

Applying Artificial Intelligence (AI) in Sayembara 2024 Art Exhibition from Textual to Visual

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ABSTRACT

The Malaysian Budget 2025 was announced by Malaysia's 10th Prime Minister, who allocated almost RM50 million towards the development of language and literature. Through such commitment provided by the Madani framework government, the National Art Gallery (NAG) launched an art project entitled Sayembara 2024. This art project is the first of its kind, focusing on 13 public and private higher education institutions. *Sayembara* is a competition exhibition that selects artworks from institutions and, in collaboration with Gamuda Mall Bukit Bintang (GMBB), displays artworks to the public. Interestingly, the concept was to interpret the masterpiece text into the visual works of art. UiTM Melaka chose the Sulalatus Salatin text from the Malay Annals. The process started by selecting two works of representational and non-representational (abstract) are selected as results from the Gallery Art Studio

(GAS) UiTM Melaka, listed by the NAG Curators. Based on the 2 artworks, this study seeks to investigate the role of Artificial Intelligence (AI) generators in producing artworks and how they can contribute to cultural expression. The findings proved that AI image generators play a significant role in the preliminary process of art making. However, the overall cultural expression and artwork produced must be verified through further steps, which are controlled by the artist's involvement and understanding of his/her reality where they find themselves. The results and findings generated possibilities for future researchers and visual artists upon investigating more on the role of AI and cultural expression.

Keywords: *Art Criticism, Artificial Intelligence, Cultural Expression, Malaysian Budget 2025, Sayembara art exhibition*

INTRODUCTION

According to Team (2024), under the Madani government framework led by Malaysia's 10th Prime Minister, Anwar Ibrahim, a 50 million Malaysian Ringgit allocation for the cultural, arts, and entertainment industries was allocated in the Malaysian 2025 Budget, aimed at strengthening and preserving the national language and literature. (*RM50 Juta Untuk Perkasa Aktiviti Seni, Budaya, Bahasa Dan Sastera*, 2024) further reported that the 50 million Ringgit Malaysia budget were given to the Institute of Language and Literature (Pustaka, n.d.), where Anwar Ibrahim remarked that he would always continue to push the Asian renaissance wave through strengthening economic development in regards to cultural values, especially language and literature. This vital agenda by the Malaysian government in addressing the cultural values as the core development of a progressive society which did not compromise on its cultural identity, were seen as a turning point for the National Art Gallery (*Balai Seni Negara*) through Ministry of Tourism, Arts, and Culture (MOTAC), in launching an Art project entitled Sayembara: *Karya Agung*, translated as Sayembara: Text Masterpiece. This art project saw that literature remains a part of the formative aspects for undergraduates from public and private institutions. The institutions involved around Malaysia were; Malaysian Institute of Art (MIA), Universiti Malaysia Sabah (UMS), Universiti Malaysia Sabah (UNIMAS), Universiti Sains Malaysia (USM), Akademi Seni Budaya Dan Warisan Kebangsaan (ASWARA), Universiti Malaysia Kelantan (UMK), Taylor's College, Universiti Teknologi MARA (UiTM) Melaka, Universiti Teknologi MARA (UiTM) Shah Alam, Universiti Teknologi MARA (UiTM) Kelantan, Universiti Teknologi MARA (UiTM) Perak, Universiti Teknologi MARA (UiTM) Sarawak, dan Universiti Pendidikan Sultan Idris (UPSI). The significant concept which amalgamates textual literature to art practice was embedded in the concept where Sayembara 2024 would require each institution to select one Masterpiece text to study as their preliminary understanding before interpreting the whole text, chapters, scenes, dialogues into visual representations of works of art, whether 2 Dimensional (2D) or 3 Dimensional (3D).

