



proceeding
ikmg
Pengukuhan Budi & Jati Diri
2016

JUNE 2016

Tanjung Bidara Resort Melaka



PROCEEDING ISME

**Penyunting:
Ahmadrashidi bin Hasan
Abd. Rasid Bin Ismail
Rosli Zakaria**

**DITERBITKAN OLEH
Fakulti Seni Lukis & Seni Reka, Uitm Melaka.**



PROCEEDING ISME

Penyunting

Ahmadrashidi bin Hasan, Abd. Rasid Bin Ismail & Rosli Zakaria

Reka bentuk

Norsharina Samsuri

Hafiz

Diterbitkan oleh:

Fakulti Seni Lukis & Seni Reka, UiTM Melaka.

Segala pendapat yang diterbitkan di dalam buku ini merupakan pendapat para pengarang dan tidak semestinya mewakili pendapat penerbit.

ISBN 978-967-0637-20-4

Hak Cipta Terpelihara.

Tidak dibenarkan mengeluarkan ulangan mana-mana bahagian artikel, ilustrasi dan isi kandungan buku ini dalam apa jua bentuk dan dengan apa cara sama ada cara elektronik, fotokopi, rakaman, atau cara lain sebelum mendapat izin bertulis dari penyunting dan Fakulti Seni Lukis & Seni Reka, UiTM Melaka terlebih dahulu.

Cetakan Pertama 2016

ISI KANDUNGAN

Isi Kandungan	3
Jawatankuasa Kolokium ISME 2016	5
1. Creative Art Therapy Program: Case Study on Malay Muslim Inmates at Sungai Udang Prison in Melaka	6
Azahar Harun, Rosli Zakaria, Amiruddin Osman, Ariff Ali, Hishamudin Ahmad, Haslinda Abd Razak, Meor Hasmadi Meor Hamzah	
2. Contemporary Islamic Art of Iraq Country: It's Appreciation	15
Fatimatuzzaharah Mohd Kidin	
3. Standardizing Malaysian Vehicle Registration Number Plate	22
M. R. Ruzalia & G. Daimin	
4. Using Photographic Images as an Alternative Method To Learning Process In Pre-School Level	32
Farihan Zaharia, Fatrisha Mohamed Yussof, Nurkhozilah Idris, Aidah Alias	
5. A Study of The Malaysian Youth Perception Toward 'Muslim Pro' Apps Through Smart Phone in Malaysia Using Technology Acceptance Model (TAM)	36
Hafizah Rosli & Dr Ruslan Abd Rahim	
6. Interactive Multimedia: HajjEdu Kiosk	42
Ilinadia Binti Jamil & Zainal Bin Kadir	
7. A Visual Analysis: 3D Computer Graphic with Narrative Structure of Adhan Recitation	50
Lili Eliana Mohd Radzuan, Wan Nur khalisah Shamsudin, Mohamed Razeef Abd Razak & Azahar Harun	
8. The Role of Visual Communication in Improving Images of Malaysian Secondary School Textbooks	59
N. Yusof & G. Daimin	
9. The Styles of Illumination In Al-Qur'ans of The Malay World	66
N.H.M. Din, D.H.M. Zain, M. Mokhtar	
10. Artistik Rhiz : Seni Rupa Kontemporari Malaysia	73
Shahariah Mohamed Roshdi , Dr. Abd. Rasid Bin Ismail & Mohd Haniff Mohd Khalid	
11. Penilaian Pengunjung Terhadap Pameran Karya Seni "Travelog" Pelajar Seni Halus UiTM Melaka	80
Amiruddin Osman, Dr Rosli Zakaria, Shahrul Munir Mohd Kaulan	

