

Impressions of Zikr

Group Show

Arif Khan
Ali Naqvi
Abdul Rasheed
Imran Baloch
Muneeb Ali
M. Ibrahim
M. Rizwan
Noreen Akhtar
Qasim Bugti
Shakil Ismail
Shibli Muneer
Zakir Baloch
Zubair Mughal

Opening

6:00 PM

10th February 2026

Exhibition continues till 16th February 2026

Impressions of Zikr

Curatorial Statement

Impressions of Zikr brings together the work of thirteen Pakistani calligrapher-artists whose practices are rooted in repetition, devotion, and contemplative mark-making.

Drawing from the spiritual tradition of zikr the act of remembrance this exhibition explores how repeated lines, words, and gestures become both visual form and meditative process.

Across diverse approaches, the artists transform calligraphy beyond text, allowing it to function as rhythm, trace, and presence. Each work reflects a personal engagement with faith, memory, and inner reflection, where discipline and intuition coexist. Together, these impressions reveal calligraphy as a living practice one that continues to evolve while remaining deeply connected to spiritual and cultural traditions.

10th February 6:00 PM



Arif Khan

Artist Statement:

The textual vocabulary of my practice glorifies the act of sacred writing mainly surrounded by haroof al-Muqatta'at that adds a layer of mystery into it. The flow of repetitive mashq allows me to fabricate my soulful experience over these mystical layers transforming them into meditative arenas.

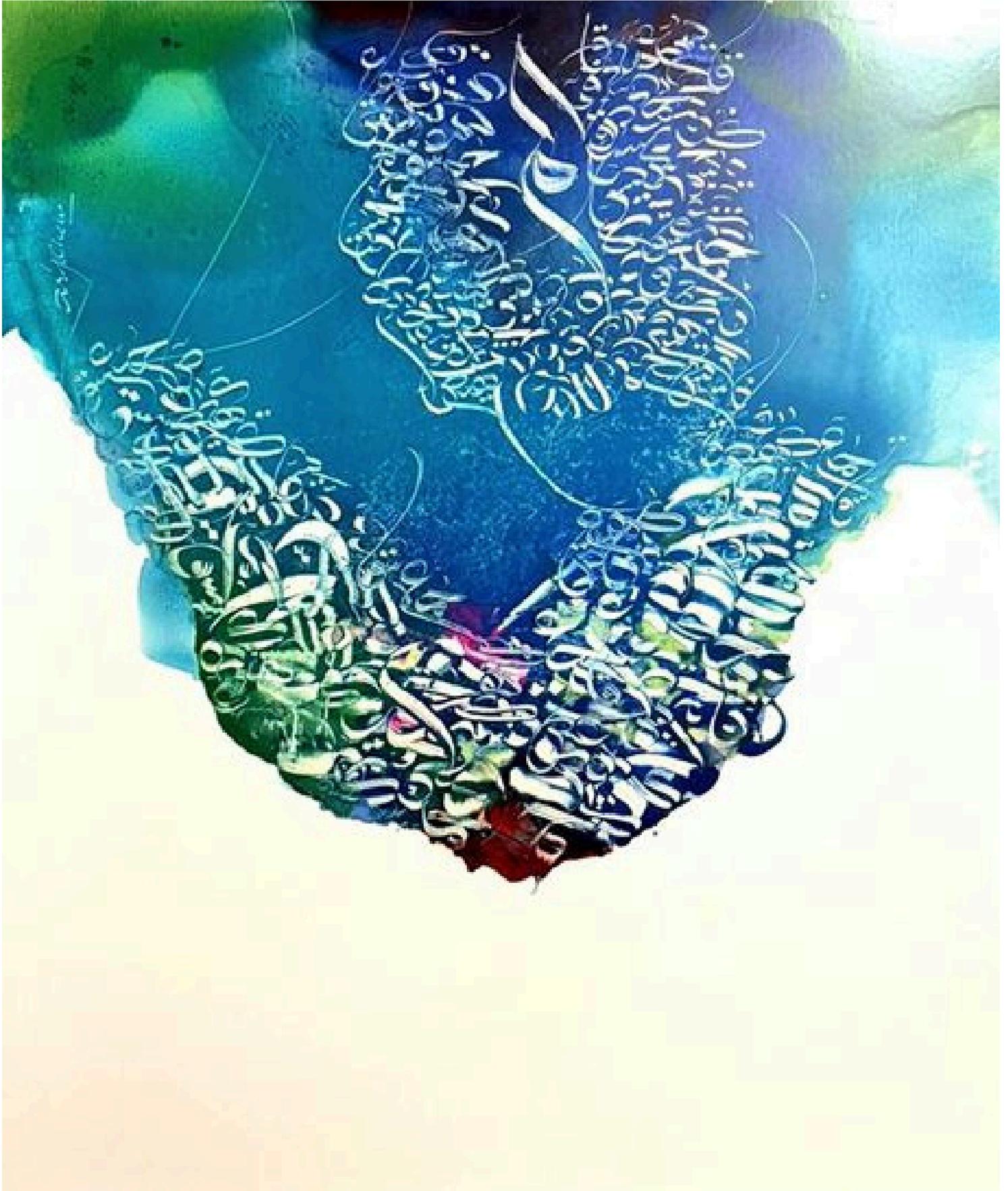
Biography:

Arif Khan is a Lahore based contemporary calligraphic artist and an art educationist. From more than two decades he is actively practicing calligraphic art and has earned a respectable position in the contemporary art scene of Pakistan. He has inspired and nurtured the younger generation of calligraphic artists being an art educationist and a practicing artist. Besides this he is a recipient of many National & International awards. He has 8 successful National level Solo Shows in his account and has participated in more than 60 National and International level Group Exhibitions till to date.



