POST-MODERNISM AND MALAYSIAN ISLAMIC ART:
A REVIEW OF LITERATURE

Eslam Y Khalefa[1], Mohd Nasir Bin Hashim[2], Abdul Jalil Bin Othman[3], Salina Binti Zainol[4]

Abstract

This article is a review of literature related to the issue of post-modernism and contemporary Malaysian Islamic art. We have analyzed the literature from various fields that are related to either the influence of post-modernism on contemporary Islamic art or the advantages and disadvantages of this influence on Islamic artworks. The areas being investigated included the erosion of parts of Islamic elements, including the influence on traditional Islamic art and identity. Through the literature review, we have summarized the most important directions in the research on post-modernism and contemporary Malaysian Islamic art, and we proposed some significant fields that needed to be addressed in the future.

Keywords: post-modernism, contemporary, Islamic art, Quranic calligraphy, ornamentation designs, geometric pattern.

Introduction

Post-modernism has quickly become an international technology of arts because of its many artistic advantages. Malaysian Muslim artists are keen to support post-modernism, especially in terms of its principles and styles. As a result, numerous fields of art, such as architecture, oil painting, sculpture, design and music, have been influenced by post-modernism. Post-modernism has contributed to many artistic shifts that have resulted in the emergence of different theories and philosophies, including multiple concepts, principles, and movements, specifically in the arts such as in the physical forms, metaphysical, sophism, futurism, criticism, and aestheticism. In addition, different artistic styles, such as intermedia, installation art, conceptual art and multimedia, particularly involving videos, have been influenced by the post-modern phenomenon. These include bricolage, and the prominent use of words 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 between low art and the popular culture. Marcel Duchamp (1917-1964) and Jean Hans Arp (1886 – 1966) are two famous pioneers who have practiced post-modernism (Turner, 2000:316).

In the past twenty years, many artists have developed their artistic and practical skills through the practice of modernity and post-modernism. Modernity has contributed to the development of contemporary Malaysian art through the addition of intellectual and technical ideas. However, the trends of modernity and post-modernism reject many artistic and aesthetic values that are associated with the artistic and traditional identities of the Malaysian society. In the past 20 years, it is observed that a significant number of articles on post-modernism and contemporary Islamic Malaysian art have evolved.

The aims of this review paper are threefold. First, to provide an updated overview of post-modernism and to restrict the focus of discussion to articles that explicitly incorporate post-modern influences in the artworks. We do

not widen the scope of the review to include all post-modernism issues and hence exclude topics such as post-modernism in music, policy, and history. The current study only focuses on Malaysian Islamic art and Islamic thoughts. Second, to structure the acquired information to enable research contributions to be easily linked to each other and compared through multiple facets, which should facilitate the detection of contributions that are within a specific researcher's area of interest. Thirdly, this study describes how the structure of this review paper contributes to these goals. Pooling literature, in a detailed manner, enables the identification of issues that are currently not extensively covered and examined.

This paper reviews the literature related to post-modernism and Malaysian Islamic art, and the range is extensive in order to reach a conceptual approach between post-modernism and Malaysian Islamic art. The objective is to highlight the right concept of how post-modernism has positively contributed to the development of contemporary Islamic forms. Many writers had written about this issue, and different conclusions have been drawn to define post-modernism. Currently available literature found that post-modernism is a danger to Islamic art and Islamic principles. What are the advantages and disadvantages of the post-modern phenomenon? This issue needs to be urgently examined in order to establish how we can moderate between modernity and Islamic identity and how Islamic art should be evaluated or to find the best alternatives.

Malaysian Art

According to Abdullah, S. (2015), in her essay entitled *"Post-modernity in Malaysian Art,"* post-modernism began to influence Malaysian artists since the late 1980s and early 1990s. Malaysian artists who have been adopting such an artistic approach are Wong Hoy Cheong, Liew Kungyu, Chai Chang Hwang, Tan Chin, Kuan, Yee I-Lann, Nadiah Bamadhaj, Roslisham Ismail, and Shia Yih-Yiing. According to her, Malaysian Islamic artworks followed the evolution of contemporary Islamic art with post-modern principles that have been accepted by the post-modern Islamic Malaysian artists. She found that post-modern art is a direction adopted by several Malaysian artists such as Redza Piyadasa, Sulaiman Esa, and Abdul Jalil Othman, Husin Houramain, and Suzlee Ibrahim through the Islamic perspective.

