

## FROM THE EDITORS

As the Malaysian Journal of Performing and Visual Arts enters its third issue, there seems to be a lull in publishable quality articles arriving. The situation, is expected to improve with the attainment of Scopus or ISI ranking in the near future. Efforts are being redoubled towards that end.

Issue number 3 contains 3 articles on topics ranging from Chinese music, Indonesian Street Art, and Kenyah Traditional Vocal performance.

The first of these articles, by Loo Fung Ying “Remembering Crashing Waves and Romanticism in Zhao Ziaosheng’s Fisherman Song” examines a solo piano piece, Fisherman Song or Yuge (1975) by Zhao Ziaosheng composed during the Cultural revolution in China.

In the second article is entitled “Abandonment vs Adaptation: Religiosity and Sustainability of Kenyah Traditional Vocal Performance in Central Borneo”. The author points out that between the 1950’s and the late 20<sup>th</sup> century, due to the adoption of Christianity by the Kenyah Uma’ Jalan community of Northern Kalimantan, Indonesia, traditional gongs have become silent. Her investigations reveal that the use of gongs was considered part of traditional customary practice (*adet*). With the changes in the community’s religious affiliation, the use of gongs by the community came to be regarded as incompatible with Christian beliefs and values. According to informants in the community, the playing of gongs was traditionally regarded as a means of summoning of Bungan Malan, the supreme deity of the community. Such a practice was no longer appropriate. This led to the tradition of using gongs itself being “retired”.

In the third article, Abbey Hall’s article entitled “If Walls Could Talk: The Collective Artist-Activist Role in Indonesian Street Art”, the author argues that the artistic development of Indonesian collectivist street art as an anonymous mode of socio-political activism is vitally important to the building of an awareness of current social issues in Indonesia. For this article the author examines Taring Padi’s papering of posters and murals. She demonstrates what she claims to be the collective’s “anarchist, non-authoritarian voice” to educate Indonesians.

The book reviews focus on very different artistic publications. One of the reviews looks at an expanded catalogue edited by Ive Covaci on sculptures from the Kamakura period (1185-1333) in Japan, with essays by noted scholars like Hank Glassman, D. Max Moerman, Samuel C. Morse, and Nedachi Kensuke. The other review looks at the first volume in a new series by Columbia University Press investigating primary texts related to Classical Indian thoughts. The book under review, written by Sheldon Pollock is the first one in the series and looks at the complex, yet very important topic of Indian *rasa*. Both publications are important new additions to the academic field of Asian Art and reflect the breath of topics the Malaysia Journal of Performing and Visual Arts investigates.

The Editors and members of the Editorial Board thank all contributors of articles appearing in the third issue of MJPVA. It thanks the reviewers for their efforts; their views and recommendations assisted considerably in the final selection of materials for this volume. The Editorial Board also extends its appreciation to all scholars on the Editorial Advisory Board, from many different countries, representing excellence in Asian and Southeast Asian scholarship.