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***Research paper***

# Existing Islamic Fatwa's and Guidelines Pertaining to the Usage of Subject and Style in Visual Art: the Literature Discussion and Research Gap Identification

**Ishak Ramli[1]*[a], Mumtaz Mokhtar[2], D'zul Haimi Md. Zain[3], Muhamad Rahimi Osman[4], Mohamad Noorman Masrek*[5], Muhamad Abdul Aziz Ab Gani [6], Zarlina Mohd Zamri[7]**

*[1,2,3,6]Faculty of Art and Design, Universiti Teknologi MARA, Perak Branch, Malaysia*
*[4]Academy of Contemporary Islamic Studies, Universiti Teknologi MARA, Malaysia*
*[5]Faculty of Information Management, Universiti Teknologi MARA, Malaysia*
*[7]Academy of Language Studies, Universiti Teknologi MARA, Perak Branch, Malaysia*
**Corresponding author E-mail: ibr_86@yahoo.com, mnoormanm@gmail.com*

**Abstract**

There have been various research studies in Islamic art and Muslim art; however, the specific research on visual art from the perspective of Islamic law and principles (Shariah) through the usage of subject and style in visual art based on the Malaysian context is limited. Thus, this paper aims to review the existing Islamic fatwas and guidelines pertaining to the usage of subject and style in visual art and to identify the gap in visual art from the Islamic view-point research. The result shows that there are several deficiencies which could be discovered by researchers: 1) visual art should be seen from the various types of subject ("the living" such as humans and animals; the "non-livings" which are nature and man-made; and hybrid images) and style (representational, stylization and abstraction); 2) based on the discussion of visual art ambiance, the new Islamic viewpoint should be obtained from the Malaysian Islamic Shariah's experts and later, discussed. Recommendation is given by using the qualitative approach for conducting further researches in this field of study.

***Keywords***: *Islamic Fatwa; Visual Art; Subject; Style; Research Gap*

## 1. Introduction

Visual art has often garnered a lot of interests from the perspective of Islam. Visual art in Islam is not new as it has been discussed since Prophet Muhammad's p.b.u.h time. Through these discussions, Quranic verses and al-hadiths are brought forward in justifying the practical visual art as it is observed in Islam.

In addition, visual art's place in Islam has been given an adequate position in Maqasid Shariah which is at the level of perfecting or completing (in Maqasid shariah it is also known as at-tahsiniyyat) humans' lives (1). Nevertheless, this position must be reviewed from many different aspects in visual art such as: 1) the use of subject and style in visual art; 2) tools and materials used in producing visual art; and 3) processes involved in the sales of visual art artifacts based on agreements, the image portrayed and principles for ownership of wealth in Islam. Discussion on visual art in the context of Maqasid shariah has to be refined based on the aspects mentioned earlier because breach of principles can be the bane in lives on earth and the year after (in Maqasid Shariah this concept is known as ad-dharuriyyat) (2).

There are several studies which highlight and question the significance of research in visual art from the perspective of Islam (3-8). From these researchers, one would get the research on the relationship between art and social order in Malaysia which is linked to Islam (3), comparison of illumination of the Qur'an during Safavid era (4), discussion on the implication of Islam on Malaysian visual art education (5), patterns of visual art development in the context of Islamic contemporary paintings in Malaysia (6), discussion on the use of calligraphy in the Malaysian contemporary art (8) and discussion on axiology or values in several artwork of Islamic art exhibition in Malaysia (7). They also generally discuss the art practice which has to take into consideration the issue of shariah compliance. Nevertheless, no scientific research that is specified in visual art study based on opinion and analysis according to Islamic shariah is carried out.

In Nor Azlin (8) thesis, she argued on the availability of guidelines in relation to ethics in producing visual art based on Islamic rules and regulations. She believed that the challenges in visual art stemmed from the lack of scientific discussion through the religious point of view as well as the customs and norms in Malay culture. However, the issue brought forward by Nor Azlin is the research gap since the studies carried out revolve around Islamic calligraphy art found in Malaysia. Issues regarding guidelines and ethics in Islam are left unattended.