In these artworks, the artistic concepts were combined to create post-modern Islamic artworks. These artworks reflect Islamic concepts through post-modernist trends. Although modernity and post-modernity have greatly influenced many of the artistic values and Islamic meanings of traditional Islamic art, a new contemporary post-modern Islamic art has also emerged.

Figure 1 illustrates a painting that consists of seventeen pictures; fourteen of them are organized as a frame around the painting. These fourteen images dealt with various topics such as historical and political symbols of leading figures in Malaysia, the social life of Malay Muslim families in Malaysia, and the daily activities of hunting scenes as well. In the center of the painting, there are three pictures, one of them show traditional Islamic Malaysian dresses decorated and colored beautifully. These pictures, which are placed in one frame, formed a post-modern Islamic art that expresses the political, social, cultural, and artistic history of the Malay Muslim society.
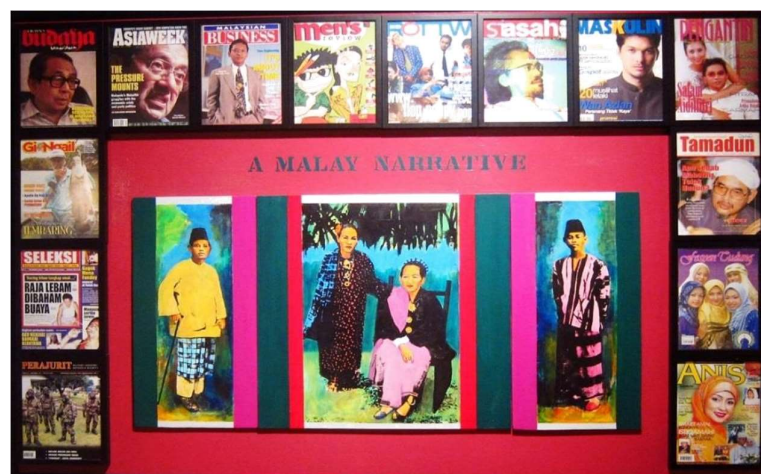

Figure 1: Redza Piyadasa – The Malays – A Cultural History by R Windstedt, 1961, First Published 1974 (2008) http://artklitique.blogspot.my.

Figure 2, on the other hand, showcases a 3D painting designed by Sulaiman Esa. It consists of a large cube expressing the sacred Kaaba (Holy Mosque), placed on a red ground, where the artist created the ground in a red circular pattern with colorful prayer rugs in blue, with wooden book stands in yellow adjacent to each rug. The general spiritual meaning of post-modern Islamic art is established in this artwork.
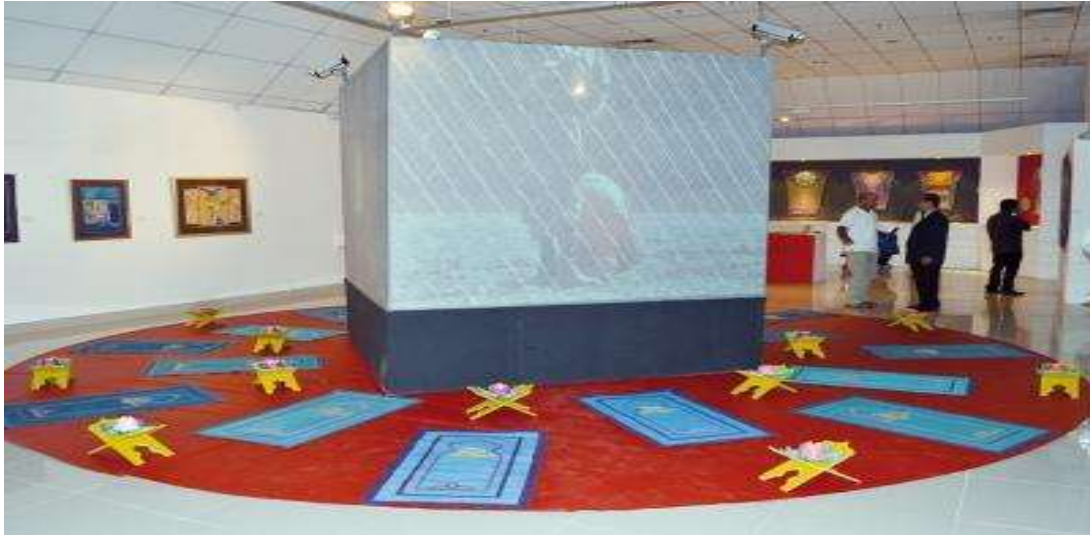

Figure 2: shows Panopticon (with Fairuz Sulaiman), 2011 Video installation, 274 cm x 731.5cm x 731.5cm, Artist's collection (http://www.sulaimanesa.com).

