

UNIVERSITI TEKNOLOGI MARA

**EXPLORING OF TIME-BASED
MEDIA ARTWORK'S AT
KAPALLPOREK ARTSPACE**

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Thesis submitted in fulfillment
of the requirement for the degree of
**MASTER ART AND DESIGN
(RESEARCH)**

Faculty of Art & Design

February 2026

ABSTRACT

Time-based and new media art in Malaysia has developed significantly since the 1970s, when pioneers such as Kamarudzaman Md. Isa and Ismail Zain experimented with computers, challenging the separation between art and technology. With advances in digital tools, Malaysian artists increasingly explored interactive, multimedia, and experimental practices, shaping the diversity of contemporary new media art in the country. This research studies the evolution of Malaysian time-based media art through Kapallorek Artspace, an independent creative space that promotes experimentation, skill development, and collaboration. The research focuses on four practising Malaysian artists such as, Afiq Romi, Izzat Zurrin, Suhaila Saleh, and Zulkefli Jais. Whose practices illustrate innovative approaches to time-based and new media art. Using qualitative methods, including semi-structured interviews, observation, and document analysis, the study observes how these artists engage with digital tools, overcome technical challenges, develop creative processes, and explore themes such as memory, identity, culture, and spatial experience. This study uses Marshall McLuhan's media tetrad to understand how time, technology, and media influence the way artworks are created and experienced. The findings show that these artists often combine video, sound, and installations to make engaging and interactive artworks. Kapallorek Artspace is an important place for trying out new ideas, sharing knowledge, and improving skills outside formal institutions. The research further shows that contemporary Malaysian video art, including interactive and narrative works, is strongly influenced by local culture and environment. Overall, this study highlights the role of independent spaces in supporting creativity and technical growth. It shows how Malaysian artists use time, technology, and media to express personal and cultural meanings, contributing to the development of a unique national identity in contemporary new media art.

ACKNOWLEDGEMENT

Bismillahirrahmanirrahim.

Syukur, Alhamdulillah, in the name of Allah, the Most Gracious, Most Merciful, for granting me the strength, patience, and guidance to complete this thesis. His endless mercy and blessings have been my greatest support throughout this journey. May He shower peace and blessings upon Prophet Muhammad S.A.W.

I extend my sincere gratitude to my supervisor, Puan Noriza Arzain, and my co-supervisor, Dr. Wan Samiati Adriana Mohamad Daud, for their invaluable guidance, constructive feedback, and unwavering encouragement. Their patience and dedication have been instrumental in shaping this research. My appreciation also goes to Universiti Teknologi MARA (UiTM) for providing the resources and opportunities that enriched my academic journey.

A heartfelt thank you to my fellow Master's colleague, Iman Zulaikha, whose companionship, knowledge-sharing, and motivation have made this journey more meaningful. Her generosity and willingness to guide me at all hours are truly priceless. Special thanks to the talented artists who contributed to this study. Their insights have deepened my understanding of the art world.

I am also grateful to my dear school friends, Wan Zazreen Maisarah, Hanisah Syahirah, and Adlina, for their unwavering support, kindness, and cherished friendship. Their belief in me has been a constant source of strength.

My deepest appreciation goes to my beloved parents, Noor Chaman and [Name], for their prayers, unconditional love, and sacrifices. To my siblings, Erin Rabiatul Charmein and Chiara Charmein, thank you for your continuous faith in me.

Finally, to all who have supported me in any way. May Allah S.W.T. reward your kindness abundantly.

Jazakumullahu Khairan.

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CHAPTER 1

INTRODUCTION

1.1 Background Research

In the context of Malaysia's contemporary art scene, Hasnul Jamal Saidon highlights Kamarudzaman Md. Isa was the first artist to introduce computer technology into Malaysian fine arts in 1983. At the time, Kamarudzaman, a lecturer in the Department of Industrial Design, Art Studies, and Design at Institut Teknologi MARA (ITM), developed digital graphics using the BASIC programming language on an Apple platform. This pioneering effort was followed by Ismail Zain's landmark exhibition *Digital Collage* in 1988, which featured computer-generated prints combining text and images. According to Faizal Sidik (2021), these milestones represent key moments in the early timeline of time-based media and new media art practices in Malaysia, particularly those rooted in digital technology. Although the introduction of such art forms, techniques, and tools emerged relatively late around the early 1970s artists of that period began exploring the medium using very basic technological combinations.

A number of Malaysian artists assert that there is a significant distinction between technology and art. Mat & Baharuddin stated in 2016, artwork created using new media technology is referred to as "new media art." Mumtaz Mokhtar (2013) stated that various new media were used in art, leading to the creation of a new genre known as new media art. Terms like integrated digital art, computer art, multimedia art, and interactive art were used before the phrase "new media art" was coined. The origins of new media art in Malaysia may be found in the experimentation with many disciplines and technology that eventually led to the advent of digital painting. The National Art Gallery hosted the Video Art Festival in 1994 (Mumtaz, 2013) showcasing both domestic and foreign artists utilising video as a medium for their works. For example, Baharuddin Arus used a remote control to execute video art and mobile sculpture at USM (University Science Malaysia) in 1989. The inaugural Electronic Art Exhibition in Malaysia took place in 1997 and featured a range of electronic media employed by local artists, such as computer, video, and light works. Syed Alwi examined light in art in his piece "Yesterday, Today, and Tomorrow." In his Self Portrait, Kamarudzaman Md