

# PROGRAMME

BOOKLET



**ICMC**

International Conference  
= on Material Culture =

**The International Conference on Material Culture gratefully acknowledges the following for their support & contributions to ICMC.**

**INSTITUTION & SCHOOL**

Sunway University

School of Arts

**PLENARY SPEAKERS**

**Prof. Dato Dr. Ghulam-Sarwar Yousof**  
The Asian Cultural Heritage Hub,  
Malaysia

**Prof. Harold Thwaites**  
Sunway University, Malaysia

**Prof. Anne Gerritsen**  
Warwick University, United Kingdom

**Dr. Welyne Jehom**  
University of Malaya, Malaysia

**Dr. Human Esmaeili**  
Sunway University, Malaysia

**Mr. Delas Santano**  
Sunway University, Malaysia

**PAPER PRESENTERS**

**Mr. Muhammad Azam Adnan**  
Muzium Negara, Malaysia

**Assoc Prof. Ya Liang Chang**  
College of Fine Arts,  
Huanggang Normal University, China

**Ms. Cecile de Francquen**  
University Libre de Bruxelles, Belgium

**Dr. Fiona Wong E Chiong**  
Sunway University, Malaysia

**Dr. Lukas Christian Husa**  
Mahidol University, Thailand

**Ms. Lijia Ma**  
University of Leicester, United Kingdom

**Dr. Valerie Mashman**  
University Malaysia Sarawak, Malaysia

**Mr. Teo Eng Kiong Shawn**  
DP Architects Pte Ltd, Singapore

**Dr Takashi Tsuji**  
Saga University, Japan

**Mr. Yakin Kinger**  
CEPT University, India

**Ms. Stephanie Richard**  
UCSI University, Malaysia

**MUSEUM COLLECTION PRESENTERS**

**Ms. Nirmala Binti Sharippudin**  
Department of Museums Malaysia

**Ms. Dora Jok**  
Sarawak Museum, Malaysia

**Mr. Benjamin Milton Hampe**  
ASEAN Gallery, Indonesia

**VIRTUAL EXHIBITORS**

**Mr. Yeap Eng Zheong**  
HANDS Percussion, Malaysia

**Ms. Juvita Tatan Wan**  
The Tuyang Initiative, Malaysia

**Ms. Ummi Kalthum Junid**  
Dunia Motif, Malaysia

**OPENING VIDEO**

Sunway University 24 Festive Drums

**MUSIC CREDIT**

**Mr. Azmyl Yunor**  
Sunway University, Malaysia

**ORGANIZING COMMITTEE**

**Prof. Sabine Chaouche**  
Sunway University, Malaysia

**Dr. Fiona Wong E Chiong**  
Sunway University, Malaysia

**Ms. Bibi Zafirah Hanfa Badil Zaman**  
Sunway University, Malaysia

**Mr. Amirul Idlan Mukhtar**  
Sunway University, Malaysia

**ADVISING COMMITTEE**

**Prof. Crispin Nicholas Bates**  
Sunway University, Malaysia &  
Edinburgh University, United Kingdom

**ACKNOWLEDGEMENT**

**Prof. Matthew James Sansom**  
Sunway University, Malaysia

**Assoc. Prof. Dr. Kenneth Alan Feinstein**  
Sunway University, Malaysia

**Ms. Raja Yasmin Raja Yusof**  
Sunway University, Malaysia

**Ms. Lee Ming Fung**  
Sunway University, Malaysia

**Mr. Augustine Wong Chung Howe**  
Sunway University, Malaysia

**Mr. Asmadi Jusoh**  
Sunway University, Malaysia

**Mr. Ivan Yeong Ming-Hun**  
Sunway University, Malaysia

**Mr. Nasarudin Ahmad**  
Sunway University, Malaysia

**Mr. Wincen Foong Hock Kuen**  
Sunway University, Malaysia

**Ms. Elizabeth Marie Edwin**  
Sunway University, Malaysia

**Ms. Li Xin Zi (Student)**  
Sunway University, Malaysia

**Ms. Teh Ann Qi (Student)**  
Sunway University, Malaysia

**Ms. Toh Yi Xuen (Student)**  
Sunway University, Malaysia

**Ms. Gan Zhi Dong (Student)**  
Sunway University, Malaysia

**SCIENTIFIC COMMITTEE**

**Prof. Dato Dr. Ghulam-Sarwar Yousof**  
The Asian Cultural Heritage Hub,  
Malaysia

**Prof. Crispin Nicholas Bates**  
Sunway University, Malaysia &  
Edinburgh University, United Kingdom

**Prof. Sabine Chaouche**  
Sunway University, Malaysia

**Prof. Craig Clunas**  
The University of Oxford,  
United Kingdom

**Prof. Anne Gerritsen**  
Warwick University, United Kingdom

**Prof. Dorothy Ko**  
Barnard College, & Columbia  
University, United States

**Dr. Welyne Jehom**  
University of Malaya, Malaysia

**Dr. Fiona Wong E Chiong**  
Sunway University, Malaysia

**Prof. Chua Soo Pong**  
Chinese Opera Institute, Singapore

**Prof Pudentia Maria Purenti  
Sri Suniarti**  
Asosiasi Tradisi Lisan, Indonesia



# CONTENT

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6

FORWARD

8

ITINERARY

10

ORGANIZERS

16

SCIENTIFIC COMMITTEE

20

MODERATORS

---

24

PLENARY SPEAKERS

28

MUSEUM PRESENTERS

32

VIRTUAL EXHIBITORS

36

PAPER PRESENTERS

44

PLENARY PAPERS

---

48

ABSTRACTS

56

EXHIBITORS WORK

64

SCHOOL OF ARTS

## ICMC

Material Culture (ICMC) was conceived in January 2021 as the first of its kind held locally and internationally that focuses on Asian and Southeast Asian material culture organised by the School of Arts, Sunway University.

Material culture refers to manmade and natural or altered objects that humans utilise in their daily living, which are understood in relation to specific cultural and historic contexts, communities and belief systems.

The relationships between people and their things the making, history, preservation, and interpretation of objects are studied and analysed scholarly, drawing references from the social sciences and humanities.

The main objective of ICMC is to serve as a platform for researchers and scholars from the academia, along with creators and artists from the industry, to share their research ideas and creations revolving around Asian and Southeast Asian material culture, as well as to form alliances with one another in working towards developing and exploring new knowledges and creative approaches that will contribute towards the various disciplines of study and derive collaborative solutions that will benefit mankind and humanity.

## THEME:

Things in Daily Life, Life of Things in the East. Past and Present.

### UTILITARIAN OBJECTS

Objects which played significant roles in rural or urban Asian or Southeast Asian communities in daily life as they were repeatedly used (tools for specific crafts or for the home such as kitchen utensils, objects used for hygiene or beauty etc.)

### MOVING OBJECTS

Everyday life objects used when travelling during a period of time; objects travelling from one place to another over time, brought in another country as markers of identity (e.g. diasporas, migrations or emigrations), or by merchants (e.g. marketplaces and retailing) in Asia or Southeast Asia through the ages.

### PLAYFUL OBJECTS

Objects designed to entertain children or families in daily life; for hobbies, pastimes and leisure time (toys, puppets, masks, props and costumes; objects used in festivals etc.)

### OBJECTS THROUGH TIME

Ceremonial, symbolic or ritualistic objects which passed from one generation to another; vintage objects; personal objects which gain sentimental value, or which were linked to the construction of identity and/or gender over time; timeless objects; ageing objects; recycled and second-hand objects.

