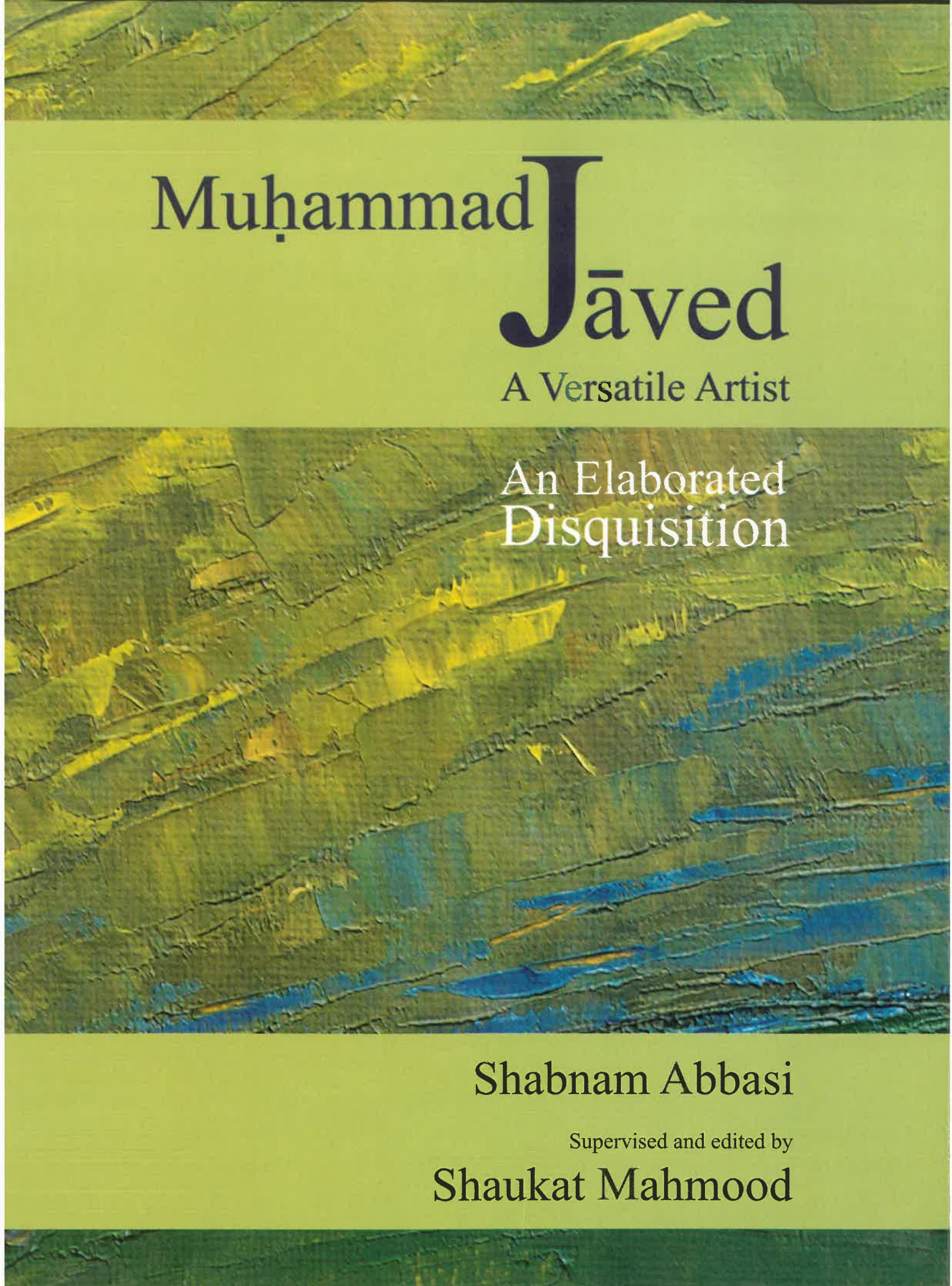




Muhammad Jāved

A Versatile Artist

An Elaborated
Disquisition

Shabnam Abbasi

Supervised and edited by

Shaukat Mahmood

Muhammad Jāved

A Versatile Artist

A Research Project

Shabnam Abbasi

Supervised and edited by
Shaukat Mahmood



Pakistan Writers Cooperative Society, Lahore.

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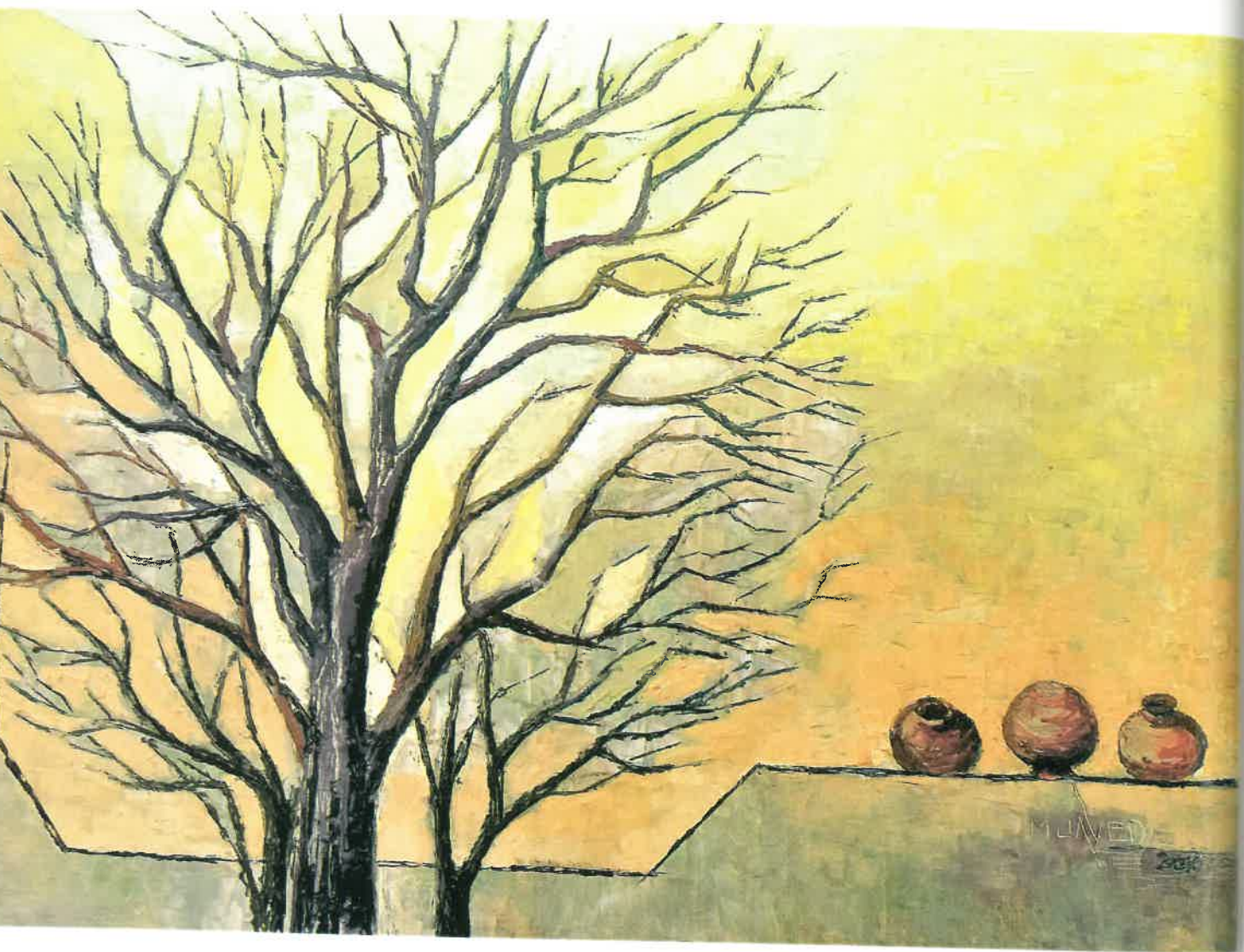
In the Name of Allah
The Most Gracious, The Most Merciful

“He grants wisdom to whom He pleases; and he to whom wisdom is granted received indeed a benefit overflowing; but none will grasp the message but men of understanding.”

(Al-Qur’ān)



Dedicated
to the
Art Institutions, their teachers and students,
painters and my late father and family
especially my mentors
in the University of the Punjab.



Pray for Water-2019, oil on canvas, palette-knife, 90 x 60 cm.

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al-Musawar - 2020, oil on canvas, palette-knife, 61x61 cm.

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These words would be a mere formality but are an expression of sentiments from the core of my heart. I would have never been able to finish my thesis without the guidance of my teachers and support from my parents.

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This project is the outcome of my father's best wishes and his struggle for my entire life. So, special credit goes to my father, late Muḥammad Yasin Abbasi, who always encouraged and advised me for hard work but unfortunately before the completion of this project he left this world leaving his sweet memories behind.

I am heartily thankful to the constant support of my family which they have provided me throughout my entire life and in particular, I must acknowledge my beloved mother, Zaib un-Nisa, my elder sister Sobia Abbasi and my brothers Muneer Abbasi and Zaheer Abbasi who helped me for continuing this project after my father. I would also like to thank my friend Samia Waheed who was always willing to help me throughout the research process.

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Lastly, I offer my regards and blessings to all of those who supported me in any respect during the completion of this project.

Shabnam Abbāsi



Necessity-2017, oil on canvas, palette-knife, 90x60 cm.



Transliteration

Arabic Letter	Transliteration	Short Vowels
ا	a	ـَ a
ء	'	ـِ u
ب	b	ـِ i
ت	t	
ث	th	Long Vowels
ج	j	اَ a
ح	h	و u
خ	kh	ي i
د	d	
ذ	dh	
ر	r	Diphthongs
ز	z	وُ aw
س	s	يُ ay
ش	sh	يِ Iyy
ص	s	ؤ uww
ض	d	
ط	t	Persian/Urdu Letters
ظ	z	پ P
ع	'	پ t
غ	gh	پ ch
ف	f	ڈ d
ق	q	ڑ r
ك	k	ژ zh
ل	l	گی g
م	m	
ن	n	
و	w	
ه	h	
ة	t	
ي	y	

Foreword

Art in Pakistan has gone through diverse styles with almost all genres of modern and traditional art on board. Initially, academic centers of art, like the Mayo School of Art (1875), and the Department of Fine Arts at the University of the Punjab (1940), both in Lahore, set the foundation for several institutions to emerge in the next seven decades throughout Pakistan.

However, the individual artists like Amrita Sher Gil, A. R Chughtai, Ustad Allah Bakhsh, Shakir Ali, Anna Molka Ahmed, Haji Muhammad Sharif and Khalid Iqbal played a pivotal role in the evolution of Art in Pakistan in the early period. These artists were either migrated to Pakistan, or they were already in practice at the time of Partition in 1947.

After a decade or so, the primary generation of Pakistani artists surfaced on the art scene of Pakistan that was trained and skilled at the indigenous art institutions of the homeland. Colin David, Ghulam Rasul, Zulqarnain Haider, Naseem Hafeez Qazi at the Fine Arts Department whereas Zahoor ul Akhlaq, Bashir Mirza, Ahmad Khan, Nayyar Ali Dada and Muhammad Javed built the first batch of NCA (1958-1962), after its up-gradation from the Mayo School of Arts in 1958.

Muhammad Javed represents that first generation of Pakistani artists who studied under the scholarship of Shakir Ali, who also chaired NCA as its principal during 1961-1974. Being trained as a painter in the modern genre, Muhammad Javed continued to work and explore the layers and ideology of modern art and carried it on throughout his career as an art-practitioner. Although his focus remained on the cityscape and landscape painting, but he was not inspired by the legacy of Modern Realism that was in vogue around him, rather he experimented with the conceptual and symbolic approach where the transformation of objects supported him to craft his own visual idiom.

At the same time, he also tried to explore new possibility in modern calligraphy or calligraphic painting.

With the advent of academic research for M. Phil and Ph. D degrees at the Research Center of the College of Art and Design, University of the Punjab Lahore, few research students opted to investigate and unfold the concealed aspects of the life and works of prominent artists of Pakistan.

A Ph. D dissertation has already been completed on Anna Molka Ahmed, the founder of the Fine Arts Department at the Punjab University whereas, this book on Muhammad Javed is also based on an M. Phil research by Shabnam Abbasi under the supervision of Dr. Shaukat Mahmood, better known as Maxim.



Alhamdolila---- 2020, oil on canvas, pelatte-knife, 61x93 cm





The book in hand consists of five sections with an exclusive prologue by Dr. Shaukat Mahmood. After the introduction, the second section of the monograph covers biography of the artist from beginning to specialized achievements. It unfolds information about the education, awards, personal life, professional career and exhibitions; covering a variety of shades that Muḥammad Jāved has been through.

The third section, and probably the most important one, deals with the Socio-economic, Cultural and Political Issues that the artist has advocated through his brush and canvas. Muḥammad Jāved represents the decades of 1960s and 1970s as a young painter, qualified from the National College of Arts, when the social, ethnic, economic and political ideals were greatly inspired by the Communism and Capitalism; carrying the doctrine of Left or Right or else.

This comparison fed the Modern and Post-modern attitudes in all ways of expression, including literature, music, architecture and arts. Muḥammad Jāved was trained and skilled in this thought-provoking environment, significantly under the erudition of Shakir Ali at NCA, and adopted the Modern canon for his endeavours in visual arts. These aspects were good enough to shape his art as a carrier of socio-economic, cultural and political issues of his times.

This section also addresses the calligraphic painting of Muḥammad Jāved, which is another mark of distinction in his journey as a visual artist.

The next section of this book reveals a distinct facet of Muḥammad Jāved, covering his services as the secretary-general of Pakistan Writers Cooperative Society (Coopera); promoting and advocating Art and Literature in Pakistan. At Coopera Art Gallery, Muḥammad Jāved curated numerous exhibitions for the upcoming students and artists to showcase the raw and novice talent alongside the showcasing of the iconic works of masters.

Towards the end, the book has been concluded with a precisely written epilogue by the author Shabnam Abbasi where she has summarized the key features of this compilation; followed by a detailed bibliography. This book displays a selection of more than 150 plates and figures, supporting the life and work of Muḥammad Jāved.

Keeping in view the scarcity of art books in Pakistan and encyclopedic work done by a research scholar of College of Art and Design, University of the Punjab, one can expect this title “Muḥammad Jāved; A Versatile Artist”, as a valuable addition to the shelves of students, art historians, critics, academicians and those who are interested in the resilient, yet flamboyant, journey of art in Pakistan.

Prof. Dr. Shahida Manzoor, Principal,
College of Art and Design,
University of the Punjab, Lahore.

March 4, 2020

Prologue

Writing an analytical research thesis on a particular person can be a very complex task without proper guideline and without understanding the person to be defined. Before starting a thesis that analysis a character one must know what is a character analysis and how a systematic methodology is applied to describe that character. I as a humble teacher at the Research Centre of College of Art & Design, Punjab University; always suggest to my students, when they are in the middle of second semester to start thinking about the topic of their research and also the appropriate research supervisor. The study ultimately results in the award of M. Phil degree.

One of my students Shabnam Abbāsi was a regular visitor to Coopera Art Gallery run by my friend Muḥammad Jāved. He is a humble person without an excess of pride. He has no complexes; he has been an MIT scholar and has have held high administrative posts in various government and semi government departments but would never try to impress anyone by quoting his high-profile past. His down-to-earth countenance is the hallmark of his physiognomy. Besides being a painter of immense repute, he is a bibliophile. He is a lover of books this love for books has turned him into a publisher of books as well. Reading books is a rare phenomenon these days. The habit of reading books is passing away amongst our students let alone the writing of essays, articles or books. Under such circumstances when Shabnam Abbasi approached me with a proposal to write M. Phil dissertation on Muḥammad Jāved sahib it did not come to me as a surprise but I had a concern also. Will Jāved sahib be able to give time to researcher about the information and apt data she needs? Will Javed sahib be able to take time out of his busy engagements at the gallery and at the book-house and out of the art classes that he organizes regularly almost on daily basis?

After going through the synopsis prepared by Shabnam I contacted Javed sahib because his concurrence was the foremost requirement for writing a dissertation on him. He had some reservations too. Out of his humility he said, "I don't think I am worth a thesis". I have known Jāved sahib for a very long time, our friendship is based on sheer trust, reciprocity and common traits and interests. After some cogitation Jāved sahib graciously surrendered to my solicitation. Shabnam was happy and so was I and the day she started her work on her thesis it was in my mind if the draft comes up to desired level of research it must be published in the form of a book. *Alhamdu lillah* that dream has come true, a desire has materialized. Shabnam is the second student of mine whose

M. Phil thesis is being published. The first one was Mamoonah Khan, she completed her thesis on Masjid Wazir Khan.

Character analysis for thesis was a very serious question. For analysing a character, one needs to evaluate the traits, identity and role of the person under study, and the events through which he has gone through to qualify to become a subject of a serious study. When exploring the vicissitudes of the life of Javed sahib, and transcribing them Shabnam had to think critically. She had to ask herself questions about the character of her story and then draw conclusions. A character analysis is not just a *Tuzk* it is much more than that. A thesis elaborates a role in thesis but it entails more a lot. The researcher needs to look into the personality, engagements, behaviour, and decisions of a character that are communicated to a reader. Character analysis is a type of composition which needs an indulgent study of the aimed character in a particular inquiry. This book which is an outcome of serious research is a befitting prototype for future researchers, writers, teachers and students.

This book based on exhaustive research endeavours to evaluate a person with varied qualifications, he is a painter, he is a writer, he is a calligrapher, he is a critic, he is manager and he is a promoter of art and of upcoming artists. Above all he is a gifted person with the finest qualities of a human being.

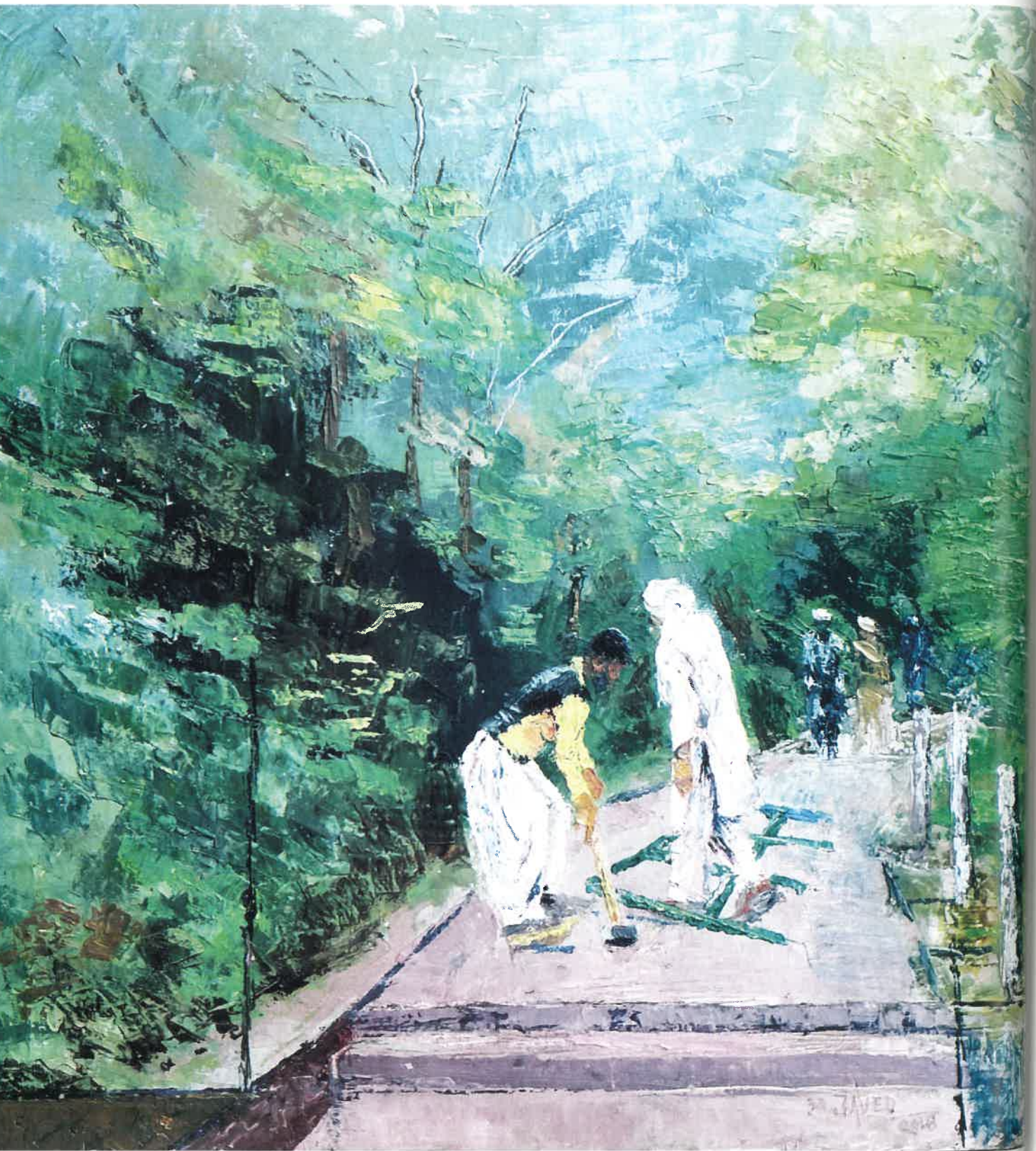
Dr. Shaukat Mahmood (Maxim Cartoonist)
Pride of Performance, Sitara-i Imtiaz
HEC Professor & Coordinator Ph.D. Programme
College of Art & Design, Punjab University,
Lahore. June 5, 2020

Abstract

Pakistan has been blessed with versatile gems that continue to shine and add luster to its ever-evolving history and arts. Muḥammad Jāved is among one of those gems who has served this country with his countless efforts in the field of arts. He is an artist, a curator, a writer, a town planner and a publisher; all these traits make him an art himself as he has a manifold personality. His multi-dimensional personality is the reason which has compelled me to study his work. Another reason for selecting this topic is that normally this generation knows a very few known artists while there are some hidden pearls that need to be unraveled and it is the need of time to bring them to the forefront in order to understand art aesthetics and real meaning of art that is forgotten now.

Muḥammad Jāved's ideas and views about art and aesthetics and his efforts for promoting art appreciation, are not only inspiring but are a source of motivation that needs to be shared among the people especially the young generation. In order to gain an in-depth critical view of the contested problem a qualitative approach is followed employing exploratory tools, which lead to study the implications of Jāved's long journey to become an artist, various symbolic representations of his paintings, calligraphic art or socio-economic, cultural themes of his paintings as well as sketches.

Besides artwork of Jāved, this study also describes the role of an artist in promoting art and literature, being a curator and a publisher. It has also been attempted to bring different historical backgrounds of paintings together while making a case for Pakistani Art and Western Art. Hence, it has been proved that Muḥammad Jāved is a versatile artist as his efforts in the field of art prove him to be a man of potentials as he explores infinite possibilities of art and art promotion through his work and efforts.



On a track of Murree-2018, oil on canvas, palette-knife, 60x60 cm

Introduction

Pakistan came into being in 1947, which allows it a position in the list of countries not with a centuries old historical background yet it is blessed with finest brains and these brains have rendered miracles in the field of fine arts. Muḥammad Jāved has over the years made an important contribution to Pakistani culture not only as painter but also as a curator, publisher and writer. Therefore, it has been felt necessary to study the versatility of Muḥammad Jāved's work in the field of fine arts, which makes him a significant figure among his contemporaries. Many artists have limited themselves to a specific style or subject matter but diversity of style is seen in Jāved's work, which makes him praiseworthy. He is one of the most senior artists whose artistic journey started when he went to study fine arts at National College of Arts, Lahore (NCA) in 1958 (Fig.01), where a very experienced faculty based on foreign and local educationists was in action. He belongs to the first generation of painters who qualified with a bachelor's degree from the Fine Arts Department of NCA. However, his inclination towards paintings is traced back to his student life right from primary education.

Objectives

In order to know in depth how the artist uses the symbolism reflecting the aspects of socio-economic, cultural and political issues in his paintings together with highlighting his contribution being an artist in promoting appreciation of art, culture and literature in Pakistan, following parameters have been kept in view during the study and writing this research project:

- How did Muḥammad Jāved become an artist?
- How has he introduced the social and cultural issues through his paintings?
- What is the symbolic reference represented through calligraphic art of Muḥammad Jāved?
- How the artist documents historical architecture across the globe through his drawings and paintings.
- What are his contributions as a curator, writer, publisher as well as a town planner in Pakistan?



Fig. 01: *National College of Arts, Lahore (NCA).*

Codification

This study has been structured into five chapters starting from Introduction to Promoting Art and Literature.

Biographical sketch of Muḥammad Jāved, indicates the detailed account of the artist including his childhood, education, life as an artist, his writings about art and contribution as a curator and as a publisher.

The second chapter is about his artwork, how he as an artist meets with the challenges of capturing the socio-economic, cultural and political issues in his paintings through symbolic work. Every aspect of his paintings has been discussed in the light of historical background. The subject matter including cultural scene and architectural splendor as well as socio-anthropological aspects of surrounding have been studied and analyzed by comparing them with the nature, the employed technique and colour significance in his paintings.

Calligraphic art is an ancient genre of arts. In Pakistan it has been practiced and adopted by calligraphers and even painters have experimented it through their artistic abilities. This section is about the significance of calligraphic paintings of Jāved in which he explains the meanings of verses through symbolic usage of colours and forms in his paintings.

Muḥammad Jāved is a widely travelled person and has visited USA, UK, Egypt, Sri Lanka, Saudi Arabia and many more countries. During his visits he has been heavily inspired by the beauty of Islamic architecture. This has led him to preserve his memories and the spiritual inspiration in the form of sketches by using the quick medium of charcoal. In the fourth part of the book, inspirational works of artist which are the outcome of his visit have been documented.

The role of Muhammad Jāved in promoting arts is significant as he is not only a painter but a noted curator and publisher through Coopera Art Gallery, Lahore. To understand his role in promoting art and literature, well-known personalities in the field of art such as professors, art critics and artists have given their views about his artwork and his role in promoting appreciation of art in the country. Besides, a comparison between Coopera Art Gallery and other commercial art galleries has also been included in the last section.

Literature Reviews

While proceeding for further study it has been considered necessary to know the views of artists, art critics and writers about the artist Muḥammad Jāved which are already on record. The entire data given below has therefore, been collected from the source of articles from newspapers published from time to time and from a book *A Man of the Arts - Muḥammad Jāved* edited by Dr. Shaukat Mahmood published in 2013 on the work and life of the artist.

Naeem Sadu describes the artwork of Muḥammad Jāved in his article entitled Painting beauty out of 'govt-led chaos' of Lahore published in the *DAWN* of March 14, 2016: "The mellow tones in Jāved's work dominate the canvas. The attractive compositions, mature skills and strong sense of design transforms ordinary chaotic scenes into a visual treat of eyes in Jāved's art work. In most of his works, he reflects good command on medium by using palette-knife technique. Despite of irregular and audacious strokes, he has contentedly depicted the delicate details".

Onaiza Zaheer in an exclusive interview published in Sunday plus of *The Nation* dated August 10, 2014 under the title *The Vanguard of Young Artists* describes the struggle of Muḥammad Jāved to reach at such an important level in the field of art. She said along with his tireless practice after his art education, one of his successful endeavors accent the aspiring artist is Coopera Art Gallery which is being looked after by Mr. Jāved a well-known artist and curator.

Javed's long struggle reflects the saying of Nelson Mandela *Let your courage rise with danger*. Being an artist and a research scholar, it can be said with responsibility that the work of Muḥammad Jāved is marvelous. He is known as the pioneer and senior most artists in our country. The unique technique, style and versatility in his paintings are admirable. The different angles of art in his work by using the brush stroke and the medium of ink give an opportunity to the viewers for exploring the new ideas. He depicts his experiences and observation in an artistic way successfully. Jāved tries his spirit in almost all aspects of arts stirring closely the common man's life of sub-urban cities in suitable manner.

In an article *An Innovative Artist*, Sunday Plus *The Nation* dated September 1, 2013 **Faizan Hussain** shares the review of book *A Man of the Arts- Muḥammad Jāved* reflecting efforts of Muḥammad Jāved in the field of art. He says Muḥammad Jāved has played a great role in strengthening the function of art due to his individual style. The sense of colours, compositions and portraying the ideas in his artwork made him a stylish artist. Jāved's own imaginative expressions in his artwork also made him prominent amongst his contemporaries.

Dr. Shaukat Mahmood in his article entitled “*The Art of Muhammad Jāved*” published in *The Nation* of December 4, 2011, says Muḥammad Jāved does not limit himself within one form of paintings. He is connoisseur in calligraphy, landscape paintings and an apt master in sketching in the mediums of pencil and charcoal. A surface of marble slab in his calligraphic paintings is an innovative experiment. For this he uses oil paints, applying washes of colours and sometimes the markers. Another interesting thing in his artwork is a technique of oil painting. He creates alluring effects by applying the thick paint directly from the tube to the canvas and spreads the colours with the help of palette-knife (Fig. 02). The result becomes more like a glittering ornament when over a dried surface done by a palette-knife, a factual splendor of Jāved’s work never explored by any another artist.

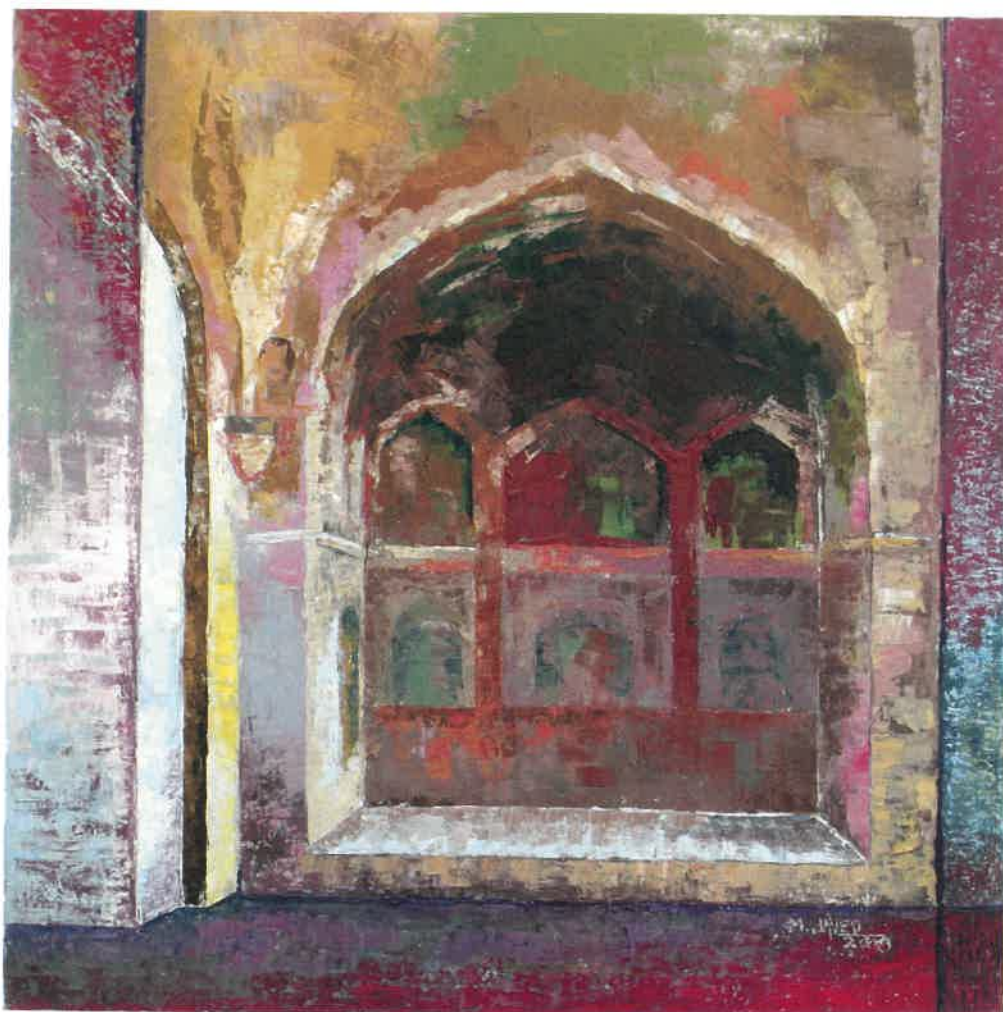


Fig. 02 *The Aesthetics (Lahore Fort)*-2008, oil on canvas, palette knife, 61x61 cm.

Mariam Aisha Sherazi says in an article entitled *Painting in the City of Contrasts* published in the *Dawn* of April 19, 2011, as an expert master of techniques of paintings and inventions Jāved's work has been hailed across the globe for his powerful representation. Jāved witnesses' contradictions in the human nature and well portrays them on his canvas. His paintings are in very slight way and split into parts and every part seems to be entire in its own style. He creates an alluring result by giving the effect of multi-layered paints in his paintings. Due to the alluring effects of layers, viewers immediately want to go about the meaning of first layer to the second one. The unbalance scale in his work is a consequence symbol that points out towards the extensive misconducts in the society and human beings' scarcity of contentment. It seems as if Jāved has felt the cruel realities and the chaotic situations of the society very intensely and has unleashed his feelings by portraying it in such an unusual way. Most of his paintings reveal contrast between present and past (Fig. 03). Hence, Jāved has intimately observed the cruelty, injustice and human flaws and has deeply felt these. His internal anguishes force him to give this message to the world that there is still room for improvement.



Fig. 03: *Struggle-2008*, oil on canvas-palette knife, 106 x53cm



Perception of Lawrence Garden, Lahore-2018, oil on canvas, palette-knife, 75x60 cm.

In an article, *Shades of Lahore*, in Sunday plus-*The Nation* dated March 16, 2008, **Sajid Abbas** shares his views about the art work of Muḥammad Jāved. He says that Mr. Jāved brings out the views of the city from an extra ordinary view points by creating a special quality of keeping the viewer tied down. Like during his visit to Cairo, he was rightly excited to see the old Egyptian architecture and came across through the various eye-catching and beautiful buildings (Fig.04). There were a large number of buildings including mosques and historical monument which were built by the rulers of Egyptian. With this great source of inspiration, Muḥammad Jāved captured these memorable scenes through sketches in charcoal in his own style, expression and vision for the spectators in Pakistan. In the scenes of Lahore, one of his notable things is brush strokes delivering soft hues that fuse and flow into each other. In his work the subjects are human conditions, response, spiritual and temporal displaying a deep understanding of the human psyche and the matter of common folk. The colour palette of Jāved's work is rich and decorative and further enhanced with details. As a painter, Jāved has contributed his allocation in recording and documenting Lahore for affluence, a truly prodigal son of the soil who has made his return.

Mian Naeem in an article entitled *Playing with Textures* in *The Weekly Cutting Edge* published in 2008, says the work of Muḥammad Jāved's reflects his passion, aesthetic, sensibility and purity of soul towards art. In his paintings, he treats buildings in an incredibly subtle way and the hub constantly remains the splendor of mosque. In one of his paintings, he composed the minaret and domes very deftly in crowded sky. Another work of artist in which he composed the tradition Jharoka in bright enhancing colours with the aspect of space in background and divided it geometrically to append the impact of object. In his paintings, there are a large variety of visual texture created through the variations in the direction of strokes and thickness of paint. As a matter of composition in his work, the compositions have a better design and he divides the space adeptly to develop the visual impact of the subjects. His position for details of architectural exquisiteness was manifested in all paintings.

Through the eyes of Lahori an article in *The Dawn* of February 11, 2006 by **Bibigul**, gives her views about the Solo Show of Jāved's paintings and drawings. She describes that the fourth solo show of Jāved's artworks was held at Alhamra Art Gallery Lahore including pen and ink, oils, crayons and charcoals. In this show, one of his painting *Lahore through Ages* which records the city through the eyes of an everyday Lahori who on Sunday can still see in sprawled on the lawns to stare on historical monuments, (Fig. 05). One could easily read too much in one painting and as a whole one could also easily get pleasure from the visual. The massive stone structures built during the Mughal time period are traditional belongings and Jāved's simply wandered through all.



Fig. 04: *Al-Mehmudia Mosque and Citadel Wall, Cairo -2005, charcoal on paper, 53x38 cm.*

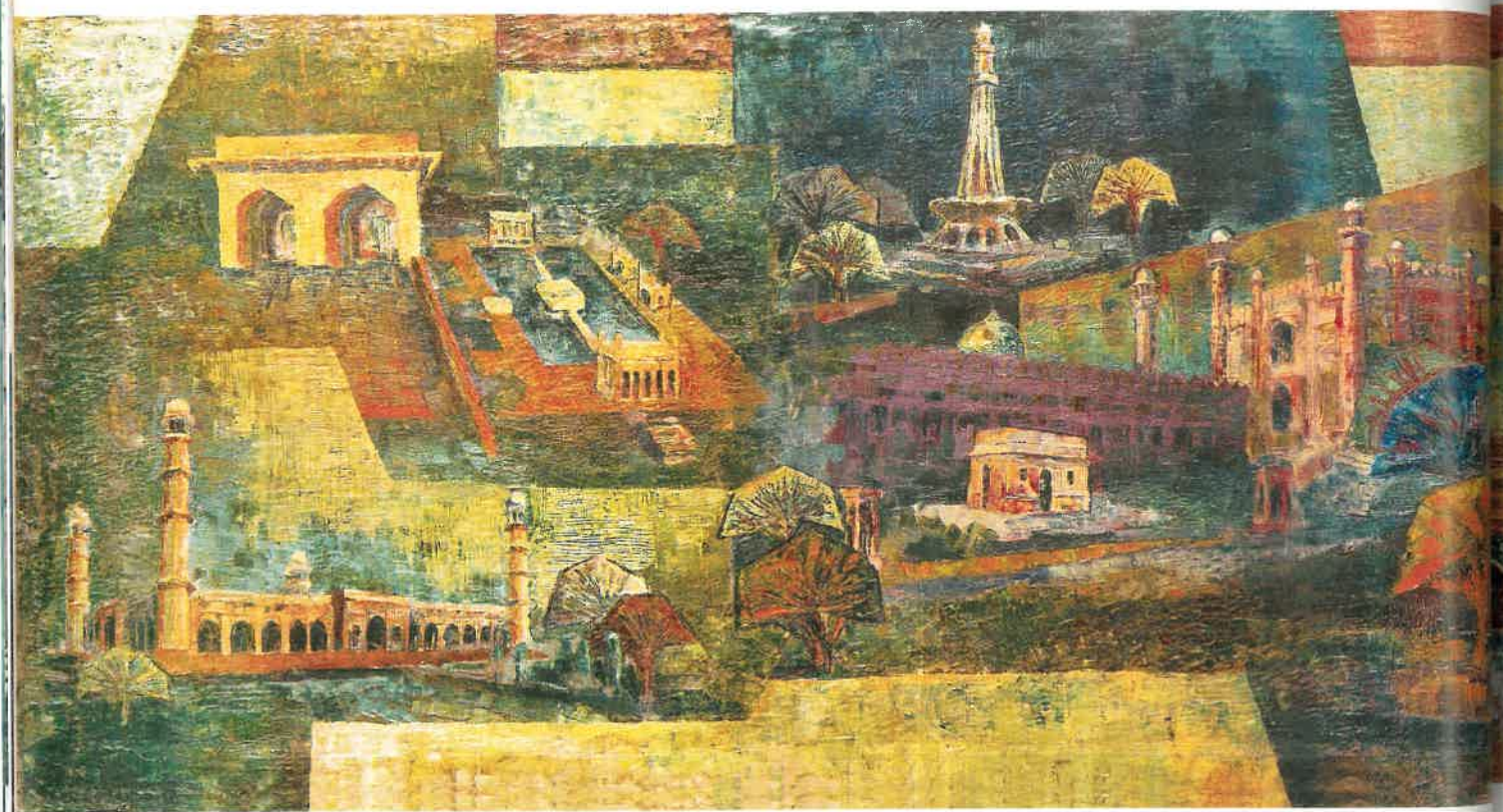
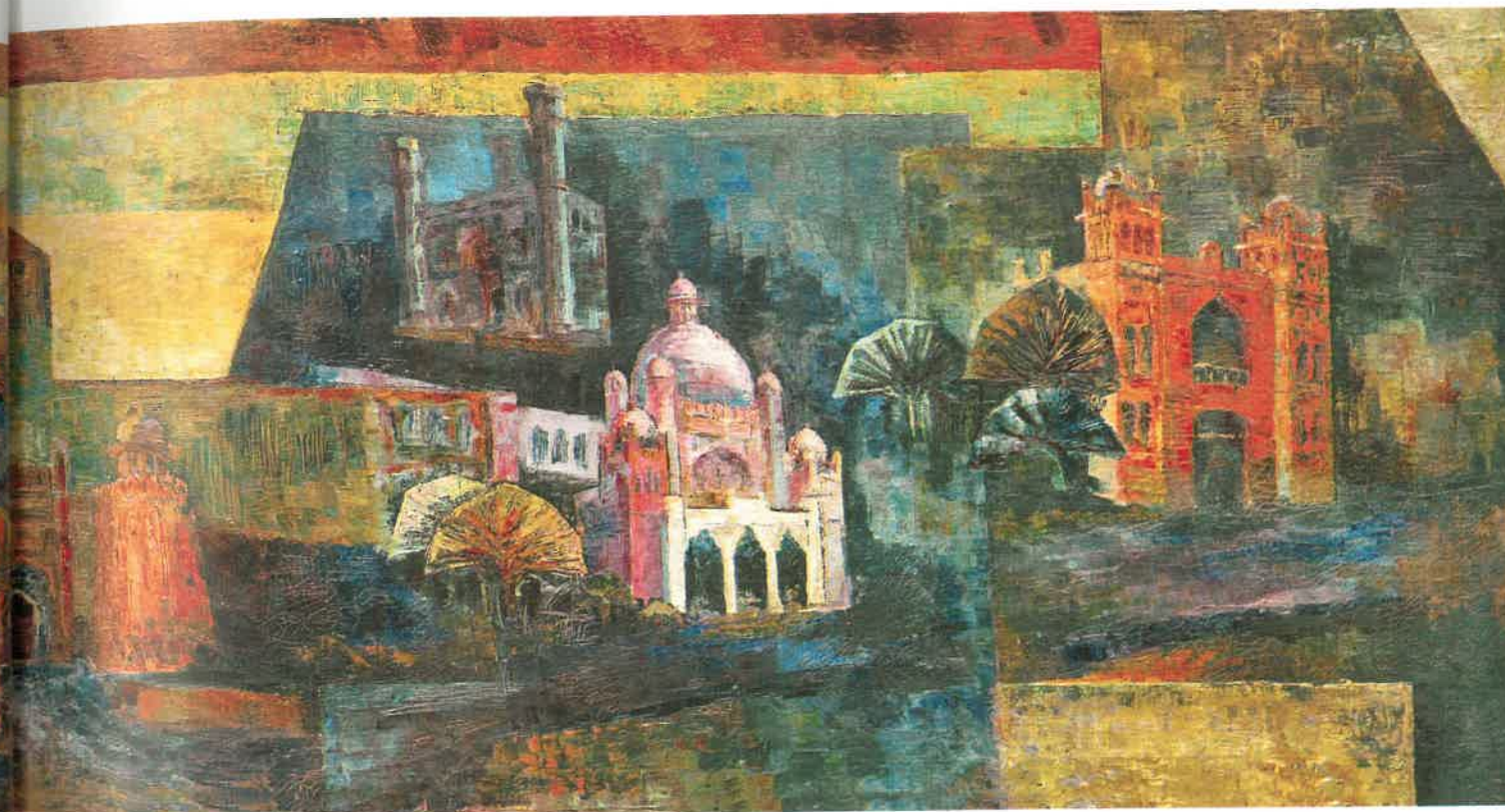


Fig. 05: *Lahore through the Ages*-1972, oil on canvas, palette-knife, 360x105 cm.



Collection: Government House, Lahore, Punjab.

In an article *Old Cairo Revisited* by Saira Dar in *The Dawn* of January 28, 2006 the writer gives her views about the solo show of Jāved. The solo show of Muḥammad Jāved was the outcome of his recent trips to Cairo. A large number of charcoal drawings were displayed. The collections of charcoal drawings thus emerged effectively viewing old Cairo from different viewpoints capturing the beauty of its remarkable architectural heritage (Fig.06). Sulṭān Ḥassan and Rāfāi Mosque, the al-Azhar Mosque, the al-Mehmoodia Mosque, the Citadel wall, the Mosque of al-Guyushi and many other notable structures including the pyramids were source of motivation for the artist. The medium of charcoal is quite difficult, as well expressive mean for artistic expression and Jāved has shown a significant level of skill in handling the medium of charcoal. Apart from collections of drawings, there were seven oil paintings which signify the artist's work of early years. In his paintings, the figures either of human or animal shows artist interest in geometrical drawings and this has presently been well-fulfilled in his current cityscape which focuses on architecture forms.

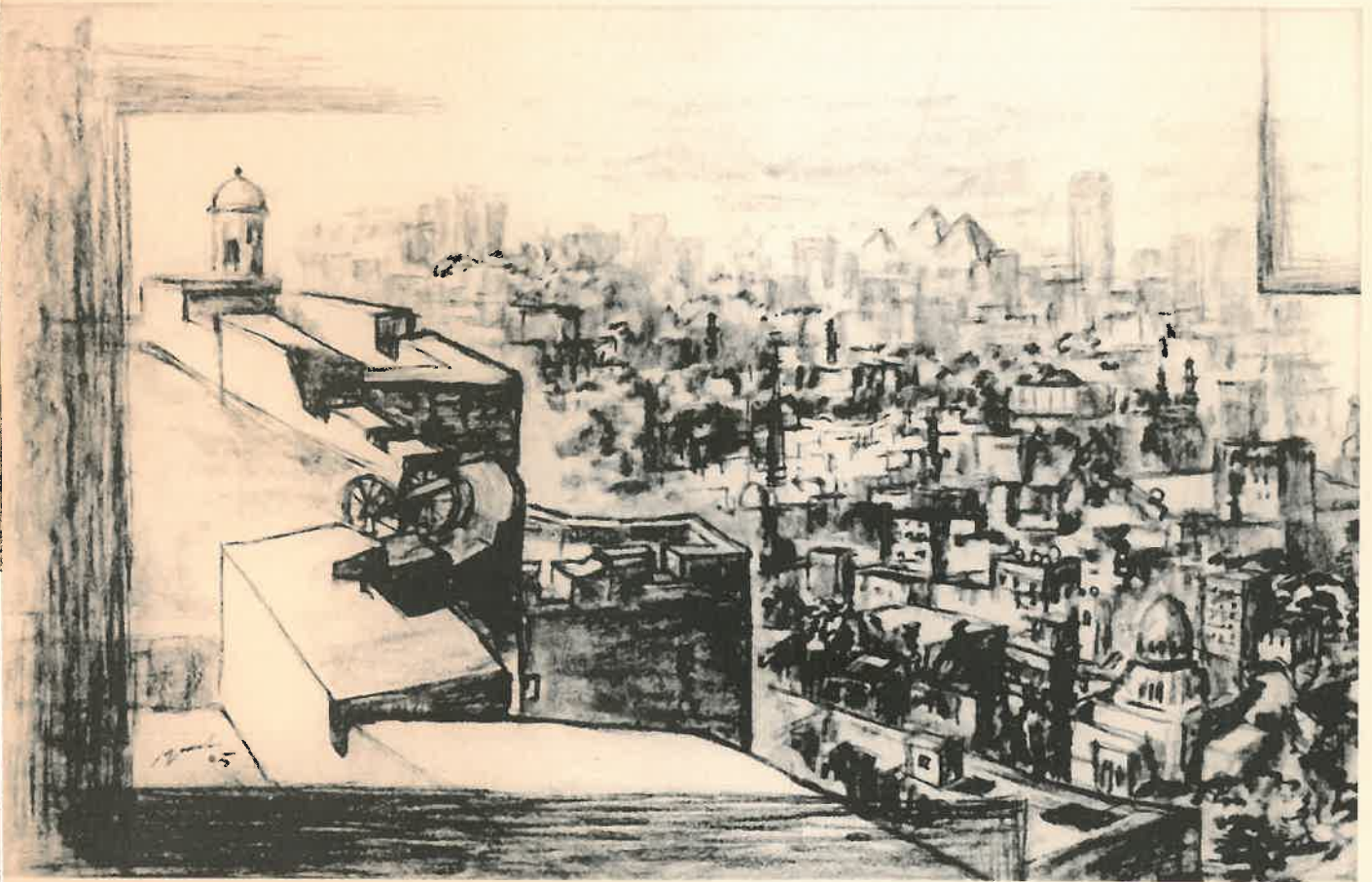


Fig. 06: *Impression of Cairo city from Citadel, Egypt-2005, charcoal on paper, 76x51 cm.*



Fig. 07: *Thoughts iii-1985*, mix media on marble, 30x1

S. Amjad Ali wrote an article *Rich flowering of Calligraphy* in the *Dawn* about the show of artist Muḥammad Jāved. There was show of Muḥammad Jāved before selected gathering of NIPA hosted by I.A Khan, former Director. He displayed a large number of calligraphic paintings. Most of his paintings were made on the marble slabs by using oil paints and markers which was much admirable. On these marble slabs, he inscribed the attributes of Allah and Holy Prophet having meanings behind the attributes. In his calligraphic paintings, the freshness of colours despite of much colour mixing was very amazing and how beautifully he had maintained it. In one of his paintings, he painted the word of Muḥammad (PBUH) in the form of crescent and composed the stars all around it. Similarly, in another painting he painted the same attributes in the form of ship sailing on the waves of sea. In these paintings and others, he added some meanings and deeper significance to the words.

Iftikhar Ahmad Adani describes the artwork of Muḥammad Jāved under the title A hymn in Colour published in a book *A Man of the Arts- Muḥammad Jāved*. He says Jāved's work is quite different. He does not endow his skills in producing designs, developing patterns and painting abstraction. He is mostly engaged in portraying visions and projecting ideas, the ideas which haunt him whenever he looks at a Divine name or thinks of some aspects of Holy Prophet (PBUH), (Fig. 07) or one of his close associates. It's the absorption of artist in ideas which assumes forms and shapes, design and pattern enabling him to evolve abstraction and represents vision in beautiful amalgamation of harmonizing paints. The rendering of *al-Raḥmān* in his work



Fig. 07: *Thoughts iii-1985*, mix media on marble, 30x1

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was awfully significant. Similarly, in another work of artist, the rendering of the name of 'Ali is unique which was based on a verse of Persian poet Urfi who says that every arrow flashing from the bow of knowledge emanates from the archery of Hazrat 'Ali.

