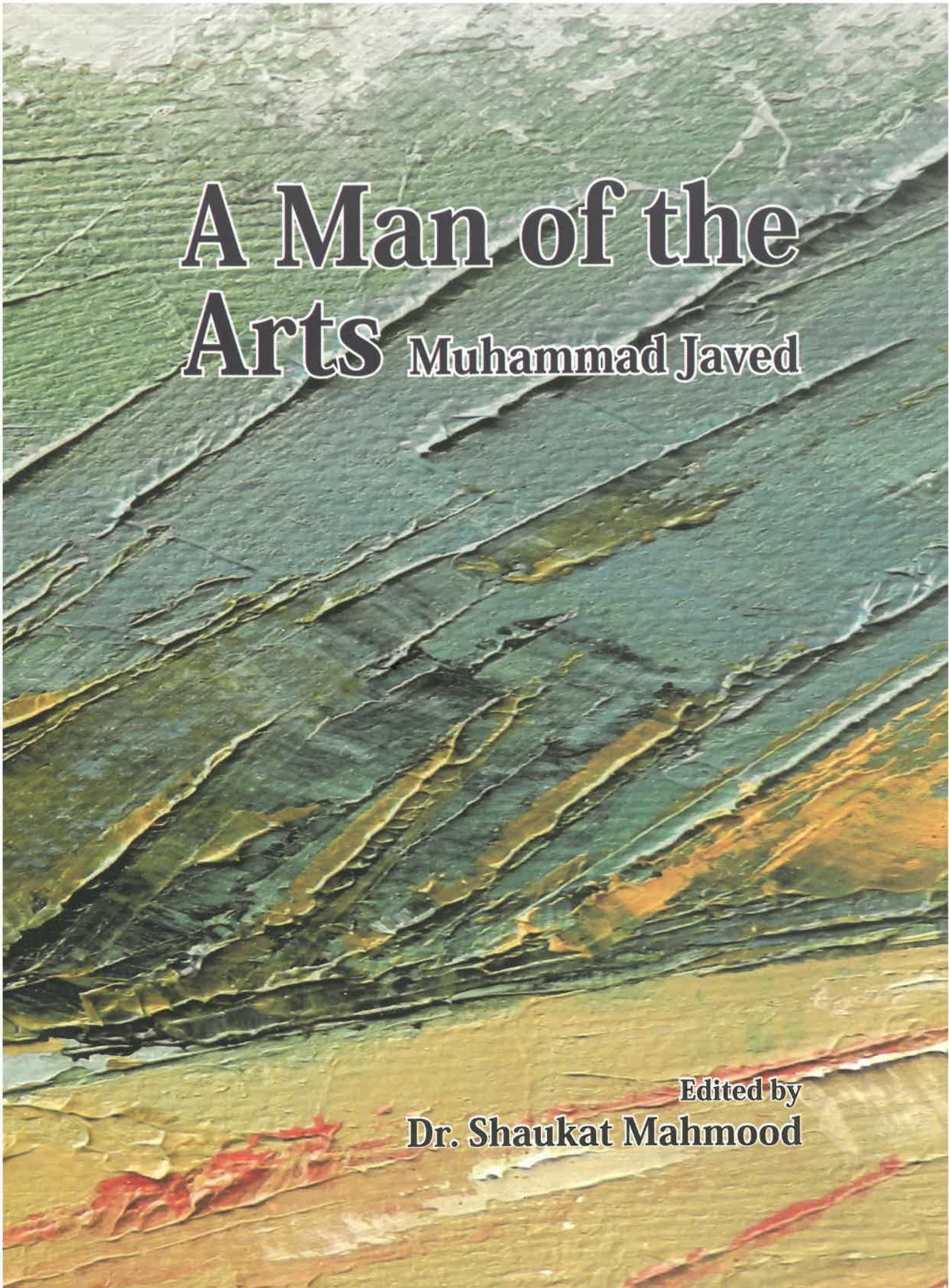




A Man of the Arts

Muhammad Javed

**Edited by
Dr. Shaukat Mahmood**



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Pakistan Writers Cooperative Society
Lahore - Pakistan

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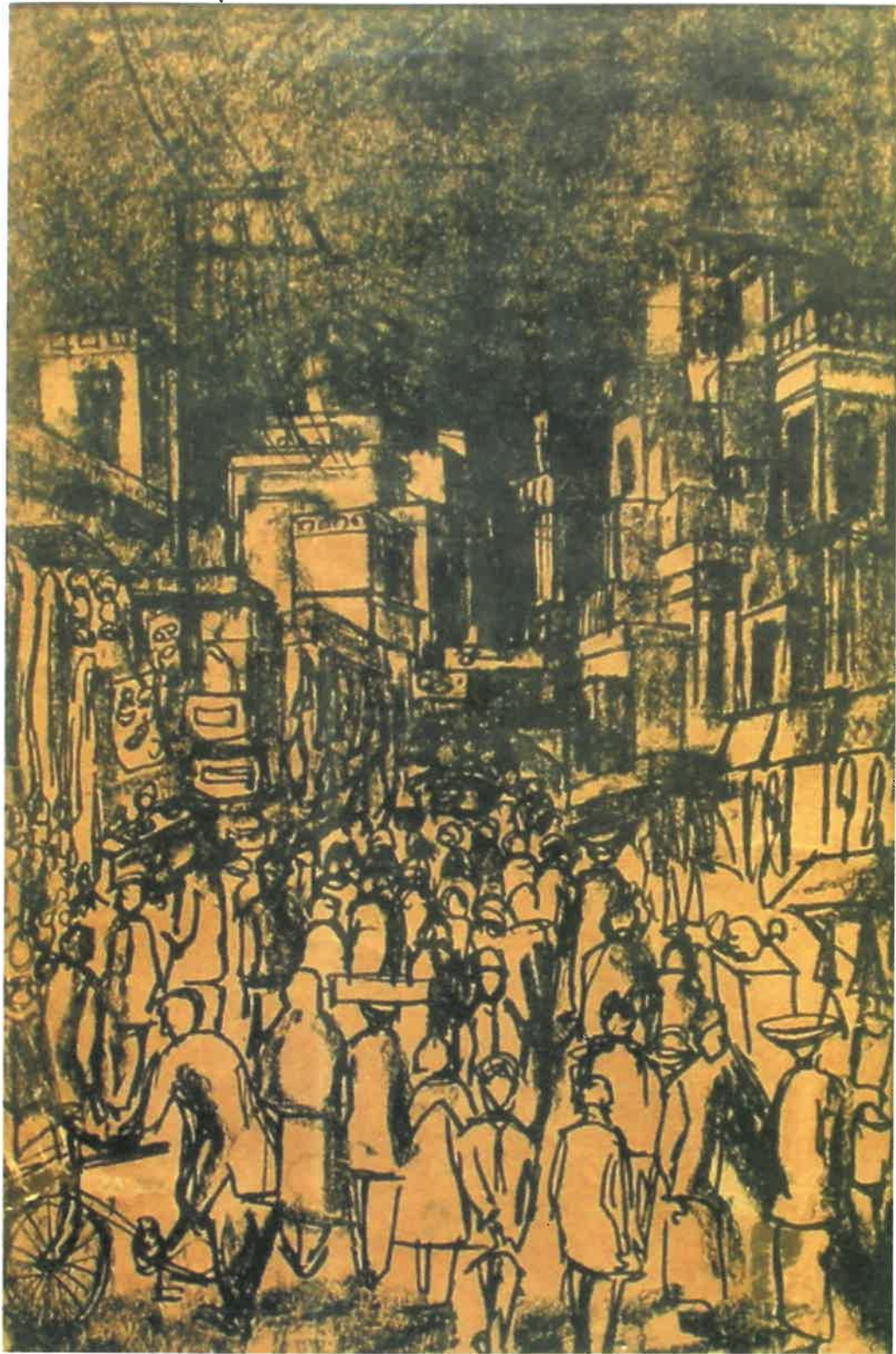
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info@cooperaartgallery.com

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Inside Mochi Gate, Lahore-1960 Lithograph 16x25 cm
Done during study at National College of Art (NCA), Lahore



Alif Lām Meem-1982 Wooden High Relief 107x183 cm

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Introduction

Pakistan Writers Cooperative Society, Lahore established in 1963 by a group of intellectuals, senior civil servants, judges and artists is working for promoting appreciation of art, literature and culture since its inception. It is publishing literary works and organizing exhibitions of paintings, calligraphy, graphics and sculpture along with holding lectures, workshops and discussion in the related fields. Recently the Society has launched Coopera School of Arts where short courses of drawing and painting are held. The Society is operating on no profit and no loss basis and has succeeded to hold large number of Exhibitions. It has published 60 books out of which five books are on Art.

This book is on the work of Muhammad Javed who has performed brilliantly as a painter over and above the work done during his service career. He is one of the senior most artists whose artistic journey started when he went to study art at NCA in 1958 where a very competent faculty consisting of foreign and local educationists was appointed. I feel that his paintings would play an important role in strengthening the function of art and culture due to his individual unique style and versatility which would raise the name of our country in the world of Art.

Dr. Shaukat Mahmood writes: "Javed's paintings provide us yet another technique. I, both as a student and as a teacher, have observed dry-brush technique in brush and ink sketches. A master painter in this technique was one of my teachers, Miss Naseem Hafiz Qazi. Javed has gone a step further". Prof. Dr. Khalid Mahmud has written: "Javed has painted a number of paintings and each one represents a different subject matter and themes of different varieties whereas the approach retains his own individuality which makes him stand distinct as an artist among this community". Marjorie Hussain has said: "When Javed was at Karachi he became one of the vanguards of young artists discovering new methods and ideas. He experimented with cubism, creating paintings of gradient subdued hues or in alternate moods, painted brilliant images of bright colours". Dr. Ajaz Anwar writes: "Javed has an eye for dividing his picture areas into varying rectangles so as to emphasize and make the composition, the subject and his expressions strong enough". Similarly,

other well known art critics and writers have reviewed the art, life and thoughts of Javed, who along with his own work and other multifarious assignments is also engaged in disseminating his knowledge and expertise to the students.

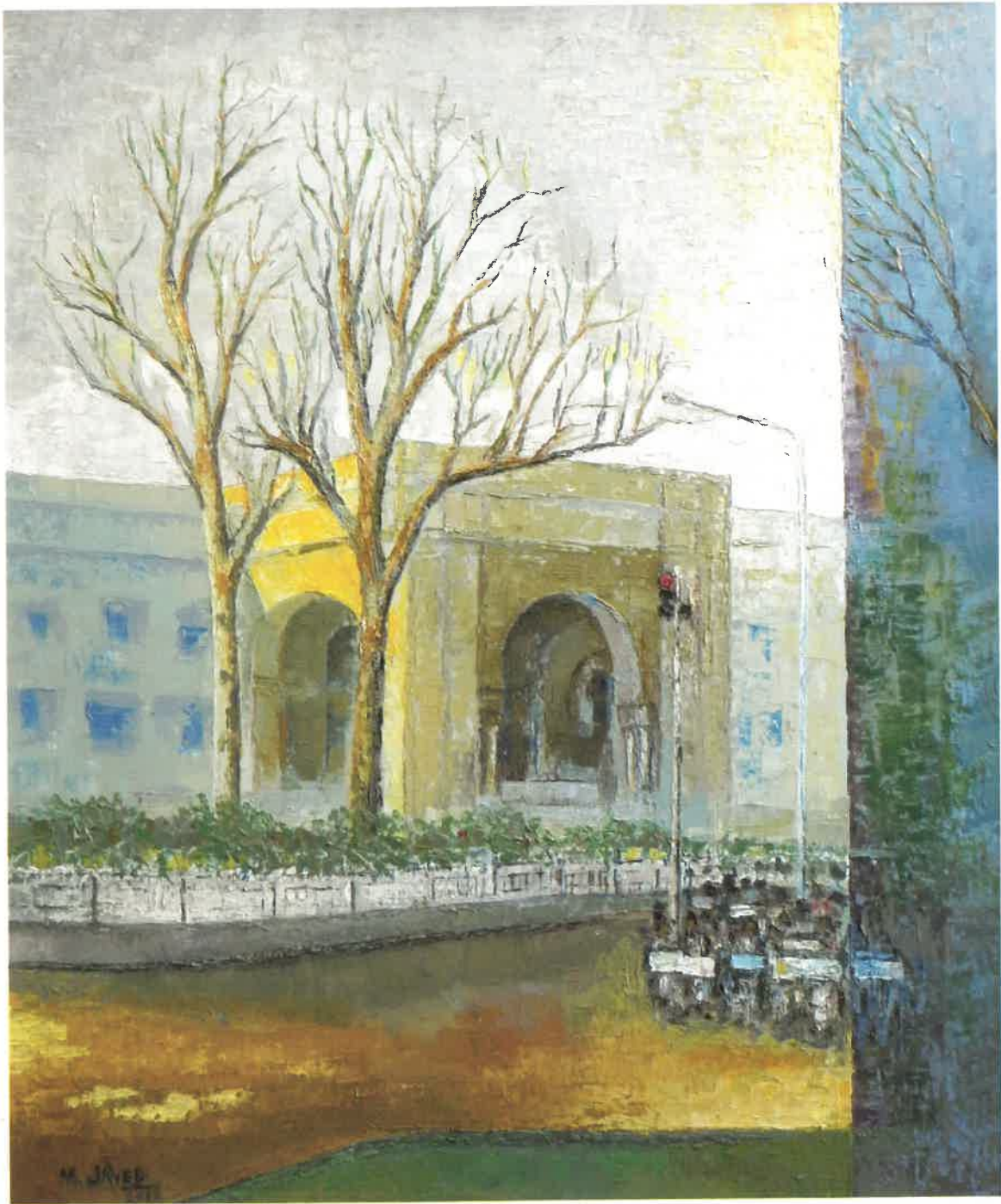
I can confidently say that this book will provide very useful information and knowledge to the readers, researchers, students, artists and art lovers. This Society feels honoured to bring out this valued publication.

Lt. Gen. Khalid Latif Mughal
(Retired)
Hilal-i-Imtiaz (Military);
Sitara-i-Basalat

President,
Pakistan Writers Cooperative Society,
Lahore. September, 2012



Wind Catchers -Thatta, Sindh-1960 Qalam (Pen & Ink) 25x34 cm
Done during study at NCA



The Red Light (Opposite Assembly Building/In front of Free Mason Hall, Lahore)-2011
Oil on Canvas / Palette Knife 67x92 cm

Muhammad Javed, My Friend

There are not many renowned artists in Pakistan who are not only painters but are also the promoters of art. They run a gallery and encourage young artists to exhibit their work there. I know only one person in Pakistan who is a fine painter as well as a great promoter of art and artists, particularly the upcoming ones and who is generally discarded by the commercial galleries. As far as artists are concerned, most new artists prefer a private showing of their work. This is in order to get the true feedback of the near and dear ones before going public. It is more like a confidence building exercise. Some artists go one step further and invite selective and polite press for the showing in order to see what their comments are. And once this small exhibition has launched them into the world of art and paintings they tread towards reaching out to a wider spectrum. They have more courage to exhibit their creative products at larger and more reputed art galleries. One such gallery in Lahore is the Coopera Art Gallery, situated in the heart of the city, right on The Mall. This gallery is being looked after by my painter friend Muhammad Javed in his capacity as Director/Curator and Secretary General of Pakistan Writers Cooperative Society. I had once an opportunity to discuss with him the main requirements of an art gallery and this is what he told me.

“While choosing an art gallery to exhibit one’s work there needs to be a few factors kept in mind. In my opinion they are like this”.

White walls are considered a prime factor. This makes work of art to stand out and divert one’s attention to it. There should be nothing distracting in the background. Some art gallery owners prefer solid coloured walls, but the actual *mantra* of art experts is plain white or off-white walls that are spotless.

Space is another factor. It needs to be taken into account that smaller spaces do not allow people to view the painting from various perspectives. Most connoisseurs and art lovers do an on the spot complete study of the piece of work. They need to view the artwork from the closest point to the further most they can go to understand the painting completely. Coopera Gallery without doubt provides sufficient space for viewing a painting fully.

On the other hand some paintings like miniature painting demand closer studies. Coopera art gallery has very successfully showcased exhibitions of both these types.

Speaking about the location of the gallery in city Javed sahib said, "This has to be kept in mind because most people are willing to attend exhibitions that are easy to access in terms of travel time and convenience. Parking places for cars and also their security poses another serious question these days. Javed sahib then talked again about the interiors and colour of the walls of an art gallery, "Ideally the interiors should be barren. This is because all attention needs to be placed on the exhibits and not other artifacts that tend to be placed here and there."

Muhammad Javed also suggested that the art gallery needs to have the right kind of lighting, especially the placement of spot-lights below which the exhibits are placed.

Besides curating exhibitions and art shows regularly at renowned Coopera Gallery Muhammad Javed himself is also a reputed painter and an artist with rich professional skill. Born in a small village of district Sheikhpura, he joined National College of Arts and graduated in Fine Arts in 1962. He studied Urban and Regional planning as a fellow of the Massachusetts Institute of Technology, USA. That is not all. He has many other qualifications like, he earned certificate in Education Technology (USA), Certificate in Communication and development from the Cornell University (USA), Certificate in Structuring, Financing and Implementation (USA) and then a Certificate in Housing Finance from India. He is a vastly traveled person and has visited galleries all around the globe including USA, Canada, UK, Thailand, France, Egypt, Sri Lanka, Singapore, Indonesia and India.

What I really appreciate is his painting technique, rather techniques. I say techniques because he does not limit himself to one medium. He does not confine himself within one type of paintings. He is expert in Islamic calligraphy, he is a master of landscape painting and he is an apt master of sketching in pencil and charcoal. Pen and ink for making quick sketches is yet another kind of his crazes. In the field of calligraphy he has made very innovative experiments doing calligraphy on slabs of marble. Using blocks of marble as his canvas he uses oil paints, sometimes applying them in washes and at another occasion he uses permanent markers. Obviously the markers, with their brilliance result in highly alluring results. As far as my memory goes I have never seen or



Inspiration I-2010 Oil on Canvas / Palette Knife 76x92 cm



Struggle-2008 Oil on Canvas / Palette Knife 106x53 cm



Collection: Justice Farukh Irfan Khan

A Group Show of Paintings "The Colours of Pakistan" at Coopera Art Gallery
Feb. 19, 2010



From left: Muhammad Javed, Mehmoood Hasan Rumi,
Dr. Shaukat Mahmood (The Chief Guest), Michu Salah-ud-Din and M. Shafiq.

heard or read about any painter who uses marble slabs and tablets for painting purpose. When he is painting on marble blocks the size of the slab ranges between 6"x12" to 12"x18"

His oil paintings provide us yet another technique. I, both as a student and as a teacher, has had observed dry-brush technique in brush and ink sketches. Some painters also use dry-brush technique while working with brushes and oil paints. A master painter in this technique was one of my teachers Miss Naseem Hafiz Qazi. Javed sahib has gone a step further in dry-brush technique, in his case it is not dry-brush but dry-palette. This might sound funny, farcical, weird and preternatural but it is certainly not. Actually after applying thick paint directly from the tube to the canvas he spreads the paint with the help of palette knife and creates interesting texture. The result is neither that of an impasto nor of a palette-knife. The result is alluring at once because of effective space division, strong composition and simplification of forms comprising social, cultural and even economic based concepts. Often his paintings result in intriguing and bewitching murals or something like murals. Many of his paintings in which he has depicted street scenes of Old Lahore have eventuated in amazing effects. When Javed sahib is painting in this kind of murals his sizes become bigger and often vey big. Starting with a modest size of 12"x24" and 18"x24" he can go up to sizes like 4'x12' and even more.

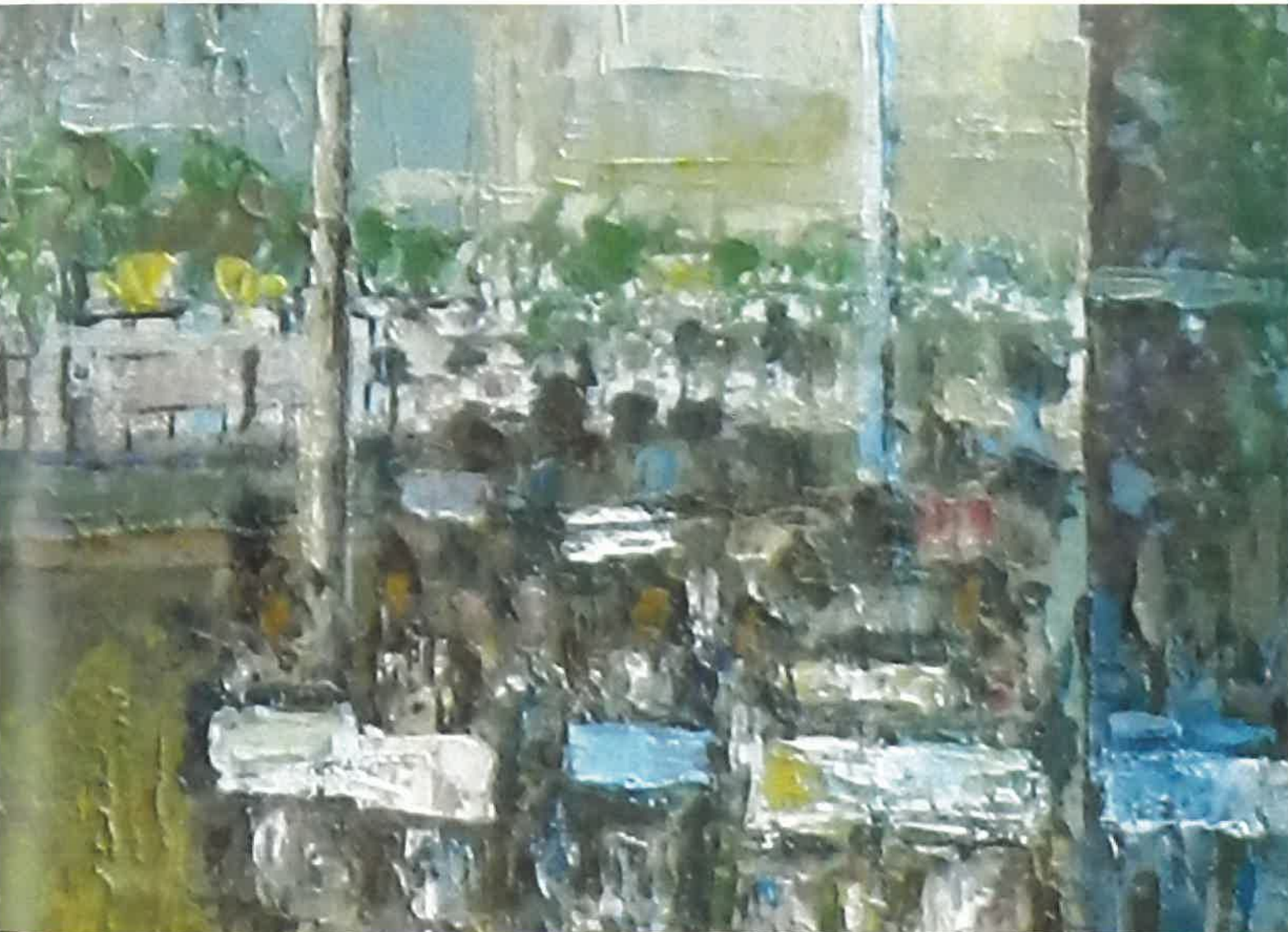
His paintings have become no doubt collectors' items. Today his paintings decorate the museums and the drawing rooms of numerous luminaries and art lovers, at home and abroad. He also uses his morning hours for imparting art education to the students and also spares time to look after the work of a Publishing House.

In spite of the glory he has earned and in spite of the busyness in his multiple engagements he is a down to earth, calm and very humble person. Meeting him provides the visitor a feeling of indulgence and delectation which a connoisseur of art gets from paintings of a master painter.

Prof. Dr. Shaukat Mahmood (Maxim)

Sitara-i Imtiaz & Pride of Performance

The Nation-December 4, 2011





Muhammad Javed on Work - 1958 (Preparatory Class, NCA)

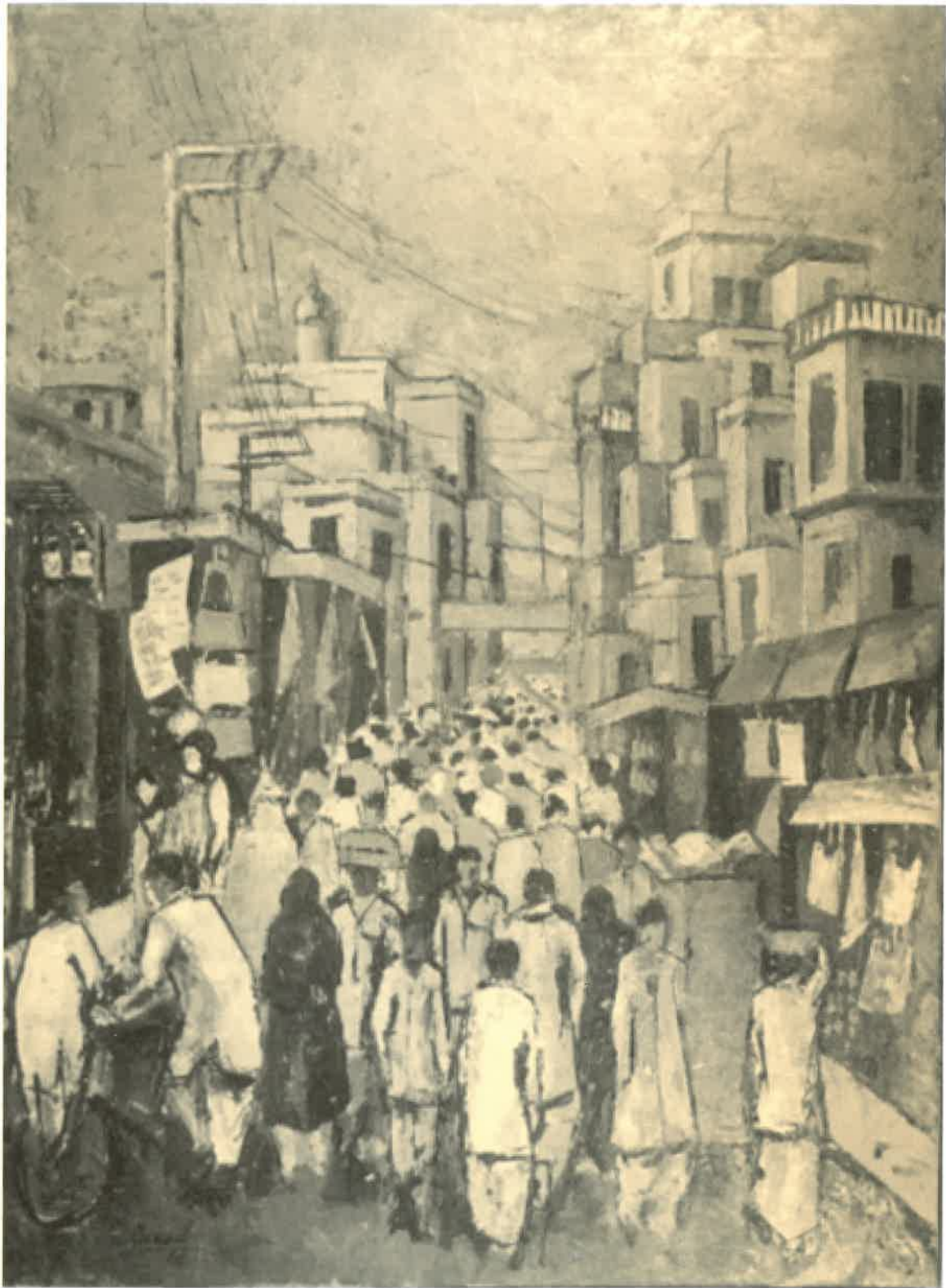


Portrait - 1959 (Second Year of Study, NCA) Oil on Board 34x46 cm

Students of First Batch of NCA with departing Principal Prof. Sponenburgh, his successor Prof. Shakir Ali and Haji Muhammad Sharif, Head of Miniature Section, Department of Fine Arts-1961
 Prof. Sponenburgh came to Pakistan under Colombo Plan Contract to upgrade Mayo School of Arts and establish NCA.



Standing from left: Tanveer Hussain, Muhammad Javed, Abdul Rehman, Prof. Shakir Ali, Zahoor-ul-Akhlaq, Mahmood Alam, Prof. Sponenburgh, Salah-ud-Din Mian, Ahmad Yar Khan, Shamim Ahmad and Haji Muhammad Sharif
 Seated from left: Iqbal Hassan, Rafi Rehmani, Ahmad Khan, Nayyar Ali Dada



Inside Mochi Gate-1961 Oil on Canvas / Palette Knife 75x110 cm
Collection: Foreign Couple from Finland-1962

Students of NCA with departing Principal Prof. Sponenburgh, Haji Muhammad Sharif, Niaz Ali Shah, Taufiq Ajaz, Jamila Zaidi and other faculty members at Lahore Railway Station-1961



Among standing fourth, fifth behind, sixth, seventh, eighth, tenth behind, eleventh, twelfth front, thirteenth and fourteenth from right: Taufiq Ajaz, Nayyar Ali Dada, Naiz Ali Shah, Tanveer Hussain, M. H. Jaffri, Prof. Sponenburgh, Iqbal Hassan, Rafi Rehmani and Haji Muhammad Sharif

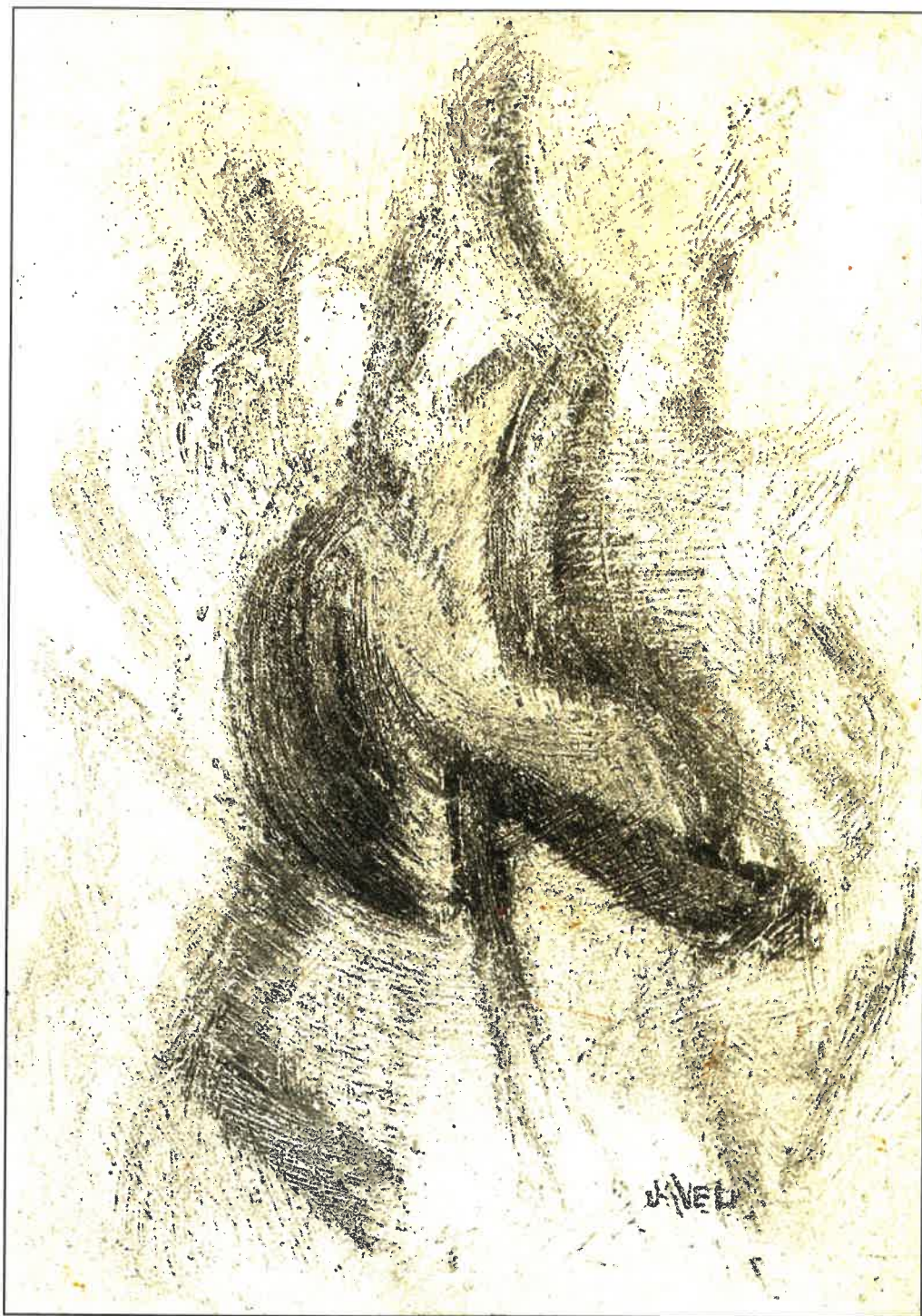
Among seated fourth, fifth, sixth, ninth, behind in the centre and tenth in the front row from right: Salima Hashmi, Ahmad Khan, Muhammad Javed, Zahoor-ul-Akhlaq and Saeed Akhtar



A Bazar-1963 Oil on Canvas / Palette Knife 152x92 cm



Mumtaz Hassan, MD, National Bank of Pakistan inaugurating the First Exhibition of Paintings by Muhammad Javed (holding ribbon on his right) and Coopera Book Shop and Art Gallery, Hyderabad Sindh-1964. Faiz Ahmad Faiz on his left and S.M. Wasim (Commissioner Hyderabad Division) on his right, Ifikhar Ahmad Khan (Project Director) G M Barrage 2nd from right, Hamdani (Secretary Hyderabad Arts Council) extreme right and others



Movement-1963 Oil on Board 61x91 cm
Collection: Majeed Afgan, Member, Agriculture Developement Corporation



Artist with his Painting-1968



The Growth-1964 Oil on Board 120x61 cm

Prof. Qasim Baig Chughtai is introducing to the Artist during his Paintings Exhibition at US Information Centre, Hyderabad Sindh-1969



Seated from left:
Prof. Saiyid Qavi Ahmad, S.M Wasim, Commissioner Hyderabad Division and the Artist

About the Artist

Muhammad Javed was born in a Village of District Sheikhpura in 1942. At a very early age he was so much impressed by the beauty of nature that he started drawing sketches of flowers, plants and other colorful scene by using watercolours. During the school life, he was so keen in the drawing and painting that he used to spend good portion of time in painting the real objects.

Due to his natural aptitude and abiding interest in the field of art, he took admission in the National College of Arts, Lahore where he worked under the guidance of Prof. Shakir Ali, a famous artist as well as Head of the Fine Art Department who later on replaced Prof. M.R. Sponenburgh Principal of the College. He completed his graduation in Fine Art in 1962. He also studied subjects of Publicity Designing, Sculpture and Miniature Painting under the guidance of Professor James Warren, a Canadian Designer, Mary Lewis, an American Sculptor and Haji Muhammad Sharif, a famous Miniaturist during his study at the College. Ustad Muhammad Latif Chughtai, Niaz Ali Shah and Ustad Muhammad Bashir having high skill of drawing and painting also remained his teachers in the College.

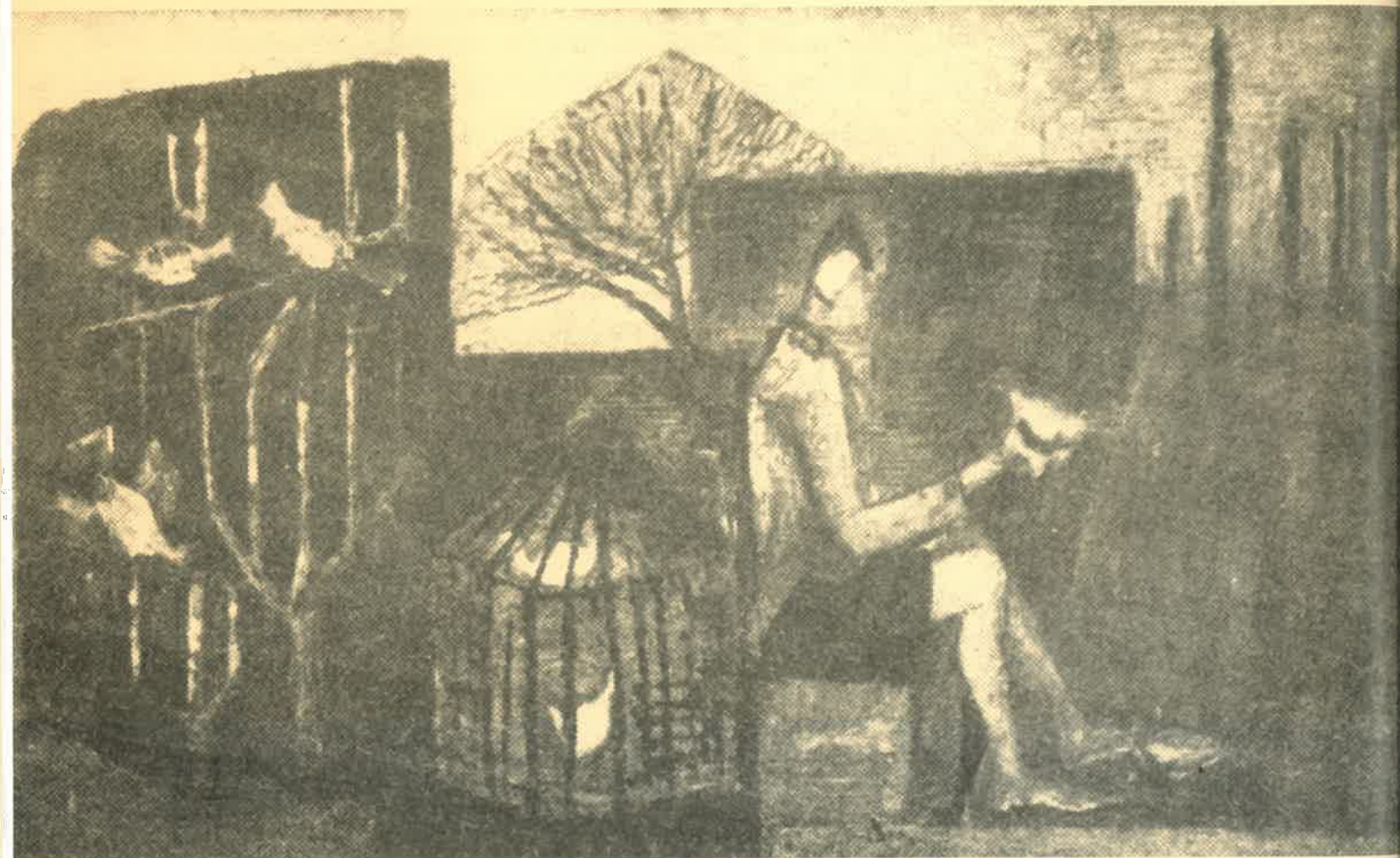
During last year of his study, Javed participated in the Young Artist's Paintings Exhibition held in the Lahore Museum in 1961. In 1962 he participated in the Professional Artists Exhibition held at Karachi in the Arts Council when he was working with United Advertisers, Karachi as a Senior Artist. In 1963 his paintings were selected for the National Exhibition organized by the Pakistan Arts Council, Lahore. At that time he was serving the Co-operative Development Board, Lahore as Assistant Director, Designing.

Originally Javed painted in realistic form but later on he switched over to Impressionistic, abstract style blending of both the styles and producing very interesting works. The good influence of some of the famous artists under whom he worked did much to perfect his sense of colours, composition and also sense of portraying the ideas.

In June, 1964, Mr. Javed was transferred to Hyderabad as Town Planner, G.M Barrage Project. The paintings displayed in the Exhibition being held in the auditorium of US Information Center were painted mostly at Hyderabad in the years 1964-1969.

Prof. Qaseem Baig Chughtai

August 2, 1969



The Cage-1966 Oil on Board 76x51 cm

Welcome Address

Mr. S.M. Wasim, Commissioner, Hyderabad Division, honorable Ladies and Gentlemen,

It is indeed a unique honour for me to accord a very sincere and warm welcome to Mr. S.M. Wasim as Chief Guest of this evening and to you all at the occasion of inaugural ceremony of the exhibition of paintings of a young but very talented artist of this region Muhammad Javed.

The purpose of this exhibition of paintings of Javed is not only to encourage the young artist but also to enable others to get benefit out of the cultural, educative and artistic values of the paintings on display.

Ladies and Gentlemen, permit me to say that art has always occupied a crowning place in every society of every age because it has been an interpretation as well as a reflection of the life. And in no other era of history the importance of art was as supreme as we find in our age. The mysteries and secrets of life and universe, discovered by the scientists and technocrats of today, were first of all visualized and imagined by the artist with the help of his intuition and imagination. It was the artist who inspired and motivated mankind to reach the moon and today moon stands conquered. Thus the function of art in almost all the societies was and is to weave an emotional and imaginative super-structure of life, either in words, or lines, or forms or colours or in melodious voices etc. The art of paintings is as old as any other art of the world. With the passage of time and a change in human behaviour, vision and outlook, its contents, and context, styles and techniques and dimensions have changed. But, from the most primitive type of paintings to the most up-to-date symbolic, abstract and surrealistic forms, the function and message of paintings has always been one, and the same, that is the recreation of human feelings, imagination and emotion in their most sublime and lofty form to enlighten the people of the values and virtues. Every work of art is an eternal treasure of human wisdom and an ever-lasting source of inspiration if it impacts any amount of historical consciousness to those who inherit it. Its value and importance further immensely increases if it is an embodiment of positive institutional values of its age. The function of the artist is to immortalize these values by the vigor of his vision, emotion and imagination. In other words, it is the artist who immortalizes himself on a two or three dimensional surface with his colour scheme and techniques.

Today when under the impact of scientific and technological strides of the 20th century, the classical values of almost every theatre of life, are being challenged, questioned and censured by the young angry generation, it is only the artist who can put the house in order. Nobody is more competent than an artist to revive and restore the values assigning them new roles and functions to discharge in a society taking a new form. As the artist is richly gifted with his intuitional wisdom, prophetic vision and poetic grasp of things, therefore his understanding and sensitivity is ever-widening and sharpening. It is not any material yard-stick which determines the utility of a thing or its order in a society but the spiritual, psychic moral, intellectual and imaginative worth of the object concerned, which enables it to find its own proper place in a given society. The artist makes us realize this type of grandeur, grace and magnificence of the things around us. And as such he is the most important constituent of human culture. Modern man, who is highly dissatisfied with himself and his age, is committing a blunder of gargantuan proportions by ignoring the artist in the struggle which he has launched against the evils of his time. No dream of peace and prosperity can be materialized unless the artist is restored to his proper pedestal in the society.

Keeping this thing in view, we in Pakistan are determined to assign the artist his due place in our society and this is why we are taking interest in the creations of our young imaginative persons.

Ladies and Gentlemen, you may recall that many exhibitions have been arranged in this auditorium of United States Information Centre, Hyderabad by different bodies which were of great attraction and importance. Today, you will find a new and peculiar style of the artist with his sensational ideas. Javed is a graduate of the National College of Arts, Lahore. In this exhibition of paintings he has expressed his emotions on the canvas with strong color combination, attractive forms and beautiful texture. He has created his own individual style by adopting different forms and motives keeping in view the historical background. In the beginning, when he became a professional artist of Pakistan, he did many paintings in the realistic style but later on with the perfection of that's style he automatically switched over to the Impressionism and Abstraction. Many of his realistic sketches exhibited over here are the example of his maturity in the field of art. Javed always picks and paints his ideas from the daily life. His perfection in the color combination is the result of his deep and keen observation of the nature. He has also participated in different exhibitions held from time to time in West Pakistan. All his creations are the result of his great labour during his service period as Town Planner, Ghulam Muhammad Barrage Project.

I may mention here that Javed has designed the title covers of Late Justice Kayani's books *Afkar-i-Parishan* and *Half Truth* which have been praised by many.



Landscape-1967 Oil on Board 122x61 cm

It is my fervent hope that you would display keen interest in these exhibits so that your fervor may serve as an impetus to us for organizing such type of functions in future. I extend my heartfelt thanks to Mr. S.M. Wasim, the Divisional Commissioner, Hyderabad, and the distinguished Chief Guest who has very kindly encouraged me with his presence over here this evening. I request him to perform the inaugural ceremony with his kind words.

Saiyid Qavi Ahmed

Principal and Professor of Commerce

Sindh Government College of Commerce, Hyderabad

August 2, 1969



From left: Prof. Qaseem Baig Chughtai, Prof. Saiyid Qavi Ahmed, the Painter and Senior Reporter and Generalist, Radio Pakistan-1969

Solo Show of Paintings by Muhammad Javed-1969



From left: Brig. Afzal, S.M. Wasim (Commissioner Hyderabad Division) and the Artist at a Painting titled " Mela (Fair) "



Nazli Rubani and other art lovers (Painting titled "Dancing")-1969

Art Exhibitions Educate People

At the event of Exhibition of Paintings by Muhammad Javed, the Divisional Commissioner, Hyderabad Mr. S.M. Wasim said here yesterday that art exhibitions serve the purpose of educating the people to understand and appreciate artistic creations.

He said that art does not mean mere material pleasure and satisfaction but also covers intellectual moral and spiritual realms.

He was speaking at the inaugural ceremony of paintings exhibition by a young artist Muhammad Javed at the US Information Centre, Hyderabad last evening.

