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# **Art throughout the Industrial Revolution and Art Framework for the Industrial Revolution 4.0**

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### **Abstract**

The industrial revolution has changed from Industrial Revolution 1.0 and now its culmination of the Industrial Revolution 4.0. Several documents need to be reviewed to identify the dynamic framework of art within Industrial Revolution 4.0. Its needs to be detailed with a component of the artist as co-creator, hybrid types of production, and the attribute of a super bright society. Creative humans should refer to several key points to be more prepared, equipped and, realistic, coherent with society 5.0. This paper is a review paper that presents the scenario of the revolution in Malaysia.

Keywords: art framework, Industrial Revolution 4.0, society 5.0

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### **1.0 Introduction**

The development of art has indeed brought new phenomena nowadays. Among the factors are world technology development, the dynamics of art, and the art community itself. I-Suke from The Start, August 1, 2020 reported that more than 15 000 visitors had visited the Leonardo exhibition at National Art Gallery, Kuala Lumpur, even though the work exhibited is just a reprint. Regardless, the advanced digital technology has managed to captivate the audience and give satisfaction to Malaysians who have only been able to see in books and movies.

The problem raised with the development still has some constraints, limitations, and weaknesses. KL Bienalle, 2019 exhibition caused a surprise where the artworks were touched and damaged due to visitors' behaviour, especially with selfie scenes. Though, the gallery has given a clear justification regarding the adequate management of the exhibition operations. *Malaysia kini* online newspaper, 10 Feb 2020, revealed the news of the release of four works by Ahmad Fuad Osman in the exhibition *At the End of The Day, Even Art Is Not Important*, even though the exhibition session is in progress. The gallery acted to control the confusion of the general public, which he said was not yet able to interpret the work at a higher level, especially. In that case, the development of art needs to be driven wisely to cover all aspects that align with current developments. Therefore, to formulate the latest art framework, there are need to look at the dynamics that have occurred before.

### **2.0 The transition of the revolution industry and its relation to art development in the Malaysian Context.**

The development of art in Malaysia in the Era of the first and second revolutions was quite limited. However, the development of art in

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the third revolution showed progressive achievements. In general, it can be said that Malaysia is experiencing the same revolutionary development as in Europe and other western countries.

i Art in the Revolution 1.0 (IR1.0 since 1784)

IR1.0 nearly took eight decades to shift to IR2.0. The IR 1.0 is about the production of traditional arts by traditional society. According to Muhamad Najib Ahmad Dawa (2008), the creator of traditional arts dealt with two different yet interrelated worlds: the mysterious and natural world. The world of mystery is related to beliefs and culture, while the world of reality is an observation of the objects around them. The way of thinking and expressing their art form is through observation, understanding, stylisation and expression. They live in a unique home and village where their residence is occupied with a clean water supply such as a river and pounded paddy for their main meal.

ii Industrial Revolution 2.0 (IR 2.0 since 1850)

The second industrial revolution started around the 1850s showed steel, oil, electric-based tools and machines. IR2.0 took over a very long period, which is ten decades, with the introduction of various scenes from traditional to modernisation. Modern art, initially moulded by western styles and expression, develops into individual and personal attributes amongst artists and their communities. Based on colonisation, education, and immigration, modern art takes place in the local art scene, thus creating a new appreciation of western art, and the audience is in gallery-based exhibitions. Meanwhile, Islam and local art and traditions continue with the principles of Malay aesthetics.

iii Industrial Revolution 3.0 (IR 3.0 since 1969)

The Era of modernisation reached its climax when a computer, automation, IT system, personal computer and the internet were introduced. Since National Cultural Policy (1971) was introduced, modernisation turned to nationalism. Local artists applied local elements and accepted other elements relevant to regional cultural countries adapting external elements that do not violate national principles. Information communication technology opens the broad discussion of current issues, and media use equipment and art performances have also been diversified. Thus, artists' abilities, art forms and society's acceptance were interrelated.