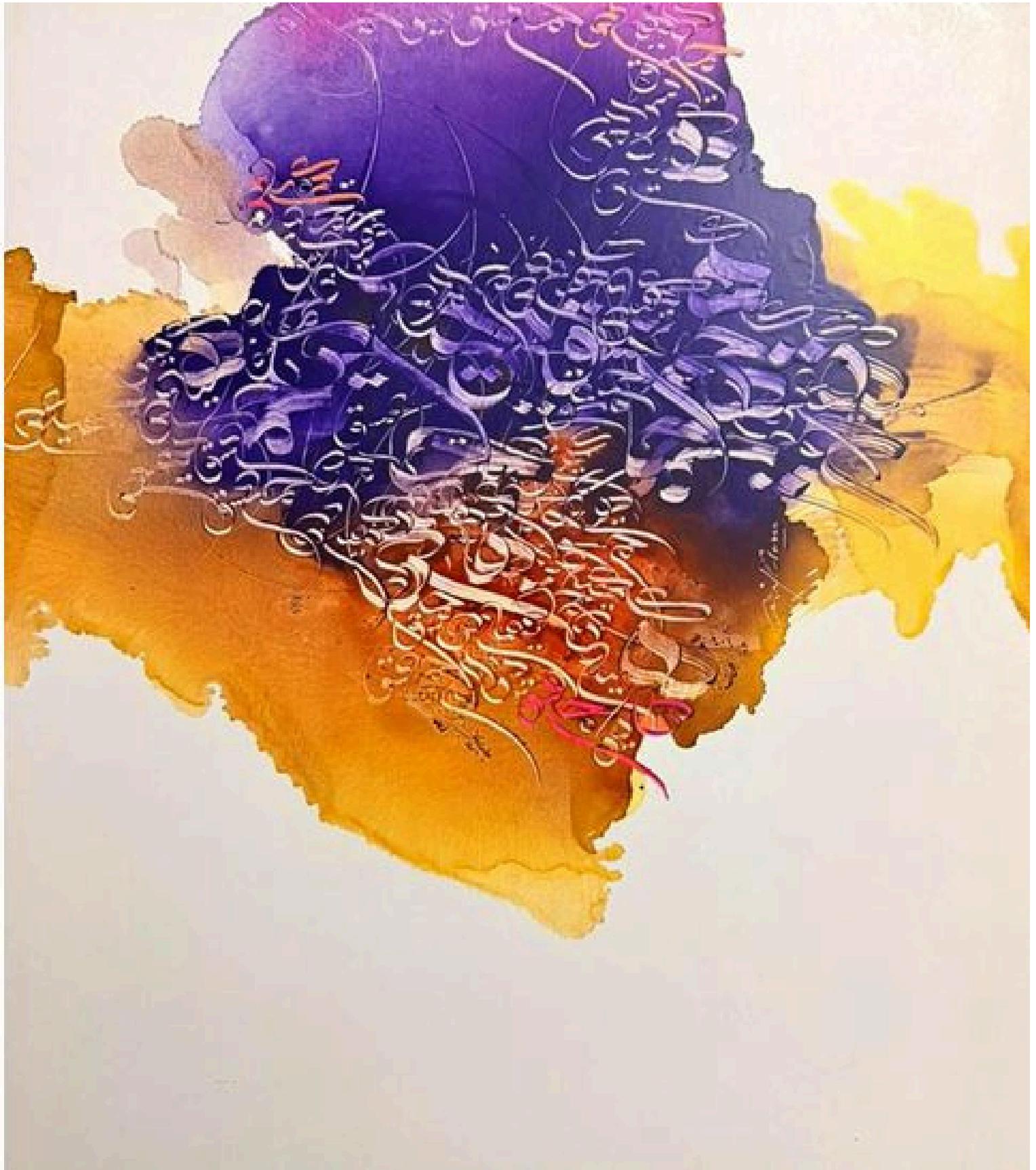
Ha Meem

16 x 19.5 inches - Mixed media on paper -



Alif laam Meem

19 x 16 inches - Mixed media on paper -



Kaaf Ha Ya Aen Suad
20 x 17 inches - Mixed media on paper -



Ha Meem Aen Seen Qaf

13 x 22 inches - Mixed media on paper -



Ali Naqvi

Biography:

Syed Ali Naqi born in Rajoa Sadaat (Chiniot) graduated with a degree in Textile Design from GC University, Faisalabad, in 2013 , joined NCA for a short a time in 2020 and subsequently began his career as a Textile Designer.

In addition to his design work, he is also a skilled Calligrapher and Text-based Artist. His artistic contributions were showcased at the Faisalabad

Arts Council, followed by a solo exhibition at the Alhamra Arts Council in Lahore in 2015. A Group exhibition at Ejaz Art Gallery Lahore in 2025. He has undertaken numerous projects encompassing painting, sculpture, and mural art.

Ali Naqvi is a Lahore-based artist who specializes in the intricate art of calligraphy. His work transcends the boundaries of traditional calligraphy and blends it with contemporary techniques to create stunning pieces that evoke a sense of beauty and spirituality. Through his paintings, sculptures, Ali explores the relationship between words and visuals,

using calligraphy as a means of expression. His pieces display a mastery of form and a deep understanding of the written word, often incorporating elements of Arabic, Urdu, and Persian calligraphy. With a reverence for the classical art form and a modern approach, ALi's work is a timeless celebration of the beauty and power of calligraphy.



