

## Hind Islami Tahjeeb Ke Rang Aqeedat Ke Rang

### EXHIBITION : Urdu and Arabic Calligraphy

#### Background

Mughal rulers, Ulema and nobles took a keen interest in the art of calligraphy. Apart from calligraphy on paper, they encouraged it on important monuments, taking the art of calligraphy to new heights. Pieces of calligraphic art are preserved in India in National Museum, Raza Library, Rampur, Salar Jung Museum Hyderabad, and in British Museum, London.

Muslim calligraphers in India were directly influenced by Parsian calligraphers. Indian Muslims adopted "NASTALIQ" as a national script and applied it considerably to Urdu. The main characteristics of this script, which we may term Indian *Naskhi*, are its heavier bold and more widely spaced letters. Its curves are also more perfectly rounded, which give it a solidity that is lacking in ordinary *Naskhi*. These developments were fully consolidated under the Mughal Dynasty (1526-1857). Calligraphy was especially favoured by the Mughal Emperors such as : Babur, Akbar, Jahangir. Jahangir keenly admired and sought after the calligraphy of "Imad-Al-Din-Al-Husayani, that he promptly rewarded with a high rank anyone who presented him with a specimen by the hand of this great Persian Calligrapher.

**Artist's Note** I have a deep and abiding faith in Persian, Arabic and Urdu calligraphy. Calligraphy used for symbolic representation of the unrepresentable is a form of visual poetics. I have sought out examples of calligraphy, hidden away in museums and libraries in the west and sought to revitalize this old art in the form of painting through colour and form. I have attempted to bring its relevance to the present generation.

In 'calligraphic painting', an artist uses brush instead of reed pen, applies paint on canvas in place of writing with ink on paper. He combines words and letters skillfully so as to produce wonderful designs. Sometimes light and shade are used to produce the three dimensional effect which is considered to be an important step forward in the field of calligraphy.

**RAZA ZAIDI** A Freelance Artist, Professor and formerly Head of the Department of Fine Arts and Art Education, Jamia Millia Islamia University; has written and published a travelogue (*Talash – e- Fun*) about art galleries and museums of Holland, Paris, Germany, London, Belgium, Iran, and also articles on M.F. Husain, Jaminy Roy, Amrita Shergill & Raja Ravi Verma; exhibited 25 Solo shows and 35 Group shows in India, Holland, U.A.E., Germany, Mauritius and London; he has represented in several private and public collection in India and abroad; he is traveled extensively and visited different art galleries abroad to study painting; recipient of several awards and honours including Veteran Artist and *Kala Shri* award by AIFACS.

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**EXHIBITION : Hind-Islami Tehzeeb ke Rang**

**by Abbas Hasnain & Sameena Jawed**



Source British Library

**CONCEPT**

Reflection of devotion is a universal phenomenon. It is different from basic religious practices. Devotion is reflected in different fields of life. The range is very large. It is evident that every society contemplates the images or concepts very near and dear to its spiritual believes.

Devotion in Islam has multifaceted representation. Precisely it reflects in following areas.

- 1. Literature / Poetry/ Music**
- 2. Calligraphy**

3. **Architecture**
4. **Craft**
5. **Life Style**

Proposed exhibition /presentation would be comprehensive in nature. Equal emphasis will be given to the different region of India in selecting the objects and themes for the event. Exhibition will be divided into following areas.

- **Inanimate objects**
- **Live performances**
- **On going film shows**

#### **INANIMATE OBJECTS**

- Replicas of gates and façade
- Windows
- Doors
- Baradari
- Metallic and non-metallic items
- Cloths
- Photographs
- Miniatures
- Prints (Digital and Manual)
- Samples of Calligraphy
- Alam & Patkey
- Household items

#### **LIVE PERFORMANCES**

1. Life performance of fakirs/ folk singer singing devotional songs.
2. Live show of Qawwali
3. A group of Calligraphers on work

#### **ON GOING FILM SHOWS**

1. A film showing Namaz & Roza iftar On Dastarkhan.
2. A film showing reading of Mersiya, a devotional form of Urdu poetry
3. A film showing Urs, a devotional function at the Darghas of Sufis
4. A film showing craftsmen working on devotional forms.

**Abbas Hasnain** Photographer; associated with various print and electronic media including, Meantime, Inquilab, Outlook, Sahara India T.V. Network; also associated with ICCR, Ministry of External Affairs, Govt. of India since 1997; he has also worked as Associate Director for film 'Kafan'.

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**Sameena Jawed** Photographer, associated with Sahara India pariwar, ICCR, Ministry of External Affairs, Govt. of India and several other print and electronic media groups; worked as associated Director for film 'Fatehpur Sikri'.

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**EXHIBITION : Muslim Religious Posters and Calendar Art**

by **Yousuf Saeed**



Indian cities offer a wealth of popular visual art: from brilliant billboards along the streets and facades, movie posters in buses, railway platforms and shops, to Bollywood movies themselves. An essential popular art, often sold at roadside stalls near temples, mosques and shrines in India, is the religious posters, calendars, and other decorative material for the devotees. While it is easy to find religious posters for a Hindu devotee in large numbers and variety in India, it is also not very difficult to get posters depicting Muslim themes and folklore. This visual art installation of about 60 posters features the popular devotional art of Indian Muslims that depict the images of Mecca, Medina, Quranic calligraphy, talisman, local shrines, saints and their miracles in rich iconography.

**Yousuf Saeed**, a Delhi-based filmmaker and researcher, has been collecting Muslim religious posters and calendar art for last 15 years. His collection has about 200 varieties of religious posters of Islamic theme published in India – some of them very rare.

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