# PROGRAMME ITINERARY

DAY 01  
20 OCTOBER 2021

DAY 02  
21 OCTOBER 2021

10:00 AM - 10:20 AM	<b>OPENING REMARKS</b> <b>Matthew James Sansom</b> <i>Pro-Vice Chancellor Education, Sunway University</i> <b>Sabine Chaouche</b> <i>Associate Dean, School of Arts, Sunway University</i>	02:40 PM - 03:10 PM	<b>PLENARY SESSION</b> <b>Welyne Jehom</b> <i>University of Malaya, Malaysia</i>  <i>PUA KUMBU: A CANVAS OF ANIMISTIC DOCUMENTATION, AND THE SYMBOL OF SOCIAL AND CULTURAL IDENTITY</i>	09:00 AM - 09:40 AM	<b>PLENARY SESSION</b> <b>Harold Thwaites, Human Esmaeili, &amp; Delas Santano</b> <i>Sunway University, Malaysia</i>  MOVING THROUGH TIME: PAST, PRESENT AND PERHAPS OF DIGITAL OBJECTS	02:30 PM - 03:00 PM	<b>SESSION 06</b> <b>Valerie Mashman</b> <i>Universiti Malaysia Sarawak (UNIMAS), Malaysia</i>  THE EXPEDITIONS OF AN IBAN WAR-BOAT, PESAKA AND THE MUSEUM
10:20 AM - 11:00 AM	<b>PLENARY SESSION</b> <b>Ghulam-Sarwar Yousof</b> <i>The Asian Cultural Heritage Hub, Malaysia</i>  THE POWER OF MATERIAL OBJECTS: THE MULTIPLE DIMENSIONS OF JAVANESE SHADOW PUPPETS	03:10 PM - 03:20 PM	<b>BREAK</b>	09:40 AM - 09:50 AM	<b>BREAK</b>	03:00 PM - 03:30 PM	<b>Takashi Tsuji</b> <i>Saga University, Japan</i>  FISH TRAPS IN LAO PDR FROM A VIEWPOINT OF ECOLOGICAL AND CULTURAL HISTORY
11:00 AM - 11:10 AM	<b>BREAK</b>	03:20 PM - 03:50 PM	<b>SESSION 02</b> <b>Muhammad Azam Adnan</b> <i>Muzium Negara, Malaysia</i>  FROM HARAMAYN TO NUSANTARA: THE <i>KISWA</i> TEXTILES IN THE DEPARTMENT OF MUSEUMS MALAYSIA	09:50 AM - 11:50 AM	<b>SESSION 04</b> <b>MATERIAL CULTURE &amp; MUSEUM</b> <b>Nirmala Binti Sharippudin</b> <i>Department of Museums Malaysia</i>  <b>Benjamin Hampe</b> <i>ASEAN Gallery, Indonesia</i>  <b>Dora Jok</b> <i>Sarawak Museum, Malaysia</i>	03:30 PM - 03:40 PM	<b>BREAK</b>
11:10 AM - 11:40 AM	<b>SESSION 01</b> <b>Teo Eng Kiong Shawn</b> <i>DP Architects Pte Ltd, Singapore</i>  ORNAMENT AND DEED. PRODUCTION OF HERITAGE: RE-VISITING THE PHOENIX AND PEONY OF THE STRAITS SETTLEMENTS	03:50 PM - 04:20 PM	<b>Stephanie Richard</b> <i>UCSI University, Malaysia</i>  THE <i>BATIK</i> WHITE WEDDING GOWN: A MARRIAGE OF TWO TRADITIONS		<b>Roundtable with the curators</b>	03:40 PM - 05:10 PM	<b>SESSION 07</b> <b>VIRTUAL EXHIBITION: MATERIAL CULTURE IN SOUTHEAST ASIA</b> <b>Juvita Tatan Wan</b> <i>The Tuyang Initiative, Malaysia</i>  <b>Yeap Eng Zheong</b> <i>HANDS Percussion, Malaysia</i>  <b>Ummi Kalthum Junid</b> <i>Dunia Motif, Malaysia</i>
11:40 AM - 12:10 PM	<b>Yakin Kinger</b> <i>CEPT University, India</i>  PLAYFUL OBJECTS AND AMNESIA IN INDIGENOUS INDIAN HOUSEHOLDS	04:20 PM - 04:30 PM	<b>BREAK</b>	11:50 AM - 01:20 PM	<b>LUNCH BREAK</b>		
12:10 PM - 12:40 PM	<b>Fiona Wong E Chiong</b> <i>Sunway University, Malaysia</i>  <i>WAYANG KULIT KELANTAN</i> PUPPETS: OBJECTS OF VISUAL REPRESENTATION OF THE CHARACTERS IN <i>HIKAYAT MAHARAJA WANA</i> AS CONCEIVED BY THE KELANTANESE PUPPET-MAKERS	04:30 PM - 05:00 PM	<b>SESSION 03</b> <b>Cécile de Francquen</b> <i>Université Libre de Bruxelles, Belgium</i>  USING MANUFACTURING TECHNIQUES TO RECONSTRUCT THE HISTORY OF COMMUNITIES: COMPARATIVE TECHNOLOGY OF DOMESTIC POTTERY IN VIETNAM	01:20 PM - 01:50 PM	<b>SESSION 05</b> <b>Ya Liang Chang</b> <i>Huanggang Normal University, China</i>  EXPLORING MASK FESTIVAL MODELS OF THE TAI ETHNIC GROUP IN NORTHERN SOUTHEAST ASIA AND SOUTHWEST CHINA	05:10 PM - 05:50 PM	<b>PLENARY SESSION</b> <b>Anne Gerritsen</b> <i>University of Warwick, United Kingdom</i>  THE POWER OF TOUCH: CONNECTING OBJECTS OF THE PAST TO THE PRESENT BY WAY OF HANDS
12:40 PM - 2:40 PM	<b>LUNCH BREAK</b>	05:00 PM - 05:30 PM	<b>Lijia Ma</b> <i>University of Leicester, United Kingdom</i>  CONNECTING, MEMORISING, & COMMUNICATING: "CHILDHOOD IN <i>HUTONGS</i> " IN AN URBAN COMMUNITY MUSEUM IN BEIJING, CHINA	01:50 PM - 02:20 PM	<b>Lukas Christian Husa</b> <i>Mahidol University, Thailand</i>  "OTHERING" THROUGH MATERIAL CULTURAL – COLONIAL ACTORS AND THE ORIGINS OF "TOURISTIC MYTHS" IN 19TH - CENTURY SOUTHEAST ASIA	05:50 PM - 06:00 PM	<b>CLOSING REMARKS</b> Sabine Chaouche
			<b>GROUP PHOTOGRAPHY</b> (via Zoom)	02:20 PM - 02:30 PM	<b>BREAK</b>		<b>GROUP PHOTOGRAPHY</b> (via Zoom)
							<b>END OF CONFERENCE</b>



# ORGANIZERS



## PROF. SABINE CHAOUCHE

### About

Prof. Chaouche studied at the University of Oxford, UK (social and economic history) and the University of Paris-Sorbonne, France (literature and theatre). She is a leading historian in Theatre History and Cultural History. She has extensively published on European theatre production (3 monographs, and 20 edited volumes and scholarly editions). She has expertise in the history of acting and staging, gender, playwrighting and the theatre enterprise. Prof. Chaouche's fourth monograph (Student Consumer Culture in *Nineteenth-Century Oxford*, Palgrave Macmillan, 2020) provides an insight into the material world of underage students in nineteenth-century Oxford and analyses forms and modes of male consumerism, especially the goods which were purchased.

She is currently preparing a volume on costumes in the early modern period that will highlight the way consumerism and theatre activities intertwined, in particular how the playhouses' activities drove consumption by maintaining a high demand in terms of orders from its tailors and fabrics merchants. The theatre was a vehicle for inculcating luxury tastes. Audiences could be influenced not only by performances,

but also by the representation of fashionable outfits on stage, which symbolised emerging material cultures and epitomised new materialistic desires.

Prof. Chaouche is passionate about Chinese history and culture, and more generally, the far East. Her current interest lies in the 'social life' of 'transported' objects, that is objects from the East and South Asia that have become trends in the West (including the fashion known as 'Chinoiserie' or 'Japonisme'). She aims to explore objects as forms of cultural heritage that have dual, even multiple, identities.

### Research Interest(s)

- Genesis and philosophy of performance
- Playwriting and performance practices
- History of the theatre industry and stardom
- 'Rhetoric' by Chinese Culture and History
- Gender studies
- Material culture and consumer culture



## DR. FIONA WONG E CHIONG

### About

Dr. Fiona Wong has been in the tertiary art and design education arena for almost two decades now. She is an illustrator and graphic designer by training, but has always seen herself more as an educator and researcher. She believes in the preservation and conservation of Malaysia's tangible and intangible cultural arts heritage through education as well as scholarly research in writing and work creations. She incorporates her passion for local traditional and cultural arts, design and crafts into her teachings and devise creative assignments or projects for her students. She finds it important to inculcate and impart the knowledge to the younger generations, so they will learn to value and appreciate them, and hopefully in turn help sustain these near-extinct or neglected art forms. She believes in using art, design and craft to inform, educate, influence, empower, and contribute back to the community and society at large.

Dr. Fiona obtained her PhD in the Visual Arts at University of Malaya, under the Malaysian government's MyBrain15 scholarship scheme. Her PhD research is a visual study on the Kelantan shadow play (Wayang Kulit Kelantan) puppets, whereas her Masters research explores the façades' design and ornamentation of the 19th- and 20th-century Malayan Chinese shophouses. She has published several journal articles and presented conference papers.

