

Dynamic Collaboration Between Artist and Culture: Interactive Art Applied in Wat Bujang Sugi Folklore as a New Dimension

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ABSTRACT

In this research, the researcher explores the dynamic collaboration in between artist and folklore especially focusing on the interactive art that applied in the context of Wat Bujang Sugi folklore. By Wat Bujang Sugi folklore, the researcher will explore and delve on how artists can use arts as a new dimension art that combine between artist and folklore. This can help the audience understand more about the folklore and engage the audience in a unique and immersive way. Through this research, the researcher will highlight the potential interactive art as a medium for preserving and revitalising folklore as tradition as well as expanding the possibilities. This research will using qualitative methods such as interviews and observations to gather data. The insight from artists, folklore experts and audience members involved in the interactive in art project of Wat Bujang Sugi folklore. The objective of the research is to document the process and the outcomes in the collaborative arts by analysing the impact on preserving a promoting folklore, the tradition and culture as well as the artistic innovation with the audience.

Keywords: *Interactive Art, Iban Culture, Wat Bujang Sugi Folklore, New Dimension Art, Artist*



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1 INTRODUCTION

The preservation and application of cultural heritage is important research in the cultural and creative Industry nowadays (Hani et al., 2012). Today, the creative industry has played a crucial role in preserving and promoting cultural heritage. The researcher has found the innovative ways to brings the traditional folklore into life as it will engage with audience in a way of form, interactive and immersive ways. This research is to explain the collaboration between artists and folklore expert especially in Wat Bujang Sugi Folklore. Researchers also analyse the techniques that used by the artist and create a form of interactive art to enhance the storytelling. It's also giving the audience the experience of the storytelling and capture the essence of folklore. By creating the new dimension of folklore, there a combination of physical and digital mediums. The artist has transformed the folklore that presented and experienced in a new dimension.

Apart from that, artist also can engage with the audience in a deeper understanding using interactive art, and this will be allowing them actively participating in a folklore narrative and giving a new idea in art experience. By incorporating interactive components such as touchscreens, augmented reality, and virtual reality, artists can explore more to the world of Wat Bujang Sugi's folklore, allowing them to interact with characters in the folklore and places in the world story in unimaginable ways. Through this dynamic collaboration between artists and folklore, Wat Bujang Sugi's traditional folklore is revived and presented to a new generation of viewers in a captivating and culturally significant manner.

This collaboration not only preserves Wat Bujang Sugi's folklore stories, but also giving a breathes and new life into the folklore by incorporating interactive art that challenges traditional storytelling.

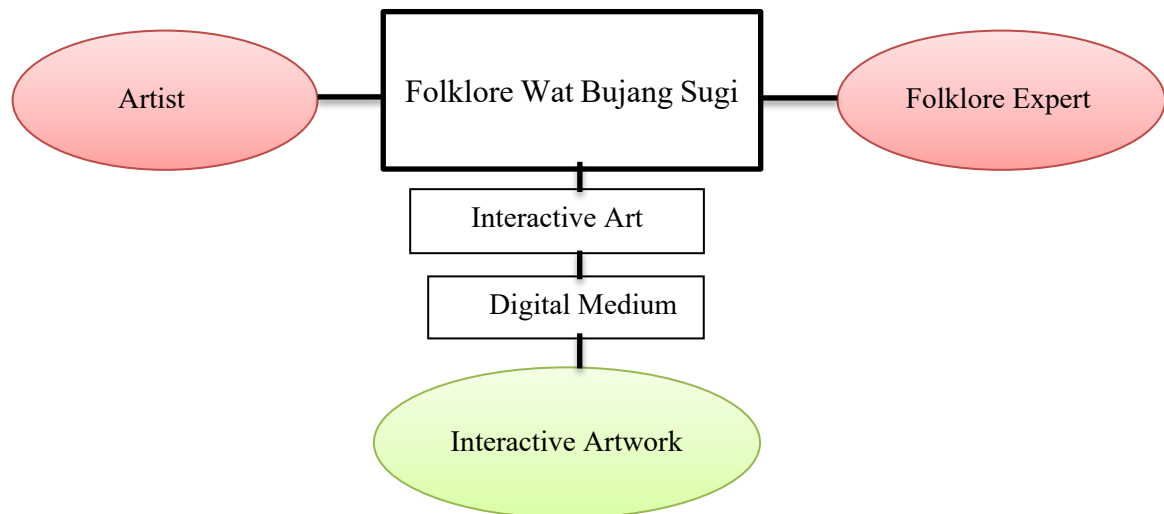


Figure 1 Collaboration between Artist and folklorist in Producing Artwork through Folklore

Figure 1.1 demonstrates the relationship between artist and designer in creating interactive artwork. Designers and artists have integrated advances in interactive technologies to create new forms of interactive environments in various domains, including work, recreation, culture, and leisure (Morrison et al., 2007). However, the potential application of interactive art in folklore sometimes remains relatively unexplored. This research also delves into the integration of involving interactive art in folklore and this has shown how collaboration can bring new dimensions and enhancing all experience.