In addition, artists such as Abdul Jalil Othman and Suzlee Ibrahim are among the most prominent abstract expressionist painters in Malaysia. Their works are created using new forms of abstract art in their artworks, which are often characterized by gestural brush strokes or mark-making, and the impression of spontaneity. Their creations are also characterized by strong colors in abstract creating forms, which cannot be identified except from deep observation. These shapes are covered by set colors, which differ with the background colors to form the contrast of colors in their paintings. Their paintings also show the artists' creativity in achieving a color balance within the painting. The variation in color density gives the paintings aesthetic and artistic values. This is not outlandish to the Malaysian artists who have employed modernity in a positive way while preserving their cultural and religious identity, as observed in Figures 3 and 4.

Figure 3: Abdul Jalil Othman, abstract Expressionism, Kabut Malam Acrylic on Canvas, 121 X 91 Cm, 2015 (https://www.langkawiartbiennale.com).

Figure 4: Suzlee Ibrahim, abstract Expressionism, melody series spirit like, The fire, 2009, acrylic and oil on canvas, 91cm ×91cm (https://www.mutualart.com).

Through this brief analysis of a sample of Malaysian Islamic artworks, it is clear that post-modernism has emerged as a movement in Malaysian art and has become prevalent among most advanced Malaysian communities, philosophers and artists more than it was in the previous decades. Furthermore, it has widely influenced many

contemporary Malaysian arts such as photography, sculpture, painting, architecture, graphic design, music, dance, and singing (Sharma, & Chaudhary, 2011).

Accordingly, it is believed that Malaysian artists have applied post-modernism to create a new form of contemporary Islamic art, positively by drawing on its aesthetic and artistic principles, which is aligned to contemporary Islamic thoughts. Moreover, their Islamic artworks have also influenced many aesthetic and artistic values. However, philosophers and literature have mixed opinions about post-modernism. The purpose of this article is to review the literature and discuss the problems of post-modernism from an Islamic art perspective and whether post-modernism is positive or negative to Islamic art. Technically, there is a conflict between theorists on the concept of modernity and post-modernism in terms of its definition and function.

Malpas, S. (2005), who focused on influential definitions of the post-modern explored their implications on such areas as identity, history, art, literature, culture, and politics. Through that, he allowed readers to begin to approach the primary texts of post-modern theory and culture with confidence. He made a case that the post-modern theory and culture provided important means by which one can understand the opportunities and challenges that today's globalized world presents. There is no international style of modernist art, and as a consequence of this, artistic post-modernism is a much more divided and fragmentary field compared to architecture. Artistic modernism is made up of a range of movements and formations that set out to overthrow any consensus that might exist within a given community about what art is and how it should represent the world (Malpas, 2005: 17-20).

However, Frederick Jameson (1991) asserted that post-modernism had been a technique used for mainly beautiful purposes. There is ambiguity about post-modernism's general definition, where it is difficult to define clearly, because we are not living within the post-modern world. In addition, the term itself refers to a particular location in time, and the specific time is difficult to determine (Ahmed, 2013: 8-10). Therefore, it is controversial among philosophers and artists for the difficulty it poses in defining it. It is complex to understand and difficult to explain, and therefore, it is a challenge to determine the identity of post-modernism. For this reason, numerous philosophers rejected post-modernism. On the other hand, there are differences of opinion about the emergence of the term post-modernism. For example, the first time the term was introduced was in 1984 by Frederic Jameson (Jameson, 1991). However, some claimed that it was initiated and developed in 1969 in America.

However, many historians believe that the undercurrents of post-modernism started in Europe in the 18th century (Fehr, 1997). Post-modernism did not emerge at a specific time but it resulted from a gradual transformation, a cultural expression of time (Gambino, 2011). Woods (1999) claimed that post-modernism began in the late 1960s, and it has influenced all areas, including the sciences, arts, and history to provide a new vision of the world.

