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The Influence of Islamic Art on the Development of Modern European Art

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Abstract

According to Toynbee, Islamic civilization is categorized in the Judaeo-Christian tradition. This civilization has developed far from the place of its birth. First headed to Southern Europe and switched to India, China and Indonesia or often known as Eastern civilization. Regarding art, initially Islam did not need it at all, but because of the demands of the situation and conditions, Muslims created various works of art to express a religious view of life. In the place where this religion was born, Islamic art is useful as a fence for expression because it prevents the influence of non-religious art, such as that of non-Muslims. It is different with Western or Christian art, where art is all works involving ideas in a harmonious form of beauty. In the Bible it is stated that everything in Christ is a new creation because the old has been forgotten. On the other hand, Islamic art does not have a basic source of holy books from the Qur'an or hadith but has a very Islamic character. The nascent Islam did not know art. Arab traders and caravan leaders had contacts with the Byzantine and Persian civilizations. Their interest in weapons, knick-knacks, and fabrics that make them look like aliens is fascinating and one of the most artistic works they can admire on their journey.

Keywords: Islamic Painting, Western Painting, Religiosity, Pablo Picasso, Paul

1. Introduction

Art for art was a concept throughout Europe during the renaissance. All the art schools that sparked the revolution and renaissance at that time relied on this concept. However, Islamic art, which always comes first, gave rise to another slogan, namely that art is for life. Applied arts participate in all aspects of life, decorating homes with magnificent Islamic architecture, decorating ceramics, glass, metal, wooden furniture, textiles, carpets, stationery and everything that people use in all aspects of life.

Islamic art is distinguished by the fact that there is a common unit that combines it. Perhaps this secret is one of the secrets of the excellence of Islamic civilization and its extraordinary ability to color art products in all countries in one color. However, this does not prevent the presence of Islamic models that are characterized by different Islamic countries in the era of the development of the arts. The expression of Islamic art is a combination of two main words, namely Islam and art. In the explanation of the phrase Islamic art overrides the meaning of Islam. It

accepts artwork created by and for non-Muslims as well. So the word Islam in the expression of Islamic art is not comparable to Christianity or Buddhism in Christian art or Buddhist art because they do not have the broad meaning contained in Islamic art. An alternative and common interpretation of the adjective Islam is that it refers to a culture or civilization in which the majority of the population or at least the ruling element adheres to the Islamic religion. In this sense Islamic art differs in kind from art by other adjectives such as English art because there are and are not Islamic rules or Muslim majority.

Such ethnocentrism is reflected in various general assumptions about Islamic art so that no explanation of the history of art seems to stop. For example, the frequent declaration of a prohibition on Islamic images becomes a trope that seems resistant to all art history analysis showing that no such overarching prohibition exists on the basis of Islamic sources. This is less revealing about how Islamic art functions than about the normativity of its societal image. Similarly, the use of terms such as 'ornament' or 'decorative' places Islamic objects in inappropriate opposition between representation and abstraction, meaning and decoration, or depth and flatness, all of which are rooted in the binary of western visual practice. At the same time, adjectives such as 'beautiful' and 'splendid,' which are often used to describe objects of Islamic art displayed in museums, suggest associations with Eastern myths rather than associating the work with any cultural intrinsic meaning (Shaw, 2012).

Sheila S. Blair and Jonathan M. Bloom say that the term Islamic art refers not only to art created for Islamic practices and settings but also art created by and for people who live or live in lands where most or the most important people reside. or be. Muslims, that's the ringleader in Islam. The definition limits the term Islamic art to all arts, which were developed alongside Islam or from the lands where Islam prevailed, included in that definition. The influence of time and region is not significant in terms of the harmony of Islamic art (Blair and Jonathan M. Bloom, 2003). As with Blair and Bloom, the categories that describe art are, however consciously, derived from the notions of art established in modern Europe, a classification system that may be as problematic as European works created before the shift of the modern epistemological era as well as products. non-European (Shiner, 2001).

Titus Burckhardt says that the modes of expression varied according to the ethnic setting and the turn of the centuries, though more in the former than in the latter they were almost always as satisfying from an aesthetic point of view as from their spiritual aims: they did not involve disharmony, and neither did they. can be asserted from all domains of Islamic culture. A single spiritual platform for all Muslims living in separate times or regions connects all Islamic arts from different periods and geographical areas (Burchardt, 1967).

