



# **Islamic ARTS Society**

**Art for the Love of Muhammad (PBUH) 2026**

**TOP ENTRIES FOR THE CONTEMPORARY ART CONTEST**

**Artist:** Shamail Ahmed. Pakistan.

**Title:** Echoes of Devotion.

**Description of Artwork:**

“Echoes of Devotion” draws inspiration from the verse of Qaseeda Burda Shareef:

“Muhammadun Sayyidul Kawnayn wath-Thaqlayn, minal ‘Arabi wa minal ‘Ajami.”

This painting explores the rhythmic repetition of faith and unity — a spiritual echo that transcends time and boundaries. The circular composition symbolizes the continuous orbit of humanity around the divine center of peace and compassion embodied by Prophet Muhammad ﷺ.

Multiple shades of black and white represent the diversity of humankind — different identities coexisting in balance and harmony. At the golden core lies the luminous name of Muhammad ﷺ, radiating light, hope, and collective belonging.

The verse is inscribed 256 times, creating a meditative pattern of remembrance — a visual form of dhikr. Through its motion and form, the artwork reflects social cohesion and unity, portraying how devotion becomes the common rhythm binding all hearts together in love for the Prophet Muhammad ﷺ.

Dimensions: 150 × 150 cm

Medium: Acrylic and 24K gold leaf on Canvas



**Artist:** Ashraf Hasan. Egypt.

**Title:** Mercy for the worlds.

**Description of Artwork:**

His birth brought guidance and light to all beings, and the mouth of time smiled and offered praise.

A square in the center with the word "Muhammad" in square Kufic script above it, and below it, "And We have not sent you except as a mercy to the worlds." The work is done in gouache on Canson paper

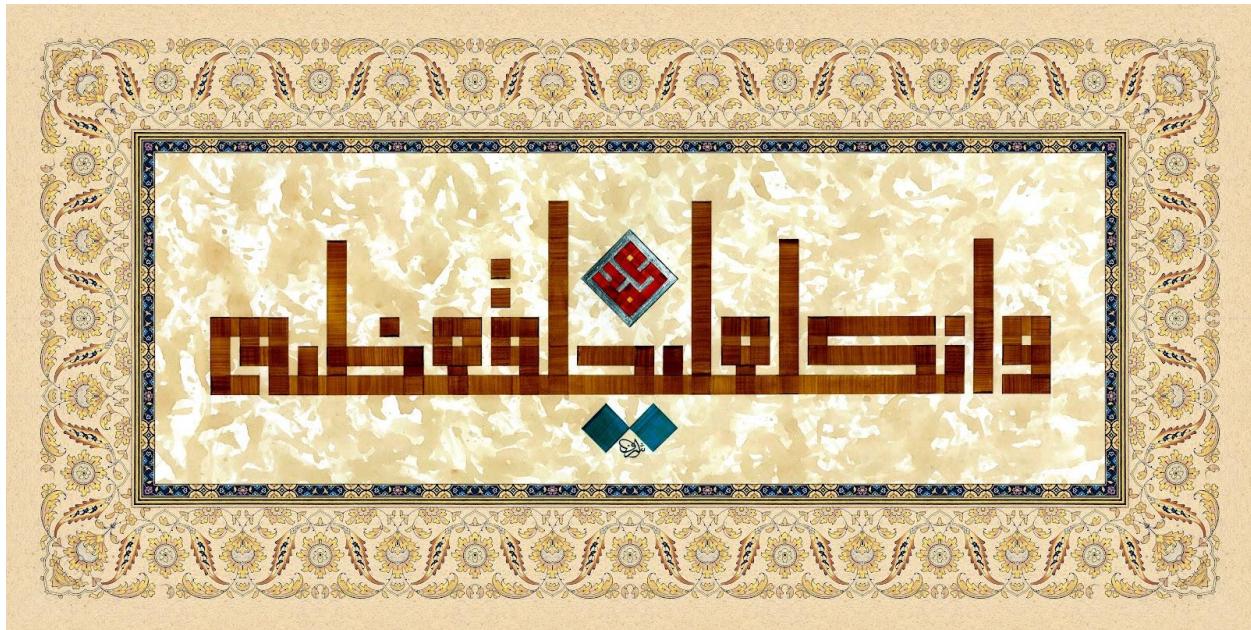


**Artist:** Muhammad Ashraf Heera. Pakistan.

**Title:** Greatest Character.

**Description of Artwork:**

وانک لطی خلق عظیم , Traditional Turkish ink, on handmade Ahar Pepper, Size 100x45 CM, in Square Kufi continuity style.