Apart from that, the researcher has observed the situated, embodied and play along with the interaction that the artwork offers, and they also can engage in with open-ended interactive artwork. In this research, the drawing inspiration from traditional dynamic art forms that have find in folklore. It is attempted to identify the elements that also contribute to interactive public art installations. Hu et al. (2013) stated that in research they need to explore on how artist and designers utilise these elements to generate the concepts for interaction and experiences in public spaces to display the artwork. Moreover, by understanding the traditions and the cultural significance of folklore, the artists also can create the art installation in interactive way that not only focuses on playfulness but also to educate the audience at the same time engage with the audience.

In addition, incorporating interactive elements into folklore-based installations, artists also can breathe new life into ancient stories and create a more immersive and dynamic experience for the audience. Enriching both art and folklore, the blending of the artist ability and viewpoint also important. This more cooperate to opens the door to rethinking the folklore and producing the interactive arts style that redefine the traditional narrative by offering a good platform to preserve and sharing the intangible with broader audience. By combining the arts and technology also one of the effective methods and the assessment method also should recognise the unique character in arts.

1.1 Dynamic Collaboration in Blending Traditions with Modern Art

According to Candy et al. (2006) in the previous research stated that the artist that have mixed ancient folklore with modern style of arts able to reproduce and create fascinating art experiences. This is including provoking awe and sense of wonder by combining the folklore components such as character, places and the narrative in the whole story. This is one of the suggestions that merging the history and contemporary artistic practices. By this, the artist can create something entirely new in the art scene.

