

PAKISTAN PALETTE



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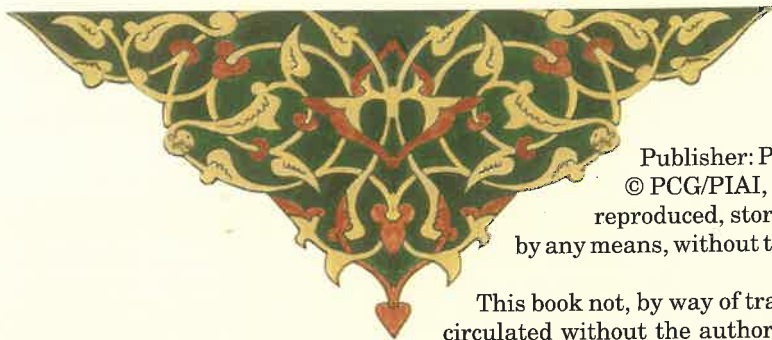
The assistance and coordination of Mr.
Dawood Khan, Secretary General, PNCU.



PAKISTAN
PALETTE



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Saeed Muhammad - Calligrapher art "Oul" 1980 - Oil on board Quran verses~112:1~ "Say: 'He is the One God.'"

Collection: Private

INTRODUCTION

Pakistan Palette extends and updates the creative continuum of *Paintings from Pakistan*, published in 1988. The earlier volume highlighted the work of luminaries that belonged to the first generation, with a sprinkling of the then younger, established painters.

Paintings from Pakistan celebrated the creative expression of doyens. A.R. Chughtai, the master colourist developed his own unique style. Haji Muhammad Shareef kept the miniature tradition alive. *Ustad* Allah Bux, using the western technique of oil and water colours, depicted the land and people of Pakistan and the romantic tales of the Punjab. Khalid Iqbal, known above all for his landscapes, initiated the Punjab Landscape School. Several of his students, now masters in their own right, are represented in *Pakistan Palette*. *Paintings from Pakistan* also provided a selection of Sadequain's range: semi-abstract work, figural compositions and Calligraph-art pieces. The work of pioneering Calligraph-artists Haneef Ramay and Shakir Ali was also included. There was also Anwar Jalal Shemza with his obsessive interest in the line and two dimensional letter shapes. Ahmad Parvez's semi-abstract floral compositions were a riot of

carefully orchestrated colours and forms. Zubeda Agha's abstract canvases introduced a new way of seeing in the art scene of the young country, soon after Independence in 1947. Ismail Gulgee in the 1980's was at the peak of his creative abilities. His skilfully constructed mosaics in lapis lazuli, depicting horses and polo-players were virtuoso performances. Included also was the younger, but already recognized as an original talent, Jamil Naqsh, with his female nudes and iconic pigeons.

Anna Molka Ahmed was, surprisingly, overlooked in *Paintings from Pakistan*. *Pakistan Palette* pays her the tribute long over due. This splendid artist, a convert to Islam from Judaism, was the pioneering personality whose services to art education in the country remain unparalleled. Her large body of work, mostly in impasto, depicts her adopted land in singing colours. Hers is a major achievement.

A spectrum of artists, and there have been many during the decades that followed, who contributed their genius to the great tradition of Pakistani art are included in the present volume. Among them are the students of Anna Molka Ahmad, Shakir Ali and Khalid Iqbal. Colin David known for his figural compositions

was also a peerless draftsman. Khalid Iqbal considered him the most outstanding of his students. The group which contributed to, what later became popularly known as, the Punjab Landscape School, consisted of Aslam Minhas, Ghulam Rasul and Zulqarnain Haider, among others. These fine painters gave individual insights into, and so reinterpreted, the land that surrounded them. Minhas became an early simplifier of shapes and forms. City- and landscapes were subjected to a linearity. Ghulam Rasul was more experimental, moving from realistic renderings to stylized solutions. Haider remains involved with his realistic vision, creating works of increasing complexity and aesthetic appeal. His lifelong concern with light's day long journey and year's changing seasons continues. Winter's morning mist holding the sun at bay, or the summer heat shimmering on arid ground have provided him a range of possibilities that engage his trained eye and highly honed skill.

Another early male student at the Punjab University was A.R. Nagori, from Sindh. He later developed a semi-abstract style which he employed for pungent social comment and political satire. He introduced, in Pakistani painting, a novel way of approaching current concerns. Ijazul Hasan also addressed political and social issues. He used both the flat rendering of poster art as well as the realistic style in which he had trained. His landscapes and execution of flowers and creepers and trees speak of his subtle colour sense and his fascination with bold simplified surfaces.

Naheed Raza addresses contemporary issues pertaining to women, or the marginalized in society, in a semi-abstract manner. Her work is subtle and the juxtaposition of images prompts a complex, thoughtful response. Iqbal Hussain, on the contrary, prefers the obvious. He highlights such issues with a bold, realistic brush. He challenges social complacency by painting women exploited as commodities by a male-dominated milieu. His is a harsh, brash, garish world constricted by interdependent, human needs. At the same time he is capable of evocative landscapes of the lanes and buildings in and around the walled city of Lahore. Mehboob Ali's long involvement is also with old Lahore and its strong architectural heritage.

Naseem Qazi's versatility is apparent in her evocative figures, whether it is men shivering in the winter cold, or females lost in

contemplation, or children playing in a sunlit yard. Executing her work in the realistic tradition, she set very high standards in still-life painting.

Saeed Akhtar a portrait painter par excellence, is among the most versatile senior painters. His range of subjects includes the mundane and the imagined. It may be a dream landscape or the idea of a horse, transformed in his recent work to the Buraq, the animal that transported the Holy Prophet (peace be upon him) to Heaven. Here both the delicate and the robust merge. His younger contemporary, Muhammad Asif prefers to work in the grand realistic tradition. His numerous portraits and still-lives are meticulously painted. The person as person, the object as object is important. He does not indulge in showing the painterly process, or the flight of the imagination. Instead he allows the subject to *be*.

Abdul Fatah Halepoto's water-colours have brought the Sindh rural life into the mainstream of contemporary Pakistani art. Mansoor Aye's work is impressionistic. His signature "Face" series and his landscapes of Karachi and Sindh have a spontaneous, joyful quality. The subjects are reduced to confident essentials. Mashkoo Raza's works – many in water-colours – primarily explore the female figures from rural Sindh.

Nasir Mohmand, from Khyber Pakhtunkhwa province, on the other hand is more concerned with detail, as he paints scenes of the old city of Peshawar or interprets verses of the Pashtu poets, Rahman Baba or Khushhal Khan Khattak. Tayebba Aziz, another accomplished water-colourist from that province, is a fine portrait painter and has captured some memorable images. Her work has the confidence of involvement with the creative and technical processes over several decades.

Shakil Ahmed was a miniature painter in the tradition of the Mughal School. From a long line of miniature painters, he continued that classical aesthetic, conception and level of skill. Even when in the last two decades of the twentieth century, miniature painting began to explore brave new worlds of fusion and was influenced by contemporary currents, Shakil Ahmad stressed the need to go back to the roots.

Rahat Naveed Masud is a restless spirit. Not only her wide range of subjects but her technical explorations in oil, water-colours, pastels, multi-media, testify to her broad creative engagement. Jamal Shah is a man of many parts. As a painter he has executed detailed, realistic, as well as accomplished semi-abstract and abstract, work. His later pieces evoke rather than describe. And in order to achieve such effects, he resorts to the traditional canvas as well as mixed gathering of wood and steel. He breaks conventional boundaries by taking collage into the realm of relief and sculpture while retaining certain painterly qualities. Akram Baloch has achieved distinction by reinterpreting the heritage and people of Baluchistan province. In his series on Baluchi faces, males and females and children emerge from the shadows of an oppressive system into the partial light of realization. These images are at once disturbing and haunting.

Kaleem Khan is known for his stark landscapes. Influenced by the Punjab Landscape School, he has embraced the realistic tradition and carried it to depict the more arid and sun-seared mountains and deserts of his home province. Naela Amir's landscapes are a joy. Whether they capture the hustle and bustle of Lahore streets, the buildings of old Lahore or the trees in flower, she communicates the vital spirit that runs through life.

Classical calligraphy was practised in such ancient centres as Multan, Lahore and Peshawar. After Independence with migration of calligraphers from Dehli and Lucknow, Karachi emerged as another important centre where the Dehli school of nasta'liq flourished. These centres spawned numerous schools that evolved around master scribes. With the introduction of computerized scripts for Urdu, calligraphers suffered a major setback. Opportunities of gainful employment dried up. The schools rapidly vanished. A few brave souls individually, and later collectively under the umbrella of the Pakistan Calligraph-artists' Guild, persisted. A revival of sorts started leading the Guild to expand into the Pakistan Islamic Arts Institute (PIAI). Two of the *ustads*/masters included in this volume teach at the PIAI. Ikram ul-Haq is the living master of the thuluth and naskh styles while Irfan Ahmad Khan is renowned for his Lahori nasta'liq and kufi. Khalid Javed Yousafi, from Rawalpindi, has trained generations of students in the traditional styles. One of his

finest students is Muhammad Ali Zahid who is now an acknowledged master in his own right.

As distinct from the centuries-old tradition of classical calligraphy, **Calligraph-art** is a modern phenomenon that emerged on the contemporary art scene in the middle of the twentieth century. However, it did not start as a unified movement. Diverse influences in various parts of the Muslim world prompted artists and calligraphers to explore the potential of the written word in new and unprecedented ways. With little common ground except the urge to interpret text – initially sacred and then also secular – in visually creative contexts, there was an almost simultaneous, and often unrelated, expression in the lands where Arabic and Arabic-based scripts like Farsi, Urdu, Javi, and others were written.

In the middle of the twentieth century the word on the page or on monuments faced a visible challenge. The concepts of Western education, social values, and culture obliged a re-examination of Muslim priorities, heritage, and conventional mind-set. For anything with writing, the blanket term “calligraphy continued to be used conveniently and indiscriminately. However, an incisive assessment of calligraphy and allied applications led to the recognition that a distinct genre had emerged in the last few decades of the twentieth century. This we call “Calligraph-art”.

There were several elements that contributed to calligraphy's departure from classical norms. Amongst these, perhaps the most important was the *tughra*, the calligraphic seals of an Ottoman sultan. Although it drew upon traditional calligraphy, it transformed words into images. Another element was manuscript illumination; it did not compromise the main letter-shapes of the text but used bolder, non-conventional colours. Then there were decorative motifs such as clouds, twining tendrils, plants, flowers, palmettos, rosettes, trefoils, suns, stars, and interlacing, all secondary to the script. Similarly, zoomorphic calligraphy – with forms resembling birds such as cranes, parrots, and eagles; animals such as lions, horses, and tigers; and human figures – pushed the limits of classical calligraphy and opened brave new paths.

Two other traditional practices also contributed towards the

evolution of Calligraph-art. The first were the *qita'at* or "pieces", or single pages which prompted the viewer to see sheets of calligraphy and painting as entities in their own right. The *mashq* or practice sheet of a master calligrapher was another inspiration for Calligraph-artists. A single letter, or combination of letters repeated again and again in close proximity resulted in patterns and designs. Though dismissed as of little consequence then, these exercises now seem strikingly contemporary.

It was artists not calligraphers who began to transform the traditional roles and rules of calligraphy. The phenomenon was not peculiar to Pakistan, but here Haneef Ramay and Shakir Ali took the word to canvas and paint with Western concepts of composition and design. Calligraph-artists had to resolve the tension between the meaning of what is written and the form in which it is done – to balance the purely visual or the outwardly with the inwardly wherein lies the meaning. Even if the viewer shifts from one emphasis to the other, the aesthetic and intellectual pleasure is mutually reinforced.

Calligraph-art, or Khat-art in Urdu, is the meeting, mixing, and merging of Arabic calligraphy in all its traditional and / or personal interpretations with the aesthetic construct of Western painting and the Muslim sense of design and symbolism. The appeal is not only at the visual level but also at the intellectual. And unlike the calligrapher whose work is controlled and judged by pre-determined rules, the Calligraph-artist creates his own rules even if they are, as in many cases, not replicable and have a highly individual stamp. He recognizes that such a work derives its strength not only from the act of reading but that of looking without reading. Calligraph-artists are freer in imagination and creativity. Theirs is an individualist's approach.

Within Calligraph-art, there are three interlinked and often overlapping subdivisions: the decorative, the illustrative, and the symbolic. Decorative Calligraph-art, the earliest manifestation of Calligraph-art, was the decorative or design-based. Muhammad Haneef Ramay and Shakir Ali were amongst the pioneers of this form. A third design-oriented Calligraph-artist of note was Askari Mian Irani. He uses a script close to conventional calligraphy but

gave it painterly treatment by working over old paper and vellum, string and cotton strips, a vocabulary taken from the modern Western collage technique. He not only ensures that the aesthetics of design and the problems of painting are addressed, but insists that the script in its labyrinthine flow and geometric assertion remains readable. Also a designer by training, his Calligraph-art work continues to be distinguished by meticulous attention to detail and the simultaneous evocation of an enveloping mood. The motif of the word "Allah" in Arabic runs through his work like embroidery, stitching various elements together. When the strands mingle in various tones, they provide continuity and a pervading rhythm. Every space is worked, beaten, and executed to fine finish. *Ta'viz* or amulet designs that include Arabic numerals, squares within squares, star decorations, or filigree work created around "Allah" in Naskh are his stock elements. The drip and trickle and flow of tints impart both a richness and semblance of intertwined layers. The layers of hues and tones suggest depth but ultimately the result remains two-dimensional. Depth and distance, barely discernible, are the function of the coats of paint. No conscious attempt is made to render either. What is seen on the rich surface is what is seen: a jewel-like, scintillating, vibrant play of colours. He was a jeweller in paint.

Sardar Muhammad imparted a new dimension to decorative Calligraph-art by squirting paint directly from the tube on the canvas. His compositional lines are thick and thin and acquire a certain rough grace. He imposes no embellishments but merely uses colour to focus attention in areas formed by the lines. Although inspired by *tughra* designs, Sardar Muhammad's work creates the illusion of relief and at times imparts a sculptural, wire-mesh effect based on Arabic letter-shapes. Dabir Ahmad creates sculptures and reliefs in ceramic. He presses carved wood blocks into wet clay and manipulates a spectrum of glazes to fine decorative effect. While the materials and the technique are traditional, the end product reflects a modern sensibility more interested in letters as shapes. The readable script too is available to the more discerning viewer. His reliefs are inspired by the grand tradition of tiles on Muslim monuments. Yet his pieces have contextual independence which renders them suited to contemporary practice and aesthetic.

Illustrative Calligraph-art finds its leading exponent in Sadequain.

He incorporated motifs such as clouds, leaves, and cactus-like forms to interpret, and give visual meaning to, Quranic verses. In his work on secular poetry the same approach was apparent. Imran Ahmad uses both the balanced nasta'liq as well as the freer style of his own invention, to execute sacred text or Divine Names. His execution is bold in the final effect, though often made up of almost miniature strokes and motifs.

Symbolic Calligraph-art uses various painterly, sculptural, and graphic devices to capture the spirit of the words used, or to evoke an emotional response. The symbolism of colour, or the form of the script, may be used to capture a mood. It may be executed under the impact of Quran verses, sacred or secular poetry, or a spiritual / mystic state.

Unlike other Calligraph-artists, Ahmad Khan decorates not only by addition but by subtraction. Japanese aesthetics seem to influence his handling of space and script and design. But his layer upon layer of colour, like spiritual veils, and his use of silver and gold leaf give his work a depth and unity, a simmering, shimmering, subdued quality not encountered in any other Calligraph-artist's work. His work varies from relief to painting and he makes large mural-size art works for public buildings.

In Pakistan, the "open" and "closed" systems of symbolic communication also find expression in Calligraph-art. The former, like the "universal", is easily understood; the latter requires initiation. Ismail Gulgee used a brush loaded with a number of pigments and applied them in bold, quick gestures. The text itself is overwhelmed by other painterly concerns. Ultimately such works speak of a spiritual understanding of text. Instead of communicating through illustrative accessories like Sadequain, he preferred to evoke the mood, the state – or in Sufi terminology, the *hal* – at that particular moment of confronting or contemplating the Divine Word. His work is motion frozen.

Calligraph-art work of M. Athar Tahir is indebted to the Sufi perception of colour. As such his is a "closed" symbolic system. The clarity of the script is balanced by the purity of his colour. Each word is executed in simple totality. The colours at times speak brilliantly,

at times darkly, to symbolize spiritual states and aspects. His large mural "Allahu Nur" of 1999 in the Sama'a Hall of the Data Darbar Mosque Complex in Lahore is a rendering of the Quran verse, "Allah is the Light of Heaven and Earth". A popular verse with Sufis, it is composed here in an unusual manner. The background is light blue suggesting the sky, while the letters are in primary colours evoking the spectrum which bursts forth from white light. The white Nur or Light of the Essence, through the prism of the Calligraph-artist, spreads into the colourful manifestation of the Divine in this world. Significantly, the *aleph* (A) of the word "Allah" itself is in red suggesting the standing *Jalal* or Majesty of God, while the cursive lam and ha in blue are indicative of His ethereal mystery. In his recent, smaller works Tahir is inspired by Mughal miniatures and *mashq* pieces. He takes the basic flow of the shape of a letter or word and creates variations on it that engage the viewer to unravel it and through that process experience its innate impulse and meaning.

Using new and traditional styles of calligraphy, M.H. Jafri has evolved his distinct style. His multi-media works employ steel bars to give symbolic interpretation to the linearity of letter shapes. He fills in the body of the letters, occasionally, with sprayed colour. The shadows cast by the metal elements lift his work into reliefs that acquire the quality of mobiles through the play of light source. Arif Khan's work is post-modernist in the sense that he picks and chooses his elements and gathers them into wholes that may or may not be harmonious, but are ultimately stunning in their symbolic interpretation.

M. Athar Tahir-Chowdhry

M.A. (Oxon)

Tamgha-i Imtiaz; Sitara-i Imtiaz

Anna Molka Ahmad

(London, 13.08.1917 - 21.04.1994, Lahore)



Polish by origin Anna Molka Ahmad married Sheikh Ahmad the painter, and was the pioneer of Art education in the Punjab. ■ She started evening Art classes at Lahore Arts Council (Alhamra) and later in a village near Lahore. Her untiring efforts gradually upgraded Art education beyond B.A. to M.A. in Fine Arts at the University of the Punjab. ■ She was Head of Fine Arts Department for thirty-eight long years (1940-1978). Her contribution to Art education and its promotion has been most influential. Her paintings and sculpture are found in many public and private collections in Pakistan and abroad. ■



Punjab Landscape ■ Oil on canvas ■ 182.5cm x 121cm

Collection: National Art Gallery



The Mall, Murree, before 1984 ■ Oil on canvas ■ 76.5cm X 122cm

Collection: The Lahore Museum



Zam-Zammah/Kim's Gun, 1985 ■ Oil on board ■ 100cm X 235cm

Collection: Mrs. Tahira Ayyaz



Old City Zuljana, 1984 ■ Oil on board ■ 88cm x 118cm

Collection: Lahore Museum

Naseem Hafeez Qazi

(Wazirabad, 1928 - 1995, Lahore)



Naseem Hafeez Qazi educated at St. Christopher's School, Quetta, obtained her Intermediate diploma and B.A degree from the Lahore College for Women (now the Lahore College for Women University), and joined the Punjab University Department of Fine Arts in 1945. ■ She obtained her postgraduate diploma in Fine Art in 1950. The same year she officiated as lecturer in Art, at the Lady MacLagan Training College, Lahore and then went in 1951 to teach drawing to Matriculates in Peshawar. ■ Gained the University Shield for Women in the All Punjab Art Exhibition 1952. She won a prize at the International Women's Art Exhibition Karachi, 1954. She was appointed lecturer in Art, Government College for Women Lyallpur (Faisalabad) 1954; lecturer in Art Lahore College for Women 1955. ■ In her M.A Fine Arts 1956, she stood first with a first class and receiving a gold medal. She left to study at La Escuela Royal de Bellas Arts de San Fumondo, Madrid, Spain 1957. She retired as Head of Department, Lahore College for Women, 1990. The Lahore College for Women University was endowed a body of her work which is housed in a gallery named after her. ■



Still life, 1960's ■ Oil on board ■ 90cm x 60cm
Collection: Yasmin Asif Jan



Still life, 1960's ■ Oil on board ■ 90cm x 60cm
Collection: Col. & Mrs. Shuja uddin Qazi



Reading by the Window, 1960's ■ Oil on board ■ 107cm x 122cm

Collection: Dr. Ghias uddin Qazi



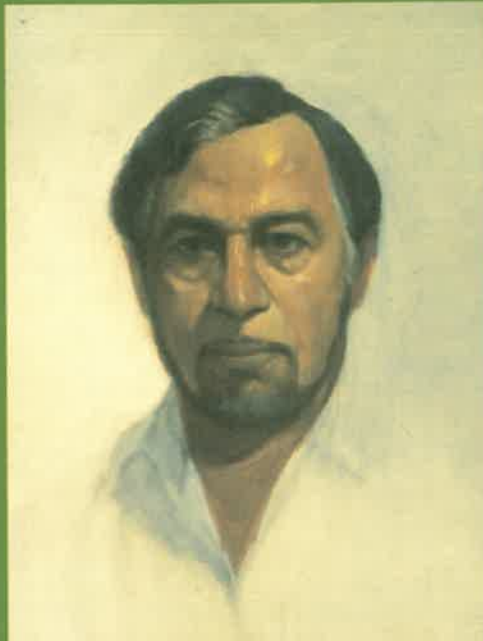


Gardeners, 1960's ■ Oil on board ■ 119cm x 163cm

Collection: Lahore College for Women University, Lahore

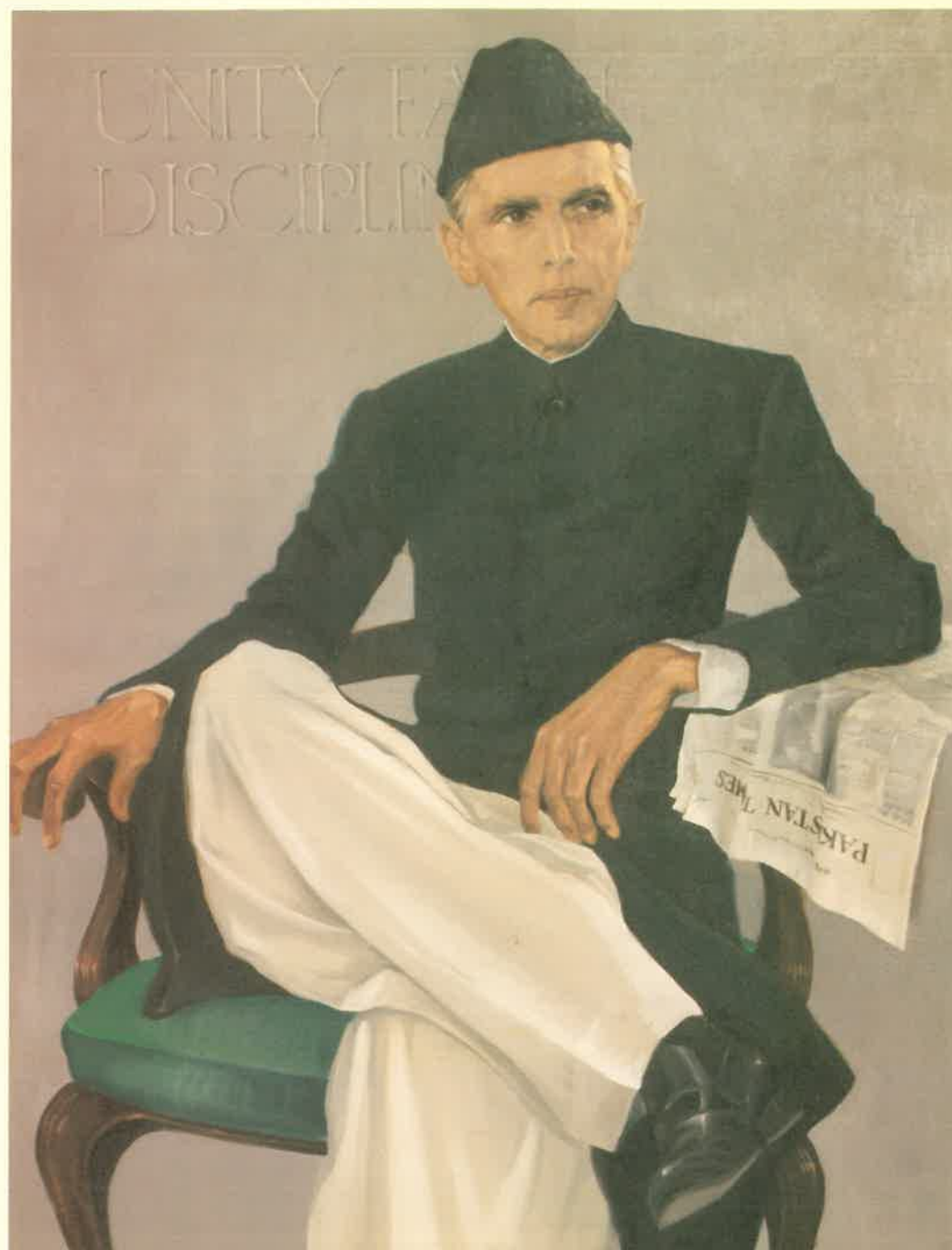
Colin David

(Karachi, 12.06.1937 - 25.02.2008, Lahore)



