

The Integrations of Islamic Patterns in Malaysian Contemporary Art

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Abstract

The National Cultural Congress which was held in 1971 has brought the idea of national identity into art and served as a guideline for Malaysian artists in their creative process. In this context, Islam becomes one of the main elements in representing our cultural identity. As a result, Islamic patterns serve as symbols and styles that were applied in most contemporary art in Malaysia to interpret the connections between man, the universe and their Creator. This phenomenon has witnessed the emergence of many important and interesting works created by major Muslim artists with various unique methods of applying Islamic patterns. Consequently, the objectives of the present study are to explore the style of Islamic patterns integrated in Malaysian contemporary artwork, to examine the strategies or methods used by the artists in producing their artwork and finally, to analyze the philosophy and the concept of Islamic patterns that are being projected in Malaysian contemporary artwork. Works by five significant artists namely Dato' Syed Ahmad Jamal, Sulaiman Esa, Fathimah Chik, Mastura Abd Rahman, and Ahmad Khalid Yusof have been chosen for the present study which used Feldman's approach to art criticism as its methodology. The present study indicates that all 15 artworks from the five selected Malaysian artists implement the style based on the elements of the Malay cultural heritage as well as the influence of the Islamic concept and teaching. Most of the patterns and motifs found in all the artworks studied are directed to Islamic philosophy such as arabesque patterns, Islamic calligraphy, floral motif, and geometrical pattern. The present study also shows that the main strategy used in all the 15 artworks is in accordance with the four principles introduced by Ismail al-Faruqi comprising repetition, stylization, denaturalization, and abstraction. It is hoped that the present study will create awareness among Malaysian artists and audiences of the importance and significance of Islamic patterns in contemporary art.

Keywords: Pattern, Islamic Pattern, Islamic Contemporary Art, Malaysian Contemporary Art.

Introduction

Islamic pattern is one of the most significant ways for Muslim artists to express their gratefulness to Allah SWT who is the one and only God in this world and created every single

part of this universe. It is one of the methods to educate people about the beauty of Islam. According to Norhayati et al (2012), the patterns, ornaments and decorations in the Islamic art form are important due to the reason that decorations will convey good impact and function to the viewers. Moreover, the pattern in Islamic art is widely known and plays an important role in reflecting the superiority of Allah the Almighty (Othman & Abidin, 2011).

Since the coming of Islam to the Malay world, motifs of nature or arabesque were a style that did not conflict with Islamic teachings. Islam came as an attempt to describe the teachings of the religion as a whole and the philosophy of Islam is important to defend the doctrine of the religion through rational arguments (Ramadhani, 2020). The Islamic pattern was introduced due to the reason that Islam forbids designs based on the depiction of living things such as man and animals. With that, Muslim artists concentrate more on geometric patterns and other abstract designs that are stylized and denaturalized from the plant world (Lois, 1985). The intention of the artists upon denaturalized objects in nature is to clearly state that Muslim artist focuses more on the content rather than a physical form. It is also can be seen from the use of the shape, structure, and decorative ornaments that enriched with their philosophy and meaning (Faisal & Firzal, 2020). From the perspective of the philosophy of creation, the motifs produced are for ornamental purposes of monotheism which is to express the concept of Tauhid and it has also been constructed to metaphor spiritual factors such as religion, cultural values, and way of life (Rashid et al., 2021).

In the 1960s, the impact of western ideology on the Malay world is quite significant. Malaysian contemporary art was highly influenced by Western ideas that were implemented in their artwork. This was due to Malaysian artists receiving training from overseas and applying Western ideas to their artwork. At that time, the freedom of expression was high and most of the works produced in that era were not reflective of the cultural roots and hence were detached from any effort to promote the national image. Apart from that, Hassan (2012) explains that writing and publication focusing on the development of Islamic Art in Malaysia are very few, but still, there are some researches, writings and publications on Islamic Art in Malaysia that can be considered significant. Dzulhaimi (2001) stated that the history of Islamic Art has undergone empty circumstances and the continuation has been fulfilling with Western Art. Western formulas have been used in studying Islamic Art. However, this worldview did not fit Islamic theology, thus creating problems when writing the history of Islamic Art.