Sayyed Hossein Nasr emphasized that the source of Islamic art is Sufism. In the inner dimension of the Islamic tradition one must look for the origins of Islamic art and the forces that have created and maintained it on the page while enabling the blinding unity and intoxicating interiority that this art possesses. Every art brings man to the depths of spiritual satisfaction. The relationship between art and spirituality is stronger than that of other branches of Islam (Nasr, 1993).

In 1951 Richard Ettinghausen as one of the founders of the discipline of History of Islamic art in the United States explained that Islamic art can also have special meaning for the Islamic world today. Because this is a cultural achievement that is widely accepted and admired by the West. However in this case it can be said that the best of ambassadors is art. If these considerations are more widely understood then Islamic art and the study of it will have an important role in the future (Ettinghausen, 1951, 47).

Attitudes towards cultural diversity have become less dominant over the decades, especially among those studying cultures that are not their own. Nonetheless, historical objects from the Islamic world continue to be called upon regularly to reduce intercultural tensions in the contemporary world in a way that often avoids distinctions between past and present, religion and culture, geography and religion. This amalgamation of the historical meaning of art with contemporary social function is not only the inevitable means by which the humanities often justifies its funding and position in the wider public sphere, but also reflects the socio-political context in which all academic work, from classical philology is criticized in Orientalism. and so on, has been carried out continuously, borne and disseminated (Said, 1978). While the rhetoric of hierarchical civilizations and change expressed in Ettinghausen's

words may have been temporarily socially unacceptable, the practice of using art to represent a wider culture continues today as does other perceptions of Islam as quite different from the West.

According to Toynbee, Islamic civilization is categorized in the Judaeo-Christian tradition. This civilization has developed far from the place of its birth. First headed to Southern Europe and turned to India, China and Indonesia or often known as Eastern civilization (Nasr, 1977:33). With regard to art, at first Islam did not need it at all, but because of the demands of the situation, Muslims created various works of art to express a view of life that was characterized by religion (Beg, 1981: 2). In the place where religion was born, Islamic art is useful as a fence for expression because it prevents the influence of non-religious art, such as that of infidels (Burchardt, 1967:1).

It is different with Christian art, that art is all works involving ideas in a harmonious form of beauty. The Bible says that everything in Christ is a new creation because the old has passed away. As a believer, this change involves all aspects of life and is then resurrected with Christ a new creation that must be expressed through life both spiritually and materially. This change to something new affects the state of Christian art, especially when Christ's presence is in the midst of a depraved and oppressive world. At that time Christians had to find new teachings which had to be pursued in an odyssey. As told, Christians had to accept these teachings in the place of the catacombs (Hadiwijono, 1977: 42). As a rejection of anything that is pagan in terms of art, Christians prioritize symbols as a means of expression. In this case the symbol was chosen as the expression of a new life, because to avoid the cruelty of the infidels. On the basis of similarities as Semitic Religion or Semitic religion between Islam and Christianity, because from the Abrahamic family, the development of modern painting can be studied as far as the style of expression is influenced by Islamic countries.

2. Research Method

This article that discusses the influence of Islamic art on the development of Western art is discussed using accessible written sources. A comparison of competing analytical methodologies in early historiography of Islamic art history that have built on the dominant secular views implicit in the 'Islam as culture' approach, and analyzes how this approach has enhanced perceptions of Islamic change by defining Islamic art especially in terms of difference points with the Western perception code.

To find out about the influence of Islamic art on the development of Western art, it is carried out using the historical method or historical research method which can be interpreted as a systematic collection of principles and rules intended to assist effectively in collecting historical source materials, in critically assess or review these sources, and present a synthesis of the results achieved.

This method is qualitative in the form of library research using written sources from library collections in the form of books, journals, and other printed sources (Garraghan, 1957:33). Primary and secondary data collection techniques were carried out through library research conducted by visiting various libraries and institutions that store written materials such as the National Library of the Republic of Indonesia in Jakarta and other libraries in Yogyakarta. After the search for written materials has been completed, the next step is to select and verify the data and compile it into a writing (Iswahyudi, 2020: 800).

