



Image credit:

Ismail Hashim, I can sleep through even if the bomb explodes, 1983/2009, toned gelatin silverhand print, 4. 56 x 70 cm, private collection. Picture by Fush Chia Kok.

Date:
24 & 25 February 2024

Venue:
School of the Arts,
Universiti Sains Malaysia,
Pulau Pinang, MALAYSIA

Imagining
Asian Art
in Transition:
Symposium on
Modern and
Contemporary
Asian Art



SMART PARTNERSHIP WITH



FAKULTI SENI KREATIF
Faculty of Creative Arts

SYMPOSIUM BOOKLET

As the region of Asia continues to undergo rapid transformation, the modern and contemporary art of the region has experienced a corresponding shift. In turn, artists, curators and scholars have sought to make sense of the role of museums and new forms of cultural institutions in shaping the discourse around Asian art today.

The symposium, "Imagining Asian Art in Transition", aims to explore the complex and evolving qualities of modern and contemporary art of Asia, focusing on the key issues that have arisen in the field in recent years. For example, how technology has transformed the way artists work and has opened up new avenues for expression to explore questions of representation and power in relation to artistic practices. Additionally, new networks, pressures and opportunities brought about by globalisation have broadened our understanding of Asian Art. New challenges in the thinking about art in relation to broader environmental issues and at a planetary scale in the context of the present day have also contributed to the writing of modern and contemporary Asian art history.

"Imagining Asian Art in Transition" will be held at School of the Arts, Universiti Sains Malaysia in Penang, Malaysia on 24 and 25 February 2024. The symposium is organised by the School of the Arts, Universiti Sains Malaysia, in collaboration with the Faculty of Creative Arts, Universiti Malaya. The conveners of the symposium are Associate Professor Dr. Sarena Abdullah, Associate Professor Dr. Safrizal Shahir, and Dr. Simon Soon.

Convenors Bio:

Sarena Abdullah, Ph.D is an Associate Professor of Art History at School of the Arts, USM. She was awarded the inaugural London, Asia Research Award (2017) and the current Chair of the International Committee of College Arts Association (CAA). She is the author of *Malaysian Art since the 1990s: Postmodern Situation* (2018) and co-editor of *Ambitious Alignments: New Histories of Southeast Asian Art 1945-1990* (2018).

Assoc. Prof. Dr. Safrizal Shahir teaches art history at the School of The Arts, USM. He is the author of the book *Hazardous Beauty* (2017) and is currently in the process of publishing the book *Ucapan Nada Idea: penulisan dan wawancara Ismail Zain*. In addition, he is also an art practitioner and art exhibition curator.

Dr. Simon Soon teaches art history at the Visual Arts Program, Faculty of Creative Arts, Universiti Malaya. He has curated Ahmad Fuad Osman's *Skola Gambar: Enrique de Malacca and Bayangnya Itu Timbul Tenggelam: Photographic Cultures in Malaysia*. In recent years, he has also explored historical GIS as well as other forms of digital humanities scholarship. He will be joining the University of Melbourne as a lecturer/academic specialist in May 2024.

Information for Delegates

Symposium Registration

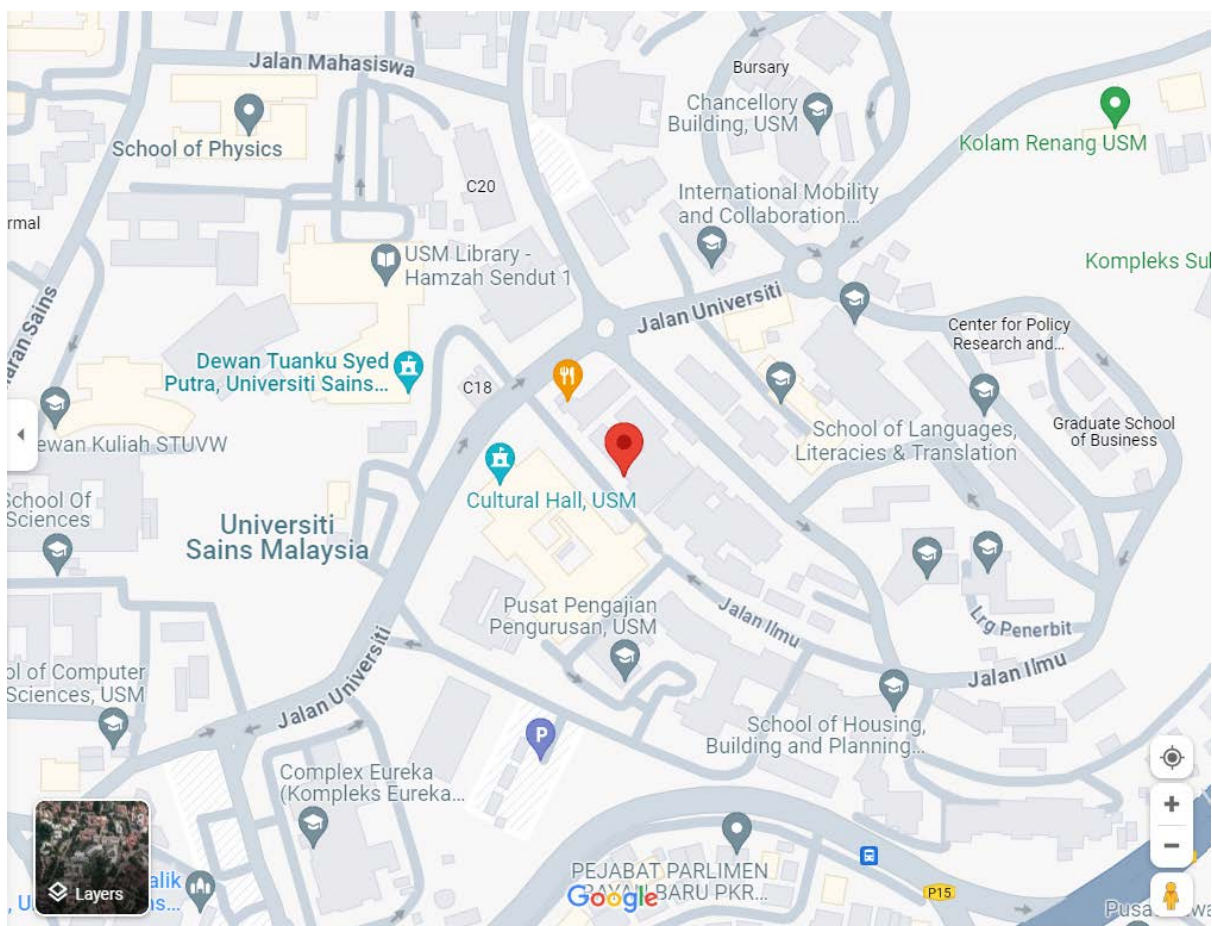
Conference registration will open at 8.45AM 24 February 2024 at the School of The Arts, Universiti Sains Malaysia. Participants will receive a delegate pack containing a name badge and lanyard and other helpful items.

Catering and Dietary Requirements

Lunch, snacks and tea and coffee will be provided for all delegates during the symposium from a variety of local providers. If you have any specific dietary requirements, please send us an email to su@usm.my

Symposium Venue

The symposium will be based at the Balai Pese'ban Agung, School of The Arts, Universiti Sains Malaysia.



Getting Here

Taxis are widely available if you are coming from George Town, Penang. You may also hire a ride via Grab App on your smartphone.

Presentation Format and Etiquette

Please note the following information about the format and etiquette of the paper presentations.

- ❑ Delegates are not required to submit a paper in advance of the conference.
- ❑ There will be 6 panels with 90 minutes allotted for each panel of presentations.
- ❑ The majority of sessions contain four papers, however, there are also a small number of five paper sessions.
- ❑ Panel sessions, delegates should prepare a presentation lasting no more than 15-minutes.
- ❑ Delegates should bring their presentation to their session on a USB stick in PowerPoint or PDF format.
- ❑ Papers must be presented in the order outlined in the detailed programme of concurrent sessions.
- ❑ Every effort has been made to ensure that the papers in each session are a good match. Where this has not been possible, we apologise.
- ❑ All of the concurrent paper sessions will be moderated by an appointed chairperson for the panel session. The chairperson will keep time strictly and provide a five- and two-minute warning to each delegate as their presentation nears completion.
- ❑ Presenters that exceed the 15-minute presentation time will be asked to stop. This is to ensure that each of the presenters in the session get equal time to present.
- ❑ At the end of each session there will be 15-minutes for questions. Chairperson of the panel session will invite questions from the audience after all of the papers have been presented and not after each presentation.
- ❑ Delegates are expected to arrive at their session at least an hour early to meet their fellow presenters and to allow time for the various presentations to be uploaded onto the projecting PC in the room.

Email

If you have any questions before the conference begins, please send an email to sarena.abdullah@usm.my or safrizal@usm.my and one of our conference team members will get back to you as soon as possible.

In Person

During the conference, members of the conference team will be on hand throughout the event to answer any questions you might have.

