

The Development and Significance of Art Collectives in Malaysian Contemporary Art

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ABSTRACT

Spanning over 90 years, the trajectory of art development in Malaysia encompasses the engagement of both early pioneers and emerging artists. Beginning in 2000, the emergence of art collectives has wielded substantial influence on the nation's contemporary art scene, establishing a platform for sharing ideas, goals, and collaborative ventures among artists. With a focus on challenging artistic norms, addressing societal concerns, and contributing to Malaysia's cultural mosaic, these collectives hold a clear purpose. The triumph of an art collective hinges on vital components like fostering community, mutual respect, a shared vision, and an effective organisational framework. The core objective of this study is to meticulously chronicle the establishment timeline of art collectives from 2000 to 2020, illuminating their membership and successful undertakings. Employing a methodology that combines various publication sources and insightful interviews, the research has identified more than 40 art collectives engaging in collaborative art pursuits. This collective endeavour seamlessly enriches the local contemporary art panorama, leaving an indelible mark on the industry's advancement.

Keywords: *Art Collective, Contemporary Art, Timeline.*

INTRODUCTION

The trajectory of art development in Malaysia spans over 90 years, from its pioneering era to extending beyond the vision of 2020. Similarly, this timeline encompasses the participation of early artists as well as the emergence of young artists who have either graduated from universities or are self-taught.

From 2000 onwards, various art collectives have arisen, significantly impacting the landscape of the country's contemporary art scene. These collectives serve as amalgamations of shared platforms, ideas, goals, interests, or artistic themes. Artists seek to work together in groups, often driven by common educational backgrounds, artistic styles, or socio-political concerns, to collaborate on projects, exhibitions, and events.

The collective aims to provide an environment that supports artists, fosters creative dialogue, shares resources and generates new ideas. Through collective action, the group seeks to challenge conventional artistic practices, address social issues, and contribute to Malaysia's cultural and intellectual landscape.

A successful, functional art collective should encompass several crucial elements. These include cultivating a sense of community and fostering a friendly attitude among its members, nurturing an environment founded on mutual respect, cooperation, and transparent communication. Additionally, the collective should possess a shared vision or artistic direction that steers its activities. This collective purpose empowers the group to present a cohesive lineup and generate impactful artworks. Lastly, an efficient organisational structure is imperative, encompassing designated roles and responsibilities, well-defined decision-making processes, and mechanisms for sharing resources and managing projects.

The development of collective identity within Malaysian art collectives occurs through shared experiences, artistic exploration, and cultural exchange. Members of these collectives collaborate on projects, exhibitions, and workshops, facilitating the exchange of ideas, techniques, and perspectives. Gradually, this collective participation has contributed to the shaping of a distinct artistic identity that mirrors Malaysia's distinctive amalgamation of culture, history, and contemporary matters. Further reinforcement of this collective identity emerges from the group's engagement with the local community, fostering a sense of belonging and shared ownership.

Some exhibitions and activities carried out by some collectives became the catalyst for the existence of these collectives such as 'Flush!! – Sebiji Padi Art Community', 2015, 'Attract Retract – Studio Pisang (2015)', 'Berdiri, (2015) and Jogja Journal, (2017) – Paksi, Empat Persepsi – Empat Persepsi (2019), Collective Festival (2019) organised by Gerakan Seni Ipoh and Sekutoo (2021) is an exhibition that brings together a number of collectives such as Studio 333, Studio Atas, Empati Studio, Studio Kongsi, Studio Kotak Lampu, Markaz Art Space, NafaSyahdu Art Group, Temu, TuahxKachang and Yi.Da.

LITERATURE REVIEW

In the realm of the contemporary art scene, art collectives hold a vital function by nurturing collaboration, pushing the limits of artistic boundaries, and questioning conventional ideas regarding authorship and ownership. These collectives convene artists who possess a shared vision, aesthetic, or interest, with the aim of producing and showcasing artwork as a unified entity. Through collectives' efforts, artists can combine their skills, resources, and concepts, culminating in inventive and cross-disciplinary undertakings that might have eluded individual realisation (Horiuchi, 2017).

