Objectivity Valuation in Islamic Visual Art Characteristics

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Abstract

This paper discovered the potential of objectivity toward valuation based on the visual art characteristic. The study was the object of specific investigations aimed at establishing the Islamic visual arts component. The questionnaire is contributed together with twenty-one artworks that have been selected for the questionnaire analysed. The selected artworks are from painting, printmaking, sculpture, and mixed media, under the Islamic theme and exhibitions. The objectivity valuation was based on understanding the value of axiological philosophy. The benefits of this study will allow for a better understanding and appreciation of Islamic visual art that can also be applied to artistic practice.

Keywords: objectivity, valuation, characteristics, visual art

1.0 Introduction

Islamic art has emphasised patterns and forms of art not related to the object, such as floral patterns. Shapes such as squares, triangles, oblongs, and circles are used in place of living organisms to create an abstract and geometric pattern. In Islam, representations of humans and animals are strongly advised not to be made.

In the book by Qardhawi (1995), entitled 'The Lawful and the Prohibited in Islam: Al-Halal Wal Haram Fil Islam,' the concept of Halal (legitimacy) and Haram (prohibited) in Islam are discussed. Is it stated in the Hadith that people who create somewhat thing that is to be worshipped besides Allah and he or she realises it but still do it intentionally; he or she is considered kufr (denial). However, if it is done accidentally, then it is sinful. As a result, it is neither permitted nor prohibited for Muslims to hold an image of a living being and associate it with religious art. It is the concern that it will lead to idolatry by raising idols or any physical object to the same level as Allah SWT, the Creator.

However, the West believes that religion has nothing to do with the arts. Read (1959) defines art as an attempt to construct pleasant forms; therefore, the acceptable form should be one that conceives beautifully. For the Western world, art is idealistic and morally bound. In general, Muslim intellectuals have viewed Western modernism as essentially hedonistic, not moralistic, but decadent, and therefore as something to be rejected. Rather than being religious, it is socialist and individualistic in outlook. In other words, contemporary Western artistic and literary movements based on humanist values, individualism, and self-expression must be denied at all costs.

For Malaysian, the first National Cultural Congress was established in 1971 to encourage artists to convey a sense of interior pride and identity through their work. The policy provides a framework for developing and promoting cultural activities in Malaysia, including literature, the visual and performing arts, and cultural festivals. It also includes protection and preservation measures for cultural heritage sites and objects. Mohamad Ali Abdul Rahman (2002) distinguished that the National Cultural Congress, held from 16 August to 20 August 1971, marked the beginning of a new era in Malaysian society.

The concerns about the impact of modernisation and globalisation on Malaysia's traditional cultures and values prompted the formulation of this policy. The policy acknowledges the significance of cultural diversity and encourages the growth of a modern, vibrant, and progressive Malaysian culture that embodies the country's distinctive identity and heritage. According to Mulyadi Mahamood (2002), the Islamic art of Malaysia was initiated by two crucial factors. The first factor was the National Cultural Congress, established in 1971 by the National Cultural Policy (Dasar Kebudayaan Kebudayaan). The second was the global Islamic revival.

According to Al-Farabi (1967), art is the invention and conception of beauty, similar to Quraish Shihab (2000), who defines art as a work associated with the meaning of the human psyche, which corresponds to its natural disposition, or fitrah. Robert Irwin (1982) asserted that Islamic art is the art of Islamic cultures and not just the art associated with Islam. In addition to expressing a religious belief or practice, Islamic art reflects the cultural and social context in which it was created. It exemplifies the creativity, ingenuity, and skill

of Islamic peoples throughout history. It constitutes a significant portion of the cultural heritage of Islamic cultures.

Moreover, Islamic art is not the art of a particular era, location, or people, nor is it a style or a movement. Dzul Haimi (2001) concurs with this assertion, stating that the history of Islamic art has undergone a period of vacancy and Western art has continued the narrative. Consequently, it causes writing difficulties, particularly in the history of Islamic art. Islamic art reflects the cultural values and aesthetics of the societies in which it was produced.

