

The Concept of Beauty in Islamic Photography Art

Muhammad Asri bin Azuddin^{1,a}, Mohamad Firdaus bin Azman^{2,b}, Md Nagib bin Padil^{3,c},
Khairul Anwar Ibrahim^{4,d}, Nur Akma Halili^{5,e}

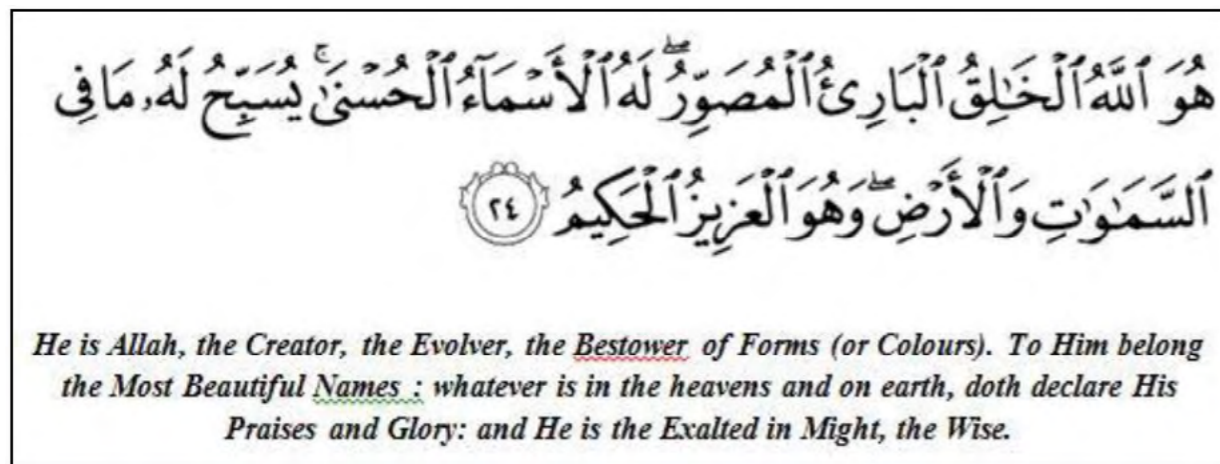
^{1,2,3,4,5}Faculty of Art & Design, Universiti Teknologi MARA,
Seri Iskandar Campus, Seri Iskandar, 32610, Perak, Malaysia

^aasriazuddin@gmail.com, ^bmoham735@perak.uitm.edu.my, ^ctourismo_1@yahoo.com,
^dKhairulphoto80@gmail.com, ^enurakma_halili@yahoo.com

Keywords: Photography, Art, Islamic Art, Tawhid.

Abstract. Islamic art can derive many commendations. These two words ‘Islamic’ and ‘Art’ can be explain in more detail. Islam is a religion or in another word a ‘Wahyu religion’. People who embrace Islam are called a ‘Muslim’. Islamic art is work craft from the Muslim. In the other hand, art can be described as a human activity and product such as textile, pottery, architecture and photography. At one time, these Islamic artist hire other artist to do the work of art, and the outcomes of the works is controlled by these Islamic artist but the influence of culture towards those artwork is in various type depends on the artist background as long as it’s do not against the teaching in Islam (Zain, 2006). The artwork mostly symbolizes the oneness of Allah s.w.t. through art form to show the greatness of Him. The Qur’an is also embodied in the aesthetic characteristic which the Muslims developed in order to create the impression of infinity and perfection demanded by the Qur’an principle of Tawhid. With that Tawhid principle make us Muslim to get more creative by adapting the nature, colour, line, movement, shape and sound around us to show the beauty in Islam and Islamic art through photography medium.