Functioning as cultural intermediaries, the interactions and shared activities among artists in an art collective contribute to the formation of the art world and the determination of artistic legitimacy. Beyond their creative pursuits, art collectives frequently involve themselves with their surrounding communities, striving to confront societal challenges and advance cultural inclusivity. Gaining insights into the individual experiences of artists within such collectives holds significance, as it grants a more profound comprehension of the group's aesthetic membership. These insights have the potential to illuminate the collaborative methods, decision-making mechanisms, and internal dynamics of the collective, unveiling the ways in which the collective identity shapes their artistic outcomes (Berahim et al., 2022).

The early development of modern art in Malaysia was influenced by three important factors, namely British colonialism, the migration of 'traders' and the status of education (Mahamood, 2004: 1). Throughout the history of the development of modern art in Malaysia, the emergence of various groups, clubs and associations of painters since the 1920s were driven by the desire of painters to work in a collective atmosphere (Khairuddin, 2016: 179) and there are many artists in Malaysia that started from the art group (Bongsu & Legino, 2018: 477).

According to Mulyadi Mahamood (2004), the development of modern Malaysian painting can be experienced through the history of local painting associations and groups by focusing on painters, works, purposes, styles, principles, iconography and the activities carried out. This development indirectly brought the association and group of painters of the country together to help in further developing the Malaysian art scene.

Among the collective combinations in the earliest art is the Penang Impressionist. The current Penang Impressionists may be a reference model for the formation of other art associations. The formation of the Penang Chinese Art Club after that may be seen as a reaction to the Penang Impressionists association which did not accept local people as members (Chuah, 2012: 55).

In the following years, the Selangor Art Society was established in 1954; meet once a week at Methodist Boy's School, Kuala Lumpur, on Thursdays, for body and portrait painting, drawing and sketching on weekends and holidays. This group ended its activities in 1970 (Syed Ahmad Jamal, 1987: 10). Thursday Art Group was established in Penang in 1957. Among its members are Abdullah Ariff, Tay Hooi Keat, Kuo Ju Ping, Lee Joo For, Lim Tong Juan and William K.K. Lau (Syed Ahmad Jamal, 2016), followed by Penang Water Color Artist.

The history of Nanyang artist started from a small group of painters who had the vision to dignify and cultivate the art of painting in Malaya which at that time was still under the British administration. This group of artists is a small part of those who migrated from China around the 1920s and 30s to live and earn a living in Southeast Asia (Ong, 2012: 61).

The Wednesday Art Group (WAG) was established in Kuala Lumpur in 1952 by Peter Harris, an English painter, art educator and the Ministry of Education's Art Education Supervisor. This group functions as a centre for painting activities. He had the opportunity to meet a group of talented art teachers and art enthusiasts every time he came to review the art syllabus in local art schools (Piyadasa, 2012: 32).

One of the groups of artists who hold the principle that art is a vehicle for the expression of cultural values is *Angkatan Pelukis Semenanjung*. This group was established in Kuala Lumpur in 1956, chaired by Hoessein Enas, a Javanese-born painter educated at a portrait art academy in Indonesia. The philosophy of 'art of the nation's values' is the backbone of APS creativity, which is also born from the spirit of the struggle for the independence of the homeland (Mulyadi, 2004).

Anak Alam as a fragment of APS which was established in 1974, can be considered as the first artist collective to be established in Malaysia (Khairuddin, 2012). They are a group of artists who first supported the practice of pluralistic art. In the 1980s, the Five Arts Center and Centerstage Performing Arts also helped to increase the importance of independent spaces through the cross-disciplinary approach and context emphasis they practised. The late 1990s and 2000s saw the rapid growth of spaces created by artists themselves with their critical attitude towards bodies and institutions.