In a book *A Man of the Arts- Muḥammad Jāved*, **Dr. Ajaz Anwar** says in his article *From Old Lahore to Old Cairo and Back* that Jāved has an eye for dividing his pictures into varying rectangles to accentuate and subdue certain elements and composition, the subject and his strong expression.

Prof. Dr. Khalid Mahmud shares his views about the artwork of Muḥammad Jāved in an article *Unique Style of Broken Colours* published in a book *A Man of the Arts - Muḥammad Jāved*, He says, Jāved is an eminent artist and has considerable contribution in the field of pictorial art (painting). He usually focuses on the socio-economic, culture and even political issues of the life very artistically. By keeping in view, the work of Jāved, it looks like that he has his own individual philosophy and approach to express his feelings. The style of structuring the elements composition with simplification of forms seems to be aesthetically thriving which provides assorted dimensions to the meaning of painting, Dr. Khalid Mahmud says that Jāved has painted a number of paintings 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.

Abid H. Qureshi in an article entitled *Beauty of Simplification and Texture Values* published in a book *A Man of the Arts - Muḥammad Jāved*, says the exploration of textural surface in Jāved's work is admirable. Such kind of textural surface is suitable for painting and drawing and the drawing of edifices as Islamic architecture also manifests variegated surfaces. The paintings of Jāved are magnificence of semi-abstract style comprising simplification and textural values allowing spectators to discover numerous implications and messages.

Ashfaq Rasheed in his book *Art in Pakistan-Traditions and trends (Dialogues and Essays)* published in 2010 writes, Jāved work is animated and symbolizes certain issues of society. It captures the viewer's eye and keeps it moving within the frames with sense of rhythm created through composition of broad masses forms and the use of warm and cool colours in layers in such a manner that his paintings become evocative and attractive.

Usman Ali discussed the artwork of Muḥammad Jāved during a Group Exhibition published in *The Daily Times*. He said that the abstract touch in the conceptual paintings of Jāved adds the charm in the painting. The clear representation of abstract touch in one of his painting titled *On the Footpath*

depicted a scene of footpath where books were lying for sale and the passers- by were looking on the books of their preference. The idea was basically taken from a real spot near Anarkali.

In an article *A Man of the Arts* by **Marjorie Hussain** gives the views on the solo show of artist mentioned in a book *A Man of the Arts - Muḥammad Jāved* She discusses the professional life of Muḥammad Jāved along with her views on the Solo Show of artist and specifically on his artwork in her article. Jāved is one of the vanguards of the young artists discovering new methods and ideas. He experimented with Cubism creating paintings of gradient subdued hues or in alternate moods and paints brilliant images of bright colours.

Saeed Malik comments about Jāved's artworks through an article *An Event of Exhibition* published in *Business Recorder (Weekly)*. An exhibition of drawings and paintings by Muḥammad Jāved entitled Perception of Old Cairo was held at Alhamra Arts Council, Lahore on January 23, 2006 inaugurated by Lt. General (Retd.) Khalid Maqbool. A large number of people were there including artist, art critics and art students. Jāved made comparison of architecture of the ancient mosques of Cairo with traditional building art in Lahore very artistically. One can easily travel through both these cultural rich cities by looking at his work.

Qasim Baig Chughtai in a book *A Man of the Arts - Muḥammad Jāved* gives an overview of the whole life of Muḥammad Jāved since childhood together with description about the different style in Jāved's painting. Jāved originally painted realistic, form later on he switched over Impressionism, abstract style and the combination of these styles produced very interesting work. The influence of some famous artists in his work did too much wonder in sense of colours, compositions and also sense of representing the ideas.

Saiyid Qavi Ahmad in his welcome address published in a book *A Man of the Arts - Muḥammad Jāved* discussed his own experience at the occasion of Exhibition of Paintings by Muḥammad Jāved held at U.S Information Centre, Hyderabad in 1969. He said it was immense honour for him to accord a very sincere and warm welcome to Mr. S. M. Wasim, Commissioner Hyderabad Division as chief guest at the event of inaugural ceremony of the exhibition of paintings of very brilliant artist of this expanse Muḥammad Jāved. He also gave the remarks on artist collective work of paintings. In this exhibition the paintings expressed his emotions on the canvas with the combination of strong colours, striking forms and beautiful texture. The perfection of colours in his work is the result of his deep and keen observation of the nature.

Nadeem Alam says in his review of the Exhibition of Paintings by Muḥammad Jāved entitled *Colours of the Modern* published in the *Gallery Magazine of the Dawn* on December, 11, 2016, the contemporary period of

Pakistani Art started in the 60s and early 70s, when the first batch of artist graduated from the renowned organization like National College of Arts, Lahore and Fine Arts Department of Punjab University, Lahore. Muḥammad Jāved is one of them who carries the history and variety of modern art in Pakistan with his signature style of painting that evolved during the 1970s. During and after 1965 Jāved was significantly stirred by the rational approach of his teacher Shakir Ali and naturally adopted style in his early paintings. His paintings *The Real Power* and *The Need* clearly represent these aspects that Shakir Ali adopted and developed through his modern approach. Later, Jāved evolved his own technique where he transformed from the stylized and non-representational painter to a socially awake artist. He started to epitomise the socio-anthropological aspects of the surroundings in his art. It appears that Javed is commenting on everyday life through his paintings. He also experiments with the diverse genres like charcoal drawings and calligraphy painting. The Zahoorul-Akhlaq Gallery of the NCA arranged a distinctive exhibition of collected works of Jāved along with launching of a book, edited by Dr Shaukat Mahmood.

M. Ikram Chaghtai translated an article from German to English language published about the artist Muḥammad Jāved in a book *Relevanz in Der Kunst-Fine Art Masters des 21. Jahrhundert* by K. Heinz Playner, Austria. His translation has been published in the *Designer's Style* magazine. It describes that Muḥammad Jāved is a very fascinating contemporary artist from Pakistan. In his paintings, the technique is extraordinary representing combination of portraying moments of the life in subjective dimensions and with symbolic strokes. He is very precise in colours and composition which allocate the viewer to construe the symbolism used by him in his art work.

Significance of the Research

This research will provide useful information and material to the artists, scholars and students not only as a source of motivation but will help in understanding the art of paintings. Especially in-depth analysis of paintings will be helpful for students of studio practice. It will develop an understanding of art aesthetics and real meaning that is forgotten now. At the same time this book will off course be of great interest of the art lovers and general reader as well.

Biography of Muḥammad Jāved

There are numerous artists in Pakistan but most of them have limited vision in the field of arts. However, Muḥammad Jāved is one of those who rises above the mainstream (Fig.08). He has shown his multiple visions in various renditions of arts. This chapter explains Muḥammad Jāved's long journey to become an artist and his intellectual life.

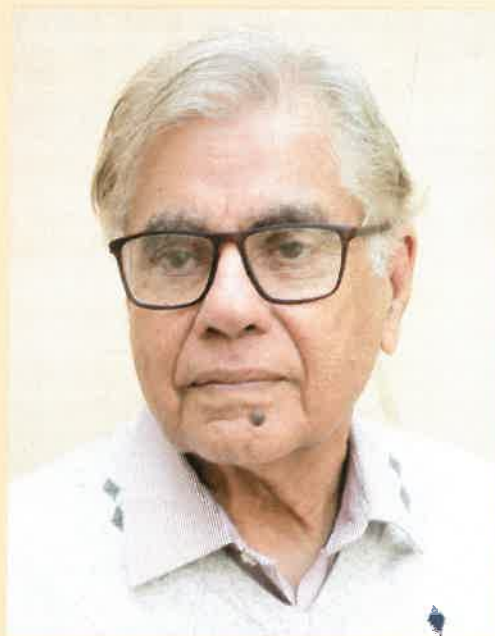


Fig. 08: *Muḥammad Jāved*

Humble Beginning

Muḥammad Jāved, son of Qāsim 'Alī, was born on 3rd July 1942 in a village Malliān Kālān district Sheikhūpūra. The village proves to be significant as there were twelve milliān in the district of Sheikhūpūra. Among these Milliān Kalān was the biggest hamlet and functioning as the center of agricultural activities. Before partition Sardār Jān Pāul was one of the leading agriculturists of this area. Being a neighbour Jāved's father had a good relation with Sardār Jān Pāul who was running a business at very diminutive scale. His mother Ghulām Fāṭima was house-wife but she was very anxious about the education of her son.

He was born in a Rajput family. His grandfather was a well-known figure in the village and his great grandfather was in British Army during British rule. For this his family had prominent place in Milliāṇ Kalāṇ. Jāved spent his childhood in his native town of district Sheikhūpūra where he was born. Childhood is a golden period of life and it is bliss even if one belongs to low strata of the society. He enjoyed his childhood in an area where urban facilities were not available. He said that there were local games like *kabaddi*, *wrestling*, *guli-danda* in his village and he used to take part in these games.¹ Sometimes there used to be a competition of carrying weight of crops in which his father's participation was appreciated many times due to which Jāved was feeling proud of him. He has one brother and one sister who are eight and twelve years younger than him. Being an eldest brother, he used to facilitate and provide guidance to both his siblings and also shared a friendly bond with them.

Education

Muḥammad Jāved's journey for proper education started when he took admission in Government Primary School, Milliāṇ Kalāṇ district Sheikhūpūra. He got his early education under the guidance and kind supervision of Master Khair Dīn who was also headmaster of that school. During his early education, he was much impressed by the beauty of nature in the form of gardens, green fields, trees, water ponds and animals like horses, dogs, bulls and buffalos swimming in the ponds and grazing in the fields. This actually laid the basis for the eco-critical perspective that is expressed through his art. Due to keen interest in observing nature he used to doodle most of the time admiring nature, which took him towards art. He also used to draw the sketches of flowers, plants, trees and other colourful scenes. Nobody was there to guide him properly to develop his artistic skills. After primary education, he took admission in Government High School, Sheikhūpūra where he had a few classmates and he found dedicated teachers and good learning environment. He told an interesting story of his admission in the School which proved to be a great lesson for him. When his father took him for admission, there were also other students came from different villages, suburban areas and from the Sheikhūpūra city as well. All were asked to sit on the ground in rows for a quiz. A questionnaire was given and asked to solve it within an hour. He solved the question paper on time but suddenly changed his answers according to the answers of another student due to which he failed. His father got annoyed, took him to the Head Master and requested to admit him by considering his own answers which were correct. The Head Master did not agree. He however, gave

1. Jāved Muḥammad. Interesting games during his childhood. Shabnam Abbasi.
23rd December 2016.



Kashmir Nowadays-July 2019, oil on canvas, palette-knife, 45x60 cm.

another question paper and asked Jāved to solve it, which was successfully done by him and he was admitted. Muḥammad Jāved felt embarrassed as his cheating was known to everybody present there. From this incident he learned a great lesson and decided not to cheat in his future life in any circumstances.

The subject of drawing was in the syllabus of eighth class due to which he was able to start practicing drawing with the guidance of his drawing master in addition to his classwork. The literacy rate of Jāved's village was extremely low hardly up to 0.5% at that time. Therefore, there was nobody to provide him any coaching or guidance in his studies up to secondary education. Only three students from the village were going to the secondary school with him but they were unable to get through and they stopped pursuing their study even before ninth class.²

When he made his drawings in the village, people gathered around him and used to praise his skill but his parents wanted him to concentrate on his study instead of doing drawing work. However, one of his beloved close relatives rather cousin Muḥammad Afzal who lived in Lahore and had great interest in the film industry, assessed Jāved's potential and suggested his parents to send him to Lahore for further studies after matriculation. His parents hesitated because of their financial constraints. However, despite such circumstances Muḥammad Jāved arrived in Lahore in 1957 and was sent to Government Islamia College. After spending a couple of months, he made efforts to switch over to the field of his interest, on the suggestion of his cousin.

Finally, he applied for admission in the Mayo School of Arts to study architecture. His spirit overwhelmed by artistic aptitude, pushed him towards artistic option for fine arts after matriculation properly. He told that about two hundred students appeared in the admission test but only 40 students were selected for admission at that time.³ There was a Preparatory Class in which newly admitted students of three disciplines Fine Art, Design and Architecture studied together.

During his study, the status of Mayo School of Arts was upgraded and renamed as National College of Arts in 1958 to meet the new challenges under the Colombo Plan. The brilliant students of Preparatory Class were taken up in the College scheme. Afterwards, there was a Fundamental Class which was attended by all the selected students from Mayo School of Arts along with new students who were admitted on the basis of their intermediate study. On passing the Fundamental Class students were interviewed for placement in the above three disciplines. Muḥammad Jāved gave his option for architecture but Prof.

2. Jāved, Muḥammad. Personal Interview. Shabnam Abbāsi. 27th December, 2017.

3. Ibid. Jāved, Muḥammad. Personal interview. Shabnam Abbāsi. December 27, 2017.

Shākir Alī who was Head of the Fine Arts Department at that time immediately said to the Principal, I want him. He was therefore, selected for the study of Fine Arts instead of architecture during interview.⁴ Thus, he became the student of first batch of Fine Arts Department, NCA.

He studied under the supervision of Shākir 'Alī, a famous artist and educationist as well as founder of modern art movement in Pakistan, who later on became Principal of the College after expiry of contract of Prof. Mark Ritter Sponenburg in 1961. This was a turning point of his life of getting inspiration from his teacher Shākir 'Alī.

Most of the senior faculty members were hired from abroad under the Colombo Plan. Besides Shākir 'Alī, Prof James Warn and Prof. Mary Lewis also taught him at NCA from 1958 to 1960. There were also other faculty members such as Ḥājī Muḥammad Sharīf, Abbāsī Ābdī, Jamīla Zaidī, Ustād Muḥammad Latīf Chughtāi, Niāz Alī Shāh, Bashiruddin, Ustād Shafī and other from whom he benefitted, (Fig. 9). Among them Ustād Latīf Chughtāi, Niāz 'Alī Shāh and Bashiruddin were very competent in drawing who taught him up to intermediate level.

Muḥammad Jāved was classmate of Zahoorul Akhlāq and contemporary of Bashīr Mirzā, Nayar 'Alī Dādā, Aḥmad Khān and Salahuddin Mian who made the history of the college and earned fame in their respective fields.⁵ Being a student of Fine Arts (paintings) subjects like painting, miniature paintings, publicity design, history of art and architecture, drafting, printing and lithography were studied by him. The subject of miniature was taught by Ḥājī Muḥammad Sharīf, a famous miniaturist of Pakistan. There were his other classmates and contemporaries in the department of design and architecture who passed out in 1962 and 1963.

Muḥammad Jāved said that in the last year of graduation there remained only four students in the Fine Arts Department and he was among them.⁶ It was considered the highest achievement in the field of study, as there was no other institute like NCA in the country at that time. He also received Government merit scholarship of rupees 50 per month from NCA during his academic years of study in Fine Arts and was awarded scholarship for further studies in USA and other countries during his mid-career. It is obvious that he was the most brilliant student in his group. Most of the students of first batch reached at the highest level of their respective fields and enjoyed their fame and respect except a few who didn't continue their work.

4. Naeem, Mian. Drawing with a Passion. Lahore: Weekly Cutting Edge. 2006. Pg. na.

5. Mahmood Shaukat, ed. *A Man of The Art-Muḥammad Jāved*. Lahore: Pakistan Writers Cooperative Society, 2013. Pg. 5.

6. Jāved, Muḥammad. Personal interview. Shabnam Abbasi 23rd January 2017.

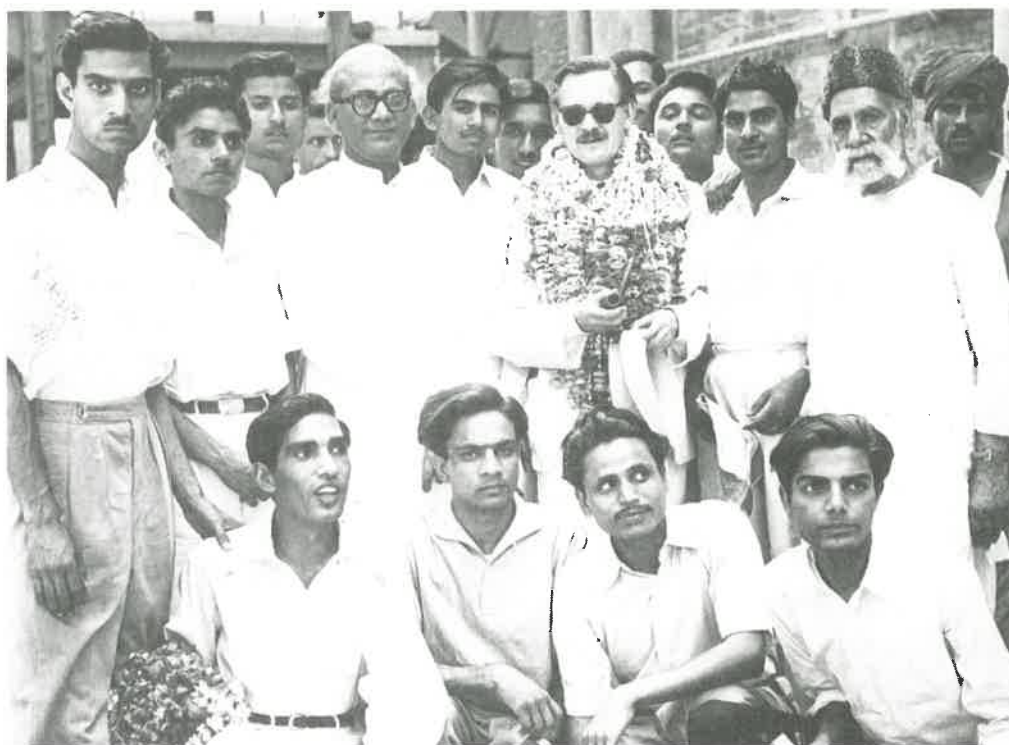


Fig. 9: *Students of first batch and teachers of National College of Arts, Lahore with departing first Principal of the College M. R. Sponenburgh-1961.*

Standing from left: Tanveer Hussain, Muḥammad Jāved, Abdul Rehman, Prof. Shakir Ali, Zahoor-ul-Akhlaq, Mahmood Alam, Prof. M. R. Sponenburgh, Salahuddin Mian, Ahmad Yar Khan, Shamim Ahmad and Haji Muḥammad Sharif.
Seated from Left: Iqbal Hassan, Rafi Rehmani, Ahmad Khan and Nayar Ali Dada.



Fancy of Murree at night-2019, oil on canvas, palette-knife, 61x61 cm.

Awards

Muhammad Javed was awarded First *Annual Distinguished Artist Award* by MIT-USA in 1989 with cash prize of 100 \$ (Fig.11).



Fig. 11: Muhammad Javed Receiving First Annual Distinguished Artist Award-1989.

He also received 3-Special Services Awards (2006, 2016 and 2007) from Nawa-e-Waqt and NCA Alumni. Likewise, NCA/Ghazali-Trust gave him *Calligraphy Award-2013*. Shakir Ali Museum-PNCA awarded him *CCSA Award 2016-17*. Similarly, he received *Award-2019* from Punjab Artists Association.

Study Visits

He visited art galleries, museum and art institutions of USA, Canada, UK, France, Thailand, Egypt, Sri Lanka, Indonesia, Singapore, Dubai, Saudi Arabia and India which helped him to enrich his artistic faculties further.

Marriage

After completion of his study of fine arts he got married to Shamim Akhtar on December 12, 1970, who provided splendid support and encouraged him to work in his field of arts. He accredits it a big contribution of his wife in his work.⁹

His wife is a housewife. He has two sons one is a Chartered Accountant (Muhammad Aamir Javed) and the other one is a Banker (Muhammad Manzar Javed). As a father he is a role model for his children. He states that despite their interest in the field of fine art he kept them away as it was very difficult to pull on day-to-day life at that time because of limited opportunities to earn money from this field. However, both have fine aesthetic sense and show their interest in arts. He is living a happy and wonderful life with his family, (Fig. 12).



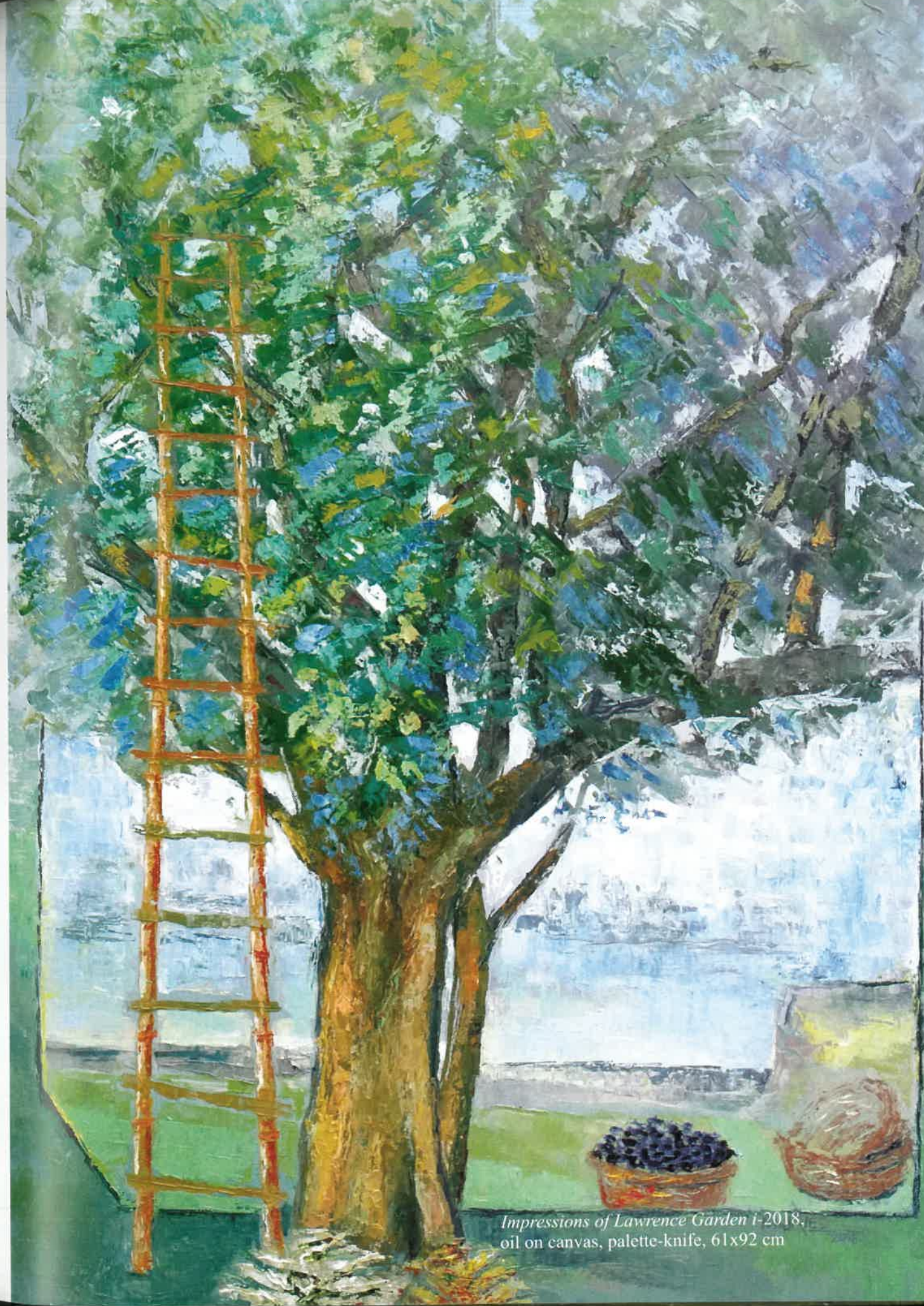
Fig. 12: *Artist with his family-2016.*

9. Javed, Muhammad Personal interview. Shabnam Abbasi 22nd December 2016.

Professional Career

The professional career of Muḥammad Jāved started during his student life. When he was student at NCA he used to bridge his deficit financing for study through carrying out small graphic designing assignments given to him by different entities and writing certificates to be issues to the passing out Boiler Engineers twice a year, by the department of industries. He earned almost rupees 800 annually from writing of certificates at the rate of one rupee per certificate in addition to the designing assignments. After completion of his study he was appointed as a senior artist in United Advertisers, Karachi at a monthly salary of rupees 500.00 which was a substantial salary at that time. Another student Bashīr Mirzā from Design Department of NCA was also appointed as Senior Artist in the National Advertising, Karachi where Jamīl Naqsh was already working. Karachi was totally a new city for Muḥammad Jāved and the job was also not related to his point of interest. When he reached Karachi and joined service in the second quarter of 1962, he started living with one of his friends Abdul Shakoor who was working with M/s Warner Lombard Ltd as Marketing Manager in Lālo Khāit now known as Liaqatabad. He told that it was very difficult to live there because of shortage of water and even a washroom. After a month, Bashīr Mirzā and he got a two-bedroom house on rent in Pāposh Nagar and both started living there.

Muḥammad Jāved says that he worked with Sardār Mohammad, Art Director in the United Advertisers who soon became close to him due to his work and NCA qualification as there was no other qualified artist in the Agency after him. Sardār Mohammad had a foreign qualification in publicity design. In the advertising agency Jāved did designing work for press advertisements, showcards, posters and diaries. Most of the work involved preparation of layouts for adds which was done through cutting and pasting of letters and tracing work. This work was not creative and as such it was against his interest. Therefore, he requested Sardār Mohammad to give him some assignment involving creativity. Auspiciously he found a chance to design a diary for M/s Daud Ltd; with illustration of historical buildings of Karachi. He therefore, started sketching on spot with pen and ink which was appreciated by the Art Director as well as other artists. After a month of this exercise and completion of all illustrations to the entire satisfaction of all, Sardār Mohammad presented those to Sultan Mahmud, Managing Director of the Agency. He after a look on the drawings said that he needs tracings from the photographs instead of on spot sketches and asked Jāved to do it. On this Jāved was extremely disheartened and regretted to do so. He said to the Managing Director that he has been trained as a creative artist and not as a tracer, disappointed, Muḥammad Jāved resigned from his job. Fortunately, he received an offer from a Semi-Government organization on the recommendation of his one contemporary, late Abdul Sattar, who was already working there. Since he wanted to come back to Lahore and live with his parents, he accepted the offer



Impressions of Lawrence Garden i-2018.
oil on canvas, palette-knife, 61x92 cm

and joined Cooperative Development Board as Assistant Director (Handicrafts) a junior Class-I position (now grade-17) in early 1963.

The seniors of Muḥammad Jāved were very competent and learned personalities like Mian Riaz-ud-Dīn Aḥmad, Chairman, Mr. I.A. Khān, Member and Salim Abbās Jillani, Secretary of the Board. All of them were very interested in art and literature. When they saw the working of Jāved and his paintings they developed great liking for him. Especially Mr. I.A. Khan who was son of Nawab Ismail Khān a leading activist of All-India Muslim League and companion of Quaid-e-Azam Muḥammad Ali Jinnah, he was very appreciative of Jāved's art and the work being done by him in the Board, hence a strong friendly bond was steadily developed between them.

In 1964, he was transferred to Ghulam Muḥammad Barrage Project (Kotri Barrage Project) Hyderabad, Sindh and posted as Assistant Town Planner (head of the Town Planning office) where he designed 22 *Mandi Towns* to facilitate and streamline the marketing of agriculture products. He also designed other important projects like Tourist Resort at Kallari Lake nowadays known as Kinjhar Lake, Gharo- Industrial Estate, Administrative Block at Sukkar and development of Sēhwan Sharīf along with other important buildings and projects. At the time of his posting as Town Planner he resisted being an artist and his dislocation from Lahore. But his seniors motivated him by giving the examples of Leonardo da Vinci and Michelangelo who did other works along with their paintings. However, there was no other alternative but to join there keeping in view his financial needs. Right at the beginning he developed a personal library with books on town planning, architecture and engineering, which helped him a great deal to enhance his knowledge. The concerned authorities also encouraged him as there was no study of town planning in the country at that time. It was also emphasized by his bosses that an artist could handle this job much better than simply a Town Planner because of his deep vision. Anyhow he turned to be a very competent Town Planner. Besides Ghulam Muḥammad Barrage Project, he worked as Physical Planner in the Government of Sindh where he designed Qāsimabad Housing Scheme at Hyderabad, Lārḳāna Housing Scheme, Nawāb Shāh Housing Scheme and 16 Agro-villages for establishing in Sindh. During this period, he also managed two Solo Shows of his Paintings at Hyderabad.

In 1978, his services were requisitioned and placed at the disposal of National Institute of Public Administration Karachi now known as National Institute of Management, where he worked as Deputy Director. Muḥammad Jāved was dealing with all technical and non-technical matters relating to development schemes, management and finance including audio-visual services and training activities (Fig. 13). He also provided support in finalization of development schemes to other training institutions of the country. During his stay in this institute he was able to organize his three Solo Shows of Paintings, which earned him respect and fame.



Fig.13: *Muhammad Khān Jonejo, Prime Minister of Pakistan (24 March 1985 – 29 May 1988) inaugurating Multi Purpose Hall at National Institute of Public Administration, Karachi.*

On his left are Iftikhar Ahmad Khan, Director NIPA, and Aftab Ahmad Khan, Secretary Establishment Division, where as behind are Masood Nabi Noor, Chief Secretary, Government of Sindh, Nusrat Hassan Khan, former Federal Secretary, Gen. Jahan Dad Khan, Governor Sindh and the Artist -1986.

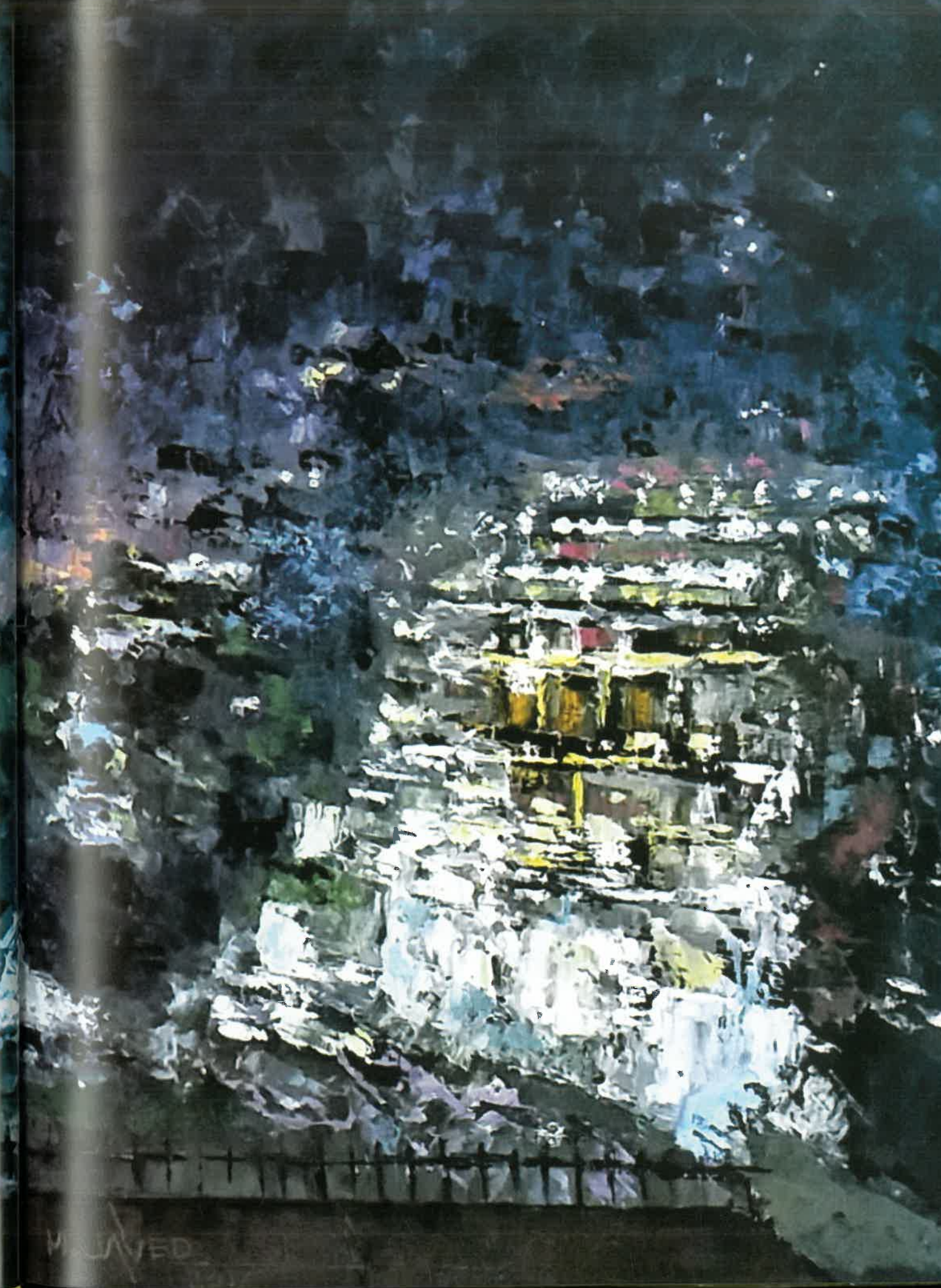
In 1991, he was transferred and posted in the National Housing Authority, Environment and Urban Affairs Division, Government of Pakistan as Director Policy. Later on, he was promoted and posted as Deputy Director General, National Housing Authority, Ministry of Housing and Works, Government of Pakistan, Islamabad. Among his administrative and technical responsibilities, he coordinated nine projects for preparation of studies on *Shelter for Low Income Communities* to be carried out in all the provinces of the country under World Bank Program. He worked there for five years and earned high reputation.

Presently, he is working as Director and Curator, Coopera Art Gallery and Book Center, Lahore and as a Secretary General, Pakistan Writers Cooperative Society.

The diversities of jobs on different themes in his professional career are much fascinating and admirable because as an artist it is not easy to do every type of job concerning administrative and financial matters particularly, as a



Reflections at night-2017, oil on canvas, palette-knife, 92x61 cm.



M. J. VED

Town Planner and Housing Specialist in the higher hierarchy. It was the art education which led him towards success during his career. For this he continues to paint besides holding important jobs without any break earning great respect and repute.

As an Artist

Muhammad Javed is an elegant artist (Fig. 14) having his imaginative way of expression which makes him curious among his contemporaries. His ingenious talent became evident right from the beginning of his career as a painter. The diversity of styles in his artwork is immense source of stimulation for new generation. The main source of artist's work deals with nature and environment. The earliest work of artist is realistic and also influenced by his teacher prof. Shākir Ali, a famous educationist and founder of modern art movement in Pakistan. Later, his work transferred to Impressionism, Cubism and Abstractionism and blending of these styles, which produced a very appealing mechanism. The latest work of Javed is in his own style of Expressionism, which is outstanding among his contemporaries. He painted a



Fig. 14: *Muhammad Javed at work-2016*

number of paintings and each represents a different theme and variety. He also painted the subjects reflecting the natural beauty. He uses oil paints with palette-knife. Apart from focusing on the creation of interesting forms in his work, he likes to split the space in such a way that it extends strength to the composition and creates more interest for viewers.

There are different phases of his work:

- After completion of studies, the artist did a series of sketches on large size format with ink and qalam (reed pen) by using washes highlighting the forms, dimensions and shadows.
- In 1960s and 70s, he did a lot of work on canvas which shows acquaintance with cultural activities including bazaar scenes and *melas* (festivals). For this he used oil paints on paper or canvas to paint figures wearing very tight dresses.
- In 1978-88 the artist explored the Arabic Calligraphic paintings in which he focused on presenting the meaning of the Qur'ānic text. He didn't limit himself in specific *Rasm al- Khatt* and tried to make real paintings with elements of arts like line, shapes, forms and composition. During 1990 and 2004, he remained involved in producing paintings on different subjects.
- In 2005, he did substantial work in charcoal during his visit to Cairo, Egypt and many other countries. When the artist got a chance for visiting other countries, he tried to capture their physical and cultural environment. For instance, he painted geometric patterns from a mosque in Saudi Arabia and also drew sketches of camels with charcoal during his journey from Riyadh to Dammam.
- He is continuously concentrating on his art by capturing various touchy subjects related to socio-economic, cultural and even political issues. According to him "I try to capture those impressions of my surroundings which attract me due to sensitivity of the issues relating to socio-cultural and physical environment. I paint in my own style using my inner strength and knowledge for the sake of art."¹⁰

His Art Philosophy

Muhammad Jāved says, the values of traditions are blended with modernism based on the current socio-cultural and economic conditions of the society provide directions for creating an artwork subconsciously or consciously. It is the experience of such things, which compel the artist to present his emotional expressions in an art form. "I consider a society in a wider

10. Jāved, Muhammad. While giving statement about his art work in an interview with researcher (Shabnam Abbasi). 22nd February 2017.

term, which also includes physical environment, religion, birds, and animals and so on.

Whenever anything strikes to my mind, I start thinking about its presentation through development of concept and composition in symbolic way easily understandable even by a non-professional. I try to communicate some message, story, or spiritual values as the case may be apart from aesthetics. The decorative element is not my priority as that work falls in another category, which may be close to craft. My focus is always on the application of essence of the colours according to the subject matter, close to life.”

Artist Message to the Art lovers

While giving the message to art lovers, Muḥammad Jāved states that art is necessary for life because it provides delight, contentment and treasures of facts. Although its trends are altering quickly so it is obligatory to retain identity as art contributes and documents the history particularly socio-economic and cultural ethics of the regions. The upcoming artists should work hard, maintain continuity and never be disheartened due to any criticism.¹¹

Exhibitions

During study and after completion of education, Muḥammad Jāved exhibited his work by participating in different group shows and conducted solo shows at home and abroad. He participated in the group shows and his first solo show was held after two years of study in 1964. Before this he participated in national exhibition which was held at Lahore Museum in 1961-62 when he was in the final year of his study. It was the great achievement for him. In fact, at that time students were not allowed to display their work or participate in the painting's exhibitions during studies. However, he participated in the exhibitions as desired by his teacher Shākir 'Alī. He always preferred non-commercial art galleries for his shows because the role of commercial art galleries is discouraging as they concentrate on displaying the decorative work, which changes the directions of real art.

Details of his Solo Shows and participation in the selected Group Exhibitions are as follows:

Solo Shows

- Solo Show of Paintings held at Coopera Art Gallery at Hyderabad, Sindh in 1964 (Fig. 15).

11. Jāved, Muḥammad. While giving statement about his art work in an interview with researcher (Shabnam Abbāsi). 22nd February 2017

- Solo Show of Paintings held at US Information Center, Hyderabad, Sindh in 1969 (Fig. 16).
- Exclusive Show of Paintings held at NIPA, Karachi in 1985.
- Solo Show of Paintings “A Hymn in Colours” held at Coopera Art Gallery, Karachi in 1987 (Fig. 17).
- Exclusive Show of Paintings held at MIT-USA in 1989.
- Solo Show of Paintings “Perception of old Cairo and Past Experiences in Lahore” held at Alhamra Arts Council, Lahore, 2006 (Fig. 18)
- Exclusive Shows of Painting held at Riyadh –Saudi Arabia in 2012.
- Solo Show of Paintings held at Coopera Art Gallery, Lahore in 2014.
- Solo Show of Paintings held at National College of Arts, Zahoor ul Akhlāq Gallery, Lahore in 2016.
- Solo Show of Paintings held at Studio Seven, Karachi in 2017.
- Solo Show of Paintings “A Travelogue” held at Coopera Art Gallery, Lahore in 2019.
- Solo Show of Paintings “Reflection of Life” held at Sargodah University on October 6, 2020.



Fig. 15: *Mumtaz Hassan, M.D, National Bank of Pakistan inaugurating (i) Coopera Art Gallery and (ii) First Solo Show of Paintings by Muḥammad Jāved at Hyderabad Sindh-1964.*

Artist is holding ribbon on the right side of Mumtaz Hassan and behind are Faiz Ahmad Faiz and S.M. Wasim, Commissioner Hyderabad Division, whereas Iftikhar Ahmad Khan, Project Director, G.M Barrage and Hamdani, Secretary Hyderabad Arts Council are on extreme right.



Fig. 16: *Prof. Qasim Baig Chughtai introducing the Artist during his Paintings Exhibition at USIS, Hyderabad Sindh-1969.*

Seated from left: Prof. Saiyid Qavi Ahmad, Principal, Singh College of Commerce, S.M Wasim, Commissioner Hyderabad Division and the Artist.



Fig. 17: *Haji Hanif Tayyab, Federal Minister for Housing Inaugurating the Solo Show of paintings by Muhammad Javed at Coopera Art Gallery, Karachi-1987.*



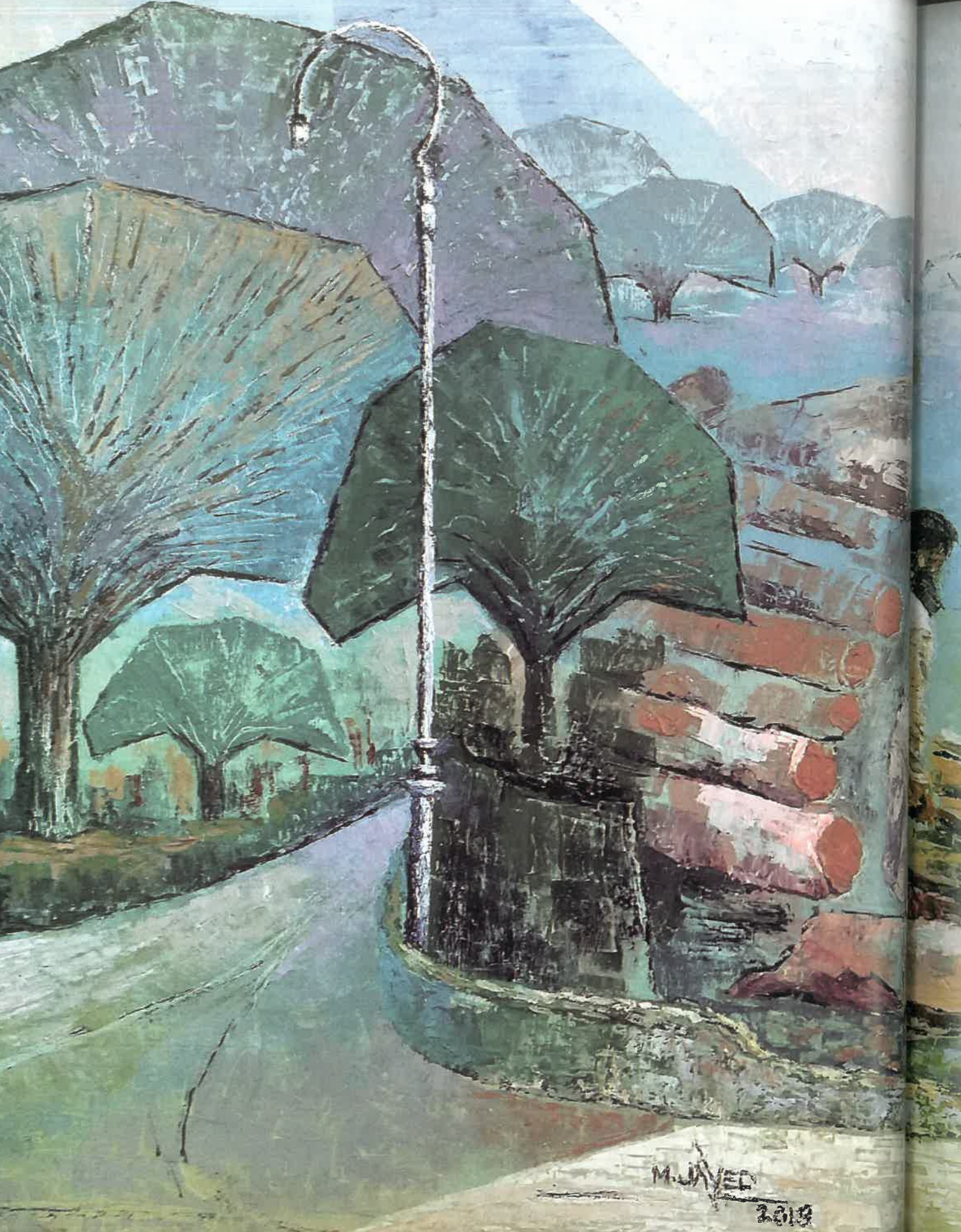
Fig. 18: Lt. Gen. ® Khalid Maqbool, Governor of the Punjab inaugurating Solo Show of Paintings “Perceptions of Old Cairo and Past Experience in Lahore” by Muḥammad Jāved in 2006 at Al-Hamra Arts Council, Lahore.

Group Exhibitions

- National Exhibition of Paintings held at Lahore, Karachi and Islamabad from 1961 to 2019.
- Group Show of Paintings held time to time at Art Council and other places at Karachi from 1966 to 1990.
- Group Show of Paintings held at al-Gulraiz Center in 2000, Dubai,
- From 1998 onward, he is regularly participating in the Exhibitions of Paintings organized by Punjab Artists Association held at Al-Hamra Art Council Lahore each year.
- Group Shows held at Coopera Art Gallery since 1963
- Group Exhibitions held at different Galleries.

The author attended the Solo Show of Muḥammad Jāved’s collective work along with book launching; *A Man of the Arts-Muḥammad Jāved* edited by Dr. Shaukat Mahmood, held at Zahoorul Akhlāq Art Gallery, National College of Arts, Lahore on October 19, 2016. The following text appeared on the invitation card and poster published by NCA:

National College of Arts, Lahore presents paintings by Muḥammad Jāved. Renowned Artist Muḥammad Jāved belonged to the first batch who graduated from NCA in 1962. After 54 years, we are opening our doors to our first batch graduate. We are humbled and proud to present an extraordinary collection of his works.



On July 5, 2018, at Lawrence Garden, 2019, oil on canvas, palette-knife, 122x76 cm

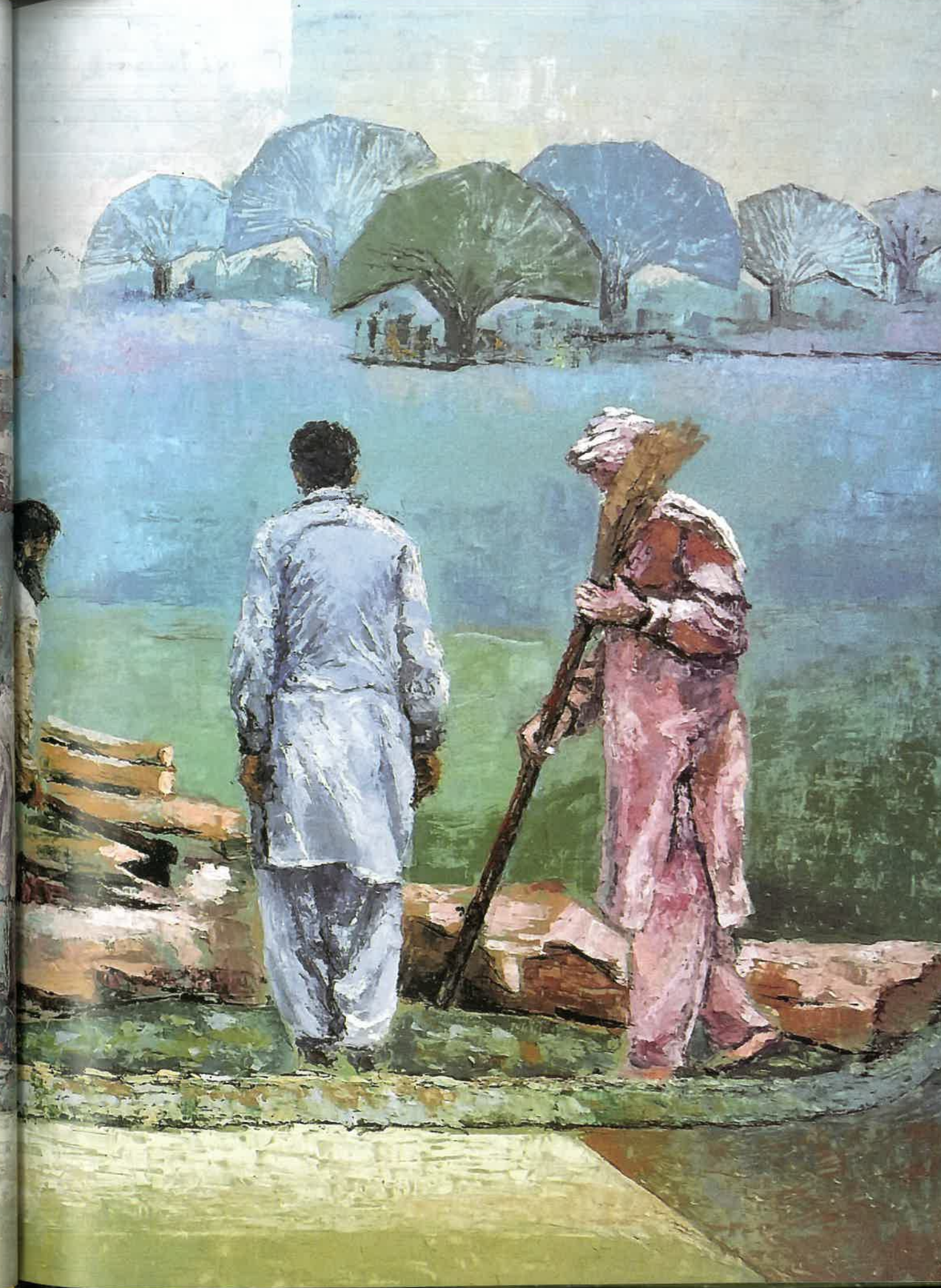




Fig. 19: *Solo Show of Paintings by Muḥammad Jāved held at NCA inaugurated by Dr. Mujahid Kamran, Vice Chancellor, Punjab University-2016.*



Fig. 20: Artist explaining his work-2016

From left to right: Prof. Dr. Murtaza Jafri, Principal, NCA, Dr. Mujahid Kamran, Vice Chancellor, Punjab University, the Artist, Dr. Shaukat Mahmood, HEC Professor and Coordinator, Research Centre, CAD, Punjab University & Samina Zia Sheikh, a PhD student.