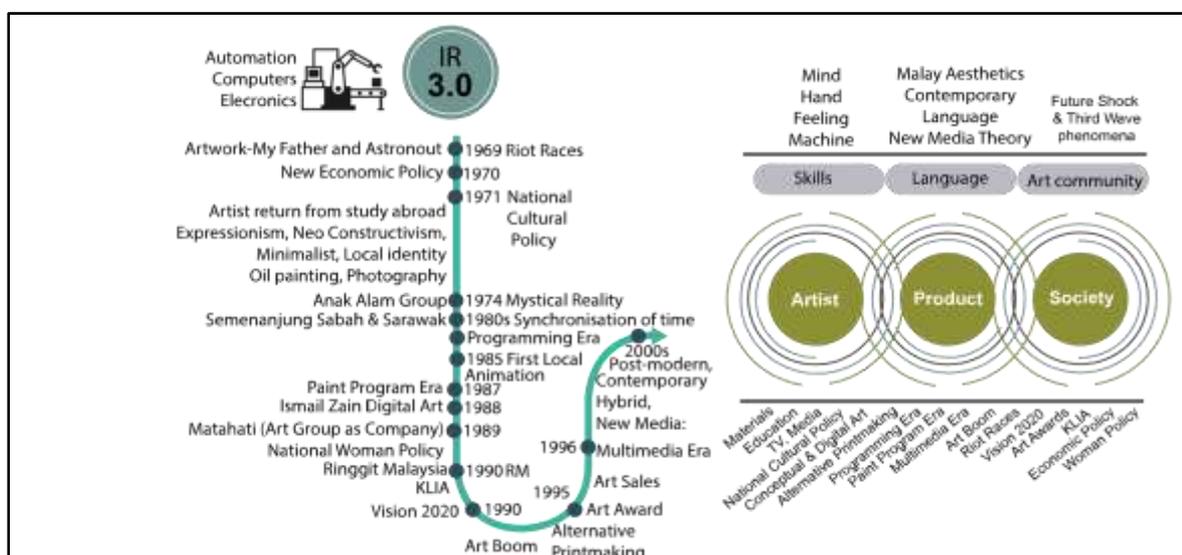


Figure 1: Malaysian Art tagline and Art framework in Malaysia within Industrial Revolution 3.0

The art framework during the Industrial Revolution 3.0 was summarised in Figure 1. Modern art has become more important in parallel with the modernisation of the country. Since National Cultural Policy (1971) was introduced, modernisation turned to nationalism. Local artists applied local elements and accepted other elements relevant to regional cultural countries adapting external elements that do not violate national principles. Information communication technology opens a broad discussion of current issues, media use, equipment, and art performances have also been diversified. Thus, artists' abilities, art forms and society's acceptance were interrelated. The advancement of various media and technology affected the social community which Alvin Toffler called the future shock (1970) syndrome and third-wave society spectacle (1980). Contextual understanding is fundamental in the appreciation of art.

### 3.0 Methodology

For the purpose of this research, it's a reviewer paper where a study on historical approach been used, in which it is penned in chronological order. Indirectly, it offers a clear apprehension of the incidents and the current pattern's approach or position. The information received through data collection is inclusive of three major issues; 1. The concept, 2. The national policies and 3. The events, which are the development and the exhibitions. The information is gained from various sources, including

academic books, journals, proceedings, exhibition catalogues such as books of painting, retrospectives, biographies, competition booklets, and websites.

#### 4.0 Results and Discussion

The existence of IR 4.0 can be traced back to the 2000s. Many kinds of art forms are created in Malaysian art, such as site-specific installation, web art, interactive CD, sound art, light art, performance, digital photography, alternative prints, fax and mobile phone. Hasnul (2008) listed 35 new paradigms or attributes of postmodern art in Table 1. It shows the variation in the processes, the existence, output, performances, values, interpretation and appreciations.

At present, art forms have also become blurred among so-called painting, print and sculpture. Thus, new media art terms transpired in contemporary art. Suhana & Mumtaz (2015) stated that new media art required a different understanding. Thus, the diversity of art, language, and principles needed to be highlighted. Besides hypertextual and virtual attributes in new media art, they added that the art medium itself represented a message while data is the form.

