Exploration of Unity in Dignifying Reviews of Visual Art

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ABSTRACT

Articles placement on session of Vol. 10. (2022): SPECIAL ISSUE 2 KUPAS SENI: *Jurnal Seni Dan Pendidikan Seni* is composed from four (4) educational institutions department. Three (3) from College of Creative Arts (CCA) and one (1) from Academy of Language Studies, Universiti Teknologi MARA, Seri Iskandar Branch, Perak Campus, Malaysia. Among the authors are from Department of Fine Arts. Secondly (2) Department of Graphic Design. The third (3) is from the Department of Fashion Design. The final department is from the Academy of Language Studies, Universiti Teknologi MARA, Seri Iskandar Branch, Perak Campus, MALAYSIA.

Keyword: Arca, modesty concept, cloud-based, Constructivism, Budaya, Symbol, Icons, Mural painting, Gamification, post COVID-19

BACKGROUND

The article that was specified and met for Vol 10 (2022): SPECIAL ISSUE 2 (2022) KUPAS SENI: *Jurnal Seni Dan Pendidikan Seni* represents ten (10) study topics namely as the Sukatan Efektif untuk penghasilan 'Piece Mould' dalam Kursus Arca Tuangan Logam, Diploma Seni Halus: Kajian Eksperimen untuk Pengajaran dan Pembelajaran by Mohd Apandi, Ramli, Merman, Mazlan and Razali (2022). The second (2) article is The Adaptation of Modesty Concept in Sportswear Design for Malaysian Women by Saleh, Mustafa, AlMurid, Umar and Ibrahim (2022). The third (3) article is Laman Arca: Connecting the Public Sculpture Experience Through a Cloud-Based System mentioned by Hashim Amir, Abdullah, Omar, Syed Abu Bakar and Hijaz Mohammad (2022). The fourth (4) article is Constructivism Art Movement Practice among Malaysian Sculpture contribution by Mazlan, Syed Abu Bakar and Hashim Amir (2022). The fifth (5) article is Pengaruh Kepelbagaian Budaya Seni Reka Masjid di Negara Asia that challenges faced by Zakaria, Merman and Othman (2022). The sixth (6) article The Symbolism of the COVID-19 Event in The Artwork of Issarezal Ismail by Said Ahmad @ Syed Ahmad, Ismail, Othman, Abdul Razak and Saad (2022). The seventh (7) article Identification and Interpretation of Popular Culture Icons in Izaddin Matrahah's Paintings by Abdul Razak, Ismail, Razali Saad

and Said Ahmad @ Syed Ahmad (2022). The eighth (8) article Lukisan Mural sebagai Wadah Hebahan Maklumat Sejarah di Bandar Warisan Batu Gajah by Merman, Tahir, Mohd Aripin, Zakaria and Saad (2022). The ninth (9) article Gamification in Art and Design Appreciation by Tagie, Merman, Taharuddin and Ibrahim (2022). The final article is Karya Seni Visual dalam Konteks Pasca COVID-19 di Malaysia: Interpretasi Simbol bagi Catan terpilih "Transit 1×1: Online Exhibition" with respect to the Razali, Mohd Apandi, Mazlan, Syed Abu Bakar and Saad (2022).

ARTICLE DISTRIBUTION

Mohd Apandi et al. (2022) have shared their aims to discuss about the Diploma in Fine Arts includes a crucial study of the sculpture technique of metal casting. According to the author's own experience, the traditional (Island Formula) was employed during the course's piece mould forming procedure rather than exact measurements of the water to plaster of Paris (POP) ratio. This method resulted in less reliable and consistent outcomes. In order to create piece moulds suited for metal casting, this research tries to determine the most efficient measurement for the ratio of water and POP. The researcher had undertaken six procedures for creating pieces of mould using varied measurements with 100ml of water as a control. This was accomplished through experimental techniques discovered in the process of metal casting. A variable of 115g, 120g, 125g, 130g, 135g, and 140g of POP is tested against 100 ml of water. The experiment showed that 125g POP to 100 ml of water is the most efficient way to measure a lost wax casting piece mould. This ratio will prevent overusing POP or water, making it a useful benchmark for instructional purposes. Although the examination of useful mould-making measurements falls within the purview of this work, there were recommendations to expand the research into the creation of investment moulds. Optimal firing time and the type of mixed aggregates could also be variables in addition to material measurements.