Colin David had a Masters in Fine Arts, University of the Punjab, Lahore. He proceeded for postgraduate study at Slade School, University College, London. ■ His One-man shows included Lahore 1962, 1965, 1970, 1974, 1983, 1990, 1993; Karachi 1971, 1974, 1980; Rawalpindi 1971, 1975; participated in group shows at Lahore 1958, 1960; Karachi, Dacca, Milan, Turkey, Jordan, Japan, Belgium, Italy, Spain and the United States of America. Paintings acquired by private and public collections including the Pakistan Arts Council, Punjab Arts Council Lahore; Pakistan National Art Gallery; National Arts Gallery, Jordan. ■ He won several national and provincial prizes including the Quaid-i Azam Award for painting 1979 and President's Pride of Performance Award, 1995. ■







Mark, 1969 ■ Oil on board ■ 61cm x 61cm



Collection: Marjorie Hussain

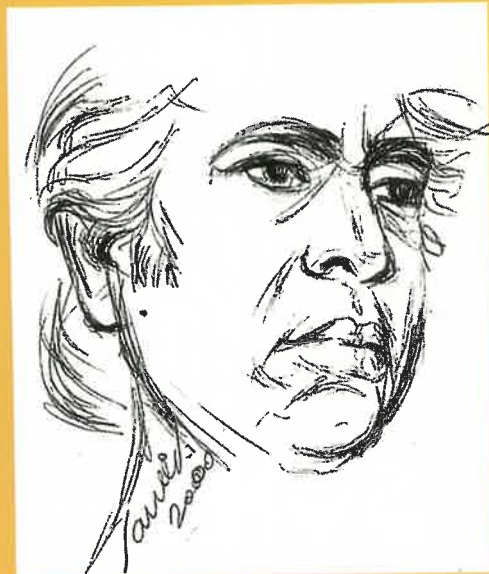


Rahat. 2002 ■ Oil on canvas

Collection: Dr. Rahat Masud

Abdur Rahim Nagori

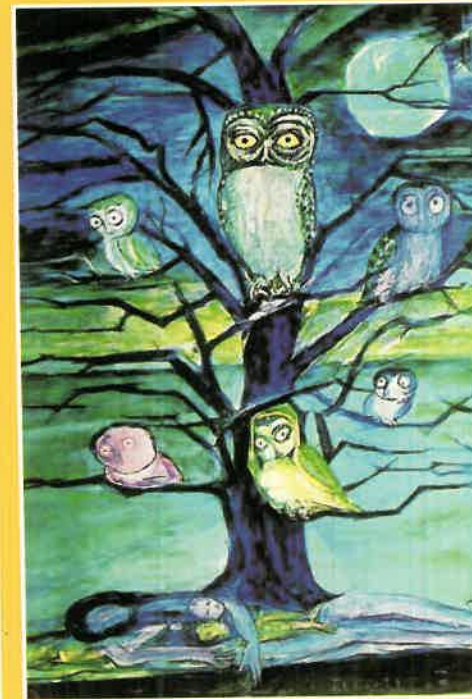
(Junagarh, 1938 - 16.01.2011, Karachi)



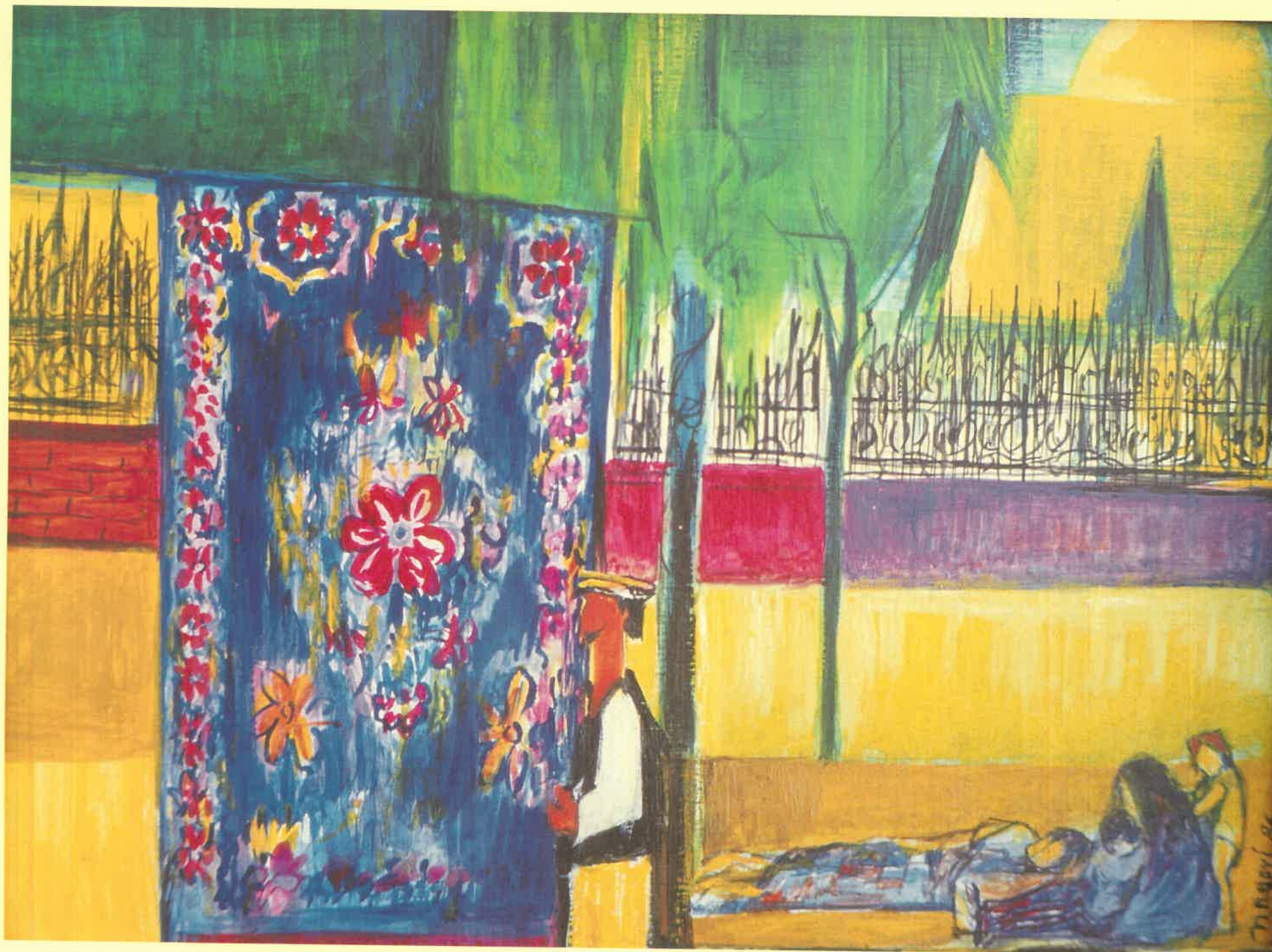
Abdur Rahim Nagori obtained an M.A., Fine Arts, (1965) from, and remained Lecturer (1965-66) at, University of the Punjab, Lahore. ■ He was found Chairman, Dept. of Fine Art, 1970 and Professor, University of Sindh 1985. Member, NAHE (Fine Arts) University Grant Commission 1983-86; Chairman Curriculum Committee for Art, Ministry of Education, 1984-85; Member Board of Governors, National College of Arts, 1984-86, Founding Member BOG, In Valley School of Art and Architecture, Karachi; Member BOG, Central Institute of Arts and Crafts, Karachi; Member, BOG, Hamdard University, Karachi; Founding Member BOG Hunarkada, Islamabad; Director, 1997 and Member BOG Pakistan National Council of the Arts, 1998. ■ He work is alive with pungent comments on the social and political malaise in the country. Through symbols, also from folklore, he interpreted the contemporary condition in a timeless and arresting aesthetic manner. ■



Missing Persons ■ Oil on canvas ■ 61cm x 46cm



Secretarial Bird, 2004 ■ Oil on board ■ 61cm x 46cm



Carpet-vendor, Karachi, 1988 ■ Tempera on board ■ 25cm. x 37.5cm.

Courtesy: Artist

Ahmad Khan

(B. 12.02.1938)



Ahmad Khan is the foremost Calligraph-artist of the country who has developed a technique in this genre of layered translucent colours with metallic finish through application of silver and gold-leaf. He graduated from the National College of Arts, Lahore in 1963 and won the Kipling Award, for the best graduate. He joined the faculty, remained Head of Design Department and retired in 1998. He was conferred the Fellowship of the National College in 1976. ■ Ahmad Khan was on the panel of judges of 4th PCG International Calligraphy & Calligraph-art Exhibition and Competition, 2004. He established a workshop for creative activities for freelance artists and continued experimenting with various mediums, 1994-97. He worked with the American Print-maker Ponce de Leon (1966-71). These prints were included in the Congress Library and Smithsonian Institution collections. This work was also reproduced in PRATT Institute's *Graphic Annual* and exhibited in the Tokyo Printmaking Biennial. He participated in the printmaking workshop in Venice, Italy (1970-71). He carried out Folk Art research programme in Pakistan (1966-71) and organized the exhibition of Folk Art in the Commonwealth Art Festival at the Festival Hall, London. ■ He has won the Shakir Ali Award, 1996; first prize in painting, Lahore, 1987; first prize in sculpture, National Exhibition, Islamabad, 1983-84. ■ His solo shows include Karachi 2000, 2002, 2004; and group shows, 2nd, 3rd, and 4th Pakistan Calligraph-artists Guild's International Calligraphy & Calligraph-art Exhibition and Competition, Lahore & Karachi 1999, 2000, 2004; Islamabad 2001; Norway 2002; 2001; Sharjah; London 2000; Asian Pacific Museum California, USA 1995-96. ■ His commissioned projects include interior of the National Assembly Hall, Islamabad; Al-Islamic Investment Bank; Askari Commercial Bank etc.; Calligraph-art sculpture monument 'Alif-Lam-Meem' in Lahore Cantonment, 1991-93; environmental sculpture for the Lahore Zoo, 1988-90; monuments for Lahore and Islamabad airports, 1972-73. ■



Calligraph-art: "Oneness of God and Peace", 2002
Mixed media on canvas ■ 76cm x 76cm

Courtesy: Artist



Calligraph-art: "God is Sufficient", 2000 ■ Mixed media on canvas ■ 76cm x 76cm

Courtesy: Artist

Calligraph-art: Quran verse-8:40., 2001 ■ Mixed media on canvas ■ 1.22m x 2.44m

Collection: GHQ, Islamabad

He is your Protector, the best to protect And the Best to help



us Allah sufficeth, And He is the best Disposer of affairs.

٢٠٠١

Saeed Akhtar

(B. 13.03.1938)



Saeed Akhtar is among the finest draftsmen and portrait painters of the country. He has a National Diploma in Fine Arts, National College of Arts, Lahore, 1961, winning College Distinction Shields in 'Drawing' and 'Painting' (1961-62). He joined the academic staff of the NCA and attended the Print workshop at P.A.C.C. Karachi under the American print-maker, Michael Ponce-de-Leon, (1967-68). He also obtained a one year diploma in painting from Academia de-Belle Arti, Perugia while on an Italian scholarship, (1980-81). He retired as Professor of Painting in 1998. He was made Fellow of the National College of Arts in 1997. ■ His commissions include relief of Quaid-i Azam Muhammad Ali Jinnah for the one rupee coin issued on August 14, 1998; portrait of Jahangir Khan and sculptural bust of Imran Khan and relief ('Wrestlers') for Olympic Museum, Lahore, 1992; Calligraph-art work for Pakistan Union Post Office Bern, Switzerland, 1988; portraits of Allama Iqbal, Sir Syed Ahmed Khan, Moulvi Abdul Haq of Bengal for the Lahore Museum, 1989; largest portrait of the Quaid for the Republic Day parade, Rawalpindi, 1988; mural ('History of the Pakistan Air Force'), 1980; relief portrait of the Quaid for the Centenary Medal for the Armed Forces of Pakistan; portraits of the Chief of Army and Air Staff, Chairman of Joint Army Staff, Commander of Staff College Quetta, Karachi, Lahore, Rawalpindi, Mangla and Risalpur, 1979; portrait of the Quaid for Officers' messes of Pakistan Army, Air Force, Navy, Presidency, Prime Minister House, National Assembly, State Bar Building, Provincial Assemblies of Baluchistan and Punjab, Cabinet Room Karachi; portraits of eminent personalities of Indo-Pakistan for the Prime Minister Secretariat and State Guest House Rawalpindi, 1967-92; portraits of the Head of the States, Islamic Summit Conference, Lahore, 1975; portrait of S. Adamjee, Adamjee House Karachi, 1970; portraits of *shaheeds*/ martyrs for Pakistan Military Academy, Kakul, 1969. He also designed the emblem of the West Pakistan High Court, Lahore, 1967; all postage stamps of 'Pioneer to Freedom' series including twenty seven stamps issued on August 14, for the Golden Jubilee of Pakistan Resolution, 1989-99. ■ His one-man shows include Lahore, 1966, 1971, 1979, 1991, 1997, 1998; Karachi, 1966, 1998, 2010. His group exhibitions include: Lahore 1963-64, 1965, 1966, 1967-68, 1981-97, 1998, 1987, 1982, 1991; Rawalpindi, 1967; Islamabad, 1984; Karachi, 1970; Pakistan Printmakers Exhibition in major cities of Pakistan and USA 1967-68; 1968, 1992, 1982; 1994; Muscat, Oman, 2008; India 1992, 2006, 2007; South Korea 2005, 2005, Japan, 1983; Iran 1965. ■ Saeed Akhtar awarded The President's Award for Pride of Performance, 1994. His works figure in Lahore Museum, Library of Congress, Washington; Abby and Grey Foundation, State University, New York; Smithsonian Institute, Washington DC, USA; Armed Forces Museum Rawalpindi, Punjab Art Council, Lahore; National Art Gallery, Islamabad; Governor House Karachi and Lahore; besides numerous Corporations and individuals within the country and abroad. ■



Untitled, 2007 ■ Oil on canvas ■ 191.44cm x 121.92 cm

Collection: Naina Dharani



Zuljinah, 2002 ■ Oil on canvas ■ 121.92cm x 91.44cm

Collection: Siar Ali



The Ultimate Journey, 2009 ■ Oil on canvas ■ 198.12cm x 609.6cm



Collection: Artist

Abdul Fatah Halepoto

(B. 13.12.1938)



Abdul Fatah Halepoto is one of the foremost water-colourists of the country has a B.A., A.M.C., He taught Art at the Government Art Teachers' Training Centre, Hyderabad. ■ Group shows include Hyderabad 1960, 1967, 1973, 1975, 1980. ■ Larkana 1962; Mirpur Khas, 1975, 1980. ■ His work figures in private public collections including the Permanent Art Gallery of the Lahore Council. ■



Mud Houses, Sukkha, 1998 ■ Water-colour on paper ■ 27cm. x 37cm.

Courtesy



Murree after Snow, 1997 ■ Water-colour on paper ■ 27cm x 36cm

Collection: Lahore Arts Council

Ustad Ikram ul- Haq

(B. 01.04.1939)



Ustad Ikram ul-Haq initially trained under his father *Haji Bashir Ab*. Later he was a student of the Master, *Sufi Khurshid Alam Khurshid-ra* who had himself trained under the Master, *Taj ud-Din Zarin-raqam*. In 1977 he trained under the great Master *Hafiz Muhammad Yousaf Sadeedi* in *thuluth, naskh* and *kufi* styles. ■ He was senior calligrapher at the Urdu d *Aafaq, Azad* and *Imroz* where he has employed for eighteen years. He work Saudia Arabia for ten years at Jeddah and Riyadh. Since 1993 he is working publishing concern in Lahore. ■ He served in executive positions in Workers' Union and was elected, in 1977, the Vice-President of the All Pak Newspaper Employees Federation (APNEC). He is a senior founding mem the Pakistan Calligraph-artists' Guild (PCG), served on various positions i executive committee of PCG and is on the faculty of the Pakistan Islamic Institute, Lahore. ■ He wrote the Holy Quran in three years. It is du publication. He calligraphed Quran verses in the mosque-shrine complex Hujveri, Lahore and the tomb of the Punjabi poet Qadir Yar, Machhike. He awarded the Ali Hujveri gold medal by the Prime Minister of Pakista participated in all the five Internationals of the PCG, received two gold m from the President of Pakistan and one from the Governor Punjab. ■ H been on the panel of judges for international and national competitions ho various bodies, including the Government of the Punjab, PCG and P Textbook Board etc. Since 1997 till date he has been supervising the work of the PCG and the Pakistan Islamic Arts Institute, Lahore. ■



Bismalah, 2008 ■ Ink and gouch on paper
41cm x 60cm

Collection: Private



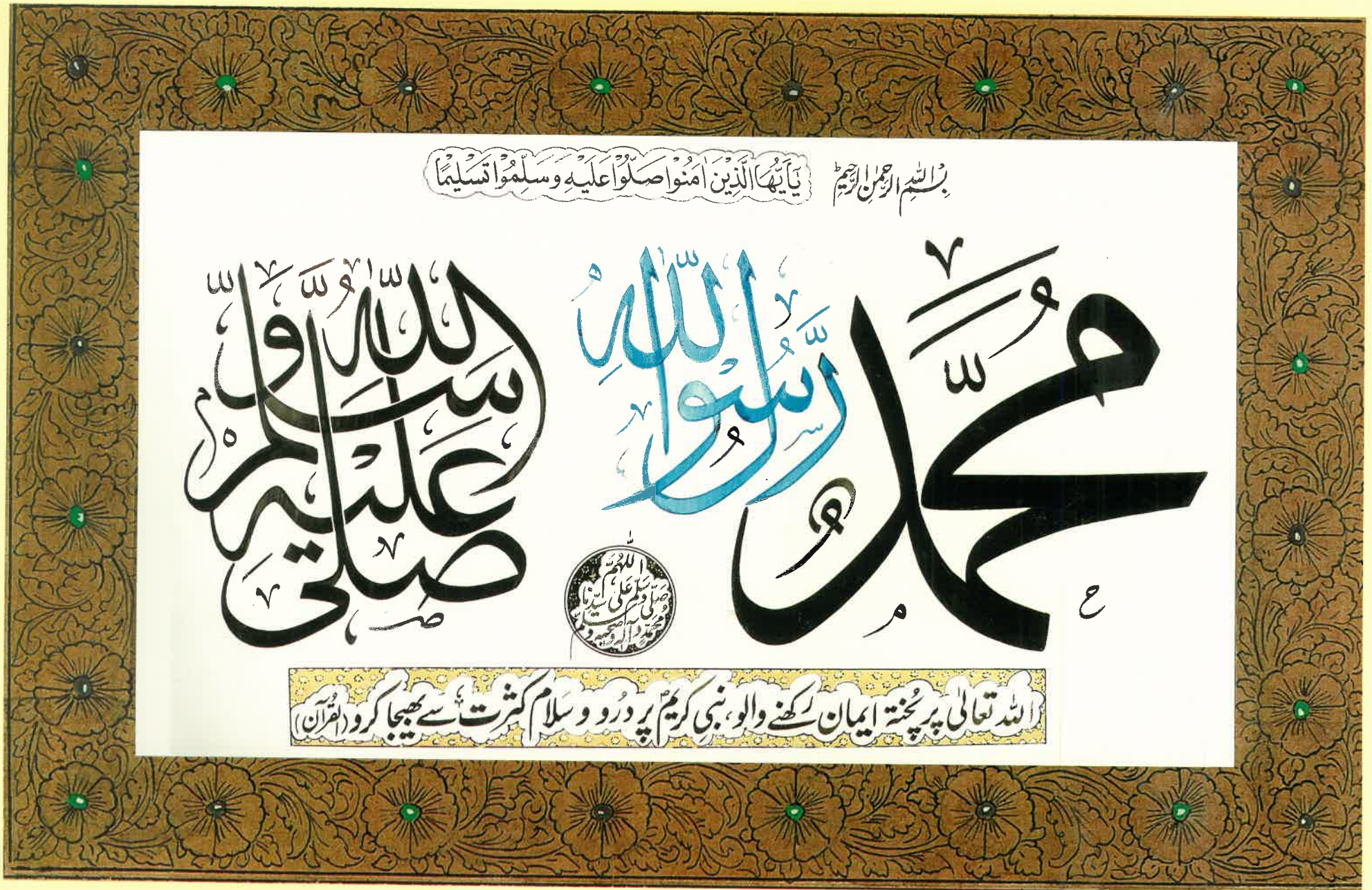
Ali ibn Abi Talib's saying in Arabic. (2 variations): "Teach (inculcate) the beauty of the script to (in) your off-springs, for it is a source of sustenance". Thuluth, naskh and nasta'liq on paper, 2001 ■ 30cm x 48cm

Collection: Private



Quran verse~55:12~"Husked grain and scented herb/Which is it, of the favours of your Lord, that ye deny?"
Thuluth on paper, 2001 ■ 24cm x 33cm

Collection: Private



Verse from the Holy Quran. Thuluth and nasta'liq on paper, 2009 ■ 20cm x 30cm

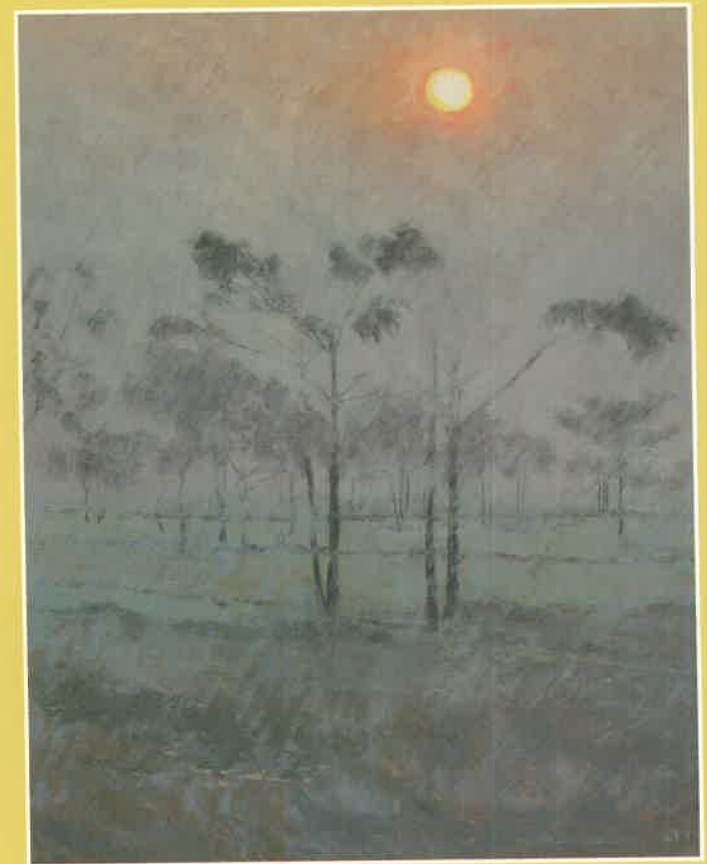
Collection: Private

Zulqarnain Haider

(B. 13.10.1939)



Zulqarnain Haider after an M.A. in Fine Arts, University of the Punjab, (1961) obtained Certificates in fresco and mosaic 1973, Diploma Superieur D'Arts Plastique, Drawing 1974 and Diploma Superieur D'Arts Plastique, Painting 1976, from Ecole Nationale Superieur Des Beaux Arts Paris. ■ Retired as Chairman, Department of Fine Arts, University of the Punjab 1999. One-man shows include at the Embassy of Pakistan, Paris, 1977; I.M.F. Gallery, Washington D.C. 1992; Lahore, 1967, 1972; Rawalpindi 1971, 1972. ■ Group shows at various venues include those in Paris, and Lahore, 1984, May to December 1985, March 1986, November 1986, annually 1987-1991, 1993-1999. ■ His paintings are in the following collections: President House, Foreign Minister House, Pakistan Secretariat, National Assembly, Foreign Office, Islamabad; Lahore Museum, Permanent Art Gallery of the Lahore Arts Council, Art Gallery, Lahore and private collections at home and abroad. Confirmed President's Pride of Performance Medal, 1999. ■