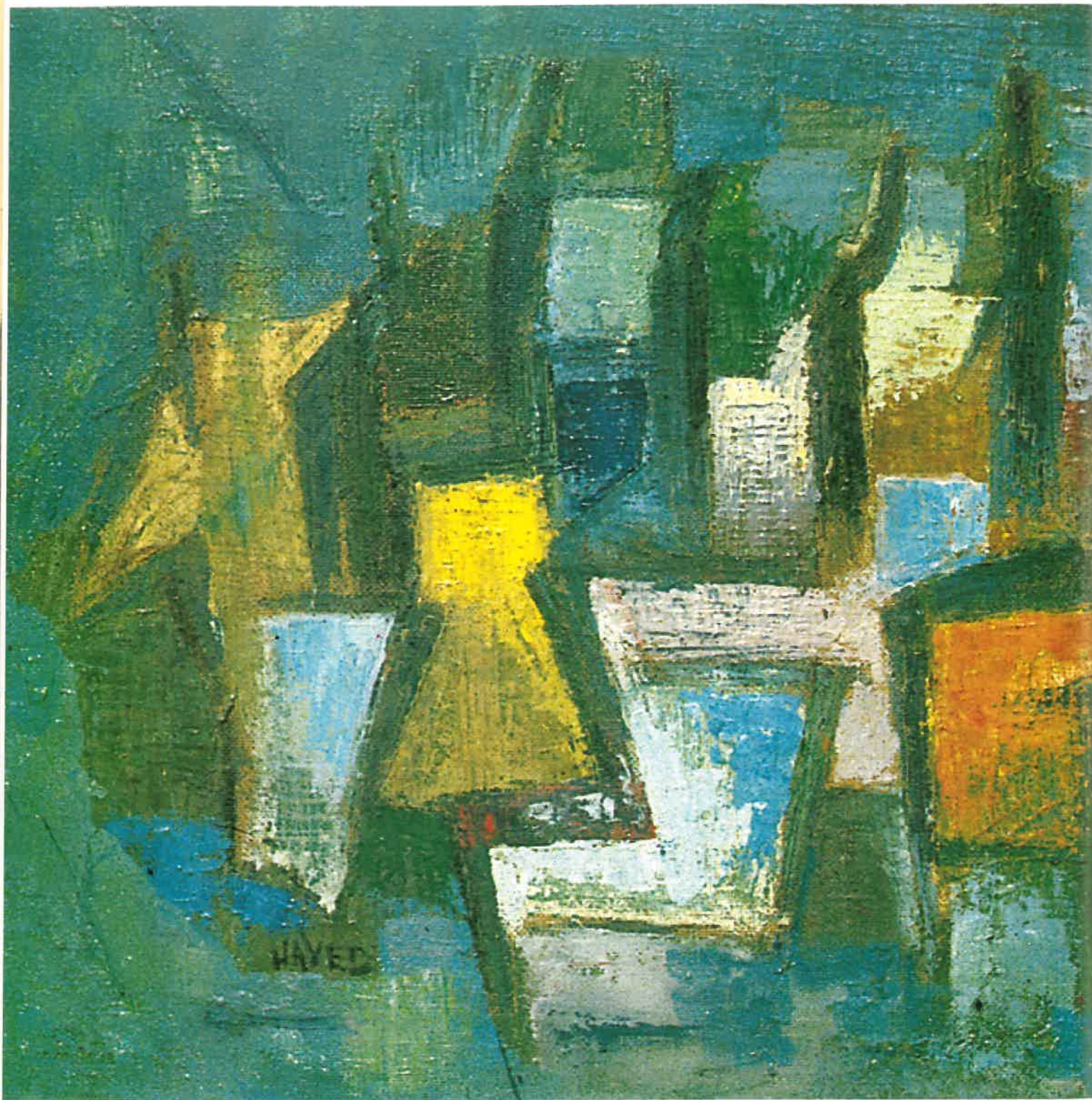
Mr. Wasim said that the artist through his insight and power of imagination captures hidden beauties and mysteries of nature and then through the medium of suitable signs and symbols projects them to the society. As he lives in a particular age, he becomes powerful medium of embodying the emotional aspirations of that age. It is most noble and befitting fashion and thus helps to sustain the cultural life of the society he added.

The Commissioner said art would be a poorer if it did not afford its people a chance to study and understand its artists, and provide an opportunity to nurture and nourish their artistic ideas for benefit of the society as a whole or at least that section which is responsive to artistic impulses.

He also praised the courage and determination of the young artist Javed for making such valuable contributions toward art. A total of 30 paintings were exhibited.

Earlier Syed Qavi Ahmed, Principal of the Sind College of Commerce welcomed the Commissioner and introduced the artist.

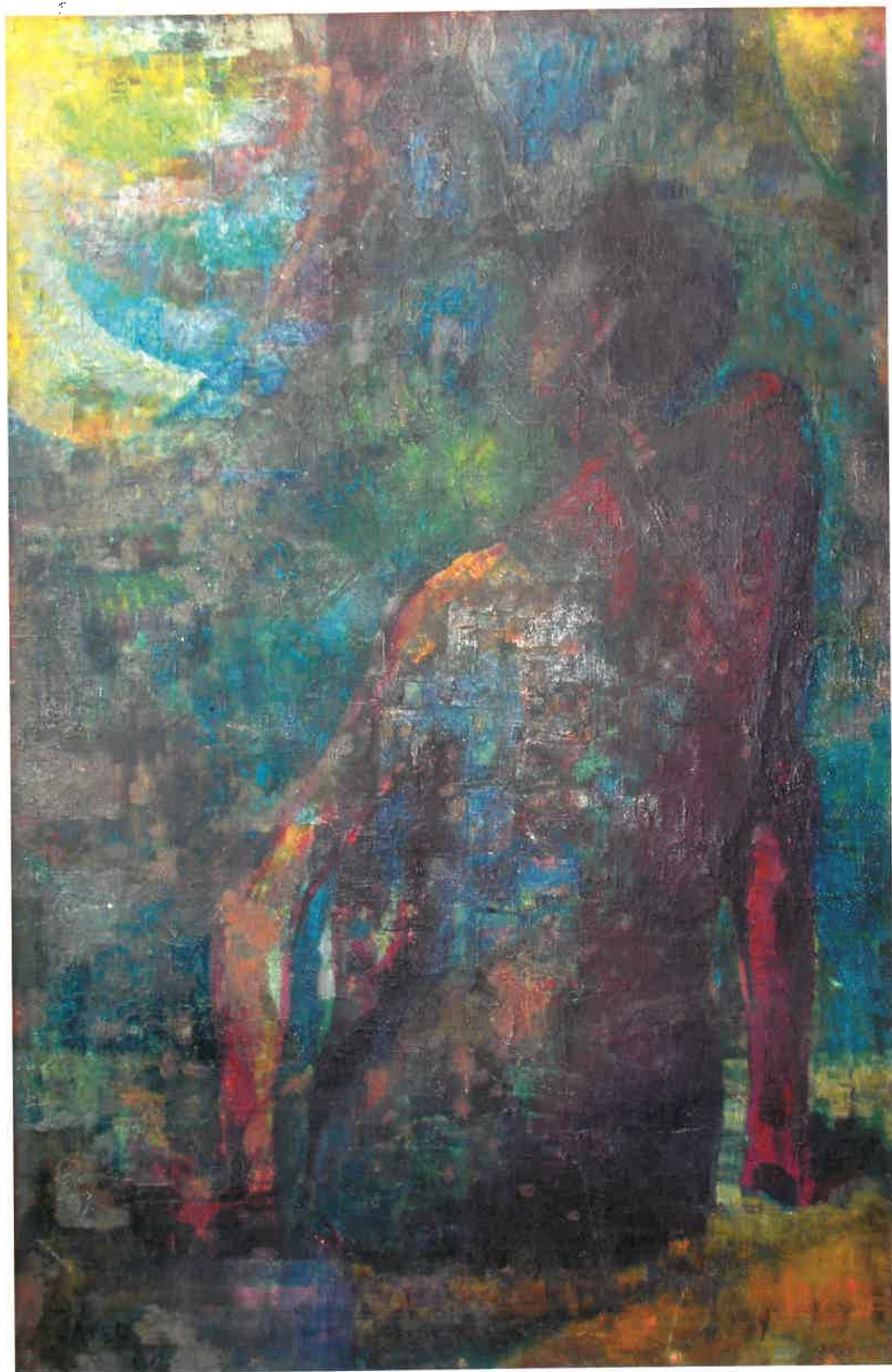
Indus Times - August 3, 1969



Gathering-1968 Oil on Board / Palette Knife 120x61 cm



Collection: Syed Imran Khan and his Artist Wife



The Contentment-1975 Oil on Canvas 61x92 cm

A Stylist Artist

Muhammad Javed is a stylist artist having his own imaginative way of expression, which made him singular among his contemporaries. His creative talents became evident right from the beginning of his career as a painter. He took admission in the National College of Arts, Lahore and graduated in Fine Arts in 1962.

On the one hand Muhammad Javed had eagerness for making achievements in his field of art but on the other hand the pursuit of earnings was equally rather highly important for him. He therefore, started working with different organizations as Design Officer and became associated with West Pakistan Co-operative Development Board, Lahore as Assistant Director. He was very fond of designing and soon got fame as he continued creating paintings with fascinating styles and concepts.

In 1963 Muhammad Javed left for Hyderabad wherein he joined Ghulam Muhammad Barrage as a Town Planner and remained busy in colonizing new towns and cities. He designed the largest project of Kallari Lake nowadays known as Kinjhar Lake for its development as a tourist resort. I remember that when I saw this Lake in 1963 there were just dry mounds around and for miles away no shade of trees could be found and even potable water was not available. But then in a very short span of time this place developed like a feast in the forest with all essential amenities. The prince of this urbanized desert is in fact Muhammad Javed who roamed there and was engrossed in designing of this prestigious project all the time. He is known as the "Robinson Crusoe" of Kalri Lake. Today whenever a mention of the Lake is made, a special glitter appears on the face of Javed. Since I have twenty two years old friendship with him, I know whenever he feels happy or satisfied with his works his face glows of pride. Javed also did town planning work for Hyderabad and other cities of Sindh. Likewise, he designed Sukkur Administrative Block and other buildings constructed at various places in Sindh. He loves all these places and whenever he passes by there, it is he and he only who can understand and comprehend the pleasure of it.

Nowadays Muhammad Javed is attached with National Institute

of Public Administration, Karachi and busy in exploring his artistic talents to design buildings by keeping in mind the features of Islamic architecture. In this period he has also done calligraphic paintings and painted thirty two marble pieces along with more than a dozen canvases. Javed is a cheerful personality of very good disposition. He keeps himself fully absorbed in his work; indifferent of everything around him he is always busy in displaying his skills. He is very proficient in his job and has reached a position in life where humility and modesty counts and becomes significant. He is using his artistic talents very productively. Mr. Iftikhar Ahmed Adni is a great admirer of his work and has played pivotal role in motivating Javed and facilitating him for contributing in the field of art. Now he is at such a stage where constancy and profundity develops, which seems to be the cause for his satisfactions.

Muhammad Javed spent his childhood in district Sheikhpura, where he was born. He mostly lived in Lahore and was highly impressed due to Lahore's rich cultural life and historical structures. When he left Lahore in connection with his job, his cheerful face and laughter though faded a bit but not ended. He tried to overcome the change and maintained his style of meeting with his friends. Now he has moved to Karachi from Hyderabad and is working with NIPA as Deputy Director.

Muhammad Javed's brush remains always busy in search of innovations. It is his great achievement that he did not allow his creative skills to be curbed under the pressure of his official obligations. Instead he often says that the urge for creativity always keeps him under pressure and therefore, he remains in search for an outlet to express his feelings, whereas the problem of subsistence does not allow one's creative ability to shine. He thinks that strong determinations can help the man in achieving his objectives. He also worked in an advertising agency. However, he had to say good bye to it because commercial art could not become a source of quenching his creative thirst. Now he is busy with his official work and also manages to steal time to satisfy his creative urge.

Muhammad Javed is a classmate of Zahoor ul-Akhlaq and Bashir Mirza. Zahoor ul-Akhlaq is head of the Fine Arts Department, NCA, whereas Bashir Mirza is running his own advertising agency. Javed has also worked with Sardar Muhammad in the United Advertisers and has remained a colleague of Maqsood Ahmad who is now the Principal of Central Institute of Arts and Handicrafts located in the building of Karachi Arts Council. He has all praise for his associates. Whereas Javed is fond of Painting, Interior Decoration, Town Planning and Architecture, he has



The Skill-1977 Oil on Canvas / Palette Knife 61x92 cm
Collection: M. Aamir Javed



The Real Power-1975 Oil on Board / Palette Knife 120x52 cm



Collection: Shamim Akhtar

also a passion for literature. He has written articles and designed title covers of numerous books very successfully. Especially when he designed title covers for the books by late Justice M R Kayani, he earned a great name. The design of title cover for the book *Afkar-i Pareshan* is his master piece. He also designed the title cover for the book *Kihtay Hain Jis Ko Ishq* by Najma Anwar ul Haq. Such works were carried out by him on the demand of Iftikhar Ahmad Adni. Title covers are many that he designed but I don't remember the names; a special thing about him which I recollect is that he has displayed sterling qualities of his brush over verses of Allama Sir Muhammad Iqbal. His work of this series received high appreciation.

In the words of Muhammad Javed, about times when he cherished the art of paintings, hardships were many in this field. He is happy today that full opportunities are available to the students and young painters. Javed is liked by his friends and the artists of today. When he was a student he was honoured with scholarships. Today he is an established artist receiving tributes of great respect and devotion. He is planning to hold an exhibition of his paintings soon.

Fareed Ahmed

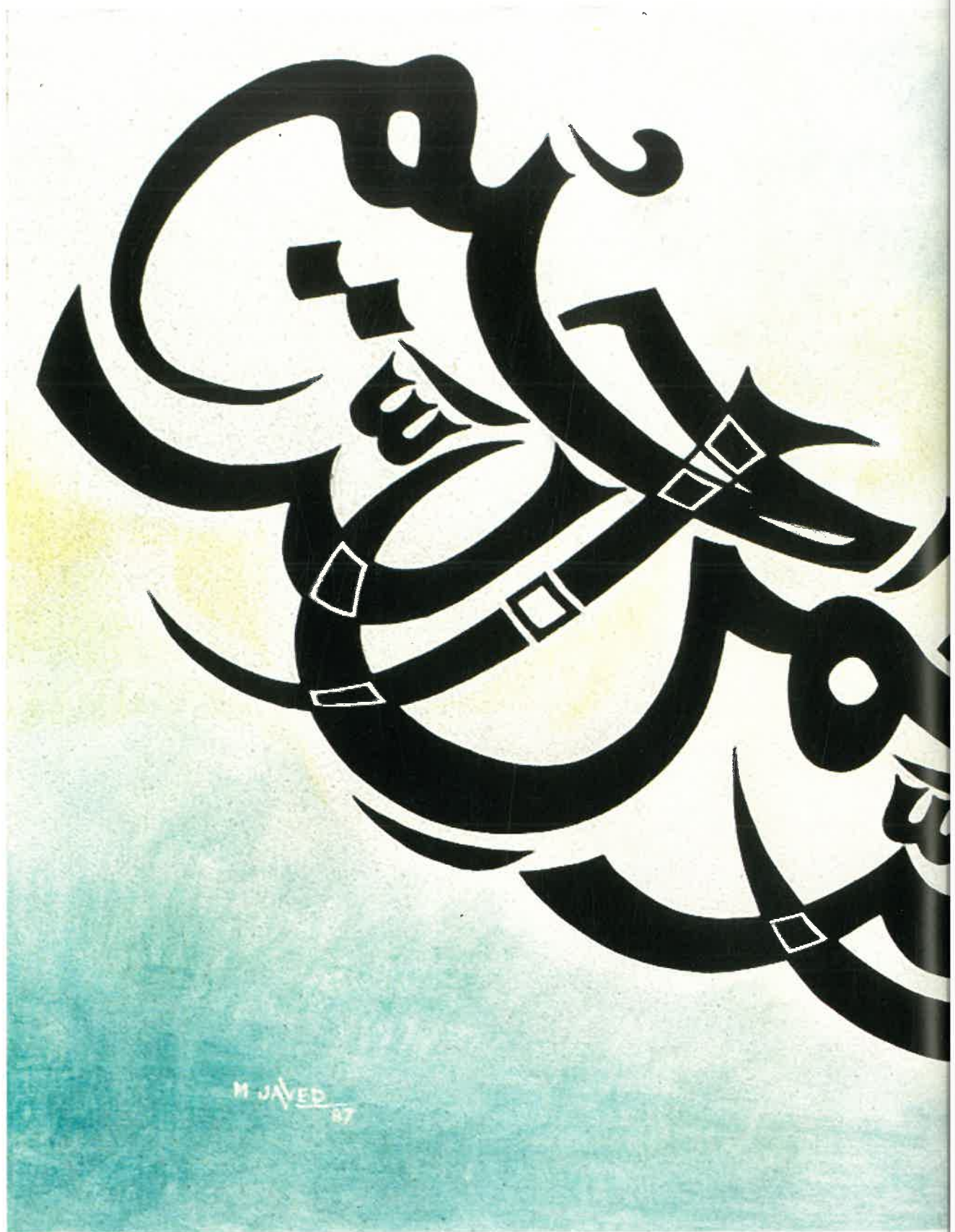
*Translated from Urdu by
Muhammad Akram Warraich*

Pehchan Magazine -1982

*The Tree-1984
Oil on Canvas / Palette Knife
61x92 cm*

Collection: Manzoor Ahmad Malal





بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ



Rich Flowering of Calligraphy

There was the show of Muhammad Javed before a selected gathering at NIPA hosted by I. A. Khan, former Director.

Javed displayed his calligraphic creations at a select private gathering and his work was much admired. He has made about forty calligraphic paintings on marble slabs by using oil colour and also markers. It is amazing how he maintains the freshness of the colour despite much colour mixing.

Apart from these small paintings on marble, on which he has written the attributes of Allah and the Holy Prophet (PBUH), he has also painted some larger works on canvas.

Whatever he paints has some meaning or some point beyond the simple attributes. Thus, he has painted the word Muhammad in the form of a crescent and shown stars all around it. Or he has painted the same attributes in the form of a ship and shown it sailing on the waves of the sea. In these and other ways he adds some meaning or deeper significance to the words, while of course, he maintains the painterly quality of the work by his deft use of colour.

One looks forward to the public display of his calligraphic paintings.

S. Amjad Ali

DAWN, 1986



Thoughts II - 1985 Mix Media on Marble 30x15 cm

A Hymn in Colour

Javed's work is different. He does not invest his ingenuity in producing designs, nor in evolving patterns, nor in painting abstractions. He is primarily engaged in portraying visions and projecting ideas, ideas which haunt him when he looks at a Divine Name or when he thinks of some aspect of the personality of the Holy Prophet (PBUH) or one of his close associates. It is this absorption of the artist in ideas which assumes forms and shapes, designs and patterns and enables him to evolve abstractions and portray visions in a beautiful blending of harmonizing paints. What it leads him to produce is actually a hymn in colour.

His rendering of al-Rehman is extremely significant. In its sweep it depicts the expanse of Divine mercy which encompasses all creation, mercy which makes rendering from all other work in this field is that the arching Noon of Rehman has within it the Quranic words *Rihmat al- Ālamīn* proclaiming the purpose behind the prophet's mission and his existence which stretches from eternity to eternity as the *Rububiat of Rabbul Alamin* cannot be conceived of without His *Rihmat*.

Likewise the Holy Name al-Rahim signifying the intensity of Divine

Solo Show of Paintings "A Hymn in Colours" by Muhammad Javed at Karachi-1987



From left: a journalist, Zafar Iqbal (General Manager), Iftikhar Ahmad Khan (Director NIPA), the Painter, Saeed Akhtar (Deputy Secretary) and Fareed Ahmad (Chief Editor, Pehchan)

mercy which takes no account of the repeated transgressions of the repentant and which continuously showers blessings, albeit unnoticed by the unwary, on the needy, the neglected and the downtrodden has in it the Quranic words Bil Mo'minina Raufur-Rahim through which the Almighty conferred two of His most blessed Names on the Holy Prophet (PBUH). This is, in fact, a rendering of Naat in Hamd, and in the words of the Almighty Himself, something which has never been attempted in this medium before.

غالب ثنائے خواجہ بہ یزداں گزاشتیم
کاں ذاتِ پاک مرتبہ دانِ محمدؐ ست
غالب

**Ghalib sana-i-Khawaja ba Yazdan guzashtem
Kan Zaat-e-Pak Martaba Daan-e-Muhammad-ast**

غالب ثنائے خواجہ کو یزداں پہ چھوڑ دے
ہے ذاتِ حق ہی مرتبہ دانِ محمدؐ
ترجم: افتخار احمد عدنی

Javed has made a very powerful rendering of a mystical verse which speaks of Ima, the night of non-existence which preceded creation when in the words of Bible 'darkness was upon the face of the deep' and the essence of the all-embracing Reality, Mohammad, was at rest in the chamber of Divine Darkness. In another painting he has depicted the dawn of creation when darkness was converted into light and the glory of Mohammad emerged as the focus as well as the expense of all Creation. For one who can register the message of Javed's work this hymn in colour can be a mystical experience.

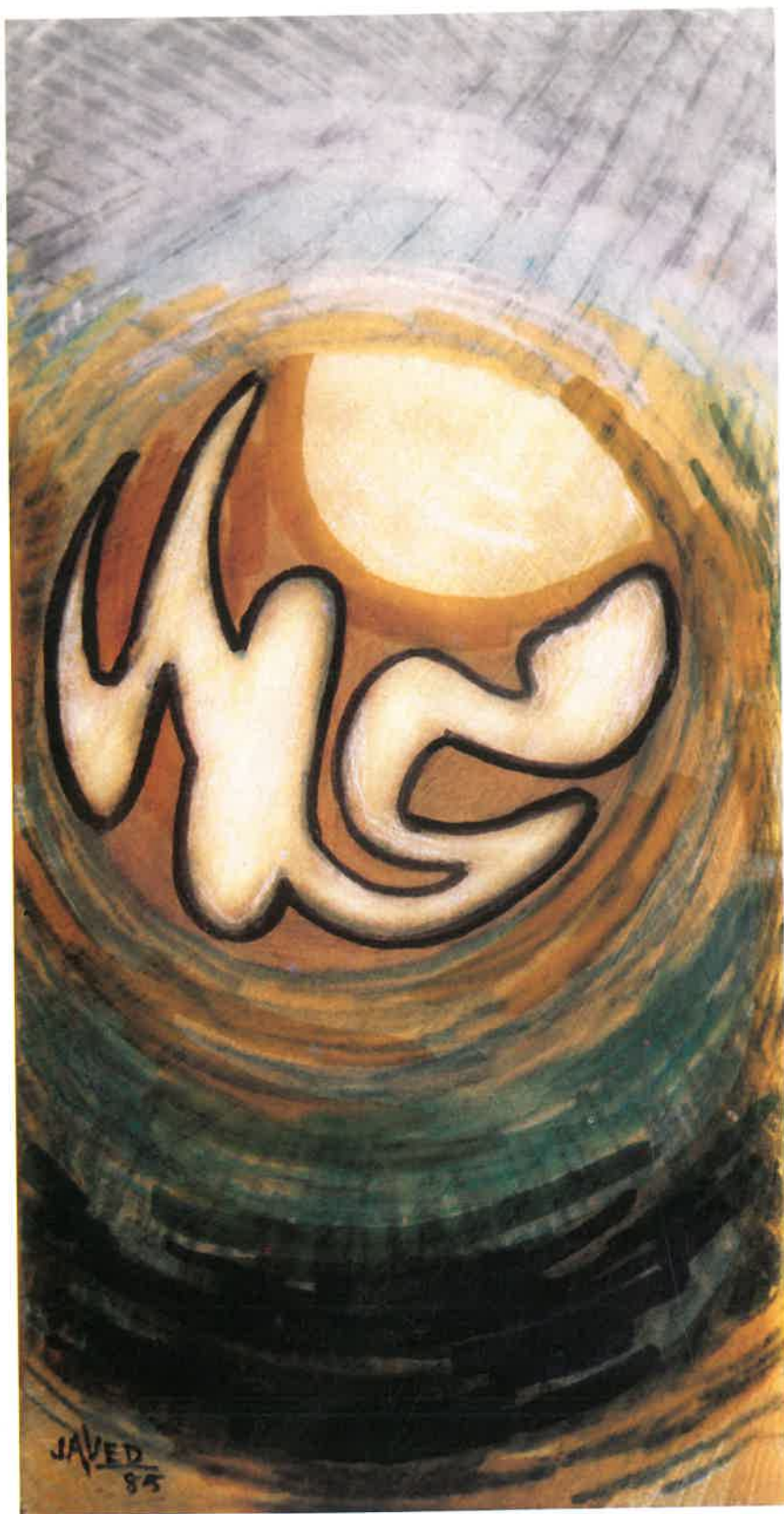
Javed's rendering of the name of Ali is unique. It is based on a verse of the Persian poet Urfi who says that every arrow flashing from the bow of knowledge emanates from the archery of Ali. This is a beautiful description of the fusion of the heroic and the philosophical in the person of Ali with reference to a saying of the Holy Prophet in which he described Ali as gateway to the city of knowledge i.e. the prophet himself. Whether it be in visualizing the forms of the letters constituting the word Ali, or in surveying the expanse of the heavens and the earth or in pondering over the attributes of the Almighty, Javed is constantly engaged in contemplating the myriad mysteries surrounding the names and the being of Mohammad, peace be upon him. Being a man of few words he expresses all this with his brush in a language which conceals just as much as it reveals.

Iftikhar Ahmad Adani

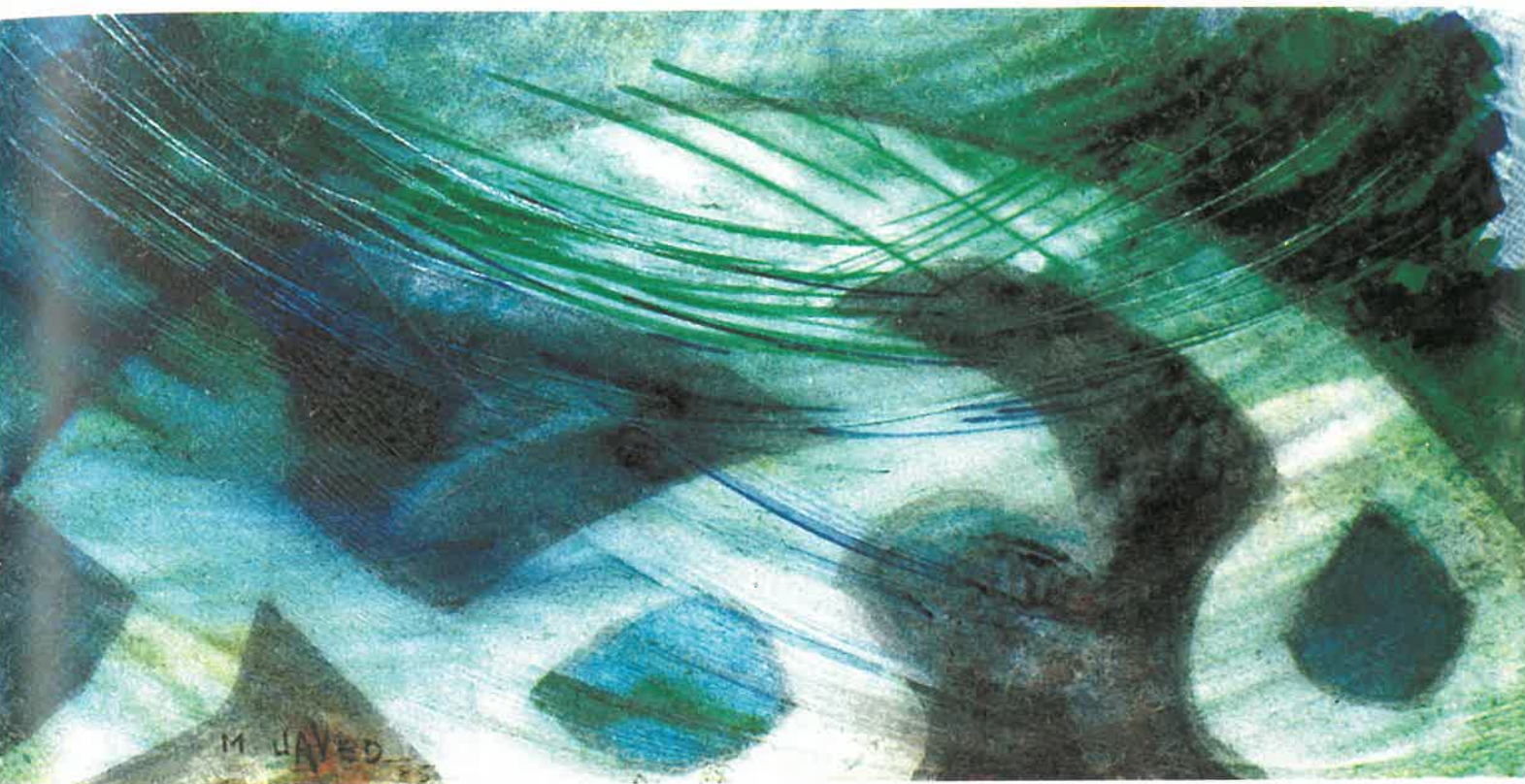
1987



Thoughts III - 1985 *Mix Media* on Marble 30x15 cm



Thoughts IV - 1985
Mix Media on Marble
15x30 cm



Thoughts V - 1985 Mix Media on Marble 30x15 cm



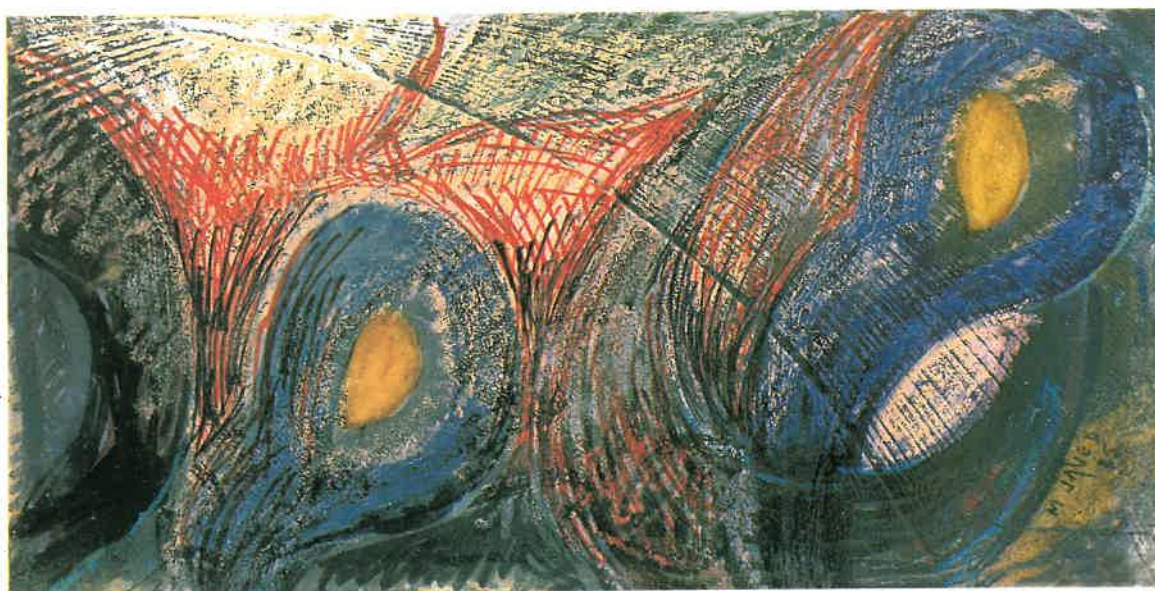
Thoughts VI - 1985 *Mix Media on Marble* 30x15 cm



Thoughts VII - 1985
Mix Media on Marble
15x30 cm

M. DAVID

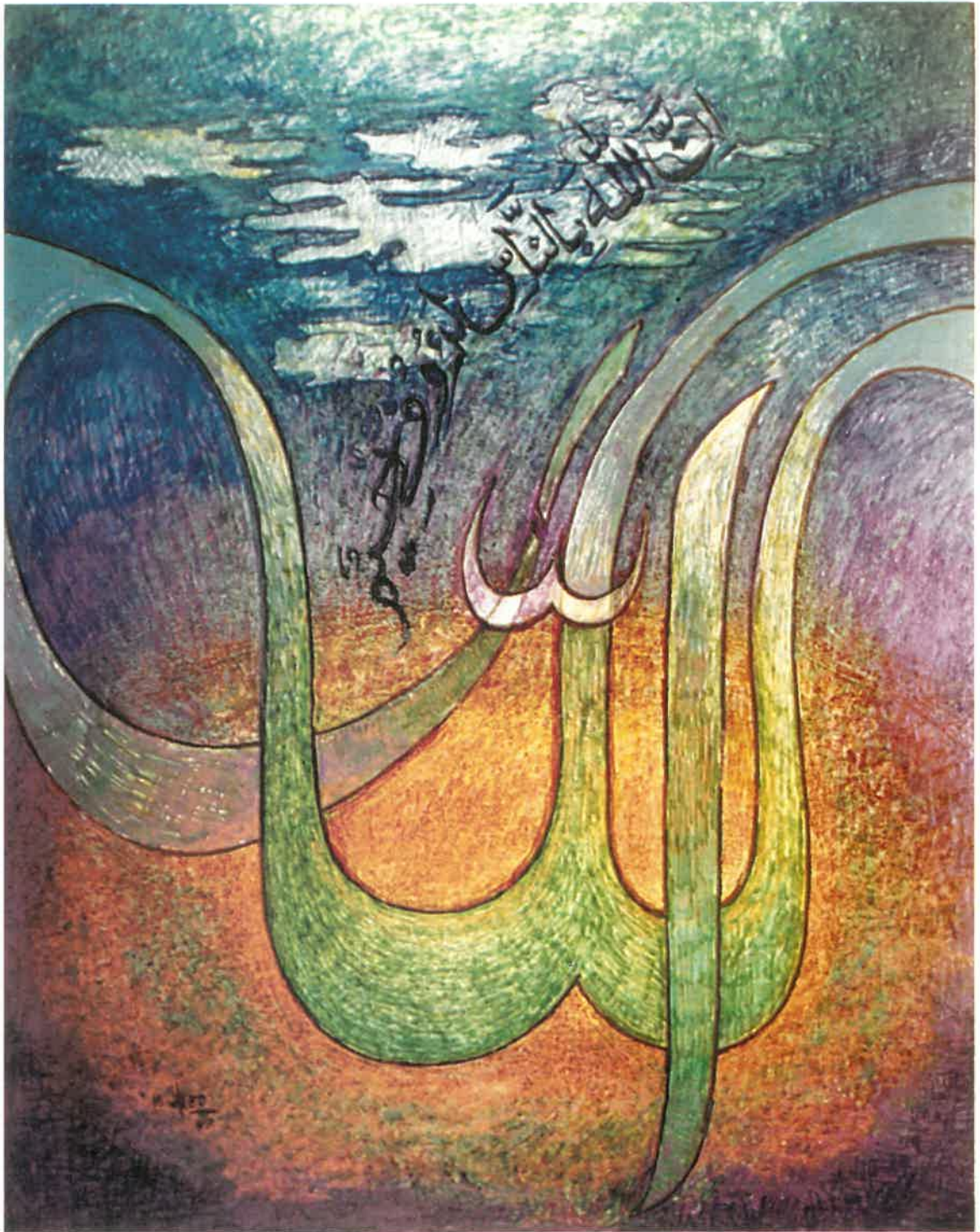
85



Thoughts VIII - 1985 Mix Media on Marble 30x15 cm



Thoughts IX - 1985
Mix Media on Marble
15x30 cm



The Almighty-1987 Mix Media on Paper 51x76 cm

Collection: Ifikhar Ahmad Adni

Javed's Painterly Calligraphy

The painterly renderings of the names of God Almighty and of the Holy Prophet (PBUH) by Muhammad Javed show great ingenuity and a high degree of technical skill.

Sometimes he stretches the vertical strokes, with suitable curves at top and bottom, and sometimes he extends the horizontal strokes in long arcs, to make beautiful designs.

These are purely abstract forms created with a fine sense of design incorporating the alphabets of the name. The transformation of the letters has been brought about in an artistic and pleasing manner.

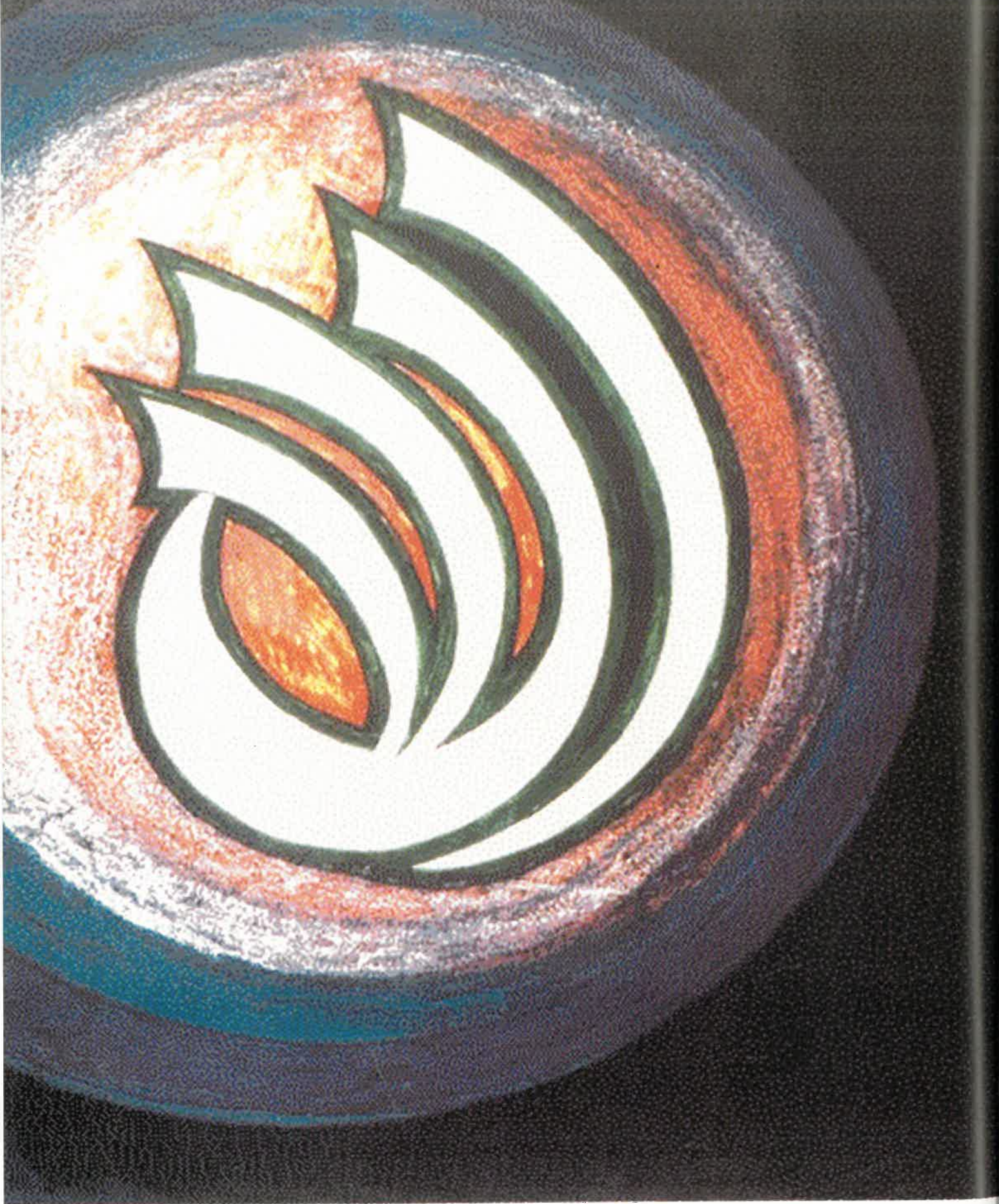
There are some renderings in which the name has been given a concrete shape, that of a ship or of the crescent. The word Muhammad has been written so as to look like a ship in one case and like the crescent moon in another. A suitable background has been provided in both cases, showing the waves of the sea in one case and the stars of the firmament in the other. Here the painterly qualities of the work become all the more evident. Both are extremely charming renderings of words transformed into scenes of nature.

In yet another style, artist Javed fits the holy name within a preconceived design like that of the arch of the *Mihrab*. Thus he has designed the word Muhammad twice in this manner and the transformation made necessary by the adjustment is fully satisfying as a design.

Apart from the ingenuity and the excellent sense of design shown by these paintings, what is important is the painterly quality of handling of colour. The colour mixing nowhere gets muddy or turgid. The effects created are always clean and clear and the total impression is of a well conceived and well rendered painting. When one realizes that all this fine and subtle work has been done on marble, one admires still more the technical skill of the artist which enabled him to achieve this.

S. Amjad Ali

1987



The Only Light-1987 Mix Media on Paper 92x58 cm

Collection: Son of Baba Anwar Shah Taji – USA

Inaugural Ceremony of Exhibition "A Hymn in Colours"-1987

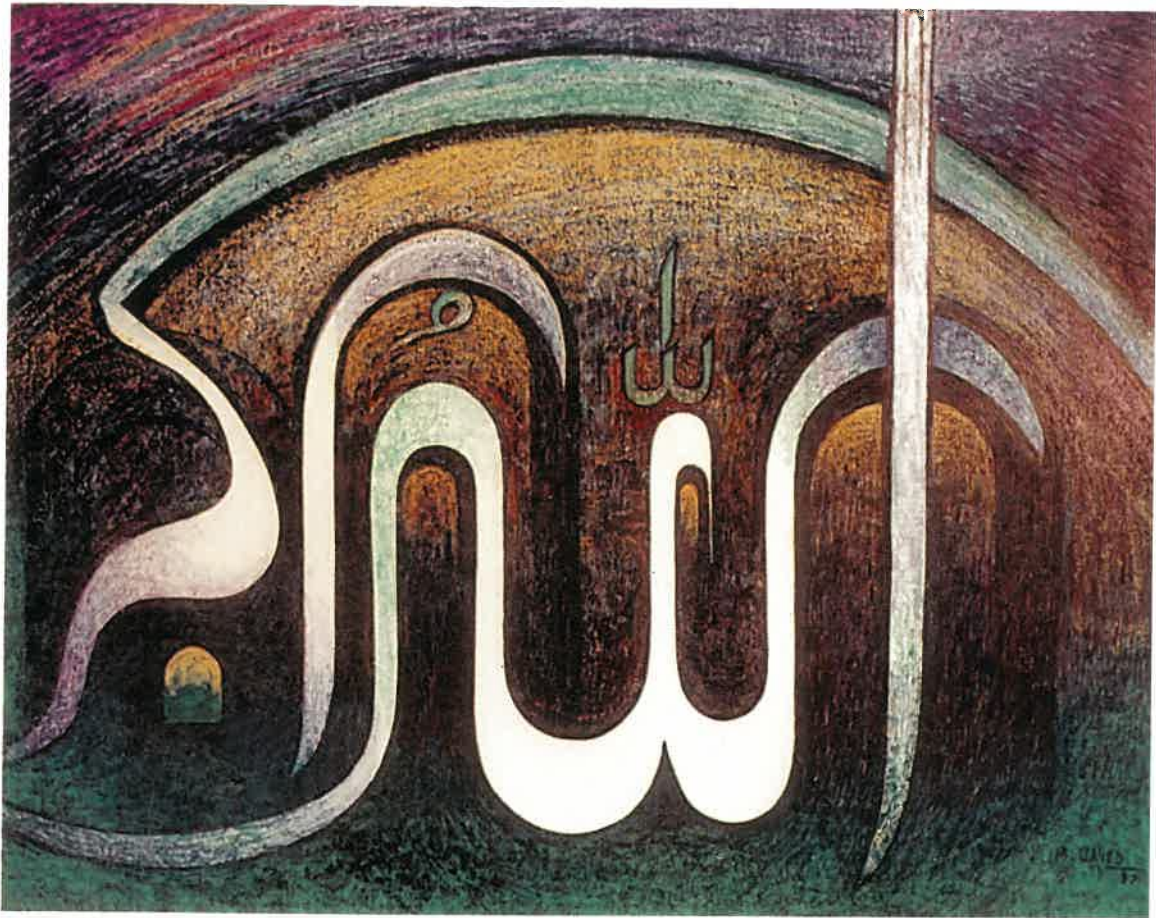


From left: *Iftikhar Ahmad Khan, Haji Hanif Tayyab (Federal Minister) the Chief Guest, Aftab Ahmad Khan (Chairman, NDFC) and the Painter*

The Federal Minister for Housing and Works, Haji Hanif Tayyab, on Thursday called upon the artists to dedicate their artistic capabilities for conveying the teachings of the holy Prophet Mohammad (PBUH) through their works and thus promote love for the Holy Prophet (PBUH).

He was speaking as chief guest at the inauguration of art works of Muhammad Javed, titled "Harf-o-Rung Mein Hamd-o-Naat". The function was presided over by Mr. Aftab Ahmad Khan, Chairman, NDFC.

