

From the Editor

The present issue aptly exemplifies the myriad perspectives that pervade the discourse surrounding the arts in Asia at large. This diversity not only serves to underscore the multicultural milieu that characterises the field but also underscores the imperative of comprehending emergent phenomena and challenges within the contemporary space.

Clara Ling Boon Ing and Sarena Abdullah bring into focus an article entitled “Socially Responsive Performance Art: The History and Context of Selected Performance Art in Malaysia.” This historical exposition broaches several salient issues and inquiries pertaining to the practice of performing arts in Malaysia, commencing from the 1990s. Moreover, it delves into the interrelationship between performance art and the contextual underpinnings that precipitate the execution of these performances.

“Incorporating The Influence of Regional Culture in Tableware Design: The Case Study of Chaoshan Area” is an article written by Li Zhuopeng and Muhammad Jameel Mohamed Kamil. As the title implies, the article seeks to conceive tableware designs that accentuate the cultural idiosyncrasies of Chaoshan, situated in the southern expanse of Guangdong province in China.

Rosdeen Suboh undertakes an exploration aimed at comprehending distinct art forms through his article entitled “Mendu and Bangsawan Traditional Theatre in Southeast Asia: The Correlation of History and Performance Elements.” This endeavour yields a compelling understanding of how these two modes of performance are interconnected, not solely in terms of their historical antecedents, but also with respect to their performative constituents.

Nur Fardilla Nadia Abu Bakar and Mohd Fairuz Zamani, in their analysis centred on the vocalism of Malaysia’s National Songstress Puan Sri Saloma, scrutinise a noteworthy facet of musicological inquiry. The article titled “Breaking the Code: An Investigation on The Vocal Registers of Malaysia’s National Songstress Puan Sri Saloma” relies on a case study approach, employing five exemplar songs performed by Puan Sri Saloma.

The theme of reimagining, within the academic and creative domains, is a subject that has received relatively scant attention. In their contribution titled “Nothing Stays the Same: A Typology of Markers and Functions of Reimagination,” SF. Luthfie Arguby Purnomo, Wildi Adila, and Shabrina An Adzhani embark on a discourse regarding the nature of reimagining and proffer a typology of markers, with contemporary visual culture serving as the focal point of inquiry.

Wirania Swasty and Muhizam Mustafa offer an examination of facets pertaining to food packaging within small and medium enterprises (SMEs). Their work, entitled “Using Multiple Case Studies to Examine the Role of Colours in SME Food Packaging,” endeavours to illuminate the functional and emotional value of colour in the context of food souvenir packaging in Bandung, Indonesia.

This issue further encompasses two reviews. The inaugural review authored by Mohamad Faizuan Mat and Hasnul Jamal Saidon, entitled “Review of Sarawak Finalist Entry for Young Contemporaries Award 2021: Co-creation and Art on Site,” delves into the nature and manifestations of visual art underscored by participants from Sarawak in the 2021 Young Contemporary Art Award competition. Conversely, the second review by Nicole Chang Shu Fun, titled “*Pera+Flora+Fauna: The Story of Indigeniousness and the Ownership of History @ 59th Venice Biennale (April 23–November 27, 2022)*—An Exhibition Review,” offers an insightful appraisal of an exhibition featuring several Malaysian artists, held as one of the official collateral events in the 59th International Art Exhibition of La Biennale di Venezia.

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