The principles of post-modernism often present the world as something that is not complete, which needs to be designed and evolve. Consequently, it is inconsistent religiously and culturally with Muslim and Non-Muslim communities (Sardar, 1998). Post-modern principles also encouraged ways to reach an understanding, which is usually filled with complexity and paradoxes for culture and art (Turner, 2000: 315). Therefore, post-modernism is said to have created problems and challenges in the arts and cultures. The idea that artwork is influenced by post-modernism is something that should come from popular taste, focusing on using new media to create new forms of artwork. Besides that, it also includes computer animations and art projection (Turner, 2000: 316).

All artistic movements will be more apparent over time when it is searching for changes in art, and it can see the best styles and trends in 15 years. We, in turn, can suffer from these trends (Gambino, 2011). Lovejoy (1990) studied that digital photos challenge oil painting and photography and expresses the contradictions between the cameras and oil painting. Although photography was discovered about 150 years ago, it was only used as art in the 1960s, and greatly influenced post-modern art in the 1980s (Lovejoy, 1990: 257).

Post-modernism became a major problem influencing Islamic art, which is based on mathematical rules using geometric styles because post-modernism rejects rules of the arts. Traditional Islamic art like calligraphy and geometry ornamentation depended on Islamic artistic rules, which are rejected by the principles of post-modernism. Moreover, Islamic art depends on its artistic rules to create novel artistic formations. Technically, calligraphy and mathematical art styles are related to the identity of the Umayyad, Abbasid, and Mameluke's Islamic art. In this case, our question is, is it possible to create Islamic artworks with post-modern principles? Although there is a big difference between post-modern principles and Islamic art principles in terms of identity and approach, but it has an influence on Malaysian Islamic artworks.

However, contemporary Muslim artists use post-modernism styles to create their artworks because post-modernism consists of many artistic principles that help them to create new artistic formations. Those artistic formations have many art connoisseurs admiring those artworks. However, artworks influenced by post-modernism shifted the artistic path in the 20th century in Malaysia from the Malaysian Islamic identity to an identity that has

western influence. Post-modern principles create artistic formations by focusing just on the idea rather than on the geometric ornamentations or Islamic calligraphy elements, which are key elements in Islamic artworks. However, the elements of Islamic art are not elements related to Islamic art only, but they are related to culture and identity because Islam is a religion that calls for accurate work and adherence to Islamic principles, all of which were reflected in Islamic art and civilization.

Syed, M. N. A. (1978: 162-170) claimed that the community in the Archipelago was influenced by two civilizations - Indian and old Javanese. After the arrival of Islam, the Archipelago was influenced by Arabic calligraphy that led to the growth of Arabic influence in Malay culture and its arts, which integrated Malay culture with Islam (Westerlund, & Svanberg, 1999: 265). Therefore, a mix of old diverse civilizations has influenced Malaysian artworks.

In addition, post-modernism has also influenced contemporary Malaysian Islamic artworks. On the other hand, contemporary Malaysian Islamic art consists of distinctive characteristics of calligraphies and geometric patterns that have aesthetic values and these characteristics merged with the post-modern influences. Furthermore, the meaning of the Quranic verses that are used in the artworks will be challenging to understand. In Malaysia, after the coming of Islam, Muslim artists were required to understand their religion correctly and apply it in their personal lives. By so doing, they were required to leave behind all the objectionable practices before Islam (Westerlund & Svanberg, 1999: 266). After that, most Malaysian Islamic artists became more attracted to Islamic Art and reflected the Islamic identity on their artworks through the Quran and Sunnah. For example, Malaysian Muslim artists use calligraphy and geometric patterns to create artworks more closely associated with the Islamic Art identity and the representation of other Islamic religious rites as well.

Moreover, post-modernism and its strategies have deviated the Muslim Malaysian Islamic artworks to follow western art rather than Islamic art. However, there is a big difference between them in terms of artistic principles and styles. For example, Islamic art should follow the Quran and the Sunnah that is brought by Prophet Mohammed to describe Islamic civilization and its arts. According to Akbar S. Ahmed (1993), it is not easy to connect western modernism with Islamic modernism in any form, whether this relationship was related directly or indirectly between two cultures. Although some Muslim artists might enjoy using some of the conceptual principles of post-modernism (Ahmed, 1993: 5-7).

