

THE ROLE OF TRADITIONAL ISLAMIC MALAY FORMATIONS IN DEVELOPMENT CONTEMPORARY ISLAMIC FORMATIONS-BASED LOCAL IDENTITY

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ABSTRACT

The main idea of this project is to highlight the important role that is traditional Malay art plays to establishment contemporary Islamic formations based on local Malay identity. Despite the multiplicity of artistic modern and postmodern trends, traditional Malay arts have proved very important role in establishing contemporary Islamic formations. The strange thing is that, the contemporary Islamic formations carry the same artistic and aesthetic values that reflect to local Malay identity. Although, the modern and postmodern principles created difficulties to understand the artistic and aesthetic concepts of contemporary Islamic Malaysian elements as well as determine the style of artwork itself. However, the artistic principles of traditional Malay art provided and played a major role in terms of the realization of Malay identity, traditional principles, and artistic characteristics like wood carving, Songket fabric, and Batik. Therefore, the Muslim Malay artist could gather aesthetically between traditional characteristics and contemporary ideas and principles. at same time, he could create several advantages of art and make Islamic Malay artworks more important in the post-modern stage. This paper aim to examine and analyze the aesthetic and artistic values of contemporary Islamic Malaysian art and identify the importance of traditional Malaysian arts in creating contemporary formations in Malaysia. This study developed method that is based new theory. How does local identity of traditional Malay art play important role to establishment contemporary Islamic formations? What are aesthetic values of the contemporary Islamic Malaysian artworks? In order to answer these questions, this study used descriptive study method based on novel theoretical framework to analyze selected samples of two contemporary Islamic Malaysian artworks from two Muslim Malaysian artists.

Keywords: *Contemporary, Islamic, Traditional, Calligraphy, Pattern, Jawi.*

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INTRODUCTION

Traditional Malay art has strongly referred artistic and aesthetic value based on local identity of the society in the Malay world. The early beginnings of Malay art in Peninsular Malaysia started from the cave paintings in Sarawak and Perak caves that covered all prehistoric artworks. Apart from that, the indigenous arts such as the Jah Hut, the Mahamari and the Pua Kumbu weaving were formed by the Iban society. They were discussed by the improved understanding of Malay art that related to Symbols. Iban society were used their artistic and aesthetic symbols by the artworks to examine the meanings to interpret their message that they want to send to us. Moreover, arts in the Malay world existed its existence that was evidenced by the discoveries of various historical artifacts in several archaeological sites throughout the country. In the second place, historical artifacts included artworks such as artifacts of Metal Age. In addition, artifacts and cave paintings were created by the human satisfaction towards their lives, it proved that Malaysian society in ancient times has a way of expressing feelings through cave paintings (<http://psv3.blogspot.my/p/psv3110-sejarah-dan-apresiasi-seni.html>).

What is more, the history of art in Malaya is found in historical records, namely "Malay History" said that traditional Malay art has existed since more than 500 years ago. At that time, the Malays had given special attention to the art of carving in buildings such as castles and residential homes. Until now, the remains of old castles still show how beautiful and unique the carvings were applied to the palaces. In Peninsular Malaysia, the wealth of Malay wood carving art is most pronounced in traditional houses, especially in Kelantan, Malacca and Negeri Sembilan (https://ms.wikipedia.org/wiki/Ukiran_kayu). The carving is a long-standing handicraft art of Malaysian society, especially for the Malay community, Sabah and Sarawak ethnic communities and (Orang Asli) communities. At this stage of Malaysian art, it was easy to recognize the artistic and aesthetic values of formation as well as the cultural symbols that are associated with traditional Malaysian societies.

With the advent of modern and postmodern trends, artists must keep up with contemporary artistic trends to develop their art formations due the ideals and principles and techniques that directly contribute to develop their works and ideas. Even Though, it is difficult to identify the local identity of artwork clearly, traditional concepts remain inherent in contemporary Islamic art formations. On the contrary, formations of contemporary Islamic Malaysian art did not lose the characteristics of its local identity, because the artist sought to integrate and apply these characteristics from traditional artistic and aesthetic values to the contemporary. However, contemporary artistic trends and styles have quickly become an international technology of artistic formations around the Malay world due for many artistic advantages that attracted Malaysian artists to follow their principles and ideas.

The main reason of this project is to, artistic modern and postmodern trends have widely and clearly influenced in most Islamic artistic formations by applying artistic modernity principles within formations of the Islamic painting. However, many writers thought that had negative aspects to contemporary art through these principles that are related by many artistic shifts. Artistic changes resulted to emergence different theories and philosophy. What is more, it is including multiple concepts and principles and movements like physical, Metaphysical, Sophism, Futurism, Criticism and Aestheticism. In addition to all of those, many pioneers and different artistic styles were related by this phenomenon such as: intermedia, installation art, conceptual art and multimedia, particularly involving video are described as postmodern. These include bricolage, the use of words prominently as the central artistic element, collage, simplification, appropriation, performance art, the recycling of past styles and themes in a modern-day context, as well as the break-up of the barrier between fine and high arts and low art and popular culture (Turner J, 2000:316).

