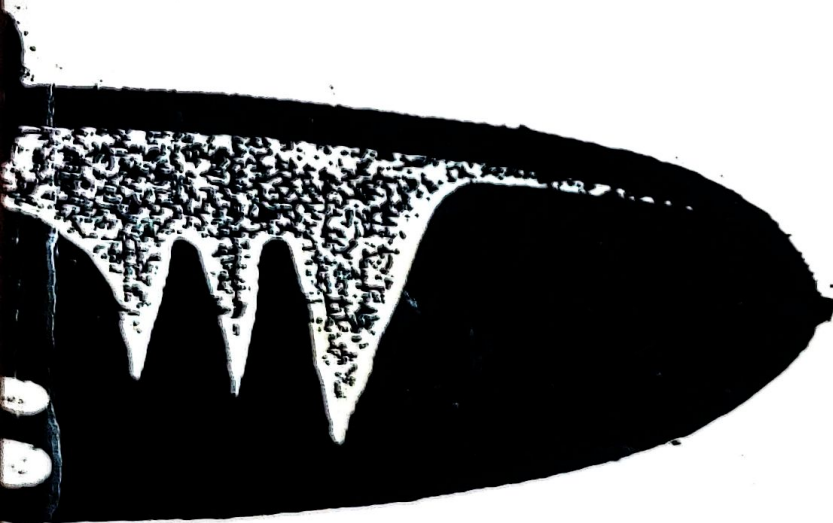


Volume 2 Number 2 June 2009

# MUKABALA

Journal of Performing Arts and Culture

Ahmadu Bello University  
Zaria



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# Exploring Artistic Islamic Calligraphy to Create Three Dimensional Effects in Painting

by

Mu'azu Mohammed Sani

and

Alfa Ahmadu Sule

## Abstract

Many artists have created paintings, some in graphic art, textiles and mural on the wall using Islamic (Arabic) calligraphy, mostly two dimensional representations. Others have even used Arabic calligraphy to create human forms, animal forms and mostly in monochrome. Rarely have artists infused Arabic calligraphy and human forms to create effect in modern painting. This paper therefore, discusses the method of infusing Islamic calligraphy and human forms to achieve beauty and depth with calligraphy, by the use of brush strokes with colours through experimentation. It has also discussed on how it can create visual three dimensional effects that can blend with other modern paintings through experimentation.

Key words:

Allo: local slate made from wood used in the traditional Islamic school.

Almajiri: students under tutorage of traditional Islamic teacher.

Arabic calligraphy: Islamic calligraphy.

Aramaic script: modern Syria script.

Consonants: any speech sound other than a vowel, a letter of the alphabet representing a sound.

Cursive: handwriting written with a running hand flowing.

Dara: red cap.

Diacritics: distinguishing marks attached to letters to indicate modified sound.

Hurrufiyoun: painting with letter.

Islamic calligraphy: Arabic calligraphy.

Jahiliya period: period before the advent of Islam in Saudi Arabia.

Manu script: written by hand or typed, not printed a book or document written by hand before invention of printing.

Nabatian script: Ancient Arabian script.

Qalam: pen.

Qur'an: the Muslim scriptures of the holy book of Islamic religion..

Rawani: turban.

Secular: independent of religion.

Semitic alphabetical script: idiom or characteristic, or languages of Assyrian, Aramaic, Hebrew, Phoenician, Arabic, Ethiopic and so on.

Surah: chapter of the holy Koran.

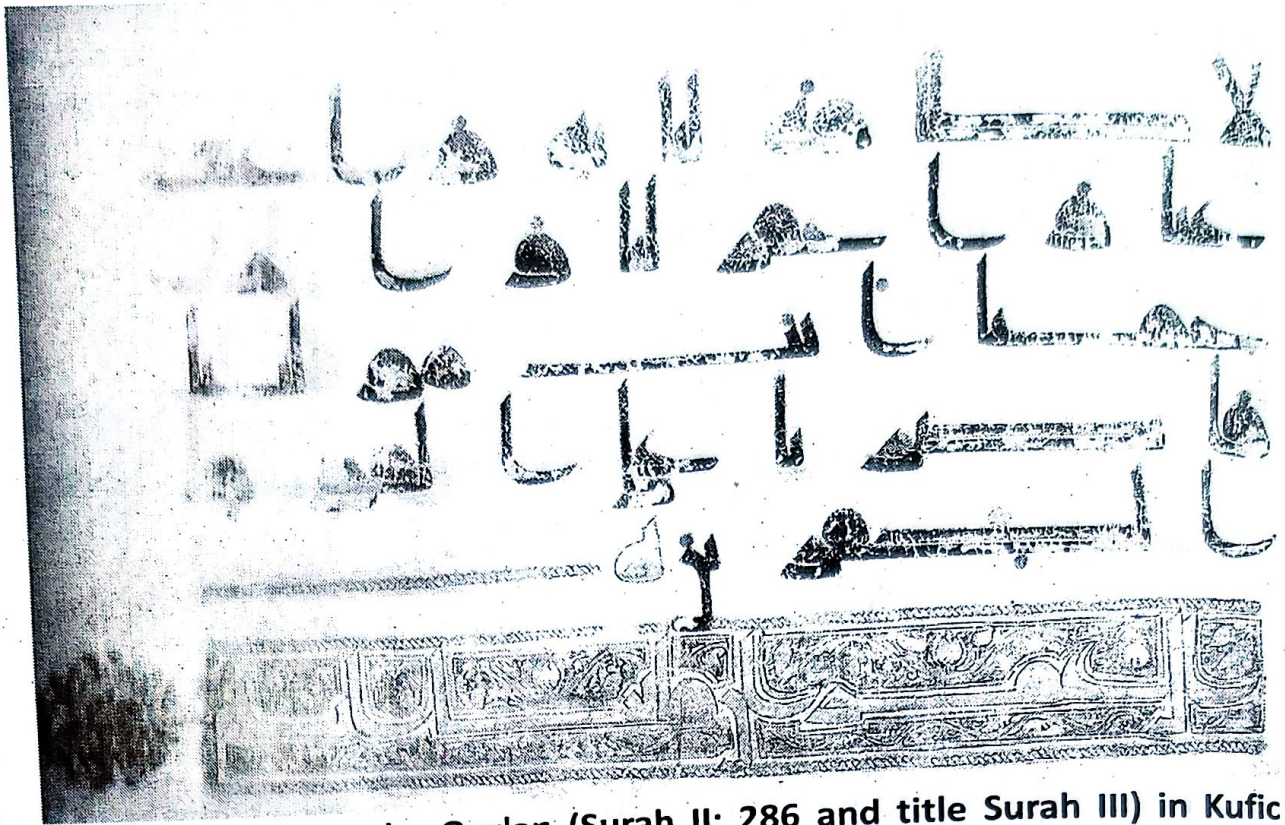
Tactile texture: perceptible by touch, feeling by sense of touch.

