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Art and Expression

INTRODUCTION

ARTE: Art and Expression is a biannual book chapter, published under collaboration of Department of Fine Arts, Faculty of Art & Design, UiTM Perak Branch with Galeri Al-Biruni under the supervision of Universiti Teknologi MARA, Malaysia. 'ARTE' is an amalgamation of english word 'Art', and malay word, specifically Perak slang 'Ate' which translate as conversation starter. 'ARTE' uses the concept of book chapter that platform art enthusiasts to express their inner-creativity in the form of literacy conjecture

VISION

Art and expression as aspiration towards stylistic and artistic practices

MISSION

- To enhance the culture of research and academic publication among academician and artist for international recognition
- To promote intellectual, cultural and knowledge sharing through artistic expression
- To celebrate the diversity and differences in arts practices thus creating and intellectual platform for artist to express their interest in art

PUBLICATION FREQUENCY

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CHAPTER 1

SEARCHING FOR THE 'PENDEKAR SILAT' IN MALAYSIAN VISUAL MEDIA: A PREFATORY INSIGHT TOWARDS SUSTAINABLE CULTURAL HERITAGE

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Abstract

The pendekar silat is considered as a culture hero who defines the traditional Malay warrior and the Malays, along with the martial arts and heritage values. Rising interests in Malay cultural heritage within Malaysia has led to the ascension of the pendekar silat character in the insular setting including in local comics. This prefatory insight looks into how comic arts are digitally circulated leading to the appropriation of artworks from two published comics titled “Liga Pendekar – Perikatan Adiwira” and “Pendekar Melayu Terakhir” in regard to pendekar silat and pendekar Melayu or the Malay silat warrior. The researchers used keywords internet search to identify two most prominent artwork from the selected comics which have been widely appropriated. This initial inquiry revealed that the main keywords used in the internet search would yield the artwork from the covers of the two comic publications thus, delineating claims that the source of the artwork is digitally unknown or untraceable.

Keywords: Pendekar silat, martial arts, Malay cultural heritage, comic art, artwork appropriation

1.0 Introduction

Cultural heritage is the lifeblood for an individual or people as a community while martial arts and arts are two aspects of the legacy which are bequeathed upon succeeding generations. Silat, as a form of martial art and self-defence is largely learnt and practiced in the Malay-speaking regions. Within the Malaysian context, it is especially popular in the East and West peninsular states of the country. Meanwhile, arts have distinctive contributions in the ways individuals and society value their heritage aside from setting the foundation for communal engagement. Art as a means has enabled a community to investigate and apprehend the heritage that characterises their worldview and feelings. Successively, technology as an instrument has transformed the practices that heritage is preserved and disseminated; thenceforth, influence artists' approaches in arts production including in comics which have a bearing on audiences' reactions. Art is an important avenue that reminds a person and community on the possibilities in the traditions of a heritage. The fast-changing modern and contemporary technologies have heralded for new forms of artistic expressions while simultaneously improve efforts in heritage preservations. Digital technology has assisted in multiple stages towards the identification, preservation, authentication, and retrieval of heritage content (Nakatsu, Tosa, Rauterberg, & Xuan, 2015, p. 6). Not only that, technology has also transfigured the re-presentation and re-creation of the tangible arts as virtual repositories that alters the interactions with heritage. Digital technology is increasingly used in efforts for cultural and heritage preservation not only in film making but also museum exhibitions through the utilisation of virtual reality (VR), augmented reality (AR), and digital storytelling (DST). Along the same line, comic arts and presentation have also transfigured with technological advances.

Continuous technological development has eased the availability for digital information, both in the textual and visual forms. Concerningly, this have caused in the rise of 'cut-and-paste culture' not only among novice but also professionals in the creative industries. Hare and Kimberly (2019) had asserted that crucial professional practice and competency in creative practices should include the understanding in ethical use of textual and non-textual works. Due to the unrelenting issue, there are multifarious approaches to detecting plagiarism, reusing and appropriation of original works by others. However, the implacable 'cut-and-paste' practice becomes formidable despite profuse emphasis laid by researchers, stakeholders and policy makers on the importance for awareness in protection and reusing of original works (Hare & Kimberly, 2019; Hall, 2014; Pfohl, 2011). Moreover, there is also scarcity in literature towards navigating this issue, especially in the Malaysian context for improved understanding on ethical practices both in the academic and professional settings of visual art practices leading the authors to pursue this research.

