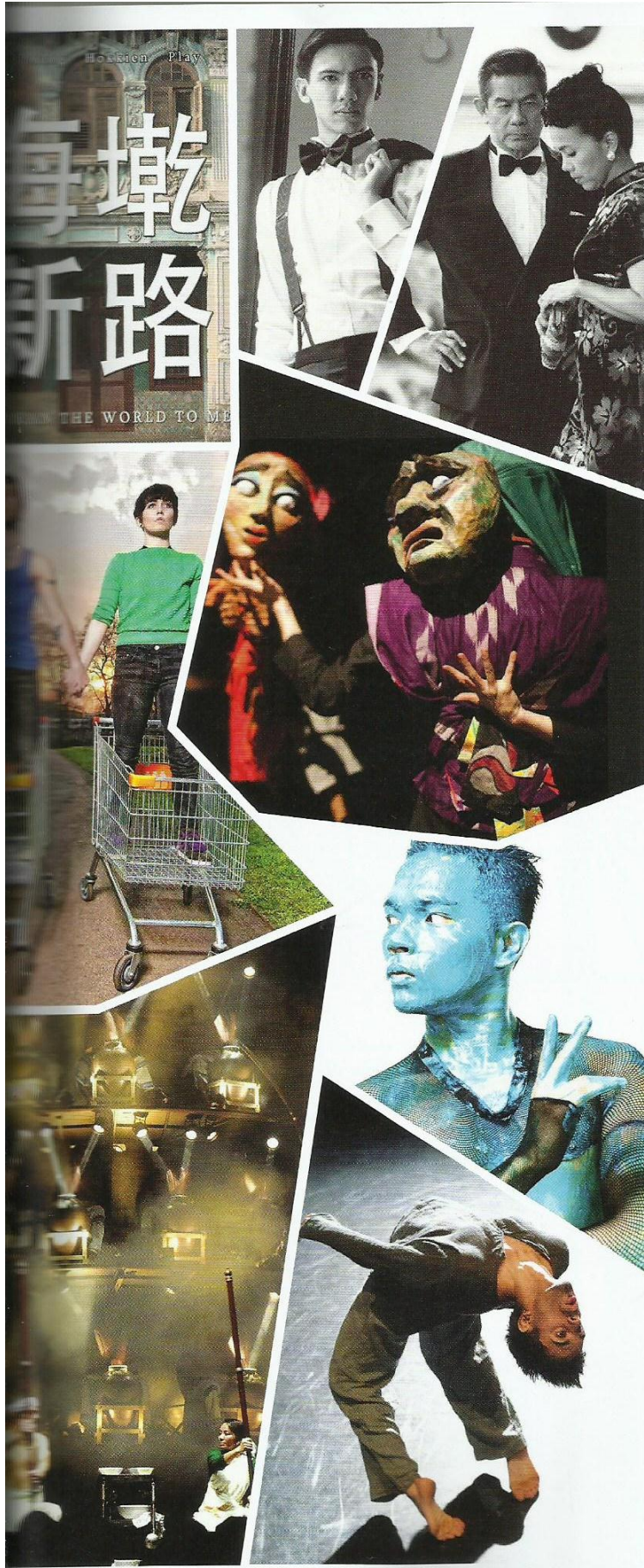




GEORGE TOWN FESTIVAL

PENANG, MALAYSIA

1-31

AUGUST

2014

CATHERINE DENEUVE
JOAN CHEN
KITARO
GEORGE LEITH
V.S. NAIPUL
ANTHONY
SUN YAT SEN
HENRI CARTIER BRESSON
HERMANN HESSE
CHARLIE CHAPLIN
ANGELICA LEE
TAN
NOEL COWARD
JIMMY CHOO
GLEN CLOSE
OXIDE PANG
ISABELLA BIRD
LING TAN
DOUGLAS FAIRBANKS
HU JINTAO
BARBARA CARLAND
RITA HAYWORTH
QUEEN ELIZABETH II
BUCKMINSTER FULLER
MARY JODIE PICKFORD
FOSTER
WILLIAM HOLDEN
RUDYARD KIPLING
ANG LEE
JOSEPH CONRAD
FRANCES McDORMAND
WELLES
MAUGHAM
SUMERET
TAN
ENG
HOLDEN