Visual Texture / Optical or texture: applying texture through colour differences to evoke sensory responses

Vowel: different speech sound produced by altering the form and position of letter by inserting signs to modify the character.

## **Introduction**

Arabic calligraphy belongs to the group of Semitic alphabetical scripts in which mainly the consonants are represented in writing, while the marking of vowels (using diacritics) is optional. The earliest known alphabet to mankind was the north Semitic, which developed around 1700BC in Palestine and Syria. Stokstad (2008, p. 292) "Syrian Qur'an exemplifies the style common from the eighth to the tenth century", see plate I. It consisted of 22 consonant letters. The Arabic, Hebrews and Phoenician alphabets were based on this model. The Northern Arabic script, which eventually prevailed and became the Arabic script of Qur'an, relates most substantially and directly to the Nabatian script, which was derived from the old Aramaic script. The Arabs are noted for their history of calligraphy because Arabic script is highly sacred by virtue of its importance as the tool of communication in the Holy Quran. According to Stokstad (ibid, p. 292), "since the Qur'an is believed to reveal the word of God, its words must be written accurately, with devotion and embellishment". Perhaps this entails the aesthetic these Islamic calligraphy have of also "delighting the eye in an entirely aesthetic sense", p. 292.



**Plate I: Page from the Qur'an (Surah II: 286 and title Surah III) in Kufic script, from Syria, 9<sup>th</sup> century. Black ink pigments, and gold on vellum, 83/8 X 111/8" (21.8 X 29.2 cm). Source: The Metropolitan Museum of Art, New York, from Stokstad M. (2008, p. 293).**

In these letters, the Arabian cursive are written from right to left (plates I and III) and formed by eighteen distinct shapes, the various combinations of which produce thirty letters as shown in plate II. Arabic script appears highly distinctive from the lettering used throughout most of Europe, but Arabic calligraphy has had Greek and Phoenician influences. Arabic calligraphy can be traced back to (Jahiliya period) before Islam. It was much later after the advent of Islam in the early seventh century that its importance came into lime – light. The essence of Arabic calligraphy stems from its religion Islam, the belief that Quran is the literal word of God caused Arabic calligraphy to absorb creative genius which in the west, first went into religious and then later into secular painting, sculpture and music.

1 ALPHABETS				
أبجديات الأساس				
ج JIM	ث THA	ت TA	ب BA	ا ALIF
ر RA	ذ DHAL	د DAL	خ KHA	ح HA
ض DAD	س SAD	ش SHH	س SIN	ز ZAIN
ف FA	غ GHAIN	ع AIN	ظ ZA	ط TA
ن NUN	م MIM	ل LAM	ك KAF	ق QAF
ي YA	هـ HAMZAT	لـ LAM-ALF	هـ HAU	و WAU

Plate II: The Basic Fundamental Arabic Alphabets, Source: Alfa, A.S. (2007, p. XV).

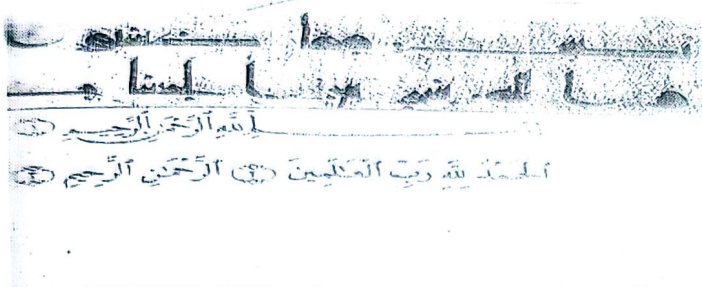
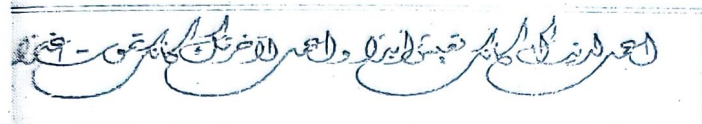
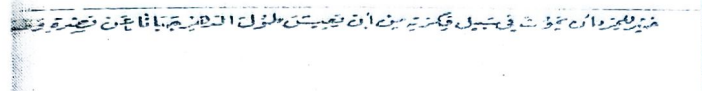
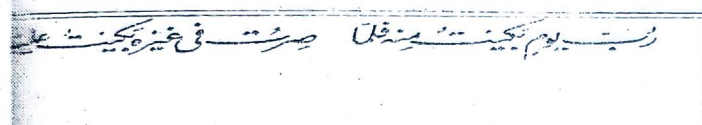
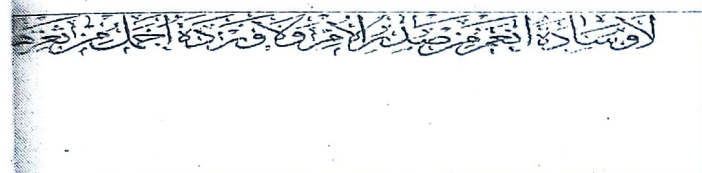
Schimmpel (1970) states that, “the possibilities which Arabic letters offer the artists are almost unlimited.” Arabic calligraphers copied Quran by creating different styles and schools, and as such Arabic calligraphy became an artistic expression due to its aesthetic character and spatial arrangement of rhythm, balance, splendour and flow of the characters. Ayatullah Khomenei again said, from Mahjubah magazine (1994, b) “No matter in what period and place man has been and will be, art and beauty have existed and always will.” We can see that its use was not restricted to the Holy Qur'an alone; it became motifs and designs in architecture, on tombs, buildings, mosques, pottery, weavings, metal works, glass works, carpets, clothing, banners, wooden chairs and so on.

There are six major scripts in Arabic calligraphy, (Kufi, Naskh, Diwani,

Riqa, Ta'liq and Thuluth), representing various artistic styles as shown in plate III. The traditional Arabic calligrapher employs a reed pen (qalam) with the working point cut at an angle, this features thick down stroke and a thin up stroke with an infinity of gradation in between the letters. Due to its flexibility, the calligraphy can be manipulated either horizontally, vertically or made to overlap, interweave or even fused together without disorganizing the flow of the characters. With the spread of Islam, the Arabic alphabets were adapted by several non-Arab nations, for example, Urdu, Malay, Swahili, Hausa, Algeria and so on. The six major script existing developed rapidly after the rise of Islam in the 7<sup>th</sup> century into a beautiful form of art. And as such developed into two major groups, the dry styles called generally the Kufic and soft Cursive styles which include Naskhi, Thuluth, Nastalia and many others.