Early Morning, 2007 ■ Acrylic on board ■ 86cm x 71cm Courtesy: Artist



Young Trees, 2008 ■ Acrylic on board ■ 71cm x 86cm

Courtesy: Artist



Winter Mist, 2008 ■ Acrylic on board ■ 71cm x 86cm

Courtesy: Artist



Early Morning, 2008 ■ Acrylic on board ■ 71cm x 86cm

Courtesy: Artist

Mian Ijaz ul Hassan

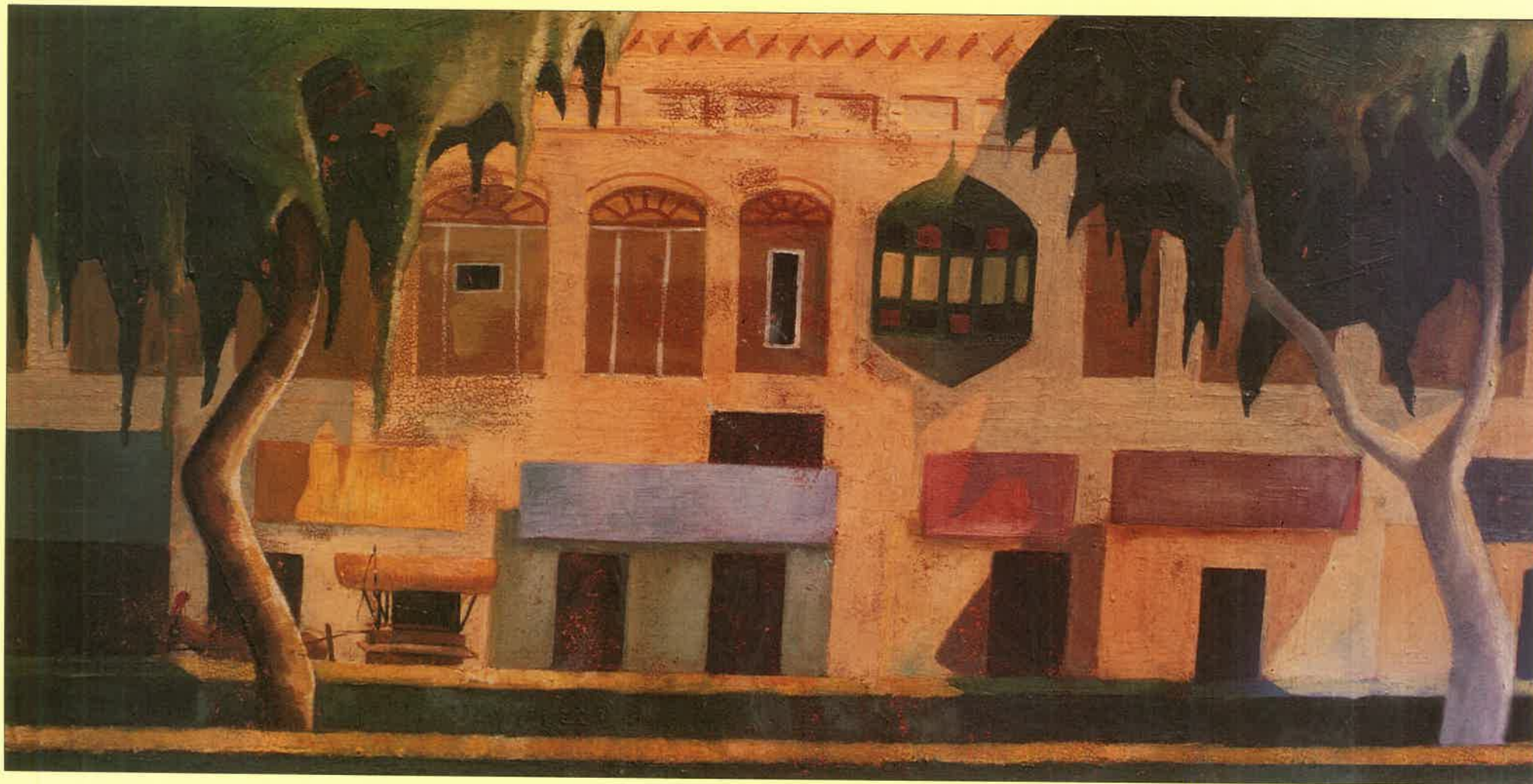
(B. 04.03.1940)



Mian Ijaz ul Hassan has an M.A., (English), Government College, Lahore, 1961. He attended an Art Course at St. Martin's School of Arts, London, 1961-62; has B.A. (Hons) English, 1964, M.A., English, 1966, from St. John's College, Cambridge. ■ Advisor (Culture) Ministry of Foreign Affairs 1996. Member Board of Governors: Pakistan National Council of the Arts, Islamabad, 1988 to date; National College of Arts, Lahore, 1992-1993; Punjab Council of the Arts, Lahore, 1985 to date; Lahore Arts Council, Lahore, 1986-1990; Punjab Folk Arts and Crafts Museum, 1985. ■ Member: Executive Committee National Fund for Cultural Heritage 1995; Board of Studies Fine Arts Department Punjab University 1995 to date; Board of Studies, Baluchistan University, Quetta, 1984. Chairman: National Artists' Association of Pakistan, 1986 to date; Artists' Association of Punjab, 1986 to date; Punjab Crafts Council, 1984 to date; Vice Chairman, National Crafts Council of Pakistan, 1984 - 1993. Secretary General, Pakistan Artists' Equity, 1973-1978. ■ Delegate New Delhi 1988, 1989; the 16th Asian Assembly of the World Crafts Council, Colombo, Sri Lanka, 1992; SAARC Painters Camp at Simla, India, 1989. Commissioner, Exhibition of Pakistan Paintings Washington, 1991, New Delhi, and Trivandrum, 1992. Published: *Painting in Pakistan*, 1991. Lectured and contributed articles at national and international seminars, journals and newspapers. Wrote script for television. Visiting lecturer: Departments of Anthropology, South Asian Studies and Fine Arts, University of Maine, U.S.A; the Hudson Museum, Maine; MacGill University Montreal, Canada. Represented Pakistan in exhibitions held in U.S.A. Britain, France, Germany, Belgium, Italy, Japan, India, Bangla Desh, Jordan, Brazil, Egypt, Morocco, Indonesia, etc. ■ Awarded President's Pride of Performance Medal, 1993. ■

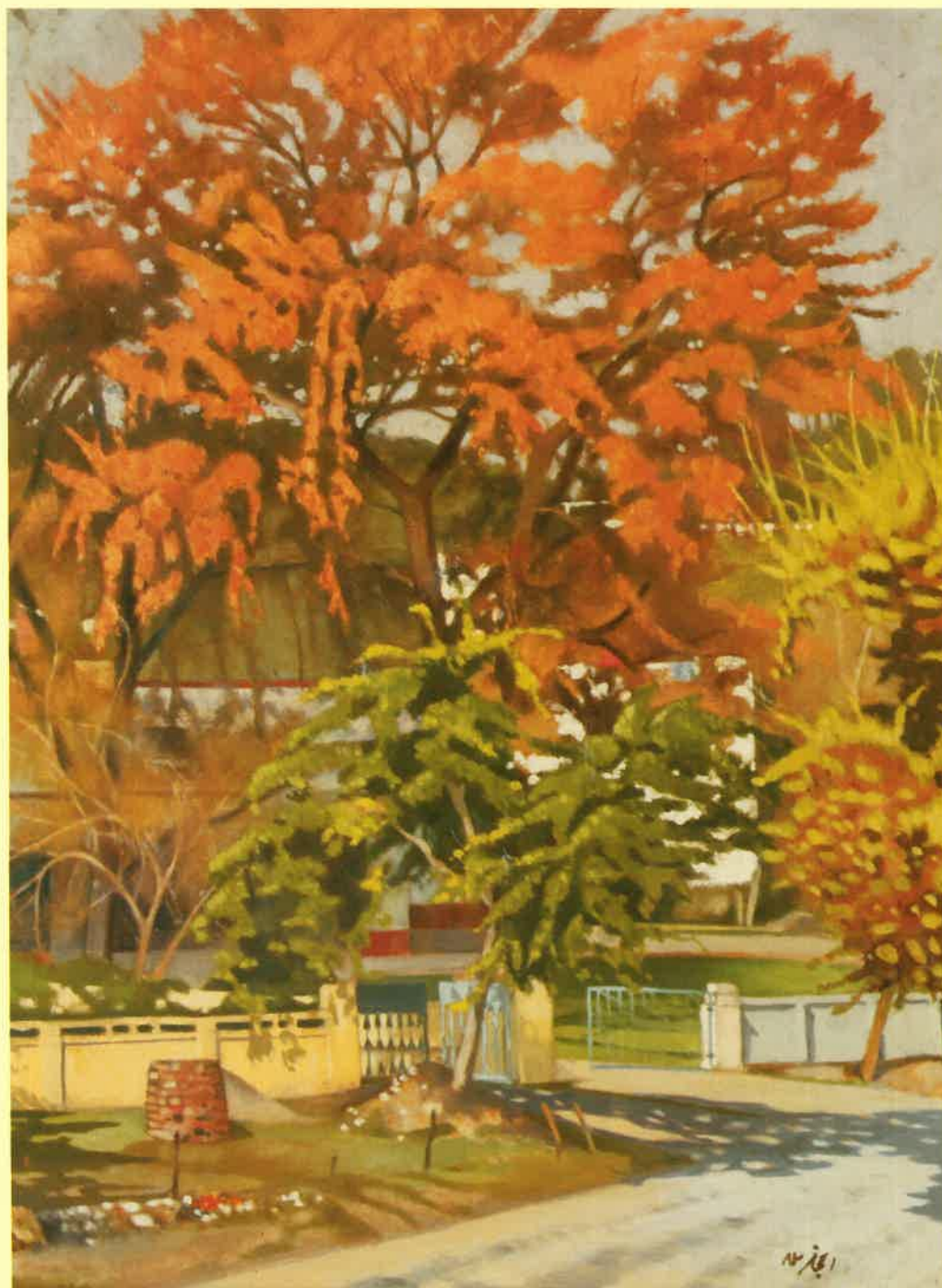


Still Life, 1982 ■ Oil on board ■ 61cm x 60cm Collection: National Art Gallery



The Commercial Building, Lahore, early sixties ■ Oil on board ■ 30cm. x 50cm.

Collection: Mrs. Rehana Taufiq Rafat



Shisham in winter, 1982 ■ Oil on canvas ■ 83cm x 62cm

Collection: National Art Gallery



Tha, 1977 ■ Oil on board ■ 12cm X27cm

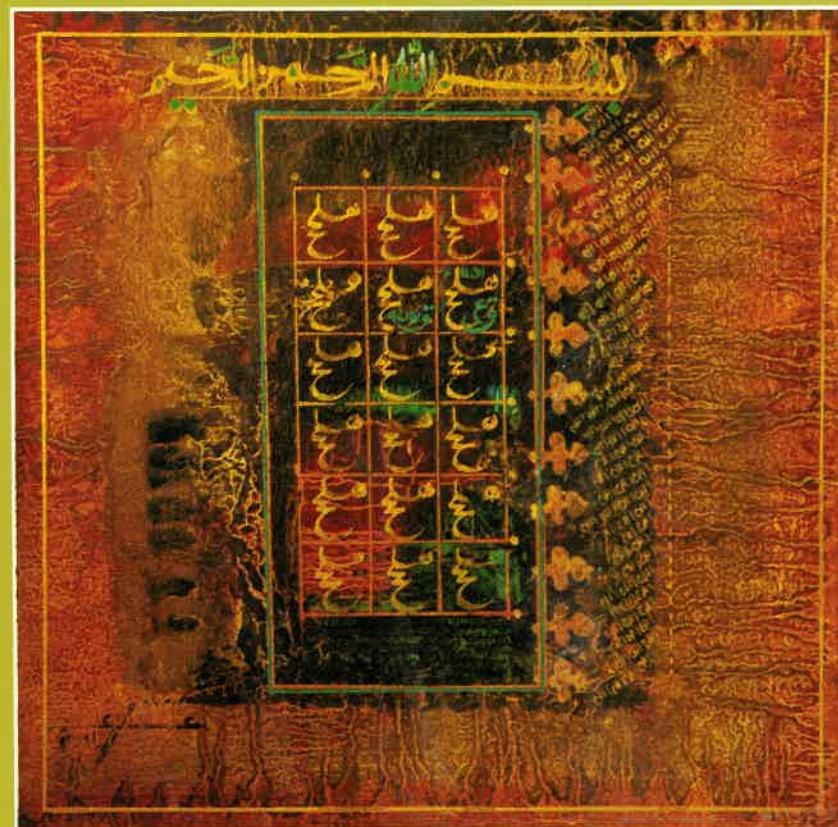
Collection: National Art Gallery

Askari Mian Irani

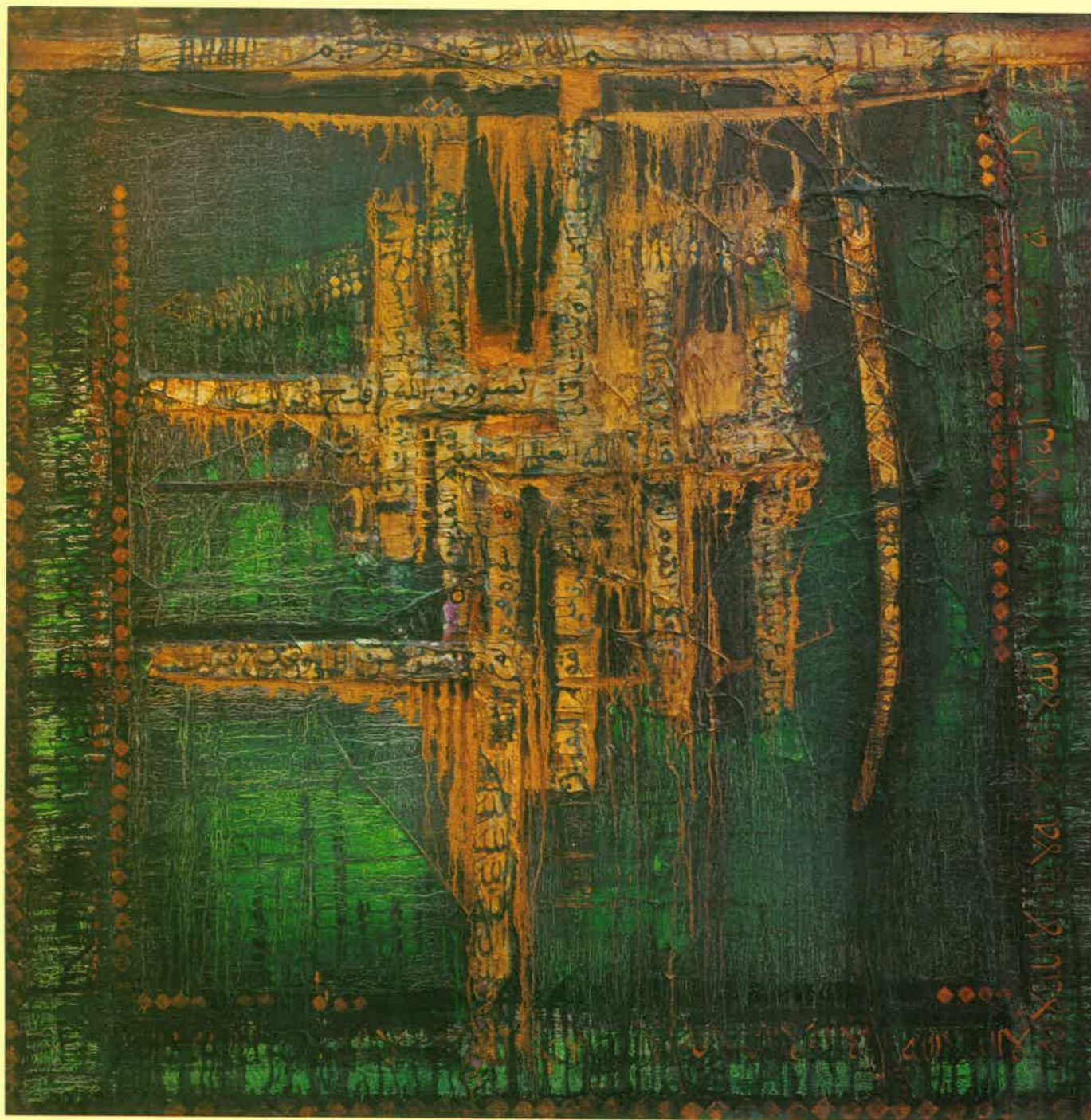
(10.03.1940 - 10.01.2004 Lahore)



Askari Mian Irani, renowned Calligraph-artist, graduated from the National College of Arts, Lahore, 1967 and joined its faculty, retiring as Assistant Professor in 2000. ■ His solo exhibitions include Islamabad 1991, Karachi 1986-1988, 1992, 1996; Lahore 1984, 1985, 1989, 1991, 1993, 1994. His group shows include Lahore, 1982, 1983, 1985-1989, 1991, 1997; Fukuoka, Japan 1989; South Pacific Museum U.S.A. 1994. ■ His work figures in the following collections; Rockefeller Art Gallery, New York; Modern Museum & Fukuoka Museum, Japan; Chase Manhattan Bank London & Hong Kong; CitiBank Jeddah, Saudi Arabia; Deutsche Bank Ag Central International Department Frankfurt; Karachi Airport; Air Force Officer Mess Kohat; Prime Minister's House, National Assembly, Islamabad; CitiBank, Chase Manhattan Bank Business Centre Siemens Ltd., Chamba House, Crescent Group, Lahore; and numerous private collections. ■ He was conferred the President's Pride of Performance Medal. The Lahore Arts Council published a book on him, *Askari The Jeweller in Paint*, 1997. ■

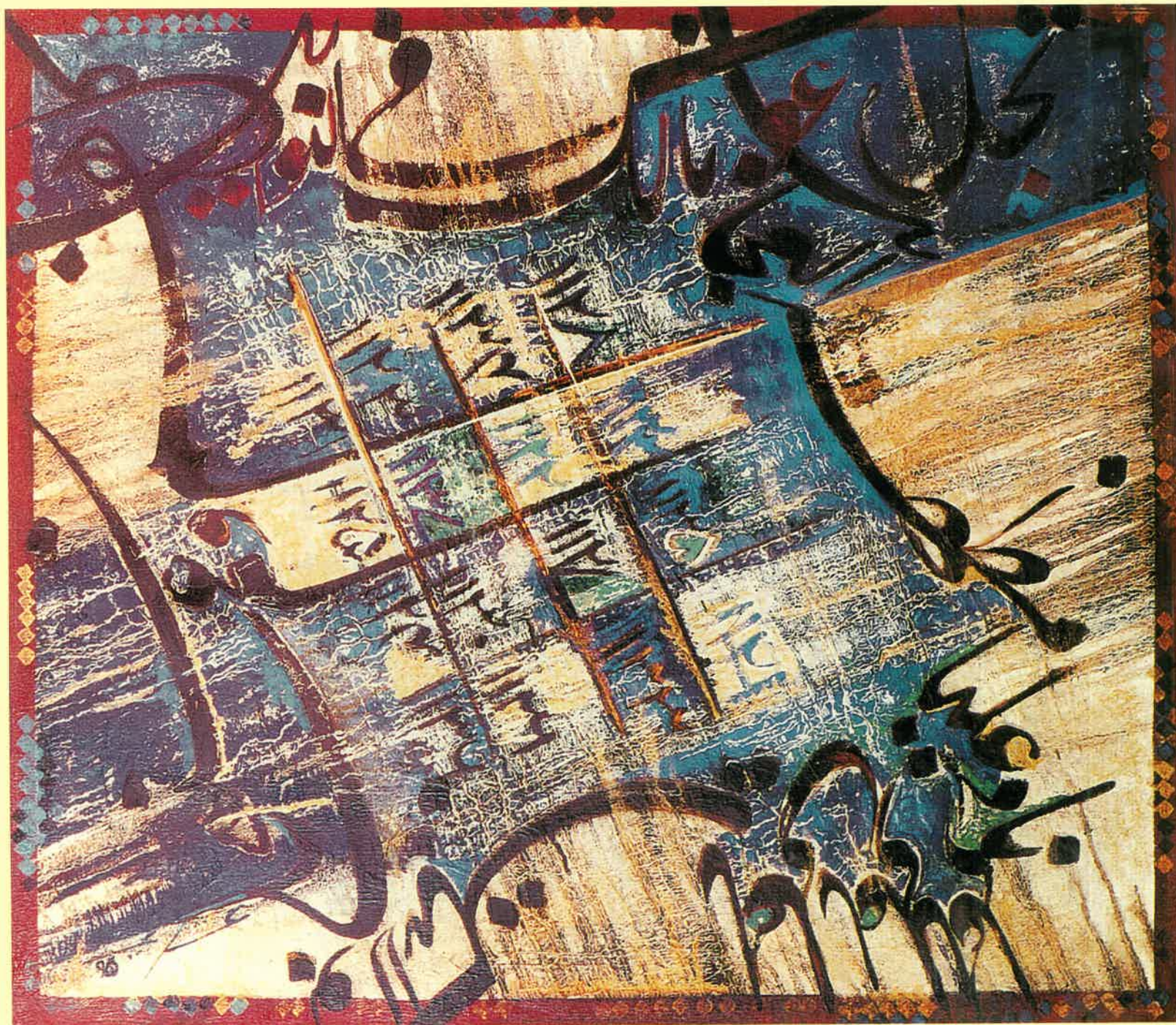


Calligraph-art: Arabic letters, 1992 ■ Mixed media ■ 31cm x 31cm Collection: Private



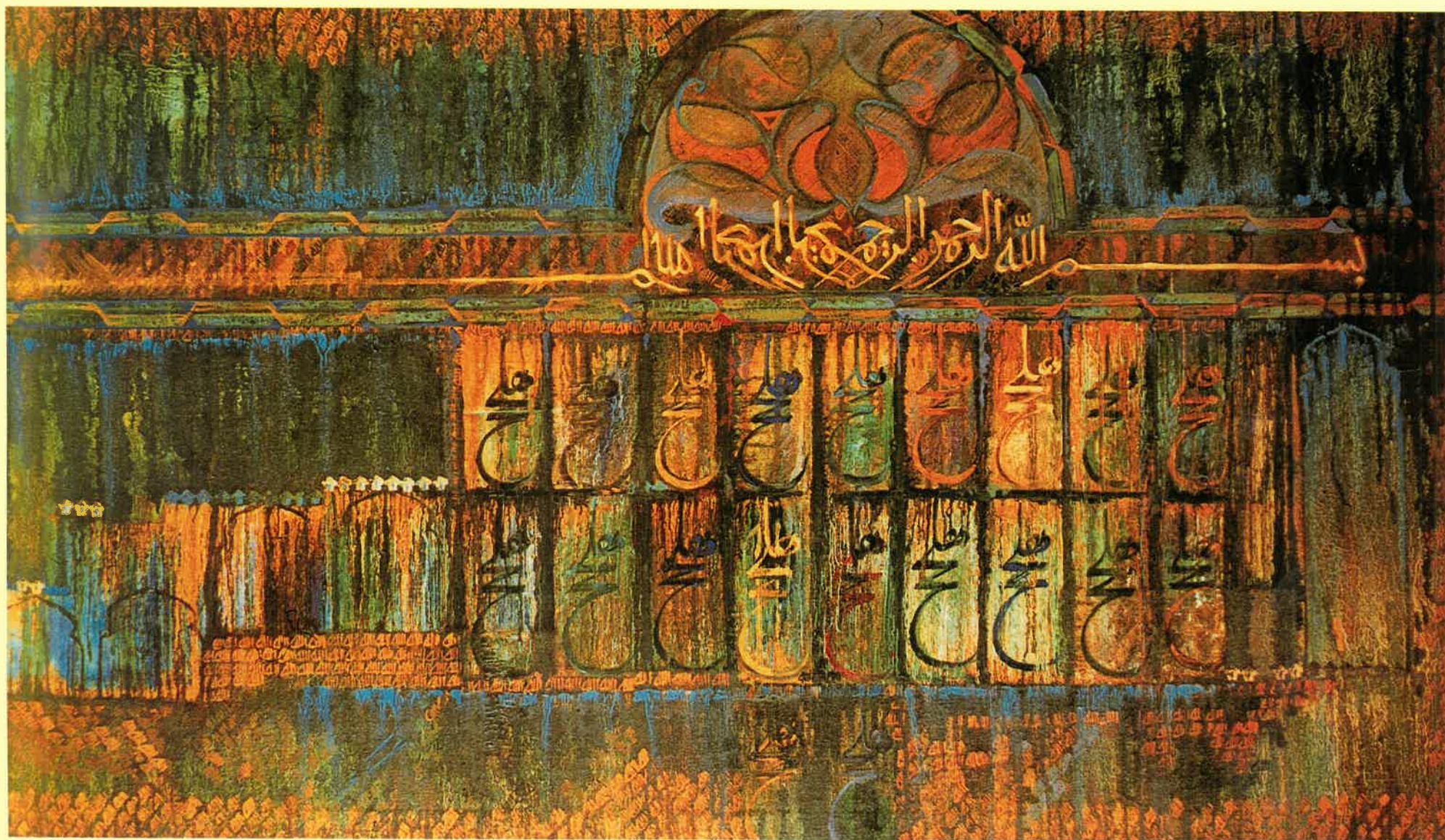
Calligraph-art: Various Quran Verses, 1997 ■ Mixed media ■ 117cm x 117cm