SCHEDULE

24 February 2024

- 8.45 am Registration
- 9.20 am - 9.30 am Introductory Remarks by Professor Dr. Hanafi Hussin
Dean of Faculty of Creative Arts
Universiti Malaya
- Welcome Speech by Associate Professor Dr. Sarena Abdullah
Dean of School of The Arts
Universiti Sains Malaysia and Convenor of 'Imagining Asian Art in Transition'
- 9.30 am – 10.30 am Keynote Address
"A Dilemma of Modern Scholarship in Art History"
by Dr. Zakaria Ali
Introduced by Associate Professor Dr. Safrizal Shahir
- 10.30 am – 11.00 am Photography Session
BREAK
- 11.00 am – 12.30 pm **Panel 1**
- REPRESENTATION AND IDENTITY IN VISUAL CULTURE: THEME PARKS, COMICS AND FILMS**
Moderated by Dr. Muhammad Uzair Ismail
1. *Exploring the Transformation of Characters in Chinese Contemporary Adventure Comic - Zou Wenyi (Faculty of Creative Arts, Universiti Malaya)*
 2. *'Cultural In-Betweenness' in Borderland Films of Malaysian and Indonesian Cinemas - Dr. Mohd. Erman Maharam (College of Creative Arts, University Teknologi MARA)*
 3. *"Authentically Disney and Distinctly Chinese": Shanghai Disneyland from Globalisation to Glocalisation - Fan Wenjing, (Faculty of Creative Arts, Universiti Malaya)*
 4. *Application of Chinese Cartoonist Fang Cheng's Visual Humor Philosophy to Meme Design - Li Chenxi (School of The Arts, Universiti Sains Malaysia)*
 5. *Representation or Propaganda in Malaysian Film: A Case Study of Mat Kilau (2022) - Nur Shakila Bt. Mohd Zaki (College of Creative Arts, University Teknologi MARA)*
- 12.30 pm – 2.00 pm LUNCH

2.00 pm - 3.30 pm **Panel 2**

VISIONS UNVEILED: NAVIGATING THE INTERSECTION OF ART AND TECHNOLOGY IN THE DIGITAL PARADIGM

Moderated by Dr. Roslina Ismail

1. *Robot Technology and Artist Works - Han Xumao (Faculty of Creative Arts, Universiti Malaya)*
2. *The (un)aliving of Van Gogh: A Case Study of the Van Gogh Alive Art Exhibition in Malaysia - Clara Ling Boon Ing (Xiamen University Malaysia), Eddy Izuwan Bin Musa (Multimedia University) and Rebecca Yeoh Yao Xia (Xiamen University Malaysia)*
3. *Exploring the Application of Key Elements in Caravaggio's Paintings to Contemporary Asian Mixed Media Painting - Siek, Hwee Ling (UCSI University) and Wang, Si Yuan (UCSI University)*
4. *Locating Image in the Electronic Material - Roopesh Sitharan (Multimedia University)*
5. *A Visual Comparison of the Characters from Hikayat Seri Rama (Malaysia) and Ramakien (Thailand) through the Creation of Digital Artwork - M. Khairy Ishaq (Multimedia University)*

3.30 pm - 3.45 pm **BREAK**

3.45 pm - 5.15 pm **Panel 3**

CHRYSLIS OF CURATORIAL PROPOSITION: REDEFINING PERSPECTIVES THROUGH TECHNOLOGY AND CONTEMPORARY IDEATION

Moderated by Associate Professor Dr. Safrizal Shahir

1. *An Examination of a Research-oriented Art Exhibition -- "PIONEERING: Chinese Artists Abroad in France and Chinese Modern Art (1911-1949)" - Xu Yijiao (School of The Arts, Universiti Sains Malaysia)*
2. *Redefining Narratives And Representation In Asian Art -- Decolonizing Museum Collections: A Case Study of the National Museum of Singapore - Dong Minghui (School of The Arts, Universiti Sains Malaysia)*
3. *The Postcolonial Practice of the National Gallery Singapore: A Study on "Between Declarations and Dreams: Art of Southeast Asia since the 19th Century" Permanent Exhibition - Lim Yi Shun (Chinese Association of Museums in Taiwan)*
4. *Navigating Curatorial Practices 'May We...': An Exhibition - Rebecca Yeoh Yao Xia (Xiamen University Malaysia)*

25 February 2024

9.00 am – 10.30 am **Panel 4**

STYLING SPACE AND SENSING CHANGE: ARTISTIC MODERNITIES IN ASIA

Moderated by Dr. Wahyuni Masyidah Mat Isa

1. *Reimagining Tradition: The Evolution of Ink Painting in Southeast Asia through the Lens of Cultural Identity and Immigration* - Cui Yi (School of The Arts, Universiti Sains Malaysia)
2. *Sensing visual spaces: An Inquiry of Hendra Gunawan's Landscape Paintings* - Hera and Lydia Wong-Plain (LASALLE College of the Arts, Singapore)
3. *The "New Japanese Painting" from the Perspective of Deconstructionism: A Case Study of Yokoyama Taikan's Selected Artworks* - Mao Xing (School of The Arts, Universiti Sains Malaysia)
4. *From "Nanyang Style" to "Nanyang School of Painting": Nanyang Fine Arts under the Influence of Nanyang Overseas Chinese Artists in the Past Hundred Years* - Wu Zuzhi (School of The Arts, Universiti Sains Malaysia)

10.30 am – 11:00 am **BREAK**

11.00 am - 12.30 pm **Panel 5**

INTERSECTIONS OF CONTEMPORARY PERSPECTIVES: FROM CONTEMPORARY ART TO CURATING AND PUBLIC ART

Moderated by Dr. Johan Awang Othman

1. *Orientalism in Contemporary Art; Reading the Artworks of Sigalit Landau, Hiwa K. and Halil Altindere* – Seyedeh Samaneh Fatemi (Independent Scholar)
2. *From Spiritual Beliefs to Contemporary Artworks: The Continued Portrayal of Ghosts and Underworld Spirits in Malaysian Visual Arts* - Cheryl Thiruchelvam (Faculty of Arts and Social Science, Universiti Tunku Abdul Rahman)
3. *SEA Curators' Trajectories in the Global Art World: A Comparative Study of Two Singular Itineraries* - Josiane Reggane (Faculty of Creative Arts, Universiti Malaya)
4. *Making Art Public in Singapore: Revisiting Five Days at NAFA and Five Days in Museum (1982), 4 Days at the Museum (1987), and A Sculpture Seminar 1 (1991)* - Adrian Tan (Nanyang Technological University)

12.30 pm – 2.00 pm LUNCH

2.00 pm - 3.30 pm **Panel 6**

EXAMINATION OF ART EDUCATION AND NARRATIVES OF ART HISTORY AND ARCHITECTURE

Moderated by Associate Professor Dr. Sarena Abdullah

1. *Quest of Historicity in Art Writing: Some Preliminary Findings from TK Sabapathy's Archive - Siddharta Perez (NUS Museum) and Hsu Fang-Tze (Singapore Art Museum)*
2. *British period Architecture and Identity: Indo Saracenic Architecture in Jaffna - Stephan Kirubalini (Faculty of Creative Arts, Universiti Malaya / Jaffna University)*
3. *South Asian Art in Transition: Collaboration is the Key - Julia Tikhonova Wintner (Art Gallery and Museum Services, Eastern Connecticut State University)*
4. *Power and Representations: Decolonizing Art History Through Pedagogical Practice - Kanwal Syed (American University in Dubai)*

KEYNOTE PROFILE

The conference will conclude with a keynote lecture by Dr. Zakaria Ali titled 'A Dilemma of Modern Scholarship in Art History.'

Zakaria Ali, born on July 21, 1946, is a distinguished academic, writer, and artist whose illustrious career has left an indelible mark on the cultural landscape of Malaysia. Zakaria Ali taught art history at Universiti Sains Malaysia from 1977 to 2008. He was then appointed Professor at Universiti Pendidikan Sultan Idris, a role he held from 2008 to 2016. During this period, he was also an adjunct Professor of Institut Tamadun dan Alam Melayu (ATMA) at Universiti Kebangsaan Malaysia until his retirement.



Zakaria's international engagements include serving as a Visiting Senior Fellow at the National University of Singapore in 2014 and subsequently as a Visiting Professor at the National Institute of Education, Nanyang Technological University, Singapore, in 2015. These roles underscore his commitment to fostering global academic collaborations.

As an art historian, Zakaria's notable publications, including "Esei-Esei Seni Halus" and "Islamic Art in Southeast Asia 830-1570 A.D.," have enriched the understanding of Malaysian art and culture. His comprehensive work, "Malaysian Art: Selected Essays 1979-2009," stands as a testament to his scholarly contributions. His biographical works, including "Alif, Ba, Ta: The Life and Times of Ahmad Khalid Yusof" and "Kassim Ahmad: A Brief Biography," honouring the lives of prominent figures in Malaysian art.

Upon retirement, he transitioned into a full-time writer and artist, dedicating his time to the exploration of literary and visual expressions. As a novelist, Zakaria's literary prowess shines through in works like "Villa Maya" and "Empangan (The Dam)," the latter being translated into multiple languages. His novels, including "The Stockade" and "Kubu," reveal a narrative depth that transcends cultural boundaries.

Zakaria's short stories, such as those found in "The Road Heading South and Other Stories," demonstrate his ability to capture diverse human experiences. Poetic expressions take center stage in works like "Sajak-Sajak 3 Seniman" and "Personae: Early Poems," where Zakaria's verses reflect a nuanced exploration of emotion and identity.

Zakaria's dedication to linguistic and cultural exchange is evident in his translations of works such as Nathan Knobler's "The Visual Dialogue" and Pablo Neruda's "Viente poemas de amor y una cancion desesperada." His collaborative efforts have extended to the works of Raja Ahmad Aminullah and Kassim Ahmad, translating their poetry and memoirs for wider audiences.

ABSTRACTS

PANEL 1 - REPRESENTATION AND IDENTITY IN VISUAL CULTURE: THEME PARKS, COMICS AND FILMS

Exploring the Transformation of Characters in Chinese Contemporary Adventure Comic

Zou Wenyi (Faculty of Creative Arts, Universiti Malaya)

Email: Wenyi1399@163.com

As China's economic reforms progressed, facilitating increased encounters and communication between traditional Chinese culture and global cultures, the Chinese government gradually realised the importance of fostering and promoting Chinese popular culture in the context of globalisation to consolidate the cultural identity and national confidence of the Chinese public. In response to this imperative, the "5155" project in 1995, encouraged the Chinese comic industry to create comics that embodied distinct Chinese characteristics while resonating with the preferences of contemporary Chinese comics readers. Since then, mainland Chinese adventure comics have transitioned under the influences from Japanese adventure manga, Hong Kong martial arts comics, and New York-style superhero comics from the United States.