In addition, Saleh et al. (2022) have experienced studies about an alternate costume to meet the demands of a modest appearance while engaging in sports, especially for Muslim women. To provide Malaysian women with additional options for sports outfits to meet their active lifestyles, modest sportswear design is being innovated. Currently, there are issues with the local fashion industry's lack of fashion resemblance to current sportswear designs. In addition, there is an excessive focus on how women appear in public, which lowers their morale and confidence. The purpose of this study is to examine the difficulties Malaysian women encounter when choosing sporting attire. The second step is to determine the crucial elements that must be taken into account while creating modest sportswear for Malaysian ladies. The third step is to develop unique sportswear designs that incorporate a modesty concept to fit Malaysians' lifestyles. Designing and cutting women's sportswear requires a module or direction that will provide designers and SME manufacturers with the proper instructions. In order to achieve the objectives, this research has been conducted using mixed methods. Observation sessions at two (2) selected locations to study the retail market and current trends. Two (2) designers and a group of women hikers were interviewed face-to-face. Questionnaires were sent electronically to forty (40) respondents and by manual distribution to thirty (30) respondents. An experiment was conducted based on criteria gathered through a survey. It can be concluded that modest sportswear design for Malaysian women has achieved all of its objectives. By creating this awareness, Malaysia's fashion industry will be able to educate and enhance innovation in modesty sportswear designs, especially for small and medium manufacturers.

Moreover, Hashim Amir et al. (2022) shared about the public sculpture experience can be highly individualized for each audience member. The experience only lasts for as long as they are on the site. The lack of interactive elements besides taking photographs and observing is readily evident in a static environment with no extensive interactive elements. This research aims to create a platform that connects visitors' experiences into one collective hive by expanding it through the artworks' captions. Laman Arca is a series of public sculptures on specific sites that allow visitors to utilize the cloud-based system to harness their creative needs. This implementation improves visitors' ways of interacting with the sculptures by adding a platform to converse with them, exponentially improving their appreciative experiences. The system has several sections; artwork description, artist's biography, essential information, and live-site projects. The platform is retroactive, which means new visitors can assess previous audiences' experiences and provide relevant ones. This study will examine responses based on common experiences and how they use the system to validate its effectiveness.

Therefore, Mazlan et al. (2022) have experienced this influence of constructivism in Malaysian sculpture. In explaining their physical form, the sculptural artworks chosen as the theme of the conversation are discussed. In addition, a formalist background is used to study the sculptures. These sculptures are also interpreted using a blend of formal and descriptive elements. Sculpture in modern Malaysia is generally focused on the concept of values, societal contexts, social institutions, and necessities that serve as the foundation of interactions with the social system. Lastly, they describe the general aesthetic of contemporary Malaysian sculptures chosen for this presentation. Based on his fundamental constructivism, contemporary Malaysian sculpture is discussed in this essay.

Subsequently, Zakaria et al. (2022) has shared that a mosque is a place of worship for Muslims all over the world. The mosque is also a place to perform worship activities to gain the pleasure of Allah SWT. This study examines the influence of culture on the design of mosques in neighbouring Asian countries using qualitative descriptive methods and analyzing the comparison of selected mosques. The focus is more on comparing the motifs, minbar and mihrab of mosques in selected Asian countries such as Shah Alam Great Mosque, Panglima Kinta Mosque, Ipoh and Tonson Mosque of Thailand using semiotic theory. The findings of the study found that local factors based on local lifestyle, urban development, local policies, local beliefs, local culture, and external factors such as foreign policy, national trade policy, and foreign policy cause differences in the motifs found in architecture. Mosques. The history of the establishment of mosques in an area also influences the production of different mosque architecture. Among them, trade activities from foreign countries such as Hindu-Buddhist and Christian have influenced the production of motifs in mosque architecture. The motifs used in mosque architecture carry a symbolic meaning that reflects the culture and way of life of local people and brings art and Islam to life. The findings of this study suggest that traditional jewellery does play an extremely significant role in not only spreading symbolic meaning but also representing the history, beliefs and background of the local Malays.