Collection: Dr. Samia Malik



Naqsh-1 Nad Ali-III, 1995 ■ Mixed media ■ 73cm x 147cm

Courtesy: Mrs. Askari Mian Irani

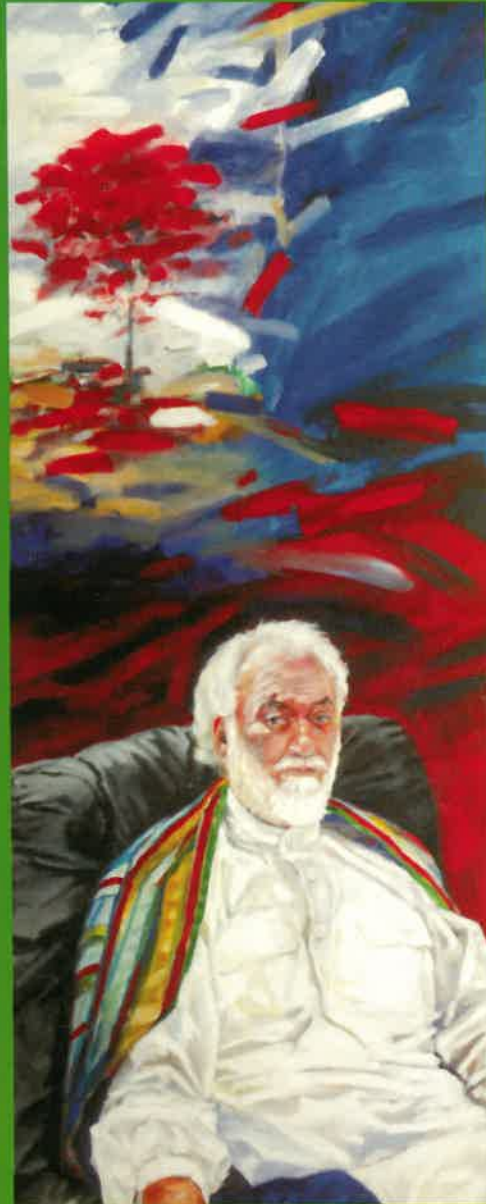


Calligraph-art: Bismallah and Arabic letters, 1992 ■ Mixed media ■ 73.5cm x 147cm

Courtesy: Mrs. Askari Mian Irani

Aseff Ahmad Ali

(B. 20.10.1940)



Painter, poet, parliamentarian, Sardar Aseff Ahmad Ali has an M. A. from John's College, Oxford University. His mentor Mian Ijaz-ul Hasan remarks, "What is most striking about Aseff's work is his humility and patience in addressing smallest elements of life. ■ Autumn leaves, a stone, a pine, an apricot, a rising cloud, a solemn or cheerful peak, reflect their unique individual identity in his works. And the shadows, transparent and turgid, hatched and crosshatched, depending on the intensity of the light, the mood or the specific substance and nature of the bed on which the shadows repose. ■ Unlike most painters, Aseff does not attempt to imitate nature. He paints with intuition, observes her, interprets her and then reassembles its elements according to his impression, which a particular demeanour of her sight has embossed on his mind." ■



Palm ■ Pen and ink on paper

Collection: 1



Murree Mist

Collection: National Art Gallery, Islamabad



Mountain Landscape

Collection: National Art Gallery, Islamabad



Crystal Still Life, 1998 ■ Pen and Ink

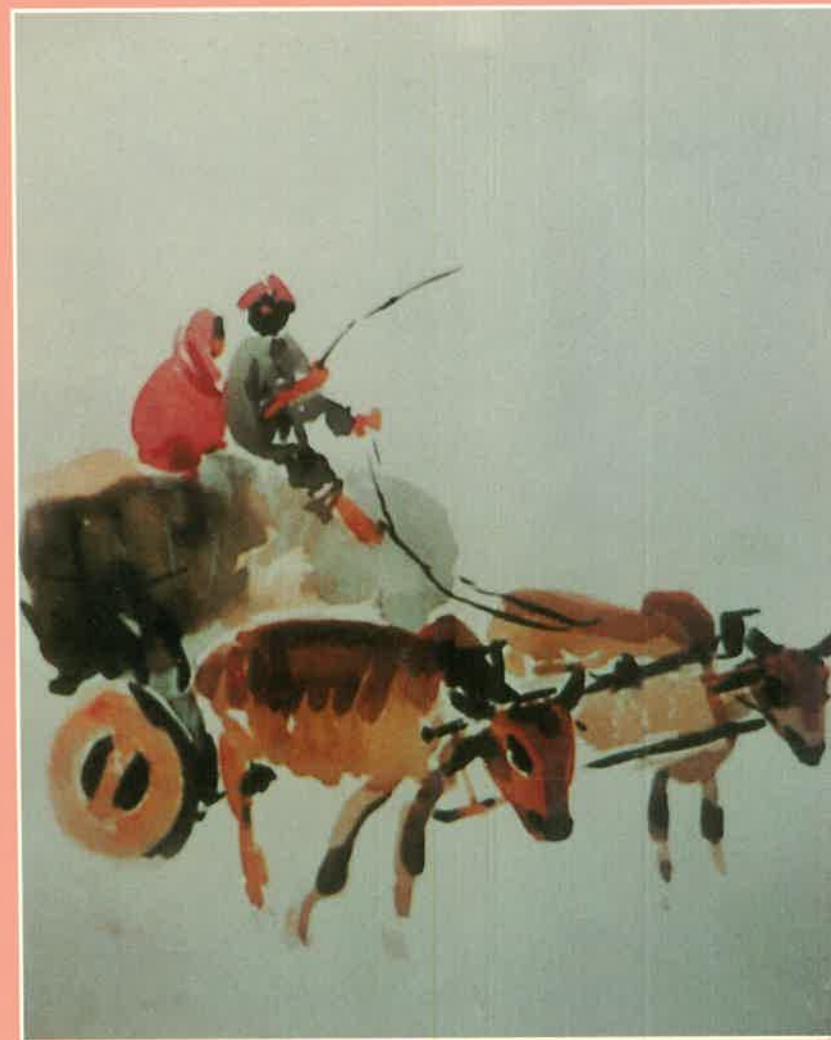
Courtesy: Artist

Mansoor Aye

(B. 05.09.1941)



Mansoor Aye Matriculated, in 1956. He joined a Sketch Club, USIS Karachi and made animation cartoon films for private companies, 1971, and Pakistan Television, 1989. ■ He illustrated children's book for the National Book Council 1974 and published a book of lithographs *The Trip to Upper and Lower Sind*, 1986. ■ His one-man shows include Karachi 1964, 1967, 1972 and group shows: Karachi 1962, 1986. He won the 3rd prize in painting at the National Art Exhibition Rawalpindi, 1963. He was a professional painter till his death. ■



Bullock-cart, 1986 ■ Water-colour on paper
35cm x 27cm

Collection: Wada Kitab Ghar



Clifton Beach, Karachi, 1995 ■ Oil on canvas ■ 67cm x 67cm

Collection: Mr. Latif Kapadia

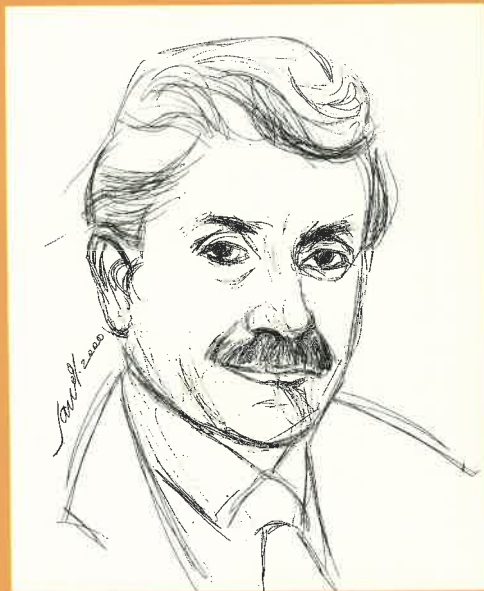


Thari women, 1986
Lithograph ■ 25cm x 11cm

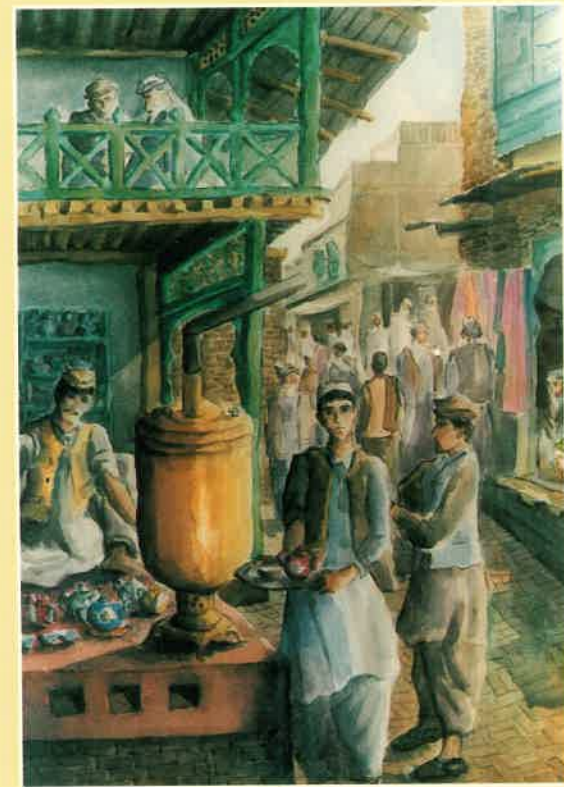
Collection: Private

Nasir ud-Din Mohmand

(B. 01.01.1942)



Nasir ud-Din Mohmand has a Diploma in Fine Arts, from the University of Peshawar 1968. ■ He was Draughtsman at Technical Enterprises Inc. (USA) 1963-66; Scientific Artist, 1966-70; Instructor Technical Drawing, Peshawar since 1975, and designed floats for the Frontier Government that won 2nd prize in 1981 and 1st prize in 1983. ■ He has won several awards in competitions by Abasin Art Council, Peshawar, 1969, 1976, 1980, 1982, 1986; Peshawar University 1976, Gulgee Award 1977 among others. ■ Solo exhibitions include Peshawar, 1978, 1981; National Council of Arts, Islamabad, 1980, 1991, 1992; Inoue Exhibition Hall, Matsumoto, Japan, 1998. Group exhibitions: National Council of Arts, Islamabad, 1984, 1986, 1988, 1991; Shakir Ali Museum, Lahore 1990; Dhaka, Bangladesh, 1991. ■ Work figures in the following collections National Assembly of Pakistan, Frontier House, Islamabad; Governor House Police Headquarters, Government Rest House in Khyber Pakhtun Khwa Peshawar; SSG Army Mess, Chitral. Executed murals at the National Assembly Islamabad and State Bank of Pakistan, Civil Secretariat Peshawar. ■



Kahva Khana, Peshawar, 1994
Water-colour on paper ■ 46cm x 30cm

Collection: Private



Kabuli Gate, Peshawar, 1994 ■ Oil on board ■ 46cm x 61cm

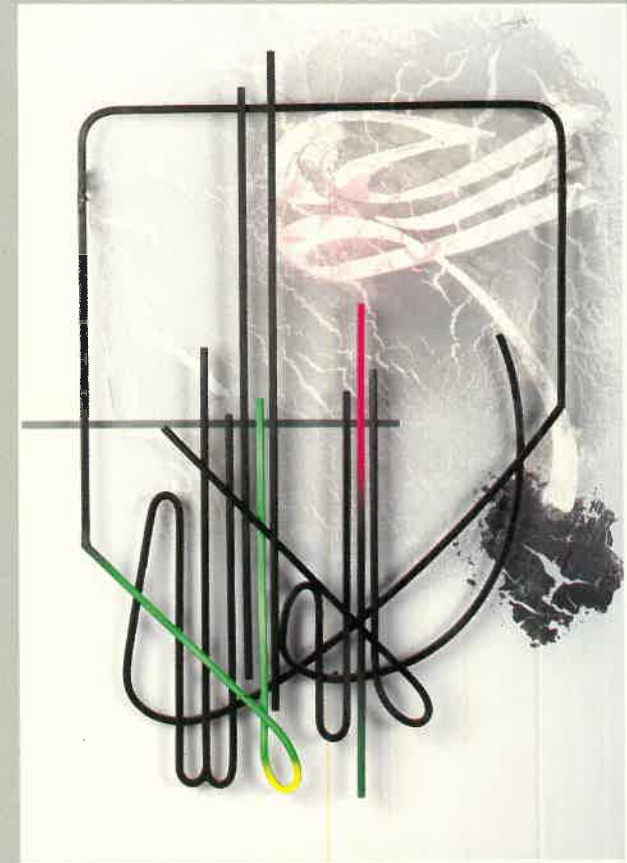
Courtesy: Artist

M. H. Jafari

(B. 13.02.1942)

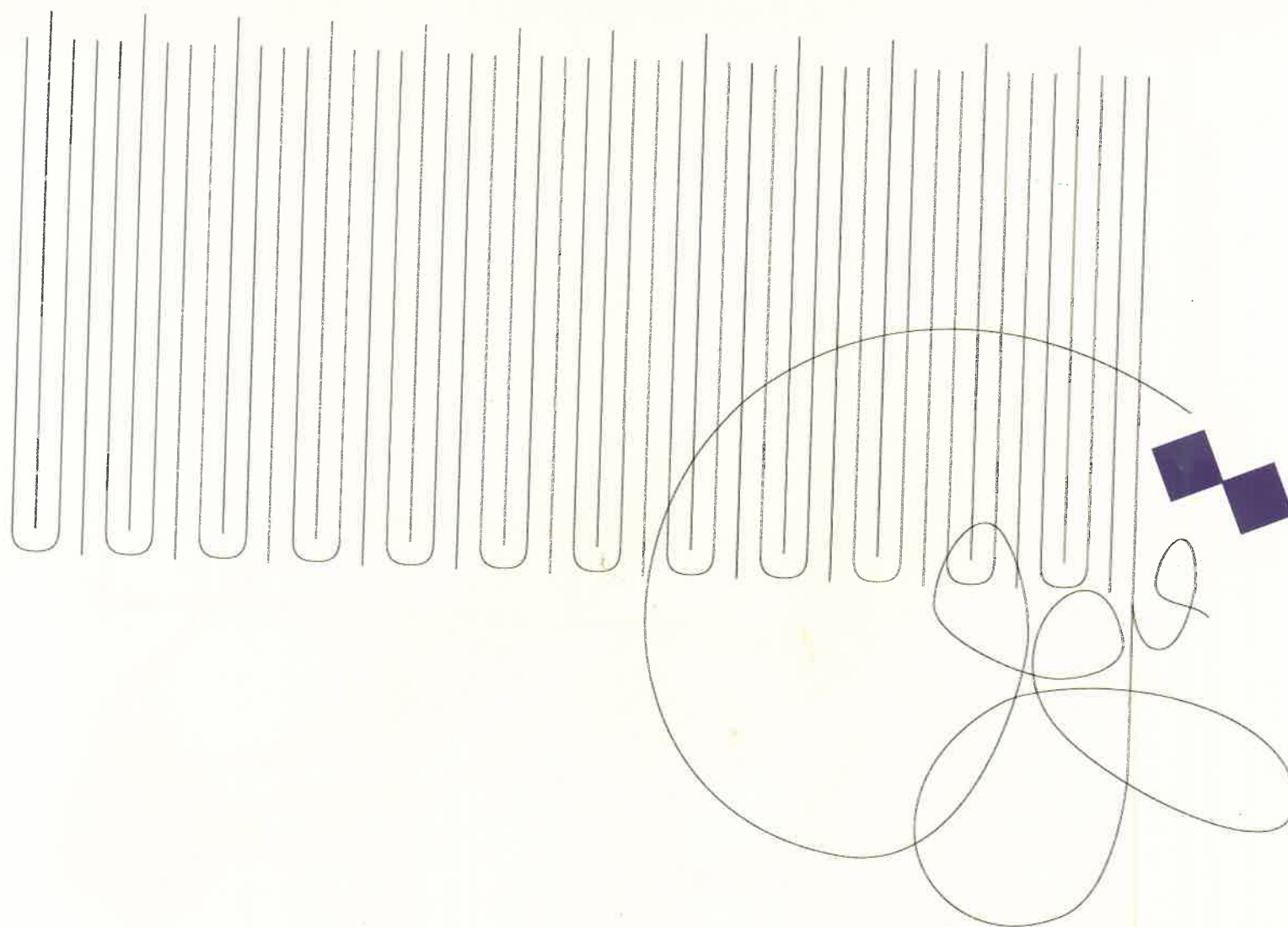


Mahmood ul Hassan Jafri has an M.F.A in Graphic Design, College of Art & design (CAD), University of the Punjab, Lahore 1992. ■ International Calligraphy Award ALBURDA, Dubai 2010; 2nd Prize in Pakistan Calligraph-artists Guild's Calligraphy & Calligraph-art Exhibition & Competition, 2004 Lahore, Pakistan; 1st Prize in poster contest entitled "Heroine is a Curse"; Silver Medal in a poster contest entitled "Children Want Peace"; 2nd Prize in poster contest entitled "Pakistan Akhbar Ka Sahafat Maia Aik Saal"; Consolation Award in International Calligraphy Exhibition held in Iran; 1st position in the portrait contest for "Saleh Iqbal"; 3rd position in the portrait contest entitled "Quaid-i Azam in National Dress" ■ Solo shows: Lahore 2006, 2010; Islamabad 2009. Group shows: Qatar 2010; New Delhi, Bombay, India 2006; London 2008; Karachi. 2008, 2009; Lahore 2004, 2006, 2007, 2008, 2009; Islamabad 2009; Gujranwala 2008. ■



Calligraph-art: La Illaha ilallah, 2010
Mixed media with iron rods ■ 30cm x 40cm

Collection: Artist



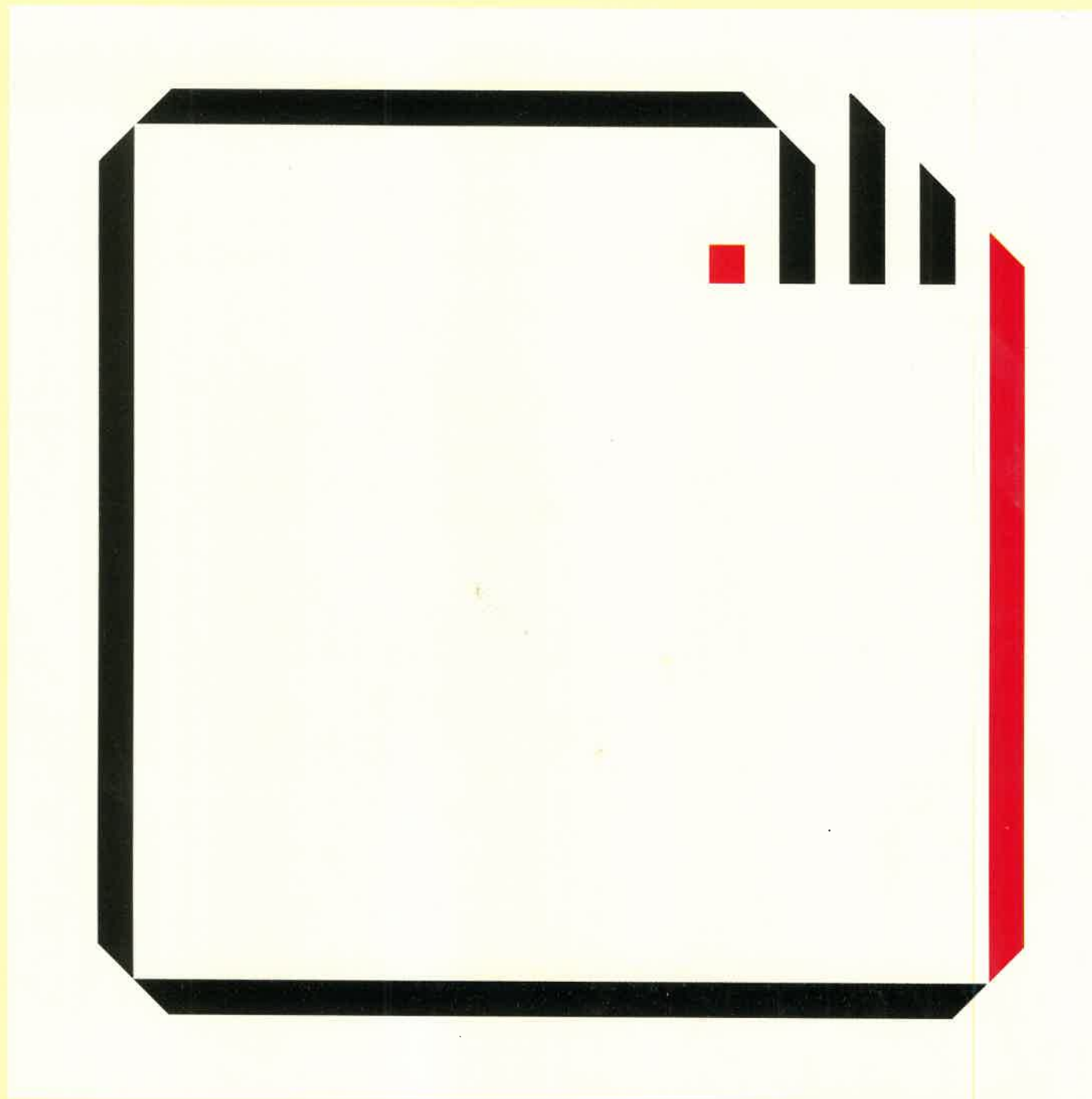
Calligraph-art: Qul Hoo Allah Hoo Ahad, 2010 ■ Gauche on paper ■ 30cm x 40cm

Collection: Artist



Calligraph-art: Bismillah, 2007 ■ Mixed media with iron rods ■ 36cm x 55cm

Collection: Artist

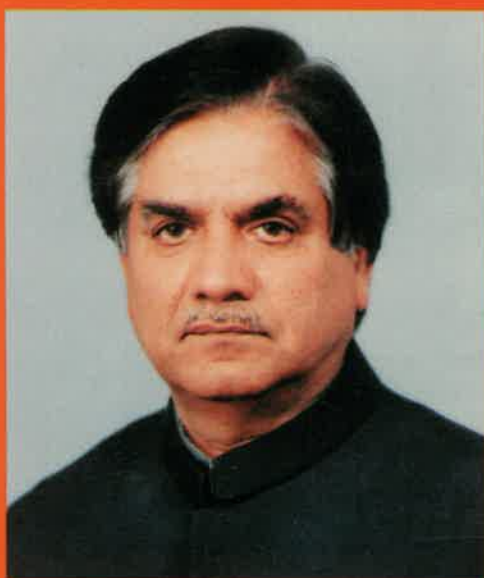


Calligraph-art: Allah, 2010 ■ Gauche on paper ■ 35cm x 35cm

Collection: Artist

Dabir Ahmad

(B. 18.02.1942)



Dabir Ahmad graduated from the National College of Arts (NCA), Lahore, 1966 and was Lecturer in Fine Arts, Sindh University, Jamshoro, 1973-76. ■ He retired as Head of Ceramics Department, NCA. He has held 15 solo shows and participated in every major group shows in Pakistan, including Pakistan Calligraph-artists' Guild's International Calligraphy & Calligraph-art Exhibitions and Competitions, 1998, 1999, 2000, 2004, 2007. ■ He represented Pakistan in Egypt and Uzbekistan. He has executed commissions for the Allama Iqbal International Airport, Lahore and many private collections. ■



Quranic verses in thuluth, 2005
Calligraph-art relief in clay and
glass ■ 95cm x 37cm
Courtesy: Artist



Quranic verses in thuluth, 2005
Calligraph-art relief in clay and
glass ■ 95cm x 36cm
Courtesy: Artist

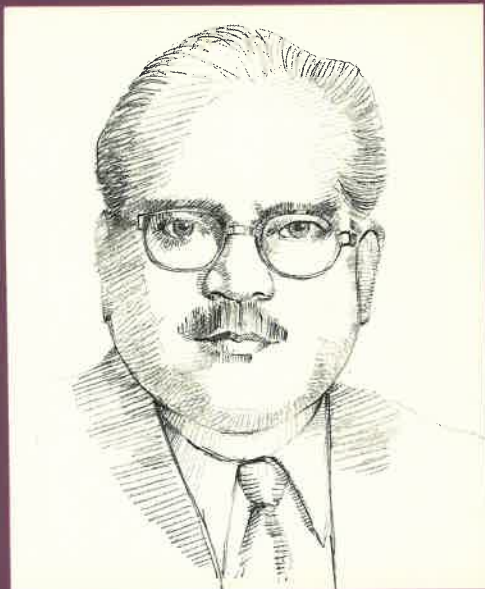


Letter-poetry in nasta'liq, 2005 ■ Calligraph-art relief in clay and glass ■ 22cm x 80cm

Courtesy: Artist

Ghulam Rasul

(Jalunder, India, 20.11.1942-
03.12.2009, Islamabad)



Ghulam Rasul an M.A. Fine Arts from Punjab University, Lahore 1964. M.A. and M.F.A. Print-making and Painting Northern Illinois University USA 1969-1972. ■ Worked in Atelier 17, Paris with S.W. Hayter 1984-1985. He was Director General, Pakistan National Council of the Arts, Islamabad. Participated in exhibitions in Pakistan, Japan, Bangladesh, Canada, India, China, Jordan and Nepal etc. ■ Solo shows: Lahore, Rawalpindi, Karachi, Murree, Quetta, Islamabad, Peshawar, Wah, Faisalabad. Work figures in private and public collections in USA, England and Pakistan. Awarded President's Pride of Performance Medal 1986. ■