METHODOLOGY

In this research, qualitative methods are employed primarily through secondary research. This secondary research pertains specifically to the establishment chronology of art collectives, utilising a range of published materials. References from various publications serve as valuable sources, aiding researchers in constructing a detailed chronology and timeline of art collective formation in Malaysia spanning from

2000 to 2020. By scrutinising documents such as invitation cards, catalogues, articles, and published books, factual information related to art collectives is gathered. Additionally, newspaper clippings that cover exhibition activities play a pivotal role in structuring and arranging the chronological timeline of art collective establishments. The biodata of artists also serves as a significant reference point, aiding in the identification of their involvement within art collectives and the corresponding activities they engage in.

This study adopts a chronological approach, focusing on the comprehensive exploration of as many art collectives as feasible within the Malaysian context from 2000 to 2020. The pivotal role of art collectives in shaping the developmental trajectory of contemporary art within the nation is a key focal point of this investigation.

FINDINGS

This study emphasises the importance of creating a comprehensive list of art collectives as a testament to their evolution within the Malaysian art scene. The investigation is geared towards meticulously chronicling the establishment of a multitude of art collectives, commencing from the early 2000s and spanning until the conclusion of the 2020 era. The establishment and collaborative endeavours of these art collectives serve to enrich and invigorate the landscape of local contemporary art. Their invaluable contributions to the advancement of the local contemporary art realm are both indisputable and undeniable. The impact of their exhibition activities and thoughtfully curated programs resonates distinctively, leaving an indelible mark on the progression of the domestic contemporary art industry. The analytical findings stemming from this research can be thoughtfully segmented into several sub-discussions, each aligned with the established timeline for individual collectives, as outlined below:

2000-2010

Studio Dikala Jingga emerged as a collective comprising a cohort of young artists who graduated from Universiti Teknologi Mara (UiTM), Shah Alam, in the realm of Fine Art back in 2000. Post-graduation, they took the bold step of establishing an art studio, leasing a shop lot in Alam Megah, Shah Alam. Their collective ethos revolves around the concept of a dedicated space or studio to foster their artistic endeavours. In its initial stages, the collective consisted of five members: Zulkiflee Zainul Abidin, Ali Nurazmal Yusoff, Suddin Lappo, Uzaini Amir, and Haris Hamsani. In the third year of their journey, Khairina Khairuddin joined their ranks, thus further enriching the collective's composition. Remarkably, the seeds of this collective were sown during their third semester at UiTM, signifying a shared passion, an unwavering commitment to producing exceptional works, and an aspiration to achieve the pinnacle of artistic excellence, emulating the example set by their predecessors. Their creative predilections are predominantly inclined towards realistic and figurative works, a testament to their genuine fascination and admiration for this artistic approach.

Komuniti Jalan Kempas started as a group of young artists who tried to create a new space among other growth and formation of the Malaysian art movement. It was founded by Shaifuddin Mamat@Poodien, Aisyah Baharuddin and Intan Rafiza Abu Bakar. This collective started in 2000, located in the residential area of Jalan Kempas, Shah Alam and dissolved in 2006. Among their objectives is to take practical action on issues that are considered problematic in local art practice. They try to achieve this objective by forming an organically inclusive alternative space and encouraging the exchange of ideas and collaboration with similar art collectives, with the aim of strengthening artistic development, awareness, and change.

Rumah YKP was established in 2002 and its founders are Raja Ahmad Aminullah and Nur Hanim Khairuddin. It was also supported by friends of YKP such as Hasnul J Saidon, Kamal Sabran, Amirul Fakir, Rahmat Haron, Ise, Fairus Ahmad, Syed Omar, Fathullah Luqman, Meor Yusof Aziddin and many others. Its existence is as an informal hub for art activists consisting of painters, poets, musicians, filmmakers and so on.