3. Pattern form as a characteristic of religious art

Islamic art in general is based on the arts of Arabs. This is attributed to the fact that the development of art is based on the holy book of the Qur'an with Arabic as a unified language. In Islamic art, there is a spiritual concept of the oneness of God called pattern or *al tahwid*. This concept is a blend of flora and geometric elements. The element of flora is a combination of leaves, flowers and tree trunks called *tawriq*. Then geometric elements can be linear with straight and broken lines called *khatt*. In addition, it can also be transverse with a multi-center curve line called *ramy*. If combined between the elements of flora and geometric called *rakhwi*. Arabic elements that are planar or flat are usually found in two-dimensional areas such as wall decorations, doors, floors, furniture, carpets and book covers. Then the three-dimensional nature is found in the sculptured pillars and rib arches of the building framework (Al-Faruqi, 1970: 23).

Regarding this pattern, it seems that there is no doubt that Islamic art is a symbol of a fundamental religion. The concept of absoluteness is also reflected in the lines that intertwine and form intricate geometric patterns. The line seems to have no beginning and end, as it symbolizes the absolute and oneness nature of *Allah* from His power. This depiction of the concept of absoluteness becomes iterative. This is possible because as an actualization of the imagination chosen by Islamic artists is the embodiment of the value of beauty in accordance with the nature of the oneness of *Allah* which has neither beginning nor end. This repetition concept always follows symmetrical forms because it is an abstract depiction and has beauty without having to imitate objects found in nature.

Zubeir Al-Faqih emphasizes that the pattern is a classic view because it is the right one for the symbol of Islamic art. As the elements contained in it, it expresses the unity of oneness because it requires a universal, unlimited, not institutionalized nature, not as historical fiction and its orientation is not too dramatic because there is no incarnation. The events of the seventh century are very important because of the revelation of the prophet so that what happened in the past did not precede it nor was it explained for future events (Al-Faqih, 1970:16).

Another opinion expressed by N. Ardalan and L. Bakhtiar emphasizes the basics of this pattern associated with the expression of loyalty and the tradition of Sunni philosophy. In this tradition, there is tension with the traditionalists consisting of Shiites, Ismailis and Sufis who emphasize the Koran, Hadith and Sufi mysticism. It's just that because the Sufis are more radical, admitting the truth about Sufism, namely being united with *Allah*, can erase their physical nature (Ardalan and L. Bakhtiar, 1977).

In contrast to Christian art in which the pattern seen in the image consists of interlacing lines, cutting and ending with steeling leaves and or heads and jaws of animals. This design is actually an inspiration from the disclosure of the old Gaelic form whose shape shows a mix of naturalness and naivety, is absolute, limited and amazing. In this old Gaelic form the world is depicted as a mixture of absolute power and instability. In addition, there is also Celtic style art which depicts a pattern in the form of two lines or three lines intersecting each other and balanced by a repetition that has neither a beginning nor an end. In connection with the view of the Trinity in Christianity which consists of the Father, Son and Holy Spirit, the depiction of the design emphasizes the absolute value, namely the form of linear curves, full of spiral curves and leaving geometric elements.

4. Islamic elements as a source of inspiration

The term Islamic art history emerged from the late nineteenth century onwards as a means to unite various objects in various types of collections. In the Ottoman Empire, the term 'Good Islamic Art' (*Sanayi-i Nefise-i Islami*) was used since 1889, in the founding documents of the Ottoman Empire Museum, before any major European exhibition or museum adopted the label 'Islamic Art'. Its use in the Ottoman context may serve as a correction to the term 'Muhammad art' that exists in Europe today, and underscores the vast area from which the Ottoman Empire Museum collections are based. In this way the collection fits the imperial ambitions of Sultan Abdulhamid II who reigned from 1876-1908, who sought to emphasize his role as caliph over all of Islam, even as the empire's territory dwindled. Likewise the frequent use of the term 'Musulman' at exhibitions held in Paris and Algeria between 1893 and 1907, as a substitute for 'Oriental' or the regional term more frequently used elsewhere in Europe at the time, underscores the ambitions of the French empire to lead in understanding of Islam and the development of a modern, civilized, and colonial Islamic world (Vernoit, ed., 2000: 20).

One of the interesting things in the development of fine art is that Western artists have applied Islamic elements. This is something unique if it is not related to problems outside the economy because as a work of art outside Europe it is considered not to meet the criteria and adequate expression value. This view shows that Western painters only see one eye. Therefore, when paintings from the Middle East that deviated greatly from tradition had a major impact on Western critics. It was the painter Haydar Reis from Turkey who painted the French emperor Francis I in the clouet style. This painting is considered an aesthetic abuse because it visualizes the emperor's large genitals. This received a response from the sculptor Peter Merenicus who satirized the Sultan of Turkey Sulaeman I, especially in terms of his headband.