All these influential factors have not hindered the contemporary artist in maintaining his local identity. Contemporary artist thus employed these postmodernist principles in his paintings and blending new formations based on his traditional identity in a new aesthetic form. The new formations gave contemporary Islamic artwork another form of art. Modernity has contributed to develop contemporary Islamic formations through the addition of intellectual and technical ideas. Although, the contemporary artistic trends related to modernity and postmodernism and rejected many artistic and aesthetic values that were associated with traditional local identity. The contemporary artist was mainly based on the principles of traditional Malay formations like plant, geometric and animal decorations. With the spread of the principles of modernity. Most traditional Malay

formations have been subjected to abstraction and transformation despite that caused difficulties for studying aesthetic and technical analysis of contemporary Islamic Malay formations.

OVERVIEW OF LITERATURE

The important role of traditional Malay formations is to contribute developing novel Islamic formations that are based on local Malay identity. However, literature reviews have not given a precise explanation about. Although, emergence agitation about artistic modern and postmodern trends during the twentieth century, literature review has been identified as a frequent problem has impacted traditional artistic formations. On the other hand, contemporary Islamic Malaysian formations have applied many symbols and elements of traditional Malay formations to create novel Islamic forms that is based on both principles of modernity and local Malay identity. However, some studies have shown that modern and postmodern trends have been instrumental in developing the artistic and aesthetic values of contemporary art in Malaysia. This shows that there is a clear discrepancy between the previous literature in the identification of these artistic trends.

According to Abdullah, S (2015) highlighted that Islamic Malaysian artworks follow the evolution of contemporary Islamic art principles that have been agreed by the postmodern Islamic Malaysian artists, that has been based-several aesthetic values through Islamic perspective, the artistic concepts were combined with each other to create contemporary Islamic artworks. Although contemporary trends have greatly influenced many of the artistic values and Islamic meanings of traditional Islamic art, contemporary trends emerged through a new concept of Islamic art (Sharma R, 2011). In this paragraph, the great importance of traditional formations in building contemporary Malaysian Islamic forms were based on local Malay identity by mixing lines and forms to create novel Islamic formations. Accordingly, it is believed that Malaysian artists introduced postmodernism as new form of contemporary Islamic art positively by the aesthetic and artistic traditional form in contemporary Islamic thought. While it is not enough to clarify the aesthetic and artistic values of local identity through contemporary Islamic artworks despite there were studies had clearly focused in this topic. For example, Ahmad Rashidi bin Hasan (2010) in his PhD thesis discussed about the development of Islamic painting through analysis Islamic forms, substances, interests and the manifestations of the artworks, by using the content analysis methods to analyze the form and content of artworks (Ahmadrashidi H, 2010). Moreover, Journal of Southeast Asian Studies was published an article by Sarema Abdullah focused on the growing diversity in technical part of postmodernism, where represents the technical expression for transformation from artistic Malaysian Islamic traditions to postmodernism's style (Abdullah S, 2011). However, Noor Azin Hamidon found that contemporary art phenomena influenced into three main art movements and civilizations namely Western and Arabic and Malay (Hamidon, Azlin N, 2015). Similarity, Nor Azlin Hamidon and Siti Mastura Md. Ishak purposed to find an appropriate methodology in order to study Islamic calligraphy and classifying the calligraphy paintings and formulate the new classifying of pattern artistic based on the analysis's form, context and content of paintings. They found that contemporary Islamic calligraphy Malaysian paintings were influenced by three artistic styles, namely Western pattern, Arabic pattern and Malaysian pattern (Hamidon N. A, Mastura S, Md. Ishak, 2015). Blair and Bloom (2003) concluded some of solutions to definition traditional Islamic Art such as dismantle the areas of Islamic art entirely and give over its division and model to the adjacent historical and geographic areas (Blair & Bloom, 2003). However, Bier and Carol (2006) stated that Islamic pattern art has facilitated own exploration of geometry in ways that also benefits students (Bier, Carol, 2006). By Sohail Inayatullah and Gail Boxwell, their book explained some writings of the Islamic thinker Ziauddin Sardar that talk about essence of his ideology (Inayatullah S,2003). In another context, Eyed Canaan discussed the deviation of avatar in Art that represents the Islamic religious art and mentality Arabic civilization and cultural, to western culture that dominated on the traditional Islamic arts that were faced Islamic art and its development (Canaan E, 2012). By Idham Muhammad Hanash in 2013 described the relationship between Tawhid and aesthetics in Islamic art and thinking the Qur'an as the special part of artistic work (Hanash I, 2013). According to Jamil Ali Alsurja (2012) addressed about the beauty in terms of its wide meaning and its origin, as well as highlighted on its connotations understandable by the ancient philosophers whether Muslims or westerns to explain the statement of its verbalism (Ali J, 2012). By Rehab Abu Nawas in 2008 focused on aesthetic knowledge and its importance to importation of artistic styles and use it to create Islamic decoration household furnishings in order to conform to Islamic identity, rather than mix it with western styles to the furniture industry and decoration (Abu Nawas R, 2008). At the same situation, Moataz Ghazwan (2014) discussed the issue of the influence of Islamic art units Avatar in achieving Privacy and