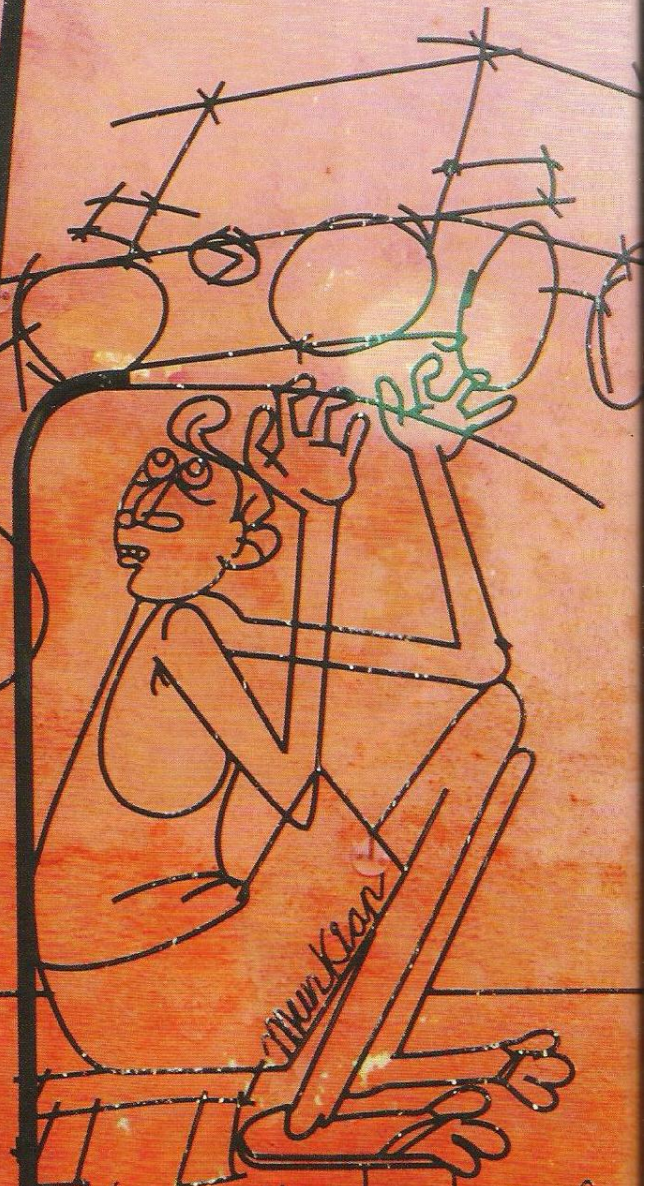
He came. She came.
isn't it about time
you came?

GEORGE TOWN
PENANG



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Oi! You
call this
Limousine!?



This tongue-in-cheek sculpture shows a traditional Chinese paper obligation craftsman presenting a paper replica of a limousine. This is burnt as an offering to the newly deceased to use in the afterlife, along with paper reproductions of other worldly possessions

This was the place to go for Chinese books, stationery, and paper effigies. All the paraphernalia of the material world can be reproduced in paper and burnt as gifts for the hereafter.

CARNARVON STREET, BUFFER ZONE,
GEORGE TOWN WORLD HERITAGE SITE.