مختلف

13 x 24 inches - Resin -

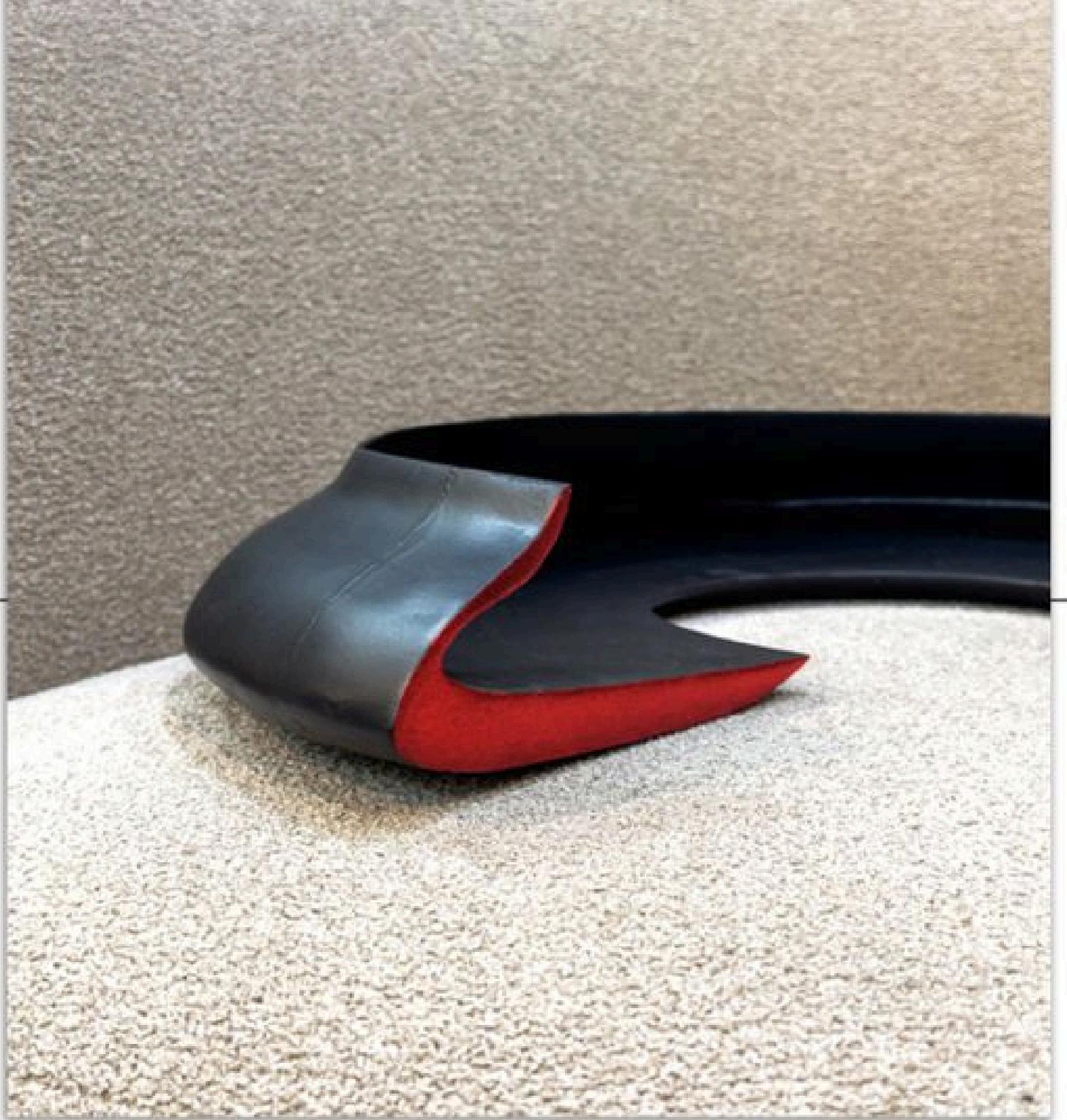


تکرار

41 x 16 x 24 inches - Wood -



8 x 13.4 inches - Wood -



عكس

16.5 x 3 inches - Wood -



بدونِ عنوان

3.5 x 24 inches - Wood -



Abdul Rasheed

Biography:

Abdul Rasheed is a self-taught, God-gifted artist whose work spans oil paints, acrylics, watercolors, and pastels, often characterized by an antique, timeless sensibility. Trained originally in law, Rasheed chose to follow his true calling in fine arts, dedicating decades to refining a deeply personal and spiritual visual language.

His calligraphic paintings fuse Quranic verses with evocative compositions and spontaneous brushwork, creating a mystical magnetism that draws viewers into contemplation. Calligraphy, for Rasheed, is not merely an art form but a sacred responsibility—one that demands technical mastery and aesthetic precision to preserve the sanctity of the divine word. He views his work as a spiritual dialogue with nature, interpreting Allah’s words in forms that inspire reverence, serenity, and awe.

Over time, Rasheed’s style has evolved into a distinctive minimalist approach, blending harmonious strokes with unconventional color palettes. His works evoke calm, spiritual energy, and invite both aesthetic appreciation and deeper reflection.

Rasheed has exhibited extensively across Pakistan and internationally. His exhibitions include ten shows across various U.S. states, one in Jeddah, Saudi Arabia (sponsored by the Pakistani Ministry of Foreign Affairs), fifteen exhibitions in Karachi, one in Islamabad, and one in Canada sponsored by the Pakistan Consulate in Toronto. In February 2025, he participated in a fundraising exhibition in Singapore at the invitation of a Muslim welfare organization. In September 2025, he also hosted a fundraising event in Washington, USA, where he auctioned his calligraphic works to support a Pakistani school.