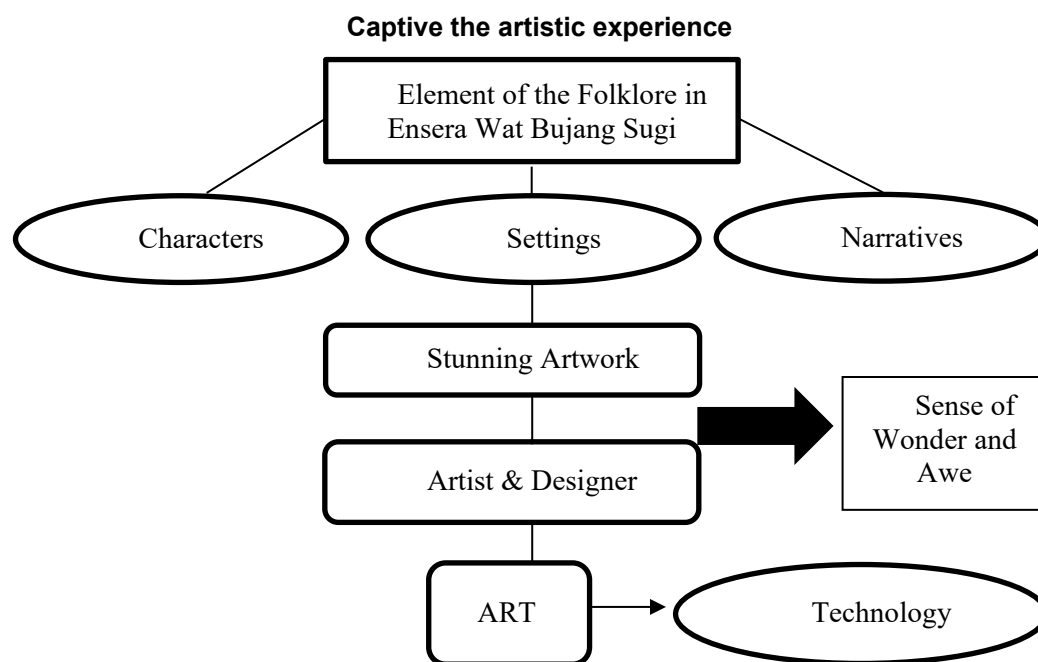


Figure 2 Blending Tradition with Modern Art with three Ways

Furthermore, according to Zhao (2020), artists have embraced technology and integrated it into their artwork, resulting in more interactive and immersive experiences. Overall, technology not only improves the visual component of the artwork, but it also enables audience members to actively participate with folklore in previously in creative and unthinkable ways. Meanwhile as for Rizvic et al. (2017), the artist should use interactive contemporary art style such as interactive digital media to create visually and emotionally engaging with multi-dimensional experience through traditional folklore. This method allows them to reach larger audience and participation. This also create the engaging between folklore and arts in a modern way. This dynamic collaboration not only highlighting the beauty and complexity of Wat Bujang Sugi folklore, but also enhance a deeper understanding and appreciation for cultural heritage in the stories. This also will highlight the Wat Bujang Sugi folklore still relevant in the modern world and not been forgotten by the new generation today. In creative sector, the use of interactive arts is to preserve and revive folklore, and this will be the effective method. As now people living in the digital age, this collaboration will address the issue of maintaining the intangible cultural heritage too. One of the benefits in interactive art is making the ability of accessible for the audience. The audience also able to share in digital form that not only depending on mouth by mouth. Meanwhile Wang et. al (2012), has stated that folklore also can be digitalised.

The dynamic collaboration between artists and folklore experts has not only resurrected Wat Bujang Sugi's traditional folklore but has also led to a better understanding of the cultural legacy embedded in this folklore. This combination of classic storytelling and modern art techniques also provides ideas with multidimensional experiences that are visually appealing, emotionally engaging, and intellectually challenging for the individual himself. Danyun & Jiun (2016) stated that saying that using interactive media can help bridge the gap between the past and the present. By combining technology and folklore, the role of the artist is to help the audience understand the folklore well with visuals. It also helps the audience interact with storytelling in a good way. In the multimedia era, storytelling methods in digital form are guided by artificial intelligence in line with the current circulation. Furthermore, according to Yuan et al. (2020), the existence of tremendous cooperation by using digital technology in folklore can taste the folklore tradition as well as provide the potential for more interactive art as an important instrument in the cultural sector. Meanwhile, Zhang et al. (2020), agree that Yuan stated that touch screen, augmented reality, artificial intelligence and virtual reality, it makes folklore more interesting ways. With digital technology such as touch screen, augmented reality, artificial intelligence and virtual

reality, it makes folklore more interesting and brings the audience to cyberspace in the story of Wat Bujang Sugi.

The folklore of Wat Bujang Sugi is a popular story among the Iban community. This story can also influence the local community by highlighting storytelling using digital platforms. According to a study by Sumartias et al. (2022), the use of interactive art novels can also have a positive impact and attract the interest of the current generation as well as preserve and conserve the tradition of folklore. Santano (2017), also describe that interactive arts also bringing the audience feel the folklore more alive in visual. By diving into the essence of Wat Bujang Sugi's storytelling, the artists can translate folklore into works according to their understanding. Based on the artist's translation and understanding, they can examine the character and narrative of the story. Indirectly, the artist can also maintain the authenticity of the story of Wat Bujang Sugi and respect the traditions of other communities. With the expertise of the artists themselves, they can portray the story of Wat Bujang Sugi in a more visually stunning way. The dynamic interaction in folklore also sparks the interest to attract the audience. Through all of this extensive collaboration was showing that the resilience of the cultural heritage is in the intangible form in this digital age nowadays. The folklore is presented through interactive art forms can reach and crosses border and allowing the folklore more appreciated by the large audience.

2 THE IMPACT OF ARTIST AND FOLKLORE PARTNERSHIPS ON CONTEMPORARY ART FORMS

The application of the interactive art has given an impact in the contemporary art forms. This kind of the preservation has proven that this is effective in unique strategy. Ali et al. (2020), the combination of technologies by using touchscreens, augmented reality and virtual reality, the artist have able to transcend traditional boundaries and able to giving the audience more to feel the exciting moment and mesmerising each character in the world of Wat Bujang Sugi folklore. This is to ensure the relevance and continuity of Wat Bujang Sugi folklore in contemporary world and this dynamic of interactions not only focusing on the preservation of the folklore but also keeping it as a intangible form.