### **The Background**

Arabic calligraphy as a symbol of identity against the colonizer, started to appear in the paintings of the 1950s (Rose, 1995). We noticed the western influences in the lettrisme movement (hurrufiyoun) that spread all over Arab and Islamic world, However, painting with letters became a dominant mode of expression in the 1960s. Such artists as Zenderoudi in Iran, Shaker Hassan in Iraq and Mahdaoui in Tunisia were the initiators of this trend.

	<p><b>Kufi:</b> the first Arabic script to gain popularity was the Kufic script, which won the main script used to copy the Qur'an for three centuries.</p> <p><b>Naskh:</b> And then came the cursive Naskh script used mainly for casual writing, with refinement of its writing techniques it would come to be preferred to Kufic for copying the Qur'an. Almost all printed material in Arabic is in Naskh. And because it's clearer and easier Naskh script is taught to children as the most common Arabic calligraphy.</p>
	<p><b>Diwani:</b> another style of the Arabic calligraphy is the Diwani script, which is in cursive style. As decorative as it is communicative, Diwani is distinguished by the complexity of the line within the letter and the close juxtaposition of the letters within the word.</p>
	<p><b>Rika:</b> another script which evolved from Naskh and Thuluth, is Rika. Nowadays Rika is the most popular and widely used script, it is also the preferred script for handwriting throughout the Arab world.</p>
	<p><b>Ta'liq:</b> a script also called Farsi, is an unpretentious cursive script, which was used extensively for copying Persian anthologies, miniatures, and other literary works. However it was not used to copy the Qur'an, the holy book of Islam.</p>
	<p><b>Thuluth:</b> which means "one third" took on the ornamental role formerly associated with the Kufic script. Thuluth has a strong cursive aspect and is usually written in ample curves. Although it is rarely used for writing the Holy Qur'an, it is considered the most important of all the ornamental script, used as a script for calligraphic inscriptions, titles, headings, and colophons.</p>

**Plate III: The Six Major Types of Islamic Calligraphy (Kufi, Naskh, Diwani, Rika, Ta'liq, Thuluth), Source: Alfa, A.S<sup>2</sup> (2007, p. XVI).**

The very essence of the Muslim art (abstraction), is seen with the North African artists when they assimilated the western abstract concepts and adapted them to calligraphy by choosing Arabic calligraphy as their visual vocabulary; this is evident in Tunisia, Sudan, Libya, Morocco, Algeria and Egypt. They could decompose writing, reduce it to its elementary form, isolate it and free the shape from old classical conventions. From 1950 to 1970, Arabic calligraphy changed from a highly circumscribed art form – one of the greatest beauties, though with the strictest limitations into a new form of modern artistic expression.

Among those who contributed strongly to the development of a new vision which combined penmanship and painting as observed by (Rose, ibid) are: Osman Waqialla, a Sudanese pioneer of calligraphism, member of the Khartoum school and Co-founder of the College of Fine

Arts Khartoum (1949 – 1954). Hossein Zenderoudi from Iran, founder of the spiritual pop art school of Saqqa – Khaneh (1961). Shaker Hassan Al – Said from Iraqi a Co –founder with Jawad Salim of the Baghdad group for modern Art (1951 – 1970) and the 'Unidimensionalist' movement.

The importance of painting has been underscored by Pear Sail (1991) who stated that “ painting of the human figure is unquestionably a challenge, if you can paint a human figure you can paint almost anything”. Furthermore according to Chaet (1979) “a painter depends on this (Visual Texture), when they apply texture through colour differences to evoke sensory responses that tactile texture would”. This is where calligraphy and painting interfaced and this is the focus of this present study.

Gana (1989) argues that “I want to teach them to understand form. The human body is a complex form. In it you find curves, angles and you can study texture and muscles”. Most, if not all problems encountered in drawing anything can be overcome through the study of the human figure. In another vein, Sausmarez (1964) has commented that, “form, line and space are created, but other two elements - colour and texture - try to assert themselves on a surface”. Furthermore, “the impressionists believed that the only key to originality is to confront nature until solution comes”, Reasall (1995).

In the light of the opinions expressed above, it could be seen that Arabic calligraphy is used as brush strokes representing different sizes of lines creating optical texture and the human form fusing with it as a study of a model from nature. This present work is embarked upon to enhance new discoveries in painting through experimentation.

### **Analysis of Some Selected Art Works**

The emphasis is mainly to review works that have direct bearing on the Creation of human and animal figures with Arabic calligraphy that artists have produce in this particular area.



Plate IV: The Holy Quran (1988), Alawad Mustafa, Medium: Ink and water colour on paper, Size: 32 X 50cm.

### **The Holy Quran by (Alawad Mustafa) Plate IV**

The Holy Quran by Alawad Mustafa, used calligraphy in rendering this work that was taken from the Holy Quran. The calligraphy at the topmost part of the work is always found at the beginning of every Sura in the Holy Quran. Meanwhile, the calligraphy used to render the body of the work was manipulated in such a way that the form was not too definite. This work is in monochrome, and it needs a very close scrutiny before the figure can be recognized.

The calligraphy used is of different sizes, which gives varieties but the dominating calligraphy is used to render the main body.

The artist did not give a clear demarcation between the figure and the background. One can only suggest the feature of the bird. The calligraphy used on the background are stylized and distorted but still interweave with the main figure on which the calligraphy used is clearer because, it is light and the calligraphy on the background is dark. One can only discern the form by the rhythm of the calligraphy.



Plate V: Peace and Love (1980), Artist: Mamoun Sakkal, Medium: Oil colour on engraved panel, Size: 28X37 cm.

### **Peace and Love by (Mamoun Sakkal) Plate V**

The style of calligraphy used in creating this work is simple and free compared to plate IV. At a glance one can clearly see the figure of the dove despite the fact that there is no detail. The form of the dove is simplified and the brush stroke used for the calligraphy was controlled and mild. It gives the work a restful appearance and radiates a sense of peace to the observer. One tone was used throughout the creation of the dove which is in contrast with the background. The flow of the calligraphy suggests the form, and the only clear feature of the dove is the head down to the breast, while the tail end is mainly suggested with



**Plate VI: The Trilogy of the Arab horse (1980), Artist: Ahmed Moustafa, Medium: Ink on engraved panel, Size: 41 X 18 cm.**

calligraphy which is flat. The Trilogy of the Arab Horse by (Ahmed Moustafa) (1980) Plate VI

This composition consist of three horses created with Arabic calligraphy frolicking together, the artist used the calligraphy freely manipulating and fussing them at the same time without distorting the main form of the horses. The background of this work consists of calligraphy but rendered in a lighter tone. One can imagine a sense of depth because the horses overlap each other. This composition is rectangular, with the calligraphy used on the horses dominating the whole work.