**Artist:** Maryam Idrees. Pakistan.

**Title:** The origin of Divine Light

**Description of Artwork:**

The divine light of guidance through Prophet Muhammad (ﷺ) was a profound gift of mercy for all humanity. Through revelation, he conveyed God's message with wisdom, compassion, and unwavering truth. His life and teachings illuminated the path of faith, justice, and moral excellence. This guidance transformed hearts, uplifted societies, and strengthened the bond between humanity and God. It remains a timeless source of light, direction, and spiritual harmony. Bold, saturated colors, strong contrasts, and reflective abstraction points to a contemporary approach. The composition feels expressive and interpretive, not bound by classical realism. It blends spiritual tradition with modern visual language, which is a key trait of contemporary art.

Size: 20 by 30 inches. Digital work



**Artist:** Zakria Jalil. Pakistan.

**Title:** Shab-e-Mi'raj: The Sacred Night Beyond the Skies

**Description of Artwork:**

This artwork presents a symbolic interpretation of Al-Isra wal-Mi'raj, the celestial ascension of Prophet Muhammad (peace be upon him), expressed through Islamic calligraphy and cosmic abstraction.

The composition centers on a Thuluth inscription of the Qur'anic verse:

إِنَّ اللَّهَ وَمَلَائِكَتَهُ يُصَلِّوْنَ عَلَى النَّبِيِّ يَا أَيُّهَا الَّذِينَ آمَنُوا صَلَوَا عَلَيْهِ وَسَلَّمُوا تَسْلِيمًا

This verse serves as the spiritual axis of the work, around which seven circles are arranged, representing the seven heavens encountered during the ascension. These circular forms function both as cosmological markers and as visual metaphors for spiritual elevation.

Emerging above the calligraphy is Al-Buraq, rendered entirely through calligraphic construction. The form is composed of the blessed names of Prophet Muhammad (peace be upon him).

The background expands into a depiction of the universe, with galaxies and celestial formations symbolizing the divine expanse through which the journey unfolds. This cosmic setting situates the Mi'raj beyond time and space, reinforcing its metaphysical nature.

Crowning the composition is the Seal of Prophethood (Mohar-e-Nabuwwat), positioned above the meeting of the prophets. Its placement affirms Muhammad (peace be upon him) as Khatam-un-Nabiyyin, the final messenger.

Through this calligraphy, symbolic geometry, and celestial imagery, this work seeks to translate a sacred narrative into a contemplative language, inviting reflection on faith, transcendence, and divine order.

The size of the artwork is 36x36 inches, and its acrylic and gold-leaf on canvas.



**Artist:** Qaisar Abbas. Pakistan

**Title:** Isme Muhammad

**Description of Artwork:**

Acrylic-based, beautiful, unique color scheme, modern touch, overlapping of Isme Muhammad PBUH, also used Golden leaves, superb painting.