Islamic identity in contemporary design, extent contemporary designer use of foundations of the artwork in the Islamic arts and its intellectual significance and its aesthetic function and how to achieve it and promote its link. Detection of creative aesthetic aspects of contemporary design that elicit its elements and its components of Islamic art units in contemporary symbols and retains intellectual and aesthetic connotations (Ghazwan M, 2014). Furthermore, Zakie Al Milad through his research examined about Islam and modernity and postmodernity in 2010. the subject of modernity from the perspective of Islam, philosophers Muslims of modernity, and also patterns of writings and divergent views between the concepts of points of views on the approach between Islam and modernity, between rejection and acceptance (Zaki Al Milad, 2010). The subject of Islamic art and postmodernism are the most important pillars upon which post-modernism pointed out the most important philosophers of postmodernism and theories of postmodernism, the positives of postmodernism and negative, the relationship between the different and the familiar between Islam and post modernity (Hamdaoui J, 2013). Therefore, the eclecticism and syncretism and irony and juxtaposition will cause to create cultural friction in Islamic world and will be middle to understand postmodernism. However, it should understand the nature of the Western art from perspective postmodernism and investigate the ubiquitous art, and there are no contradictory developments and disturbing and puzzle for the mind (Ahmed, Akbar. S, 2013). In 2012 Journal Historiography of Art was published by the Finbarr Barry who had already described the topic of modernity from the Islam to new postmodernism's world and end of Islamic Art that is Islamic art should determine of Islamic art as part of the peculiarities of the term itself that must contain a large number of artistic productions (Flood, F. B, 2012).

A thorough review of the literature revealed the influence of artistic modern and postmodern trends with the use of traditional Islamic formations technique referred local Malay identity in its contemporary form. According to the literature evidence base, there is an advantage of artistic modern and postmodern movements to develop new Islamic formations. We conclude, based on the current evidence, that the use of traditional Malay formations to create novel Islamic formations is associated with local identity in the creation of emergence new Islamic forms. In the current literature review, a major limitation discovered is the need for the traditional Malay forms use to create contemporary Islamic forms. Numerous studies of Islamic art have used a variety of scales, which measure artistic and aesthetic by different criteria. In short, previous studies focused on the negative impact of post-modern attitudes on Islamic culture, while there were many aesthetic values that were not determined. They just had achieved on the influence of Islamic culture on postmodernism rather than examine how it influence on contemporary Islamic arts in Malaysia especially decorative paintings. One of the gaps that is found by the study is to the lack of attention by aesthetic analysis through the paintings, previous studies were only explored on the substantive and expressive sides of the paintings. On the other hand, the writings about contemporary and modernism impact may vary in their importance among studies, it is the situation that patterns of contemporary and modernism impacts may be determined within the framework of analyzing artworks.

The reviewed literature suggests that there are advantages and disadvantages to the use of postmodern trends techniques and traditional Islamic formation when combined with contemporary technique. This impacts in postmodern trends use in conjunction with or separately from traditional Islamic formations has been widely documented throughout the literature (Abu Nawas R, 2008). A major limitation of this literatures was that contemporary trends are used to create novel forms. If future art-related studies use different perspective, results can be more easily compared and strengthened. To better study of the traditional Islamic art and postmodern trends, more structured and multicenter studies with analyzing artworks should be performed. Current research supports the use of postmodern trends and traditional Malay formations to create novel Islamic formations as discussed above; however, a continuation of current research with consistent and strengthened methodologies will help justify its use and application to novel Islamic Malay formations.

The purpose of this project intends, therefore, is to examine how traditional Malay formations contribute to create contemporary Islamic art formations based on local identity. How does local identity of traditional Malay art play important role to establishment contemporary Islamic formations? What are aesthetic values of the contemporary Islamic Malaysian artworks?

METHODOLOGY

This project clarified the objectives and an appropriate methodology to reach those objective and answer question and how it has planned and designed sample strategy and analysis. It has depended on sample of contemporary Islamic Malay paintings that based-local identity to reach to the clear concepts of postmodern and traditional Malay formations in creating novel Islamic formations. I used a non-random sampling strategy (Purposeful Sample), because this study was based on heterogeneous population, where the I relies on sampling of paintings that were based on mix art technique after I determined the representative sample selected. Accordingly, the findings of the study were difficult to generalize on the population because it was heterogeneous and this population unfortunately is rarely available to me (Salah Murad, Fawzia Hadi, 2002: 112) Therefore, the population was covered by those major classifications in order to reach to rich findings that can be generalization on the population. An available population of the study was one of the largest of Malaysian arts.