Universiti Teknologi MARA (UiTM) Melaka selected the Sulalatus Salatin Masterpiece as their text for visual interpretations of artwork. There were two significant key points why the text played an important role with UiTM Melaka; first the text itself discuss the genealogy of Malay kings, where altogether there are 15 chapters compiled by the writer A Samad Ahmad, where 10 chapters alone discuss about the rise of the Melaka Sultanate Kingdom, the golden age of the Melaka Sultanate Kingdom, as well as the fall of the Melaka Kingdom to the Portuguese on 1511 (Alezender et al., 2024). Hence, this aspect strengthens the cultural identity and self-belonging of Sulalatus Salaatin not just as a text, however a part of the historical development of the institution itself. The second factor in choosing the text was because of its role as the Malay Annals, applied as a referential text in schools and higher institutions, where it provided a fundamental approach in pedagogical teachings, thus being close as a source of an established masterpiece text. Amran (2023) remarks that contemporary art practice is an inclusive approach rather than an exclusive one, as the practice of modernity. This inclusiveness can be viewed in

how the participants extract ideas from the past literature, and interpret visually through present styles, media, subject, and themes. One of these aspects would be the medium itself in the art process, making of before, after, and in between. Here, preliminary stages in the art process also explore a variety of media involving contemporary technologies, one of them are Artificial Intelligence (AI) image generators, as a preliminary process. Such assertion is supported by Weibel (2017) where he views contemporary art as an inclusion and exclusion process, introducing his explanatory model which is based on writings narratives, where he stated that one of the effects of globalization on global contemporary art and new art schools are the intensification clashes between cultures, religions, languages, ethnic and national identities. The idea was to apply the past texts and interpret them into the present reality we find ourselves in.

Nevertheless, a contemporary approach to making art is explored by UiTM Melaka participants, where Artificial Intelligence (AI) Image generators are utilized as a mediating vehicle upon addressing the output of artworks that reflect cultural expression, from textual to visual. In a sense, the internet itself adapts the hypertext protocol system of 'http', where codes are transformed into visual representations of data and information in regards to knowledge retrieval. Several studies have explored the capabilities and distinctions between computational thinking and human creative thinking (Mazzone & Elgammal, 2019; Hong & Curran, 2019; Shen & Yu, 2021; Yusa et al., 2024). However, the gap this study aims to address lies in a case study of the Sayembara art exhibition, focusing on the transformation from textual to visual art-making processes. In this context, AI image generators serve as mediating tools for cultural expression in the creation of visual artworks. Therefore, this study will be guided by the following research questions and objectives:

Research Questions

- RQ1: Can AI image generators finalize artwork production?
- RQ2: How do AI image generators contribute to cultural expression?

Research Objectives

- RO1: To identify the possibility of AI image generators as a mediating vehicle as a part of the art process, making in Sayembara 2024 Art Exhibition.
- RO2: To analyze produced artworks mediated by AI image generators as contributing towards cultural expression using Feldman's Art Criticism Model.

LITERATURE REVIEW

This study in the literature review section will discuss the aspects of art exhibition, such as the Sayembara 2024, artwork process making from textual Masterpieces such as the Sulalatus Salatin text, AI in the process of art making, as well as cultural expression in contemporary art.

Art Exhibition from Textual to Visual: Sayembara 2024

Throughout the historical development of art exhibitions in conjunction with the National Art Gallery (NAG), the idea of textual to visual art exhibition can be witnessed through some of the earliest initiatives by NAG since the early 1970s. This is through the *Manifestasi Dua Seni* (1970) art project, translated as 'Manifestation of the Two Arts', where prominent writers and poets such as Usman Awang

(National Art Writer) read their textual-verbal poems and stories, while other artist involves express their visual interpretations through visual works of art (Media Mulia, 2024) *Manifestasi Dua Seni* exhibition started with the first on 1970, and second at 1971, until today recent years organized by NAG. Mostly, the artists and writers involved were established and professional contenders. However in the approach of Sayembara the segment were more niched reviewed, which focused on undergraduate art students around the nation from public to private universities such as; Malaysian Institute of Art (MIA), Universiti Malaysia Sabah (UMS), Universiti Malaysia Sabah (UNIMAS), Universiti Sains Malaysia (USM), Akademi Seni Budaya Dan Warisan Kebangsaan (ASWARA), Universiti Malaysia Kelantan (UMK), Taylor's College, Universiti Teknologi MARA (UiTM) Melaka, Universiti Teknologi MARA (UiTM) Shah Alam, Universiti Teknologi MARA (UiTM) Kelantan, Universiti Teknologi MARA