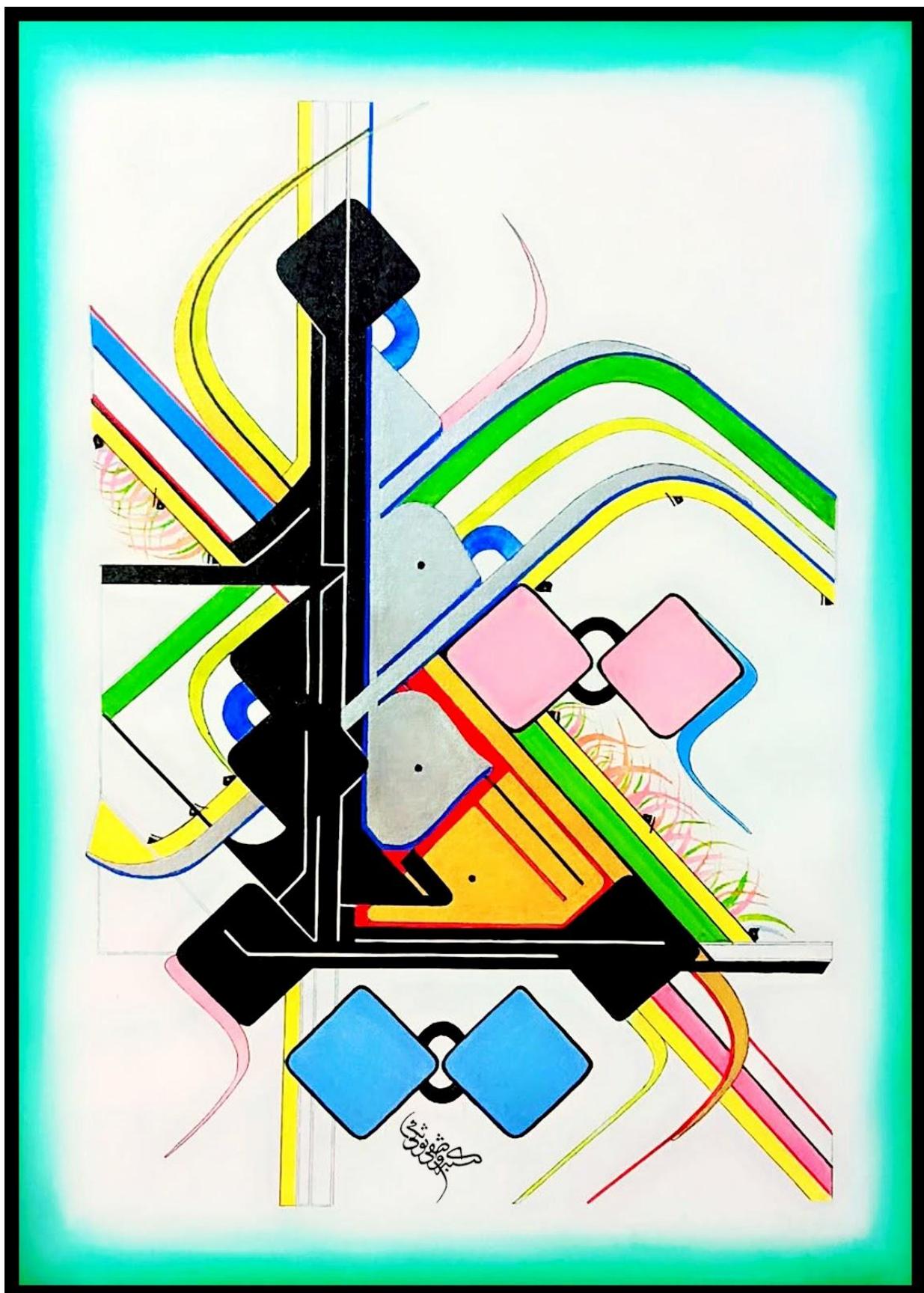
**Artist:** Mutiullah. India

**Title:** The Radiant Ascent: Miraj (the Night Journey)

**Description of Artwork:**

The Radiant Ascent is a magnificent geometric abstraction that translates the spiritual narrative of the Miraj into a sophisticated visual language. The composition rests on a bold, black central axis that resembles a stylized minaret or celestial spine, providing a strong foundation for the journey. Wavy, luminous bands of yellow, green, and blue sweep across the canvas in rhythmic undulations, effectively conveying the kinetic energy of an upward ascent that defies gravity. These flowing ribbons create a striking contrast with the rigid, architectural core, symbolizing the transition from the material world to the divine realm.

Throughout the artwork, interconnected diamond shapes in soft pink and cool blue serve as visual milestones, perhaps representing the various stages of spiritual realization experienced during the ascent. At the center, a single focal point of light gray shapes evokes a sense of peace and inner contemplation amidst the surrounding dynamism. The entire scene is framed by a luminous turquoise border that acts as a celestial halo, while subtle, feather-like textures in the background suggest light and movement. By balancing sharp geometry with organic flow, this artwork becomes a visual meditation on the soul's relentless journey toward enlightenment and the luminous heights of heaven.