This research seeks to understand the underlying reasons and mechanisms behind the metamorphosis of traditional hero protagonists in contemporary Chinese adventure comics within the framework of globalisation and China's Neo-capitalist economic system. Consequently, my study will primarily apply Roland Barthes' myth theory to analyse protagonists of "Biaoke(镖客)," "Heroines," and "Sanzang Monks" in contemporary Chinese comic and serve them as potent cultural expressions conveyed through symbols and symbolism in adventure comics after 1995, demonstrate the impact of contemporary China's globalisation, feminism, and the influence of anti-heroism from foreign popular culture, ultimately driving the transformative evolution of Chinese comics. Through this investigation, the study endeavours to shed light on the intricate interplay between cultural expressions and the dynamics of globalisation and China's Neo-capitalist economic landscape, contributing to a deeper understanding of the hybridity and syncretic nature of contemporary Chinese comics.

Zou Wenyi, a Ph.D. student at the University of Malaya, specializes in the hybridity of Chinese popular culture. Holding a Master's in Communication Design from Kingston University in London, her diverse professional experiences include roles as a graphic designer, marketing consultant, and comic tutor at agencies and Chinese universities such as Ogilvy Shanghai, Interbrand China, Beijing Dentsu, and more. Recognized for her contributions to award-winning advertising projects and managing a social media account with over 10k followers, she collaborates with Malaysian brands to amplify international visibility. This multifaceted background uniquely informs her research on character transformations in contemporary Chinese adventure comics.

'Cultural In-Betweenness' in Borderland Films of Malaysian and Indonesian Cinemas

Dr. Mohd. Erman Maharam (Digital and Imaging Arts, College of Creative Arts, Universiti Teknologi MARA)

Email: erman@uitm.edu.my

This paper examines cinematic representations of the borderlands between Malaysia-Thailand and Malaysia-Indonesia in the 21st century. The films focusing on the region explore problematic issues such as the intersection of traditions, issues of identity and belonging, the modern nation-state system, and the citizens in these peripheral areas. These representations

raise questions about uneven power dynamics between the hegemonic centre and the peripheral other. This investigation analyses two films: *Batas* (Rudi Soedjarwo, 2011) from Indonesia and *Bunohan: Return to Murder* (Dain Said, 2012) from Malaysia. This paper argues that the films' depictions of borderlands and borders challenge the stability of national cultural discourses by conveying local realities and people's sense of "in-betweenness".

Mohd. Erman Maharam is affiliated with the School of Digital and Imaging Arts at the College of Creative Arts, Universiti Teknologi MARA, Puncak Alam Campus, Selangor, Malaysia. Previously, he worked as a cinematographer and independent film producer. His research interests are in the cinematic representations of Southeast Asian films.

“Authentically Disney and Distinctly Chinese”: Shanghai Disneyland from Globalisation to Glocalisation

Fan Wenjing, (Faculty of Creative Arts, Universiti Malaya)

Email: S2015134@siswa.um.edu.my

Shanghai Disneyland, completed in 2016, with a lot of localization visual change stands as a successful demonstration of Disney's meticulous construction, the CEO of The Walt Disney Company (TWDC) lauded it as being "authentically Disney and distinctly Chinese." This marks a shift for major multinational cultural companies from past globalisation strategies toward a new development model closely aligned with China's indigenous culture. Hence, this paper commences with an exploration of the established Shanghai Disneyland, delving into the relationship between TWDC's glocalisation policy and Chinese society, aiming to elucidate the factors underlying the glocalization strategy behind Shanghai Disneyland. The study uses the literature review method to organise Shanghai Disney's glocalization strategy, which relates to alterations within the themed land, attractions, castle, performance, characters, and services in the park. Additionally, utilising a semiology approach to emphasise the visual distinctive traits of themed lands, attractions, and castles across the Disneyland. This aims to substantiate that the other five Disneyland are replicas primarily rooted in the Original Anaheim, with the fundamental content revolving around American nostalgia, despite Disney's outward portrayal of a fairy tale world. By contrasting Shanghai Disneyland, this study reveals that the glocalization strategy not only integrates Chinese elements within the park but also eliminates all visual elements related to American nostalgia, ultimately retaining only the fairy tale world within Disneyland. Simultaneously, it strategically increases the deployment of Disney characters, intending to augment Chinese brand loyalty towards Disney. This transformation, shifting Shanghai Disneyland from an American park to a Chinese park, stems not merely from TWDC's corporate development but significantly from the influence of Chinese socialism and nationalism

Fan Wenjing is a PhD candidate in the Faculty of Creative Arts at the University of Malaya. Her current research primarily focuses on the tourist gaze in Shanghai Disneyland through short videos on social media.

Application of Chinese Cartoonist Fang Cheng's Visual Humor Philosophy to Meme Design

Li Chenxi (School of The Arts, Universiti Sains Malaysia)

Email: chenxi20190201@student.usm.my

The region of Asia has been undergoing network upgrade since the beginning of 5G technology. Meme, which has been prevailing in cyberspace with unprecedented speed and scale over the last decade, is now experiencing an amazing metamorphosis with the popularisation of 5G, and will continue to evolve in the oncoming 6G technology in the near future. This irresistible trend largely transforms the way artists design memes. China is one of

the regions in Asia where 5G is first popularised, and some Chinese artists are trying to develop innovative ways for meme design as the capacity and speed of network increases. Within China, we have mature conditions to collect empirical evidence and conduct experiments to examine how exactly 5G poses an impact on meme design, and more importantly, to explore what suitable approaches of artistic creation could be made to welcome the challenge from the ascendant information revolution. In this proposal, a leading contemporary Chinese cartoonist Fang Cheng is introduced. His visual humour philosophy is proposed to be applied to meme design due to the facts that it has been successfully inspiring new findings for many forms of popular art in the past decade. As Fang Cheng's philosophy has not been academically explained and structured particularly for meme design, this research tries to analyse his philosophy from the perspective of present humour theories including but not limited to Incongruity Theory, and systematically restructures them as practical guidelines for meme design. Via mixed methods of qualitative and quantitative study, 3 experts in related fields and 200 university students will be involved to participate in in-depth interviews and surveys of the research program. As one of the important cartoonists in Asia, we believe that Fang Cheng, with striking oriental culture, could illuminate Asian artists on meme creation with his marvellous visual humour philosophy.

Li Chenxi is a Ph.D. candidate at School of the Art in USM, is currently conducting a research on contemporary cartoonist and new media like animation, meme, etc. He independently directed many animation films and continuously drew cartoon pictures throughout these years. The prizes he won in his research area are remarkable, such as the First Prize of National University Animation & Comics contest; the Award of Beijing Film Academy. Because of his enthusiasm for study and artistic creation, his was chosen as visiting scholar to visit the University of Waikato in New Zealand by Education Department of Hubei China.

Representation or Propaganda in Malaysian Film: A Case Study of Mat Kilau (2022)

Nur Shakila Bt. Mohd Zaki (Digital and Imaging Arts, College of Creative Arts, University Teknologi MARA)

Email: nurshakila@uitm.edu.my

With the wide acceptance of Asian-lead films and storyline in Hollywood, the theme of representation has been explored more than ever. Media including films play an important role in shaping a society by possessing power to influence public opinion and also manipulate the representation of a certain value to influence human behaviour. This paper looks into a Malaysian film titled Mat Kilau (2022), which tells a story of a real-life Malay hero who fought against the British colonists for the country's independence. The film was said to be a representation of Malaysia's significant history and a Malay warrior. However, with a fictionalised and one dimensional storyline, the film was debated and criticised as it is unclear whether the film represents patriotism or it simply reinforced the ideological construct of ethnonationalism in a multi-racial country. The main argument is that the film Mat Kilau serves as a propaganda tool for Malay nationalists rather than a form of representation to promote patriotism and nationalism within the multiracial society. This paper intends to employ textual analysis on the subtext of the film Mat Kilau to evaluate the film in propagating the ideology of Malay nationalism by identifying the elements of Malay nationalism as depicted in the film and analysing those elements based on propaganda theory. The purpose of this research is to offer a better understanding on how films can be a tool for representation but also propaganda.

Nur Shakila Bt. Mohd Zaki joined UiTM as a film lecturer in 2021. Although her passion is teaching, Shakila is also an industry practitioner where she works in the production of local films as a Production Manager.

PANEL 2 - VISIONS UNVEILED: NAVIGATING THE INTERSECTION OF ART AND TECHNOLOGY IN THE DIGITAL PARADIGM

Robot Technology and Artist Works

Han Xumao (Faculty of Creative Arts, University Malaya)

Email: s2023414@siswa.um.edu.my

With the rapid development of technology, robots are no longer just assistants in industrial production, they have gradually entered the field of art creation. The purpose of this paper is to discuss the impact of robots on contemporary art practice, and how artists can express the meaning of "human" and "thought" through robot artworks. Firstly, we must understand the difference between robot art and traditional installation art. Robot art, as a form of installation art, has a unique characteristic, which is the "human" nature of the robot itself, making the works more vivid and interactive. Secondly, with the reduction of hardware costs, more and more artists are able to try to use robots as art media for creative practice. In the past, robot art was more of a simple imitation of the human shape. However, today's robot artworks not only allow for more movement and interactive feedback but are also able to express more complex emotions and thoughts. By using robotics, artists are making their creations more expressive and innovative. At the same time, we also need to explore whether robot artworks are limited by technology or controlled by artists. Although technological advances provide more possibilities for robotic art creation, artists still play the role of decision-makers in the creative process. They can choose suitable robotic technologies and apply them to their art practice according to their creative intentions and aesthetic concepts. As a result, robotic artworks are both influenced by technology and constrained by the creativity and subjective initiative of the artists. Artists use robotic artworks to convey ideas related to "human beings". As art medium robots can be endowed with human characteristics and emotions, thus triggering the audience to think about human existence and humanity. Through robot artworks, artists explore the relationship between humans and technology, humans and machines, and then reflect on the interaction between humans and technological development in modern society. Robot artworks are not only a form of performance, but also a carrier of the artists' understanding of and thoughts about "human beings". In summary, my paper explores three aspects: the impact of technologies of robots on art practice, whether robotic artworks imitate humans or are self-expressive, and whether artists use robots to convey ideas related to the "human".

