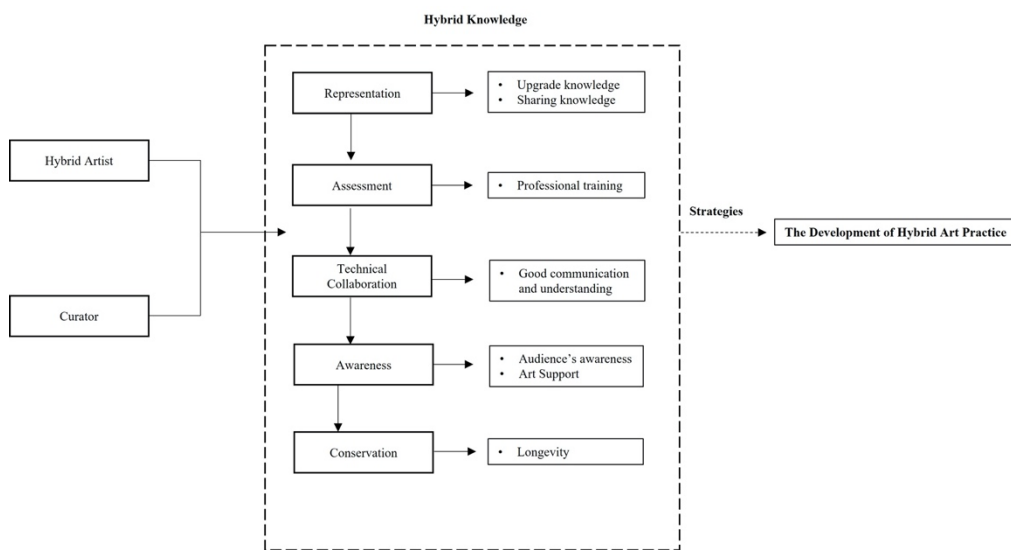


Fig. 1. The hybrid knowledge that exists between the hybrid artist and curator

Before the COVID-19 crisis, the problem in conducting physical art exhibitions was more on the technical part which is on the gallery surrounding. Meanwhile, like during the pandemic crisis, the challenge in technical problems is the capacity of the software. For example, the challenge of exhibiting 3-dimensional artworks in the virtual gallery where the expert is the urge to deliver a 360-degree experience to the audience. Therefore, the curator and artist must build a good team in handling this situation so that this collaboration can assist the software expertise to understand the vision of the exhibition. As online exhibitions first began with the Internet in the 1990s, society tried to alliances computer science, programming, and the arts and now we are spending on Internet access with our data to view the artworks.[34] That is why the power of the hybrid exhibition can influence the audience to view the art. In this way, the hybrid exhibition will be successfully delivered to the art community through online platforms such as YouTube, TikTok, Instagram, Facebook, and many more. In this sense, the audience can receive new information about the upcoming event of hybrid exhibitions. While the exhibition committees are busy announcing the event, the curator also selects the right artist to participate, the disciplines that the artist has practiced, and the impact of the exhibition on the art scene. The chaotic situations come with the practices of digitization force curatorial practices to direct the

audiences to visit the exhibition digitally. The audience's awareness is very important in measuring the success of an exhibition especially when it has come to the new spaces.

In addition, the conservation of hybrid artworks is crucial as it relates to the development of the art movement in the art scene. To strengthen the existence of hybrid art in the art scene, the longevity of the artwork in which represents the art timeline. Besides, it is part of the documentation of the artworks that have been collected and conserved. Having said that, a curator & artist are also urged to collaborate with the expert from the technical team so that a conservator can assist the process of conservation. In doing so, the curator not only focuses on the exhibition, but a curator also plans and selects which hybrid art that relevant to the contemporary art scene and leads to the development of hybrid art practices too.

Every reflection about handling an art show is a challenging process of collaborating on new ideas and combining different points of view by both parties. This takes the relations of hybrid knowledge between the artist and curator. Considering the online and physical exhibitions, the art exhibition certainly needs support from virtual and physical visitors and the curator must understand the visitor's intention to visit the exhibition. Good team management could lead to the establishment of the hybrid art scene, which would generate collaboration among contemporary curators, either locally or internationally. Since this collaboration has driven the development of finding new sources, the artist does experiments and creates new hybrid artwork from time to time. Apart from that, by conducting seminars and talks, it is possible to exchange ideas about what methods to use in exhibitions, present new research on materials, present new artworks, and gain support from art institutions. Therefore, these platforms could motivate the artist to work more on hybrid art and celebrate this type of art in the same way as painting and sculpture. The collective art project also highlighted the collaboration among artists, curators, students, and professionals. The purpose is to encourage the potential for practice-based research among students and professionals in the common art and cultural spaces of universities. In this way, students would also be exposed to the real world of the contemporary art scene and guided on how to handle hybrid types of artworks in galleries or public spaces. This is a good platform for the student and artist to have a dialogue about combining more art disciplines.

The artist's creativity also has challenged the curator's ability to handle art exhibitions. Contemporary curators can manage the artist's creative works, while the awareness of hybrid art is not just a show for the audience but can be made into a competition and benefit society. From here, art practitioners from other fields could participate and be part of the art community. In short, the artist would also be able to share their ideas with other art practitioners and this would lead to the making of more art collectives.

6 Conclusion

This paper has concluded that professional training needs to be provided to achieve the hybrid knowledge between the artist and curator so that the assessment of the artworks can invite more disciplines in art; working with other experts especially dealing with technical issues; creating awareness of the audiences so that the exhibition existence is noticeable and conserving the hybrid artworks for the art collection to the organisation. The Covid – 19 pandemics have given other side of impact on the art scene, the engagement between the art community is not fully physical based, but the curator is concerned to apply virtual engagement in handling the exhibition, technical matters, and experience another level of art exhibition. Even though the

virtual practice had been practiced for many years before the pandemic, it is more into exploring a new method of exhibiting. Compared to today, it is a must for the curator and artist to upgrade themselves and connect to virtual audiences.

Therefore, through the awareness of developing hybrid knowledge, the opportunities for collecting hybrid artwork would be greater and this would motivate artists to produce more experimental and hybrid forms of artwork. Working with collaborative curators would persuade the artist and art practitioner to explore a diversity of media and techniques that could generate more creative ideas and new findings in the art world. The art community should celebrate art in any form. Good promotion could create awareness and appreciation among the audience. The way of approaching the young generation today is different compared to approaching the older generation. The same goes for hybrid artworks, the way of developing the art is also divergent compared to old media artworks, which is why an advanced approach needs to apply in developing the hybrid art practice.

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