(UiTM) Perak, Universiti Teknologi MARA (UiTM) Sarawak, dan Universiti Pendidikan Sultan Idris (UPSI). The Amalgamation of these institutions under one competition, as well as exhibition, uplifts the experience of these contenders to a different level, where the selected work is then exhibited at the GMBB Mall for each participant to re-visioned and reflect upon the various outcomes of visuals produced from different textual masterpieces they represented. One of the significant factors that brought Sayembara 2024 a stage further was the focus on Masterpiece literature by Malaysian writers, which aligned with the 10th Prime Minister's vision and budget allocation of the Madani Framework to strengthen language and literature (Malaysiakini, 2024). Thus, 2 factors supported the novelty of the Sayembara 2024 art project; first, it focused on a niche undergraduate participant who had formal art knowledge and practice to adapt. Second, the focus area on Masterpiece literature on the past, which would be reinterpreted as present fresh visual representations through visual works of art, in a contemporary setting, we find ourselves today.

Sulalatus Salatin: Literature Masterpiece which represented UiTM Melaka

'*Sulalatus Salatin*' or 'The Genealogy of Kings' is an iconic literary work edited by celebrated Malaysian writer A. Samad Ahmad. This specific text was based on the previous handwritten version owned by Haji Othman Abdullah. The version currently referred to is the twentieth printed version, published in 2021. (Isa & Zakaria, 2018) '*Sulalatus Salatin*' invites the audience towards deeper insight into the Malay World 'Genealogy of Kings', through its origin, evolution, as well as hegemony, based on some of the earliest celebrated Malay-Kingdoms, such as the Melaka Sultanate. Interestingly, the text chosen describes the Pre-Melaka Kingdom era, the Golden Age of the Melaka Kingdom era, as well as the post-Melaka Kingdom era after the invasion of the Portuguese in 1511. Altogether describing the extensive achievements and establishment of the religion of Islam, the Malay Language as Lingua Franca, as well as the Malay Sultanate genealogy and hegemony in the Malay World. Moreover, the text does highlight individual folklore heroes such as 'Hang Tuah' and Hang Jebat', the Malaccan Sultanate admirals, known for their valor in war campaigns across Asia, as well as wisdom in acquiring wealth and victory for the kingdom of Melaka (Alezender et al., 2024). *Sulalatus Salatin* chapter 1 discuss the origin of the Malay Kingdom, chapter 2 until 3 discuss on the rise of the Singapore or Temasek kingdom, chapter 4 until 14 discuss about the Melaka Malay sultanate Kingdom from its rise, golden age, as well as fall in the 1511, finally the last chapter 15 discuss about the rise of the kingdoms in Johor after the defeat of Melaka in 1511. Altogether, we can view the text *Sulalatus Salatin* as a reflection of Melaka we understand today, through its vast cultural background, as well as diversity as a heterogeneous society representing Malaysia through its classical and colonial architectural buildings. 2/3 of the chapters discuss the kingdom of Melaka itself. Hence, in the Sayembara 2024 art competition and exhibition, later we can see how the participants dwell with the Malay Myths and Annals as addressed through their contemporary visual art practice and formal students studying in the department of fine arts UiTM Melaka, these ideas in art making through legends and myth are supported by Ghazali (2017). Thus, taking this *Sulalatus Salatin* as a masterpiece text alone, encapsulates the journey of the Malay Annals, which are

pedagogically taught in schools and higher institutions, as a grounded work that builds the foundation in art understanding from the art makers to the art viewers in a broader sense.