Besides, Said Ahmad @ Syed Ahmad et al. (2022) have shared that the artwork is an expression of an artist inspired by thought and experience that encompasses issues and questions, including events, history, social, disasters, and psychology. This study was conducted to analyze and explain the signs and symbols of 20 works by Issarezal Ismail from two exhibition series entitled Wake Me Up When It's All Over. The works in this exhibition are based on the artist's own experience in Kota Kinabalu, Sabah, during the COVID-19 outbreak. It is a qualitative study that is descriptive and holistic in nature, as it falls under the type of art study. A conceptual

framework was constructed by drawing on the relevant concepts used by the researchers as a guide to analyzing the symbolism of the COVID-19 pandemic events in the work of Issarezal Ismail. Based on the results of the analysis, it appears that this series of works is an attempt to reveal personal symbols from the artist's experience. This is done while dealing with movement control situations. Due to the implementation of MCO, the artist's plan to move to Perak was disrupted. They had to rent a cramped room while waiting for the MCO period to end. The results of the analysis revealed that each of his works uses signs and symbols like humans, everyday objects, and elements of space, size and material.

On the other hand, Abdul Razak et al. (2022) it has been emphasized that the study seeks to identify popular culture icons in his work. It also sees how the icon is visualized in his work and understands the written & implied meaning in the placement of iconic images in Izaddin Matrahah's work. This study focuses on Izaddin Matrahah's visual artworks by approaching, understanding, and explaining them in the context of popular culture icons. The qualitative method used in this study is observation, interview, and documentation. By using this qualitative study, the researcher can understand in more detail the use of popular culture icons found in Izaddin's work. As a result of the findings of the study, there are six categories of icons featured in his work. All the icons produced by Izaddin are the result of his reaction to events that have occurred throughout his life. The icons in Izaddin's paintings are largely composed based on his own experience through the dissemination of popular culture icons. They are interpreted to symbolize power, entertainment, materialism, struggle, throne position, and heroism.

Performing by Merman et al. (2022) in the same manner as street paintings, mural paintings are usually produced to beautify walls in empty alleys and public streets. The mural is essentially meant to fill the void as well as add value to the surrounding aesthetic and also be a platform for information about history and narration. As an example, a mural is painted on an open area in Batu Gajah, which is used as a parking lot surrounded by dilapidated and shabby-looking old buildings. To convey historical information about the early establishment of Batu Gajah. Looking at the current situation of the younger generation which is more inclined towards gadget activities that are electronic in nature and reduce physical outdoor activities. They immediately lost knowledge of the early history of the founding of the heritage city. As part of the study, information was gathered through primary data methods such as interviews and observations. In addition, information was gathered through secondary data methods such as books, journals, newspapers, magazines and websites. Murals are not only used in wall decor as a way to cover blemishes, but they are also a medium to disseminate information on the administration of Batu Gajah. The mural will be used to provide accurate historical information to its target audience, primarily the younger generation. This will enable them to evaluate mural paintings and add aesthetic value to them. Taking advantage of public facilities is not just about enhancing the attractiveness of the local community.