The National Cultural Congress in 1971 brought the idea of national identity into art and served as a guideline to Malaysian artists in their creative process. In this context, Islam becomes one of the main elements in representing our cultural identity. Therefore, Islamic patterns serve as symbols and styles that were applied in most contemporary art in Malaysia to interpret the connection between man, the universe and their Creator. This phenomenon has witnessed the emergence of many important and interesting works created by major Muslim artists with various unique methods of applying Islamic patterns. Mahamood (1992) also stated that Islamic Art in Malaysia has been initiated by two important factors and one of them was the National Cultural Congress that sets by the National Cultural Policy (Dasar Kebudayaan Kebangsaan) in 1971. Eventually, the result of the artwork has been successfully presented in a proper way. For Muslim artists, Islam is the basic key element in creating the National Culture and also opening the door to the establishment of Islamic ideas and aesthetics in their artworks. Local values embedded in the Malay artworks are reflections of the values of faith (iman) towards Allah, harmony, wisdom, love, fertility, self-knowledge, and responsibility (Juliana & Zaharani, 2019).

However, the development of contemporary art nowadays has given a 'new meaning' to the Malaysian art scene. Most Malaysian artists produced artworks that were influenced by technology and modernism such as installation, projection mapping and others. As a result, it has lost its identity and soul through the acceptance of Western ideology thus affecting the Islamic elements in the artwork to be slowly abandoned and unappreciated (Utaberta & Sojak 2013). Ali (2013), in his writing on Islamic Impression in Malaysian Contemporary Art exhibition, stated that the Malays themselves have been influenced by the Western culture that has been introduced through technology and education. Living in the modern world with a lot of constraints including time, finances and space has caused many Malaysian artists to slowly forget the significance of Malay Art and Islamic aesthetic.

Therefore, this research was conducted to bring back our national identity and to understand further the concept and philosophy of Islamic patterns. Since the Islamic pattern is one of the most important components and elements in reflecting the soul of Islamic and traditional art, it is important to see in-depth the use of Islamic patterns applied specifically in Malaysian Contemporary artwork. Thus, this research hoped to increase the level of awareness among Malaysian artists and audiences about the importance and significance of Islamic Patterns in contemporary art.

Literature Review

The primary basis of Islam is the idea of Tauhid which is to believe in the oneness of Allah by the proclamation of *La illaha illa Allah, Muhammad dur Rasulullah*, "there is no God except Allah and Prophet Muhammad is His messenger". Therefore, the essential requirement in Islam is to believe in the absolute oneness and unity of Allah and to believe that everything in the universe is a manifestation of Him, returning to Him and centered on Him (Atiya & Hussain, 2004).

As a monotheistic religion, Islam creates certain beliefs in the mind of its followers. This peculiar mindset of the Muslims encapsulates all their activities, including arts and crafts. Islam believes in the oneness of God (monotheism) who created this universe and has power over all of His creations within it. Muslims also believe that He is unique and that everything He created represents His greatness. Muslims believe that Allah is the only God worthy of praise and worship and the ultimate purpose of all creation is to submit to Him. The word 'Allah' is simply the Arabic name for God that affirms that He is One Singular God with no partner or equals and cannot be pluralized or limited to a specific gender, which establishes that God is One and He is unique from everything that He creates (Atiya & Hussain, 2004).

In Islam, the representation of humans and animals in any kind of painting or sculpture is forbidden. This is because the representation of figures has no meaning or functional purposes. It also rejects the creation of any form of a religious image. The figural representation such as icons and idols were not accepted for fear that it will lead to idolatry. Although neither the Al-Quran nor Islamic traditions contain specific orders against figural representation in art, both the Al-Quran and hadith take a firm stance against idolatry and the worship of images. Based on these two sources, the early Islamic religious leaders interpret that religion is against the depiction of human or animal figures. (Lois, 1985). Therefore we can see that in Islamic art, three patterns are often implemented in the artwork, consisting of Islamic calligraphy, arabesque pattern and geometrical pattern. These patterns are considered suitable as they give meaning to infinity and reflect the infinite nature of Allah. This alteration is known as stylized and denaturalized of natural beauty into ornamental beauty (Al-Faruqi, 1982).