The Nation - November 21, 1987



Untitled-1987 Mix Media on paper 76x51 cm

Collection: Khalid Iftikhar



Untitled-1986 Mix Media on paper 76x51 cm

Collection: I. A. Khan



Untitled-1986 Mix Media on paper 76x51 cm

Collection: Naeem Akhtar

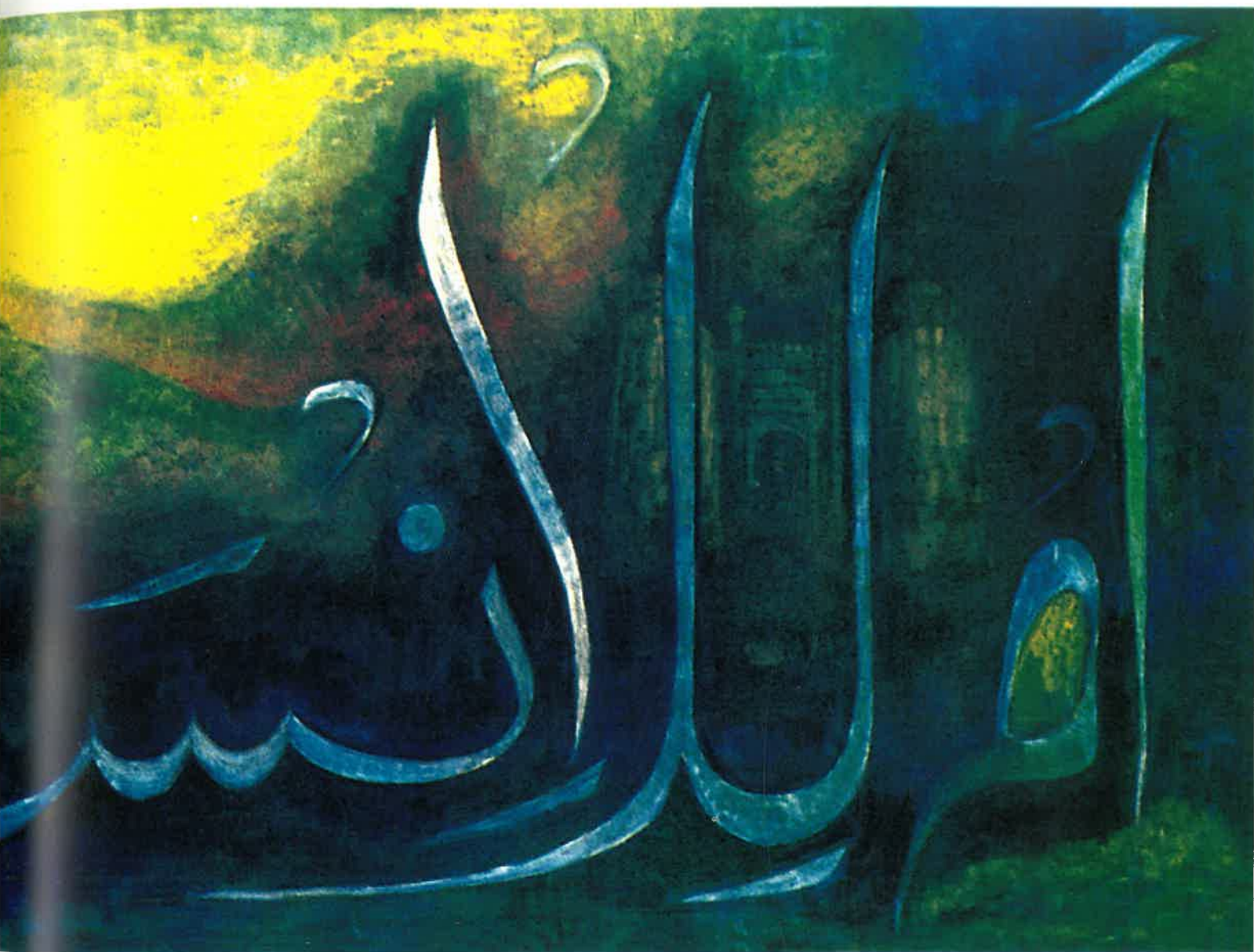


Untitled-1987 Mix Media on paper 58x92 cm

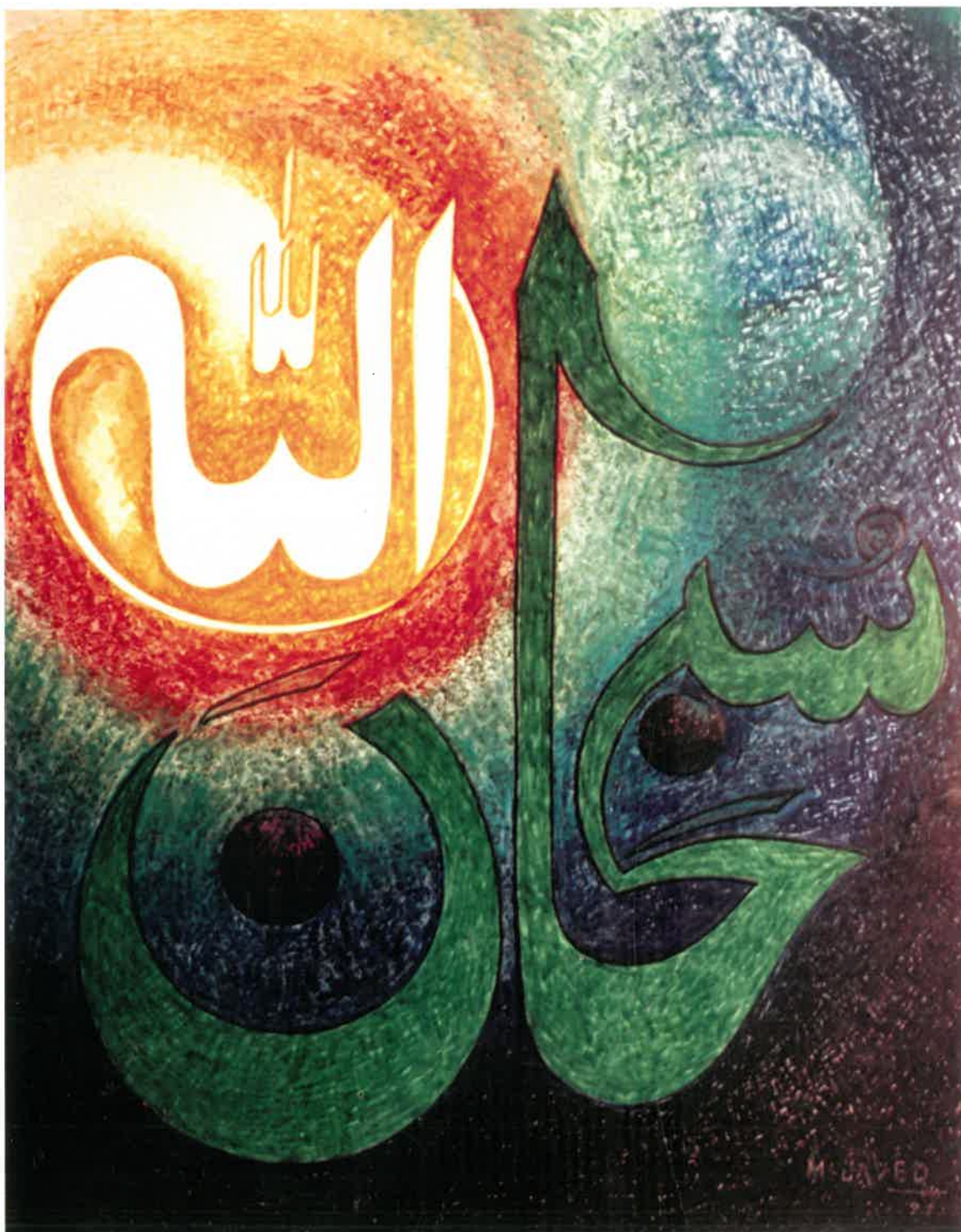


Untitled-1987 Mix Media on paper 58x92 cm





Collection: I. A. Khan and Family



His Greatness-1987 Mix Media on paper 51x76 cm

Collection: Khalid Ifrikhar

Calligraphy by a Mature Artist

In one's opinion, just as a musician relied on basic harmony, rhythm and melody to treat his notes, the same seems to have been done by Muhammad Javed. He seems to control and compose lines, texture and imagery with a well-conceived plan in colour to complement and balance his creative visual results. While admiring the calligraphy, one can feel the intensity of expression.

On the whole, Muhammad Javed employs a whole range of tints and hues, delicate and otherwise, to show the real gracefulness of his work. He seems to be alert of his environment and his expression is therefore of considerable interest, reflecting what was influencing his mind. Watching his work gives an un-explainable thrill.

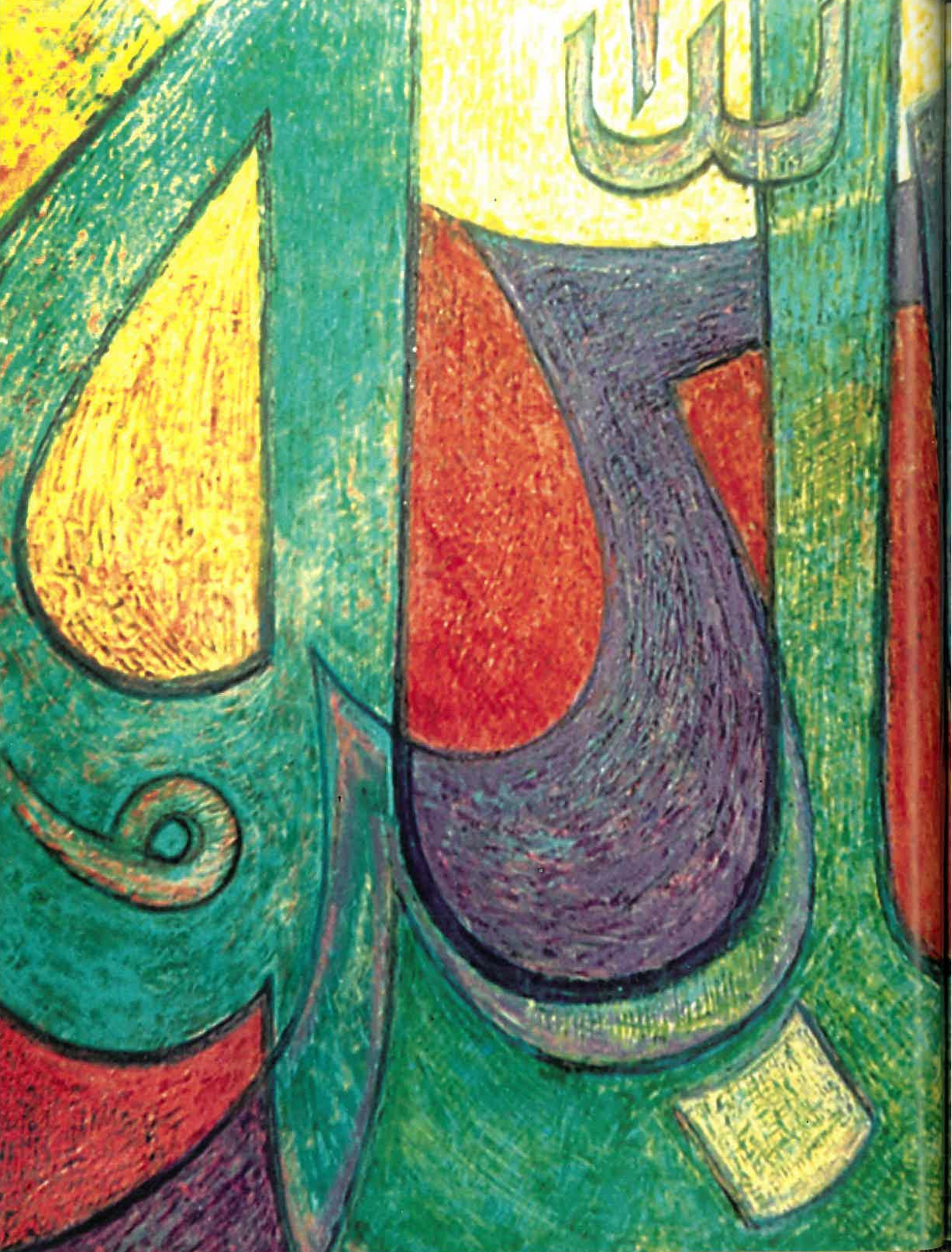
The Nation - December 1, 2003



The Only Way-1987 Mix Media on Paper 92x58 cm



Collection: Son of Baba Anwar Shah Taji-USA





Untitled-1986
Mix Media on Paper
76x51 cm

Collection: *Prof. Dr. Alan Strout and Family-USA*



Untitled-1989 - Mix Media on Paper 51x76 cm
Collection: Son of Baba Anwar Shah Taji-USA

Untitled-1993
Mix Media on Paper
21x68 cm

Collection: Moosa Raza Effandi and Family





Almighty's Blessings-2009
Oil on Canvas / Palette Knife
92x61 cm

Collection: Akhtar Mahmood Abbasi





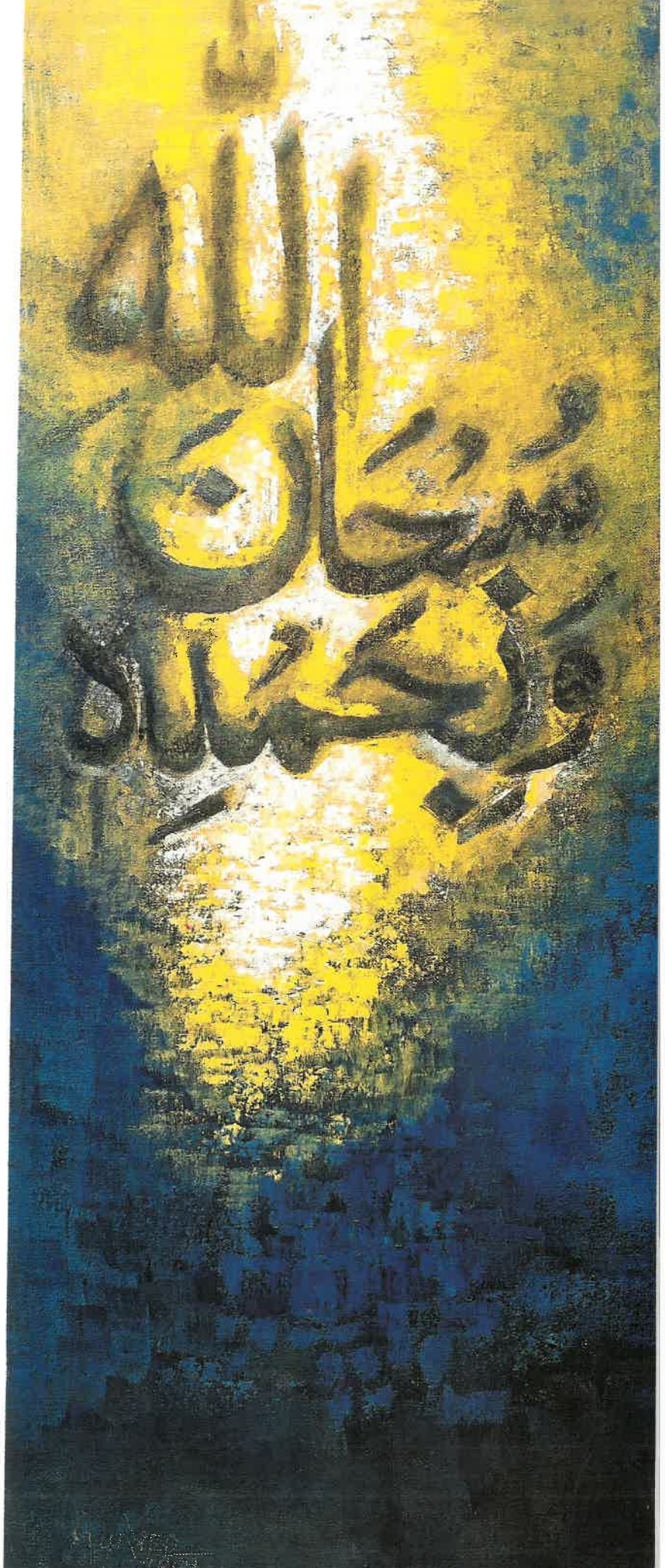
A Lebonese Professor Teaching at MIT-USA and his Wife -1988



Prof. Dr. Alan Strout and his Wife with the Artist-1989 USA

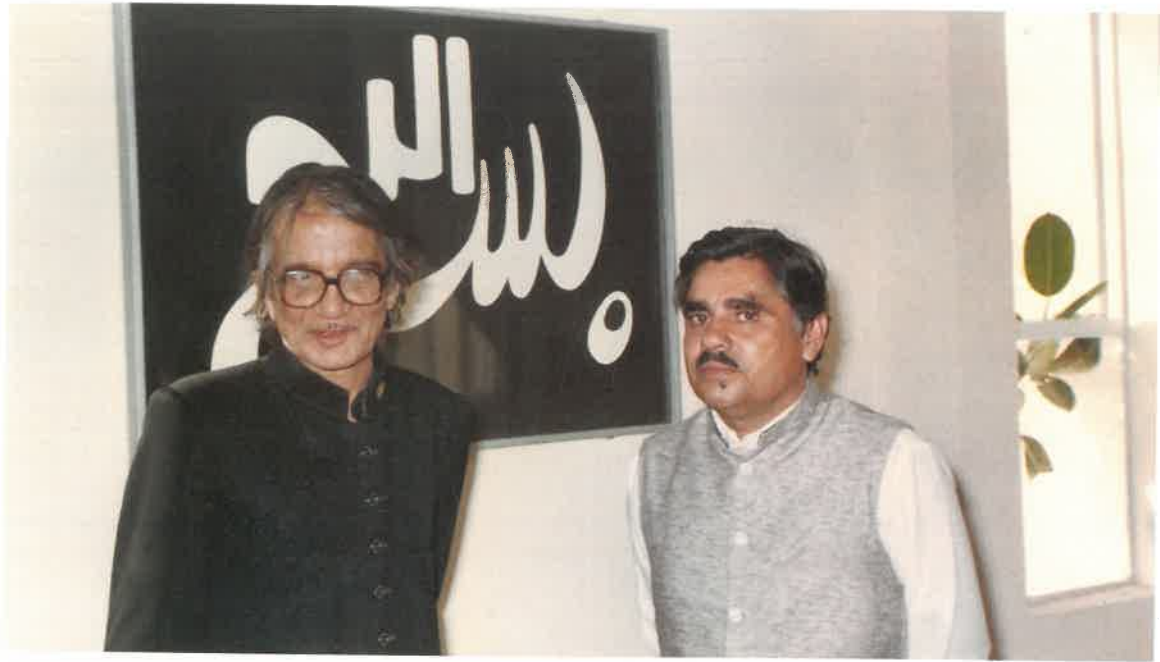
Untitled-2009
Oil on Canvas / Palette Knife
31x62 cm

Collection: M Asif Butt





The Painter is receiving a Painting of Calligraphy by Dr. S Anwar Shabnam Dil from Prof. Karrar Hussain and Ifrikhar Ahmad Khan-1986



The Artist with Sadqain at the Exhibition of Calligraphy by Dr S Anwar Shabnam Dil-1986



From left: Mrs. Safvi, Dr. Akila Kayani, Mrs. S. Amjid Ali, Sadqain, an art lover, Dr.S Anwar Shabnam Dil, S.Amjad Ali and the Painter -1986



Thinking (Main aur Andesha Ha-e-Door Daraz) -1986 Oil on Canvas / Palette Knife 61x92 cm
Collection: I.A Khan & Family

A Curator Paints, too

Muhammad Javed is an Old Boy of the National College of Arts, where experimenting with colour and style is allowed only after one has learned, to full extent, the basics and fundamentals. Muhammad Javed got his grounding as an artist in NCA; where he learnt more about the enigmatic and esoteric facts of architecture, too. This scribe has seen some of his work of earlier times and his studies of the history of life and living. One can feel the influence of one of his teachers, the late Shakir Ali in his style of expression. That is most probably the reason that the work of Muhammad Javed seems to be so attractively different from the work of others. The magic of Cubism may describe his work in one word. His work is another classical example, which can be rightly described as of a very wide spectrum of artistic expression.

Sajid Abbass

The Nation - November 12, 2003



A Busy Street (Qila Gujar Singh, Lahore) - 2005 Charcoal 51x76 cm
Collection: Daud Tahir and Family

From Old Lahore to Old Cairo and Back

When I.H. Usmani's vision for an Art School on more modern lines broke through the bureaucratic quagmires tradition bound Mayo School a reputed institution of its time was re-rechristened: the National College of Arts. The galaxy of new teachers sent under Colombo plan, James Warren, Mary Lewis, Bogs, Takita and Baldenghar headed by Prof. M.R Sponenburgh laid formulations for a prestigious institute by sifting inherent talent from among the applicants and selected only the most suitable ones in 1958. This first batch made history Zahur ul-Akhlaq in Fine Arts, Nayyar Ali Dada, Iqbal Hassan and Rehman Khan in Architecture, Mian Salahuddin in Ceramics, Bashir Mirza and Ahmad Khan in Design, were all from this first batch. So was Muhammad Javed who after graduating in Fine Arts circumvented into Government/semi Government service reporting at various stations gradually at elevated level, but that was for his bread and butter. His soul, however, continued making demands on expression in lines and colours, which he obliged whenever he could find time.

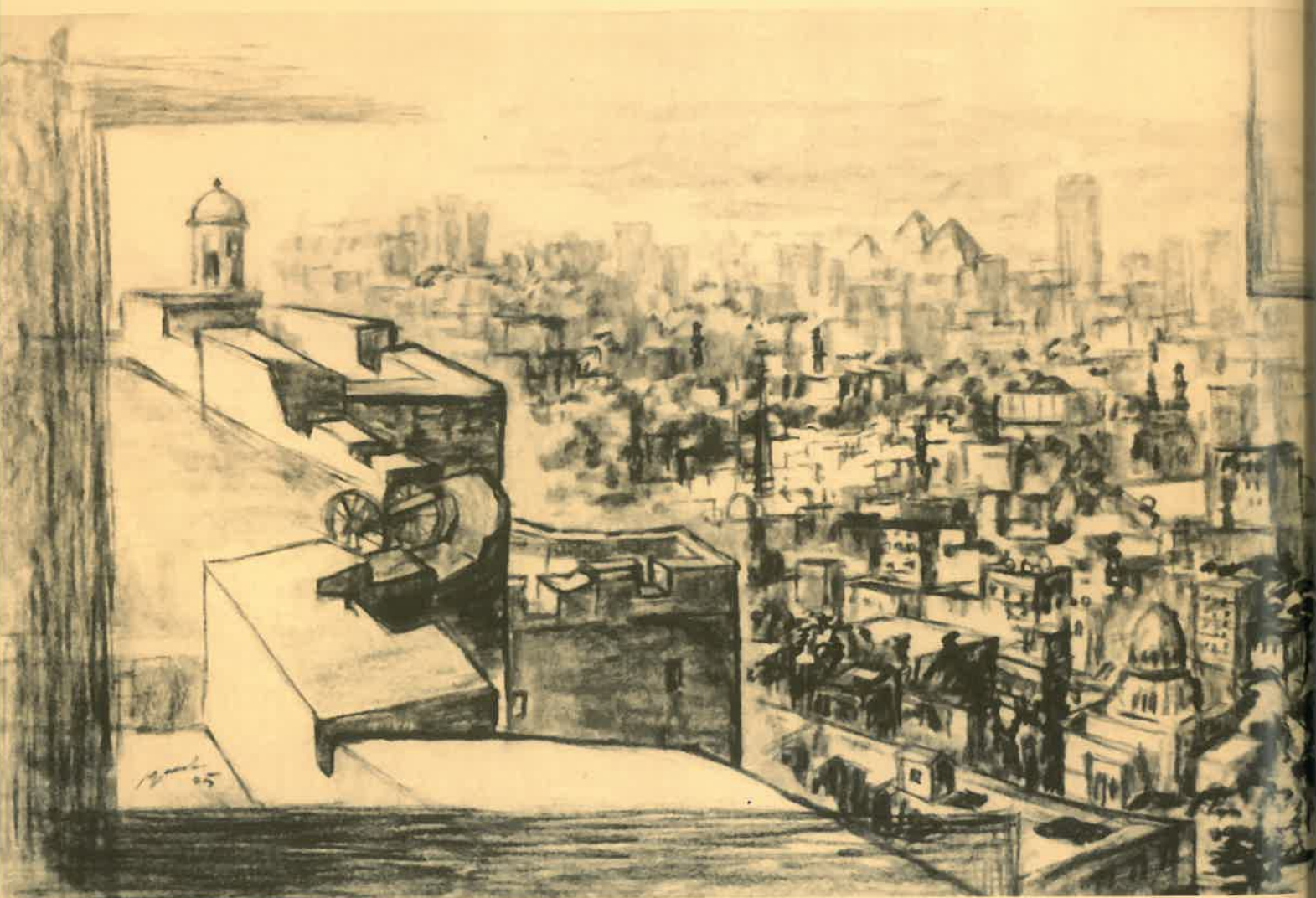
He has several solo shows to his credit including one at the US Information Centre, Hyderabad and another at the MIT- USA when he just finished with his degree in Urban and Regional Planning, which earned him a meritorious mention in the annals of MIT – USA. His close brush with Sadeqain at NIPA, Karachi only rekindled his old passion, but he had to wait long many years to free his soul.

Here he is, once more in himself. He loves his city with the streets, the important buildings and the historical monuments, which he had been translating into oils, pastels and charcoal. The time machine recently took him to the land of the pharaohs, which has continuity into the Arab, Mamluk and Ottoman sequences. Wielding such a basic, yet a most expressive, therefore, a difficult tool: the Charcoal --- a companion of the artist in the Man, ever since the discovery of fire. Out there in the sun of the Nile valley Javed made his own pyramids and the earliest of the mosques and the later ones namely that of Amr Ibn al-Aas, Ahmad Ibn-i-Tulun, al-Azhar, and Sultan Qaytbay lands may have charming views, but Lahore too, is equally captivating he surmised in the process.



The Need-1973 Oil on Canvas / Palette Knife 122x53 cm





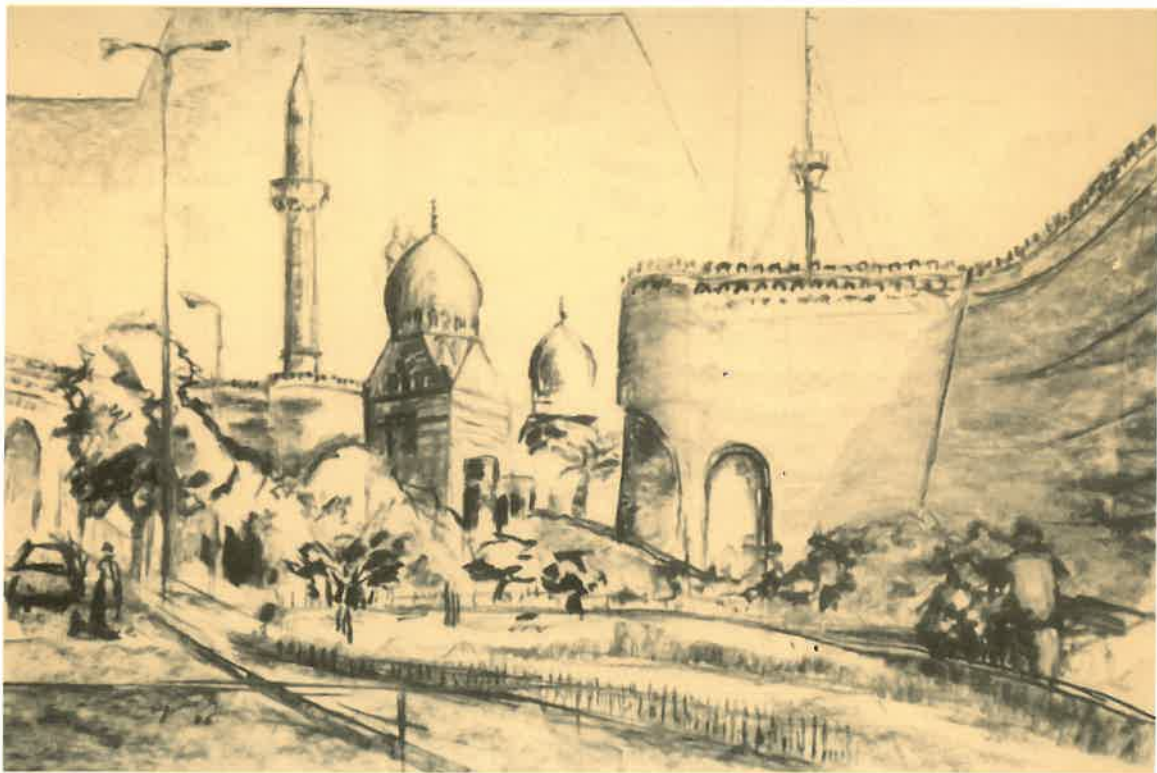
Impression of City from the Citadel, Cairo (Egypt)-2005 Charcoal 76x51 cm

Javed has an eye for dividing his picture areas into varying rectangles so as to emphasize and subdue certain elements and make the composition, the subject and his expressions strong enough. Though he is a colourist, his first preference is exploration of the textured surfaces --- an oil brush over dry under paint and for that matter, pastels and charcoals are all subtonic to the delicate and sometimes hard touch of the medium he uses.

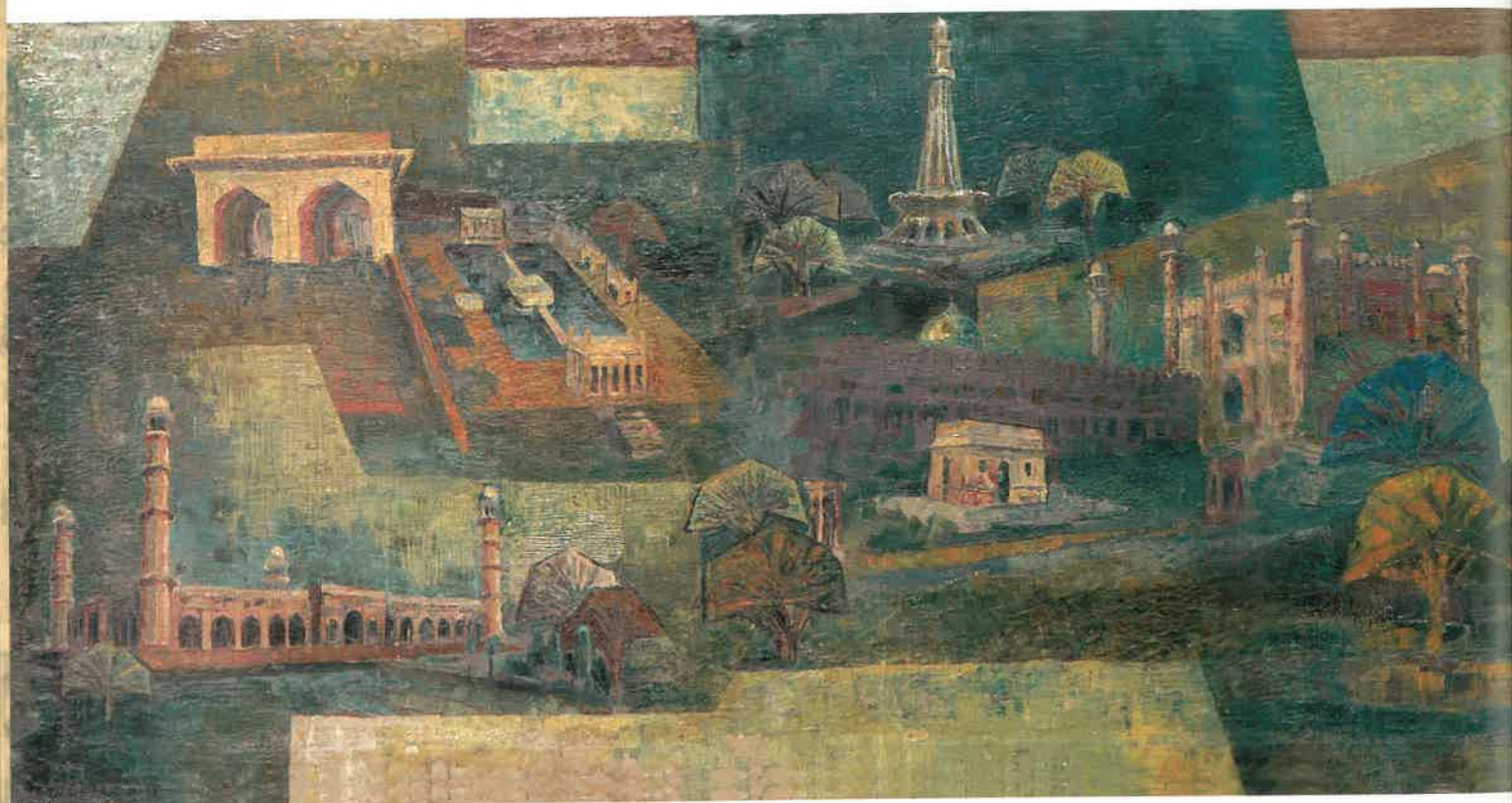
Dr. Ajaz Anwar

Pride of Performance

January 23, 2006



Al-Mehmoodia Mosque and Citadel wall, Cairo-2005 Charcoal 53x38 cm



Lahore Through Ages-1972 Oil on Canvas / Palette Knife 360x105 cm



Collection: *Government House, Punjab*

Lt. Gen® Khalid Maqbool, Governor of the Punjab inaugurating the Exhibition of Paintings "Perceptions of Old Cairo and Past Experience in Lahore" by Muhammad Javed on Jan 23, 2006 at The Lahore Arts Council



From Left: Lt. Gen ® Khalid Maqbool, Governor of the Punjab, the Artist, Muhammad Yawar Irfan Khan and Ashghar Hussain Gillani



From Left: Lt. Gen. ® Khalid Maqbool, Governor of the Punjab, the Painter, Lt. Gen. Khalid Latif Mughal ®, Muhammad Yawar Irfan Khan-2006

Old Cairo Revisited

Muhammad Javed's solo show is the outcome of his recent trip to Cairo. As he himself says, he was 'excited to see the Egypt civilization being a highly skilled, politically and culturally rich one, having artistic traditions that are unique in the history of art and architecture.' The designs and structures of the various buildings and prominent minarets, the mosques and notables Islamic monuments inspired Muhammad Javed to capture them on paper, and he chose charcoal as his medium to express his vision of what he saw and experienced.

A collection of 32 charcoal drawings thus emerged, effectively showing old Cairo from various viewpoints and capturing the glory and beauty of its impressive architectural heritage. Buildings such as the Sultan



Impressions of Pyramids, Cairo, Egypt-2005 Charcoal 76x51 cm
Collection: Alizeh, Miraal & Shanzeh



Impressions of Sir Ghatmash Mosque, Cairo-2005 Charcoal 38x58 cm

Hassan and Refa'i mosques, the al-Azhar Mosque, the al-Mehmoodia Mosque, the citadel wall, the mosque of al-Guyushi, and many other notable structures including the Pyramids have been a source of inspiration for the artist.

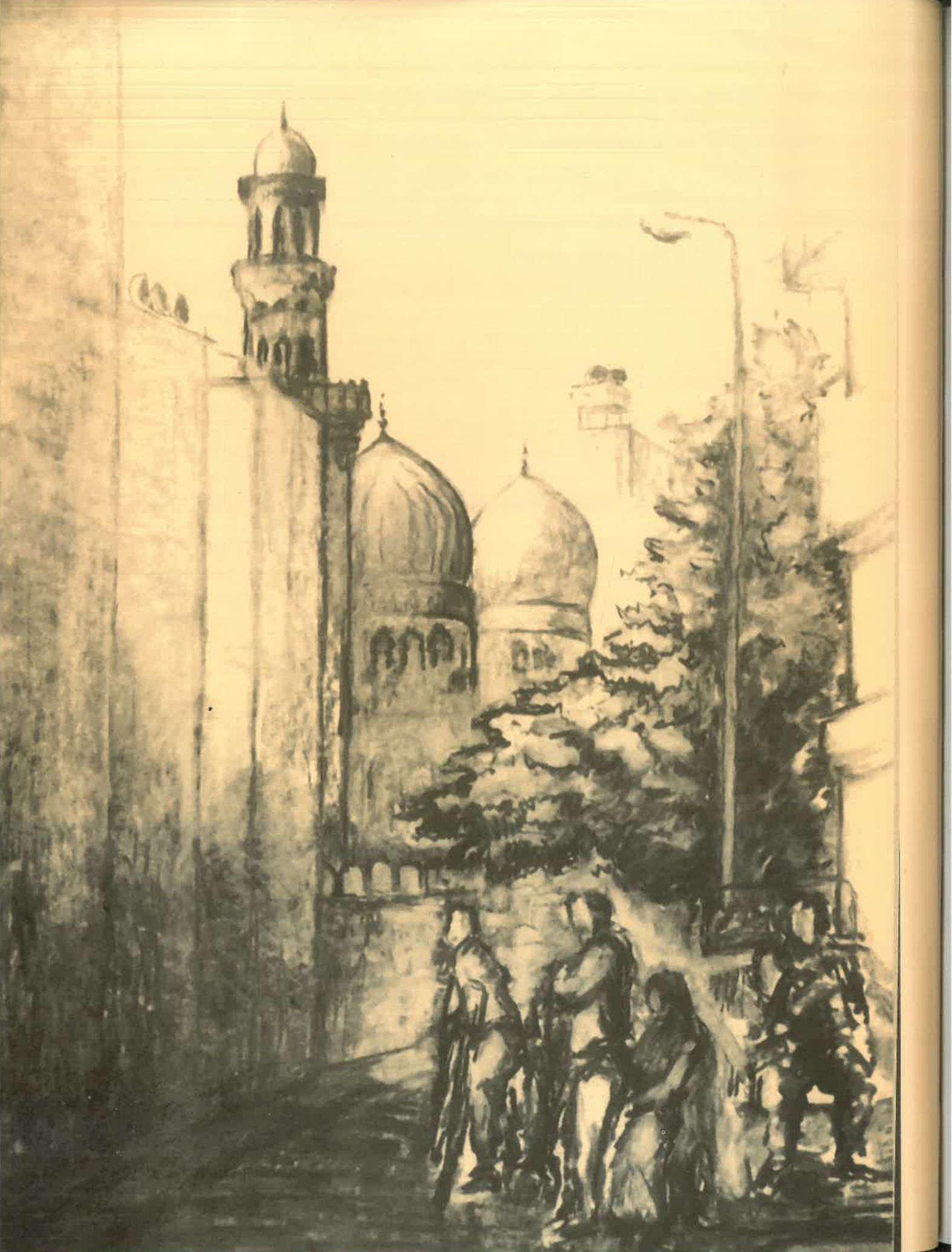
Charcoal is a very basic, yet difficult as well as expressive means for artistic expression, and Muhammad Javed has shown an appreciable level of skill in handling the medium. His 'made on the spot' authentic renderings are enchanting because of the feeling of a moving firsthand experience being expressed artistically and impressive because of the formal grace inculcated by the technical expertise in rendering architectural structures from various perspective. His vision is accurate and his style does indicate an emotional involvement and inspiration, without which such works can become stereotyped. A deft hand and a perceptive eye must also have behind an inspired soul to put life into a work of art, and Muhammad Javed is able to convey a good measure of all these in most of his drawings. Apart from a collection of drawings there are seven oil paintings which represent the artist's work of his earlier years. These show an inclination towards a cubist style and the colours are thick and bright. The figures, whether animal or human, show his interest in geometrical drawing and this has now been well-fulfilled in his current cityscapes which focus on architectural forms.

Another small collection of more recent work in charcoal and pastel shows 'past experiences in Lahore'. Here again, architecture takes centre stage, and Javed has included various views, such as the Lahore High Court, The Mall, Qila Gujjar Singh and other views in his work.

In this entire collection, it is indeed the charcoal drawings of Cairo that appear most impressive and show a sense of maturity that the artist has acquired over the years.

Saira Dar

DAWN - January 28, 2006



Through the Eyes of a Lahori

Belonging to the Old School, Javed is one of the first batches of graduates from the Fine Arts Department, NCA and has his fifth solo show at the Alhmra Art Galleries, Lahore. Working in varied media Javed's work has oil on canvas, pen and ink, oil crayons and charcoal etc. 'Lahore through the Ages' is a large oil on canvas which records the city through the eyes of an everyday Lahori, who on Sundays can still be seen sprawled on the lawns to gaze on historical monuments. There is the green grass of spring and the poignant smell of the earth interpreted into geometric shapes that break the monotony of the background to build up forts and mosques. One could easily read too much in this composition, but on the whole one could just as easily enjoy the visual. The massive stone structures designed and built during the Mughal epoch are an accepted baggage and Javed simply wander through it all.

On his visit to Cairo there too as a traveler he finds himself looking at and being transfixed by massive structures. He is already familiar with brick work since he has seen those since childhood. So feeling quite at home he picks up the easier media and records intricacies he finds there and uses charcoal for the massive block structures. For one sketch he decides on deft strokes to bring on white paper the lines of the roof tops in perspective.

Here the underlying need is not anything else as much as it is to record and tell family and friends back home what the journey was like. The Muslim too meanders through the mosques and feels a close bond of faith. For the 'Impressions of the Stepped Tulun Mosque' Javed has used pen and ink, thus indulging in a scratchy black and white venture to go deep into the recesses of dark interiors. Very often the art exhibition works are restricted to a medium or a subject but those who diversify, bring a change that is both pleasant and fulfilling.