A Garca by (Rodrigo A. Siqueira) Plate VII

Only one tone was used in rendering this work, and the figure is not realistic but idealized and also flat. Undistorted calligraphy was used in creating the bird, which is not realistic. The calligraphy is simple and clear it is used in such a way that the space in the figure was covered

with it undistorted. The application of calligraphy was not actually in rhythm with the flow of the form. Despite the fact that no serious attempt was made in defining the features of the bird, the figure still stands out clear.

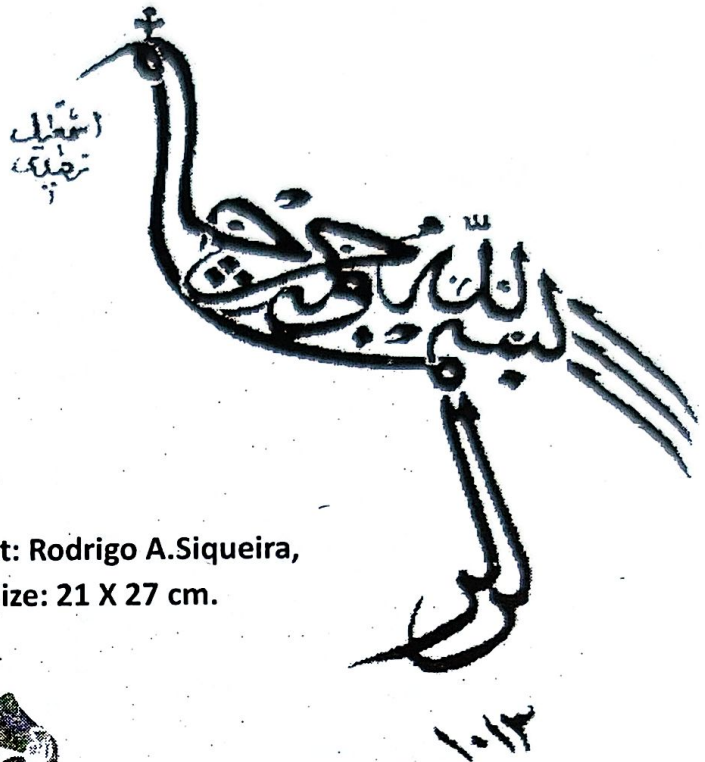


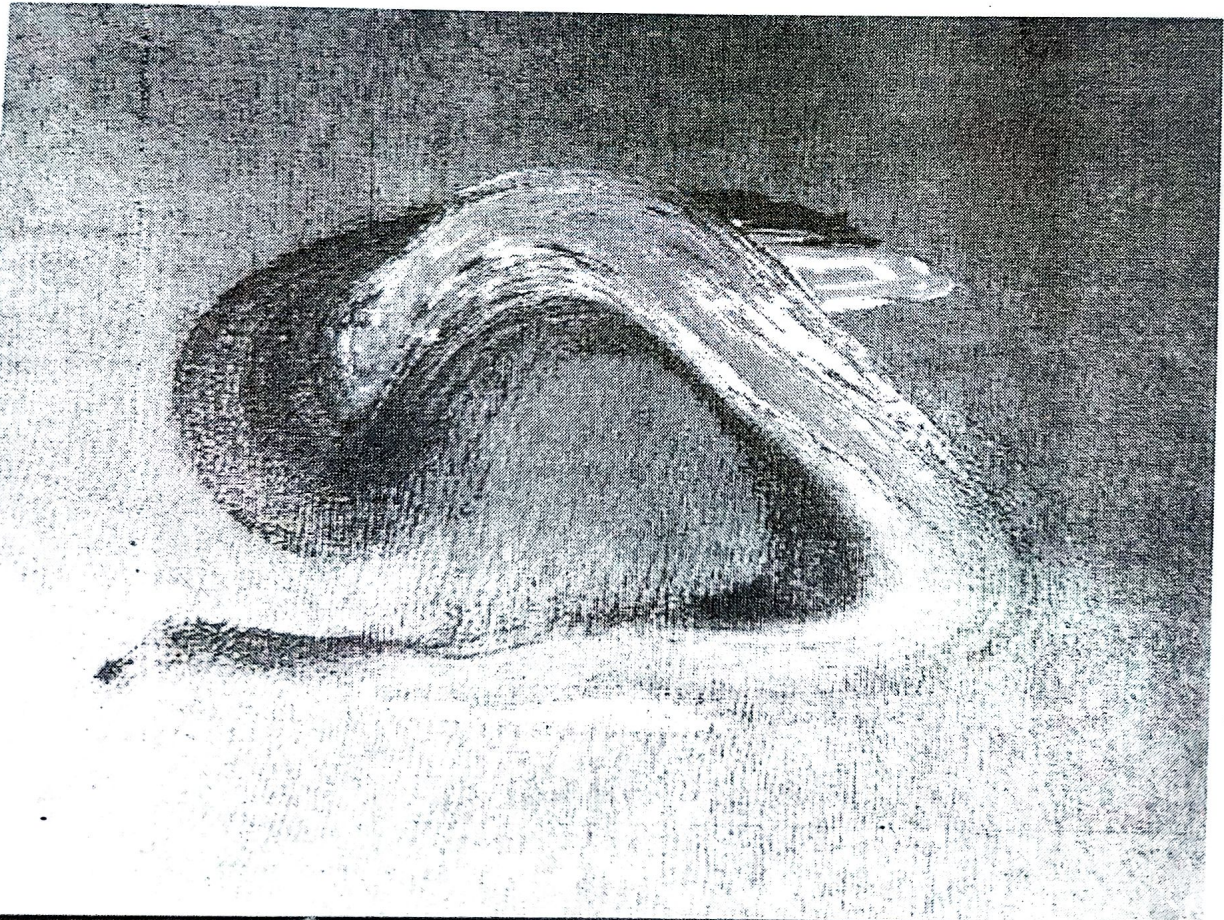
Plate VII: A Garca (1988), Artist: Rodrigo A.Siqueira,  
Medium: Ink on paper, Size: 21 X 27 cm.



Plate VIII: A figure Praying 1 (1982), Artist: Unknown Artist,  
Medium: Ink on paper, Size: 33 X 41 cm.