The exhibition was inaugurated by the Vice Chancellor, Dr. Mujahid Kamran, University of the Punjab, Lahore along with the host NCA, Principal, Dr. Murtaza Jafri, and HEC Professor and Coordinator, Research Center, Dr. Shaukat Mahmood, University of the Punjab, Lahore, (Fig. 19 to 22). They also shared their following views on the work of Muḥammad Jāved at the time of book launch:

Dr. Shaukat Mahmood admired the art of the artist Muḥammad Jāved. He said that we can see lot of creativity in his paintings. His style is idiosyncratic and new. More interesting part of his work shows diversity and variety as there are also paintings on Islamic calligraphy. The artist deftly uses a small quantity of the colour palette, spreads it all over the canvas and creates a unique effect which is a remarkable feature of his art.

Dr. Murtaza Jaffri while appreciating the artwork said that Jāved Sahib is a senior most artist and belongs to first batch of the NCA; hence he is not in



Fig. 21: Artists, art lovers & students at the occasion of inauguration of Exhibition at NCA-2016.

a position to give any comment. However, there is no doubt that his work is very expressive and distinctive. This prestigious exhibition is a milestone for the students and new generation, who can learn a lot. He further said that it is an honour for the College to exhibit his paintings after 54 years of his passing out, which will certainly strengthen the art education. The book on his art and

life being launched today is also a valuable addition to the field of fine art.

Dr. Rahat Naveed Masud, former Principal, College of Art and Design, University of the Punjab spoke very high about his contribution in promoting art and young artists and praised his artwork. Dr. Ajaz Anwar after giving some background of the artist said that there are limited artists in the country who work with palette knife whereas Jāved is doing so and thus his work has prominent place in the art scene. Lt. General ® Khalid Latif Mughal, also spoke on the occasion and highly appreciated his role as an artist and art promoter. M. Ikram Chaghatai, a senior Research Scholar mentioned that Jāved's inclusion as a fine art master in a book published in German Language in Austria with other 38 masters of 21st Century from the Western countries, is a great honour for the artist and for the country as well.

The chief guest, Dr. Mujahid Kamran, Vice Chancellor Punjab University praised the work of the artist and said that he is not an artist or a person who is acquainted with art very well but the diversity of style and colours and use of strokes of palette-knife are very unusual, appealing and inspiring in Jāved's artwork, which he has never seen before. He also showed keen interest in the book titled *A Man of the Arts-Muhammad Jāved* edited by Dr. Shaukat Mahmood and considered it a very useful document for the researchers, readers and the students.



Fig. 22: Book Launching "*A Man of the Arts-Muhammad Jāved*"-2016

From Left: Prof. Saeed Akhtar, Lt. General ® Khalid Latif Mughal, Dr. Murtaza Jafri, Dr. Mujahid Kamran, the Artist, Dr. Shaukat Mahmood, Dr. Naela Aamir, Haroon Kayani & Prof. Tanveer Hussain.

It was great opportunity for this author to know in depth about Jāved's artwork. About thirty-three oil paintings, eight calligraphic paintings and six charcoal drawings of him were hung on the walls of NCA art gallery. The exhibition was jam-packed as large number of people including students, teachers, scholars and many more were there. Famous personalities including Prof. Saeed Akhtar, Prof. Tanvīr Hussain, Dr. Ajaz Anwar, Dr. Rahat Naveed Masud, Jāved Iqbal, Dr. Naela Aamir, Ghulam Mustafa, Prof. Bashir Aḥmad and Nadeem Alam were also there. Hence, this successful solo show was stirring for artists, students and teachers as well as for the public.

The comments given by some of the visitors of the exhibition are given below:

Mujahid Kamran: Vice Chancellor, Punjab University: It's unusual, extremely impressive and beautiful work for me.

Maxim (Dr. Shaukat Mahmood): Great work, Great performance, great show of Creative work.

Prof. Tanveer Hassain: Special work.

Lt. Gen. (R) Khalid Latif Mughal: It was a pleasure to participate in this spectacular event of exhibition of the Illuminating works of Mr. Muḥammad Jāved.

R. M. Naeem: Congratulations, Jāved Sahib; I am very happy to see this exhibition.

Khubaib Irfan: I love the way you look and paint your surroundings, Jāved sb.

Jamil Hussain: Wonderful historical work of a very kind and wonderful Artist.

M. Arslan Habib: Very fascinating and impressive. Really nice work done.

Tashfeen Majeed: Muḥammad Jāved Sir, a versatile painter

Samina Tanveer: Excellent work.

F. Asad: My Teacher. I am proud of him.

M. Muzmal Usman: Nice work. It's all about reality of life. Very enjoyable.

Mahmood Butt: Nice works of exterior Lahore. Perfect work. Best wishes.

Asim: What an interesting choice of colours. All shades of grey. What a life has become.

Ali Hassnain: Muḥammad Jāved sahib your work is extraordinary. I am just inspired from this legendary work. I always tried to work hard but I have failed to make any portfolio. Today after watching your work I am motivated to work harder. Your work has a sound depth which attracts all the deep-rooted men. Allah bless you, sir.

Khurshid Ahmad: Beautiful paintings, lively. Undoubtedly it is a great show of art. Amazingly beautiful paintings intriguing realistic approach. Masterly use of mediums, colours and hues.

Mariam Arshad: Beautiful paintings. Sir, Great show. Congratulations.

Syed Ejaz: You are a master of art; God bless you always.

Nusrat Ali: Great show of Mr. Jāved's work. Congratulations.

Mariam Sherazi: Fantastic work and wonderful event.

Mudassar Butt: Creative work.

Munawar Mohiud Din: Captivating & realistic. Wish you all the best.

Ghulam Abbas Kamangar: Great show. I hope your exhibition will be a good example for artists and students.

Another Solo Show of his paintings was held at Studio Seven, Karachi in April, 2017 which was also an important event for the art students and art lovers (Fig. 23 to 26). Marjorie Husain an eminent art critic and author of art publications wrote review of the exhibition published in *MAG!* Vol, xxxviii. Issue No. 16 Apr 22-28, 2017 an extract of which is produced below:

“Paintings of Lahore show diverse moods, the bustling streets, overcast skies, and the dignity of a historic age of Mughal rulers; the artist shares the wistful thoughts of many of his peers, filling the skies with dancing kites of many colours. These are museum pieces for future generations to enjoy.”



Fig. 23: *Mr. Muhammad Jāved while introducing his Book during Solo Show at Karachi-2017.*

From left: Muḥammad Jāved, Marjorie Hussain, Adil Salah-ud-Din and Akhtar Hilal Zuberi.

Some of the comments recorded by the visitors of this exhibition:

Col. Baqar Nawab: Great show!

Nageen J Shaik: Powerful show loved Jāved's work. A show like this compared to other shows has maturity & depth that art can offer.

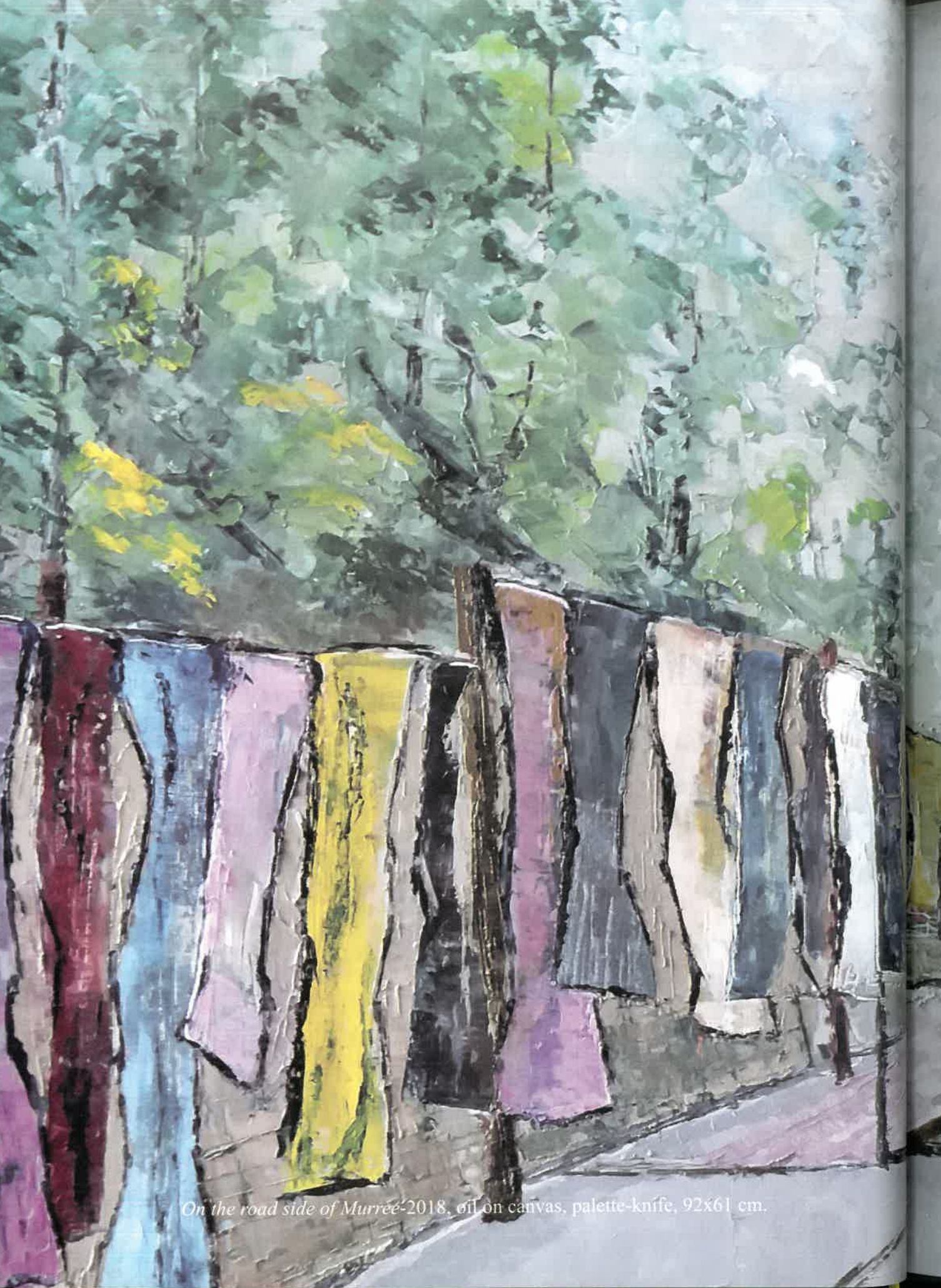
Rameez: Absolutely amazing *soach!* (Thoughts).

Syed A Ali: Well done! Creative work. The best work in the Gallery.

Kamran – Gandhara Art: Excellent work.

Masood Akhtar: Great and thoughtful work.

Zarrin Qureshi: Great creative creation of paintings. Loved the improvement over the time period.



On the road side of Murrée-2018, oil on canvas, palette-knife, 92x61 cm.



M. JAMES

2016



Fig. 24: *Aggressive Kites*-2016, oil on canvas, palette-knife, 61x92 cm,

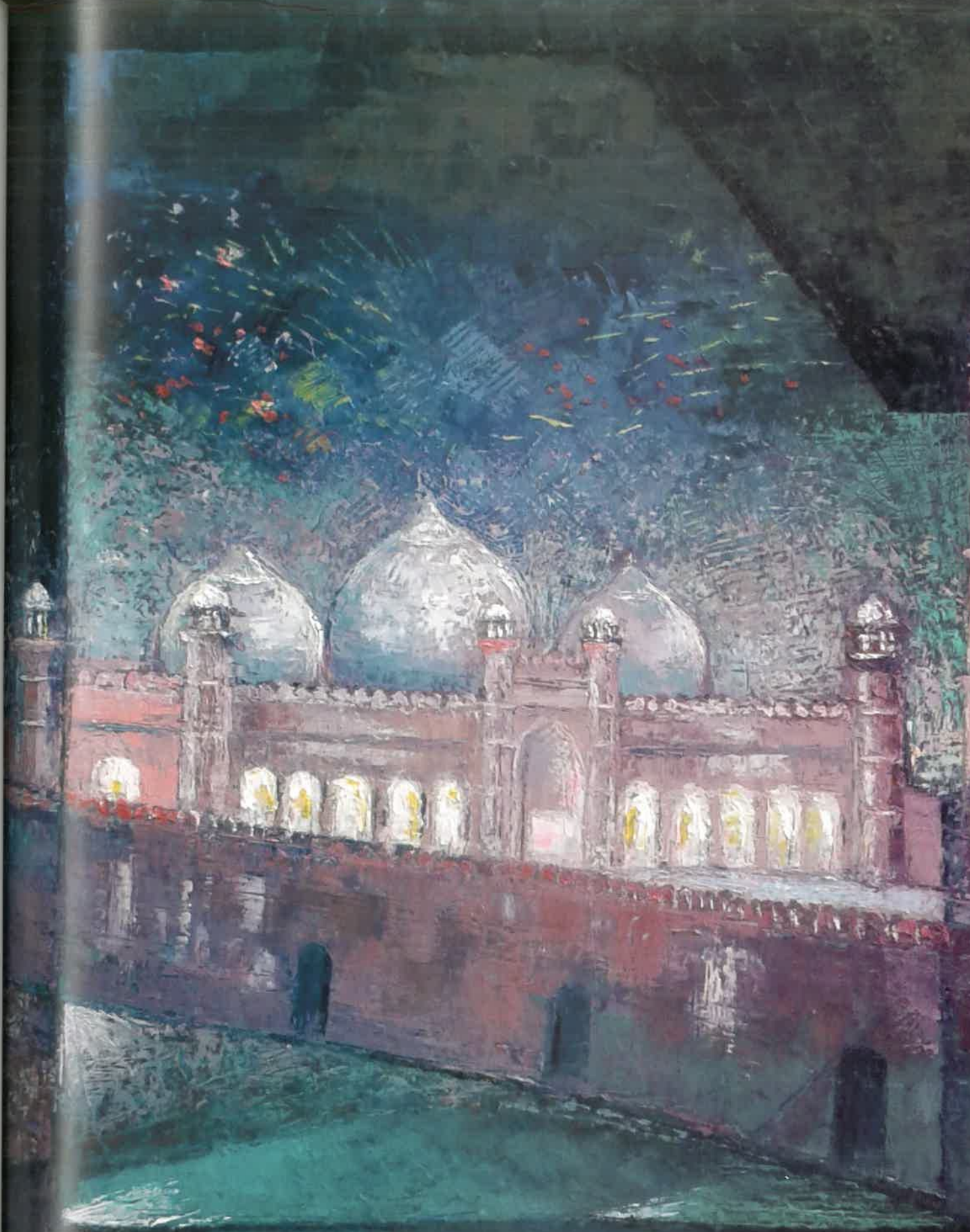


Fig. 25: *Impressions from Badshahi Mosque-2015*, oil on canvas, palette-knife, 46x 61 cm.



Fig. 26: *A busy road during fog-2015*, oil on canvas, palette-knife, 62x77cm.

Special Achievements

Muhammad Javed is a man with such a diversity not only in subjects of painting but also has unlimited prowess as a curator, writer and publisher. He has carried out following esteemed work:

1. Since 1997 he curated more than 200 exhibitions of paintings and organized lectures and workshops to promote appreciation of Art, Culture and Literature (Fig. 27-30). The details of exhibition are discussed in chapter five.



Fig; 27: *Distinctive Group Show of Paintings at Coopera Art Gallery, Lahore inaugurated by Wasim Sajjad, Chairman Senate-1997.*

From left: Saeed Akhtar, Muhammad Javed and Wasim Sajjad.



Fig. 28: *Shahid Hamiid, Governor of the Punjab is inaugurating Exhibition at Coopera Art Gallery-1998.*

From left: Muḥammad Jāved, Salima Hashmi, Shahid Hamid and Dr. Rahat Naveed Masood.



Fig. 29: *Dr. Murtaza Jafri, Principal, NCA inaugurates Group Show of Paintings-2016 at Coopera Art Gallery.*

From left: The Artist, Dr. Murtaza Jafri, Fareeda Fatima and Dr. Ajaz Anwar.



Impression of Jabal-i Rehmat and Ghār-i Hira-2019, charcoal and pastel, 52x75 cm.



Fig. 30: Dr. Shahida Manzoor, Principal, College of Art & Design, PU inaugurates Group Show of Miniature-2018.

2. Looked after publication of more than ninety prestigious books, the titles of some books are listed below:

- *Not the Whole Truth, Half Truth, A Judge May Laugh, Some More Truth & Afkar-e-Pareshan (Urdu)* by Justice M. R. Kayani.
- *Ek Mahshar-e-Khayal, Ghalib Shanasi Kay Karishmay, Yadin, Ghalib ki Farsi Ghazaloon say Intikhab and Ghalib-Naqsh Haie Rang Rang (Urdu)* by Iftikhar Ahmad Adani.
- *Revolutionary Legality in Pakistan* by Justice Anwarul Haq.
- *Art in Pakistan (Traditions and trends)* by Ashfaq Rasheed.
- *Muhammd Asad – Aik European Badvi (Urdu)* Compiled by M. Ikram Chaghatai.
- *Urdu Adab Kay Naamwar Muhaqqeen & Aqli Tahqeeq* by Dr. Tabasum Kashmiri.
- *Muhammad Hussain Āzād aur Khanwad-e-Azad (Urdu)* by M. Ikrām Chagatai.
- *Wazīr Khān Mosque–Rediscovered (Historical background with etailed explanation of the designs)* by Mamoonā Khān.
- *Muhammad Hussain Āzād (Life, work and influence)* by M. Ikrām Chagatai.
- *Iqbal Shanasi- Aalmi Tanazer main (Urdu)* by Dr. Shafiq Ajami.

- *The Realm of Gold (International Humanitarian culture as projected by prominent international writers)* by Şiddīq Kalīm.
- *Deputy Nazir Ahmed (A Biographical & Critical Appreciation)* by M. Ikram Chaghatai.
- *Target Killing (Political Cartoons with History), Maghrib main Fun-e-Musawari ki Tahreekain (Urdu), Bar-e-Saghir main Miniature ki Tareekh (Urdu) & Architectural Heritage of Pakistan* by Shaukat Mahood (Maxim).
- *A Man of the Art-Muhammad Jāved* edited by Dr. Shaukat Mahmood.
- *Prof. Aziz Ahmed - An Eminent Islamic Scholar (A collection of his English Writings)* by M. Ikram Chaghatai.
- *An Extraordinary Scholar Dr. Daud Rahbar* by M. Ikram Chaghatai.
- *Quratullain Haider: Khasusi Mutalia (Urdu)* by Dr. Syed Aamir Sohail.
- *Home-coming of the Heart (1932-1992): Part-II of The Road to Mecca (Muhammad Asad, Pola Hamida Asad)* by M. Ikram Chaghatai.
- *Ahmad Faraz Ki Shāiri ka Fikri aur Funi Jaiza (Urdu)* by Āsif Āli.

3. Written articles on art, artists and writers (Twelve published and more in process) and many more after this publications.

Muhammad Jāved is as competent in his artwork, he is also blessed with the art of writing and research in the world of art. His area of interest for research is promotion of art and culture. In one of his articles entitled Şādqain say Mulaqātain he shared his personal experience or meetings with renowned artist and competently added his sayings:

Taṣwīrain hain kih banti hi chalijā Rahi hain ”تصویریں ہیں کہ بنتی ہی چلی جا رہی ہیں۔ خطاطیاں
Khaṭaṭīyān hain kih hoti hi chali jārāhi hain, ہیں کہ ہوتی چلی جا رہی ہیں، رباعیاں ہیں کہ ان کے
Rubayān hain kih un kay liye ghaib say لیے غیب سے مضامین آتے ہی چلے جا رہے ہیں۔“
maḍāmīn ātay hi chalay ja rahay hain

Shāgird kisi ka hōn na ustād hōn main
Karta hoa takhlīq aur ijād hon main

”شاگرد کسی کا ہوں نہ استاد ہوں میں
کرتا ہوا تخلیق اور ایجاد ہوں میں“

Following articles by Muḥammad Jāved have been published:

Iftikhār Ahmad Adani (Ilm u fan ki Aeham Shakhshi, yat)	افتخار احمد عدنی (علم و فن کی اہم شخصیت)
Hāji Muḥammad Sharīf baṭaur Aik Ustād	حاجی محمد شریف بطور ایک استاد
Professor Shākir 'Ali baḥaithiyat Ustād	پروفیسر شاکر علی بحیثیت استاد
Ṣādequain say Mulaqātain	صادقین سے ملاقاتیں
Dāktar Ahmed Muṣṭafā (Aik Mumtāz Khaṭṭaṭ aur Scholar)	ڈاکٹر احمد مصطفیٰ (ایک ممتاز خطاط اور اسکالر)
Ā'yl Kalarz aur Ā'yl Paintings: Tārīkh kay Āīnay main.	آئیل کلرز اور آئیل پینٹنگز: تاریخ کے آئینے میں
Muṣawwari ki Talīm: A'yl (Rōghani) rang Aur Asālīb.	مصور کی تعلیم: آئیل (روغنی) رنگ اور اسالیب
Kuch Musawari Kay Bāry (Chand Wazahtain)	کچھ مصوری کے بارے (چند وضاحتیں)
Fun Aur Fun-e-Musawari kiya Hay? (Tahreekian aur Irtaqa)	فن اور فن مصوری کیا ہے؟ (تحریکیں اور ارتقا)
Aabi Rang (Watercolour) Paintings ki Kahani	آبی رنگ (واٹر کالر) پینٹنگز کی کہانی
Anna Molka Ahmad-Ail Aala Ustad aur Musawar	اینا مولکا احمد - ایک اعلیٰ استاد اور مصور
Painting in Pakistan	
Art and Contemporary National Scene	
Shākir 'Ali - 2nd Principal of NCA	



M. JAVED

2018

4. Teaching Art at Coopera Art Gallery since 2011 (Fig. 31, 32).



Fig.31: *Art Classes at Coopera Art Gallery.*



Fig. 32: *Art Competition at Coopera Art Gallery.*

Fig. 33: *Title Covers of books designed by Muḥammad Jāved*

12. Aḥmad, Fareed. *A Man Of Art Muḥammad Jāved*. Ed. Dr. Shaukat Mahmood: Pakistan Writers Cooperative Society, Lahore. 2013. Pg. 46.

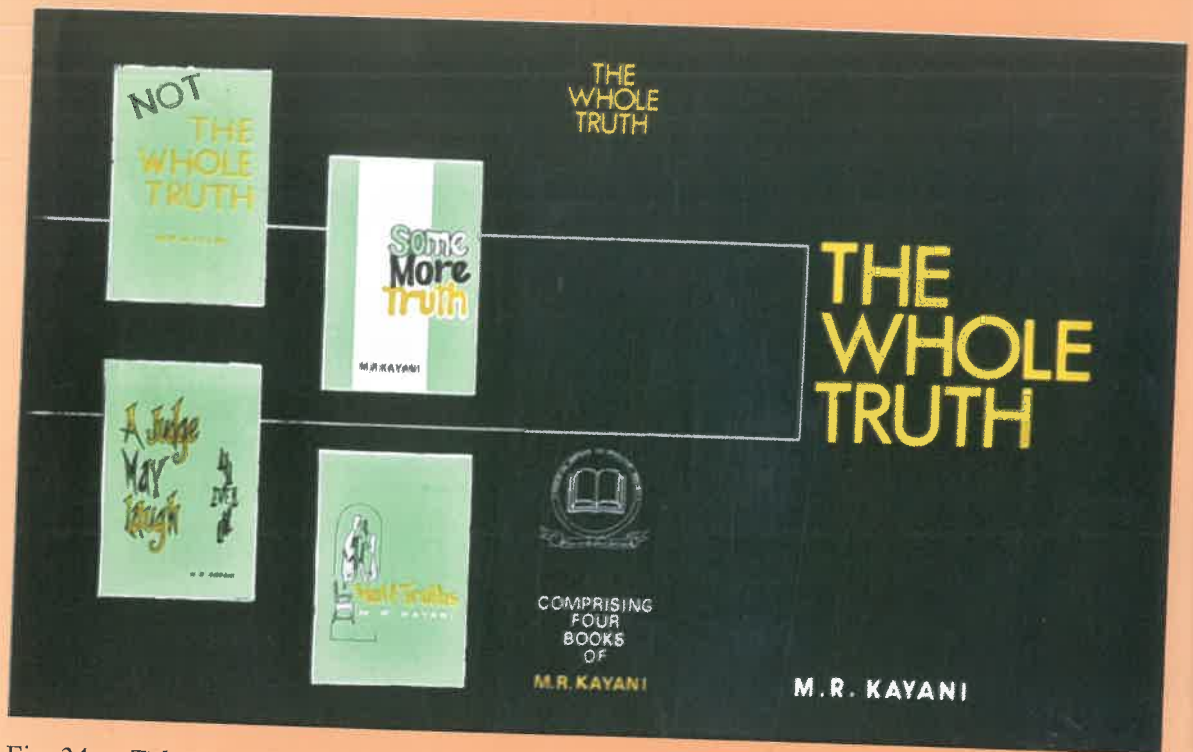


Fig. 34: Title Cover by Muḥammad Jāved.



Fig. 35: Title Cover by Muḥammad Jāved.

Representation of socio-economic, cultural and political issues

Paintings through the essence of colours highlight the subject matter to convey activities of the life. Painters have portrayed substantial feelings based on their personal experiences. Some painters select to paint touchy issues of their surroundings and some are simply interested in cityscape or landscape. Muḥammad Jāved is one of those artists who has portrayed socio- economic, cultural and political issues. His idiom is individual as he uses symbolism keeping in view different movements of art such as Impressionism, Expressionism, Abstraction and so on. Therefore, attempt has been made to throw light on the subject matters and style of Jāved's paintings in this chapter.

Historical perspective indicates that presence of art is very old and has links with pre-historical periods when people used it as a language for the purpose of communication. The study of early civilizations reflects the sources of art and craft of those days. The Greeks and Romans played a vital role in the development of arts. Later on, art appeared with a loaded concept of religion especially European Art movements are worth mentioning, which also greatly influenced the art of Pakistan due to colonial system of education. However, the land of Pakistan remained a meeting point of Buddhists, Aryans, Greeks, Persians and Arabs, which made it culturally very rich. The excavations of the Indus Valley Civilization were the inspiration for the art in Pakistan.

When Pakistan came into being in 1947 under the two nations theory for providing independent states to Muslims and non-Muslims (Pakistan and India), various trends in art were found highlighting cultural differences. The influences of western styles were there, as this land was being ruled by the British. The schools of art like Realism, Impressionism, Cubism, Abstraction, Surrealism and others divided in to camps, built strong roots in the country. However, the country has faced a lot of hurdles and a long and unending chain of perpetual miseries since its Independence.

Nevertheless, this country is blessed with many gems and blessed with finest brains in the world.¹³ These brains have rendered wonders in several fields. The attainments of these gems have been in many dimensions such as

13. Rasheed, Ashfaq. *Art in Pakistan, Traditions and Trends*. Lahore: Pakistan Writers Cooperative Society, Lahore. 2010. Pg.na.

science, technology and arts. Muḥammad Jāved is one of those gems who is keen on conveying the history and variety of contemporary art in Pakistan through his imaginative style of painting that evolved during the sixties and seventies. He has painted a wide number of paintings and each piece of his art signifies various scenes and varieties keeping up his own individual approach.¹⁴ Jāved's work has enriched the viewers by supplying them with infinite possibilities.

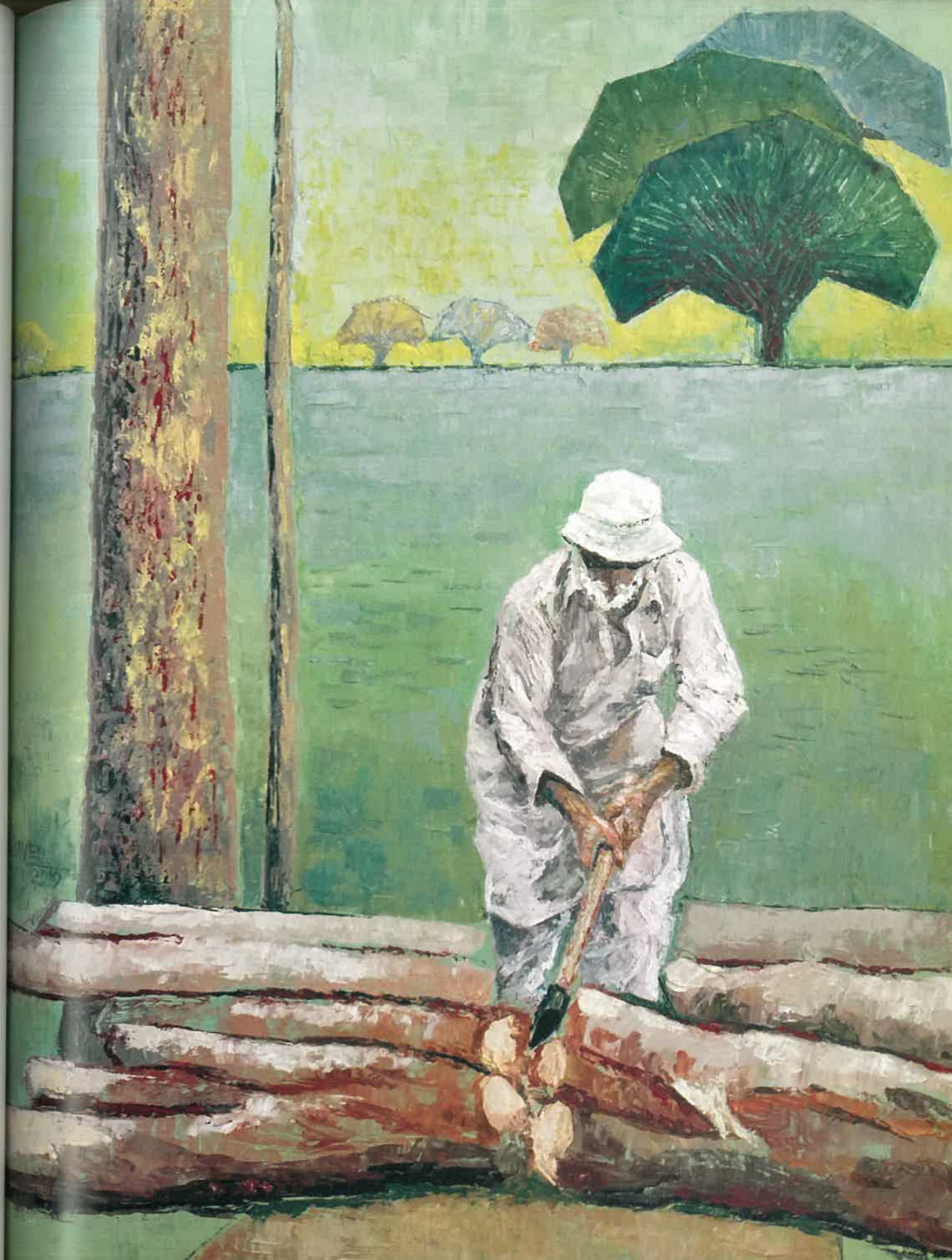
Jāved is an innovator of styles. He combines modernist training by using his own imaginative symbolism and abstraction in his paintings. Therefore, it is interesting for the spectator to understand the relationship between the artist and his work within conceptual framework. Yet, his work is bold and energetic and almost frantic with spontaneous elements of art and design. In case of subject matter his work lies in three categories such as common cultural scene, architectural beauty of Lahore city and his comment on problems of daily life during the third phase of his career as an artist. Through the depiction of his art he has always tried to highlight the socio-economic, cultural and political trends via symbolic strokes.

The art work related to socio political subjects has been created during the regime of Gen. Zia ul- Ḥaq, sixth president of Pakistan from 1977-1988. For General Zia, Islamization of the economy, policy and society of the country has remained more important. He has given least priority to economic growth other than Islamization policies, yet some of the measures taken during his regime are worth noting.¹⁵ Due to changes in political behaviors, the society was highly affected, which created fear in the hearts of people. The influences of Zia ul- Ḥaq's period can also be seen in Muḥammad Jāved's work.

One of Jāved's main challenges has been to capture the socio-economic and cultural themes as well as political issues in its varied scene. Thus, his entire career depends on close observation of his surroundings and comments on environs. He believes that it is important to observe our cultural and political issues because culture is an obvious but at the same time a very intangible aspect of the society. Its obviousness sometimes makes us oblivious of its forms that define our own identity as its inhabitants. This makes cultural shades and object of negligence and with the time people start losing track of their identity formation. In the present time the phenomenon of globalization has put culture into crisis. As an artist being a representative of culture feels this vacuum with his sensitivity and thus, he tries to bridge the gap through his imaginative work.

14. Mandela, Nelson. *Let Your Courage Rise with Danger*. Na: in Kitale (NBF), 2014. Pg. 48.

15. <http://www.shahidhussainraja.com>. Accessed: 23rd July 2017.



On July 5, 2018 at Lawrence Garden-ii, 2019, oil on canvas, palette-knife, 60x75 cm.

Dr. Murtaza Jaffri, Principal of National College of Arts Lahore says:

Muhammad Javed has his own style of expression, which is unusual and intriguing. He likes to paint social and cultural issues and his work has a significant role in the field of art.¹⁶

Similarly, Quddus Mirza a prominent art critic and educationist gives following comments on Javed's work:

Muhammad Javed canvases reflect his love for his city, surroundings, people and places, as he transforms them into vision that present pleasure, poise and preciousness for life. About activities around us, which take place around us, but we are not aware of them. It is the task of a sensitive painter like him, to make us see what we look at every day, without noticing, observing and enjoying it.¹⁷

Innovative, energetic and disciplined Muhammad Javed is a well-known artist in Pakistan as he is a practitioner of paintings that are imaginative, striking and symbolically animated about life and its several shades. His compositions are carefully arranged, picturesque, and brighter with a better incorporation of design and drawing elements. These elements make his work more prominent and powerful. Presently a large number of artists put emphasis on decorative elements rather than creativity an important element in Javed's works which categorizes it to be a piece of art. Javed's style of structuring the elements of composition in simplified form seems to be aesthetically rich, which provides various dimensions and adds to the meaning of painting.

Although Muhammad Javed has worked in different mediums with great mastery, he is best known for his oil paintings with palette-knife technique and usually he works with thick layers of paints according to the requirements. He applies the hues 'right out of the tube' on the canvas and paints with pure unmixed colours. After applying thick paint directly from the tube to the canvas he spreads the paint with the help of palette-knife and develops an interesting texture. Not only this treatment gives effect of rich impasto to the canvases but his selection of colour variations also gives a bold definition to his paintings. His colour palette mostly consists of Prussian Blue, Red, Lemon Yellow, Yellow Ochre and Raw Sienna and he develops further colours from these hues.

The type of paint application which he uses is known from the works of Vincent Van Gogh and few others European artists, although they usually did not render their entire composition with the palette-knife.¹⁸ Among Pakistani

16. Murtaza Jaffri, 'About the artist' in Muhammad Javed *a Versatile Artist*. Lahore: Coopera Art Gallery, 2016.

17. Quddus Mirza. While giving the comments on the Solo Show of Muhammad Javed, which was held at Karachi, 19th October 2016.

artists, Anna Molka Ahmed and Naseem Hafiz Qazi play a significant role in introducing or adopting the palette-knife technique.

On the work of Javed Dr. Khalid Mahmud says:

There is a lot of similarity in the technique of Van Gogh's painting and Javed's work, the only difference is Van Gogh applied his colours in aggressive and depressive mood and Javed applies the colours on canvas in relaxed mood.¹⁹

While appreciating the painting technique of Javed's work, Dr. Shaukat Mahmood says:

A master painter in this technique was one of my teachers Naseem Hafiz Qazi. Javed has gone a step further in the dry brush technique, in his case it is not dry brush technique but dry palette-knife.²⁰

Muhammad Javed's professional career started in 1962 after the completion of graduation from National College of Arts Lahore. Javed's early work is influenced by his teacher Shakir 'Ali, a renowned artist and educationist, in the field of fine art.²¹ Shakir 'Ali who himself influenced modernity and tradition in his style, lead the visual and abstract designs of modern art to the local academic art. He trained the pupils to implement modern styles, without being alienated and deviated from the common local culture.²² Therefore, Muhammad Javed is greatly influenced by the rational approach of his teacher and who imparted his style naturally in his early canvases, during and after 1965.

The paintings of early phase of Javed's career are realistic in style and later on, he transfers or adopts these various styles in his works including abstraction, cubism and impression, whereas a combination of various styles make his paintings more interesting. The potential influences of some of the famous artists under whom he has worked appear in his sense of colours, compositions and also his sense of portraying the ideas. He has also been heavily inspired by European artists such as Monet, Cezanne, Gauguin and Picasso after studying their work during his student life. Hence, through Javed's work one can see glimpses of the long tradition of western painting because his

18. Rahat, Naveed Masud & Babra Schmitz: *Landscape, cityscape & Related Conceptual Paintings*. Lahore: University of the Punjab, 2012.

19. Mahmud, Khalid: While giving the interview to Researcher (Shabnam Abbasi) January 20, 2017.

20. Mahmood, Shaukat, ed. *A Man of The Art-Muhammad Javed*. Lahore: Pakistan Writers Cooperative Society, 2013.

21. Naeem, Mian. Drawing with Passion. Lahore: in *Weekly Cutting Edge*, 2006. Pg.na.

22. Alam, Nadeem. Exhibition: Modern Colours of Art. Lahore: in *the Dawn newspaper*, 2016. Pg.na.

style is more of combination of Monet's Impressionism, Gauguin's Symbolism and Picasso geometrical divisions. This perspective towards Jāved is supported by famous personalities of art as they give their comments:

Dr. Shahida Manzoor, Principal of Art & Design College, University of the Punjab says that Jāved's work is mostly influenced by the 19th century of modern art movements in Europe like Impressionism, Abstraction and Cubism.²³

Marjorie Hussain, a renowned art critic, says that Jāved experimented with Cubism, creating paintings of gradient subdued hues or in alternate moods, painted brilliant images in bright colours.²⁴

Thus, various influences are seen in Jāved's work as in the concepts, design elements and techniques adopted by him. Presently, he works in his own style which is Expressionism.

Jāved narrates:

I observe my surroundings frequently, make sketches there from different angles at different times and also sometime mark or mention the name of objects on the sketches in certain cases which help me further for development of a master composition²⁵ (Fig. 36 to 39).

However, there are three ways of paintings in which the artist paints. He conceives a concept from surroundings, sketches it (develop forms) and paints it with his own imagination. So, in this case one can find healthy variations in Jāved's style, as he highlights the culture and reflects issues of his surroundings. Lahore is the hub of various cultures where people come from different places and are settled along with their norms and culture. It blends various trends of South Asia, Middle Eastern and Western influences. Therefore, it has always been an area of interest for the artists to highlight the socio-cultural activities of this class. The selection of scenes in Jāved's paintings depends on daily life activities, in which he portrays the sensitive issues of his environs. In fact, carts, cows, tongas, horses, buffaloes and so on add interest in his paintings. Architectural grandeur is also visible in his works.

23. Manzoor, Shahida, Dr. While giving the interview to researcher (Shabnam Abbāsi).22nd January 2017.

24. Hussain, Marjorie while given an overview on the solo show of paintings by Muḥammad Jāved which was held at Karachi.26th October 2016.

25. Jāved, Muḥammad. Personal interview. Shabnam Bibi 25thFebruary 2017.

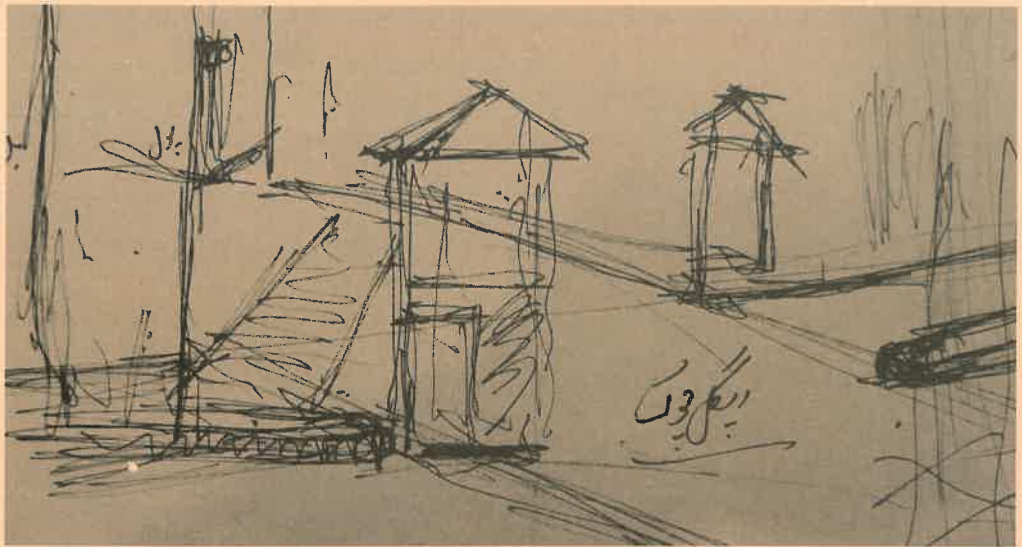


Fig.36: *Genesis of painting*



Fig.37: *Genesis of painting.*



Fig.38: *Genesis of painting*

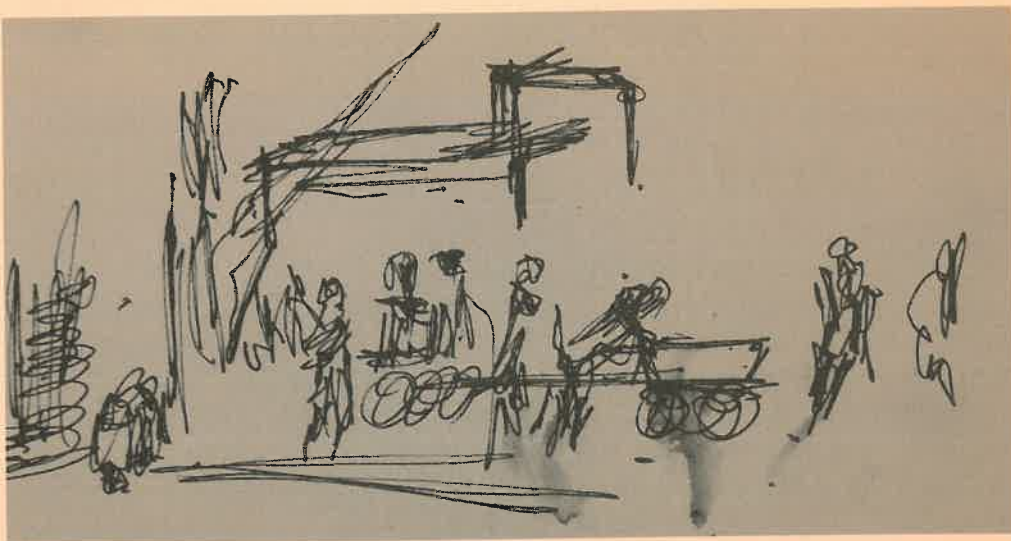
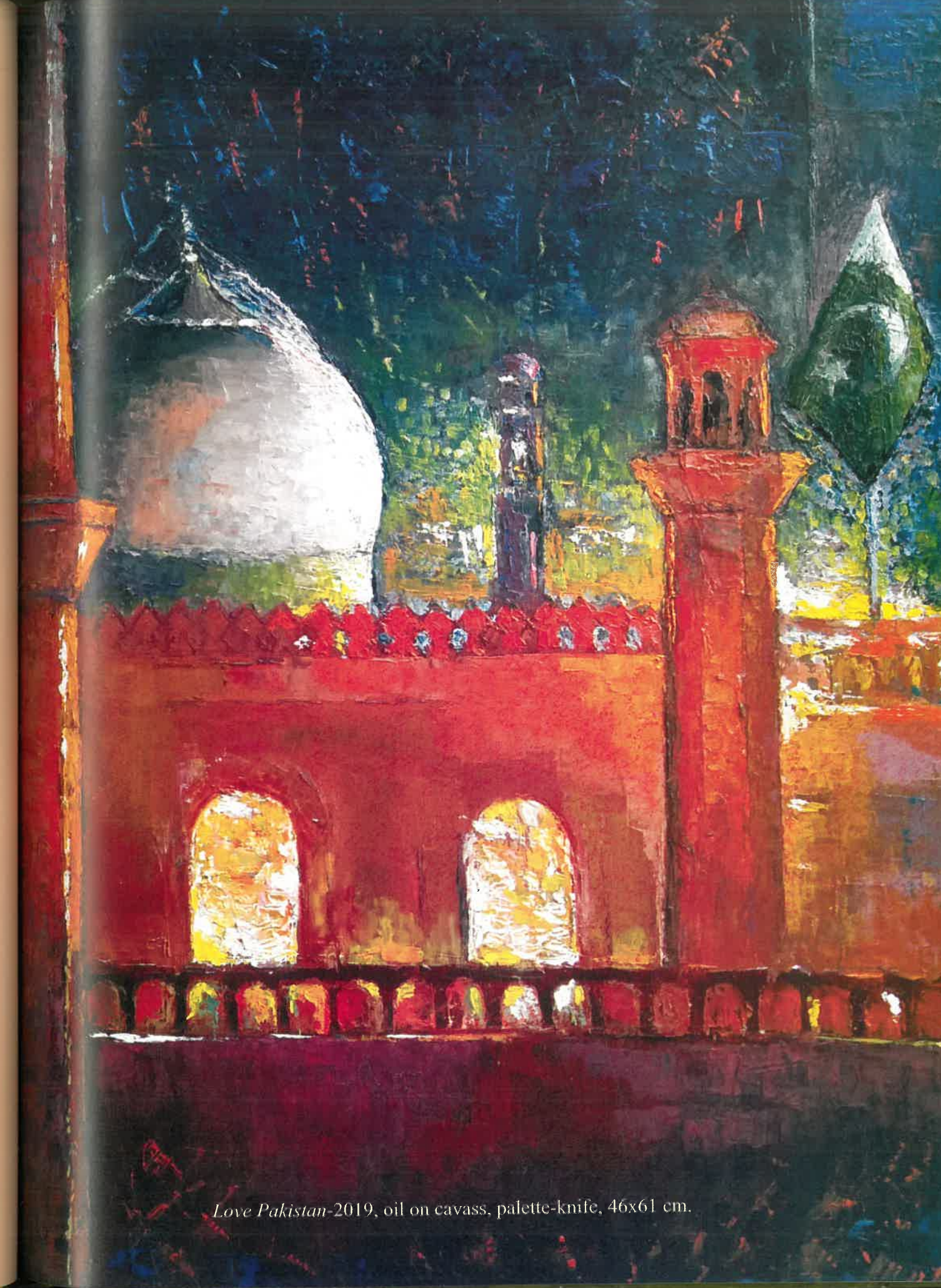


Fig.39: *Genesis of painting*



Love Pakistan-2019, oil on cavass, palette-knife, 46x61 cm.

The work of Muḥammad Jāved's early phase like *Portrait-1959*, (Fig. 40), *Inside Mochi Gate-1960*, (Fig. 41), *A Bazar-1963*, (Fig. 42), *Movement-1963*, (Fig. 43), *The Growth-1964*, (Fig. 44), and *The Cage-1966*, (Fig. 45) is in realistic, semi-realistic and abstract forms, which indicates that he has been doing experiments to find his own way in the field of art. But his focus seems to be moving around the socio-economic and cultural themes.