In the mean time, a terminology that is considered as in line with this research surfaces but it carries different meaning and its objective us Islamic (art artifact that is produced based on manifestation of tawhid, al-Qur'an and Hadith which features arabesque art) and Muslim art (art artifact which is produced by Muslim artists). As a result, differences and disputes have occurred: 1) Islamic art – Is it apt to call it Islamic art when the arabesque is produced by the non-Muslims?; 2) Muslim art – Is it apt to name an image or shape of an artifact part of Muslim art if the artwork of the Muslim artist breaches the compliance to the religion itself? This will tarnish Islam's image and sacredness as well as the Muslims, at large.

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In this study, the researcher is focused on types of subjects and styles in visual art which are approved by Islamic shariah (the researcher is not going to discuss a] the use of tools and materials in visual art according to the Islamic perspective and b] the process of selling and purchasing of art artifacts according to Islam). This is due to Malaysia's pluralist visual art environment (9) that combines several elements such as: 1) realistic subject with Islamic art decoration as a background (arabesque); 2) making the subject reference abstract by applying the western style; 3) putting Islamic symbols in line with symbols from other religions; and others.

Therefore, this research aims to study the availability of fatwas and guidelines on visual art especially the use of subjects and styles in visual art. Next, the researcher will identify the research gap that exists in visual art in relation to Islamic shariah.

## 2. Discussions on Subjects and Styles in Visual Art; and Islamic Rules and Regulation in Visual Art

In this research, focus is given on discussions pertaining visual art and Islamic regulations that are linked to it. Hence, this topic will explain the diversified subjects and styles in visual art; existing fatwas and guidelines in visual art; and the gap in discussions on Islamic regulations based on diversity of subjects and style.

### 2.1. Diversity in Subjects and Styles in Visual Art

#### 2.1.1. Subjects in Visual Art

Discussions on types of subjects in visual art are rarely, systematically studied due to common research practice which emphasizes on issues, psychology, shape, meaning, theory and philosophy. However, general explanation on the variety of subjects used was briefly done by (10) and (11).

(10) categorized subjects to: 1) personal subjects – images that carry emotions which influence the audience ;2) non-personal subjects – images that neither carry emotions nor influence the audience; 3) landscape subjects – images of trees, mountains and others; 4) city or townscape subjects – images of cities, buildings and city life; and 5) daily subjects or still-life – images of fruits, flowers and others.

(11) on the other hand, categorized the subjects in visual arts into several types such as figures (human and animal), nature and the surroundings as well as man-made objects. Ahmad's categorization of daily and landscape subjects fall under the category of nature. As for townscape subject, it is put under a mixed category between man-made objects and human subjects (if there are images of human featured in it).

A little similarity as discussed by Alimuddin (1) is found in his categorization of subjects into two main sections namely, living and non-living things. Alimuddin's categorization is often used in determining the regulation in issues relative to Islamic view of visual art. (1) explained Alimuddin's notion by relating it too Sidi Gazalba's views (12) on animated subjects which are humans and animals. As for non-animated subjects, they are represented by nature and man-made objects (similar to categorization introduced by Muliyadi). In addition, (1) stated that subjects which are combined in the process of producing artwork such as: 1) the combination of human and human; 2) the combination of human and animal; 3) the combination of human and nature; 4) the combination of human and man-made objects; 5); the combination of animal and animal 6) the combination of animal and nature; 7) the combination of animal and man-made objects; 8) the combination of nature and nature; 9) the combination of nature and man-made objects; and 10) the combination of man-made objects and man-made objects. The whole combination among these subjects is known as the hybrid subject.

Therefore, categorization of various subjects in visual art can be listed as: 1) humans; 2) animals; 3) nature; 4) man-made objects; and 5) hybrid subjects.