Various factors, such as regional traditions, historical events, and cultural interactions, frequently influenced these values and aesthetics. The Islamic concept of tawhid, or the unity of God, which emphasises the interconnectedness of all things and the significance of harmony and equilibrium, is also reflected in Islamic art.

Most artists create works to fulfil their commitments, and the majority have adopted Western art conventions. While Islamic art emphasises geometrical motifs, calligraphy, and religious themes, Western art has a long history of figurative art and naturalistic depiction.

The differences between Islamic and non-Islamic arts lie in their intentions, artworks, or designs and their ethical value. The primary purpose of Islamic arts is to glorify Allah S.W.T. Artists should consciously progress towards Islamic values. Islamic art is a rich and varied artistic tradition encompassing various styles, forms, and media. It reflects the values, aesthetics, and cultural heritage of Islamic cultures. It has significantly impacted the historical development of art and design.

2.0 Literature Review

2.1 Objectivity
Values are subjective when assessing the existence and integrity of a subject's emotion or attitude. It considers subjective value when calculating a value statement that reveals feelings or emotions, such as approval or dislike. Subjective views presume that the value does not depend on the object but is contained within the subject and that there is no value outside the subject.

In the context of art appreciation, art is frequently viewed as a highly subjective relationship. Art products are referred to as objects, while art enthusiasts are referred to as subjects. Art evaluation in due consideration and determination, the subject as always, the subjective nature enthusiasts, as it frequently departs from individual experience. In observing, appreciating, and even interpreting art, art lovers, knowingly or unknowingly, always contribute a personal perspective.

Abdul Rahman (2000) states that the basic problem lies in the axiology itself, which can be subjective or objective. When objective (al-naz'atu al-maudhu'iyyat), it assumes the value of the tangible independent of any nature and is absolute in time and space, while when subjective (al-naz'atu al-zatiyyat) it is determined by the subject and therefore its capacity is relative (relative) or different and changing. Whether a value is objective or

subjective depends to a large extent on the results of a philosophical perspective. As an example of defining intangible value, this is the way in which the relationship to reality is valued. In objectivism, the logical value is the unknowable rational essence of substances but not the existential status of the action. And metaphysical objectivism, values or norms or ideals are an integral part of the metaphysical domain and an active constituent.

According to Uyoh Sadulloh (2007), several characteristics are associated with the objective or subjective theory of value. The objective is if it does not depend on the subject or consciously evaluate; however, if the value has a subjective existence, its meaning and authenticity are contingent on the subject's reaction to an evaluation, whether psychological or physical. While the absolute value or change is said to be an absolute or eternal value, it is occurring now, has happened in the past, and will appear in the future for everyone, regardless of race or socioeconomic status.

Vella Rago, Manuel (2021) states in his article on Rand that Rand (1967) asserts that the "objective" value is the result of a commitment between a person and reality. Rand's objectivism suggests that objects are emblematic calls to avoid conflating "objectivity" with the absolute determination of the intrinsic value of things and, therefore, to remember that objectivity includes the evaluation process. Objectivity is not subjective because it involves the work or contribution of the topic.

However, according to Kathryn Weaver (2018), the pragmatic paradigm refers to a worldview that emphasises "what works" rather than what could be viewed as "true" or "real" in an absolute and objective manner. In this way, objectivism affirms that the properties of aesthetic value should have the value of truth that is either true or false.

According to Zahradka, Pavel (2020), objectivist theories of aesthetic judgment derive its objectivity from the rules by which the judgment is made or from the ideal parameters of the observer. Objective aesthetic properties can be determined and evaluated independently of individual tastes, preferences, or cultural backgrounds.

The debate between objective and subjective values is complicated and continuous in some ways. Different philosophers have different points of view on this. However, objectivist theories of aesthetics share the conviction that aesthetic value is objective and can be identified and assessed regardless of individual tastes or preferences. These theories have been influential in the development of art criticism and have played a part in shaping our understanding of the nature of art and its value.