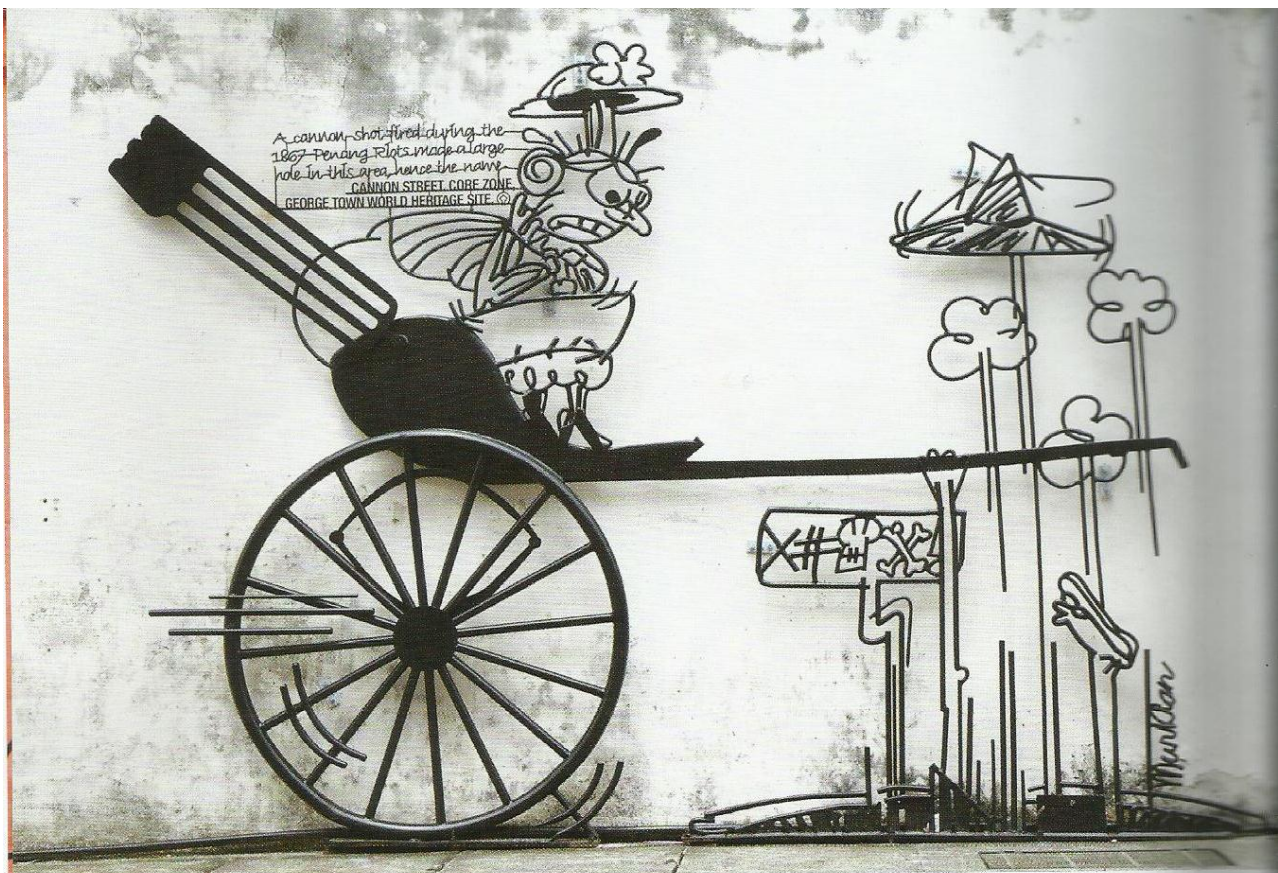
DRAWINGS ON THE WALL

Myriad quirky street art pieces have been popping up in Penang's UNESCO Heritage Site of George Town in recent years, taking visitors on a journey through the city's gloried past - as well as opening a window to its Indian, Chinese, Malay and European heritage. BY KIKI DEERE

It all started in 2009 when the Kuala Lumpur-based company Sculpture at Work won an art challenge to celebrate George Town's recognition as a UNESCO World Heritage Site and draw awareness to Penang's multi-cultural legacy. "The streets of George Town were named after the trades, people and events of the city, which means every street has its own unique story," reveals Sculpture at Work's creative director and cartoonist Tang Mun Kian. The result: a collection of wacky, 3D wrought iron caricatures by local artists (including Tang) that dot the city's historical core, bringing more than a pinch of tongue-in-cheek fun to Penang.

Visitors may be more familiar with the interactive murals depicting vignettes of life by Ernest Zacharevic. The Lithuanian artist was commissioned for "Mirrors George Town", a project under the George Town Festival 2012. But while his works have taken much of the spotlight in Penang's growing street art scene, it is the rendering of characters and stories through the caricatures that truly revives the colourful legacy and customs of Penang's main ethnic communities.