### Research Interest(s)

- Analytical studies on motif and pattern designs; sustainability of the art, design and craft of various local tangible/intangible cultural heritage (e.g. Kelantanese culture, Peranakan culture, Sarawak Dayak cultures, Malayan Chinese culture etc.)
- Graphic design, illustration, typography, visual identity design
- Conceptual art, installation art, functional art, sculpture



## MR. AMIRUL IDLAN MUKHTAR

### About

An art enthusiast, Amirul Idlan Mukhtar has been fascinated by various forms of art and design since young. He founded ASK DRAFTERS, a platform for information-sharing among architecture students, and co-founded Doodle Malaysia, an artist movement that shares and showcases artworks. As part of this movement, he co-organised art events Conteng-Lah in 2015/2016 and Conteng-Bah in 2017. He was Creative Advisor for Kelab UMNO Luar Negara Melbourne in 2012, Designer Advisor for Muzika Melbourne 2012 and Illustrator/Designer for Yarra City Council, Melbourne, Australia in 2013. From 2014 to 2016, he was a guest judge for the Malaysia VEX Robotics Competition. A member of the Malaysian Institute of Interior Designers (MIID), he has worked in the architecture industry prior to joining academia.

He has also tutored Architecture Design at Limkokwing University, Malaysia. It brings him joy and satisfaction to share his passion in art and architecture with his students.

### Research Interest(s)

- Architecture
- Urban Design and Planning
- Arts and Culture

## MS. BIBI ZAFIRAH HANFA BADIL ZAMAN

### About

Bibi Zafirah Hanfa Badil Zaman is a lecturer in Sunway University, under School of Arts in Department of Art, Design and Media. She is passionate about design and firmly believes that design can help a community in certain challenges or to entice individual to understand certain information better. She has worked in various companies in Malaysia and Australia, from helping the communities to working alongside advertising firm. Still active in the arts community, such as Doodle Malaysia and the design industry. Bibi is actively involved in art events and still practising graphics design under her own practise Hive Studio. In recent developments, she is now actively working with numerous clinical therapist to develop design as a learning aids for individual with Autism Spectrum Disorder.

### Research Interest(s)

- Culture
- Autism
- Mental Health
- Art and Design
- Functional Design
- Typography
- Branding and Identity







SCIENTIFIC  
COMMITTEE



**PROF. DATO DR. GHULAM-SARWAR YOUSOF**  
The Asian Cultural Heritage Hub,  
Malaysia



**PROF. CRISPIN NICHOLAS BATES**  
Sunway University, Malaysia &  
Edinburgh University, United Kingdom



**PROF. SABINE CHAOUCHE**  
Sunway University, Malaysia



**PROF. CRAIG CLUNAS**  
The University of Oxford,  
United Kingdom



**PROF. ANNE GERRITSEN**  
Warwick University, United Kingdom



**PROF. DOROTHY KO**  
Barnard College, & Columbia  
University, United States



**DR. WELYNE JEHOM**  
University of Malaya, Malaysia



**PROF. CHUA SOO PONG**  
Chinese Opera Institute, Singapore



**PROF. PUDENTIA MARIA PARENTI SRI SUNIARTI**  
Asosiasi Tradisi Lisan, Indonesia



**DR. FIONA WONG E CHIONG**  
Sunway University, Malaysia



# MODERATORS



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Sunway University, Malaysia



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Edinburgh University, United Kingdom



**PROF. ANNE GERRITSEN**  
Warwick University, United Kingdom



**ASSOC. PROF. DR. KENNETH ALAN FEINSTEIN**  
Sunway University, Malaysia



**DR. VALERIE MASHMAN**  
University Malaysia Sarawak, Malaysia



**DR. WELYNE JEHOM**  
University of Malaya, Malaysia



**DR. FIONA WONG E CHIONG**  
Sunway University, Malaysia



**MR. AMIRUL IDLAN MUKHTAR**  
Sunway University, Malaysia



**MS. BIBI ZAFIRAH HANFA BADIL ZAMAN**  
Sunway University, Malaysia



PLENARY  
SPEAKERS



26



**DR. WELYNE JEHOM**  
Universiti Malaya, Malaysia

✉ [welynejj@um.edu.my](mailto:welynejj@um.edu.my)

I am a Senior lecturer at Dept. of Anthropology and Sociology, Fac. of Arts and Social Science, University Malaya. My primary research focuses on community-driven development projects that includes the applications of Indigenous knowledge as tools for the community livelihood development in the creative economy. In my research, I also include community-based cultural and knowledge conservation by engaging the makers, artisans and women to actively participate in the projects. The most successful research and sustainable community engagement has been the development of the Indigenous knowledge of the traditional textile, the Iban pua kumbu that has led to a series of educational polysensory exhibitions, the "Textile Tales of the Pua Kumbu since 2015. I am also an art curator, and based on the HIR (2013-2016), I created a community-based enterprise that promotes the traditional Iban Pua Kumbu internationally.



**PROF. HAROLD THWAITES**  
Sunway University, Malaysia

✉ [haroldt@sunway.edu.my](mailto:haroldt@sunway.edu.my)

Harold Thwaites is Professor and Head of the Centre for Research-Creation in Digital Media (CRCDM) at the School of Arts at Sunway University. Originally from Canada, he was a tenured Associate Professor of the Communication Studies Department at Concordia University in Montreal for 31 years. His research and teaching are in: Communication and Media Studies, Digital Heritage, Experiential Media Arts, Audience/user media impact, Information Design, Biocybernetic Research, Media Production and Digital Humanities. Professor Thwaites sits on the editorial boards of the International Journal of Virtual Reality, the Open Journal of Virtual Reality, and the Journal of Virtual Creativity. At Sunway University his current projects include the international Virtual-Augmented Reality Research Network (VARRN), and the CRCDM Hainan Boatbuilder of Pangkor Island, exploring the digital preservation of Malaysian cultural heritage, and museum experiences for the cultural imaginary. He continues to share his passion to innovate new projects and fields of research, with staff and students in Malaysia.



27

**PROF. ANNE GERRITSEN**  
University of Warwick, United Kingdom

✉ [A.T.Gerritsen@warwick.ac.uk](mailto:A.T.Gerritsen@warwick.ac.uk)

Anne Gerritsen is Professor of History at the University of Warwick, and currently holds the position of Chair of Asian Art at Leiden University. Her research interests include the history of ceramics, especially blue-and-white porcelain from Jingdezhen, global and local history, and especially global material culture. Her 2020 book, *The City of Blue and White*, was published by Cambridge University Press. She has recently been elected as Fellow of the British Academy.

**PROF. DATO DR. GHULAM-SARWAR YOUSOF**  
The Asian Cultural Heritage Hub, Malaysia

✉ [gsyousof@gmail.com](mailto:gsyousof@gmail.com)

Dato' Dr. Ghulam-Sarwar Yousof holds a Doctorate in Asian Theatre from the University of Hawaii (1976). He has served in various capacities at USM, UNIMAS, the University of the Philippines, and among other Asian and European universities. He is one of the world's leading specialists of traditional Southeast Asian theatre, and founding Director of his own initiative, the Asian Cultural Heritage Hub in Penang. His other principal interests and publications include Asian literatures, folklore studies, South and Southeast Asian cultures, philosophy, comparative religion, mythology and Sufism. His most important publications on theatre are his *Dictionary of Traditional Southeast Asian Theatre* (Oxford, 1994), and volume 8 of *The Encyclopaedia of Malaysia: Performing Arts* (Didier Millet/ Archipelago Press, 2008), which he edited. Ghulam-Sarwar has been the Asia-Europe Foundation as Malaysia's official representative and as a member of the foundation's Board of Governors (1999-2005). On behalf of the Malaysian Ministry of Culture he wrote the nomination papers leading to the recognition of the ancient mak yong dance theatre by UNESCO as an item of the Oral and Intangible Heritage of Humanity in 2008.

# MUSEUM PRESENTERS



**NIRMALA BINTI SHARIPPUDIN**

Department of Museums Malaysia

✉ [nirmala@jmm.gov.my](mailto:nirmala@jmm.gov.my)

17 years working experiences at the Department of Museums Malaysia. 15 years working experiences in the field of artefacts conservation mainly on the museum textile collection. Currently working as a curator in the Artefact Acquisition Unit, Collection Management Division of the Department of Museums Malaysia. Main tasks are on the acquisition, classification and preventive preservation of artefacts. Qualified with formal undergraduate studies in history and civilization

in International Islamic University Malaysia, and completed the post graduate degree by research, titled "Physical Analysis of Kelingkan Shawls as Sustainable Artefacts for Museums in Malaysia" in the same university. Participated in several trainings on the preservation and conservation of artefacts locally and abroad. Among past projects were curative conservations and making object support for textiles collection during exhibitions, museum environmental monitoring, as well as providing consultation and training for museums staffs, institutions, researchers and students.



**DORA JOK**

Sarawak Museum, Malaysia

✉ [doraj@sarawak.gov.my](mailto:doraj@sarawak.gov.my) / [dorajok@gmail.com](mailto:dorajok@gmail.com)

Dora Jok began her career in September 1997 as a Community Development Officer with Angkatan Zaman Mansang (AZAM), Sarawak. In 2008, she joined the World Wide Fund for Nature, (WWF-Malaysia) as Community Liaison Officer working with the communities in the Heart of Borneo in Sarawak and Sabah. In 2010, she joined the Sarawak Museum Department as Head of Administration and Finance Section until January 2016 when she moved to Ethnology and Collection Management Section. Documentation of collections is

Dora's main priority. As information is collected and documented Dora has begun sharing the stories of objects with the public. In August 2020, she was appointed to lead the Collections Section which responsible for ethnology, zoology, archaeology, historical documents and electronic collections. With her colleagues, she is working on documentation of the objects, storage plan for the collections, handling and moving collections; and manage the collections which estimated to be around 435,451 objects.