2.2 Valuation

According to Tefko Saracevic and Paul. B. Kantor (1997), value theory, or axiology, is the branch of philosophy which deals with the nature of value and evaluation. Philosophers consider value as the value of a thing and the evaluation process as an estimate, evaluation, or measure of its value. Value seems to be an undefined primitive term and seems value as related to, but not synonymous with, ''good,'' ''desirable,'' or ''worthwhile,'' and it can be positive or negative.

Mention by Claude Perrottet. (2003), Sun Myung Moon said that axiology is a theory that normally deals with the values of trueness, beauty and goodness and serves as a basis for the three theories that are in education, art, and ethics. Sun Myung Moon theory of axiology, or value theory, is grounded in his belief that God is the decisive source of value and that human beings have a unique role to play on Earth in realising God's will.

Value can be defined as 'character height' (of thought, religion, and other social life). According to Abdul Rahman (2005), the theory of the study of the use of which is either valued or not valued, important or unimportant and good or bad, and every human has their own value system in determining the merits of something, which is based on a measure (yardstick) and their respective interests. Furthermore, there are two aspects of value, material values and spiritual values.

In addition, Abdul Rahim Abdul Rashid (1993) quotes Jules Henry states that the value of being is seen as something that is considered to be good as loving, kind, to a sense of faith, joy, honesty, politeness, quietness, and simplicity. While Nik Hassan Basri Nik Ab. Kadir (2007) stated that value is the act, conduct, action, quality, degree, or class, or it should be excellent examples and role models.

Valuation is essential to the questions of how we should act and what should take precedence. This enables us to comprehend how we designate value and worth to objects and how this process influences our ethical and aesthetic judgements. In contrast, objective valuation assigns value based on objective criteria, such as utility. Meaningful values are derived from objective criteria or standards. From this point of view, objectivism sees value as objective and independent of individual preferences or attitudes. Objectivists argue that there are objective norms for what is valid or valid and that these norms can be found by reason or empirical investigation.

3.0 Methodology

The qualitative study collected data from a sample of respondents using structured questionnaires or surveys. The complete survey questionnaire was divided into four sections, Section A, Section B, Section C and Section D.

For this paper, only Section D's questions regarding respondents' views on art were used. Questionnaires for section D included four questions. The first question was, which medium of art do you like most? The second question, when looking at the artwork, what do you want to see? The third question is, which is/are more important, the production or making artwork? The last question is, do you understand what the artist is trying to express or the meaning of the artwork? And there were twenty-one artworks that use was asked whether they could be considered Islamic Visual Art.

Visual art consists of paintings, prints, sculptures, and mixed media such as montages, assemblages, digital prints, textile work, and two-dimensional constructions exhibited in Islamic art exhibitions held in Malaysia from 1957 to 1999. Five (5) main exhibitions have been taken as the sample in this research, including Pameran seni Lukis & Seni Khat (1984), Identiti Islam dalam Seni Rupa Malaysia: Pencapaian dan Cabaran (1992),

Manifestasi Jiwa Islam dalam Seni Rupa Malaysia (1993), Art and Spirituality (1995) and Kesenian Islam: Suatu Perspektif Malaysia (1995). They all carry the same theme, which is the Islamic theme. There were ninety-five (95) artworks have been identified. However, only twenty-one artworks are put in the questionnaire survey as a sample for this study. These twenty-one (21) pictures of artwork were all from the Islamic theme, and they were selected for question Section D.

An analytical observation was used to reveal the content of the work. Images of the artists' artworks were collected from exhibition catalogues sold at the National Art Gallery, in private galleries, and bookstores. It is important to note that these works are chosen from among those created by Muslim artists in Malaysia who showed only themes of Islamic art. These artworks' primary roots are drawn from the exhibition catalogues and records.

The questionnaire for the survey should consist of closed-ended inquiries. Kaiser-Meyer-Olkin (KMO) test, Total Variance Explained, Scree plot, and Rotated Component Matrix were employed. For statistical analysis, Statistical Package for the Social Science was utilised. This quantitative research manages to have 407 respondents that have been conducted online over three months.

