

# From the Editor

This issue begins with three articles that illustrate how minority and sub-cultures negotiate their identities. Clare Chan's essay on "Hands Percussion of Malaysia: Performing Cosmopolitanism Built on Shared Philosophy and Artistic Values in Global Musical Alliances" explores how the Hands Percussion group has recreated a Malaysian Chinese identity that is cosmopolitan in nature through their international collaborations and partnerships.

Following this, Premalatha Thiagarajan looks at the *kathoey* sub-culture, a term used to refer to "transgendered women, effeminate men and transsexuals in Thailand". The *kathoey* have reconstructed the *Ronggeng* social dance at the *Orak Lawoi Pelacak* Festival of the semi-nomadic people of Southwest Thailand.

Additionally, Ngo Sheau-Shi's "Ethnicised Spectatorship in the Malaysian Film *Nasi Lemak 2.0*" investigates the subtext of the controversial filmmaker Namewee's 2011 film, *Nasi Lemak 2.0*. Ngo emphasises that the film is a type of "ethnicised spectatorship" where Namewee reconstructs the meaning of his identity in multiethnic and multireligious Malaysia.

This volume also features articles that show the importance of practice-based and practice-led research. In his essay entitled "Towards a Performance of Tazul Izan Tajuddin's *Kabus Pantun* (2018)", Tham Horng Kent discusses the alternative strategies to perform contemporary piano pieces effectively and the performer's "creative process" to "push pianistic possibilities to the limit" in Tajuddin's piece.

On the other hand, Wegig Murwonugroho argues that social media has become an important medium for the public to respond to street sculpture art without having to physically see them in his article "Mediating Role of Social Media in the Memorability of Street Sculpture Art". He stresses that the memorability of street sculpture art is not only influenced by the aesthetic elements of the visual structure but by the makers of social media.

In the Methodology section of this issue, Kasiyan and B Muria Zuhdi's essay "Utilising Lapindo Sidoarjo Mud and Mount Merapi Yogyakarta Ash as Alternative Materials for Earthenware and Stoneware Manufacture" elucidates through practice how volcano mud and ash that have brought disasters can be used as raw materials in the manufacture of ceramic products.

This issue ends with two reviews. Octaviana Sylvia Caroline analyses the three videos made by the community-based Ruma Japara regarding the classical woodcarving techniques and tools of the tradition bearers. The community is trying to promote the art of wood carving that Jepara has been famous for in the past few centuries.

Finally, Mohamad Faizuan Mat reviews the joint exhibition of Universiti Malaysia Sarawak (UNIMAS) and Universiti Teknologi MARA (UiTM) Sarawak entitled *Drawing: Discourse Beyond Understanding* held at the Galeri Seni, UNIMAS from 27th February to

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15th March 2017. The curators, Mohamad Faizuan Mat (UNIMAS) and Mohd Razif Rathi (UiTM), provided a platform for artists to interpret drawing in alternative and creative ways.

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