#### 2.1.2. Styles in Visual Art

Styles in visual art are often presented in discussions of many researches. Identification of styles which is found in artifacts is able to present the genre portrayed. Issues of styles can be viewed in several contexts such as: 1) artist's style; and 2) similarities in styles among the artists. Artists' styles are often associated with their ability to express their ideas in the process of producing a visual art piece (13). Comparisons made among different artists' artwork results in application of various styles.

As an outcome, through all previous studies, these diversified styles can be categorized into several types such as style, imitation, representation, naturalistic, objective, formal order, emotion, realistic, denaturalization, stylization, semi-abstract and abstraction (1, 7, 10, 11, 13-17). Nevertheless, in all, there are three main categories which are more accurate because they share some similarities found in previous studies such as: 1) representation; 2) stylization; and 3) abstraction. Representation is a style that perfectly portrays or puts forth an image or subject that is referred to. The meaning of representation can be associated with objective, imitation, naturalistic, and realistic. For stylization, the categorization refers to portrayal of subjects which have been altered or simplified but they still retain the character of the subject that is the main reference. This meaning is shared with denaturalization and semi-abstract. Abstraction, is a style that is produced based on reference of a subject that has gone through the entire change and the main subject's character which was referred to cannot be identified.

#### 2.1.3. The Relationship between Subject and Style in Visual Art

In visual art study, the relationship between subject and style is in line with the process of visual art artwork production. The chosen subject will be adapted to produce more accurate composition based on certain styles. All of these are subjected to the requirement of selected issue, research on suitable subject, adaptation of preferred style and creativity that is supported by an artwork production. Below is the flow of subject and style requirement in the process of producing a visual art piece of artwork:

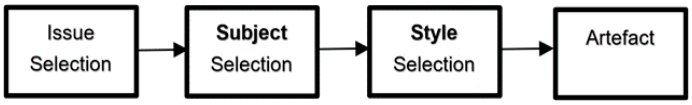


**Fig. 1:** Process in producing artwork

Based on the importance of subject choice and style adaptation, the study of subject human, animal, nature and man-made object) in the production of an artwork is assisted by appropriate choice of style (representation, stylization and abstraction). Nevertheless, in choosing a subject that is suitable with an issue, one has to comply to Islamic regulations. At the same time, the style that is chosen must also contribute to the solution of some issues and assist in religious compliance.

Therefore, studies on existing regulations in Islam must be revisited to understand the visual art's scope that has been discussed (1). Moreover, improvements can be carried out to further enhance the visual art situation that has complied with Islamic shariah.

### 2.2. Determining Islamic Laws on Visual Art

In issues pertaining visual art, this matter has been discussed since the early beginning of the expansion of Islamic teachings. Discussions related to visual art continued to be in the limelight until today. Development of media and technology adds to more in depth discussion on visual art, especially in producing pictures

through camera technology which poses more challenges. In addition, there are several applications and software that can be used to edit these pictures to fulfill the editor's desire. Many efforts are taken to provide guidelines in the application of technology according to Islamic laws or regulations. In fact, there are many sources of fatwa and guidelines related to visual art which have been gazetted as general references. In the scope of visual art, most discussions related to guidelines and fatwa make references to terms involving pictures and statues (18) or visible art (19). Hence, the scope of this research is focused on problems related to visuals. Table 1 indicates the existing guidelines and legislation related to issues in visuals:

Other than the above list of discussions, fatwa and guidelines, there are many other elaborations from Islamic religious institutions in Malaysia which are related to visual art. The explanation provided is leaning towards solving current challenges which are faced by the society at a given time. Some of the discussions, fatwas and guidelines which are elaborated share some similarities, below is the table of titles which have been discussed by institutions in Malaysia:

Therefore, there are rooms for improvements in the discussions pertaining the laws on subjects and styles in visual art. Comparisons are clearly observed in the definition of styles and subjects which involved several crucial aspects. There was no discussion on laws, fatwas or guidelines regarding hybrid subjects. It is highly likely that when the discussion was made, the issue had not yet arisen. Hence, there was no fatwa or guidelines that was ruled out or no questions were given to the fatwa committee to be discussed. In addition, the explanation provided on the whole fatwa and guidelines were focused on representational styles alone whereas the production of an artwork encompasses stylization and abstraction styles. No detailed explanation was given to discuss these two important styles.

