

Culture Malay Community Value Profane On Modern Malaysian Islamic Art Exhibition

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ABSTRACT

Art and culture are two entities that are closely related and are suspended from each other. The arts have become an identity and practice essential to Malaysia's cultural society, which is a multiracial nation. With the diversity of the art practices of multi-ethnic societies in the country, the identity of multicultural Malaysia has become more highlighted and recognizable. The objective of this paper is to gather visual artwork on Culture values found in the Islamic exhibition from 1957 to 1999. The artworks have been put into consideration and recorded accordingly, such as the artwork's title, dimension or size of the artwork, media, and techniques used in producing the artwork. The researcher followed the integrative approach and applied the technique of the descriptive quantitative approach. The information gathered through data collection inclusive of three major issues, the concept, the national policies, and the events or exhibitions gathered from various sources, including academic books, journals, proceedings as well as exhibition catalogues cum books of painting, retrospectives, biographies, competition booklets, and website. The important events on Islamic art were also gathered through the articles presented at seminars and symposiums as well as newspaper cuttings and magazines. It is hoped that through visual arts, generations of Malaysians will be literate in culture, have high aesthetic values, critical, creative, imaginative, innovative, and inventive, as well as explore thought explorations, and design in a wide range of visual arts to allow the development of ideas and self-expression.

Keywords: Culture, Malay, Community, Value, Islamic Art



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1 INTRODUCTION

Malaysia, as a multi-racial and multi-cultural country, inevitably has influenced the artworks produced by local artists. Value seems to be more challenging in the presence of technological diversity. Constant changes provide a profound impact on the cultural values of the Malay community. The results of this study can be obtained from various scholarly works and references that relate to the cultural values of the Malay community. The findings indicate that the basis for the formation of the nation-state of Malaysia is the influence of Islam. The arrival of Islam in the Malay world has made the Malay language and culture become increasingly important. In particular, Islam and Malay customs became one of the most important structures of Malay society in Malaysian civilization. Therefore, the language

and culture of the Malay community should be preserved and developed to ensure continuity in the development of a harmonious and peaceful society in Malaysia.

Government policy through the formulation of the National Cultural Policy is important for a country to develop so rapidly and that has a population multi-racial like Malaysia, thus, as an ongoing process. The creation of the National Culture of Malaysia will continue to be based on three principles that designated by the Government as the National Cultural Policy.

A Modern Malaysian Islamic Art Exhibition is an art exhibit highlighting contemporary Islamic art created by Malaysian artists. The artworks on display are generally inspired by Islamic patterns, culture and traditions, and incorporate a range of mediums such as painting, calligraphy, sculpture, photography and mixed media.

The exhibition aims at showing the diversity of Islamic art and its development in the modern era. It is also intended to promote a deeper understanding of the Islamic faith and its cultural importance in Malaysia, highlighting the country's unique blend of Malaysian, Chinese and Indian influences.

Over the last few years, Modern Malaysian Islamic Art Exhibitions have gained in popularity and have been hosted by various art galleries and museums in Malaysia, attracting both local and international visitors. These exhibitions provide a platform for Malaysian artists to highlight their talents and share their perspectives on Islam and its role in society.

2 LITERATURE REVIEW

Culture is a pattern that forms the external and internal images of a community. Culture has two roles, namely the first is to build the image of the country towards creating a personality and identity, and the second is to foster national consciousness and nationalism in spite of spirituality, humanitarianism, spiritual and mental. According to Rahimah Abd. Aziz and Mohamad Yusoff Ismail. (2000), a community is a group of people who communicate and interact in an area or border, which has been set and trained in a culture that they share together. In other words, human society is a group that shares the same pressures with the series of needs and under the influence of a set of beliefs, ideals, and goals, united and fused together in a continuum of life. Edward B. Tylor (1871) mention that culture is a whole complex system, which contains elements of knowledge, beliefs, art, morality, law, customs and other skills that man acquires as a member of society. While Taib Osman (1988) defined culture as a way of life that governs the life of a group of people.