12. **Compilation Theory Of Malay Malay Aesthetics: Concept Malay Beauty In Arts** 86
Nurkhazilah Idris, Ruzaika Omar Basaree, Fazlina Mohd Radzi, Fatrisha Mohd Yussof, Farihan Zahari & Shaliza Dasuki.
13. **Alam Sebagai Sumber Reka Bentuk Motif-Motif Seni Hiasan Fabrik Masyarakat Melayu** 95
Dr. Abd. Rasid Bin Ismail , Shahariah Mohamed Roshdi & Prof. Madya Dr Ahmad Rashidi Bin Hasan
14. **Geometri dalam Rekabentuk Naskhah Dala'il al-Khayrat: Suatu Kajian Awal** 104
A. Abdullaha* dan S. Silahb
15. **Exploring An Art Photography Movement In Malaysia (1900-2000)** 112
Raziq Abdul Samat, Wan Nor Ayuni Wan Mohd Zain, Shafirah Shaari, Dona Lowii Madon, Aidah Alias & Mohd Fakhrul Rodzi Abd Ghapur
16. **Penghayatan Budaya Kebangsaan Dalam Karya Animasi Malaysia Pasca-Merdeka** 116
Shaliza Dasukia, Nurkhazilah Idrisa, Nurhasliza Abdulahb dan Norhazalen Haji Saadc
17. **Appreciating Islamic Contemporary Art of Afghanistan Country** 125
Nurul Syazlina Bt Che Yusof, Nor Kamalia Bt Mohamed Saat, Prof. Dr. Dzul Haimi Md Zain, Dr. Mumtaz Hj Mokhtar
18. **Describing Advertising Approach By Ministry Of Health Malaysia For Public Service Annouement Campaign: Case Study On Anti Dengue Campaign In Press Ad** 130
Norsharina Samsuri, Anith Liyana Amin Nudin
19. **Penyimpanan Dan Pendokumentasian Karya Kreatif Di Fssr, UiTM Melaka** 135
Haslinda Abdul Razak¹, Nur Hasliza Abdulah², Azni Hanim Hamzah³, Nurul Izza Ab Aziz⁴, Wan Nor Ayuni Wan Mohd Zain⁵, Noor Hafiza Ismail⁶
20. **Stail Abstrak Arca Awam Kuala Lumpur : Refeleksi Terhadap Tegahan Agama Islam Membina Arca Berbentuk Figura Bernyawa.** 144
Dr. Rosli Zakaria
21. **Kartun Editorial Internet Indie Melayu: Kritikan Politik Dan Sosial Melalui Rangkaian Sosial Facebook Bertemakan Pribahasa Lama Melayu** 159
Fazlina Mohd Radzi, Shahariah Mohamed Roshdi, Nurkhazilah Idris
22. **Creativity and Inspiration Woven Technique By Using Excessive Plastic Bag** 167
Azni Hanim Hamzah,^a Salina Abdul Manan^b , Noor Hafiza Ismail^a , Nurhikma Mat Yusufa , Nurul Izza Ab Aziza
23. **Sustainable Furniture Design: An Alternative Approach To Enhance Learning Process In Autism Classroom** 174
1Nurhikma Bt Mat Yusof, 2Rosaliana Bt Rahim, 3Ridzuan Adli Bin Azidin