Rumah Air Panas (R.A.P) was first established in 1997 as a studio space, and in 2003 became known as an art collective. RAP was founded by Chai Chang Hwang, Chan Tham Choy, Chong Kim Chiew, Chuah Chong Yong, Liew Teck Leong, Ooi Kooi Hin, Phuan Thai Meng, Wong Tay Sy, Yap Sau Bin, Liew Kwai Fei, Low Yi Chin, Ng Swee Keat, Lim Koh Teong, Hew Wei Yong, Chong Cheong Mine, and several other associate members. RAP began as an independent art space run by an art activist, serving as an artist studio and space for exhibitions, slide presentations, and dialogue sessions. The aim is to explore and combine visual arts and other cultural practices through collaboration in exhibitions and projects, as well as to document and exchange ideas through discussion. RAP members always support the practice and discourse of alternative art, with full awareness and an integrated approach, with the aim of involving the artistic community and the art community.

Lost Generation Space (Lostgens) was founded in 2004 by Yeoh Lian Heng, Tsuji Lam, Joseph Teo, and Analiza Mohd; while the current members are Yeoh Lian Heng, Tsuji Lam, Jyen See Yee Wen, Eva Chan Lai Kuan and Ng Boon Chong. They want to create a multicultural art environment. In addition to being a gathering place for artists, it provides a platform for the dynamic growth of diverse arts and culture.

Parking Project and Superfriends stand as dynamic catalysts, propelling an extensive network that transcends artistic boundaries. Initiated by artist Roslisham Ismail, also known as Ise, in 2004. These collectives, with their superlative hospitality, not only offer a warm embrace to fellow artists but also lay down the essential groundwork for a remarkable exchange of ideas and cultural fusion. These initiatives, underscored by the twin pillars of art and camaraderie, extend an invitation to artists from diverse backgrounds and artistic convictions. Through a blend of artistic experiences, culinary delights, and lodging provisions, these collectives extend an open invitation to their artists-friends visiting Malaysia, acting as guides through the tapestry of the local artistic scene.

Spacekraft was initially founded by Ahmad Fuad Osman, Chang Yoong Chia, Chuah Chong Yong, Ena Hadzir, Gan Sing King, Jiji Ishak, Simon Loke, Tham Chee Chong and Wong Tay Sy in 1999 and Tan Sei Hon was also a member. Since 2005 began to be known as *Doorman*. Their existence is to create and operate an independent platform for artists and designers to showcase their work and explore their fields of interest, in addition to expanding networks and collaborations. They also provide support to individuals and groups who have an interest in art and art-related projects.

SiCKL- Studio in Cheras, Kuala Lumpur was founded in 2006 by Kok Siew Wai, Yong Yandsen and Aziz Ali; this collective is also joined by members such as Paco Machelson, Chew Win Chen @ OkuiLala, Azmyl Yunor, Ronnie Khoo, Tham Kar Mun and Yeo Yin Pin. As an independent collective in Kuala Lumpur, they have a mission to create an open platform for alternative and avant-garde art. They also encourage and promote bold art through experimentation and improvisation, and facilitate learning, friendship, and collaboration among local and international independent art communities.

In 2007, *Matahati Art Group* went further and established the *House of Matahati* (HOM); now known as *HOM Art Trans*, an organisation and physical venue designed to support artists in need and nurture emerging talent. This independent art space seeks to help and support the development of the country's visual arts and facilitate networking with Southeast Asian friends.

Studio Sebiji Padi is a collective of fine artists based in a studio space in producing artwork supported by a group of graduate students from the Department of Fine Arts, Faculty of Art and Design, Universiti Teknologi MARA (UiTM), Shah Alam in 2007. At the beginning of its establishment, this space was founded by Suhaimi Ahmad, Razif Rathi and Hazmi Shoroin, then it was continued by young artists such as Samsudin Wahab, Ruzzeki Harris, Azam Aris and Zul Husni. This space is located in Seksyen 27, Alam Megah, Shah Alam, Selangor. After going through several phases, this space began to move a few blocks from its original place and increase its membership. The new members who joined them are Haslin Ismail, Meor Saifullah Lulaed, Safwan Ahmad, Hery Zain and Hafiz Yusof. Sebiji Padi is used as a space for the production of works, activities and as a centre for art discourse among local artists.