**Artist:** Samiur Rahman. UK.

**Title:** Muhammad Parquetry

**Description of Artwork:**

This piece was created alongside another piece titled 'Hamd'. Combined, they refer to Hamd & Salaat, which is loosely translated as Praise & Salutations. Although my submission is for the Salaat piece, I strongly think Love for the Prophet (SAW) is intertwined with Love for Allah and this is what this piece represents. The inspiration behind this piece takes me back to my roots in studying Islamic Theology. The concept of Hamd & Salaat is deep-rooted and widespread within the Islamic tradition, not only from an academic perspective but also a spiritual one. It is starting every action with the Name of Allah, sending praise to him and expressing our Love for the Prophet (SAW) to open our souls to His Eternal light.

The Arch within the piece represents the manifestation of the Unity (the singular point at the top) upon the planes of multiplicity (four-ness at the bottom) and how we can aim to reach Unity and success in both lives but expressing our love for the Prophet (SAW) in this life. The verse used is Chapter 33 verse 56.

Hand chiseled woodwork (Parquetry). Movingui, Fumed Oak, Laurel and Eucalyptus Burr.



**Artist:** Anwar Khan. Pakistan

**Title:** Shab e Miraj

**Description of Artwork:**

This modern calligraphic painting presents a powerful visual dialogue between spirituality and the cosmos, blending Islamic tradition with contemporary abstract expression. At its core, the artwork symbolizes the sacred name of Muhammad (PBUH), not rendered in a literal or traditional calligraphic script, but suggested through form, motion, and energy. The calligraphy emerges conceptually rather than textually, allowing the viewer to feel the presence of the Prophet's name instead of simply reading it.

On the left side, thick, textured layers of paint dominate the canvas. These fragmented, mosaic-like surfaces—rich in blues, purples, golds, greens, and earthen tones—represent the human world: emotional, imperfect, layered with history and struggle. The rough impasto technique suggests depth, sacrifice, and the accumulated experiences of humanity before divine guidance. Each broken color patch can be read as a fragment of the soul or society, searching for harmony and meaning.

From this textured chaos, movement flows toward the right side of the painting, where the composition becomes smoother, more spacious, and celestial. Here, planets, orbs, and cosmic spheres float in a vast universe. This transition from density to openness symbolizes spiritual elevation—moving from the material world toward divine truth. The cosmos represents the universality of Islam and the timeless message of the Prophet Muhammad (PBUH), whose teachings transcend geography, culture, and era.

The subtle linear forms and geometric structures act as bridges between the earthly and the divine. These lines guide the viewer's eye, suggesting revelation, connection, and divine order. In Islamic thought, the Prophet Muhammad (PBUH) is described as Rahmat-ul-lil-Alameen (Mercy for all worlds), and this idea is visually echoed through the planetary imagery—his message extending beyond Earth into the entire universe.

Light plays a crucial symbolic role. The luminous spheres and glowing highlights evoke Noor (divine light), a central concept in Islamic spirituality. This light does not overpower; rather, it gently radiates, reflecting humility, wisdom, and compassion—qualities associated with the Prophet's character. The contrast between shadowed textures and glowing celestial forms reinforces the journey from ignorance to enlightenment.

The absence of literal calligraphy is intentional and respectful. By avoiding direct textual depiction, the artist maintains reverence while exploring innovation. The name of Muhammad (PBUH) becomes an abstract force—felt through balance, rhythm, and spiritual resonance rather than visual script.

Overall, this painting is a contemporary spiritual meditation. It unites tradition and modernity, matter and meaning, earth and heavens. Through abstraction, texture, and cosmic symbolism, the artist honors the Prophet Muhammad (PBUH) not just as a historical figure, but as an eternal source of guidance, light, and unity for all existence.