**BENJAMIN HAMPE**

ASEAN Gallery, Indonesia

✉ [ben.hampe@aseanfoundation.org](mailto:ben.hampe@aseanfoundation.org)

Benjamin Milton Hampe is the Project Director of KONNECT ASEAN and is currently based in Singapore. His work with ASEAN started in 2017 when he organised ASEAN's 50 year anniversary exhibition at the ASEAN Gallery located inside the ASEAN Secretariat building in Jakarta, Indonesia. Since then he has provided ongoing strategic planning,

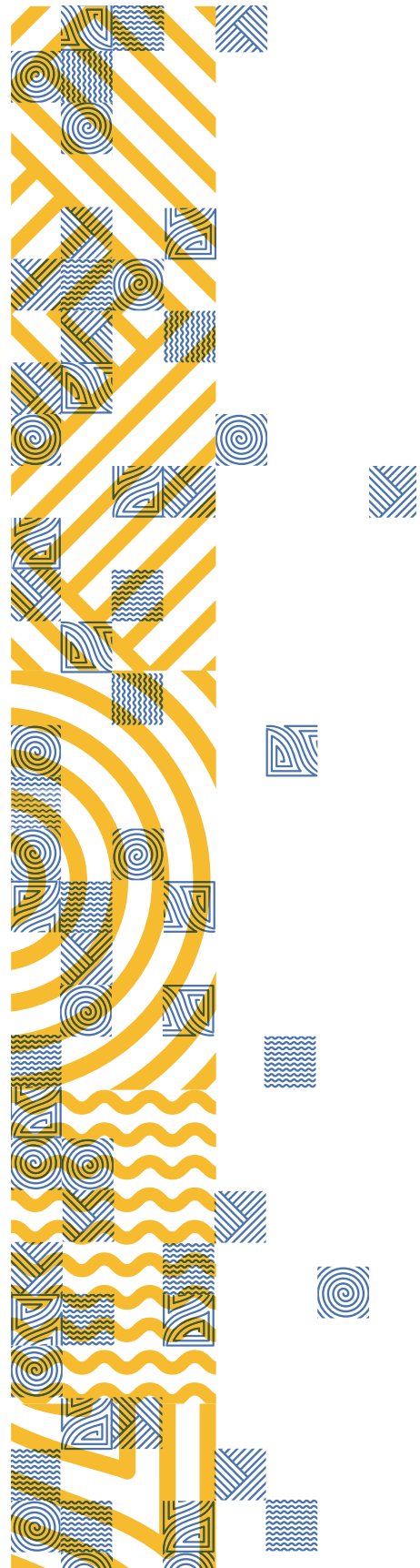
curatorial, and training services for the ASEAN Gallery and Collection. In 2020 he was appointed Project Director of KONNECT ASEAN, a USD 2 million dollar arts programme supported by the Republic of Korea administered by the ASEAN Foundation. In addition to over 15 years as a consultant he has served in leadership roles for a private museum, an art fair, and commercial art galleries. He is Burmese/Australian.





A grayscale photograph of a hand holding a pottery wheel. A piece of clay is being shaped on the wheel, creating a series of concentric rings. The hand is positioned on the right side of the wheel, with fingers wrapped around it. The background is dark and out of focus.

VIRTUAL  
EXHIBITORS



**YEAP ENG ZHEONG**  
HANDS Percussion, Malaysia  
✉ reidyez1991@gmail.com

Reid started playing 24 Festive Drums at the age of 13. Joined Hands Percussion as a trainee at 19 and became a part-timer with 'HANDS 2' a year after. In 2015 he became a full-time team member.

Currently Reid is the 24 Festive Drums Troupe coach at SJKC Puay Chai 2 (Bandar Utama), SJKC Jinjang Utara, SJKC Kuala Kemaman, Help International School and at The Selangor and Kuala Lumpur (SKL) Teo Chew Association - Women. Reid composed and choreographed 'Geometric Song' which used geometrical patterns marked by strategically placed Chinese shigu drums inter-played with dynamic body movement to create visual rhythms in Kaleidoscope 5 - UNBEATABLE (2018), demonstrating a growing mind-set a performing artist needs.



**JUVITA TATAN WAN**  
The Tuyang Initiative, Malaysia  
✉ juvita@thetuyang.com

Juvita Tatan Wan is the producer and co-founder of The Tuyang Initiative. Tuyang is a community-led arts management company and social enterprise focused on upskilling Borneo indigenous (Dayak) cultural guardians and facilitating creative and cultural industry participation.

Bringing her professional experience from an international advertising agency and a major music label into Tuyang, it helps her and the team to think locally, and act globally. Juvita is a Kenyah, one of over 50 different Dayak groups in Borneo. Tuyang is proudly based in Miri, Sarawak (Malaysia, Borneo).



**UMMI KALTHUM JUNID**  
Dunia Motif, Malaysia  
✉ ummijunid@gmail.com

Ummi (DuniaMotif) is a batik artist and natural dyer who creates art and products using a variety of textile materials and natural dyeing methods. Throughout her journey of creating and producing batik artwork, she realised there was a major issue she needed to address, particularly with regard to dyeing and maintaining an ethical process. As a result, she decided to investigate natural dye in a variety of ways, going beyond the current take-make-waste industrial model and focusing more on waste as a source of dye materials.

A black and white photograph of a person from behind, carrying a yoke with two large, dark, woven baskets. The person is walking on a sandy beach towards the ocean. The sky is overcast. The text 'PAPER PRESENTERS' is overlaid in a bright yellow, sans-serif font on the right side of the image.

PAPER  
PRESENTERS



38

**CÉCILE DE FRANQUEN**  
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Cecile de Francquen is a PhD candidate at the Centre of Cultural Anthropology (CAC), Université Libre de Bruxelles (ULB). She graduated both in Anthropology and Archaeology, specializing in studying past and present pottery manufacturing techniques and processes. Her master research in archaeology assessed the potential of studying pottery manufacturing processes to understand better Pachacamac archaeological site and the Ychsma society (12-15th century, central coast of Peru).

She has worked, on multiple occasions, for the archaeological section of the Africa Museum in Brussels, on pottery material from the Congo River. Her research permitted the identification and characterization of distinctive occupation phases in the region.

Her PhD project, following her master thesis in anthropology, combines anthropological and archaeological researches to propose a reconstruction of the evolution and diffusion of pottery manufacturing processes in Vietnam and Laos, and consequently address the potters' communities history and ancient exchange networks of knowledge and know-how.



**FIONA WONG E CHIONG**  
 Sunway University, Malaysia  
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Dr. Fiona Wong has been in the tertiary art and design education arena for almost two decades now. She is an illustrator and graphic designer by training, but has always seen herself more as an educator and researcher. She believes in the preservation and conservation of Malaysia's tangible and intangible cultural arts heritage through education as well as scholarly research in writing and work creations. She incorporates her passion for local traditional and cultural arts, design and crafts into her teachings and devise creative assignments or projects for her students. She finds it important to inculcate and impart the knowledge to the younger generations, so they will learn to value and appreciate them, and hopefully in turn help sustain these near-extinct or neglected art forms. She believes in using art, design and craft to inform, educate, influence, empower, and contribute back to the community and society at large.

Dr. Fiona obtained her PhD in the Visual Arts at University of Malaya, under the Malaysian government's MyBrain15 scholarship scheme. Her PhD research is a visual study on the Kelantan shadow play (Wayang Kulit Kelantan) puppets, whereas her Masters research explores the façades' design and ornamentation of the 19th- and 20th-century Malayan Chinese shophouses. She has published several journal articles and presented conference papers. Her research expands to peripheral areas and topics related to other local traditional and ethnic arts and crafts such as batik and textiles in Kelantan; weaving and tattoos in Sarawak, beaded nyonya shoes and fashion of the Peranakan, Chinese 24 Festive Drums, among others.



**LIJIA MA**  
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Lijia Ma is currently a fourth-year PhD candidate at the School of Museum Studies, University of Leicester, UK. Her research interest is the development of community museums in urban China today. As a Chinese researcher, she focuses on how an urban Chinese community museum will develop community identity and cohesion through participatory approaches. She is also discovering the relationships between objects and people in a community museum. She is looking forward to interacting with academics worldwide with an open attitude and international perspectives.