Han Xumao is PhD Candidate in Universiti Malaya. He received certification as a Senior Craft Artist from the Beijing Government. He is a robot designer. He designed the ANDI-Security Inspection Robot, which has been sold in many countries. Through this robot, he has won many industrial design awards. ANDI-Security Inspection Robots have served in the 2022 Beijing Winter Olympics. He is a comic artists who has published the chinchilla comic book entitled "Lianda Liaobuqi A Haibushi Yao Baobao (脸大了不起啊, 还不是要抱抱)" in 2017.

The (un)aliving of Van Gogh: A Case Study of the Van Gogh Alive Art Exhibition in Malaysia

Clara Ling Boon Ing (Xiamen University Malaysia), Eddy Izuwan Bin Musa (Multimedia University) and Rebecca Yeoh Yao Xia (Xiamen University Malaysia)

Email: clarabooning.ling@xmu.edu.my, eddyizuwan@mmu.edu.my, rebeccayaoxia.yeoh@xmu.edu.my

Contemporary media technologies have altered art exhibitions, now being strategically designed to provide new perspectives and immersive experiences for audiences. While the traditional roles of exhibitions remain engaged for education and enjoyment, such contemporary immersive art exhibitions redefine these experimentation sites, transforming them into an entertainment space for the public (Görgülü & Hacıhasanoğlu, 2012). The Van Gogh Alive Art Exhibition is a reiteration of this paradigm shift. Under the term and intention to create an “immersive experience”, such spaces were also meant to engage and enable audiences to become participants of the exhibit that embodies the experiences of the said artist. However, this paper argues that the reterritorialization of Van Gogh’s symbolisms and biography into renewed, digitised forms displace his authority as the artist and his life’s verisimilitudes, respectively. This inverted focus of medium over subject matter, contradicts the imperative to celebrate the artist of which the exhibition is featuring. Therefore, this paper calls to problematize the contextualization of Van Gogh’s legacy within the Van Gogh Alive Exhibition 2022 in Malaysia as a means of an immersive experience. It questions the position, agency and verisimilitude of legacy artists being featured in the genre of biographical art exhibitions and contests the ‘immersive’ motives of the Exhibition organisers in regards to its curatorial implementations.

Clara Ling is a lecturer under the English Language and Literature Department, School of Humanities and Communication in Xiamen University Malaysia. She is also a self-taught artist based in Kuala Lumpur. She graduated with an MA in Fine Arts from Universiti Sains Malaysia in 2018 and a BA in English Language and Literature Studies in 2015. She has experience exhibiting her works in Kecik-kecik Group Show Exhibition, Hin Bus Depot (2021) and co-curated "The Space" Exhibition & Installation, Loft 29 (2019), founded the Skin & Palate Art Classes for Children with Sensory Processing Disorder and was awarded the Seni Dalam Talian CENDANA and YSEALI Seeds for The Future grant. In 2015, she published a book, "School of Arts". Prior to becoming a lecturer, she was the Head of Programme for the Lab of Creative Arts at Wesley International School, Penang and was a pioneering member of the school. She is currently doing her PhD with Universiti Malaya. Her area of interest includes arts in pedagogy and visual art representation in various mediums.

Eddy Izuwan Bin Musa is a lecturer at the Faculty of Cinematic Arts in Multimedia University, Cyberjaya in Malaysia. He lectures on philosophy, visual theories, and photography. His areas of research include semiology, identities, cultural anthropology and philosophies. His recent book "Cycle Empire: Reflections on Tibetan Culture" explores Tibetans geoanthropology, socio-religion factors, and ideas.

Rebecca Yeoh (Penang) is an educator and independent curator. Currently, she is an English Language and Literature Lecturer at Xiamen University Malaysia. She completed her MA Arts and Cultural Management from King's College London (2019) and a BA(Hons) English Language and Literature Studies from Universiti Sains Malaysia (2017). Her curatorial works were exhibited in Venice, Penang and Kuala Lumpur. She was also the selected recipient of The Japan Foundation Kuala Lumpur's Curatorial Workshop to curate 'May We...' Exhibition (2021) in Kuala Lumpur. Yeoh has also co-curated several online exhibitions funded by British Council and CENDANA.

Exploring the Application of Key Elements in Caravaggio's Paintings to Contemporary Asian Mixed Media Painting

Dr Siek Hwee Ling (UCSI University) and Wang Si Yuan (UCSI University)

Email: perlinesiehl@gmail.com, wangsiyuan08191117@gmail.com

Currently, some Asian artists are in a transition period between traditional and contemporary principles. These artists did not completely abandon the interplay between light and shadow in traditional works of art, they still looked at old matters from new perspectives and tried to express traditional elements of painting through modern techniques. The artistic activities of the predecessors have left a rich historical legacy. Contemporary artists will certainly absorb the excellent culture of the past. This nourishment is generally beneficial and belongs to the spiritual civilization heritage of mankind. However, this inheritance also comes with limitations, such as the colours' symbolic nature and the costume's distinct time characteristics. Colour, composition, and figure modelling are the three important elements in painting and together they form the visual expression and emotional communication of artistic creations. These meanings evolve as society develops and cultures change. Therefore, this study aims to fill this research gap, starting with the research of the Baroque artist Caravaggio, who emphasised these three elements. This study uses content analysis methods to identify Caravaggio's most representative works. Of the 79 works Caravaggio composed during his lifetime, his 27 works from his middle period record significant advances and changes in tone, composition, and figure modelling. The painting "The Calling of Saint Matthew" was selected by experts from 27 paintings using the TURF analysis method. Next, Feldman's four-step art appreciation method analyses the three elements of this painting which the researchers integrate into the context of contemporary Asian mixed media painting through practice-based research methods. The study maintains the scientific nature of the visual elements of classical oil painting, integrating the techniques and concepts of contemporary Asian mixed-media painting. When creating mixed media paintings, researchers use materials such as face masks, kraft paper, newspaper, metal, and plants, to enhance the expressiveness of the transition of colour, compositions, and figure models. This responds to achieving harmony between subject matter and emotional expression, evoking resonances across regions, cultures and times, stimulating reflection on current social conditions, and promoting an aesthetic dialogue between Eastern and Western art while reflecting social values. The implications of this research identify Caravaggio's most representative paintings, decipher the factors of colour, composition and figure models in Caravaggio's oil paintings through Federman's four-step art appreciation method, and demonstrate by incorporating the visual elements through an Asian perspective, preserving the original features and harmonise elements with today's look.

Wang Si Yuan is a postgraduate student studying for a Master of Art and Design at UCSI University. Recently, he participated in an art exhibition at the art gallery in PJ Selangor to celebrate Malaysia's National Day. Si Yuan graduated with a Bachelor of Fine Arts from Taiyuan University of Technology, China.

Siek Hwee Ling holds a PhD in design from the National Taipei University of Technology, Taiwan, a Master's degree in design from the University of New South Wales, Australia, and graduated from Nanyang Academy of Arts, Singapore, in applied arts. Her research interests include graphic and packaging design, cultural design and fine arts. She has presented at local, regional and international conferences and published in the indexed journals Web of Science and Scopus. She is also a reviewer for several international conferences, such as 4th Kyoto Conference on Arts, Media & Culture 2023, Japan, DRS 2022, UK, Design Decoded 2021, Malaysia and a few national and international journals, such as New Design Ideas in 2023 and Kupas Seni since 2021. Besides spending time researching, in her free time she enjoys drawing and painting with watercolours. She has participated in various art exhibitions in Southeast Asia. She published a series of bilingual picture books with her students as part of activities promoting cross-cultural communication between Malaysia and Taiwan in

collaboration with World Book Capital Kuala Lumpur 2020. In 2022, she received a research grant to promote Malaysia. She gathered 365 Malaysians' artists from all states of the country to express their love for this country through painting and developing a desk calendar for 2023, so that MOTAC can promote it abroad.

Locating Image in the Electronic Material

Dr. Roopesh Sitharan (Multimedia University)

Email: rs@mmu.edu.my

This paper offers a piecemeal to reconsider image from the material understanding of digital technology. Building from the critical argument made by Niranjana Rajah on the ontological operation of an image to the sacred traditions of Nusantara in relation to the electronic era - the author makes a conceptual distinction between the metaphoric and materialistic qualities of digital image with respect to their implications for the notion of aesthetics. In particular by examining the material qualities of image digitization, argued herein as a set of algorithmic codes for modulating information through a networked infrastructure, the text proposes image as a materialising media that always enact variable practices, actions and movements in the cultural, social and political sphere of human activities.

Roopesh Sitharan is a multidisciplinary practitioner that probes art and its practice through various means of interrogation strategies. This has landed him with various roles such as educator, curator, researcher and artist. Sitharan has been actively involved in several national and international projects and showcases such as Gwangju Biennale, ISEA, Siggraph and his writings have been published in Learnordo Electronic Almanac (LEA), CTRL+P Contemporary Art Journal from Philippines, Dokumenta 12, and many others. He has also participated in residency programs that engage with the question of research, art practice and the possibilities of artists in critically encountering/questioning real world problems. His recent focus is to look at non-human agents in thinking about the causality of environment/nature/other in determining human subjectivity. Currently he works at the Multimedia University (MMU).

A Visual Comparison of the Characters from Hikayat Seri Rama (Malaysia) and Ramakien (Thailand) through the Creation of Digital Artwork

M. Khairy Ishar (Multimedia University)

Email: 1231400902@student.mmu.edu.my

This paper explores the visual complexities of two iconic Southeast Asian epics, Hikayat Seri Rama from Malaysia and Ramakien from Thailand, with a specific focus on the design details of their main characters. This is approached by identifying the visual similarities and differences of Hikayat Seri Rama and Ramakien by examining their visual looks, costumes, and symbolic elements. These elements are used for the creation of digital artworks. The aim here is to shed light on the impact of historical interactions, religious beliefs, and regional aesthetics on these characters. In particular, the visual representation of the main characters are used to shed light on the complex web of cultural exchanges between Malaysia and Thailand that is pertinent for visual creation in contemporary art creation.