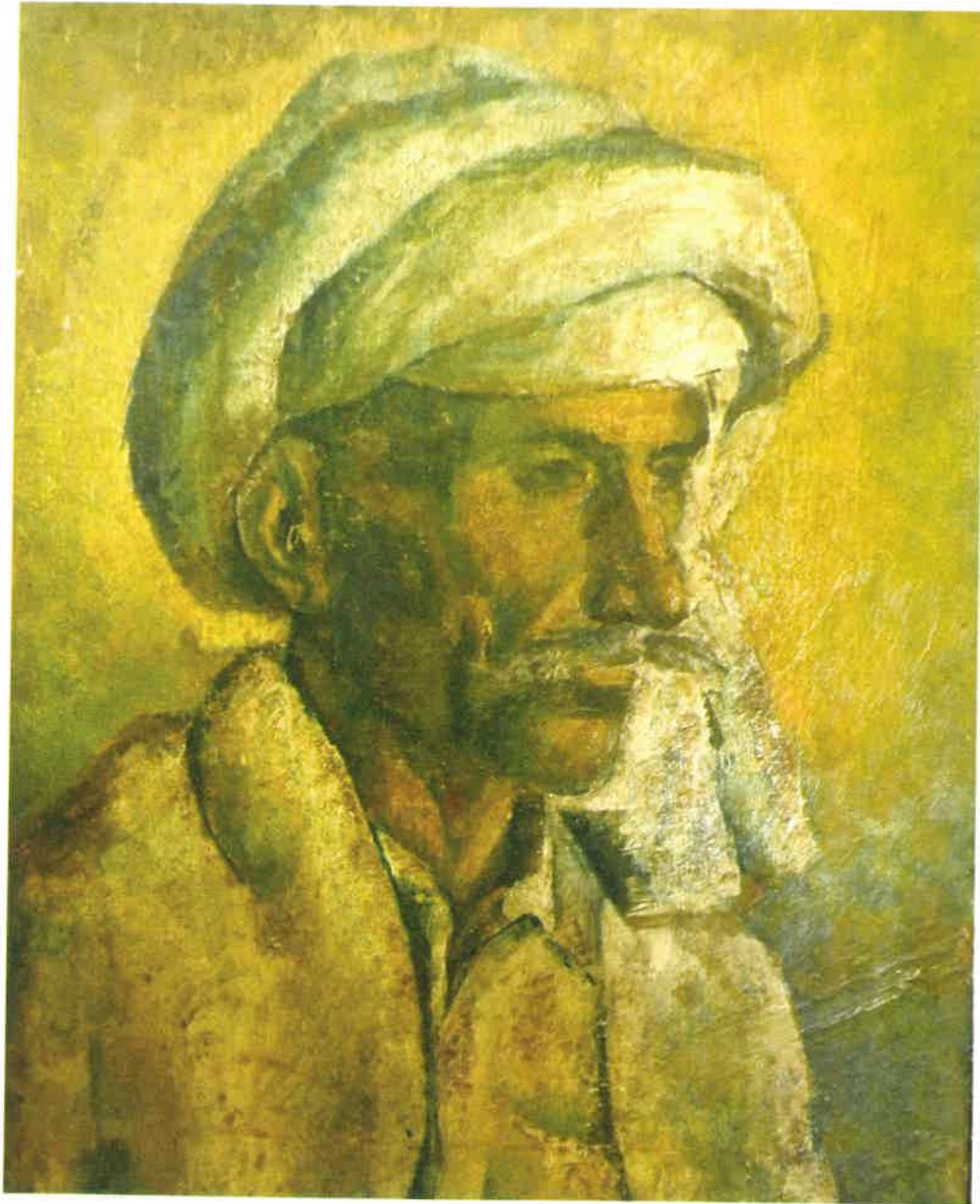
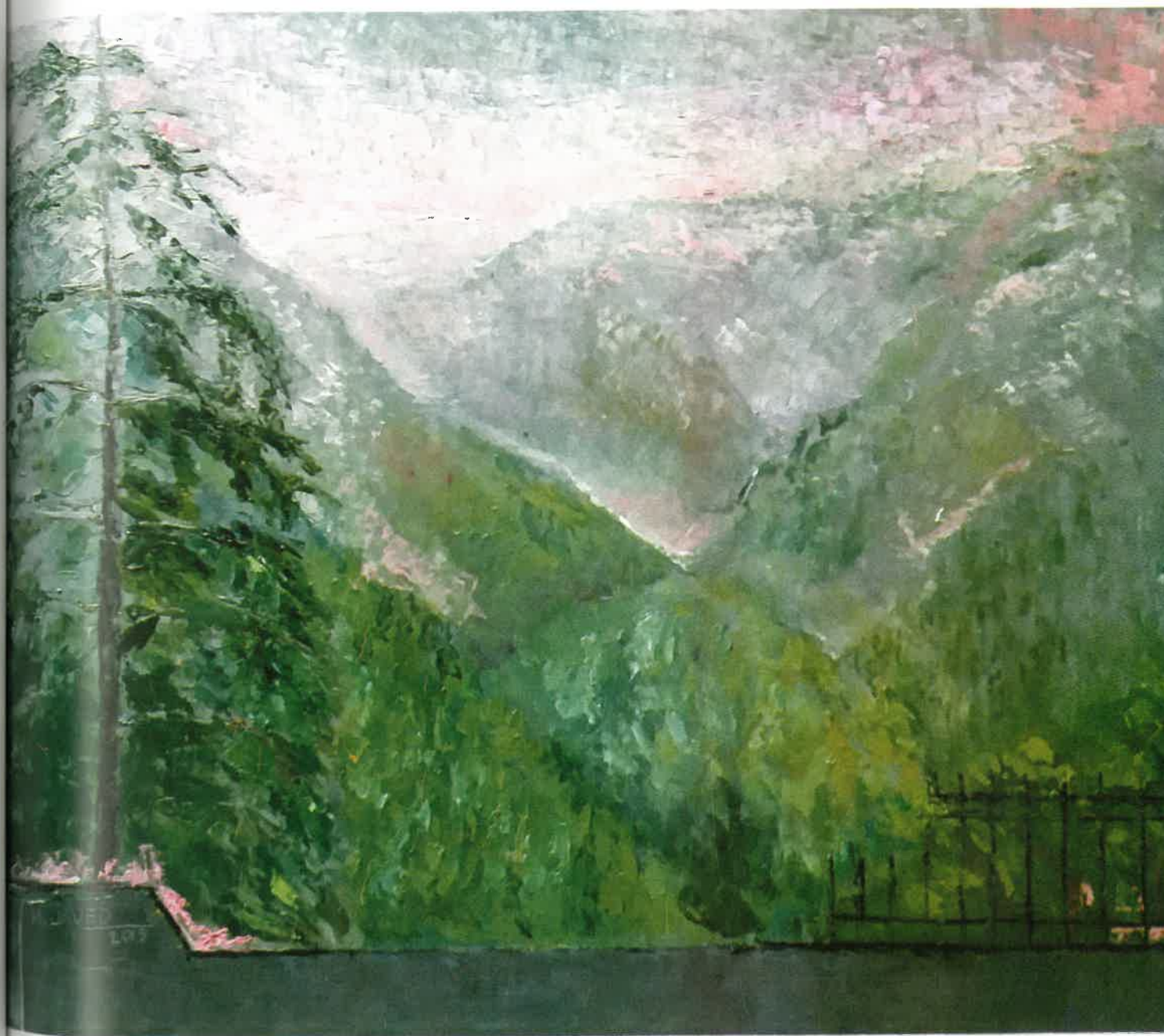


Fig.40: *Portrait-1959*, oil on board, 34x46 cm.

Painted by the Artist during 2nd year of his study at National College of Arts, Lahore.



Kashmir Nowadays-September, 2019, oil on canvas, palette-knife, 76x61 cm.



Fig.41: *Inside Mochi Gate*-1961,
oil on canvas,
palette-knife, 75x110 cm



Fig.42: *A Bazaar*-1963, oil on canvas, palette-knife, 152x92 cm.



Fig.43: *Movement-1963*,
oil on board,
palette-knife, 61x91 cm.



Fig.44: *The Growth-1964*, oil on board, palette-knife, 120x61 cm

One of his paintings, *The Gathering*, (Fig. 46), is a symbolic depiction of socio-cultural atmosphere of Lahore. He signifies various shades of colours in entirely abstract manner. The *Gathering* displays a deep observation of the artist towards the cultural activities of Lahore's inhabitants. Colourful and appealing, the painting refers to the Cubist style but does not technically follow it. It demonstrates well the hesitant abstraction of the Lahore painters during the 1960s. Although tones and colours are divided into geometric shapes and these shapes give the effect of small windows visually. The painting is mystic in mood and each part is distinct with a detailed study of naturalistic elements line and colour are defined in Cubist style.

However, an important feature is the use of colours as major tool. There is a variation in colour selection. On one hand, he selects the primary hues and on the other side he applies secondary hues very artistically. The black bold outline separates each block of colour skillfully. These black lines also refer to human figures in dancing postures and help to develop movement in the composition. The white tint is quite prominent in the whole frame. Thus, the whole frame with primary and secondary hues strengthens the concept.

Muhammad Javed defines:

The city of Lahore is very rich in culture. In 1960s-70s people used to celebrate their life events with joy and happiness, which was quite common. I observe my surroundings keenly especially when people are busy in celebrating and arranging the social events. The *Gathering* is an output of my observation. Various forms and shades of colours have been used representing social and cultural events through symbolism.²⁶

His perception in *Gathering* is visible. Various shades of colours symbolizes a rich social event of assemblage used in cubism in one frame. Here the artist associates different colours with social activities like Basant, a Punjabi festival, Independence Day, *Eid ul-Fitr*, *Eid Milad al Nabi*, *Jashn-i Baharaan*, *Eid -al Adha* and *Urs Data Gunj Baksh*.²⁷ On such occasions Lahore city is decorated with lights and people gather on various places and celebrate these events with joy and happiness. For this the inhabitants of Lahore are considered as lively and therefore, the city of Lahore is referred as a cultural capital and heart of Pakistan. Thus, *Gathering* is well narrated in the context of social culture in a symbolic manner through abstract expressionism.

26. Javed, Muhammad. Personal interview. Shabnam Abbasi. 27th April 2017.

27. Malik, Lubna. Festival in Lahore, Google.<http://daaira.com/culture/festivals-in-lahore>. Accessed: 20th August, 2017.

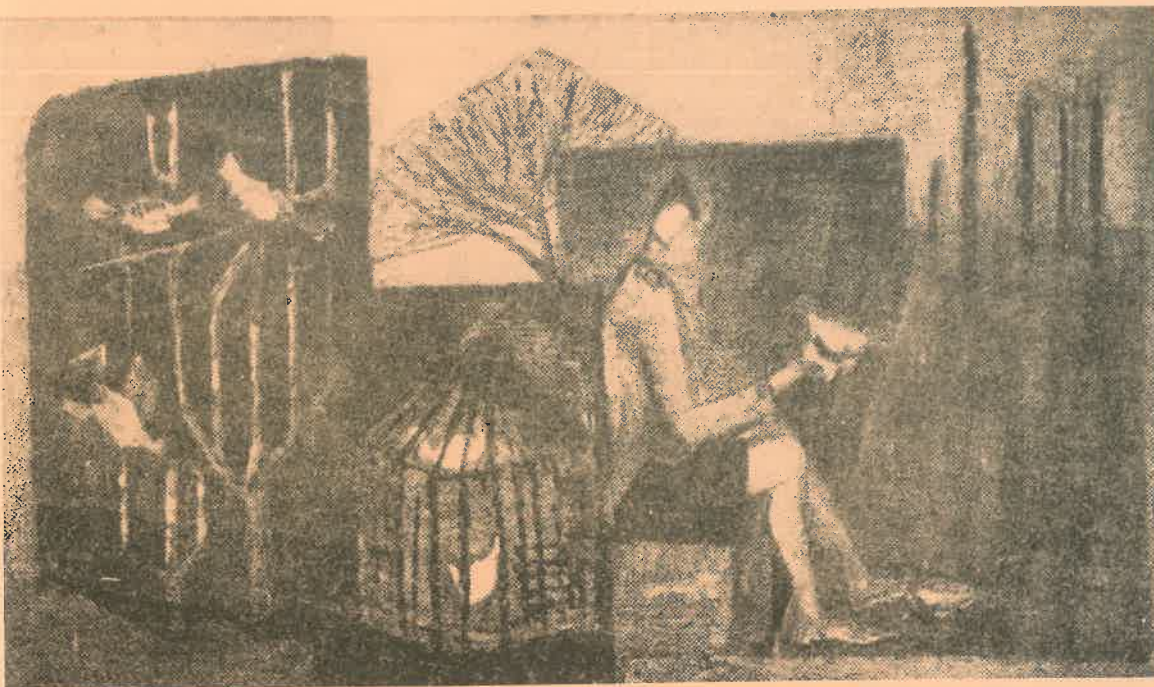


Fig.45: *The Cage*-1966, oil on canvas, palette-knife, 76x51 cm.



Fig.46: *Gathering*-1968, oil on canvas, palette-knife, 120x61 cm.



Fig.47: *The Best One*-1969, oil on canvas, palette-knife, 128x41 cm.

The Best One is another master piece of the artist which was painted in 1969 (Fig. 47). It embodies the common scene which is visible during the summer season. In this painting Jāved expresses the natural phenomena of human nature in search of the perfect or the best, whether it is food or other things in life. The artist depicts a common scene of watermelon's stall or shop which is arranged in open air. First glance of the composition reveals the whole scene and recalls the social realism of Courbet's, a European artist's theme of paintings.

The geometrical division of background is an interesting element in *The Best One*. The geometrical shapes like square, rectangle and an irregular shape in which the stock of water melon is portrayed, enhances the composition on the whole. There is blend of two styles abstraction and semi realistic style.

The dialectical background, giving the effect of moss spread all over the background. The composition of the painting is delicate and divided into halves, which looks like that the artist is narrating two stories in one frame and each part of the respective painting seems complete in its particular right. There are two aspects in one painting the first one is based on comparison of nature and the other is based on human nature concerning the selection best one or social status. However, on the upper right corner the tree creates an environment which is infertile in nature. While at the left corner, a cow is eating from a heap of watermelons- which stands in contrast to the other picture within the picture. Hence, in the right corner nature seems ready to provide shelter to everyone and on the left side nature is seen barren and shows thirst as well as harshness.

In another aspect human rationale is busy in selecting the best one which is also focused on title of the painting *The Best One* and also refers to the idea

of social status. The focal point is the middle section of painting consists of shopkeeper and two customers. The two persons are standing in front of the shopkeeper where one seems to be busy in putting the best watermelon in weight balance which he has selected from a large heap and the other is staring at the stock of watermelons. However, the outward appearance of the customer and his action while selecting a watermelon in a unique and careful way represents his class and manners which suggest that he belongs to upper class. On the contrary, in the lower right corner the two figures in sitting position are busy eating watermelon in relaxed mood without any care and these figures on the ground represent poverty and the lower class. Hence, Jāved witnesses the human nature and social status as well and puts it on his canvas.

The selection of colour palette is unique and consists of blues and the tones of green. Keeping in view one realizes that the artist has a remarkable vocabulary of colours. Perhaps, the artist likes to blend his colours directly on the canvas rather than mixing them on the palette, a technique that has been associated with expressionism.

The artist portrays another work, *The Need* (Fig. 48), by depicting the daily life needs through simple motifs of transportation. This indicates combination of moments where transportation is seen in transition and the artist has directed it towards a subjective dimension with symbolic strokes in the composition.

The Need is simple in subject matter; the artist portrays the very common scene of social culture. It shows the artist has deep observation who wants to capture

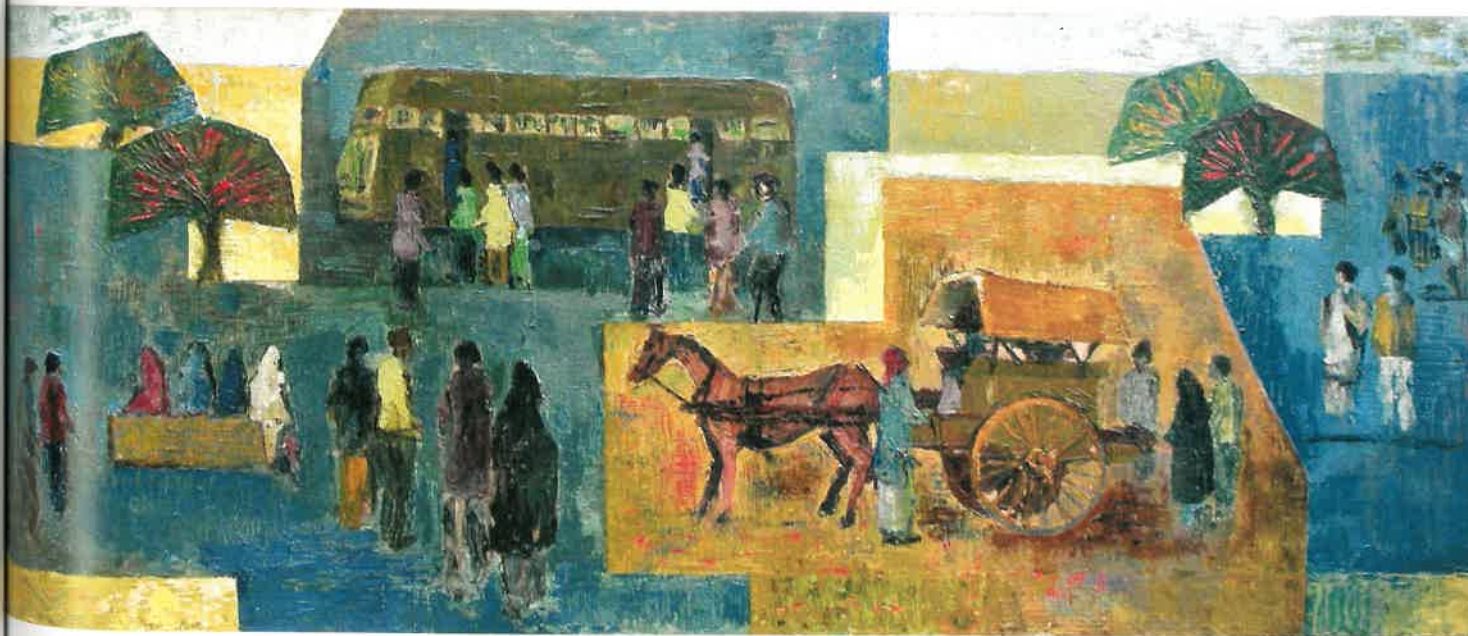


Fig. 48: *The Need*-1973, oil on canvas, palette-knife, 122x53 cm

the environment through liberation of his own perception with relevant colour palette and specific shapes. Probably this picture is supposed to be read from right to left because the bus and the tonga are moving in this direction as well. It seems that he has painted one painting by superimposing the two blending episodes as it usually takes place in this modern age as well as old times. Nonetheless, in first glance it reminds one of the earlier artworks of Masaccio. The artist has narrated three episodes in one picture. This concept is later on developed into a philosophy as simultaneity of vision in the work of Cubist is seen²⁸. *The Need* evidently presents those features that Shākir 'Alī has implemented and developed through his modern approach.

The artist illustrates two common motifs that are tonga and the bus for representing two different aspects. The first aspect is the comparison of urban and rural culture because the use of *tonga* and traditional costumes of people who are standing near *tonga* in this painting is clearly a symbolic reference of the rural culture. Whereas the bus and the public who is seen dressed in modern style represent urban culture. The artist himself belongs to rural area and has shifted to urban area so he is able to portray the compassion of two different cultures through his own observation. Besides comparing the two different aspects of rural and urban life in *The Need*, he also highlights another aspect which is the gap between past and present and he effectively develops the contrast of a few people, two trees on one side and an empty tonga waiting for customers to hire it and in the background, there is a bustling bus station and the bus is full of passengers. The healthy horse is stopped by its owner waiting for passengers who want to ride a *tonga*. On the other hand, a man-made vehicle that is bus here is full of travelers and one cannot find a place in it. Hence, the artist simply presents a symbolic message as man is anxious about his place in life in the hustle and bustle of the modern world. Ultimately his quest for search is a metonym for individuality. When man is facing identity crisis then he tries to wear those apparels which do not fit him and these occurrences generate frustrations.²⁹

At first glance one can easily understand the whole scenario because of the simplification of the picture and it is also clearly emphasized through the title of the painting *The Need*. As transportation is a basic need of everyone whether one belongs to modern age or not. Visually the composition seems crowded due to a number of human figures in various directions and postures like standing, sitting and the walking manner. The four stylized foliage of trees which looks like Japanese fan (Fig. 49) is well portrayed and painted with heavy strokes.

28. Sherazi, Mariam Aisha. Painting in the City of Contrasts. Lahore: The *Daily Dawn*, 2011. Pg.17.

29. Sherazi, Mariam Aisha. Painting in the City of Contrasts. Lahore: The *Daily Dawn*, 2011. pg.17.

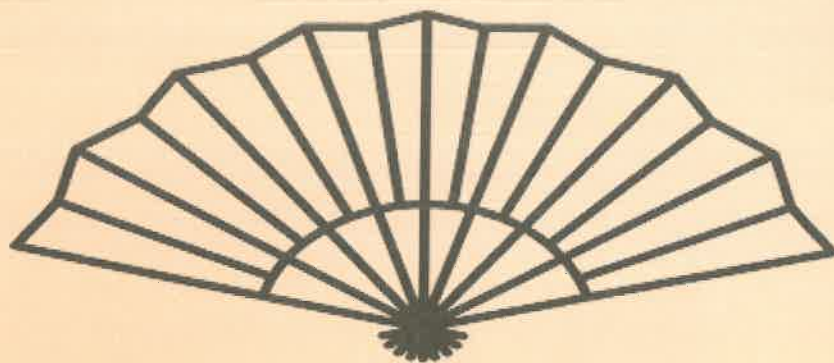


Fig. 49: Japanese fan. Source: <http://www.supercolouring.com>

Jāved is very conscious in strengthening the composition by amalgamating the element of design in his painting which have invigorated his work. Keeping in view of his artworks it looks as he has his own philosophy and approach to express feelings. Hence, *The Need* is the best example of his artistic style and his way of thinking and selecting themes.

Thus, *Gathering*, *The Best One* and *The Need* are master pieces of Jāved, in which he signifies a common motif of culture through daily life activities in symbolic way. A lot of variations in his style like abstraction, realism and semi-realism make his work more interesting and praiseworthy. Along with this he has painted many other subjects signifying the common sight and issues.

Similarly, Jāved has painted a book series, in which he articulated his spirit regarding the current habit, attitude of reading and purchasing of the books. His painting *Reading Trend-2012* (Fig. 50) expresses that books are just going towards bookshelf, which is an indication of keeping books as a sign of prestige. In the *Tree of Knowledge-2012* (Fig. 51), he indicates the worth of reading books by showing a person deeply involved in reading and selecting books in the bookstore. In this painting the arch is painted in such a way that it gives the impression of a tree. Through depiction of light behind the tree, Jāved is giving a message that there is an extraordinary light, which indicates benefit of reading. On the contrary, he has painted another scene of bookstall *Trying to sell books-2009* (Fig. 52), in which books have been arranged on the footpath and some have been displayed alongside the fence, a scene which is often found in the Anarkali Bazar. The artist conveys his message through this painting that books are lying on the footpath and nobody is there and not interested in buying. Nowadays, the books are accessible on internet, which is reducing interest of the people in purchasing the books. If books are purchased, these are simply kept in the bookshelves as a sign of literate family. Hence, *Tree of Knowledge* and *Trying to sell books-2009* are aesthetically rich. Geometrical shapes are also visible, which are developed through the process of careful study.

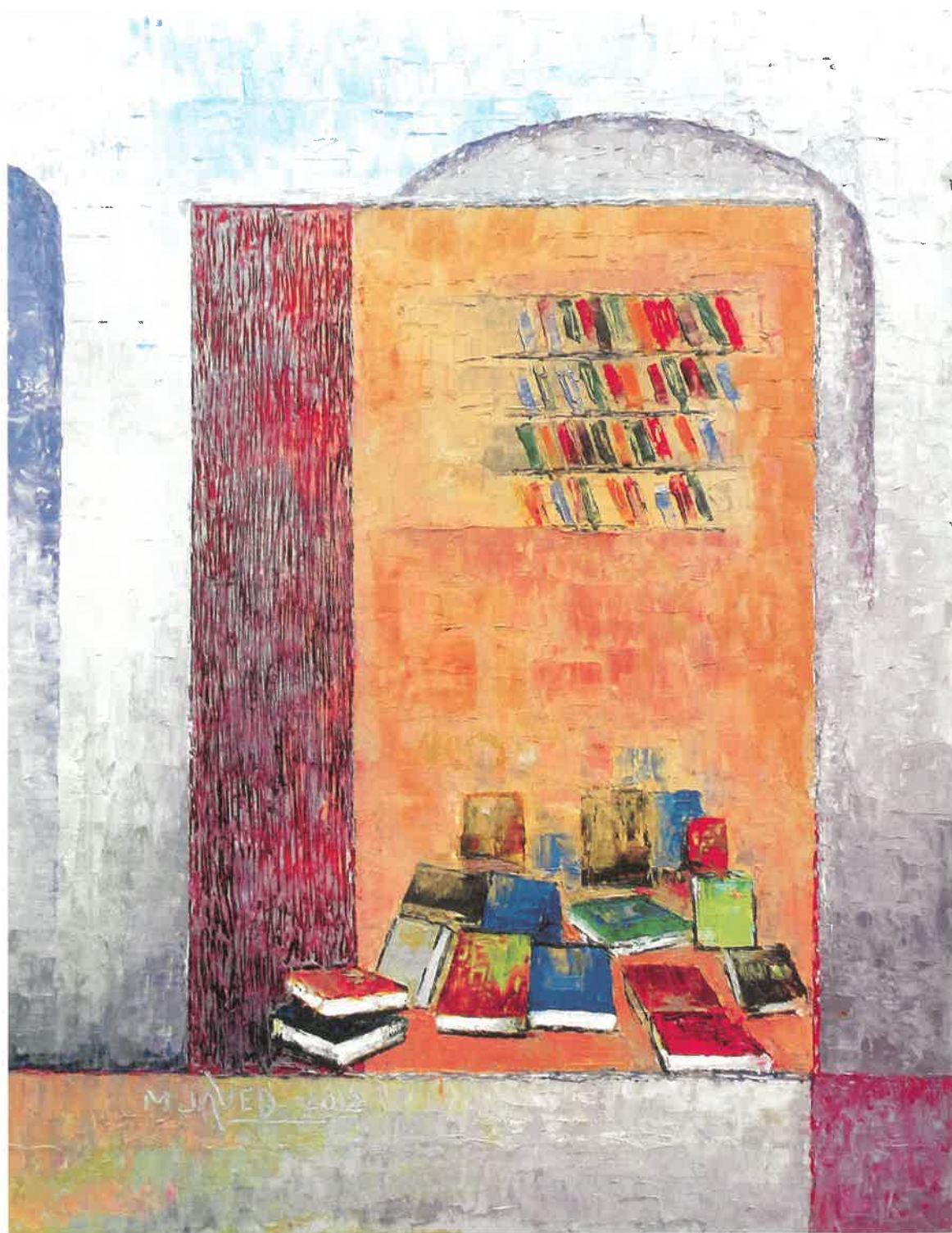


Fig 50: *Reading Trend-2012*, oil on canvas, palette-knife, 44x58 cm.

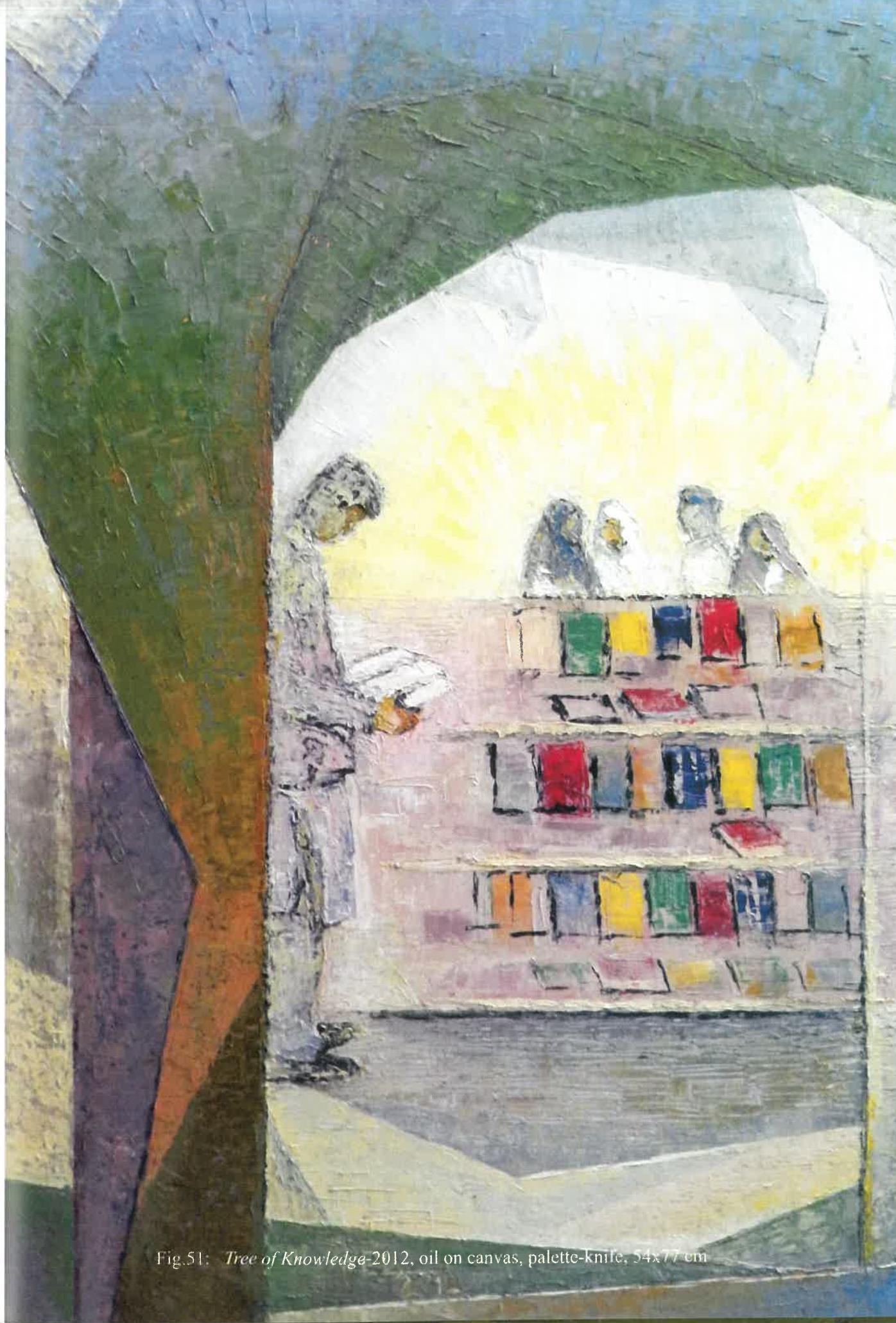


Fig.51: *Tree of Knowledge-2012*, oil on canvas, palette-knife, 54x77 cm



Fig. 52: *Trying to sell books-2012*, oil on canvas, palette-knife, 44x58 cm.



Fig. 53: *The Grandeur (Bādshāhi Mosque)*-2009,
oil on canvas, palette-knife, 53x106 cm.

Another important feature of Jāved's paintings is portraying the architectural beauty and cultural heritage of Lahore Walled City. Like all other old cities, Lahore also has two faces, the old and the new one. Most of the artists try to preserve the old and historical beauty of Lahore walled city especially the splendor of Mughal architecture. Such paintings are known as cityscapes, which are popular and important genre in the Pakistani art. The pioneers of cityscape school of art are Miran Bux, Nasim Hafiz Qazi, Aslam Minhas and Moeyen Najmi. Presently, Ajaz Anwar, Ghulam Mustafa, Mahboob 'Alī and some other artists are painting in this form.³⁰ Hence, like them many artists have painted the complicated architecture of walled city of Lahore, but their approach to handle this subject has remained as a visitor or as a spectator, whereas Jāved paints such subjects with particular sense of possessiveness. His passion for architectural grandeur is obvious in his paintings, rendered with a medium of palette-knife by creating interesting textured on canvas.³¹ Most of the compositions are well designed through division of the space in an expert manner to highlight the visual impression of the subject. The division is the symbolic representation of the continuity of the city and the depth of the sky, he explains. Thus, the artist always tries to bring out the extraordinary view point of Lahore city through socio-economic and cultural issues.

While discussing the artwork with this researcher, Muḥammad Jāved said that architectural beauty of Lahore impresses him a lot. In 1960, he visited Mochi Gate and did a sketch on the spot. At that time, he was a student at NCA.³² Later on he painted it on canvas, which was selected by a foreign mission. This painting encouraged him a lot.

One of his paintings *The Grandeur*, (Fig. 53) is a master work, in which he treats the buildings in the foreground in a delicate way but the focus remains on the architectural magnificence of the Bādshāhi Mosque. While watching this painting one gets feelings of spirituality and splendor of Bādshāhi Mosque constructed in 1673 by the Mughal ruler Aurangzīb in Lahore, Pakistan.³³ It is one of the city's best known landmarks and a foremost tourist fascination symbolizing the attractiveness and magnificence of the Mughal period.

His technique of impasto is very interesting *The Grandeur* because of relevancy of strokes with form, composition and patterns. The heavily laden colours on the brush are seen in it, which remind the impressionist style. He has not hauled his brush and the whole picture is the combination of several tones

30. Rasheed, Ishfaq. Art in Pakistan Traditions and Trends Dialogues and Essay. Lahore: Pakistan Writers Cooperative Society, 2010. Pg.105.

31. Naeem, Mian. Playing with Textures. Lahore: in Cutting Edge, 2008.Pg.na

32. Jāved, Muḥammad. Personal Interview. Shabnam Abbāsi. 3rd July 2017.

33. Chaghatai, M. Abdullah. THE BADSHAHI MASJID: HISTORY & ARCHITECTURE. Lahore: Kitab Khan i- Nauras.1972. Pg, na.

applied in a contrast, which ultimately brings a picture into a being. The distanced perspective in hazy sky and dusty grey horizon shows the artist acceptable understanding of the atmosphere. The sharp white tone in the horizon behind the dome of mosque indicates the spirituality of artist self-absorbent.

The view of the white domes stands in a most sophisticated and majestic manners in contradiction of the white background. The background is built up with help of heavy strokes of whitish tints. Essentially the painting is divided into two splits, the main part signifies the minarets and attach houses to the mosques and this space has been additionally divided by strata of mauve, crimson, green and blue. All these hues are employed in fascinating way and ultimately giving the structural environment in *The Grandeur*. In contrast to the other half part is comprised of low key colour technique, primarily it is the white tint 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 actual 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.³⁴ Hence, despite much layers of colour mixing and combination of adjoining houses the beauty of Bādshāhi Mosque still remains and creates a focal position in whole composition. The high-rise minaret and domes in the whole composition symbolize the importance of mosques in Muslim society. Thus, the artist successfully conveys his message in symbolic way as the beauty of Mosque is always superior in all type of architecture and it is prominent feature in our Islamic society and no one denies and ignores this reality. Thus, the present concept clearly represents the spiritual relation of Jāved towards the dignity and splendor of Mosque. In this and in other two paintings entitled *Inspiration -I* (Fig. 54) and the *Fort Road*, (Fig. 55), the artist expresses the splendor of Mosques very skillfully.

Jāved has been working to provide more importance to the concept through composition and space division for narrating the story of the selected subject. In *Through the Tree* Jāved has painted the historical building extremely well (Fig. 56)

The social significance that Jāved attempts to bring *Through a Tree* is

34. Mahmūd Khālid. *A Man Of Art Muḥammad Jāved*. Ed. Dr. Shaukat Mahmood. Lahore: Pakistan Writers Cooperative Society, 2013.Pg.164.



Fig.54: *Inspiration-i*, 2010, oil on canvas, palette-knife, 76x92 cm.

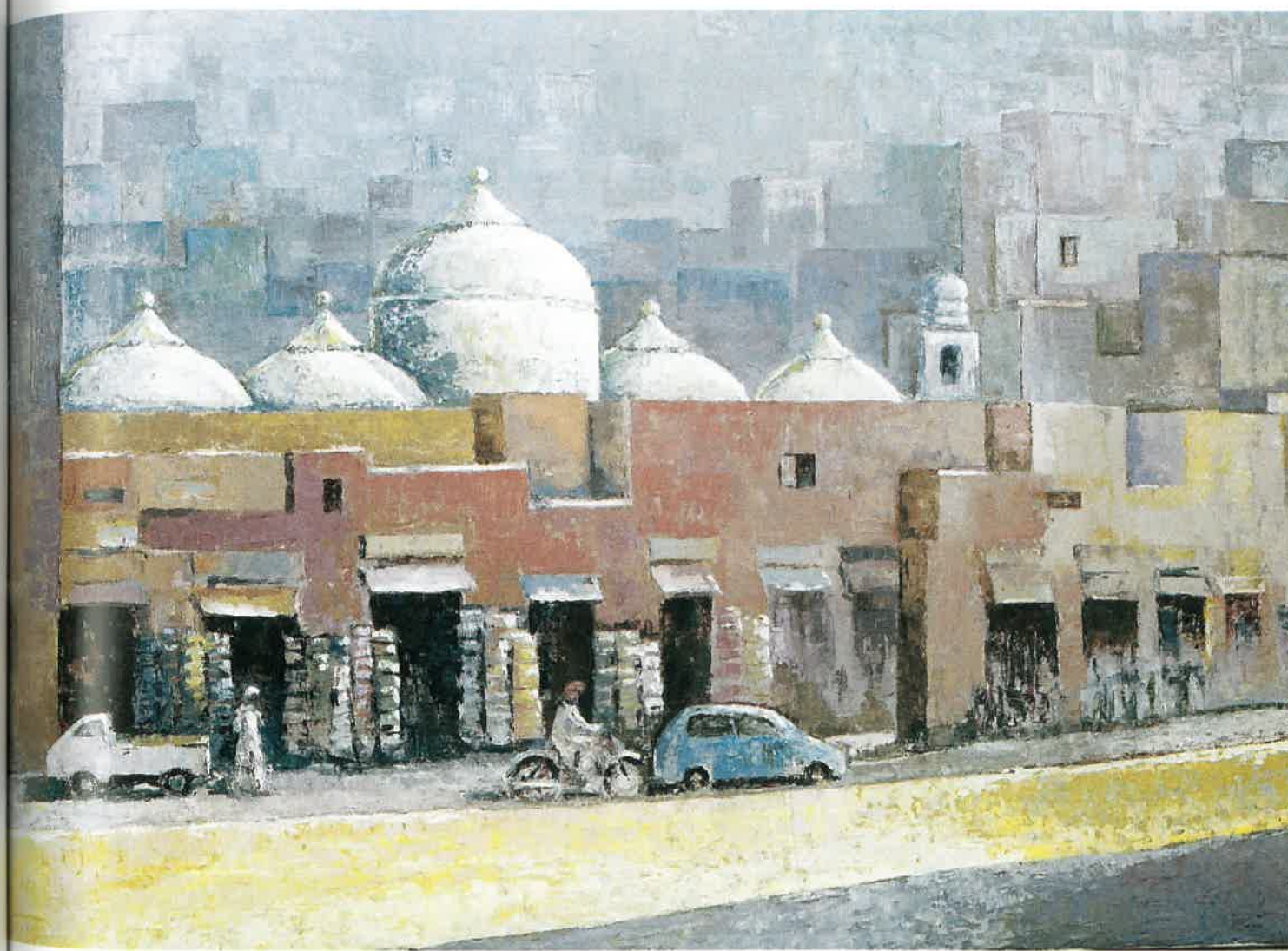


Fig.55: *The Fort Road*-2011, oil on canvas, palette-knife, 92x61 cm.



Fig.56: *Through the Tree*-2010,
oil on canvas,
palette-knife, 30x75 cm

not apparent at a first glance. It only seems to be a pictorial device, but by looking at its details one can find the symbolic representation of law and order conditions of the city during 2009. Jāved has used his own symbol which is fairly literal and accurate record of his particular experience. The scene reflected in the painting is one that would not generally capture the eyes of a common spectator but the artist has presented it in such a way that it has become the more fascinating and representative of the problems faced by the public at that time. The vertical composition consists of the Chopra Singh building, now known as Lakshmi Mansion situated on the Mall Road, with its colonial aura and a sense of past glory, which recall the traditional beauty of architectural heritage of the colonial period.

The tree at the front covers the whole building but the focal point is the architecture and specifically the dome. There is a frequent use of cool colours painted with both thin and thick horizontal strokes of translucent colours and impasto. However, the composition is simple in style and if the painting is divided into parts through grids then one can find a lot of strokes of different colours and these hues give energy to the composition. The light of the sun on the top of the dome refers to the time of the mid-day. The sunlight creates a balance between the building and the horizon. There is movement in the painting shown through use of colours, policemen, a walking figure and a car painted beneath the tree.

The reason for including the human subjects like the policeman in front of building is to make the spectators feel that he or she is looking at a public place where they need a security in case of any issue. Hence, the policeman, visitors and the cars are all Jāved used to observe daily on his way to art gallery. Therefore, Jāved presented the condition of the Mall Road during the time period of 2009 through his canvas when there was disturbance on Shahra-e-Quaid-e-Azam especially between Punjab Assembly building and High Court due to political rallies and patrolling of police was increased tremendously. The bomb attacks were at peak at that time. The fear of sudden blast spread in the heart of people and nobody feels protected. Therefore, the police were standing and seen everywhere.

Jāved presents the well-executed and philosophical scene through painting. People are facing a lot of problems due to political upheaval. Therefore, he simply comments on the effect of political and social connotations on our surroundings. Similarly, in another painting, *The Red Light*, (Fig. 57), the artist also gives the comment on a political issue. It was painted in 2010, the artist depicted the scene of the opposite side of Assembly Hall where people are busy in raising their voice in protest. A ray of glowing sunlight illuminates the part of building. *The Red light* is rendered with minute details through thick dabs and dashes of paint that help him to create texture. In both paintings *Through the Tree* and *The Red Light*, the figures are center of

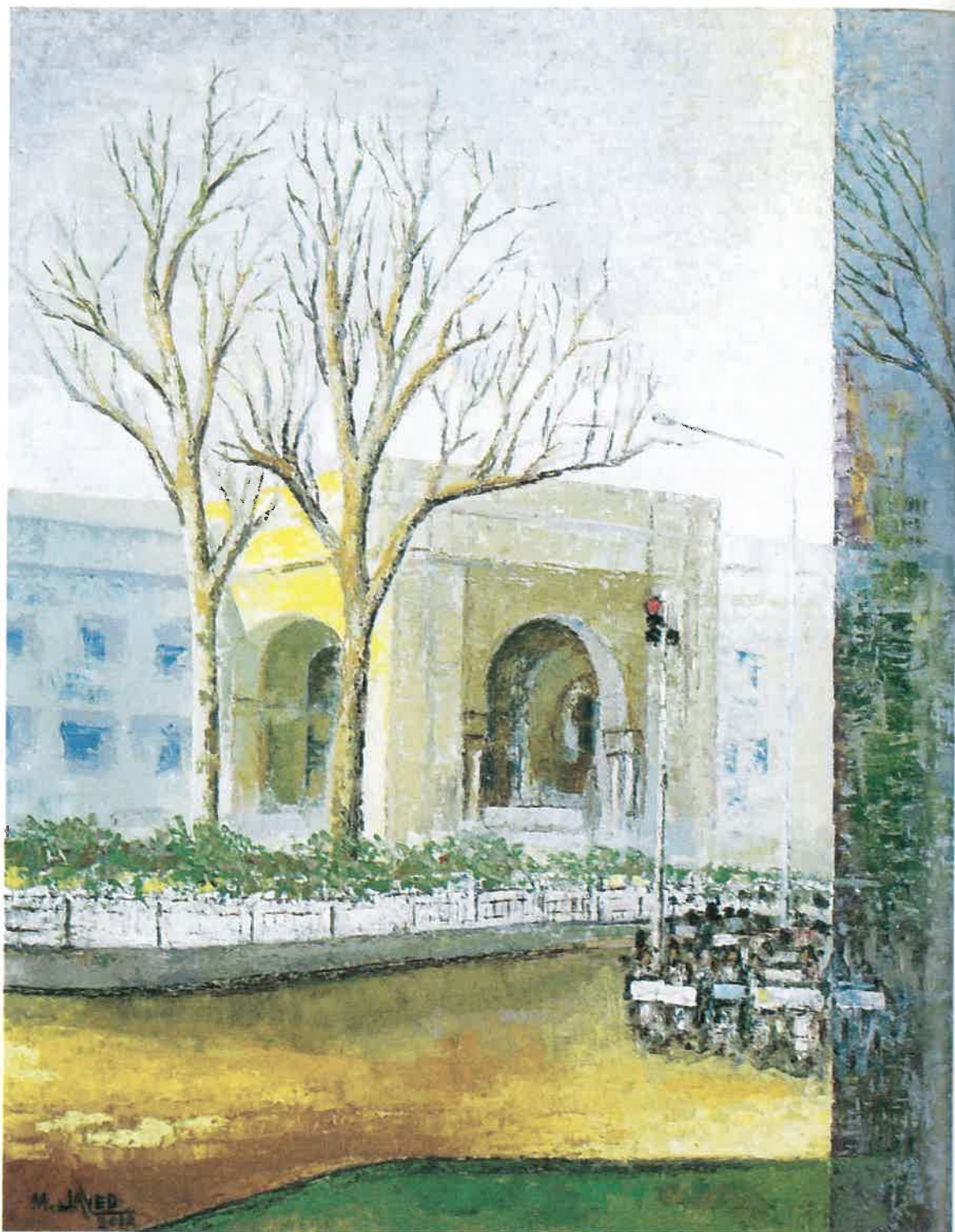


Fig.57: *The Red Light (opposite Assembly Building) Lahore-2011*, oil on canvas, palette-knife, 67x92cm.

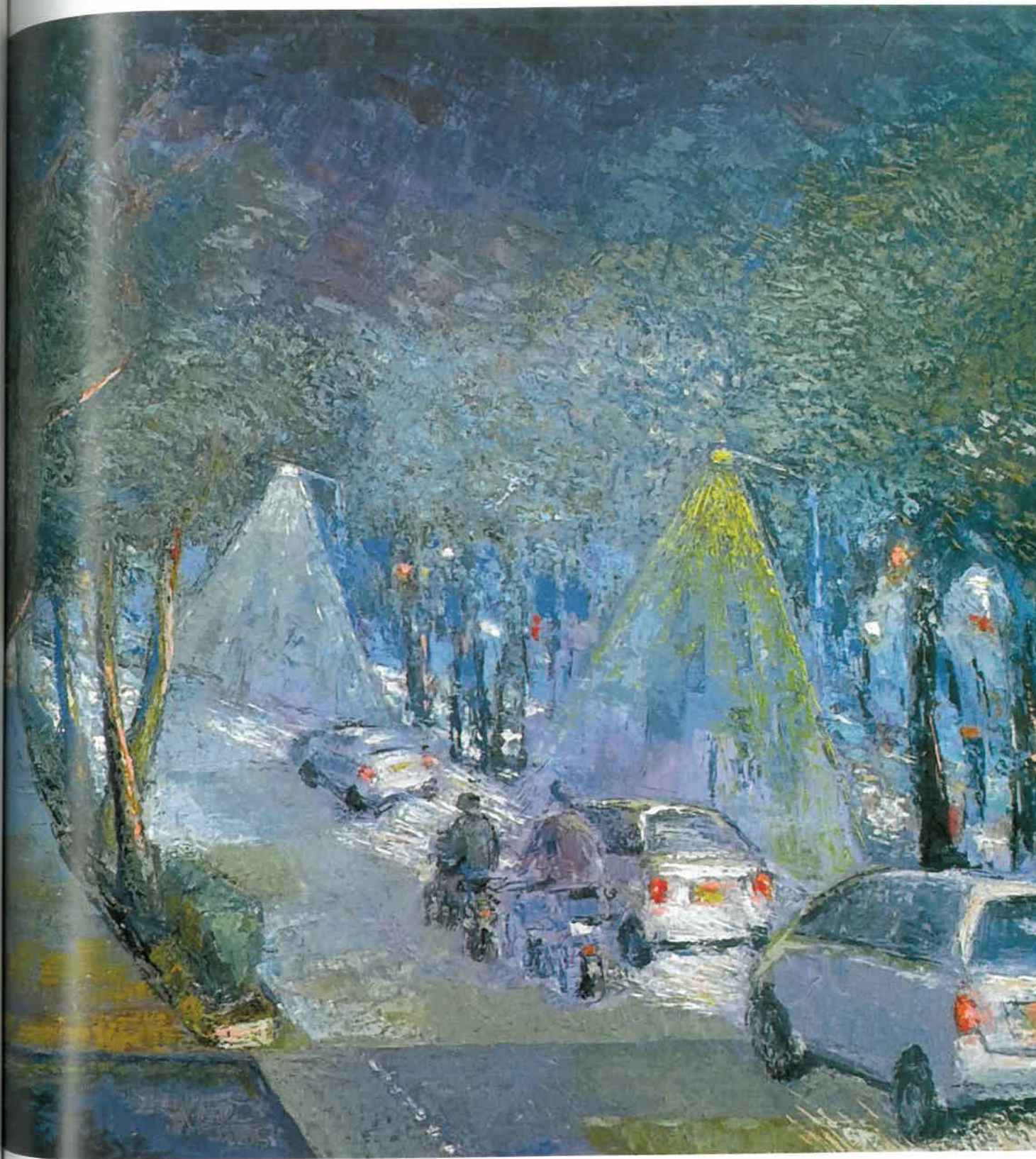


Fig. 58: *A Misty Night*-2016, oil on canvas, palette-knife, 62 x 62 cm.

attention in case of narrating the political issue, because politics affects the society and man becomes its victim. Therefore, the artist portrays the figures in form of policemen and the group of protestors. Thus, the themes of such artworks are related to the effects of socio-economic and political issues in environs. The trees, roads and architecture are quite common in both paintings. The only difference in these paintings is that political issues have been highlighted in *Through the Tree* due to presence of the policemen and *The Red Light*, symbolizes socio-economic conditions indicating the protestors. It appears that the artist illustrates the subject of architecture for highlighting the social and political issues. His later work also epitomizes the socio-anthropological aspects of the surroundings in his art through nature.

Muhammad Javed always prefers to develop a series of paintings of one subject showing different perspectives of the subject matter relating to the life and nature captured from his surroundings. Some paintings have been rendered with tones of blue and greys, whereas some paintings consist deferent colour schemes. The artist has developed a panel of blues and grays in paintings during his later decade, but generally he uses different colours palette in all of his work. Clouds, showers of rain, birds and roads as well as vehicles are common in his later canvases. The artist depicts all characters from his surrounding as observed during travelling when he leaves home for office or other places. One of his paintings *A Misty Night* is the best example of the depiction of his ambiances of nature, (Fig.58).

Painting *On the Sky* has all the qualities of Javed's masterpieces (Fig. 59). It is a simple in style. The artist well portrays the nature. The painting shows the simple horizon with swooping branches of tree, and birds. The atmosphere seems to be cloudy which is usually happens before the rain. The addition of the branches of trees besides sky, is nothing short of his talent. The birds create a movement in the painting due to their flying positions. The artist has masterly captured the flying direction of birds as all are flying in a specific circle in form of cluster. In the right below corner two birds are sitting on the pool seems to be the couple relaxing in a good atmosphere.