Jacaranda, 2007 ■ Oil on canvas ■ 92cm x 92cm

Collection: Private



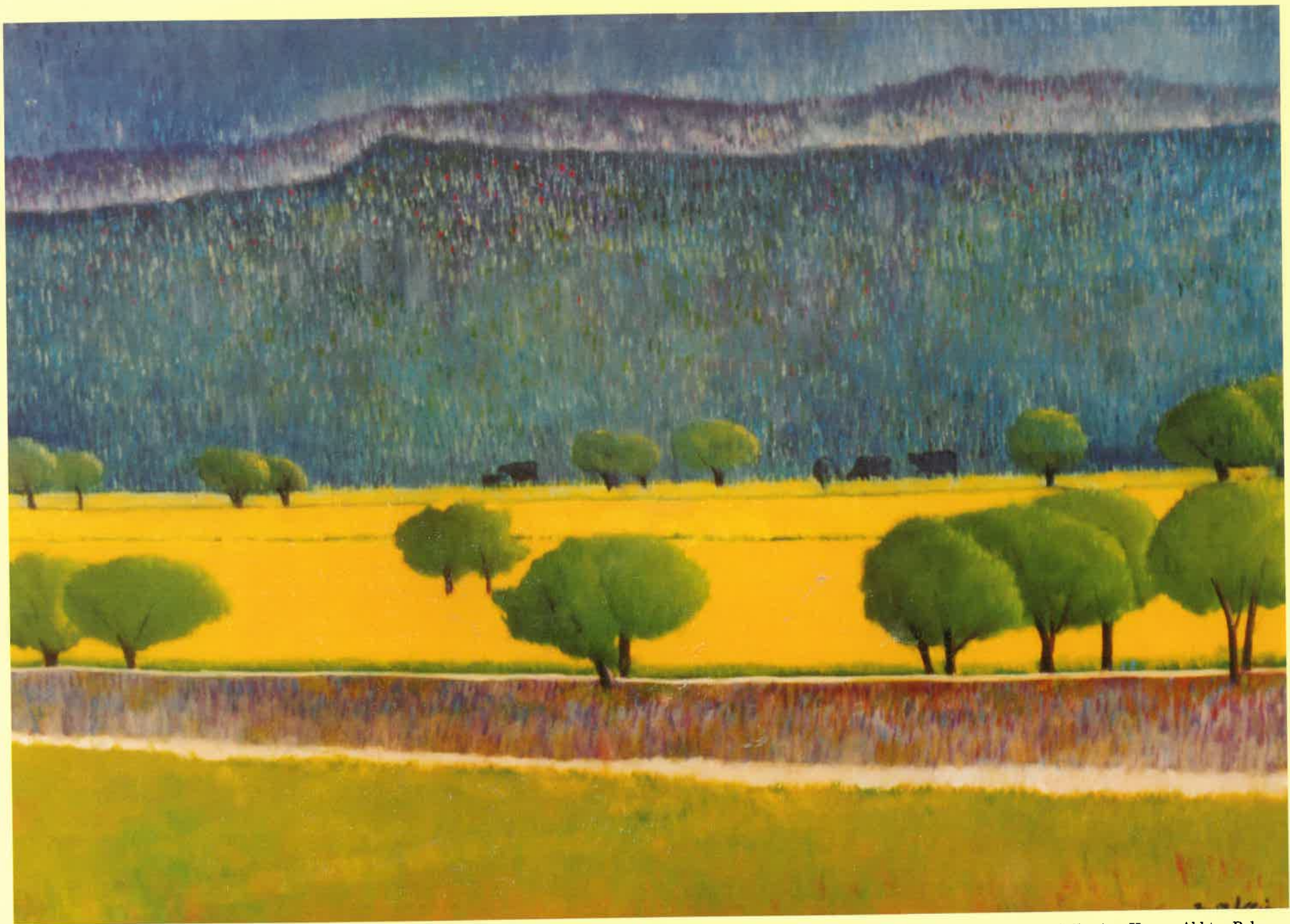
Mustard Fields, 2008 ■ Oil on canvas ■ 61cm x 92cm

Collection: Private



Mustard Fields, 2008 ■ Oil on canvas ■ 61cm x 92cm

Collection: Private



Mustard Fields, Choa Saiden Shah, 2005 ■ Oil on canvas ■ 76cm x 106cm

Collection: Humay Akhtar Rehman

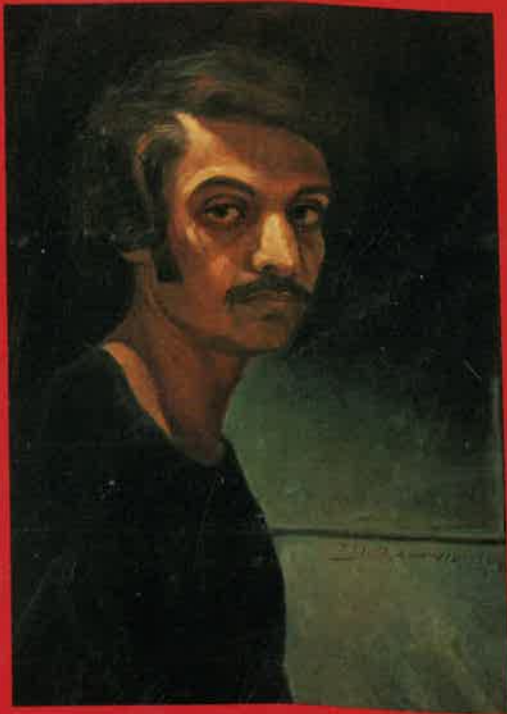


Green Field and Buffaloes, 2007 ■ Oil on canvas ■ 61cm x 92cm

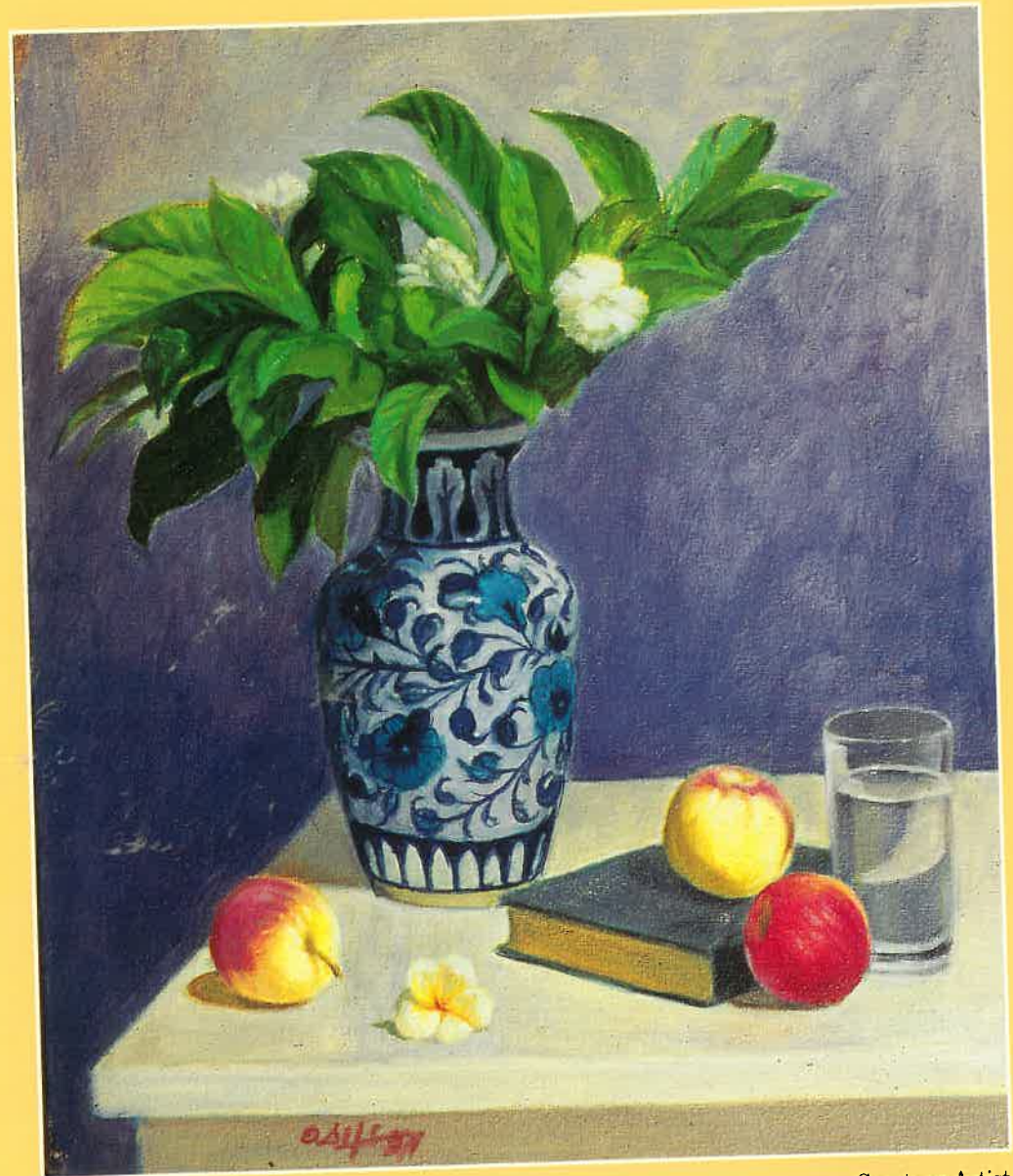
Collection: Private

Mmuhammad Asif

(B. 15.06.1945)

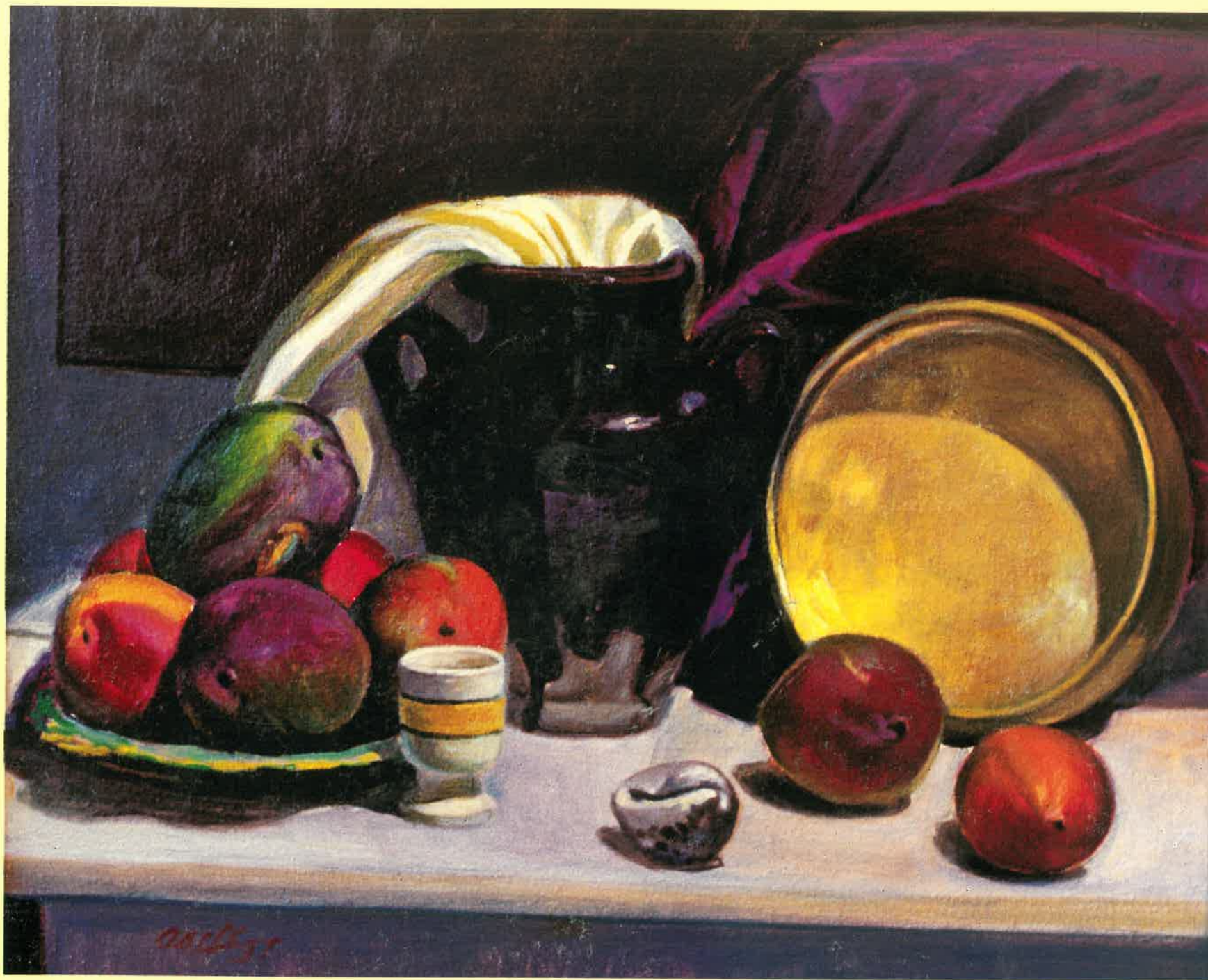


Mohammad Asif Graduated from National College of Arts (NCA), Lahore, 1968. he joined NCA as lecturer and retired as Associate Professor ■ Solo shows includes Lahore 1984, several group shows. His work figure in Governor House, Sindh, Lahore Zoo, Aiwan-i Iqbal, Lahore and several private collections. ■



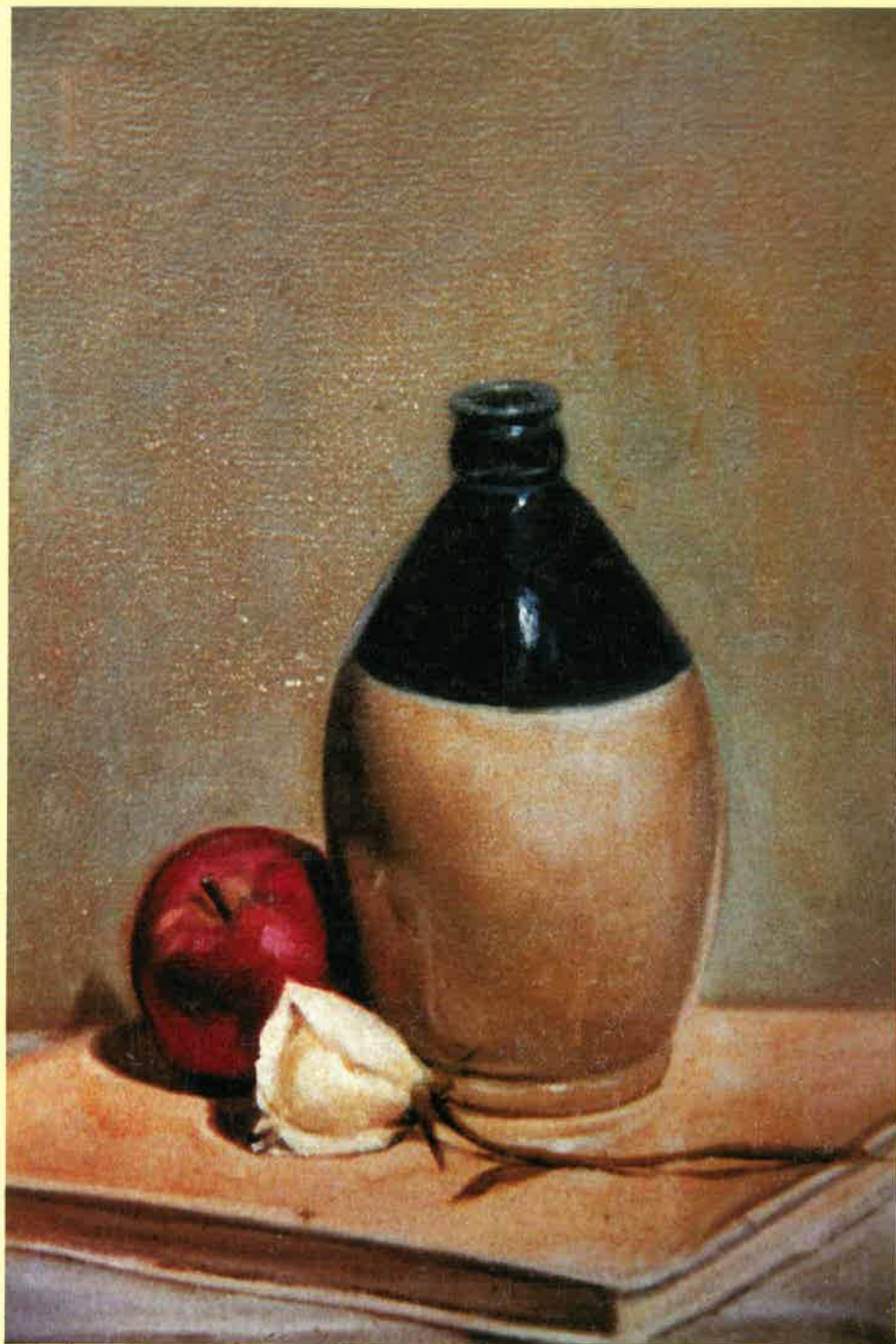
Still life, 1987 ■ Oil on canvas ■ 38cm x 31cm

Courtesy: Artist



Still life, 1997 ■ Oil on canvas ■ 51cm x 61cm

Courtesy: Artist



Still life, 1983 ■ Oil on canvas ■ 38cm x 31cm

Courtesy: Artist



Still life, 1983 ■ Oil on canvas ■ 61cm x 51cm

Courtesy: Artist

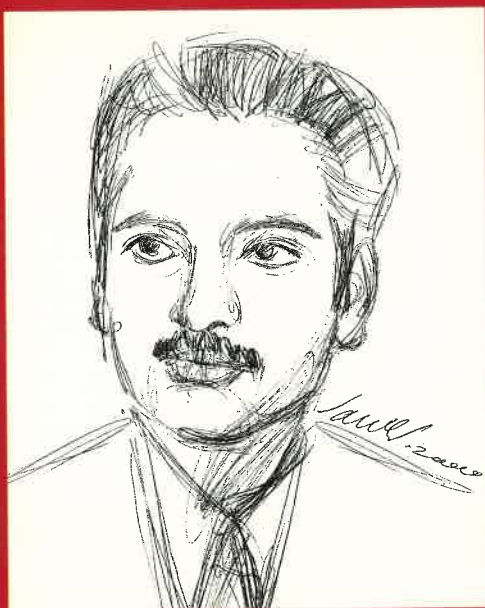


Still life, 1997 ■ Oil on canvas ■ 51cm x 61cm

Courtesy: Artist

Shakil Ahmad

(India, 05.06.1947-2009, Lahore)

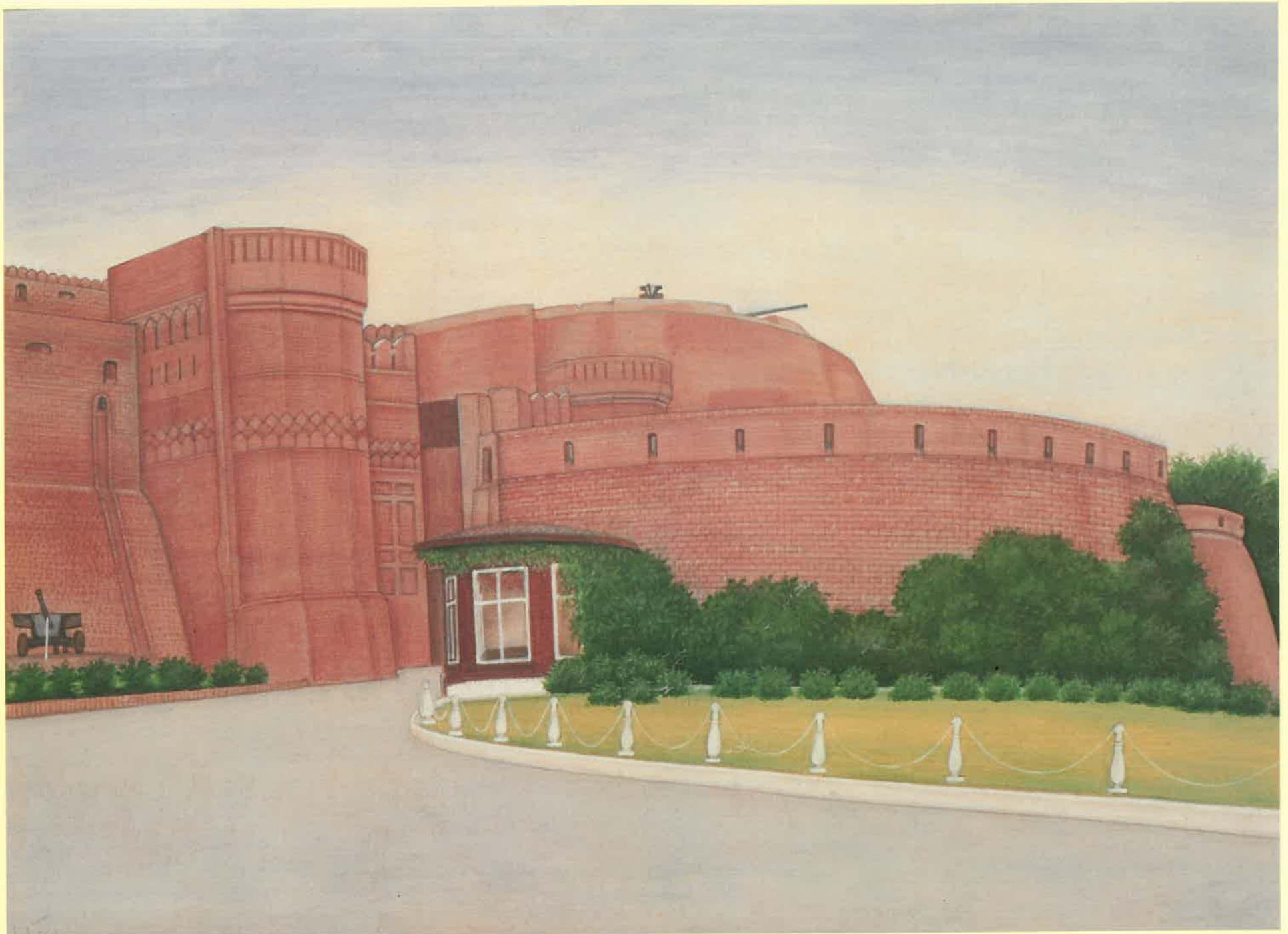


Shakeel Ahmad son of the renowned miniaturist, Ustad Aftab Ahmad Khan, Shakeel Ahmad was a descendant of a family of court artists, calligraphers, designers and craftsmen to Mughal emperors. ■ He painted on ivory and paper in Mughal, Persian and Kangra-styles. His one-man shows included Islamabad and Karachi 1983. ■ He participated in several national and provincial exhibitions, including the 'Golden Jubilee Masters Retrospective', Lahore 1997, inaugurated by the Prime Minister of Pakistan. ■



Shah Jahan Mosque, Thatta, 1996
Miniature on wasli paper ■ 18cm x 25cm

Collection: Artist



Bala Hisar Fort, Peshawar, 1996 ■ Miniature on wasli paper ■ 18cm x 25cm

Collection: Artist

Ustad Irfan Ahmad Khan

(B. 28.12.1947)