M. Khairy Ishar is an interior designer who graduated from the School of Housing, Building, and Planning (H.B.P.) at Universiti Sains Malaysia in 2006 and went on to become a self-taught graphic designer for combat sports, specifically Muay Thai. He is the founder of BKF4A Design, and has served as a graphic and product designer for the United States Muaythai Federation (USA MUAYTHAI), the leading Muay Thai brand in the United States. As a designer, he has served clients' needs by incorporating traditional symbols and digital techniques for creation of new work. He was previously based in Long Island, New York, and currently in Kuala Lumpur, Malaysia to pursue his Master's Degree at Multimedia University, Cyberjaya. His current research looks into combining the art and culture of Muay Thai with immersive technology like Virtual Reality (VR).

PANEL 3 - CHRYSALIS OF CURATORIAL PROPOSITION: REDEFINING PERSPECTIVES THROUGH TECHNOLOGY AND CONTEMPORARY IDEATION

An Examination of a Research-oriented Art Exhibition -- "PIONEERING: Chinese Artists Abroad in France and Chinese Modern Art (1911-1949)"

Xu Yijiao (School of The Arts, Universiti Sains Malaysia)

Email: xuyijiao@student.usm.my

Research-oriented art exhibition is an art exhibition with unique functions. It takes the work of art, the artist, or the artistic phenomenon as the object of data collection and elaboration in research. Subsequently, it translates the results of the analyses and elaborations into visual and spatial presentations. The "PIONEERING: Chinese Artists Abroad in France and Chinese Modern Art (1911-1949)" exhibition held in the exhibition hall of CAFA Art Museum in 2019 is called the most significant art research exhibition on the "phenomenon of studying abroad in the early 20th century". This exhibition has essential academic value for completely sorting out and constructing the history of modern Chinese art. As a research-oriented art exhibition with rich display content and in-depth themes, the exhibition emphasizes the combination of art history, art criticism, and related research in the curatorial process to give the audience a more comprehensive understanding. This study aims to take this exhibition as the research object. The first part examines the display content in the 360 panoramic view of the exhibition; The second part explores the application of the research-oriented art exhibition concept in the exhibition; The third part explores the application of new technologies in the exhibition and the space for future expansion. The results of this study show that the research-oriented art exhibition has made essential contributions to the excavation and advancement of contemporary art research. At the same time, integrating new technologies can help the exhibition present rich and diverse display content and provide scholars in the field of contemporary art and art history with a broad space for investigation and a platform for exchanges.

Xu Yijiao is a Phd candidate at School of the Arts, Universiti Sains Malaysia.

Redefining Narratives And Representation In Asian Art -- Decolonizing Museum Collections: A Case Study of the National Museum of Singapore

Dong Minghui (School of The Arts, Universiti Sains Malaysia)

Email: dongminghui@student.usm.my

This paper examines the process of decolonizing museum collections and reinventing narratives and representation in Asian art at the National Museum of Singapore through a case study. As a prominent institution with a diverse collection of Asian artworks, the museum's history is intertwined with colonial legacies that have influenced how Asian art is represented and interpreted. The paper begins by explaining collection acquisition and the colonial legacies that have shaped Asian art narratives. Understanding the origins of these collections permits critical examination of their impact on representation and interpretation, stressing the urgent need for decolonization. Decolonization goes beyond repatriation. Engaging with source communities, cultural heritage owners, and their descendants is required. Decolonization empowers disadvantaged voices through community participation and consultation. Museums may fill knowledge gaps and develop more realistic Asian art narratives by integrating source communities in decision-making. Decolonization requires reimagining exhibition spaces. Museums are contextualising Asian art in their cultural and historical contexts. This reevaluation enhances the art's meaning, making it more inclusive and diversified. Diversifying curatorial viewpoints helps revolutionary change. Accepting multiple voices challenges narratives and promotes intercultural discourse. Museums may deepen and complicate Asian art interpretations by including multiple perspectives in curation. For development and improvement, decolonization efforts must be evaluated. This article

evaluates decolonization activities, including museum narrative and representation change. This paper concludes that decolonizing museum collections is crucial to redefining Asian art narratives and representation. Decolonization can transform Asian art through this debate.

Dong Minghui is a Phd candidate at School of the Arts, Universiti Sains Malaysia.

The Postcolonial Practice of the National Gallery Singapore: A Study on “Between Declarations and Dreams: Art of Southeast Asia since the 19th Century” Permanent Exhibition

Lim Yi Shun (Chinese Association of Museums in Taiwan)

E-mail: ysclim33@gmail.com

After a decade of meticulous preparation, "Between Declarations and Dreams: Art of Southeast Asia since the 19th Century" marked a historic milestone as the world's inaugural permanent exhibition dedicated to Southeast Asian art, unveiled at the National Gallery Singapore in 2015. Delving into the museum's approach to grappling with its colonial legacy and its role in the contemporary postcolonial landscape, this research scrutinised the spatial characteristics of its repurposed yet historically significant buildings. It also explored the nuanced implications of the Southeast Asian art permanent exhibition, conducting an analysis encompassing cultural policy, literary sources, exhibition display, and textual panels.

Since gaining independence, the Singaporean government has actively employed cultural policies to foster arts and cultural activities, shaping the national identity and constructing a modern nation-state. The National Gallery Singapore, a pivotal component of the Renaissance City Plan, not only serves as a manifestation of Singaporeans' self-identity but also stands as the government's response to Singapore's postcolonial condition. The ceremonial and historical ambience, cultivated by the authoritative symbolism of the old court building and the exhibition space layout, amplifies the authority embedded in the art history narrative crafted by the permanent exhibition.

Through an analysis of exhibition discourses and artworks, it became evident that the showcased artworks within the permanent exhibition transcend different social classes and races, illustrating interactions between colonists and the colonised. Emphasising the hybridity and mobility of Southeast Asian artists in the postcolonial context, the exhibition endeavours to erase boundaries between the centre and the periphery. It systematically dismantles the colonisers' distorted gaze on Southeast Asia, constructing a comprehensive narrative of Southeast Asian artists' evolution. This narrative reflects the growth and transformation not only of Southeast Asian art but also of the broader Southeast Asian and Singaporean context.

Lim Yi Shun is currently the executive secretary of Chinese Association of Museums in Taiwan and the column writer of The News Lens from TNL Media Group. Because of family background, she further pursued her study in Taiwan after completing her high school education in Malaysia as a Malaysian. She graduated from National Cheng Chi University with a bachelor of international business and National Taipei University of Arts with a Master of museum studies. She was the ambassador of the art exhibition “SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now Exhibition” in Taiwan which was collaborated by Kaohsiung Art Museum and Mori Art Museum. She also works on several projects with museums and organisations, such as the digital promotion campaign of 518 International Museum Day etc. Her research interests are Southeast Asia art and museums. Her publication and presentation includes “Interpretation of Southeast Asia Art in Taiwan Museum---Using KMFA “The South: An Art of Asking and Listening” & TFAM “The Secret South: from Cold War Perspectives to Global South in Museum Collection” as Cases” and “The National Gallery Indonesia, Cultural Policy and National Identity.”

Navigating Curatorial Practices 'May We...': An Exhibition

Rebecca Yeoh Yao Xia (Xiamen University Malaysia)

Email: rebeccayaoxia.yeoh@xmu.edu.my

Globally and over the years, historians are interested to present an account of the past (Roediger & Wertsch, 2008). While history plays an important role in education and shaping a nation, it is also significant in shaping collective memories for the generations to come. The intergenerational memories of May 13, 1969 riots has been a source that raises more questions than answers. The riots, also the darkest day known to the history of Malaysia, bring forth a lack of resolution and information that has gradually shaped a new narrative of personal accounts led by fear - forgetting. Anchored within such a discourse, this exhibition focuses on the curatorial process of collaboration and discussion to circumvent the loss of a truly significant and valuable part of our nation's history. It explores possible blueprints of exhibition making that enables re-interpretation through intergenerational connections with art and society. The exhibition also invites audiences to understand the importance of memory and questioning, hurting and healing, comprehending and burden, limitation and importance of collective memories as well as the act of cleansing and respect.

Rebecca Yeoh is an educator and independent curator. Currently, she is an English Language and Literature Lecturer at Xiamen University Malaysia. She completed her MA Arts and Cultural Management from King's College London (2019) and a BA(Hons) English Language and Literature Studies from Universiti Sains Malaysia (2017). Her curatorial works were exhibited in Venice, Penang and Kuala Lumpur. She was also the selected recipient of The Japan Foundation Kuala Lumpur's Curatorial Workshop to curate 'May We...' Exhibition (2021) in Kuala Lumpur. Yeoh has also co-curated several online exhibitions funded by British Council and CENDANA.

PANEL 4 - STYLING SPACE AND SENSING CHANGE: ARTISTIC MODERNITIES IN ASIA

Reimagining Tradition: The Evolution of Ink Painting in Southeast Asia through the Lens of Cultural Identity and Immigration

Cui Yi (School of The Arts, Universiti Sains Malaysia)

Email: salmahcuiyi@student.usm.my

The traditional ink painting style originally from China have eventually been assimilated and adapted by artists to represent and reflect the Southeast Asia diverse cultures that have influenced the content, subject matter, style and medium used by the artists from this region. This age-old practice involves the skillful use of ink and brush strokes to create breathtaking compositions that captivate the viewer's imagination. This paper will explore the transformation of ink painting in Southeast Asia through the perspectives of cultural identity and diaspora. It delves into how ink painting, with its distinct Chinese cultural symbols, took root and evolved in the region, reflecting local characteristics and the influences of Western modern art. The study analyses works by artists such as Cheong Soo Pieng, Chen Wen Xi, And Li Man Feng, who played pivotal roles in reimagining ink painting in the context of cultural identity and diaspora.

Cui Yi has been nurturing young minds as an art teacher at Zhengzhou Sheng Da University since 2009 and currently pursuing her PhD at School of the Arts, USM. Her research delves into the transnational development and adaptation of modern ink art, with a keen emphasis on its evolution in Malaysia and Singapore. This specialized study underscores her commitment to exploring the intricate ways in which art transcends borders and cultures.