Based on the unexpected circumstances of one of the works of this Turkish painter, it seems that the critics are starting to be careless in appreciating the artistic values of the Middle East. The assumption that arises is that Turkey is considered more of a threat to Western civilization. This happened based on the situation of mutual destruction that had previously been initiated during the Crusades since the XI century. In the following period, various accusations of barbarity emerged, such as in the German literary work *Flugschriften* and the Italian paintings depicting the Turkish Sultan massacring innocent children in Bethlehem (Strause, 1972: 50).

Until the nineteenth century there was a more fundamental change, especially the view of Western critics of the power of Turkey as a competitor label in civilization. The rise of liberalism in the West, which had been pioneered in the previous century, at the same time the development of art was marked by a style based on Neoclassicism and Neo Hellenism. It was Eugene Delacroix who began to make changes to his painting habits whose theme was ridicule to the Turks, but on the contrary used Turkish and other Middle Eastern elements as the forging of inspirational ideas because they were considered more romantic and exotic. One of his masterpieces is *Scenes of the Massacres of Scio* in 1824. Apart from being exotic, this painting also reflects political aspects. Incidents of human cruelty or mass murder occurred during the Greek war against Turkey and this incident resulted in the killing of the Scio population of approximately 1000 people. It seems that this painting was inspired by Lord Byron's poetry so that in his honor his painting "Greece Experiencing the ruins of Missolongi" was made in 1826 (Friedlaender, 1963: 116).

The exotic features that are always depicted by orientalist painters can also invite problems because they are always trapped in errors in interpreting the Koran, especially when it is associated with the image of heaven (Thornton, 1980). Delacroix's paintings greatly influenced other French painters, including Ingers. As a fellow French citizen, Ingers admired Delacroix not only for its romance but also for its accuracy in incorporating exotic Turkish values. One of his paintings is entitled *The Turkish Bath* which was made in 1863. This painting was inspired by Delacroix in depicting Turkish women in a more vulgar way. In this painting there are as many as 25 women who are naked and arranged in a descending row showing a very erotic clump of body parts.

The fading of European thinking towards the old theological cultural system seemed to become a shackle which after the renaissance raised awareness of itself. At that time, the position of art did not have to be confined to the clerical world or the church, but was a humanistic discourse. So everyone can be uplifted to appreciate and not see that art comes from anywhere. Various orientalist painters are increasingly using Islamic inspiration not only as an enrichment but tend to perfect their expression. This development seems to dominate, for example in the field of architecture both in France and in Italy in the XIV to XV centuries. If studied in more depth, Islamic art is actually based on Arabic art whose visual aspects are generally dominated by the desert background, camel races and moonlight. This background according to its philosophy is a symbol of life because it gives the caravan direction at night. Moonlight from a visual perspective has special value because it can change a three-dimensional view into two dimensions (Badawy, 1964:263). One of the philosophies of Islamic art seems to be very influential because many European painters then traveled to the East to broaden their horizons and explore their expressions. Such behavior indicates an internal crisis as a result of the supposed death of European artistic naturalism in the nineteenth century.

If inspiration is able to create a cathartic atmosphere for every painter, modern painters will not find it difficult to live it. The inspiration of Islam did not make it special or bother him if at that time Europe was being overshadowed by a sense of superiority compared to other nations. This situation was caused by the development of fine arts in Europe, which began to experience saturation, so that the values that existed outside were idealized according to the beauty system and became an arrangement for each style.

Answering the question of the apparent aesthetic similarity of Islamic art across a wide field of time and space only through the materiality of cultural exchange underestimates the complex web of literary, philosophical, or theological cultures that served the classical Islamic world. This rejection of the textual context of religion can be said to have resulted in a historical de-intellectualization of Islamic culture which is no less important than that caused by the category of Islamic frames. The field of Islamic art which acts as an agent of cross-cultural communication and correction of misunderstandings through the epistemological structure built by its

historiography has biased Islam through a secular lens and weakened the ability of Islamic art to speak intellectually about the religious process expressed through art.