By using post-modernism, the local Islamic artistic identity changes in terms of artistic values. Therefore, artworks that are under the influence of post-modernism may be bearing the latest ideas but may have a negative influence on the future of Malaysian Islamic art's identity. According to Nair, S. (2013), the influence of Islam on the Malay community is wider and more apparent through the reformist Malaysian policy, which has developed the concept of Muslim Malay community's identity and the Malay language itself has accepted the conversion to Islam (Nair, 2013:16).

Post-modernism and Malaysian Islamic Art

Hasan, A. (2010), in his Ph.D. thesis entitled "*Contemporary Islamic Painting in Malaysia from 1980 to 2000*", discussed the development of Islamic painting by analyzing the forms, substances, interests and manifestations of the Islamic artworks. He used the Content Analysis method to carry out the analysis of the forms and content of Islamic Art in Malaysia (Hasan, 2010). Apart from him, *the Journal of Southeast Asian Studies* published an article by Sarema Abdullah (2011) under the title "*Topical Approaches of Art in Malaysia,*" and it surveyed the relationship among various techniques and themes, which were used by the Muslim artist in Malaysia in the nineties. Her study focused on the growing diversity of techniques in post-modern artworks in Malaysia. It included various categories of artworks, which were influenced by the post-modern style. This study found several problems associated with modernism and post-modernism through diverse topics such as social and environmental problems and other contemporary issues through the use of the collage techniques (Abdullah, 2011).

Noor Azin Hamidon and Siti Mastura Md. Ishak have a completely different opinion in their research paper entitled "*The New Categorizations of Style in Contemporary Islamic Calligraphy Painting in Malaysia*". The main issue raised in this paper was the problem faced by contemporary Islamic art to classify artworks into appropriate styles. She highlighted three main art movements and civilizations, namely Western, Arabic, and Malay (Hamidon, & Ishak, 2015). In addition, Nor Azlin Hamidon and Siti Mastura Md. Ishak, in their work on the novel classification patterns of contemporary Malaysian Islamic calligraphy paintings, focused on the problem of classifying contemporary Malaysian painting styles. Their work proposed the importance of an appropriate methodology in the study of Islamic calligraphy such as in classifying the calligraphy paintings, formulating new classification of patterns based on the analysis of form, context, and content of paintings. They also confirmed earlier findings concerning the art movement

in Malaysia that contemporary Malaysian Islamic calligraphy paintings have been influenced by three artistic styles, namely the Western pattern, Arabic pattern and Malaysian pattern (Hamidon & Ishak, 2015).

Post-modernism, Islamic Thought and Islamic Art

Blair, and Bloom, (2003) focused on the challenges of religious-based classification and proposed a geographical or linguistic-based classification, such as those used in European art. They analyzed how the subject is defined, how it got to be that way, and how it has been studied. The study provided some solutions for the definition of Islamic Art, such as to dismantle Islamic art entirely and divide it up based on historical and geographical areas, such as the Mediterranean Sea art in the middle ages or the arts in the Indian subcontinent. They subdivided Islamic arts into a group of principalities, namely the Kingdom of Early Islamic Art was bordered by the territories of Mamluk Egypt, Later Iranian Art, Turkish Art, and Indian Art of the Mughal Period, North African Art, Syrian art and Mesopotamia, and Arabic Art (Blair & Bloom, 2003).

However, Bier, (2006), in an article entitled *"Islamic Art Explored Mathematical Connections in Art, Music and Science,"* tried to teach students to create Islamic art patterns, which has facilitated the exploration of geometry in ways that benefit students. This study examined the results of an assignment on patterns in Islamic art given to students in a class taught at the Maryland Institute College of Art in Baltimore. The study found the value of students' involvement in a seemingly simple assignment, which resulted in the exploration of the attributes of patterns, and they familiarized experientially with pattern making in a manner fundamental to an understanding of geometric design in Islamic art. They were also introduced to the mathematical principles inherent in the production of art in many cultures (Bier, 2006).

Sohail Inayatullah and Gail Boxwell (2003), in their book, dealt with the explanation and interpretation of some writings of the Islamic thinker Ziauddin Sardar and they elaborated on the essence of his ideology. Section one of the book provided a novel approach to recover the foundation of the traditional concepts in Islam. Section two, on the other hand, described and criticized the current post-modern phase of Western civilization. The third section of the book discusses how to restore Islamic civilization for the future from the dominant west. This will allow them to restore their authentic civilization, thereby making their future less western dominated. The book summed up some important points such as true Islamic civilization must be effective in its interaction with the current state of affairs. Still, it needed to be seen within its framework rather than being based on western principles in order to prevent Islamic ideology from being marginalized in the modern world (Inayatullah & Boxwell, 2003).