The Chinese

The largest ethnic community on the island, the early 18th-century Chinese settlers were merchants and traders from China who used Penang as a base for their commercial activities in nearby Siam, Burma, southern China, and the western Malay states. In the mid-19th century, a second wave of immigrants settled here, comprising free labourers, artisans and petty traders. Prominent Hokkien merchants and capitalists played a vital role in developing tin production and trade, with the English financing tin mining ventures. Some Chinese who settled in Penang intermarried with Malays, giving birth to a unique hybrid culture called "Peranakan". Although the Peranakans adopted Malay customs and social practices, they retained Chinese traditions and religious beliefs.

Cannon Hole

Where: Lebuh Cannon

This sculpture (above) comically depicts a trishaw peddler suddenly vanishing into the ground, as his customer looks down in surprise. In 1867, Penang saw nine days of bloodshed, the result of a dispute between a Cantonese and Hokkien-Hakka clan over commercial interests, in particular the tin mining industry. During the Penang Riots, a cannon shot made a large hole in the street – hence Cannon Street.

One Leg Kicks All

Where: Lebuh Muntri

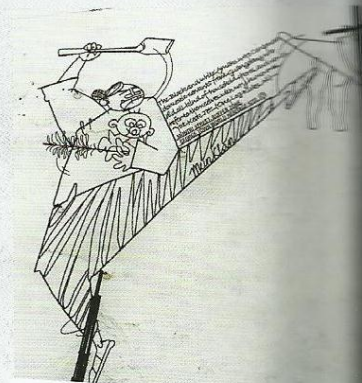
Large numbers of single Chinese women migrated to the island from China in the 1930s, taking a vow of celibacy and becoming *amahs* (domestic servants).

Serving with unwavering loyalty, *amahs* were a permanent fixture in wealthy Chinese and European households, sardonically referring to themselves as *yat keok tet* (one leg kicks all). The artwork (right, top) shows a multi-tasking *amah* holding a baby while her foot grasps on to the washing.

Mr Five Foot Way

Where: Jalan Transfer

These five-foot span pedestrian walkways that flank the roads (right) were originally designed to shield pedestrians from the scorching sun and rain. Over time, the unemployed started setting up shops here. The Hokkiens started to call these businesses *goh ka ki* (five foot way) trades.



Five-foot way were meant to protect pedestrians from the hot tropical sun and rain. With the influx of immigrants, work increasingly became hard to find. Many of the old and unemployed thus began using these corridors to set up small businesses instead. The Hokkiens began calling these *goh ka ki* or five-foot way trades.





Tok Tok Mee

Where: Lebuh China

Tok tok mee (above) takes its name from the incessant 'tok tok' sound of beating bamboo sticks made by hawker vendors to signal their presence and draw attention to their dish of noodles, wanton, barbecued pork and vegetables. To this day, customers consume bowls of these noodles on makeshift stools set up by hawkers along the streets.

Temple Day

Where: Lorong Muda

Penang Peranakans observe traditions like ancestor worship and the Lantern Festival. During the first and 15th day of each lunar month, crowds flock to the Goddess of Mercy Temple to seek divine guidance. The caricature (top, left) shows a devotee overwhelmed by the quantity of prayer items on sale by the temple.

The Indians

Penang was the first port of call in Southeast Asia and the last stop back to India for the Tamil Muslim communities. The first Indians came over in the late 1700s. The Indians of Penang originated from different parts of the Indian subcontinent, and include groups such as the Tamil, Bengalis and Gujaratis. The large plantations of nutmegs, cloves and pepper required intensive manual labour, and the British brought in South Indian labourers to develop the colony. Many also travelled here as merchants, traders and moneylenders, and worked as civil service clerks.