This discourse model not only supports Western hegemonic norms in understanding other visual cultural traditions through denatured aesthetic allusions as opposed to religion as a static realm devoid of creativity, but also fails to contradict modern fundamentalist understandings of Islam which have disparaged religion, cultural traditions that emerged after the integration of Classical Greek philosophy into Islamic culture, during the fifth-sixth centuries after the Hijra, as not strictly religious. Islam has thus been reduced to a static regression of its origins.

On the other hand, to propose religiosity as informing the spectatorial position in which Islam has engaged with visual culture calls for the voice of Islam from the past where the voice of that subject may have commissioned, created or used this object, but whose interpretive world has been made subaltern either through the practice of art history. Western and modern Islamic art. Imagining such an audience as radically different from any modern audience, Muslim or non-Muslim, challenges the idea that Islam can function as an essentially transient category that gives religious, ethnic, regional, tribal members an essential perceptual affinity. The exposition of an Islam that is historically, culturally, and literary, yet religiously diverse runs counter to the essentialization of Islam as the core of orientalist and fundamentalist practice, which threatens the opposition between East and West that underpins so many contemporary political and economic deadlocks and conflicts. Instead of engaging with the complexities of Islam, the new regionalist label which is even heavier in a sense reverts to the geographical or ethnically native terms in which Islamic art was categorized in the late nineteenth century, when art historians first began to collect and reflect on Eastern material culture under art rubric (Blair and Jonathan M. Bloom, 2003: 153).

5. Paul Klee and Pablo Picasso

The large number of Western painters who use Islamic inspiration will not be discussed entirely and in this case it is representative by being represented by only two great painters, namely Paul Klee and Pablo Picasso. Paul Klee (1879 – 1946) was a Swiss citizen and he is referred to as a Bedouin priest artist (Grohman, 1961: 52). Previously in painting many of his paintings he used the technique of two neutral colors black and white. At a time when many Western painters were oriented towards works of art from the East, Paul Klee traveled to Tunisia for 15 years and then moved to Egypt in 1928. As is well known in his travel reports, apart from telling his admiration for the Arab vision about exoticism as well as about desert backgrounds. This affected Paul Klee's imagination and said that he really felt like experiencing the various stories contained in “the story of a thousand one nights” (Klee, 1968: 286).

Paul Klee when he was in Tunisia was very interested in the design of the Kairouan mosque and which is equipped with a shop building complex, especially with the various prayer mats that were sold by hanging there. For him Tunisia is the first Arab, the second Italian and the third French. During his stay in Tunisia he realized about the special colors used to decorate the Kairouan mosque and he began to think that these colors could influence him to interact with nature. This is what he really feels to be able to create cool abstract romantic ideas. His previous paintings also influenced him especially with constant adventures and with geometric designs which are not very different from Arabic designs. In his painting entitled "The Niesen" which was made in 1915, the sun and a group of planets appear together. This painting is thought to tend to praise the rules of time. It seems that this painting was very influential on the paintings he made after that, especially with geometric patterns and repetitions as found in the painting "Landscape with blue Birds" he made in 1919 and the painting "Composition with window" which was also made in 1919.

When Paul Klee lived in Egypt, there were slight differences in his paintings because there was an emphasis on the blend of East and West. This is most likely influenced by a sense of escapism and exoticism or between West and East equivalent to Goethe's "Divan". One of the paintings that is famous for its Arabic elements is the painting "Arabic Song" which was made in 1932. This painting seems not only to be a Western expression of the East but also radiates art that uses Eastern techniques. This painting in terms of space is considered lacking in its third dimension which touches the plains. This painting does not hesitate to seek the truth but against the background of pieces of burlap that show like Arab tents.

Pablo Picasso (1881 – 1973) was a Spanish painter who before becoming an adherent of Cubism had already studied the Impressionist style. After feeling satisfied in studying painting in Barcelona, Spain, then in 1900 he continued his studies in Paris and it was in this place that his work in the Cubism style began. As a Spanish artist who was always considered to have various advantages, he obtained the Eastern spirit without imitating it, knowing Arabic art without disturbing it and being able to repeat African art without deceiving it (Stein, 1967: 34). There is also an assertion that only Spanish descendants who come from the Moors can absorb Eastern elements because they have a high enthusiasm for things that are abstract. Likewise, it is based on Spanish culture which is able to distinguish forms of spirit from other Western European traditions because Eastern culture is an integral part of its historical heritage (de Lorey, 1932: 249).