1.1 Comic Art as Instrument for Heritage Conservation

Pendekar Melayu is the quintessence of feudal local hero who is true to his origins, a loyal knight to his King and protector of his kingdom. The pendekar's heroism and the traditional values the character carries are trusted refuge to the heritage while providing a simulation for future generations in connecting the past towards creating meaningful future. The Malaysia Digital Economy Corporation (MDeC) initiated the Intellectual Property Creators Challenge (IPCC) in 2006 in efforts

of reviving the national creative works with local content and a Malaysian identity through more contemporary presentation. The initiative is also directed towards expounding the creative media industry through the MSC Malaysia Creative Multimedia Content Initiative (M-CMCI) (MAGIC, n.d.). The comic 'Liga Pendekar – Perikatan Adiwira' ('League of Pendekar') (LP) (Figure 1) is created by comic artist Azhar Abdullah, and was among the grant winner of the first initiative which was subsequently published by PTS Publications and Distributors in 2008.



Figure 1: Comics of 'pendekar' 'Liga Pendekar – Perikatan Adiwira' (Azhar Abdullah, Liga Pendekar - Perikatan Adiwira, 2008), 'Pendekar Melayu Terakhir' (Azhar Abdullah, 2010).

The 'Liga Pendekar – Perikatan Adiwira' comic won five categories at the 2009 PEKOMIK Awards which are; (i) Best Cover, (ii) Best Writer, (iii) Best New Comic, (iv) Best Comic Artist, and (v) Best Comic (PEKOMIK, 2009). The triumph led to its second print in sales. From the back cover review of the LP comic, Jaafar Taib, a renowned artist and cartoonist described LP as a momentous effort in enlivening the local comic content (Azhar Abdullah, 2008). Meanwhile, another legendary Malaysian comic artist and an Eisner Award recipient; Lat acknowledged that the comic brings its readers to know and get acquainted with characters from local classical narratives (Azhar Abdullah, 2008). Another significant review by the Deputy President at the Department of Creative Multimedia is that the comic succeeded in presenting the silat Melayu through a more contemporary presentation (Azhar Abdullah, 2008). After earning the substantial recognitions, Azhar Abdullah produced a new comic titled 'Pendekar Melayu Terakhir' (Figure 1) which was published by the same publication company of his first solo comic. A compilation of Azhar Abdullah's best comic works is then published with the title 'Liga Pendekar Raya' in 2020 as shown in Figure 2.



Figure 2: The third comic of ‘pendekar’ by the same artist published in 2021 ‘Liga Pendekar Raja’ (Azhar Abdullah, 2021).

With rising interests for local content and the Malay heritage in Malaysian comics, the Malay pendekar character takes on more significant presence in the comic narratives especially after the first 2006 IPCC which have uncovered the ascent of contemporary comic artists. While Japanese manga and comics from the USA and Hong Kong are awash with their well-established and globally known versions of superheroes, the Malaysian comics have yet to establish its own, both in the local and global context. Although the pendekar silat has already made its standing in local comics since the 1950s (Rudi Mahmood, 2020), a recognisable and well-established character has yet to appear as the fulcrum of a Malaysian comic hero.

Since its publication, the ‘Liga Pendekar – Perikatan Adiwira’ (LP) has garnered quite the attention of many local comic practitioners and fans which is also Azhar Abdullah’s first comic that carries the word ‘pendekar’ in its title. The subsequent comic, ‘Pendekar Melayu Terakhir’ is his second comic which carries similar word for its title. However, following to its publication, the cover art of these two comics have been repeatedly appropriated by individuals including visual arts practitioners and groups for various purposes. Therefore, this prefatory insight looks into how comic arts are digitally circulated leading to the appropriation of artworks from these two published comics in regard to pendekar silat and pendekar Melayu or simply the Malay silat warrior. This will be further elaborated in the subsequent sections.