39

**LUKAS CHRISTIAN HUSA**  
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In the years 2012 to 2014 I earned a Master degree in Economic and Social History from the University of Vienna in Austria. My Master thesis Southeast Asian Hill Tribes and the Opium Trade – The Historical and Socio-Economic Background of the Marginalisation of Minorities Using the Example of Thailand was on the history of the opium trade in mainland Southeast Asia's mountainous regions. From 2014 to 2018 I wrote my dissertation thesis From the First Souvenirs to Modern 'Airport Art' – A Social and Economic Analysis of the Commodification of Handicraft as Demonstrated by the Example of Southeast Asia at the University of Vienna. Since January 2019 I am an Affiliated Researcher at the Research Institute for Languages and Cultures of Asia (RILCA) of Mahidol University in Bangkok.



40

**MUHAMMAD AZAM ADNAN**

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Muhammad Azam Adnan is a Curator at Muzium Negara, Department of Museums Malaysia. His research centres around the Islamic art mainly the art of the Malay Quran manuscripts where he researched and documented the 19th century Malay Quran manuscripts, collections of the Department of Museums Malaysia.

He obtained his Bachelor's degree (with Honours) in History and Civilization minoring Business Administration from the International Islamic University of Malaysia, and Master's degree (Merit) in Museum Studies from the University of Leicester, United Kingdom. His MA dissertation titled 'How the British Museum is reinterpreting its Islamic collections in the wake of Islamophobia in the UK' which explored social justice as a key theme in museum institutions. He also worked as an intern with the Royal Collection Trust at Windsor Castle and volunteer at the British Museum during his postgraduate study in the UK.

**TEO ENG KIONG SHAWN**

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Shawn Teo Eng Kiong has been involved in academic research and architectural publications since his university days, developing a penchant for history and theory. He enjoys the rigour of design research and exploration.

Since graduating from the National University of Singapore in 2016, Shawn's design thesis and Masters' dissertation has been exhibited and presented at the 2016 International Exhibition of Architectural Graduate Design (IEAGD), Taiwan and the 10th Conference of the Pacific Rim Community Design Network, Hong Kong respectively.

He compiled and exhibited a cross-disciplinary research on ornamentation of the Straits Chinese and the production of heritage through the Tun Tan Cheng Lock Scholarship in Architecture which he clinched in 2016. He has also published a number of academic papers and articles on architecture and built environment in Singapore. Shawn remains a firm proponent of practice research, based on his dogma that architecture might just be more in its limitations.

**STEPHANIE RICHARD**

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Stephanie Andrea Richard is a Malaysian Fashion Designer and Fashion major from Klang, Selangor.

Her recent Master's Degree focused on studio-research where she studied infusing Batik Malaysia into white Western wedding gowns, and curated a batik white wedding gown, inspired by her Malaccan Eurasian Portuguese roots and heritage.

She is also an accomplished pianist and has been a piano teacher for eight years. She is very passionate about music and teaching, and has been the Children's (now Junior) Choir Mistress in the Church of St. Anne, Port Klang, for ten years, teaching her choir members to sing, and even play musical instruments.

She currently works as a Social Media Manager and Content Creator, and also works part-time as a fashion lecturer and piano teacher. For leisure, she enjoys travel, music, sewing and reading, and is always looking to share her passion for fashion, music and art with like-minded young talents



41

**TAKASHI TSUJI**

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Takashi Tsuji is a Japanese ecological anthropologist and senior regional geographer researching mainly in the Philippines and Lao PDR. He currently works as a researcher at the Graduate School of Agriculture, Saga University, Japan. His English papers include: The Technique and Ecology Surrounding Moray Fishing: A Case Study of Moray Trap Fishing on Mactan Island, Philippines, In Prehistoric Marine Resource Use in the Indo-Pacific Region. Australian National University Press (2019); An Eco-Material Cultural Study on Bird Traps among the Palawan of the Philippines, Naditira Widya 13 (1) (2019); An Ethnography on the Wedge Sea Hare in Mactan Island, the Philippines. Naditira Widya 13 (2) (2019); Traditional Water Buffalo Milk Production and Consumption in Southeast Asia, The Proceedings of the 9th Asian Food Study Conference (AFSC2019), Kuala Lumpur: University of Malaya (2019); Crocodiles in Philippine Folklore, The Southeastern Philippines Journal of Research and Development 26 (1) (2021).



42

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Valerie Mashman is currently Associate Research Fellow at the Institute of Borneo Studies, University Malaysia Sarawak. Prior to this, she was a research fellow at the Sarawak Museum. During her time there, she researched material culture and peace-making and documented and published the history of a series of looted objects associated with the Kenyah Badeng. Her research interests in the field of anthropology examine uses of basketry, material culture, indigeneity, and gender with a particular focus on indigenous peoples of Borneo. Her PhD in anthropology analyses Kelabit notions of value and change through a three-part oral history, was accepted by Universiti Malaysia Sarawak in 2018. She has contributed to *Borneo Studies in History, Society and Culture* (2017), and to *Sarawak Museum Journal* and *Borneo Research Bulletin*. She also co-edited with Lucas Chin, *Sarawak Cultural Legacy* (1991).

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**YA LIANG CHANG**

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Ya Liang Chang is currently an Associate Professor of College of Fine Arts, Huanggang Normal University, China, where she teaches Introduction to Art History, Introduction to Design and so on. Her research interests focus on the field of arts and humanities of Southeast Asia. She has finished two research projects involving Thailand art since 2016, and has also published several papers about the mask culture of Southeast Asia.



43

**YAKIN KINGER**

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Yakin Kinger is currently a student of the Master's in Architectural History and Theory program at CEPT University, Ahmedabad, and has previously completed Bachelor's in architecture from Nashik, India. His work explores ways of theorising architecture and material culture by investigating the transformation of architecture and changes in space through archival analysis and by conducting primary fieldwork. He appropriates subaltern histories to critically examine methods and practices of building. One of his major concerns has been to look at buildings as an archive of itself, opening up possibilities of inquiry into domains of ethnography and anthropology. His current research focuses on propounding the recent conservation efforts of a medieval garden at Nagaur, in India, as an exercise in building upon the antecedents of a bricolage. His work has been published across various platforms including an essay titled 'Modernity, the latest layer of tradition' by IDHA Labs among others.



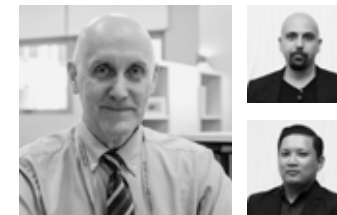
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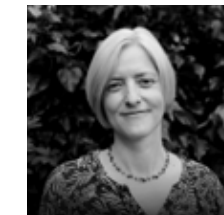
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**The Power of Material Objects: The Multiple Dimensions of Javanese Shadow Puppets**

**ABSTRACT**

46

The strong tradition of Asian puppetry has remained essentially uninterrupted over the millennia, developing differently under diverse circumstances in each of the countries or cultural areas. The high likelihood of the existence of puppetry in Indonesia prior to the contact with South Asian and Chinese cultures has been noted, even in the absence of concrete evidence, through mythology, folklore and certain rituals. The most likely early forms were painted scroll puppets (wayang beber) and a proto-shadow play (wayang kulit) using skin puppets. This tradition spread from Java to most of insular Southeast Asia and the Malay Peninsula, while within Indonesia dozens of variants came into being over the past couple of millennia.

While many elements in the shadow play, including the two-dimensional skin puppets, the musical instruments, the stories and the master puppeteer (tok dalang) make up a total performance, it is hardly noted that the puppets are more than merely material objects.

This paper will examine selected examples of classical Javanese wayang kulit purwa figures and a couple of Kelantan puppets as physical objects in terms of their aesthetic elements, meticulously shaped upon concepts of characterization and physical qualities derived from living beings, be they gods, demons, human heroes or lesser entities such as animals and sea creatures. The puppet are, in fact, highly symbolic in themselves and in the manner in which they make their appearance on screen. Beyond that, in certain contexts the most important of the puppets are iconic figures conceived and designed in the manner of temple images, imbued with spiritual energies which make them “sacred”. These characteristics of wayang kulit figures become evident in specific situations during ritual performances when they transcend their mere materiality.

**Pua Kumbu: A Canvas of Animistic Documentation, and the Symbol of Social and Cultural Identity**

**ABSTRACT**

Pua kumbu, a tie and natural dye resists textile in Sarawak, has long been known as sacred traditional clothes woven on back strap looms by the Iban women weavers. There is an illustrated history of its usage, function and relevance in rituals that form Iban’s culture and way of life from birth till death. Moreover, pua kumbu as an aesthetic material culture possesses a unique identity that carries the legend, stories and rhymes that are inseparable from the traditional Iban cosmology and belief system. Once a ritualistic cloth, at present day, pua kumbu sustained a very significant role as the symbol of Iban identity and cultural pride. The pua kumbu weaving in the past was an action guided by animistic spiritual belief, both in the process of making and the designing motifs. Iban community livelihood and presence was heavily influenced by their supernatural beliefs that consisted of various taboos and rituals. Center to this animistic belief was supernatural beings that believed to be the core of existence of Iban traditional religion, and in the weaving of pua kumbu the concepts of dream and ritual obligations are still significant in the current production and making of the pua kumbu clothes. At present, with Christianity as the pillar of their beliefs, the Iban community creatively adapt their animistic spiritual belief to their Christians values, and their devotion can be seen deeply rooted in the process of weaving the pua kumbu. Although, in the modern cultural setting the weaving of pua kumbu mostly for economic gain which naturally no longer holds the animistic spiritual significance to many weavers, the master weaver still performs the rituals according to her belief that she has been guided by supernatural beings. And the colliding of beliefs and practices can be very confusing but it seems to be relevant for the survival of the pua kumbu weaving tradition.