Theoretical Framework

This study used original theoretical framework that was developed by the Islamic theory of Quran and based on the description of the creatures that God created with perfection and beauty and creativity. It was supported by two theories, the Gestalt theory and the theory of unity and diversity. Because it was based on the stage of creator of God, it was called the constructivism theory of Quran through the principles which depend on the structural organization of the creatures from the specific to the general. However, it was more different than the Gestalt theory that start from the general to the specific, that is, we observe the whole, after that, we look at the parts of things. For example, the Quranic statement presents beauty as an essential element in the building of the universe, and a pillar of true religion, its noble law and the full human soul, with its true belief that beauty is an essential quality, which leads to the heights of human perfection and perfection. This leads us to master what the Holy Quran said about moral beauty. Many verses said that the special things precede general things in God's creation of creatures and in multiple stages:

The stages of Human Creation:

Perhaps it is one of the reasons that prompted me to talk about the phases of man in this research what Imam Ibn Katheer said in his interpretation of the verse of Creation in Surat Al-Hajj. What he mentioned from the stages of man's creation is the matter of all that is considered. Repeatedly, and in the saying - the Almighty:

The creation of man is one of the great signs of Allah, especially if we learn that each of these stages is a verse. The revelation of God from these stages in the Holy Qur'an is considered a scientific miracle (Alhashr: 2). Before the process of man's creation, he came upon man when he was not a man, as in his saying: "Did he come upon man when he was of no age?" (Human: 1).

First elements of Human Creation:

Water:

The water is the first element that God created from him all living things except the angels and the section of what is alive; because the angels were created from the light, and the Gardens created from the fire, he said - A living thing, do they not believe? (The Prophets: 30). And it comes in the verse - the Almighty -: everything (the human body, but we can say: God has created - the Almighty - of water, says God - Blessed and Exalted -: He who created water of human beings, (Al-Furqan: 54).

Dust:

It is the second element of the creation of the father of mankind Adam - peace be upon him - said - the Almighty -: (The example of Jesus with God like Adam created from dust and then said to him be) (Al-Imran: 59). Soil is an

essential element of each composition Adam, after Adam - peace be upon him - from the soil plant, and plant food, and food blood, and blood sperm, and the sperm of the fetus.

According to these examples of the Quran it is clear that God created creation in the stages and creative system blessed God is the best creators. God created man from the sperm until makes him man, and this also means that God created man from the special to the general. I used this concept in this study as method to analysis my sample of study.

Principles of Islamic Art Constructivism theory:

Starting to describe the special or main elements of things and then address the general elements of things such as:

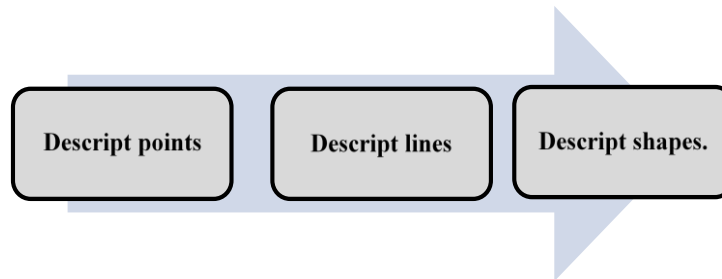


Figure 1: Principles of Islamic Art Constructive theory (Eslam Y. Khalefa).

Link relationships between elements such as:

Structural relationship between point and line in terms of rhythm, contrast, perspective and balance.

Structural relationship between shape and space in terms of rhythm, contrast, theory and balance.

Structural relationship between colors in terms of rhythm, contrast, theory and balance.

General description of the composition such as:

Description of the unit and the diversity and interdependence of forms.

Describe the unity and diversity of colors and their interdependence. See Figure 2 below.

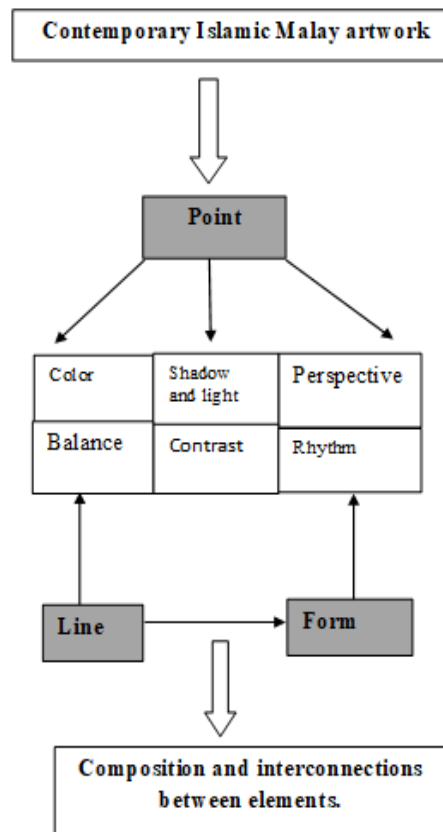


Figure 2: Show Process of Islamic Art Constructive theory (Eslam Y Khalifa)

Sample Analysis Procedures

The contemporary Islamic Malay artworks were included by more than 240 artists from Malaysian Muslim artist. The scope of this study examines contemporary Islamic Malaysian artworks that are consisted of traditional Malay formations and postmodern trends. 20% percent of those artworks are classified as technically used postmodernism style, and two of Muslim artists are designated as two generations. The sample is chosen from one artwork for each artist. These paintings will be examined through the design of theoretical framework. The examination will be included the paintings by only 2 Muslim Malaysian artists. Artworks that should be selected according to symbols of Islamic art, traditional Malay formations, the technique used, the quality of the artwork, the artist is famous and his artistic production. The representative sample will be analyzed by the novel theory called (*Islamic Art Constructive Theory*). The results are presented by this paper according to the results that came of analysis of sample of contemporary Muslim artworks which have been circulated to the results.