Table 1: Post Modern Art Attributes by Hasnul (2008)

Discourse	Multi-centered	Network	Global	Multiple meaning	Interactive
Provocative	Multidiscipline	Simultaneous	Participate	Time	Intellectual attributes
Socio Politic	Nonlinear	Brain skill	New media	Customisation	Convergence
Parody, hybrid	Information	Services	Deconstruction	Audience centered	Cyclical
Post Modern	Change	Global collaboration	Choice	Review of process	Multi-skill generalist
Multiculturality	Context	Synergy	Transnational	Interdependence	

A word dynamic can be understood as constant change with a positive value. The situation is embodied through the elements of Artificial Intelligent (AI), Autonomous Vehicle and Internet of Things (IoT). The Revolution Industry 4.0 launched at World Economic Forum in 2016, showing the boundary between physical, digital and biological will be more blurred.

Malaysian Young Contemporary Art 2016 winner, Fuad Arif created installation art, combining classical music synchronised with Quranic text translation animated on the screen in a dark closed gallery space. Visual elements and audio elements were combined with the spatial environment that requires focus interpretation from the audience, whether to hear the sound or to read the visual, to be in an accurate situational site or to meditate into the inner soul, or to be able to adapt everything at one time.

Yasraf (2018) stated that social-cultural environment affected art development. He added that the dynamic of its development is exaggerated by the dynamic community, network society and the Industrial Revolution 4.0. For him, co-creator is the name of a 'new' artist who no longer works alone. The form is also no longer final production created by the artist, but is an art resulting from the ideas and the assessment of contributions.

Ramlan Abdullah (2018) mentioned in *The Transformation of Art Toward Industrial Revolution*, viewed other people to be part of his creative work. His public sculptures involved people who walked safely through his artworks in the city and those who participate in the creation. He added that art and technologies are intertwined in the context of media application, human interaction and the process.

In 2017, Malaysia introduced *Dasar Industri Kreatif Negara (DIKN) National Creative Industry Policy* which catered for the enhancement of three significant areas which are Creative Multimedia (film, advertising, design & animation), Creative Art and Culture (crafts, visual art, music, performing, creative writing and fashion textile) and Creative Art and Heritage (museum, archive, restoration and conservation). Since then, several agencies have launched various initiatives to promote art locally and globally. Several agencies launched various initiatives in order to promote art locally and globally. Dato Dr. Mazlan Othman (2019) mentioned that the creative industry is Malaysia's future industry. In order to ensure that the agenda is successful several initiatives by various parties (a few samples) are summarised below.

Table 2. : Malaysian Initiatives Towards The Development of Art

Agency	Initiatives	Remarks
Government and administrative agencies	National Cultural Congress 2017	Announce to remain National cultural policy as stated in 1971 which is to base on regional art, accept suitable external values and Islam as an essential element in the art and cultural growth.
	National Innovation and Creative Economy Expo'17 (NICE) by MOSTI	Technologies projected to exist in Malaysia in three phases; <ol style="list-style-type: none"> <li>i. The short-term plan (until 2025): Such as Touch Interactive Content, Advance Engineering Plastic and Non-Fabric materials in fashion</li> <li>ii. Midterm plans (2035-2040): Such as Vehicle to Home Connectivity, interactive, VR painting and Lightweight Plastic Car body,</li> <li>iii. Long term (2040-2050): Such as Interactive VR Gaming, Virtual Gaming Autonomous vehicle, Artificial organs, Space tourism</li> </ol>

	National Art Gallery	Young Art Entrepreneur Program YEA!
	Ministry of Communication and Multimedia, Malaysia	6 strategic planning (2019-2023) based on its vision the driver of a connected, informative, creative, and digitally cultured society
	Dewan Bandaraya Kuala Lumpur	Open identification pass application for KL Street Artist
	Short Term Economic Recovery Plan (PENJANA)	Manage by MyCreative Venture and CENDANA
	Akademi Sains Malaysia	ASM ArtScience Initiative 2020 Showcase the fusion of art and science
Industry	Printing companies for fine art	Giclee Art Sdn. Bhd and MyCavas Print Sdn. Bhd. Which specialises in fine art printing.
Art & Education Institution	Art Design and Crafts South East Asia Symposium (ARCADESA 2017) by UiTM, IAMM and National Art Gallery.	The Resolutions; i. Equality of perception between craft and art. ii. Develop the potential of cultural wealth, race and local community iii. Technology exploration and the impact of social media iv. Focus on value and quality of creative product v. Emphasising the elements of science, technology and innovation at the same time maintaining local identity and materials vi. Need government supports and Cooperation of all Southeast Asian countries
	National Symposium Art Entrepreneurship National Art Gallery 22-23 June 2019	The resolutions; i. Promotion of local artists and their works ii. Change Buying habit of Malaysians towards Local Art iii. Change Education Policy iv. Change Policy on Rating of Hotels Based on Local Art Purchased and Exhibited. v. Encourage School trip and IPT to the National Art Gallery. vi. Offer Conducted Tours of Gallery at NAG vii. Introduce Art appreciation Class for the Public viii. Use of Technology to Promote Art ix. Local Artist should old Embrace Technology and Social Media to Promote art x. Promote Local Artists Overseas