**Moving through time: Past, Present and Perhaps of Digital Objects**

**ABSTRACT**

Since the advent of digital tools for the acquisition and archiving of “objects” much has changed and still much has remained the same. Digital technologies can allow us to record, document and, in some instances, recreate various forms of objects that have been, are being, or will be, threatened by environmental hazards, conflicts, terrorism, rapid economic development, mass tourism, theft or other natural / human-made disasters, or recreate those objects that have been lost. This paper describes the evolution of digital objects over time and how we have come to build, use and archive them for the gallery, library, archive and museum sectors (GLAM). The technologies of digital image capture (from low-rez to ultra high-rez), digital optical scanning (laser and white light), photogrammetry and 3D replication (rapid prototyping/printing) are outlined. In addition we explore the concepts of mimesis, replication, aura and reality and how they complement and extend the digitization process across time. Authorship and ownership will be discussed in consideration of the current ecosystem on copyright of digital objects. Many researchers have highlighted an urgent situation around the world, that the digital is vanishing or disappearing faster than the physical. The concept of the “vanishing virtual” or “dead objects” and how it impacts the future of digital objects will thus be examined. It suggests that the acquisition and creation of digital representations particularly of heritage objects must be embedded in a comprehensive research approach to provide enhanced access for researchers and the public, thus opening up the ability to “re-present” objects that were once hidden away. Universal standards such as the Dublin Core™ Metadata Initiative and the CIDOC (Conceptual Reference Model – CRM), for archiving of digital objects will be explained. In closing, and building on research exploring the topic, this paper fosters a Research-Creation approach to illustrate the discussion via selected exemplar projects at CRCDM, the Mah Meri Masks, the Hainan Boatbuilder, the Peranakan VR and the Virtual Museum.

**The Power Of Touch: Connecting Objects of The Past to The Present by Way of Hands**

**ABSTRACT**

We are all familiar with the instruction ‘do not touch’. Our engagement with objects of the past held in museum collections is rarely through touch (unless one is a museum curator). Instead, we view objects, or depictions of objects, and engage with the past of those objects through reading. And yet, the world of objects around us is one we negotiate frequently by touch. I will suggest in this talk that we have underestimated the role of touch in our engagement with objects. Drawing on the scholarship of Laura Marks on ‘haptic visuality’, and the wider debate between the haptic and the optical in our approach to art, I will suggest that exploring the ways in which our sense of touch is engaged when we view objects may be one way of considering the objects of the past and the present.

47





# ABSTRACTS





**TEO ENG KIONG SHAWN**  
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**Ornament and Deed  
Production of Heritage: Re-visiting  
the Phoenix and Peony of the Straits  
Settlements**

**ABSTRACT**

Singapore, Malacca and Penang are closely intertwined through history and heritage dating back to the British colonial era. Since then, Peranakan culture of the Straits Chinese is one of the predominant tourist attractions which is commonly perceived as an eclectic amalgamation of cultures and prized for being local. In identifying the rich cultural capital embedded within their heritage, various stakeholders have been exploiting this need for reproduction, albeit in any possible form, ranging from heritage hotels to yellow kamchings. Global tourism, particularly of heritage-chic, is influencing the means of heritage production across various scales whether it is in terms of religious artefacts or the urban spatiality of conserved districts. Heritage that is evoked for commercial means is almost necessarily idealised and selectively represented, negating anything else that does not conform with being Peranakan. Regardless, as Southeast Asian cities embarked on their road to modernity, traditional trades and corresponding social apparatus have undoubtedly declined or disintegrated. In looking at our recent architectural history, the allure of western modernity as espoused by the Bauhaus and subsequently International Style clearly contrasts with localised notions of aesthetics which tend to privilege extensive ornamentation. How then does urban heritage tourism influence the reproduction of heritage space and its paraphernalia?

This paper questions the labelling of a Peranakan House, appropriated to all forms of dwellings by the community to include shophouses, townhouses and bungalows. We should acknowledge that a Peranakan House is characterized by the sequencing and utility of spaces, interior layouts and choice of furniture as opposed to its ornamentation. While ornamentation is firmly entrenched in the material culture of the wealthy Peranakans as an expression of socio-cultural beliefs, it is not an identity calibrator. Labelling is an overly simplistic and nonchalant approach in dealing with the complexities of heritage-chic tourism. The rather casual use of the word Peranakan functions like a label for anything more complex and sophisticated, perpetuating common misunderstandings. To this end, it is bewildering and even disappointing that motifs such as the Phoenix and Peony has even become emblematic for the community writ large. As a means of understanding the finer conundrums and crisis network behind all things Peranakan, an art installation titled Body (of 800 phoenixes), at the Tun Tan Cheng Lock Centre for Architecture in Melaka was commissioned to articulate this body of research in 2018. In response to the growing demand for the production of heritage, this paper will be read alongside Body (of 800 phoenixes), as we postulate a revitalization of ornamentation and craft with the auspices of heritage tourism and domestic demand in the former Straits Settlements. Ornamentation of today should not be the banal reproduction of stereotypes, which we assume to be innocuous, given the direct impact that labels and objects have on society's perceptions.



**YAKIN KINGER**  
CEPT University, India

**Playful objects and amnesia in indigenous  
Indian households**

**ABSTRACT**

This paper chronicles the processes of making and materiality of playful objects in the context of their transforming connotations and applicability in indigenous domestic spaces in India. Analyzing a puzzle game of khitti, I accidentally encountered in the house of a local master carpenter, in a small village by the name of Nagosli in western India, calls for an investigation. The paper delves into two aspects, the first analyses the morphogenetic aspects of the puzzle and the second discusses the transmogrified relation of the puzzle to culture, to posit it in the larger context. A symmetric composition of eight differently shaped smaller wooden components, sourced from the local forests, is intended to be used as a puzzle for the children. It consists of multiple different joiners and is difficult to coalesce for the untrained eye, similarly, disintegrating it back to individual components also requires the knowledge of the game. The 'know-how' of the game is orally passed on. This may not seem to be of much consequence, but the joinery used in the puzzle used to be incorporated in the building of local wooden houses, in the making of 'vernacular architecture'. This skill of assembling columns, beams, and rafters existed among a coterie of craftsmen involved in the construction of buildings in the rural landscape. With the advent of modernity in India, new ways of construction and stylistic representation became more familiar, especially in the cities. This effect trickled down to the rural landscape, and in the case of this village, in the form of precast elements such as columns, which started replacing wood. Evidently, the need for such a mechanism ceased and the newer modes of construction required different skill sets. This led to the diminishing relevance of the game, which only continues to be found in traces, as perhaps a forgotten object in the house of a craftsman. The relegation of the khitti game is a microcosm of the trajectories of a larger number of diverse objects in India, which further is a prolegomenon to the effects of ineluctable telos of industrial capitalism. Such objects are not pieces of curatorial inquiry and haven't been ensconced in the museums in India, thus they are not coterminous with other objects such as indigenous jewelry. The paucity of such objects, which are intertwined with the culture demonstrates the obsolescence of culture owing to extra-statal influences. This narrative traces this trajectory of amnesia, to unpack the relation of changes in the processes of making and material to the objects of daily life, to bring to the fore the cognizance of celerity in the relevance of objects and cultural transformation.



**FIONA WONG E CHIONG**  
Sunway University, Malaysia

**Wayang Kulit Kelantan Puppets: Objects of  
Visual Representation of the Characters in  
Hikayat Maharaja Wana As Conceived by the  
Kelantanese Puppet-Makers**

**ABSTRACT**

Wayang Kulit Kelantan (or Kelantan shadow play), a traditional theatre form used to be popularly performed in the northern states of Malaysia in particular Kelantan, has considerably declined over the years. Apart from the performance by the puppeteer (dalang), the puppets and the craft of puppet-making are dying out. The few remaining trained puppet-makers are equipped with the knowledge and skills in puppet-making and designing. They are capable of interpreting and portraying visually the puppets representing the characters in the Hikayat Maharaja Wana story (a localised oral version of the Indian epic Ramayana). Each puppet-maker is unique in his own visual interpretation and design of the puppets based on his imagination and understanding of the characters. This paper serves to describe and analyse the Wayang Kulit Kelantan puppets as objects of visual representation of the characters as conceived by several Kelantanese puppet-makers, as an example of local material culture.