**A Figure Praying, by (Artist not Known) Plate VIII**

The review of this work channels another phase of high manipulation and arrangement of Arabic calligraphy in creating form. This work is a figure of a man praying in sitting position facing one direction according to Islamic mode of worship. The work is in black and white and as such flat no sense of depth. The background is plain, only the figure stands out clear. The creation of this work shows that the artist must have studied human anatomy and forms, because despite the fact that the calligraphy is stylized and manipulated to such the form, the figure, the posture and the action is clearly indicated, although the features are not distinctly represented instead the space within the figure is covered with Arabic calligraphy.



**Plate IX: Divine, Artist: Ismaeel Gulgee,  
Medium: Oil colour on Canvas, Size: unknown.**

**Divine by (Ismaeel Gulgee) Plate IX**

This work needs a very close scrutiny before the calligraphy can be understood. The calligraphy is in a single brush stroke and the work is stylized and distorted in a simple manner which flows into itself at the middle left part of the canvas which could suggest movement. The background is plain and rendered in brown colour while the calligraphy is red with a dark colour at the edges representing shadow. The flow of the calligraphy suggests spiral like movement. Although this work did not represent a human or animal form, the care free use of the calligraphy has great influence on this research.



**Plate X: Sarkin Zazzau, Artist: Shehu Maccido Dalhatu, Medium: Oil colour on Canvas, Size: 85 x 117 cm.**

Sarkin Zazzau (1998) (Shehu Maccido Dalhatu, Plate X)

This work is a realistic portrait of the Emir of Zaria, in his full regalia rendered in multi colour, achieving colour harmony and colour perspective both in the figure and the background which is dominated with calligraphy of different colours and sizes.

The dominating colour on the background is sky blue while the dominating colour on the fore-ground is dark brown. Light blue mixed with white was used to highlight the figure. The calligraphy was represented in an idealized manner to give an effect of overlapping and restricted mainly to the background with none on the figure. The figure was represented sitting on a Sophia, gazing upward in a relaxed position depicting royalty. This work is the only work closely related to the research in terms of rendering the calligraphy. It could be compared to the works produced in the stage two of the research, whereby they both have calligraphy on the background. The calligraphy used on both works are in multi colour, except that on the produced work there is calligraphy on the human form, while there is none on this work on plate X. Also, there is infusion of calligraphy and form in the authors my work while there is none in this work, but that notwithstanding it is still the nearest in similarity compare to the research work (painting).

### **Observations**

Most of the works reviewed were not drawn from the Quran as compared to the current research work in which the main inspiration is from the Holy Quran. Only few of the reviewed works used human form, even then the human forms were rendered in monochrome and two dimensional in nature. On the other hand, in this current work, human forms and multi-chromes were used. The emphases in most of the reviewed works were on the aesthetics of the calligraphy in contrary to

this research work which emphasises the fusion of the human form and the Islamic calligraphy.

In works analysed in this write-up, only few of them had sense of depth and were rendered in colour. Finally, in all works reviewed, only Shehu Maccido Dalhatu used human form and calligraphy to create visual effect which is the focal point of this research work. In conclusion, this experiment is an art of fusion of human form and Islamic calligraphy, in which the outcome is expected to be an innovation in Islamic circle and with the use of Arabic calligraphy which is the text of the Qur'an, for painting expressions. Perhaps, it will show that it is possible to synthesise Islamic (Arabic) calligraphy and human figure without restriction, at the same time extracting title from the Holy Qur'an without offending the Islamic norms and tradition.

### **Methods and Procedures**

The methods used in achieving fusion, the description of the materials and analysis of the procedures are explained below.

### **Materials**

The basic materials used are canvas, easel, palette, brushes, artist oil colours, linseed-oil and turpentine were the materials used for the main research. Pencil, pen and ink were used for the preliminary studies on paper; bon and cardboard papers.

### **Data Collection**

The data used comprised of:

Photographs, Islamic postures, Islamic calligraphy – All the calligraphy used were sourced from the selected verses of the Holy Qur'an – Islam's Holiest Book, and Studies – Sketches were made in pencil using the references from photographs taken.

### **Procedure One**

(Developing Normal Arabic Calligraphy).

This is the first stage, where Arabic calligraphy for the purpose of creating varieties was first developed, in order to give room for manipulation. This was found necessary in order to understand the character of the letters; the authors first had to study the calligraphy in existence before adapting it for use. In this stage therefore, the colours on the background were applied lightly and flat, the brush strokes are well controlled and the colours used are within the context of the composition. Six paintings were produced on this stage, and the emphasis was mainly on the legibility of the character and the meaning. For this reasons therefore, the colours on the background were allowed to dry before imposing the calligraphy on it to create a distinction.

### **Procedure Two**

(Exploring Arabic Calligraphy on Human Form and background separately).

This second procedure developed from the first stage. In this case colours were applied using wet-on-wet techniques, because the calligraphy and the human form were produced simultaneously. The colours on this stage are a bit thicker than the first stage, and darker tones were applied first before the lighter tones after which the middle tones were then introduced in order to create colour balance which eventually created the effect of depth. The emphasis on this stage is to see how the calligraphy and the human form work together. Six paintings were also produced on this stage.



Data Plate XI

### **Procedure Three**

(Manipulation of Arabic Calligraphy and Human Form).

This is an advance stage where the manipulation of the brush strokes were more free and as such, both the calligraphy and the human form became stylized. This made the background and human figure merged together in harmony. The technique here is also wet-on-wet, and the colours were applied in impasto (thick). More colours introduced on this stage, were dark and light tones, applied intermittently and five paintings emerge from this stage.

### **Procedure Four**

(Complete Fusion of the Human Form and Arabic Calligraphy - Abstraction).

At this final stage, the authors completely allows the free flow of the brush stores, which eventually culminated into series of interweavon strokes depicting Arabic calligraphy and human forms which gives the work an abstract appearance. In this procedure, there is more mixing of brush strokes than mixing of colours. The technique here is impasto and the calligraphy is less legible due to deliberate distortion. The human form, calligraphy and the background have totally merged. The brush strokes impressions were applied actively and with many strokes the human forms are completely lost in the background. This final stage is characterised by abstraction and compositional representation; five works were also produced on this stage.