22 x 28 inches - Mix Media on Paper-



22 x 33 inches - Mix Media on Paper-



22 x 28 inches - Mix Media on Paper-



Imran Baloch

Biography:

Imran Ahmad is Lahore based practicing artist basically from Quetta Baluchistan. He graduated with a degree in fine arts, from The University of Baluchistan In 2015. He started his career as a commercial signboard painter. After graduation, he came to Lahore to hone his skills. In 2021, he post-graduated in M.A(Hons) visual art from National College of Art, Lahore. After completing his master's degree, he has participated in many national exhibitions. And has conducted different workshops about traditional Islamic calligraphy.

Artist Statement:

In the any region of the world, every person has a national identity along with his personal identity. Language plays a very important role in it. It is a symbol of social empowerment. Pakistan is one of those countries, which embodies an amazing linguistic diversity. Different people speak different languages, which show what area they belong to. But the alarming thing is that several languages are endangered, or dying or are already dead.

As in Pakistan, nation language "Urdu" ate various regional languages, now Urdu is facing the same threat from the English". Language dies out when we avoid speaking and seeking to learn a more-prestigious language in order to gain social and economic advantages or to prevent discrimination. Not only language but also how we write it (font) plays an important role in identifying the region. Same as the national font of Pakistan is Lahori Nastaliq which is used in textbooks and other everyday documents.

Imran's work is about language recognition. He believes that the use of Urdu language is decreasing day by day in recent time and we are distorting our identity. He makes words out of clay. His medium plays an important role in expressing his concept. Process of Imran's work is also important for him, from the choice of clay to integration of the words. This process goes through different stages like languages that have been around for hundreds of years and people have worked hard for their rise. But now we are damaging our own valuable assets.



Untitled - 1

14.5 x 15.5 inches - Terracotta (Collage) -



Untitled - 2

10.5 x 31 inches - Collage letters in wasli (archival inks) -



Untitled - 3

14 x 9.5 inches - Terracotta (archival inks) -



Muneeb Ali

Artist Statement:

My interest lies in the relationship between meaning and form within text, specifically the Arabic script. I try to separate meaning from its visuals by deforming and dismantling them. In this body of work, I focus on calligraphic strokes that intrigue me, I use them in ways where they are no more letters or words with any specific meaning. The ambiguousness of these forms with the possibility of having a myriad meanings is something I have tried to capture.



24 x 36 inches - Acrylic on canvas -



48 x 72 inches - Acrylic on canvas -



36 x 48 inches - Acrylic on canvas -



36 x 60 inches - Acrylic on canvas -



M. Ibrahim

Biography:

Muhammad Ibrahim, born in 1972 hails from Quetta, Balochistan. Ibraheem completed his BFA from the University of Balochistan, Quetta and has shown with galleries in Karachi, Lahore, Quetta & Islamabad. Despite his unique style, the artist does not showcase his work often & likes to spend a lot of time on each piece until it reaches the point where he has envisioned it before starting. He has been teaching painting & calligraphy since he graduated as he feels giving back is a part of his artistic process.

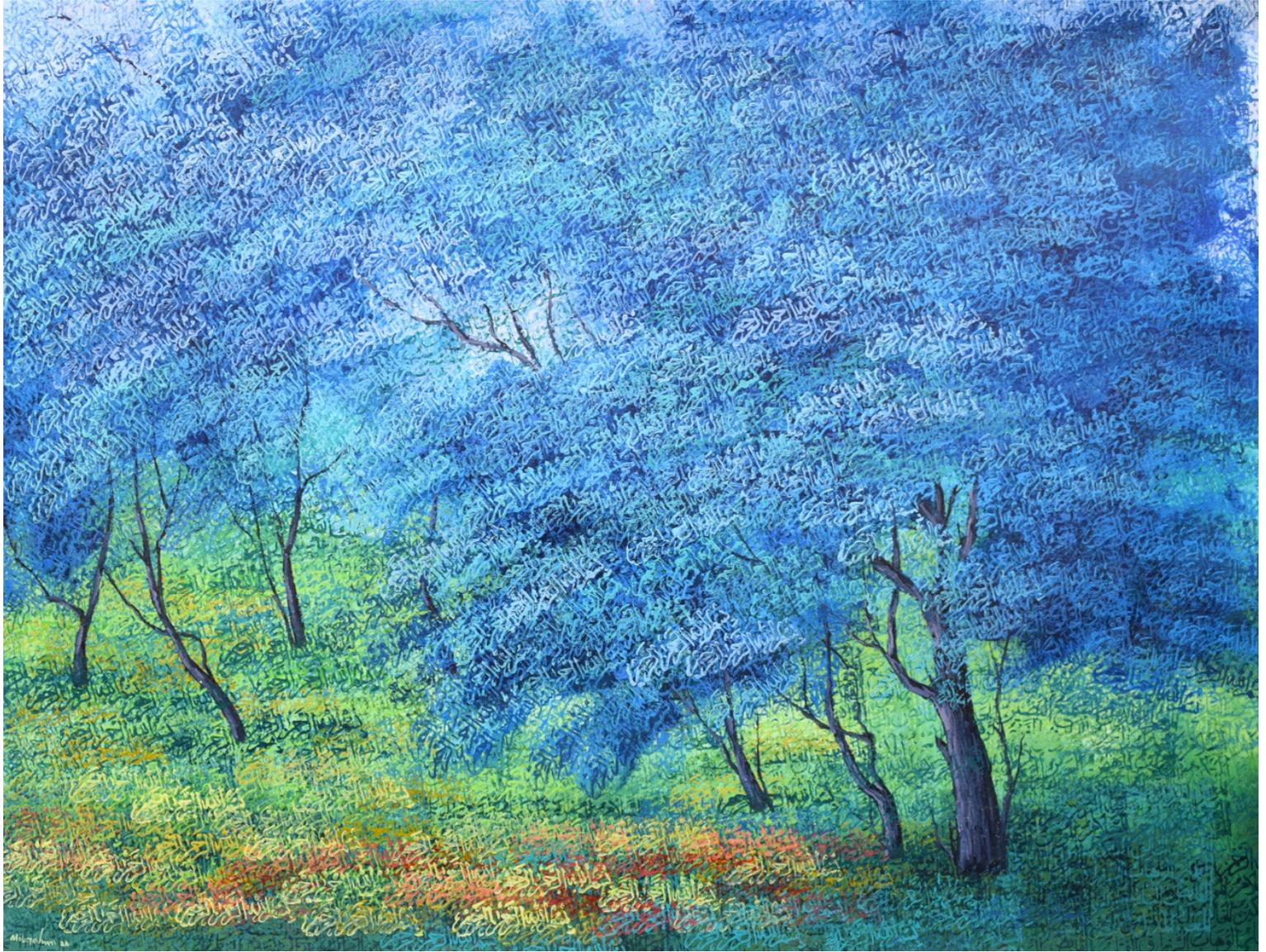
"My scope of art is based on the fact that Allah almighty is present everywhere and I am trying my best to show the same through my art. I take inspiration from the nature that surrounds me and build on my calligraphic landscapes with layers of overlapping Arabic text taken from the Quran. These layers are drawn with the infinite color palette we see through nature as each season brings its array of hues & tones."