**Artist:** Sultana Parveen. India

**Title:** Ocean of Mercy

**Description of Artwork:**

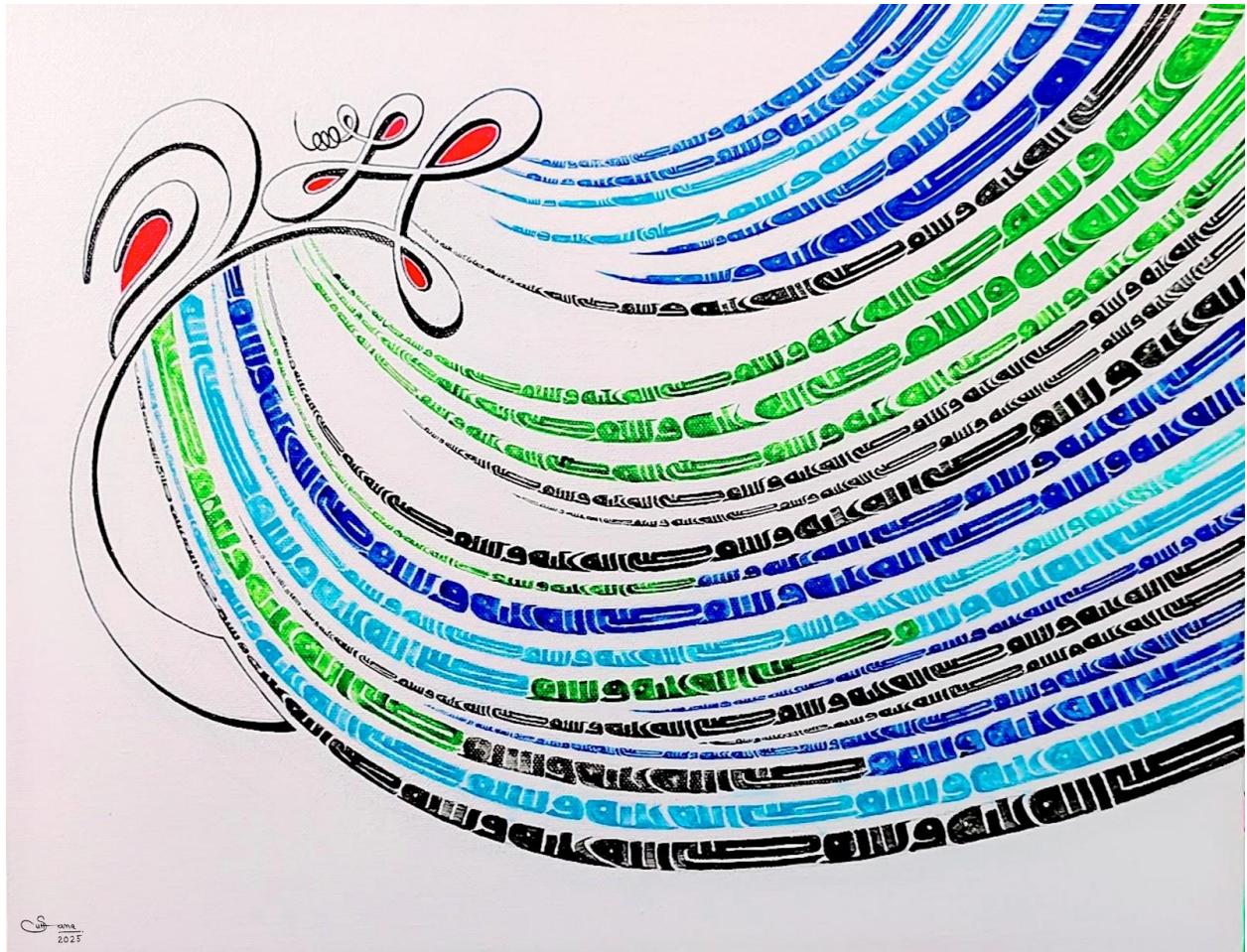
This is a beautiful example of contemporary Islamic calligraphy. The movement, flowing lines, and vibrant colors in this artwork evoke a sense of spiritual energy and majesty, resembling an ocean of mercy!

This painting focuses on the Salawat (blessings upon the Prophet Muhammad, peace and blessings be upon him). The elements of the artwork are described as follows:

**Symbolism and Script**

**Focal Point:** In the upper-left corner, a modern, stylish black script displays the name Muhammad (محمد). The use of red in the flowing lines gives it a captivating visual "vibration."