While in Paris, Picasso secretly studied the skills of the painter Toulouse Lautree who later in 1901 gave rise to his first painting entitled "Old Woman". Then Picasso was also influenced by Gauguin, especially in terms of the use of contrasting and calm colors as seen in his 1901 painting "Harlequin Propped on Elbow". In this painting, the design is controlled, the patterns are firm and accompanied by raw colors that reflect a sense of emptiness. About two years later Picasso produced a painting on a theme known as the blue period. This painting is almost all blue and depicts a character who is experiencing great sadness. Stylized with long amber reflecting its position and subtle demeanor it is painted in cool blue and slightly greenish tones. This painting is also the best style to express suffering because it is suspected that at that time Picasso was not yet settled in Paris.

Regarding cubism, in Cezanne's view, its emergence was unexpected because there was no theory and origin. Two painters who are considered geniuses in this style are Pablo Picasso and Braque. The painting entitled "Les Femmes d'Alger (O. J. R. M.)" was Picasso's work in 1907, which was the first to use the Cubism style. This painting seems to be heavily influenced by Iberian sculptures and African primitive sculptures. According to Cezanne, primitive sculptures were only simplified in geometric forms so as to produce elements that supported the cubism form. Picasso emphasized that human painting as a measure of perfection as used as a guide in Western aesthetics is starting to be abandoned. Cubism theory shows that painting is an art with an arrangement consisting of various elements that are not borrowed from visual reality, but from concept reality. This is because the desire to achieve the ideal size is no longer limited to humans or cubism but is more associated with the mind than the sensual (Apollinaire, 1912: 113).

One thing that is dominant in cubism is the priority of abstract forms so that there are similarities with Islamic art, especially in terms of camouflaging realist objects. This can be seen in the comparison between the painting "Dora Maar as a Bird" by Picasso in 1941 and the painting "Maqamat al-Hariri" by Yahya b. Mahmud al-Warsiti in 1237 *Hijri* or in detail known as "The Eastern Isle". It seems that this resemblance is just a coincidence because both are more concerned with deforming realist objects.

Another Picasso painting entitled "Guernica" which was made in 1937 and this painting can be categorized as a painting to uphold the greatness of Protestant Christianity because it is thought to have a mission to awaken people from anxiety and despair (Tillich, 1972: 68). More than that, it is as if this painting also encourages people to be more courageous in facing a paradox, namely by giving the truth to sinners and inviting people to return to God. Ettinghausen said that this painting has similarities with the Taurus character in al-Qazwini's painting "Ajaib -al-Mahklukat" (The wonders of creation) in the XVIII century (Ettinghausen, 1962: 183).

6. Conclusion

Modern Western art, which was pioneered in the early XVIII century, has undergone an increasingly complex development. Initially this development was marked by a conflict, namely the occurrence of the Crusades and continued with cultural competition. This incident also resulted in the mixing of Western culture with Middle Eastern culture, especially in this case between Islamic art and Western or European art.

From a historical point of view, the inclusion of Islamic inspiration in the development of art in Europe is also based on almost the same cultural traditions. In this case, it is based on the characteristics and cultural systems

between Christianity and Islam, as categorized as Semitic Religion and Judaeo Christiani. This equation is also evidenced by the use of symbols related to religion as well as in designs called patterns.

Islamic art has no scriptural basis. Not sourced from the Qur'an or hadith. But it has a very Islamic character. The nascent Islam did not know art. Arab traders and caravan leaders had contacts with Byzantine and Persian civilizations. But their interest in weapons, knick-knacks and fabrics makes aliens the most artistic creations they can admire on their travels. They maintain their ancient pastoral life. The abandonment of the primitive Arab environment and the confrontation with the artistic heritage of the newly conquered or converted peoples compelled them to create art in accordance with Islam. Islamic art is made in the style of accumulated Arab, Persian, Mesopotamian and African traditions with Byzantine inspiration and developed on it a unique Islamic style in accordance with Islamic teachings.

The application of Islamic art as a source of inspiration for expression by Western painters is an awareness of appreciation for external values. This is evidenced by several Western painters who went to visit Islamic countries to study and broaden their horizons. Until now, Islamic inspiration is strongly dominated by several modern painters such as Delacroix, Paul Klee and Pablo Picasso.

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