The whole picture is fascinating consisting of strong composition, emotions and mood of the atmosphere due to magnificence of cloudy weather. Hence, the whole treatment of horizon, the way of capturing clouds with various tones, the selection of birds, direct the spectators into an inspiring journey of visual pleasure. By analyzing this, one can find a complete story behind its simplification. Javed explains his observation as how the nature is busy in our surroundings, Birds are busy flying in the wind direction to reach their destination for protecting themselves before rain. However, it depicts full life through flying kites in circle and pair of kites sitting on the pole. At a first glance one can find influence of impressionism in the painting *On the Sky*, as it

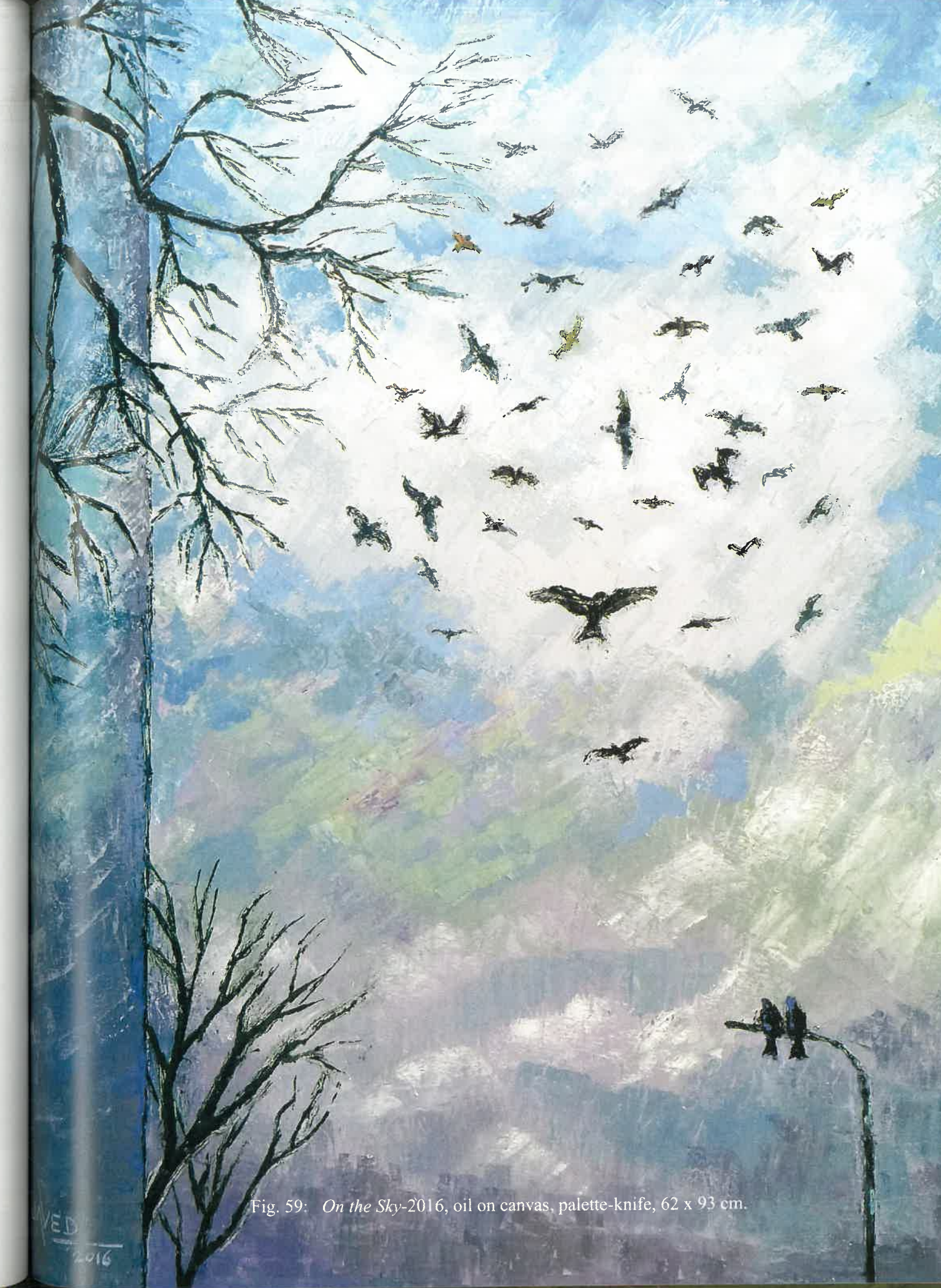


Fig. 59: *On the Sky-2016*, oil on canvas, palette-knife, 62 x 93 cm.

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has some resemblance with Monet's *Sunrise* (Fig.60), but use of vertical panel and branches of trees on its right side create altogether different impact due to individual style of the artist.



Fig. 60: *Sunrise* by Claude Monet-1872, oil on canvas, 48×63 cm
Source: <https://en.wikipedia.org>

Monet believed that a landscape does not exist in its own right. Its appearance changes from moment to moment as the surroundings atmosphere brings it to life, as light and air continuously changes.³⁵ The palette is very subdued, soft violets and greys predominate and the sky is executed with his wide ranged brushes. Although *Untitled* is unique in technique and style, at the same time this painting embodies the indigenous nature displayed through colour of its atmosphere.

Jāved has created another painting *A Rainy Day*, (Fig. 61), in the same year. It looks like that the artist introduced the next step of nature after cloudy weather. However, he develops a complete story of nature through his series of canvases. The first piece of art is clear depiction of cloudy weather and the second one indicates the scene of rain as well as the hazy weather embodies the third one. It indicates the rainy season of Lahore. This candid way of looking at nature makes the viewer enter in the frame of picture immediately.

35. Bernard, S. Myers. MODERN ART IN THE MAKING. New York: MCGRAW-HILL BOOK COMPANY, INC, 1959. Pg. 157.



Fig. 61: *A Rainy Day*-2015, oil on canvas, palette-knife, 77x62 cm.

The artist epitomizes the issue of traffic which is quite common on the roads of Lahore. It seems that the artist has captured the scene of traffic from the front seat of his car. The whole frame consists of three cars, one motorbike and three electric poles on roadside. The artist has highlighted the social issue like mis-management of traffic lack of understanding of traffic laws by the public and indifferent attitude of traffic sergeants, which are the real problems. During the rainy days accidents are quite common due to the slippery roads. Jāved symbolizes the three moving cars as everyone wants to reach their destination as soon as possible by overtaking each other. Such acts some time cause great disaster.

In the painting *A Rainy Day*, artist shows the outcome of his subject matter as a combination of skills, emotions, visualization and inspiration that force him to bring out such issues on canvas. This painting reveals his exceptional observational abilities especially during the flow and intensity of rain. However, the mood of painting has great attraction for the viewer.

The thick strokes of brilliant impression have been the most pertinent in their sensitivity to colour handling and creating texture. The subtle knife strokes move in a diagonal pattern giving the continuity and motion to the painting and enhances the attractiveness. The result is dense, complex textures imbued with symbols. Its rich glowing colours are insistent, demanding attention, while the surface suggests painterly pleasure and infinite innovations.

In *Through an Underpass* (Fig. 62), artist indicates the ordinary scene of road with hustle and bustle of vehicles. In most of the canvases Jāved has a preference for subjects that at first look ordinary but each scene which he selects for painting is a different kind of challenge to his observational skills. The artist expresses his feelings beautifully about the traffic problem due to narrowness of the underpass compared to the width of the road.

Technically, *Through an Underpass* astounds the viewers with the variety of luxurious textures of oil paints, from translucent glaze to rich layers. The artist applies the colours in small touches and overlays the hues with thin and thick glazes of their complements.

The road of underpass has been rendered with the hues of blues and greys. The blue greys tones convey a sense of visible anxiety where a crowd of vehicles and pedestrians are trying to cross each other in order to get away from impending calamity. Hence, the treatment of blue and grey hues in the whole scenario captures the effect of fog particularly the rendering of sky and the bridge.

The drawing is realistic but painted in a modern style. The artist compares the fertility and calamity of nature with the crowd and environment.



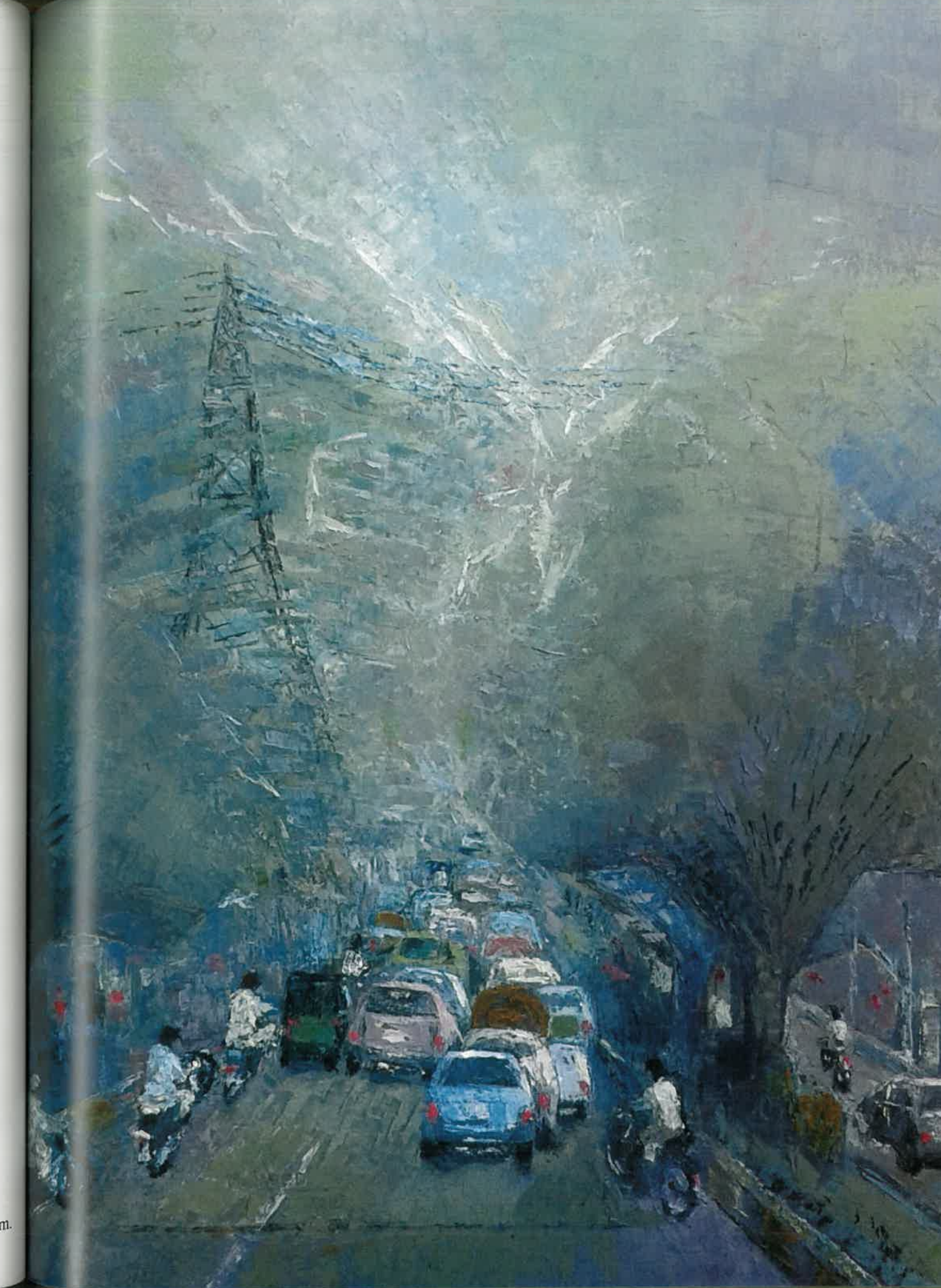
Fig. 62: *Through an Underpass*-2015, oil on canvas, palette-knife, 62x62 cm.

The bridge, flowers and trees are painted on the high level above the road. The treatment of flowers and trees, besides the bridge, captures the attention of viewers in a way that one can feel the flow of wind.

The sky has not received a lot of attention as the artist major interest is in the crowded vehicles. Cars are the focal point painted in the blending of original and imaginative colours such as Prussian blue and greys with the distant vista painted in light colours to create a feeling of depth and perspective.

In 2015-16 Muḥammad Jāved produced paintings in a series on the subjects of traffic problems, issue of obstacles due to road constructions and effects of rain and night, (Figs: 63 to 69). From these paintings it is observed that the artist loves highlighting various issues of socio-cultural and political nature in a beautiful manner.

There are also interesting artworks of Muḥammad Jāved on the topics of life, need of justice and mysticism, which communicate useful messages to the society (Figs. 70 to 72). Similarly, he has skillfully touched the issues of disturbances taking place in Pakistan and even in Rohingya, Myanmar (Burma), (Figs. 73, 74).



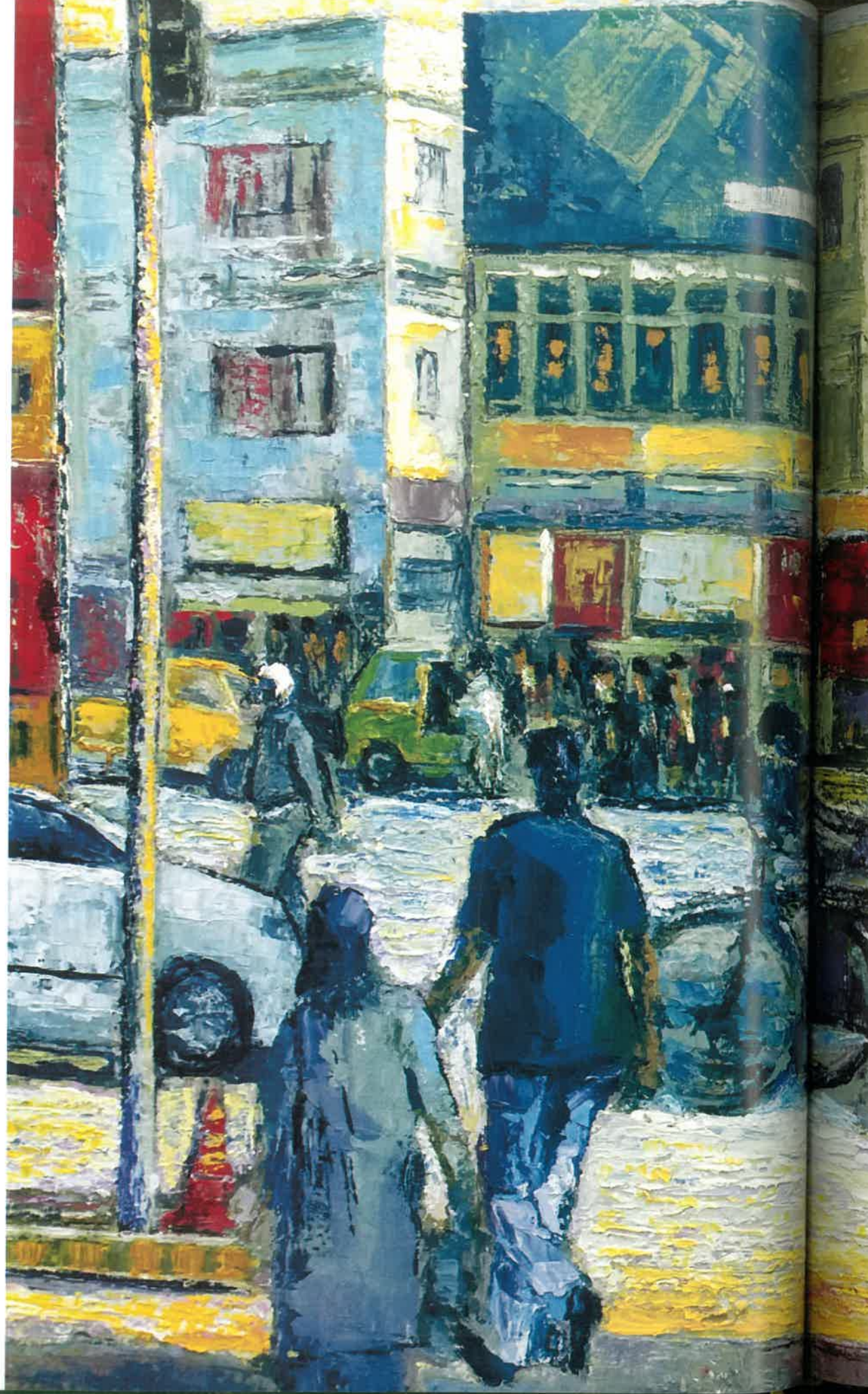




Fig.64: *Traffic Hazard at Regal Chowk, Lahore-2015*, oil on canvas, palette-knife, 93 x 62 cm.



Fig.65: *A Misty Day on Shahrah-e-Quaid-e-Azam* -2015, oil on canvas, palette-knife, 62x77 cm.



Fig.66: *In front of Dyal Singh Mansion (a protest painting)*-2015,
oil on canvas, palette-knife, 93x62 cm.



Fig.67: *The Clouds*-2016, oil on canvas, palette-knife, 62x77 cm.



Fig.68: *Impressions from Old Lahore-2016*, oil on canvas, palette-knife, 77 x 93 cm.

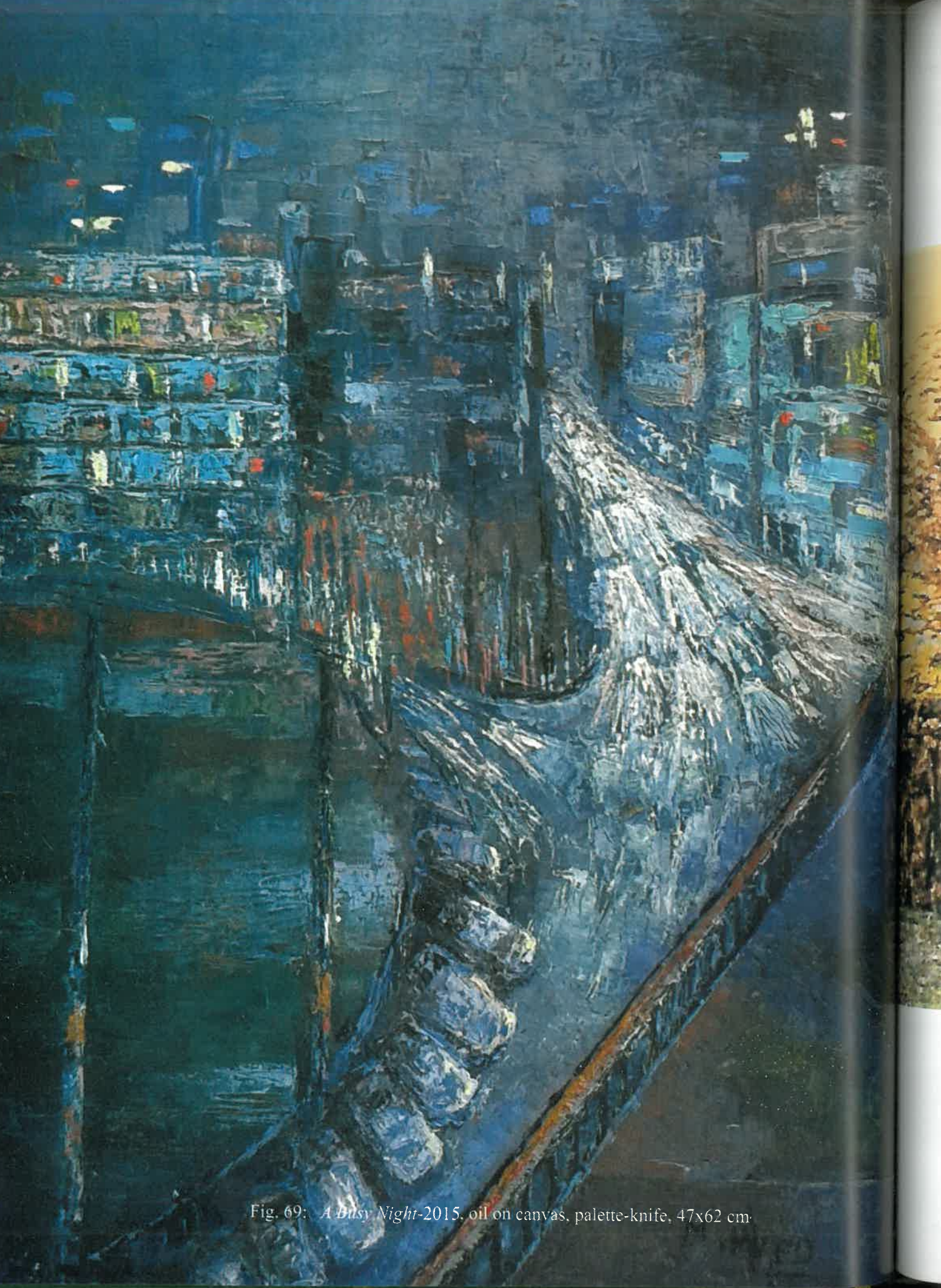


Fig. 69: *A Busy Night*-2015, oil on canvas, palette-knife, 47x62 cm

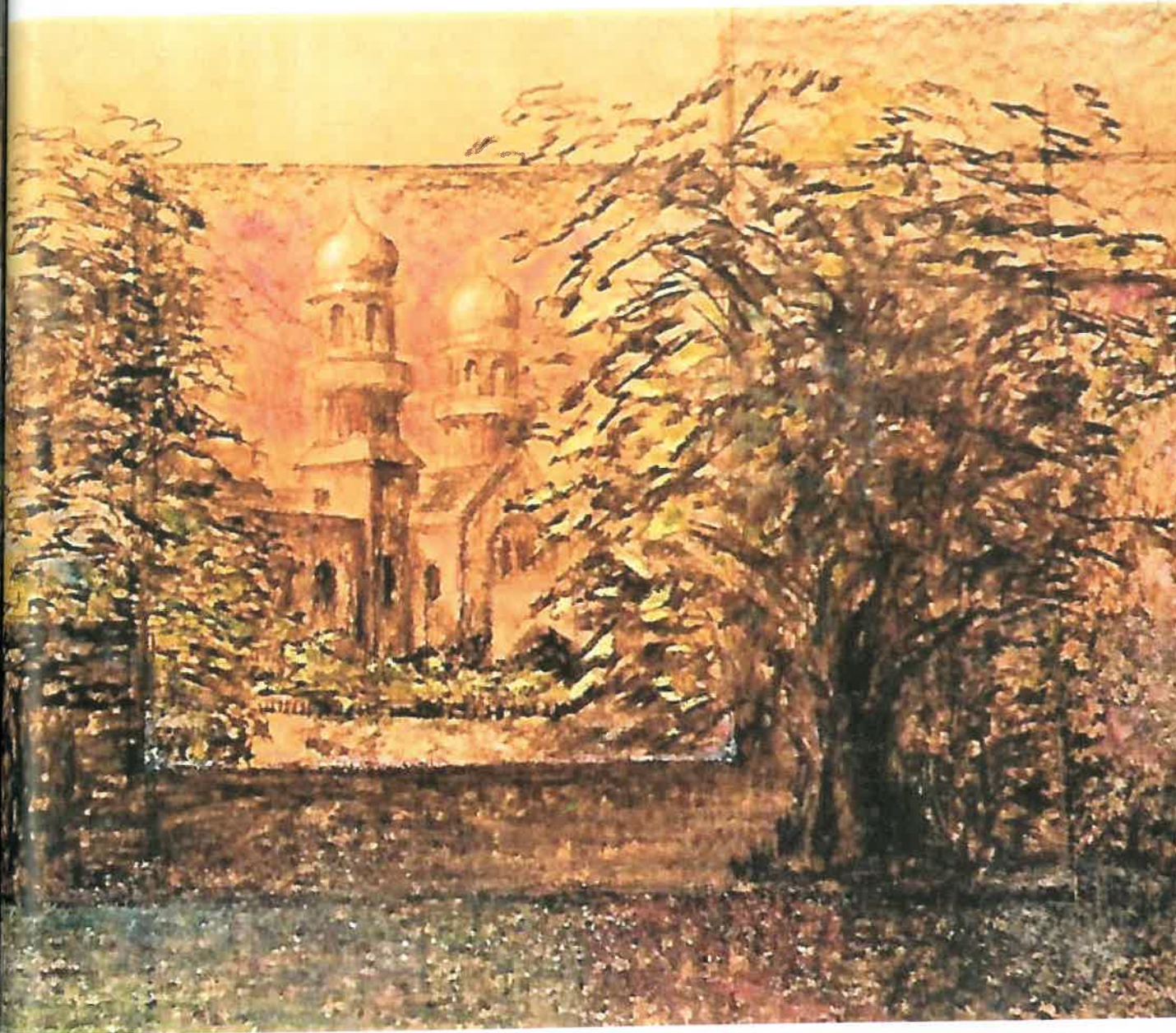


Fig.70: *The Hope i* -2011, charcoal & pastel on paper, 77x 42 cm.



Fig. 71: *Years 2008 to 2012-2018*, oil on canvas, palette-knife, 77x62 cm.

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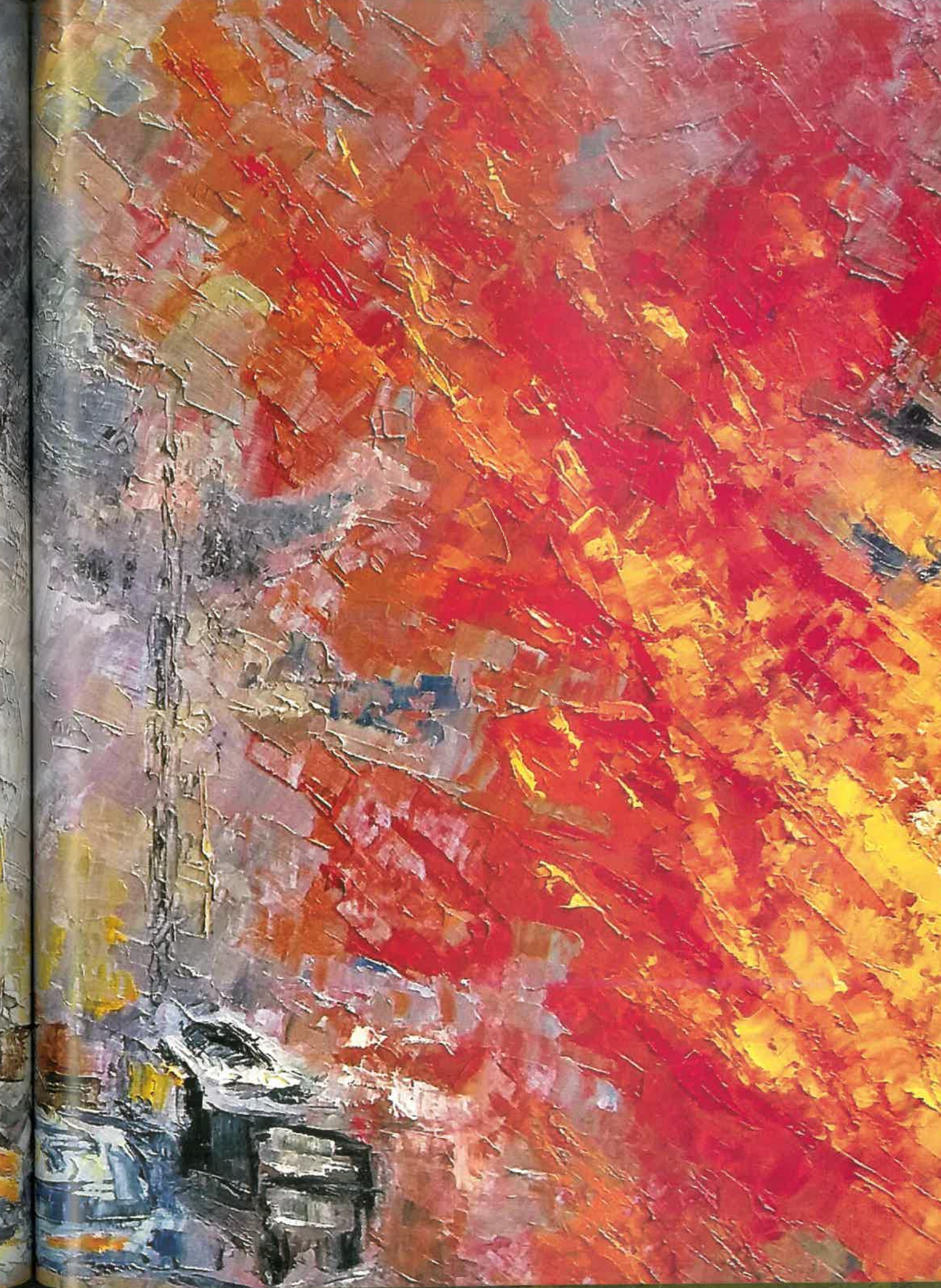




Fig.72: *Towards True Life*-2013, oil on canvas, palette-knife, 77 x 93 cm.



Fig.73: *Rohingya Muslims Crisis in 2016-17, Myanmar Burma-2017*, oil on canvas, palette-knife, 77x62 cm.



Fig.74: *In Search Of*-2013, oil on canvas, palette-knife, 31x62 cm

Calligraphic Paintings of Muḥammad Jāved

A painting is a visual consisting of an artist's imagination, set of ideas, beliefs and environment expressed through technical skill, forms and colours, which conveys emotional power, conditions and realities of the life as well beauty. It also explores personality of the painter through every stroke of the brush and goes as far as reflecting the mentality and concerns of a particular period. Therefore, as a means of understanding the artist, his artworks and what is beyond it, this chapter discovers the hidden mysteries and motives of Muḥammad Jāved's calligraphic paintings.

*"The aim of art is not the outward appearance of things, but their inward differences."*³⁶ (Aristotle)

Calligraphy is an immense subject which involves a variety of styles and techniques. The term calligraphy is derived from Greek words *kallōse* (beauty) and *Graphōse* (writing) which means beautiful writing.³⁷ It is a particular genre, one of the oldest art forms especially in Muslims society such as Pakistan. Pakistan has duly benefited from its traditional mainstream as well as from modernist innovations. The artists constantly beautify the Qur'ānic text in all scripts such as *Kufic*, *Reqa*; *Naskh*, *Thuluth*, *Nast'liq*, *Khatt al-gharbi*, Arabic and many more in their art. Historical calligraphic art emerged in the middle of 20th century as contemporary art of Pakistan but it did not start as a proper movement. The influence of enormous periods of Islamic rules, Abbasid Baghdad, Mamluk Egypt, Umayyad Spain, Safavid Iran and Mughal South Asia, promoted calligraphers to explore calligraphy in new ways.³⁸ In Pakistan, many traditional calligraphers kept the art form of calligraphy alive, like Sufi Abdul Majeed, Tajud Din Zareen Raqam, Munshi Muḥammad Siddīque, Almās Raqam, Hafiz Muḥammad Yūsuf Sadeedi, Sufi Khurshīd, Alam Khurshīd Raqam, Anwar Hussain Nafees Raqam and many more.³⁹ However, beginning of calligraphic art took place during 1950s-1970s,⁴⁰ which turned into a

36. Quoted by French, Karen L. *Gateway to the Heavens*. New York: Watkins Publishing Limited, 2014. Pg.180.

37. Baron, Nancy. *Getting Started in Calligraphy*. New York: Sterling Publishing, na.Pg.05.

38. Tahir, M.Athar. *LAHORE Paintings, Murals, and calligraphy*. Ed. Babara Schmitz. Vol. 61. Marg Publications, 2010. 4 vols. Pg.09.

39. H. Iftikhār Malik. *Culture and Customs of Pakistan*. London: Green Wood Press, 2006. Pg.64.

40. Siddiqi, Imran. Ahmed, ed. *ALLAMA BILL QALAM: Arabic Calligraphy in Pakistan*. Pakistan: na, 2012. Pg.na.

movement when calligraphers felt that their work has been reduced due to introduction of reference to modernism. Hanif Ramay (1930-2006), a well-known figure, also played important role in developing the calligraphy with allusion to modernism.⁴¹ Afterwards, Sadequain, made his name through introducing calligraphy in his artwork in 1970s.⁴²

Hence, the calligraphic art is getting significant hold and maintains its momentum. Therefore, calligraphers and even the painters of the country articulate their feelings in this artform tremendously. Muḥammad Jāved is among one of those painters who is not calligrapher but explores calligraphy in his paintings due to his keen interest in the religion and forms of calligraphic words as well as their meanings. No doubt, he is an established painter with requisite qualification in the field of fine arts but he does calligraphic paintings in his individual style focusing on the meanings of the holy words and Islamic values, during his professional career.

Jāved started calligraphy paintings during the rule of General Zia ul -Ḥaq (1977-88) when painters such as Sadequain and Gulgee also adopted this field⁴³. He made his first painting in 1978, while making the painting he accentuated on bestowing the meaning of the Qur'ānic text. He breaks with tradition by deciding to ignore the rules as he chooses to focus on projecting the meaning and satisfying his spiritual needs through abstraction. He doesn't limit himself in specific *Rasm al-Khatt* but tries to deal it like a painting with elements of arts such as lines, shapes, textures, forms and colours. On study of his work, this author has found out that Jāved has developed Arabic script in form of abstraction and made a modern painting. Before him Shākir Ali, Hanif Ramay and Anwar Jalal Shamza also used Arabic script in form of abstraction and modernism⁴⁴. However, work of Jāved is quite different.

Muḥammad Jāved is an apt master in Islamic Calligraphy. In his calligraphic paintings he chooses to present the attractive blend of abstract and modern style in a manner of giving feelings of the meaning of Qur'ānic verses with aesthetics in his own unique style. He employs an entire range of hues and tints, delicate and otherwise, to illustrate the factual gracefulness of his calligraphic paintings.

Jāved introduced symbolism in his calligraphic art by using colours, designs, geometrical form and elements of nature. The words, symbols and its meaning are constituted by the thoughts, images and feelings which comes to

41. Tahir, M. Athar. *LAHORE Paintings, Murals, and calligraphy*. Ed. Babara Schmitz. Vol. 61. Marge - Publications, 2010. 4 vols. Pg. 09.

42. Tahir, M. Athar. *LAHORE Paintings, Murals, and calligraphy*. Ed. Babara Schmitz. Vol. 61. Marge - Publications, 2010. 4 vols. Pg. 09.

43. Alam, Nadeem. Exhibitions: Colours of Modern. Lahore: 2016, The Dawn. Pg. na.

44. Tahir, Rafiya. *Calligraphic Art in Pakistan*. Lahore: Jamal, 2012. Pg. 75-86.

the mind.⁴⁵ Symbolism has different types; it can be seen in science, art and culture. Symbols are the oldest form in art which appeared on the walls of caves for communication purposes. In calligraphic art symbolism is implemented as a colour, form of script and also used to capture the feelings. According to A.K. Coomaraswamy:

“Symbolism is the art of thinking in an image”⁴⁶

Jāved made his first calligraphic painting, *Unlimited Desires* in 1978 (Fig.75). The unlimited desires fundamentally mean that people never get “sufficient satisfaction” ... they want more and more, but their desire never ends. *Unlimited Desires* symbolically specifies the verse from “*Sūrah al-Najam*” which says: “Will the man have whatsoever he fancies.”

In this painting Arabic script has been painted with blues and other lighter colours by giving effect of the depth. The use of blue, green and yellow tones in the background has created alluring effects in the background, which has been developed through strokes of colours with pallet-knife. In the foreground, there is a movement captured through use of green colour in curvilinear form. Thus, each colour either used in the background or in the foreground creates a unique impact. The originality of colours in spite of much colour mixing is very astonishing and brilliantly maintained. At a first glance, it appears that the colours of background have some resemblance with Gulgee’s calligraphic colour scheme, but overall impact is quite different and enchanting.



Fig.75: *Unlimited Desires* -1978, oil on canvas, palette-knife, 244x105 cm.

45. Alfred Whitehead, North. *Symbolism It's Meaning and Effect*. New York: Fordham University Press, 1927. Pg. 04.

46. Aziz, K. K. *The Meaning of Islamic Art*. Lahore: AL Faisal, 2004, na. Pg.786.

It is a depiction of symbolic story as there is representation of buildings of Lahore Fort and Tāj Maḥal in the background. Hence, inclusion of combination of Mughal architecture in *Unlimited Desires* elucidates the meaning of verse as well as symbolic illustration, which attracts the viewer's attention to observe.

Jāved defines:

Human desires are unlimited, countless, all the time one wants fame in this world and even after death.⁴⁷

Unlimited Desires explains the meaning of the verse as human desires are limitless, infinite and countless. It is human nature that right from the beginning of life, a man wants to become popular and even after his death he wants to remain in the hearts of the people. Therefore, an image of Lahore Fort in the right side of painting has been shown indicating the symbolic meaning of human desires. It symbolizes the need to attain the power and to rise above all others. During life a man wants to avail all possible facilities and even wish to live in a palace, which shows the enormous desire of human-being to domination in the world.

On the left side of painting, he has shown the Tāj Maḥal, which symbolizes the wish of fame even after the death because most of the people want their names remain alive in this world after their departure from this world. Moreover, the use of green colour in the background also expresses the symbolic message of hope. The artist tries to give a message by using it as the hope for fulfilling of human desires. Hence, Jāved skillfully symbolizes the perception of human self-indulgence in *Unlimited Desires*. The selection of the verse reflects the artist's sensibility and aesthetics towards the reality of life. Moreover, the *Unlimited Desires* also explains a couplet of Allama Iqbal.

اُٹھ کہ خورشید کا سامانِ سفر تازہ کریں نفسِ سوختہ شام و سحر تازہ کریں

In 1985, he did innovative experiments and introduced calligraphy on marble slabs. He worked on slabs of marble instead of paper and canvas. The material which he applied on the slabs was also innovative. He used oil paints, permanent markers and solid markers. It is interesting to note that he has applied washes of colours as well. He has made almost 40 paintings on marble in which he has painted attributes of Allah and of the Holy Prophet (PBUH). These calligraphic creations were displayed in an exclusive show which was given the title of *Rich Flowering of Calligraphy* by S. Amjid Ali while writing in a newspaper⁴⁸. This show was much admired by the gathering. Apart from these small paintings in which he has painted the significant meaning beyond the name of Allah and Holy Prophet (PBUH), he also painted some larger works

47. Jāved, Muḥammad. While giving interview to researcher (Shabnam Abbāsi) 4th April 2017.

48. Ali. S. Amjad. *Rich Flowering of Calligraphy*. Lahore: *The Dawn*, 1986. Pg. na.

on canvas with oil paints. The painterly descriptions of the Divine names of Allah the Almighty and Holy Prophet (PBUH) show great creativity and a high degree of technical skills of the artist. He has made the series of paintings on the title of *Thoughts* (Fig. 76), in which he presents and attributes of Holy Prophet (PBUH) with significant meaning.



Fig. 76: *Thoughts*-1985, mix media on marble, 30x15 cm.

In *Thoughts*, he has painted the name of Holy Prophet (PBUH) in the form of ship and composes its sailing on the waves of ocean. Primarily, in this painting he engaged himself in representing the idea which fascinates him when he thinks of some aspect of the personality of the Holy Prophet (PBUH). By employing the idea of ship and waves in painting he transmits the message to viewers in symbolical way. Ship is a watercraft which is used to help the passengers for crossing the rivers and oceans to reach their destination. In this painting the name Muḥammad (SAW) composed in form of a ship through abstraction expresses the role of Holy Prophet (PBUH) in our lives. It explains how one can reach Allah Almighty and get Rububiat of Rabb-al -Ālamīn by following the teachings of Prophet Muḥammad (SAW) and cross the bridge of this world successfully. The ship which is used for the purpose of crossing the ocean has similarity to the teachings of Holy Prophet (PBUH) by following which people will cross the bridge of this world. This idea or concept clearly enlightens the stanza of Na't:

منجھار میں ہوں، بگڑی ہے ہوا، موری نیا پار لگا جانا

The composition of particular painting is very striking; the word Muḥammad (SAW) on the waves captures the movement in composition. Holy name painted in green with black bold outline. The selection of green colour for

the name of Holy Prophet shows artist's high affection towards Islam. Green is the colour of Islam because Islam does not recognize priesthood set apart, "clerical" functions.⁴⁹ It is said to be the desired colour of Muḥammad (SAW) and also associated with *Gunbad-i Khaḍrā*.

The larger area of foreground is covered with the waves of ocean. Ocean represents the different meanings according to its use in image in which the ocean is portrayed and it has a strong mystical and symbolic association. In *Thoughts* the artist portrays the waves of ocean symbolically which signifies the diversity of ideas in human minds and creates different thoughts at the same time which are countless like it. The division of waves with black curved line creates a depth in painting. Hence, the composition is divided into two parts consisting of symbolic meanings in the form of waves as well as ship.

The foggy and stormy sky and soft alteration to blurred background is there but, with the amended mood of palette the entire mood of painting is transferred to relatively serene. The effect of mountains in foggy haze background creates another aspect, which belongs to marvelous blessings of Allah. Besides natural elements, there is a concept of spiritual light behind the holy name Muḥammad. Thus, each and every element in this painting represents its own meaning and message. The use of ship and its association with the significance of Muḥammad (SAW) is delightful and such this pushes one to think how he or she can reach Allah by following the lifestyle and teachings of Muḥammad (SAW). The waves of ocean represent the power and strength of thoughts; a curve is also visible in it which signifies the aspect of creation. A lot of messages and connotations in one small painting represent how Jāved has portrayed his visions so effectively. In this and others paintings (Figs.77, 78) made on marble slabs on the same title *Thoughts*, he adds deeper consequences and meanings beyond the attributes of Allah and of the Holy Prophet (PBUH).

It is amazing to note that his calligraphic artwork attracts the viewer to go deeper in presentation of his thoughts due to the use of symbolic forms and colours. For example, he paints name of Muḥammad (PBUH) in larger size after his visit to Majid-e-Nabvi in 2012, in which he has made efforts to show teachings of *Nabi-i Karīm* (SAW) through light spread out all over the universe composed in flowing shapes from sky to land of this world and use of colours in strokes with palette-knife (Fig. 79). The usage of stars forms by making a part of the canvas and calligraphic forms have created effect of somewhat spiritual environment. Along with this painting he has produced another piece of art consisting of *Loh-i Qur'āni* surrounded by *Alif, Lām Mīm* (Fig. 80). His approach of developing linkages between sky and land is of course meaningful

49. Edith Anderson Feisner, Ronald Reed. *Colour Studies*. America, Na, 2014.Pg. 191

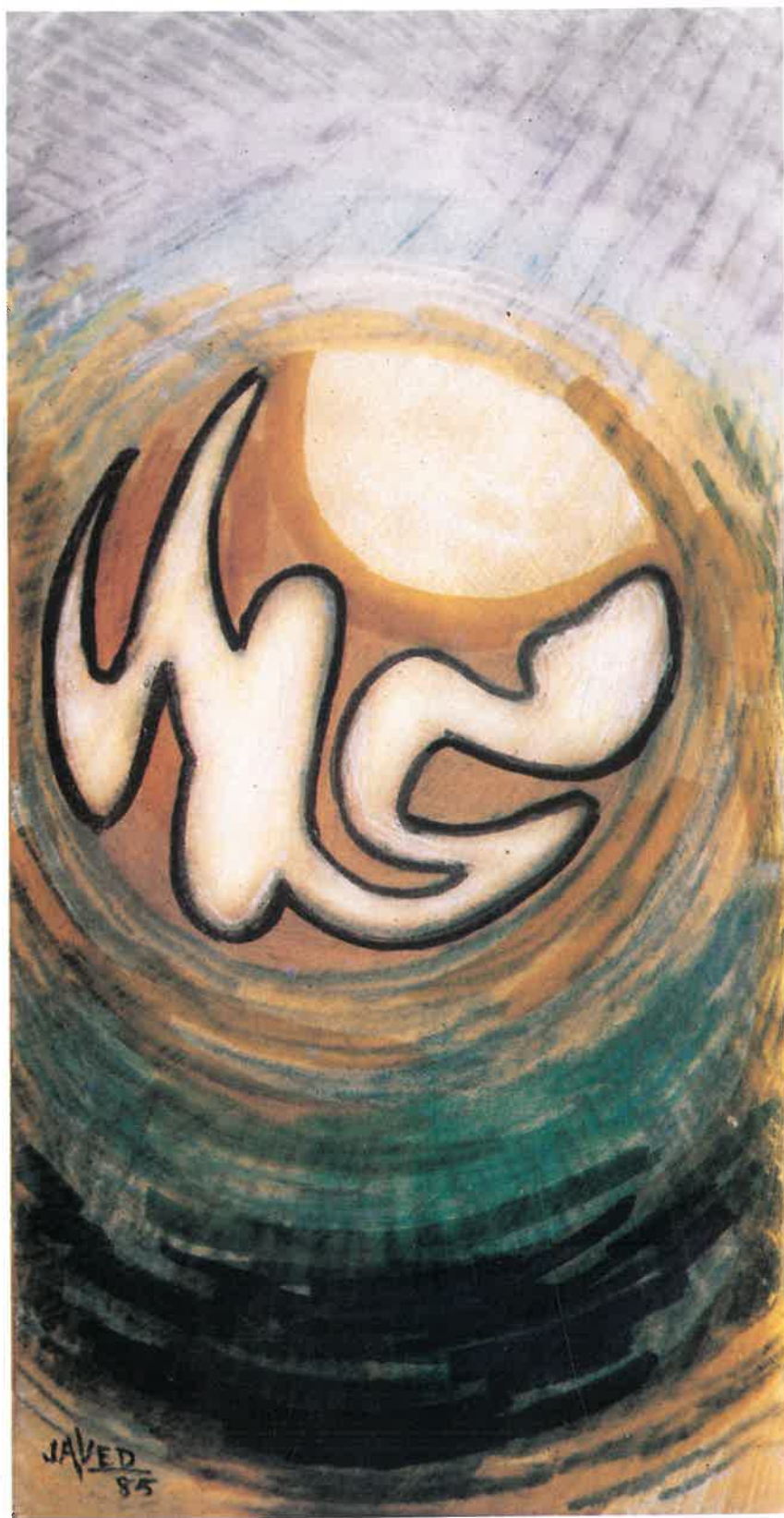


Fig.77: *Thoughts-i* 1985, mix media on marble, 15x30 cm.



Fig.78: *Thoughts-ii* 1985, mixed media on marble, 15x31 cm.
and has relevancy with the religion-of Islam.

Muhammad Javed says, "I prayed to Allah during my *ziarāt* for giving me something special to portray the name of Muhammad (SAW) so that a viewer may get some special feelings. After this I made up my mind for three days and started sketching. While painting, lot of changes came to my mind. When this painting was seen by me after a gap of two days of its completion, I can't express how it affected my heart."

Iftikhar Ahmad Adani rightly writes that Javed is primarily engaged in portraying his vision and projecting ideas when he looks on the name of Holy Prophet (PBUH). His powerful and mystical rendering speaks itself.



Fig. 79: *The Light-2012*, oil on canvas, palette-knife, 44x58 cm.

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An abstract oil painting on canvas, created with a palette knife. The composition is dominated by large, organic shapes. A dark, almost black, curved shape occupies the upper left and center. To its right, a bright white circle is set against a dark green background. Below these, a large, textured area of yellow and green dominates the lower half, with visible brushstrokes and a sense of movement. The overall effect is one of dramatic contrast and textured depth.

Fig. 79: *The Light-2012*, oil on canvas, palette-knife, 44x58 cm.

The painting *Untitled* (Fig.81) is on paper which is preceded by *Thoughts* in 1986. This painting embodies the symbolic message or meaning through the Divine name of Allah, *al-Raḥīm*. It is written in Arabic script with the abstract design which is Jāved's own style. It is Arabic name which means benevolent and kind. The addition of verse *Bil Mominīn Rau'f al- Raḥīmah* in the *Mīm* of *al- Raḥīm* is incredible and shows how the artist composed it brilliantly. These Qur'ānic words are selected from the verse of *Sūrah al-Tauba* and painted in the tones of green and yellow by using the mix media.



Fig.80: *The Vision-iii* 2012, oil on canvas, palette-knife, 44x58 cm.



Fig.81: *Untitled*–1986, mix media on paper, 76x51cm.

The *nuqtās of al-Raḥīm* are quite prominent due to the use of yellow. An emphasis on Divine name *al-Raḥīm* captures the effect of light in whole frame. The combination of dark background with light colour of composition is attractive, this is a tremendous rendering of Holy name.

The scenario of rain in the background reveals the meaning of Divine name; it also shows the particular spirits of artist towards kindness and mercy of Allah. Being a Muslims whenever one feels any problems beyond his control, he always asks for the mercy of Allah through prayers. Here the artist symbolizes the aspect of Mercy of Allah by showing the rain on the dry land. For instance, when the climate is too hot and shortage of water for agricultural land people pray to Allah for rain: Oh, Allah please be kind to us and bless us with rain.

There are two features in this painting one is the name Allah which is

seen in the letter *al-Raḥīm* in abstract style and the other one is *al-Raḥīm*, name of Allah, with the Qur'ānic words of *Sūrah al-Tauba*. The Divine name *al-Raḥīm* fabricates a specific design with its colours in whole composition.

The hues of black and orange are producing a specific design behind the word *al-Raḥīm*. In foreground, the diverse tonalities of blue, brown and black paint in different directional hatching creates interest in it. The technique of hatching in background is bit similar to Sadequain's calligraphic paintings background, but there is a difference in the style of crossings developed by Jāved through scratching of surface according to the shapes and forms used in his painting. While making most of his painting's Sadequain applied the technique of hatching and cross-hatching for enhancing the background. Before Sadequain, Shakir Ali used hatching for creating texture.

There is also a large assortment of visual texture created through the variations in direction of strokes and thickness of paint. Hence, each colour in painting generates its own design and form. Perhaps, it is the artist's fascination in ideas which presuppose shapes, forms and design, facilitate him to portray visions and develop abstraction in an attractive amalgamation of harmonizing paints. In an article entitled: A hymn in colour Iftikhār Aḥmad Adani describes Javed's painting as:

Holy name *al-Raḥīm* signifying the strength of Divine kindness which takes no account of the repeated transgressions of the repentant and which continuously showers, blessings, albeit unnoticed and unwary, on the needy the neglected and the downtrodden has in it the Qur'ān words *Bil Mominīn Rau'f al-Raḥīmah* through which the almighty conferred two of his most blessed names on the Holy Prophet (PBUH). This is, in fact a rendering of Na't in Hamd and in the words of Allah the Almighty.⁵⁰ *The Almighty*, (Fig. 82) also depicts the attribute of Allah (SWT).

The composition of *The Almighty* is much fascinating in which the artist composes the name Allah through an abstract design. Allah is an Arabic name which has not ever been used for anyone other than the Almighty Creator. All other beautiful names of Allah refer to this name but this name doesn't refer to any other name. In this painting the Divine name Allah beautified with dull green colour highlighted with contrast background by giving the impact of texture. The orange hue behind the name Allah appeals the viewers due to high degree of contrast with green tint. However, an emphasis on the attribute Allah is creating focal position in the painting by contrasting colour of the blue and

50. Adani, Iftikhār. *A Man of Art-Muḥammad Jāved*. Ed. Shaukat Mahmood. Lahore: Pakistan Writers Cooperative Society, 2013. Pg.53.