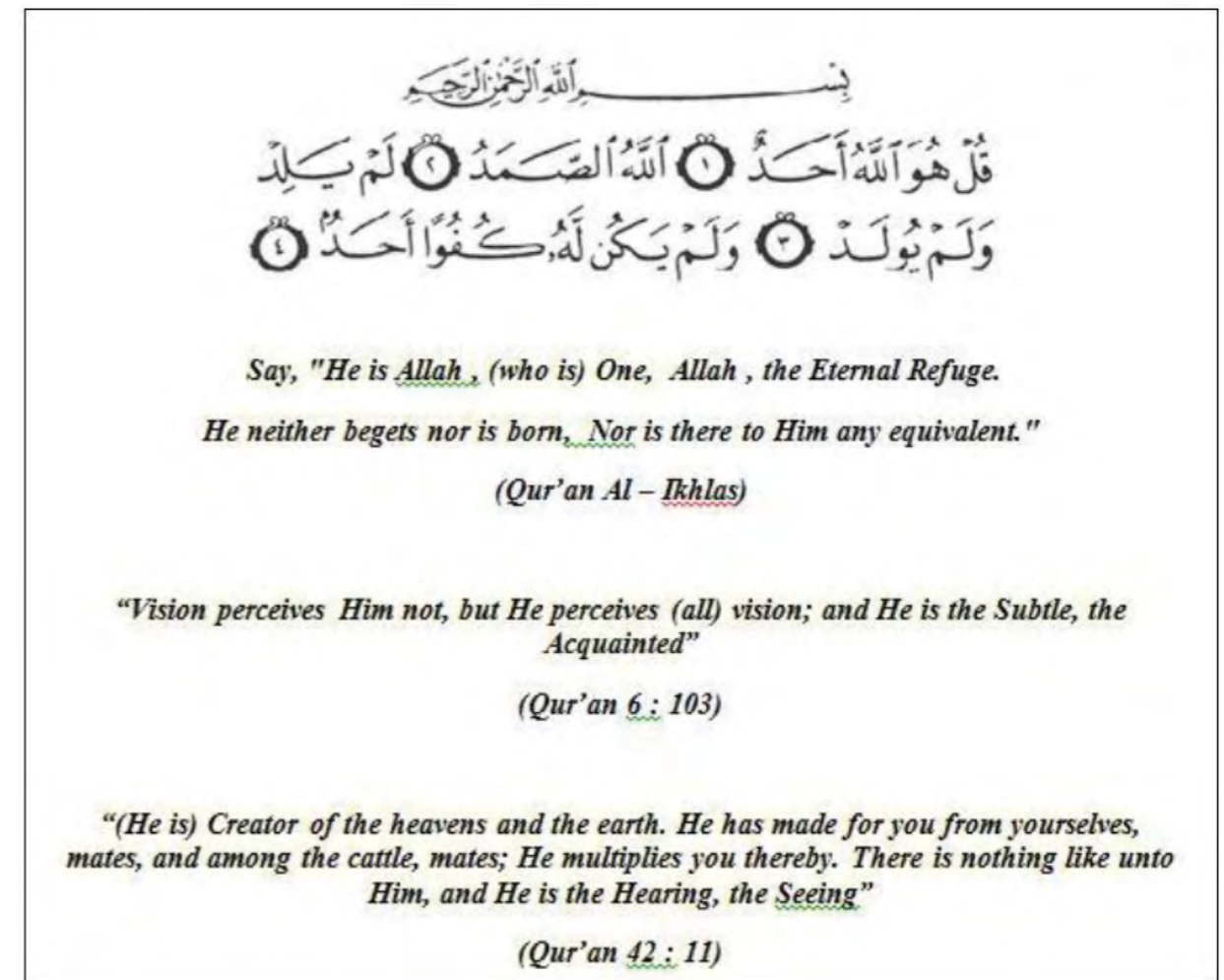
Introduction



Figures 1: Al – Qur’an 59: 24

From the verse in Fig. 1 shows that the Qur’an is the source of inspiration for everything a Muslim does and feels. The Qur’an contains idea and principles out of which Islamic society has develop its laws, rules of conduct and system of values (Piotrovsky, 1999). The Qur’an contains no direct statements about either art or the artistic value and quite clearly contains the sources and examples of which much Islamic Art. Instead of that, the Muslim tries to describe the oneness of Allah s.w.t. through art form to show the greatness of Him.