JAWATAN KUASA

ISME 2016

Penaung	PM Dr. Mohd Adnan Bin Hashim
Penasihat 1	Dr. Rani Diana Binti Othman
Pengerusi Timbalan Pengerusi	Dr. Azahar Bin Harun Cik Nurhikma Binti Mat Yusof
Ketua Projek Pen. Ketua Projek	PM Dr. Ahmadrashidi Bin Hasan Dr. Rosli Bin Zakaria
Setiausaha Timbalan SU 1 Timbalan SU 2	Puan Shaliza Binti Dasuki Cik Nurkhazilah Binti Idris Cik Fazlina Binti Mohd Radzi (Penerimaan Abstrak & Kertas Kerja)
Wakil Bendahari Fssr	Puan Azni Hanim Bin Hamzah
Editor	Dr. Abd. Rasid Bin Ismail (Ketua) Dr. Rosli Bin Zakaria PM Dr. Ahmadrashidi Bin Hasan Dr. Azahar Bin Harun
Tempat & Kemudahan	Puan Shaliza Binti Dasuki Cik Noor Hafiza Binti Ismail
Jk Dokumentasi	En. Raziq Bin Abdul Samar En. Meor Hasmadi Bin Meor Hamzah En. Mohd Hanif Bin Mohd Omar Cik Aidah Binti Alias
Jk Seranta & Publisiti	En. Ridzuan Adli Bin Azidin Cik Nurhikma Binti Mat Yusof
Jk Penyambut Tetamu & Protokol	En. Arif Bin Ali Tuan Haji Abd. Wahab Bin Muhammad Puan Shahariah Binti Mohd. Roshdi Cik Rosaliana Binti Rahim
Jk Sijil & Cenderamata	Puan Nur Hasliza Binti Abdullah Puan Nurul Izza Bin Ab. Aziz
Jk Jemputan	Puan Haslinda Bin Abd. Razak
Jk Teknikal & Logistik	En. Hisammudin Bin Ahmad En. Rafuzan Bin Jaafar
Jk Pereka	Puan Norsharina Binti Samsuri (Ketua) Puan Anith Liyana Binti Amin Nudin Puan Fatrisha Binti Mohamed Yussof
Jk Pendaftaran	Cik Fazlina Binti Mohd Radzi Puan Azni Hanim Bin Hamzah Cik Siti Sarah Binti Adam Wan

Lumpur: National Art Gallery.

[15] Mulyadi Mahamood (2004) *The History of Malay Editorial Cartoons (1930s-1993)*. Kuala Lumpur: Utusan Publication & Distributors Sdn. Bhd..

[16] Mulyadi Mahamood (2007). *Modern Malaysian Art: From the Pioneering Era to the Pluralist Era (1930s-1990s)*. Kuala Lumpur: Utusan Publication and Distributors Sdn. Bhd..

[17] Mulyadi Mahamood (2010) *Kartun Editorial Melayu Sejak 1990*. Shah Alam, Selangor: Pusat Penerbitan Universiti UPENA.

[18] Mulyadi Mahamood (2010) *Dunia Kartun: Menyingkap Pelbagai Aspek Seni Kartun Dunia dan Tempatan*. Kuala Lumpur: Creative Enterprise.

[19] Zulhilmi Paidi & Rohani Ab. Ghani (2002). *Kenegaraan Malaysia: Isu-isu dan Perkembangan*. Bentong, Pahang: PTS Publication.

RUJUKAN DESERTASI TESIS

[20] Shaliza Dasuki (2009). *The Development of Malaysian Animated Cartoon 1978 – 2008: A Study of Style*.

RUJUKAN ARTIKEL PROSIDING

[21] Shaliza Dasuki (2012). *Art Appreciation: An Analysis of Stylistic Development of Malaysian Animation dalam Prosiding Kertas Kerja AnDIC 2012 Art and Design International Conference*.

[22] Shaliza Dasuki (2014). *Budaya Kebangsaan dalam Karya-karya Seni Kartun Editorial Pra dan Pasca Merdeka dalam Prosiding Kertas Kerja Seminar Penyelidikan Kelestarian 2014 Langkawi*.

APPRECIATING ISLAMIC CONTEMPORARY ART OF AFGHANISTAN COUNTRY

¹Nurul Syazlina Bt Che Yusof, ²Nor Kamalia Bt Mohamed Saat, ³Prof. Dr. Dzul Haimi Md Zain,
⁴Dr. Mumtaz Hj Mokhtar
 Post Graduate Studies, Faculty of Art and Design, Universiti Teknologi MARA, 40450 Shah Alam,
 Selangor Darul Ehsan, Malaysia
 *Corresponding author: mumtazmikaeil@gmail.com

Abstract

One observation study done by looking at contemporary Islamic art in Afghanistan in the manifestation of tawhid. There has been some research done on the contemporary art of Afghanistan after the effect of war. The main purpose in this study is to establish the manifestation of tawhid in the artworks in Afghanistan. Four selected Afghanistan artists: Lida Abdul, Rada Akhbar, Mokhsin Wahidi and Malina Sulaiman will be analyzed from the aspect of axiology, ontology, psychology, epistemology and logic in the artworks. The method of analysis will be based from Feldman theory of art. This study shows that the themes of these artists are still about destruction and the impact of war. Nevertheless, their cultural elements are still maintained, in their artworks as well as their attempts to manifest the concept of tawhid.