The puppets in a Wayang Kulit Kelantan collection may comprise of 40 to 60 puppets in a set. Some of the puppets are based on the characters in the Hikayat Maharaja Wana, whereas some are not. These puppets include clowns, maids, servants, among others. Additional stage props are also designed according to the setting of the story. Due to the limitation of this paper, only the puppets of four principal characters integral to the story—Seri Rama, Siti Dewi, Hanuman and Maharaja Wana—are selected for the discussion from a visual analysis approach. The characterization of a human prince, a human princess, a monkey general, and a demon king respectively display halus (refined) and kasar (coarse) visual characteristics and features will be analysed and discussed. References will also be made to possible cultural influences deriving from visual sources in India, Thailand and Indonesia as seen in the clothing and accessories that adorn the figures in the puppets. This paper tries to establish the correlation between the shadow play puppets and other local traditional crafts in Kelantan, such as the batik textile and traditional wau (kite), in terms of motifs and patterns design. The puppet-makers infuse meanings and symbolism deriving from local cultural concepts of nature and the environment into the design motifs and patterns incised and chiselled onto the puppets.



**MUHAMMAD AZAM ADNAN**  
Muzium Negara, Malaysia

**From Haramayn to Nusantara: The Kiswa  
Textiles in the Department of Museums  
Malaysia**

**ABSTRACT**

Textile is an important material culture that serves as an evidence that symbolized the power and legacy of one's society in history. Textile is not just to serve as medium of clothing for human in everyday life but its function goes beyond than this. Other important functions of textile including to serve as ceremonial dress, religious hangings, royal insignia and sacred talisman. Therefore, textile could be seen as an object of cultural heritage that gives value to one's history. The Islamic civilization that begins in the seventh century has made Islam as one of the important religions in the world with the Arabic language and script as the shared connection of Muslims all around the world that manifested mostly through Islamic art material culture such as manuscript, ceramic and of course, textile. Textile in the Islamic world has not just emerged as beauty and aesthetic to their users, but it also provided trade, employment, profit and taxes to the Muslim economy. There are many examples of beautiful textiles in the Islamic world ranging from robes of the court royalties to headscarves and carpets. However, one must not forget about the textile of the Haramayn (two holy places in Islam that refers to Makkah and Madinah) that also contributes to the cultural aspect of the history of Islamic textiles. There are a few examples of Islamic textiles that were used in the Makkah and Madinah such as the tomb's cover but the most significant one was the kiswa. Kiswa is the cloth that covers the Kaaba (the most sacred shrine in Islam) in Makkah and changed annually during the hajj or Islamic pilgrimage season. The Department of Museums Malaysia has various types of Islamic textiles which include 3 calligraphy shirts with accession numbers E111.1965.G1.58, JMM.PDN.1813.2013.PM13(a)2 and JMM.PDN.ARTIFAK.2021(S)30 together with 2 calligraphy cloths with accession numbers JMM.PDN.ARTIFAK.2021(s).31 and JMM.PDN.ARTIFAK.2021(s).32 that were made from the kiswa. All textiles have been identified in which they were originally made from the kiswa cloths that were traditionally place inside the Kaaba from the 19th century during the Ottoman empire. Red is the colour of the kiswa with Arabic scripts that include verses from the Surah Al-Baqarah (2:144) and Islamic Profession of Faith written all over at the kiswa cloths. These kiswa cloths were taken down and turned into holy relics distributed to the pilgrims and religious institutions in the Islamic lands. Moreover, these new objects are believed by some Muslims to carry barakah or blessings and can ward off evil since they had been touched by the holy Kaaba hence they were quite sought after by the Muslim pilgrims. The kiswa collections of the Department of Museums Malaysia are believed to be brought back by the Malay hajj pilgrims to Nusantara or the Malay archipelago in the 19th century. Although there is no complete record on how these textiles were used once they were owned by the Malays in the past, few information in the record of the Department mentioned that these textiles were used as protection against evil spirits and 'invincible strength' for the users of these textiles.



**STEPHANIE RICHARD**  
UCSI University, Malaysia

**The Batik White Wedding Gown:  
A Marriage of Two Traditions**

**ABSTRACT**

With the flourishing trend of the white wedding gown in Malaysia, a plethora of white wedding gowns have been made with many different fabrics; Lace, silk, satin, embellished fabric, even Songket. With that, the idea of a batik white wedding gown came to mind, and soon birthed the topic of my thesis and studio research. The purpose of conducting this studio research was to identify if it was possible to tastefully infuse and integrate Malaysian batik into a White Wedding Gown, and if so, what it would take to successfully do so. This presentation documents my journey and creative process. The process consisted of 8 months of Studio Research where I studied and experienced making Malaysian batik using traditional (and current) techniques, mediums, and tools. I experimented with these techniques and used my special to create batik that was suitable for a white wedding gown and then proceeded to create a Malaysian batik white wedding gown. My creative research also looked at the histories and traditions of Malaysian batik and the white wedding gown. My aim is to find interesting & creative techniques that will allow me to fuse together Malaysian batik and the traditional white wedding gown

52



**CÉCILE DE FRANQUEN**  
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**Using manufacturing techniques to  
reconstruct the history of communities:  
Comparative technology of domestic pottery  
in Vietnam**

**ABSTRACT**

Manufacturing techniques constitute an important link between the material and social aspects of a community as they allow human to give certain characteristics to an object. In this respect, they are in themselves both material and social acts: material, because they allow the modification of raw materials, and social, because they are practiced and transmitted within and according to the rules of a particular social group. Thus, manufacturing techniques, as much as the objects themselves, are a wonderful subject of study for researchers interested in material culture. For several decades, many researchers (mainly French) have demonstrated the link between techniques and the social identity of the producers, the dependence of techniques on the social structure and so on. They have also developed different tools to study techniques and their link with social groups. The best known of these tools is Leroi-Gourhan's "chaîne opératoire", that allows the systematic description of technical processes and their social aspects.

These tools are increasingly exploited, both in anthropology and archaeology, to approach the history of populations through the study of techniques. However, in Southeast Asia, this approach is still very rarely used despite the many advantages it offers.

In this paper, I will demonstrate the interest of studying manufacturing techniques to study past and present societies and their history in South East Asia, using my personal researches to illustrate my point. My project uses a methodology called comparative technology to reconstitute the history of pottery manufacturing techniques in Vietnam. It is based on the observation and documentation of both the technical and social aspects of the chaîne opératoire used in villages currently producing, or that used to produce until recently, domestic wares (mostly storage and cooking containers). The comparison of the different elements and their spacial distribution allows to reconstruct a "genealogy of practices" (origin, circulation and evolution of certain technical traits) that may reveal the existence of past exchanges between different communities. I will develop both the theoretical and practical aspects of my methodology and the preliminary results of my research.



**LIJIA MA**  
University of Leicester, United Kingdom

**Connecting, Memorising, and Communicating:  
"Childhood in Hutongs" in an Urban  
Community Museum in Beijing, China**

**ABSTRACT**

A community museum prioritises community engagement, which is from, by, and to the local community. Here, the urban "community" is defined as a group of people living in the near urban neighbourhoods with collective local memories through decades. A community museum is a type of people-centred museum, where the material objects of collections are most donated by and close to the local community, which reflect the ordinary residents' daily life in the past and present, representing the local culture and expressing the residents' voices. Moreover, a community museum builds a bridge between the objects and the local people through public's participation.

Shijia Hutong Museum is the first Hutong community museum in an old urban area of Beijing, China. After its completion in 2013, it adheres to the positioning of the cultural exhibition hall, the community conference hall and the residents' meeting hall, and enjoys a high reputation both domestically and overseas. In addition to visiting exhibitions close to the history and culture of Hutongs, it also has the functions of digging and displaying community culture and carrying out various popular education activities.

"Childhood in Hutongs: Child-friendly Community Themed Garden Party" was a one-day free activity in the Child-friendly Community Programme in Shijia Hutong Museum in the winter of 2019. It aimed to engage the local public in Hutongs for all ages, through childhood games from the 1960s to the 2000s, to experience childhood lives in different eras as well as spread child-friendly knowledge and collect public opinions. The experiencing childhood games were based on entertaining objects designed for common children and families in different generations. From the elder people born in the 1950s to the current children born in the 2000s and the 2010s, all the participants can find and recall their own childhood and experience and share childhood games and objects in other eras in this Garden Party. Parents and elderly people tended to encourage children to try their childhood games and toys. Children were curious about games from other eras and were eager to listen to the old childhood stories. A community museum pays attention to the relationship between objects and people. Therefore, this activity is a great opportunity for intergenerational communication and will help the all-aged participants understand the needs of the current children and raise their own proposals about building the community more child-friendly.