## 3. Research on Visual Art from the Perspectives of Islam

There are many studies on visual art from the perspectives of Islam. However, discussions which were carried out were limited to conceptual paper's structure. Sources of these discussions were a collection of literature reviews and statements were given based on suggestions by Islamic scholars. There were also some working papers that studies the development of styles in visual art without taking into consideration the issue of compliance towards Islamic principles and laws. Below are some of the papers which are gathered in the effort to find the availability of studies on visual art based on the perspective of Islam:

Results of studies on all these laws, discussions on fatwas and guidelines (Table 1 and 2) which were carried out appear to be repetitive in the category of subject and style in visual art. A brief tabulated data is presented below in Table 3.

Based on studies listed in Table 4, no comprehensive scientific research carried out on visual art from the perspective of Islam especially in the use of subjects and styles from discussions based on Islamic laws point of view. Research that is focused on this matter must be conducted. This is crucial since the development of creativity and innovation today have produced many visual art artefact which have not been discussed from the context of Islamic laws and principles.

**Table 1:** Existing Discussion, Fatwas and Guidelines in Islam on Visual Art

| Title | Type of Reference | State / Country | Summary |
|---|---|---|---|
| Guidelines and solutions on Visual Art from the Perspective of Islam (20) | Guidelines | Malaysia | These guidelines are described in regulations (encouraged, not obligatory and obligatory) in visual arts for types of paintings (2 dimension) and types of carving (3 dimension). In all, the discussion involves these subjects:<br>Subjects:<br>1) Humans (1] Figures that have made significant contributions; 2] Inappropriate or revealing the aurah; 3] the prophets; 4] the 10 companions which were promised heaven; 5]<br>2) Angels<br>3) Animals (in general)<br>4) Plants and views (in general)<br>5) Buildings and Tools (in general)<br>6) Objects or symbols that represent other religions<br>7) Pictures with subjects that are against the shariah and akhlaq (in general)<br>Styles:<br>1) Portrays representation style as a whole |
| Statues and Pictures according to Islam (18) | Book | Egypt (The Author is from Malaysia) | Discusses the matter pertaining statues and pictures from various ulama's views from 5 different, well-known sects namely Shafie, Hanafi, Hambali, Maliki and al-Dzahiri. Overall discussion is in the context of:<br>Subjects:<br>Statue:<br>1) Statues which are worshipped or idolized;<br>2) Live statues which are perfect and not worshipped;<br>3) Non-living replica;<br>4) Incomplete statues; and<br>5) Children's toys.<br>Pictures:<br>1) Is focused on pictures that are alive.<br>Style:<br>1) Portrays representation style as a whole |
| Art from the Perspective of Islam (19) | Book | Egypt | Specific discussions related to: 1) entertainment and art; 2) art which can be heard – songs and music; 3) art which can be seen – paintings, pictures and decorations; 4) humour – comedy; and 5) games art. Studies related to "arts which can be seen with naked eyes – paintings, pictures and decorations":<br>Subject:<br>Pictures:<br>1) Pictures which are indicative of worship other than Allah<br>2) Living creatures (Human, animals)<br>3) Non-breathing creatures (plants, date trees, sea, mountains, clouds |