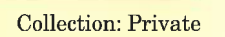


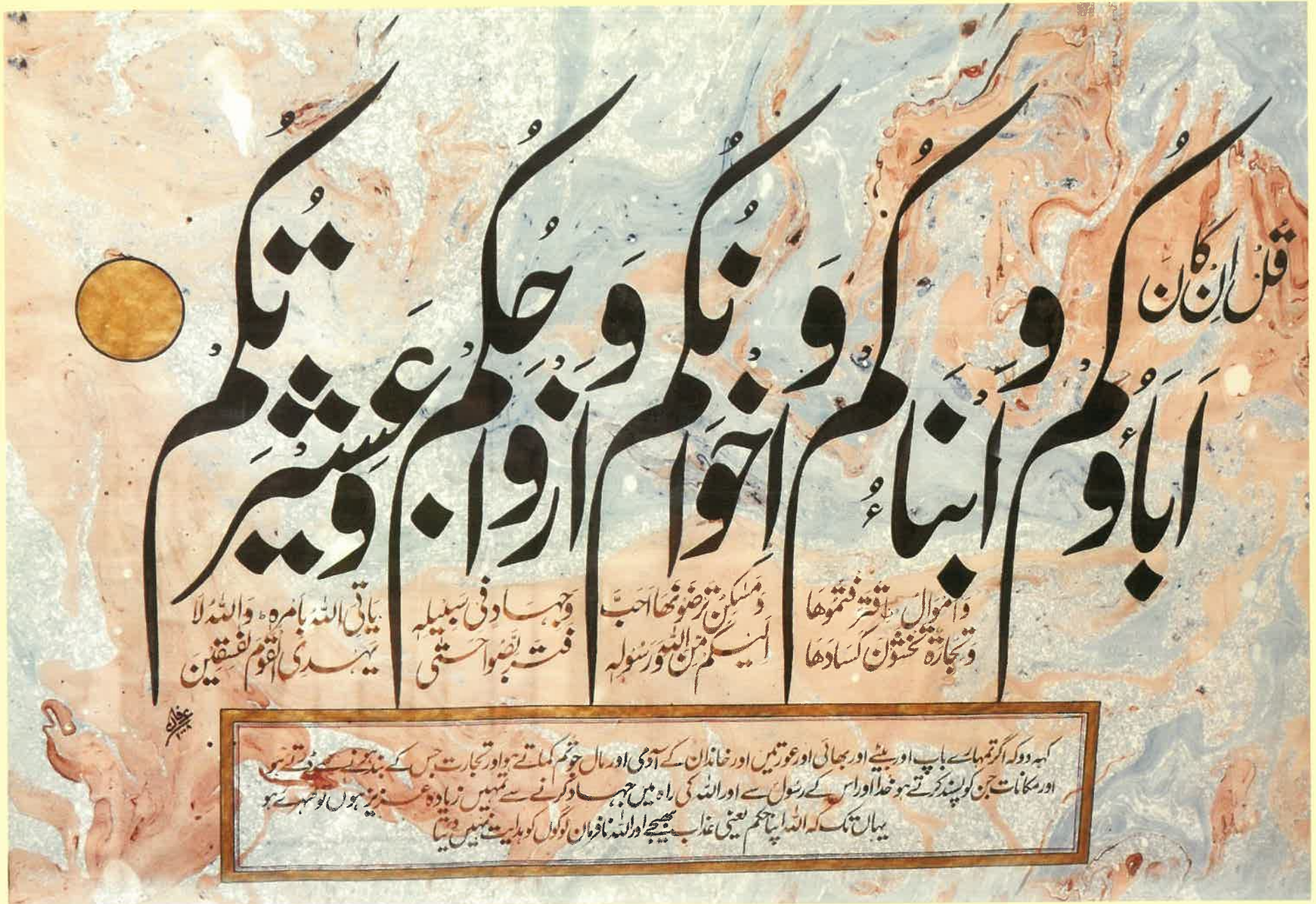
Ustad Irfan Ahmad Khan has an M.A in Punjabi Language and Literature from the Punjab University, Lahore. He trained under the celebrated Master/Ustad Maulvi Muhammad Hussain Adilee, who had scripted the complete Holy Quran several times. He has a command over classical styles of *thuluth*, *naskh*, *kufi*, *shikasta* and *divani* and is the living Master of *Lahori nasta'iq* style. ■ He is the founding senior member of the Pakistan Calligraph-artists Guild (PCG). He designed, with the Korean artists, the State Display of the Government of Pakistan, 1976. He set a national record by executing a 250 feet long and 40 feet high calligraphy. ■ He has participated in numerous international and national exhibitions at home and abroad including Peshawar, Lahore, Jhang, Islamabad, Cairo, London and Tehran etc. He was Pakistan's delegate to the 9th Holy Quran International Exhibition, Tehran 2001, where he was awarded the First Prize. ■ He has executed monumental Calligraphy on, including work on Surah Rehman on the facade of mosque-shrine complex of the patron saint of Lahore, Ali Hujveri and the tomb of Sufi poet Qadir Yar without any charge. He has calligraphed five workbooks in the *nasta'liq* style for the Punjab Textbook Board. ■ Khan received two gold medals from the President of Pakistan at PCG's International Calligraphy and Calligraph-art Exhibitions and Competitions, 1999 and 2000 and one from the Governor of the Punjab, 2004. He has worked for the Urdu dailies, *Mashriq*, Lahore and *Watan*, London, as chief art editor. He composed the logos for th Urdu dailies *Mashriq*, *Din*, *Insaf*, *Pakistan* and for the Urdu monthly *Sahil*, UK. ■ Since the last nine years he has been imparting instructions, to students in workshops organized by the PCG, Pakistan Islamic Arts Institute, Lahore. and more recently to special children at the Hamza Foundation, Lahore. ■

آستج درس مطر عف
ق ک ل م ن ہ ہ ل ہ ی

Abjad in nasta'liq, 2006 ■ Ink on paper
27cm x 46cm

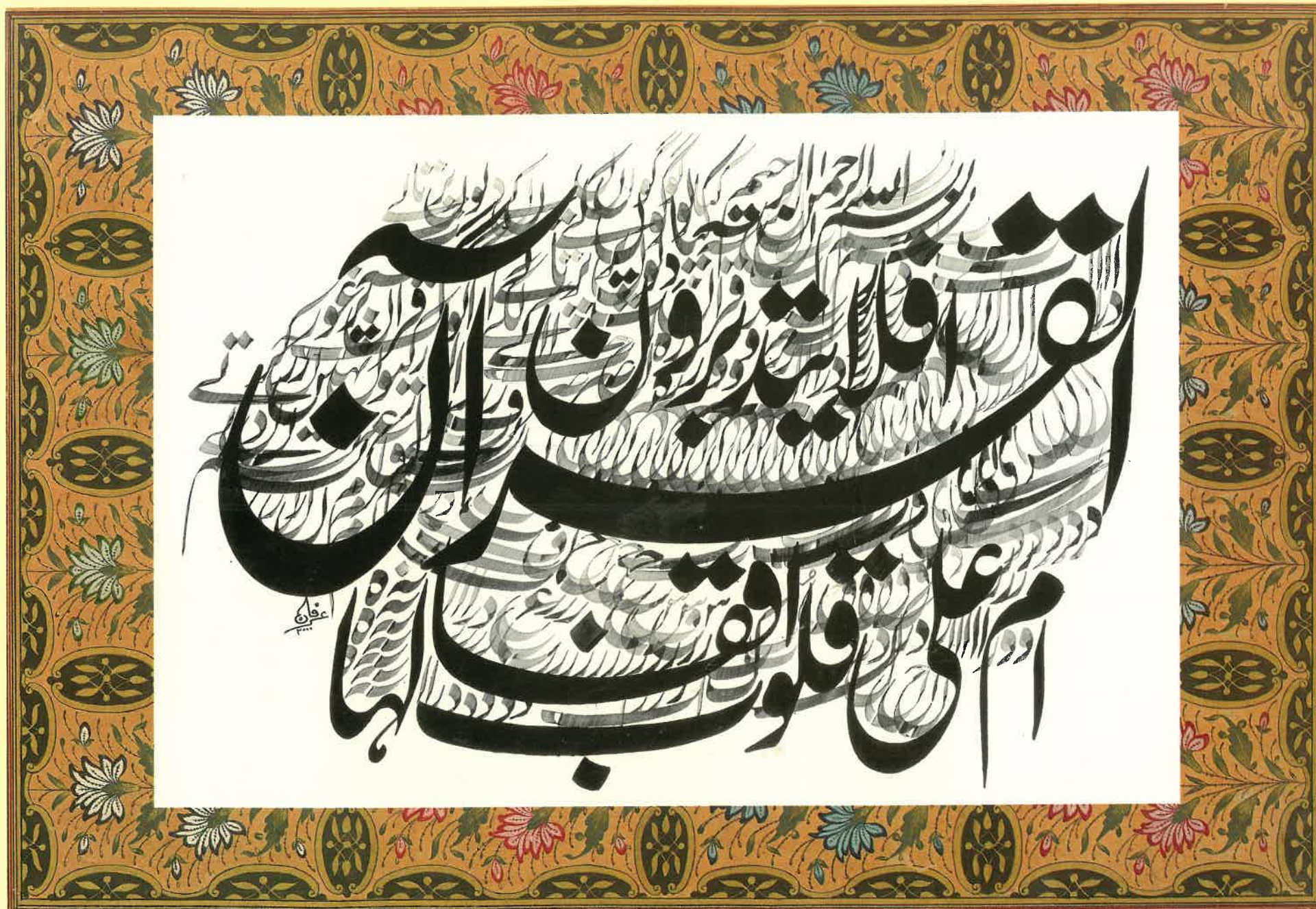
Collection: Private





Quranic verse, 2008 ■ Ink on marbled paper ■ 100cm x 140 cm

Collection: Artist



Quran verse~47:24~"Will they then not meditate on the Quran or are there locks on the hearts?", 2000
Nasta'liq and mashq on paper ■ 30cm x 42cm

Collection: Private

Naheed Raza

(B. 18.02.1949)



Naheed Raza obtained a Diploma in Fine Arts from the Central Institute of Arts and Crafts, Karachi where later was Principal. ■ Solo shows: Karachi 1970, 1973, 1978, 1981, 1983, 1985, 1986, 1987, 1989, 1990, 1991, 1992, 1993, 1994, 1996, 1998, 1999, 2000, 2001, 2003, 2004, 2006; Rawalpindi 1975, 1988, Islamabad 1990, 2003, 2006; Lahore 2004; Germany 1988, 1989, 1991, 2003; Jordan 1995; USA 1998, 1999; India 2007; Vienna 2002; UK 2006. ■ Group shows: USA 1986; Germany 1987; Japan 1988; Bangladesh 1989; India 1991, 1992; England 1994; Singapore 2006; Karachi 1968, 1969, 1971, 1980, 1984, 1990, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 2002, 2004; Lahore 1988, 1999, 2000, 2003, 2005; Islamabad 1981, 1984. ■ Her work figures in the collection of the National Council of Arts, Islamabad; Bradford Museum, U.K. and many private collections in Pakistan and abroad. ■



Protest, 2010 ■ Acrylic on canvas ■ 92cm x 61cm

Courtesy: Mrs. Naveed Saqib



Waiting, 2006 ■ Acrylic on canvas ■ 61cm x 61cm

Courtesy: Badar Qureshi

Iqbal Hussain

(B. 09.02.1950)

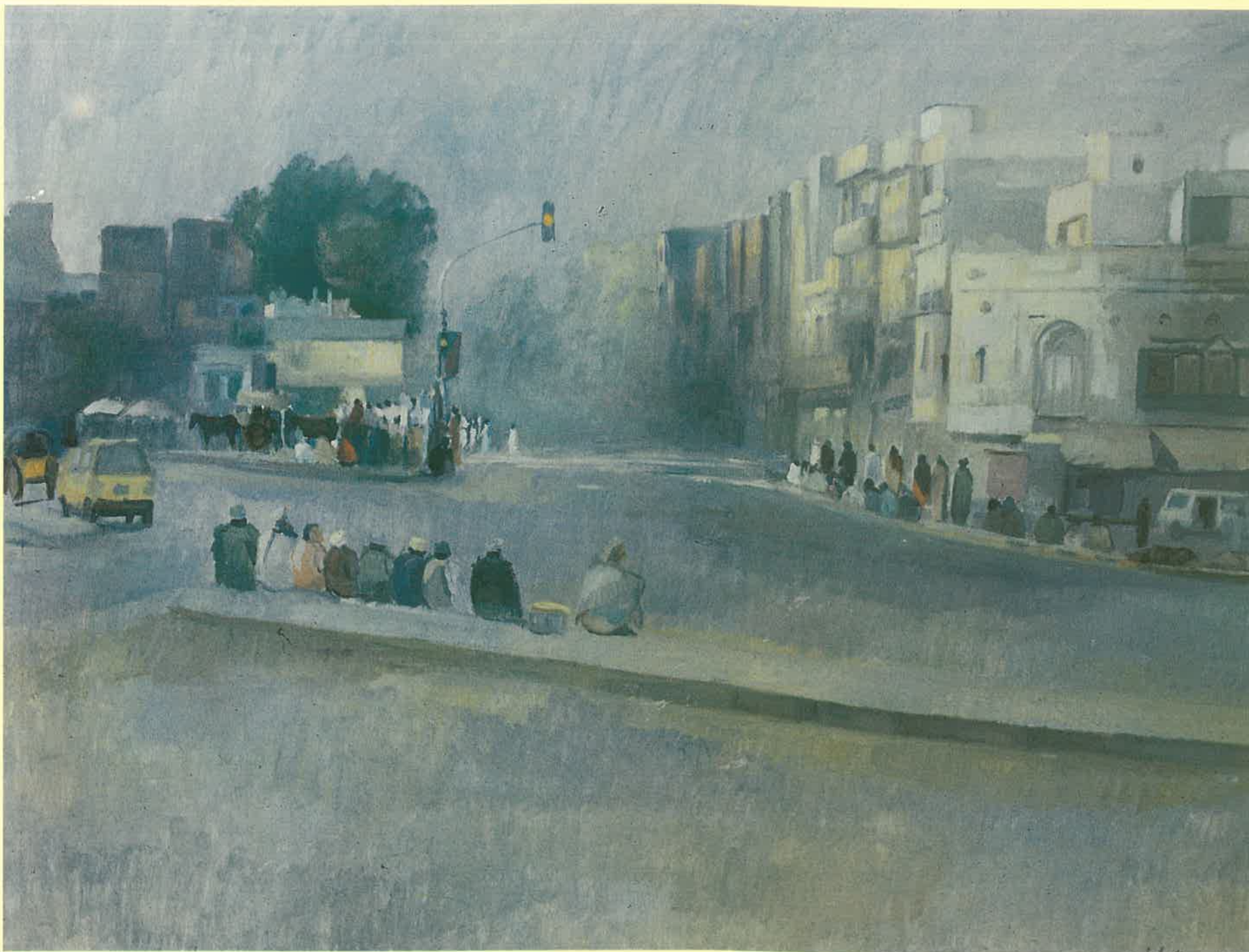


Iqbal Hussain retired as Assistant Professor of Fine Arts, National College of Arts. One-man-shows included Lahore 1981, 1984, 1989, 1993, 1995; Islamabad 1982, 1990, 1991; Peshawar 1982; Karachi 1984; participated in group shows in Bangladesh 1983; India 1986; Seoul, London, Paris, Brussels 1986; India 1991, 1992, 1994; USA 1991, 1994, 1995; France 1995; won several national and provincial awards 1981, 1982, 1983, 1984, 1985, 1986. ■ Work figures in collections of Lahore Museum, American Consulate, Chief Minister House, Governor House, Lahore; Prime Minister House, National Gallery, Islamabad; Peshawar Museum; in private and public collections in Delhi, Copenhagen, West Germany, Luxembourg, USE, UK, Kenya, Switzerland, and France. ■ Interviewed by a Dutch Radio & Television 1976; a documentary made by French Television on him 1995; exhibited in Paris among 34 artists short listed from 321 entries from all over the world, 1995; and a research thesis written on him a by an academic from Scotland. ■



Old City Street, 1996 ■ Oil on board
117cm x 110cm.

Courtesy: Artist



Labourers, Bhaati Chowk, 1996 ■ Oil on board ■ 73cm x 88cm

Courtesy: Artist

Mashkoor Raza

(B. Muradabad, India 02.03.1950)



Mashkoor Raza after a diploma in Fine Arts from Karachi School of Arts (1972), joined its faculty (1972-81). ■ He started his own institution Mashkoor Art School at Karachi (1989), which produced Masood A Khan, Sarfraz Musawar, Akhtar Jamal, Najam Pirzada and Tariq Javed. ■ His solo shows include Islamabad 1992, 2001, 2003, 2008; Karachi 1980, 1985, 1988, 1991, 1993-1998, 2002, 2004, 2005; Lahore 1984, 2000, 2004, 2005, 2007, 2008; Hong Kong 2006; India 2006; Dubai 2007; U.S.A. 2007. ■ He has also participated in many nationals and international group shows including those in USA, Izmir Turkey, London, West Germany, Malaysia, India, Bangladesh, Canada, Bahrain and Iran. His work figures in the Albert and Victoria Museum, London, Prime Minister House, Islamabad and various private organizations. He was awarded the Tamgha-i-Imtiaz, 2007. ■



Composition-II, 2010 ■ Oil on canvas ■ 92cm x 122cm

Courtesy: Artist



Composition-I, 2008 ■ Oil on canvas ■ 61cm x 76cm

Courtesy: Artist

Muhammad Khalid Javed Yousafi

(B. 25.04.1950)

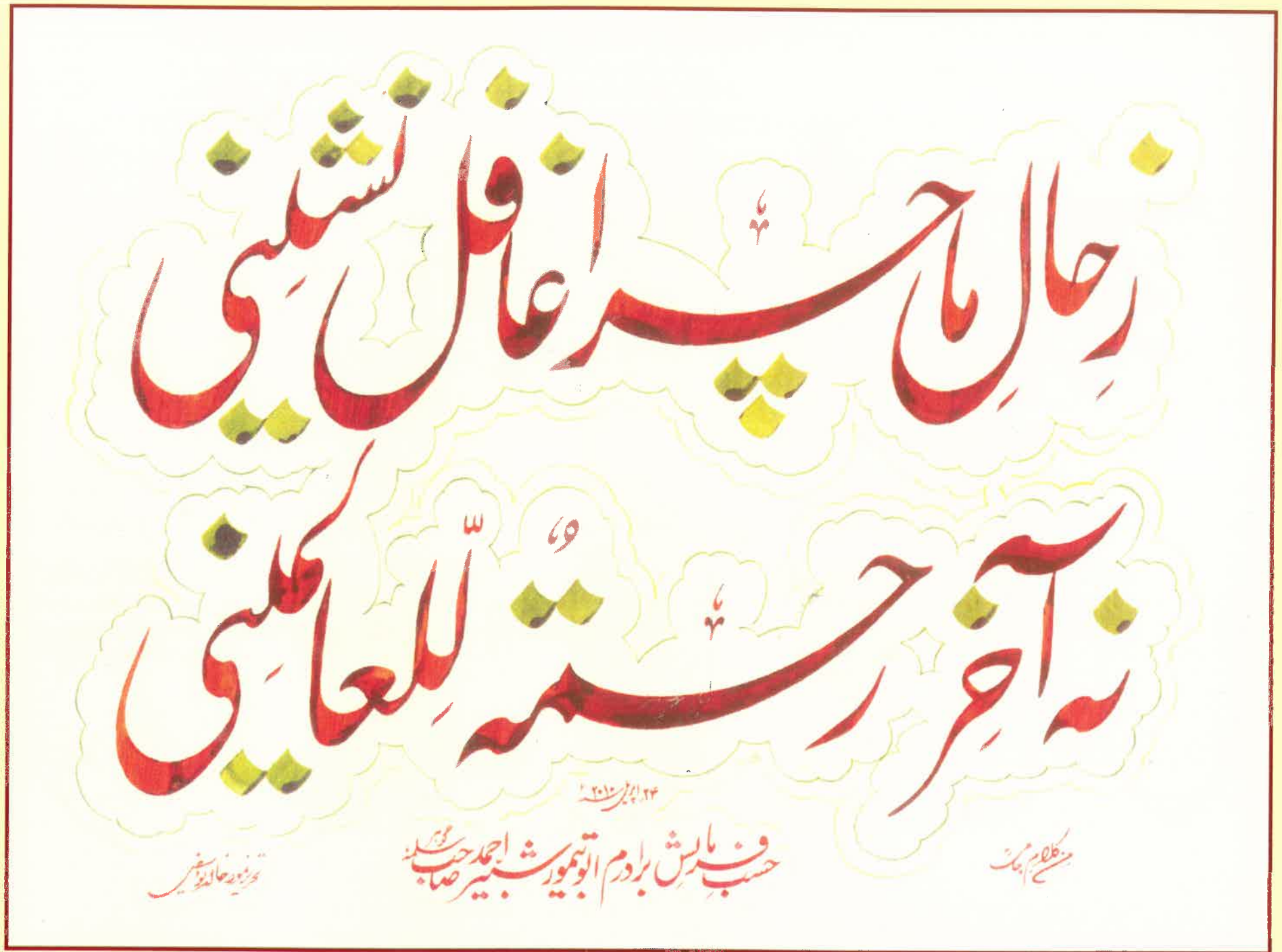


Muhammad Khalid Javed Yousafi trained under the Master calligraphers *Hafiz Muhammad Yousuf Sadeedi* and *Choudhry Muhammad Siddique*. ■ He worked as senior calligrapher in the Urdu dailies *Imroze* 1969-1981, *Masawat* and *Kohistan*. He retired as Chief Calligrapher from Allama Iqbal Open University, Islamabad. ■ He trained many students like Muhammad Ali Zahid, Abd-ur-Rahman, Rasheed Butt, Khalid (Akora Khatak), Neamat Maseeh, Abdul Hakim Javed, Altaf Husain, Ghazanfar Ali Qureshi, Shabbir Ahmad, Sajjad Khalid, who are all winning competition nationally and internationally. ■ He calligraphed the Holy Quran, numerous poetry books and thousands of book titles. He has executed commissioned work at the Quaid-i Azam University, Islamabad and was a judge at the Pakistan National Council of Arts competition and at the Pakistan Calligraph-artists' Guild (PCG) 5th International Calligraphy & Calligraph-art Exhibition and Competition 2007. ■



Kalma Tayyab, 2008 ■ Ink on paper ■ 30cm x 42cm

Collection: Private



Persian couplet in nast' aliq, 2010 ■ Ink on paper ■ 21cm x 28cm

Collection: Abu Taimoor

مشرقی سیاق و سطر اس لیے ممتاز
حکمران کے لیے مافی التیارات

Urdu couplet in nast'aliq yak-qalam, 2009 ■ Ink on paper ■ 21cm x 28cm

Collection: Artist

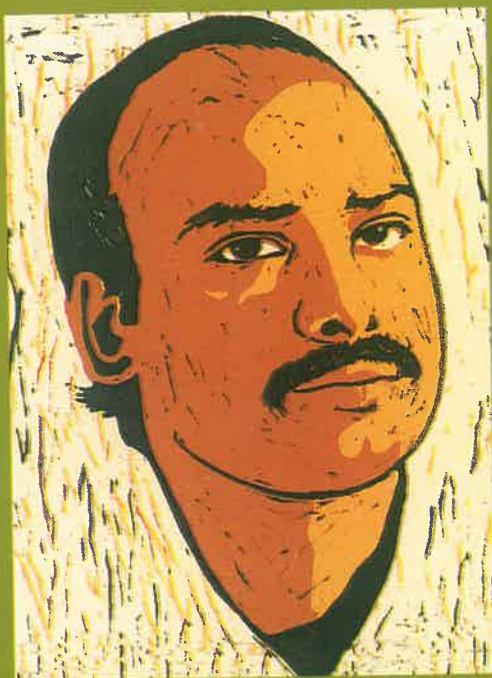


Persian couplet, 2009 ■ Ink on paper ■ 21cm x 28cm

Collection: Artist

Mehboob Ali

(B. 09.05.1951)



Mahboob Ali graduated from National College of Arts, Lahore in 1972. Founder Member of the Artist Association of Punjab, and the Member of the Executive Committee of AAP. (Since 1984), Founder Member of the Young Painters Association of Punjab. (1980-1984), Member of Pakistan Calligraph-artists, Guild (Since 1997) ■ Solo shows: Lahore 1986, 1987, 1991, 1999, 2006, 2008; Karachi 1970, 1977, 1978, 1981, 1982, 1984, 1987, 1987, 1990, 1997, 2004; Islamabad 1990, 1994, 1996, 2000, 2006; Quetta 1996; Kathmandu, Nepal 1987. ■ Group show: Islamabad 1987, 2001, Lahore 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, Peshawar 1984, 1985, 1986, 2002, 2004, Islamabad 1994, 1996, 2001, 2003, 2002, 2005, 2009, Karachi 1991, 2002, Quetta 2005, Rawalpindi 1997, UK 1986, Japan 1986, 1989, 1995, Germany 1987, 1990, Bangladesh 1988, Norway 1989, 1992, Poland 1991. ■ Work figures in the National Assembly Building, Prime Minister House, Parliament House, Ministry of Foreign Affairs, Industrial Development Bank of Pakistan, National Art Gallery, Islamabad; Consulate General of the United State of America, Alhamra Art Council, Punjab Art Council, Union Bank, Lahore. Majdanek State Museum Lubin, Pakistan Mission for United Nations office Washington, and other private collections in Pakistan and abroad. ■



Masjid Shab-bhar, Lahore, 1984 ■ Wood-cut ■ 30cm x 44cm

Courtesy: Artist



Sonehri Masjid, 2010 ■ Oil on canvas ■ 76cm x 107cm

Collection: Artist



Kashmiri Gate, Lahore, 2007 • Oil on canvas • 74cm x 89cm

Courtesy: Artist



Lahore street, 1995 • Wood-cut • 60cm x 41cm

Courtesy: Artist



Noor Mohalla, Lahore, 2007 ■ Oil on canvas
76cm x 91cm

Courtesy: Artist



Gunpat Road, Lahore, 2009 ■ Oil on canvas ■ 66cm x 107cm

Courtesy: Artist

M. Athar Tahir

(B. 17.05.1951)



Rhodes Scholar for Pakistan at Oriel College, Oxford, 1974, where M. Athar Tahir read English Language and Literature for B.A (Hon)/M.A. In 1979 he was the Rotary International Scholar at the University of Pennsylvania and read Comparative Religions and Muslim Architecture. ■ He was awarded the Hubert H. Humphrey Fellowship to the University of Southern California in 1984. Poet, essayist, short story-writer literary and art critic, translator, Punjabi scholar, he has won several international and national awards and prizes including the top national prize for Literature in English -- the Patras Bokhari Award -- by the Pakistan Academy of Letters, the Shah Abdul Latif Bhittai Award 1990, the National Book Council Prize, 1991 etc. ■ His books on art and calligraphy include *Calligraphy & Calligraph-art* (UNESCO, 2002), *Pakistan Colours* (OUP, 2001) *Bestower's Court* (PCG, 1999), *Khalid Iqbal: A Portfolio* (1997), and *Lahore Colours*, (1997) which won the prize for the best book, the Allama Iqbal Award, 1998. *Bestower's Court*, won the Allama Iqbal Award 2000. ■ He has curated five International exhibitions (1998, 1999, 2000, 2004, 2007), one national exhibition (2000) and four two-nation exhibitions (2003, 2005, 2009) of calligraphy and Calligraph-art. He has lectured on culture and penmanship at home and abroad including at the Cartwright Hall Museum, Bradford, Cambridge University (U.K), the 11th Holy Quran International Conference Tehran, Iran etc. ■ He has participated in several international and national shows. His Calligraph-art work figures in public and private collections including that of the Pakistan Foreign Office, Ali Hujveri's Mosque-shrine Complex, Lahore (21'x 5' mural in the Samac Hall) etc. He has designed the logos of the Chenab College, Jhang and PCG. He has designed book jackets, covers of literary journals and magazines. ■ He was awarded the Tamgha-i Imtiaz/Medal of Distinction for Literature in the Independence Day Honours List 1998 and the Sitara-i Imtiaz/Star of Pakistan, 2009. He is an elected Fellow of the Royal Asiatic Society of Great Britain and Life Fellow of the Pakistan Academy of Letters. ■ His of Calligraph-art works are inspired by Sufism, informed by symbolic use of colour and indebted to the rich repertoire of Mughal miniatures. The fundamental spiritual impulse manifests in colours that go beyond theory and have to be read, and felt, as symbols of state of being. The manner of paint application and attention to detail are prompted by the miniature technique. Each letter-shape obliges one to engage with the many moods of the line. Each work so rendered teases one into thought. ■