Rajawali Art Studio Internationale is an artist workspace in Kuantan, Pahang that was established in 2007. It was born from a gap identified in the support structure for artists living and working in Pahang at the time. Rajawali described their mission as bringing together as many artists as possible under one

roof, and helping artists based on individual needs – from supplying materials for production, studio space, to accommodation. In providing a space for artists to interact freely, Rajawali fosters critical discourse and intellectual engagement in Pahang, and it can be seen as an important component in the development of critical contemporary art on the East Coast of Malaysia. This collective consists of Abdullah Jones, Abdullah Hamdan, Abu Yusof, Abdul Malik Maliki, Nur Najihah Lee Abdullah, Bert Ramli, Azizi Md Zain, Munif Md Nor, Hj Zakaria Adam, Nazri Chot and many other artists in Pahang.

Findars is a combination of a group of local painters, photographers, filmmakers and musicians. Founded in 2008 by Wong Eng Leong, Wong Min Lik, Tey Beng Tze and Lim Keh Soon, they share the passion and influence of alternative art and music locally and internationally. *Findars* is very active in developing and promoting contemporary art by bringing events, projects, and exhibitions closer to the community. They focus on multimedia and cross-disciplinary exhibitions that present the latest creative experiments and possibilities through methods such as the "quartet approach", "collective creation", and "media fusion".

Tindakan Gerak Asuh @ T.I.G.A was established by Aisyah Baharuddin, Intan Rafiza Abu Bakar, Azliza Ayob and also supported by Farhana Mohd Tajali and Mohd Idham Ismail in 2008. This collective is a dynamic non-profit art collective consisting of three members that is actively involved in the organisation of art activities. They believe there are many ways for artists to contribute to society.

The Best Art Show In The Universe @ BASITU was established as a result of a somewhat discordant and humorous response to the beautiful Malaysian art world. This collective was conceived in 2009 by Simon Soon, Munkao, Chi Too and Dill Malik, in conveying enlightenment and truth through works of art capable of triggering intellectual thought.

Go Block is a group of practical printmaking artists who were gathered together in an exhibition in 2009. Artists such as Juhari Said, Zulkifli Yusuff, Izan Tahir, Kim Ng and Shahrul Jamili became the first group. While on the latest *Go Block*, Juhari Said continues the aspirations of the print art struggle by bringing in Samsudin Wahab and Faizal Suhif to continue the principles and concept of *Go Block*. In 2018, located at Gallery G13, *Go Block* with the title 'Potilombus Wayahinik Pinogumu - The Expanded Contemporary Printmaking' only retained Juhari Said and Shahrul Jamili from the first *Go Block*.

Buka Kolektif is a performing arts collective made up of Rahmat Haron, Shaifuddin Mamat @ Poodien and Sahron Chin, which was established in 2010. The purpose of this establishment is to elevate performing arts as a strong and easily appreciated form of expression by all members of society. They also want to create awareness of the performing arts within the arts community itself, and place audience development and participation as equally important.

Cracko Art Group is a group of artists from Sabah who want to create a platform for artists and gain attention in the creative field. The group, which was established in 2010, wants to make Sabah the art hub of Borneo and they fully appreciate artistic freedom in the creation of artwork. CAG was founded by Crig "Cracko" Francis and Andy Romeo Dulait; and supported by Harold "EGN" Eswar, Aks Kwan, Lybby, Nofie J, Chris Pereira, Phey, Aye Ax, Ashly Nandong, Alex Fong, Teo Zye Keun, April Tsen, Flanagan Bainon, Irwan Azman Awang, Adam Kitingan, Eleanor Goroh, Rezo Leong, Vivi Kartini, and Taco Joe.