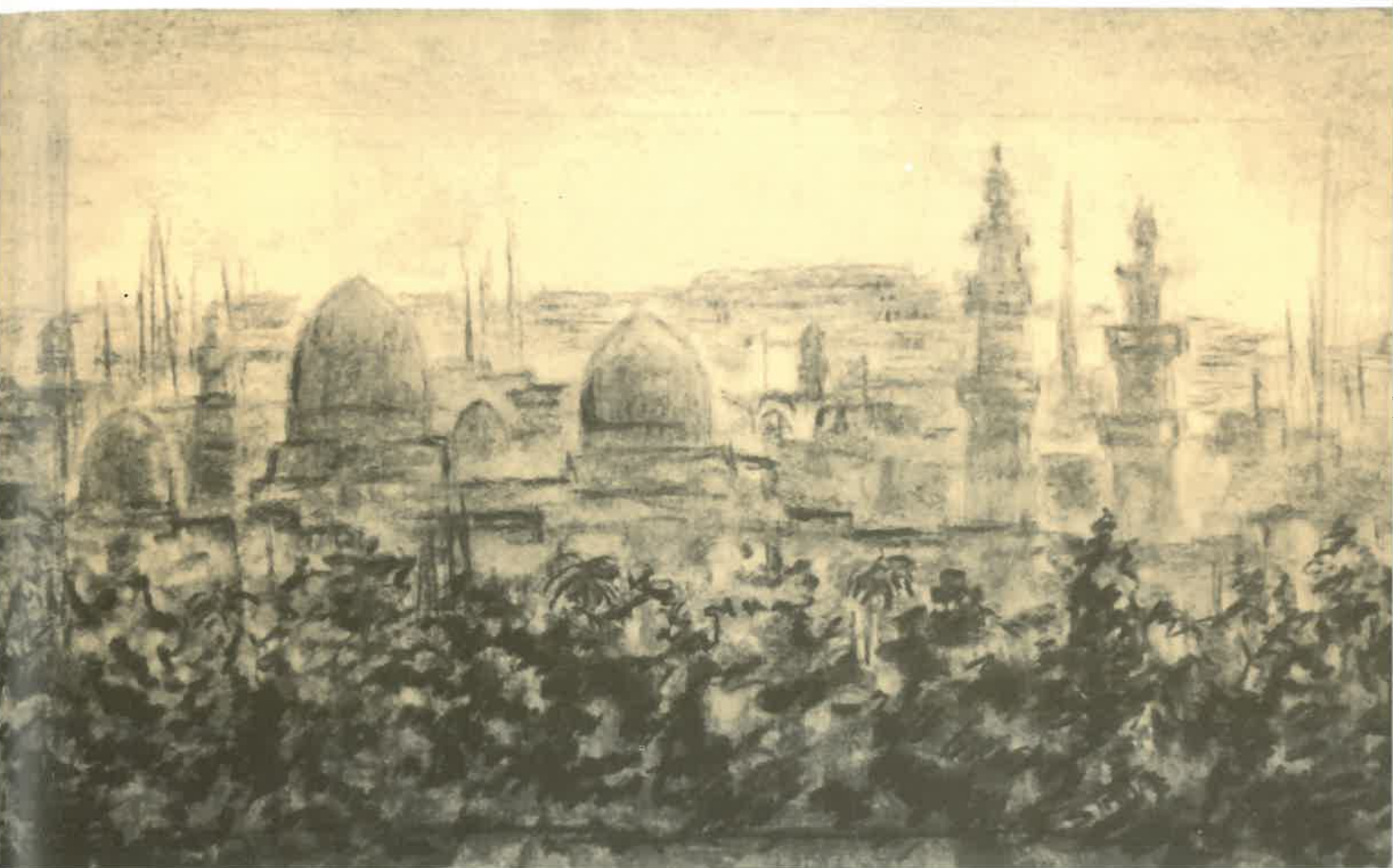
Bibigul

DAWN- February 11, 2006

Impressions of Sandgaral Gawili Mosque, Al-Salbiya Street, Cairo
Charcoal 38x58 cm



Impressions of 3 Mosques, Al-Salbiya Street, Cairo-2005 Charcoal 38x58 cm



Impressions of Sultan Faraj Ibn Barquq Mosque Charcoal 58x38 cm



From the Building 98, Road 250, Maadi, Cairo-2005
Mix Media 31x48 cm

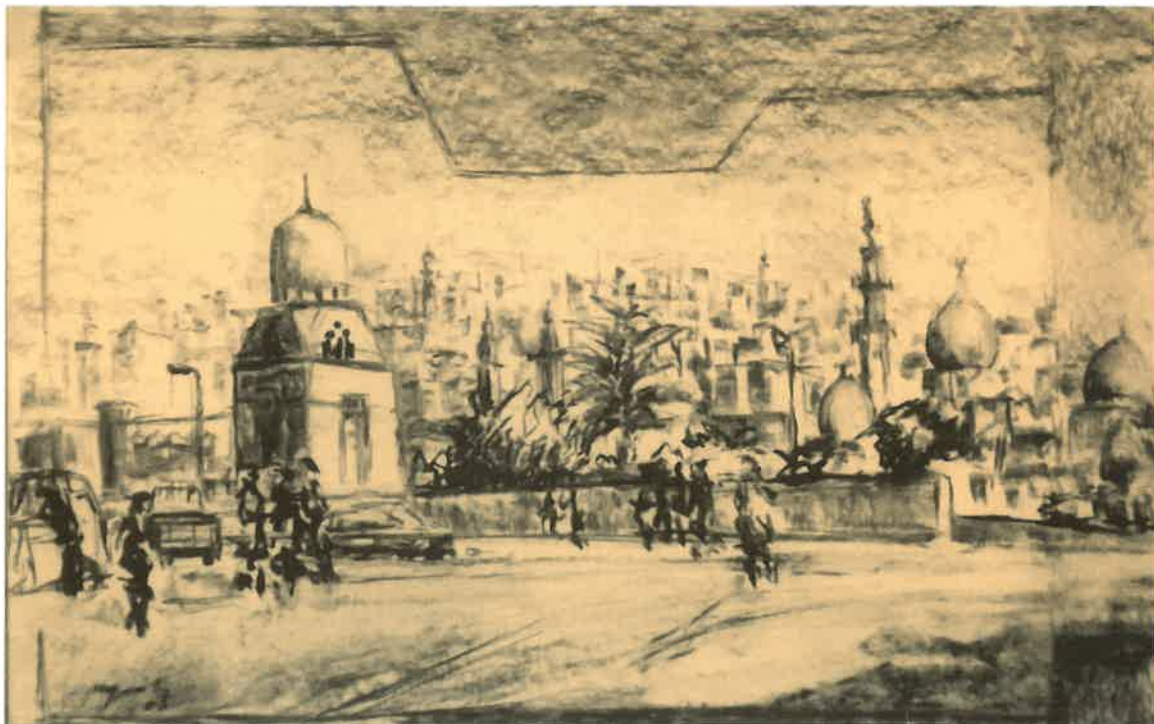
Collection: *Danyaal*

An Event of Exhibition

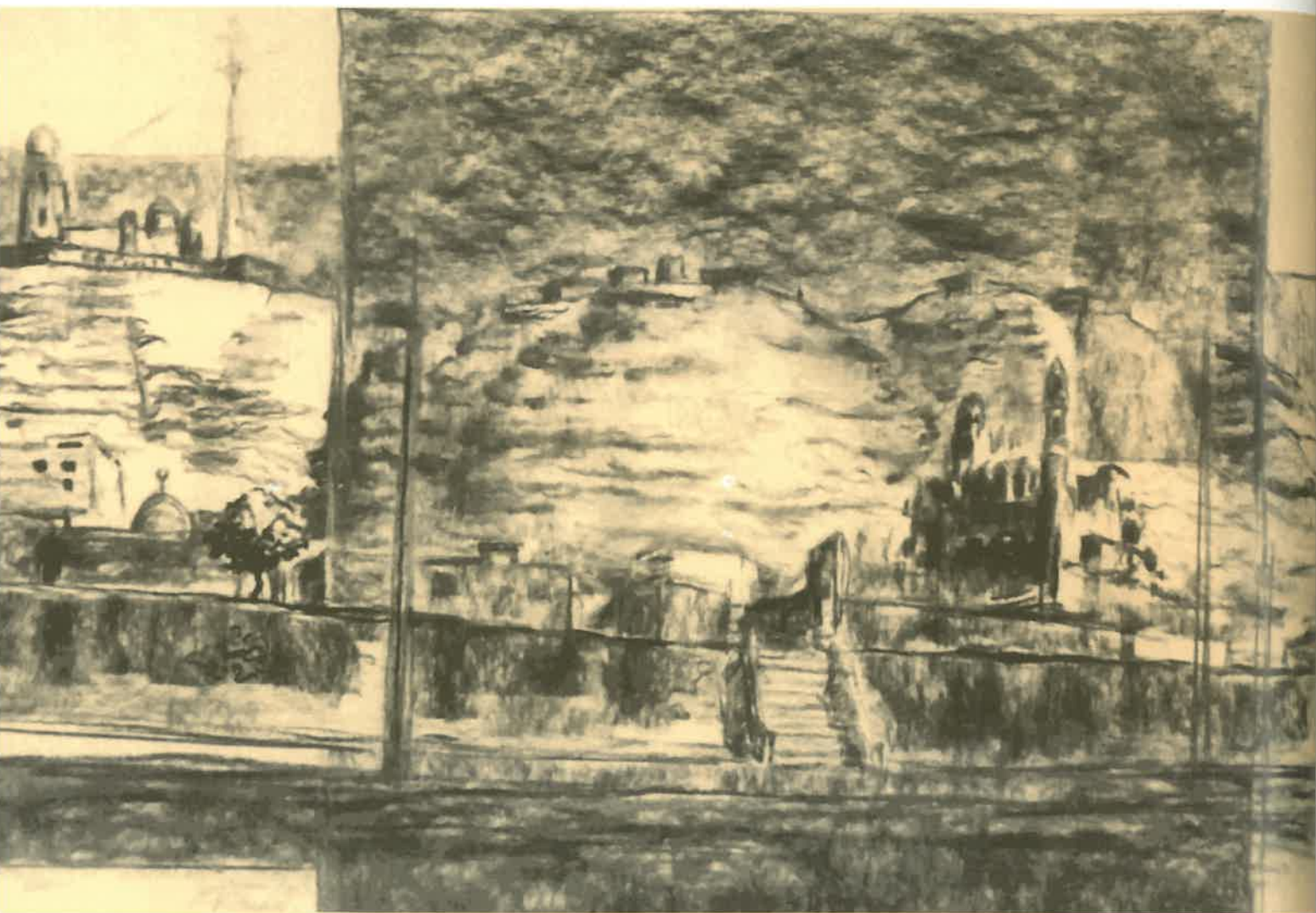
On January 23, Lt. General (Retd.) Khalid Maqbool inaugurated an exhibition of drawings and paintings entitled "Perceptions of old Cairo" by artist Muhammad Javed at the Lahore Arts Council. The high profile event was attended by a large number of glitterati, critics, art students and connoisseurs. In his inaugural remarks, the Governor said he was much impressed by the work of Javed. He made comparison of architecture of the ancient mosques of Cairo and with traditional construction art in Lahore very artistically. One can easily travel through both these culturally rich cities by looking at his work.

Orpheus (Saeed A. Malik)

Business Recorder (Weekly)-February 4, 2006



Impressions of the Cairo near Muqattam Hills-2005 Charcoal 58x38 cm



Impressions of Al-Guyushi Mosques and Muqattam Hills, Cairo-2005 Charcoal 38x58 cm



The Winters-2005 Charcoal & Pastel on Paper 51x76 cm
Collection: Lt. Gen. Khalid Latif Mughal (R)



The Passing Days-2000 Oil on Canvas / Palette Knife 53x76 cm Collection: M. Asif Butt

Drawing with a Passion

Muhammad Javed's early works are influenced by Shakir Ali. Then, he started painting simplified conceptual works without using any visual references. Later, he developed his own style under the influence of Cubism and Impressionism. He has worked in various mediums, but his focus remains on oil paintings and graphite drawings.

During his long professional career, he has worked as a multifaceted artist. He worked as a town planner, handicrafts designer, mural painter, artist and curator of Coopera Art Gallery.

Extract from review - Weekly Cutting Edge - July 19-25, 2006



Impressions of Baba-ul-Futuh and Al-Hakim Mosque, Cairo-2005 Charcoal 48x35 cm



*The Dominance of Tradition
(GPO Building)-2007
Oil on Canvas / Palette Knife
36x91 cm*

Collection: M. Asif Butt

Playing with textures

Recent works by Muhammad Javed, displayed in the Coopera Art Gallery, were a treat for art lovers in this harsh summer.

Javed, a graduate of the National College of Arts, has five Solo Shows and a good number of group shows to his credit. He has been working as a gallery curator since 1997. Living away from the limelight and active self-promoting art groups, he has been silently working for at least three decades. The works reflect his passion, aesthetic sensibility and purity of soul.

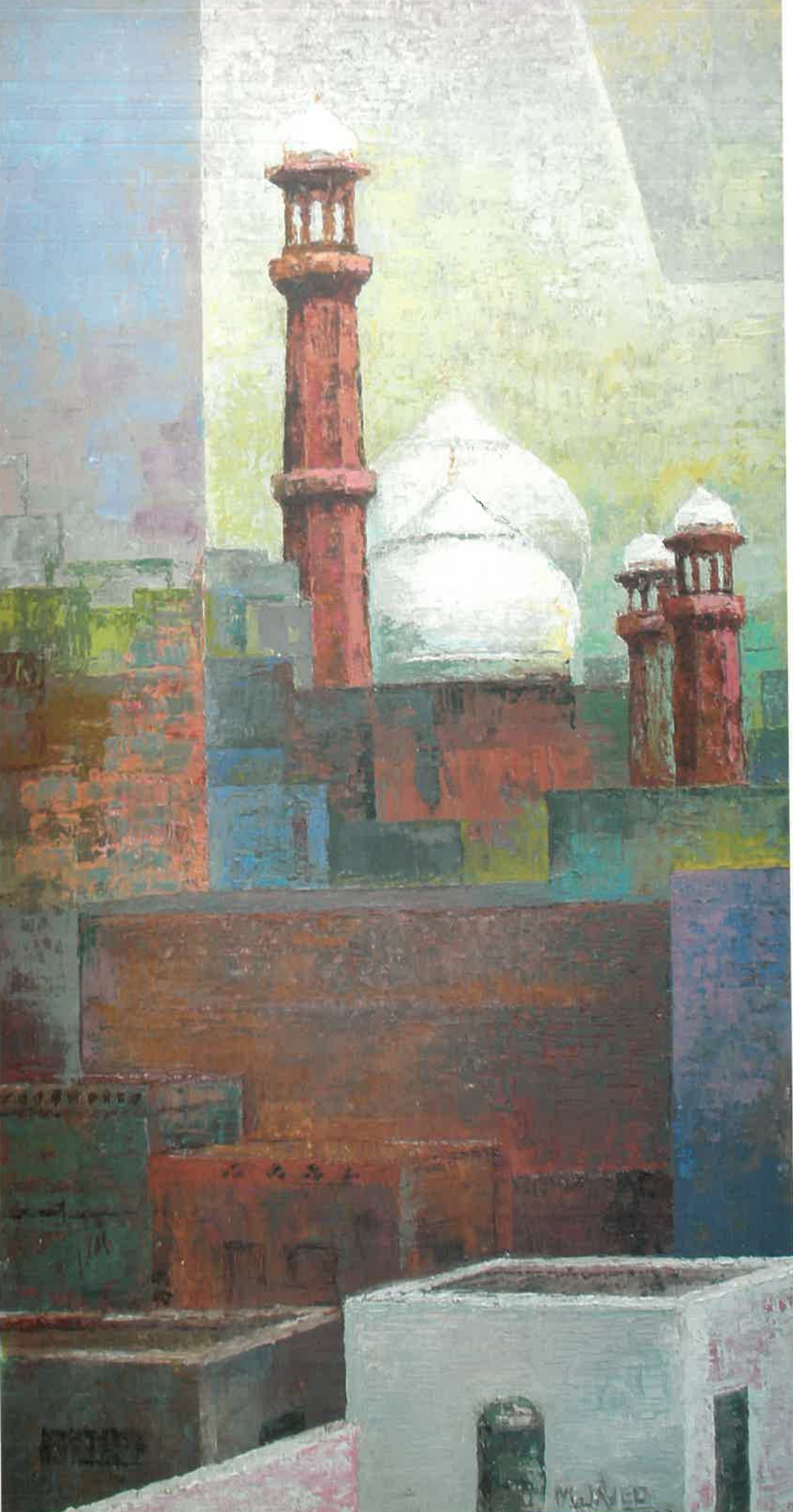
In one of the paintings, he composes minarets and domes of a mosque in the crowded skyline. He treats buildings in the foreground in a subtle way but the focus remains on the architectural beauty of the mosque. A traditional 'Jharoka' is composed in another work in bright decorative colours. The space; in the background is divided geometrically to add to the impact of the object.

A corner of the GPO building with two cyclists on the main road can be termed as one of the best works on display. His passion for details of architectural beauty is evident in all paintings, rendered using a palette knife on a low-textured canvas. The variation in the thickness of paint and direction of strokes create a large range of visual textures. The compositions are better designed and he divides the space skillfully to enhance the visual impact of the subject. "The division is the symbolic representation of the continuity of the city and the depth of the sky," he explains.

Extract from review - Weekly Cutting Edge - July 9-15, 2008







The Grandeur
(Badshahi Mosque)-2009
Oil on Canvas / Palette Knife
53x106 cm

Collection:
Akhtar Mehmood Abbasi & Family

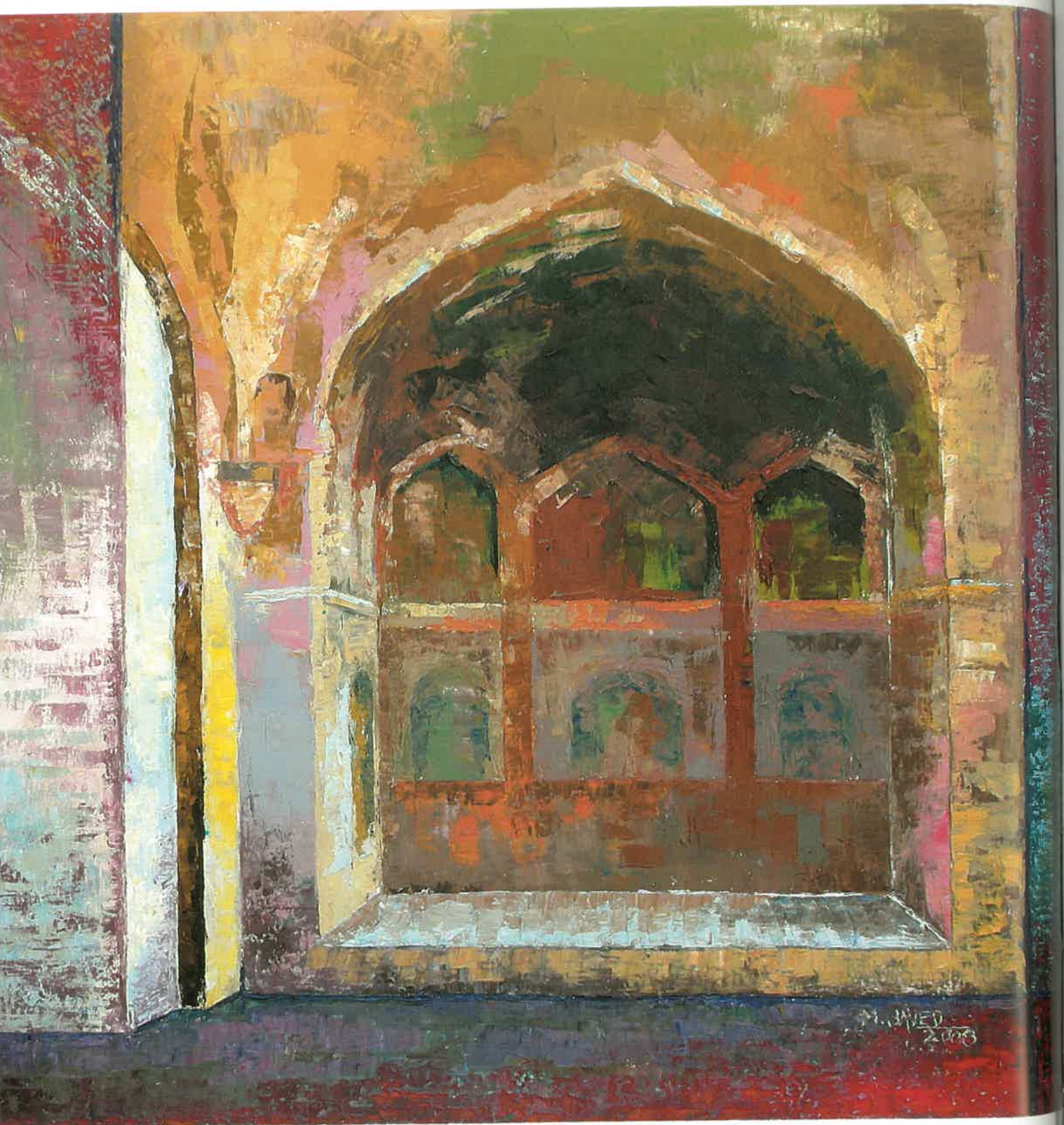
A festival of colours

Muhammad Javed has played with geometric shapes while painting a view of Badshahi Masjid. The thick palette knife strokes create a texture that glorifies the aesthetic beauty of the subject. The domes and minarets seem to be growing from the randomly constructed and congested brick houses.

Mian Naeem

Extract from review - Weekly Cutting Edge - July 03-09, 2009





The Aesthetics (Lahore Fort)-2008 Oil on Canvas / Palette Knife 61x61 cm

Collection: M. Asif Butt

Shades of Beauty

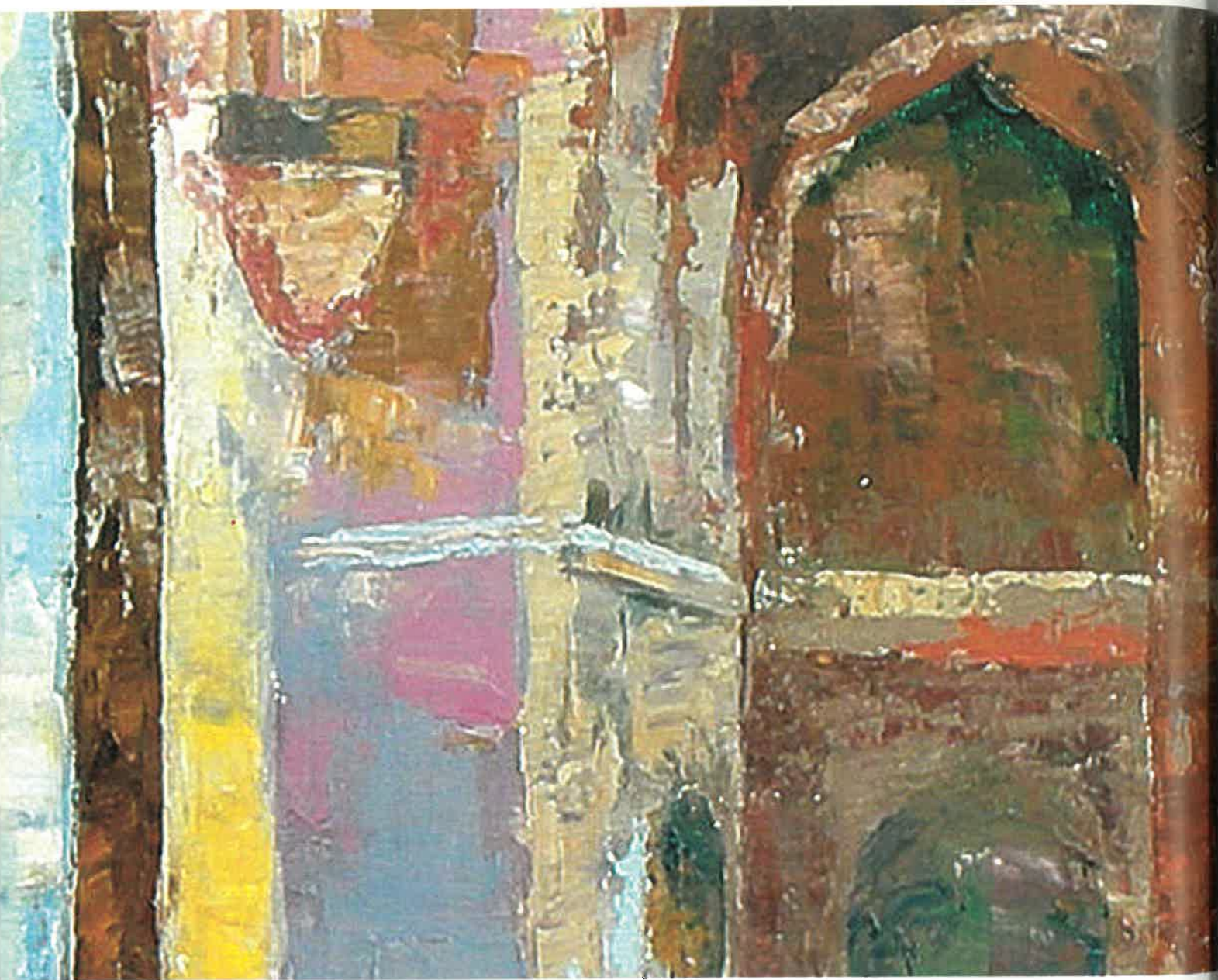
In Lahore, one has noted his brush strokes delivering soft hues that blend and merge and flow into each other. True to the limitations of paint and impasto, he has explored the texture of the canvas to his advantage. He has taken a fancy to architectural subjects sometimes cityscapes and mostly historical monuments. Yet, as a compulsive painter he tries to include queer shaped arboreal foliages alongside the built environment that further emphasizes the glow of masonry adding a natural frame to the contours. Muhammad Javed has included some of these techniques in his collection and has the uncanny knack of composing a rich and complete picture. The subjects are of the human condition, human responses, spiritual and temporal subjects, displaying a deep understanding of the human psyche and the issues of common folk.

Muhammad Javed's palette is rich and decorative, further enhanced with details. His background of an architect too has introduced him to the understanding of the delicate carvings and coverings of glazed tiles and the flooring. He understands perspective, which, is his forte. Aware of the vanishing points and the eye-levels, he never lets anything vanish. The interior of buildings is as eye-catching as the exterior because of the colours that give the impression of an ever youthful flow of sunlight typical to Lahore.

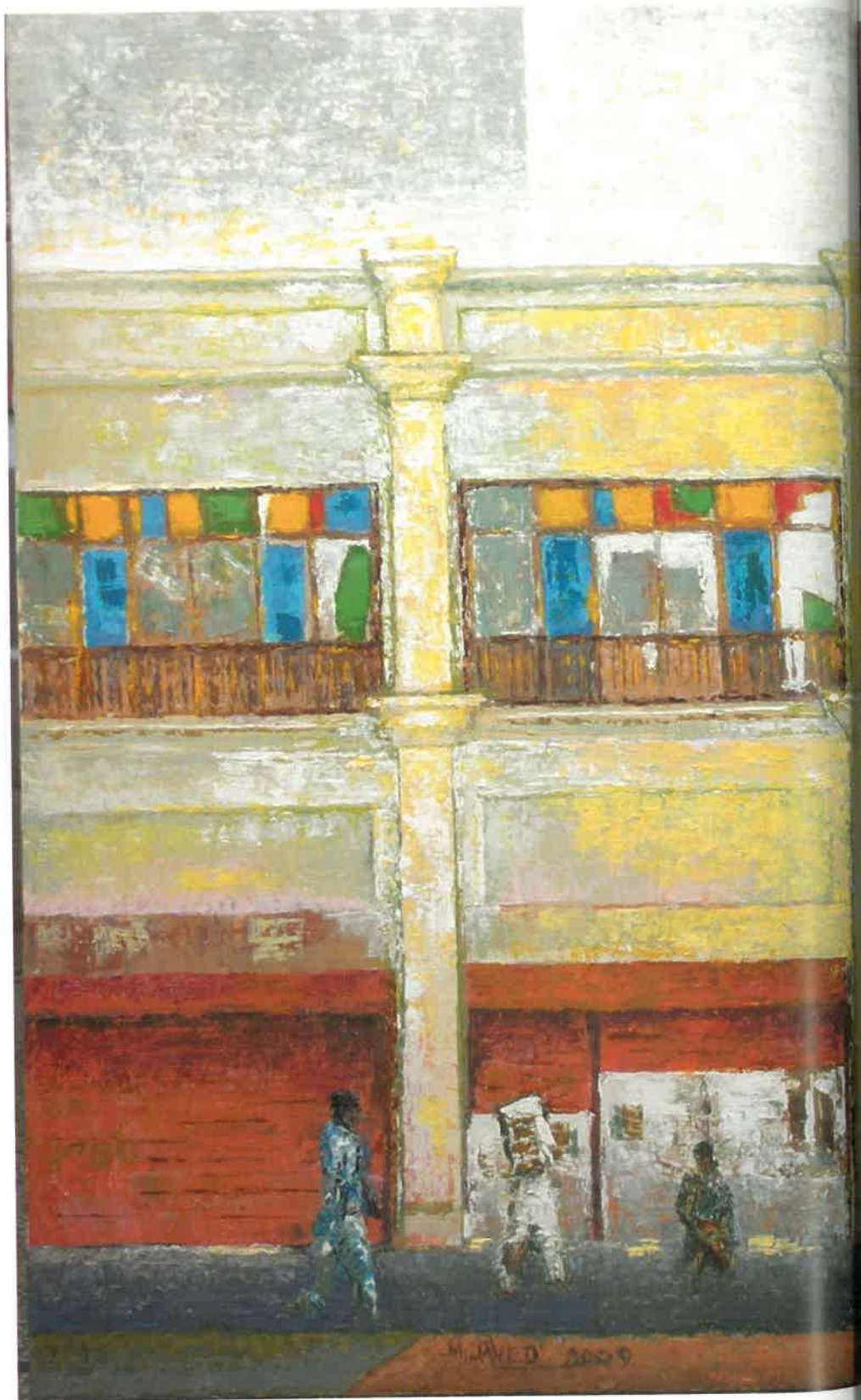
Some of our artists seem to just show their landscapes in unending forms, or express themselves on their surroundings and paint their scenes in lavish colours; nevertheless, the experienced artists suggest viewers to come and discuss things with them. It seems that this class of maestros displays a larger degree of creativeness and vitality. Known for his pictures, Muhammad Javed experiments with various techniques and media; but as a painter, he has contributed his share in recording and documenting Lahore for posterity, a truly prodigal son of the soil.

Sajid Abbass

The Nation- March 16, 2008

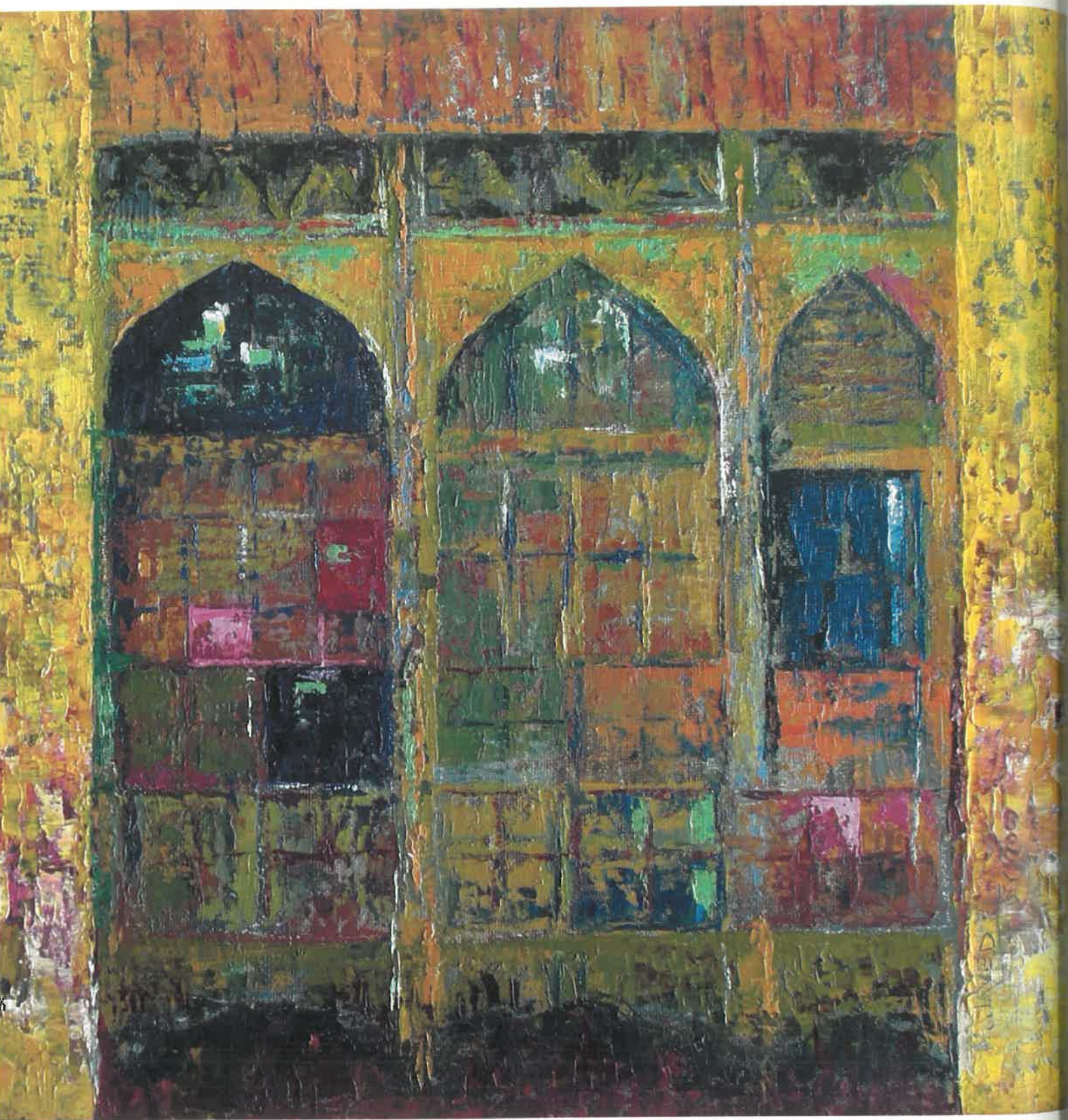






On The Mall, Lahore-2008
Oil on Canvas / Palette Knife
138x100 cm





Impressions of Jharoka - 2007 Oil on Board / Palette Knife 61x61 cm Collection: Tariq Rahman

The Art of Painting is Progressing in Pakistan

A special interview with Muhammad Javed, a renowned artist and Curator, Coopera Art Gallery

The beginning of the art of Painting is, somehow, traced back to the coming of a man in this world, but the roots may well be linked to the arrival of Muhammad bin Qasim in this sub-continent, which our archaeological monuments and museums stand testimony to. When Pakistan came into being, there were two institutions for teaching and imparting instructions in the field of Fine Arts. One was the Mayo School of Arts instituted in 1875, the status of which was raised in 1958 with its new name as National College of Arts due to new trends and needs of the modern age. The other such institution was the Department of Fine Arts, University of the Punjab established in 1940 which was too small as compared with the Mayo School of Arts but, nevertheless, with the personal efforts of Prof. Anna Molka Ahmed, Head of the Fine Arts Department, it grew steadily. Both these institutions not only strengthened the foundation of Fine Arts but also produced artists of high skill and caliber. As the National College of Arts was a reputed institution, admission with the college was a matter of very intense competition. Its faculty members and principal were taken up from Europe and other western countries under the Colombo Plan in order to establish and run the college on strong footings to impart education in the fields of Fine Arts, architecture and design. The first batch of artists produced by this college included the name of Muhammad Javed as well. Most of the graduates of this batch earned high reputation in their respective fields. Muhammad Javed too is not only a renowned artist of the country but also playing a very vital role in promoting appreciation of arts. Coopera Art Gallery being the oldest and non-profit institution is prospering by dint of his efforts.

Last week when I had a meeting with Muhammad Javed, he told me that the art of painting was gradually progressing in the country. You can see for yourself that the number of educational institutions for arts has increased. Private concerns are also coming to the fore-front and exhibitions of paintings are held frequently. Previously there was only Alhamra Arts Council which was too small and became insufficient at that time. Therefore, Coopera Art Gallery was established in 1963 by

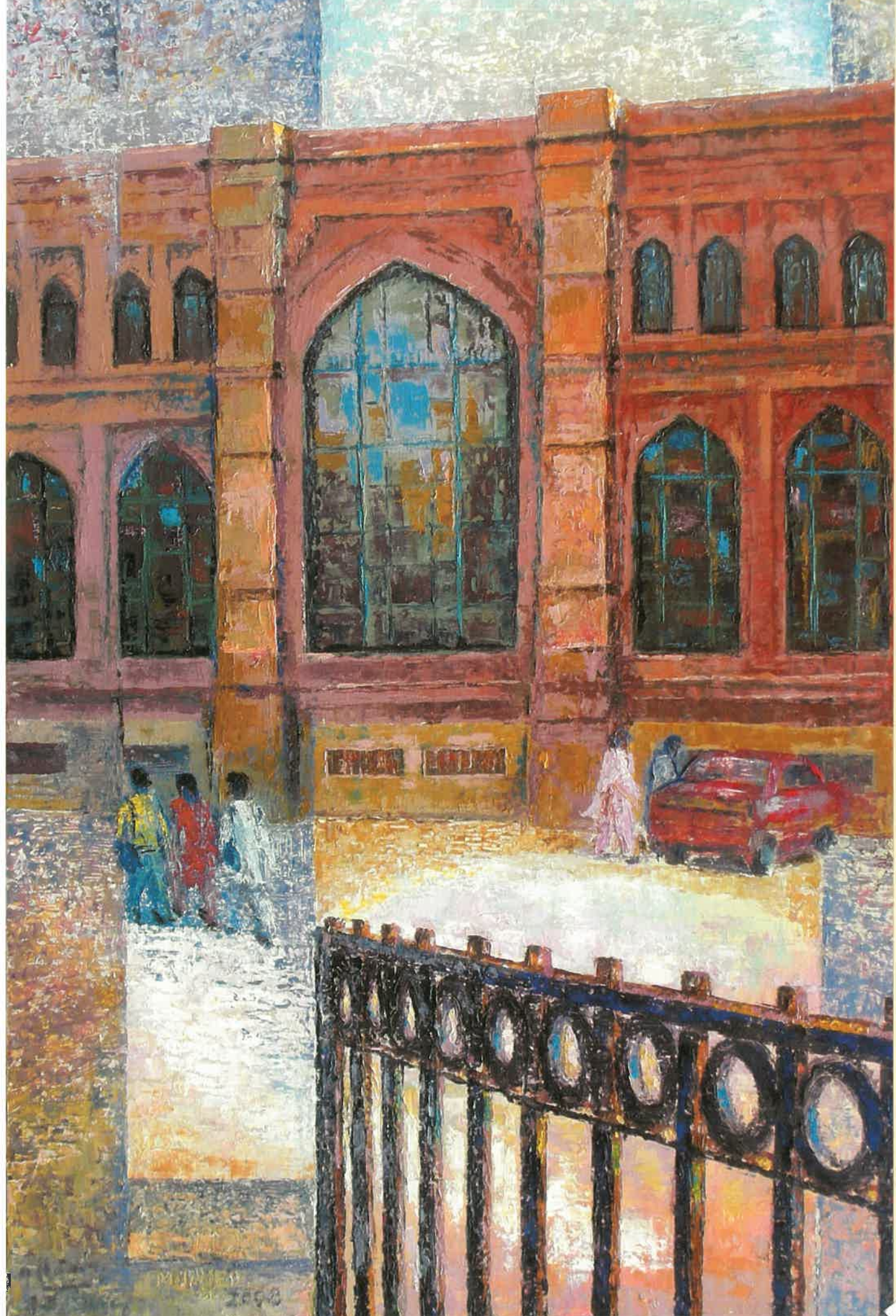
a group of intellectuals, senior civil servants and judges at the proposal of Prof. Shakir Ali, who was Principal of the National College of Arts, Lahore. Now commercial galleries have also sprung up in the private sector. Artists have grown fairly in numbers and job opportunities are also available.

I asked Muhammad Javed whether he painted regularly. He answered that creating paintings is like a food for an artist and even if the artist wants to escape from it, it becomes difficult for him to live without expressing his feelings on the canvas. He told that he had been painting regularly even during his service period but he could not manage to display his work for the public frequently due to his preoccupation. Moreover, his friends used to take away paintings from his studio. "You would be astonished to know", he continued, "that when a solo exhibition of my paintings was held in the US Information Center, Hyderabad in 1965, my boss visited the centre and took off the paintings of his choice from the exhibition directly. The next day he informed me about this incidence and asked if he had to pay for the paintings. I thought, he liked my work so much that he could not even wait for the exhibition to come to an end. Therefore, I gifted those paintings to him which was the normal practice during those days. So I used to consider that my paintings would remain in the safe custody of the art lover and leaned persons, which was in fact a great source of encouragement and satisfaction for me."

"Five solo shows of my paintings have so far been held in the country and abroad and I have also participated in a number of group exhibitions." He added, "an exhibition of my paintings was held at MIT-USA in 1989 during my study. I was also honoured with the 'Annual Distinguished Artist Award' which was the first ever step in the history of the MIT. A Cheque for US \$ 100.00 was also awarded at the time of graduation ceremony."

To a question regarding his paintings, he said that it was difficult for him to explain his own paintings because meaning of a painting could vary in the eyes of the viewers, which may lead to a wider perspective being a visual object. "An artist impressed with his environment tries to portray his feelings on the canvas in his own way and style. I recollect," he continued, "that after getting inspiration from the surroundings of monument of 'Haran Minar' at Sheikhpura, I made a painting, in

The Values (Lahore Museum)-2008 Oil on Canvas / Palette Knife 61x92 cm
Collection: M. Asif Butt





The Hope (Lahore High Court)
Charcoal 76x51 cm

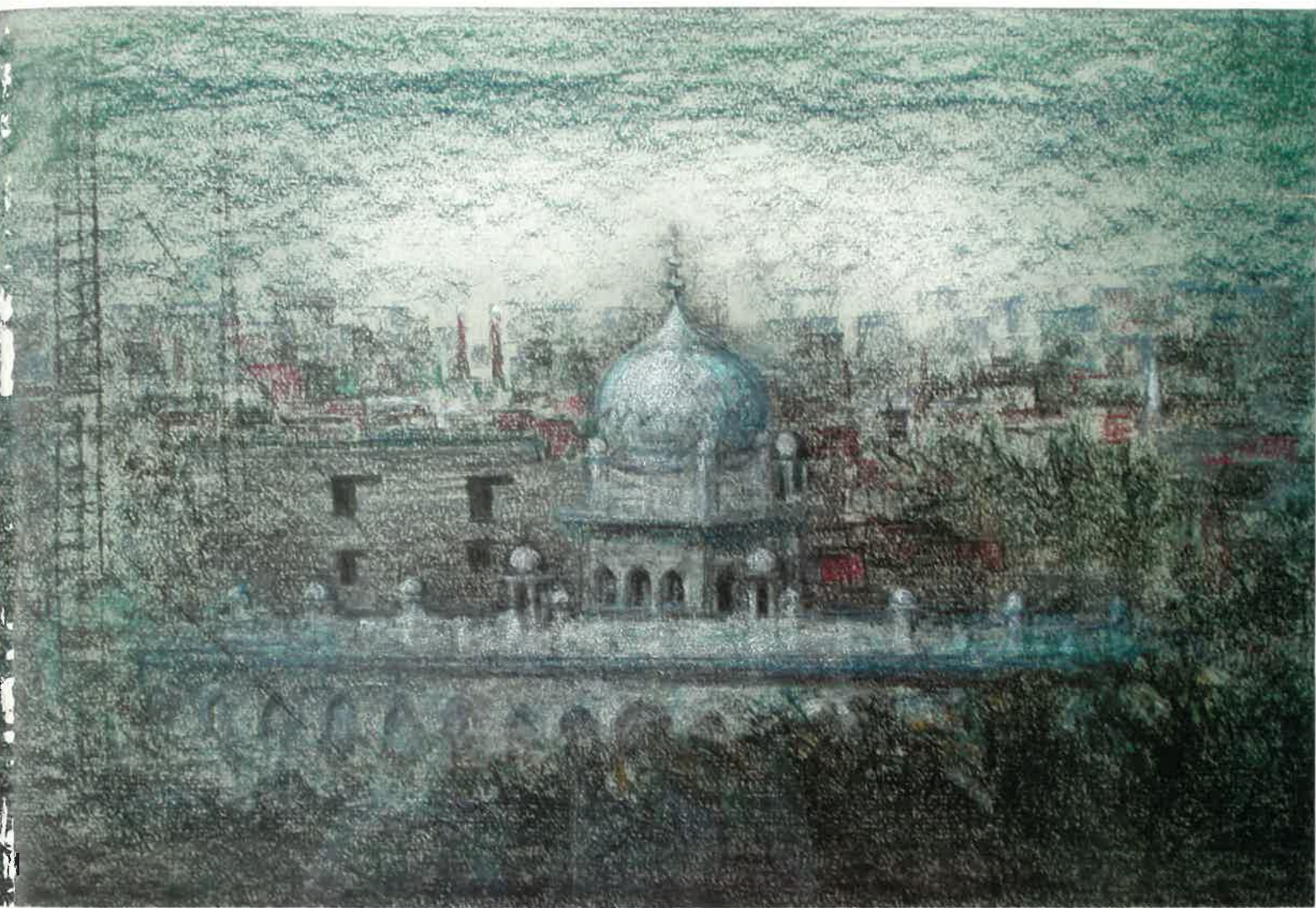
Collection: Jocelyn Ortt Saeed



which a tree was painted in the forms and style as I conceived. Dr. Anwar Shabnam Dil, professor of linguistics in USA and a Calligrapher too, came to my place and picked up the painting while going back. I told that this was just a 'study painting'. But, he expressed his appreciation and said as to what a lovely painting. He went on to praise the painting of the tree in which he was beholding the name of Muhammad (PBUH). Now you may imagine that his approach to view a painting was all together different. Anyhow," Javed says, "my endeavour is always circled around to attract the viewer's attention to a particular point. I paint my perceptions mostly in non-objective or semi-abstract forms by dividing the space of canvas to give strength both to the composition and the subject. My work is conceptual based. When I paint or draw even a building, I try to highlight some issue in it for the viewer. I simplify the forms as I feel to project my message to be communicated. In fact the art of painting is a creative process, and my endeavour is always to manifest the new and hidden aspects of life. My paintings are liked by the selected persons".

"Prof. Shakir Ali, my teacher, used to signal that one should try to find out colour within a colour as appears to him on the face of it. That is to say, there are yellow and blue and even red in a green colour. About time when I was a student, Prof. Shakir Ali asked me to paint leaves. Well, I thought it was very easy to draw and paint the leaves. I made the drawing there and then and painted it by using a tube of green colour quickly. I was very happy and satisfied with my painting. But when Prof. Shakir came, he got annoyed and asked why I had applied green colour. There were also red and other colours in the leaves. What had I painted? I felt surprised to the conjecture as to what sort of a teacher he was who could see red in the green colour. At last, after some time during studies, I also started to observe other colours in the green and Prof. Shakir Ali became all the more revered and venerable. Prof. Shakir was making efforts to promote the school of modern art. He therefore, had to deeply observe everything around the environment while painting. I believe his training influenced the painters greatly. It did develop among his followers at least the ability to imagine, understand and judge the situation which led them to success in finding out their path."

To this question as to what difficulties have to be faced by one to become an artist, he answered: "The first and foremost thing is the God-gifted qualities over which man has no control whatsoever, as subject of Fine Arts requires a special bent of mind. That is why most of the students do not complete their study. We too were only four students who finally graduated in the subject whereas a number of students either left the college themselves or advised by the management to look for another career. Secondly, one should have liking for this subject because untiring hard work is needed. Thirdly, it is also necessary for an artist to have sensitive nature which helps him in finding out the subject matter for



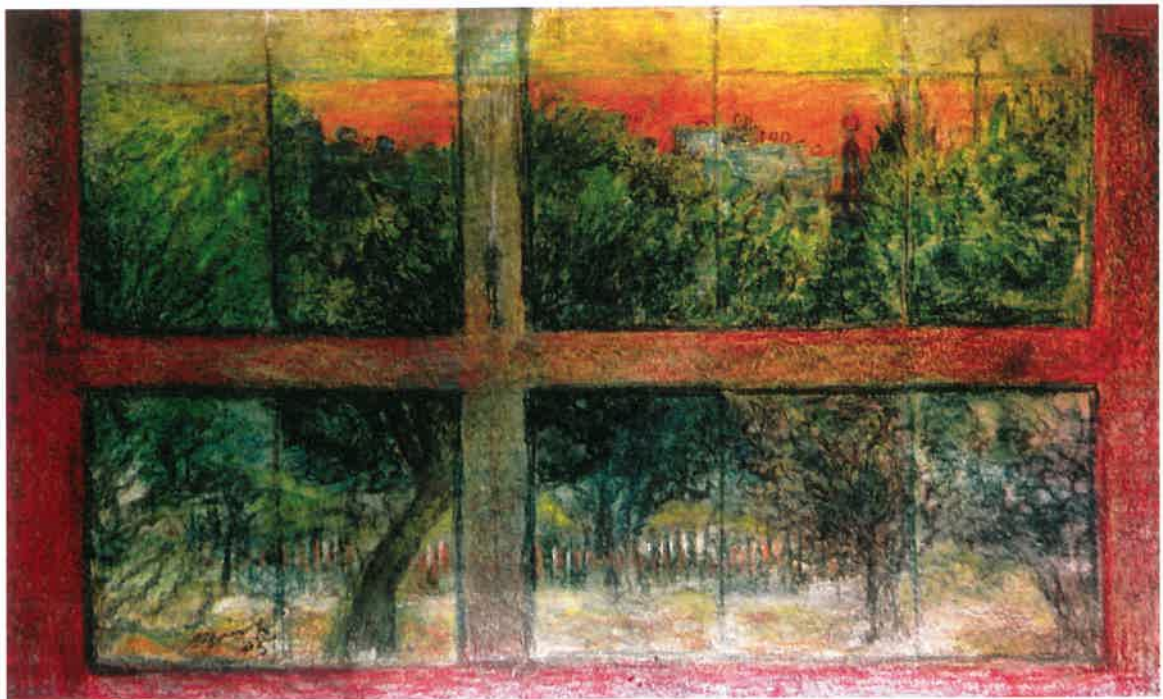
Impressions of Ghulam Rasool Building, The Mall, Lahore Mix Media 66x44 cm

Collection: Imrana & Manzar

painting and motivates him to bring his ideas on the canvas. After going through all the process if one succeeds to qualify as an artist he has to face the outside world. I am talking about the groupings among the artists. That is why I decided to look after the Coopera Art Gallery and promote especially the young artists. You might have observed in the exhibitions at Coopera that the paintings of young artists are displayed alongside the works of their seniors. Sometimes exhibitions are held exclusively for the young painters. However, with the increase in the number of galleries the position has now been changed to some extent”.