Sensing Visual Spaces: An inquiry of Hendra Gunawan's Landscape Paintings

Hera and Lydia Wong-Plain (LASALLE College of the Arts, Singapore)

Email: hera@lasalle.edu.sg, lydia.wong@lasalle.edu.sg

Known for his expressive genre paintings, Hendra Gunawan (1918-1983) was considered a virtuoso in his depictions of rural and working class Javanese, otherwise known as the "wong cilik". Equally notable are his evocative landscapes, which serve as the stage for the complex relationships between bodies, environment, nationhood and identity. The paper will feature comparative case studies using three of Hendra's paintings as a starting point—Aloen-Aloen Kidul (1946), Return from Fishing (1960) and Victory Feast (1978). These paintings are selected as representations of distinctive phases in the development of his work oeuvre and style. Positioned against the multifaceted depictions of landscape from the then Dutch East Indies and the independent nation of Indonesia, Hendra's paintings can be read in comparison with visuals such as colonial survey drawings, Mooi Indie paintings, as well as works from 20th century artists that embody anti-colonial and national revolutionary ideals. These genres present apparent ways in which landscapes are embedded within systems of cultural symbolisms and therefore serve as palpable visual constructs which divulge world views on nature. Depictions of landscapes are thus polemical, and more so in the context of Indonesia with its tumultuous shifts in its political landscapes. Hendra was active in a time where several crucial national and regional political transformations were seen. His paintings echoed the erratic transitions between waning colonial rule, the violence of World War 2, the shaping of identity in postcolonial independence and the confrontation with the "New Order" after its rise against the "Old Order". This paper therefore seeks to uncover the complex dynamics of visual spaces and their latent narratives through a careful examination of selected landscape paintings by Hendra. The study will employ visual and spatial analysis to propose new ways of seeing and sensing visual spaces allowing for a radical understanding of landscape visuality.

Hera is a multidisciplinary practitioner in the expanded field of art and design. With a professional background in exhibition design, she engages with the arts through a combination of research, curatorial and studio practices. She graduated from MA Narrative Environments, Central Saint Martins, University of the Arts London and MA (Research) in the School of Art, Design and Media, Nanyang Technological University, Singapore, where she received the NTU-NHB grant from the National Heritage Board Singapore for her research on the history of art exhibition spaces in Singapore. Currently she is a lecturer at the University of the Arts Singapore, LASALLE, School of Design Communication.

Lydia Wong-Plain holds an MA with Distinction in Museum Studies and Curatorial Practices from Nanyang Technological University (NTU) Singapore. Before her engagement in the Arts, she managed investment portfolios crossing between finance and the arts for an international clientele. Lydia is currently a PhD candidate at NTU where her research focuses on developing new trajectories between the arts and the community through critique of cultural institutions in tandem with cultural policy. Her research is supported by the NTU research scholarship. In professional practice, Lydia is an adjunct lecturer at University of the Arts Singapore, NAFA and LASALLE and has worked as a writer, project manager and curator.

The "New Japanese Painting" from the Perspective of Deconstructionism: A Case Study of Yokoyama Taikan's Selected Artworks

Mao Xing (School of The Arts, Universiti Sains Malaysia)

Email: maoxing@student.usm.my

As proposed by French philosopher Jacques Derrida, deconstructionism is an intellectual movement opposing metaphysical traditional thinking. It consists of two core principles: open-endedness and endlessness. Its unique contribution to the field of art lies in liberating and transcending the constraints and boundaries of all traditional artistic concepts, including modernism. It breaks binary oppositions, expands boundaries, and establishes a new conception of artistic value. Through archival content analysis and case study, this paper, from the perspective of deconstructionism, examines the deconstruction process of "New Japanese Painting" by Yokoyama Taikan to uncover the underlying artistic principles. It explores how "New Japanese Painting" returns to the essence of art by transcending the mere representation of art forms. Through the deconstruction and breakthrough of traditional frameworks, it provokes the transformation from tradition to modernity. The study aims to provide a scholarly exploration of the artistic principles within the context of deconstructionism of Yokoyama Taikan's selected artworks. It offers insights into the development and extension of "New Japanese Painting" in the contemporary art scene.

Mao Xing, is a PhD candidate at School of the Arts, USM. He has worked at the School of Fine Arts and Design in Suzhou University since 2017. He won Silver Award at the 6th National Calligraphy and Painting Competition, and other art competition accolades.

From "Nanyang Style" to "Nanyang School of Painting": Nanyang Fine Arts under the Influence of Nanyang Overseas Chinese Artists in the Past Hundred Years

Wu Zuzhi (School of The Arts, Universiti Sains Malaysia)

Email: wuzuzhi198989@student.usm.my

Under the influence of "Nanyang Consciousness" in the 1920s and 1930s, overseas Chinese artists living in Nanyang gradually freed themselves from the horizons of Chinese traditional art and Western modern art, and began to pay more attention to the tropical scenery and folk customs of the Nanyang region, and endeavoured to create works of art with a "Nanyang style". In the early 1950s, the "Nanyang School of Painting" was formally established after four pioneering Singaporean artists, Liu Kang, Chen Chong Swee, Chen Wen Hsi, and Cheong Soo Pieng, went to Bali, Indonesia, and reached its heyday in the 1960s and 1980s. However, with the change of time and living environment, the "Nanyang School of Painting" gradually declined under the impact of modern art. Focusing on the development of the Nanyang School of Painting over the past hundred years, the author tries to find out the influence of several generations of Nanyang overseas Chinese artists on the Nanyang School of Painting through three questions: How do ideological concepts influence artistic expression? How do the techniques and technologies affect artistic expression? How does the change of environment in the era of globalisation affect the direction of art? The author compares the development history of the "Nanyang School of Painting" in the past hundred years and explains the characteristics of its stages of development, categorises and explains the different generations of overseas Chinese artists who inherited the "Nanyang School of Painting". The author believes that the "Nanyang School of Painting", as an important school of painting that cannot be ignored in Asian modern and contemporary art, the research of this paper will help to explore and organise the development of Asian modern and contemporary local art and the fusion of characteristics with modern art.

Wu Zuzhi is a PhD candidate at school of the Arts, Universiti Sains Malaysia.

PANEL 5 - INTERSECTIONS OF CONTEMPORARY PERSPECTIVES: FROM CONTEMPORARY ART TO CURATING AND PUBLIC ART

Orientalism in Contemporary Art: Reading the Artworks of Sigalit Landau, Hiwa K. and Halil Altindere

Dr. Seyedeh Samaneh Fatemi (Independent Scholar)

Email: samanehfatemi1983@gmail.com

Orientalism deals with the issue of power and knowledge. Edward Said in his book *Orientalism* (1978) considers the relationship between the source of information which is the Oriental man, and the source of knowledge, which is Orientalist, to be a relationship based on power. Indeed, Orientalism threads to resist the fixed and accepted presuppositions and challenge the power insight. As an approach of study, Orientalism had a wide impact on art history, since in Edward Said's book titled *Culture and Imperialism* (1993), there are several references and interpretations of painting and architecture. This paper will examine Orientalism in contemporary art. The aim of this paper is to address the question of power in contemporary art by employing Orientalism to investigate the artworks of Sigalit Landau, Hiwa K. and Halil Altindere. In order to do it, three major installations that were displayed at the Venice Biennale in 2011, 2015 and 2019 by these artists will be examined from the Orientalism perspective.

Seyedeh Samaneh Fatemi has just obtained her PhD from Universiti Sains Malaysia (USM). She obtained her B.A and M.A. (Painting) at Soore University, Tehran, Iran. Her Associate Degree (Graphic) was from University of Science and Culture, Tehran, Iran.

From Spiritual Beliefs to Contemporary Artworks: The Continued Portrayal of Ghosts and Underworld Spirits in Malaysian Visual Arts

Dr. Cheryl Thiruchelvam (Advertising Department, Faculty of Arts and Social Science, Universiti Tunku Abdul Rahman)

Email: t.cheryl@gmail.com

The Southeast Asian region has gone through multifaceted changes (socio-politically) and various religio-cultural developments since pre-modern times. A region that once was fluid and shared spiritual beliefs and cultural heritage, is now distinct and separated into various nations geopolitically as well as socio-culturally to a certain extent. What is interesting is that Southeast Asia's spiritual beliefs and animistic practices on underworld spirits and ghosts still prevail in contemporary times, despite the interception of Hinduism, Buddhism, Islam, and Christianity in this region. The variations in the understanding of underworld spirits and ghosts in Southeast Asia may include djinn, vampire-like specter, goblins, fairies, demons, 'spirits' and dead souls that are troubled or disturbed. The belief in underworld spirits and ghosts in Southeast Asia and the South China Sea (Taiwan and Hong Kong) region owes its origin to its animistic past, where humans are believed to share their existence on earth with spirits from nature. Despite the fact that we are progressing into the 21st century with modern scientific inventions and progressive thinking, the belief in ghosts and underworld spirits still prevails in contemporary society. Malaysians are no exception to this, where the theme of ghosts and underworld spirits can still be found in movies, visual artworks, comics, and figurines. Furthermore, although these artworks are produced by Malaysian artists, parallel themes and content are not only shared among Southeast Asians, but also further into the South China Sea region. As such, this paper intends to analyse a selection of artworks from Malaysia that consist of underworld spirits and ghosts, which has become a popular choice among local artists in recent times, and further establish the shared belonging of these themes and content in both Southeast Asia as well as South China Sea region.

Cheryl Chelliah Thiruchelvam (PhD) is an Assistant Professor currently attached to the Advertising Department, Faculty of Arts and Social Science at Universiti Tunku Abdul Rahman (UTAR), Malaysia. Her research interests are in Hindu-Buddhist visual arts of the Southeast Asian region and, to a lesser extent, feminist studies. Her latest publication is a coauthored book chapter entitled "Tracing Indian Cultural Connections in Malaysia and Brunei: From Early Candis to Modern Art", for the book Connected Histories of India and Southeast Asia: Icons, Narratives, Monuments that is published by SAGE Publications India. She was recently awarded the 2023 CAA-Getty Travel Grant as part of the CAA-Getty International Program.