## Data Plate XII



Figure XIII, Study for purification i

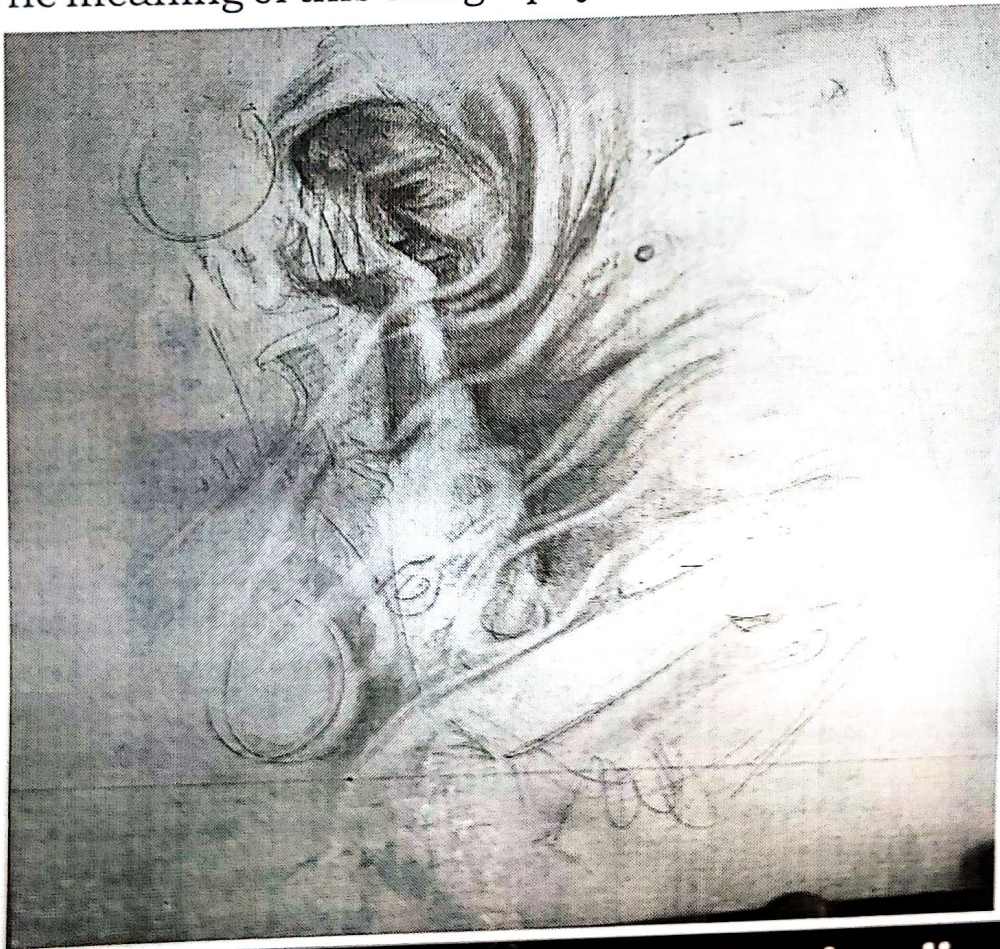


## **Discussion on Produced Paintings**

This is the analysis and record of some the studio research works. They are discussed according to how they were produced. Emphasis is on the general understanding of the paintings produced.

## **Catalogue of Works**

Glorification II, (Quran 1 v.1) Plate XV. The designed background in this composition is to differentiate this particular work from the others on this stage. The background is multi-coloured, exhibiting all the primary colours at the same time achieving colour harmony. The colours on the background were blended to create smoothness. Brush strokes are controlled, while the calligraphy was rendered in white by using wash technique. This is the culminating point of the first stage. The meaning of this calligraphy is "The beneficent, the merciful".



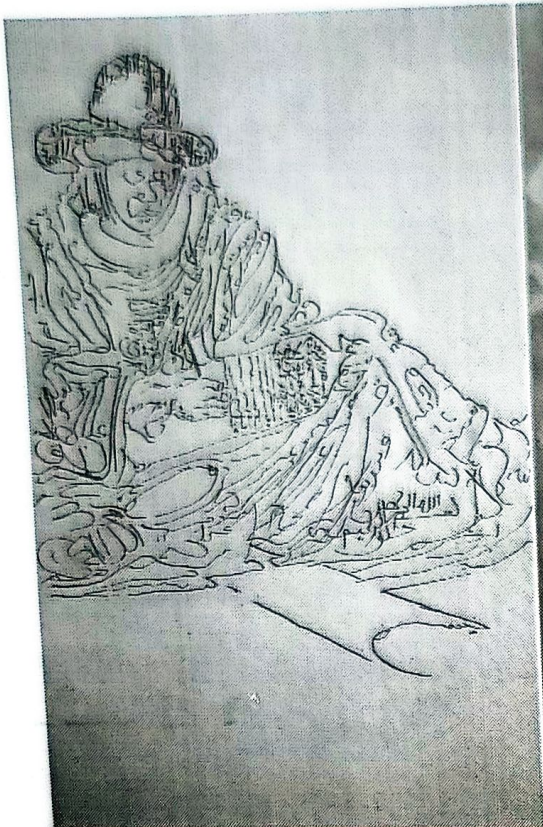
**Figure XIV Study for purification ii**



Plate XV: Mallam at Work (Proclamation II).



Plate XVII: Glorification II (2004),  
Medium: Oil on Canvas, Size: 108 X 75 cm.