Regarding Coopera Art Gallery, he told that this Gallery was a unit of Pakistan Writers Cooperative Society. The first President of the Society was Justice M.R Kayani, whereas later on, Mr. S.M. Ikram, Justice Anwarul Haq and Sheikh Manzoor Ilahi assumed this responsibility and patronized the affairs of the Society. He thought it was necessary to mention that Mr. Iftikhar Ahmad Adni who was the son of Nawab Isamail Khan and a senior civil servant too, rendered untiring services for the Society in his capacity as the Secretary General of the Society. He added that it would be appropriate to say that Society was actually a sapling planted by him.

“Nowadays Lt. General Khalid Latif Mughal® is the President of the Society and I am working as its Secretary General since 2004. Our Society is struggling for promoting art and literature. Approximately forty-five books have been published so far and seven to eight exhibitions are



Through a Window-2004 Mix Media on Paper 66x44 cm

arranged every year. Seminars and lectures are also a regular feature of the Society. I think that instead of establishing such new institutions, there is a need to support and strengthen the existing ones in order to provide services to the painters and writers more efficiently. Though I am spending considerable time for the Society's affairs but also accomplish my paintings during night or on holidays, thus my life is going on very busy.

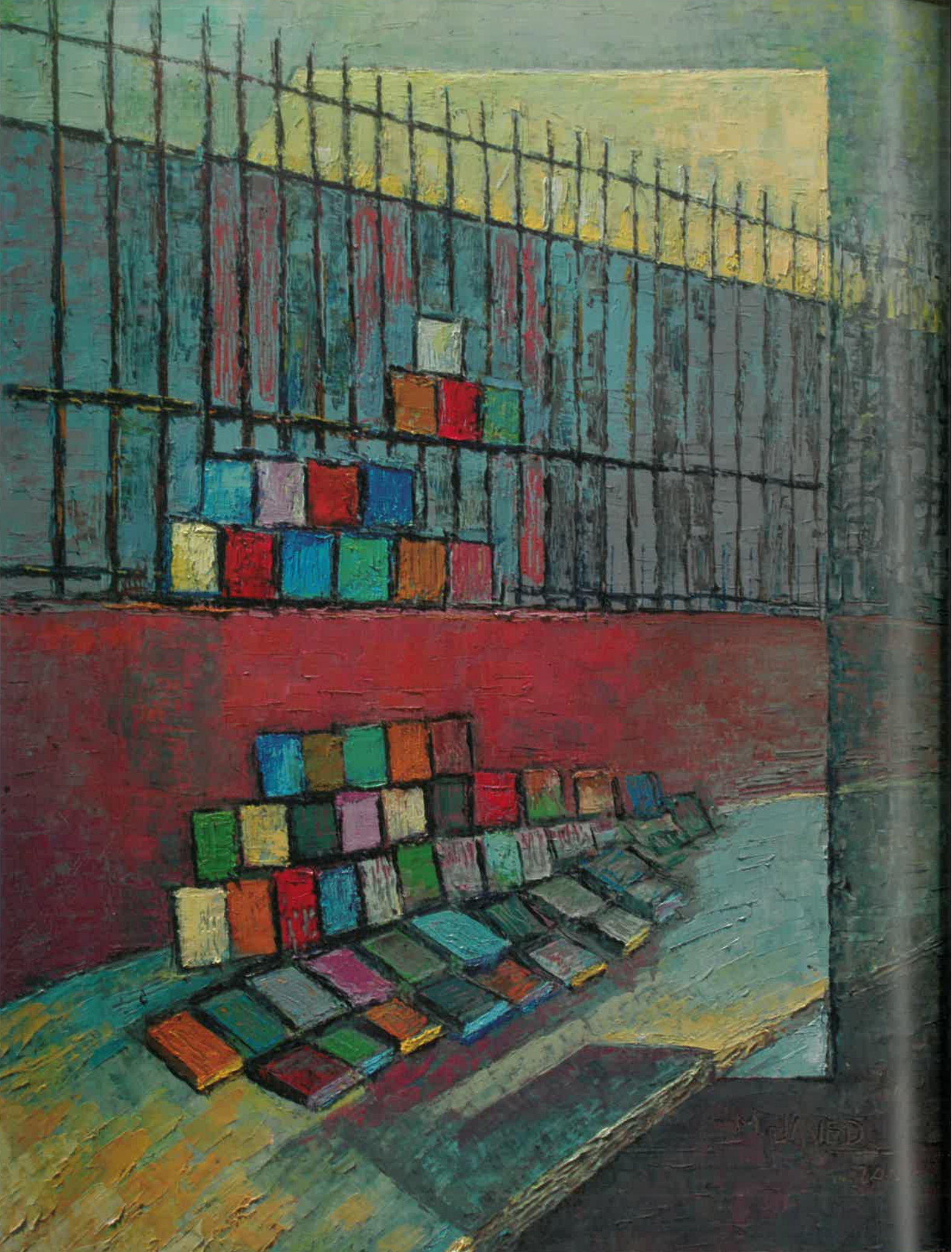
To a question about the art galleries, Muhammad Javed said: "With the grace of God a large number of galleries have emerged in the city. However, Coopera Art Gallery was the oldest one established in 1963 when I just graduated from the National College of Arts and provided a good service to it as per wishes of the Late Iftikhar Ahmad Adni. For the last ten years I am working for this Gallery on regular basis. Before that I served different semi-government and government institutions where my works speak for itself even today. I did a lot of work in the fields of Town Planning, Architecture and Designing as well. A number of residential colonies in Sindh were designed along with a development plan for Sehwan Sharif and a master plan for Kinjhar Lake spreading over an area of eight sq. miles to convert it into a tourist resort. Similarly the design of Gharo Industrial Estate was a modest effort of mine apart from designing of a number of other buildings. I also planned Marketing Towns and prepared designs for establishment of Agro-villages. I also worked a good deal in Karachi, Lahore and Islamabad apart from sparing time for the projects being assisted by the World Bank and other International agencies. The work relating to the administration and finance also remained my responsibility but I had never any liking for it because of limited involvement of creative skill."

In his answer to the question that there have emerged in the city many commercial art galleries endeavoring to exhibit saleable paintings, he said, "After all what option is left with such galleries? They have to meet their necessary expenses. Anyhow when you will display only saleable paintings there is every apprehension of a set-back to the creative element. That is why the trend of painting appears to be changing. But as a matter of principle, things should not be allowed to shape like this. An artist should always be committed to the creative work only. In case of continuation of this practice, the definition of art shall have to be changed and redefined. My belief is that creative work can also be sold, rather it shall fetch higher price".

Saifullah Sapra

*Translated from Urdu by
Muhammad Akram Warraich*

Nawa-i-Waqt - September. 24, 2008

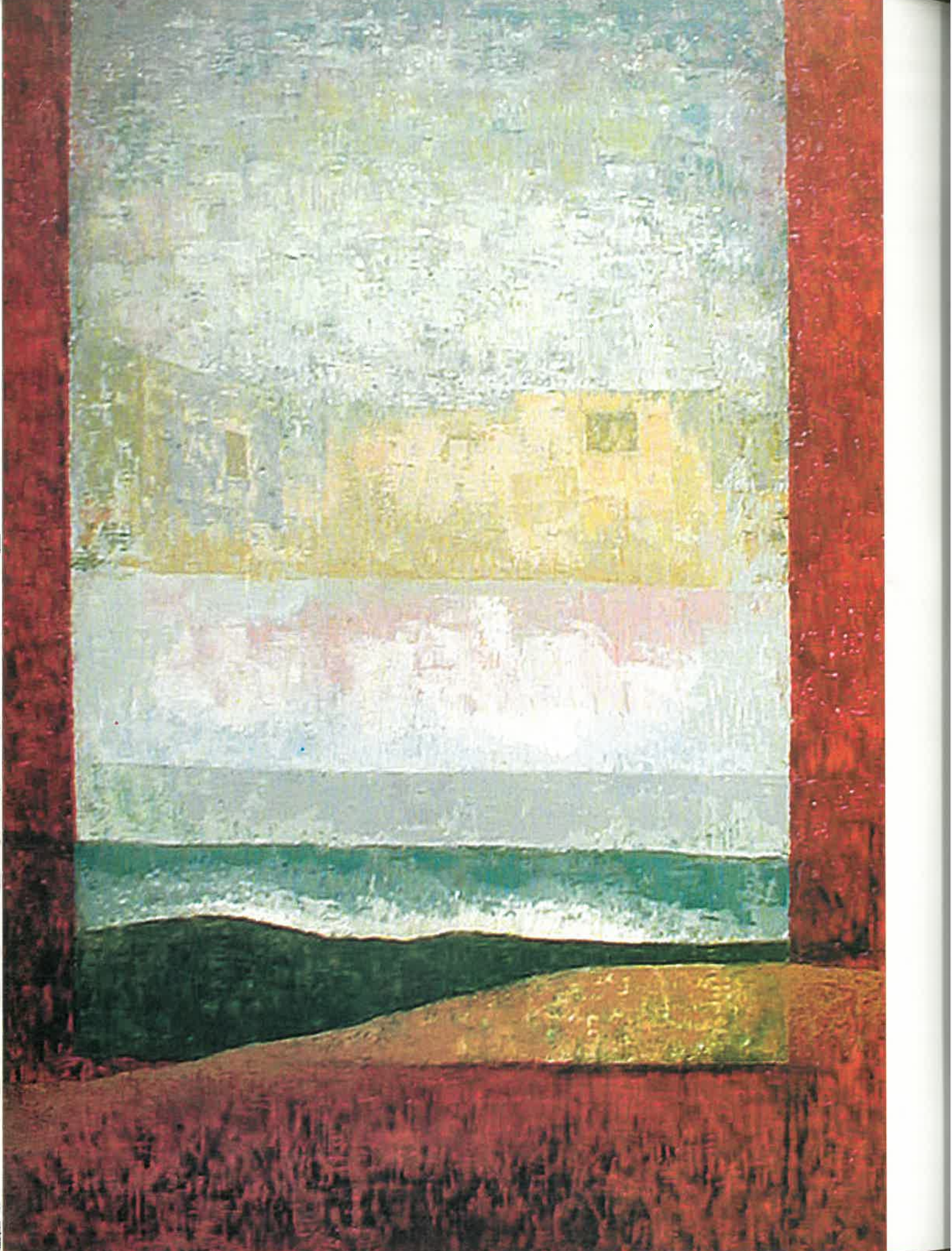


Group Exhibition

A painting by artists Muhammad Javed depicted a footpath where books were lying for sale as passers-by were looking on the books of their choice. The basic idea of the painting was taken from an actual spot near Anarkali, yet the abstract touch in the paintings was a conceptual work of the artist that added to the charm of the painting.

Ali Usman

Daily Times - January 31, 2009



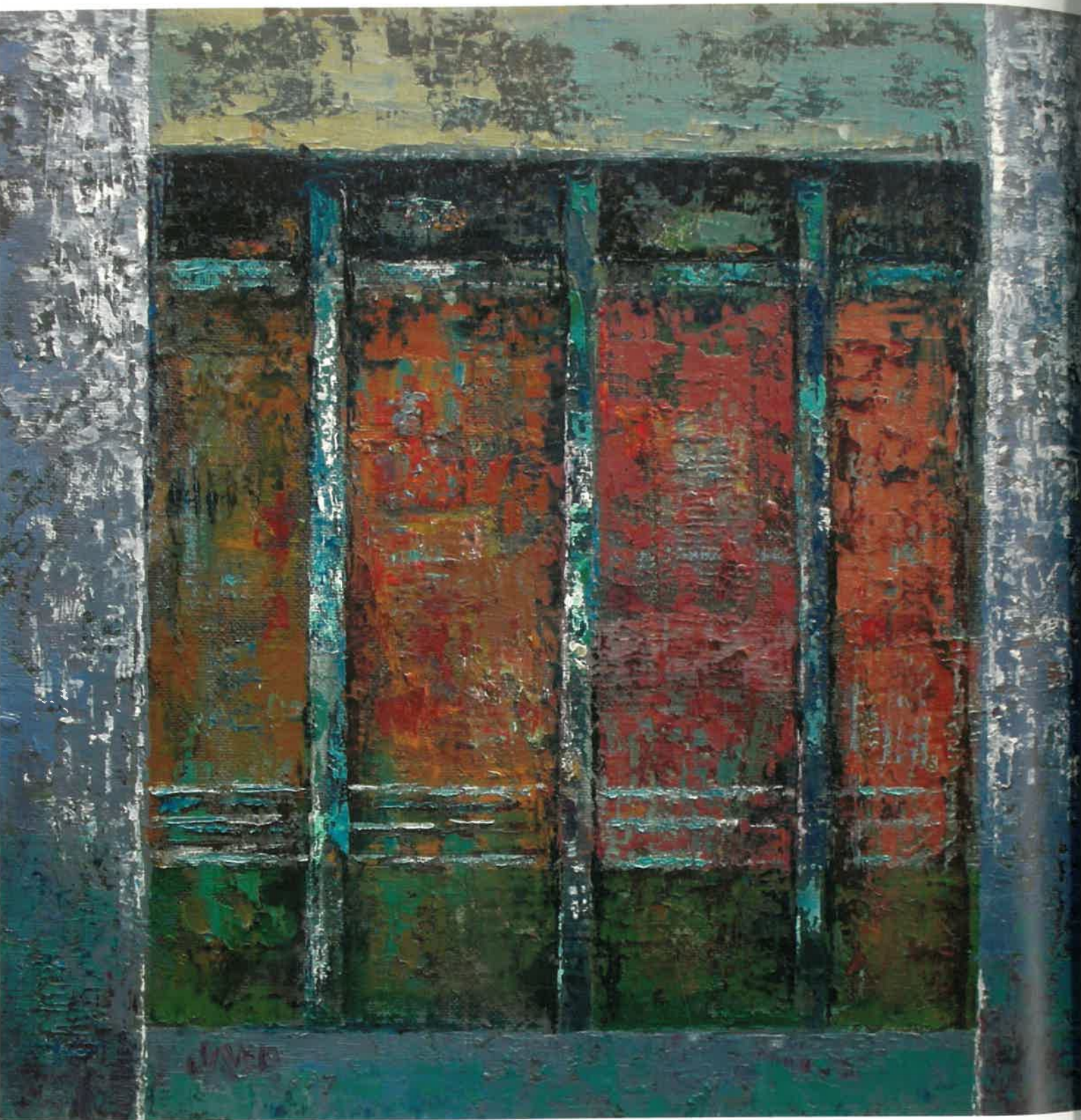
A Man of the Arts

Mr. Muhammad Javed is the Director/Curator of the Art Gallery and Book Centre known as Coopera, situated on the Mall, Lahore. A large, airy basement space, there is always an interesting collection of paintings on display including modern works and miniature paintings. Though one may have to skirt a row of motorbikes to enter the premises it is well worth the effort. There one may find a quiet, cultured ambience and enjoy a discussion of art with Javed who incidentally, is one of the most senior artists in the country. He was a graduate of the first batch of Fine Arts students from the National College of Arts, Lahore, 1962, and along with his friend Bashir Mirza who graduated at the same time; he made his way to Karachi.

Viewing his artwork of those days it appears the newly emerged young artist was a fine draughtsman and, as was the trend at that time, he had worked on sketches and paintings of the busy streets and lanes of Lahore. In Karachi, he became one of the vanguards of young artists discovering new methods and ideas. He experimented with Cubism, creating paintings of gradient subdued hues, or in alternate moods, painted brilliant images of bright colour. The young artist participated in group shows in Karachi and held his first formal solo exhibition in Hyderabad, in 1964. In those days, for the first time in the country artists were in demand for the newly established advertising companies in Karachi, and Javed began a successful career, soon heading an Art Studio.

Eager to continue with his vocation, Javed studied further in the USA at MIT; where he was awarded the first Annual Distinguished Artists Award, and went on to take a Certificate in Communication from Cornell University. Returning to Pakistan, Javed continued his art practice while serving for three decades as Physical Planner, Architect, Housing Specialist, Project Head and Finance Manager.

The artist has traveled widely visiting art galleries and museums in Canada, USA, Thailand, UK, France, Egypt, Sri Lanka, Indonesia, India and Singapore.



The Past and Present-2007 Oil on Canvas / Palette Knife 61x61 cm

Collection: M. Asif Butt

Exhibition of Paintings at Coopera Art Gallery, Lahore January 30, 2009

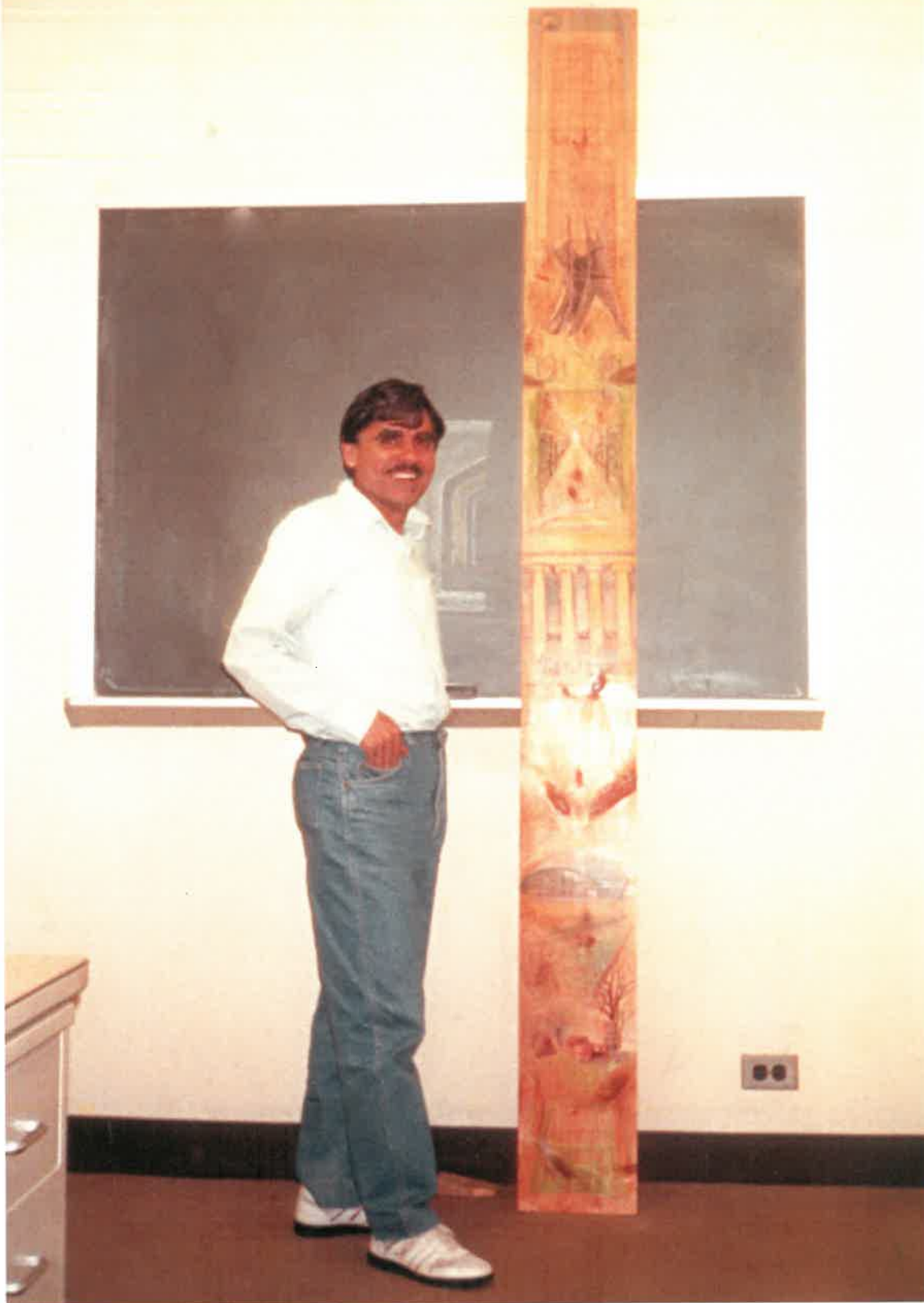


From left: Jamila Zaidi, Mahmood Alam, the Artist, Jocelyn Ortt Saeed and her friend, Aysha Siddiqui

Exhibition of Paintings "Harf-o-Rang" at Coopera Art Gallery on December 15, 2008



From left: Orya Maqbool Jan Abbasi Secretary Information, Culture and Youth Affairs, Government of the Punjab (Chief Guest), the Painter, Munawar-ul-Islam, Abdul Saleem



The Artist with his painting on wooden plank (30 x 240 cm) on which he received First Annual Distinguished Artist Award along with a cheque of US \$ 100.00 at the Annual Graduation Commencement, from MIT – USA in 1989. He crayoned a series of scenes of MIT handled with considerable attractive style of his own in a way to emphasize the natural grains of the wood. This Award according to his prize citation was in recognition of his creative and colourful contribution to the aesthetic environment of MIT.

(Ref. MIT Newsletter - Spring 1989)

Retirement in 1997 left him free to follow his inclination to reactivate Coopera, with lectures, book launches, exhibitions and discussions with distinguished writers and artists, and to organize art exhibitions.

Muhammad Javed's solo exhibitions have been mounted in NIPA Karachi, 1983, Coopera Gallery, Karachi, 1987, MIT USA, 1989, and Alhamra Arts Council, Lahore, 2006. His work is always included in the APP annual Lahore events and it is always evident as the work of an artist who enjoys the process of his work. Using as media oil on canvas or board, sometimes using pastels, whether painting very sensitive portraits, modern paintings of the landscape genre, figurative work or impressions of the city with all its excitement, Javed's work stands out in a group show for the joyful glimpses he offers the observer of life from numerous views. His paintings are included in the collection of the Government House, Lahore; Alhamra and MIT, as well as with many private collectors.

As the Secretary General of the Pakistan Writers Cooperative Society, Javed is extremely active with many programmes in the pipe-line. Intent on make the Coopera, Lahore, the centre of art and intellectual activity, one must admire the tenacity of the artist who is constantly involved with promoting the subject he loves. At the same time he continues to explore and express the world as he sees it.

Marjorie Husain

2009



The Artist on work-1986



Neil Rosenberg, Ambassador of Sweden and the Artist at an Exhibition of paintings organized by Coopera Art Gallery in collaboration with Lahore Conservation Society-September 2, 1997



Dr. Abbas Famori, Director General and Cultural Attaché, Cultural Centre, Consulate General of Islamic Republic of Iran admiring a painting of the Artist-2009



A Busy Street (The Mall, Lahore) - 2003 Mix Media 77x54 cm

Collection: IGI Pakistan



The Poverty and Weakness Oil on Canvas / Palette Knife 76x92 cm
Collection: Muhammad Aamir Javed

An Innovative Artist (Dialogues)

I have been meeting Muhammad Javed frequently and writing about his work off and on for publication in the Family Magazine because of his distinctive idiom of painting and high profile to promote new talents. I have published his interview in my book Art in Pakistan, which has been updated.

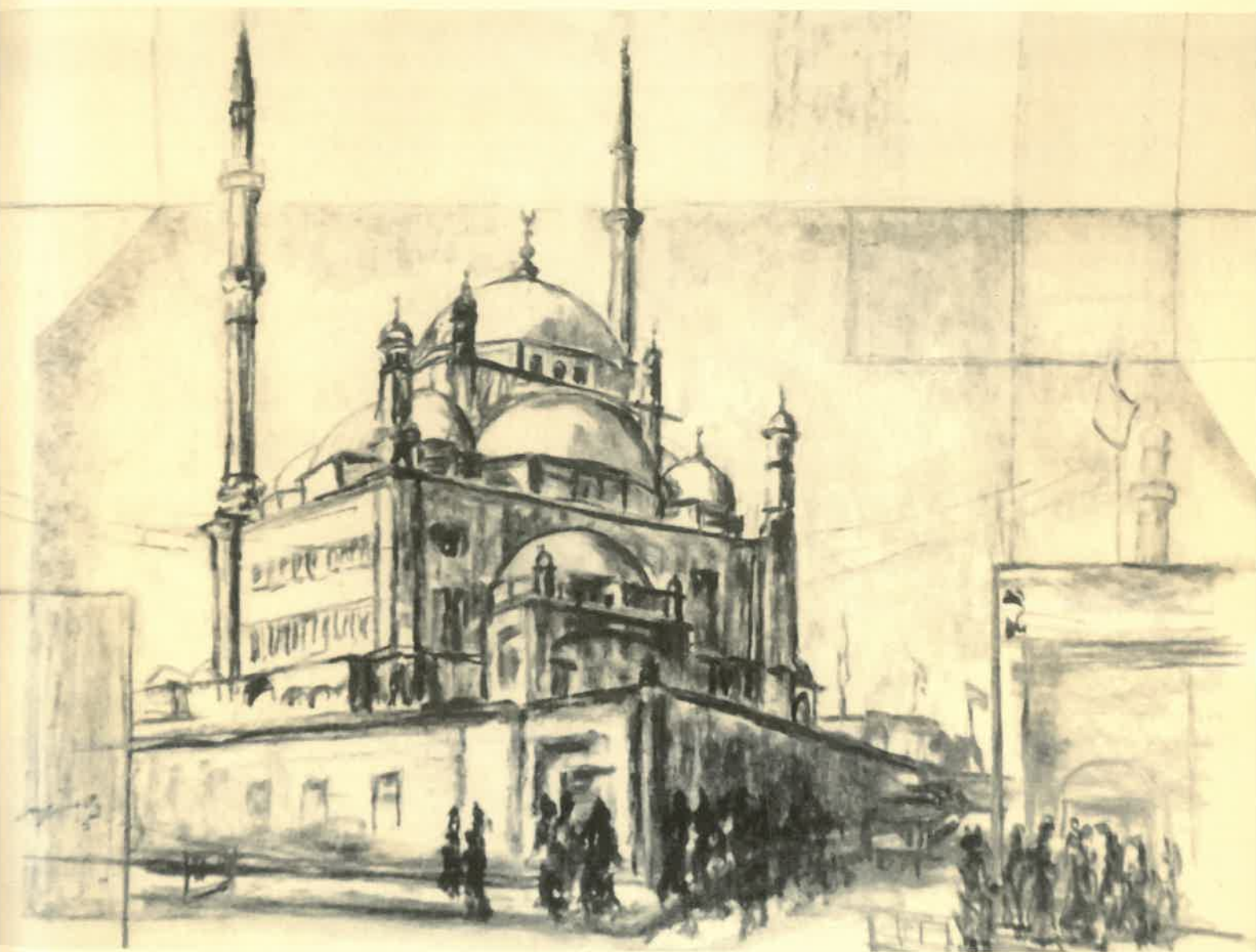
Muhammad Javed is very energetic, innovative and disciplined artist. He is well known in the community of artists in Pakistan as a practitioner of paintings that used to be creative, attractive and symbolically expressive about life and its various shades. Born in a village of agriculturally rich district Sheikhupura of Lahore Division in Punjab, Muhammad Javed completed his secondary education from Sheikhupura City's Government High School. His interest in art is natural. He explored this when he was growing up under the control of a father who wanted to see him successful in secondary school examination first, before his doing anything else. But Javed continued seeing, observing and feeling every change of natural scene around his village and on way to school.

He loved to draw social and cultural life of his village and landscape that was decorated with rice, wheat or corn fields, small streams, fruit gardens, trees, flowers, birds and animals especially bulls and horses. As he didn't want to see his parents unhappy so he satisfied his urge of drawing very secretly and preferred to be according to their wishes. He recalls "it was the determination of his parents that he completed his secondary education." One of his relatives living in Lahore suggested his father that he must send his son to Lahore for pursuing higher education. This happened because this nice relative had met Muhammad Javed and seen the spark in him that could change his life. He also liked his drawings and sketches. This way he reached Lahore and got admission in the Islamia College. Socio-cultural life and architecture of Lahore fascinated him a lot and he started his hobby of drawing his favourite themes. In those days, in 1958, Mayo School of Arts was upgraded to the status of a college and was renamed National College of Arts. Muhammad Javed came to know about it and applied for admission in the field of architecture. When he passed the preparatory class which

was mandatory for the new students for all the three disciplines, Fine Art, Architecture and Design, an interview was held for their selection. Prof. Shakir Ali convinced the Selection Board and he was offered the field of Fine Art instead of architecture. This happened because of his excellent performance in the preparatory class. At that time painting was not a paying profession. It was considered just a hobby. Then, there was socio-religious sanctions too that didn't allow artists to go beyond a set limits. Accepting the option of studying the subject of Fine Art, Muhammad Javed had to face unhappiness of his parents who thought that by painting figures their son would do something against the spirit of Islam. However, he got the admission and became part of the first batch of the students who were registered to pursue Fine Art education and training at the National College of Arts. Only four students could qualify including him. The three other were Zahur ul Akhlaque, Mahmood Alam and Dilawar Ali.

This way he got an opportunity to receive art education at the time, when there was a very strong faculty comprising foreigners appointed under the Colombo Plan like Prof. Sponenburg, James Warren, Mary Lewis and natives like Prof. Shakir Ali, Haji Muhammad Sharif, Ustaad Muhammad Latif Chughtai, Abbasi Akhtar Abidi, Niaz Ali Shah and Ustaad Bashiruddin. His performance during his stay in the college remained excellent. He was appreciated and encouraged by his teachers for painting according to the learnt-grammar-of-art aesthetically attractive and thought-provoking works. In 1961 there held an exclusive show of paintings at Lahore Museum. Students of National College of Arts were not encouraged to take part in any art exhibition before completion of their scheduled study. Now again, Professor Shakir Ali played role and took keen interest to expose Muhammad Javed's creative talents before the viewers. This was a unique occasion for him. His paintings displayed in the show succeeded in earning appreciation. After graduating from National College of Arts in 1962, Muhammad Javed wanted a job that could nourish his artistic guts but it didn't happen. He had to join semi government / government service and work against his ambitions. But he didn't allow suppressing his artistic talents and was able to organize his solo shows held at Hyderabad, Karachi and even in USA. However, he disappeared from the Lahore art-scene.

I met him in Lahore in 1997 when he got premature retirement and came back to his beloved city and started working with Pakistan Writers Cooperative Society (PWCS) and its Coopera Art Gallery and Book Centre. I also got a chance to view some of his art works, liked them and wanted to see his full contribution in the Lahore art-scene.



Impressions of Mohammad Ali Mosque, Cairo, Egypt-2005 Charcoal on Paper 53x38 cm

The late Nawab Iftikhar Ahmad Adni told me that "Javed is always on look of finding time to satisfy his urge of painting and created excellent pieces of art. Those were displayed in the exhibitions and are in private and public collections. I love his calligraphic paintings as well." During the last twelve years, Muhammad Javed has been handling the affairs of PWCS, working for the promotion of art and literature, writing articles on art issues in Urdu language, organizing exhibitions and creating in oil medium his favourite subjects on canvas. Now he recalls very little about his service experience or going to USA for studying at MIT. He is back on the track of painting as a non-stop practitioner of art.

On environment created by Prof. Sponenburgh and role of Prof. Shakir Ali in making the First batch successful

It was very tough study as the students had to spend a lot of time in the College over and above its timings. The students who did not have aptitude for art were gradually screened out. That's why out of forty only four students could pass out in the first batch of Fine Art Department. Principal, Prof. Sponenburgh and other foreign as well as local faculty members were very strict due to which there was high discipline in the College. Fine Art Department was being headed by Prof. Shakir Ali who was working hard for giving his output for the newly established Fine Art Department. He therefore, wanted to see good performance of his students. Ustad Muhammad Latif Chaughtai, Niaz Ali Shah and Ustad Muhammad Bashir were assigned mainly to teach drawing. Their drawing was very good and they were also teaching with full dedication. Although local faculty members were found a bit upset due to administrative changes but they were giving due attention to meet with the newly designed curriculum. Therefore, the first batch was very lucky. Prof. Shakir Ali rarely visited the class in the first year of study. Perhaps he was waiting for the start of life drawing. He was working to promote modern art for which a strong base in the drawing subject was necessary. It was felt that he did not mix up with the teachers taken up from Mayo School of Arts. Haji Muhammad Sharif a well known court painter was teaching Miniature Painting. He was very particular about his students and wanted them to work hard. However, he was not happy as English language was a barrier for him. He sometimes did not speak high even about Prof. Shakir Ali because of his focus towards modern art. I think that first batch of all the three disciplines got a golden chance to acquire latest knowledge in the fields of Fine Arts, Architecture and Design, which was not less than international standard.

Prof. Shakir Ali was a man of few words and it was very difficult for

The Traditional Vaule-2008
Oil on Canvas / Palette Knife
53x106 cm

Collection: Dr. Bilal Naqvi



us to understand him. It was the third year of my study when I started to pick up his gesticulations. Prof. Shakir Ali always wanted that we should put all efforts and work in the College even after its timings. He used to pay for the model from his own pocket, whereas art material was provided by the College free of cost. He always approved requisition slips for the art material without any hesitation to encourage and motivate us. During those days the environment of the College was such that every student had to work very hard.

On his painting social and cultural issues

I know you saw my work for the first time in 1998 in an exhibition which attracted you because of its subject, technique and style. You noticed that a hawker was selling some food and he was being attacked by hungry crows under a shadow less tree close to some road side structure and a cyclist was passing without giving any attention to the hawker. The painting was composed in a cubist style rendered with Palette Knife and you surprisingly asked me that where I remained before 1998.

Right from start of my career as an artist socio-economic, cultural, and even political issues functioned like a gravitational field for me. This was perhaps due to the environment in which I brought up, which developed my trend towards such subjects. You may find that my early paintings also reflected agony, poverty, desire of power and so on. I focused on simplification of forms and symbolism and their relationship according to my own experience. Creation of textural values always remained my priority. I also sometime felt that texture gave a look of third dimension to my painting very intriguingly. Let me elaborate a little bit that a painting not only provides an aesthetic satisfaction but it plays an important role in strengthening cultural, social and economic values. That's why I tried to communicate something alarming.

On influences of Mughal Art on his modern idiom Paintings

Haji Muhammad Sharif taught me the subject of miniature paintings reflecting the Mughal eras, whereas there was a strong influence of Prof. Shakir Ali who was strenuously making efforts to promote modern art. Both these schools of art were quite opposite to each other. My feelings were that a miniature painting was based on traditional technique which could help in making the drawing perfect and learning the colour mixing with its application on a small surface, whereas I found modern art more creative and attractive for expression of day to day observations and



An Arch-2005 Pen & Ink 38x51 cm



Returning Home-1985
Oil on Canvas / Palette Knife
46x92 cm

Collection: Sabah & Omar

knowledge. We have seen that some of our artists have also used forms of miniature paintings in their modern work. But I have tried to create my own style by mixing both realistic and abstract form, because interaction between art and audience was not encouraging in this part of world at that time. Of course influence of Mughal art cannot be denied. The art critic would be the best judge of my style.

On highlighting Lahore's social and cultural life

Lahore remained attraction for the artists due to its rich and glorious culture. Especially the Walled City with narrow streets, interesting Jhokas, Balconies, Carved Designs and Brick Work, Pillars, Minarets, Wood Work and socio-cultural activities drew the attention of this class. The imposing buildings of Mughal period played very important role in enhancing the beauty of the city. I too was very much impressed and for the first time I went to Mochi Gate and did a sketch on the spot in 1960 during my study in NCA. I made its litho print and later on painted it on canvas with oil



Landscape-1983 Oil on Canvas / Palette Knife 92x49 cm

Collection: Iqbal Haider Zaidi



Chouburgi, Lahore-2005
Pen & Ink 76x51 cm

Collection: Elizeh, Miraal & Shanzeh



colours. That painting was a turning point for me as it was sold at a cost of Rs. 3000.00 in the college when I was short of money. Prof Shakir Ali was very happy on this event. Later on I continued to capture interesting forms of the city at intervals in my own style. In fact carts, tongas, cows, buffaloes, horses, goats and milk / sweet shops, kite shops, fruit shops and so on added to the interest of the artists. You would see the paintings mainly of the Walled City. Railway Road also has the similar structures worth painting and preserving forever.

On how his oil on canvas impressions were viewed by connoisseurs

How can I answer this question as all the connoisseurs will have a different point of view! I paint my expressions what I see and feel.

According to Iftikhar Ahmad Adni you have been painting Islamic themes

Yes, one solo show of that kind was held at Karachi in 1987.

On when did he come back to Lahore

I came back to Lahore in 1997 and since then I am on the art scene of this city.

On making drawings of Islamic structure during his visit to Cairo in 2005

Actually I didn't visit Cairo with a specific plan to draw or paint, but the Islamic structures of that city impressed me a lot and I started to make sketches with charcoal on the spot. The exhibition of this work titled "Perceptions of old Cairo and past experience in Lahore" was held in 2006 at Alhamrah, The Lahotre Arts Council, which was inaugurated by Lt. Gen.(Rtd.) Khalid Maqbool, Governor of the Punjab. You know that this exhibition received considerable appreciation from the artists, art critics and art lovers.

Iftikhar Ahmad Adni told me that you have designed dust covers of some very important books

That's true; I am designing title covers of the books since my



The Patience-2007 Oil on Canvas / Palette Knife 61x61 cm
Collection: Samira

graduation from NCA. Title covers for the books of Justice M. R. Kayani, Justice Anwar ul Haq, Najam Anwar ul Haq, Begam Akhtar Riazuddin, Iftikhar Ahmad Adni, Jamil uddin Aali, Mushfiq Khawaja, Dr. Anjum Rehmani, Dr. Muhammad Arif, M. Ikram Chaughtai, Dr. Aamir Sohail and so on have been designed by me.

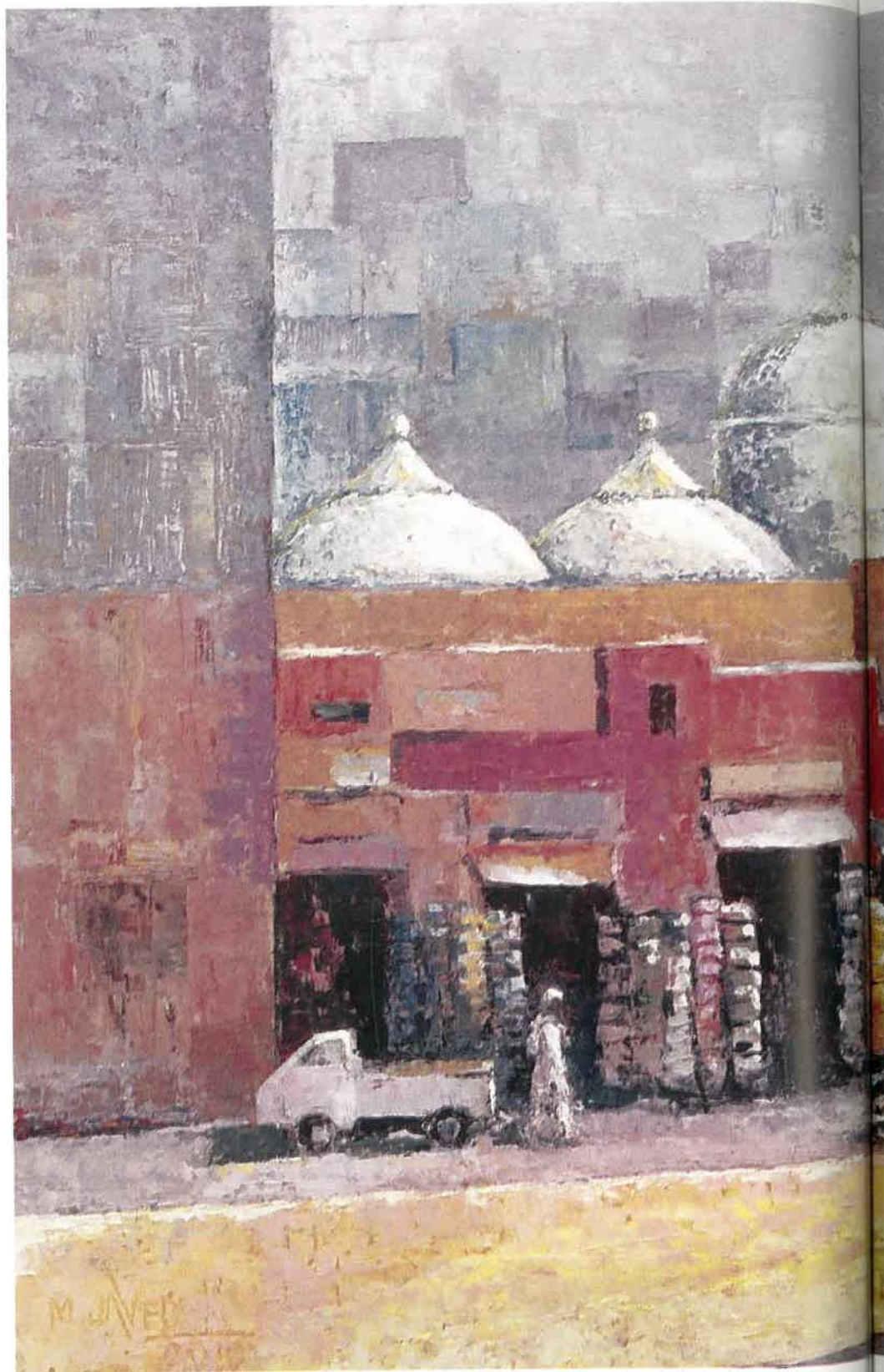
Javed work is expressive and symbolizes various issues of the society. It draws the viewer's eye and keeps it moving within the frame, with sense of rhythm created through composition of broad masses or forms and use of families of warm and cool colours in layers in such a way that his painting becomes meaningful and attractive. One can find interesting strokes applied with palette knife on the canvas having many tones but when the painting is viewed from required distance the effect is altogether different. He is contemporary of Zahur ul-Akhlaq, Bashir Mirza and other artist of the same period.

Ashfaq Rasheed

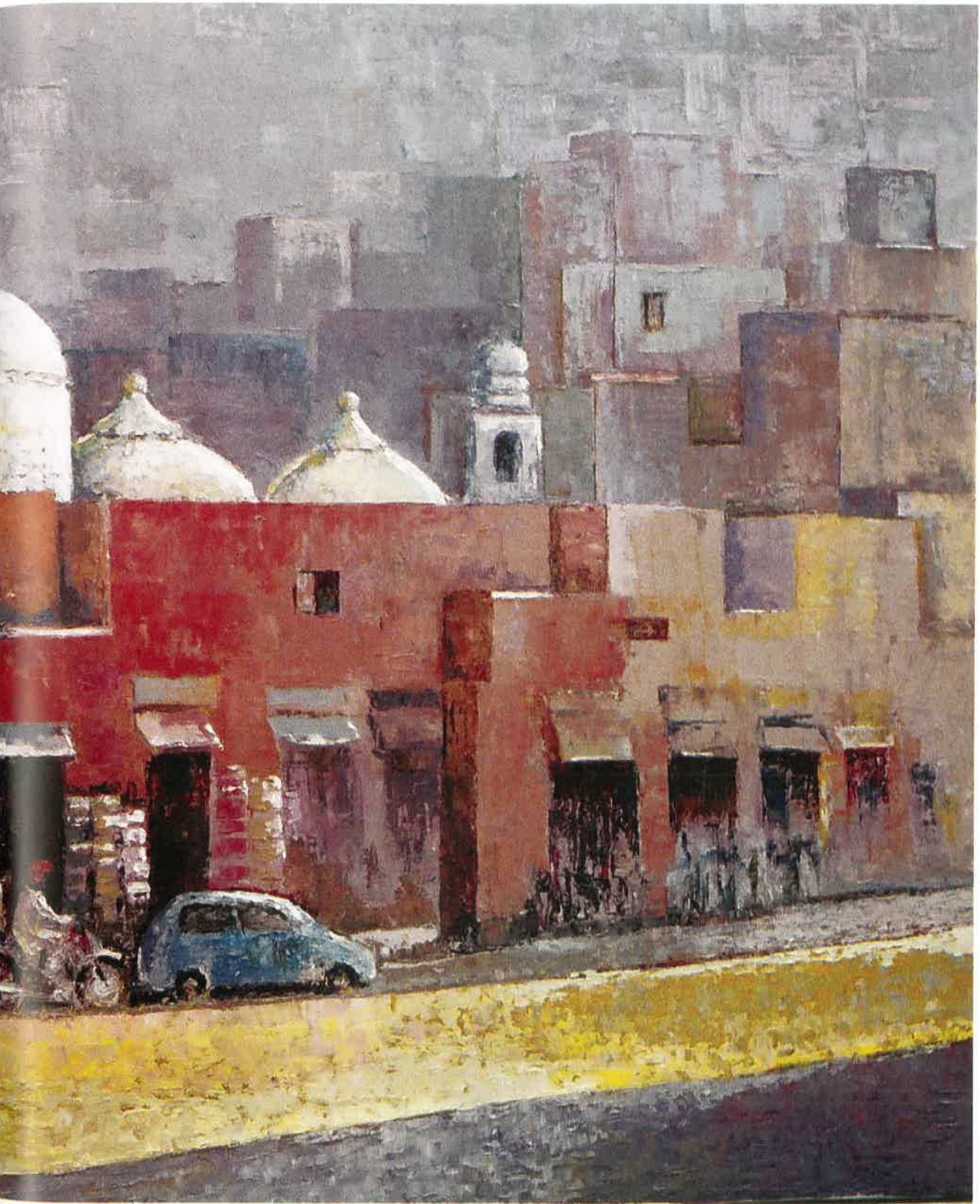
2009



A View -2005 Pen & Ink 54x39 cm



On the Fort Road
(Begum Shahi Mosque, Lahore)-2011
Oil on Canvas / Palette Knife
92x61 cm





On the Foot Path-2008
Oil on Canvas / Palette Knife
53x106 cm

Collection: Justice Farukh Irfan Khan

Unique Style of Broken Colours

Muhammad Javed is an eminent artist and has considerable contribution in the field of pictorial art (painting). He retains a long formidable academic background in Fine Arts after graduation in this area from the National College of Arts. Javed has also to his credential educational study done at various institutes of USA, UK and other countries. Besides, he got an opportunity of visiting a number of renowned art museums of the world, helping him to acquire wide range of knowledge in the field of Fine Arts.