Artificial Intelligence (AI) as a Mediating Vehicle in Art Making

In the 4th Industrial Revolution and the age of Internet of Things (IoT), Virtual Reality (VR), Augmented Reality (AR), as well as Artificial Intelligence (AI) driven hardware as well as software technologies have been the cornerstone that describes the contemporary setting, we find ourselves. In approaching the inclusiveness concept of Contemporary Art alone, AI image making has already been a discussion among academicians and artists. The discussions get further on the possibilities of computer thinking, AI, and Human thinking in art practice as academic research; (Mozzane & Elgammal, 2019), (Hong & Curran, 2019), (Shen & Yu, 2021), (Yusa et al., 2022), among others. Mozzane & Elgammal (2019) explore the possibility of AI in art making through disciplines such as computer science and art history. Here, both of these researchers were convinced through their findings that machine creativity could be enhanced through art knowledge modelled through data and information inserted in AI. It is through his understanding that (Mozzane & Elgammal, 2019) advocate for a parallel connection between machine creativity and art broadly through the context of an inclusive contemporary art setting, and making. On the upper lift, AI machine creativity can be seen when working together with human intelligence, as maximizing the potential of both parties, where one can view it as a mediating vehicle for art making.

However, there are downsides which highlight the important cooperation between both parties since AI alone does not have the emotional as well as Social Interactivity that only humans in society dwell upon in real time (Yusa et al., 2022). Through their case studies, they conducted research on notable artworks that utilize AI as mediating vehicles. Their findings concluded that AI can offer new modes of creative expression and engagement to the artist as well as the audience. Upon considering the ethical factors of AI in art making, Yusa and team nevertheless addressed that the artistic process is the key to successful production of artworks, where they highlighted that human intervention is needed to moderate the outcome of the work produced, as the final output. (Hong & Curran, 2019) had their investigations on how people perceive artworks or outputs that are intervened by AI as a process in art. It is through their study that they implemented the Schema Theory (ST) and the Computer as Social Actors (CASA) model. Their findings between both AI and human art were voted oriented towards not equivalent in value; human intervention still succeeds in the whole process; however, knowing that some works were done in AI, astonishingly, still did not influence their participants' evaluation. Here, the study that Hong and Curran conducted holds that intrinsic as well as extrinsic value in art still favors the human capacity to intervene throughout the whole process, for a holistic experience for the human audience. (Shen & Yu, 2021) supported the remarks of (Hong & Curran, 2019), through their investigation, which found that within the advancement of technology, art creations become richer with more content expression, which are widened beyond our horizons.

Besides, these Mathematical Algorithms, which are most experienced in art, bring on another level beyond the blind spots of human intelligence, perhaps not favored by the art advocates; however, it creates an inclusive relationship between people, art, and technology, in a whole contemporary context.

Feldman Art Criticism Model

Duaa (2021) points out that art criticism is crucial in art education; he states that art criticism is a knowledge discipline is like the teacher towards the students. Edmund Burke Feldman is an Art Professor at the Georgia University who introduced his model of Art Criticism Feldman Model. The critical process

evaluates art from an inductive approach of gathering data on the four (4) stage process, which is descriptive, analysis, interpretation, and judgment. Duaa (2021) argues that Art Criticism is an important investigation after the art appreciation and art history, where one gets to research and reflect on the visions of the art maker, upon justifying the intentions, representations, and expression which in some case from individual expression from an artwork becomes, a cultural expression which speaks the style of a period such as the Mona Lisa itself, thought its artist and its Renaissance period in time and space.