Religion or belief in God is an important element and foundation in the process of the formation and development of the country as well as the construction of the people of various races, religions and a culture of moral and noble personality. The arrival of Islam in the Malay world has brought many changes and it was mentioned by Syed Naquib al-Attas (1978) as the trigger of a new age. The changes occurred in a comprehensive way, specifically based on Tauhid, or the belief in the oneness of God (faith). The impact of this faith has resulted in a change to the 'image' and 'soul' of the Malay world and the spread of this faith indirectly left behind the life of Hinduism and Buddhism, which arrived in the 4th and the 5th centuries, where the commandments and teachings of Islam were accepted through various activities of formal education.

According to Abd Jalil (2014), the term "Malay World" or "Malay Archipelago" and its geographical barrier exists in the area of the Malay Peninsula. In the Malay community, the characteristics of Islam became the basis of conduct and behaviour in the form of the relationship, the essence of values, attitudes, and views in which Islam has become the soul of the society and culture of the Malays.

Wan Abdul Kadir (2000), explained that the system of value provides a framework to analyse the norms of society, excellence, confidence, and behaviour. Value has become a measure and a principle

in determining the good or bad and pretty or ugly, a behaviour based on prevalence or commonness in a society.

3 METHODOLOGY

The qualitative study concentrates on the historical findings in the development of Malaysian Islamic art during the years 1957 to 1999. Data was gathered from primary sources, such as historical documents and exhibition catalogues. Analyse them using qualitative content analysis which involves systematically categorizing and coding the content in order to identify the research questions from three major issues, the concept, the national policies, and the events or exhibitions gathered. It also uses secondary sources, such as historical books and articles, to gain a deeper understanding of the context and background of the research topic.

The artworks from the exhibition theme consist of paintings, prints, sculptures, and mixed media such as montages, assemblages, digital prints, textile work, and two-dimensional constructions that were exhibited in Islamic art exhibitions that have were held in Malaysia from the years 1957 to 1999. Importantly, these artworks are chosen from those created by Muslim artists in Malaysia and that demonstrated Islamic art themes only. The primary roots of these artworks are drawn out from the exhibition catalogues and records.

4 RESULT AND FINDINGS

Out of ninety-five (95) artworks that have been identified in the study, they are put under 7 categories with are, abstract, calligraphic, culture, cosmos or nature, expression, symbol, and humanity. With this, 26 artworks had been identified to put under culture.

Cultural arts refer to the transformation and collaboration of different art forms. The term embodies creative thinking and critique, which encompasses the analyses of contemporary visual culture alongside other art forms i.e. visual art, literature, music, theatre, film, dance, and others. Cultural arts help to explain the world in which we live and often challenge current ideas, thoughts, and practices. In general, cultural arts are multidisciplinary, interdisciplinary, and cross-genre. Cultural arts are less about the definition, and more about the meaning and making sense of our current environment through an exploration of creativity. Sometimes it is also known as multinational cultural arts.

Table 1 Twenty-six (26) Culture artwork images, the media, year of production, and dimension