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| | | | and natural scenery)<br>4) Non-living things (ship)<br>Statues:<br>1) Humans – Kings, leaders, ministers<br>2) Living creatures (Human, animals)<br>3) Non-breathing creatures (plants, date trees, sea, mountains, clouds and natural scenery)<br>4) Non-living things (ship)<br>Styles:<br>1) Portrays representation style as a whole<br>2) There are statements about pictures that are made to be ugly in terms of their shape - representation |
| Fatwa on Statues in the Museum (18) | Fatwa from Centre of Fatwa Egypt | Egypt | Statements related to the laws and requirements in putting statues in the museum. In all, museums that are build as platforms to exhibit and educate the people about history is allowed (they are not to be worshiped). Keeping these statues are not prohibited including those that portrays human bodies. Below are subjects and styles related to this discussion:<br>Subjects:<br>1) Humans and animals (statues, paintings and carvings in museums)<br>Style:<br>1) *Portrays representation style as a whole* |
| Fatwa on Statues (mannequins) used to Display Clothes (18) | Fatwa by Dr 'Ammar Ibrahim Hassan in Manar al-Islam | United Arab Emirates | Explanation is related to the prohibition in using human-size statues (mannequin) to display clothes. However, there is an explanation which allows the use of mannequins which can be changed such as taking off its head or dismantling of certain parts to get rid of its actual form. One could also use a mannequin whose body parts have been broken. Below is the discussion on style and subject:<br>Subject:<br>1) Complete human form<br>Style:<br>1) Portrays representation style as a whole |
| Regulations on Pictures, Statue and Paintings based on Living Objects (18) | Fatwa by the Country's Mufti in 2002 | Brunei Darussalam | Explanation is about the use of photography in newspapers which are read in the mosques. This fatwa explains the issues of statues and pictures from living objects. The position of photography is different than the context of the statues and pictures since the technique blocks objects' silhouette and the use of chemical substances. Below are the discussions on subjects and styles:<br>Subject:<br>1) Pictures of living things (human, animal)<br>Style:<br>1) Portrays representation style as a whole |
| Regulations on Pictures and Putting them up as well as Regulations on Videos (18) | Fatwa by Dr. Abdullah al-Faqih in 1999 | Yemen | Studies are based on the issues of putting up colorful and monochrome pictures on walls at homes, drawings which are sketched by hands and recording of pictures via videos. As a result, the explanation of laws are divided into subject and style as follows:<br>Subject:<br>1) Pictures of living things (human, animal)<br>2) Soul-less pictures (plants and rocks)<br>Style:<br>1) Portrays representation style as a whole |

**Table 2:** Title of discussions, fatwa and guidelines regarding visual art provided by Islamic Religious Institutions in Malaysia

| No. | Title | Department/ Islamic Religious Council | Type of Reference | Year |
|---|---|---|---|---|
| 1 | The Law Against Sketching and Illustrating the Prophets' Wives | Federal Territories Mufti's Office | Irsyad al-Fatwa | 2016 |
| 2 | The Law for Written Forms of Quranic Verses in Roman Alphabets or Latin | Negeri Sembilan Mufti Department | Fatwa | 2016 |
| 3 | The Law in Application of Decorative Henna Patterns According to Shariah | Negeri Sembilan Mufti Department | Fatwa | 2016 |
| 4 | Muslim Film Directors - Directing Films About Supernatural in Future | Federal Territories Mufti's Office | Irsyad al-Fatwa | 2015 |
| 5 | The Law in Developing Monuments or Memorials as Reminders of Appreciation | Federal Territories Mufti's Office | Irsyad al-Fatwa | 2015 |
| 6 | The Law Pertaining Written Forms of Quranic Verses According to The Shape of Recreational Material Such as The Wau (Kite), Plants, Flowers and Others | Negeri Sembilan Mufti Department | Fatwa | 2014 |
| 7 | The Law Pertaining the Use of Things Which Have Other Religion's Symbol | Negeri Sembilan Mufti Department | Fatwa | 2014 |
| 8 | The Law Against Women Exploitation in Advertisements | Perlis Islamic Religious and Malay Customs Council | Fatwa | 2012 |
| 9 | The Law About Any Development on The Grave | Perlis Islamic Religious and Malay Customs Council | Fatwa | 2012 |
| 10 | The Act of Drawing, Sketching, Sculpting or Illustrating or Visualizing the Angels, Previous Prophets, Prophet Muhammad P.B.U.H and His Family Members as Well As The Companions | Malacca Islamic Religious Council | Administration of Islamic Religious Affair Enactment | 2011 |
| 11 | The Law Pertaining Putting Up of Allah And Muham- | Perlis Islamic Religious and Malay | Fatwa | 2011 |