Sample Analysis 1:



Figure 3.1. Husin Hourmain, Sood, 2010, Abstract, 152cm x 213cm, Acrylic on canvas

Painting uses abstract trend that is mainly based on the line and color as a primary element in the formation. While, the point is neglected due to technical reasons related to the quality and style of the artwork and artist. The artist used the varied lines between curved and twisted white. Lines vary in terms of thickness, size, area and color. The white lines at the front of the painting contrasted with the lines in the background that are often located in the shadow area in the back. Using lines vary in terms of composition and contrast in color, achieved rhythm in the line and color in terms of distribution of lines and colors. They are also linked to the balance of the form and color through the distribution of the corresponding evenly on the positive and negative surfaces and the technical relationship between them in the painting. You can see Figure 3.2 below as an example. The point is neglected due to technical reasons related to the quality and artistic style.



Figure 3.2. Show Point and Line

The lines contribute greatly to the formations of Jawi calligraphy within the artistic composition in the painting. Jawi is clearly determined through the lines. In this part of the painting appears the character (*Letter Saad*), which symbolizes the traditional Malay Jawi calligraphy. Jawi calligraphy directly contributes to the novel Islamic formation of one form of the Letter Sad, using dark background to achieve contrast between form and background. Draw the (*Letter Sad*) as a mass and volume in the center. This is to form an interesting center and visibility through the size. The background contrasts with itself in a technical way that reflects the relationship between background itself through the lines. The Jawi calligraphy applies in the background in dark colors, varies with each other, and with the Letter Sade. This achieves the artistic and aesthetic values of the form and the space through the relation among form and space. By the good use of space, the rhythm also emerges through the organization and reorganization of the novel Islamic formations in the painting. The difference of units and diversity of the formation emerge in the artwork as a whole. You can see Figure 3.3 below.



Figure 3.3. Show Form and Space.

The artist relied on the perspective of the overlapping of color and formal spaces. This contrast shows an appearance that is not related to the rule of linear perspective. However, rather the objects appear by overlapping the colored spaces in a way may show the small forms in the foreground if the colors are painted more contrast and lighter than the large shapes in the background of the painting. This type of perspective is technically called perspective by overlapping color spaces and is more commonly used in abstract paintings. You can see Figure 3.4 below.



Figure 3.4. Show Perspective and Space

The light and shadow are important element in the description and analysis of artwork aesthetically and artistically. First, the different degrees in the painting and its relation to the shadows are found in many aspects, including the white color of the form that describes the relationship between the form and background in terms of light and shadow. Second, dark brown in the background contains fewer light degrees and shows the forms in the dark part of the painting. And this is called shadow and dark. Third, the red colored area contains light degrees of the color value of the red color, it is used with the dark shadow of brown to show the relationship between light and shadow through the color value and shadow, this increases the contrast between light and shadow. While, the colored part in white, the relationship between light and shadow is a contrasting relationship and it is not a relationship of contrast, as is the case in red. It is customary in cultural and artistic books in design books that the confluence of white with black color represents an antithesis. The shape of the letter (ص) contrasts with the black and red surfaces in a relationship between light and darkness of white, black and red. See Figure 3.5 as an example.



Figure 3.5. Show Light and Shadow

The artist used chroma grading in the dark squares of dark brown and black, while used the color values in the red spaces, as well as using the degree of origin of the color of white. The painting shows the various color

relations of color and color value and between light and shadow. The three colors white and red and black highlighted the rough and soft touch. The color contrast between black and red represents the balance and color rhythm, while the white color, which was drawn by the lines in the tape above the painting. The letter Sade (ص) achieved color balance in terms of color sovereignty of the forms in white and red and black on the background. In this way, color played a large role in painting through color relations in both technically and aesthetically. See Figure 3.6 below as an example.

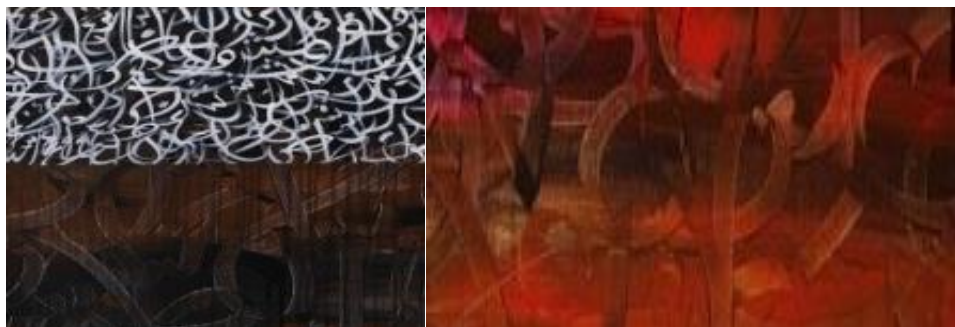


Figure 3.6. Show Color and Tactile.