Wrong Tree

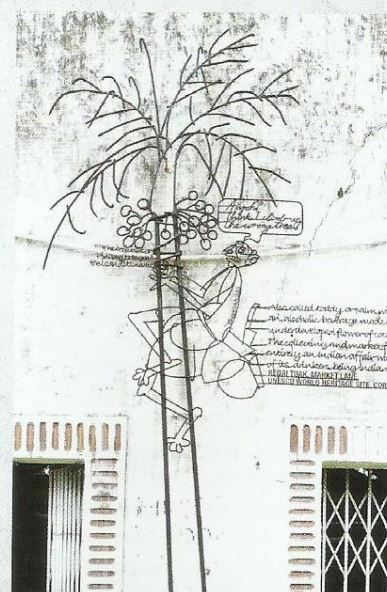
Where: Lorong Pasar

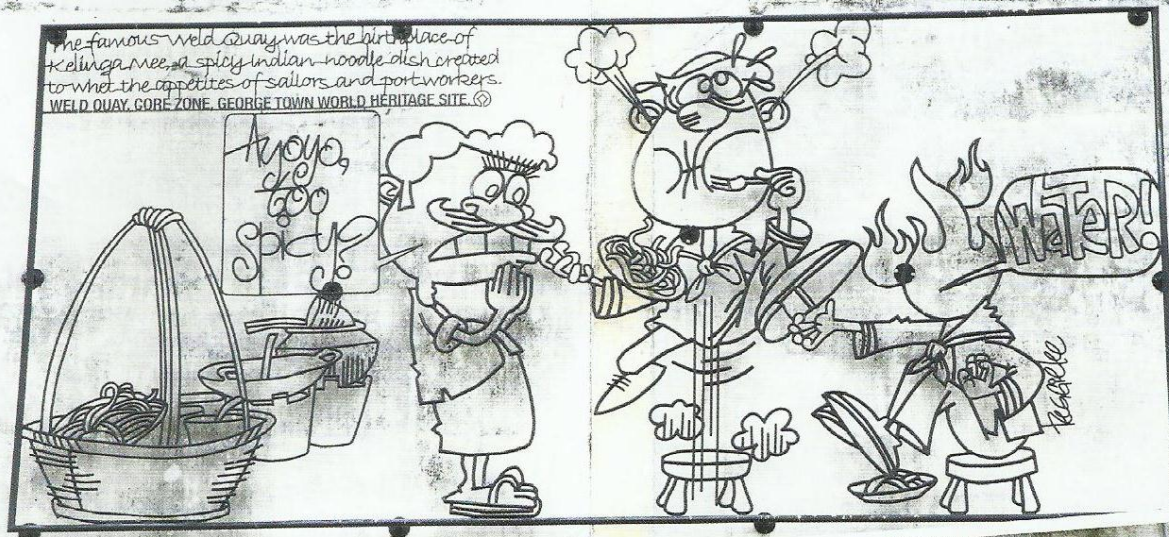
This iron wall sculpture (right) shows an Indian man climbing up what he believes to be a coconut tree, only to discover it is a betel nut tree. The caption provides a brief description of *tuak*, an alcoholic beverage commonly referred to as toddy or palm wine, common in parts of India and created from the sap of various species of the coconut palm tree. Tapping and collecting palm sap was an Indian activity, with the majority of drinkers being Indian labourers who regularly consumed *tuak* to ease their hardship.

Too Salty

Where: Green Hall

Tamil merchants and ship crew traded in salt, tobacco and textiles, residing on the island only for a few months a year to





trade. The Tamils commonly refer to this street as Uppukaran Teru or Salt Traders' Street, a clear reference to their salt-trading activities as seen in the sculpture (previous page, top right).

Too Hot

Where: Pengkalen Weld

George Town's Weld Quay is the birthplace of *mee goreng*, also known as *kelinga mee*, a spicy Indian noodle dish (top) originally created for Hindu and Muslim Indian coolies, port workers and sailors. The waterfront settlement used to be one of Southeast Asia's most important maritime ports, and formerly housed government goods sheds leased to shipping agents. To this day, this popular hawker dish of yellow egg noodles, prawns, fritters, egg, squid, potatoes, beancurd and bean sprouts, is enjoyed throughout Penang.



also became a haven for the Malays escaping Siamese attacks in Kedah.