4.0 Results

Section D was about the respondent's opinion on art. This allows respondents to expressed their views. The questions include: which medium of art do they like most; when they look at the artwork, what do they want to see; which is or is more important in the production or making an artwork; do they understand what the artist is trying to express or the meaning in the artwork and which of the following picture shows Islamic art. The last question portrayed twenty-one artworks, and the respondents put a tick in the relevant boxes whether the artwork is an Islamic artwork or not.

4.1 Comparative Report for distributed questionnaire

The first part in section D explains what that participant like most or what they choose. The questionnaire disseminated for this study focused on visual art awareness. Awareness in visual art refers to the respondent's ability to recognise and appreciate the elements and principles of art and the various techniques and approaches artists employ to create their works.

Developing an appreciation for visual art can enhance one's appreciation of the world and provide new methods of comprehending and interpreting the visual aspects of daily life. In addition to fostering critical thinking and creativity, it can contribute to a more well-rounded and culturally literate society.

The survey reveals that painting is the preferred art medium for 47% (192) of respondents, followed by combined media with 29%. (118). In addition, 12% (48) were unsure of their preferred medium. Printmaking was chosen by 8% (32) of respondents, while sculpture was chosen by only 4% (17). It reveals that 31% (127) of respondents prefer to see all elements of an artwork. However, 29% (117) of respondents like to see beauty,

23% (92) like to see the meaning, 10% (42) simply like to see the artwork, and only 2% (9) of respondents were unsure. Undeniably, people prefer to view the fusion of an artwork's attractiveness, meaning, and process.

Table 4.1: Comparative Report for distributed questionnaire

The medium of art they like most		That they want to see an artwork		The importance of the production or making an artwork		The understanding an artist tries to express in an artwork	
Painting	47%	All	31%	All	35%	Not quite understand	58%
Mix media	29%	Beauty	29%	Meaning	34%	Understand	22%
Not sure	9%	Just like to see	10%	Beauty	15%	Not sure	9%
Printmaking	8%	Meaning	23%	Process	9%	Do not understand	5%
Sculpture	4%	Process	5 %	Not sure	7%	Understand	3%
		Not sure	2 %			Not understand	3%

35% (142) of the participants said that all three elements, beauty, meaning, and process, were essential in producing or creating artwork. In comparison, 34% (137) said the meaning is most important, followed by beauty 15% (61) and process 9%. (37). Only 7% (30) did not know which element was the most essential. This indicates that people were aware of the significance of the combination of aesthetics, meaning, and technique in producing or creating art. 58% (237) of the participants do not fully comprehend what the artist is attempting to communicate. In comparison, 22% (91) do, 9% (35) are uncertain, and 5% (20) do not comprehend. However, 3% completely comprehend (13) and do not comprehend (11) the statement. This indicates that most of the public does not comprehend the artwork's meaning.

4.2 Selected Islamic Visual Artwork was chosen for the questioner
The second part of section D is about whether the artwork is Islamic or not. The artwork was selected randomly but consisted of paintings, prints, sculptures, and mixed media. The artist's name, titles, media, year and dimensions have categorised the artwork. This part of the survey distributed in this research focused on the perspective of the artist's work. It is a matter of knowing the understanding and awareness of the respondent on the Malaysian Islamic visual work. Knowledge of Islamic art refers to an individual's ability to recognise and value the visual elements and styles used in the creation of Islamic art. Developing an awareness of Islamic art can provide individuals with a deeper appreciation of the rich cultural heritage of the Islamic world. This can also contribute to a better understanding of the diversity and complexity of Islamic societies.

Table 4.3: Comparative report for distributed respondents

No	Artist	Titles	Media	Year	Dimension
1	Ponirin Amin	'Ash-Sharh'	Lithography & Silk Screen	1980	52cm X 35.5cm
2	Ponirin Amin	'Pohon Beringin II'	Woodcut	1995	26.5cm X 22.5cm