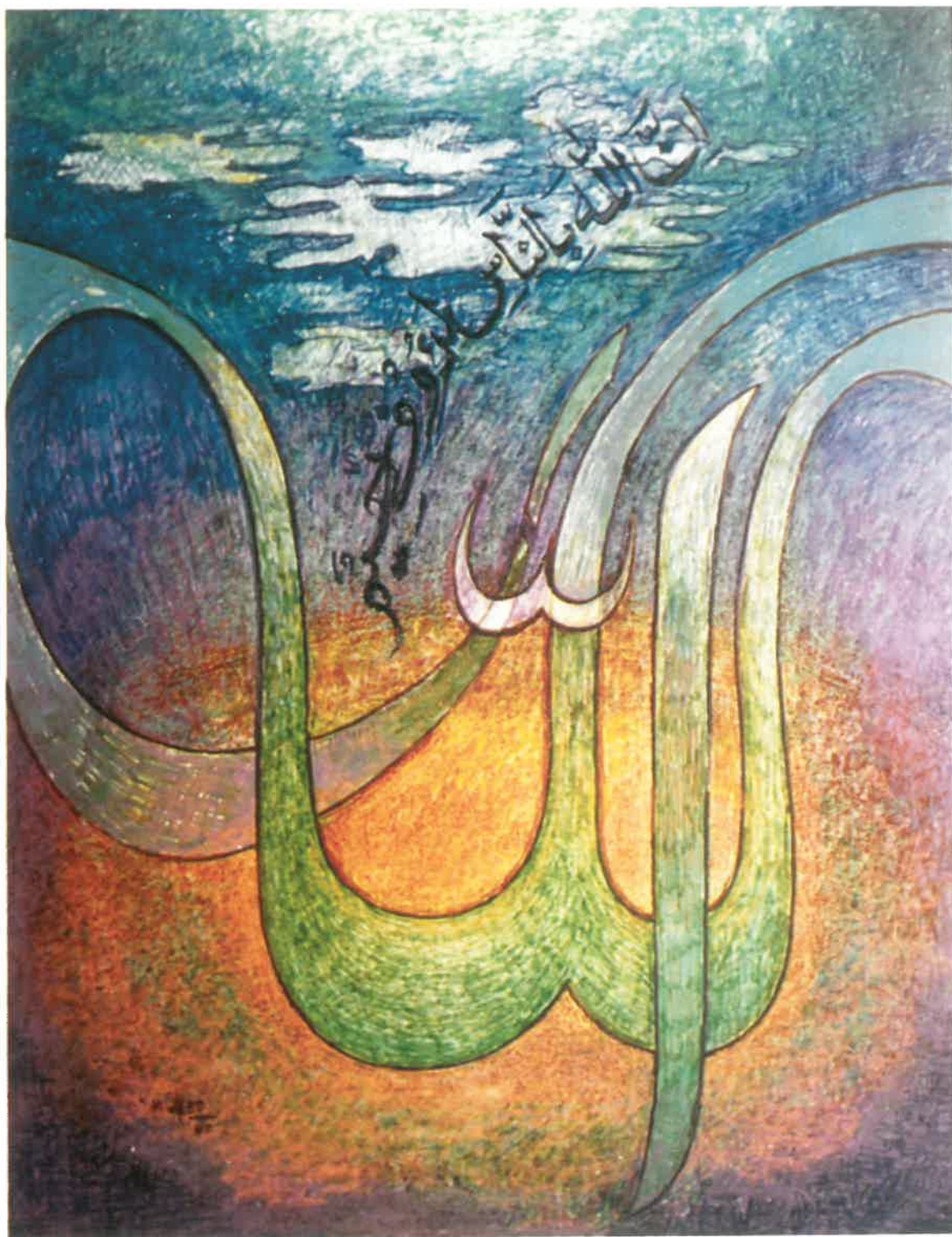


Fig. 82: *The Almighty*-1987, mix media on paper, 51x76cm.

tones of earthen colour in the background. Hence, the orange hue also divides the background into two parts because of its specific shape. The background of painting narrates a concept of universe by developing the natural elements like clouds, earth and sky. However, such type of natural forms recalls the abilities of Allah Almighty to viewers.

An important feature in (*Allah*) *The Almighty* is composition of Qur'ānic words in crowded sky, it is quite unusual and innovative. These are written in Arabic script and highlighted with black marker in a realistic manner. The fusion of two traditions: The Arabic calligraphy in which script takes a religious font and the selection of colour is in impressionist style. The rendering of clouds is treated in realistic manner. The rich palette of blues, purple, green produces a charm and attraction in painting. The blending of black colour in sky creates a depth in it with its unique texture which is energetic and vagarious. Hence, *The Almighty* is painted very skillfully and it captures the soul of idea, feelings and emotions all at once.

During the same year (1987) another painting *The Only Light* (Fig. 83), represents the Divine name with a new concept.

The Only Light is revolving around the symbolism through the Divine name. The composition is remarkable due to high degree of contrast. On the left side of the painting the Divine name in form of circle is quite innovative. The Divine name is painted in white colour with the bold black outline and light colours. The selection of concept of light in form of Divine name shows artist's intent. By composing the Divine word Allah and giving its title *The Only Light*, the artist explains his thoughts about the only source of light (Allah) in the darkness of whole universe. According to Hassan al-Basri:

“God is light and the Giver of light”.⁵¹

All Muslims advocates have strong faith that God is the eventual light. The name of God is mentioned in Holy Qur'ān as *al-Nūr* (the Light) that is also the name of Surah. Qur'ānic words of Surah *al-Nūr* proclaims the concept of light for Allah as:

“Allah is the Light of the heavens and the earth.” (al- Qur'ān 24:35)

Human eyes cannot perceive the light of bliss and earth that is God, but the internal vision of spirit can observe him.⁵²

The darkness of horizon, shape of moon and the tiny stars composed at the edge of painting produce a scene of night and also represents a galaxy altogether. All these blessings witnesses that the presence of Allah's light is everywhere. The explanation of this painting shows the spirituality of artist's

51. Aziz, K. K. *The Meaning of Islamic Art*. Lahore: Al Faisal, 2004, na. Pg.785.

52. Aziz, K. K. *The Meaning of Islamic Art*. Lahore: Al Faisal, 2004, na. Pg.785.



Fig. 83: *The Only Light*-1987, mix media on paper, 92x58 cm.

spirit towards religion. The contrast of black and white colour in *The Only Light* clearly represents the conceptual meanings in this innovative composition.

Javed defines:

“In my painting, *The Only Light*, white colour denotes the light which is associated with knowledge and the black colour signifies the darkness which is associated with illiteracy. I also have attempted to highlight the need of blessings of Allah in every dark area of the life. It is believed that Allah has created universe out of the darkness.”⁵³

There is a symbolic message in the statement of artist, which expounds in it as the only source of light. One can get knowledge by approaching the *Nūr* of Allah and those people who deny this they are deaf and dumb within darkness of illiteracy. However, light bestows us knowledge to recognize our self and Allah. Knowledge shows the way to love Allah. Hence, knowledge of one’s self and admiration of Allah are two premier achievements united in man to walk on the right path to reach the summit with the help of light.

53. Javed, Muhammad. Explanation about colours in *The Only Light*. Shabnam Abbāsi 2nd April 2017.

Thus, *The Only Light* expresses the notion of light and darkness competently. The theory of light in it is the source of awareness and the willpower of Muslims for knowledge is best narrated.

Muhammad Jāved performed *Umrah* in 2008, the aura of the Holy Madinah was highly appealing for him. Muslims performs *Umrah* to seek Allah's mercy. In Islam, the soul purgation is the epitome of Islamic rituals and narrations that has given high importance by Allah the Almighty. However, being a Muslim Muhammad Jāved felt the purification of heart and soul because the environment of Madina which lead him to calligraphic art further. It is artist's nature when he gets a chance for visiting others countries, he tries to capture their physical and cultural environment. Hence, when he came back to Pakistan, he painted a lot of calligraphic paintings from 2008 to 2012 in which he embodied his personal experiences and those feelings which he felt during visit to Saudi Arabia. On the outcome of his visit he made a series of calligraphic paintings entitled: *The Vision*, *Allah's Blessings* and many more which are *Untitled*.

The *Untitled*, (Fig. 84) is Jāved's later work. It shows the composition of word Allah in simple form and *Jalla Jalālāhu* is written alongside. The meaning of *Jalla Jalālāhu* is "Glory be to Allah" and it is highlighted in bright green layers with black tint which gives the effect of light.⁵⁴

The Untitled is the conceptual work with innovative background in form of multi-layers and these layers fascinates the viewer because he immediately wants to go beyond the meaning of first layer to the second one. However, the artist gives the symbolic message through layers and associated it with seven skies but layers have been kept five to show the continuity in this painting. The Divine name Allah repeated in composition behind the fourth layer is painted with same colour of background and generates a light behind the layer due to the use of white colour. By composing the Divine name behinds, the layer, the artist tries to explain his notion and thought as the glory of Allah is everywhere and everything describes the glory of Allah even in the seven skies, seven seas, seven heavens and seven earths. About the creation of seven heavens Holy Qur'an describes in *Sūra al-Nūh* as:

"See you not how Allah has created the seven heavens one above another." (*Sūra al-Nūh* Verse; 15).

The use of colour in layers is also selected in symbolic way, the green and blue colours are representation of heaven and sea because these two colours

54. Gulevich, Tanya. *Understanding Islam and Muslims Traditions*. Na: Omni graphics, 2004. pg.186.

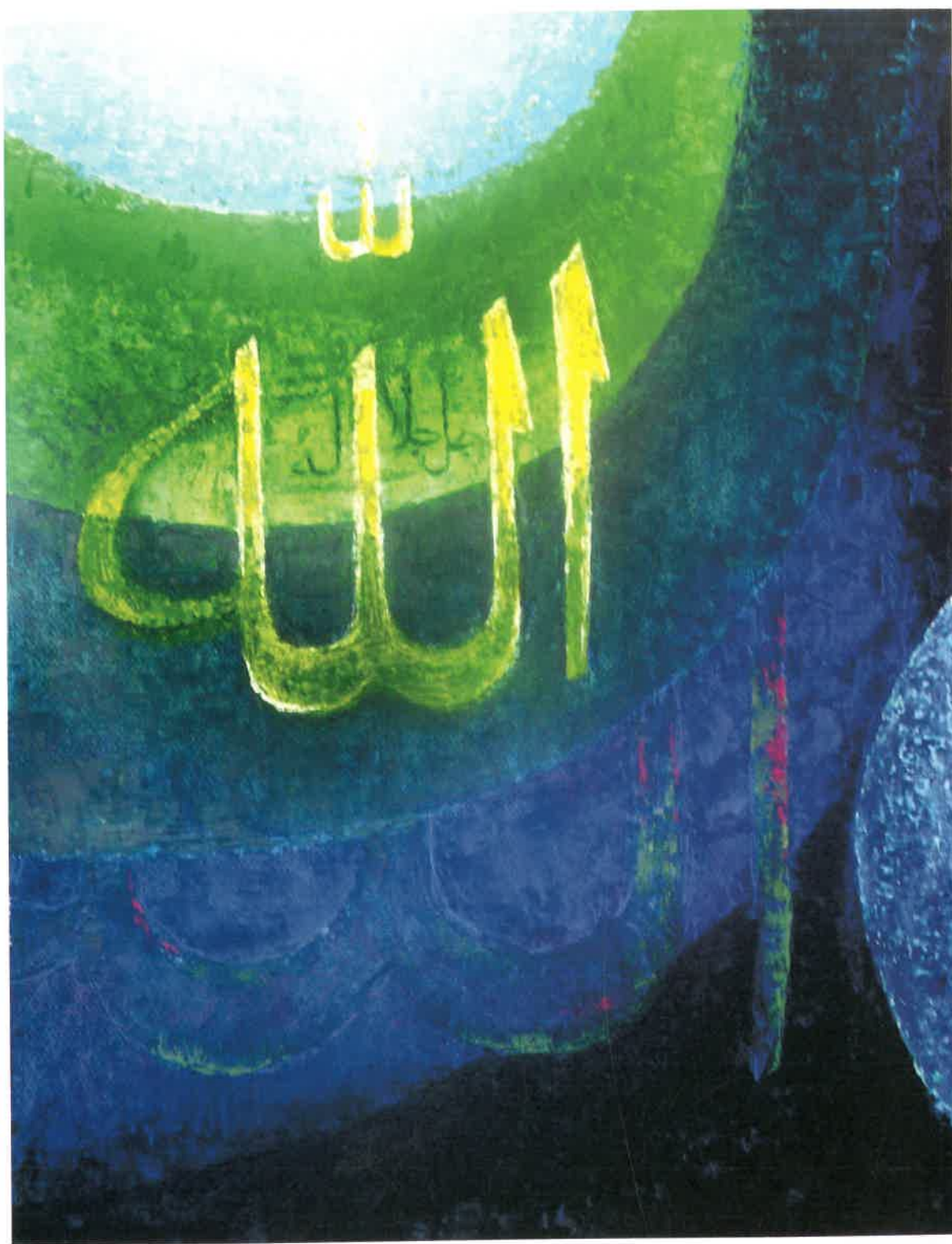


Fig. 84: *Untitled*, oil on canvas, palette-knife, 51x76 cm.

are symbol of bliss.⁵⁵ So, the concept of sky, heaven and sea is clearly symbolized through the colours besides layers. The combination and mixing of basic and secondary colours in the background are visually sublime. Hence, the whole composition of *Untitled*, its colour combination of layers and its conceptual or symbolic meanings are very alluring.

“*Allah’s Blessings*, (Fig. 85) is painted in context of Jāved’s inspiration during his visit to Saudi Arabia in 2010.”

The *Allah’s Blessing* is one of the late works of Muḥammad Jāved in which he unfolds the Qur’ānic words *Kun fāyākūn*. These Qur’ānic words entails the significant message to the viewers. The phrase *Kun Fāyākun* refers to the supernatural power of Allah which has been used in the context of creation in Holy Qur’ān.⁵⁶ The Arabic expression *Kun fāyākun* means be and it is. It is described in Holy Qur’ān:

“Originator (is He) of the heavens and the earth; and when He decrees a matter to be, He only says to it ‘Be’ and it is.” (al-Qur’ān: 2.117)

In *Allah’s Blessing* the artist portrays the blessings of Allah in context of natural creation and this concept lies in it as when Allah declares *Kun* which means ‘Be’ then the whole world comes into being. The creativeness and creation of Allah Almighty is evident in every element of nature.

A suitable background has been provided, a scene of world’s natural creations in form of sky, trees, crops which are the signs of systematic creation of Allah, and his signs embedded in the creation of earth and paradise. The Holy Qur’ān states about the sign of systematic creation as:

“And it is He who placed for you the stars that you may be guided by them through the darkness’s of the land and sea. We have detailed the signs for a people who know.”
(al -Qur’ān: 6:97)

The background also gets a focal position as compared with the script, the space of which has been divided in geometric forms in order to strengthen the impact of object. In the foreground, at the bottom of right corner of painting; there are two trees which are placed within square. The shape of trees is not realistic and they look like umbrella a sign of protection. Similar trees are repeated in composition with same style on the left side of painting between the upper and

55. Aziz, K.K. *The Meaning of Islamic Art*. Lahore: Al Faisal, 2004, na. Pg, 785.

56. Hussain, Irshaad. *Islam from inside*. <http://www.islamfrominside.com>. Accessed: 8th May 2017.



Fig. 85: *Allah's Blessings*-2012, oil on canvas, palette-knife, 92x61 cm

below corners. The exploration of visual textural surface in it is commendable which is developed through palette-knife in impressionist style. It captures the viewer's attention and keeps it stirring within the frame with a sense of rhythm created through thickness of different directional small strokes and the direct use of warm, cool and earthy colours. The freshness of colours remain despite combination of colours. It makes the whole frame evocate and attractive. There is frequent use of green colour in whole composition which is the colour of vegetation and therefore all nature with its own natural dimension.

In 2009, Jāved painted another painting *Untitled*, (Fig. 86). It is 31x62cm and it is developed in simplified forms. This painting pronounces the Arabic words *Subhān Allāhi wā biḥamdihi* and composed in vertical format. These Arabic words proclaim the praise of Allah. The variation in the thickness of paint and direction of strokes in the background creates a large variety of visual textures.

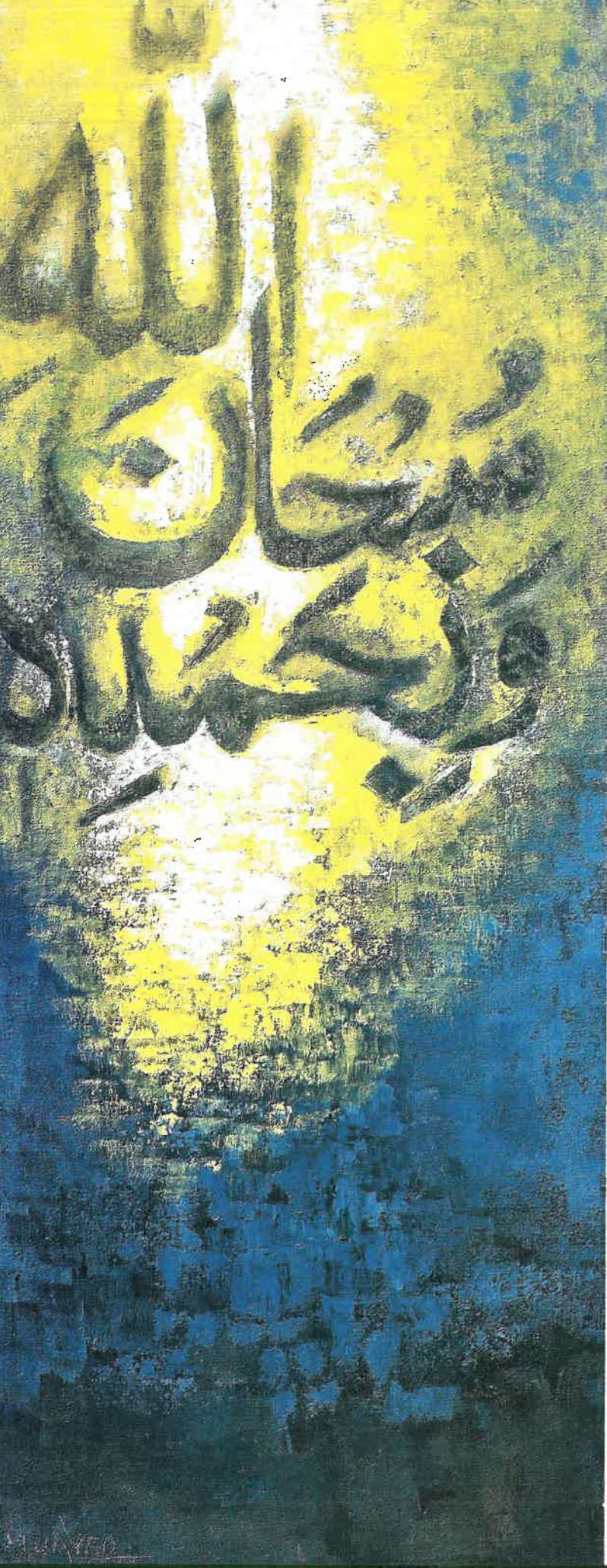


Fig.86: *Untitled-2009*, oil on canvas,
palette-knife, 31x62 cm.



Fig. 87: *The Vision iv-2012*, oil on canvas, palette-knife, 44x58 cm.

M. JAVED
2012

The composition is very strong along with use of colours, whereas background is divided into two parts in the sense of colours introducing the concept of light and dark. An emphasis on the upper section of background where the Arabic words have been written, creates the alluring effect. The upper part showing the effect of light gives the impression of sun rise behinds the Arabic words and the lower dark part represents the scene of night through depth. Hence, the artist has indicated amazing effect through colour's application. The scenes of rising sun and night have been created by using yellowish tones and tones of prussian blue and ultramarine. Thus, the background is the symbolic representation of the *Subhān Allāhi wā biḥamdihi*. The depiction of Allah either through sun rise or the darkness of night directs the viewer to recite tasbiḥ and offer prayer all the time. Besides, the artist is giving a message of getting blessing of Allah through the light shown in the painting. Visually it looks like the rays of light gradually coming out from the darkness and spreading on the upper section of painting where Arabic words of Allah's tasbiḥ have been written.

In 2012, Jāved created a series of four paintings with the title of *The Vision-i* to *The Vision-iv* (Fig. 80 & 87 to 89). This series is the outcome of his visit to Saudi Arabia where the Islamic architecture and the decoration of mosques with geometric forms and calligraphic art inspired him. He has tried to capture his feelings in these paintings.

The Vision-iv is the masterpiece of Jāved's calligraphic art. It is painted with oil colours on canvas. The artist randomly composed the names of the letters of Arabic alphabets, which are called *ḥurūf al-muqatta'āt* (*Luh-i Qura'āni*). The *ḥurūf al-muqatta'āt*, occurs at the beginning of several sūrahs of the Holy Qur'ān. There is no consensus among the commentators of the Qur'ān as to their precise meanings. It is obvious however, that deriving the right guidance from the Qur'ān does not depend on grasping the meanings of these vocables.⁵⁷ This is correct *Ḥurūf-i muqatta'āt* are composed on the sky which are very innovative and meaningful.

The artist gives the symbolic message by composing these on sky suggesting nobody knows the meaning of these alphabets because Allah withholds this knowledge with Himself. So, human knowledge cannot comprehend what lies beyond the horizons. Everyone knows there is another world behind the seven skies but nobody is sure what type of life will be there exactly.

57. MAWDUDI, SAYYID ABUL Ā 'LA. *Towards Understanding The Qur'ān*. Ed. Zaar Ishaq Ansari. na: the Islamic foundation, 2007. pg. na.

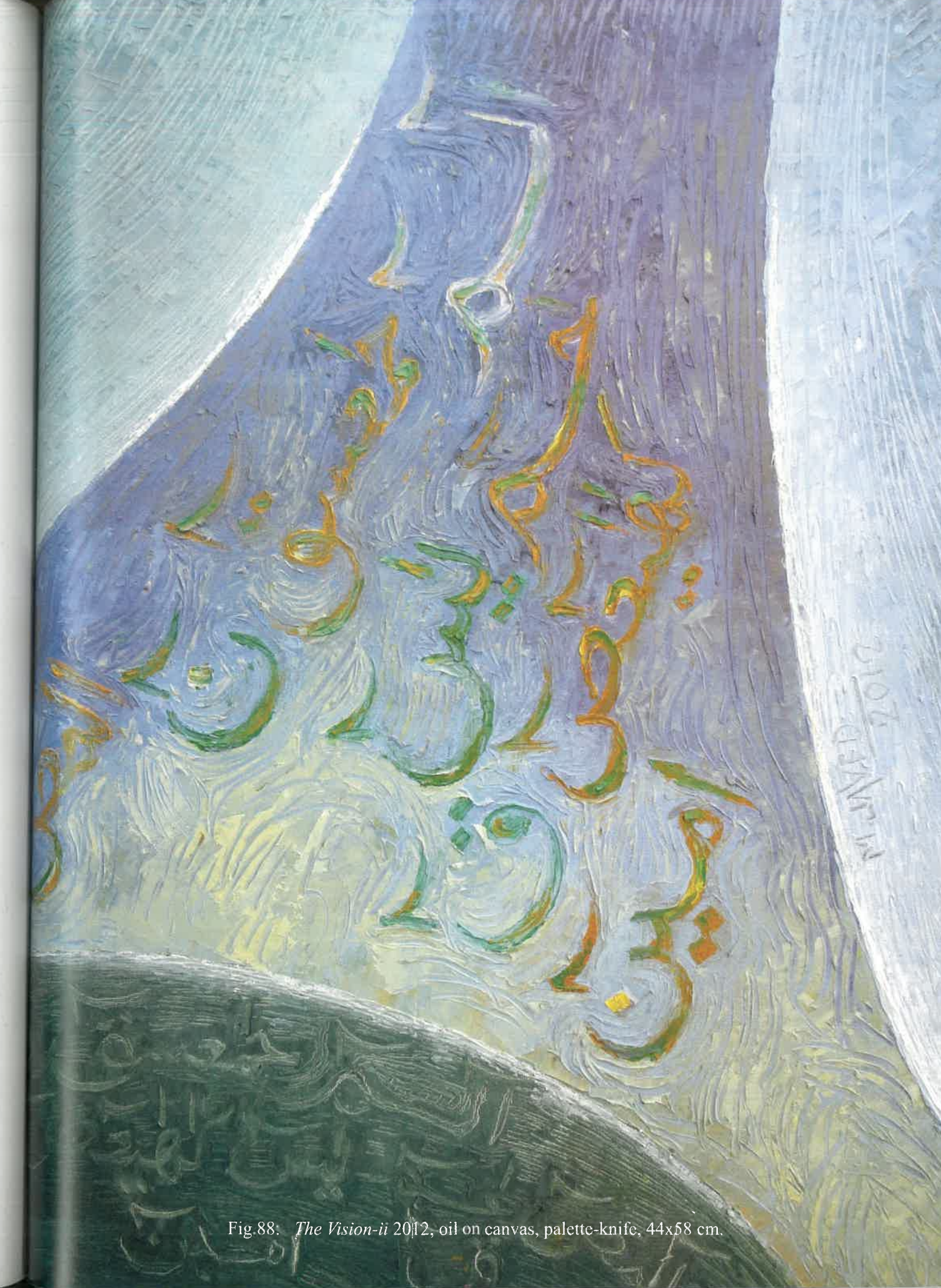


Fig.88: *The Vision-ii* 2012, oil on canvas, palette-knife, 44x58 cm.

Hence, in *The Vision-iv* ḥurūf al-muqaṭṭāt are composed randomly with different directions and angles. The frequent use of cool colours in it is very attracting and appealing. One can feel the coolness by viewing this painting. *Alīf, Lām, Mīm* creates a central position in it and painted with green colour. The alphabets are composed in clustered form with a lot of colour variation because every alphabet is in different colour. Obviously, the artist has achieved his goal in this series of his four paintings *The Vision-i* (Fig.89), *The Vision-ii* (Fig. 88), *The Vision-iii* (Fig.80) and *The Vision-iv* (Fig.-87).



Fig.89: *The Vision-i* 2012, oil on canvas, palette-knife, 44x58 cm

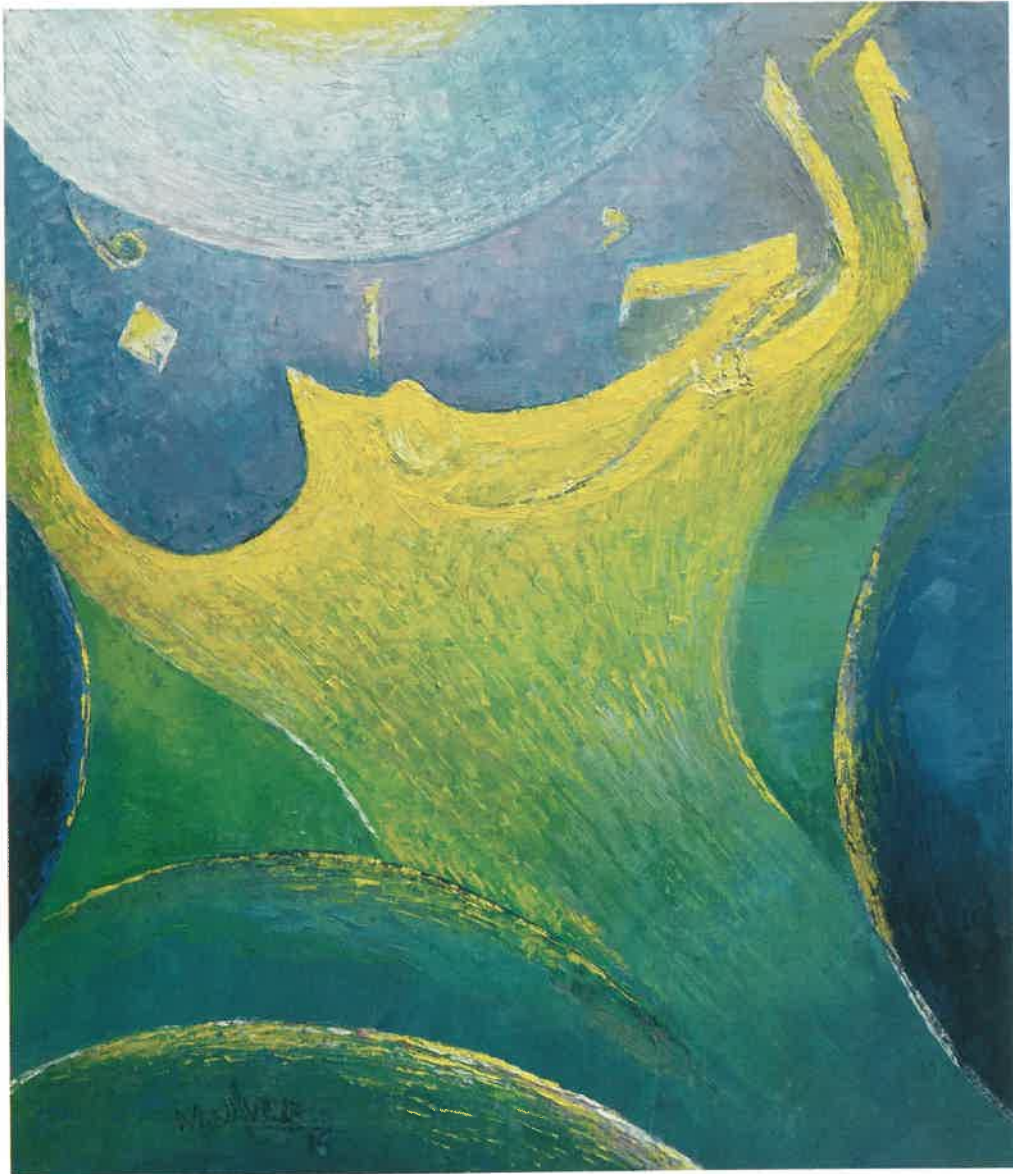


Fig.90: *al-Rehman*-2016, oil on canvas, palette-knife, 61x76 cm.

In 2016, he again took his paints and palette-knife and painted *al-Rehman*, (Fig. 90) and *al-Rahim*, (Fig. 91) due to his new inspiration from the study of previous work. This time his concept, composition and colour scheme were different and deeper comprising essence of meaning and values of the attributes of Allah. He created the effects of these names of Almighty powerfully by representing the meaning of both these words. He also produced paintings of *al-Malik* and *al-Quddus* with great mastery. In *al-Quddus*, (Fig. 92) he shows purity and cleanliness through flowing water, in the same way as he had shown the universe in the paintings of *al-Malik*, (Fig. 93). The colours used are striking and relevant to the subjects and register the message effectively.



Fig.91: *al-Rahīm-2016*, oil on canvas, palette-knife, 61x76 cm

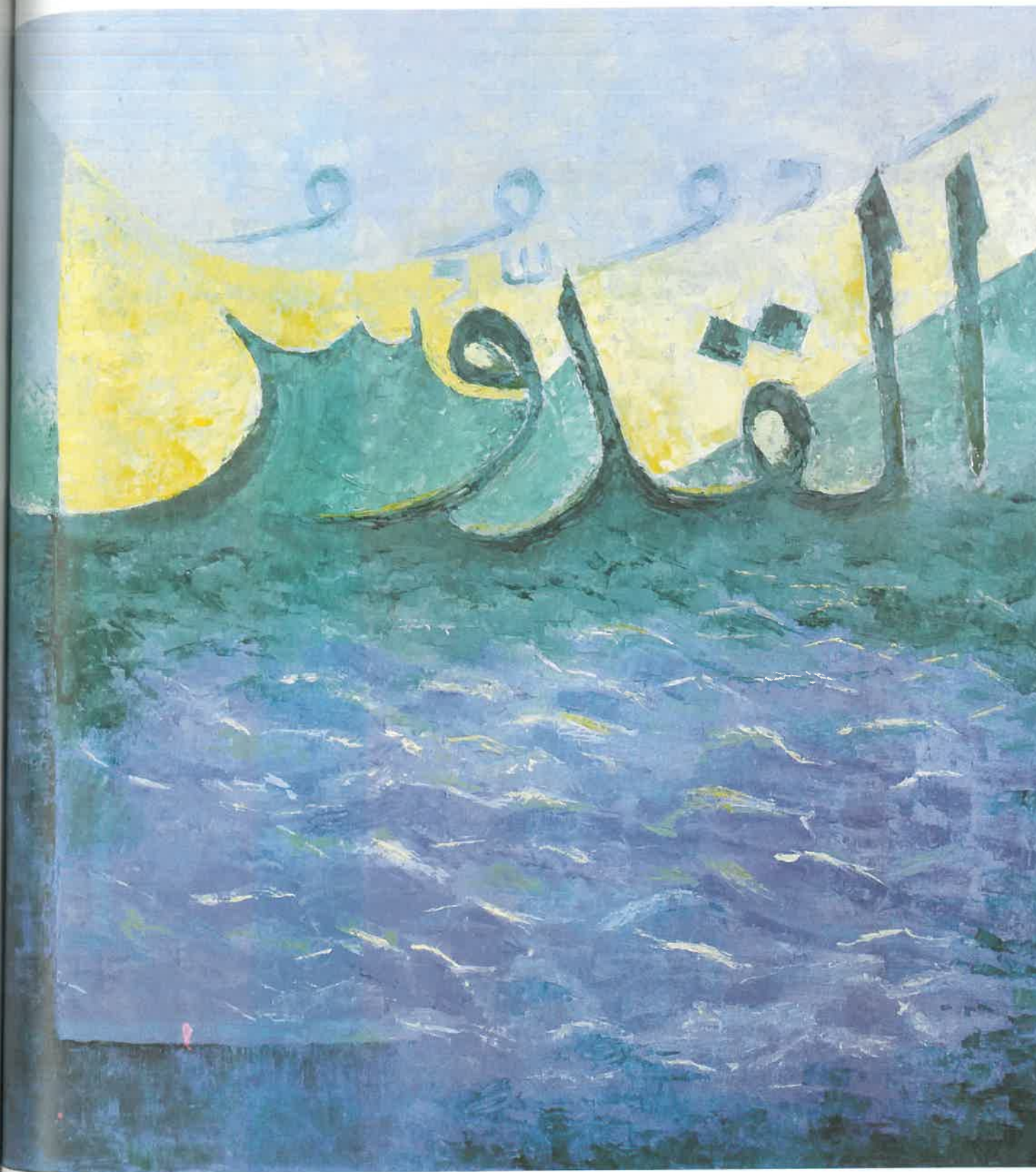


Fig.92: *al-Quddūs*-2016, oil on canvas, palette-knife, 61x61 cm.



Fig.93: *al- Mālik* -2016, oil on canvas, palette-knife, 61x61 cm.

Visual Documentation of Jāved's Journey

Most of the drawings of Muḥammad Jāved are inspired by all his journeys to various historical and important cities and sites across the globe. His drawings of Cairo, Riyadh, and Dammām represent an objective visual documentation of his journeys. This chapter explains Jāved's visits and their outcome which he has preserved in the form of sketches.

Traditionally, sketches have always been used in the preliminary stage of painting making and it is compulsory for any type of paintings. Sketches record something that the artist sees; it is a record of an idea which is later used as a quick way of signifying an image realistically. Ideas in the form of sketches were often transferred to a wall, panel or canvas to be worked upon further in the history.

The earliest evidences of drawings dated back from 30,000 to 10,000 B.C were found on the walls of caves, (Fig. 94) in Spain and France. Other examples of early drawing were those designs which were done through scratching, engraving and painting on the surfaces of primitive tools. However, prehistoric drawings and coloured images were discovered in the caves.⁵⁸

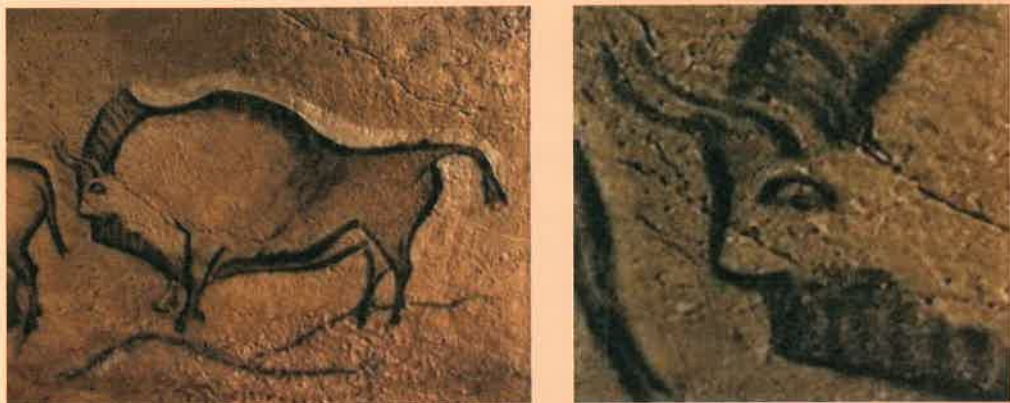


Fig. 94: *Stone Age Cave Drawings* 35,000–30,000 B.C.
Country: Asturias, Spain.

As a medium in its own, sketches were appreciated in the west during the time of Renaissance. The artists of Renaissance continued to use pen and ink for drawing and gradually turned to softer materials like red and black chalks as well as charcoal, to make larger sketches and to attain a greater variety of effects. Shading was introduced to give three-dimensional effect. The famous European artists such as Michelangelo, Leonardo da Vinci, Rubens,

58. <http://www.scholastic.com/> Accessed: 11th August 2017.

Rembrandt and Turner made numerous drawings and sketches. Among the most renowned masters of drawings were Michelangelo and Leonardo da Vinci.

Michelangelo's *Study of a Man Shouting*, (Fig. 95) and Leonardo's *Horse Study* (Fig. 96) exemplifies, that a skilled hand, charcoal could capture both emotions and details as well to produce subtlety in both shade and tone.



Fig.95: *A study of a man shouting by Michelangelo.*

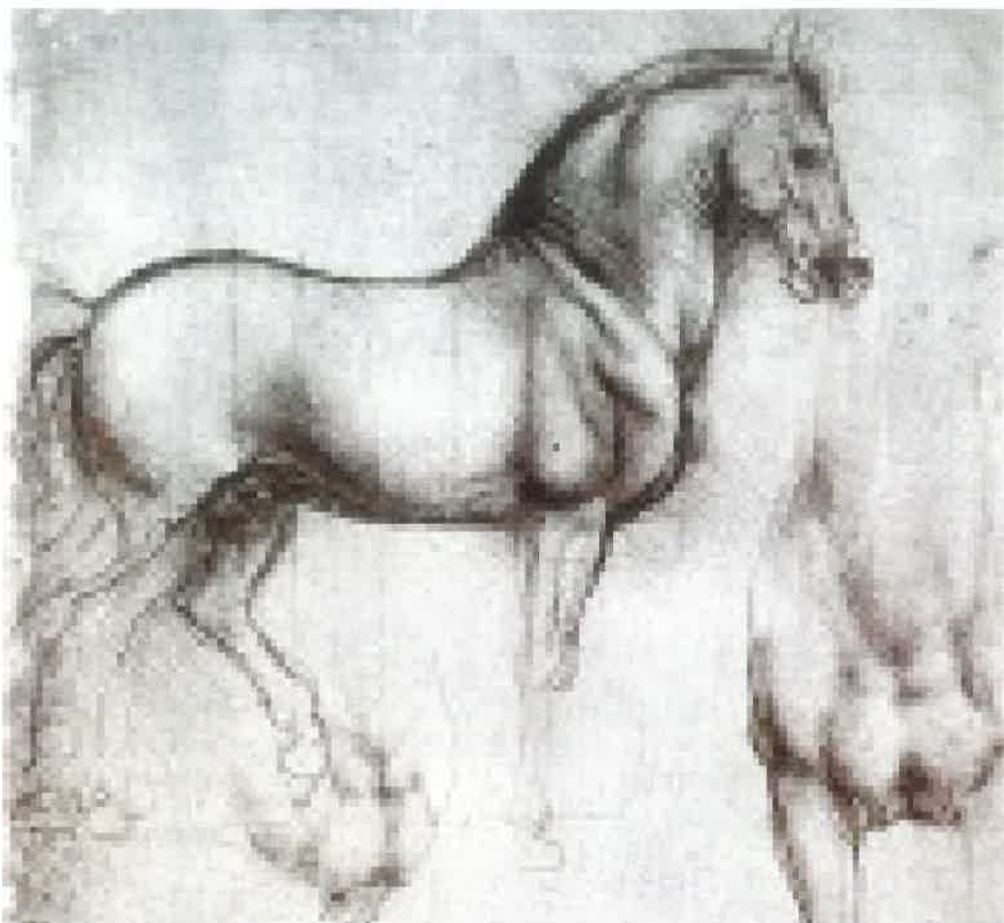


Fig. 96: *Horse study by Leonardo da Vinci.*

In the twentieth century transition in art and aesthetic idioms freed drawing from a subservient role, whereas expressions were found in the work of such consummate artists, as Rodin, Matisse, Picasso and Hackney.⁵⁹

According to Leonardo da Vinci:

“Drawing was not only a science but something to be revered”⁶⁰

In Pakistani art, the well-known artists such as A.R Chughtāi, Sadequain and Jamāl Naqsh, were famous for their work in the field of paintings but also for the exquisite drawings. In East Pakistan, Zain al-Ābedin was well known for his minimal modernist brush and ink drawings (Fig. 97). However, Muḥammad Jāved is famous for his oil paintings but his drawings also achieved the delicate worth. His drawings are complete and effective in all forms like his oil paintings.

59. Hussain Marjorie. *Aspect of Art: An Essential Textbook for Students of Art in Pakistan*. New York: Saiyid, Oxford University press.2000. Pg. 34.

60. Ibid.



Fig.97: *Famine Sketch-1943 by Zain al-Ābedin*

Muḥammad Jāved did a lot of sketches and drawings during his student life and after. He also explored quick drawings on paper during his visits to Cairo and Riyadh and used his favourite medium of charcoal to achieve the required results within the shortest possible time.

In the last quarter of 2005, Muḥammad Jāved went to Cairo and the purpose of his visit was just to meet his son, Muḥammad Amir Jāved, who was working there with Schlumberger a Public Company dealing with oil field services and equipment, as Manager. He was residing in Maadi, district of Cairo a well-planned area relatively.⁶¹

According to Jāved, he could not survive long without his passion for work or without creating something new. In this specific passion, he became observant of his surroundings and attracted particularly by typical Islamic

61. <http://www.aljazeera.com/> Accessed: 12th August 2017.

architecture of Cairo. Although, he didn't visit Cairo with a specific plan of doing artwork, the grand Islamic architecture and cultural heritage of the city motivated him to carry out on spot sketching. He therefore, asked his son to spare his car and driver for three or four hours daily. Luckily the driver was local and had knowledge about historical places.⁶²

Muhammad Jāved shared his experience with the author which he gained during his visit to Cairo. He was excited to see the historic Egyptian civilization; rich politically and culturally, having artistic and unique traditions in the history of arts and architecture. While going through the city he came across several distinctive and beautiful buildings, which awestruck him due to their design, epitaphs and grandeur. There were a number of mosques and Islamic monuments built by the rulers of Egypt, which inspired him to capture these powerful and grand history aspects of the civilization. The design and structures of various building and prominent minarets and domes also inspired him, (Fig. 98-100). A collection of 33 charcoal drawings thus emerged, effectively showing old Cairo from various view points and capturing the glory and beauty of its impressive architectural heritage.



Fig.98: *Impressions of Khanqah-Mausoleum of Sultan Barsbay, Cairo-2005.*
charcoal on paper 54x38 cm.

62. Jāved, Muhammad. Personal Interview. Shabnam Abbāsi 10th August 2017.



Fig.99: *On the side of Makattam Hills, Cairo-2005* charcoal on paper, 54x38 cm.



Fig.100: *Mosque Abo El Dahab, Cairo* -2005, charcoal on paper, 54x38 cm

Hence, during, his two months stay in Cairo Muḥammad Jāved did a lot of drawings and captured images of the architectural heritage on paper. He chose charcoal as his medium to express his vision of what he saw and experienced. Charcoal is a very basic, yet difficult as well as expressive means for artistic expression. The dramatic, rich motifs left by charcoal appear in the earliest primitive cave painting of early humans, who are believed to have been drawn with charcoal created from burnt sticks.⁶³ The developed form of charcoal was extensively used for preparatory sketch from the sixteen century onwards.⁶⁴ However, Muḥammad Jāved too has shown an appreciable level of skills in handling the medium of charcoal.

When Muḥammad Jāved came back to Pakistan the exhibition of this work entitled *Perception of Old Cairo and Past Experience*, was held on 23rd January 2006 at Alhamra, the Lahore Art Council, which was inaugurated by Lt. Gen (R) Khālīd Maqbool, the then Governor of the Punjab.⁶⁵ (Fig. 101)

While giving the overview on the exhibited work Dr. Ajaz Anwar said that Jāved has an eye for dividing his picture areas into varying rectangles so as to emphasize and subdue certain elements and make the composition, the



Fig. 101: *Muhammad Jāved while introducing his drawings to Lt. Gen (R) Khālīd Maqbool, Governor of the Punjab, who inaugurated his Solo Show held at Alhamra Arts Council, Lahore in 2006.*

63. <http://www.arthistory.net/charcoal/> Accessed: 11th August 2017.

64. Hussain Marjorie, *Aspect of Art: An Essential Textbook for Students of Art in Pakistan* (New York; Oxford University Press, 2000). Pg.34.

65. Bibigul. *Through the Eyes of a Lahori*. Lahore: in the Dawn, 2006. Pg.05.

subjects and his expressions strong enough.⁶⁶

Buildings such as Sultan Hassan and Rafāi Mosque, The al- Azhar Mosque, The Citadel Mosque, the al-Maḥmūdīa Mosque, the Mosque of al-Guyushi, Mosque of Aḥmad ibn Tūlūn, Muḥammad Ali Mosque, Mosque of Sayyida Zainab, Sandgaral Gawili Mosque, Mosque of Ghatmash, The Mosque Amr Ibn al-Ās, Aqsunqur Mosque (Blue Mosque), a view of city, Mosque of Abu Dahāb, al- Sabiya Street, The mosque of Amir Qurqomas, Mosque of Qaytbay al- Rammah, Mosque and Khānqāh of Sultan Fajar ibn-Barquqaq, Cairo City, Bāb al- Futūḥ, Muqattam Hills, The Giza Pyramids, Maadi Cairo Mosque and many other notables structures remained the source of inspiration for the artist, which he drew on the spot.

The authentic renderings in the sketches are enchanting because of the feelings of moving firsthand experience being expressed artistically and impressively because of the formal grace inculcated by the technical expertise in rendering architecture from various perspectives. His vision is accurate and his style does indicate an emotional involvement and inspiration, without which such works can become stereotyped. A deft hand a perspective eye must also have behind it an inspired soul to put life into a work of art. Muḥammad Jāved has done and conveyed quality and technique in his drawings.⁶⁷ Thus, in all of his drawings, the structure and elements of Islamic architecture like minarets and tombs are common which show the artist high affection towards Islam. The rectangular compositions of sketches are treated with light and dark tones which are developed through charcoal medium skillfully. Despite quick sketches one can find a lot of minute details of lines and design in every drawing. In most of the sketches Jāved has drawn architecture against the white plain background with minimum rendering of charcoal which further enhanced the magnificence of drawing, (Fig. 102). The white space in rendering refers the specific time of afternoon which is visible in all drawings of the artist. The geometrical division of the whole frame is visible in every drawing since it is the style of the artist common in all his work either calligraphic paintings, cityscape, conceptual work or sketches, it is discussed in the previous chapters also. In some other sketches, the instant use of medium and free hand treatment of charcoal in the foreground with the hazy background of architecture creates the proper flow and movement in the whole structure (Figs. 103, 104), is the best example in this case. Thus, by analyzing all sketches one comes to know that Jāved has tried to discover the bond between the objects, symbols, beauty of Islamic structures and environment, memories and attitudes in creating meaningful interest and strengthen the visual impact.⁶⁸

66. Abbas, Sajid. Perception of Old Cairo. Lahore: in *The Nation*, 2006. Pg.06.

67. Dar, Saira. OLD CAIRO REVISITED. Lahore: in *The Dawn*. 2006.Pg, na.

68. Abbas, Sajid. Perception of Old Cairo. Lahore: in *The Nation*, 2006.Pg,06.



Fig. 102: *Muhammad Ali Mosque, Cairo-2005*, charcoal on paper, 53x38 cm.



Fig.103: *Aamir Qurqomas Mosque, Cairo-2005, charcoal on paper, 38x54 cm.*

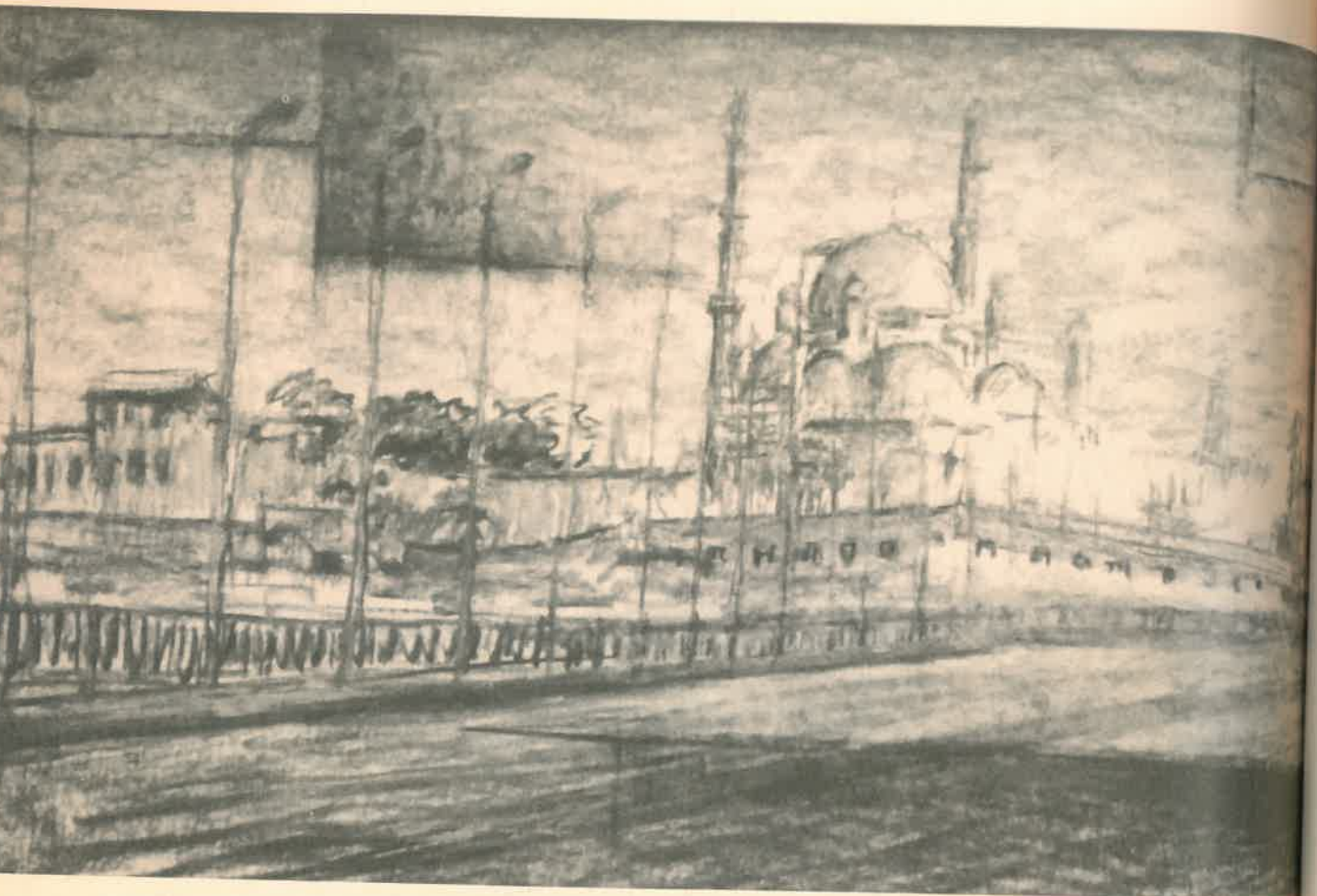


Fig.104: *Impressions of Muḥammad Ali Mosque a road, Cairo-2005*, charcoal on paper, 54x38 cm

In 2008 Muḥammad Jāved visited Saudi Arabia and again this time for offering Umrah.