Author Keywords: Art; Contemporary; Afghanistan; Islamic; Tawhid

1. INTRODUCTION

Islam is a religion for mankind revealed to the prophet Muhammad s.a.w by Allah. Islam cover of all issues including arts. The relation between the Islamic revelation and Islamic art is related to Islamic worship to Allah. It is because the final goal of all Islamic worship is in remembrance to Allah (Seyyed Hossein Nasr, 1987). The art could not perform in spiritual function if not related to the content of Islamic art. In giving understanding of the manifestation of tawhid, one observation study done by looking to the contemporary Islamic art in Afghanistan. In this study will observe aspect of axiology, ontology, psychology, epistemology and logic. The manifestation of this concept of tawhid will be through the five aspects of art and aesthetic mentioned earlier.

2. METHODS

This research used Feldman theory. In analyzing the visual art he gave four steps in analyzing artworks and they are description, analysis, interpretation and judgment.

3. DISCUSSION AND RESULT

“VIDEO IN TRANSIT” BY LIDA ABDUL



Picture 1: One of the scene which boys filling cotton in the body plane.

This short video's duration 5.20 second was created by Lida Abdul in 2012. This video was about a group of boys playing with the damage war plane using the mind imagination. The main subject matter is a group of boys and a plane. A large plane was stranded in one large empty place surrounded by hills and buildings. The plane is totally damage due to war and left this discarded for years. In this video, shows the boys attempting to fill up the bullet and holes fully covered with cottons. They also tied the plane with ropes so as to revive the plane and play with it. They pull the ropes to fly the plane until there are tired and lie on the floor.

Axiologically the main value in this work is about children's mind. How to put value in the children mind on their action in this video and as a reflection on their country at war. The damage plane is a metaphor for ruin in Afghanistan. The body of the plane was filled of bullet marks symbolizing the bad situation of a country at war. Besides that, the innocent children are also a symbol of victim of war. Their minds are filled with the impression of war and anything that is bad. Through this video, one can see the violence of war through the children eyes.

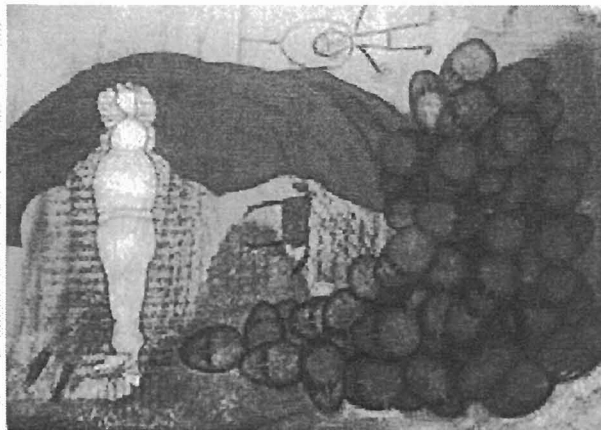
Nevertheless, psychologically, being children, they are able to adapt to this situation and environment easily. They have innocent mind and less sensitive to bad thing created by the adult. Their value system is still pure not knowing about the war that destroys their country. Hence, they are able to use the discarded war plane as toy and something to play with. Their life is full of joys and happiness even through their surrounding is bad.

According to Jean Piaget (1896-1980), when a child reach the age of four years, their cognitive development is more active and their brains able to experience and view similar to others. They too believe that all objects have soul. They cannot differentiate between fantasy and reality, the creation of human is so beautiful and perfect. Children are created innocent and special. This can bring the question why Allah created them such a situation? And the Allah said in al Quran,

"Dan Dia telah menciptakan segala sesuatu, dan Dia menetapkan ukuran-ukurannya dengan serapi-rapinya."
(Al-Furqan: 2)

Allah knows everything happened in the past, present and future while human only know a little bit. There is no powerful creation besides Allah the Oneness.