RESEARCH METHODOLOGY

Figure 1 shows the research design for this research, *Sayembara 2024 Art Exhibition from Textual to Visual: AI Image Generator as Mediating Vehicle for Cultural Expression*. The research method applied in this research is qualitative. The Research Question (RQ) and Research Objective (RO) are adapted from the problem statement and literature review, where RQ1: Can Artificial Intelligence (AI) image generators finalize artwork production? RO1: To identify the possibility of Artificial Intelligence (AI) image generators as a mediating vehicle as a part of the Art process, making in Sayembara 2024 Art Exhibition. RQ2: How do Artificial Intelligence (AI) image generators contribute to cultural expression? RO2: To Analyse produced artworks mediated by AI image generators as contributory towards cultural expression using Feldman's Art Criticism Model.

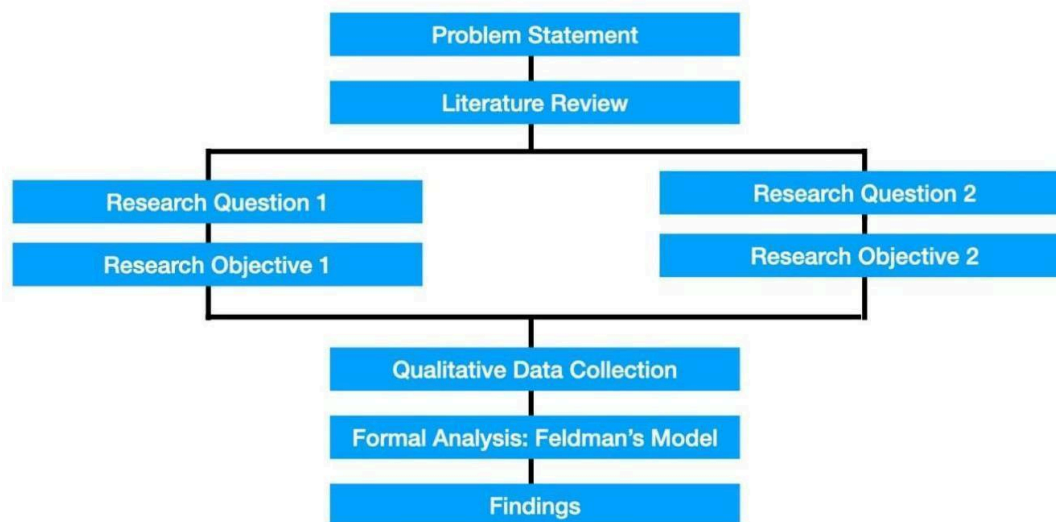


Figure 1: Research Design
 (Source: Author, 2024)

The method of collecting the data for RQ1 and RO1 is by a qualitative approach through primary data, of the chosen ordinal artworks which were granted first place by the jury at the Gallery Art Studio (GAS) Exhibition, one representational work entitled: *The Fall of the Great Magical Serpent* (2024). The work of art will be collected from the finished outcome, and will be compared to its preliminary outcome generated by AI image generators produced by software such as Midjourney, Imagine Fx, and Bing AI. The comparison between both preliminary and finish outcomes will then be analyzed through descriptive analysis of their artists' statements, as well as the formalistic differences to answer RQ1 and RO1.

Afterwards, the method for collecting the data for RQ2 and RO2 is by a qualitative approach through primary data: of the chosen artwork is a non-representational work (abstract) entitled: *Pusaran*

Todak (2024) translated as ‘Swordfish Vortex’. However, in this stage, only the finished artworks would be involved, where from here the researchers run a formal analysis from the Feldman Art Criticism Model of categorizing the cumulative concepts of description, analysis, interpretation, and judgment from the visual picture of the works. This analysis step will be conducted to identify the contribution of AI image generators in contributing to cultural expression in answering RQ2 and RO1. After the qualitative data for RQ1, RQ2, RO1, RO2, are collected through primary and secondary data, the Feldman Art Criticism Model, as supported by Duaa (2021), will be used to analyse the findings and outcome for this research study.

FINDINGS

Figure 2 shows a cross-section between two images produced from the preliminary output by Artificial Intelligence (AI) image generator Bing AI, and the final output interpreted by the art maker for this work, entitled *The Fall of the Great Magical Serpent* (2024), by Muhammad Ikmal Hakimie Mohd Razee.