Born Novelist

Where: Lorong Lumut

This welded iron wall caricature sculpture (above) celebrates Penang-born writer Ahmad Rashid Talu, who documented Penang society by using the island as a backdrop to his stories set in the 1920s, at a time when the city was on the threshold

of modernisation. Rashid Talu became the first novelist to write a Malay novel with local characters and settings. The novelist is seen scribbling away from his own cot, highlighting his prolific writing career.

Win Win Situation

Where: Lebuh Muntri

This artwork (middle) commemorates Ngah Ibrahim, a Malay nobleman whose family was credited with discovering tin in Larut in the Malay state of Perak. Chinese merchants in Penang funded the opening of tin mines in the region, generating enormous prosperity. Ngah Ibrahim amassed huge fortunes, becoming one of the richest Malays in the region.

The Malays

Penang Malays originated from Kedah, northern and central Sumatra and southern Thailand. The Malays were mainly engaged in rice cultivation, as well as fishing and boat-building in off-planting season, while a small minority hawked goods around the island. As well as being a land of commercial opportunities, in the 18th century, Penang

 SilkAir flies five times daily between Singapore and Penang

墙壁上的艺术

近年来，无数古怪的街头艺术作品像暴风雨般占领了乔治城的联合国教科文组织殖民区，为游客开启了一段互动的文化教育之旅。这些艺术不仅展现着槟城辉煌过去，也为展示其丰富的印度、中国、马来和欧洲文化遗产开启了一扇窗口。译：ELAINE YOU

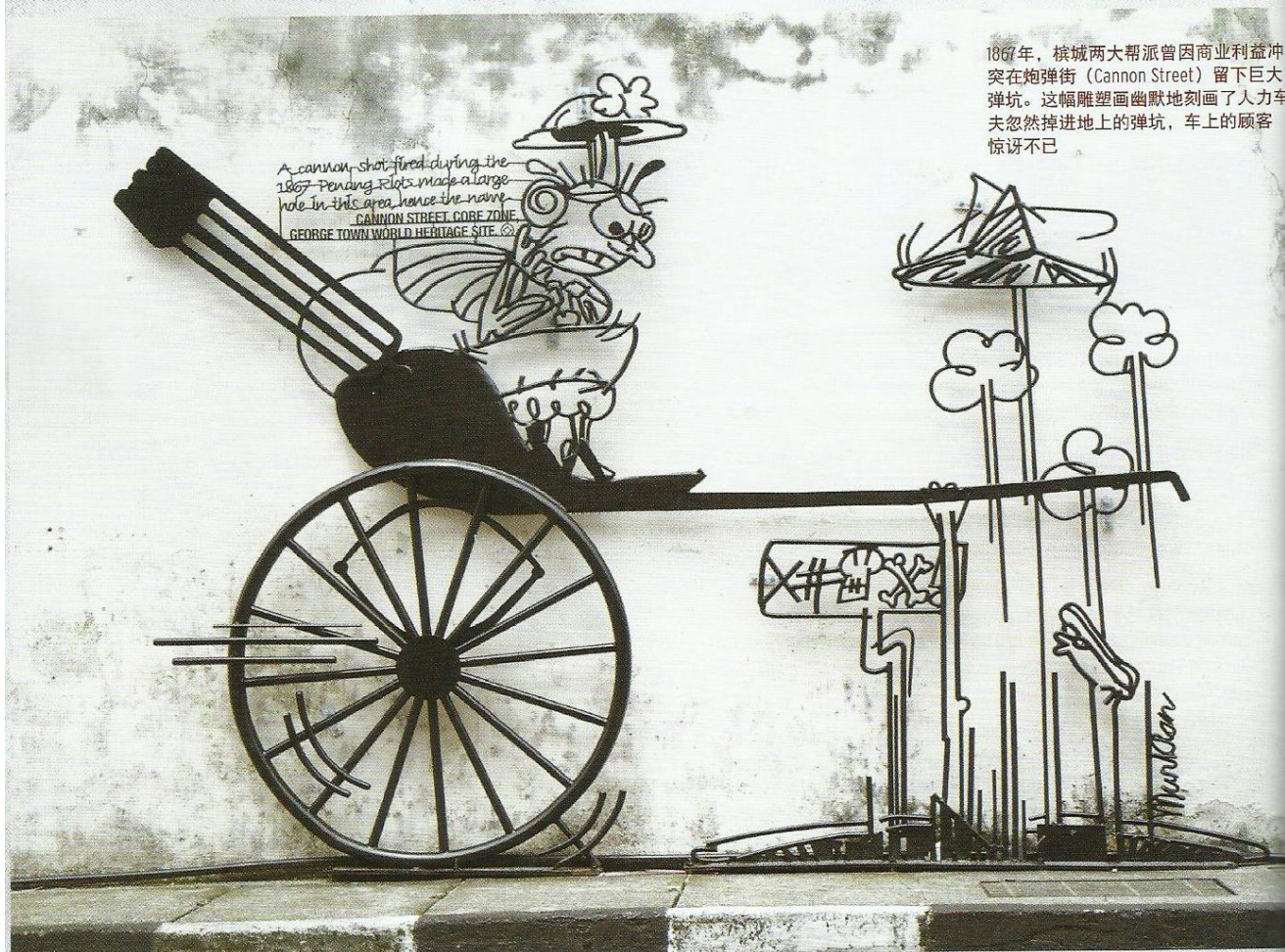
漫画家、Sculpture at Work的创意总监Tang Mun Kian曾说：“乔治城里的每一条街道都是以这个城市的行业、人物或重要事件而命名的，这也意味着每一条街道都有一段独特的故事。”正因为如此，那些散布在街头的、由当地艺术家们创造出的艺术品，正是这个城市历史核心的体现。