No	Exhibition / Year	Artist	Titles	Media	Year	Dimension
1	Pameran Seni Lukis & Seni Khat 1984	Ruzaika Omar Basaree	'Siri Dungun'	Mix Media (Wood)	1979	170.8cm X 76cm
2	Identiti Islam dalam Seni Rupa Malaysia: Pencapaian dan Cabaran 1992	Syed Thajudeen	Bulan Ramadhan'	Oil Painting	1984	87cm X 87cm
		Hashim Hassan	Burung batik	Acrylic on Canvas	1984	120cm X 120cm
3	Manifestasi Jiwa Islam dalam Seni Rupa Malaysia 1993	Khatijah Sanusi	Batik 1	Mix Media	1987	50cm X 63cm
		Mad Anuar Ismail	Siri Pohon	Mix Media	1992	122cm X 150cm
		Hashim Hassan	'Burung Batik'	Acrylic	1992	120cm X 120cm
		Ruzaika Omar Basaree	'Siri Nurani 1'	Mix Media (Wood)	1992	224cm X 183cm
4	Art and Sprituality 1995	Khatijah Sanusi	'September Series II'	Mix Media	1992	153cm X 90cm
		Amron Omar	'Pertarungan'	Pastel	1993	153cm X 76cm
		Syed Shaharuddin Syed Bahri	Fabric Blue, Red, Yellow 9	Batik	1993	122.5cm X 110cm
		Haslinada Abdul Razak	The Ceremony (Baba Nyonya)	Mix Media	1995	183cm X 133.5cm
		Noraini Nasir	Untitled	Cloth and Dyes	1995	291cm X 105cm

	Yusaslinda Mohd. Yunus	Khat	Yarn and dye	1995	274cm X 67cm	
	Rizlan Ismail	Pintu Gerbang	Yarn and dye	1995	230cm X 86cm	
	Ruzi Ismail	Untitle	Yarn and Dye	1995	343cm X 69cm	
	Nur Shakila Abu Bakar	S Scroll Motif	Yarn and dye	1995	605cm X 75cm	
	Fadzil Ishak	Khat in Mirror Image	Yarn and dye	1995	240cm X 113cm	
	Nur Badariah Othman	Untitle	Yarn and dye	1995	306cm X 80cm	
	Norazmah A. Bakar	Untitle	Batik Dyes	1995	222cm X 102cm	
	Saridani Abdul Rahman	Untitle	Batik	1995	340cm X 105cm	
	Mohd. Shuhada Shafaat	Untitle	Batik print	1995	400cm X 112cm	
5	Kesenian Islam: Suatu Perspektif Malaysia 1995	Fadzil Idris	'Siri Rumah'	Wood	1995	35cm X 120cm
		Khatijah Sanusi	'Anugerah II'	Mix Media	1995	110cm X 167cm
		Norazmah Abu Bakar	Untitled	Mix Media	1995	134cm X 103cm
		Norazmah Abu Bakar	Untitle	Mix Media	1995	134cm X 103cm
		Raja Zahabuddin Raja Yaacob	'Warna Suasana-Harmoni II'	Photo montage	1995	95.5cm X 75.5cm

The artist has the power to convey an idea or feeling that is so powerful that it can touch the feelings of others. Images can also stir up patriotism and free speech against injustice. Art can also convey a message without oral communication to a community.

Artwork such as 'Bulan Ramadan' by Syed Thajudeen, 'Siri Dunggu' by Ruzaika Omar Basaree, 'Siri Nurani 1' also by Ruzaika Omar Basaree, 'Pertarungan' by Amron Omar, 'The Ceremony (Baba Nyonya)' by Haslinada Abdul Razak, 'Untitle' by Norazmah Abu Bakar, can be considered as real drawings. Drawing what is presented to the eye, solid perceptual skills, and hand-eye coordination, as well as eliminating flawed preconceptions about the appearance of objects. Real drawing is a precise representation of real-life subjects, so this generally refers to representative or realistic drawings. These are drawings that try to capture the appearance of the subject as faithfully as possible, often using techniques like shading, perspective and proportion to create a realistic image. It requires not only technical skills, but also a strong sense of observation and an understanding of the principles of visual art.

To be able to recognize lines, curves, edges, perspective, hues, values, and to be able to translate them to paper are important in observational drawing. Perspective is the orientation of the subject relative to the viewer. Value refers to the spectrum of light and shade, ranging from white to black through a greyscale. Accurately rendering these qualities gives the drawing the illusion of dimension.