Alvin Toffler (1990) in *Power Shift* mentioned that world technology control will be managed by those who have power in economic and power in politics. Since IR3.0 Malaysian art scene was supported by educational institutions, political power and social dynamics. Facing forward the IR 4.0, there need a high quality of nation engineered to the success of the industrial revolution. Japan established Society 5.0 attributes that are technology-based and human-centered.

According to Harayama (2017) humans must remain the central actor and digitalisation is the means. There must be initiatives to converge physical space and cyberspace by fully utilising ICT. Mayumi Fukuyama (2017) mentioned that all citizen is dynamically engaged through IoT, big data, robots and AI including culture and art.

The uncertainty aroused among Thai artists and craftsmen, whether to change their art, craft and design or to preserve it. Consequently, Veerawat Sirivesmas (2018) stated that the primary justification is based on understanding the historical and culture before paradigm shifts happen. Masterpieces, authenticity and intellectual property became new considerations in art production today. Since the Giclee print was introduced for high quality digital art as original artwork, Intellectual Property (IP) and ownership certificate are an idea to sell artworks instead of the tangible product itself. Javier Pes in December 8, 2019, reported Maurizio Cattelan's \$120 000 banana with duct tape entitled *Comedian* which has been eaten up as a performing art. According to artist Maurizio, the banana work that has been eaten is only a banana and is no longer a genuine work. Ownership of the work is subject to the ownership of the original certificate.

In Figure 2.0, an Art framework for IR 4.0 shows how art functions and its significance these days. The framework consists of components, linkages and boundaries. The components of the art framework consist of co-creator, hybrid art form and the society 5.0. Every component linked to each other and local cultural policies and other relevant government policies as well as financial allocation are internal factors that control the development of art in addition to external global factors.

The finding shows that the art medium, liked most by the participant, was painting, which covers 47%. People like to see the blending of beauty, meaning and process in an artwork that counts 31%. The participant viewed beauty, meaning and process in an artwork were the elements that are more important in the production or making of an artwork; 35%. The majority of the public 58% does not quite understand what an artist is trying to express or do not understand the meaning in the artwork.

The finding of this study is very encouraging and provides evidence that proves the public have some understanding about Visual Art. The results supported the idea that the awareness of the existence of visual art is developing over time.

As people come from diverse backgrounds, whether in the aspect of education, family, culture and experience, thus definitely it creates different criticism. Therefore, ideas, opinions and suggestion must be wise and based on truth and knowledge. Art criticism must depend on formal analysis, which is an existing explanation. It should not be like emphasis, which is not meant to evoke. On the other hand, it explains the visual structure, in which certain visual elements are arranged and functioned in a balanced composition.

Co-creators consisted of multidisciplinary skills of an artist or professional teamwork. They were creative people that endeavored with AI, IoT and network systems. With the 4<sup>th</sup> industrial revolution, the creation of art forms converted to hybrid mode either exist in tangible things, simulated or virtual forms or even a mixture of them. The creation of hybrid artwork occurred through innovation, creation, and even disruptive processes. When the collaboration process produced a work it required equivalent understanding or an explicit agreement that ultimately produced the value of commonality. Local identity and cultural values are needed to overcome the challenges of global acceptance and the value of authenticity.