Geometry and repeated patterns are important in the making of Islamic art as it is a way to show appreciation towards The Creator and the greatness of His creation. Not only that, these shapes are one of the ways that the artist uses to represent nature and objects by their spiritual qualities. According to Yatim (1989), sometimes complex patterns and decorations evident in Islamic art create the impression of infinity, thus delivering a good function to the viewers. Islamic Arts Museum Malaysia stated that Islamic patterns are the universal language that gives proportion, structure, and form to the cycle of growth in all aspects of life. It is a significant tool for design and subsequently a way of appreciating spiritual values that govern the order of the cosmos.

According to Critchlow (1976), Islamic patterns are a means of relating Multiplicity to Unity using mathematical forms which are seen, not as a mental abstraction, but as the reflection of the cosmic archetypes within both the cosmos, minds, and the souls of men. His statement demonstrated that the use of these geometric designs and patterns, which are reflective of the language of the universe, could help viewers reflect on the concept of life on Earth and the infinite nature of Allah. The Islamic patterns are also a manifestation of man's respect for God's creation. It tries to highlight the primary principle of the Islamic faith and that Allah, is alone The Creator, Sustainer, and Destroyer of Life. At the same time, the recognition of Muhammad (SAW) as Allah's last prophet is also a key element of this belief.

Islamic art had long been recognized in the Malay Peninsula. It was developed and redefined within the Malay culture that was based on Islamic concepts and teachings. The years between 1980 and 1990 can be considered as a revival period of Islamic art in the country and became one of the main art forms in the development of modern art at that time. Pieces of evidence showed that the majority of Muslim artists had participated in numerous Islamic art exhibitions held in these two decades. Established artists such as Syed Ahmad Jamal, Ahmad Khalid Yusof, Sharifah Fatimah, Ismail Mustam, Ibrahim Hussein, Fatimah Chik, Ponirin Amin, Omar Rahmat, Harun Abdullah Coombes, Hashim Hassan, and others were some of the famous names involved in these exhibitions.

The National Cultural Congress in 1971 has given a huge impact on Malaysian artists who did not reject the Western art theory but managed to assimilate the concept of Islam in a new perspective with emphasis on Islamic patterns as part of the main element when producing artwork. As these patterns are widely recognized and play an important role in reflecting the superiority of Allah the Almighty, it becomes the main factors that will contribute to achieving perfection in producing Islamic artwork (Otham & Abidin, 2011). Islamic art has continued to develop its form and philosophy based on Islamic sources within the confines of the needs and wishes of Islamic laws. In other words, any form of art can be considered Islamic art as long as its content is aligned with the thoughts and teachings of Islam. More importantly, these artworks, produced by Muslim artists, were based on the Al-Quran and hadith, using them as their main references to develop the truth of the divine in Islamic art. (Encyclopedia Britannica, 2007).

Methodology

This research is a design based on the exploratory method which will be covered the style of Islamic patterns applied specifically in Malaysian Contemporary Art. A qualitative type of research is chosen in this study to get a piece of accurate information from five selected Malaysian prominent artists which regard to the topic. Apart from that, this research will get a piece of secondary information from books, articles, journals and as well as the internet.