With such background and opportunities Mr. Javed is lucky enough to venture on in his own domain of painting where he has managed to display his proficiency in technique, style and the selection of the subject matters. He has painted a number of paintings and each one represents a different subject matter and themes of different varieties whereas the approach to his themes retains his own individuality which makes him stand distinct as an artist among this community.

Out of many paintings it is not irrelevant for me to make a few comments on a painting representing a roadside shop of T-shirts and a book stall covered by three stylized trees surrounded by the multi-storied buildings. This painting is rendered entirely in a unique style of broken colour technique. The surrounding buildings are merely suggested by the silhouettes and are placed in shadow so that these may not hamper the composition of the painting. The foreground of the painting is also having a deep shadow; as a result the focal point in the picture becomes the people in the street, T-shirts hanging on a fence and the trees. This scene is commonly visible during the winter season in the city of Lahore. However, the way Javed has focused his theme, such approach I have not seen in any one else in Pakistan. This painting is the combination of stylized foliage of the trees suggesting Japanese fan-like shape while on the contrary the figures underneath at the middle ground are painted with bold strokes. The application of the brush is decidedly different as Javed has applied heavily laden colour on his brush on the required places. He has not dragged his brush and the total picture is the combination of various tones applied in a juxtaposition, which ultimately brings a picture

into a being. His technique of impasto is very interesting because of relevancy of strokes with the forms, composition and pattern.

A similar type of strokes of heavily laden colours on the brush is seen in another painting reflecting the image of Badshahi Mosque. The white domes stand in a most stylish and imperial manner against the white background and this total background is built up with help of heavy strokes in whitish tones. Basically the picture is divided into two halves, the foremost half represents the minarets and adjoining houses to the mosque and this area has been further divided by layers of crimson, blue, mauve and green. All these colours are manipulated in an intriguing manner and ultimately giving the structural ambience in the picture. In contrast the other half is comprised on low key colour technique mainly it is the white pigment which has been used significantly. The white domes and the white top of the minarets stand majestically against the white background which is again designed by two oblong shapes in very light grey, mauve and blue. These two shapes do not at all disturb the pictorial ensemble of the picture. The use of white in this picture again rendered in a vibrant broken colour technique brings forth a sort of mysticism, spirituality and a unique phenomenon of its own. While this area of painting may be treated as a white against white, such approach is unusual and can be seen in the history of art in the work of Malevich. Javed has been trying and working to give more emphasis on the composition and design in his painting for narrating the story of the selected subject.

Javed is very conscious in strengthening the composition by amalgamating the element of design in his painting which invigorated him to work on paintings like *The Life* and *The Real Power*. In the painting *The Life* Javed has divided it into three areas which looks like that he is narrating a story concerning humanity. Probably this picture is supposed to be read from left to right because the people are moving in this direction as well. It seems that he has painted one painting by superimposing the two relevant episodes as it usually takes place in this modern age. Nonetheless it reminds me of one of the earlier art works by Masaccio *The tribute money* (though no relation between them whatsoever). In "The tribute money" the artist has narrated three episodes in one picture. This concept later on developed into a philosophy known as simultaneity of vision in the work of cubist.

Keeping in view the work of Javed it looks as he has his own individual philosophy and approach to express his feelings. His style of structuring the elements of composition with simplification of forms seems

to be esthetically rich, which provides various dimensions and add to the meaning of painting. I have observed that he usually focuses on the socio-economic, cultural and even political issues of the life very artistically.

Prof. Dr. Khalid Mahmud

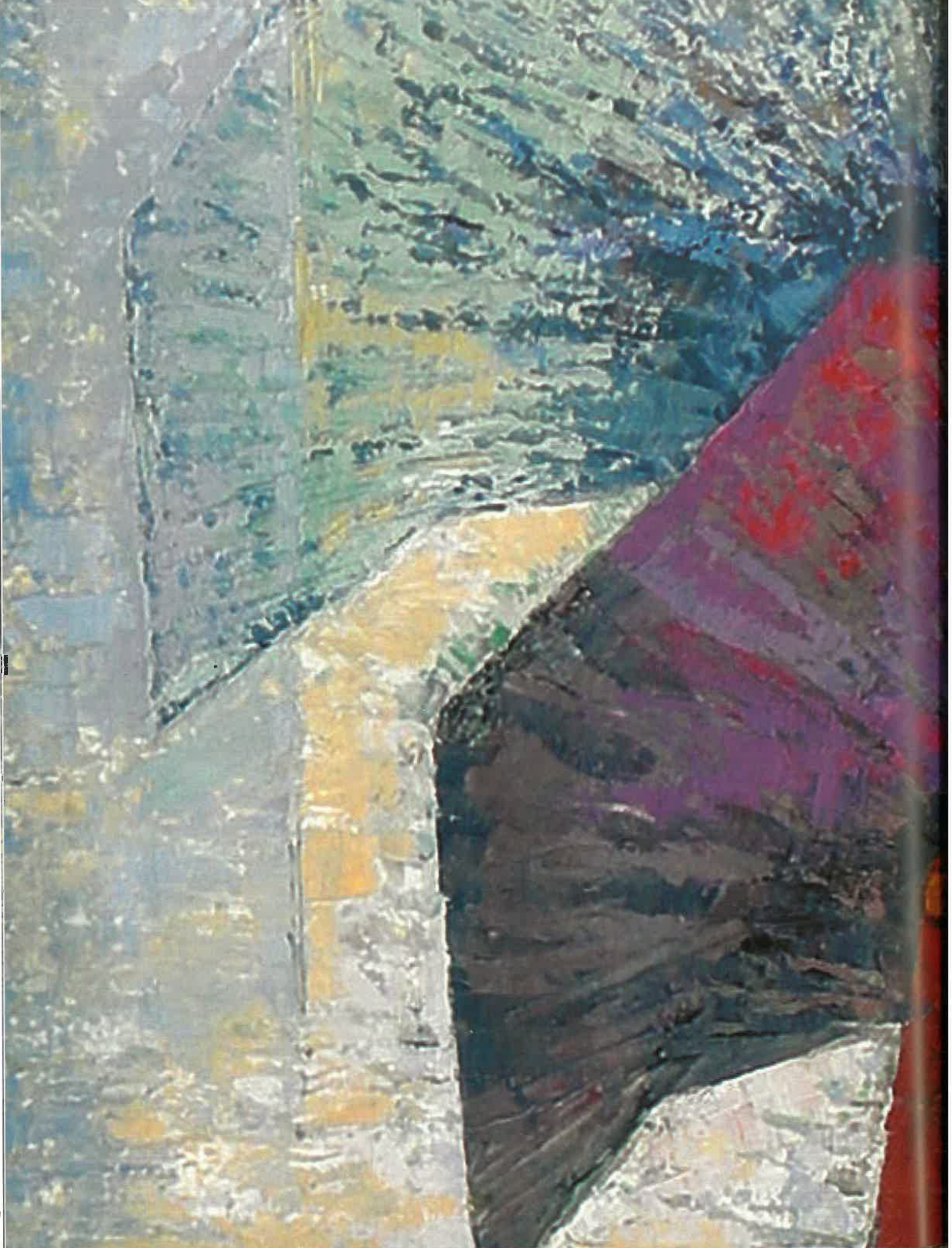
Pride of Performance

2010

Exhibition of Paintings "Exploring -2009" at Coopera Art Gallery-January 30, 2009



From left: M. Shafiq, Muhammad Javed, Prof. Dr. Khalid Mahmud, Prof. Saeed Akhtar.







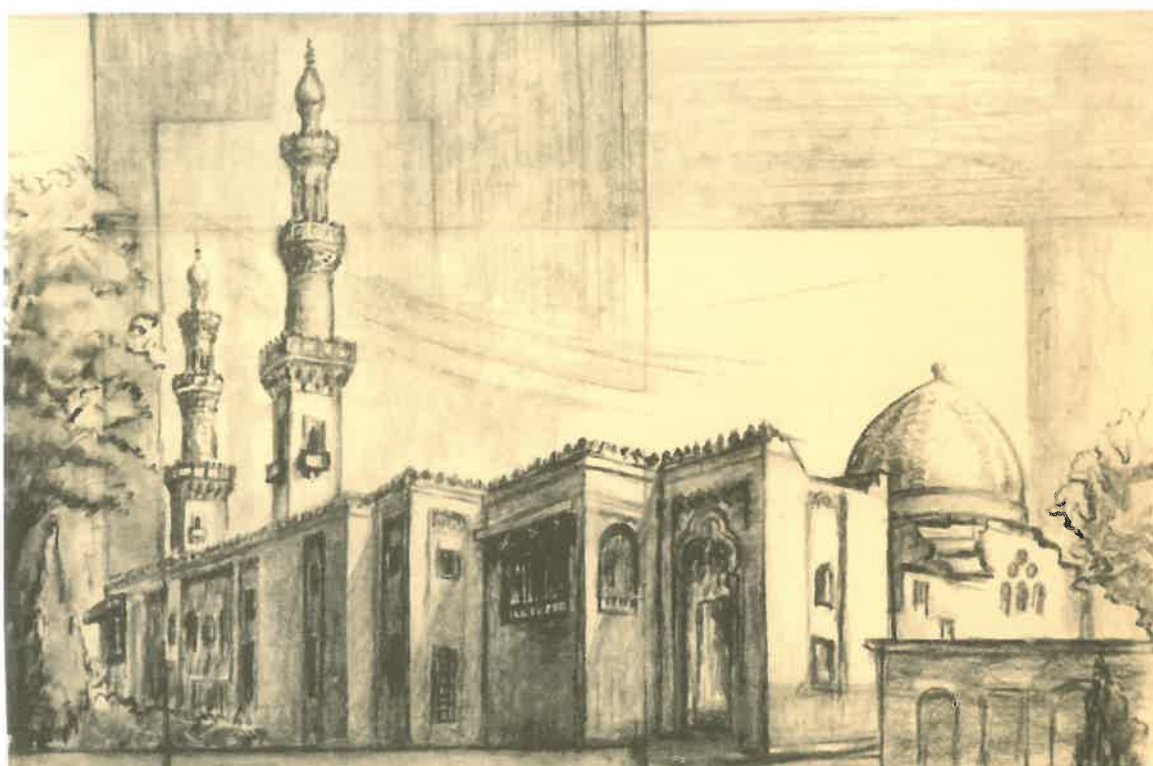
Impressions of Stepped Minaret of Ibn Tulun Mosque, Cairo-2005
Charcoal on Paper 38x58 cm

The Artist Struck by History

History always has an attraction for an artist and motivates him for creativity. Muhammad Javed too appears to have been drawn to and impressed by the historical sites and structures of Lahore right from the beginning of his career. According to him buildings are considered to be the symbols of the past because they speak about the socio-cultural life and provide guidelines for the future. Perhaps that is why he has captured important buildings of the city for some of his paintings in which historical and textural values are interlaced with his personally created style. He uses symbolic themes and motifs with aesthetics to attract the eye of the viewer.

Muhammad Javed does not see things like a camera but tries to have more of an input in the existing position and manifests his imagination to strengthen the subject matter, composition and above all, the general impact of the outcome. The eye of the viewer does not go at a glance to the building painted by the artist, but travels in the painting for finding out the message whatever has been attempted to be communicated. This is something of a new approach for handling the situation to make the painting more meaningful. For example, he made a drawing of the High Courts at a time when it was decided to dismantle this historical structure, which became fully representative of the situation. While looking at the drawing one could feel as if something was going to happen to this grand structure and building.

Some of the buildings brought by him on the canvas are Badshahi Masjid, Lahore Fort, Minar-e-Pakistan, Tomb of Jehangir, Shalimar Garden, Chauburji and Buildings on the Mall. Similarly during his visit to Old Cairo he made powerful sketches of Mosque of Ahmad Ibn Tulun, Sultan Hassan and Refa'i Mosques, Mohammad Ali Mosque, Al-Azhar Mosque, Mosque of Sayyida Zaynib, Al-Ashraf Barsbay Mosque, Sandgaral Gawili Mosque, Mosque of Sir Ghatmash, The Mosque of Amr Ibn El-Aas, Aqsunqur Mosque (Blue Mosque), Al-Mehmoodia Mosque, Sayyida Jalal Mosque, Mosque of Abu Dahab, The Mosque of Amir Qurqomas, Mosque of Qaytbay al-Rammah, Mosque and Khangah of Sultan Faraj Ibn Barquq, Al-Salbiya Street, Bab al-Futuh, Muqattam Hill, The Giza Pyramids and Mosque of Al-Guyushi, Maadi, Cairo,



Impressions of Sultan Faraj Ibn Barquq Mosque, Cairo-2005 Charcoal on Paper 76x54 cm



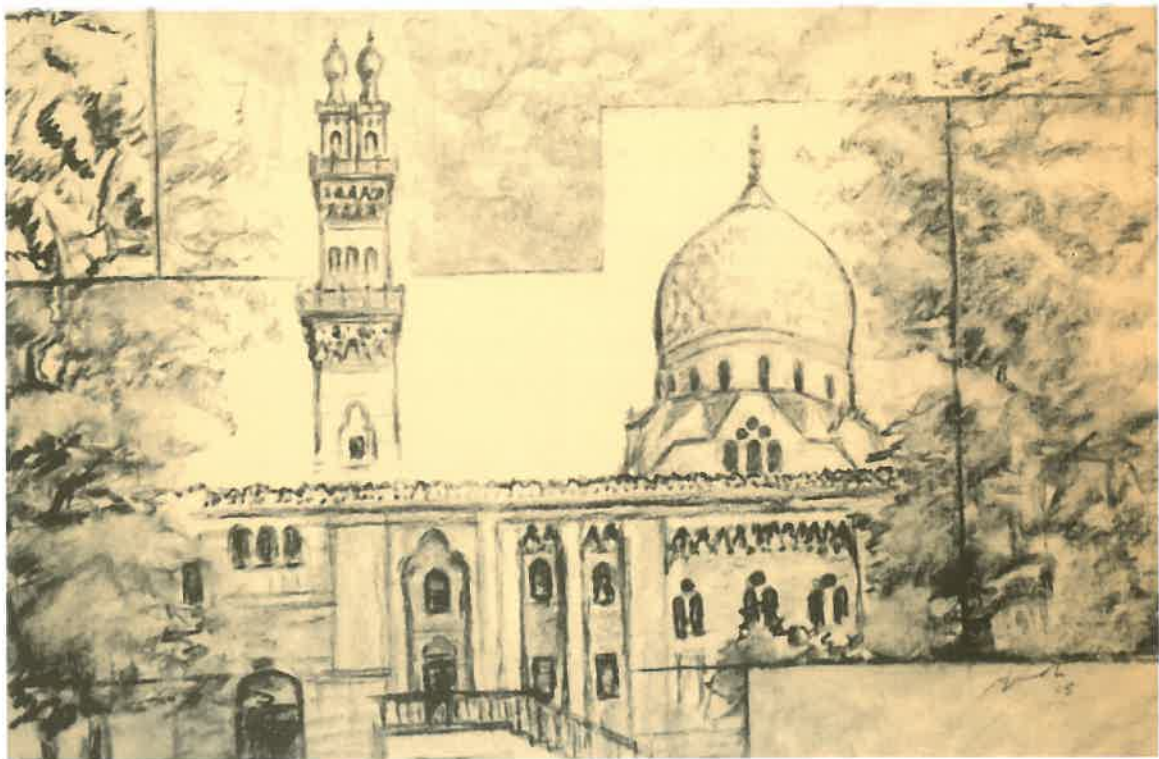
Impressions of Mosque Ibn Dahab, Cairo -2005 Charcoal on Paper 54x38 cm



Aamir Qurqomas Mosque, Cairo-2005 Charcoal on Paper 38x54 cm



Impressions of Sultan Hassan & Rafa'i Mosques, Cairo-2005 Charcoal on Paper 54x38 cm



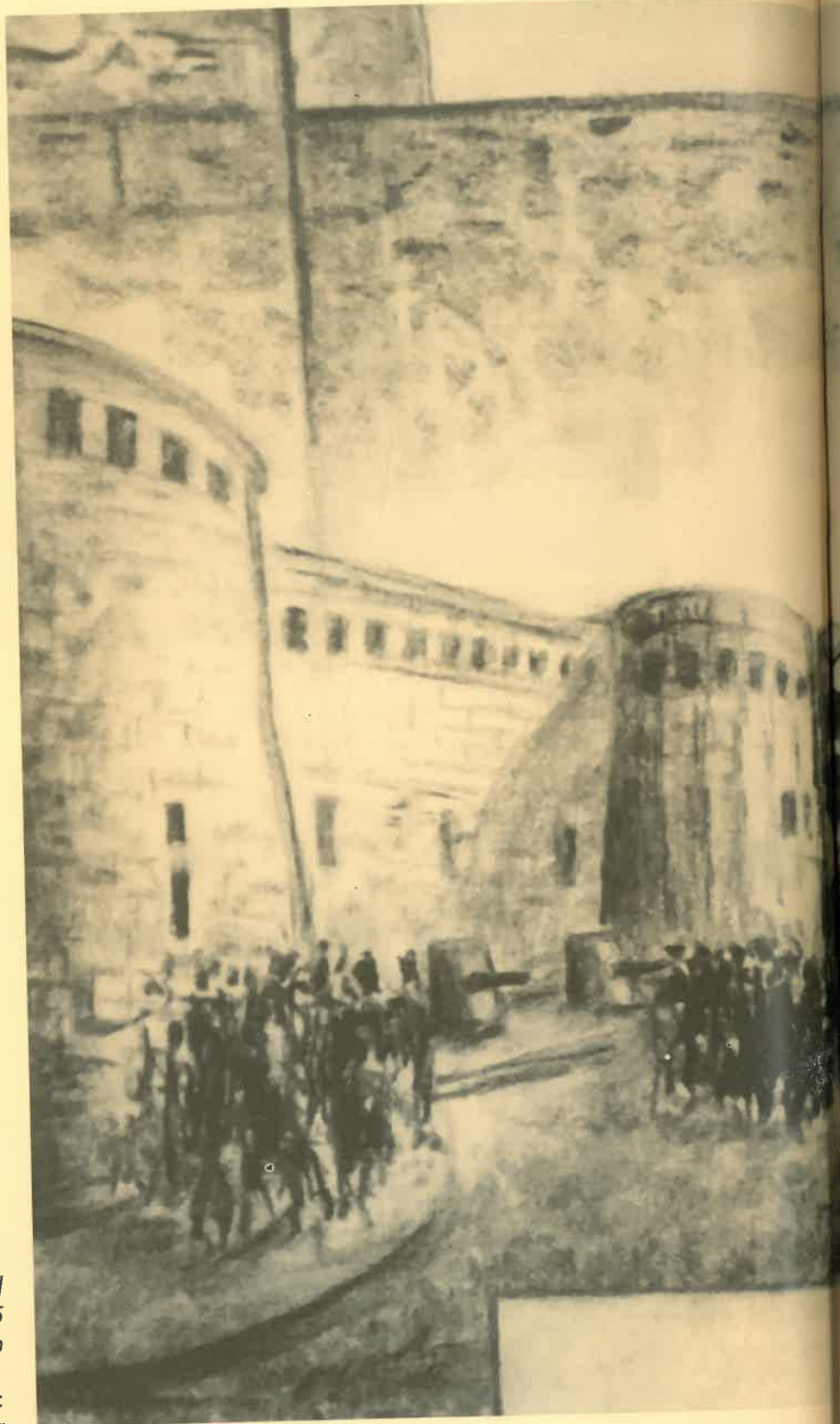
Impressions of Qaytbay Mosque, Cairo-2005 Charcoal on Paper 54 x38 cm



Impressions of Al-Ashraf Mosque and Tombs, Cairo-2005 Charcoal on Paper 54x38 cm



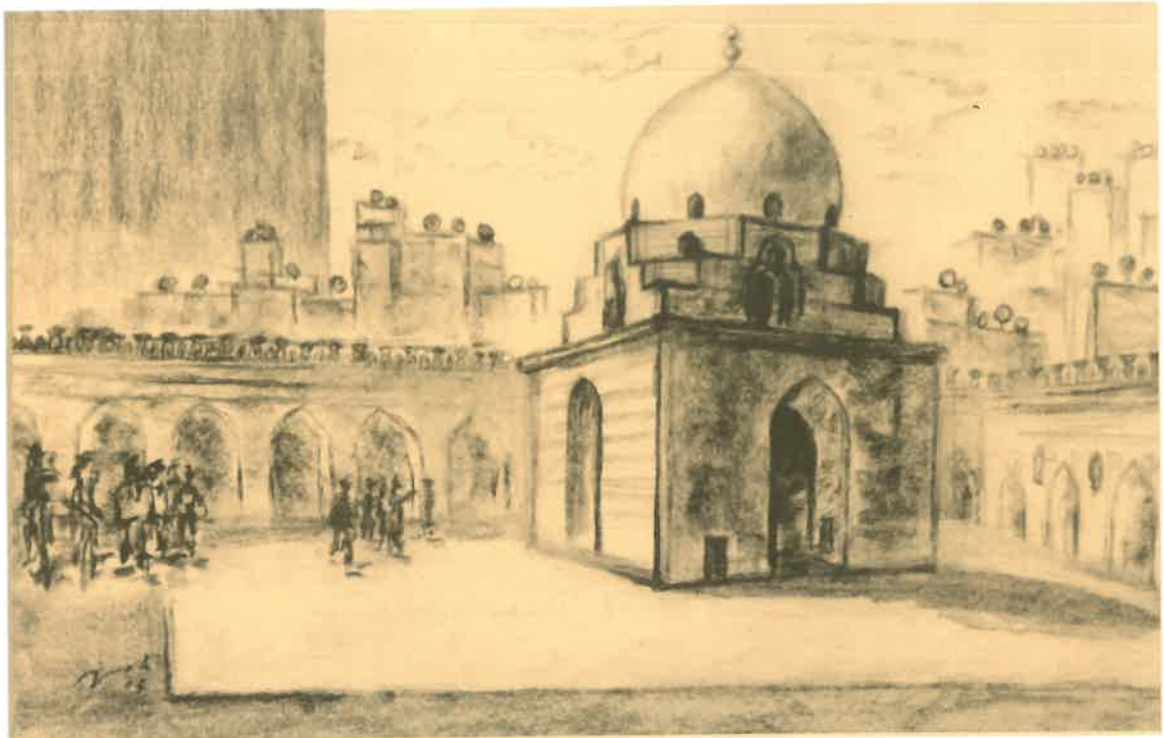
Impressions of Sayyida Zaynib Mosque Cairo-2005 Charcoal on Paper 54x38 cm



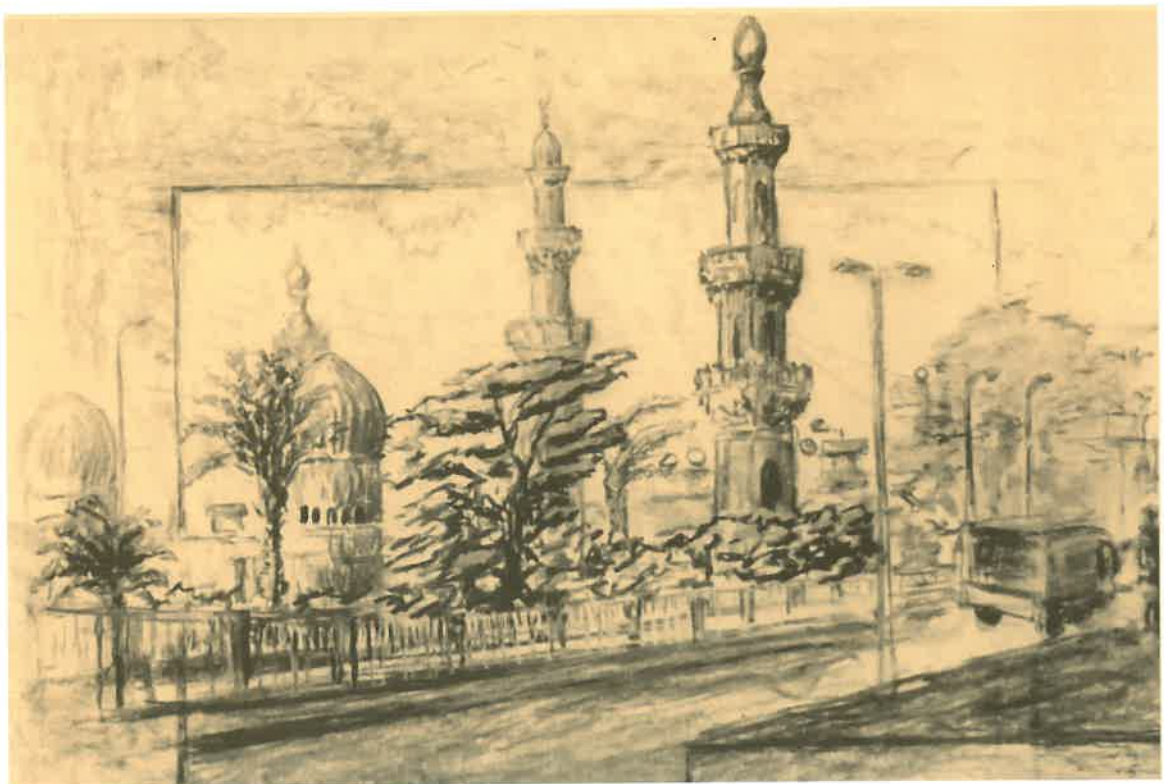
*Impressions of Al Nasir Mahmood
and Babal-Qulla, Cairo-2005
Charcoal on Paper 76x54 cm*

Collection:
Col. (R) Maqsood Ahmad Cheema

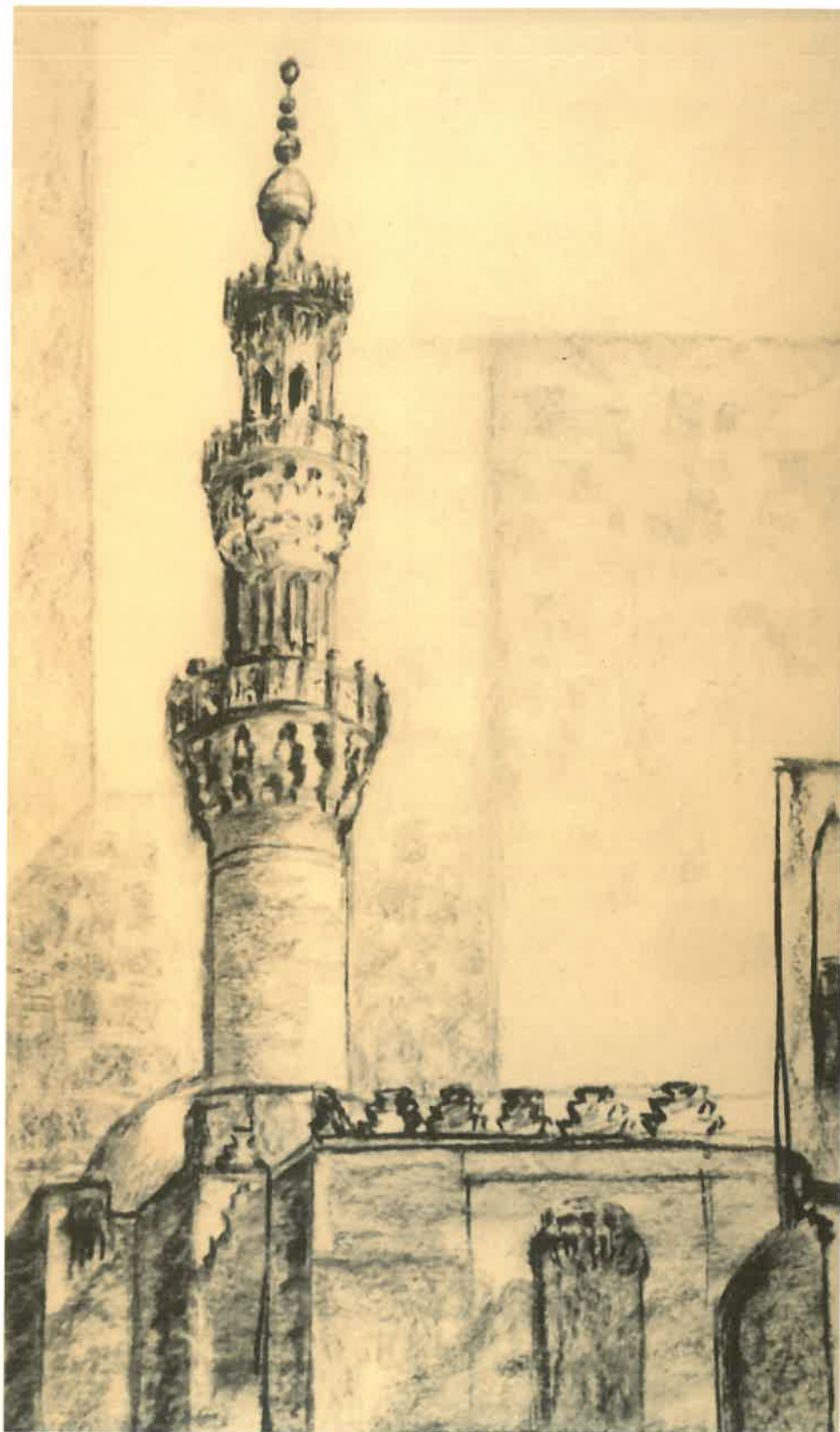




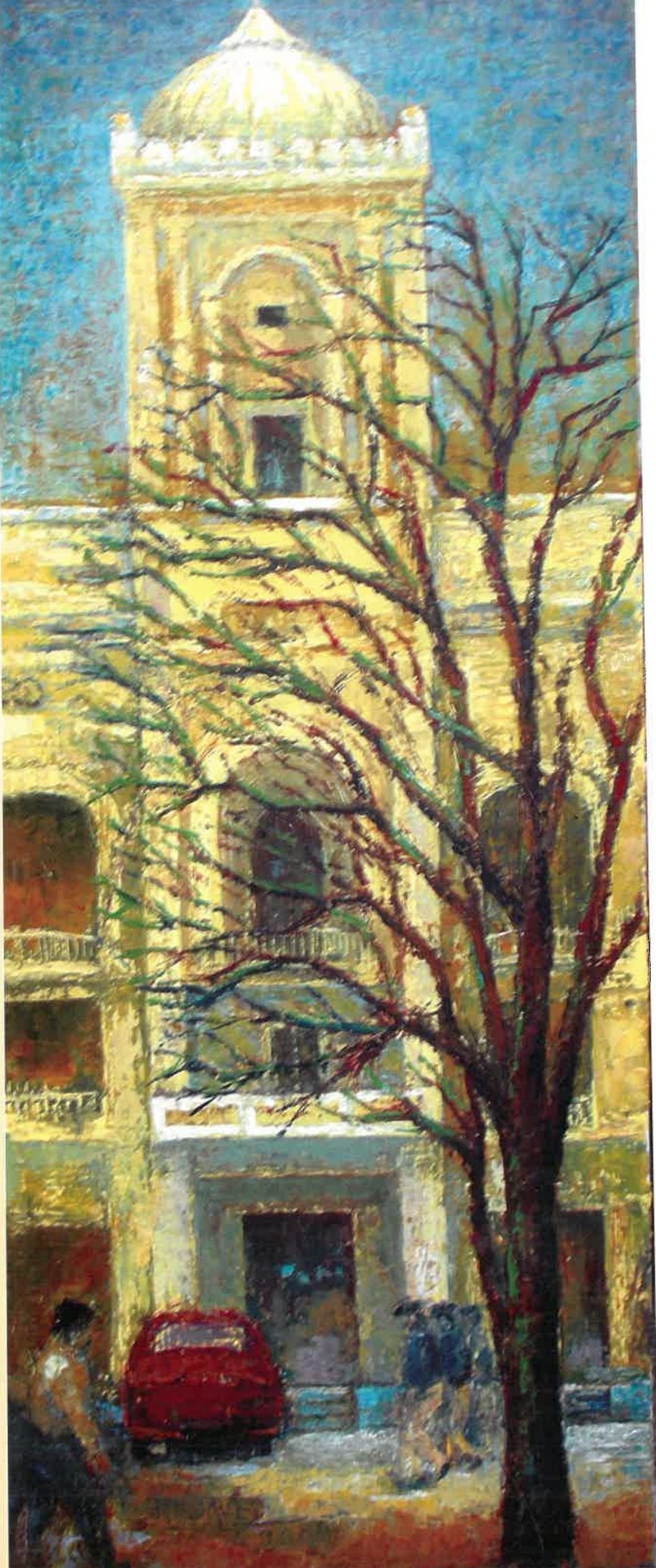
Impressions of Sabeel / Surroundings of Ibn Tulun Mosque Cairo-2005 Charcoal 54x38 cm



Impressions of Sayyida Jalal Mosque Cairo-2005 Charcoal 54x38 cm Collection: Farooq Tahir



Impressions of Minaret of Aqsunqur Mosque, Cairo-2005
Charcoal on Paper 38x54 cm



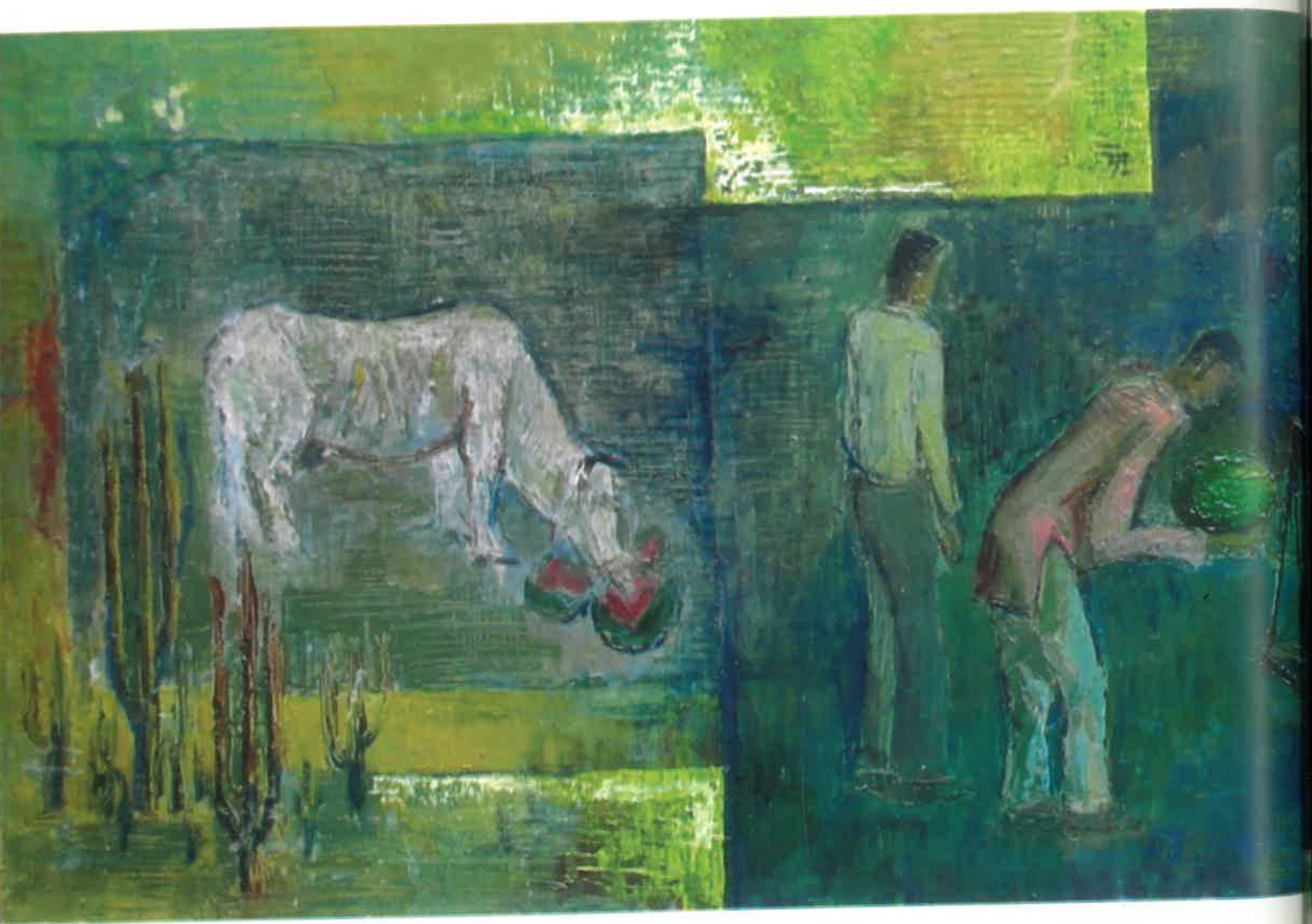
Through a Tree
(Chopra Singh Building, Mall Road, Lahore)-2010
Oil on Canvas / Palette Knife
30x75 cm

Painting in the City of Contrasts

The humble entrance to the Coopera Art Gallery of Lahore is dwarfed by the glitzy and glamorous high-rise building of a multinational food chain and majestic colonial facades of one of Lahore's most bustling financial districts, the Regal Chowk, but when you go inside this gallery you come across an entirely different face of the city. That humble and easily negligible entrance, often hidden behind rows after rows of flashy vehicles, would lead you to a beautiful and enchanting world of culture, music, literature and visual arts of Lahore. Meticulously divided into four sections, the gallery offers a wide range of delights, deeply rooted in the traditions of the town.

The first section is the only remaining corner in Lahore, where you can still find original records of the maestros of our classical and semi-classical Music, including Farida Khanum, Roshan Ara Begum and legendary icons of Sham Churasi and Patiala Gharanas or Schools of musical style. This section also displays a good collection of prints of Shakir Ali, Ustad Allah Bux, Anna Molka Ahmad and Sadequain that come in handy at the birthdays of friends and family members. This duo is followed by long arrays well-arranged books carefully selected from all across the country, truly representing its multi-cultural vibrancy and the rich heritage of all of its regions. Among the book lovers, it is one of the three most frequented publisher of Lahore, along with the sagacious Vanguard, which boasts the best variety of titles on history and politics; and the nascent and energetic Readings, which has a matchless collection of literature for all ages, with an attractive section for children, but Coopera has a unique feather in its cap. It has the largest collection of books on all diverse cultural dynamics of Pakistan and on every art and craft of its regions, covering the cultural gamut of this colourful country.

The third section consists of a sizeable art gallery, with regular art displays and has proudly exhibited the works of young and budding graduates from art schools of the town and master-painters alike. The fourth section of Coopera is probably my most favourite one. Mr. Javed, the curator of the gallery, an MIT Fellow, now in his early sixties, has successfully created this section from what was once a maze of clutters and heaps of broken glass, spread all over the gallery, from the after-effects of the most powerful blast in the history of the city, which devastated the entire neighborhood, just a couple of years ago. While the rest of the



The Best One-1969 Oil on Canvas / Palette Knife 128x41 cm



educational institutions and cultural centers in the vicinity are still reeling from death and destruction Mr. Javed performed this uphill task and created a functional studio, where low-income students learn the art of drawing and painting from accomplished teachers. Mr. Javed sees his labour of love as a catalyst for change in the art-scene but students find it as their first and the most significant step in the ladder of success in life. As an impeccable master of the techniques of painting and artistry Mr. Javed's work has been hailed all across the globe, for his powerful representation of the architectural beauty of Lahore in his paintings, some of which adorn this gallery. However, it is noteworthy that I have rarely seen an artist, who is not pleased at the sale of his art and is more inclined to seeing it around. I have found his work as a running social commentary, revealing the social psyche of his fellow citizens.

One of his paintings has a dialectical background, giving the effect of moss spread all over the background. On the left corner, a buffalo is grazing from a heap of watermelons while on the other side barren trees create the ambience of infertile nature – all full of contrasts. In the right corner, nature is benign and is ready to provide shelter to everyone, whereas in the left corner, nature is barren and shows the thirst as well as harshness. If the grazing buffalo reveals its basic instinct and the detachment from the surrounding realities, then it also becomes a metaphor for the human instinct, which is both self-sufficient and self-absorbent. On the contrary, human rationale is in search of the best one, which is also emphasized by the title of the painting: *The Best One*. Man's rationale (which is based on his inherent unconscious realization: survival-of-the-fittest) motivates him to look for the best and to go beyond the boundaries of contentment. The other aspect of his rational act, which is derived from man's lust, is the unbalanced scale – revealing his lust and his propensity to inflict injustice on his fellow beings. Mr. Javed witnesses contradictions in the human nature and effectively portrays them on his canvas. The painting is, in a very subtle way, divided into parts and every part seems to be complete in its own right. It gives the paintings a multi-layered effect and the viewer immediately wants to go beyond the first layer of meaning to the second one but still he gets confused as to which one is the first layer.

Here, Mr. Javed has very artistically, depicted the contradictions residing in the external nature and man's inner self. He shows that nature can be benign and takes the form of Wordsworth's nurse and can also become very harsh like the one of Robert Frost, which has nothing to offer to its dependents:

*To the top branches, climbing carefully with the
same pains you use to fill a cup. Up to the brim,
and even above the brim.*

The unbalanced scale is a very significant symbol that points out towards the widespread misconduct in the society and human being's lack of contentment. It seems as if Mr. Javed has felt the harsh realities and the chaotic situation of the society very deeply and has unleashed his feelings by portraying it in such an unusual way.

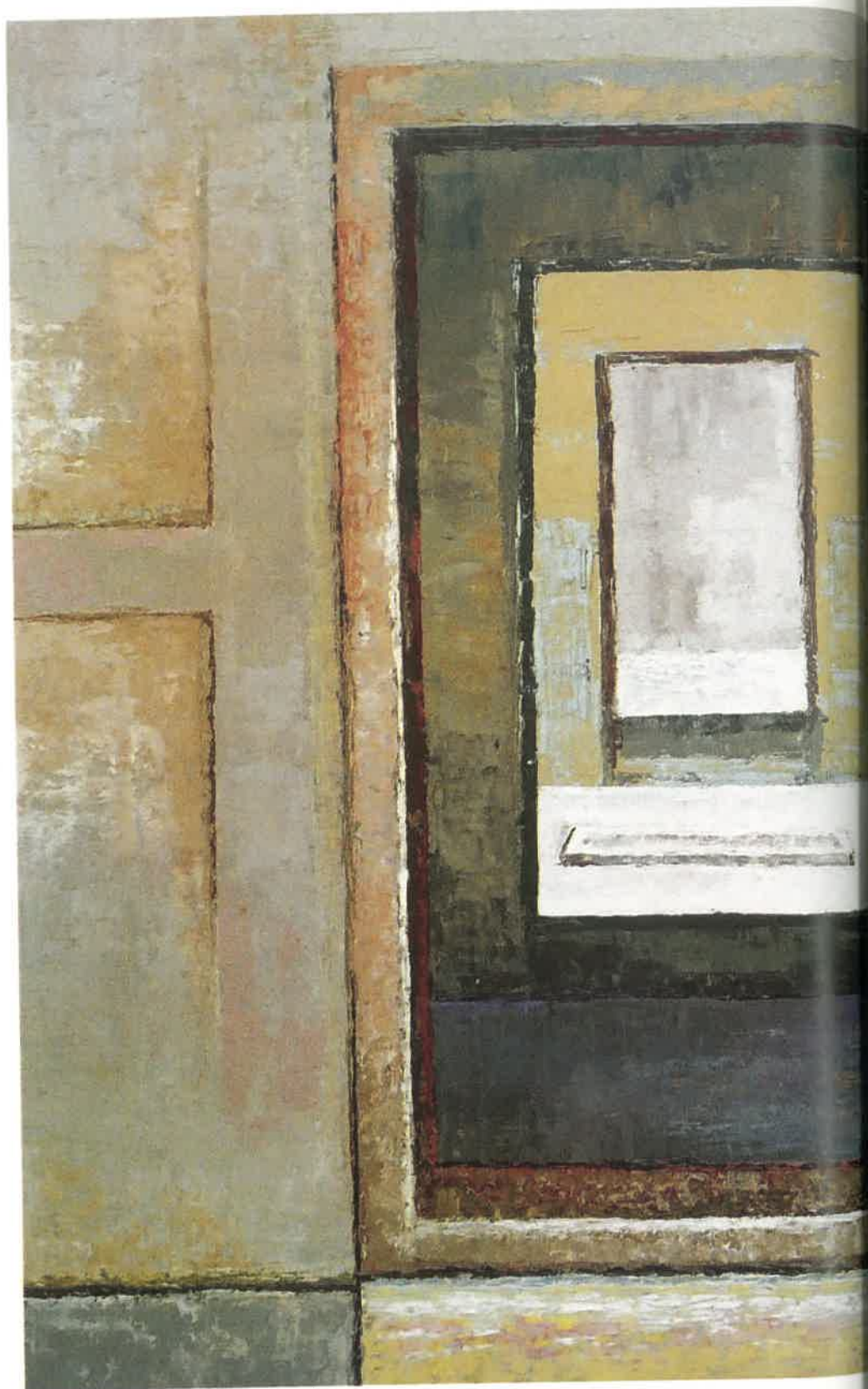
Man's desires even lead him to take more than his needs and its here that Mr. Javed gives the solution – contentment. Buffalo is satiated and hence has nothing to do with others. Its satisfaction and the multi-layered effect is not only accentuated because of the parts created in the painting but a blurred image of a woman in the hide of the buffalo is also stunning. It transports the viewer to a world where many uncanny realities merge with each other and takes its form from the previous one before melting into the next one. The merging realities create a phenomenological ambience and man enters into a surreal world, where there is no end of that phenomena. And this is how the still painting creates a montage of mesmerizing images.