Artist Statement:

My work is inspired by the spiritual practice of "Zikr" , the remembrance of Allah. In my work, I use repeated words like the name of Allah and Quranic verses to create a deep, peaceful feeling. For me, Zikr is not just something we say with the tongue, but something we feel in the heart. The repeated patterns and colors show the rhythm of breathing, the heartbeat, and the connection with the Divine. My goal is to create not only beautiful paintings but also a quiet space where viewers can feel calm, present, and connected to something higher. Through my work, I want to share the inner peace, light, and love that Zikr brings into my life turning it into a visual journey of the soul.



36 x 48 inches - Oil on canvas -



36 x 48 inches - Oil on canvas -



20 x 36 inches - Oil on canvas -



24 x 36 inches - Oil on canvas -



M. Rizwan

Artist Statement:

I derive my inspiration to paint from the proverbs and passages in the Holy Quran. There are many types of scripts used in the world for calligraphy, but for me the most important is Khat e Kufi. It is the most ancient form of script in Islam that is now rare to come by in this modern age. Through my practice, I try to revitalize and reintroduce this script in the household. Through my art journey I have used this font and geometrical patterns of Moroccan and Italian descent regularly and it is now a symbol of my work. The geometric patterns infuse the sense of completeness and peace in my works. Recently, along with the geometric patterns I have used a mix of huroof pile-on developed to introduce a new language of calligraphy art in my painting.

Syed Rizwan is a Faisalabad based calligrapher, born on 28 May 1991. He is privileged to have Sir Ejaz Yousafi as his mentor and learnt about ornamental work in calligraphy, especially focusing on Moroccan and Italian ornaments. Most of his calligraphy is associated with geometric art. He has exhibited in several group shows and achieved many awards, titles and good recognition.



12 x 36 inches - Oil on canvas -



12 x 36 inches - Oil on canvas -



24 x 24 inches - Oil on canvas -



30 x 36 inches - Oil on canvas -



Noreen Akhtar

Artist Statement :

Throughout my long career , i created a unique world of letters ,excelling in the use of arabic script in my decorative works.in my painting letters do not convey linguistic meanings but instead focus on aesthetic appeal captivating viewers with their formation ,colors,and movements with in the pictorial space.letter of the arabic alphabets has a distinct form.i also inhence "nukta" in my work beacuse it has power to change the meaning of words with his presence as it can change word like "Hay " into " Jeem"



09 x 12 inches - Mix Media on canvas -



12 x 15 inches - Mix Media on canvas -



16 x 20 inches - Mix Media on canvas -



12 x 12 inches - Mix Media on canvas -



08 x 05 inches - Mix Media on canvas -



08 x 05 inches - Mix Media on canvas -



04 x 05 inches - Mix Media on canvas -



04 x 05 inches - Mix Media on canvas -



Qasim Bugti

Biography:

Qasim Bugti is a contemporary visual artist, curator, and art educator from Balochistan, Pakistan. Born in 1984, he earned a Bachelor's degree in Fine Arts with a specialization in Miniature Painting from the National College of Arts (NCA), Lahore, in 2009. He has received several accolades for his artistic practice, including the Haji Shareef Prize in Miniature Painting in 2011 and the National Youth Award in 2021. Since establishing his art studio in 2017, he has held nine solo exhibitions and participated in more than fifty national and international group exhibitions. His recent work was featured in the NCA Triennale, Lahore

Artist Statement:

For me, calligraphy and miniature painting are inseparable, rooted in a rich tradition of skill, discipline, and reflection. Inspired by the poetry of Sufi poets from my region, my practice emphasizes repetition returning to lines and forms again and again to uncover new depth and meaning. Through this process, I explore the soul's existence, the transient nature of the material world, and the expression of emotions that are often difficult to articulate. My work becomes an ongoing act of spiritual reflection and celebration of the intangible through form, line, and rhythm.