两年前，立陶宛艺术家Ernest Zacharevic受“2012乔治城嘉年华（George Town Festival 2012）”中的“乔治城之镜（Mirrors George Town）”项目的委托进行创作。虽然他那展现简单生活情景的壁画作品极具互动性，在槟城蓬勃发展的街头艺术中脱颖而出。然而，让这座城市主要族裔社区的有趣传统和习俗复活的却是画中那对槟城往昔略带戏谑的描绘。

华族

华族是这个岛上最大的族群。从18世纪早期开始，就有中国西南的移民来到这里从事商业活动。19世纪中期，这里迎来了第二批中国移民高潮。那时，英国人投入了大笔资金对当地的锡矿进行开采，而精明的福建商人和资本家则抓住了机会，在当地锡矿的生产和贸易史上留下重要一笔。

“土生华人（Peranakan）”，又称“海峡华人”，是槟城独特的混血后裔——槟城的华人和马来人通婚的后代。虽然土生华人沿袭了马来的文化习俗和社交习惯，但是他们也保留着华族的传统和宗教信仰。



1867年，槟城两大帮派曾因商业利益冲突在炮弹街（Cannon Street）留下巨大弹坑。这幅雕塑幽默地刻画了人力车夫忽然掉进地上的弹坑，车上的顾客惊讶不已。

上：这幅《Win Win Situation》是为纪念马来富豪Ngah Ibrahim而创作的。据称是他的家族在位于马来霹靂州的拿律发现了锡矿。下：作品《Too Salty》反映了食盐交易街（Uppukaran Teru）昔日买卖食盐、烟草和纺织品的历史

作品：Cannon Hole

地点：Lebuh Cannon

这幅雕塑画（华文版第30页）戏剧化地表现了一个生活场景——一个人力车夫忽然栽倒在地，而他的顾客则惊讶地低头察看。1867年，槟城的两大主要帮派曾因为锡矿的商业利益发生冲突，在这条街上留下了一个巨大的弹坑，这条街也就因此得名炮弹街（Cannon Street）。

作品：One Leg Kicks All

地点：Lebuh Muntri

在20世纪30年代期间，一大批单身妇女从中国来到这个岛上作女佣（当地人称她们为amah），并且发誓终身不嫁。她们忠诚、能干，被人们嬉笑地称为一脚踢（One Leg Kicks All）。这幅雕塑画（英文版第26页，中间）所刻画的正是一个一心多用的amah——她踢着飞腿，一边照顾小孩，一边紧握着厨房用具。