1.2 The Malay Pendekar or the Pendekar Silat in Contemporary Malaysian Comics

Continued understanding and interests of heritage and culture could reinforce the connections between generations and fortify cultural conservation because arts and culture are crucial in the regeneration and development of talent, creativity, and innovation. Heritage narratives that are unaccompanied with visuals can be mundane and stiff but contemporary sequential visual narratives or comics can heighten the fluidity of the composition and story development. Although there have been numerous comic adaptations of multiple heritage literature, more contemporary adaptations of the past through comics could spring some ‘life’ for contemporary audiences. The chronicles of the pendekar silat can be told with more thrills through comics therein. Comic arts with heritage values are built on the aspirations of the predecessors which could bring renewed and altered interests to different generations. This would further allow for individuals and community to connect and make meanings on their identities. There has been evident resurgence of the long-standing martial art of silat and the ‘pendekar silat’ or ‘pendekar Melayu’ in visual arts as well as the Malaysian comics at the turn of the 21st century. The pendekar character and silat as martial art form are among the vestiges of the Malay heritage. When these three words are put together, they would form the ‘pendekar silat Melayu’ (or Malay silat warrior) also known as the ‘pendekar Melayu’ (or Malay warrior).

The pendekar Melayu is a culture hero who has been visually interpreted and re-presented through multiple approaches in various comic arts and is largely epitomised through the prolific character of Hang Tuah. He embodies the warrior, knight of the court, and carries the traditional values of the Malays. The character Hang Tuah for instance, has appeared in various Malaysian comic strips and comic books since the 1950s (Muhammad, 2012). Malaysian comics have prospered with new optimism and entrepreneurial spirit which successively create social impact on arts and culture. Consequently, numerous published contemporary comics with the content and arts of pendekar silat and pendekar Melayu prospered in local market; however, not all of the published comics carry these words in their title. Many of these comics would either adapt or adopt contents from classical Malay narratives and would take up the original titles while others may entirely have different titles. Table 1 presents the list of locally published comics both independently and by publication companies which are available through the internet with titles carrying the essential words of silat and pendekar between 2005 to 2021. There are also comic titles that would use the word pahlawan or kesatria, which also means ‘warrior’ but not widely used in reference to pendekar Melayu but more so with Hong Kong comics which are translated into the Malay language.

Table 1: Malaysian comics with ‘pendekar’ and ‘silat’ in title, content and artwork between 2000 – 2021.

No.	Year	Comics Title	Artist and Writer	Publisher
1	2007	Liga <i>Pendekar</i> - Perikatan Adiwira	Azhar Abdullah	PTS Publishing House
2	2009	Koleksi - <i>Pendekar</i> Mato Tige	Don	Creative Enterprise Sdn Bhd.
3	2010	<i>Pendekar</i> Melayu Terakhir	Azhar Abdullah	PTS Publishing House
4	2014	Dunia <i>Pendekar</i> 1 - Warisan Pendekar Gelap	Ahmad Fuad, MF Ajif	Independent publishing (KOMIKAJIF)
5	2015	Dunia <i>Pendekar</i> 2 - Api di Dalam Air	Ahmad Fuad, MF Ajif & Gayour	Independent publishing (KOMIKAJIF)
6	2015	Pendekar Jati	Indra Qirana	Humaira Publications Sdn. Bhd.
7	2016	Dunia Pendekar 3 - Nilam Kesakti Biru	Ahmad Fuad, MF Ajif & Gayour	Independent publishing (KOMIKAJIF)
8	2017	<i>Silat</i> Boy 1 - Pencak Pertama	Ben Wong	Komik-M
9	2017	<i>Pendekar</i> Tangan Berapi	Keladi	Bekazon Creative
10	2019	<i>Pendekar</i> Keris Terbang	Pak Ngah Alipz	Independent publishing (Ruang Sempit Studio)
11	2019	<i>Silat</i> Boy 2 - Dua Aliran	Ben Wong	Komik-M
12	2020	Ultra Qalif X <i>Silat</i> Boy #1 - Liga Rahsia	Ben Wong	Komik-M
13	2021	Liga <i>Pendekar</i> Raya & Koleksi Komik Terbaik Azhar	Azhar Abdullah	Komik-M
14	2021	<i>Silat</i> Boy 3 - Tiga Penjuru	Ben Wong	Komik-M
15	2021	Ultra Qalif X <i>Pendekar</i> Tangan Gorila	Afiq Sanukis, Hafiz Ismail, Cip, Reja, Huzza, Pak Ngah Alipz, Bophaury & Shahrulrez	Komik-M