Sample Analysis 2:

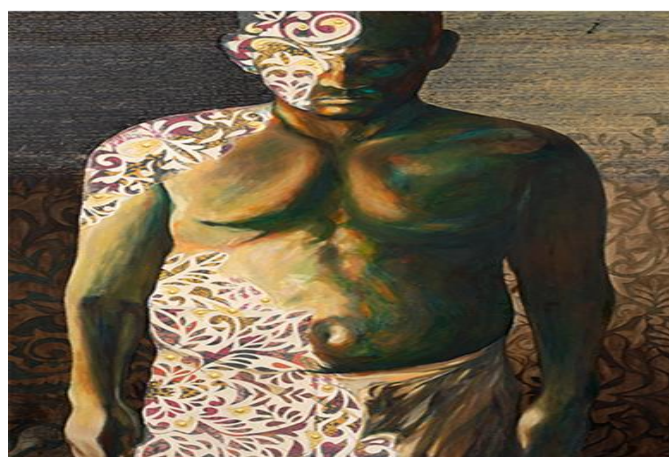


Figure 4.1. Fauzin Mustafa, Cerita-Ceriti I, 2014, Abstract, 218cm x 157cm, Oil and Mixed Media on Canvas collage.

The panel applied the curved lines of vegetal Malay motives on the left half of the human form by modern artistic style. The lines defined the aesthetic and artistic value of the diversity of the thickness of the lines and their contrast between the dark and the light to achieve continuity and closure in the general formations of vegetal Malay motives.

In addition, we notice that the rhythmic and non-monotonous areas through repetition of the areas of lines and colored backgrounds, and also achieved balance in the distribution of the human form from the head to the shoulder to the abdomen. In this part of the figure, the lines appear varied in their areas and lines in terms of thickness and color, the lines begin to thinly thin to thicken to form the syphilis. The lines in this painting reflect the artist's ability to innovate in dealing with strings and spaces. See Figure 4.2 below.



Figure 4.2. Point and line.

The forms in the painting varied between realistic forms and abstract forms in mixed formations among traditional Malay formations and modern style. The human form was drawn in a realistic manner in the center to form the mass of the general formations of the painting, while the vegetal Malay shapes were applied on the areas of human form from the area of the head to the thigh. And painted in the back of the painting from the bottom. This achieves the artistic value raised by the artist through dealing with the areas of painting positive and negative and achieve the relationship between them in terms of color contrast and distribution of light on the areas of form. This is the aesthetic value sought by the artist through his artwork. The form and the space or the background appeared in a different way by drawing the decoration once again darkly in the background in the shadow area and then again in a light form on the human form. For example, in the background of the painting, there is a relationship between the background and the fineness painted on it through the shades of shade and darkness, while in the head area we see the contrast between light and shadow and this relationship is different in terms of artistic value and aesthetic, first the relationship was between shadow and shadow and light. Accordingly, the painting achieved the aesthetic and artistic value between the shapes and spaces in terms of the distribution of light and decorative shapes on the human form in a modern style symbolizing the relationship between reality and imagination. See Figure 4.3 below.



Figure 4.3. Form and Space

Perspective as a technical value determined visually through the lines, colors or forms and their locations in the painting. The appearance of large-scale forms and lines in the first dimension of the painting and the small-scale gradient gradually towards the point of view is what achieved the perspective in the painting. In some parts of the painting, the perspective may not appear directly or as an essential element in the composition of the painting. However, it appears in some parts and disappears in the other. This part of the painting achieves the appearance through the direction of the lines defined for the shape from the depth to the vanishing, the Malay formations in the painting whose lines emerged from the idiot to the vanishing line with the stability of the color tone of the lines. While in another space at the bottom of the figure the colors and lines are combined to achieve the spatial depth. This is the artistic and aesthetic value of the perspective defined by line and shape and color. See Figure 4.4 below.



Figure 4.4. Perspective and space.

In this painting, lights and shadows are highlighted by controlling the brightness and color value of the form. In the human form, the appearance of the light in the decorative forms and vary with the decorative lines in the form and show the light also in the human body to highlight the external muscles and the relationship between them through the values of light and shade and gradient chromatography. The values of light and shadow appear in the background as the decorations appear in the shadow region and contrast with the background in the shadow area by applying the chromatic chromaticity and controlling the color luminance. Similarly, the decoration varies in the posterior area with the human form from the hand area to the chest and abdomen to the right of the plate. The shadow on the right of the painting appears in the human form and contrasts with the decorative background. While the light to the left of the painting appears from the hand area brightly and contrasts with the darkly decorated background reflecting a sharp contrast of light and shadow between the parts of the human figure and the background. When the left and right are compared in terms of light value, shadow, silhouette and the left and right parts are different. In the shadow area on the left, light appears once again and again in the form of light. The same applies to the right of the plate in the human head and shoulder area. Hence, the painting achieved the values of light and shade through the classic employment of light and shadow and the ideas of modernity in the mix between realism and modern abstraction. See Figure 4.5 below.



Figure 4.5. Light and shadow.

The artist used composite secondary colors to paint the human form, where the artist did not rely on a certain color in the coloring of the shapes inside the painting. Mixed colors appeared in the mixed areas and mixed in areas of shadows, as the shadows were based on the same colors employed in areas of green, orange, blue and red. While in the shadow areas the color is added with dark blue and red and green. This differs in areas of light where the colors are mixed with white color and not dependent on one color. The dark red in the shadow becomes light, the blue becomes light and the green and orange as well. So, the extra white to color give the new colors of the painting according to its proximity and its height of light and shadow, and this illustrates the importance of the proper elaboration of the colors in the painting to highlight the color as an artistic value and aesthetic. See Figure 4.6 below.