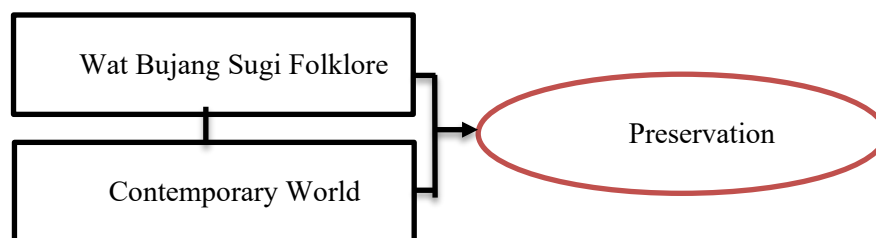


Figure 3 The Relevance of Wat Bujang Sugi Folklore in Contemporary World

Meanwhile according to Yuan et al. (2020), stated that this approach of collaborative initiative was extend more on the way of thinking beyond into audience and local communities around the world. In addition, this initiative was providing the important research in preserving the intangible into tangible form. Wat Bujang Sugi folklore can attract the generation especially youth today and larger audience. Incorporating current digital technology with digital form into traditional folklore also brings the younger generation interested into folklore.

By the integration digital technology with the current traditions and art techniques not only revives the folklore of Wat Bujang Sugi, but it also bringing an emotion by presenting cultural element. This integration giving the new life into Wat Bujang Sugi folklore, which allowed it to reach a wider of audience. Tandy et al. (2020), allows for the understanding and appreciation of the cultural heritage embedded in the story and highlighted the beauty and depth of Wat Bujang Sugi folklore. The ancient storytelling with modern art techniques has shown and resulted that visually appealing, emotionally engaging, and intellectually challenging has proven to be an effective technique. A better understanding of the relationships and cultural history embedded in these stories by combining with modern art has

resulted in a fascinating and cultural multidimensional art experience in new era and contemporary way of life.

3 REIMAGINING THE FOLKLORE THROUGH INTERACTIVE ART INSTALLATION

In the new level of arts, the approach of reimagining folklore by combining the interactive art and the traditional folklore is one of the beneficial ways. This is because by giving an interactive visual of arts to the audience. Wang et al. (2023), in enhance the traditional folklore, the artist responsible to bringing the folklore in a novel way and giving a fresh life to folklore itself. This has supported by Febriani et al. (2021), these dynamic of interactions will be giving an allows a deeper knowledge of cultural narratives and practices. This has encouraging viewers to actively engage in folklore with immersive and interactive approaches.

By any art approach of participation in folklore performances also transform on how folklore to be told and experience. The interactive art by using projection mapping installations and technologies, folklore can translate into vibrant and engaging visual experiences especially in Wat Bujang Sugi folklore. In illustrate the folklore, the artist also can use a variety of interactive art techniques to illustrate folklore in visually appealing and cognitively engaging ways. Folklore approach ensures that is not only preserved elevated to the forefront of modern artistic expression by (Yuan et al., 2020). New interpretation of folklore through the perspective of interactive art installations will allow the artists join the theme of folklore too. Meanwhile, Evallyo (2018), stated that by providing a platform for artists to interpret old myths, this also will be giving a level of importance and complexity to conventional narratives and facilitating conversations between the past and the present.

4 INTERACTIVE ART AS A FRESH APPROARCH TO FOLK NARRATIVES

According to Melnikova et al. (2020) stated that interactive art has the potential giving fresh style of arts by resulting the dynamic partnership between artists and traditional stories. Artists can enhance viewer engagement by incorporating interactive elements into digital forms, transforming traditional folklore through oral storytelling and visual arts. As for Santano (2017), the recently developed method of delivering folklore allows both engaged involvement of the audience in the storytelling process and an in-depth discussion of cultural history and traditional practices. In preserving the folklore of Wat Bujang Sugi, the artist and folklorist collaboration can strengthen the folklore more through the introduction of novel approaches to preserving and engaging with previous stories. Furthermore, through safeguarding cultural traditions, mixing artwork and folklore presents a completely unique outlook on existence that resonates with present day audiences today.

Adding interactive factors to conventional folklore can breathe existence into tales and lead them to fascinating throughout one-of-a-kind cultures and time periods. For instance, present day visitors can find out about the visible fashion of Indian conventional artwork at the same time as nevertheless honouring culture and attractive to present day alternatives through the use of new media technology like recreation design, animation, and interactive storytelling. This progressive technique of exploring folklore complements appreciation of conventional storytelling and cultural heritage. Artists can create mutual relationships among the beyond and gift through delving into interactive folklore artwork, mixing conventional tales with present day generation to create a wealthy tapestry. Additionally, visitors are stimulated to discover those age-antique tales in a fascinating and handy way via the usage of this particular blend.