In another context, Iyed Canaan (2012) had written about the problematic modernity art in the Arab world. This article discussed the deviation of the avatar in the art that represents the Islamic religious art, Arabic civilization and cultural mentality, instead western culture dominated the Arabic Islamic arts, which is a critical problem faced by Arabic art in the Arab countries. In exchange for the past, modernity tried to establish an Arabic edition of behavior in the opposite direction to the west, through the rehabilitation of its past civilization and its culture as well as its quest to inspire models of the Arab Islamic civilization. This includes the revival of calligraphy, Islamic ornamentation, folk art, and the models of the ancient past, which were characterized by the influence of pre-Islamic civilizations as well as Assyrian, Pharaonic, Canaanite and the Phoenician civilizations. This study summed up that the attitude of modernism regarding the concept of cultural and civilizational identities can be described as the characteristics of any nation (Iyad, 2012). This is emphasized by the theory of Islamic Art in the thoughts of Ismail al-Faruqi, written by Idham Muhammad Hanash in 2013. This article described the relationship between *Tawhid* and aesthetics in Ismail al-Faruqi's theory of Islamic art. It regarded the Qur'an as the special part of artistic work. It aimed to review al-Faruqi's theory on art critically and raised some observations about al-Faruqi's efforts in expounding the concept of Islamic art in order to reach a clear framework for the theory of Islamic art (Hanash, 2013).

According to Jamil Ali Alsurja (2012) who wrote a research paper on the concept of beauty in Islamic thoughts, discussed beauty which can be seen in terms of its wide meaning and its origin, as well as its connotations as understood by ancient philosophers, whether Muslims or westerners. Through the concept of beauty in the Qur'an, the search included speech about the beauty of women, the gardens, the universe, the animals, the humans, and wealth, and the children, as well as paradise. Beauty is also explored in the *Sunnah*. The author also explored the relationship between ethics and beauty, and he tried to link them to the Islamic perspective. Through this concept of beauty, the author concluded that beauty in Islam is a wider concept than defined by the western school of thought. Beautification is permissible in Islam if it was not an endeavor to change the creation of Almighty God.

In a Master's thesis by Rehab Abu Nawas in 2008, Islamic motifs were investigated as the source of modular design in contemporary furniture. This study focused on the aesthetic knowledge and its importance to the importation of artistic styles and its use in the creation of Islamic decoration especially in household furnishings that

conform to Islamic identity, rather than mix it with western styles. This study aimed to link the past and the present of Islamic Art, to try to find an Islamic-style design, through the artistic value of Islamic motifs, in the design of contemporary furniture. The study concluded on the possibility of creating a contemporary Islamic style in the design of furnitures by integrating Islamic motifs with contemporary furniture designs. Islamic decoration, according to the researcher, is characterized by the flexibility and its suitability to contemporary furniture designs, which gives the furniture an Islamic identity (Rehab, 2008).

Furthermore, Moataz, A. G (2014) wrote about the intellectual connotations and symbolism of Islamic art in the contemporary design. This study discussed the influence of Islamic art units in achieving privacy and Islamic identity in contemporary design, the extent to which the contemporary designer use foundations in the Islamic arts and its intellectual significance and its aesthetic function, and how to achieve it and promote its link. It also examined the detection of creative aesthetic aspects of contemporary design that elicit elements and components of Islamic art units in contemporary symbols, while retaining its intellectual and aesthetic connotations. The identification of the technological possibilities in contemporary design that are associated with devising intellectual and symbolic connotations of Islamic art was also explored. He also explored the artistic and aesthetic relationships to highlight the possibility of the technique being used in the design, the influence of privacy, and Islamic identity (Moataz, 2014).

Another researcher Jamal Hamdaoui (2013) had a completely different approach in his book which addressed the issues involved in Islam and post-modernism, including the contexts in which post-modernism emerged. He also reviewed the most important philosophers and the most important theoretical contribution of post-modernism, the positives and negatives of post-modernism, the difference and similarity between Islam and post-modernity as well as Islam's reply to post-modernism (Hamadaoui, 2013). The author concluded that there are many points, about post-modernism, which has positives such as the insight on diversity, difference, multiculturalism and chromatography. The negatives included erosion, disassembly, chaos, despair and doubt (Hamadaoui, 2013). Hamdi (2018) discussed post-modernism to point out that it is not about profanation nor gratuitousness, where eclecticism, syncretism and irony are juxtaposed which causes cultural friction in the Islamic world and the author took the middle ground to understand post-modernism. His focus was mainly on the influence of the post-modern media on Islamic culture and how it transmit distortions and rumors of corruption of the culture (Hamdi, 2018).