Muḥammad Jāved defines:

During visits to Saudi Arabia he was impressed by the revival of pure geometric forms, extensively used in the Islamic architecture as well as in the palaces and old houses of Arabs. The grand residences built in typical and traditional designs at the hills of Diriyah, Riyadh also inspired him. These were surrounded by the flowing roads passing through the stones, sundown and dates and other trees. Such scenes developed his interest to capture the scenario reflecting cultural and historical aspects of the Arab land. (Fig. 105, 106).

While traveling on Dammām Road in Riyadh, Jāved. saw the herds of camels alongside the road with various postures such as sitting, standing and moving,



Fig. 105: *A Palace at Diriyah, Riyadh-2012*, charcoal, 76x51 cm.



Within Diwan-i Adal, Lahore-2019, oil on canvas, palette-knife, 75x60 cm.



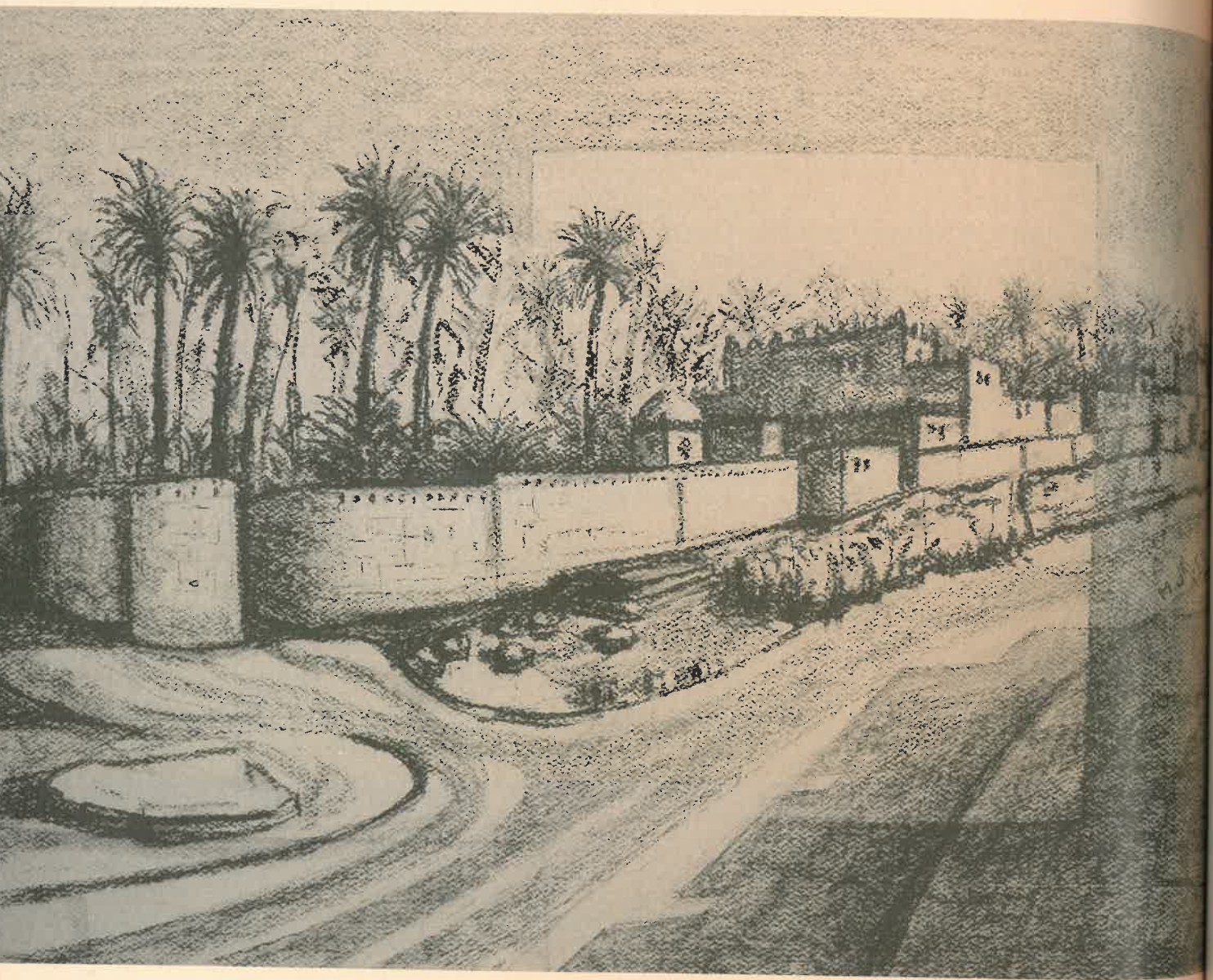


Fig.106: *At Diriyah, Riyadh-2012*, charcoal on paper, 76x51 cm.

which attracted him. The long legs, long necks, big humps and beguiling eyes were intriguing for the artist. Their way of travelling in the form of caravans in the desert also fascinated him. Therefore, he captured camels through drawings beautifully. For instance, in *On the Land of Arab*, (Fig.107), Jāved portrayed the scene of camels close to reality and in a very interesting manner. The focal point in this particular drawing is the group of camels. In the hazy background the treatment of electrical poles with its diagonal wires creates a movement. Similarly, the different postures of the camels with their environment have been expertly composed. The whole frame seems to be realistic and anyone can easily tell the story of the drawing and recognize the place, at a first glance. The details of whole scene have been developed through charcoal medium very skillfully.

In another drawing *In Memory of a visit to Dammām Road*, (Fig. 108), Jāved depicts the same subject matter of camels with unique and fascinating composition. The two standing camels have been drawn alongside the trees of date symbolically. The moving position of camel's neck is interesting. Both camels are looking towards the date's trees. In the foreground Sandown and in the background heavy contours of sandy earth and rocks have been shown to symbolize the Arab's land and culture.

Hence, these and others drawings present the unbiased visual documentation of the artist's journey indicating the history of the areas symbolically.

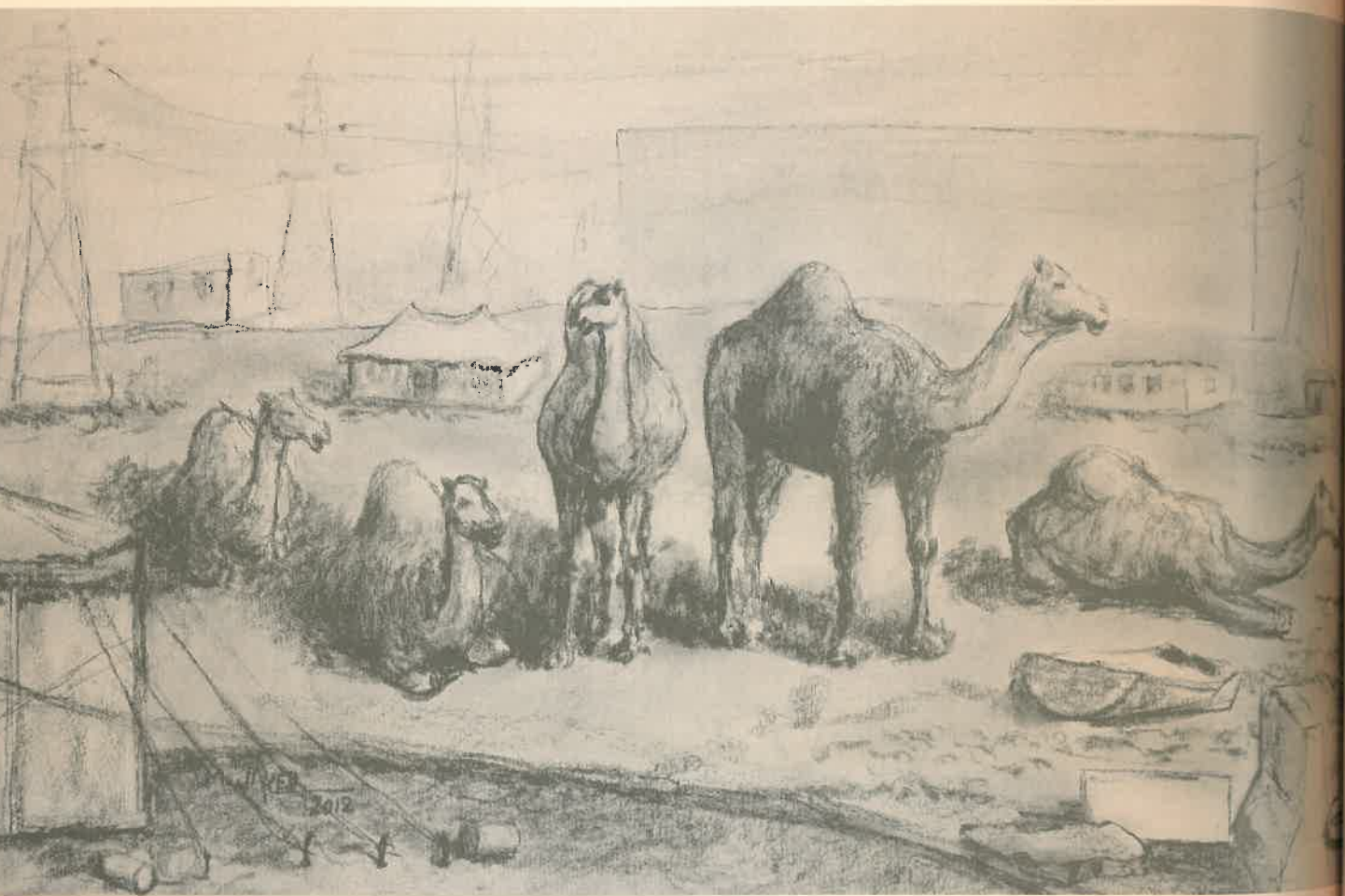


Fig.107: *On the Land of Arabs-2012*, charcoal on paper, 76x51 cm

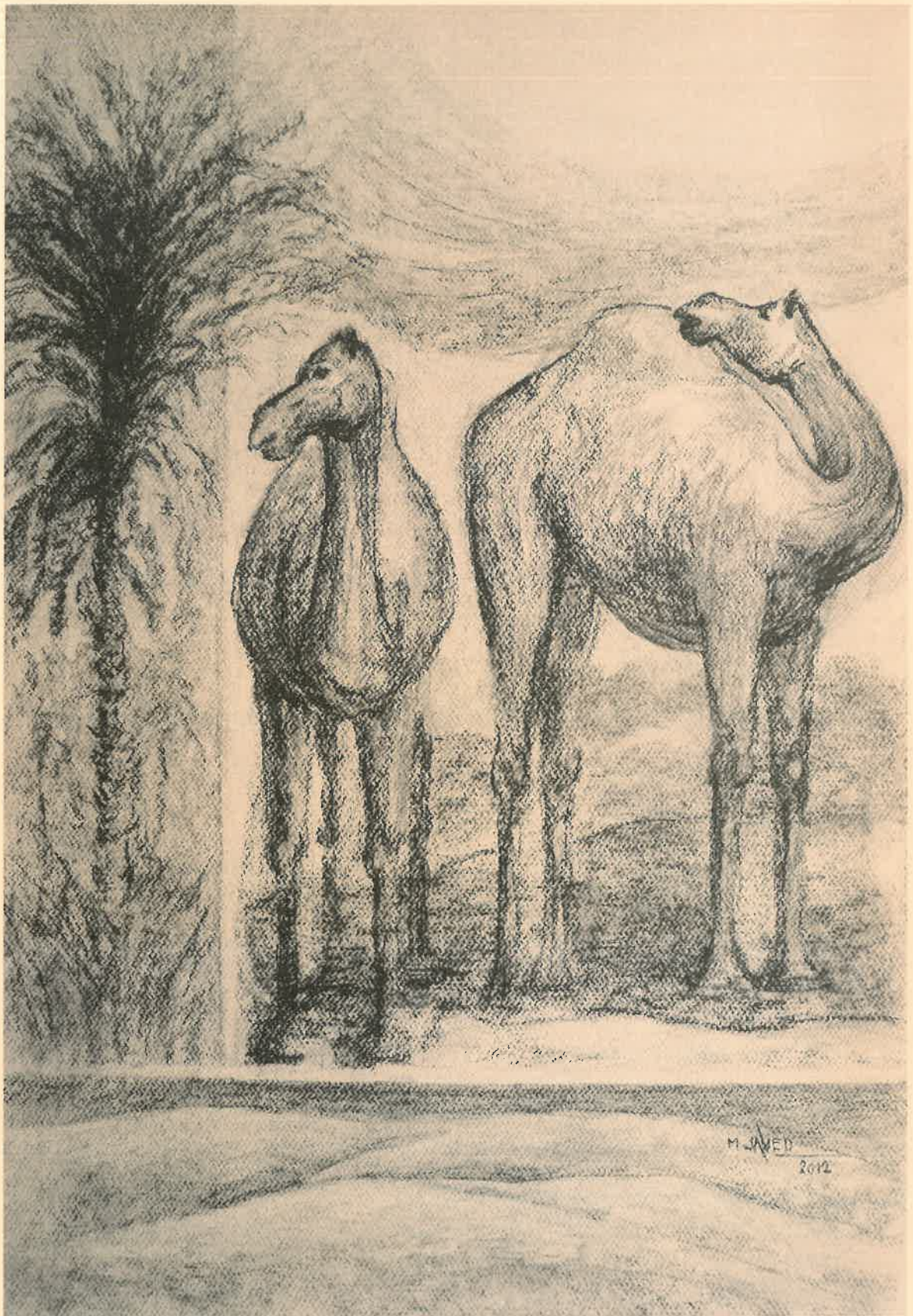


Fig.108: *In Memory of a visit to Dammām Road-2012*, charcoal on paper, 51x76 cm.

Thus, during his visit to Cairo he highlighted the architectural heritage of Cairo, Egypt through drawings, whereas, he sketched the cultural heritage of Arab's land when he visited Saudi Arabia. The charcoal medium is visible in almost in all his drawings.

He also picked up different subjects of his city Lahore and made drawings with his favorite medium of charcoal (Figs. 109, 110).



Fig.109: *Dinga Singh's Building, The Mall* -2014, charcoal on paper, 41x77 cm

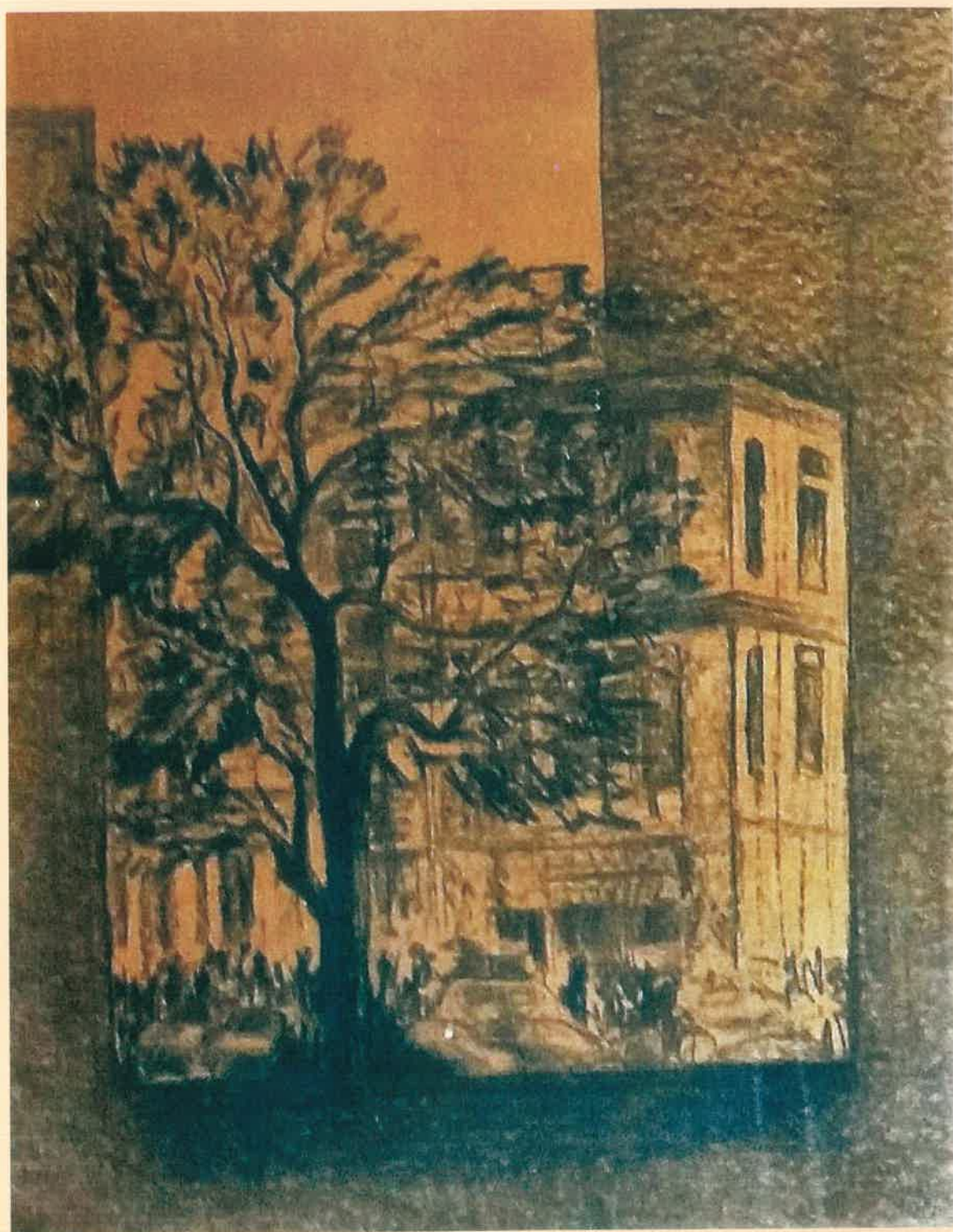


Fig. 110: *Untitled-2006*, charcoal on paper, 41x77 cm.

Muhammad Jāved mentions an incident that happened during his study at NCA. He says students were of the view that Prof. Shakir Ali was not good at drawing being a modern painter and working in abstraction. When Jāved was in last quarter of 2nd year of his study he was assigned to draw a seated model right from the frontside. He did the drawing efficiently but it was not giving the impression of a seated figure. Shakir Ali came and asked him to check it and redraw. When Jāved could not do so, Shakir Ali took pencil from him and within a second corrected the drawing. All the students were surprised and realized that their teacher was an expert in drawing despite his focus on the abstraction.

It is well known that without the skill of perfect drawing no artist can progress. Even for a modern painter it is necessary to have strong grip on the drawing, otherwise he will not be able to produce quality artwork throughout his professional carrier. Look at the work of Pablo Picasso (1881-1973) a Spanish painter, sculptor, print maker, ceramist, stage designer, poet and playwright, but his drawing was extremely good as evident from his early work (Figs. 111, 112). Later on, he switched over to abstraction (Fig. 113).



Fig.111: *The Tragedy*-1903 by Pablo Picasso.

Source: History of Art & Architecture



Fig.112: *Sculptor at Rest*-1933 by Pablo Picasso.



Fig.113: *The Meal*-1953 by Pablo Picasso.
Source: History of Art & Architecture

Muhammad Javed narrates that the subject of drawing was taught till the completion of fine art study as a part of the curriculum. His grip on the drawing is therefore, very strong and as such he is creating interesting drawings till now, (Figs. 114,115). He says that all paintings and even sculptures are based on the drawing. Therefore, it is necessary for an artist to be perfect in drawing. It is a discovery for an artist and an act that forces the artist to look at the object to memorize for putting it together according to his style.



Fig.114: *Untitled*-2014, charcoal on paper, 41x77 cm.



Fig.115: *Untitled-2016*, charcoal on paper, 41x77 cm.

It has been observed that wherever Muḥammad Jāved goes, he loves to paint or draw his environment. He went to Murree the city of the author on a short visit in 2018, where he documented some areas through his drawings by using medium of graphite (Figs. 116-119).



Fig.116: *A View of Murree-i*, 2018, graphite on paper, 44x32 cm



Fig.117: *A View of Murree-ii*, 2018, graphite on paper, 44x32 cm.



Fig.118: *Impression of Murree, Mall Road-2018*, graphite on paper, 44x32 cm.

Similarly, he has disclosed hands of a master painter while documenting his recent pilgrimage performed in the 2nd weeks of December 2018 and January 2019. He used charcoal and pastel on the paper to express his inner feelings about sacred places at Makka and Madina Sharīf (Fig. 120-129). He also visited Dubai, Abu Dhabi and Sharjah for a week's time, which proved very productive for him, as he brought character of these cities in just his four pieces of art (Fig. 130 -133).

When he saw high-rise structures close to al-Haram Sharīf, he said "I felt very uncomfortable as the level of these buildings was too high than the height of Ka'ba Sharīf. On the other side there was a flood of people coming from different countries, but the space left for them seemed to be considerably inadequate particularly during Hajj days and keeping in view the trend of growing population. Therefore, I was compelled to capture these conditions through my artwork. likewise, Madina Sharīf also turned into a modern city, but comparatively, there was more space around Masjid-i Nabavi for the pilgrims." The way in which artist has transformed ideas in his work shows his sensitivity. The arrangement of elements for building composition, showing characteristics and other factors of life through blend of different segments is aesthetically very rich in his drawings.

His work witnesses the grandeur of the Harm Sharīf, Masjid-i Nabavi. and other places. It also indicates trend of the artist towards the religion. This work does not simply reflect the structures or the environment but it has much more meanings and communicate essence of physical, socio-economic and religious realities. He doesn't like to paint just what is visible but goes beyond that and tries to add his experience in a very interesting manner.



Fig.119: *Jungle of concrete at Murree-2018*, graphite on paper, 83x32 cm.



Fig. 120: *al-Haram surrounded by Highrise Buildings*, charcoal on paper, 75x55 cm.



Fig. 121: *Impressions of al-Haram al-Sharif Gate*#79-2019, charcoal on paper, 55x75 cm.

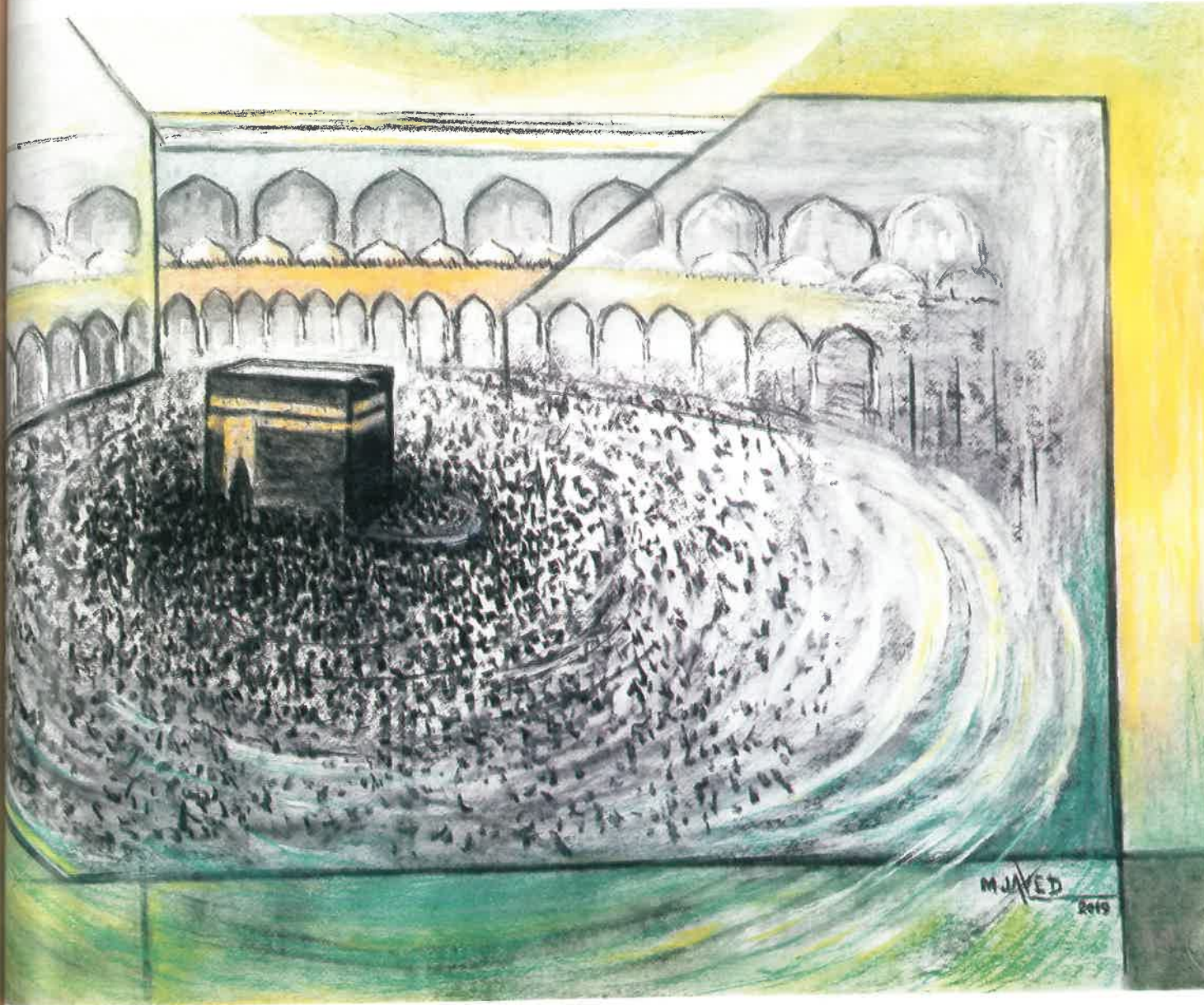


Fig. 122: *The Urge-2019*, charcoal and pastel on Paper, 74 x 52 cm



Fig. 123: *Heading towards al-Haram al-Sharīf*-2019, pestle /charcoal on paper 75x55 cm

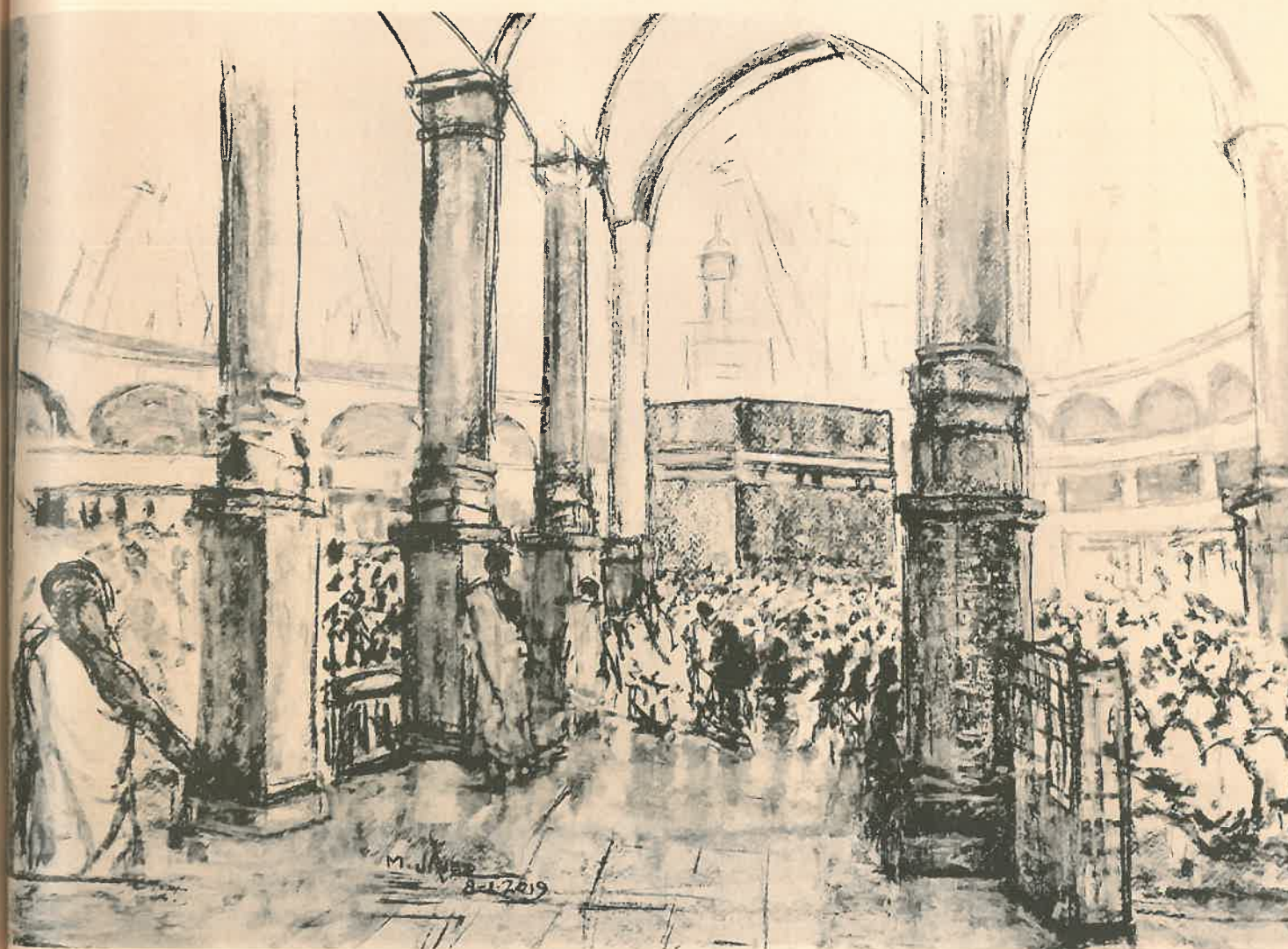
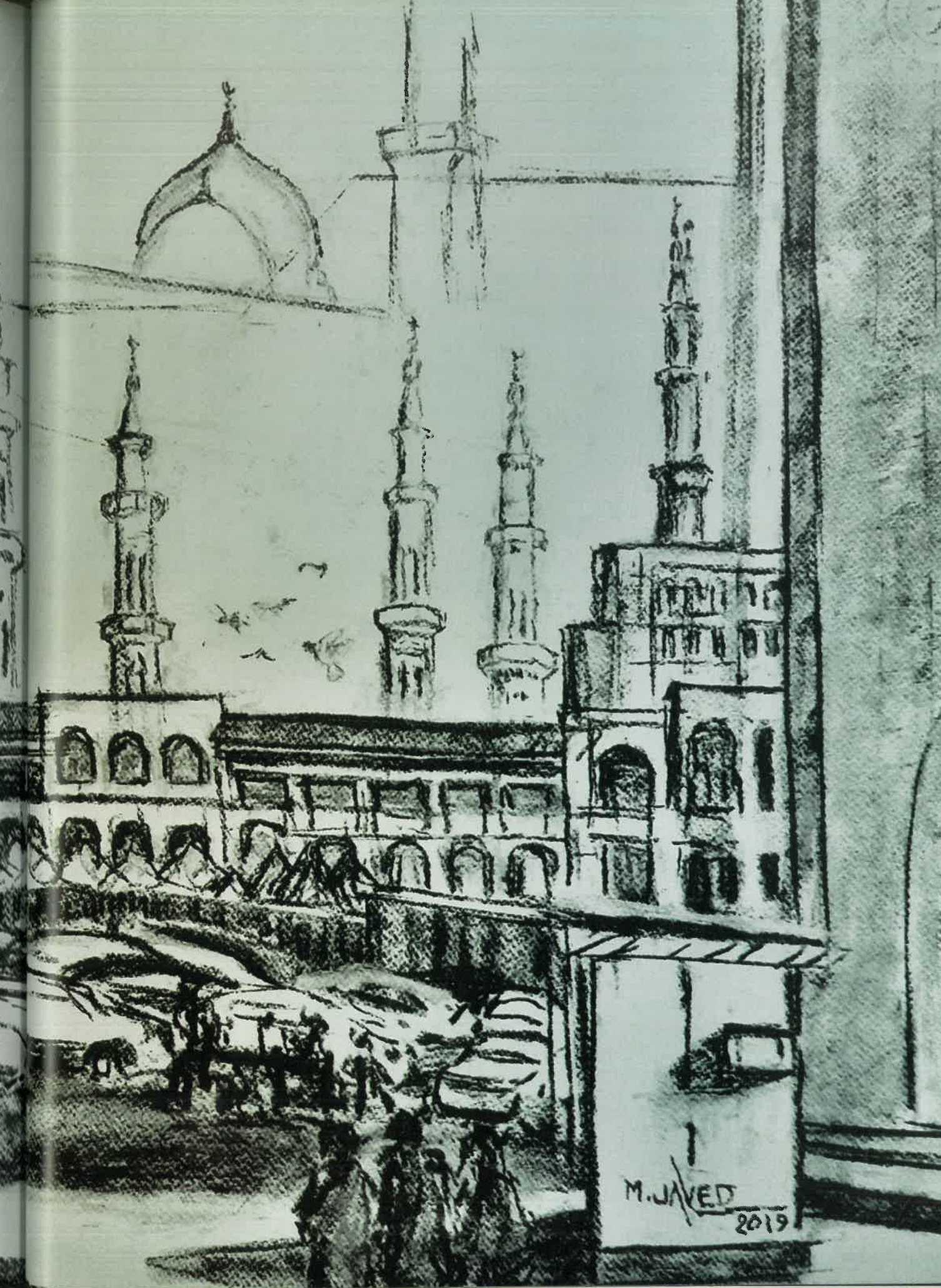


Fig. 124: *Preception of Ka'ba Sharif*, charcoal on paper, 75 x 55 cm.



Fig. 125: *Grandeur of Masjid-i Nabavi-2019*, charcoal on paper, 75x55 cm.



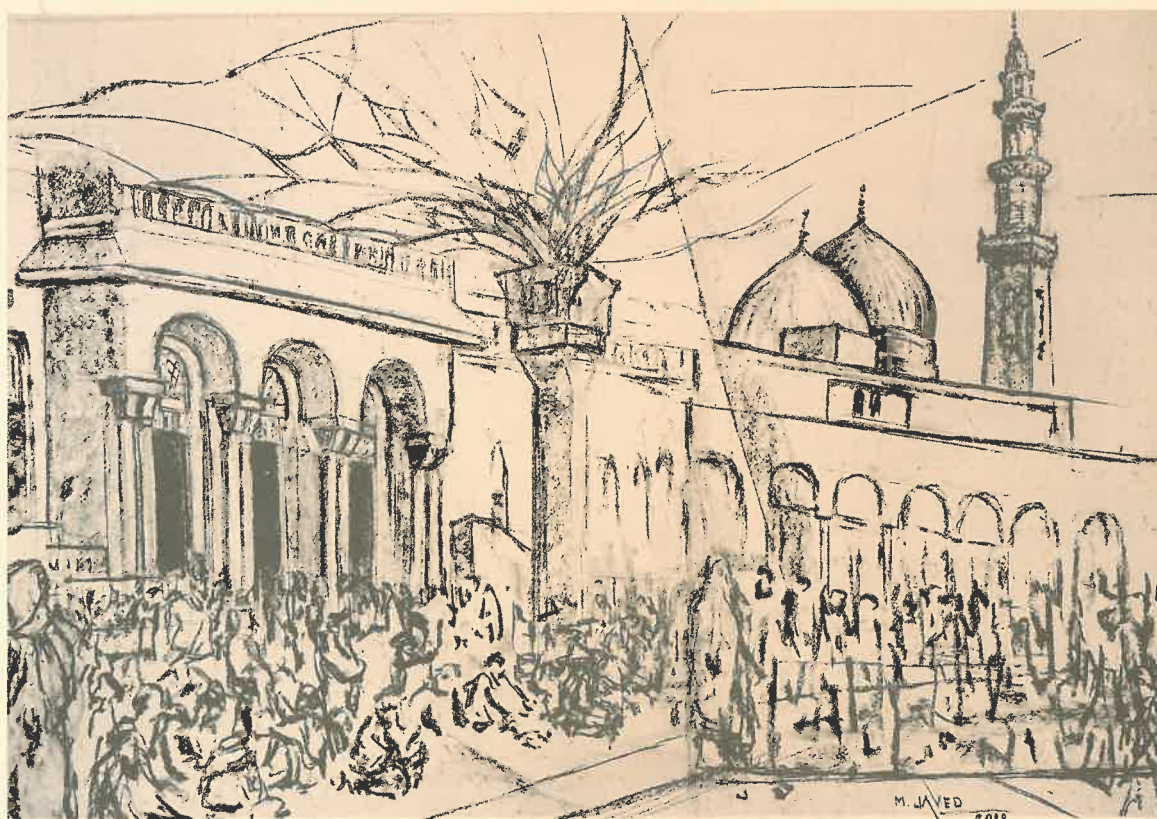
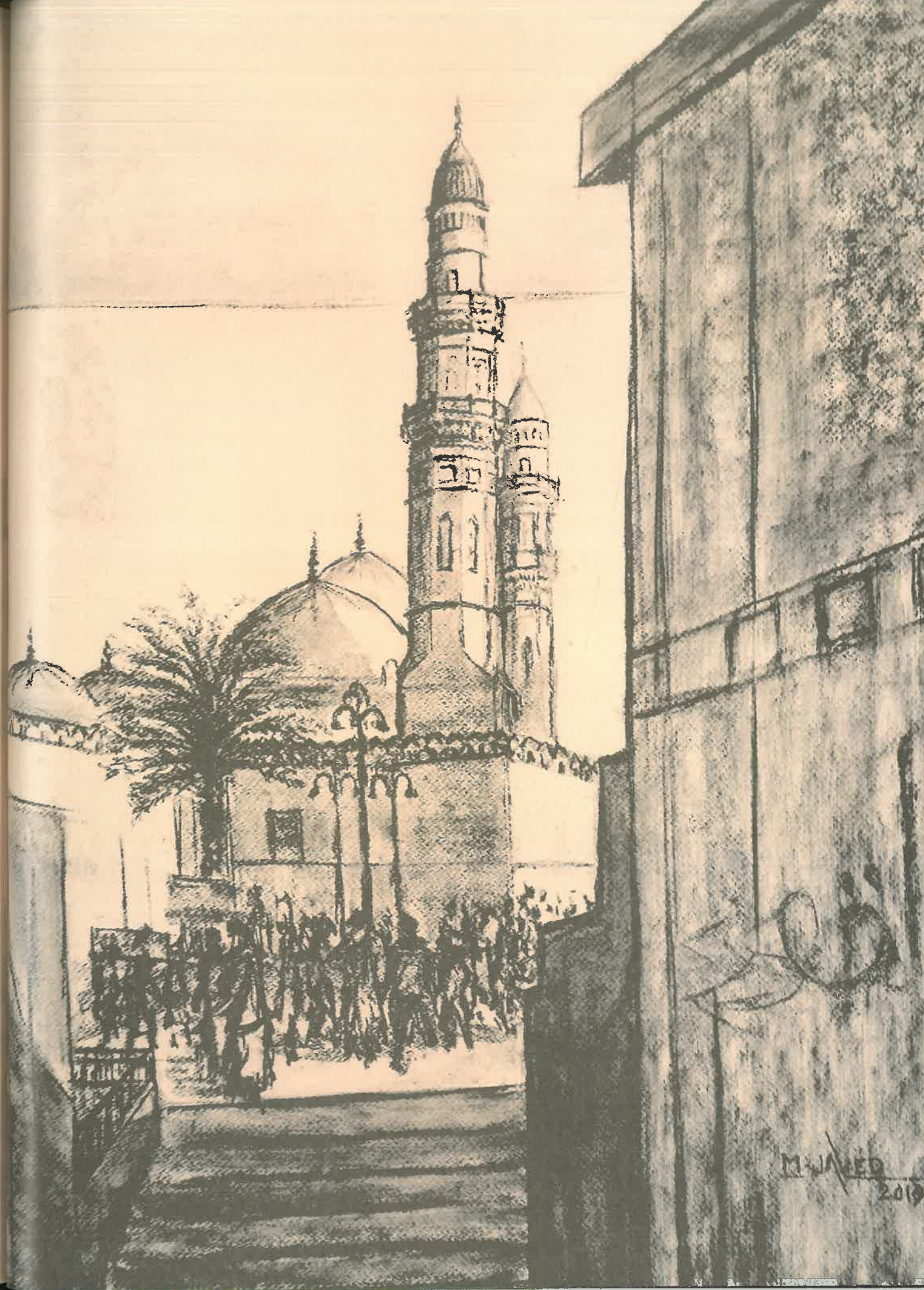


Fig. 126: *Megnificence of Masjid-i Nabavi-2019*, charcoal on paper, 75x55 cm

Fig.127: *Impressions of Masjid-i Quba, Madina-2019*, charcoal on paper, 55x75 cm.



M. JAVED
2019



Fig. 128: *Madina Sharīf Nowadays*-2019, pestle / charcoal on paper, 75x55 cm.



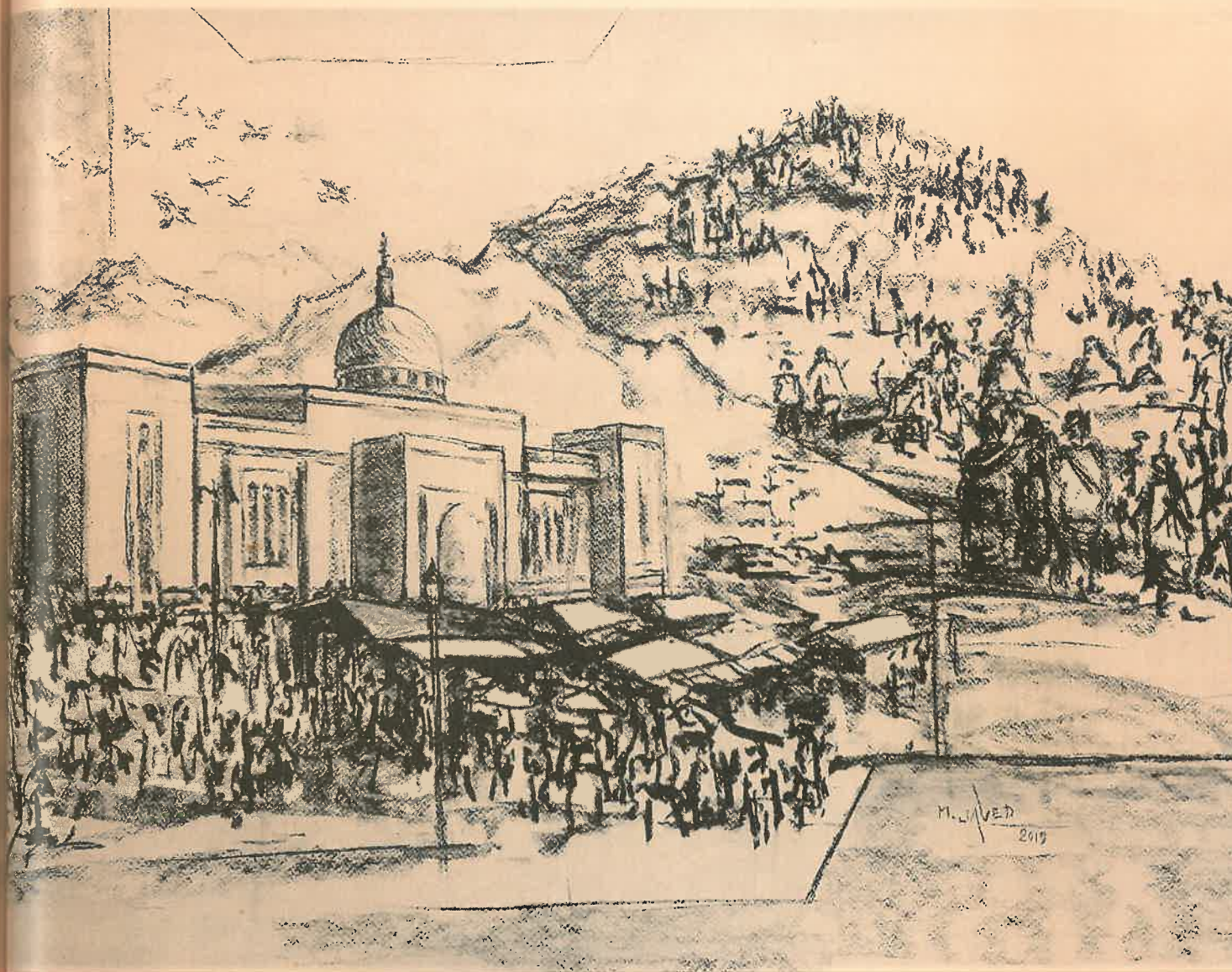


Fig. 129: *Reflections of Jabal-i Uhud-2019*, charcoal on paper, 75x55 cm.

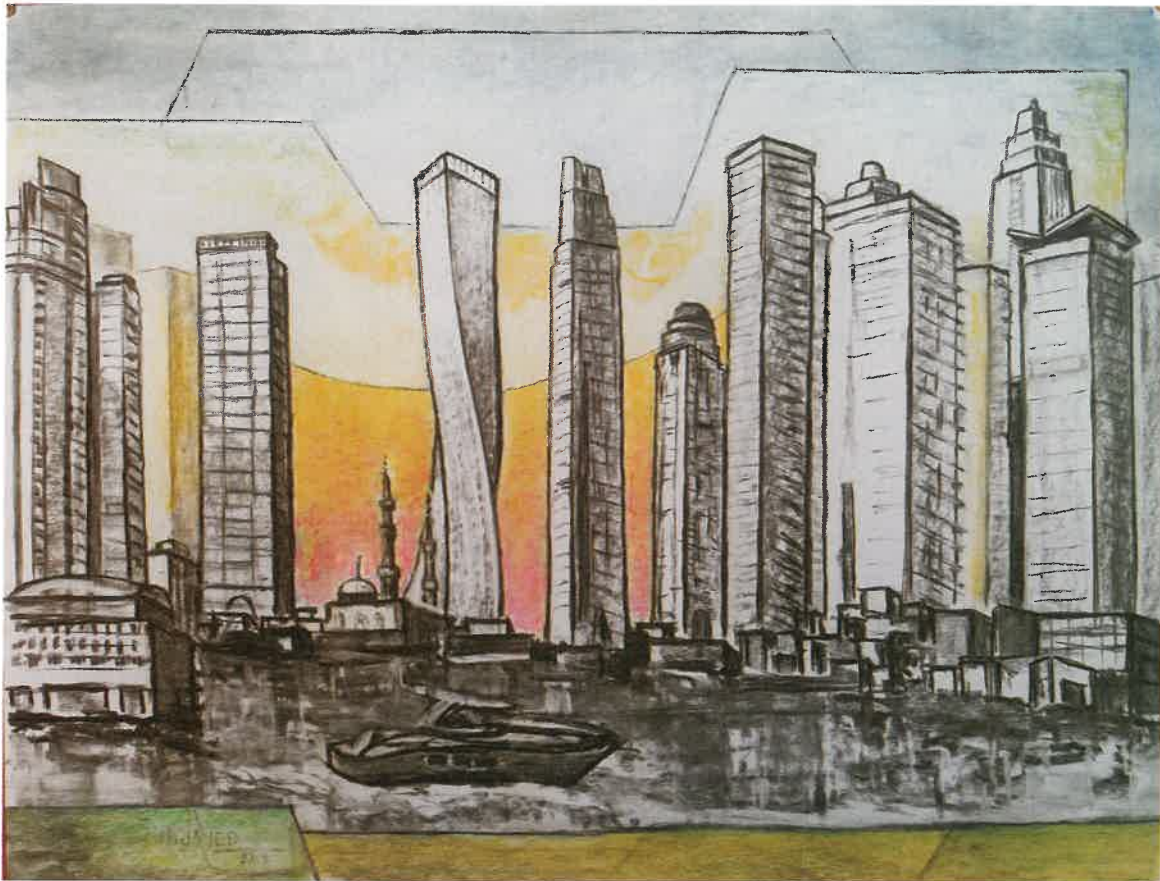


Fig.130: *Impressions of Marina Area, Dubai-2018*, charcoal and pastel on paper, 70x53 cm.