Pangrok Sulap (PS) is a Sabah-based collective established in 2010 by Rizo Leong, Gindung McFeddy, and Jerome Manjat. Comprising artists, musicians, and social activists of Dusun and Murut heritage, PS is committed to uplifting marginalised communities through art. Their name, a blend of "Punk Rock" and the Dusun word "Sulap," signifies their origin and purpose. Initially, they engaged in charity work under the name "V For Volunteer," aiding local villages with donations and motivational activities. Their current focus is Street Art, employing murals and stencils akin to Banksy's style. A pivotal shift occurred when they encountered Indonesian Punk band Taring Babi and the activist collective Taring Padi in 2013. Inspired by these encounters, PS ventured into wood carving and expanded their artistic efforts. Transitioning from Ranau to Kota Kinabalu around 2017, PS established a studio near Universiti Malaysia Sabah, bolstering their artistic endeavours. Embracing the DIY ethos, their creations encompass woodblock prints, handmade items, and more, reflecting their commitment to serving and amplifying the voices of the Marhaen community. PS is a strong supporter of the DIY (Do It Yourself) concept and the slogan that is always chanted is 'Jangan Beli, Bikin Sendiri'

2011-2020.

Projek Rabak is a collective of artists from Ipoh that functions as a counter culture collective. It was founded by Mohd Jayzuan in 2011. In addition to acting as a curator, Rabak also organises festivals, programs, exhibitions, forms artists, ecosystems and connects networks. Throughout Rabak's involvement in the arts, several efforts have been made with the creation of a book publishing house, Rabak-Lit (2012); alternative space, Khizanat (2013); Rabak Studio (2013); Rabak Gallery Project (2015); contemporary art festival, Ipoh Creative (2015); bed & breakfast library, Treasure House (2016); networking room, Ipoh Embassy, Jakarta (2019) and Hiroshima (2020); and many more.

DAM (Digital Arts Media) Interactive, was established and founded by two brothers Suzy Sulaiman and Fairuz Sulaiman in 2012. This establishment aims to explore ways to bring Malaysian cultural heritage and tradition into the current society to ensure the sustainability of culture and creativity. They are trying to create a platform or way that can encourage cross-disciplinary practice in a collaborative manner.

Cetak Kolektif is a movement of young artists who love the culture of the discipline of print that was started by Samsudin Wahab and Faizal Suhif in 2007 which brings together new artists from various institutions in Malaysia. Officially in 2014 this movement started during their first exhibition 'Test Print-Opening' which gathered a number of young artists in the print discipline. While at the 'TP II' exhibition, they were joined by artists such as Sabihis Md. Pandi, Hazul Bakar, Fadhli Ariffin, Agnes Lau, Mark Tan and Toh May Xuen. Both of these exhibitions take place at HOM Art Trans.

Aftermath Thinker Art Collective (ATAC) consists of five individuals who have different artistic backgrounds but share the same interest in exploring recycling culture through art appreciation. Growing up in an environment where consumer waste is a big issue makes ATAC take proactive steps in raising this issue. ATAC was founded by Mohd Razif Mohd Rathi (Fine Art), and supported by Clement Anak Jimel (Graphic Design) and Zaidi Wasli (Ceramics). ATAC is very interested in the environment and sustainable issues educating the community about the importance of recycling through art. They later expanded expertise in the collective through the addition of Dr Muhammad Fauzan (Graphics, Digital Media and Augmented Reality) and Dr Valerie anak Michael (Hybrid Art). All of these ATAC members have their own expertise and are shared through the works and studies produced.

Bukan Seni-Man is a collective made up of seven artists namely Amir Amin, Khairul Ehsani, Khairani Zaquan, Aliff Iqmal, Ezwa Hasin, Kamal Sazali and Nazrul Hamzah in 2016. They are individuals who believe that art can be brought in any form as well as ideas, and are also not bound by absolute definitions. Their main focus is highlighting questions about art itself (nature of art) and creating possibilities to say something is art. They have held a collective exhibition that emphasises the process of generating questions, arguments and premises of ideas about art. In addition to giving meaning to an 'object' or 'subject', they also want to highlight how this 'object' or 'subject' is lifted as a work of art.