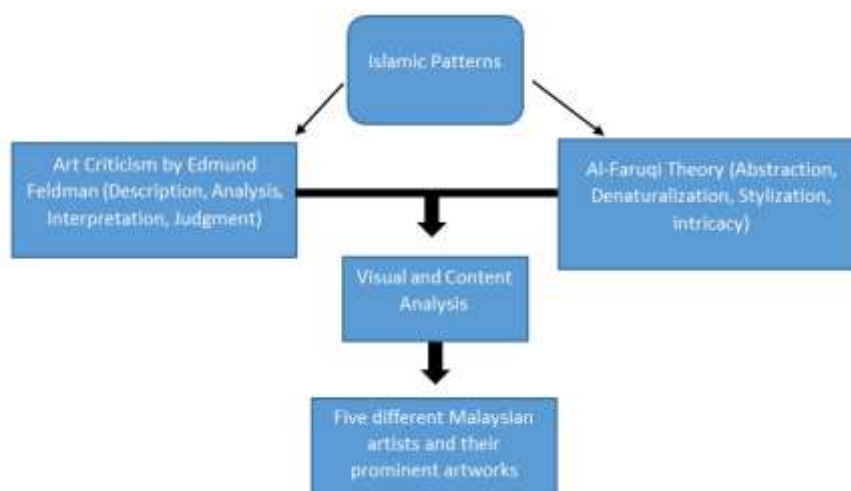


Figure 1: Theoretical Framework

In terms of analyzing the works of art, to get an understanding of Islamic patterns portrayed in Malaysian Contemporary artwork, this study used two different theories that have been introduced by Edmund Feldman which consist of description, analysis, interpretation, judgment and the theory by Al-Faruqi that explained by Dzulhaimi (2008), which consist of Imitation, denaturalization, stylization and abstraction to support from the Islamic perspective. Both of these theories are chosen to analyze Islamic artwork in order to understand deeper the beauty and their aesthetics.

Five different artists and their artworks which have contributed to the development of contemporary art in Malaysia are chosen. Among of them are Dato' Syed Ahmad Jamal, Sulaiman Esa, Fatimah Chik, Mastura Abd Rahman, and Ahmad Khalid Yusof. These artists were selected because they represent the different generations of artists and they are among the prominent artists and are consistent in producing artwork that portrays an Islamic concept in Malaysia. Other than that, they are representing Malaysian artists that have a strong background and philosophy of thought in Islamic art.

Findings and Analysis

The analysis in chapter 4 reveals the analysis of the painting using four steps of art criticism by Edmund Feldman (1994) which consist of description, analysis, interpretation, judgment and support with the four steps of the theory introduced by Al-Faruqi (1985) that consists of imitation, denaturalization, stylization and abstraction to analyze from the Islamic perspective. The analysis shows what are the significance of all those paintings and what does it reflect the Islamic philosophy and concept.

The findings in chapter five show how the researcher extracts all the motifs and patterns that are included in selected artworks. This chapter explains what sort of motifs, patterns, and strategies are used by five selected Malaysian artists in order to see the relation of the application of Malay aesthetic principles with the Islamic concept. By revealing this method, it shows the exploration of the artist is searching for their own identity with Islam as the main element in interpreting the beauty of the Malay artworks. Apart from that, it shows how the Malaysian artists expressed their ideas by combining a Malay and Islamic identity by attempting two different aesthetic approaches which are Malay aesthetic influences and Islamic principles through their artworks.



Figure 2: 'Sireh Pinang' by Syed Ahmad Jamal

Figure 2 shows the work by Syed Ahmad Jamal that was produced in 1982. The formalistic aspect that we can see in this artwork is the use of geometric patterns that are projected in abstract form. The use of floral motifs which represent an "awan larat" at the bottom of the painting and the palm tree at the right corner of the painting reflects the beauty of the Malay world. Syed Ahmad Jamal's works are determined as a very symbolic type of artwork. The use of triangle shapes is again represented as an "archetypal" motif. The motifs of awan larat underneath the painting symbolize the element of Malay cultural identity.