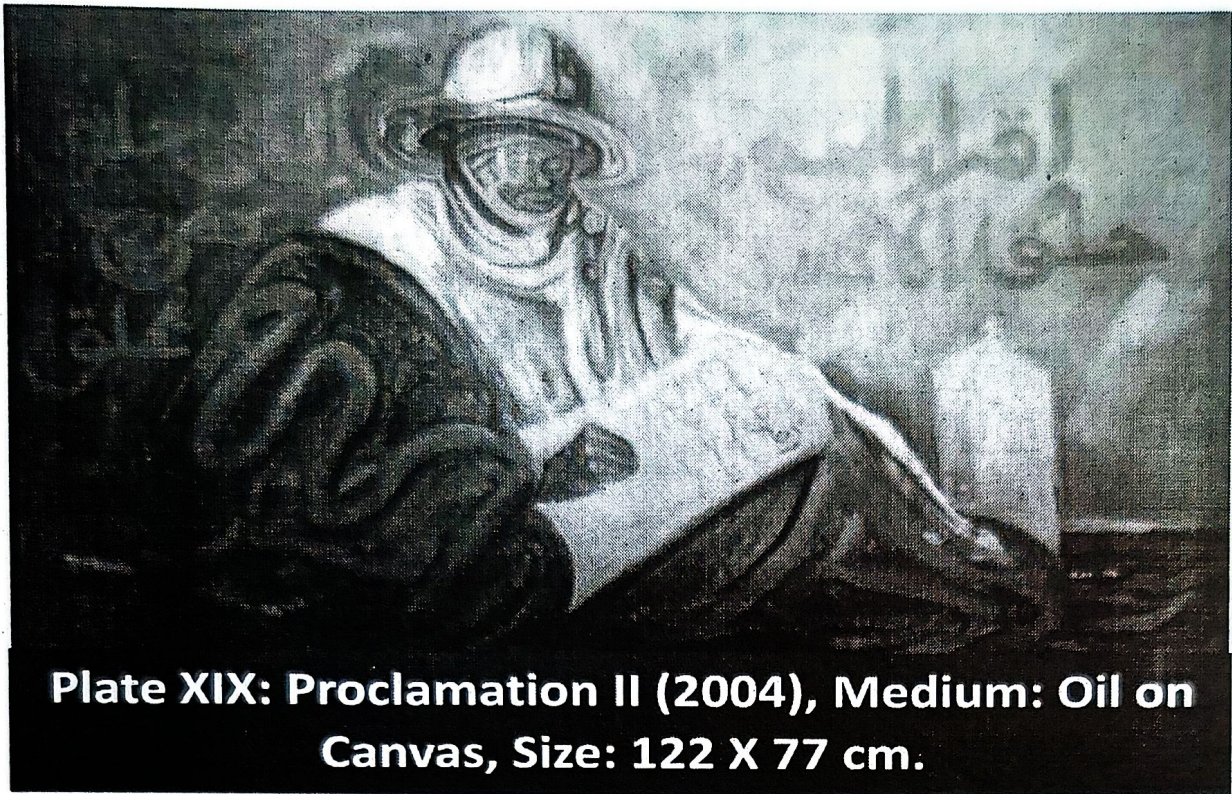


**Figure XVI: Study of Plate xv**



**Plate XVIII: Proclamation I (2004),  
Medium: Oil on Canvas, Size: 127 X 84 cm.**

Proclamation I, (Quran 96) Plate XVIII. This is the first work on stage two, where the human form appears for the first time. The man reading from the halo was rendered with calligraphy both on the face and body and the calligraphy on the background is legible with meaning. The brush stroke was controlled in such a way that the calligraphy flows in rhythm with the draperies on the man's body. Blue colour was applied on the body while red was used to render the Dara (cap). There is also brown and yellow ochre on the halo and the background respectively. This work depicts the calling of the holy Prophet Mohammed.



**Proclamation II, (Quran 96) Plate XIX).**

This work has the same concept with plate XVIII, but this time the figure is inscribing on the allo which was rendered in yellow ochre. The figure is covered with calligraphy and also the background, except that the calligraphy on the background was interpreted without distortion. While the one on the figure is stylized, leaf green was used on the background. Navy blue with tint, was applied on the body and red was used on the rawani (turban) while burnt umber and yellow ochre were used to render the hat. White was used on the right upper part of the figure to create an effect of highlight, while the lower part was rendered with darker tone of blue to create solidity. This work also depicts the calling of the Holy Prophet Mohammed



**Plate XX: Womanhood I (2004),  
Medium: Oil on Canvas, Size: 99 X 70 cm**

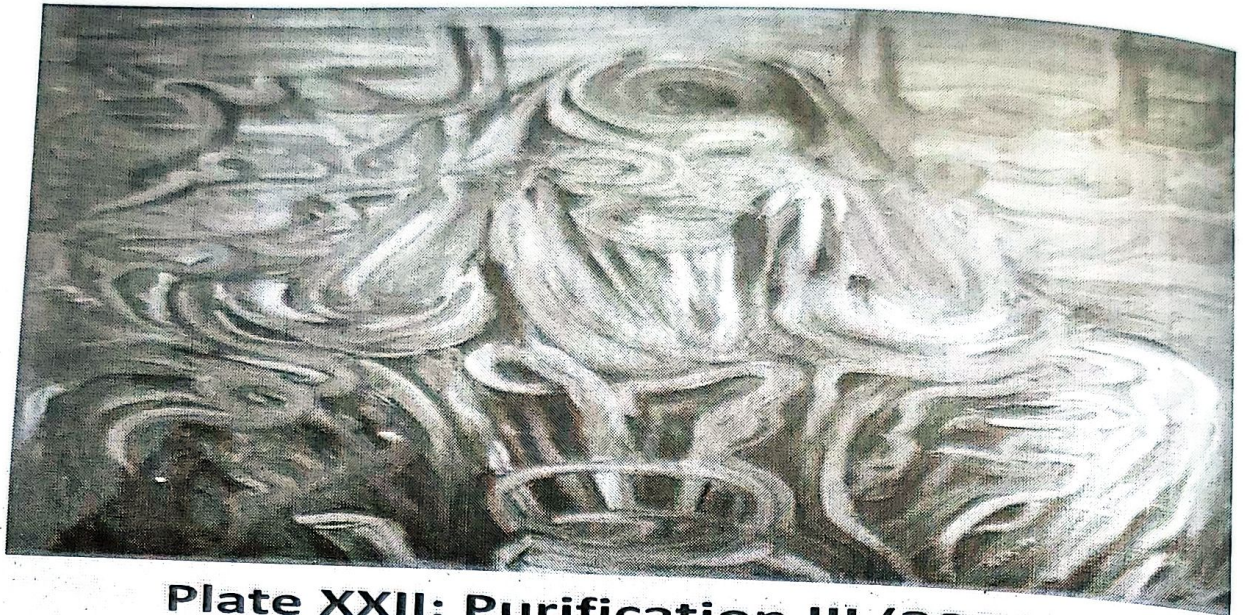
**Womanhood I**, (Quran 4) Plate XX, the figure of a woman is seen sitting on a chair relaxing. Strong brush strokes were used in building up the stylized calligraphy on the figure, but brush strokes were used to render the calligraphy on the background and the foreground. Prussian blue was used on the background and the foreground while yellow ochre and brown were used on the figure. Dark tone of predominantly blue hue was applied on the bottom left of the picture plane up to the top left part of the background. The strong brush strokes meander about aggressively around the body, creating an effect of solidity.