**Flowing Waves:** The Kufic script, repeated in blue, green, turquoise, and black bands across the canvas, reads: "Sallallahu Alayhi wa Sallam" (ﷺ) (May Allah's blessings and peace be upon him) which appears to create an ocean of mercy.



**Artist:** Syed Zameer Ul Hassan

**Title:** Asma-e-Muhammad (saww) : A Spiritual Circle

**Description of Artwork:**

This painting centres upon Asma-e-Muhammad, presented as the focal point and written prominently as a heading in modern Kufic style, symbolizing honor, dignity, and the supreme status of the Final Messenger, Hazrat Muhammad PBUH. At the center of the circular composition, 30 names of Muhammad are inscribed in Kufic script, arranged in the 8 corners of an Islamic star, forming the artwork's spiritual heart. Beneath the heading, two verses from Qaseeda Burdah Shareef are written in Naskh script, describing the attributes and virtues of the Prophet Muhammad, PBUH

At the core lies Ayah 1 of Surah al-Isra', rendered in a fusion of Kufic and Sumbali scripts, commemorating the miraculous night journey granted by Allah to His beloved servant Muhammad PBUH. Encircling this, Durood-e-Ibrahim is inscribed in Kufic within the outermost circle, creating a continuous ring of prayer and devotion. The artwork is enriched with Islamic geometric patterns, including an eight-pointed star that frames the composition, symbolizing divine harmony, unity, and the infinite nature of Allah.

This artwork is executed on a 22×25.25inches canvas with acrylic paints. The painting invites contemplation of Prophethood, revelation, and the eternal connection between Allah and His Messenger.



**Artist:** Yusuf Pardawala . India

**Title:** Wujud (Existence)

**Description of Artwork:**

Qur'an revelation forms one of the most important event in Prophet's s.a.w. Life.

This artwork attempts to portray the revelation of the first Qur'anic verse to Prophet Muhammad s.a.w. قُرْأَنْ بِاسْمِ رَبِّكَ الَّذِي خَلَقَ which roughly translates to "Read O Mohammed in the name of God who created everything" is composed using the square kufic script.

The word Iqra, a vertically symmetrical mirroring word, forms the focal point of the composition. The rest of the Verse is arranged in the bottom two sides of the word Iqra.