There are limitless possibilities to create interactive art work that reimagines folklore, as the road among artwork and generation keeps to fade. Furthermore, through mixing inventive expression with conventional storytelling, interactive generation breathes new existence into historical testimonies and

legends, providing a myriad of possibilities. Interactive artwork within the virtual technology gives a clean outlook on folklore, at the same time as additionally erasing the divisions among storytellers and their audience. Interactive artwork, in line with Rizvić et al. (2017), encourages collaborative exploration in addition to comprehension of cultural tales, which in flip fosters an experience of connection and belonging. Interactive art and folklore can change audiences from passive spectators to active participants in historical oral storytelling traditions, which might be having an impact on how traditional storytelling takes place in the future (Byl and Khan, 2014). Thus, future generations could be entertained, educated, and inspired by interactive art incorporated into folklore, as long as artists continue to push the boundaries of creativity and technology.

5 FOLKLORE COMES ALIVE: THE POWER OF INTERACTIVE ART

Today, new generation depending on the gadgets as the technology lead more than human capability. The ability of interactive art to break down the boundaries between reality and imagination empowers it to powerfully bring folklore and traditions to life that would otherwise remain forgotten in history textbooks. Interactive art bridges the boundaries between ancient cultures and the modern world by proactively engaging the audience in the process of storytelling and this is part of the initiative by bringing the folklore comes alive. Interactive art's capacity to draw viewers into the narrative is one of its most alluring features. As far as technology tremendously develops, interactive art creates an beautiful experience for audience by allowing audience to see, hear and feel the stories alive around community. Technology has come far and beyond from what we think, the folklore only can be achieved through virtual reality such as augmented reality installations. Apart from that, physical installations also encourage more on exploration and interaction especially with audience.

Furthermore, interactive art has the power to democratise the folklore plus giving the voice in a tradition that may have been excluded in conventional media. To foster a sense of connection and understanding to the audience, artist also need to inviting the audience actively engage with the artwork so they able to see the world by the stories that being told in a new way by using interactive installations of arts. This is also able to documenting the intangible heritage and encourage reflection and deeper understanding through conversation about contemporary art issues. This can find a solution and achieved by establishing parallels in traditional folklore with modern challenges.

Ultimately as far as we concern, interactive art has the power to transform the audience from passive observers into active audience by creating an immersive experience that can inspire action and also can educate by entertaining. With technology advancing rapidly, the potential for interactive storytelling is expanding, providing numerous opportunities to breathe new life into traditional stories and establish connections spanning the universe, time, and various cultures. This idea is reinforced in Morrison et al. (2011) earlier study, where they found that art has consistently functioned as a vehicle for cultural expression, preserving unique ideas, customs, and stories. The use of interactive art in folklore signifies a change in how traditional stories are showcased and encountered.

Artists can connect the past and present by blending technology with traditional stories in a smooth way. This allows visitors to have interaction with and stumble upon folklore in sparkling approaches. Interactive shows and virtual storytelling strategies have introduced again and reimagined folklore storytelling. Qin et al. (2009) advise that present day folklore encourages involvement and permits people to have interaction with current narratives in approaches formerly taken into consideration impossible (Roberts, 2007). The boundary among the storyteller and the target market has grown to be much less clear, main to a sense of collaboration and exploration that revives conventional storytelling. Furthermore, within the age of interactive media, the evolution of folklore extends beyond preservation, rather that specialise in reinvigorating cultural background via inventive involvement. Artists can make sure that folklore maintains to thrive and evolve within the virtual age through mixing conventional traditions with interactive artwork, as a consequence developing a wealthy and dynamic cultural landscape (Wang et al., 2012).

As we delve extra into the subject of interactive artwork in folklore, we find out several possibilities for cultural preservation, inventive expression, and academic advancement. The convergence of those fields guarantees to create new possibilities, rework passive visitors into lively participants, and revitalise the oral storytelling tradition. Folklore persists due to the strength of participation, which spans time and lifestyle to have interaction, educate, and encourage destiny generations.

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All authors contributed to the design of the research, the questionnaire, and the write-up. The data of the interview including survey, data cleaning and tabulation was undertaken by Universiti Teknologi MARA, Perak Branch. All authors have read and approved the final manuscript.

CONFLICT OF INTEREST

The researcher declares no conflict of interest.

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