

From the Editor

The desire to review or reminisce about arts or art traditions from the past using several critical or reflective perspectives continues to be the choice among regional scholars. In the context of art, contemporary attitude and ideology has allows for new and different forms of exploration and understanding. Observing and understanding the past is one way to explore the future. Various ways and methods have been used to understand the past, and in academia, no one way or method can be considered the most ideal and definitive.

Through their essay entitled “Malay Comic Design in Malaysia: Unveiling the Symbolism of Love in *Selendang Siti Rugayah*,” Julina Ismail@Kamal and Md. Salleh Yaapar has unlocked a new reading and understanding of the comic traditions in Malaysia. Using spiritual hermeneutic reading, their delved into the meaning or connotation in a comic made by the cartoonist Rejabhad, entitled *Selendang Siti Rugayah*.

On the other hand, Emilia Ong Ian Li reviews a visual arts tradition that emerged around the 1950s in Malaysia and Singapore. Through different readings and interpretations, Yiyanhui art and the Equator Art Society are considered capable of fostering new narratives and perspectives on Chinese society in Malaysia and Singapore in the 1950s. If previously the views and perceptions about the Chinese society had long been dominated and perceived from the colonials’ eyes, now a new viewpoint has been proposed using the group’s artwork as collateral.

In the essay entitled “The Aesthetics and Meaning of Traditional Paintings: Forbidden Wealth (*Pesugihan*) by Tjitro Waloejo in Surakarta” by Rahmanu Widayat, Mohammad Khizal Mohamed Saat, Sigit Purnomo Adi, and Sayid Mataram, the idea of forbidden wealth or *pesugihan* in Javanese understanding, has been elevated by a painter named Tjitro Waloejo through his paintings which were given attention by these scholars from the moral and aesthetic points of view.

Still in the context of traditional art in Indonesia, I ketut Sunarya, on the other hand, through his essay entitled “The Concept of *Rwa Bhineda Kriya* on the Island of Bali towards *Jagadhita*” has provided a perspective of *rwa bhineda kriya* that exists on the island of Bali. This idea is understood as an ecosystem that controls the structure and values of traditional Balinese people.

In the current perspective, Muhammad Jameel Mohamed Kamil, Sarah Moi Li Shi, and Mohd Najib Abdullah Sani, through their essays, have conducted research to re-evaluate the design requirements of amputee patients. The essay entitled “Re-assessing the Design Needs of Trans-Radial Amputees in Product Design Innovation” has given design recommendations to overcome the problems faced by amputees.

In the Artist Project column, Noor Azizan Rahman Paiman through his work entitled *Suasana Mendung di Cempaka Sari*, has noted some aspects of local socio-politics attitude in a subtle yet critical manner.

In a review of an art exhibition entitled *Pameran Ini Saya Punya Kerja: Manifestasi Dua Seni* Md Nasir Ibrahim, Hazlin Anita Zainal Abidin, Mohd Zahuri Khairani, Ong Eng Tek, and Che Aleha Ladin commented on the diversity of works, ideas, and strategies that existed in the exhibition. From one angle, this review explains the capabilities of visual voice in translating ideas from literary texts.

Two books have been reviewed in this edition. The first is a book entitled *Performing the Arts of Indonesia: Malay Identity and Politics in the Music, Dance and Theatre of the Riau Islands*. Mayco A. Santaella conducted the review of the contents of this book that highlighted the features and aspects of the performing arts on the island of Riau. Meanwhile, Wayland Quintero reviewed a book entitled *Eclectic Cultures for All: The Development of the Peranakan Performing, Visual and Material Arts in Penang*. The review has exposed us to the diverse aspects and cultural characteristics of the Peranakan community in Pulau Pinang.

Editor-in-Chief
Safrizal Shahir
2020