Figure 2: The Left is the AI Preliminary Output, and the Right is the Final Output

(Source: GAS UiTM Melaka Collection, 2024)

Findings from RQ1 and RO1

The Fall of the Great Magical Serpent (2024), by Muhammad Ikmal Hakimie Mohd Razee is the finish work in Figure 2 cross-section on the right. The medium used to produce the final work is acrylic paint on stretched canvas, with the dimensions of 90cm (Height) x 60cm (Length) in a 2-dimensional picture plane. In general, the characteristic traits which describe this work as a representational work in style with a methodology theme. From the preliminary output prompt in Bing AI, the output is a close-up

of the subject and setting. Whereas the finished output with human intervention encapsulates the whole scene about the subject and setting. The artworks maker describes: "The fall of the great magical serpent" is based on a Minangkabau legend in which the people ask Sang Si Perba (SSP) to defeat Sakti Mona, a magical serpent, to test his strength. SSP gives a *hulubalang* named Permasku Mambang his enchanted weapon, Curik Si Mandang Kini, but it turns out that the weapon has a flaw that "sumbing 190," which undermines its fabled power. This flaw explores themes of resiliency, imperfection, and the unpredictable nature of fate by representing the divide between mythic ideals and human reality. It serves as a reminder that real strength comes from facing obstacles head-on with bravery, despite our limitations, rather than from having unfailing power.

Here, we can observe that the human capacity to comprehend a textual scene, and reinterpret into visual works, are at times might be limited to the language prompted by its maker on the Ai image generator, where it is reassured that Artificial Intelligence is still a mediating vehicle in which if paired with a driver, it would maximise the possibilities of both parties. This is supported by (Yusa et al., 2022) through their case studies, which made research on notable artworks that utilize AI as mediating vehicles. Their findings concluded that AI can offer new modes of creative expression and engagement to the artist as well as the audience. Upon considering the ethical factors of AI in art making, Yusa and team nevertheless addressed that the artistic process is the key to successful production of artworks, where they highlighted that human intervention is needed to moderate the outcome of the work produced, as the final output. The finished output done by the art maker, reinterprets the structure of the scene chosen between the warrior and the serpent, where it is more equal through its compositional ratio and size, compared to the first preliminary output by Ai image generator Bing Ai, where emphasis and exaggeration is more into the warrior himself, and serpent remained as less fierce in scale and size. This intervention is possibly because the art maker could still intervene and interrogate the whole output, since he read the text, and manages to emphasize the expression of immense, sublime emotions during the scene taken. AI alone does not have the emotional as well as Social Interactivity that only humans in society dwell upon in real time. However, among the researchers (Mozzane & Elgammal, 2019; Hong & Curran, 2019; Shen & Yu, 2021; Yusa et al., 2022) still advocate the possibilities that benefit both parties between AI and Human intervention in art making.

Findings from RQ2 and RO2

In the findings for RQ2 and RO2, the chosen finished artwork entitled: *Pusaran Todak* (2024), translated as 'Swordfish Vortex', by Nur Farah Huwaida Abdul Rahman, can be viewed in Figure 3, cross-section on the right. The medium used to produce the final work is acrylic paint on stretched canvas, with the dimensions of 90cm (Height) x 60cm (Length) in a 2-dimensional picture plane. In general, the characteristic traits that describe this work as a non-representational work or abstract in style, with a methodological theme. The artist describes her work revolving around chapter 2 of the *Sulalatus Salatin* text in the incident when swordfish from the oceans speared around the coastal areas killing people of the Temasek Kingdom, then Singapura, the art makers control here prompt image from Bing Ai from a representational scene into a whole abstract and non-representational presentation, capturing the colors, movements, as well as the texture of layers involved. (Hong & Curran, 2019) Findings between both AI and human artistic were voted oriented towards not being equivalent in value; human intervention still succeeds in the whole process, however, knowing that some works were done in AI, astonishingly, still did not influence their participants' evaluation. Here, the study that Hong and Curran conducted holds that intrinsic as well as extrinsic value in art still favors the human capacity to intervene throughout the whole process, for a holistic experience for the human audience, which depends on scenes, subjects, as well as settings involved.