According to Tagie et al. (2022) the present study describes identification concentration in Today, teaching becomes a major challenge as we face a revolution in education from 4.0 to 5.0. This study covered the subject VCS 105 (An appreciation of art and design history), which is a compulsory course for those studying for the first semester of the Diploma of Creative Art. When the pandemic Covid-19 hit the world, teaching and learning also changed drastically from traditional methods to online-based education. The biggest problem in teaching and learning in the future is attracting attention from students along with the rapid development of technology. Secondly, there is less feedback and responses from students. Thirdly, this subject requires deep understanding, and memorisation of the history, facts, and characters of art globally throughout

the ages. The culture of learning and thinking has revolutionized not just from a cultural standpoint, but also from a societal perspective, and has also revolutionized the culture of learning in class from the conventional lecture-based model. Gamification is proposed as an effective approach to increasing short-term attention span among students. The researchers used the Quiz Whizzer online application as the main pillar of this study. Quiz Whizzer is an online educational game designed to simplify the learning process through a website-based application. Furthermore, Quiz Whizzer is a game-based learning platform, used as educational technology in educational institutions. The focus of this activity is the use of engaging games and developing social skills and relationships among group members. In this gamification, QR codes are combined with origami techniques to create a paper aeroplane as a creative craft. At the same time, the students use their fundamental theory of principles and elements of art to develop their product design skills. An indicator of success would be if more than 85% of participants could answer the question correctly. Then, the fastest group that can create an aeroplane craft to reach the destination (planet earth) is counted as the winner. The idea of combining Quiz Whizzer and origami is a helpful tool for lecturers and students. As a result, it allows for easily differentiated reviews for your students, encourages teamwork and collaboration, and lets students apply their knowledge to skills and practice.

Conclusively, Razali et al. (2022) have issues about Painting can be used as a medium of communication to explain an event or to express meaning through visual art. This is done through a storytelling framework that involves ideas, style and meaning. Painting is an art form that allows artists to express their thoughts and feelings through visual images that are then transformed into artwork. Along with this ability, artists are also able to convey their feelings through their paintings. The researcher concluded that the Covid-19 event took place during that time and had an effect on the community in the study. The study also found that artists were influenced by the event. This was especially applicable to the development of life in the areas of social life, culture, economy, politics, psychology, technology, and communication. Artists began to produce works that reflected their own experiences or points of view that revolved around the events that occurred during the Covid-19 pandemic due to the effects of the events that occurred. This artwork is a selection from the exhibition Transit 1x1: Online Exhibition. The purpose of this study is to analyze and understand the form and meaning of symbols appearing in paintings by Husin Othman, Shafiq Nordin, and Aimi Atikah Roslan in the post-Covid-19 context in Malaysia. This painting was created by Husin Othman, Shafiq Nordin, and Aimi Atikah Roslan. This study uses qualitative research methods, such as observation, documentation, and interviews with artists. This approach was used in data collection for this study. As a result of the analysis of this study, the researcher found that the symbols displayed by each of these artists clearly show the use of self-expression against the phenomenon that occurred during the Covid-19 event. This was found to be the case because the symbols clearly show the artist's reaction to the phenomenon. To conclude, the work produced by this artist incorporates different symbols as a means of expression to convey the message that must be conveyed by the work.

CONCLUSION

Overall experimental study by Mohd Apandi et al. (2022) on the use of plaster of Paris and water to produce a plaster mix in the manufacture of this effective piece mould has been a success. By using the measurement of this formula, the piece mould can be used repeatedly to obtain wax models according to the number recommended by the researcher. Metal cast art sculptures can

now be produced according to a simplified measurement formula. This will help the learning and teaching process. Sculpture artists, educators, and students can use the moulds to create sculpture pieces. After completing this study, the researcher recognized that there is still room for suggestions and research in the production of metal investment mould-casting sculptures. Sculpture art researchers can conduct research studies involving the measurement of formula materials for investment mould-casting sculptures.