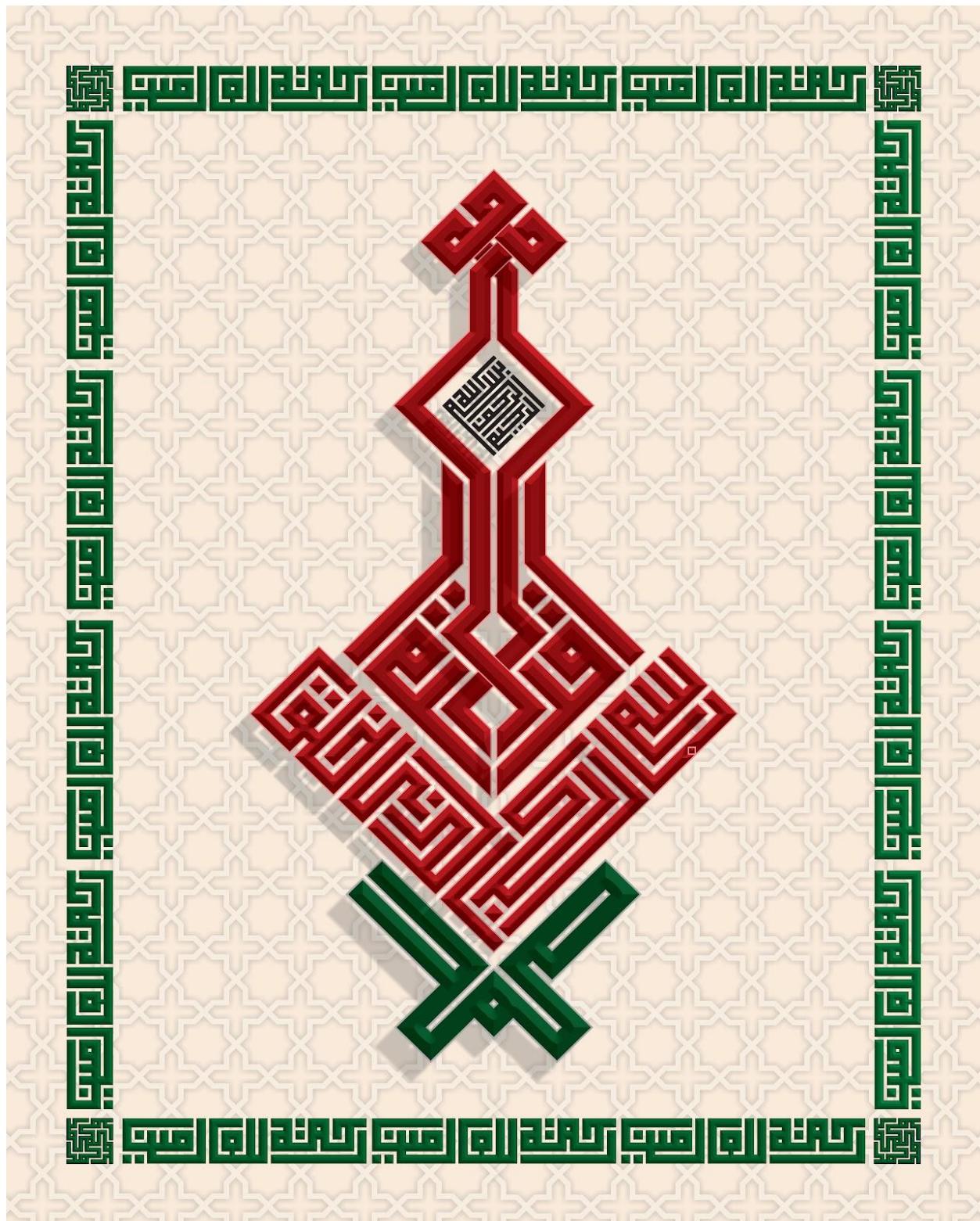
To accentuate the Divine connection of Prophet s.a.w.,The Alifs in Iqra are extended vertically to form a Celtic knot with Bismillah ir Rahman ir Rahim in the centre of interconnected Alifs.

The name of Prophet s.a.w. completes the central piece sitting at the bottom of the composition.

The borders are adorned with the name of the Prophet, Rahmatun Lil'Alameen, and 4 corners are detailed with the name of the Prophet Muhammad.

Background is inspired by 8 pointed star which is one of the motifs used in the ceiling of Al Masjid un Nabavi.

The work is named wujud as it's the Quran teachings shared by our Prophet s.a.w., which forms the foundation of our Islamic Faith culture and wellbeing.



**Artist:** Franca Afaf Hassan. Switzerland.

**Title:** Meditation on the Burdah of Imam Al-Busiri.

**Description of Artwork:**

This artwork is executed in 24-karat shell gold on the interior of a nautilus shell, enriched with natural elements such as feathers and dried plants. Through the integration of multiple techniques—including painting, paper cutting, geometric design, and writing—the piece unites diverse materials and methods into a singular, cohesive artwork symbolizing the Prophet's ﷺ Isrā' and Mi'raj.



O best of those whose courtyard is sought by the needy, either on foot or atop of tireless camels! You are the greatest sign for those who perceive! And the supreme grace for those desiring grain! You rose by night from the one sanctuary to another; Just as the moon sails, across a sky shrouded in darkness's cover, You soar through the night and summited at the station of the Two Bowls; a rank never before attained, nor dreamed of! There all the Prophets gave you precedence, and the Messengers too, just as a master precedes those in service. Then you set out, traversing the seven Heavens with them in procession; of which you were the standard-bearer! Until you left no greater goal for others on the quest nor any heights for them to scale. All other ranks were diminished when you were invited to the highest station, like a chieftain without equal. So that you attained a Meeting hidden from all, and concealed in silence. Unrivalled you were bestowed with every honour; singly traversing every station alone. How glorious the ranks you have been granted! Beyond comprehension are the blessings entrusted to you! Glad tidings are ours, O people of Islam! We have a pillar of Divine care that can not be toppled! When Allah called him - to instruct us to obey - The noblest of Messengers! We became the noblest of nations!