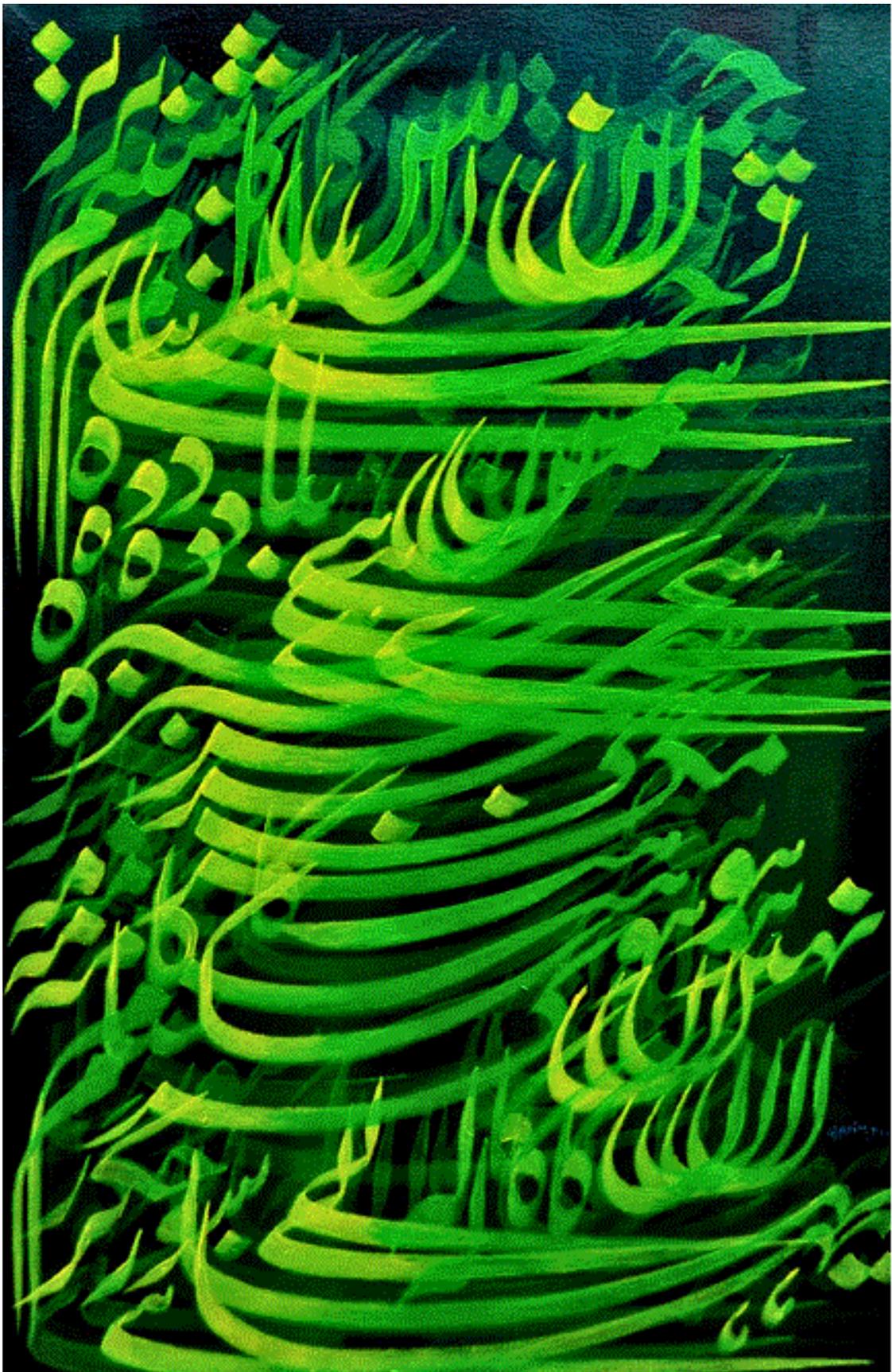
24 x 30 inches - Acrylic on Canvas -



30 x 20 inches - Acrylic on Canvas -



19 x 25 inches - Acrylic on Canvas -



20 x 30 inches - Acrylic on Canvas -



12 x 16 inches - Acrylic on Canvas -



Shakil Ismail

Biography:

Shakil Ismail, an accomplished artist and a graduate in Fine Arts from the Institute of Arts and Crafts in Karachi, is known for his captivating artworks in painting, sculpture, and jewellery design. Employing mediums like metal, glass, gems, and stones, he creates visually stunning pieces that resonate within the Muslim community and captivate viewers of diverse backgrounds. With exhibitions held in prestigious galleries in Pakistan and internationally, Shakil has established himself as a respected figure among artists. His artistic process involves detailed drawings and mental sketches, incorporating sacred writings, often the word of Allah, into his sculptures. By skillfully assembling various materials, he achieves a unified and harmonious final form. In addition to his expertise in calligraphy and sculpture, Shakil Ismail's jewellery designs speak a unique visual language. His signature style features intricately carved bronze and gold-plated pieces, accentuated by raw jewels placed within delicate structures. Continuing to push the boundaries of creativity, Shakil's artistic journey inspires and captivates viewers, infusing his works with profound meaning and captivating beauty.



Allah

11 x 37 inches - Metal Sculpture with Glass -



Allah

12 x 26 inches - Metal Sculpture with Semi precious stones & Glass -



Allah

17 x 26 inches - Metal Sculpture with Semi precious stones & Glass -



Shiblee Muneer

Biography:

Shiblee Muneer was born in Jhang, the capital of the state of Punjab, Pakistan in a family of artists, in which miniature painting has been practiced for centuries. The family legend has it that Muneer's ancestors followed the first Mughal Emperor Babur from their native Afghanistan to Persia and then India, as part of his team of painters and calligraphers.