"UNTITLED MINIATURE" BY MOHSIN WAHIDI



Untitled Miniature,
Mixed Media on Paper,
28x37cm. 2013

“Untitled miniature” by Mohsin Wahidi shows a white shroud with the present of verse from the al Quran. Besides that, there is also a large red cloth, piles of head, and a view of miniature painting. This painting is dominated by red color. In addition white, brown and black are also use in this painting. The subject matter comprises of the shroud, piles of head in red and brown. In the middle have large red cloth which is its connecting in between the shroud and the piles of heads. Besides that, there are two miniature painting of human and animal. The background of this painting are painted brown and some red color. The color brown is a symbol of mud which is close to human nature. In this artwork, there is no main subject matter because all the subjects are related to each other and they represent a particular symbol. The artist emphasized the red color to symbolized cloth and it contrast to other colors.

The dominant red color in this artwork is very close to artist’s background which is symbolic of Hazara people. The artist is the origin from Hazara tribe which was killed in Afghanistan. The Hazara people are minority that made up 20% of population Afghanistan. They are Syiah and not accepted by the Sunni who control Afghanistan. Most of them were killed and not accepted in Afghanistan. Base on of the history of Hazara people, the artist used red to brighten and attract the audience. Red is considered the color love which is symbolic to the artist feeling about his society. Besides that, the pile of heads is symbolic of their society that has been killed. The piles of head come out of the red and brown color which is combination of human essence and Hazara essence. The miniature character in this artwork is symbolic to the people who have blood relationship with the artist and represent a lost civilization that does not exist anymore today.

The shroud is a symbol of death, but it is not meaning end of human life. For Muslim, death is a new beginning of new journey. After death, all the relations with the outside world will cut off and human only bring their deeds to meet the Creator. The shroud brings us to the other world called ‘alam barzakh’ which is the beginning of nature after death and will bring to eternity life. According to al Quran verses,

*“sungguh hari kemudian itu lebih baik bagumu di dunia”
(Adh Dhuhaa: 4)*

Besides that, shroud also can remind us that dead for sure will happen and it will come to us without we knowing it when. By remembering death will bring us closer to the command of Allah. Besides that brown color is a color of mud which is represents the culture of Afghanistan. They live in muddy house, which it is part the tradition. Mud also is originated from the earth. The earth represents human origin which is symbolic to the human essence. Human is made from earth and then we will return to the earth.

*“dan sesungguhnya kami telah menciptakan manusia (adam)
dari tanah liat kering (yang berasal) dari lumpur hitam yang diberi bentuk ”
(Al Hijr: 26)*

This will remind us about the creation of human is all the same. Human are equal in the eye of God accept for his good deeds.

“GIRL IN THE ICE BOX” BY MALINA SULIMAN



Malina Suliman, 'Girl In The Ice Box', 2013,
Oil Color on Broken Glass, Mixed Media
46 X 46cm.

“Girl in the Ice Box” by Malina Suliman is actually to reflect the condition of women in Afghanistan. It is about voice of women right which are demurred by the men. Malina represent these women to highlight this issue in her artwork.

The subject matter in this artwork is about the character of a woman. The woman inside the white box trapped in broken glass. The color white is represented by ice box. The blue and red color represents the woman and the color dirty green and dull red for the background. To represent the issue of the right to vote, each subject has a meaning and symbolic. Artist use the ice box as insulation and its physical function is for storage. The character of the women inside the box is symbolic of what they are facing right now. They are trapped in the name of culture and religion which they cannot speak out about their rights. In term of color, every color have different meaning in term of psychology. Color is a powerful medium that can stimulate positive emotional reactions (Laura Guido, 2011). Color can be used as powerful tool in express the meaning of subject. In this artwork, red is symbolic to courage and strength and blue is symbolic color for serenity. Through red color it is shows that the strength of women desire in upholding their women right. The white color is representation the empty space which Afghanistan felt about their life. They are cannot do anything on their desires because they have to follow the rules make by men. The dirty green and dull red for the background is symbolic of the gloomy life.