Comics with content and art of the Malay *pendekar* reflect on UNESCO’s beliefs that the creative industries are instrumental in cultural preservation. The UNESCO World Heritage Convention has played major roles in cultural conservation while encouraging global citizens to take part in its various efforts. Comic publications have also become an enabler and accelerator of the economic, social, and environmental dimensions of United Nations’ Sustainable Development Goals (SDG) (UNESCO World Heritage Convention, n.d.). Therefore, narratives presentation of heritage history that are complemented with visual art would further embellish and bolster cultural conservation and sustainability efforts.

1.3 Searching for Pendekar or the Pendekar Silat in the World Wide Web

The ingenuity of a character design would involve heterogenous and thought-provoking processes while comic artists would have their own interpretation of a character in their work. A character that heavily carries a cultural identity would be meaningful if its visual layers of social meaning and identification could immediately capture the attention of the viewers and be etched in the memory while possessing an everlasting value. Digital technology has enhanced the production of visual arts and provide a permanent virtual storage that is accessible, able to be revisited, and valuable in cultural heritage conservation. However, the advent of technology and the easily retrievable internet depository has ensconced the perfidious ‘cut-and-paste’ practice. Following to its publication, the cover art of the two comics, ‘Liga Pendekar – Perikatan Adiwira’ and ‘Pendekar Melayu Terakhir’ discussed in this study have been recurrently misappropriated for various purposes including for product stickers and image, television prop, and banners. Hence, this preliminary insight applied the basic internet image search method with the Google platform to identify fundamental results using five keyword searches of ‘pendekar’, ‘pendekar silat’, ‘pendekar Melayu’, ‘pendekar silat Melayu’, and ‘liga pendekar’.

In performing the keyword search on the internet with the word ‘pendekar’, the result obtained in the search performed on January 10th, 2022 revealed that the front covers of the ‘Liga Pendekar – Perikatan Adiwira’ (LP) and ‘Pendekar Melayu Terakhir’ (PMT) appeared in the first twenty-five spots of the image rows. Figure 3 exhibits that the LP cover appeared for the ‘gooreads.com’ book review website, while the PMT cover is for ‘pts.com.my’ which is the publication company of the two comics. However, an ‘image cut’ of the character Malim Deman, located at the front of the illustration composition was identified and used for a personal blog with visual art ‘alteration’ for a post titled ‘sumpah pendekar’ (the oath of a warrior) dated May 14th, 2011.

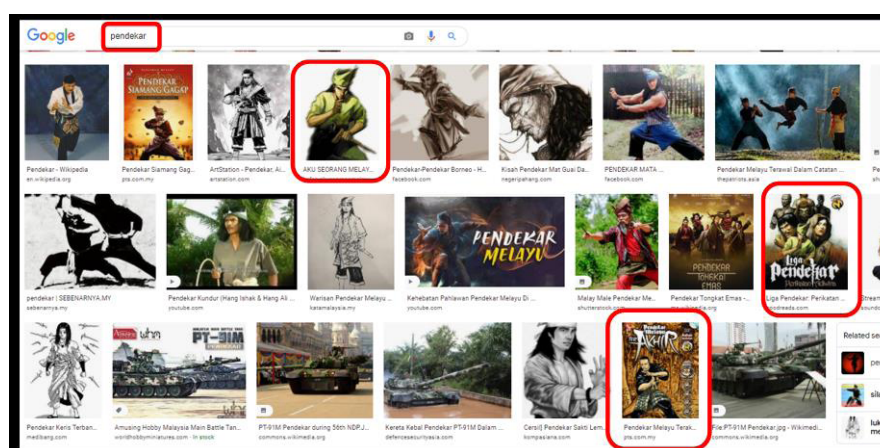


Figure 3: Keywords search in Google image of ‘pendekar’ on January 10th , 2022.