Artwork such as 'Burung batik' by Hashim Hassan, 'Batik 1' by Khatijah Sanusi, 'Siri Pohon Beringin No.1' by Mad Anuar Ismail, 'Fajar' by, Fatimah Chik, 'September Series II' by Khatijah Sanusi, 'Fabric Blue, Red, Yellow 9' by Syed Shaharuddin Syed Bahri, 'Untitled' by Noraini Nasir, 'Khat' by Yusaslinda Mohd. Yunus, 'Pintu Gerbang' by Rizlan Ismail, 'Untitle' by Ruzi Ismail, 'S Scroll Motif' by Nur Shakila Abu Bakar, 'Untitle' by Norazmah A. Bakar, 'Untitle' by Saridani Abdul Rahman, 'Untitle' by Mohd. Shuhada Shafaat, 'Khat in Mirror Image' by Fadzil Ishak, 'Siri Rumah' by Fadzil Idris, 'Anugerah II' by Khatijah Sanusi, 'Untitled' by Norazmah Abu Bakar, are more towards textiles and motif.

Textiles-based artwork can encompass a wide range of materials and techniques, including weaving, knitting, embroidery, quilting and more. Textile art can be created using a variety of fibres, such as cotton, silk, wool, or synthetic materials, and can be worked in a variety of ways, such as by hand or using a loom or other equipment. Another aspect of textile art is the usage of motifs. A motif is a repetitive decorative element that can be used in different ways to create a cohesive and visually interesting composition. Textile artists often use patterns to add motive, texture and colour to their visual work, and can draw inspiration from a variety of sources, such as nature, geometry or cultural

traditions. The use of motifs in textile art may also be used for functional purposes, as in the case of traditional textiles used for garments or household items. In such cases, motives can be used to indicate status, identify a particular cultural group, or simply add interest and beauty to an otherwise functional object. Overall, textile art is a rich and diverse field that offers a multitude of creative opportunities, including the use of patterns to add motive and interest to the artwork.

The artwork of 'Warna Suasana-Harmony II' by Raja Zahabuddin Raja Yaacob is a photographic artwork. Photography can be considered the art of painting with light, so the light factor is the most important element in the art of photography. In the photo shoot, the absolutely necessary is light. A form of visual art that incorporates the capture and recording of images using a camera or other light-sensitive equipment. In photography, an image is created when light passes through an objective and hits a light-sensitive surface, such as a film or digital sensor. This image can then be printed or posted electronically in the form of a photograph. Photography is a powerful and versatile art form that is capable of capturing and communicating a wide range of experiences and emotions. It continues to evolve and adapt to new technologies and social trends, making it an exciting and dynamic domain for artists and amateurs.

5 CONCLUSION AND RECOMMENDATIONS

Art and culture are two entities that are closely related and are suspended from each other. Art often reflects the cultural background in which it was created. The scope of both these fields is vast and complex as if both of them cannot be separated from one another. Arts and culture are very closely related to the identity, ideology, and practices of groups of people. Worldwide, every society has an identity of its own in culture and arts, forming the uniqueness of their way of life.

Art refers to any creative expression of human imagination and skill that is created for the purpose of conveying a message or eliciting an emotional response. Artworks can be appreciated for their beauty, their ability to communicate ideas or emotions, or their historical or cultural importance. Culture, on the other hand, refers to the common beliefs, values, customs, behaviours and artefacts that are characteristic of a group or society. Culture is a vital component of human experience and provides a framework for how we understand and interact with the world around us. The arts have become an identity and practice essential to Malaysia's cultural society, which is a multiracial nation. With the diversity of the art practices of multi-ethnic societies in the country, the identity of multicultural Malaysia has become more highlighted and recognizable. It is hoped that through visual arts, generations of Malaysians will be literate in culture, have high aesthetic values, critical, creative, imaginative, innovative, and inventive, as well as explore thought, exploration, and design in a wide range of visual arts to allow the development of ideas and self-expression.

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CONFLICT OF INTEREST

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