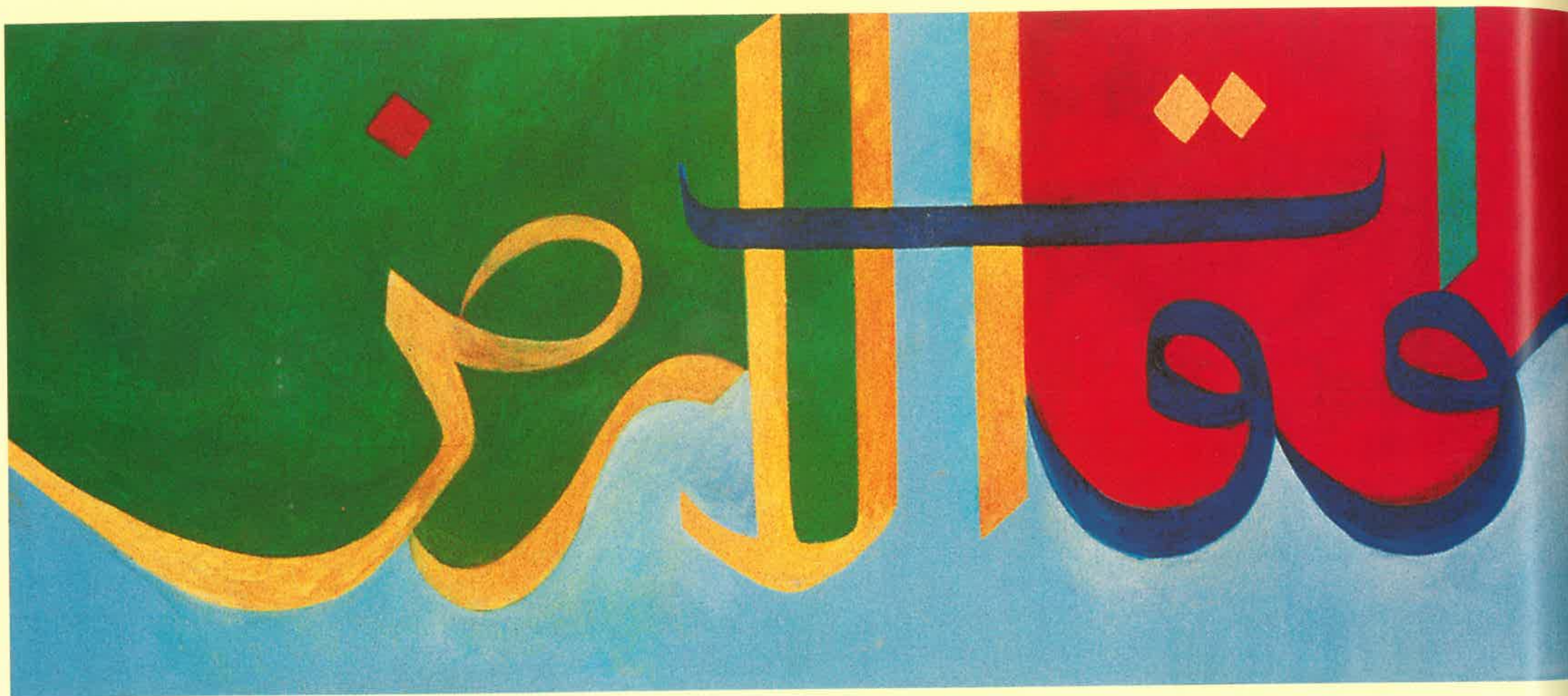
Divine Attribute: Al-Awwal / The First, 2004
Mixed-media, silver leaf on wasli ■ 21cm x 18cm

Courtesy: Artist



Divine Attribute: Al-Akhir / The Last, 2004
Mixed-media, silver leaf on wasli ■ 23cm x 18cm

Courtesy: Artist



Calligraph-art mural: Quran verse, 24:35: "God is the Light of the heavens and the earth", 1999 ■ Oil on canvas ■ 1.57m x 7m



Collection: Daata Darbar Mosque-Complex, Sama[®] Hall, Lahore

Tayyeba Aziz

(B. 16.09.1951)



Tayyeba Aziz has Masters in Fine Arts 1986, University of Peshawar. She has been teaching painting since 1974 at the same University and was Chairperson, Department of Fine Arts, 1988-97; Vice President, Artists Association of the Frontier, Peshawar 1991-93; Member Abasin Arts Council, Peshawar; Member Media Sub-Committee Govt. of N.W.F.P. for Pakistan Golden Jubilee Celebration 1996-97; Member, 'Panel of Experts' P.N.C.A., Islamabad, 1997; Member, Board of Governors, Institute of Fine Arts, University Town, Peshawar; Member, Advisory Committee, National Institute of Arts, Islamabad.

■ Solo Exhibitions: P.N.C.A Islamabad, 1994, 1997; Abasin Arts Council, Peshawar, 1995, 1997; University of Peshawar, 1997. Participated in National Exhibitions, 1973, 1975, 1985, 1988, 1994, 1996 and in over 20 group shows in Pakistan and the SAARC Festival New Delhi, India 1991-1996. ■ Paintings figure in many collections including Parliament House, Ministry of Foreign Affairs, National Art Gallery, Austrian Embassy, Islamabad; Chief Minister House, The Bank of Khyber, University of Peshawar, Peshawar. ■ Awards include Khyber Award, National Exhibition, Lahore, 1985; All Pakistan S.S. Hyder Award, 1986, 1990, 1992, 1994, 1996; Abasin Award, 1989; Salma Tasadduq Hussain Memorial Award, 1997; Star Women 1997, 1998; The Bank of Khyber Award, 1997, 1998; First Prize (oil) Abasin Arts Council, 1972, (water-colour) 1973, 1975; Special Prize (water-colour) All Pakistan Arts Council, Peshawar, 1978; Second Prize (water-colour) All Pakistan S.S. Hyder Award, Peshawar, 1984; Special prize (water-colour) Punjab Arts Council, 1985; Second Prize (water-colour) Peshawar, 1987; 'Women of the year-1998; American Biographical Institute U.S.A., 1999. ■



Yadgar Chowk/ Memorial Chowk, Peshawar University, 1999 ■ Water-colour on paper ■ 30cm x 45cm Courtesy: Artist



Islamia College, Peshawar University, 1999 ■ Water-colour on paper ■ 40cm x 56cm

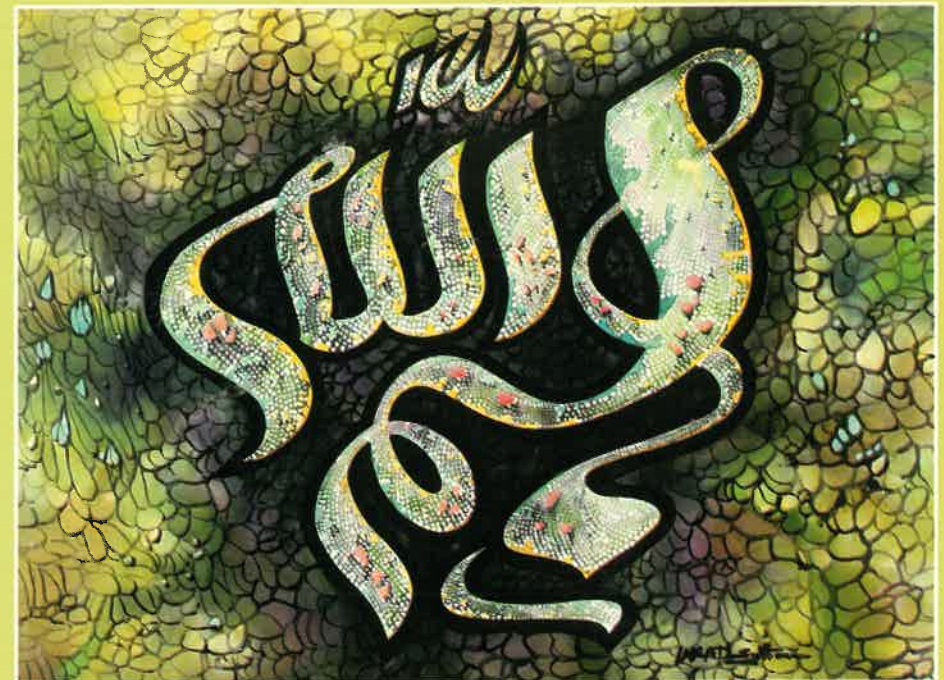
Courtesy: Artist

Imran Sultan Ahmad

(B. 28.03.1962)



Imran Ahmad trained under his father Sultan Ahmad (d. 2004), the well-known artist and Calligraph-artist. ■ He paints in oil and water-colour and later has produced an array of calligraphy & Calligraph-art works based on Quranic texts. He manages the Sultan Art Gallery Lahore and promotes Calligraph-art in a special technique developed by his late father, in whose memory he has established the Sultan Art Foundation. ■ Ahmad has participated in several national and international exhibitions including PCG's 3rd, 4th & 5th International Calligraphy & Calligraph-art Exhibition & Competition 2000, 2004, 2007; 11th Holy Quran International Exhibition, ■ Tehran, 2004; Three Two-Nation Exhibitions, Iran-Pakistan, 2003; U.K.-Pakistan, 2005; Lahore and Indonasia-Pakistan, 2009. He had solo exhibitions at Defence Public Library, Faletti's Hotel, Lahore, Kamalolmulk Art Gallery, Tehran, Iran. ■ He held workshops in Kashgar, China 1987; Murree 2002, Delhi, India 1989; Kowloon, Hongkong 1997; ceramics workshop in the Punjab Small Industries Institute, Lahore. ■ He was awarded WMS Course 1989 Medal of Performance, Govt. of Punjab; Gold Medal at PCG's 4th International Exhibition, 2004. ■ He was on the panel of judges for Art and Calligraphy Competition, Punjab Textbook Board; Calligraphy & Calligraph-art Competitions, Lahore College for Women and the University of Lahore. ■



Calligraph-art: Bismillah, 2005 ■ Mixed media on paper ■ 38cm x 50cm

Courtesy: Artist



Calligraph-art: Allah, 2008 ■ Mixed media on paper ■ 135cm x 100cm Collection: National Book Foundation

Rahat Naveed Masud

(B. 19.4.1953)

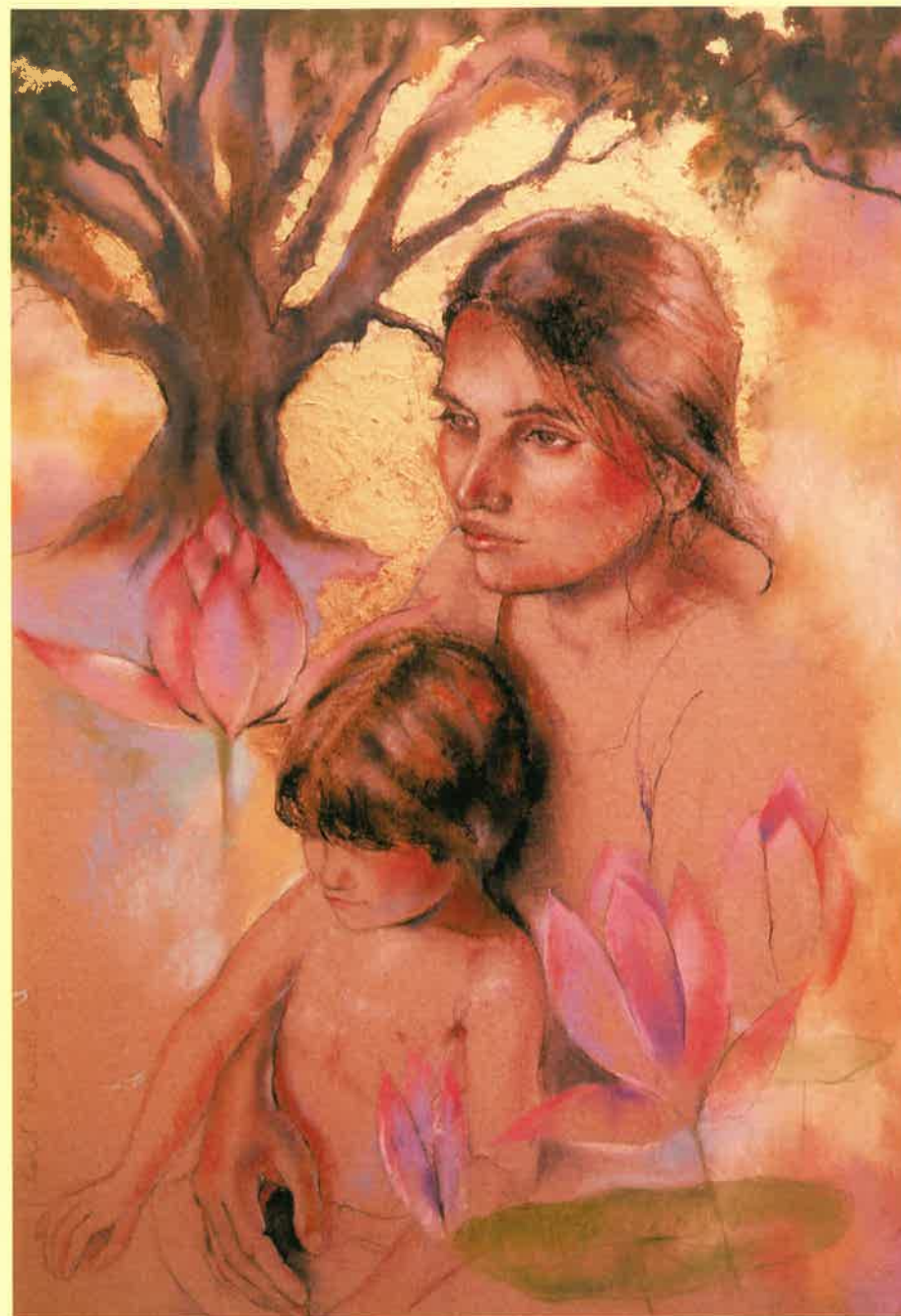


Dr. Rahat Naveed Masud at present Professor and Principal College of Art and Design, University of the Punjab. Ph.D, Fine Arts from Kingston University, London, 2010; M.A. Art and Design, Kingston University, London, 1995; M.A. Fine Arts, University of the Punjab, Lahore, 1976; Advanced Courses in Drawing, Wimbledon School of Art, London, 1993 and 1997; Open Studio Student at the Heatherly School of Art, Fulham, London, 1993-1997. Curated Exhibition *The Making of History: Moving Ahead*, National Gallery of Pakistan, 2007. ■ Awards: Fatima Jinnah award for meritorious performance in painting 2007; Artists' Association of Punjab Award, 1999; Punjab Council of the Arts for Outstanding work, 1991; Gold Medal for first class first position, M.A. Fine Arts, University of the Punjab, 1976. Gold Medal for topping in the Social Sciences (Humanities) University of the Punjab 1976 ■ Exhibitions: Yates Gallery, Chicago, USA 2010; Oman, Muscat 2010; Dubai, 2007; London 2005; Agra India 2005; Korea 2003, Tehran, Iran; Sharjah UAE 2001 Loggia Gallery London 1994, 1995, 1996; Chelsea and Westminster Hospital London; Post Nostalgia Gallery, Teddington; Ridley Art Society, London, 1994, 1995, 1996; Bourne Hall Ewell, Surrey, 1995, 1996; Isis Gallery, London 1995; Abu Dhabi, Sharjah, 1994; Heatherly School of Art, London, 1993; Chertsey, ■ England 1993; Solo Show Ejaz Gallery Lahore 2000; Three person show, Crow Eaters Gallery, Lahore 2002; Alhamra Lahore, 1985, 1986, 1988 - 91, 1997-99; Ejaz Gallery, Lahore, 1999; Co-opera Art Gallery, 1998; National Exhibition, PNCA, Islamabad, 1996; Punjab Arts Council, Lahore, 1987, 1991; National Exhibition, Lahore, 1984; ■ Works figure in the Royal Collection of Sheikh Hussa, Sharjah; American Consulate, Alhamra Art Gallery, Punjab Council of the Arts, Lahore; Parliament House, Islamabad; Pearl Continental, Rawalpindi, Allied Bank of Pakistan Ltd. ■ Member Board of Governors, Al-Hamra Art Council Lahore, Member Board of Governors and Trustees, National College of Art, Lahore, Member Advisory Committee, Pakistan National Council of the Arts, Islamabad, Member Curatorial Committee Pakistan National Council of the Arts, Islamabad, Member National Advisory Committee for Review and Revision of National Curriculum Framework Fine Art, Pakistan National Former Executive Member, Artists' Association Punjab; Former Council Member, Ridley Art Society; Former Member, Free Painters and Sculptors Association; Women's Art Library; Islamic Art Circle, London; Member, Board of Faculty of Arts, and Board of Studies, University of the Punjab, Lahore. ■



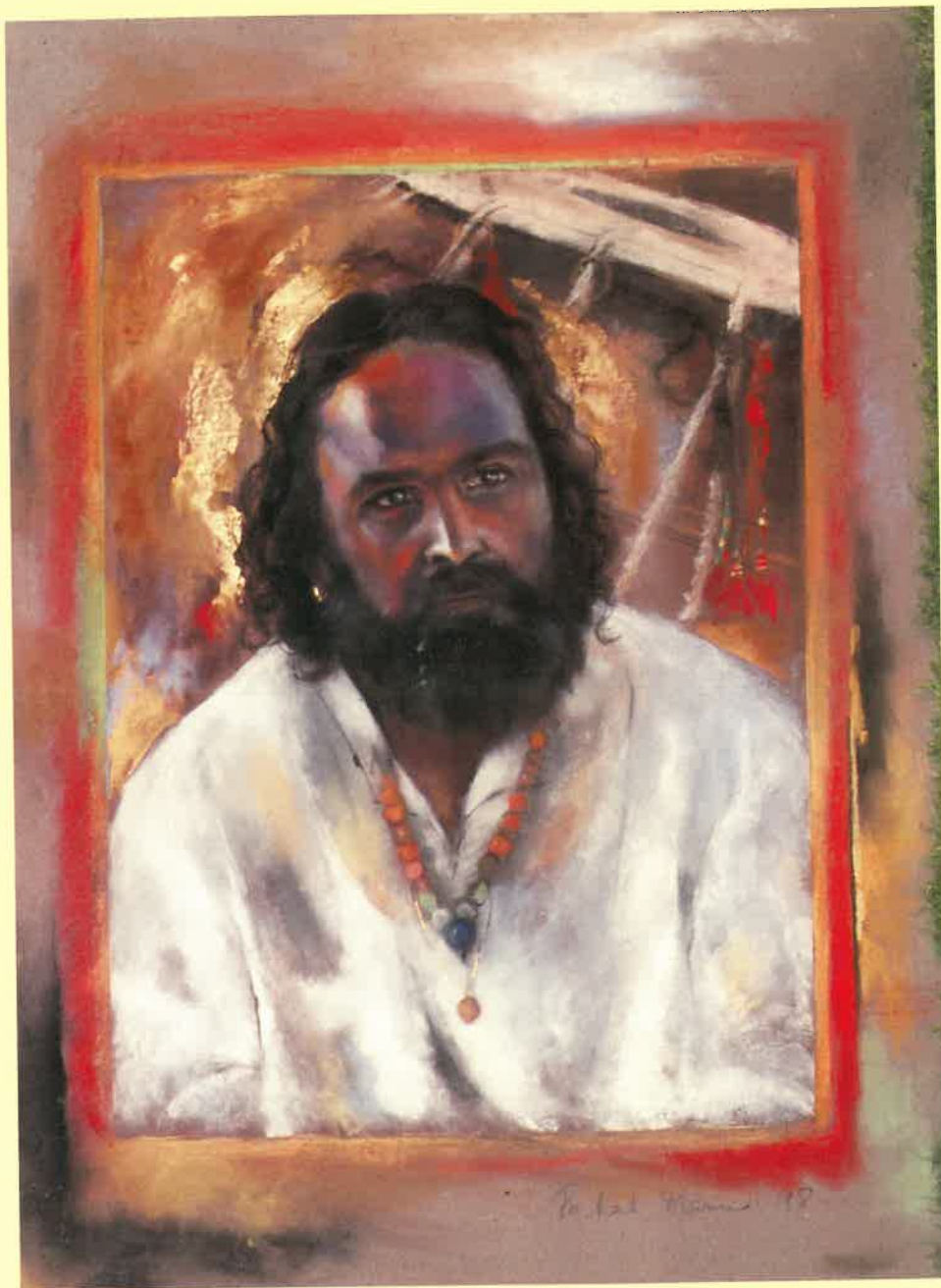
Self portrait, 1991 ■ Oil on canvas ■ 92cm x 61cm

Collection: Robert Skelton



Mother and child, 2002 ■ Pastel and gold leaf
on card board ■ 126cm x 102cm

Collection: Wasif Ali Khan



Pappu Saaine, 1997 ■ Pastel and gold leaf
on paper ■ 102cm x 76cm

Collection: Artist



Another Day, 1996 ■ Pastel on paper ■ 46cm x 37cm

Courtesy: Artist



Aye Arze Watan, 2009 ■ Oil and gold leaf on canvas ■ 88cm x 112cm

Courtesy: Artist

Jamal Shah

(B. Quetta 01.03.1956)



Artist, writer, filmmaker, educationist and social worker, Jamal Shah completed his Masters in English Literature from Balochistan University (1978) and obtained a degree in Fine Arts with a major in sculpture from National College of Arts (1983). He returned to Quetta where he set up the Department of Fine Arts in Balochistan University, and chaired the department (1984-1986). On a British Council scholarship, he went to the Slade School of Arts London (1986-1988) to do a Masters in print making. A fine draftsman and sculptor, he paints in the semi-abstract style. ■ He was Director Hunerkada, Lahore and Islamabad (1992-2007); Executive Director (Visual Arts Division) National Art Gallery (PNCA) (2007-2008); member Board of Governors, National College of Arts, Lahore (2002-07). ■ Among his various commissions are Pakistan Pavilion for World Expo 2005 Aichi Japan; World Globe Monument for PTC at Constitution Avenue, Islamabad 2003; relief (26' x 8') for departure lounge, Allama Iqbal Airport, Lahore; monument for AWC at Wah Cantt, 2002; Pakistan Pavilion at the ITB Berlin, 1992; relief (136'x6') at the Parliament House, Islamabad. ■ His exhibitions include solo shows at Karachi, 2007; 2004; 2000; 1993; Lahore, 2007; 1995; Islamabad 1995; 1993; 1991. His group shows include Karachi 2000 November & April, 1991; Islamabad 1999; 1998; 1995; 1991; Peshawar 1996; Lahore 1999; 1991; The Slade School, London 1989, 1988; ICIS Gallery, London, 1987; Victoria & Albert Museum, London, 1997; Pacific Asia Museum, Los Angeles; Fukuka Art Museum, Tokyo, 1994; Royal Netherlands Embassy, New Delhi, India 1991. ■ He is the recipient of several awards including Gold medal in the 5th Asian Art Biennale in Dhaka. His work figures in the following public collections: Parliament House Building, Islamabad; Victoria and Albert Museum, London; Fukuoka Art Museum, Japan; and the following private collections: Han Suin, Vanessa Redgrave, Shabana Azmi, Per Kirkeby, Donagh and Richard Hamilton, Stanley Jones, Bartholomew Das Santos, Zehra Nigah Deepti Naval, M. Athar Tahir-Chowdhry etc. ■

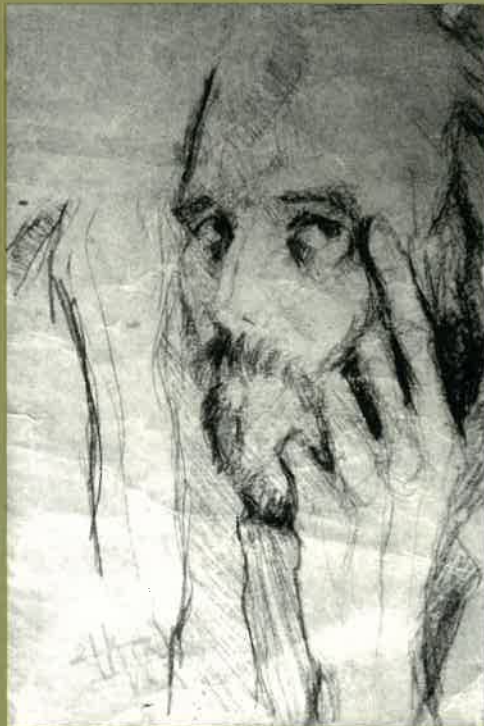


Situation (The story of an accident), 1995 ■ Mixed media ■ 152cm x 274cm

Collection: Artist

M. Akram Dost Baluch

(B. 25.04.1958)