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| | mad In Written Forms | Customs Council | | |
| 12 | The Law Pertaining the Use of Items Which Have Other Religions' Symbols Such as The Cross and Others | Selangor Islamic Religious Council | Administration of Islamic Religious Affair Enactment | 2011 |
| 13 | Khat Writing Human Shaped | Johor Mufti Department | Fatwa | 2009 |
| 14 | The Use of Writings or Khat In the Qur'an | Johor Mufti Department | Fatwa | 2009 |
| 15 | The Law Against Drawings of Prophet Muhammad P.B.U.H Companion's Pictures | Negeri Sembilan Mufti Department | Fatwa | 2009 |
| 16 | Putting Up Any Quranic Verses or Other Sacred Writings at Any Non-Muslim Premises Which Could Expose Them to Insult, Fraud or Manipulations | Malacca Islamic Religious Affair | Administration of Islamic Religious Affair Enactment | 2009 |
| 17 | Putting Up Islamic Calligraphy on Non-Muslim's Premises | Negeri Pahang Mufti Department | Fatwa | 2008 |

**Table 3:** Categories, Sub-categories and Classification of Subjects and Styles in the Fatwa and Guidelines Discussion

| Categories in Visual Art | Sub-categories Discussed | Classification |
|---|---|---|
| Subjects | Perfect humans | Living Subjects |
| | Humans which are cut or distorted | Living Subjects |
| | Animals | Living Subjects |
| | Images/symbol/logos which are worshiped by other religions | Religious Symbols |
| | Plants and natural scenery | Non-living Subjects |
| | Tools which are designed by humans | Non-living Subjects |
| | Writings or khat from the Qur'an in the shape of humans, kites, flowers and plants | Non-living Subjects which are combined with other shapes |
| | Monuments | Non-living things which act as reminders or monuments or worshiping |
| Style | Representation | Almost all discussions are related to subjects as a form representation |

**Table 4:** Discussions on Research of Visual Art from the perspective of Islam

| No. | Author(s) | Title of Publication | Title of Journal or Publishing | Finding | Types of Discussion |
|---|---|---|---|---|---|
| 1 | (1) | Visual Art from the perspectives of Islamic Shariah: A Proposed Model | Journal of Advanced Science Letters | Discussions on the place of visual art in *Maqasid Shariah*, types of law determination and literature on visual art. Suggestions on visual art conceptual model for Islamic shariah and the discussions which were carried out by Islamic scholars. | Conceptual Model Development |
| 2 | (21) | *"Al-Jamaal"* as a Concept of Islamic Aesthetics: From the Perspectives of Religion and Art | Journal of Advanced Science Letters | Evaluation on aesthetics based on the concept of "al-Jamaal". Using structured literature review, this research aims to identify the meaning of aesthetics that is in line with the concept of "al-Jamaal" and to discuss the concept in religious and art contexts. As a result, there are nine parameters of "al-Jamaal" concept in Islamic aesthetics. | Conceptual discussion about aesthetic through the concept of "al-Jamaal" or "beauty" from structured literature review |
| 3 | (22) | The New Categorizations of Style in Contemporary Islamic Calligraphy Paintings in Malaysia | International Journal of Social Science and Humanity | Research related to contemporary Islamic paintings which involves specifications on calligraphy art. Studies on the styles found in various contemporary Islamic paintings that produce 5 styles based on current art development. Qualitative method that involves Iconology theory by Erwin Panofsky was used. | Findings of new categorization of style in Malaysian paintings |
| 4 | (23) | A Preliminary Study on Axiology in the Malaysian Islamic Visual Art | Global Journal of Human – Social Science | Conceptual discussion regarding the challenges of visual art in Malaysia in relation to axiology research that take into consideration the issue of art and Islam. The study brings forth views from Islamic scholars regarding the relationship between art and compliance towards the Qur'an (tauhid) or aqidah. | Conceptual discussion through structured literature review about Islam, art and axiological matter |
| 5 | (24) | Study on the Malaysian Islamic Visual Art: The Contemporary View | International Journal of Education and Research | Conceptual paper related to Islamic contemporary visual art environment in Malaysia. Discussion involves Malaysian government's policy which is the catalyst to more Islamic art exhibitions and it brings forth issues regarding values or axiology towards Islamic visual art in Malaysia. | Conceptual discussion through structured literature review about Islam, art and axiological matter |
| 6 | (25) | Art from the View of the Qur'an | Jurnal Sosioteknologi | A collection of Quranic verses related to art (specifically to arts involving paintings, statues and voices). Discussion is based on the place of the Qur'an as the source of tauhid, artistic model, source of artistic iconography and elaboration on characteristics towards beauty or aesthetics of tauhid. | Conceptual discussion through structured literature review about Islam and art |
| 7 | (26) | Art and Islam: Polemic between texts and contexts | Documentation by Academy of Malay Studies, the University of Malaya | Discussion on the perspective of Islam on art, the requirement of art according to slam, Islamic principles in art, the purpose of art, boundaries in art, art essentials, challenges in the function of art, preaching through art and culture and the views about art. The discussion is general towards all | Conceptual discussion through structured literature review about Islam and art |