According to Saleh et al. (2022) have shown that research was conducted to propose adapting the modesty concept in sportswear design for Malaysian women. As a result of the research findings, the collection provided options in sportswear design with modesty features and was practical as well as functional. The multiple functions incorporated into designing this collection have enabled respondents to maximize the use of this collection. Furthermore, by mentioning mix-and-match and layering options, it could suggest multiple ways to style the collection as a whole. This modest sportswear design was created with ergonomic value in mind. The collection is characterized by its ingenious invention of modest approaches to sportswear design. According to the findings and recommendations from this study, the most effective solution for the request has been to include a Wudu-friendly, multifunction design by means of fastening (opening) the design. According to the research findings, the researcher invented two reversible pieces that included water-resistant features that can function as raincoats and windbreakers for sports activities, as well as for travelling. In addition, the use of lightweight materials and quick-dry fabric known as micro-fibre in sportswear design might be a selling point for this collection. Additionally, the researcher succeeded in finding design criteria that meet customer needs for sportswear with conservative appearances. Innovative features such as reversible jackets and extra safety details have created a revolutionary concept for modest sporting apparel. The researcher paid more attention to aesthetic value, usability and the development of technology in the design of sports clothing. This showed that modest clothing can also be functional and fashionable. This research has also identified an appropriate method for introducing the development of modest sportswear design into local retail and manufacturing.

On the other hand, Hashim Amir et al. (2022) have shown that Mitrašinović (2021) states that the way to achieve such an objective in public discourse is either by building or by reinforcing social consensus, sometimes through compulsion. Also, society needs art, and artists not only for enriching its culture but also for the very development of humankind (Varshney, 2021). Thus, Laman Arca was organised to achieve exactly just that. By implementing a cloud-based system in the public sculptures of Laman Arca: Connectivity by Ramlan Abdullah, the company has the possibility to immerse itself even more in art. As shown by the results, the number of participants using the platform goes above the desired margin. With the system at hand, achieving that connectedness is possible because the environment has become more dynamic in the virtual platform. To understand public art is to understand the culture of the public; with so many individuals with different backgrounds, more connectivity can indeed be seen when audiences have a saying in what they are experiencing.

Furthermore, Mazlan et al. (2022) conclude their aims to consider the As conclusion, constructivism in the Malaysian current sculpture scene is not quite visible. But yet in Malaysia three-dimensional area of art is not as popular compared to the two-dimensional art area. Several factors contributed to the slow evolution of Malaysian sculpture, including religious beliefs, finances, buyers, efforts, and installations (T.K. Sabapahty, 1976). The constructivist movement was created to reflect modern society and urban. This movement rejects decorative style and gesture. The idea of creating artwork by three main characteristics is abstraction, functionalism,

and utilitarianism. Constructivist artists' main focus is on the construction of the arts rather than the compositions. This action is the main factor that distinguishes constructivist sculptors in Malaysia from other traditional method sculptors. In other words, the constructivist sculpture was more devoted to modernity.

In addition, Zakaria et al. (2022) have stressed cooperation from all in conclusion, and of course, the history of religion tells of a considerable influence on the daily life of the community. The two are closely related to each other and cannot be separated because history cannot be created without the influence of religion and religion cannot develop without creating history. As is the case in Malay architecture and natural decoration, the constant changes experienced by the passage of time as well as religious beliefs lead to Malay architecture being unique because it is taken from various cultures. Starting with art influenced by Hindu-Buddhist elements and gradually becoming architecture with reference to Islam at last, it changes according to the concept of Western architecture. It needs to be protected to ensure the excellence of Malay architecture is preserved forever. This analysis is related to traditional mosques and Malay ornaments. It was also found that Malay beliefs started with animism, Hindu-Buddhism, and later Islam. The growth of belief did not change the entire Malay culture, but it was refined and absorbed into the teachings that were conveyed. Islamic architecture developed in line with the development of civilization. In addition, the cultural values of Muslims from Arabia, mainland China, India, and Sumatra are also reflected in architecture. It then became an icon of most of the architecture in Malaysia at this time. Therefore, the jewellery should carry a symbolic meaning, that is, the culture and way of life that is closely related to the soul of the local population. Manifestation of art and Islam. This region should be adapted to our identity, not just a mere imitation. This study proves that the manifestation of traditional jewellery does play an important role not only in spreading symbolic meaning but also representing the history, beliefs, and background of the local Malays.