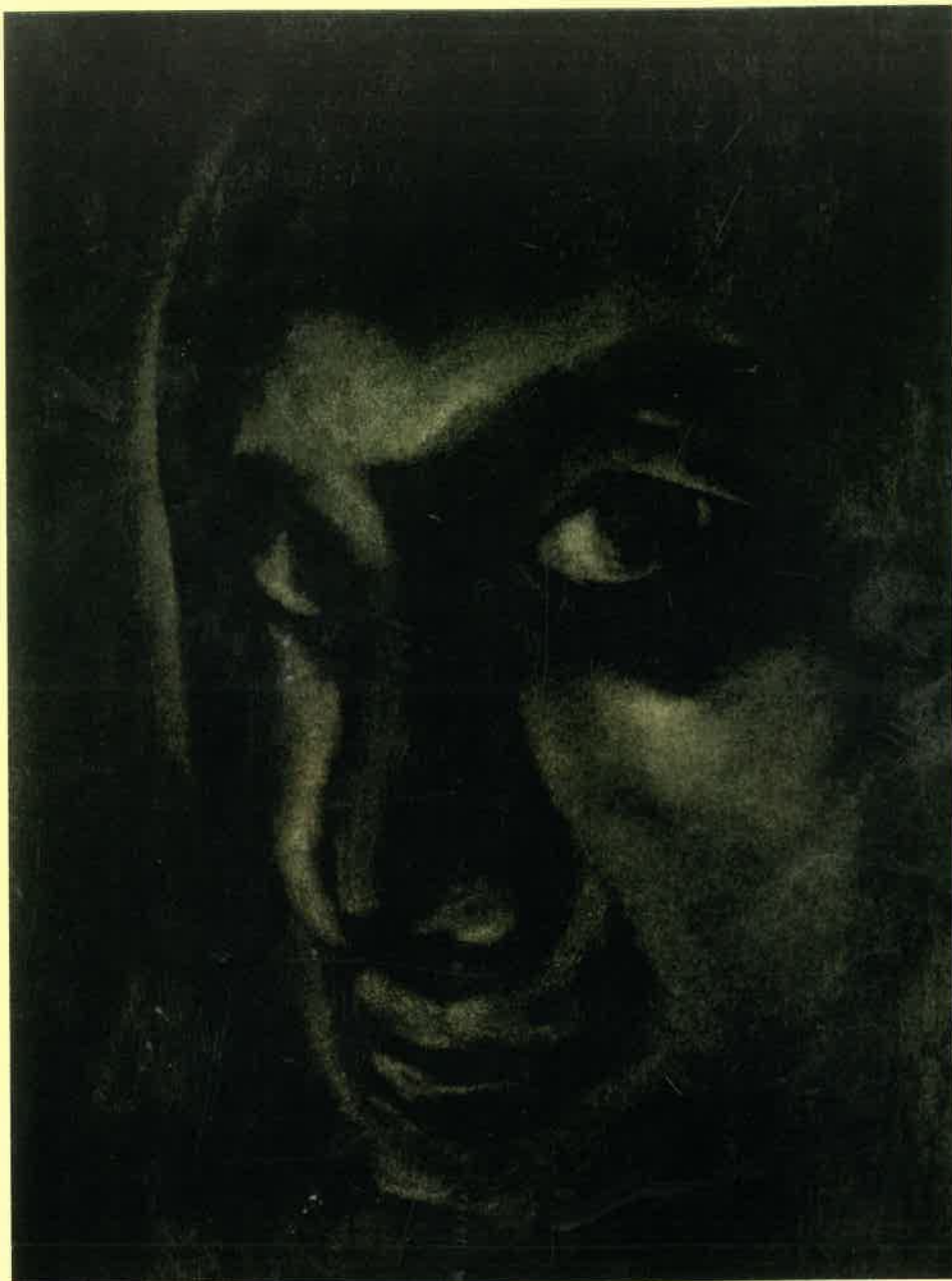


Akram Baloch has a Masters from the National College of Arts, Lahore, 1983. At present he is Asstt. Professor, Fine Arts Department, University of Baluchistan, Quetta. ■ Member Board of Governor National College of Arts, Lahore and Pakistan National Council of Arts, Islamabad. Member of Academic Council, Member of Allama Iqbal Open University, Islamabad. Awarded President's Pride of Performance Medal. ■ Solo and group shows in Pakistan and abroad. Work figures in French Museum, Paris; Lahore Museum, Alhamrah Art Centre, Lahore; Peshawar Museum; National Art Gallery, Parliament House, Islamabad; Governor House, Quetta. ■



Untitled, 2010 ■ Mixed media on paper
25cm x 20cm

Collection: Artist



Untitled, 2010 ■ Mixed media on paper ■ 25cm x 20cm

Collection: Artist

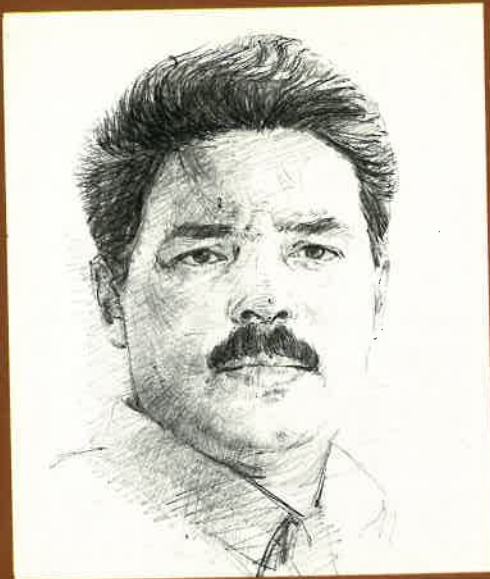


Untitled, 2010 ■ Mixed media on paper ■ 25cm x 20cm

Collection: Artist

Kaleem Khan

(B. 24.11.1958)



Kaleem Khan graduated from the National College of Arts, Lahore, 1983. At present Assistant Professor, Fine Arts Department, Baluchistan University, Quetta. ■ Awarded Gold Medal, National College of Arts, Lahore, 1982. Merit Award, National Arts Exhibition Lahore, 1985. Visiting artist at London, New York, Washington, Kansas City, New Mexico. ■ Solo shows in Karachi. His work figures in various private collections at home and abroad including the National Art Gallery, Parliament House, Prime Minister House, Islamabad and the Lahore Museum. ■



Composition, 2010 ■ Oil on canvas ■ 76cm x 58cm

Collection: Artist



Mountain Goats, 2010 ■ Oil on canvas ■ 76cm x 58cm

Collection: Artist



Caravan, 2008 ■ Oil on canvas ■ 76cm x 58cm

Courtesy: Artist



A Baloch, 2009 ■ Oil on canvas ■ 69cm x 58cm

Collection: Artist

Muhammad Ali Zahid

(B 23.02.1966)

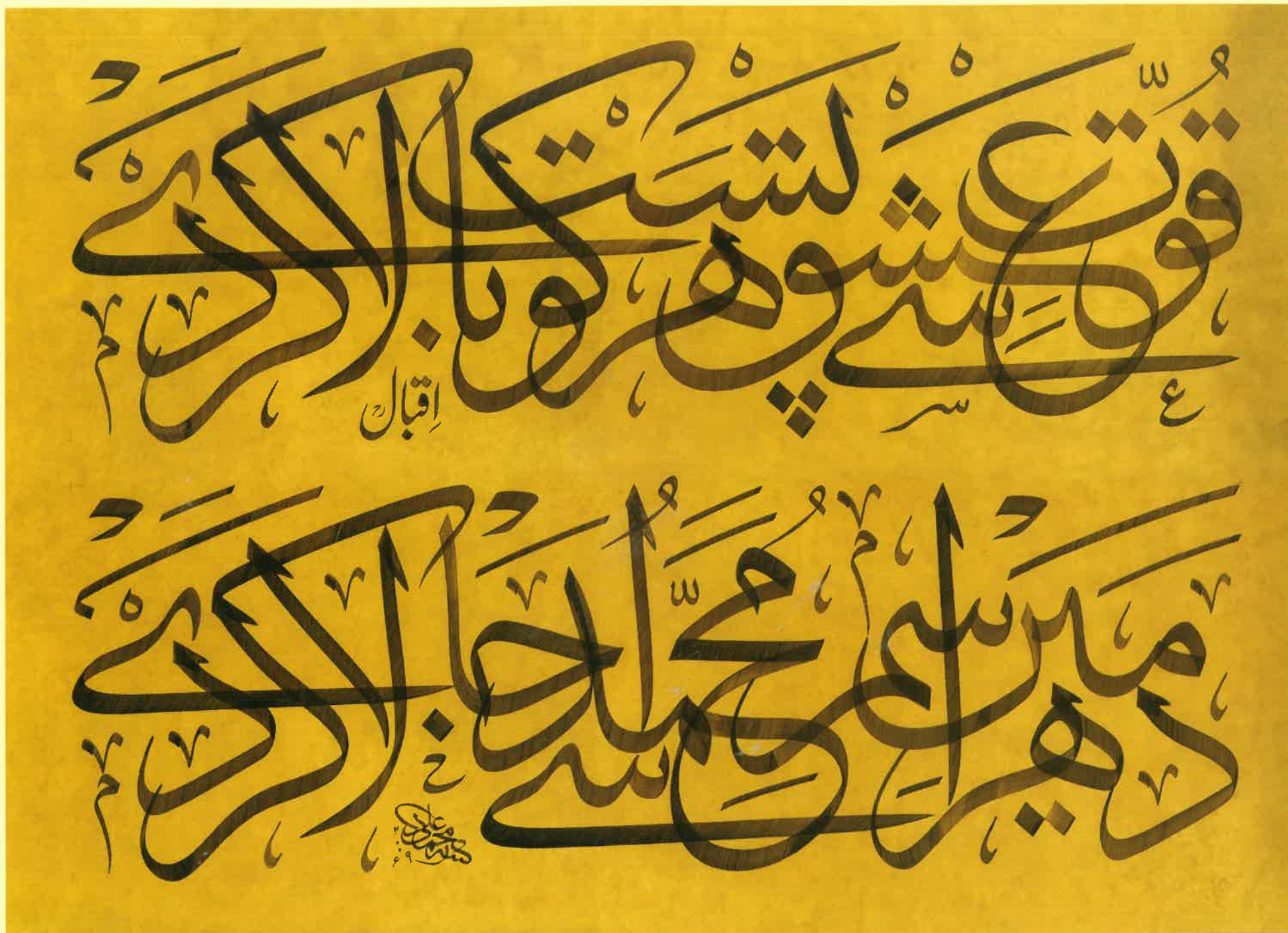


Muhammad Ali Zahid trained in traditional calligraphy with *Ustad* Muhammad Khalid Javed Yousafi. He trained for 5 years in various styles and acquired mastery in the thuluth. He scripted two copies of the Holy Quran. ■ He was on the panel of judges for calligraphy competition for children organized by the *Daily Jang*, 2000 and PCG's 4th International Calligraphy & Calligraph-art Exhibition & Competition, 2004. ■ He has participated in numerous international and national exhibitions and won the Gold Medal in Sharjah Calligraphy Biennial, 2008. Has fifth position in Burda Award 2009, Sharjah. His solo show was held at the Shakir Ali Museum, Lahore, 1996. ■ He won the 3rd Prize in the competition held by Research Centre for Islamic History Art and Culture, Istanbul, Turkey, 1993; 1st Prize in the National Competition, Pakistan National Council of Arts (PNCA) Islamabad, 1994; 1st Prize in nasta'liq and naskh competition organized by the Babar Ali Foundation, Lahore, 1995; Special Prize in the National Competition PNCA, Islamabad, 1998. ■ He won first prize in PCG's 5th International Calligraphy and Calligraph-art Competition 2007; Gold Madel from Sharjah Calligraphy Biennial and won 5th award in modern calligraphy, Burda Award Dubai 2008, won 6th award in thulth adi Burda competition Dubai 2009, won mention award in IRCICA Istanbul 2010. ■



Bismillah, 2009 ■ Ink on paper ■ 38cm x 65cm

Courtesy: Artist



Allama Iqbal's verse, 2009 ■ Ink on paper ■ 32cm x 43cm

Collection: Mian Iqbal Salah ud-Din



Quran verse, 2010 ■ Ink on paper ■ 30cm x 51cm

Collection: Artist



Quranic verse, 2010 ■ Ink on paper ■ 30cm x 48cm

Collection: Artist

Naela Aamir

(B. 04.03.1966)



Naela Amir has an M.A. Fine Arts from the University of the Punjab 1989. She is an Assistant Professor, College of Art & Design , Punjab University, Lahore. ■ Recipient of HEC scholarship for PhD. programme. Merit Award in Youth Exhibition, Artist Association, 1989, Prize winner in 14th Annual Exhibition of Painting Sculpture and Graphics Arts, 1999. ■ Merit Award in Senior Artists Category, Artist Association of Punjab Exhibition , 2000. Lahore. Award of Excellence in Visual Art, 8th National Exhibition , 2003, Lahore. Solo show at Ejaz Gallery, Lahore 2000. ■ Group shows Lahore 1990, 1998, 2001, 2003, 2004, 2006, 2008, 2009, 2010; Karachi 2001, 2004; South Korea 2003. ■



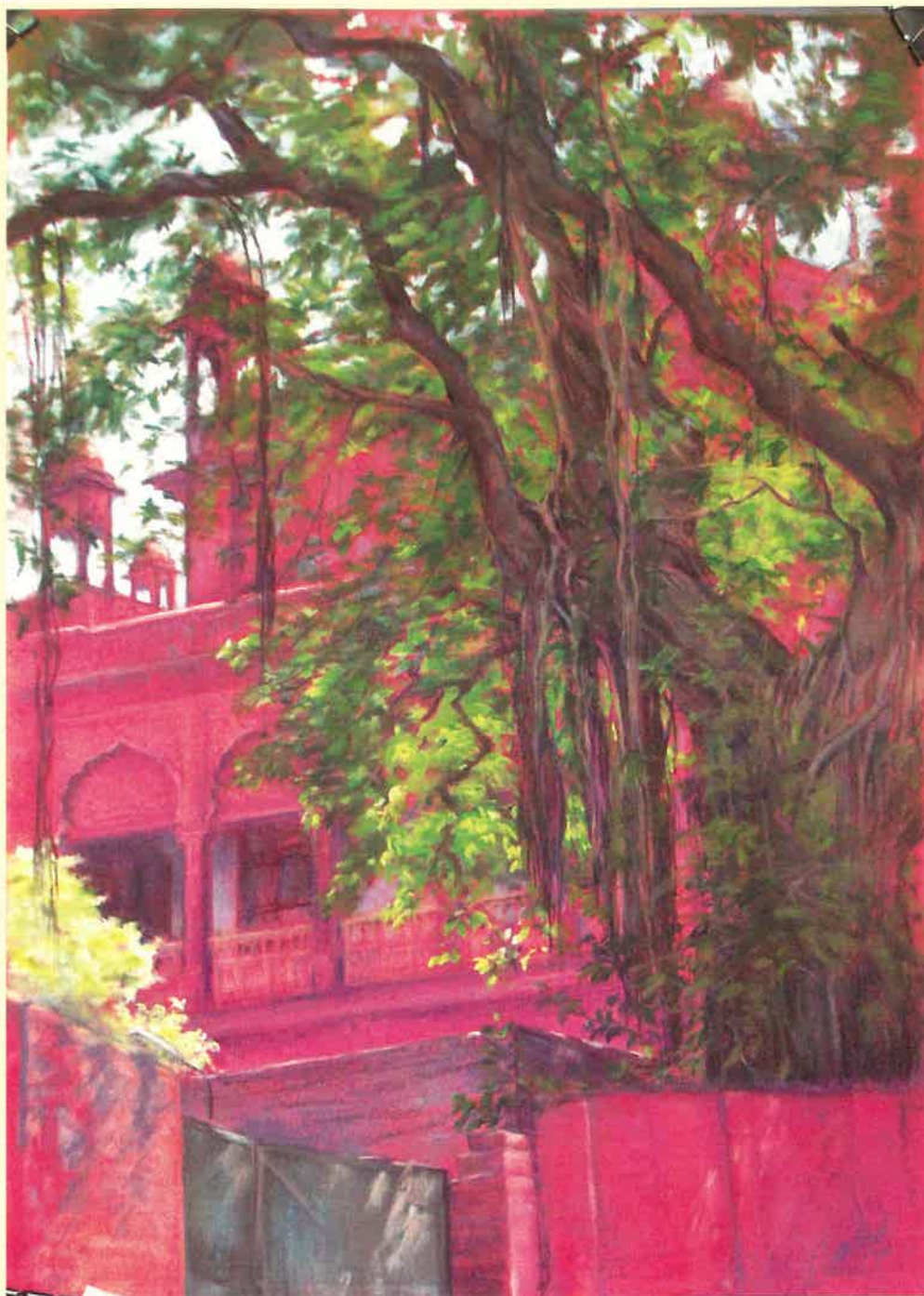
Fence Glory, 2000 ■ Oil on board ■ 90cm x 122cm

Collection: Dr. Mudassar Khokhar



Lytton Road, Mozang, Lahore, 1999 ■ Oil on canvas ■ 52cm x 72cm

Courtesy: Artist



Punjab University, 2010 ■ Pastel on paper ■ 71cm x 52cm

Collection: Artist



Pink Summer, 2009 ■ Pastel on paper
71cm x 52cm

Collection: Faryal Latif

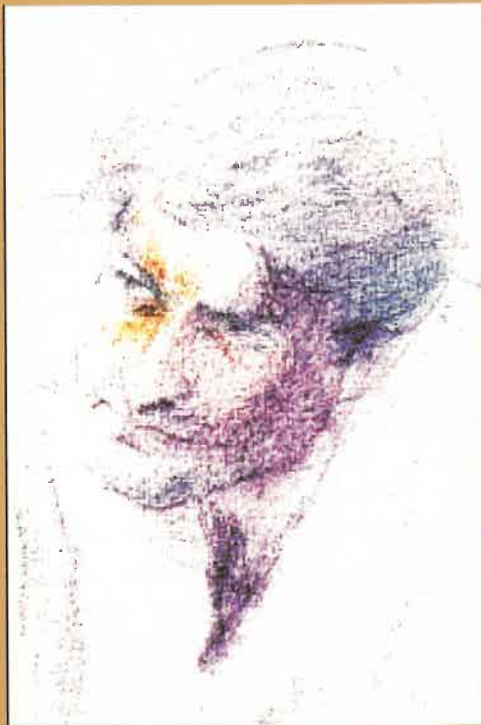


Summer Blaze, 2010 ■ Oil on canvas ■ 90cm x 122cm

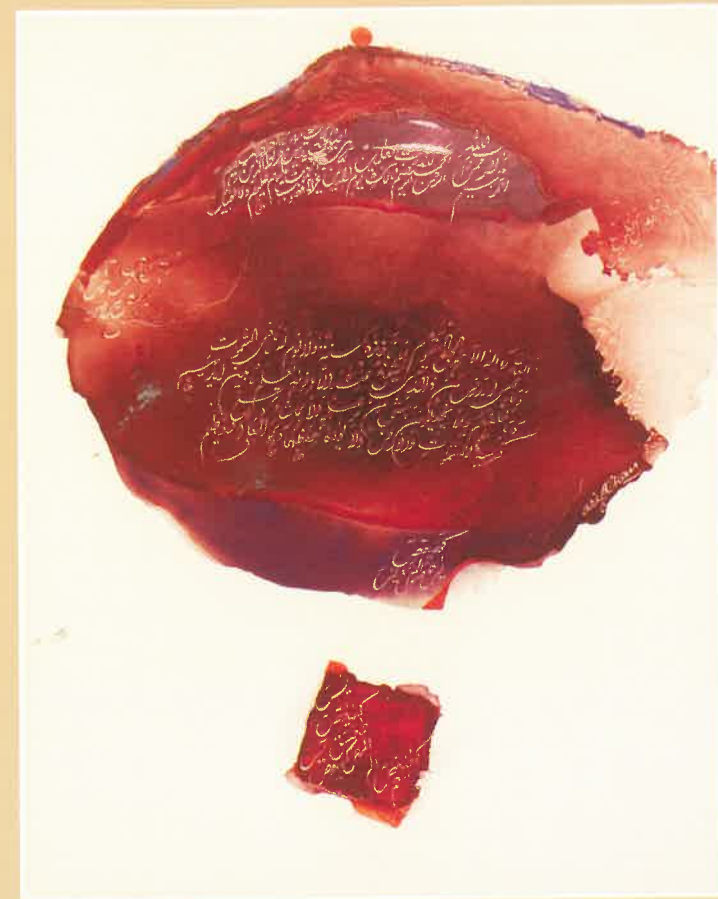
Collection: Artist

M. Arif Khan

(B. 28.02.1969)



Arif Khan has an M.F.A in Graphic Design, College of Art & Design, University of the Punjab, Lahore 1992. ■ He has won the International Calligraphy Award, ALBURDA, Dubai 2010; 2nd Prize in PCG's International Calligraphy & Calligraph-art Exhibition & Competition, 2004 Lahore, Pakistan; First Prize in poster contest "Heroine is a Curse"; Silver Medal in a poster contest entitled "Children Want Peace"; 2nd Prize in poster contest entitled "Pakistan Akhbar Ka Sahafat Maia Aik Saal"; Consolation Award in International Calligraphy Exhibition held in Iran; 1st position in the portrait contest for "Saleh Iqbal"; 3rd position in the portrait contest entitled "Quaid-i Azam in National Dress"; ■ Solo shows: Lahore 2006, 2010; Islamabad 2009. Group shows: Qatar 2010; New Delhi, Bombay India 2006; London 2008; Karachi. 2008, 2009; Lahore 2004, 2006, 2007, 2008, 2009; Islamabad 2009; Gujranwala 2008. ■



Calligraph-art: Quran verses, 2010
Oil on paper ■ 27cm x 20cm

Collection: Artist



Calligraph-art: Quran verses, 2010 ■ Oil on paper ■ 24cm x 20cm

Collection: Artist



Self portraits

pp. 12, 16, 30, 70, 82, 90, 98, 102, 108, 110, 118

Portraits

p. 20, 26, 48: Muhammad Asif; p. 24, 58, 74: Jamil Baloch; p. 34: Sajid Qurashi; p. 40: Khalid Iqbal; p. 44: Colin David; p. 56: Zia ud Din Junejo; p. 66: Aftab Azeem; p. 94: Mughees Riaz.



Ayaz Ali Syed graduated from the National College of Arts (NCA) in 1980. He started his professional career as a designer in Ad-kraft advertising agency of Lahore. After 3 years he joined the Government of the Punjab as micro-film camera-man. Since 1984 to date he is Design Manager in the Government Printing Press Punjab, Lahore, with deputation to the National Vocational and Technical Education Commission as Deputy Director, 2009. ■ He has designed books for a leading publisher, Sang-e Meel Publications. Many of these have won prizes. He has executed commissions for President's

Task Force on Human Development, UNESCO, Oxford University Press, World Wilde Fund (WWF) and Pakistan Calligraph-artists' Guild. ■ He has printed and designed the Punjab Budget for the last many years; designed the logos for the Governor of the Punjab to celebrate 1500 years of Lahore, 2000; Lahore Arts Council, 1999; Cultural Complex, 1999; Auqaf Department, 2000; Transport Department, 2003; Veterinary Research Institute, 2004 and Livestock Department, Government of the Punjab, 2004; Export Promotion Bureau, 1980. ■ He has designed stationary, file covers, letter-heads etc. for the Commissioner Lahore, 1997; Education Department, Lahore Arts Council, Auqaf Department, Transport Department etc. He also designed Eid cards for the Chief Minister Punjab 1997; the Hujveri gold medal, 2000; PCGs' gold medals, 2000 & 2004; National Horse & Cattle Show gold medal, 2004. ■ He designed & produced newsletters *Khat-Art* for PCG, magazine *Urdu Nama* for S&GAD, Punjab Rural Development Programme and the printed material for National Horse & Cattle Show, 2004. ■ He designed supplementary readers for children, calligraphy books 1-5 for Punjab Textbook Board, three books for Lahore Arts Council, catalogue for Livestock Department, supplements for Punjab Textbook Board and Livestock Department. He designed the trophies for Auqaf Department and PCG. ■ He designed calenders for Government of Punjab, 1989, 1990, 1993 for PCG 2003, 2005. He designed the postage stamp for the Pakistan Post Service on the occasion of the PCG's 4th International Calligraphy & Calligraph-art Exhibition & Competition, 2004. ■ At the NCA he won prizes for designing the Fuji Colour wallet, calender for Emco Tiles and Photography prize for Emco Electronics. He won the first prize for designing the motorway monument. He was awarded gold medals by the President of Pakistan, 2000; and the Governor of the Punjab, 2004; Hujveri Gold Medal for services to the Auqaf Department, 2000. ■