Figure 4.6. Color and Tactile.

RESULTS

Results achievement of research objectives classified into several categories directly related to traditional Malaysian art and Islamic art principles, and the another was related to artistic visual and sensory aesthetic values.

Results Achievement of Research Objective One

The research objective one was to identify the artistic contribution of traditional Malay arts in creating contemporary Islamic Malay formations. The results of the analysis of Islamic Malaysian artworks samples show that there are many traditional Malay arts have contributed in the building of contemporary Islamic Malaysian forms. These findings prove that traditional Malaysian art has contributed mainly to the realization of contemporary Islamic forms through contemporary Islamic Malaysian art and the realization of local Islamic identity. First, the traditional Malay formations that were applied by the traditional Malay Jawi calligraphy emerged as major elements in the composition of Husin Hourmain artworks. Although, the Jawi calligraphy was also an essential element in the traditional Malay formations like the traditional Malay wood carving that was practiced by the traditional Malay artist in the earlier period. Husin Hourmain used same artistic characters of the Jawi calligraphy to create new Islamic formations that are based on an absolute abstraction in order to express the traditional identity of Malay formations through modernist techniques. Therefore, the new Islamic Malay formations reflected the artistic elements of traditional Malay formations in a modern way with a technical base that is based on it through the abstract style, where the calligraphy appeared Jawi as a technical and aesthetic element to indicate the influence of the artist and traditional arts, despite the existence of postmodernist style. This style was shown in Hussein Hermin artwork achieved that the local identity has been incorporated into its new formations within contemporary Islamic artwork.

Second, the traditional Malay plant elements contributed to development contemporary Islamic formations based-local identity. By employing the elements of the plant motives which were used in the Songket fabric and Batik as well as wood carving. Fawzin Mustafa could apply traditional Malay plant elements though enter Malay plant elements within contemporary formations in triangular forms with broken lines. He used his imagine and traditional Malay formations to create contemporary formations based-local identity. Moreover, he applied these plant formations which reflected the spirit and identity of traditional Malay formations. Although these formations were not the same as those sketched in the Sonket fabric and Batik, they were very closed to those decorations that were used by primitive Malay artist. On the other hand, Fawzi Mustafa technique was prominent in contemporary formations that is based on postmodernity principles based Islamic-local identity. In

addition, the traditional artistic values have emerged through contemporary formations to express traditional local identity. At the same time, it depended on artistic formations which were directly associated with the characteristics of traditional Batik. However, in a more sophisticated manner while he was preserving the formations of the traditional batik decorations, he was showing contemporary and modernity formations by combining fantasy and reality and traditional elements and decorations of traditional Malay Songket with traditional Batik floral decorations. Therefore, novel formations met in their artistic composition into the artwork in a modernist method. Thus, the modernity and traditional reflected positive formations by preserving the traditional identity of batik and Songket.

Results Achievement of Research Objective Two

The second objective of the study was to explore the aesthetic and artistic values of contemporary Islamic Malay. This objective was directly related to the previous objective and has strongly given the continuity of the study in terms of interpretation of the results. The main achieving of this objective is to, search to the aesthetic and artistic values of contemporary Islamic Malaysian formations that we have mentioned in achieving results in the previous objective, which the Muslim Malaysian artist contributed to. Contemporary Islamic art consists of a group of many artistic elements that are linked in aesthetic harmony to contribute to the characteristic of aesthetic value of contemporary Islamic art. In order to judge these aesthetic values of artistic composition, we must have justifications reference that the artistic elements of composition and its mutual relationship are more sensitive for all aesthetic values. And are widely available in contemporary Islamic Malaysian formations. Thus, the aesthetic vision becomes more effective, and the aesthetic experience are more enjoyable, and these elements are characterized the contemporary Islamic artwork over the world in their unity and diversity. These elements are more than a point, line, form, or color. The arrangement of these elements in a particular way in the artwork excite the feelings in a certain sense. Certainly, these meanings differ if the arrangement of these visible units or elements differs. Consequently, a specific arrangement of visual units may express the meaning strongly. However, another arrangement may not express anything at all, or it may be a weak expression at best assumption contemporary. The results proved that this objective was achieved of many aesthetic values that have been contributed by the Malaysian Muslim artists.

The first thing was achieved to the objective is to, the point and line in most of works achieved diversity, coherence and harmony through color and thickness and their balanced and consistent distribution with other elements. However, their forms were employed on the entire surface of the painting to achieve continuity through the motives, where the forms were represented theoretically through the use of the linear perspective and the perspective of the overlapping spaces. While the light and shadow achieved by color and the length of the optical wave where the artist used several colors such as the color of yellow and red and orange, which are the longest colors reflected light reflected on the eye of the viewer from the first stage, and played light and misleading role in achieving balance in terms of distribution on the shapes and areas, The texture plays another role by showing the lines and forms by using the advanced colors in the forms and the late spaces.