However, Muslims should understand the nature of Western media from the perspective of post-modernism and investigate the ubiquitous presence of the media. A conclusion can be drawn that, contradictory developments have been detected, which are not only disturbing but also puzzling. Besides, this is a real interrogation of materialism and an insatiable desire to indulge in consumerism. Accordingly, the individuals concerned became more gratified and discriminatory than they were previously. Another paradox that was observed was that the post-modern culture seems to proclaim itself as an avant-garde. Consequently, the most notable example of collapse in Western Europe was the rejection of established religion. This is significantly unprecedented which has created a complicated existence (Ahmed, 2013).

In 2012, in the *Journal Historiography of Art* Finbarr Barry Flood published an article that described the topic of modernity from an Islamic perspective to a new world of post-modernism, which spells the end of Islamic Art. His study of Islamic art stems from the peculiarities of the term itself, which takes into account a considerable number of artistic productions that emerged from the past 1,400 years. Some cultural and religious work had also examined the artistic appreciation of Islamic art. Subsequently, the subject of Islamic art has been recognized from its specific characteristics that emerge from a combination of cultural identity and religion. Flood revealed by using a comprehensive survey method that the suggestions made by most historical studies that Islamic Art ends in 1800 were obscure. The study also confirmed that many studies were based on regional perspectives (Flood, 2012).

Conclusions and Future Research

The literature examined in this paper are related to each other in that they dealt with the subject of contemporary and traditional Islamic art. They made a significant contribution to the field of Islamic art, from various aspects such as the presentation of the aesthetics of the Malaysian Islamic artworks and its importance in enriching the local identity. Some literature offered an examination of contemporary issues of Malaysian Islamic art and its influence on other cultures. They contributed to the study of diverse data and their classifications. There has been little discussion on the impact of post-modernism and its influence on Islamic art and Islamic identity. However, most of them have focused on the effects of post-modernism on literature, politics, culture, as well as on the aesthetic values of arts. Future research should focus on the influence of post-modern art on Islamic decorative art in Malaysia, with the possibility of establishing methods to develop the preservation of the characteristics of Islamic art because the elements and

compositions of Islamic art in Malaysia have changed in terms of its aesthetic values of mathematics and calligraphy, due to the influence of post-modernism.

Consequently, these influences the meaning of Islamic calligraphy paintings, which depend on verses from the Quran and Hadith. On the other hand, future studies need to examine how post-modernism's influence can be made compatible with the identity of Islamic art. Furthermore, future research to determine the extent of the influence of post-modernism on Islamic art in Malaysia should establish how and in what post-modernism influences the characteristics of Islamic art in Malaysian. It is also imperative to explore and discuss the views of various philosophers and analyze the artworks and their contribution in keeping Islamic art relevant in the modern world.

References

Abdullah, S. 2011. Thematic Approaches in Malaysian Art since the 1990s. *Jati-Journal of Southeast Asian Studies*, 16: 97-112.

Abdullah, S. 2015. Postmodernity in Malaysian Art: Tracing Works by Nirmala Shanmughalingam. *History*, 5(16): 35-43.

Ahmed, A. S. 1993. *Postmodernisme Bahaya dan Harapan bagi Islam, terj.* Sirazi. Bandung: Mizan.

Ahmed, A. S. 2013. *Postmodernism and Islam: Predicament and Promise (second edition)*. London: Routledge.

Bier, C. 2006. *Islamic Art: An Exploration of Pattern. In Reza Sarhangi and John Sharp (eds), Mathematical Connections in Art, Music and Science*. London: Tarquin, pp. 525-32

Blair, S. S & Bloom, J. M. 2003. The Mirage of Islamic Art: Reflections on the Study of an Unwieldy Field. *The Art Bulletin*, 85(1): 152-184.

Fehr, D. E. 1997. Clutching the Lectern or Shouting from the Back of the Hall: A Comparison of Modern and Postmodern Arts Education. *Arts Education Policy Review*, 98(4): 27-31.