3	Harun Abdullah Coombes	'Surat An-Nur Ayat 35'	Stains Glass	1992	25cm X 60cm
4	Sulaiman Esa	'Penghormatan untuk Nakula'	Mix Media	1983	186cm X 200cm
5	Khatijah Sanusi	'September Series II'	Mix Media	1992	153cm X 90cm
6	Syed Ahmad Jamal	'Tenaga, Tikar, Nikah'	Acrylic	1981	199cm X 199cm
7	Amron Omar	'Pertarungan'	Pastel	1993	153cm X 76cm
8	Redza Piyadasa	'Kelurga Muslim Pulau Pinang 1933'	Mix Media	1983	53cm X 61cm
9	Syed Thajudeen	Submission	Oil Painting	1995	127cm X 127cm
10	Raja Zahabuddin Raja Yaacob	'Warna Suasana-Harmoni II'	Photo montage	1995	95.5cm X 75.5cm
11	Raja Zahabuddin Yaacob	'Keagungan Tuhan II'	Photo Montage	1991	87cm X 82cm
12	Norazmah Abu Bakar	Untitled	Mix Media	1995	134cm X 103cm
13	Ismail Zain	There Was This Garden	Acrylic	1993	120cm X 140cm
14	Romli Mahmud	Tasbih from the Sea	Mix Media	1995	-
15	Mohd Nasir Baharuddin	Iqra	Mix Media	1995	43cm X 41cm
16	Nur Hanim Mohamed Khairuddin	Talisman Series: Protector VI	Mix Media	1995	170cm X 145cm
17	Wan Ahmad Mohamed	'Siri Khat No.1'	Crested Wood Sea	1991	60cm X 60cm X 13cm
18	Ruzaika Omar Basaree	'Siri Nurani 5'	Mix Media (Wood)	1995	109cm X 16cm X 96cm
19	Ruzaika Omar Bassaree	'Siri Dungun'	Mix Media (Wood)	1979	170.8cm X 76cm
20	Ramlan Abdullah	Green Monumenta IV	Glass, Metal and Oil Paint	1995	155cm X 32cm X 33cm
21	Mat Anuar Ismail	'Kentung Kentung'	Wood	1993	102cm X 102cm X 210cm

In table 4.2, twenty-one artworks have been chosen to represent artwork under the categories of painting, paintings, prints, sculptures, and mixed media. This chosen artwork was then put under the comparative report.

Table 4.2: List of selected Islamic Visual Artwork that has been chosen for the questioner

No	Artist	Titles	Yes	No
1	Ponirin Amin	'Ash-Sharh'		73%
2	Ponirin Amin	'Pohon Beringin II'	91%	
3	Harun Abdullah Coombes	'Surat An-Nur Ayat 35'	98%	
4	Sulaiman Esa	'Penghormatan untuk Nakula'		74%
5	Khatijah Sanusi	'September Series II'		50%
6	Syed Ahmad Jamal	'Tenaga, Tikar, Nikah'		79%
7	Amron Omar	'Pertarungan'		89%
8	Redza Piyadasa	'Kelurga Muslim Pulau Pinang 1933'		81%
9	Syed Thajudeen	Submission		60%
10	Raja Zahabuddin Raja Yaacob	'Warna Suasana-Harmoni II'	85%	
11	Raja Zahabuddin Yaacob	'Keagungan Tuhan II'	71%	

12	Norazmah Abu Bakar	Untittled		72%
13	Ismail Zain	There Was This Garden		86%
14	Romli Mahmud	Tasbih from the Sea		75%
15	Mohd Nasir Baharuddin	Iqra	88%	
16	Nur Hanim Mohamed Khairuddin	Talisman Series: Protector VI	86%	
17	Wan Ahmad Mohamed	'Siri Khat No.1'		58%
18	Ruzaika Omar Basaree	'Siri Nurani 5'		67%
19	Ruzaika Omar Bassaree	'Siri Dungun'		71%
20	Ramlan Abdullah	Green Monumenta IV		81%
21	Mat Anuar Ismail	'Kentung Kentung'		79%

The crosstabulation of opinions in table 4.2 for *Ash-Sharh* by Ponirin Amin reveals that 73% (297) of respondents believe the image is not an example of Islamic art. According to *Pohon Beringin II* by the same artist, Ponirin Amin, 91% (372) of respondents believed the image to be Islamic art., 98% (397) of respondents believed that the image depicting *Surat An-Nur Ayat 35* by artist Harun Abdullah Coombes was a work of Islamic art.