Artist's Statement:

Contemporary Tughra

This body of works is titled a "Contemporary Tughra." Traditionally, the Tughra is a formal emblem – a calligraphic monogram that conveys status, authority, and historical identity. It is often an inscription that honors power, lineage, or divine order. Yet in this reimagining, I have departed from its conventional use and instead anchored the piece in the aesthetics of labor – not in the finished message, but in the ritual and devotion of its making.

Like the creation of idols in Indian sculptural traditions, where the artisan pours devotion, craft, and silent reverence into every gesture, this work is a testament to the labor of love. The act of repetition – the steady, meditative rendering of basic Arabic letterforms – becomes a form of spiritual and bodily offering. The result is not a text that "speaks" in linguistic meaning, but rather a visual invocation of beauty, endurance, and sacred craftsmanship. In this piece, the Tughra is not a seal of imperial prestige, but a sign of personal energy – an emblem forged through sustained attention. It seeks not to communicate with words, but to inspire through form. The viewer is invited to contemplate the gesture, to witness a signifier emptied of direct meaning but charged with presence. It is in this emptiness – this non verbal architecture – that new understandings may begin to emerge: about beauty, about authorship, and about the labor that shapes our cultural symbols



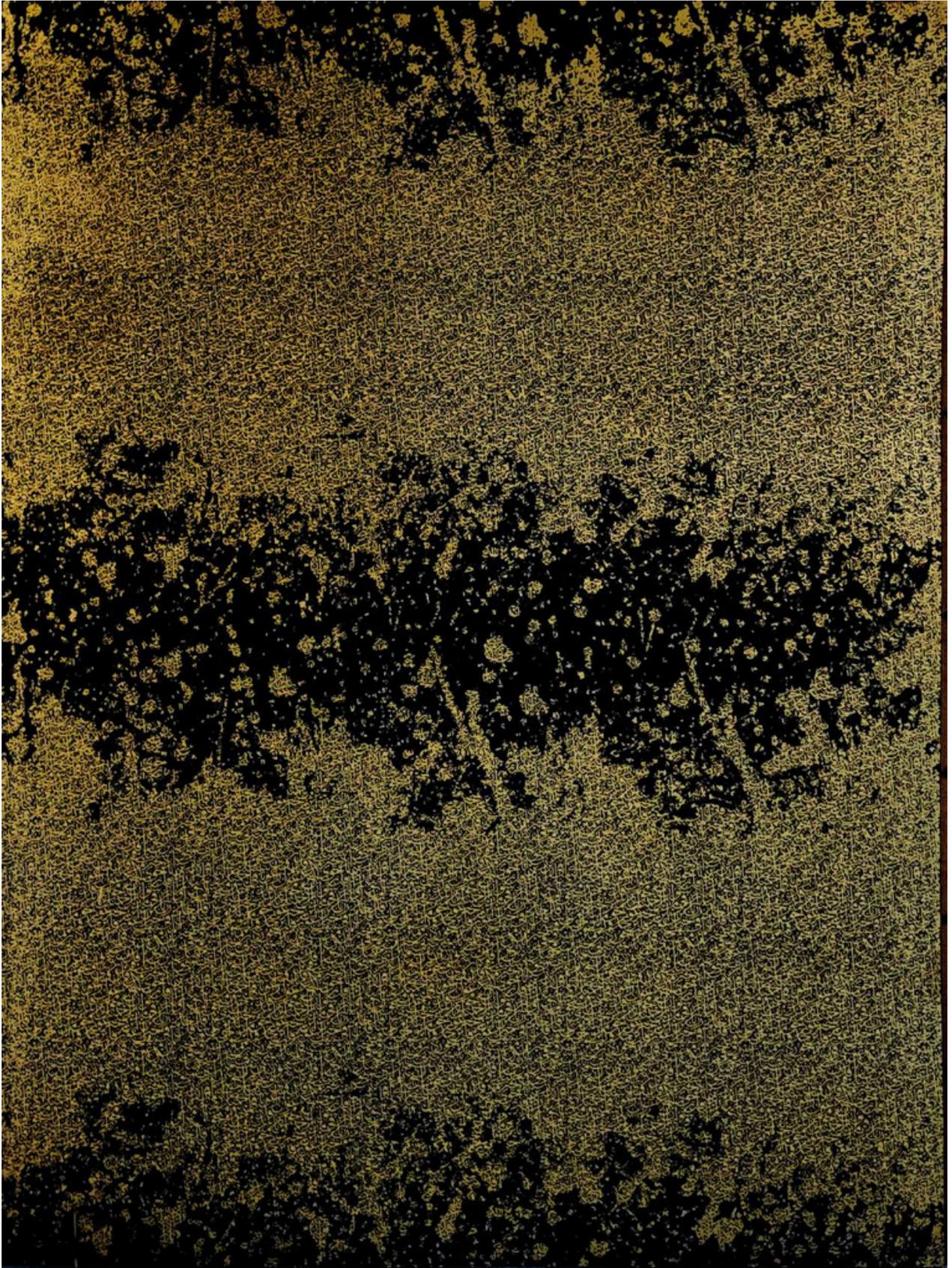
Untitled - 1

36 x 48 inches - Goldleaf on coated canvas glazed with transparent resin -



Untitled - 2

36 x 48 inches - Goldleaf and acrylic on coated canvas
glazed with transparent resin -



Untitled - 3

30 x 40 inches - Goldleaf on coated paper glazed with transparent resin -



Zakir Baloch

Biography:

Zakir Baloch (b. 1988, Quetta, Balochistan) is a Lahore-based visual artist, researcher, and Art educator. He holds a BFA in Painting from the University of Balochistan (2014) and an MA (HONS) in Visual Arts from the National College of Arts, Lahore (2017). Baloch is a Teaching Associate at the Fine Arts Department, National College of Arts, and a Visiting Lecturer at the University of Education, Lahore. He has also taught at the Islamia University of Bahawalpur and Sir Sadiq Women University, Bahawalpur. His multidisciplinary practice spans painting, drawing, image analysis, and leather accessory design. Rooted in traditional craftsmanship, his work reflects his early experience as a signboard painter in Quetta.