Flood, F. B. 2012. From the Prophet to Postmodernism? New World Orders and the End of Islamic Art. *Journal of Art Historiography*, (6): 31-53.

Gambino, M. 2011.*What is the Difference between Modern and Postmodern Art*? September 22, www.smithsonianmag.com.

Hamdaoui, Jamal 2013. *Islam and Modernity,* www.alukah.net/library/0/63139/#popup1, file ///C: Users/admin/Downloads/aleslam.pdf.

Hamdi M. 2018. Islam and Postmodernism Promises and Expectations: A Reading in the Book of Salah Ahmed Pakistani, *Al-Mahjah Newspaper*, Issue 488

Hamidon, N. A., & Ishak, S. M. M. 2015. The New Categorizations of Style in Contemporary Islamic Calligraphy Paintings in Malaysia. *International Journal of Social Science and Humanity*, 5(4): 403-407.

Hanash. I. M. 2013.Theory of Islamic Art in the Thought of Ismail al-Faruqi. International Institute of Islamic Thought, *Islamic Knowledge Magazine*, Jordan Library, http://iiitjordan.org/index.php/.

Hasan, A. 2010. *Contemporary Islamic Painting in Malaysia: 1980 to 2000,* Doctoral Dissertation, Universiti Teknologi MARA

Inayatullah, S., & Boxwell, G. (eds) 2003. *Islam, Postmodernism and other Futures: A Ziauddin Sardar Reader*. London: Pluto Press.

Iyad, C. 2012. Problematic "Modernity" in Fine Art in the Arab World, *The Journal Constitution*, the Jordanian Company for Press and Publication November 30, 2012, No. 17 558, http://www.addustour.com/16685/.

Jameson, F.1991. *Postmodernism or, the Cultural Logic of Late Capitalism*. Durham: Duke University Press.

Jamil, A. A. 2012. The Concept of Beauty in Islamic Thought. *Journal of Sharia and Islamic Studies,* (20): 98-164

Lovejoy, M.1990. Art, Technology, and Postmodernism: Paradigms, Parallels, and Paradoxes. *Art Journal*, 49(3): 257-265.

Malpas, S. 2005. *The Postmodern*. London & New York: Routledge

Moataz, A. G. 2014. *Intellectual and Symbolic Connotations of Islamic Art in the Contemporary Design*, Faculty of Fine Arts, University of Baghdad, College of Arts Magazine, No. 101.2014, http://www.iasj.net/iasj?func=fulltext&aId=75835.

Muhammad Naquib Al-Attas (Syed). 1978. *Islam and Secularism*. Kuala Lumpur: Muslim Youth Movement of Malaysia (ABIM)

Nair, S. 2013. *Islam in Malaysian Foreign Policy*. London and New York: Routledge.

Rehab, A. N. 2008. *Islamic Motifs as a Source for the Modular Design of Contemporary Furniture*, Saudi Arabia, Department of Technical Education, University of King Saud, http://faculty.ksu.edu.sa/25299/

Sardar, Z. 1998. *Postmodernism and the Other: New Imperialism of Western Culture*. London: Pluto Press.

Sharma, R., & Chaudhary, P. 2011. Common Themes and Techniques of Postmodern Literature of Shakespeare. *International Journal of Educational Planning & Administration,* 1(2): 189-198.

Turner, J. (Ed.). 2000. *From Expressionism to Post-modernism: Styles and Movements in 20th-Century Western Art.* Oxford: Oxford University Press

Westerlund, D., & Svanberg, I. (Eds.).1999. *Islam Outside the Arab World.* London & New York: Routledge

Woods, T. 1999. *Beginning Postmodernism.* Manchester & New York: Manchester University Press.

Endnote

[1] Culture Center, Department of Visual Art, University of Malaya, Kuala Lumpur, Malaysia, E-mails: atai.khalefa@yahoo.come. Eslamkhalefa890@gmail.com, Tel no: +601125122538

[2] Culture Center, University of Malaya, Kuala Lumpur, Malaysia, E-mail: nasirhashim@um.edu.my, Tel no: +60172605456

[3] Faculty of Education, Department of Language, University of Malaya, Kuala Lumpur, Malaysia, E-mail: jalil@um.edu.my, Tel no: +60177775647

[4] Faculty of Arts and Social Sciences, Department of History, University of Malaya, Kuala Lumpur, Malaysia lina@um.edu.my, Tel no: +601128643873