There are many issues involving the Afghanistan women and one it is burqa issue. Burqa was used in the name of culture and religion and as honor to protect the women. But to women in Afghanistan, burqa is taking freedom from them. Their own wishes and desire are being deprived. Most of the decisions were made by men. Women have no right to further their study and work like men. It stated in Quran seeking the knowledge is compulsory for every Muslim,\

“sesungguhnya Allah tidak akan mensia siakan amal orang- orang yang beramal di antara kamu, baik lelaki mahupun perempuan” (Ali Imran: 195)

Islam gave equal right to mankind according to the teaching the religion.

“COLOURFUL OF LIFE” BY RADA KHBAR



Rada Akbar

Colourful Life, 2012

46 X 46cm. Digital Color Photograph

This landscape photograph by Rada Abdul was captured in Kabul Afghanistan in 2012. The subject matters are an old destroyed building, a bunch of colorful balloon, a bicycle on the road and a boy holding a balloon.

The subject matter in this photograph is well composed. There are three divisions in this photograph, the front, the middle and the background. The boy holding the balloon in the foreground covered his face with the balloon. In the middle ground there is a man cycling, whereas the background is the building that has been left for many years. In directly, this photograph shows three generation or events of time. The old building is a symbol of country in war. This heritage building is a symbol of a long standing establishment and a witness its existence event after war.

Images of Afghanistan in the past usually focusing on the war, soldiers, women in hijab, and mujahedeen. But this image is different and the message is about the 35 years conflict. The artist is interested in projecting the beautiful moment that trigger the emotion of the audience. The artist is able capture the joy of the life from the new generation of Afghanistan. The image of balloon in front of a destroyed building is a symbolic of hope and freedom for the new generation of Afghanistan. The boy with the balloon symbolize the new generation. The colorful balloon is symbolic of joy and happiness. Color induce automatic and unconscious reactions and association for example color of green and blue (Heller, 1989). Warm color like red, orange and yellow are as stimulating and cold, whereas blue and greens as relaxing and serenity. Color also can create light which is light is very close in Islam.

“wheresoever’s you turn, there is the face of Allah”

(2:115)

4. CONCLUSION

In contemporary Islamic art of Afghanistan, this artists theme created by the artist destruction and the impact of war. Many young artists were born and they bring positive sign to Afghanistan through their art. Being young and new their artworks is still has elements of their culture. Even though their concept of still revolves around war, these artists did not neglect the concept of beauty underlying the war. This is something new that rarely being shown in a country at war. How bad the situation is but there is always some goodness in it for those who see it. As the saying, there are always two sides of the wins, and each side has a story to tell.

REFERENCES

Ismail R. Al Faruqi, Lois Lamya Al-Faruqi (1999). Atlas Budaya Islam Dewan Bahasa Dan Pustaka, Selangor.

Islamic Art And Culture, 2005, National Gallery Of Art, Washington.

John Kissick (1996). Art Context And Criticism. Publisher Rosemary Bradley, New York.

Lois Lamya Al-Faruqi (1985). Islam And Art. National Hijra Council, Islamabad Pakistan.

Terry Barrett (2000). Criticizing Art Understanding the Contemporary. Mayfield Publishing, New York.

Thames and Hudson (1993). Islamic Pattern. Mladinska Knjiga, Slovenia

Andrea Feeser, Maureen Daly Goggin, Beth Fowkes Tobin. Introduction the Value of Color.

Art Among War Visual Culture In Afghanistan 1979-2014 (2014). TCNJ Art Gallery, New Jersey.

Artes Mundi Wales International Visual Art Exhibition And Prizes (2008). Artes Mundi Prize Limited.

Theca Gallery Contemporary Art Mohsen Taasha Wahidi Artworks, Milano Italy

What We Choose to Overlook Lida Abdul Conversation (2005). White House, Courtesy of the Artist.