Figure 4: The blog post using the altered image from the cover of '*Liga Pendekar – Perikatan Adiwire*' for 'pendekar' keyword search on January 10th, 2022.

Upon searching using the keywords 'pendekar silat', the image from the same blog appeared in the top fifty image results. Meanwhile, the front cover for 'Pendekar Melayu Terakhir' (PMT) appeared amongst the top one hundred Google image result (Figure 5) for 'https://ms.wikipedia.org' entry that describes the comic.

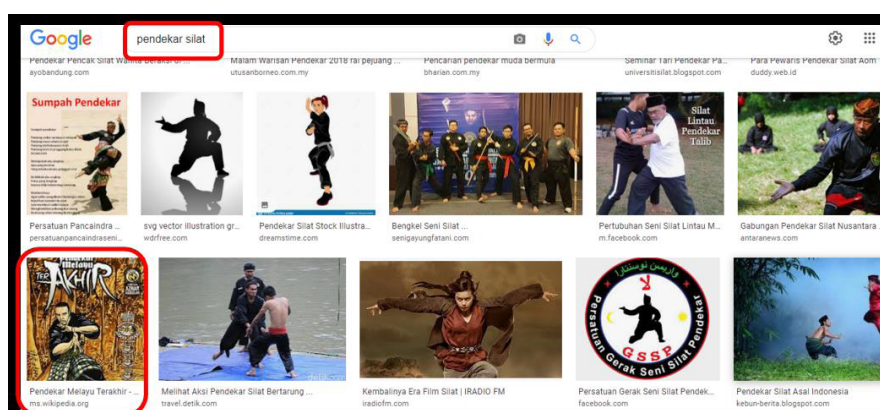


Figure 5: Keywords search in Google image of 'pendekar silat' on January 10th, 2022

Searching for images with the keywords 'pendekar Melayu' yielded the cover of 'Pendekar Melayu Terakhir' (PMT) as the first image to appear from Wikipedia. While the altered image of Malim Deman from the '*Liga Pendekar – Perikatan Adiwire*' (LP) cover is next to it. Consecutively, the Google image search result also showed another personal blog used the same altered image for a post titled 'potret wajah ilusi pendekar Melayu' (a portrait of the Malay warrior) on May 19th, 2013. The cover image of PMT also appeared for 'goodreads.com', 'pts.com.my', and '/bookxcessonline.myshopify.com' within a group of fifty images.

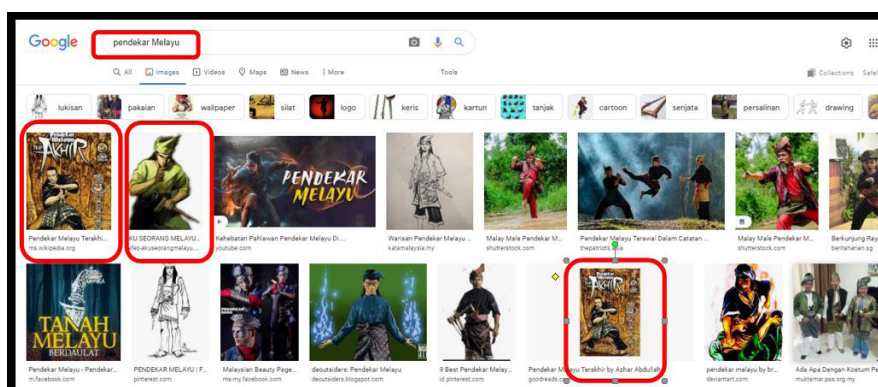


Figure 6: Keywords search in Google image of 'pendekar Melayu' on January 10th, 2022.

The keyword search with 'pendekar silat Melayu' revealed similar image results with 'pendekar Melayu' of the comic cover 'Pendekar Melayu Terakhir' (PMT) and the altered image of Malim Deman from 'Liga Pendekar – Perikatan Adiwira' (LP). Additionally, the keywords search with 'pendekar silat Melayu' also yielded a black and white illustration from the comic creator's character in PMT as shown in Figure 7. The artist had included his name and date of illustration in the artwork. This image will further be discussed in the subsequent sections.