Figure 2: The Left is the Ai Preliminary Output, and Right Finish Output
 (Source: GAS UiTM Melaka Collection, 2024)

Furthermore, the research study analyse the work of art Pusaran Todak (2024) translated as ‘Swordfish Vortex’, by Nur Farah Huwaida Abdul Rahman using Feldman’s Art Criticism Model; categorizing the cumulative concepts of description, analysis, interpretation, and judgment (Duaa, 2021). The result for RQ2 and Ro2 is presented in Table 1 as shown below. The descriptive part analyse the descriptive aspects such as the title of the artwork, artist, medium, dimension, and year as provided by the visual artist. The analysis part analyse the formal elements and principles of art, as well as the materials and composition applied by the artist towards the subject work of art. The interpretation part analyse the context of form and content previously explored by the previous descriptive and analysis part. Finally, the judgment part validates the art criticism by the author between what the artist intended to portray, did portray, and what has been understood and experienced by the audience, exemplifying a cumulative art criticism of a work of art such as ‘Pusaran Todak (2024), translated as ‘Swordfish Vortex’.

Table 1. Feldman Art Criticism Model – *Swordfish Vortex* (2024)

No.	The Critical Process	Elaboration
1	Description Title: Swordfish Vortex Year: 2024 Art Maker: Nur Farah Huwaida Abdul Rahman Medium: Mixed Media Dimension: 60cm (H) x 90cm (L)	The work of art is a non-representational and abstract scene where the subjects of swordfish are swirled around a vortex juxtaposed by the background, which captures the texture of a banana plant trunk.
2	Analysis The non-representational form of the swordfishes presented the biomorphic irregular shapes of nature through the beauty of fauna, altogether on top of the abstract background, which presented the formal elements of a banana plant trunk.	The work captures the colours between the land and the seas, as well as what is in between. The muddy colours of the wet coastal areas are together to mimic a subtle effect with the banana sap produced when we cut a banana plant trunk. The colours are connected as a sense of closure and erasure. Closure is between the connection of land and sea, which creates life for the majority of the world was population. Erasure is the subtle effect that distance both which took part in the scene, the artwork maker tries to portray where the people of the kingdom used banana trunks to save their lives from the attack of swordfish

3	Interpretation The manifestation that the work brings is that the mind controls matter. The vortex and swirling effects portray the ambiguity of the people as well as the tangled moment of the mind from the different hierarchy levels of the sultanate, as presenting power to the oppressing factors, which the scene in the text concludes.	During the dialogue in the Sulalatus Salatin chapter 2, hang Nadim a peasant 7 year old boy, after witnessing such tragedy where by days people were killed by the swordfishes, and the sultanate at present orders his people which were peasants to put their thighs as shield to the kingdom, the bloodshed was horrific, which at last hang Nadim gave an idea so that why do not we utilised the Bananas trunk as a fence of defence. Finally, they all agreed and the fierce swordfish, one by one, were stuck in the trunks, and died. The whole scene and setting portrayed how the mind is a weapon rather than matter (materials).
4	Judgement The finished work of art produced compared to the preliminary output by Artificial Intelligence (AI) image maker, distinguishes the possibility of human interventions, which could take parts of the AI as suggestions, which would communicate better with the humane interpretation	The art maker intended to portray the scenes of a horrific tragedy that took place in the past, according to the text Sulalatus Salatin. The main subject which the art maker presents through biomorphic shapes still connotes the vitality of the shape of each swordfish subject, swirled in a vortex between each other, which strengthens the visual composition and narratives. Finally, the art maker connects both scenes using binary oppositions between the sea and the land subjects, where the fish are displaced from the sea, and the banana trunk texture is displaced from its natural habitat, with muddy colors, representing its sap. The art maker manages to encapsulate altogether this intense moment from textual to visual, from preliminary outputs, to intervene finish outcomes.