Discussing by Said Ahmad @ Syed Ahmad et al. (2022) shared their view is A work of art is a creation inspired by an artist based on thought and experience. Generally, in visual art, the artist uses a visual language that includes the elements and principles of art with aesthetic value. An artwork is a communication tool that conveys a message to others. Using signs and symbols such as a link, the artist can convey a message to the community on various issues, including events, history, society, economics, disasters and politics. Art is also a means of recording important events and things that have happened visually as historic material. A series of works entitled Wake Me Up When It's All Over by Issarezal is inspired by the personal experience of the artist who was stranded in Kota Kinabalu, Sabah, during the COVID-19 event. The display of signs and symbols in his work is composed of human beings, everyday objects and elements of space, size and materials used to produce the work. The meaning of symbols can be found in a variety of contexts, including experiments, events, disasters, psychology and society. The signs and symbols expressed are inspired by the artist's own experience. The artist's work shows that the MCO changed his plans to go back to Perak, thus they had to rent a cramped room while waiting for the MCO period to end.

Deliberating by Abdul Razak et al. (2022) have emphasised the contribution of this article is to expand the understanding Based on the analysis of Izaddin's work made through analysis and interpretation, it can be concluded that the 20 works studied contain several popular cultural icons. They are seen to be very interested in the use of film & animation icons and the lifestyle icons are dominant in his work. In addition, there are other side icons such as music icons, science & technology icons, community figure icons, video game icons, and art historical icons. Generally, an icon is defined as an object that exhibits the same properties as the one depicted. Yet in contrast

to the concept brought by Izaddin where the icon is seen as a mere representation. The popular culture icons used by Izaddin are the result of his responses concerning events that took place throughout his life. Significantly the use of icons in Izaddin's composed work is based on his personal experience through the appropriation of popular culture icons meant with implicit meanings such as power, entertainment, materialism, struggle, throne position, and heroism. In conclusion, the strings from the currents of modernity have conquered little by little Izaddin's ideology and thought and then translated into his paintings. The creation of a work of art depends on the personal satisfaction of the artist as an individual based on personal expression, the work of art will differ according to the individual wishes of the creator, based on the approach of the artist's aspect. The personal choice ranges from the artist's personal feelings, and this life experience to the concept of the work (Magdalena, 2021).

On the other hand, Merman et al. (2022) have stressed the importance to In general, it can be concluded that the presence of mural paintings in the town of Batu Gajah, can expand the knowledge of the general public as well as visitors who come to obtain information related to the history of the establishment of Batu Gajah Town as the administrative centre of Kinta District. In addition to beautifying the walls and adding aesthetic value, mural painting is becoming a new attraction in Batu Gajah. There is no doubt that the use of mural paintings like this can be an effective medium for highlighting the spirit of belonging to the local community. In fact, the presence of mural paintings in the buildings of the Batu Gajah District Council can also have a positive impact on mental health. In addition, mural paintings can also provide therapeutic benefits for visitors who come to see them. This means that stakeholders need to continue to disseminate information through wall art. This is so that the local community can understand and understand the meaning of each image displayed on each mural painting wall.

Tagie et al. (2022) have emphasized while describing the racing game was successfully applied, and the students gave a very positive response. The combination of online learning through Quiz Whizzer with QR code and Origami is the perfect game based for this subject. From this innovation, the teaching and learning process become one of their favourite subjects because they not only learn but also play games, build their relationship through good cooperation with each other and finally they can apply the knowledge to social skills. The appropriate teaching method will lead to appropriate learning and become an interactive classroom. Based on the result and the feedback from this research, gamification is a suitable and effective method in online learning, especially in subject art and design appreciation. Its mechanisms and approach can be applied in another theory subject as one of interactive teaching and learning in a way to increase student's attention span.

Nevertheless, Razali et al. (2022) shared the impression aims to analyze visual artworks during the Covid-19 phenomenon to understand the form and meaning behind the symbols visualized by artists. Therefore, the use of symbols can be regarded as a means of conveying meaning in the work. Paintings created by this painter use a wide range of symbols as a way to convey their message. The researcher suggests that this study can be continued with studies in the field of sculpture and printmaking for the use of symbols in the production of works.

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