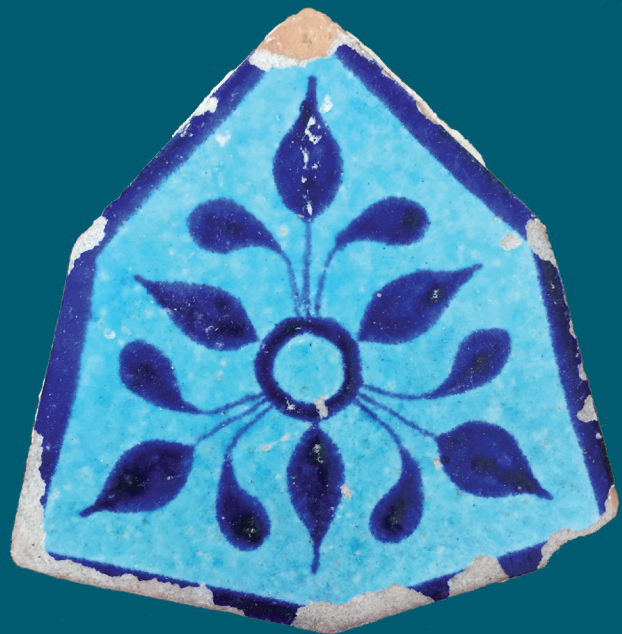




calligraphic abstraction

A COLLECTION OF PRINTS



samia taqi




Coined by academic Iftikhar Dadi, '**calligraphic abstraction**' points to the Arabic/Urdu script in its postmodern / postcolonial /decolonial agency and praxes (2014).

Dadi, Iftikhar. "Postwar Conference: Keynote by Iftikhar Dadi / 22.05.14: Calligraphic Abstraction." HDK: Haus der Kunst, 22 May 2014. www.youtube.com/watch?v=HXM4N4Gb3cU

Masip, Nuria Garcia. "Lecture: The Transmission of Islamic Calligraphy - A Living Art." The Prince's Foundation School of Traditional Arts, 2019. www.youtube.com/watch?v=ti87yi1Azqc

Seed, el. "Street art with a message of hope and peace. Keynote Address." TEDSummit, TED Talks, 2015. www.ted.com/talks/el_seed_street_art_with_a_message_of_hope_and_peace?language=en



talaash:
(to seek),
aazadi: (freedom),
khamoshi: (silence)

This **series of prints** depicts the movement of the Arabic/Urdu calligraphic script as it morphs in meaning and functionality – throughout the modern, postmodern / postcolonial and contemporary eras (Dadi 2014). Using an arts-based, research methodological approach - *digitally illustrating my handwriting* - these words move and rotate slowly, at different axes. At junctures they are completely unrecognizable. As the letterforms begin to shift, accelerated alteration of the script occurs. The characters overlap, conjoin and collide. Illegibility in repetition - calls into question the constant movement of the **transnational** (ibid.); it seeks to understand its identity (or loss thereof). In its varied patterned and geometric renderings, this body of work creates discourse of traditional versus digital representations of script - highlighting the conversion in history: from classical calligraphy (Masip 2019) to an abstracted and *calligraffiti* iconography (Seed 2015). Investigating the influences and confluences of colonialism on my aesthetic tastes (as a *transnational*), I reflect on its effects on my artistic practice – in my frequent use of lettering the Urdu script. These words are sovereign agents. They stand alone. Subtly cross-dialoguing, they bring awareness to concepts of transmogrifying, evolving and evoking new ways of thinking through making (ibid.). The viewer is thus invited to reflect on the interstices and negative spaces created by these abstracted letterforms.