The motif of nature that has been stylized from the plant motifs called awan larat was composed of red color to represent the energy, soul, and essence of Malay spirits (Nakula, 1990). By observing the picture above, the composition of this painting is well presented with the understanding of Islamic philosophy through formal elements such as a floral motif, triangle shape, and as well as geometric patterns that give an abstract look. The four sides of the triangle shape are highlighted in the middle of the painting where the main point of the triangle shapes are pointed to each other and give a powerful meaning and connections between humans and God (Ardalan & Bakhtiar, 1973). Figure 4.1 shows the work by Syed Ahmad Jamal that was produced in 1982. The formalistic aspect that we can see in this artwork is the use of geometric patterns that are projected in abstract form. The use of floral motifs which represent an "awan larat" at the bottom of the painting and the palm tree at the right corner of the painting reflects the beauty of the Malay world. Syed Ahmad Jamal's works are determined as a very symbolic type of artwork. The use of triangle shapes is again represented as an "archetypal" motif. The motifs of awan larat underneath the painting symbolize the element of Malay cultural identity.

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The reason why it is important and related to the Islamic concept is that the triangle has three points and shows an odd number. Imam Tirmidhi mentions in a Hadith in which Prophet Muhammad (SAW) has mentioned that "Definitely Allah loves that which is odd. This statement shows that how the importance of the odd number which will lead to the connection of the human and the Creator. This is one of the reasons why the use of an odd

number, geometric patterns, repetition of shapes, and those Islamic patterns become one of the most important elements in constructing a work of art that has an Islamic soul.

This artwork has successfully presented the beauty of the Malay culture thus reflecting the concept of Islamic philosophy. As stated by Ismail Al-Faruqi, "Islamic art represents the beauty in Al-Quran":- this statement carries the meaning which is in Al-Quran has stated that Allah has created everything in this universe such as a mountain, clouds, trees, and much more. It is interesting to see how Syed Ahmad Jamal reacts to the idea that shows the beauty of the Malay world which is based on the beauty stated in the al-Quran.



Figure 3: 'Nurani' by Sulaiman Esa

Figure 3 shows the work by Sulaiman Esa entitled "Nurani" which was executed in 1984. This piece of artwork illustrated an abstract form using purely geometrical patterns. The intricacy of the hand-woven creates a line that shows a geometrical pattern thus conveying an infinity of meaning through its processes. This artwork sensitively shows his reaction to the Islamic concept. One of the Islamic concepts that have been mentioned by Ismail Al-Faruqi which are the combination of horizontal and vertical lines that creates the whole infinity patterns. Apart from that, the use of repetition of the geometrical patterns was portrayed in this artwork due to reason that the repetition technique could be defined as a form of zikir that will lead you to achieve perfection in your life. It is a form of remembrance and worshipping of Allah thus demonstrating that He is Infinite where He has no beginnings and no ends (Ibn. Khaldun, 1987).

In order to understand this artwork in depth, Islamic artists need to understand the Sufis concept of "Unity and Multiplicity" and "Multiplicity in Unity" (Cricthlow, 1976). According to Esa (1993), he mentioned that what makes Islamic art different from another art was the manifestation of the Islamic soul (jiwa) or spirit (ruhani) in the artwork. In Islam, there are no images that could represent the picture of the God. The intention of Muslim artists upon denaturalized objects from the natural world is to clearly state that Muslim artists are focuses more on the metaphysical rather than their physical form (Nasr, 1989). Sulaiman Esa implemented this knowledge in their hearts and souls to make a very clear statement that Allah SWT is alone and He is the greatest Creator. This is why Muslim artists are often use the geometrical pattern as the dominant form because it carries a deeper meaning and relates to the creation of humans, the universe and all aspects of life.

This artwork was composed of grid lines because some Islamic scholars said that the essence of spiritual art is determined by the grid lines because it is played with a mathematical system in the form of geometric patterns. It clearly stated that this artwork greatly shows infinity patterns thus conveying the intrinsic meanings which are closely related to Islam.