Artist Statement

My work comes from quiet walks in nature. These walks become moments of calm and focus. I start with bold strokes for movement then add fine marks like a slow journey. I use Nastaliq for its flowing form. Each piece creates a peaceful space for reflection.



Mast Tawaqli

10.5 x 10.5 inches - Acrylic ink archival pen on wasli -



Sammo

10.5 x 10.5 inches - Acrylic ink archival pen on wasl -



Man o too

10.5 x 10.5 inches - Acrylic ink archival pen on washi -



Zubair Mughal

Artist Statement:

My artistic journey explores the beauty of letters and colours through modern calligraphy, guided and refined under the artistic insight of Ejaz Yousufi. Blending traditional techniques with contemporary expression, my work uses fluid brush strokes and balanced colour, inspired by the rhythms of nature and the vastness of the galaxy, reflecting a harmonious fusion of cultural heritage and personal imagination.



وَاقْصِدْ فِي مَشْيِكَ إِنَّ اللَّهَ بَصِيرٌ بِالْعِبَادِ

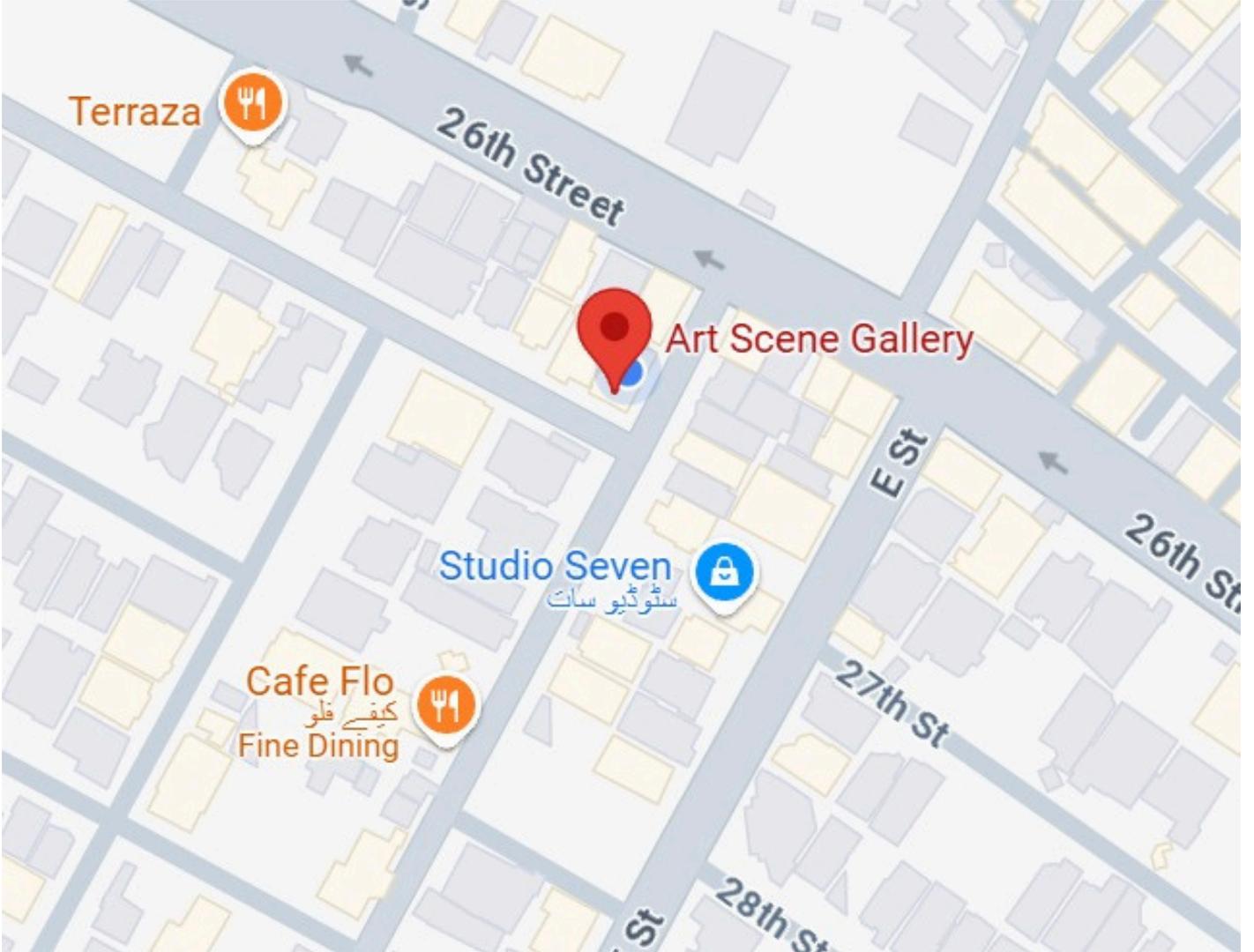
24 x 24 inches - Oil on Canvas -



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

24 x 36 inches - Oil on Canvas -

artscene gallery



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