SEA Curators' Trajectories in the Global Art World: A Comparative Study of Two Singular Itineraries

Josiane Reggane (Faculty of Creative Arts, Universiti Malaya)

Email: Josiane.reggane@gmail.com

In the context of a global art world that is still very much Euro-centric and highly competitive, curators play a critical role in promoting local contemporary art scenes and artists at various levels, including the local, regional, and international art scenes. Today, the Southeast Asia (SEA) region has a roster of experienced curators who have been navigating the global art scene. This research explores how these curators are negotiating their way to get recognition in the regional and global art field. To achieve this goal, we analysed the backgrounds and career trajectories of fifteen established contemporary art curators from SEA (specifically Indonesia, Malaysia, Philippines, Singapore, and Thailand). This involved examining their educational pursuits, professional positions, workshop attendance, and the major exhibitions and biennales they curated. By comparing this data, we were able to identify both shared traits and individual differences among them. By identifying commonalities and distinctions, we gained valuable insights into the strategies and approaches used by SEA curators to gain international recognition. We discovered that there is no typical career path. Instead, there is a wide range of possibilities, from individual to collective approaches, from institutional to independent careers, and from object-based displays to relational conceptions of art. To illustrate this point, the paper highlights the unique paths taken by two notable Southeast Asian curators. Globally, this study provides a mapping of curatorial practices in the region, shedding light on the necessary local conditions for success in the global art scene and possible strategies to achieve it. This research provides a new perspective on SEA contemporary art curators and their various curatorial strategies and trajectories. It sheds light on the role and dependency of curators in the Southeast Asian art ecosystem, which could serve as a starting point for further research.

Josiane Reggane is a PhD candidate in the Art and Visual Culture Program at the Faculty of Creative Arts, University Malaya. Her research focuses on contemporary art and curatorial practices, particularly the power dynamics in the Southeast Asian art scene and how curators from this region navigate the global art world. She earned her MA in International Art Market from ICART School of Cultural and Art Management in Paris. She also holds a MA in Heritage and Exhibition Mediation (MPE), majoring in "Management of cultural projects or institutions," with honors from Sorbonne Nouvelle - Paris 3. Before moving to Malaysia, she lived and worked in various countries, including Bahrain, the UEA, Korea, and China.

Making Art Public in Singapore: Revisiting Five Days at NAFA and Five Days in Museum (1982), 4 Days at the Museum (1987), and A Sculpture Seminar 1 (1991)

Dr. Adrian Tan (College of Humanities & Social Sciences, Nanyang Technological University)

Email: adrian.tanpc@gmail.com, adrian.tanpc@ntu.edu.sg

This paper analyses Five Days at NAFA and Five Days in Museum (1982), 4 Days at the Museum (1987) and A Sculpture Seminar 1 (1991) as attempts by Tang Da Wu (b. 1943) and

The Artists Village (TAV) to question and reposition the social role of artists, museums and cultural institutions in Southeast Asia. TAV, considered by art historians as an 'experimental colony' of artists is argued in this paper as operationalising art's publicness in redressing the separateness of art from everyday life in Singapore. Between 1979 and 1992, the city-state underwent rapid urbanisation and socio-political transformation, where I am positing that this series of three interventions in the National Museum Art Gallery (NMAG); a space carved out within the old Raffles Museum and Library building (renamed National Museum of Singapore in 1965); and established in 1976 as part of the National Museum to provide exhibition space for local art, needs to be revisited as a public space where Tang and TAV re-territorialised the museum space to explore issues of representation and power in relation to their artistic practice. In particular, Tang's role as an artist-facilitator is discussed through a selection of documents and photographs that are part of a larger collection of materials from the Singapore Art Archive Project (SAAP). SAAP was created by Koh Nguang How (b. 1963) where a comprehensive documentation of Tang's radical approach to facilitating interventions at NMAG are posited as attempts to enact an artist's 'right to the city' in acts of decolonising and 'performing the museum' to and for the public. Presented as open-ended, collaborative, and free access events, I argue that these workshops, seminars, and performances shifted the social function of the museum into becoming a public forum and a space for pluralism.

Dr. Adrian Tan is an artist-curator whose curatorial and academic interests intersect in his body of research into art in public space(s), performance art and the contemporary art archive in Southeast Asia. He adjunct lectures in the undergraduate Art History Programme at NTU School of Humanities and the Museum Studies and Curatorial Practices (MSCP) Masters Programme at the NTU School of Art, Design and Media (ADM). As the co-founder of The Artists Company (TAC), Adrian curates and collaborates with artists on independent projects and exhibitions and is currently working on a research and curatorial project with NTU Centre of Contemporary Art (CCA), The Substation and National Gallery Singapore (NGS)'s Rotunda Library & Archive. He was recently awarded the 2024 Platform Projects Curatorial Award for emerging curators overseen by Prof Ute Meta Bauer and NTU CCA Singapore.

PANEL 6 - EXAMINATION OF ART EDUCATION AND NARRATIVES OF ART HISTORY AND ARCHITECTURE

Quest of Historicity in Art Writing: Some Preliminary Findings from TK Sabapathy's Archive

Siddharta Perez (NUS Museum) and Hsu Fang-Tze (Singapore Art Museum)

Email: siddperez@nus.edu.sg, fangtzehsu@gmail.com

Through the archival study of the writings and publications of Thiagarajan Kanaga Sabapathy (better known as T.K. Sabapathy), one of the pioneering art historians who established the notion of modernity in Southeast Asia, our paper explores the approaches that historicise art practices engendered by the art-writing expressions of T.K. Sabapathy. The early years of Sabapathy's return to the region found his intellectual footing as an educator and organiser in Malaysia in the 1970s. The process of his art writing can be unpacked through interdependent intellectual practices with cultural practitioners, including budding artists at that time. This paper spans from the compilation of primary sources, such as Sabapathy's interviews with artists, to his art historical interpretations in newspaper articles and artist monographs. Based on the archival project of the TK Sabapathy Archive at the NUS Museum, our paper focuses on Sabapathy's various forms and types of art writing by considering potential readership, distribution, and circulations from the author's perspective. The notion of historicity, as suggested by anthropological discourses, "refer[s] to cultural perceptions of the past." As an art historian who has devoted himself to cultivating the discourse of art history in Southeast Asia for more than sixty years, Sabapathy's writings appeared in state newspapers, conference proceedings, artist monographs, and curatorial statements. Situated in art history

and criticism genres, in most cases, Sabapathy's art writings embody both the first account of comprehension and analytical engagements with art. This study aimed to address the following questions: Does the format of the publication matter in Sabapathy's historicization? How does the notion of historicity emerge from a hermeneutical perspective in Sabapathy's writings?

Siddharta Perez is a curator committed to aerating South and Southeast Asia collections and critical practices springing from the regions. Currently the Curatorial Lead at the National University of Singapore NUS Museum, Sidd also helmed prep-room projects and developed artist archives. Her work lands in university museums, regional galleries, artist estates and independent curatorial projects such as Planting Rice, where she co-founded this news, exhibitions and residency platform in Manila in 2011.

Hsu Fang-Tze is a lecturer at the Communications and New Media Department at the National University of Singapore. Her research interests include the formation of audiovisual modernity in Asia, Cold War aesthetics, philosophies of sonic technology, and the embodiment of artistic praxis in everyday life. Apart from her academic work, she is a curator who has worked with many artists and institutions in the last decade. Her recent curatorial projects include Art Histories of a Forever War: Modernism between Space and Home at the Taipei Fine Art Museum, Taiwan (2021-2022), Fistful of Colours: Moments of Chinese Cosmopolitanism (2021) and Wishful Images: When Microhistories Take Form at National University of Singapore Museum (2020).

British Period Architecture and Identity: Indo Saracenic Architecture in Jaffna

Stephan Kirubalini (Faculty of Creative Arts, Universiti Malaya / Jaffna University)

Email: kirupalini@univ.jfn.ac.lk

Ceylon's British period (1796–1948) saw the rapid expansion of public buildings, from railway stations and administrative offices, to hospitals, schools, and clock towers. This construction agenda sought to embed symbols of power in the civic and administrative built environment. Architectural styles like Neoclassicism and Neo-Gothic were imported to convey colonial power and prestige. Along with these new forms, a hybrid style was conceived to specifically reflect British power in South Asia, commonly called Indo-Saracenic or Indo-Gothic. The style reflected changing tastes of the period, which we can read to better understand the aspirations and ideologies of patrons and designers. This paper employs Erwin Panofsky's theory of Iconology to offer a stylistic reading of four Indo-Saracenic constructions in Sri Lanka's northern-most city, Jaffna, that stretch from the late-nineteenth to the mid-twentieth centuries. Then I apply Homi K. Bhabha's theory of hybridity and Michel Foucault's power of discourse. Following Bhabha, the paper offers a reading of Indo-Saracenic style as ambivalent, that is, an overlapping of the cultural boundaries between east and west, tradition and modernity, colonial and colonised. Along with hybridity, I use the ideas of Foucault to understand the discursive power embedded in architectural style and structure. Finally, I apply nationalism to read the new hybrid style of these buildings produced. Through the examination of original structures and the use of photographs and contemporary newspaper accounts, I argue that Jaffna's Indo-Saracenic edifices contributed to both British colonial and Tamil national discourses. This study will be a small block of understanding colonial architectural projects that happened in South Asia during the British period, how Tamil nationalism ideology appropriates the style for their imagined narration of Identity.

Stephan Kirubalini is a Master student in Visual Arts, Universiti Malaya. She received her BA in Art history from Jaffna University in 2013 and is currently working as a lecturer in the same university.

South Asian Art in Transition: Collaboration is the Key

Julia Tikhonova Wintner (Art Gallery and Museum Services, Eastern Connecticut State University)

Email: wintnerj@easternct.edu

Collaboration is the key to the creative future of South Asian Art. Self-organized collectives of artists, curators, creatives, and activists are the force that will fuel the region's artistic momentum. Whether collectives, alliances, trusts, archives, centers, houses, libraries, or factories, the core of their collaboration is mutual support and the power of multiple voices. It symbolizes the privileging of cooperation over competition, equity over hierarchy, benevolence over greed, empathy over disinterest, respect over disdain.