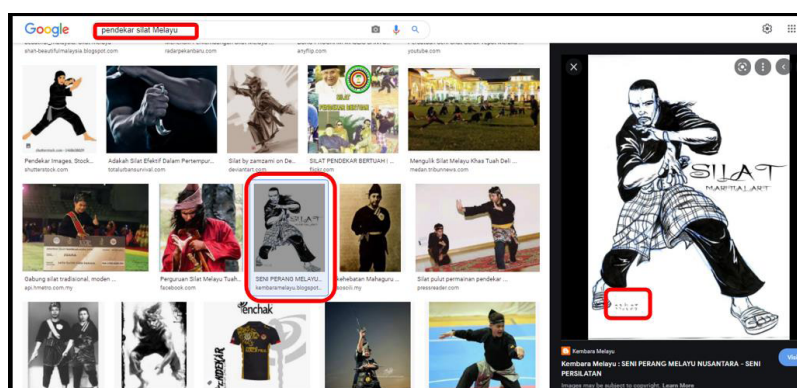


Figure 7: Keywords search in Google image of 'pendekar silat Melayu' on January 10th, 2022.

The last keywords search applied is 'liga pendekar' which means 'league of warrior'. The image search produced all the images related to Azhar Abdullah's comics 'Liga Pendekar – Perikatan Adiwira' (LP), 'Pendekar Melayu Terakhir' (PMT), and 'Liga Pendekar Raya'. The image search results also displayed that the publisher, PTS Publications and Distributor had also produced T-shirts with the LP cover as the print (Figure 8). Results displayed in Figure 8 and Figure 9 also exhibited images of the comic creator's innovation products which are have been registered for copyright which are the 'Liga Pendekar' board game and 'Liga Pendekar' pop-up book.

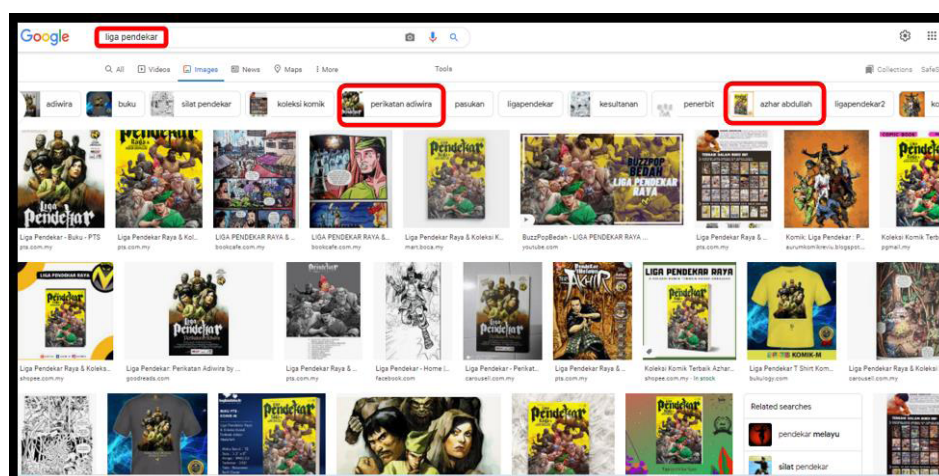


Figure 8: Keywords search in Google image of 'liga pendekar' on January 10th, 2022

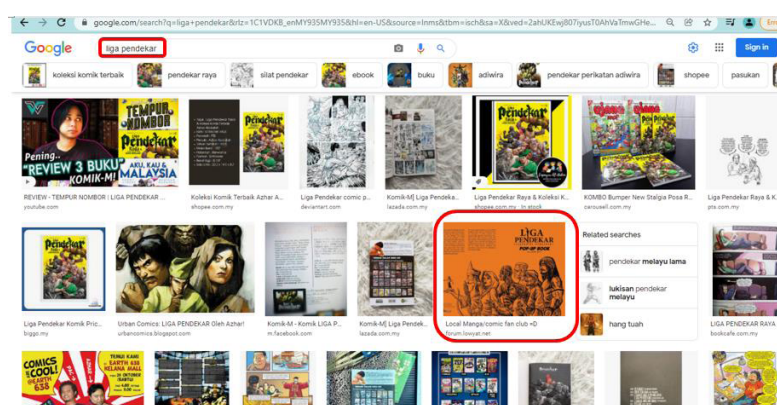


Figure 9: Google image search 'liga pendekar' displaying the copyright registered prototype of Liga Pendekar pop-up book.