Studio Chetak 12 (SC12) was established by three Malaysian contemporary artists – Bayu Utomo Radjikin, Samsudin Wahab, and Faizal Suhif – all alumni of Mara University of Technology. The seed for this print-focused group was sown by Faizal Suhif, and with the combined efforts of Samsudin Wahab, they forged ahead to make this vision a reality. Located in Ampang, Selangor, SC12 functions as a printmaking studio for fellow artists, showcasing traditional techniques. Officially founded in 2018, SC12 is dedicated to preserving and celebrating printmaking. They achieve this by conducting workshops, offering a space for artists to create, and providing art consultation for printmaking-related matters. Organising traditional printmaking workshops and exhibitions has been a core aspect of their endeavours, both within their members' circle and by inviting Malaysian print artists for support. They've also established international connections, particularly in Asia, to bolster the SC12 brand. The year 2021 witnessed SC12's transition from Ampang to a new space in Melawati, known as Chetak 17. This relocation marks a fresh chapter, allowing them to flourish as a print art centre in Malaysia. In this new space, they've invited additional artists to contribute and support printmaking activities.

Tumbuktikus is a virtual side project that focuses on exploring the web as an art platform. Founded

in 2020 by Fadly Sabran, Shahrul Hisham and Haris Abadi, the platform sees the potential of new art forms, fresh aesthetic exploration, digital space intervention, animation, net.culture, low-brow and cyberpunk aesthetics. Adhering to the concept of 'playful but responsible' makes the platform as an open stage to do various activities and network in and out of the country. Some virtual exhibition projects such as 'Looping Through The Sunken Glory - Shahrul Hisham Ahmad Tarmizi', 'Behind The Veil - Ain Rahman', 'Algorithm Of Perception - Banung Grahita', 'Never Seen Works of Seen Videos - Fuad Arif', 'Eyes Shut – Shakir Hashim', and 'Fragments {a study} – OffShoot' from the Phillipines.

Amidst the artistic landscape, a host of collectives, preceding and subsequent to the 2020 era, have also come into being. These groups unite artists through shared spaces and collaborative activities. Among these collectives are Studio 333, Studio Atas, Empati Studio, Studio Kongsi, Studio Kotak Lampu, Markaz Art Space, NafaSyahdu Art Group, Temu, TuahxKachang, Yi.Da., Pink Tank Collective, and several others. While information about them may be limited, their presence is nonetheless significant and deserves recognition. Table 1 shows the timeline of the art collectives from the year 2000 to 2020:

Table 1: Timeline of the art collectives from 2000-2020

Tahun	Kolektif
2000-2004	<ul style="list-style-type: none"> - Komuniti Jalan Kempas - Rumah YKP - Rumah Air Panas - Parking Project & Superfriends - Lost Generation Space - Studio Dikala Jingga - Digital Malaya Project
2005-2009	<ul style="list-style-type: none"> - Spacekraft (Doorman) - SiCKL- Studio in Cheras, KL - House of Matahati (HOM) - Rajawali Art Studio Internationale - Studio Sebiji Padi - SoSound - Findars - Tindakan Gerak Asuh (T.I.G.A) - The Best Art Show in The Universe (BASITU) - GO Block
2010-2014	<ul style="list-style-type: none"> - Buka Kolektif - Pangrok Sulap - Cracko Art Group - Projek Rabak - DAM (Digital Art Media) - Cetak Kolektif - Studio Pisang - ARTO Movement - Titikmerah Collective
2015-2020	<ul style="list-style-type: none"> - Chetak 12/17 - Aftermath Thinker - Bukan Seni-Man - Studio 333 - Studio Atas - Empati Studio - Studio Kongsi - Studio Kotak Lampu - Markaz Art Space - NafaSyahdu Art Group - Temu - TuahxKachang - Yi.Da. - Tumbuk Tikus - Pink Tank Collective

CONCLUSION

Overall, the collective development of Malaysian art in the years 2000-2020 is a stimulating activity. The variety of collectives that are growing further stimulates the growth of Malaysian contemporary art. The collective formation and form symbolise an urgent need in art, where cross-disciplinary activities begin to exist in addition to being united through collaboration. In summary, art collectives in Malaysia play an integral part by fostering collaboration, building communities, providing exposure, sharing resources, advocating for artists, encouraging cross-disciplinary work, and contributing to the preservation and innovation of the country's creative industry.

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