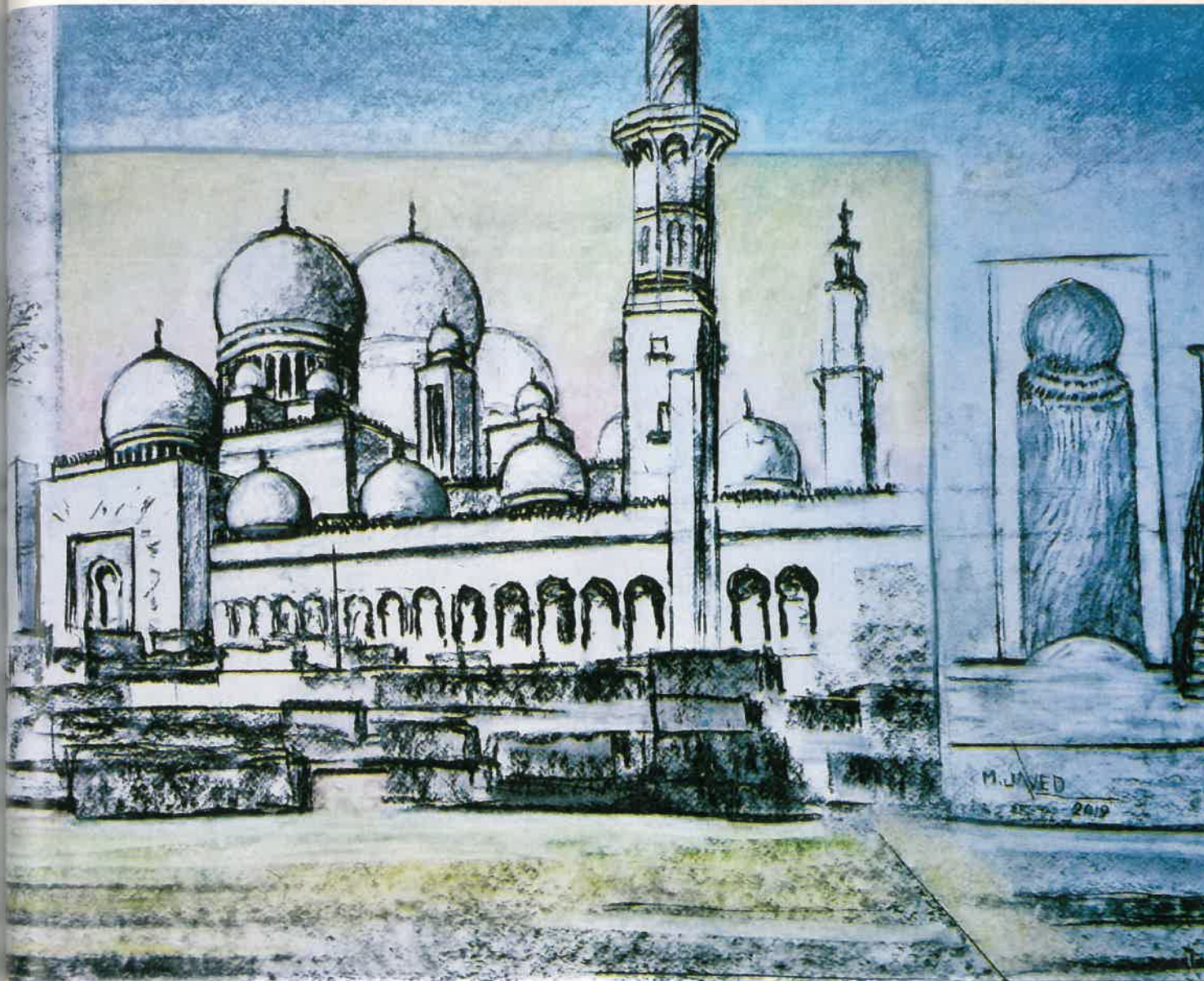


Fig. 131: *Glory of Great Mosque at Abu Dhabi-2018*, charcoal and pastel on paper, 74x52 cm.



Fig. 132: *Impressions of Dubai-2018*, charcoal and pastel on paper, 52x74 cm.

Promotion of Art and Literature

There are not many artists in Pakistan who are not only working as painter but also have their role in promoting appreciation of art and literature. Muḥammad Jāved is one who being a renowned artist is playing an important role in promoting art and literature through his countless efforts. This chapter explains his role in promoting art and literature in his capacity as Director/Curator of Coopera Art Gallery and as Secretary General of Pakistan Writers Cooperative Society (PWCS). The author has also interviewed various prominent artists and art critics to know their views about the contribution of Jāved in the field of art and literature.

A substantial number of art galleries are in Lahore, a second mega city of the country and the capital of Punjab, which serves as a center for education, art and culture of Pakistan.⁶⁹ The city enjoys three immense periods, the reigns of Great Mughals (1526- 1707), the rule of Mahraja Ranjit Singh and his two sons (1799-1848) and British period (1858-1947) when art and craft actually flourished.⁷⁰ Therefore, Lahore has become as the main hub of the artists and art institutions. The institutions of Lahore have played major contribution in the development of arts. National College of Arts and College of Art and Design, University of the Punjab, Lahore, are the renowned art institutions in the country and have produced many painters of high class including those who could not made their names in the field. There is also an important role of arts councils and art galleries in the promotion of art. When Pakistan came into existence in 1947 there was no art council in its territory. However, in 1949 Alhamra Art Council, Lahore was established to cater the need of the artists.⁷¹ It was the first art council in the country, later on two other art councils in Peshawar and Karachi came into existence in 1955 and 1958 respectively.⁷² Further increase in the formulation of art councils was seen in 1970s and 80s.

In 1963, Coopera Art Gallery was established in Lahore on non-commercial basis in the private sector on the advice of Shakir Ali, Pricipal of the National College of Arts.⁷³ It was the second platform for the artists after

69. David, Rukhsana. *LAHORE Paintings, Murals and Calligraphy*. Ed. Babara Schmitz. Vol. 61. Marg. Publications, 2010.4 vols Pg.09

70. Ibid

71. Council Alhamra, ed.50 Years of Lahore Arts Council, Alhamra; an overview. Lahore: Sang-e-Meel Publication, 2000. Pg.08.

72. Jāved, Muḥammad. In Ravi.ed. Aitzaz Arif. Lahore: Government College University, 2015. Pg.88.

73. Jāved Muḥammad. Personal interview. Shabnam Abbāsi 1st January 2017.



Fig. 133: *Sharjah from a window-2018*, graphite on paper, 29x40 cm.

Alhamra Art Council.⁷⁴ In 1999-2000 Ejaz Art Galleries after getting inspiration from Coopera Art Gallery came into the market by keeping its original business of framing as one of the portions of the gallery purely on commercial basis. Prior to this Nairang Art Gallery was opened but after couple of years it was closed and after a substantial gap it was reopened with a Café on the corner of Jail Road and canal. Afterward other commercial art galleries sprung up in the city such as Hamail Art Gallery, Unicorn Art Gallery, Taseer Art Gallery, Zulfi Art Gallery, Native Art Gallery, Mahogany Gallery, The Art Times and others. Though these art galleries have created art market but their main concern is business and not promotion of the art. They mostly prefer decorative work from the sale point of view or artwork of famous artists and avoid the work of young artists as has been experienced by the author herself. When any young artist approaches these art galleries for displaying their work after graduation, they get blunt refusal. With this kind of attitude of the galleries the young painters are discouraged and not able to get any occurrence for further expansion. Commercial galleries purely consider art as a business. Such action on their part badly restricts the promotion of real art of paintings. Whereas, Coopera Art Gallery is purely working to promote art. It is also focusing on the work of young artists irrespective of the sale point of view despite its location on Shahrāh-i Quaid-e-Azam, Lahore, which is a hub of commercial activities, (Fig. 134),⁷⁵. It is a successful endeavor highlighting the aspiring artists.



Fig.134: Location map of Coopera Book Center and Art Gallery.
Source. <https://www.google.com>

74. Jāved Muḥammad. Personal interview. Shabnam Abbāsi 1st January 2017.

75. <http://www.pakart.org>. Accessed: 2nd February 2017.

Coopera Art Gallery located on the Mall was established in 1963 as a unit of Pakistan Writers Cooperative Society founded by a group of intellectuals, judges, senior civil servants and artists. Presently, it has twenty members in total. This society is a non-profit and non-political organization functioning for promoting appreciation of art, literature and culture in the country,⁷⁶ though publications of standard literary works and art activities.

It is a podium to promote and persuade the new endowment. The gallery has introduced a large number of budding artists since its inception without taking any charges. As a historical perspective, the first president of the organization was Justice M. R. Kayāni (1962). After him Mr. S.M. Ikram, a senior civil servant worked as president till 1967, who was succeeded by Justice Sajjad Aḥmad Jan till 1982. From 1983 to 1995 Justice Sheikh Anwar ul-Ḥaq worked as a president of the Society. After his death Sheikh Manzoor Elahi a senior civil servant and former caretaker Chief Minister of the Punjab took over the charge and remained as President till 2004 and onward till date Lt. General ® Khālīd Laṭīf Mughal is the president of this organization.⁷⁷

The first Secretary General of the Society was Dr. Anwar S. Dill from 1962 to 1966, whereas Ifṭikhār Aḥmad Adani, a senior civil servant and writer worked as Secretary General from 1967 to 2004, who played very important role in establishing the Society and keep it moving. He was son of Nawāb Ismail Khān an active member of Pakistan movement with Quid-i Azam Muḥammad ‘Alī Jinnah and also Vice Chancellor of Aligarh University, India.⁷⁸ Muḥammad Jāved says that in 1962 he was fresh graduate of fine art from National College of Arts and prepared interior and exterior design for Coopera Book Center and Art Gallery. He also says that on the occasion of opening of the gallery, he made a mural in which he showed dry leaves, broken statues and scattered books with papers very skillfully depicting and illustrating a couplet of Ghalib’s poetry.⁷⁹

چند تصویر بتاں چند حسینوں کے خطوط
بعد مرنے کے میرے گھر سے یہ ساماں نکلا

In 1970s Muḥammad Jāved was taken up as a regular member of this organization and used to extend his services for promoting art and other matters of the Society off and on till 1997 when he joined on full time basis. In 2004 he was selected as Secretary General after expiry of Ifṭikhār Aḥmad Khan and is working effectively till now. He is also the Director/Curator of Coopera Art Gallery and Book Center.

76. Hussain, Ghulam. Life is Colourless without art. Lahore: daily *The Nation*, 2011. Pg.37.

77. Hussain, Ghulam. Life is Colourless without art. Lahore: *The Nation* newspaper, 2011. Pg.37.

78. Jāved, Muḥammad. Personal Interview. Shabnam Abbāsi 17th January 2017.

79. Jāved, Muḥammad. Personal Interview. Shabnam Abbāsi 17th January 2017.

Coopera Art Gallery is housed in the basement of one of the building at Shahrah-i Quaid-i Azam.⁸⁰ The entrance of gallery is dwarfed by the ostentatious and fascinating building of a multinational food chain with a magnificent colonial façade in one of Lahore's most bustling financial districts, the famous Regal Chauwk.⁸¹ (Figs.135-139)



Fig. 135: *Original View of Coopera Art Gallery as in 1963.*

80. Bibigul, Through the eyes of a Lahori. Lahore: *The Dawn* 2006. Pg.05.

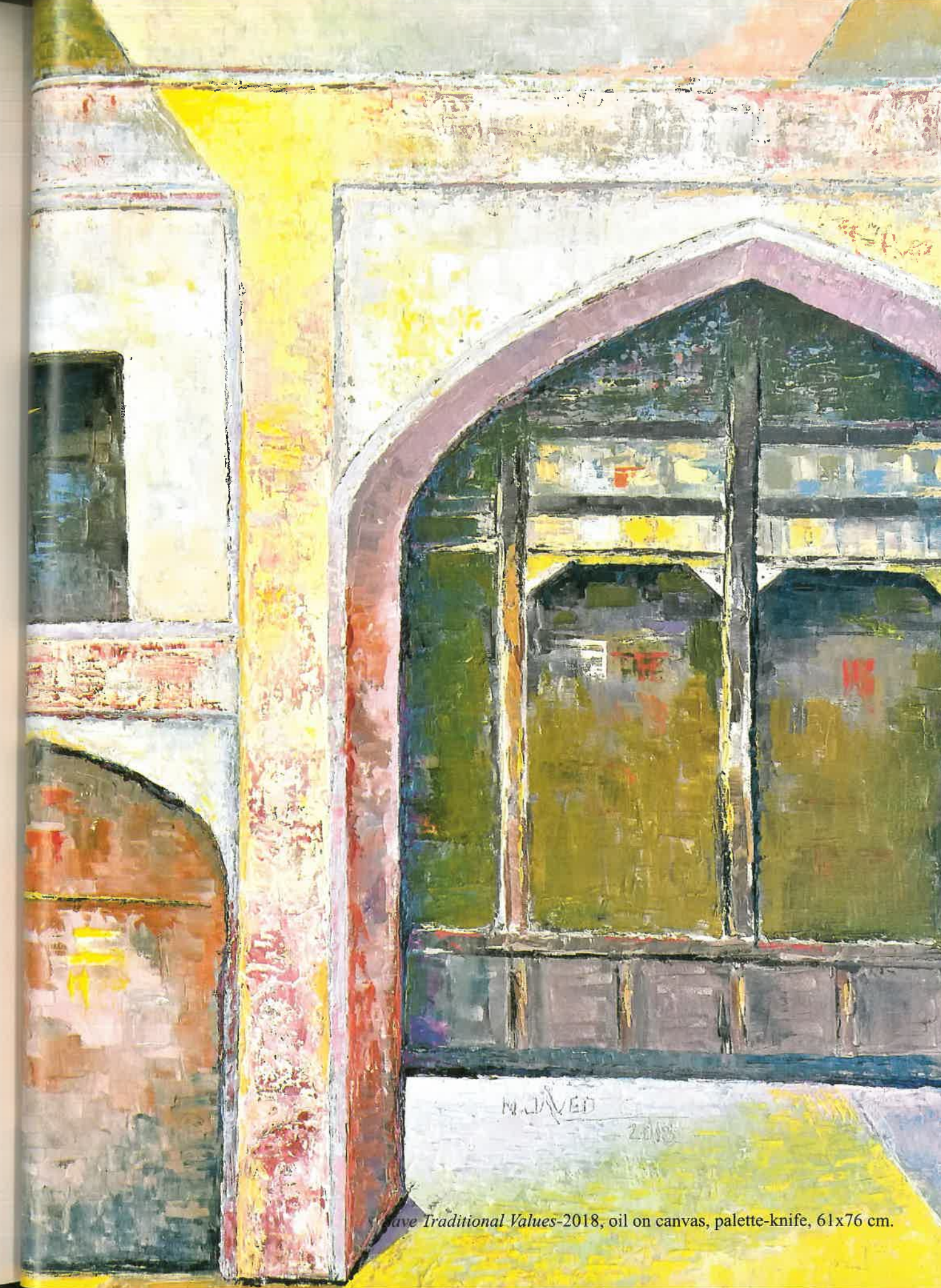
81. Sherazi, Mariam Aisha. Painting in the City of Contrasts. Lahore: *The Dawn*, 2011. pg. 17.



Fig. 136: *Front view of first floor of Coopera Art Gallery-2016.*



Fig. 137: *Entrance of Coopera Art Gallery and Book Center now located in the large basement.*



Save Traditional Values-2018, oil on canvas, palette-knife, 61x76 cm.

After reaching the location when the visitor enters inside art gallery, it offers a wide assortment of literary delights, intensely embedded in the traditions of the town and the whole gallery divided in to four sections:

- Book Centre
- Art Gallery
- Art Classes section
- Books Store

The first section of Coopera Art Gallery consists of books, located at the entrance on the right hand as well as on the left side, (Figs. 140, 141). This section follows extensive variety of well-arranged books vigilantly selected from across the country and representing its multi-cultural enthusiasm and rich heritage of all regions. The whole section consists of more than six thousand books. The largest collections of general books, poetry; Islamic books, art and architecture and others are available here. It also provides books on varied cultural dynamics of Pakistan and on art of its regions, covering the cultural extent of this colourful country.⁸³



Fig. 138: *View of book Section in 1963*



Fig. 139: *Another view of books section as in 1963.*

83. Jāved, Muḥammad. Book Section. Shabnam Abbāsi 5th January 2017.
<https://www.redtube.com/721618>



Love People -2017, oil on canvas, palette-knife, 90x60 cm



Fig. 140: *Western side of book section-2016.*



Fig. 141: *Eastern side of book section-2016.*

The book section not only has great contribution in the collection of books but also has one of the most frequented publishers of Lahore since 1963. The emblem of Pakistan Writers Cooperative Society (PWCS), Lahore was designed by Muḥammad Jāved, (Fig. 142).



Fig. 142: *Emblem of Pakistan Writers Cooperative Society.*

Not the whole Truth by Justice M.R Kayāni (Muḥammad Rustam Kayāni) was the first publication of Pakistan Writers Cooperative Society, (Fig. 143). The whole book encompasses the speeches of author and was published after the death of M.R Kayāni in 1963.

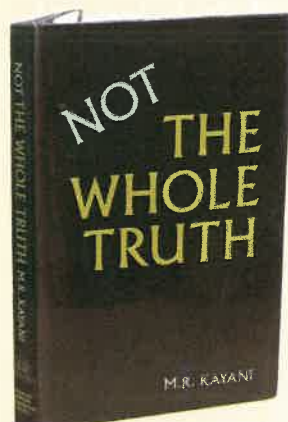


Fig. 143: *The First Publication of Pakistan Writer Cooperative Society*

The journey of publications of the Society started from the book entitled *Not the Whole Truth*. later on, other 95 prestigious books published under the management of Society. Almost all title covers and layouts of books have been designed by Muḥammad Jāved. Besides he also designed pamphlet of Coopera Book Center and Art Gallery, (Fig. 144). In 2010-11 Pakistan Writer Cooperative Society published first four colour books entitled *Art in Pakistan-Traditions and Trends* by Ashfaq Rasheed and *Wazīr Khān Mosque-Rediscovered* by Mamoonā Khān edited by Dr. Shaukat Mahmood.⁸⁴ (Fig. 145)

84. Jāved, Muḥammad. Personal Interview. Shabnam Abbāsi 7th January 2017.

About the publications of books and publication committee, Muḥammad Jāved states that there is a managing committee consisting of five members:

- Lt. General Khālīd Laṭīf Mughal (R), President.
- Hāroōn Kayānī, Vice President.
- Muḥammad Jāved, Secretary General.
- Professor Muḥammad Zamān, Executive Member.
- Muḥammad Pervaiz Maḥmūd, Assistant Secretary and Treasurer

Out of these members of the executive committee, a publication committee consisting of three members such as Prof. Muḥammad Zamān, Muḥammad Jāved and Pervaiz Mahmood have been formulated for publication work. The committee follows four steps to finalize the publications:

- Selection and checking of material
- Proof Reading and editing
- Management of Finances and
- Printing

The second section of organization consists of sizable art gallery, where exhibitions are held regularly showcasing artworks of young as well as senior artists including fresh graduates from the art institutions. The paintings remain on display in the Gallery round the year. The basic objective of Coopera Art Gallery is to promote appreciation of art through exhibitions, lectures, workshops and discussions. When it was established, there was only Alhamra Art Council in Lahore which became insufficient to cater the need of the artists. Then it was decided by a group of intellectuals especially Iftikhar Ahmad Adni to launch a new platform for upcoming artists the need of which indicated by Prof. Shākir 'Alī, Principal of NCA and a renowned modern painter.⁸⁵ So, this platform of Coopera was created in form of a proper art gallery. In sixties it was on a small scale but later on extended suitably to cover all its activities. The artists through out the country participate in the exhibitions and sometime demonstrate their expertise for the young artists and art lovers. Also, artists from different art institutes come here weekly; sit together and discuss different topics of art, (Fig. 146). Likewise, there is a Pak Tea House in Lahore where the groups of writers and artists get together and share their experiences on a cup of tea. They also celebrate their achievements there. This is the same Pak Tea House which was converted from India Tea House established by two Sikh brothers on the Mall Road, Lahore in 1940.

85. Maḥmūd Khālīd. Personal Interview. Shabnam Abbāsi 18th January 2017.

Fig. 144: *Pamphlet of Coopera Book Center and Art Gallery.*

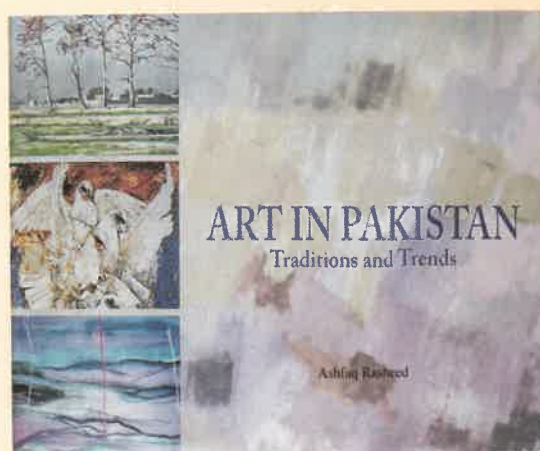
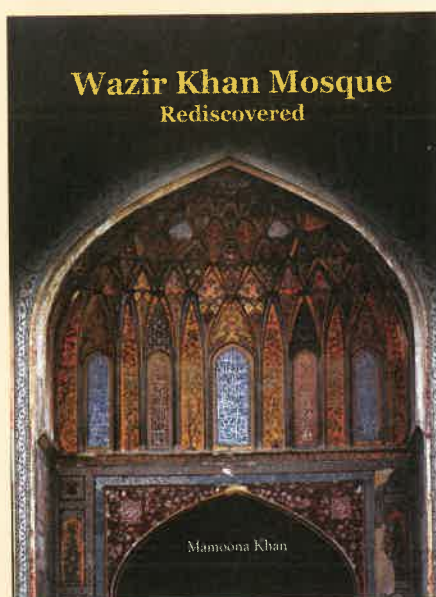
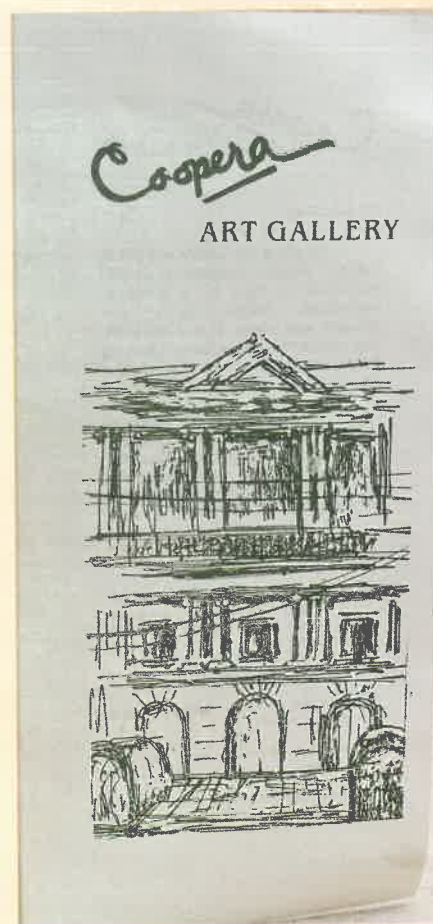


Fig.145: *First four coloured publications*



Fig.146: *Group discussion of writers & artists at Coopera -1970.*



Fig. 147: *View of Corridor.*



Fig. 148: *Interior of Coopera Art Gallery.*



Kashmir Nowadays-August 2019, oil on canvas, palette-knife, 90x60 cm.



Fig. 149: *Interior of Coopera Art Gallery.*

Since the establishment of Coopera Art Gallery, it has been organizing exhibitions of paintings, graphics, calligraphy and sculpture by artists from all over Pakistan and even abroad. Besides displaying the work of senior artists, this Gallery focuses on introducing the new talents. The Gallery promotes affiliation with artists, writers, art critics and art lover. About six to eight exhibitions including solo shows are held every year in this gallery.

For displaying the artworks, space is one significant factor in art galleries. Most of the art galleries have insufficient space or having place which creates hindrance for the viewers. But Coopera Art Gallery has sufficient space having suitable portions linked with beautiful arches, which add to the beauty of display. It helps the viewers to see the artworks from a suitable distance as well as very closely. Sometime there is a need to view the paintings from various angles to judge its effects intimately. A few paintings like miniature paintings also demand close study.⁸⁶ Like space, interior especially the walls of a gallery are an equally important feature to create proper visual impact of artworks, (Figs. 147-149)

The colour of walls and roof of a gallery plays an important role in highlighting the displayed objects. White or light off-white walls provide a

86. Mahmood, Shaukat. THE ART OF MUHAMMAD JĀVED. Lahore: *The Nation newspaper*, 2011. Pg.25.

good background to the paintings, which help in projecting the painting and inviting the attention of the viewers. Therefore, there should be nothing disturbing in the background. Some art gallery's owners prefer solid colour walls but the real mantra of art experts is natural white or off-white walls that are clean.⁸⁷ While talking about the exhibitions Muḥammad Jāved says; Coopera Art gallery has an honour of exhibiting the original works of old masters such as Abdul Rehman Chughtai and Ustād Allah Bux. The work of renowned painters like Shakir Ali, Ana Molka Aḥmad and Sadequain including all other famous painters from Pakistan have remained on display in the Gallery.⁸⁸

Since 1997, Muḥammad Jāved has curated more than 190 exhibitions of paintings, sculpture and graphic designing by young and senior artists. The main purpose of organizing these exhibitions is to promote appreciation of art and to develop awareness among the people about its role in the life.⁸⁹ Jāved always prefers the work of budding artists according to the policy of the gallery, which has helped in introducing the new talents in this field. Besides, he has also great role in introducing the artwork of school children which is very admirable. One such exhibition of school children entitled Exhibition of Cards has been seen by me. About 400 school children prepared cards on the theme of sad incident of Army Public School, Peshawar and exhibited in this exhibition. This programme was held on December 16, 2016 organized jointly by management of Phool Magazine, Nawa-e-Waq, Lahore and Coopera Art Gallery, on competition basis, (Fig. 150). It was a great gesture of appreciation for the children as they were also awarded prizes and certificates to the winners of the competition.

The efforts of Muḥammad Jāved for curating exhibition of school children were commendable because the other private galleries would never accept such type of exhibitions due to their commercial objective. Being a renowned painter, the selection of artworks for the exhibitions is very easy for him. However, there is a selection committee consisting of three non-official members from the education institutions of fine arts. Speaking about the procedure of collection of artworks for the exhibitions, he says that Gallery announces the exhibitions and request is circulated among the art education institutions like NCA and College of Art and Design, University of the Punjab and Lahore College for Women University as well as others including all the artists on the list of the Gallery. Sometime, rather often art Institutions themselves initiate for holding the exhibition of their senior students and fresh

87. Mahmood, Shaukat. *THE ART OF MUḤAMMAD JĀVED*. Lahore: *The Nation* Newspaper, 2011. Pg.25.

88. Jāved, Muḥammad. Personal Interview. Shabnam Abbāsi 22nd January 2017.

89. Jāved, Muḥammad. Personal interview. Shabnam Abbāsi 24th January 2017.

graduates. For general exhibition, even artists from other cities of Pakistan are invited for participation. Secondly, Gallery also receive requests from the artists from other countries, which is considered on the basis of diplomatic relation and necessary clearance. It is not necessary that every artist gives response but some of them send their paintings for the announced show. Sending of invitation or advertisement for the exhibition has become easy due to introduction of new technology like internet and many other sources. Also, artists directly approach the gallery for selection and exhibiting their artworks. The duration of show is fifteen days' maximum. After this the artists have to take his work back but a few artists do not collect their paintings and leave in the Gallery for display during gap period. Coopera Art Gallery only charges 20% as its service charges on sale of a painting.



Fig. 150: *Exhibition of Cards by School Childern.*

About display of paintings, Jāved Şahib states that there is a need to keep few points in mind the size, colour, medium and style of artworks. It is necessary to place paintings in such a way that each one should have a breathing space and individual impact to attract the viewers eye. Mixing of large and small sized paintings always create problem in display. Similar case is with the sharp and light coloured paintings. Therefore, efforts are to be made to keep the balance so that the viewer may be able to concentrate on each and every artwork without any disturbance and influence of the paintings displayed on both sides. Small paintings of one artist can be arranged in groups by maintaining the balance and visual impact of each painting.⁹⁰ It is very important to focus on the colours of paintings and merging light shades with darker one, (Fig. 151). Moreover, light also plays an important role in the display of paintings as it effects the colours shades of paintings, which may misguide to the viewers. He thinks that lighting arrangement should be according to the daylight. About the effect of light Muḥammad Jāved says:

90. Jāved, Muḥammad. Personal Interview. 4th February 2017.



Fig. 151: *Integration of Painting's colours on display.*

“There are seven colours in the natural light itself. Therefore, it helps to highlight different colours of an artwork.”⁹¹

The third section of the art gallery area is meant for art classes known as Coopera School of Arts (CSA). Again, logo of Art School has been designed by Muḥammad Jāved, (Fig. 152).



Fig. 152: *The logo of Coopera Art School.*

The art classes started at Coopera Art Gallery in 2011. Muḥammad Jāved says that most of the fresh graduates want to improve their skill and therefore, they approached artists in the gallery during their get-together for getting guidance. Besides, students come to Coopera for their preparation of the test for admission held in various institutions. He also mentioned that when art classes were introduced at Coopera Art School, the number of students was 35. Later on, students were considerably increased due to quality coaching and availability of senior artists for teaching. Presently Muḥammad Jāved himself is taking and supervising the art classes. Following art teachers have taught at Coopera Art Gallery:

- Masood Hameed
- Nadia Ghauvas
- Khālid Latīf
- Iqbal Khokhar
- Shahzad Chanda

91. Jāved, Muḥammad, Personal Interview. 7th February 2017.

The criteria for admission in the art classes are very simple. A student should be at least matriculate for basic drawing. No other requirements are required except aptitude of the student. Following short courses are offered:

- Drawing
- Painting
- Fashion Designing
- Interior Designing
- Calligraphy

The duration of courses is eight weeks and there are two sessions of classes, the timing of first session is 11.00 am to 1.00 pm and the timing of second session is 3.00 to 5.00 pm. Fee structure is very reasonable. Therefore, every student can get admission easily irrespective of his financial constraints. The courses of painting and drawing have same fee. The admission fee is Rs. 500 and the tuition fee is Rs.2000 per month. Other two courses like interior designing and fashion designing have different fee structure.

It has been observed that Coopera Art Gallery is playing a vital role in promotion of art. For knowing the views of different professionals about the contribution of this Gallery as compared with other private commercial art galleries and the role of Muhammad Jāved's in his capacity as a Director and Curator of this gallery, renowned artists and art historians have been interviewed. Their views have been summed up below:

Dr. Shahida Manzoor, the Principal, College of Art and Design, University of the Punjab, Lahore tells that most of the art galleries prefer the famous artists work for selling purposes. These are purely commercialized galleries. It is not a bad thing if one has concern with money by selling paintings; every organization has right for running their business. While talking about the promotion of art in the real sense she said that there is one such art organization Coopera Art Gallery which is playing a great role in promoting art and literature by introducing the new talents. As a curator Muhammad Jāved gives his full attention towards art promotion and always prefers the upcoming artist's work. He is very caring in the sense of giving respect to others without any politics whether they are students, teachers or any other personality. His such attitude and dealing are very appealing. Being a true artist, he is at all not a business minded. The main purpose behind his efforts is just to promote art and artists, which is admirable.

Since he is giving his full attention for promotion of art through organizing exhibitions of artworks and other related activities, there is a need to make some arrangement for creating a parking area in front of the gallery, but Shahrah-i Quaid-i Azam is very busy road due to which the front area of the gallery always remains blocked. The visitors therefore, hesitate to come to this place. However, I have seen lot of people on the occasion of opening ceremony of the exhibitions. Also, extremely interested art lovers do find out their way to visit this place due to excellent reputation of the gallery. No doubt it is difficult to overcome this problem because of the very busy location of the Gallery on Shahrah-i Quaid-i Azam previously known as The Mall Road, but something is required to be done.

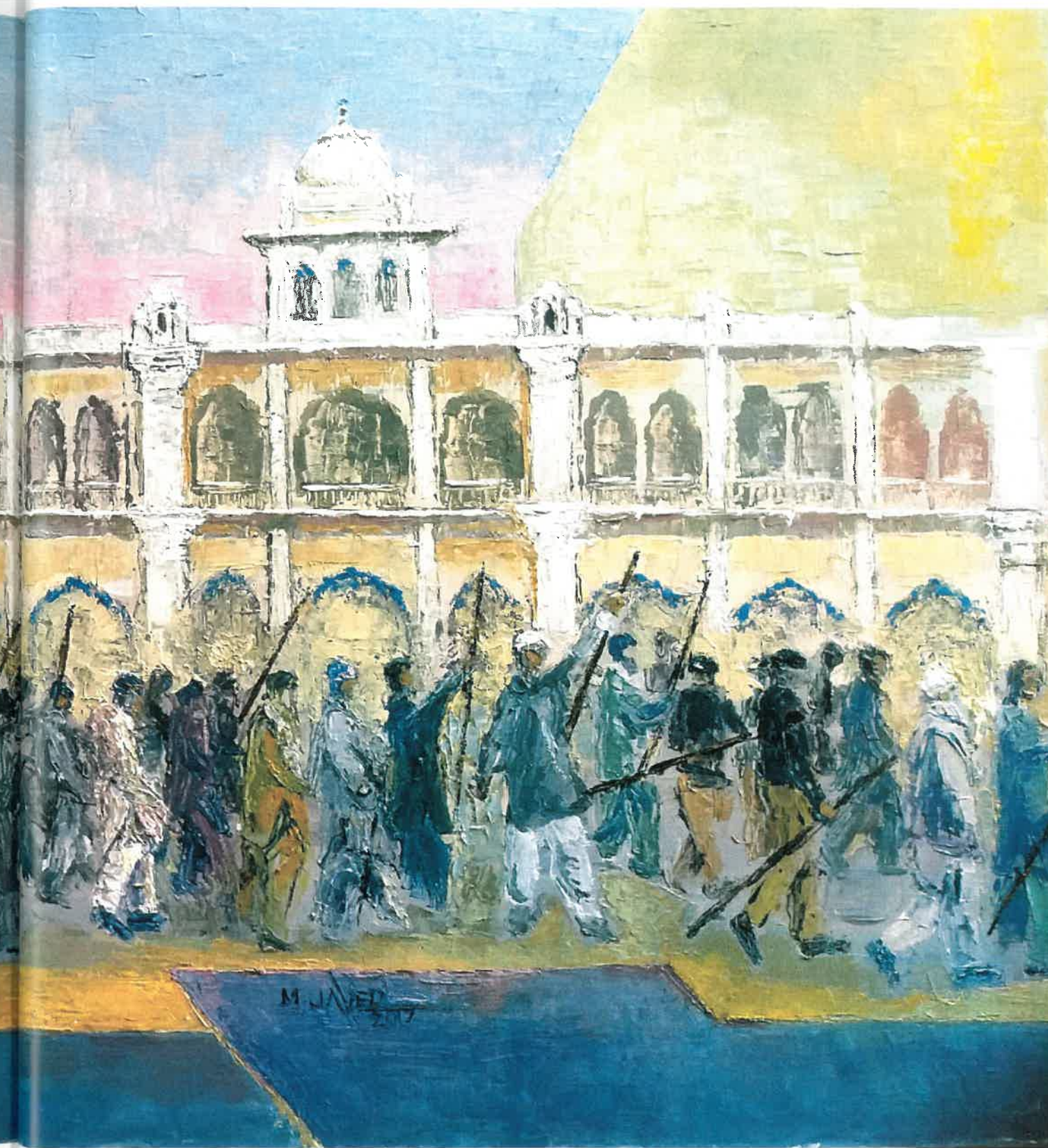
Zulqarnain Haider, a renowned artist and educationist describes that, art galleries of Lahore are, though, playing role in promoting art there are very few art galleries which are contributing in the real sense and display the work of young artists alongside famous ones. One of these galleries is Coopera Art Gallery which has great contribution in promoting art and even literature and introducing the young artists. Jāved, Curator of the organization, himself is a senior artist and has enough knowledge about the art due to which his role in promoting art through Coopera is highly appreciable.

Nadeem Alam, an art critic and art historian, shares his views while giving interview to the researcher of this study; he said that there are many art galleries in Lahore which are working for promoting art. Each art gallery has its own way for promoting art among these is Coopera Art Gallery which is basically non-profitable organization. The non-commercialized way of this organization for the sake of promoting art is very important.

The curator of the gallery Muḥammad Jāved gives preference to the work of young artists who are in academics or newly qualified from the recognized art educational like National College of Arts, Lahore and College of Art and Design, University of the Punjab Lahore or any other. After completion of graduation, when students try to search a place for exhibiting their work for the first time, they straight way approach to the Coopera Art Gallery. This gallery is operating from sixties and still working very effectively. The students feel their great achievement because they get an opportunity to display their



On Shahrah-i Quaid-i Azam, Lahore in 2005, oil on canvas, palette-knife, 120x60 cm



work in a professional art gallery located on a famous and historical area of Shahrah-i Quaid-i Azam (Mall Road). In this way they are able to get introduced themselves from a proper platform with enough media coverage.

He also states that two types of exhibitions are held at Coopera Art Gallery. Firstly, exhibitions of young artists and secondly exhibitions of senior artists. Mainly the purpose of both types of exhibitions is to encourage the young talents and to promote appreciation of art. On the other hand, private art galleries are purely profitable oriented and therefore, they select the artwork from sale point of view. At these galleries mostly, preference is given to the decorative work which is damaging the right directions of the art. Selling of the painting there doesn't mean that it consists high quality. Therefore, it is necessary to launch programmes for developing awareness of art.

Besides, a curator Muḥammad Jāved himself is an outstanding artist and his group consisting of his artist's friends like Dr. Ajaz Anwar and many more. The artists come from different places regularly and discuss very interesting topics associated with the subject of fine arts. The whole group also selects the work for exhibitions. Therefore, there is a proper system for selecting the artworks. Muḥammad Jāved also studied at the National College of Arts and thus he has observed the Pakistani art during its evolvement from realistic to non-realistic, and from non-realistic to contemporary during his student life. For this his annotations on artwork are very valuable. Therefore, Coopera Art Gallery is playing a great role in promoting art in the country.

Saeed Akhtar, a well-known painter, says that there are various art galleries in Lahore and these art galleries are working for promotion of art but the way of promotion of each organization is quite different. For instance, Coopera Art Gallery and Book Center is the oldest organization of Lahore established in 1962-63 after Alhamra Arts Council established in 1949. In the beginning it was operating on small scale but later on, in 1970s when Jāved selected as a regular member of it he did a lot of work for developing it. Jāved's example for Coopera Art Gallery is like bringing life to dead. Every year the gallery exhibits a large number of artworks particularly the work of budding artists.

In this way the budding artists get encouragement and gain

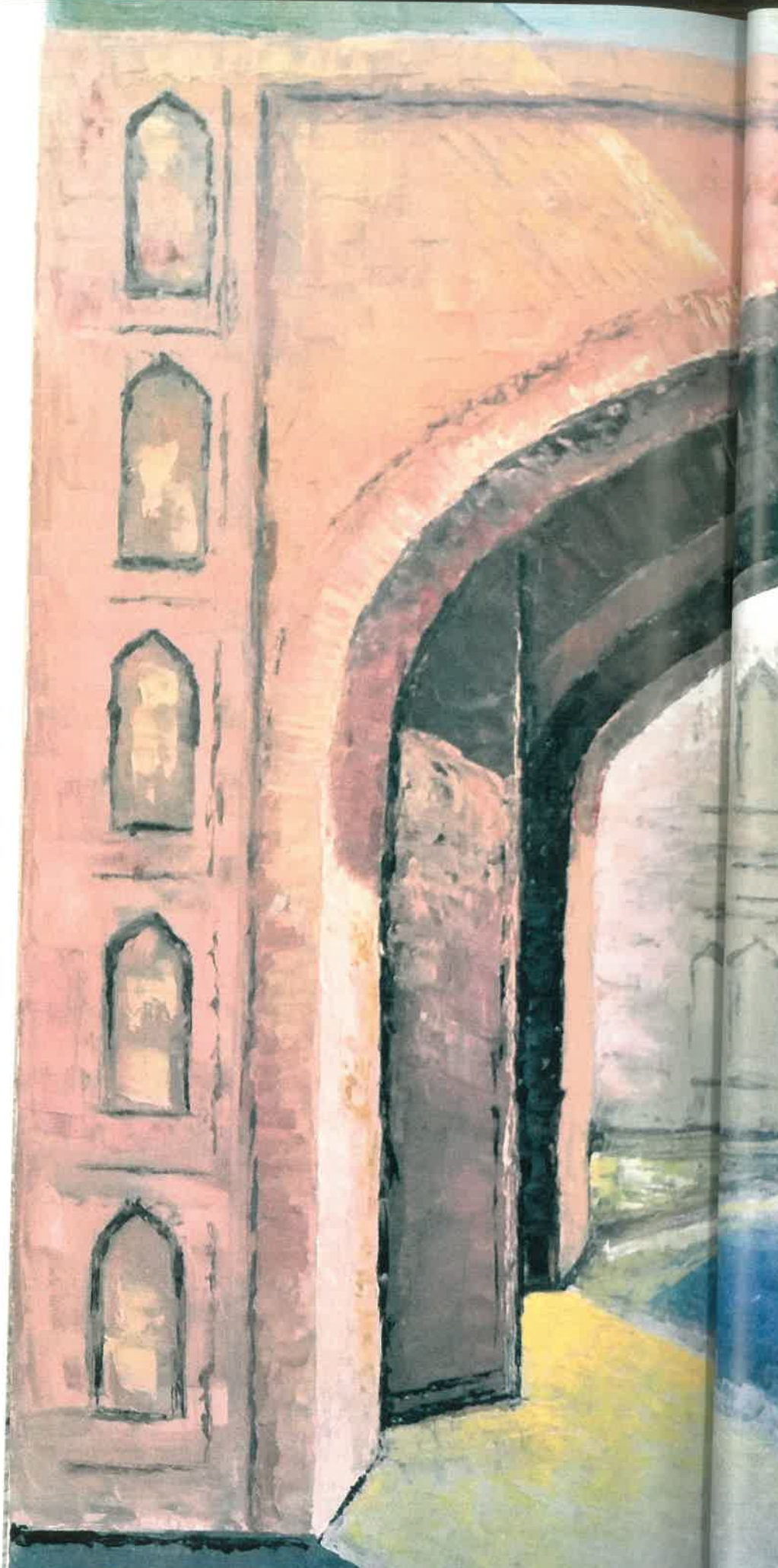
experience which helps them for further development in the field of arts. He also says' "Coopera Art Gallery is great blessing for new generation." The way of introducing young artists through displaying their work with the work of famous artists is also very interesting. When the art lovers come to this gallery for viewing the artwork of famous artist, they also see the work of budding artists and sometime buy their painting which encourage the new talents. The natural light is important factor for observing the paintings and drawings but the source of natural light at Coopera Art gallery is not enough.

Jāved's endeavor for promoting art and his contribution in promoting literature is praiseworthy. A large collection of books in Coopera Book Center is very valuable and every type of book is available. The other private art galleries like Ejaz Art Gallery, Hamail Art Gallery and many others did great effort for promotion of art but these are commercial based and prefer the work of artists purely on sale point of view. Particularly the owner of Ejaz Art Gallery constantly prefers the artwork of famous artists. In the beginning the owner of this gallery was an illiterate framer, the artists came to his shop for framing purposes. With the passage of time people demanded from him framing of fine quality. He therefore, got an incentive. Artists came to his shop and they talked about his beautiful framing. Finally, Mr. Ramzan decided to launch a platform where he could display paintings and framing. He had already many customers and due to this he ran his gallery very profitably. Saeed Akhtar said that when he approached Ejaz Art Gallery for his show, he found the cost of his paintings raised from thousand to lakhs. Hence, the art galleries have great role in promoting the art but the way of promotion of each gallery is quite different.

Dr. Rahat Naveed Masood, a well-known educationists and famous painter, says that Coopera Art Gallery is very unique art gallery in Lahore. The combination of books with the paintings in it, is western idea which is almost same as in France and many other countries. It is however, surprising that how this idea struck to the mind at the time of opening this gallery in 1963.

Coopera Art Gallery gives pleasant environment when one enters into it. The location of the Gallery is important which is on famous area of Regal Chowk at Shahrāh-i Quaid-i Azam, where everybody can reach easily. The Director and Curator of the Gallery always provides a space to the upcoming artists. He has

...e & Repossess Traditional Values-2019,
on canvas, palette-knife, 76x61 cm.





very humble nature and always gives respect to others. The history of art galleries in Lahore is not too old. Only Coopera Art Gallery existed in sixties where other private commercial based new galleries have been launched in the recent years within less than two decades.

Dr. Rahat Naveed Masood says about the exhibitions, when students complete their thesis work Mr. Jāved encourages them by providing a space for exhibiting their work of thesis at Coopera Art Gallery. Alongside the work of budding artists, he also provides space to the professional artists with the objective of providing learning opportunity to the youngsters and maintaining the interest of the art collectors. The display of artwork at Coopera Art Gallery on special occasions like 14th August is very fascinating and creditable. Art competitions are also held at Coopera which not only gives boost to the art activities but also encourage the new talents greatly.

Muḥammad Jāved always curates interesting shows, once upon a time there was a show of women painters which consisted of the work of female teachers from National College of Arts and College of Arts and Design, University of the Punjab, Lahore. At that time there was a bit of conflict between the NCA and Fine Arts Department of University of the Punjab and therefore, the exhibition designed by the curator seemed to be unfeasible due to bringing two contradictory groups on one podium. It was the successful endeavor of Jāved Sahib to curate such type of complex exhibition which was inaugurated by the then Governor of the Punjab, Shahid Hamid. All famous personalities like Salima Hashmi, Zubaida Jāved and others were there.

The commercial art galleries mostly focus on the sale of paintings irrespective of their quality of work but nowadays the owners of such art galleries have realized that it is not an appropriate way to promote art. Therefore, they are now trying to introduce a suitable system like Coopera for promotion of art. For instance, the owner of Ejaz Art Galleries recently curated a show Gems of Lahore in which he displayed work of famous artists who made the history of Pakistani art like Anna Molka Aḥmad, Ustād Allah Bux, Zubaida Agha and Khālid Iqbal. It was a successful show for which lot of efforts were made to collect the artworks. It was also great inspiration for budding artists because it was important for them to know the technique and the history of famous painters of the country.

Khālid Maḥmūd, a well-known educationists and painter describes that in the beginning there were very few people in Lahore who had knowledge about art and craft as well as there was only one Art Council in Lahore at that time. In 1962-63, Coopera Art Gallery was launched in Lahore. At that time when the paintings were displayed in the galleries the number of visitors or buyers was too short because of lack of interest and knowledge in the field of art. There was also no proper system or facility for inviting the art lovers and students to the exhibitions. Artists themselves made arrangement for inviting the people to their show, mostly friends.

With the passage of time some awareness about art was developed through different resources. For instance, when there was increase in number of artists, they used to display their work which steadily created some interest. Also, during visit to Lahore Museum people used to see the collection of paintings by different artists there. Another source of awareness about art happened when the people go to the framers for framing their pictures, where they also saw the other framed works of the artists in the shops. In this way the awareness about art increased slowly. The framers got motivation from the interest of the visitors and decided to display the artworks besides framing. For example, the owner of Ejaz Art Gallery was a framer and later he made a platform in the form of art gallery purely for selling purpose.

The role of Muḥammad Jāved in promoting art at Coopera Art Gallery the oldest and non-commercial gallery in the city rather in Pakistan is admirable. When the art gallery was launched, at that time Jāved linked himself to the art-phase in NCA. He faced a lot of problems during his student life because at that time there was no art gallery. Therefore, he did a lot of efforts for solving the problems of the artists of displaying their work. He made efforts with the intention to promote appreciation of art. He gave a chance to senior students and budding artists to come together.

The difference between the Coopera Art Gallery and other private galleries is that, the Coopera Art Gallery is concerned with promotion of art rather than sale of the paintings, while the other galleries mainly focus on the sales of paintings.



Canal Road in haziness-2015, oil on canvas, palette-knife, 60x90 cm

Epilogue

This research on Muḥammad Jāved, a dynamic artist in the field of fine arts verifies that he proves his mettle in multidimensional arenas. A complete biographic sketch traces Jāved's journey as an artist since its inception to this day. Hence leads to form a notion that Jāved has contributed in several areas of arts, which is proved through this research. He being a competent painter has not limited himself within specific field of painting but has also played a vital role in promoting appreciation of art and literature. Moreover, his identity as a celebrated painter is associated with his role as a writer. He moves in the art circle of the country regularly and enjoys respectable and legendary position in the artists community

As a painter he has introduced several subject matters including conceptual paintings, cityscapes, sketches drawings and landscape paintings based on socio-economic, cultural and political issues including calligraphic paintings. Through extrinsic and intrinsic analysis of his paintings this research proves that Jāved has used his own symbolism. In his calligraphic paintings he has used the Arabic script and focuses to represent meaning of verses. He explains the meaning of Qur'ānic verses through symbolic strokes of colours, lines, forms, designs and textures. Being a representative of culture, he has immensely contributed towards highlighting the socio-economic, cultural and political issues through his paintings. Most of the scenes are depicted from his surroundings which shows the artist's keen observation towards cultural issues. By analyzing his artworks, it has been proved that Jāved has great affection for the city of Lahore, environs, people and places, as he transforms them into vision that presents inclination, poise and exquisiteness for life. About activities around us, which take place, but nobody is aware of these. It is a painter like Muḥammad Jāved, to make us see through his brush what is going on around us in everyday life.

The pallet-knife technique in Jāved's works is praiseworthy. The frequent use of geometrical division in background, fan like trees, textural surface, architectural elements are seen in his paintings whether these are calligraphy paintings, cityscapes or sketches. Jāved is an innovator of styles. He combines modernist training by using his own imaginative symbolism and abstraction in his paintings. Yet, his work is bold and energetic and almost frantic with spontaneous elements of art and design.



Ya-Haiyyo-ya Qayyum, oil on canvas, palette-knife, 93x45 cm



Through analysis of his paintings this research has also concluded that history has greatly impacted the works of artist as visible in case of various styles he has adopted across the time. His early work is close to realistic, but later on he has experimented various styles like abstraction, cubism and impressionism and he finally created his own idiom.

The combination of such styles makes his paintings more stimulating. The lasting influences of some of the famous artists under whom he has worked helped him to perfect his sense of colours, compositions and also conceiving ideas. This research proves that there is influences of European and Pakistani artists such as Monet, Cezanne, Gauguin, Picasso, Shākir 'Alī and Sadequain, on Jāved during his student life. His style is more of a combination of Monet's Impressionism, Gauguin's Symbolism and Picasso geometrical divisions as well as Shākir 'Alī's concept of design, abstraction and colours. Such influences have tailored him to his own style of Expressionism, which is unusual and intriguing.

Muḥammad Jāved has travelled a lot and visited various historical and important cities across the globe. His drawings of Cairo, Riyadh and other countries present an objective visual documentation of his journeys, which he has explored through the charcoal medium. This research clearly indicates that Jāved has tried to discover the bond between objects, symbols, beauty of Islamic structures and environment, memories and attitudes creating meaningful interest and strengthen the visual impact.

It has been proved that Jāved has contributed immensely as a painter and also has played a vital role in promoting art and literature, as a curator and publisher. By conducting the interviews of art connoisseurs, this fact has been confirmed. He has played a significant role in promoting and exhibiting young artist's work in Coopera Art Gallery as most of the private art galleries do not prefer works of new generation. Muḥammad Jāved has always given a chance to youngsters enabling them to express their inner feelings and introduce as an artist to the public. Besides facilitating art exhibitions, he has also contributed tremendously in promoting literature through publications of books and his own writings.

Thus, this research is a testimony that despite a wide arena of art and artists, Muḥammad Jāved stands tall and proves his versatility and mettle in arts. He does not belong to any specific group or association of painters. He is alone, he is unique.

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