Essentially, the fundamental results using five keyword searches of 'pendekar', 'pendekar silat', 'pendekar Melayu', 'pendekar silat Melayu', and 'liga pendekar' revealed that the artwork from the two comics discussed would appear either in the top five or ten hits to amongst the one hundred images through the Google platform. If one keeps searching with certain keywords, the algorithm would yield similar results or give results within the same search group.

1.4 Authenticity, 'cut-and-paste', and appropriation

The ease in disseminating and retrieving textual and visual content through digital technologies have led in the escalation of the 'cut-and-paste' practice, and the appropriation of others' works. The rise of these disreputable actions has also altered the general understanding of authenticity, 'creatorship', and ownership in various practices including the visual arts. It has been implied that the appropriation of images and elements of culture generally involve "famous and recognizable works of art, well known literature, and easily accessible images from the media" (Rowe, 2011). The prominent case 'Art Rogers vs Koons' is of such instance which have been mentioned by various researchers (Pfohl, 2011). However, this study will not dwell into the legal substance of the case but

shall relate it to some critical issues encountered with the comic artwork from the two comics selected. Art Rogers' original work (Figure 1) was 're-produced' and altered by Jeff Koons (Figure 2) and the latter's work was exhibited at the Los Angeles Museum of Contemporary Art. Incidentally, the original artist's friend identified the resemblance of the exhibited artwork to Art Rogers' and notified him, and a legal suit by the photographer to Koons ensued. for a post titled 'sumpah pendekar' (the oath of a warrior) dated May 14th, 2011.

Koons bought the note card, tore off the copyright seal, and sent the notecard, *sans* copyright seal, to an artisan shop, which, at Koon's request, produced a sculptural depiction of the photograph, with some embellishments - the puppies, for example, were painted blue with a big white spot on their nose, and daisies were placed in the couple's hair (p. 185).



Figure 10: Art Rogers, *Puppies*, black and white photograph (Copyright 1985, Art Rogers. All rights reserved) (Pfohl, 2011).



Figure 11: Colour Plate I. Jeff Koons, *String of Puppies*, 1988. Polychrome wood sculpture. (Courtesy of Sonnabend Galley) (Pfohl, 2011).

The statues that Koons had produced or rather copied and altered were sold while earning a substantial profit. Following the legal suit, Koons in his defence claimed that the artwork is "fair use by parody". Regardless, the court found that the photograph by Art Rogers "contained copyrightable elements of original expression, in the posing and lighting of the subjects" (Pfohl, 2011, p. 189). The copyright of Rogers' work is explained:

“Puppies” became part of Rogers’ catalogue of images available for further use, from which he, like many professional photographers, makes his living. “Puppies” has been used and exhibited a number of times. A signed print of it has been sold to a private collector, and in 1989 it was licensed for use in an anthology called “Dog Days”. Rogers also planned to use the picture in a series of hand-tinted prints of his works. In 1984 Rogers had licensed “Puppies”, along with other works, to Museum Graphics, a company that produces and sells notecards and postcards with high quality reproductions of photographs by well-respected American photographers including, for example, Ansel Adams. Museum Graphics has produced and distributed the “Puppies” notecard since 1984. The first printing was of 5,000 copies and there has been a second similar size printing.

(Rogers v. Koons, 1992)

This case has further called for what Pfohl (2011) highlighted as “distinction between ‘creativity’ (legal appropriation) and ‘plagiarism’ (copyright infringement)” (p. 190). The situation has had intense debate and profound consequences to many individuals and organisations to the present.

The comic cover for ‘Liga Pendekar – Perikatan Adiwira’ (LP) and ‘Pendekar Melayu Terakhir’ (PMT) have been cropped and reproduced several times by unknown individuals and organisations for various purposes. Figure 12 and Figure 13 show that the main character in the cover of PMT and LP have been altered and used for banners promoting silat classes by different organisations at various locations.



Figure 12: Appropriation of the cover art from the published comic of ‘*Liga Pendekar – Perikatan Adiwira*’ for a roadside banner to promote a silat class.