**Plate XXI: Purification I (2004),  
Medium: Oil on Canvas, Size: 114 X 76 cm.**

**Purification I, (Quran 5 v.7) Plate XXI.**

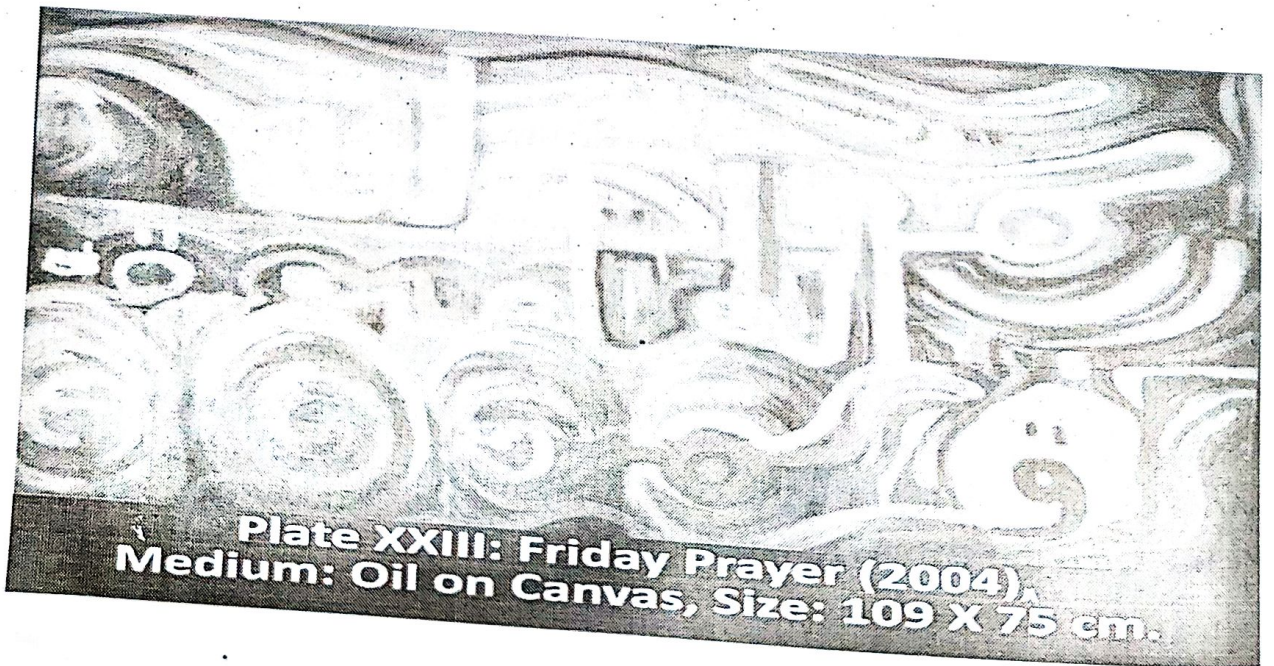
The figure of the man was placed vertically at the centre of the canvas washing his feet in the act of Ablution. Brush strokes of yellow-ochre, orange, yellow green and red were rapidly applied to create stylized and distorted calligraphy both on the background and the human form. The calligraphy was rendered in such a way that the figure is almost lost on the picture plane. On the work, calligraphy was imposed on the head to create overlapping effect which makes the calligraphy looks more like a design and so not legible.



**Plate XXII: Purification III (2004),  
Medium: Oil on Canvas, Size: 100 X 80 cm.**

**Purification III, (Quran 5 v.7) Plate XXII.**

The figure here shows a man washing his head in an act of ablution, characterized with distortion. The dominating colour here is blue, which was used to render the human form and the calligraphy. On the background yellow-green was used to render the background before imposing calligraphy on it. Yellow and white were used for the highlights, while brown was used to create balance on the work. The technique here is also wet-on-wet while the brush strokes are of different sizes applied in an aggressive manner to create activity and movement.



**Plate XXIII: Friday Prayer (2004),  
Medium: Oil on Canvas, Size: 109 X 75 cm.**

### **Friday Prayer, (Quran 62 v. 9-11) Plate XXIII.**

In this work, brush strokes are used to create spiral and circular effect in rendering the calligraphy and human form were distorted and stylized. The milling strokes meander and flow into each other overlapping and fusing with the human forms to create a design like effect of an abstract composition consisting of men in congregational prayer. The human forms were rendered with different colours like, yellow-ochre, blue, green, white and red. Tint of white was used to create highlights in the work.

### **Summary and Conclusion**

This study has experimented and created paintings by infusing Islamic calligraphy and human form to create aesthetic effect in art. Oil colour was mainly used to execute the works. The paintings display free flow of brush strokes, flexibility, and rhythm. It also proved the easy manipulation of the Islamic or Arabic letters into painting compositions. The point of stylisation which eventually culminated in abstraction has been successful that the study will hopefully serve as a reference point for both art teachers, art students and hopefully professional art practitioner, who wishes to advance with this type of exploration.

The most interesting aspect of the experiment was the drastic break-away from the strict rules of aesthetical representation of the alphabets in Islamic calligraphy. Furthermore, there was no restriction in colour usage especially from stage two up to the final stage. There was only restriction in the human forms used simply because the calligraphy used were mainly extracts from the Holy Quran, for this reason it is only proper for the human forms to be Islamically inclined.

Al-Faruqi (1986) explains that “the condemnation of statues and other pre-Islamic cultic practices is mistakably related to idolatry rather than to restriction of the artists”. Grabar (1976) also stated that “representations of living things are not prohibited expressis verbis by the Quran, but much in the revelation, its opposition to idols, its monotheism, its profound sense of God as the unique Agent argues

against specificity of iconographic meanings." It was also discovered that the Sufis among the Muslims all over the world favoured representational art. One clear example is Plate III which is one of the popular Muslim sage among the Sufis. He is celebrated among his followers all over the world by exhibiting his paintings or photographs in their houses and offices.

The researchers have been able to explore different types of existing Arabic Calligraphy which eventually leads to developing another form of Arabic calligraphy which was utilized in carrying out this research. It was discovered that the restriction placed on the type of Arabic calligraphy used in this study has helped the researchers in discovering a new approach in the use of Arabic calligraphy for modern painting. Only created human and animal form related Arabic calligraphy was reviewed in this study. The out come of this research work has proved to be an artistic innovation in painting using Arabic calligraphy, which shows that it is possible through adaptation method to fuse Arabic (Islamic) calligraphy and human figure. That it is possible to extracts title from the Holy Qur'an and carefully fused them in a way, without infringement of the Islamic sensibilities of certain adherence.

### **Recommendations**

With the outcome of these experiments the authors recommends that other artists should explore in the area fusion by removing the restrictions in Arabic calligraphy and develop their own personal method of using Arabic calligraphy to break new grounds in painting. This would go a long way to strengthen creative instinct in art practice and create diversification of research area with Arabic calligraphy in painting. Burden artists are advised to take a queue in innovative approach and there is the need to sensitised stake holders (Teachers, Students, Professional Artists and Art Lovers).

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