74% (303) of respondents believe that Sulaiman Esa's, *Penghormatan untuk Nakula* is not an Islamic work of art. In comparison, 26% (104) believe it is an Islamic art. September Series II by artist Khatijah Sanusi, reveals that 50% (204) of respondents believed the image is not Islamic art. *Tenaga, Tikar, Nikah* by Syed Ahmad Jamal indicates that 79% (232) of respondents do not consider the image to be Islamic art.

89% (363) of respondents, according to *Pertarungan* by artist Amron Omar, believed that the image is not Islamic art. 81% (329) of respondents believed that *Keluarga Muslim Pulau Pinang* by artist Redza Piyadasa is not Islamic art, while only 19% (78) perceived it to be Islamic art. Artwork Submissions also by the artist Syed Thajudeen, 60% (243) of respondents believed the image is not Islamic art.

Warna Suasana Harmoni by artist Raja Zahabuddin Raja Yaacob demonstrates that 85 % (347) of respondents believed the image to be Islamic art. 71% (291) of respondents believed that the artwork *Keagungan Tuhan II* by artist Raja Zahabuddin Yaacob is an example of Islamic art. 72% (293) of respondents believed that Untitled by Norazmah Abu Bakar is not Islamic art, as depicted in the artwork.

86% (349) of respondents believed that There Was This Garden by artist Ismail Zain is not an example of Islamic art., 75% (307) of respondents believed that Tasbih from the Sea by artist Romli Mahmud is not an example of Islamic art. *Iqra* by artist Mohd. Nasir Baharuddin, 88 percent (360) of respondents believed the image to be an example of Islamic art. Talisman Series: Protector VI by Nur Hanim Khairuddin indicates that most respondents 86% (348) consider the image to be Islamic art.

Seri Khat No. I, by artist Wan Ahmad Mohamed, reveals that the majority of respondents, 58% (237), do not consider the image to be Islamic art. *Siri Nurani 5* by artist Ruzaika Omar Basaree demonstrates that the majority of respondents (67%) (274) believe that the image is not Islamic art. 71% (287) of respondents believed that *Siri Dungun* by artist Ruzaika Omar Basaree is not an example of Islamic art. Green Monumenta IV by artist Ramlan Abdullah reveals that the majority of respondents, 81% (329), believe that

the work is not Islamic art. Most respondents, 79% (322), believed Mat Anuar Ismail's *Kentung Kentung* was not Islamic art.

5.0 Discussion

The finding shows that the medium of art liked most by the respondents was painting, which covers 47%. People like to see the blending of beauty, meaning and process in an artwork that counts 31%. The respondent viewed beauty, meaning and process in artwork as more important elements in producing or making an artwork; 35%. The result shows that the majority of the public, 58%, do not quite understand what an artist is trying to express or do not understand the artwork's meaning.

Overall, 71% of the public or the respondents believed that the image of the pictures produced by the artists was not Islamic art, and only 29% believed they were Islamic art. This is a clear indication that Malaysians are lacking in knowledge about Islamic visual art. As mentioned by Sulaiman Esa (1992), he has pointed out that according to many critics, the weakness of some artworks containing Islamic elements is due to the lack of a strong philosophy on principles of philosophy and metaphysics, which form the foundation of Islamic artwork. He asked whether the Islamic approach only focused on images and elements describing Islam, like mosques, calligraphy, and motifs. This was the truth when most of the artwork in the questionnaire, which has these elements of mosques, calligraphy, and motifs, was chosen as Islamic art.

Islamic art has always been non-representative, in other words, it does not depict human or animal forms. This is due to Islamic beliefs about the nature of God, which forbid the portrayal of living beings. Ismail R. al-Faruqi and Lois Lamya' al-Faruqi (1992) defined Islamic art as a manifestation of aesthetic value, and this is very proper as it ties the revealed knowledge of Islam based on the Quran. In other words, messages of any Islamic artwork should be based on the revealed knowledge and the messages contained in the Quran. Instead, Muslim art relies on geometric, calligraphic, and abstract motifs to convey meaning and beauty. Calligraphy is considered to be the most important and respected form of Islamic art, as it is used to express the word of God in the Quran and other religious texts. Another important characteristic of Islamic art is geometric patterns, which are used to create complex and complex conceptions.