From table 1 as shown above, the research study has highlighted the description, analysis, interpretation, as well as judgement for the work of art ‘Swordfish Vortex (2024)’; The work of art is a non-representation and abstract scene where the subjects of swordfish are swirled around a vortex juxtaposed by the background which capture the texture of a banana plant trunk. The colors are connected as a sense of closure and erasure. Closure is between the connection of land and sea, which creates life for the majority of the world's population. Erasure is the subtle effect that distances both those who took part in the scene, the artwork maker tries to portray where the people of the kingdom used banana trunks to save their lives from the attack of swordfish. The manifestation that the work brings is that the mind controls matter. The vortex and swirling effects portray the ambiguity of the people as well as the tangled moment of the mind from the different hierarchy levels of the sultanate, as presenting power to the oppressing factors, which the scene in the text concludes, in a binary opposition relation of ranking, top and bottom social stratification.

Finally, the art maker connects both scenes using binary oppositions between the sea and the land subjects, where the fish are displaced from the sea, and the banana trunk texture is displaced from its natural habitat, with muddy colours, representing its sap. The art maker manages to encapsulate altogether this intense moment from textual to visual, from preliminary outputs, to intervene finish outcomes. Here, it viewed that this ‘Swordfish Vortex (2024)’ artwork communicates the cultural expression through the empowerment of Malay literature text from the past such as Sulalatus Salatin, amalgamate with visual interpretation of its art maker in present of a contemporary context in art making, where the synergy of intervention between technology and society, is presented as means of a mediating vehicle contributing towards an inclusive cultural expression, as supported by studies such as (Mozzane & Elgammal, 2019;; Hong & Curran, 2019; Shen & Yu, 2021; Yusa et al., 2022).

CONCLUSION

In conclusion, this study on Sayembara 2024 Art Exhibition from Textual to Visual: Artificial Intelligence (Ai) Image Generator as Mediating Vehicle for Cultural Expression through the Analysis findings of RQ1: Can AI image generators finalize artwork production? And RO1: To identify the possibility of AI image generators as mediating vehicle as apart of Art process making in Sayembara 2024 Art Exhibition; provides insights on how AI mage generators such as Midjourney, Imagine Fx, and Bing Ai can finalize artwork production on a preliminary output as shown in the comparison between the The Fall of the Great Magical Serpent (2024), intervention before and after human intervention of the art maker. This is supported by Yusa et al. (2022) through their case studies, which made research on notable artworks that utilise AI as mediating vehicles. Their findings concluded that AI can offer new modes of creative expression and engagement to the artist as well as the audience.

Upon considering the ethical factors of AI in art making, Yusa and team nevertheless addressed that the artistic process is the key to successful production of artworks, where they highlighted that human intervention is needed to moderate the outcome of the work produced, as the final output. Moreover, the analysis findings of RQ2: How AI image generators contribute to cultural expression? And RO2: To Analyse produced artworks mediated by AI image generators as contributory towards cultural expression using Feldman's Art Criticism Model, addresses the impact of AI image generators as mediating vehicles for cultural expression, in providing insights which (Shen & Yu, 2021) supported the remarks of Hong & Curran (2019), through their investigation which found out that within the advancement of technology, art creations becomes more rich with more content expression, which are widened beyond our horizons. It is through these Mathematical Algorithms that most experience in art is brought on another level beyond the blind spots of human intelligence, perhaps not favored by the art advocates; however, it creates an inclusive relationship between people, art, and technology, in a whole contemporary context.

Nevertheless, this research still opens the possibility for further and future research in regards to thorough ethical issues, between computer creativity driven by AI data and information knowledge, and human creativity rich in creative expression, and collective cultural engagement through the socialization process, and development progress in social norms and critical theory between both areas.

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