Mr. Javed has effectively created the contrast with fewer people, two trees on one side and an empty horse in a Tonga with two passengers waiting for it and then there is a bustling bus station, where the bus is full of passengers. This painting also reveals contrasts between past and present. Yes, the horses are very healthy but there is no one to ride them. Although man has made the bus yet he cannot find a place in it. In the modern world, he is worried about his place in life. Basically, his quest for search is a metonym for identity. When man is suffering from identity crisis, he is not satisfied in his being and tries to wear those attires, which do not fit him and this is the phenomena, which generates frustration. Another painting by Mr. Javed reveals the dark and stark realities of society under the turbulent times of dictatorship and civilian despotism. When I was looking at this painting for possible interpretations, three visitors passed by and had a look at it and curiously enquired Mr. Javed about the necessity for painting these policemen in an otherwise serene painting. I had got the answer. Lahorites find the policemen ubiquitously notorious and a prime culprit in an otherwise calm and cultivated city. The only movement in the painting is suggested by the haphazard position of the police. The rest of the painting shows the rich architectural heritage of The Mall, with its colonial aura and a sense of past glory.

Mr. Javed has closely observed the cruelty, injustice and human weakness and has deeply felt these. His internal anguish forces him to give this message to the world that there is still room for improvement.

Mariam Aisha Sherazi

DAWN, April 19, 2011



Aspiration II - 2010
Oil on Canvas / Palette Knife
92x61 cm





Beauty of Simplification and Textural Values

There is a name, among old generations, who is not as far off from academicism, as most of other products of NCA. He is Muhammad Javed, who has in fact fused two traditions: one derived by the teachings of Khalid Iqbal and other academic professors by the ideology of Shakir Ali and reached at a third style that can rightly be labeled as semi abstract or simplified painting based upon academic education. And there are obvious reasons for it. He completed his study in Fine Arts from National College of Arts, Lahore in 1962, when designing was also taught as one of the subject in Fine Arts along with the students of Design Department. So he studied painting from Prof. Shakir Ali and other allied subjects from Jamila Zaidi, Abbasi Abdi Akhtar, Ustad Lateef, Niaz Ali Shah and Ustad Bashir Ahmad, who made his base firm in academicism. Added to it was the miniature training by Haji Sharif and design by James Warn. He also learned sculpture from Mary Louis, Head of the Sculpture Department and Prof. Taufique Ajaz. By the time Shakir Ali had become the Head of Fine Arts Department as Sponenburgh took charge as Principal from 1957 to 1960 under Colombo Plan. So his main teacher was Prof. Shakir Ali from whom Javed acquired the method of simplification and textural values of paintings. Consequently he reached at semi abstraction with the blending of academic foundations.

Long ago Miss Naseem Hafeez Qazi took the initiative to paint old Lahore historical buildings and its mysterious streets, with people walking and living in them. The same theme was later on picked by one generation younger to Miss Qazi. Besides, Dr. Ajaz Anwar, it was certainly Muhammad Javed who has spent years since 1963 on this subject of exploring old Lahore by using the medium of pen & ink, charcoal, pencil drawings and oils along with his other conceptual work based on socio-cultural issues of the society. While visiting land of pharaohs, Javed even made sketches and charcoal drawings of the most ancient Islamic

Aspiration II - 2010 Oil on Canvas / Palette Knife 92x61 cm

Collection: M. Asif Butt

buildings and mosques of historical nature along with other interesting monuments. Beside creative activities, since long he has devoted himself for spanning and promotion of art and literature in his capacity as Director and Curator.

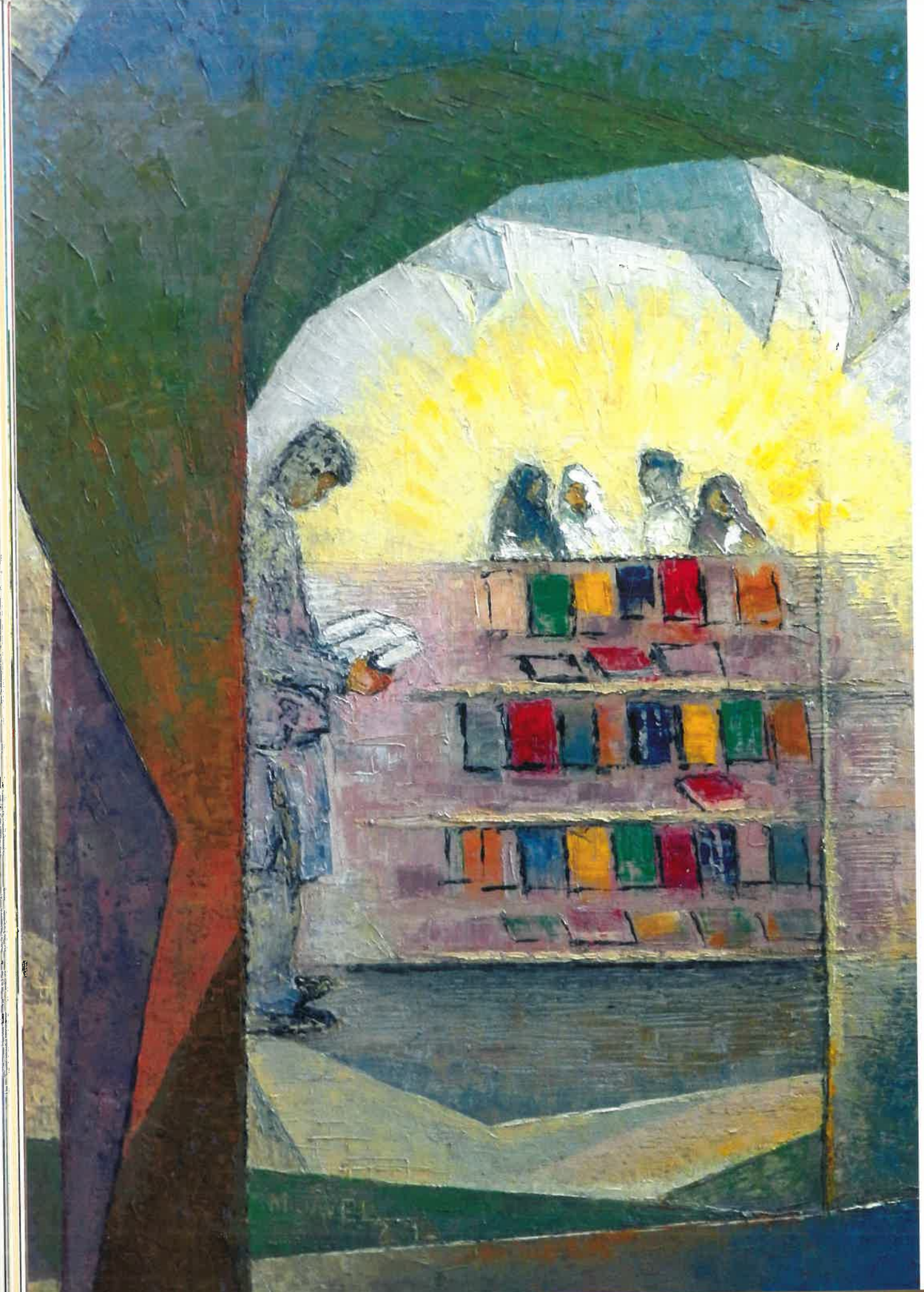
"His first effort is exploration of the textured surfaces – an oil brush over dry under paint and for that matter, pastels and charcoals are all subtonic to the delicate and sometimes hard touch of the medium he uses." (Records Ajaz Anwar - 2006). Such kinds of textural variations are suitable for the paintings and drawings of edifices as Islamic architecture also manifests variegated surfaces. So Javed's paintings have beauty of semiabstract style comprising simplification and textural values, which allow viewers to find out multiple meaning and messages.

Abid H. Qureshi

2012







My Tribute to my All-Weather-Friend

Divisions and subdivisions a Kaleidoscopic labyrinth of lines and colours, one definition would fit all and all definitions would fit one to describe the life and works of Muhammad Javed whether one aspect or all aspects; multi-faceted might be nearest meridian.

Born into agrarian family he ventured into the greener "pastures" proverbially speaking i.e. urbanized himself by coming to Lahore temporarily and then somewhat permanently. As luck would have it he walked into the nearly re-re-christened National College of Arts that was set to cast net over motley school of talented fish, so it turned out that the first landing / catch was a batch that never was excelled. Professor Sponenberg, tasked to transform the more of a technical / crafts School as the Mayo School was, into a relatively modern Arts College distantly aiming at Bauhaus (This needs a separate explanatory / exploratory chapter). The transformation; suffice it to say that--- more melodramatic to the some conservative ones, Lahore and more so, Pakistan came to be bestowed with an Art School that could cope with demands of the new-age till such time as the coming of the "digital age", which again, was a necessity of the "Post-atomic" fall-out, rather a logical outcome.

Javed, though turned out to be among the more talented of the group, which itself can sometimes or most of the times be a disadvantage, had dig to his own tunnels to crawl to safety and to survival and finally to the rewarding sunshine. Converting into and exchanging with canvases and pigments his scant yet precious rupees and annas, he managed to churn out of fairly large number of mura-like paintings depicting green fields with oxen presence remotely indicating the Valley of the Indus where, the destiny was to bring him into visiting and staying and serving variously as a civil servant. But, his colours remained those of the paddy-fields even when he dealt with cityscapes—a typical green enveloping city Tongas and Omnibuses. It all culminated into a large mural as a befitting homage to the city of Lahore to which he owed his future, now his past and

present and consequently the posterity. This mural measuring 12x4 feet was ultimately and on demand wisely donated to the supposed custodian of the monuments of Lahore, depicted there-in, the Governor's House. In all good faith, it is hoped that it will continue registering its presence in further annual stock-takings and not evaporate to accompany some of the portraits of the Colonial era to the disdain on Nietzsche.

Not being of the "chosen-few" or the conformists of the traditionalist obedient, he had to venture out, instead of being a liability on the Institute that had nurtured and raised him. After trying his mettle, variously in the advertising firms, he came into Semi Government/Government service where, ultimately Nawab Iftikhar Ahmad Adni through his insight spiritually adopted and adapted him. And, there was no need for a further guide-line for his guide was there all-times. Now that Javed has honourably retired from the service career years ago, all may be history. Yet, it is worth recalling some salient mile stones. Blessed with two highly placed sons both economically (which is the greatest reality) and obedience-wise, he could have retired into a comfortable hermitage, he chose "retyre" to take up the reins of Coopera, a trust founded by Justice M. R. Kayani and Iftikhar Adani its founding member, which he rejuvenated with vigour. Javed gave the then ailing organization a new lease of life. Organized it on a sound literary, aesthetic footing, conforming it to its aims and objectives, besides giving it economic dialysis.

Dealing with Javed one has to follow a divergent time-line: chronological and style / subject-wise. His original kaleidoscopic / rural / urban approach never left him. He turned his matter-of-fact economic compulsions, hence the civil service into an opportunity. As the reader will observe, he did manage to, not exactly steal time, but find time to paint and exhibit within the time dictates. His greatest moment come when chance brought him face to face with Sadequain, while he was at NIPA, Karachi. Both came to know of each other. Sadequain's insistence failed to get Javed leave service and pursue a full-time career as a painter----perhaps economic compulsions or the will or ability or conduit came handy.

Javed's subject-matter has been more of cityscapes refitted with bustling urban "spare-parts". Tongas with houses, Omnibuses of yore, watermelon superstores, dotted with shyly figures in seasonal apparel.

He is essentially an oil painter. Many of his works are on canvas and only occasionally hard-board. He has preferred to use painting knife of smaller size which only a connoisseur can distinguish. His strokes are not as stark and thick as those of Anna Molka's and his colours too are

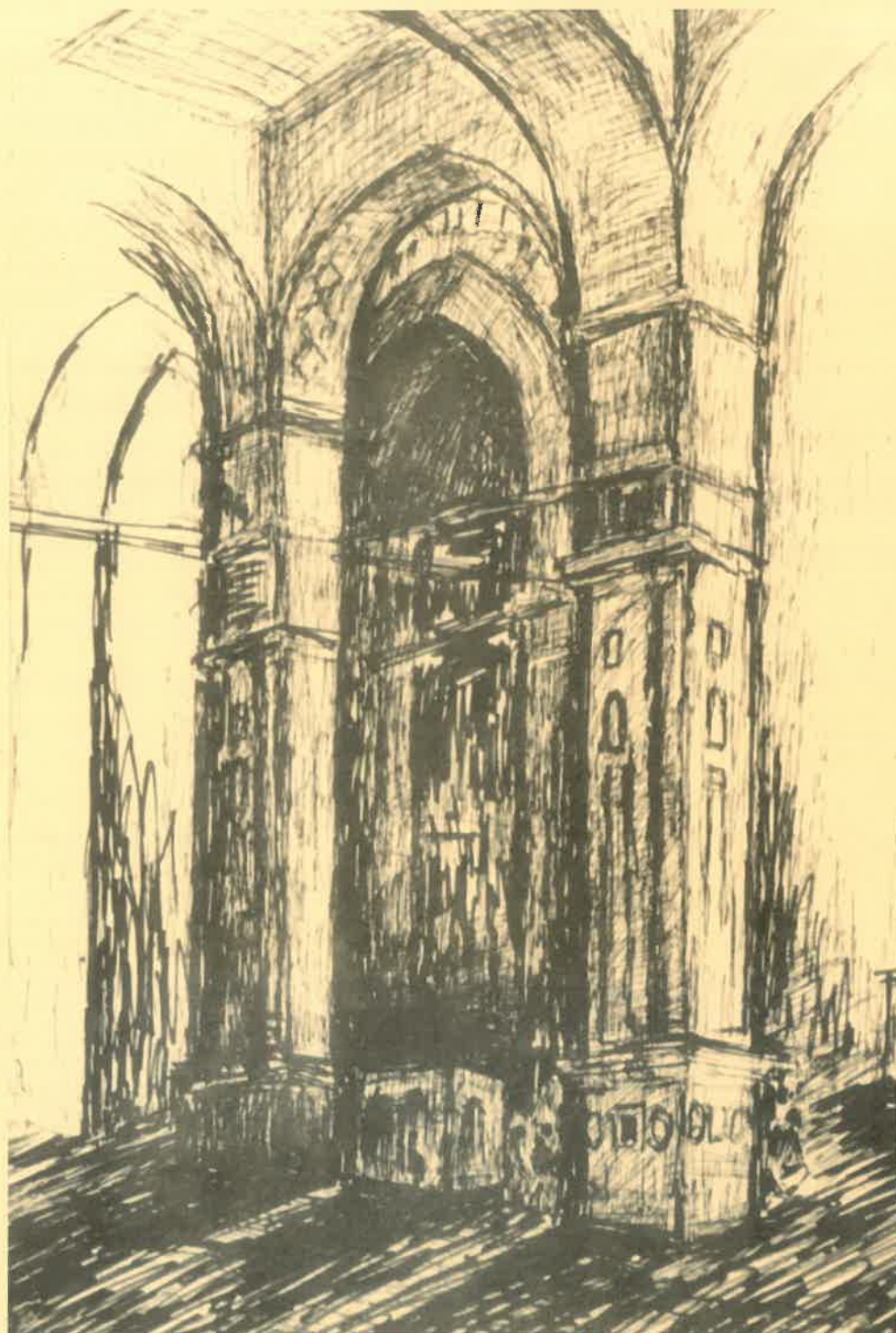
present and consequently the posterity. This mural measuring 12x4 feet was ultimately and on demand wisely donated to the supposed custodian of the monuments of Lahore, depicted there-in, the Governor's House. In all good faith, it is hoped that it will continue registering its presence in further annual stock-takings and not evaporate to accompany some of the portraits of the Colonial era to the disdain on Nietzsche.

Not being of the "chosen-few" or the conformists of the traditionalist obedient, he had to venture out, instead of being a liability on the Institute that had nurtured and raised him. After trying his mettle, variously in the advertising firms, he came into Semi Government/Government service where, ultimately Nawab Iftikhar Ahmad Adni through his insight spiritually adopted and adapted him. And, there was no need for a further guide-line for his guide was there all-times. Now that Javed has honourably retired from the service career years ago, all may be history. Yet, it is worth recalling some salient mile stones. Blessed with two highly placed sons both economically (which is the greatest reality) and obedience-wise, he could have retired into a comfortable hermitage, he chose "retyre" to take up the reins of Coopera, a trust founded by Justice M. R. Kayani and Iftikhar Adani its founding member, which he rejuvenated with vigour. Javed gave the then ailing organization a new lease of life. Organized it on a sound literary, aesthetic footing, conforming it to its aims and objectives, besides giving it economic dialysis.

Dealing with Javed one has to follow a divergent time-line: chronological and style / subject-wise. His original kaleidoscopic / rural / urban approach never left him. He turned his matter-of-fact economic compulsions, hence the civil service into an opportunity. As the reader will observe, he did manage to, not exactly steal time, but find time to paint and exhibit within the time dictates. His greatest moment come when chance brought him face to face with Sadequain, while he was at NIPA, Karachi. Both came to know of each other. Sadequain's insistence failed to get Javed leave service and pursue a full-time career as a painter----perhaps economic compulsions or the will or ability or conduit came handy.

Javed's subject-matter has been more of cityscapes refitted with bustling urban "spare-parts". Tongas with houses, Omnibuses of yore, watermelon superstores, dotted with shyly figures in seasonal apparel.

He is essentially an oil painter. Many of his works are on canvas and only occasionally hard-board. He has preferred to use painting knife of smaller size which only a connoisseur can distinguish. His strokes are not as stark and thick as those of Anna Molka's and his colours too are



Impressions of Interior of Rafa'i Mosque-2005 Pen & Ink 38x58 cm

not that "Fauvish" yet they form a distinguished style that can be called Javed's.

In the opinion of this writer, Javed's paintings also show a sense of design. Though many of his paintings are horizontal, he likes to divide and sub-divide his spaces as if a paper were folded to make boats or super-sonic planes: vertically and horizontally with some diagonal interventions. Here he seems to be torn between post-Impressionism and Cézanne's interpretation of planes and the influence of emerging "Shakiresque" School. Because, it could not be solely Shakir. His (Shakir's) J.J.School of Art importation had by then been considerably dissipated. With James Warren, Mary Lewis, Takita, Sponenberg and others, all invited under the Colombo plan to implement what was originally Shakir's "P.C.I.". With Sponenberg's sudden departure from the scene, Shakir was once again the figure-head as Art History of Lahore and more so of Pakistan would have it. But, each teacher whether it was Taufiq Ijaz, Niaz Ali Shah or Latif Chughtai or above all Shakir Ali had a role to play and consequently or dutifully by each of the founding students whether Zahoor or Salahuddin or Javed or Tanveer or Rehman Khan or Ahmad Khan or Nayyar Ali Dada or Saeed Akhter and others. The fact remains that Shakir, though original founder of the NCA concept had to wait for a later assignment. But, he (Shakir) was handed over a batch that had been trained on firm foundations; A group that has never been excelled since. But, that would be a negative optimism. Each generation plays its role towards furtherance of knowledge in all fields. Now, that with the Digital Age all theories are being reevaluated specially in the Plastic Arts, the younger generation have a greater challenge to face. Javed's team-mates and hence the generation have the satisfaction of having played their symphony as directed and dictated by the times they lived in, much remains to watch the unfolding drama or melodrama with crossed fingers and bewildered minds. That each generation has to excel the previous is one great satisfaction. May be Javed would live long enough to have a glimpse of it.

Dr. Ajaz Anwar

Pride of Performance

September 2012

*Reading Trend - 2012
Oil on Canvas / Palette Knife 44x58 cm*

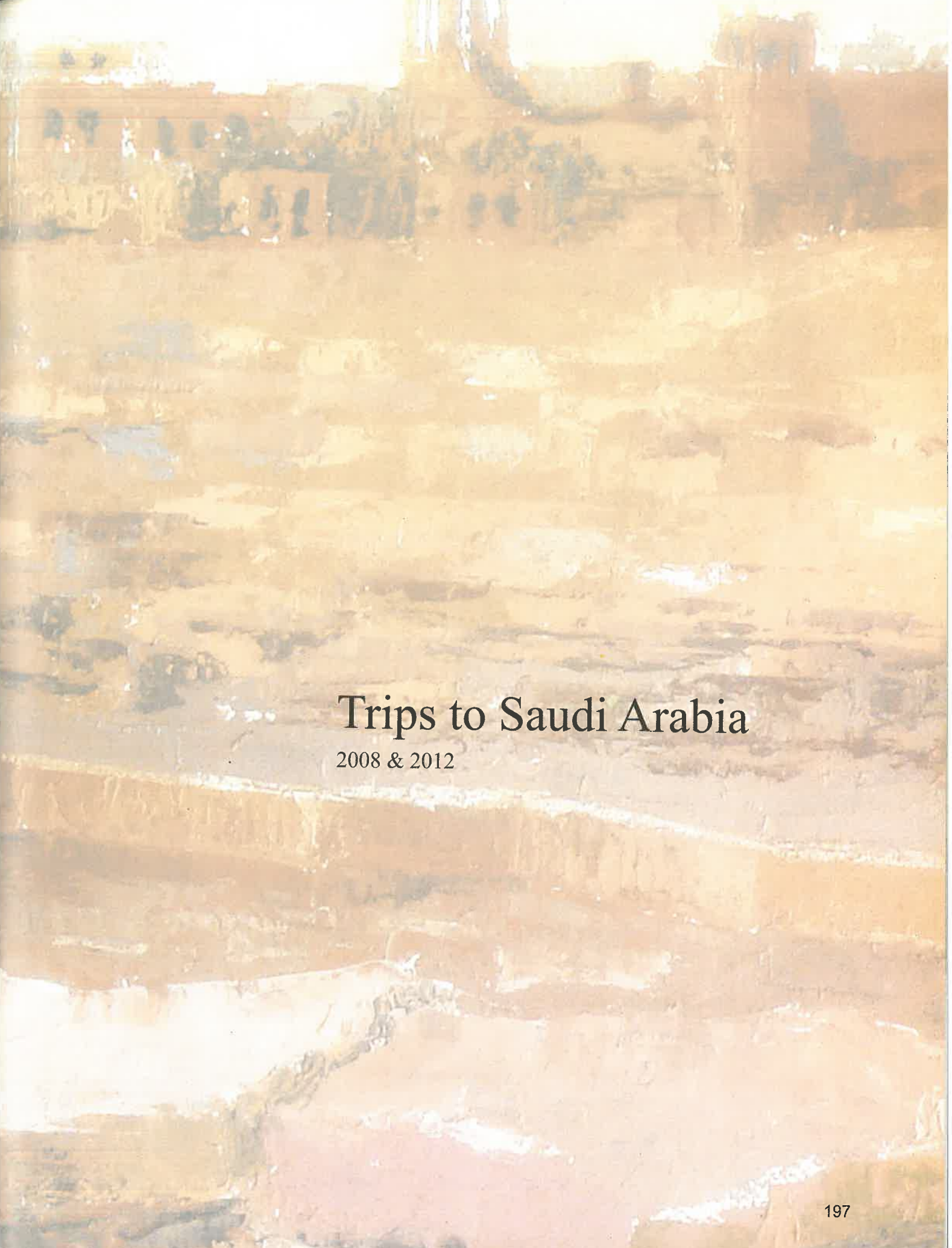


M JAVED 2012



The Land, Riyadh, Saudi Arabia-2008 Charcoal 76x51 cm

Collection: Nadia & Dr. Shahid

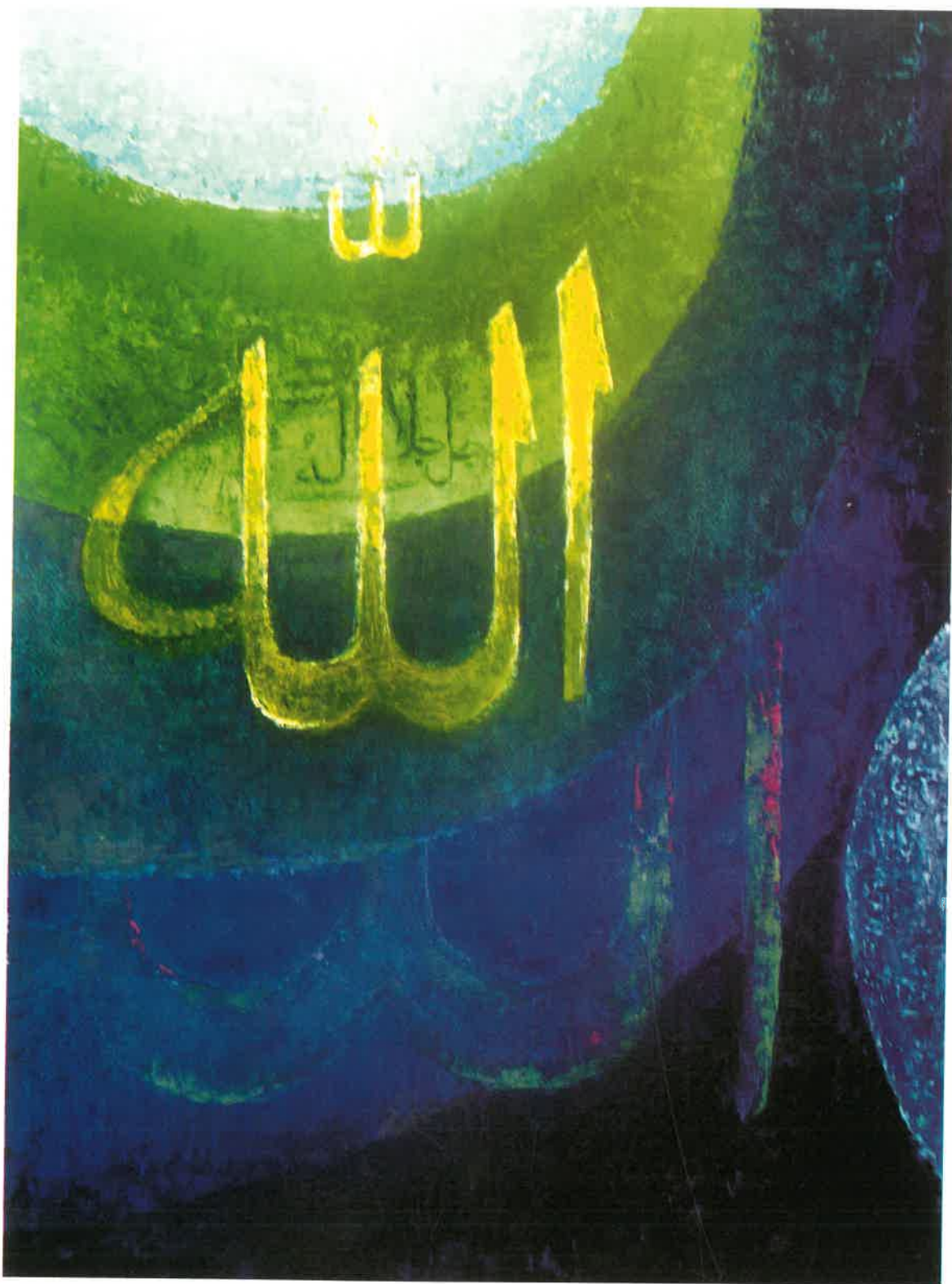


Trips to Saudi Arabia

2008 & 2012

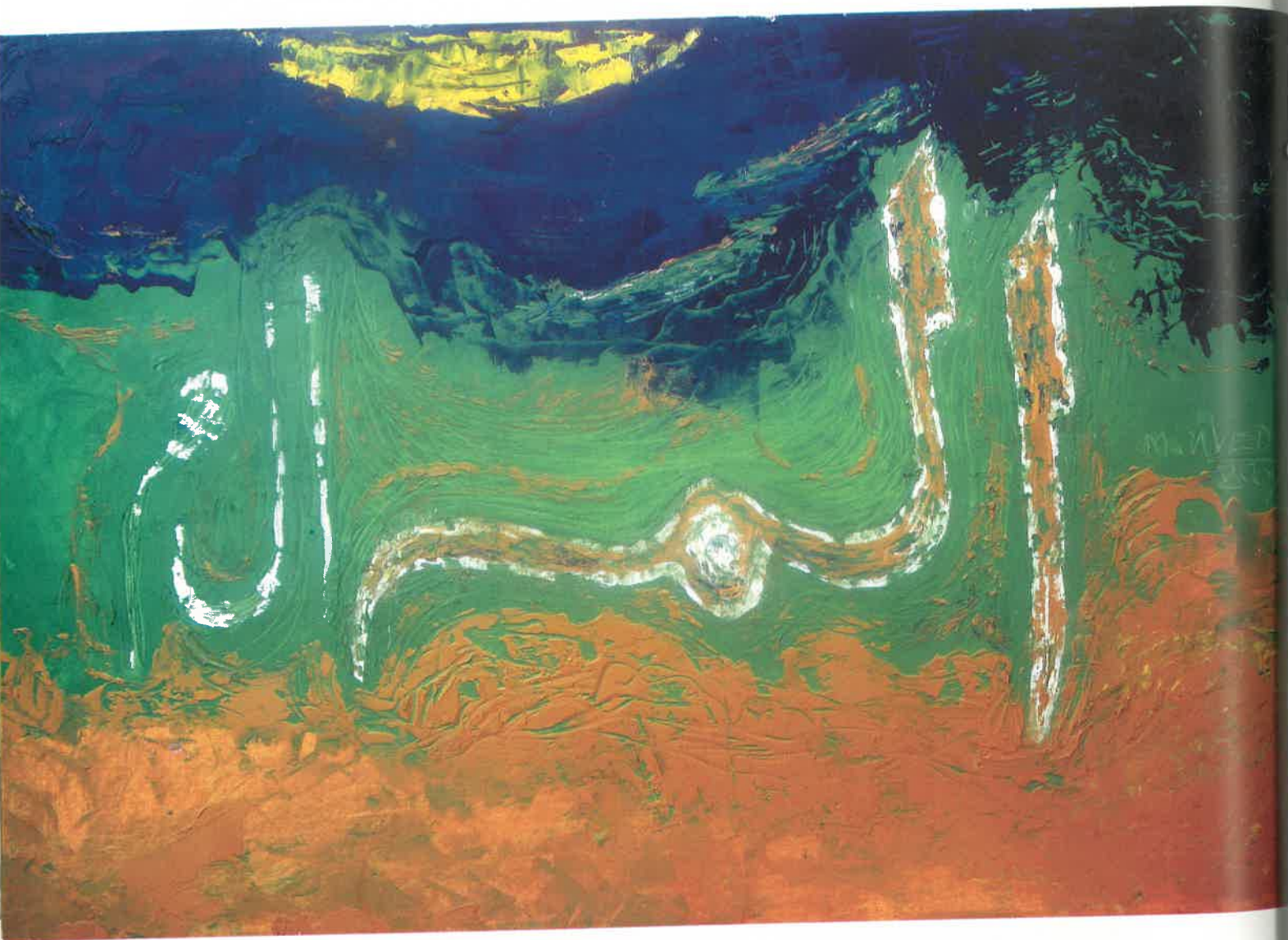


Untitled-2008 Oil on Paper 53x38cm



Untitled-2008 Oil on Paper 51x76 cm

Collection: Samira



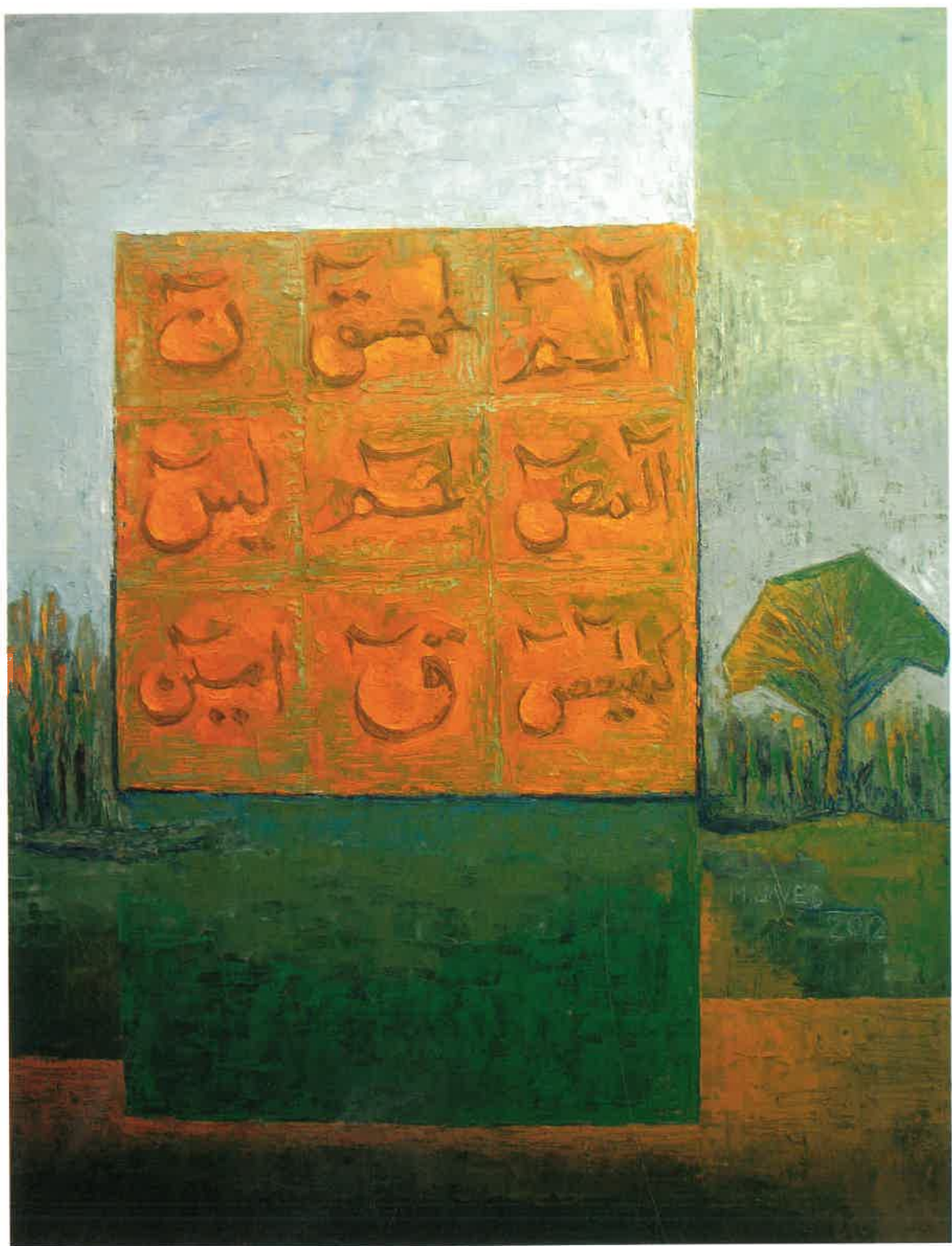
Untitled-2008 Oil on Paper 53x38 cm

Collection: Fozia & Arshad

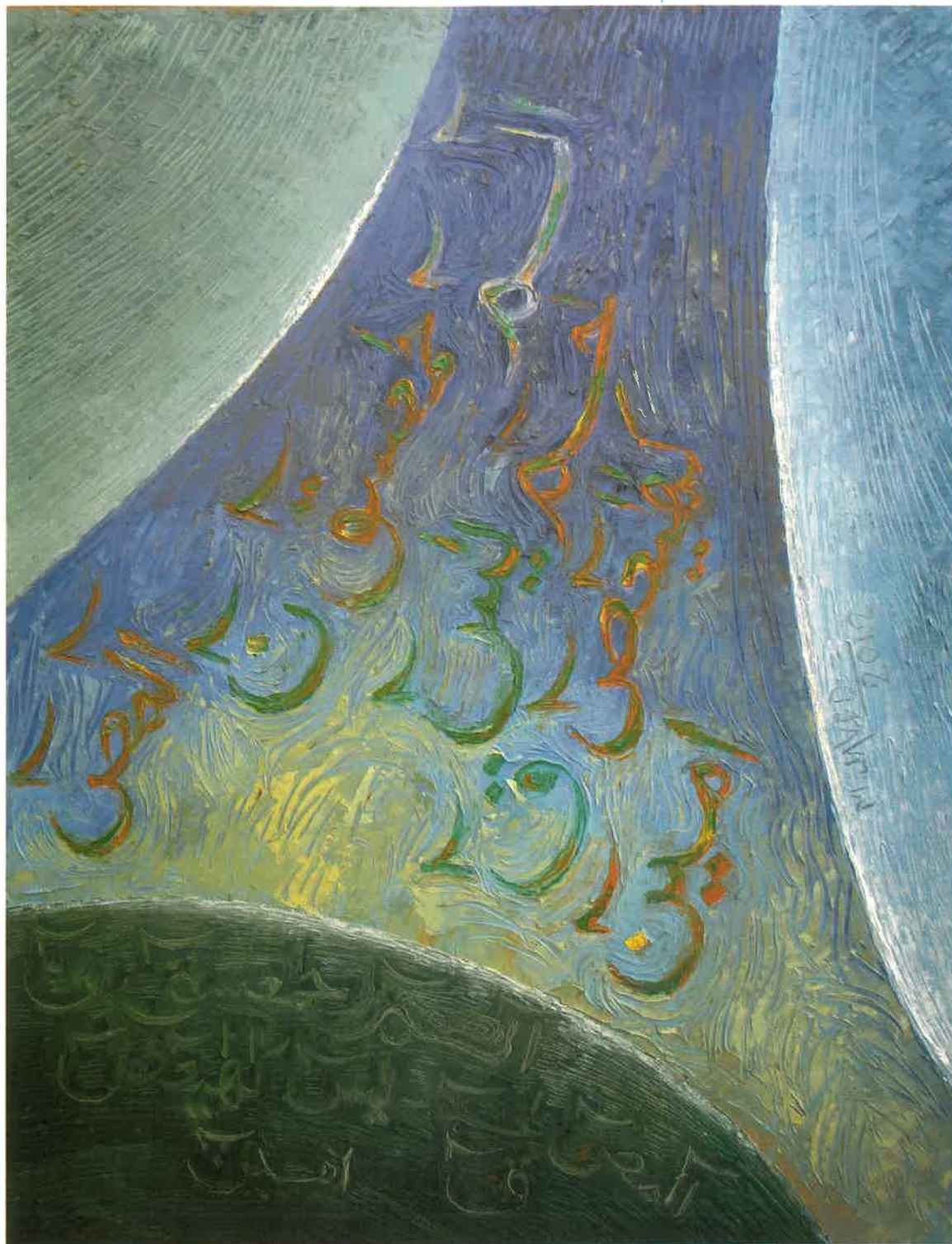


Untitled-2008 Oil on Paper 51x76 cm

Collection: Samira



The Vision I - 2012 Oil on Canvas / Palette Knife 44x58 cm



The Vision II - 2012 Oil on Canvas / Palette Knife 44x58 cm



The Vision III - 2012 Oil on Canvas / Palette Knife 44x58 cm



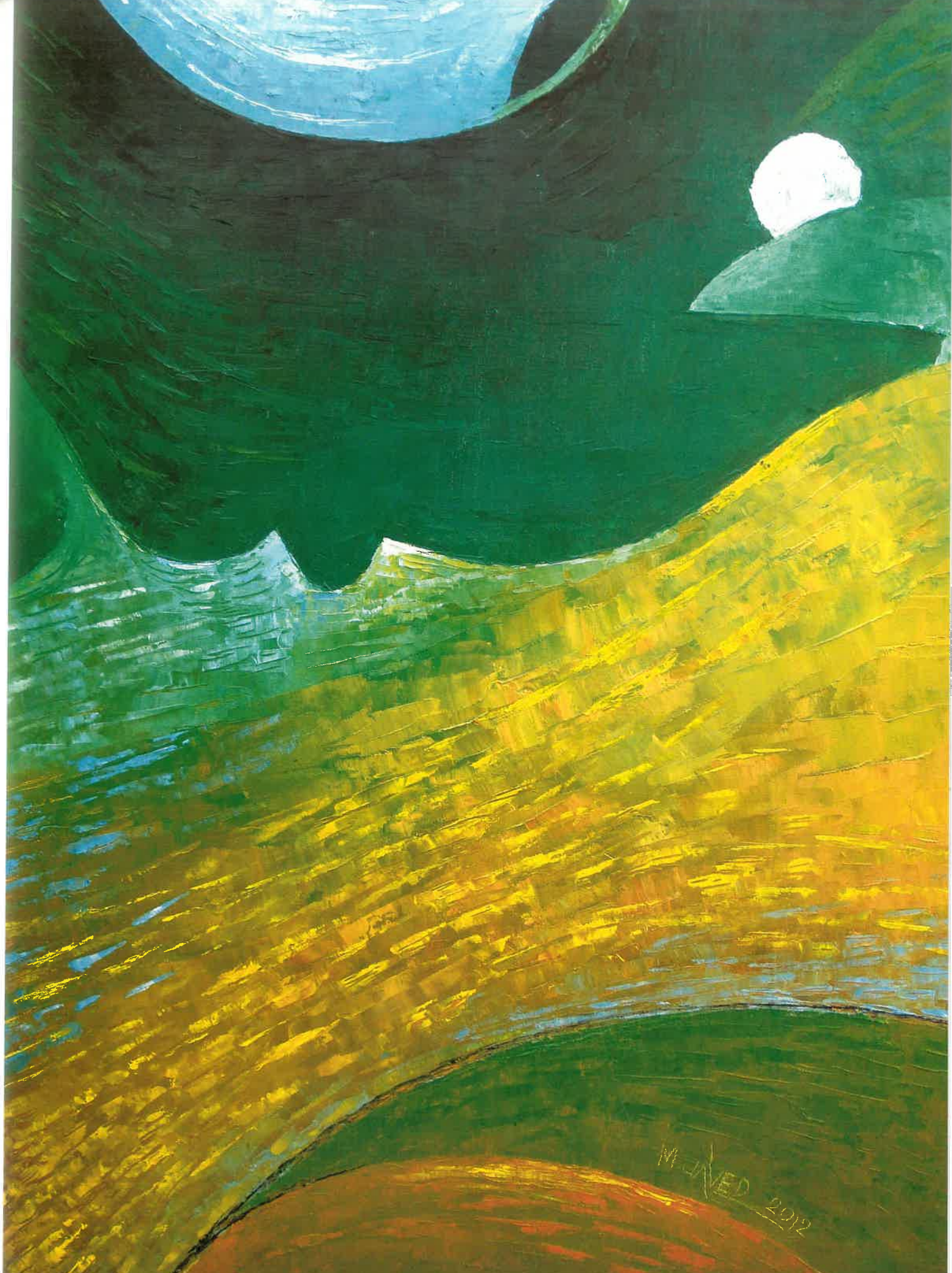
The Vision IV - 2012 Oil on Canvas / Palette Knife 44x58 cm



Impression of Entrance of Masjid-e-Nabvi-2012 Oil on Canvas / Palette Knife 58x44 cm

Collection: Faisal Bari

Untitled-2012
Oil on Canvas / Palette Knife
44x58 cm





A Gate in Dharyia, Riyadh -2012 Charcoal on Paper 51x76 cm Collection: Wasif Farooq