Islamic art is strongly influenced by Islamic theology, philosophy and culture, and its motifs and designs often reflect the Islamic vision of the world, highlighting the beauty and unity of the Divine. This insistence on beauty is regarded as a way of reflecting the divine, for God is meant to be the source of all beauty. The most important thing is to avoid human images: In Islamic visual art, human images are often avoided or minimised in order to avoid idolatry or image adoration.

6.0 Conclusion

In the Islamic philosophical perspective, value is revealed as ethical, moral, and character (*akhlak*). Islamic philosophy has also played a significant role in the evolution of Islamic theology and law. The purpose of philosophical practice is to comprehend the fundamental issues associated with human existence, using intellectual capacity as a key instrument to initiate and conduct philosophical research. Islamic philosophers have investigated the essence of God, the relationship between faith and reason, the nature of human knowledge, and the connection between morality and divine law. Key contributions of Islamic philosophy include the development of logical and philosophical instruments, its influence on the intellectual and cultural traditions of the Islamic world, and its contributions to the development of Islamic theology and law.

Art distinguishes man from other creatures. The artworks have been created using creativity and skill as an advantage in the individual's talent. Creativity and skill are often seen as advantages in the form of talent an individual possesses. Somehow, creativity refers to the ability to generate original and innovative ideas. In contrast, skill refers to the ability to perform a particular task with expertise and proficiency. In other words, art is the product of gifted talent, which Allah SWT gives. Individuals with creative and technical skills can produce works that are not only aesthetically pleasing but also intellectually and emotionally engaging. Works of art are open to criticism. Art critics provide various interpretations of the meaning. The more interpretations are made, the better the artwork will be with various meanings and understanding.

This study information indirectly discovers the rich and complex form of artistic expression that reflects Islamic society's values, culture, and religious beliefs. Therefore, it is very important to have an appropriate approach in the discipline of art history in recognition of the culture of any society, moreover, of which is related to the philosophy of life of that particular society.

Acknowledgement

Article Contribution to Related Field of Study

Malaysian Islamic visual art requires a multi-disciplinary approach based on contributions from various fields. These fields may include art history, Islamic studies, anthropology, cultural studies and sociology, among other things. From the point of view of art history, it provides a framework for understanding the historical context and development of Malaysian Islamic visual art. It identifies key emerging artists, styles and techniques and gives a glimpse of the influences that have shaped the art form. It identifies the main artists, styles and techniques that have emerged over time and gives an insight into the influences that have shaped the art form. It helps to identify the role of the art form in shaping national, ethnic, and religious identities and provides insight into how these identities are constructed

and contested. These studies can also provide an understanding of the religious and cultural context in which Malaysian Islamic visual art is produced. It helps identify the key themes, motifs, and symbols associated with Islamic art and provides insight into the religious and cultural values that inform the art form.

This study aimed to identify Malaysian Islamic Visual Art that artworks can use as a symbol that can be incorporated into Islamic images by local artists. This research was conducted by using of qualitative research method. The information gathered through data collection inclusive of the national policies and the events or exhibitions gathered from various sources, including academic books, journals, proceedings, as well as exhibition catalogues cum books of painting, retrospectives, biographies, competition booklets, and websites. The study used twenty-one pieces of artwork from painting, printmaking, sculpture, and mixed media such as collages, assemblages, digital print, fabric works, and two-dimensional construction exhibited in Islamic Art exhibitions held in Malaysia from 1957 to 1999. They were selected from those created by Muslim artists with Islam. The soliciting process has enabled the researcher to record and organise all important details of each selected artwork sample, including the artist's name, the exhibition venue, and the date according to the Islamic theme exhibition. The sample artworks have also been considered and recorded accordingly, such as the artwork's title, dimension or size, media, and techniques used in producing the artwork.

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