Figure 4: 'Gunungan' by Fatimah Chik

Figure 4 shows the work by Fatimah Chik entitled "Gunungan" which was painted in 1987. She used batik and acrylic to emphasize more on the motif of floral as well as the triangle shapes that were inspired by the concept of the mountain. The motif of nature and floral that are being applied in this artwork are composed well balanced. Besides that, the triangular shapes become the main form of this artwork which pointed to the upright position. Looking at the style of the mountains that usually being projected in Fatimah's masterpiece, she generates the artwork that brings the elements of Malay traditional art. This meant that the existence of the Malay cultural traditions can be detected in her work thus the work can be seen as a cultural style (Basaree, 2003).

By denaturalizing the image of the mountain to the shape of the triangle, it gives an understanding of the Islamic perspective that Islamic art does not represent what physical nature is to look, but what the spirits of nature are represented. Fatimah portrays the triangle shape through the stylization of the mountains to give a picture of the spiritual values that are mystical. Even though the triangle shape is also used in other cultures such as in the creation of the pyramids in Egypt and the ziggurat, she assumes it is one of the appropriate shapes to symbolize the picture of the mountain in abstract form (Chik, n.d.). Other than that, the mountain is one of the most significant forms and elements in Fatimah's artwork where she executed these shapes as a symbol to achieve faith in Allah s.w.t. She has composed the vertical line and the triangle shape well balanced to represent the image of the mountain which those shapes have its meaning and connection between humans and God.

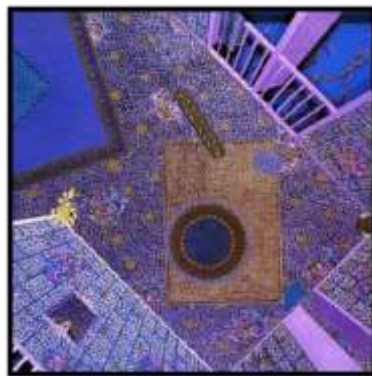


Figure 5: 'Interior No.29' by Mastura Abdul Rahman

Figure 5 shows the work by Mastura Abdul Rahman that was made in 1987 with mixed media and collage on wood. This artwork is entitled "Interior no. 29" which depicted the concept of the Malay Traditional house from the inside. The dominant subjects that Mastura

always portray in her interior series are the beauty of the Malay architecture houses from the above view of the house as well as the use of floral motif that is harmoniously composed in full of colours.

She used her artistic perspective of view in constructing the features of the interior space called Rumah Ibu which is located in the central part of the Malay traditional houses. The traditional games such as 'Congkak' is placed on a carpet with a set of a newspaper which gives a stimulating look at the nation's aspirations for an identity in cultural expressions and heritage. Through the space of the Malay house which is called 'Ruang Ibu' which is portrayed by batik motifs, the use of the Malay batik motif in the painting symbolizes womanhood.

According to Mastura, she stated that "I am a typical Malay woman, so I like batik" (Queensland Gallery, 1993). This statement shows her artistic view in interpreting her own desire to be a housewife in the form of batik as it emphasizes the softness and the character of the Malay women. The concept of a flower since early Malay life has been used to express the physical beauty of a Malay young girl (Nursuriani & Ismail, 2013). What is the most concern in this artwork was the concept of Islamic pattern that is stylized from the floral motifs and transformed through the concept of flatness that gives a semi-abstraction look in order to disallow the three-dimensional kind of artwork. This is because, in Islam, the concept of flatness is used to avoid the image which could lead to the representational of living things. This is proved when we could see the miniature painting produced by the great Islamic artist who portrayed living things such as human figures and animals being stylized in a flat view.

She has presented the Malay traditional identity in a good manner through her artworks that signify the beauty of the Malay traditional interior house with the Islamic concept. The images that have been used are quite symbolic and have their intrinsic values and meaning to the Malay society. Mastura also managed to convince her audiences about how the reflection of the Malay soul is related to the elements of God's creations



Figure 6: 'Jawi and Nature' by Ahmad Khalid Yusof

Figure 6 shows the work by Ahmad Khalid Yusof that was executed in 1984 using acrylic on canvas. He is one of the prominent contemporary calligraphy artists in Malaysia. The title of this painting is "Jawi and Nature". This artwork comprises Islamic art forms such as jawi scripts and floral motifs. The Malay traditional motif called as awan larat and the motif of Bunga Raya are composed at the left and the right part of the painting. Apart from that, this painting is composed using jawi scripts and the floral motifs in the background with the element of repetition.