Figure 13: Appropriation of the cover art from the published comic of ‘*Pendekar Melayu Terakhir*’ for a roadside banner to promote a silat class.

On a different level, the comic cover eight characters in the cover of LP was cropped and reproduced in the form of puzzles in raisin boxes that was sold at various grocery shops as demonstrated in Figure 14. The comic creator was informed through social media by an acquaintance of the discovery and made his personal efforts to get a piece of the item but was unsuccessful.



Figure 14: The art cover for ‘Liga Pendekar – Perikatan Adiwira’ was cropped and made into puzzles in raisin boxes sold at local grocers.

Another instant to which the art cover for LP was cropped and altered are demonstrated in Figure 15. The main character of Malim Deman was cropped and altered to be made for T-shirt prints and stickers for trading purposes. The comic creator was informed through social media by his acquaintance who spotted the T-shirt being sold at a tourist spot in Melaka. The comic creator made a personal trip to the tourist spot in an attempt to make his personal investigation but his queries to the vendors around the said area were off to no avail. Subsequently, he was also informed through the social media platform that the same image was used as a sticker image for massage ointment being sold in the southern state of Malaysia. In the instance of the sticker for the ointment bottle, the comic creator received various personal messages telling him to consider it as the good deed of ‘sadaqah’ or alms in helping the local small scale cottage enterprises.



Figure 14: The art cover for ‘Liga Pendekar – Perikatan Adiwira’ was cropped and made into puzzles in raisin boxes sold at local grocers.

The comic creator was again informed via social media that the ‘Pendekar Melayu Terakhir’ cover art was also altered and used as background setting (Figure 16) for a talk show on cable television and was compensated by the series producer amicably upon correspondence.

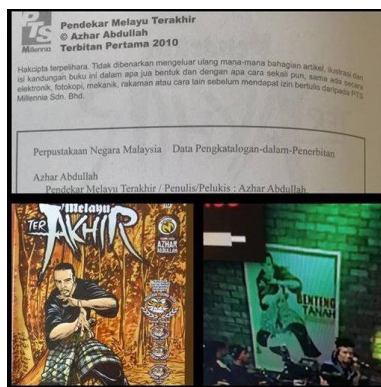


Figure 16: The cover art of the comic ‘*Pendekar Melayu Terakhir*’ was altered and used for the background setting for a talk show series on cable television.

It was reported that the awareness of copyright in Malaysia is statistically low, and that the Malaysia Intellectual Property Corporation (MyIPO) had obtained a total of 23,748 for copyright application with the highest in the field of literature, arts, and films (Wan Noorhayati, 2019). The issue of “allowable plagiarism” or “acceptable appropriation” (Pfohl, 2011) have been intensely debated especially with digital technology that comes alongside the terms of ‘re-production’ and ‘re-presentation’ of original artworks.

1.5 Conclusion

The cultural heritage is a legacy and source of inspiration that springs life to succeeding generations to live by that was left behind by their predecessors. Visual arts can be a tool for the preservation of tangible and intangible cultural heritage such as the pendekar and the silat as a form of martial art practice. Essentially, Arts can be the catalyst in national and cross-national linkages through ‘artistic storytelling’. For instance, the ‘silat’ is a known martial art form globally and is a part of event in the international South East Asian Games (SEA Games) and the Asian Games with efforts to make it into the Olympics Games. Digital media has allowed for artists to have their own virtual gallery and provides multiple opportunities to display their creations which to some extent making their space interactive for the audiences. However, the digital technology that is on a scale unparallel to previous generations of media has further invigorated the ‘cut-and-paste’ practice and for appropriation of popular culture. Further studies should consider delving into the needs of educating students, specifically students of Arts on the ethics of attributing works of others accordingly while circumventing the ‘cut-and-paste’ practice, plagiarism, and appropriation of both textual and non-textual works or artworks. Such efforts should also be made vigorous among practitioners both amateurs and professionals alike. This is because by only sharing and dispersing policies could not give total assurance that student or practitioners would adhere to the rules. Future studies may also look into efforts by the Malaysia Intellectual Property Corporation (MyIPO) in protecting copyrights, patent, and trademark of artistic products and works.

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