Art for art's sake or art for society turned to art that accomplished the betterment of human life. Thus, the consideration of sustainable life is crucial nowadays. The sustainable development goals SDGs involved every community. The individuals should be technology-based human-centered. They will be supported by various support systems, including political power, economic stability and funding, education, and social interactions

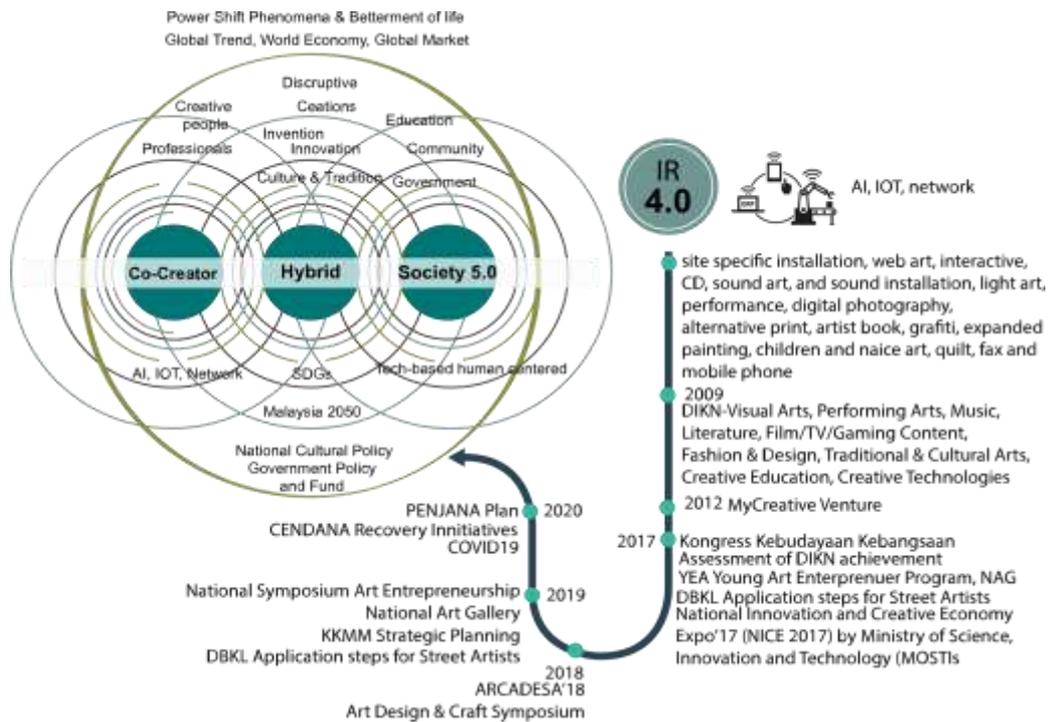


Figure 2: Malaysian Art tagline and Art framework in Malaysia within Industrial Revolution 4.0

## 5.0 Conclusion & Recommendations

In conclusion, the art form evolved according to the development of technology introduced at a time. Revolution is closely related to change, replacement, movement, flow, and improvement due to force, pressure, or coercion. The latest technology will take over the previous methods from various aspects of art production, including materials, tools, systems, functions, processes, and how to appreciate them. Super bright artists as part of super smart society today need critical and creative thinking skills. Not only that, they also need to merge with other entities to produce a piece of work. Amalgamation of co-creators involving artists, AI and robotic technology will be more enjoyable. Mixed art and design generate a new art language that opens for new understanding and appreciation.

The definition of 'beauty' and aesthetic will be transformed. It seems that art will be more subjective for most communities. However, the fact is more intellectual and contextual for the super intelligent audience to 'read' and communicate about art. For example, alternative prints maintain the concept of matrix in the understanding of print, but how the effect of the print is produced is so broad that the human brain itself is needed to print the shading effect of a material. The data will replace images typically treated as symbols or metaphors and need to be described, transcribed and cryptographer, as informative signs. As a creative human artist cannot not rely much on technology, but to challenge themselves on how to manipulate it in order to express and execute creative solutions, ideas and the betterment of the whole ecosystem. Living in a borderless world today has the potential to create social ills. To compete with technology, humans must realise that they are still humans created by the great creator and should know the purpose of their life in the world. It is under the power of the government, private agencies, institutions and all communities to lead society in the right direction. By this, understanding the proper knowledge will guide all to gain perfect life.

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