Furthermore, contemporary formations reflected the abstract style in an exquisite manner that had many aesthetic and artistic values by employing the characteristics of the traditional composition that started from point to line to form. Malaysian artist through his artistic experiment was aware and knew the elements of art and how to employ them with traditional elements in a modernist Islamic mold reflecting the contemporary formations. After I analyzed several parts of contemporary Islamic Malay artwork, I found that the aesthetic and artistic values of dots and lines have very close ties to traditional batik. Traditional batik art was based on color spots, lines of varying color, rhythm, etiquette, similarity and convergence between color, spots and lines.

As for the forms also employed through traditional plant formations of flowers and leaves with twisted lines which are the basis of artistic composition in traditional batik art. While, I noted that the artist was keen to show these elements in a modern way through coloring. What was more, the artistic perspective emerged through the size and form of the shape a stunning artistic way, which was also part of the characteristics of the composition in the traditional batik. However, light and shadow were used by contrast values with contrasting touches and color gradients that were in traditional batik art as well. Moreover, artists used the aesthetic and artistic values

through the best technique used of abstract art methods through colors and their relationship between each other artistic elements.

This was achieving equilibrium in color through the distribution of orange color, painting and green color, painting the center of interest and vision using red and orange color. The other areas of artworks were different in size and color and distribution within the painting. The new Islamic Malay formations that were used by postmodern style have the same aesthetic and artistic value of the lines that used in traditional Malay textiles. This was reflected the real concept of role of Malay civilization. The artist relied on the style of Islamic art through lines, unity and diversity in the formations, decorations and colors. Therefore, the aesthetic values reflected the new concepts of contemporary Islamic Malay art by using the traditional characteristics of Malay formations.

Consequently, we can say that the contemporary Islamic Malay formations were employed in postmodern style through new ideas in drawing forms and their relation to other forms. On the other hand, the Islamic way of drawing the lines and forms on which depended on the decoration of traditional Malay art is still in the artist's mind despite the post-modern artistic development. Postmodernity had not had negative effects on artistic and aesthetic composition of contemporary Islamic formations. Thus, the Muslim artists have accepted modernity and postmodernity in their contemporary style and maintained their traditional Islamic style.

In other words, colors have a very important role in building the contemporary Islamic Malay formations in terms of perspective. The use of color was highlighting the forms by overlapping the spaces between size and color. Artist highlighted the small forms in the front of the artwork and large forms in the background to form the inverse perspective that appear in the small objects in the foreground and a large background. The aesthetic values of color also applied through the light and shadow and its relation to the surfaces to achieve values of contrast between black, red and white. The aesthetic elements of contemporary Islamic Malay formations showed that the artwork was not a drawing for leisure time. However, they carried many artistic and aesthetic values, which can be taught to beginners. The artworks also highlighted the non-monotonous rhythm of the diversity of the degrees of metabolism between the background and form and the color spaces within the same form, and the achievement of texture and relation to the visual sense through the rhythm between the areas of light and shadow through the lines and colors. All of them achieved artistic and aesthetic values through their relationships within the context of contemporary Islamic Malay formations. The isometric was type of perspective was shown in the forms.

Finally, these formations bore the originality and identity of the Islamic Malay as essential elements in the composition of the painting. Thus, the artistic and aesthetic value gained through the artistic composition and the Islamic identity through the traditional decoration, and thus treated the artist with modernity in his artistic style and preservation of the traditional identity of Malaysian art. See Figure 6 below.

DISCUSSION AND IMPLICATIONS

The purpose of this study was about exploring how traditional Malay formations support to establish contemporary Islamic formations based on local identity. The question was asking about what are artistic values of traditional local Malay shapes supporting to establish contemporary Islamic formations based on local identity? The earlier researchers were linked to each other in that they dealt with the subject of contemporary and traditional Islamic art. they made a great contribution to the study, from various aspects such as presentation of the aesthetics of the Malaysian Islamic arts and its importance in enriching the local identity. The previous predecessors offered contemporary issues of Malaysian Islamic art and its influence on other cultures. They contribute to supporting the study of diverse data and their classification. They have been little discussion about influence of postmodernism and its impacts on the Islamic arts identity. However, most of them have focused on the effects of post-modern art on literature, political, culture, as well as aesthetic values of arts. However, they just have focused on the culture Islamic such as the influence of Islamic culture on postmodernism rather than on Islamic arts especially decorative painting. The future researchers should be mostly focused on the influence of postmodern arts on Islamic decorative art in Malaysia. With possibility of establishing methods to develop the preservation of Islamic characteristics art. On the same method, these impacts have been influenced on the meaning of Islamic calligraphy paintings, which depend on the verses. On the other hand, studies should

show how to control postmodernism issue to be compatible with identity of Islamic Art. Furthermore, there may be possibility to determine the extent of influence of postmodernism on Islamic art in Malaysia where the primary objective of studies should aim to know how and what does postmodernism influence on the characteristics of Islamic art in Malaysia and why the philosophers contradict about the postmodernism's name. And, we would like to study and discuss philosophers' views and analyze the painting as well as literatures review in order to answer the questions, which can have the contribution for keeping Islamic Art characteristic.

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