The artist develops a jawi letter and floral motifs to emphasize the concept of love towards Allah s.w.t. The use of floral motifs such as Bunga Raya shows the sense of the Malay Cultural roots in this artwork. This is because the Malay National flower has five petals and thus carries its significant meaning which reflects the five pillars of Islam. This artwork carries the concept of Islamic teaching in the stylization form of the Malay National flowers. This artwork is an expression of what he believes that "the essential qualities of Islamic art are focuses on spiritual representation rather than just a physical form".

The format of this artwork was composed that seems like the mihrab which is situated in the mosque. The mihrab is a shallow space set back from the line of the wall which indicates the direction of the people that must face when they are in prayer. It is a sacred space set in the Qiblah wall (a wall that indicates the direction of the House of God in Mecca) in the mosque next to the mimbar. It provides a place for the imam to stand when leading prayers. The image of the mihrab being projected in this artwork shows the understanding of Islamic philosophy. Ahmad Khalid Yusof combines all the patterns and motifs with a jawi script to show the beauty of Islamic art and the Malay culture.

This artwork clearly presented the beauty of Islamic and Malay aesthetics through the combination between jawi letters, floral motif, and Islamic pattern which represents form and content, movement, infinite and abstraction. It shows that the level of understanding of Islamic philosophy and aesthetics in this artwork is very high where all these patterns demonstrate that Allah is Infinite where He has no beginnings and no ends (Sanusi, 1999).

Conclusion

In the conclusion, based on the analysis and findings in chapters four and five, it was proven that all the 15 artworks from five selected Malaysian artists implemented the style that is based on the elements of the Malay cultural heritage as well as the influence of the Islamic concept and teaching through the chosen of the theme, shape, form, color, composition, space, line, and so on. Most of the patterns and motifs found in all 15 artworks are directed to the Islamic philosophy such as arabesque patterns, Islamic calligraphy, floral motif, and as well as geometrical pattern. All these elements were presented in a harmonious arrangement.

On the other hand, the results of the analysis and findings show that the main strategy used by Malaysian artist in producing their artworks are in accordance with the four principles which have introduced by Ismail al-Faruqi which consists of repetition, stylization, denaturalization as well as abstraction. This statement is also supported by Dzulhaimi (2008), who through these processes as suggested by Ismail al-Faruqi, it will transform a realistic imitation of the real world into an exotic product in the form of art thus aligned with the Islamic philosophy and concept. Philosophically, all the motifs and patterns were produced to express the concept of tawhid.

Looking at the implementations of the Islamic patterns and Malay aesthetic in Malaysian contemporary art, the awareness of these five selected Malaysian artists in interpreting these two concepts is clearly depicted in their artworks significantly after the national cultural policy that was introduced in 1971 and also after the revival of Islam in the eighteen century (Esa, 1993). Islamic pattern has its philosophy and aesthetic implemented in Malaysian contemporary artwork. Therefore, it is important to understand and know the significance of the painting, and what the patterns mean for us to understand the beauty in our religion and aesthetics. Since every form and pattern has its purpose and meaning, it is interesting for us to see and analyze in order to create a better understanding of the beauty

in Islamic art thus it can let the artists who produce Islamic art get closer to Allah SWT. Islamic patterns are not just to portray the beauty of an outer part of the artwork, but also represent the intrinsic meaning of the beauty of the Islamic principles in the form of artwork.

As a result, it teaches us how to respect and appreciate nature, to be kind to the environment and to the people in order to create harmonious surroundings to live together peacefully. In addition, the function of Islamic art is not just simply as an artwork, but it is a way to find a sense of peace and tranquility through the remembrance of Allah SWT.

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