Tawhid



Figures 2: Al-Ikhlâs

There are levels of interpretation of how the Islamic Art can be seen as ‘Qur’anic’ expression in colour, line, in movement, in shape and in sound. In this topic we will only focus on discussing in how the level of Tawhid can interpret the beauty in Islamic art.

In this level, the message is to be aesthetically expressed in form of artwork. The Qur’an comprise a new statement of the principle of monotheism, of the one God Who is the unique, unchanging and eternal Creator as well as Guide of the universe and all that exist within it as in Fig. 2. Allah s.w.t. is described in the Qur’an as a transcendent being of whom no visual or physical experience is imaginable (Al-Faruqi, 1986).

Characteristic of the aesthetic expression of Tawhid

The Qur’an is also embodied in the aesthetic characteristic which the Muslims developed in order to create the impression of infinity and perfection demanded by the Qur’anic principle of Tawhid. The characteristic of the aesthetic expression of Tawhid is (Al-Faruqi, 1986):

1) Abstraction



Figures 3: Landscape Photography

The infinite patterns of Islamic art are abstract. While figural representation is not totally absent, there is generally little argument that naturalistic figures are rare in the Islamic arts. Even when figures from nature are used, they are subjected to denaturalization and stylization techniques that render them more suitable for their role as deniers of naturalism than as faithful depiction of natural phenomena.

There is seven principle of Islamic architecture that explores the relationship between muslim and their belief. This divines inspirations are manifested in everyday architecture. Just as embodies a way of life that complete and serves as solid force among ethnically and culturally various kind of peoples, it also contain visible aesthetic dimension. The Islamic art allows the architecture to symbolise the spiritual path of the religion, across the worldly judgement. The seven principle of Islamic architecture is related with Islamic life and practice. The seven principal is Tawhid (Unity), Ihtiram (Respect), Ikhlas (Sincerity), 'Ilm (Knowledge), Iqtisad (Balance), Haya' (Modesty), and Dhikr (Remembrance).

2) Repetition



Figures 4: Basic Element in Photography (Line)

This characteristic which is required in order to create the impression of infinity in an art object is a high level of repetition. The additive combination of Islamic art use repetition of motifs, of structure elements, and of their continuous combinations which seem to last without limit. Abstraction is enhanced and reinforced by this curbing of the individuation of the essential parts. It prevents any one module in the design from taking priority over another. The multiplicity of geometric patterns in rhythmic form was compared to the repetitive calling for God associated with dhikir remembrance ceremonies (Malaysia, 2009).

3) Successive combination



Figure 5: Architectural Photography

The infinite patterns of sound, sight, and movement proof successive combinations of the basic modules and their repetitions. In this way larger additive combinations are formed which carry their own independent status and identity. The successively larger combinations in a work of Islamic art in no way destroy the identity and character of the smaller units of which they are made. Even such larger combinations may, in turn, be repeated, mixed, and joined to other smaller or larger patterns in order to form more complex combinations. Therefore the infinite patterns has numerous centres of aesthetic interest, numerous 'view' to be experienced as the successive combination of smaller element, entity or motifs are experienced. No design has a single point of aesthetic parting or a progressive development to a closing or conclusive focal point. Instead, the Islamic design has an endless number of interest centres or attentions, and a style of internal perception that challenges assignment of a beginning or conclusive end.

Conclusion

In the end, the principle of Tawhid teach people to know and get near to Allah s.w.t. because as Muslim we cannot see God but we feels and know that Allah s.w.t. is always see us and know what we do . With that principle make us Muslim to get more creative by adapting the nature, colour, line, movement, shape and sound around us to show the beauty in Islam and Islamic art through photography medium. By acknowledge this Islamic art we indirectly recognize the Greatness of Allah s.w.t.

References

- Al-Faruqi, I. (1986). *The Cultural Atlas of Islam*. Canada: Macmilan Publishing Company.
- Malaysia, P. N. (2009). *Islamic Art Museum Malaysia*. Kuala Lumpur: IAMM Publications.
- Piotrovsky, M. B. (1999). *Art Of Islam Heavenly art Eartly Beauty*. Amsterdam: Lund Humpries.
- Zain, D. H. (2006). *Seni Islam*. Selangor: Univision Press Sdn. Bhd.