The objects no longer in use are not far from our daily life. Shijia Hutong Museum, as a community museum in the urban area of Beijing, through a child-friendly themed garden party, connects the childhood objects and games from the past to the present with the all-aged local participants, helps participants of different ages recall their own childhood lives, and put forward common public's opinions of constructing Hutongs more child-friendly through the intergenerational communication. This community museum provides a unique media to connect with, memorise, and experience childhood gaming objects for the residents in different generations, which helps the past and present childhood emotions contribute to the current child-friendly community construction.



**YA LIANG CHANG**  
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**Exploring Mask Festival Models of the  
Tai Ethnic Group in Northern Southeast  
Asia and Southwest China**

**ABSTRACT**

The study regards "mask" as a cultural trait, and the problem consciousness is to explore the archetype model of Tai ethnic group's mask festivals for illustrating cultural meanings among various mask festivals. Mask festivals of the Thai ethnic group in Northern Southeast Asia and Southwest China have similarities and differences, which came from the ethnicity and cultural context to be changed and caused the mask culture in various places to be varied. Even the immigration cultures of different regions are recognized as having a common racial origin, it might cause differences in their mask festivals because of the changes in the cultural environment after a long period of time. However, do mask festivals of the Thai ethnic group have an archetype model? This is the core issue of the research. The research method of this study is qualitative research and involves field research in exploring an archetype model of Tai ethnic group's mask festivals in Northeast Thailand, North Laos, and Xishuangbanna of China. The result shows mask festivals of the Thai ethnic group in various places exist an archetype model, which contains three components, "regional myth", "mask performance" and "exorcism for blessings". It reflects the common cultural and psychological structures of the Thai ethnic group. On the one hand, these structures of ethnicities could be passed on from generation to generation through mask festivals, and on the other hand, they also are affected by different cultural contexts, causing the diversity of Tai ethnic group's mask festivals.

53



**LUKAS CHRISTIAN HUSA**  
Mahidol University, Thailand

**“Othering” through Material Culture – Colonial Actors and the Origins of “Touristic Myths” in 19th Century Southeast Asia**

**ABSTRACT**

The present paper deals with the question in which ways travel reports and material objects collected by Western travelers during the 19th century influenced the present day’s touristic image of Southeast Asia. These texts and objects that were made available for a more or less big audience by being exhibited in libraries and museums may have shaped “myths” and narratives on the Greater Region. For example, the idea that international trade relations did not exist until the colonial era and that especially ethnic minority communities lived lives untouched by any kind of outside groups, producing for their very own demand only. Via travel reports and museum exhibitions colonial-era travelers faced and influenced a more or less big audience with these stereotypes. When the audience, influenced in this way, themselves visited the places, they may have purchased similar objects and wrote similar reports; they reproduced these stereotypes. In order to prove this hypothesis, written and material sources are analyzed and compared with one another. Based on the said above three leading research questions can be deduced as follows: which were the kind of objects purchased and which travel reports on the region published have shaped the image of the region? Which local and colonial actors were involved in the production and distribution of these objects and which were the primary sources of information on them? And how do these respected images and the myths differ from the historic reality documented by the same colonial actors? Regionally the present paper will focus on mainland Southeast Asia, especially on the British colony Burma, on Thailand, which formally has never been colonized, and on the protectorate of Laos, a part of the French ruled colony Indochina. As a theoretical frame Herders’ theory of isolated ethnic communities and an adapted version of John Urry’s and Jonas Larsen’s concept of the so-called tourist, or in this case better said traveler’s or ethnographer’s gaze, will be used. The idea of the gaze basically describes the outsiders’ perception of the cultures visited.



**VALERIE MASHMAN**  
Universiti Malaysia Sarawak (UNIMAS), Malaysia

**The Expeditions Of An Iban War-Boat, Pesaka And The Museum**

**ABSTRACT**

The biography of an Iban war-boat demonstrates that despite being displayed as a museum object outside the Sarawak Museum for almost fifty years, it has a social life of its own. This is evident in the different journeys the boat has made in the course of its history. Its most recent journey involved the transfer of the war-boat to the newly established Borneo Cultures Museum. This provided an opportunity to review its history and provenance sourced from official records and the voice of the source community, providing a story nuanced with local perspectives. This story begins when some of the households of the longhouse at Kampong Gensurai each contributed 50 silver dollars to buy the war boat from a Malay called Ate who lived downriver at Pusa in 1912. In 1915, the war boat carried the village warriors to participate in a military expedition organized by Rajah Charles Brooke against rebels in the Mujong river. On their safe return, the boat was ritually honoured by the longhouse for protecting its warriors. The war-boat was kept by the villagers of Gensurai under the longhouse until a villager, had a dream about the spirit of the boat. The boat was then placed in a boat-house. In 1949, a visiting colonial district officer, D.L Breun took boat to be exhibited at site of his office in Betong. In 1969, a museum curator had the boat moved to the Sarawak Museum in Kuching. The descendants of the original crew journeyed to Kuching to honour their boat with traditional rituals and blessing ceremonies at Gawai time. This paper analyses the biography of the war-boat as an item treasured by the source community as pesaka against the background of acquiring, collecting and preserving items for the museum.



**TAKASHI TSUJI**  
Saga University, Japan

**Fish Traps in Lao PDR from a Viewpoint of Ecological and Cultural History**

**ABSTRACT**

Fish traps are primarily tools used for capturing aquatic animals in paddy fields, rivers, and ponds in Lao PDR. Traditionally made of rattan, fish traps today are mostly made of bamboo, although they are now transfiguring to plastic or nylon materials under the influx of socio-economic changes in the country. Regardless of the changes, various unique traps can be found to capture diverse animals living in the environment of the Mekong River. These traps are used by farmers to obtain protein, of which there is a shortage in agriculture, from fish, frogs, and shrimp. Archaeological evidence suggests that the majority of their catch has been *Channa* sp., *Anabas* sp., *Clarius* sp., *Monopterus* sp., and *Mystus* sp. in the past. Traps are needed for sustenance, with no seasonality for use. In addition, fish traps are also used for leisure from their hectic agricultural labour. Farmers enjoy trapping animals found in the natural environment. This study focused on fish traps, and examined their ecological and cultural history. No integrated studies have been conducted on fish traps in Laos or around the world. Therefore, this study will first investigate (1) how the traps have been used ecologically, and (2) how they have been produced culturally by analysing the shapes and locality of the trap types based on the author’s fieldwork in the southern part of Laos, and a museum in Japan. This study explores the contemporary fish traps in the country because it is difficult to retain plant materials archaeologically. However, we can assume that the traps have been used for a long time, judging from the observation of the current trapping habitus. It was found that the traps were set up to be in accordance with the habits and habitats of animals, and ecological environments. People obtain food from the traps, while also sometimes selling the trapped animals in the market for economic reasons. Second, this study will examine the farmers’ techniques as artisans to understand their material and cultural sophistication, their tenacity to the targeted animals, and their harmonious relationships with nature. Finally, this study shows that the ecological and cultural history of the fish traps used by farmers has been supported by the knowledge of nature found in their present behaviours and perceptions, as well as the theme of ethno-science. Therefore, this study concludes that the fish traps among farmers in Lao PDR are fine cultural material that include deep cultural and ecological human logistics to sustain their animal protein procurement in the given natural environment. The traps constitute a way of life for the people, and this study will emphasise understanding their ecology and culture. The traps are likewise important cultural material to understand people who trap animals for subsistence, aside from their main livelihood. The fish traps are a very good indicator of how humans have evolved and adapted throughout history.



EXHIBITOR  
WORKS

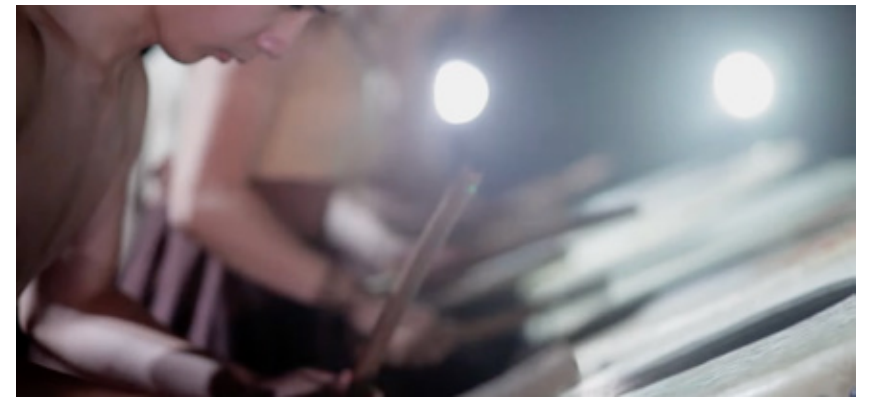


**Juvita Tatan Wan**  
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SCHOOL  
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## SCHOOL OF ARTS (SOA)

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