作品：Tok Tok Mee

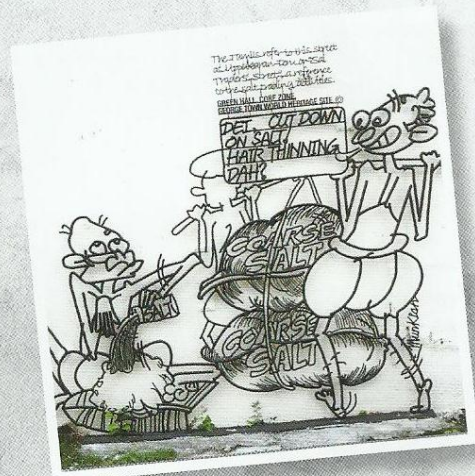
地点：Lebuh China

作品《Tok Tok Mee》（英文版第27页，左中）源于卖面食的小贩敲打竹竿吸引顾客临时时所发出的“tok tok”声。Tok tok mee通常泡在猪肉清汤里吃，或者是用香油和酱油拌着吃。

作品：Mr Five Foot Way

地点：Jalan Transfer

五步基（five foot way）是位于道路两旁的人行道，为其只有五步宽而得名。修建五步基的本意是给行人遮阳挡雨，但是随着时间变迁，作品《Mr Five Foot Way》（英文版第26页，右下）长久找不到工作的失业者便开始在这里开店迎客。



作品：Temple Day

地点：Lorong Muda

槟城的土生华人始终保留着华人的宗教信仰，深受道教、儒教和佛教的影响。每逢农历的初一和十五都会有大批的信众到庙里烧香请愿，祈求神明指引。这幅作品（英文版第27页，左上）所描绘的就是一个信徒被寺庙所销售的大量贡品和鲜花惊呆了的场面。

印度族

对于泰米尔穆斯林社区来说，槟城是连接东南亚和印度的重要节点，因为它是东南亚的第一个停靠港和返回印度的最后一站。从17世纪后期开始，就有印度移民不断来到这里，从事批发、贸易、货币借贷、种植等工作。

作品：Wrong Tree

地点：Lorong Pasar

这幅铁壁雕塑（英文版第27页，右下）刻画了一名正在爬树的印度男性因喝了tuak而误把槟榔树当成了椰子树。tuak是从各种椰子棕榈树中所提取的汁液制成，是一种在印度被普遍饮用的棕榈酒。

作品：Too Hot

地点：Pengkalan Weld

乔治城的Weld Quay海港是东南亚最重要的港口，也是印度炒面（mee goreng）的诞生地。这种小吃用黄色鸡蛋面、炸虾饼、鸡蛋、鱿鱼、土豆等制成，是当地人常吃的食物。这幅漫画（英文版第28页，上端）正描绘了这一场景。

作品：Too Salty

地点：Green Hall

过去，有很多从事食盐、烟草和纺织品买卖泰米尔商人和船员，每年都会居住在这里几个月做生意。因此，这条街被泰米尔人称为Uppukaran Teru（食盐交易街），这作品（本页左下）以此纪念他们在此买卖食盐的历史。

马来族

槟城的马来族群来自吉打州、苏门答腊中北部和泰国南部居多，他们主要从事水稻种海、捕或制造处、食物售卖等行业。18世纪，由于吉打受到暹罗的攻击，很多马来人便逃来槟里避难。

作品：Born Novelist

地点：Lorong Lumut

这幅雕塑（英文版第28页，中下）是为纪念槟城出生的作家Ahmad Rashid Talu而创作的。20年代，槟城开始了现代化的进程，Ahmad Rashid Talu的作品成为了槟城社会变迁的记录。这幅作品刻画了他坐在婴儿床里写作的情景，以此寓意他多产的创作生涯。

作品：Win Win Situation

地点：Lebuh Muntri

这幅漫画（本页上端）是为纪念马来贵族Ngah Ibrahim而创作的。Ngah Ibrahim是这个地区最富有的马来人之一，据称是他的家族在位于马来霹靂州的拿律发现了锡矿。

胜安航空每周五次从新加坡飞往檳城