Collaboration extends beyond art making. It is a daily practice: whether we inhabit spaces together, or enter into a momentary encounter with a mutual goal, we establish a collaboration. This broad understanding of collaboration suggests new forms of mutuality that extend beyond geographical, political, or racial differences. Collaboration is a prerequisite for saving our planet from the evils of economic nationalism.

The groundbreaking Documenta 15, 2021, with its sweeping force of 50 collectives from around the world, signified that the future belongs to self-organized, urban and agrarian radical art. Its curatorial team, ruangrupa, demonstrated that even one collective can't stand alone and must purposefully play a part on their larger context. During the exhibition's span, its participants and visitors were constantly entering into networks or forming collectives, even momentarily, as they shared or moved through the exhibition space.

Reviewing the contemporary art scene in South India, where I am a Fulbright scholar, I have discovered several artist collaborations that challenge highly politicized subjects such as caste, free speech, and environmental degradation. While risking personal danger, their solidarity offers refuge and protection.

This presentation will discuss the development of a course titled: "Collaborative Curating: Multi-Disciplinary Approaches", which will be offered at Srishti Manipal Institute of Art, Design and Technology, in Bangalore, South India. It is an undergraduate class exploring both curatorial and artistic collaborations and has its final assignment the group-curation of an exhibition. Srishti is a private school, with middle-class students, and substantial resources. In my presentation, I will be sharing the students' curated exhibitions and my remarks on their collaboration(s). I will conclude with an overview highlighting the vitality of collectivity in South Asian Art.

Julia Wintner has 15 years' experience curating over 90 exhibitions, and has taught a variety of fine arts classes for 7 years. She is Russian-born, received her curatorial training at Bard College's Center for Curatorial Studies in New York state. She has been active in the contemporary art scene in New York City, with an emphasis on the concerns of diasporic artist communities. She is currently Art Gallery Director at Eastern Connecticut State University, Willimantic Connecticut. Wintner was awarded the Fulbright Nehru Teaching and Research Award, Spring 2024. She is teaching a class on Collaborative Curating: Multidisciplinary Approaches, at Srishti Manipal Institute of Art, Design and Technology. Her research focuses on curatorial pedagogy in India.

Power and Representations: Decolonizing Art History Through Pedagogical Practice

Dr. Kanwal Syed (Department of Arts and Sciences, American University in Dubai)

Email: ksyed@aud.edu

The paper uses the decolonial pedagogical practice as methodology, highlighting the ways in which informed teaching practices can impact and challenge the Western-centric readings of art history in survey courses. Although art historical books have come a long way regarding cultural inclusivity, Western art historical traditions remain the prime focus of survey courses. In this paper, I will use my own practice as an assistant professor teaching ARTS200 and 201 at American University in Dubai. The diversity of the student body at the university makes it an extremely favourable soil to cultivate decolonial perspectives in art history survey courses. Hence I explicitly designed the syllabus not only to introduce canonical Western and non-Western art history but also to create a critical intersection between the two through various strategies such as:

- Creating a non-hierarchical understanding of art history through an emphasis on global art history.
- Highlighting unacknowledged multifaceted globalised influences within Western artistic genres owing to colonial discourses.
- Reading Western art history from global and/or feminine perspectives.

Hence, through various examples, the paper aims to demonstrate ways in which a critically inclined teaching practice can be used as a tool to dismantle Western/male art historical hegemony at developing levels of academia. Further I argue that decolonizing survey courses can play a significant role in preparing future scholars to understand the role of patriarchal, social, political, cultural and predominantly colonial discourses in the formation of historical and modern artistic practices.

Dr. Kanwal Syed did her undergraduate studies as a studio artist, majoring in sculpture from the National College of Arts Lahore, Pakistan, and her MA in Art History from the Universiti Sains Malaysia, Penang (2014). As a Ph.D. candidate in Art History at Concordia University, she received numerous grants, including the prestigious fonds de recherche du Québec, Société et culture Fellowship, 2018-2019 (FRQSC), published two papers and presented at numerous international conferences. Using decolonial and postcolonial feminist methodologies, her research focuses on nuanced representations of Pakistani women in public spaces as a form of resistance in the works of seven contemporary women Pakistani artists post-9/11. In 2022 her Ph.D. dissertation entitled “هم گنہگار عورتیں” (We Sinful Women) Urban Feminist Visuality in Contemporary Art and Feminist Movements in Pakistan After 9/11” received an “outstanding/excellent” ranking from the Department of Art History. Later, her dissertation received an Honorable Mention for the UC Berkeley South Asia Art & Architecture Dissertation Prize (2023). The same year, she was chosen as the graduate Valedictorian for the class of 2023 for the Faculty of Fine Arts. She works as an Assistant Professor of Art History in The Department of Arts and Sciences at the American University in Dubai. She is in the process of converting her dissertation into a book.

THINGS TO DO IN PENANG

Blank Canvas

<https://blankcanvas.my/>

Blank Canvas is an independent contemporary arts platform which opened in 2022 in George Town, Penang. While modest in space, it is nevertheless ambitious in its twin aspirations. Taking inspiration from its location within a UNESCO World Heritage site, Blank Canvas seeks to be a bridge between a richly historical city and its broader environs and the international contemporary art world. It aims to promote greater awareness and appreciation in the region of both local and international contemporary art, and also to encourage international contemporary art practitioners to discover and engage with Penang and the region.

Hin Bus Depot

<https://hinbusdepot.com/>

Hin Bus Depot is a creative community hub in George Town. Home to a gallery, arts & events spaces and creative business outlets, we are working towards a sustainable community and providing a platform for artistic execution. Hin Bus Depot is managed by a small but passionate creative collective working together with the community to sustain the depot as a space which supports and showcases progressive and upcoming artists, artworks, events, and art forms of all kinds.

Gerak Budaya Penang @ Hikayat

<https://gerakbudayapenang.com/>

<https://www.facebook.com/hikayatpenang/>

Located in the heart of George Town's world heritage site, Gerakbudaya Bookshop is an essential part of the city's cultural life. The bookshop is a place for people who love books to meet, talk and, of course, browse – all in the name of the great conversation between authors and readers.

Tuanku Fauziah Museum and Gallery (Muzium dan Gallery Tuanku Fauziah)

<https://mgtf.usm.my/index.php/en/>

Muzium & Galeri Tuanku Fauziah (MGTF) USM is amongst the earliest of its kind to be established in a local university. It is the only museum and gallery in this region that combines both the sciences and arts under one roof. MGTF USM is also known for its significant collection of modern art in Malaysia. MGTF USM also features a collection of various cultural artefacts especially those related to the traditional forms of the performing arts such as Mak Yong, Gamelan, Wayang Kulit and Traditional Malay Daggers, other than an extensive collection of art and science artefacts from the Islamic world.

The Penang State Art Gallery

<https://penangmuseum.gov.my/visit-the-hall/>

The Penang State Art Gallery is a comprehensive collection devoted to modern and contemporary art. The collection includes painting, sculpture, drawings, prints, photography, architecture, design, performance, video, film, and emerging art forms from 1965 to the present. The Penang State Art Gallery presents artworks revolving around ideas of identity, urbanisation, and globalisation. These works raise pertinent issues on urban living in the modern cityscape and prompt us to consider how the artists have translated their visions about these issues into works of art.

Yahong Art Gallery

<http://yahongart.com/>

Yahong Art Gallery is located in Batu Ferringhi. It displays the original batik paintings of Chuah Thean Teng and his sons. Teng's works are avidly sought by both private collectors and museums throughout the world. Teng enjoys notability as the father and master of batik painting. He has transformed the ancient craft of batik into a fine art form. Although the Chuah family's paintings occupy a prominent position in the gallery, Yahong also displays a wide collection of arts & handicrafts that you will love bringing home! Yahong's engaging display of vivid art work will mesmerise the casual buyer as well as the serious art collectors

The Art Gallery, Penang

<https://theartgallerypg.com/>

The Art Gallery, Penang, is a commercial gallery that stocks mostly Malaysian art, both contemporary and old masters and pioneer works by Malaysian Pioneer Artists such as Abdullah Ariff, Chuah Thean Teng, Khaw Sia, Kuo Ju Ping, Lee Cheng Yong and Yong Mun Sen.

Batik Painting Museum

<https://www.facebook.com/batikpg/>

<https://batikpg.com/>

This Museum aims to tell the historical story of how this art form began in the 1950's and its subsequent development by a good number of talented artists in Malaysia. There are about 90 Batik Paintings being presented in this Museum. They begin with Teng's early works done in the 1950's up until the current period, Over 30 artist are represented. They include Khalil Ibrahim, Tay Mo-Leong (Dato'), Fatimah Chik, Toya, Koay Soo Kau, Cheong Soo Pieng, Seah Kim Joo, Ismail Mat Hussein, etc. A small number of artists in other countries also take up Batik Paintings. This Museum includes a small section devoted to works by artists in China, Indonesia and Thailand.

Areca Books

<https://arecabooks.com/>

Areca Books has a publishing mission to produce social histories that dignify the culturally diverse peoples who make up our society. Founded in 22nd Feb 2005, Areca Books is a niche publisher based in the George Town World Heritage Site, Penang, Malaysia. A number of their publications are pioneering works on social history, biographies, cultural heritage, architecture, the environment and visual arts. They run a bookshop on Lebuah Aceh.

Top Attractions in Penang Island

https://www.tripadvisor.com.my/Attractions-g660694-Activities-Penang_Island_Penang.html

Trip Advisor has also a list of attractions and activities for Penang Island. If this is your first time to Penang, we recommend visiting the Khoo Kongsi, the Pinang Peranakan Museum, Kek Lok Si Temple, and Fort Cornwallis.

ACKNOWLEDGEMENTS

**UNIVERSITI SAINS MALAYSIA
UNIVERSITI MALAYA**

All committee and staff involved in this symposium.