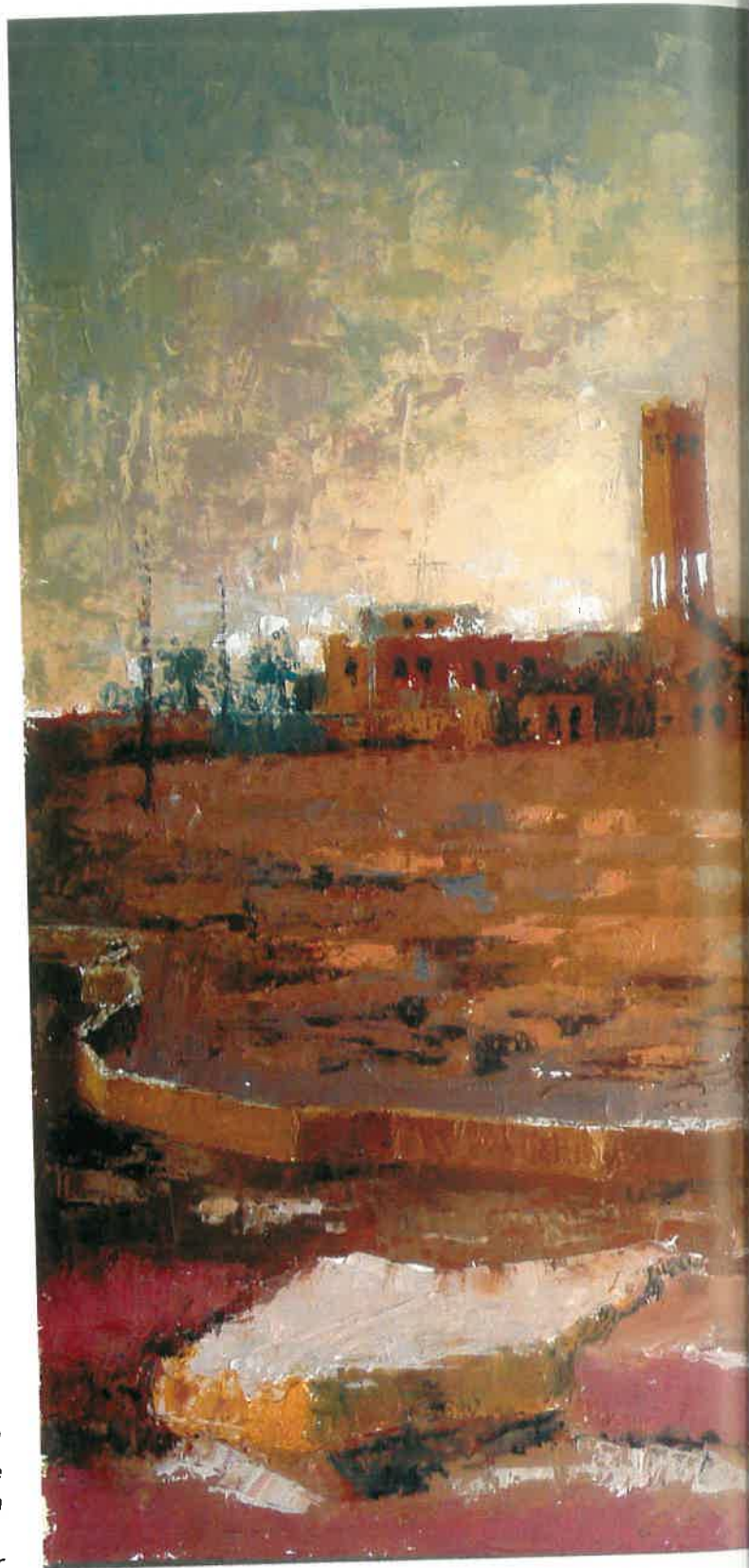


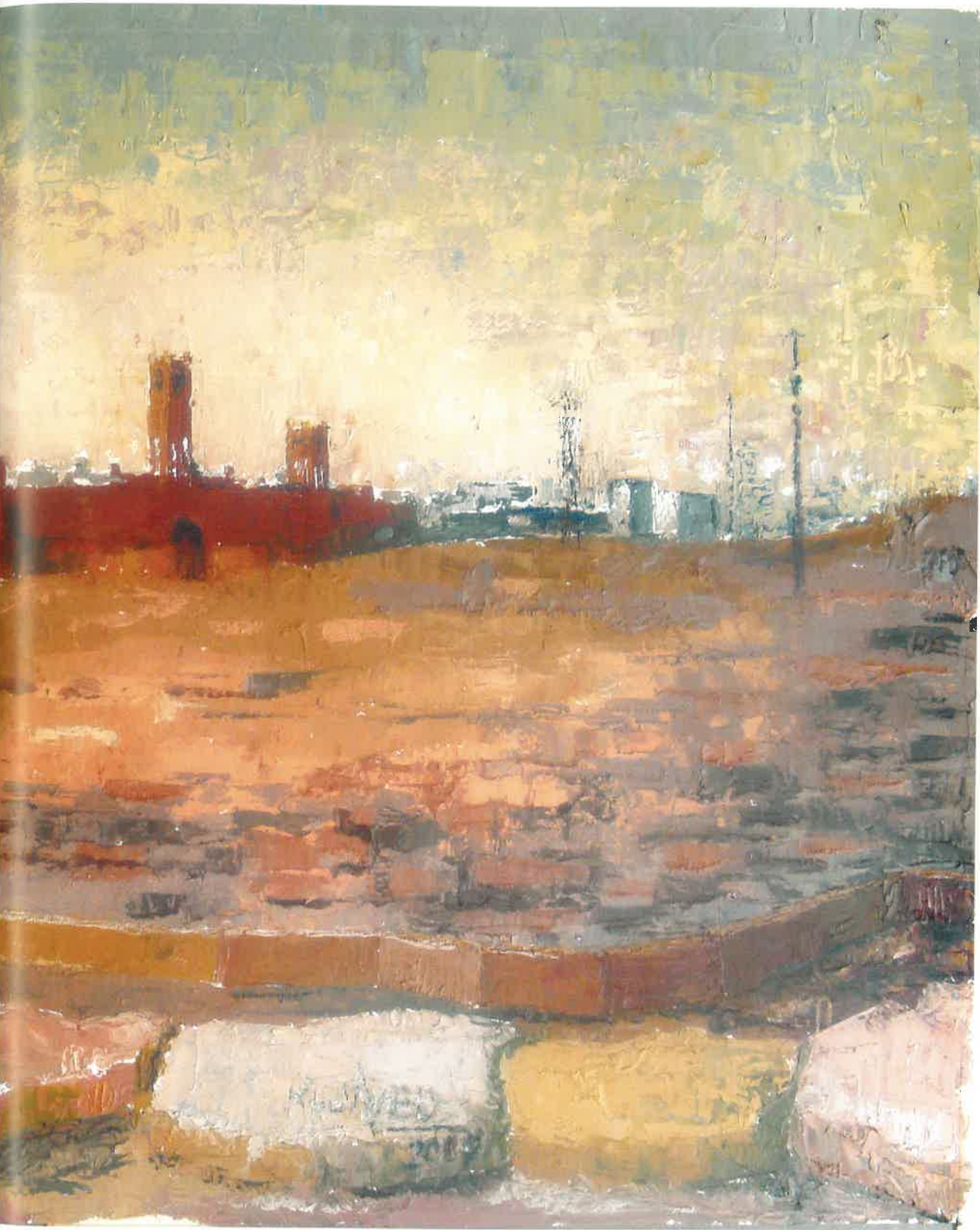
The Land of Arabs II - 2008 Pastel on Paper 51x76 cm

Collection: Faisal Bari

A Palace, Dharyia, Riyadh -2008
Oil on Canvas / Palette Knife
51x76 cm

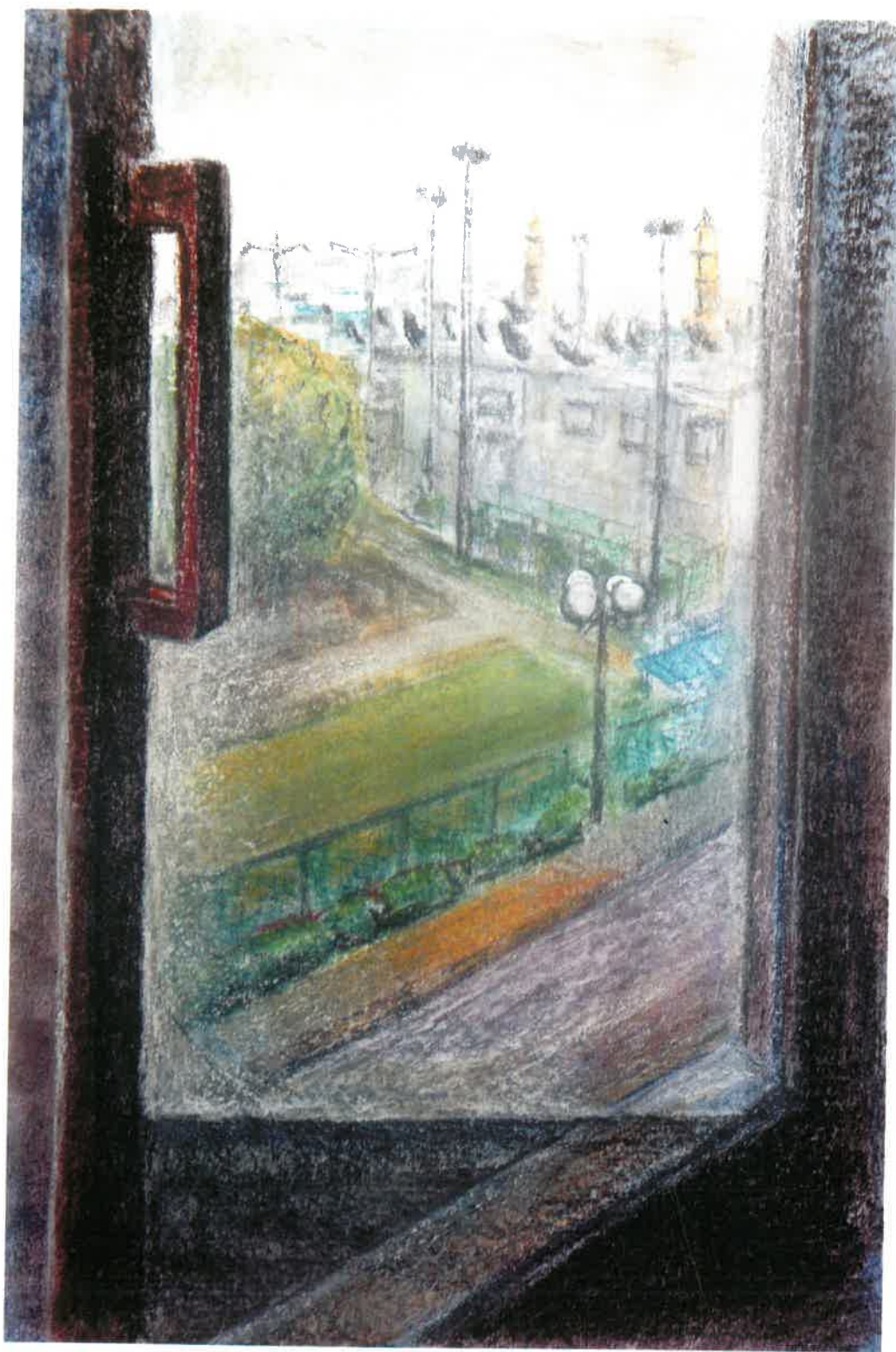
Collection: *Mashial and Mahnoor*



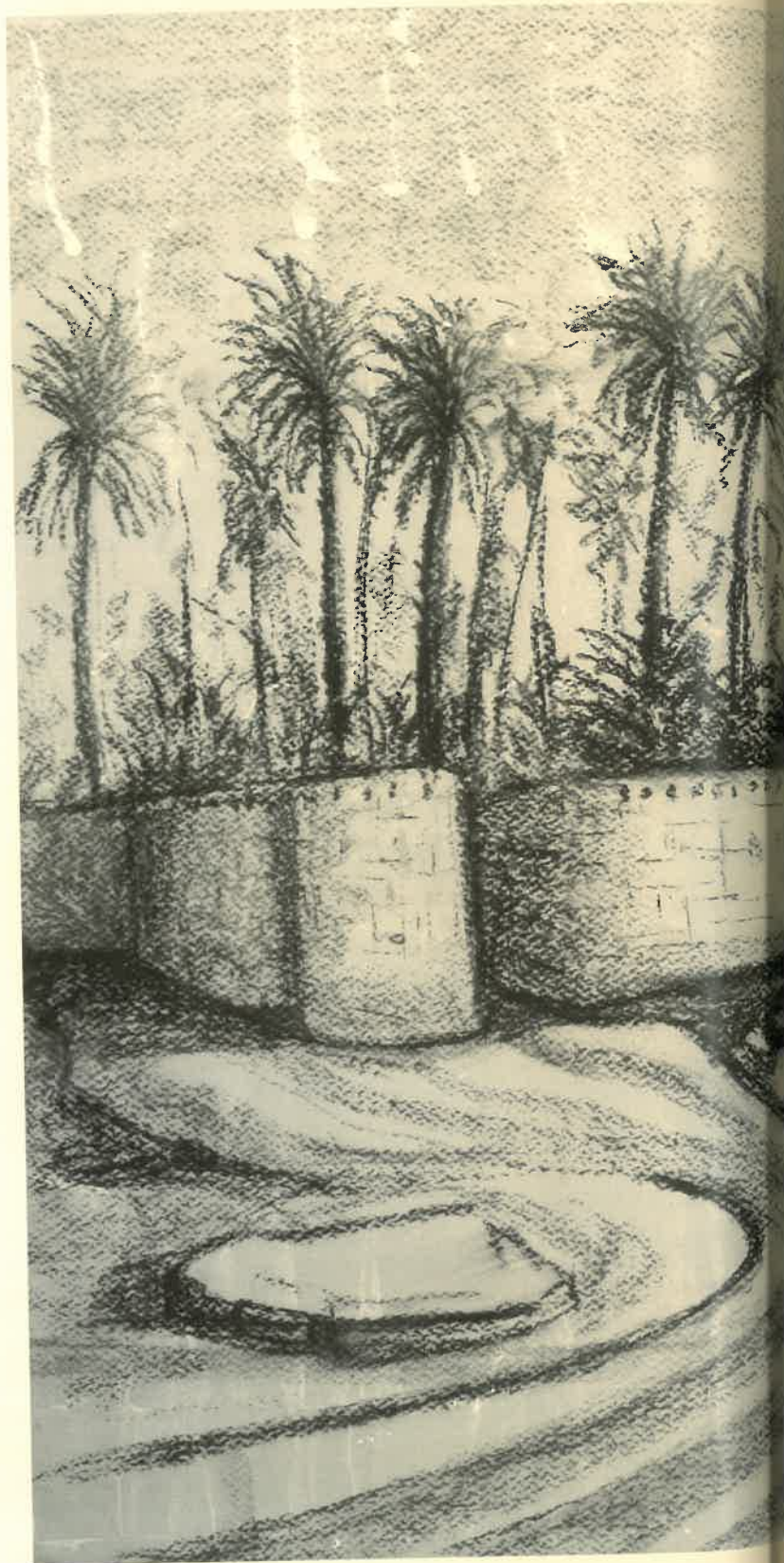




Within Tallah Compound-Riyadh -2008 Pastel on Paper 53x38 cm

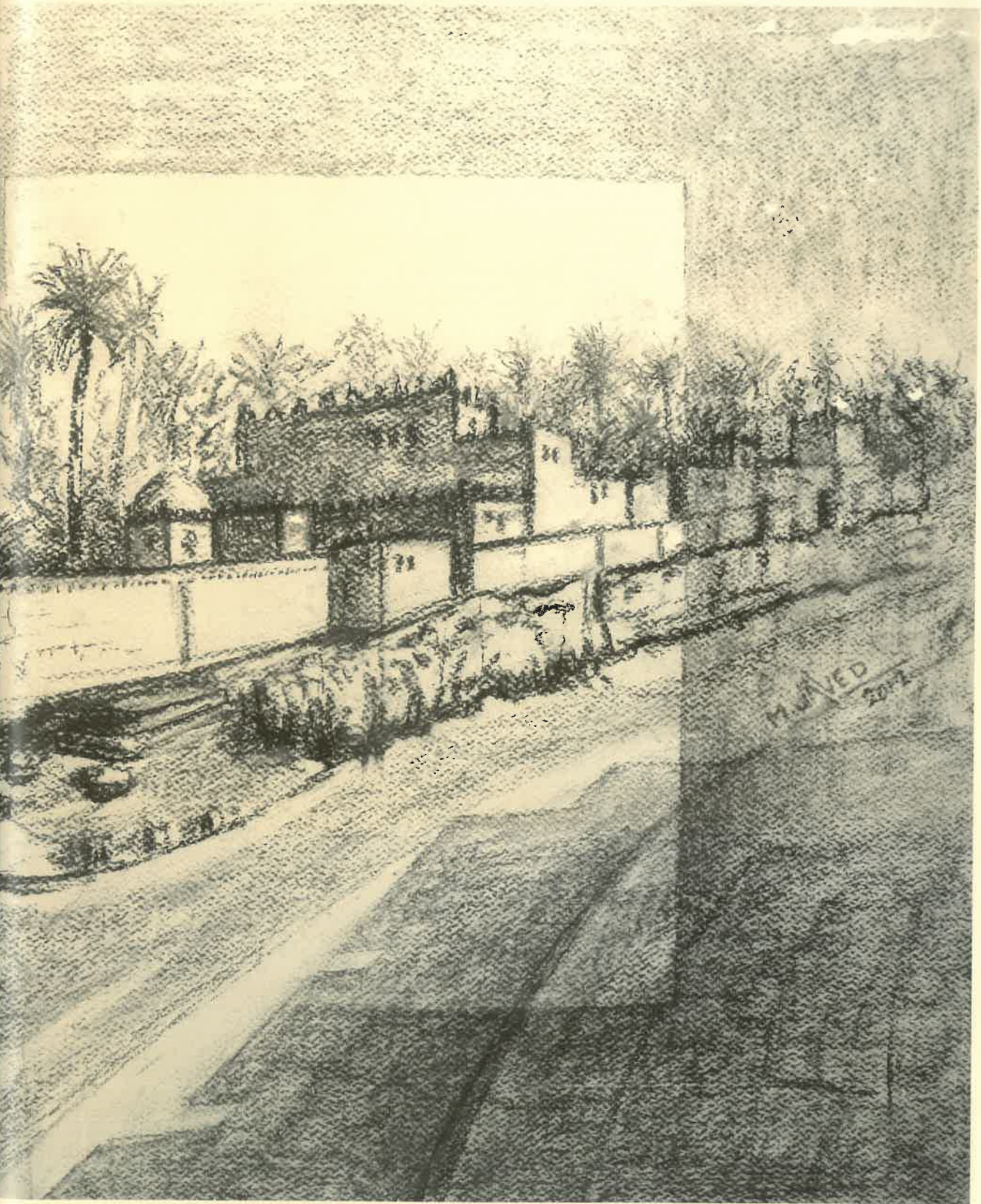


Through a Window- 2008 On Paper 38x53 cm



In Dharyia, Riyadh -2012
Charcoal
76x51 cm

Collection: Yasmin & S. Salman Shafiq





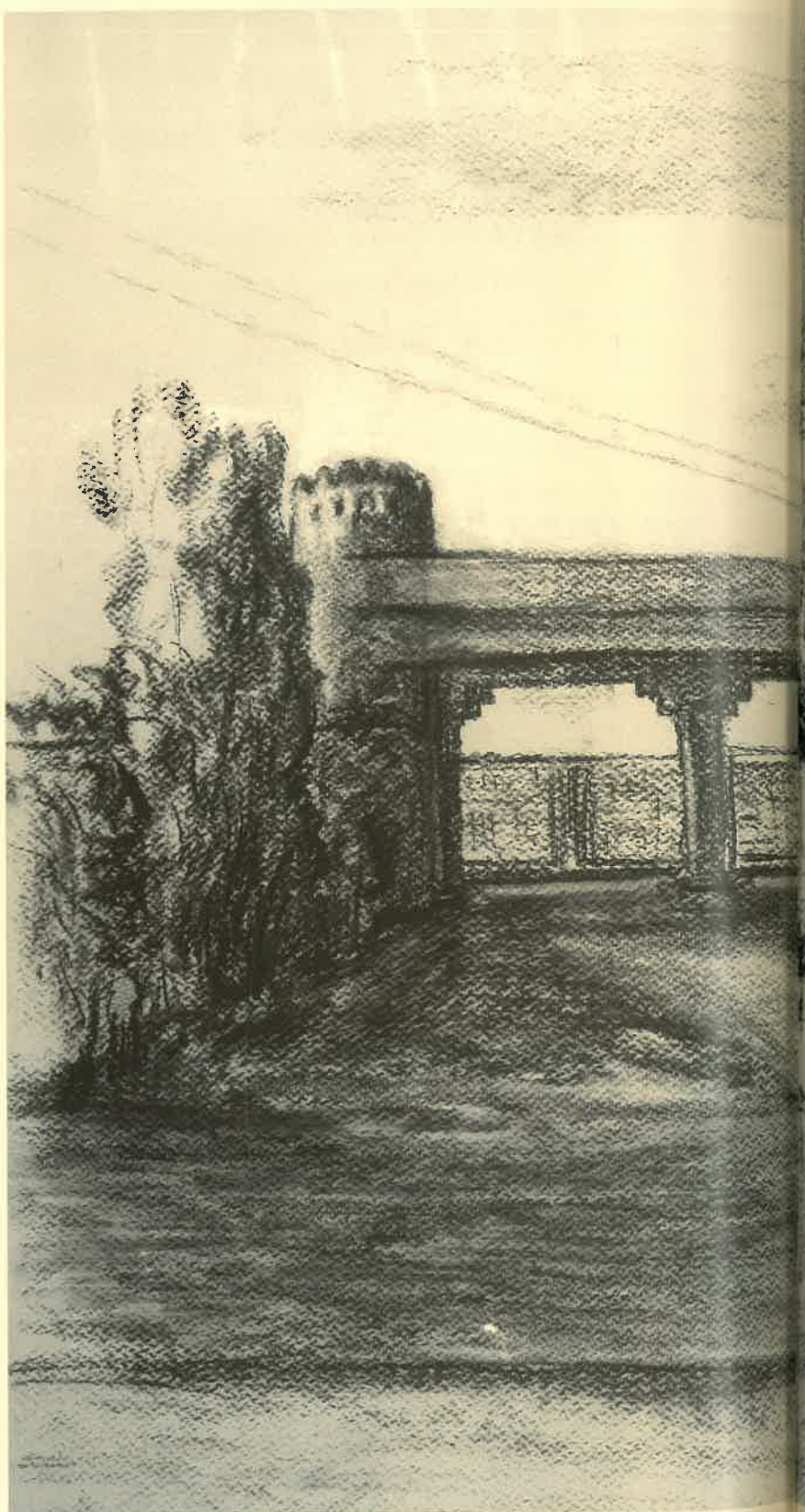
Tallah Compound from a Window-2008 Mix Media on Paper 38x53 cm

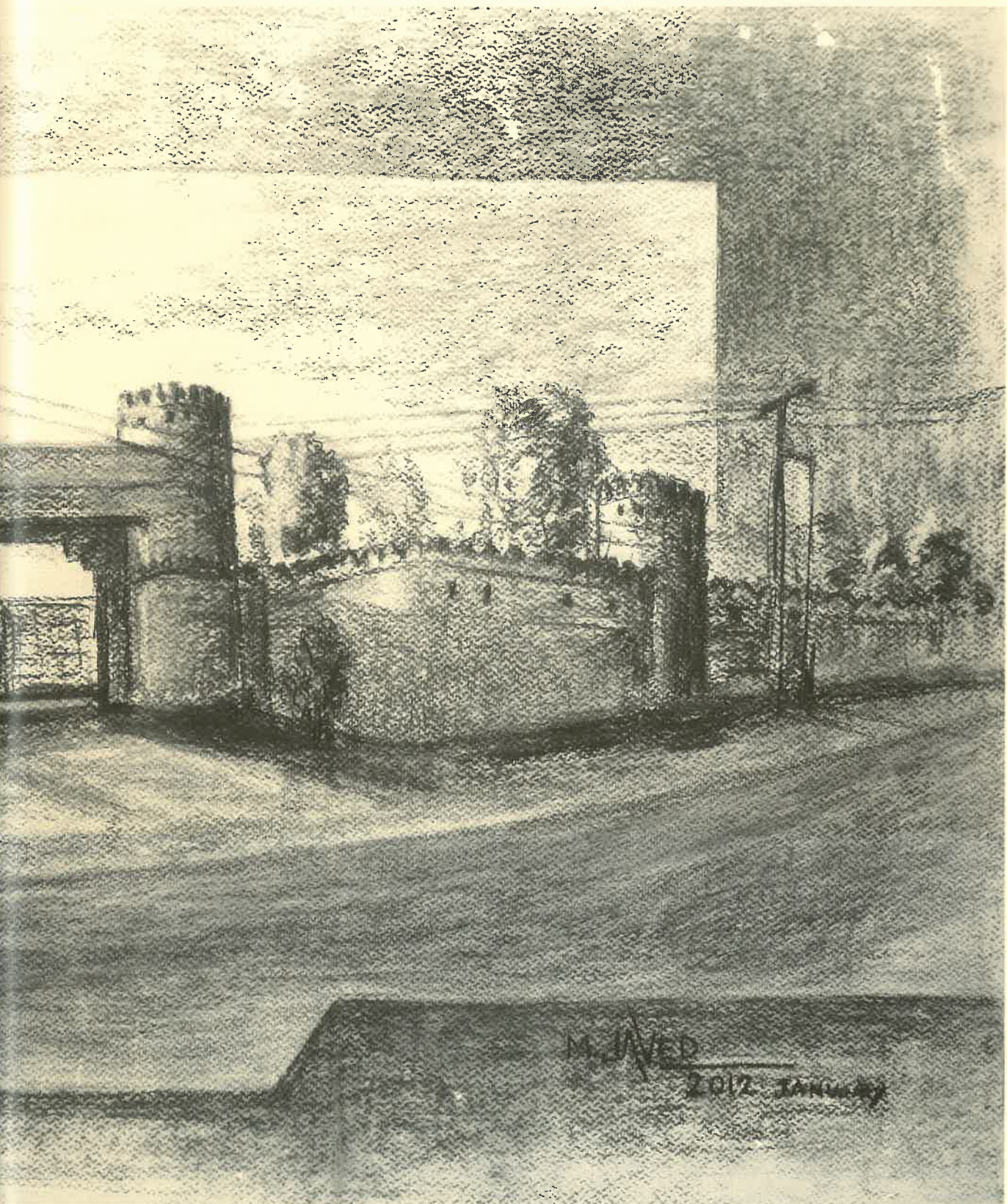


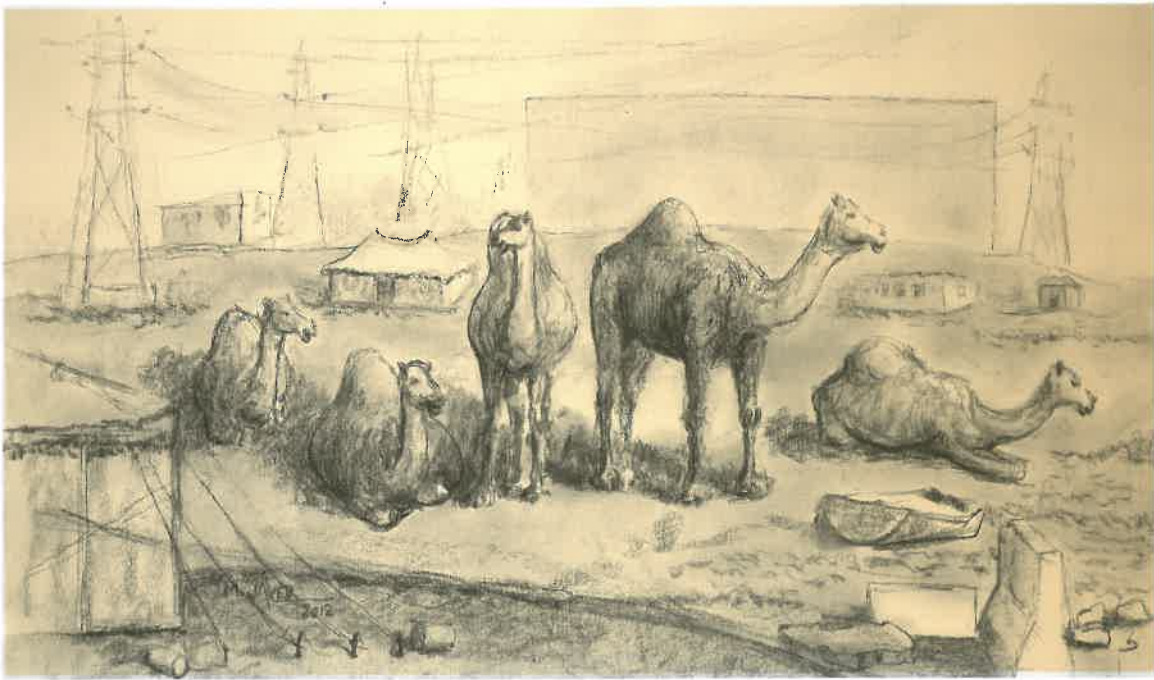
The Houses Dharyia, Riyadh -2008 Charcoal on Paper 76x51 cm

A Gate on Damam Road -2012
Charcoal on Paper
76x51 cm

Collection:
Yasmin & S. Salman Shafique

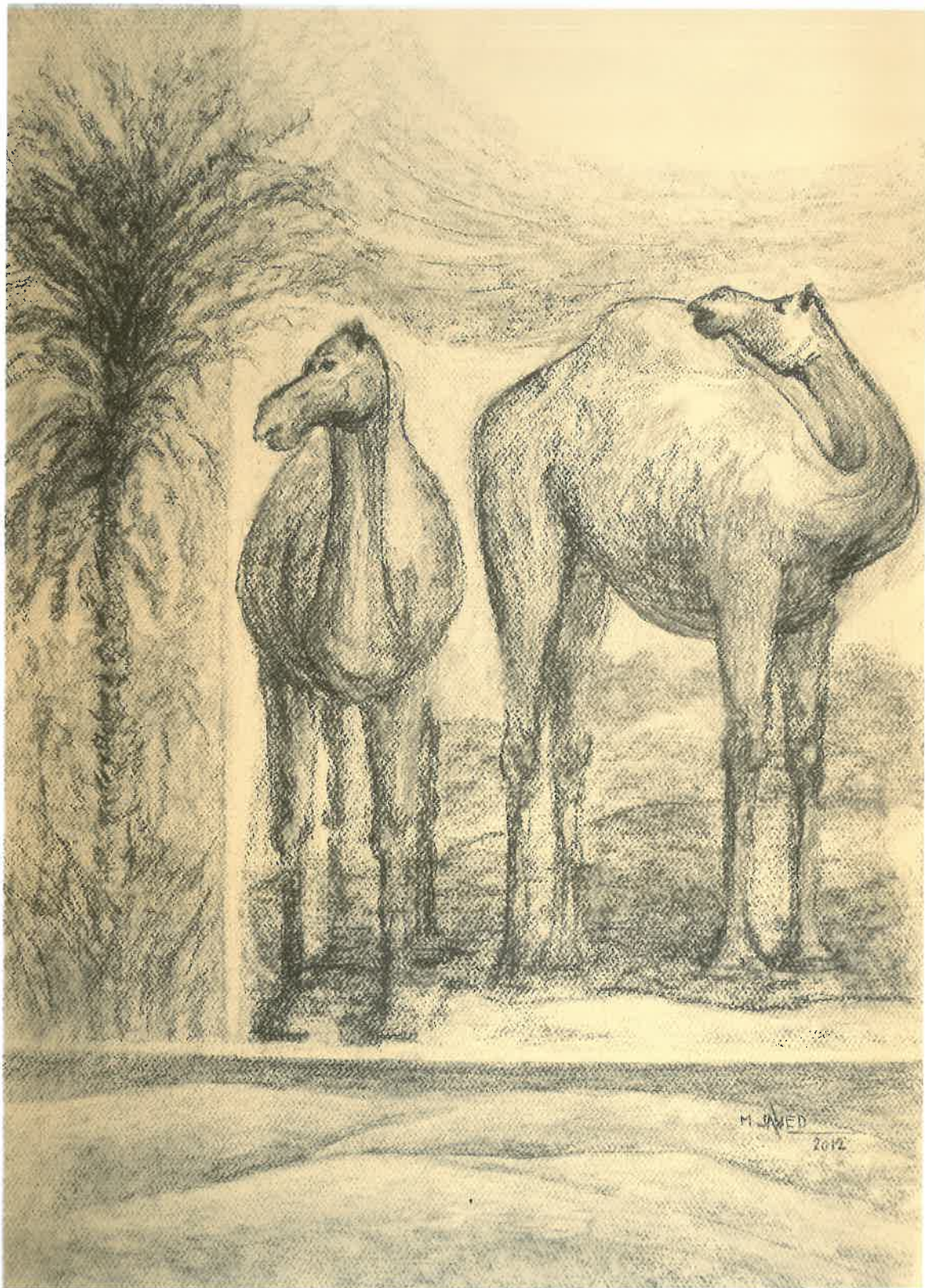




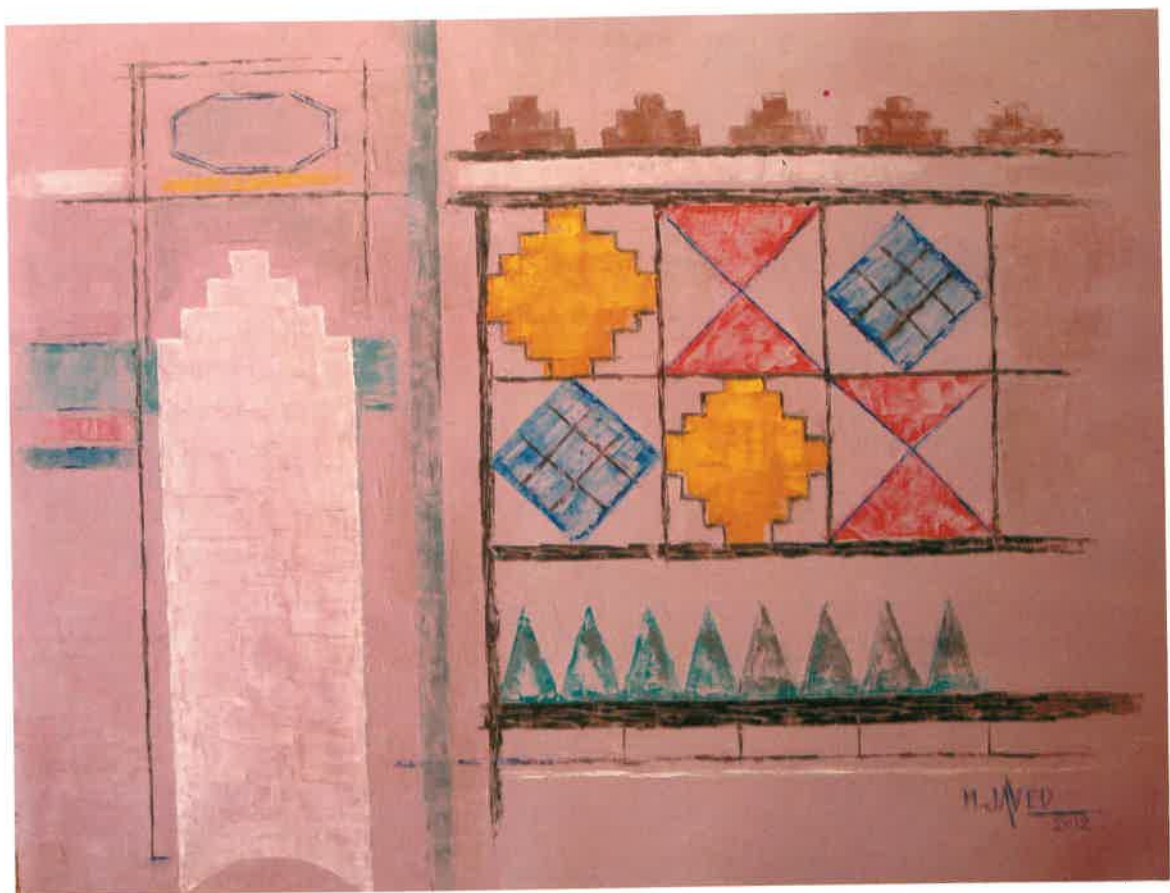


On the Land of Arabs 2012 Charcoal on Paper 76x51 cm

Collection: Mahnoor



In Memory of a visit to Damam Road -2012 Charcoal on Paper 51x76 cm



Impression of a Mosque I - 2012 Oil on Canvas / Palette Knife 58x44 cm



Impression of a Mosque II - 2012 Oil on Canvas / Palette Knife 44x58 cm



Impression of a Mosque III - 2012 Oil on Canvas / Palette Knife 44x58 cm
Collection: Mashail



The Creation-2012 Oil on Canvas / Palette Knife 44x58 cm

Students of first batch of Fine Arts Department, NCA



From Right: Abbasi Akhtar Abdi (Head of Design Department), Prof. Shakir Ali (Principal), Muhammad Javed (student), Haji Muhammad Sharif (Head of Miniature Section), Dilawar Ali (student), Masood Kohari (visitor), Mahmood Alam (student), Jamila Zaidi (Faculty Member), Bashir-ul-Haq (visitor) & Zahur-ul-Akhlaq (student)-1960

Biographical Sketch

Muhammad Javed s/o Qasim Ali was born in a village of district Sheikhpura in 1942.

Education

After completion of Higher Secondary Education he acquired:

- Graduation in Fine Arts from National College of Arts, Lahore (NCA) in 1962,
- SPURS Fellow, Department of Urban Studies and Planning, Massachusetts Institute of Technology (MIT), USA-1988-89,
- Certificate in Education Technology, Francis Tuttle Vo-Tech Center, USA-1986,
- Certificate in Communication Development & Evaluation, Cornell University, USA-1986,
- Certificate in Structuring, Financing and Implementation (Public and Private Partnership), USA,
- Certificate in Urban & Rural Development in High-Tech Agricultural Countries, The National Council for International, USA and
- Certificate in Housing Finance Management & Managerial Effectiveness, Center for Housing Finance, India-1992

Distinction

He received Government Merit Scholarship from NCA during his academic study in Fine Arts and was awarded scholarships for study in USA and other countries.

His paintings have been collected by the Museum - Islamic Summit Minaret, Lahore, Government House Punjab, Lahore, Permanent Art Gallery of The Lahore Arts Council, MIT-USA, other Institutions and art lovers and collectors from Pakistan and abroad.

Award

He was awarded First Annual Distinguish Artist Award by MIT-USA in 1989.



The Artist is receiving First Annual Distinguished Artist Award from MIT-USA at the time of Graduation Ceremony-1989.



Students and Professors of MIT with Prof. Dr. Lloyd Rodwin in the centre wearing Glasses and Bow-1989

Massachusetts Institute of Technology (MIT)-USA Department of Urban Studies and Planning
1988-89



Front Row from left: *Reberto Vargas, Sophremiano Antipolo, Ranjet Dhar, Lourdes Paganan, Rameshwar Adhikari, Abdulaziz Alkedheiri, Prof. Dr. Karen Polenske, Muhammad Javed, Maria Rosario Vera Cabada, Tong-Poho*

Second Row from left: *Hinfa De Leon, Solomon Benjamin, Anne Elizabeth Jeka, Li-Chi Yang, Juan Liconna-Enciso, Dilip Da Cunha, Keiichi Tamaki, Fang Chang, Prof. Dr. Gillian Hart, Prof. Dr. Ralph Gakenheimer, Adil Temel, Eleuterio Codato, Prof. Dr. Alan Strout*

Fancis Tuttle Vo-Tech Centre, Oklahoma, USA- 1986



From left front row: Joan Flanagan, Cindy Hoel, Debbi Cox, Koren Volz, Muhammad Javed,
From left back row: Rich Baim, Craig Lewis, Marcy Sarratt, Colin Weble, Rhonda M C Whorter,
Bennie, Gonzales, Jan Powell



Participants of a Course Housing Finance held at Lonavala, Mumbai India 1994

Study Visits

He visited Art Galleries, Museums and Art Institutions of USA, Canada, UK, France, Thailand, Egypt, Sri Lanka, Indonesia, Singapore and India.

Professional Training

He received extensive training in the fields of Art, Architecture and City Planning from various Institutions of the country and abroad. Some of the programmes attended by him are listed below:

- One Month Internship with Boston Redevelopment Authority, USA-1989,
- International Development Conference-1989, Seminar on Urban and Rural Development, Conference of American Planning Association, Series of Workshops and Seminars in Housing, City Planning, Urban and Regional Development and Negotiation Meetings held with the World Bank at USA in the years 1988-1995,
- Short Course in Education Technology, Royal Institute of Public Administration, London and study visit to 2-Educational Institutions of UK in 1986,
- Workshops on Urban and Regional Planning, Housing and Transportation at Canada in 1989,
- Series of Meetings on Housing Policies and Strategies and Infrastructure held at Sri Lanka, Indonesia and Bangladesh in 1994-95 and
- HABITAT-II SAARC Conference held at Sri Lanka as Official Delegate in 1995.

Experience

In addition to practicing Artist he worked as Designer, Physical Planner, Housing Specialist, Project Head, Management and Finance Manager in Semi Government and Government organizations for about three decades.

Presently he is working as Director/Curator of Coopera Art Gallery, Lahore since 1997 and Secretary General of Pakistan Writers Cooperative Society, Lahore since 2005. He is not only directing the programmes of Art Gallery to promote Art but he is also looking after the work of Publishing House to promote literature.

Group Exhibitions

He has participated in a number of Exhibitions of Paintings since 1962.



General Muhammad Zia-ul-Haq, Chief Martial Law Administrator and President of Pakistan meeting with the members of NIPA, Karachi at the occasion of Inaugural Ceremony of NIPA Complex-1984



From left: I. A. Khan (Director NIPA), Ameer Ali, Lt.Gen @ Jahan Dad Khan (Governor Sindh), Muhammad Khan Jonajo (Prime Minister of Pakistan), Syed Ghaus Ali Shah (Chief Minister Sindh), Aftab Ahmad Khan (Secretary Establishment Division), the Artist Muhammad Javed (Deputy Director NIPA) and Abdul Wahab (Project Officer) - 1986

Solo Exhibitions

He has following Solo Shows at his credit:

- Solo Show of Paintings held at the opening occasion of Coopera Art Gallery at Hyderabad Sindh in 1964,
- Solo Show of Paintings held at US Information Centre, Hyderabad Sindh in 1969,
- Exclusive Show of Paintings held at NIPA Karachi in 1985,
- Solo Show of Paintings held at Coopera Art Gallery, Karachi in 1987,
- Solo Show of Paintings held at MIT–USA in 1989,
- Solo Show of Paintings held at The Lahore Arts Council in 2006 and
- Exclusive Show of Paintings held at Riyadh-Saudi Arabia in 2012.

Special Achievements

Besides his art work, he has carried out following prestigious works:

Art and Literature

- Curated more than 100 Exhibitions of Paintings and organized Lectures and Workshops to promote appreciation of Art, Culture & Literature, since 1997,
- Looked after publication of 30 prestigious books,
- Written Articles on Art, Artists and Writers (5 - Published and more in process.
- Teaching Art.
- Designed Title Covers and Layouts for books.

Planning and Development

He has designed following projects:

- Kinjhar Lake developed as Tourists Resort near Thatta - Sindh,
- 22 Mandi Towns for development in Ghulam Muhammad Barrage Project Area - Sindh,
- Industrial Estate, Gharo - Sindh,
- Administrative Blocks constructed at Sukkar and Hyderabad - Sindh,

A Distinctive Group Show of Painting at Coopera Art Gallery - October 9, 1997



From left: Saeed Akhtar, a visitor, the Artist and Wasim Sajjad Chairman Senate, Islamic Republic of Pakistan (the Chief Guest)



Shahid Hamid Governor of the Punjab after inaugurating an Exclusive Group Show of paintings at Coopera Art Gallery, Lahore on July 25, 1998 with Salima Hashmi and the Artist



Transfer of Power - 2012 Oil on Canvas / Palette Knife 44x58 cm

Inaugural Ceremony of a Group Show of Paintings at Coopera Art Gallery - September 5, 1998



From left: Muhammad Javed, Riaz-ul-Hassan Ghauri (District Governor, Rotary International) the Chief Guest, Rahat Naved Masud, Prof. Zubaida Javed former Chairperson of Fine Art Department, University of the Punjab



Film Star and Film Producer Ajaz Durani after Inaugurating the Exhibition of Posters by Bashir Moojid on November 7, 2006

- Housing Schemes for Nawabshah, Larkana and Hyderabad - Sindh
- Development Plan for Sehwan Sharif - Sindh,
- 16 Agro-Villages for Development in Sindh,
- Residential projects,
- Concept Plans for construction of NIPA now know as NIM Complex at Karachi,
- Assisted Pakistan Administrative Staff College, Lahore and NIPA, Lahore in finalization of their Development Plans and
- Coordinated 9 Projects preparation Study " Shelter for Low Income Communities carried out in all the Provinces of Pakistan under World Bank Programme.

Coopera School of Arts, Lahore- May 5, 2010



From left: Mrs. Zainib Zaman, Prof. Muhammad Zaman, Muhammad Pervaiz Mahmood, Lt. Gen. Khalid Latif Mughal (R), Muhammad Javed, Saeed Ahmad and Haroon Kayani



From left: Dr. Ajaz Anwar, the Artist, F. Asad, Atta-ul-Haq Qasmi, Mahboob Ali, Rana Riaz Ahmad
(Portrait by F. Asad a student of Muhammad Javed -2011)



From left: Dr. Ajaz Anwar, Masood Hayat, Abdul Saleem, M. Shafiq, Zafarullah, Ahmad Khan,
M. Ashraf, Ahmad Yar Khan, the Painter, Saeed Ahmad, Ghazala Sarfraz and her daughter, Sajjid
Abbas-2008

A Group Show of Paintings "Tempest"-October 22, 2010



Standing from left: Nadeem Alam, Kehkshan Jaffri, Iqbal Ahmad Khokhar, Muhammad Javed behind him out going student, Rahat Naveed Masud (Principal, College of Arts & Design, University of the Punjab), Usman Peerzada, Summaira Jawad and out going students

Seated: out going students of College of Arts and Design, University of the Punjab

A Group Show of Paintings held at Coopera Art Gallery-2009



From left: Maliha Azmi Agha, Summaira Jawad, Naila Aamir, M. Shafiq, Saeed Ahmad, Mahmood Alam, the Painter, Khalid Latif, Dr. Ajaz Anwar, behind him Dilawar Ali, Saeed Akhtar, Ayisha Siddiqui, Dr. Khalid Mahmood behind Saddaqt H. Siddiqui, Muhammad Sharif
Sitting: Munawar Mohiuddin

Exhibition of Paintings by Nazir Ahmad at Coopera Art Gallery - May 13, 2011



From left: M. Ramzan, Najamul Hassan Pirzada, Muhammad Javed, Ghulam Mustafa, Nazir Ahmad, Shaista Pervaiz Malik, Zara David and a guest.



The Artist with family - 2012