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| | | | | types of art in the perspective of Islam. | |
| 8 | (27) | Identifying Aesthetics of Appearance in Islamic Point of View | Jurnal Seni dan Pendidikan Seni | As a summary, this research discusses aesthetics in Islamic tradition, differences in views about art in Islam, and the functions of art in Islam. | Conceptual discussion through structured literature review about Islam and art |
| 9 | (28) | Signals and manifestations of Art in the Qur'an: A Review | Jurnal Al-Tamaddun | Conceptual studies related to Islamic view about art. In addition, this research also gathers the views from various Islamic scholars on art and characteristics of art which have to be present based on Islamic principles. Explanation on several art signs in the Qur'an is identified in concluding that beauty in art is demanded in Islam. | Conceptual discussion through structured literature review about Islam and art |
| 10 | (12) | Islam and Art | Jurnal Hunafa | Discussions related to various art including visual art, literature, music, dances, acting and fashion. There are general statements regarding ethics in art as approved by Islam which prohibits the production of art. | Conceptual discussion through structured literature review about Islam and art |

## 4. Conclusion and Recommendation

As conclusion, the objective of this paper is achieved which to review the existing Islamic fatwa's and guidelines pertaining to the usage of subject and style in visual art and to identify the gap in visual art from the Islamic view-point. Based on results from studies on existing fatwa and guidelines, the researchers have identified several gaps that can be found in this study. These gaps are: 1) a re-study on visual art environment especially in the use of subjects and styles in must be carried out; 2) with the studies on visual art environment, existing guidelines and fatwa are given more rooms for improvement.

Therefore, the researchers would like to suggest that the Gaps which are explained above must be given a more detailed study and qualitative approach is the most suitable method for this purpose. By identifying the situation of contemporary environment in Malaysia, the researchers have to obtain opinions or views from experts in visual art through interview processes. Then, based on results derived from visual art situations as approved by the experts, the research must continue by providing the interview protocol for data collection from experts in the shariah field.

In addition, the researchers suggest that studies on visual art from the perspective of Islamic shariah must be seen from the context of: 1) tools and materials used in the production of visual art artwork; and 2) the process of sales and purchase of visual art artifacts based on agreements and principles of wealth possession (visual art) in Islam. This area has not received significant research specifically in the scope of visual art. It is hoped that other researchers who are interested with this research could use these discussions as references.

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