'The Burdah' Imam Al-Busiri

Canto 7

**Artist:** Hafiz Abbas Wasifi. India.

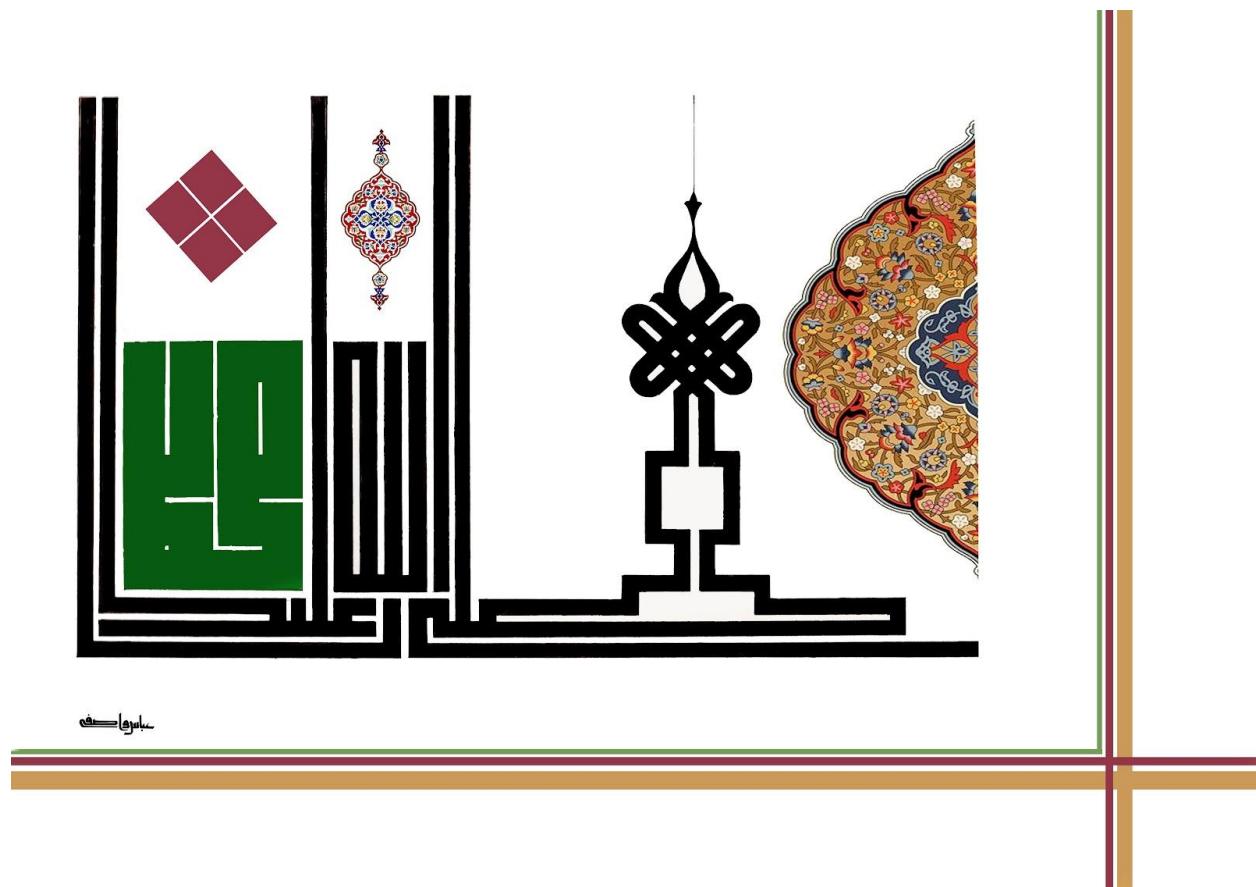
**Title:** The Prophetic Pillar

**Description of Artwork:**

(صَلَّى اللَّهُ عَلَيْكَ يَا مُحَمَّدَ)

"May Allah's mercy and peace be upon you, O Muhammad

This work celebrates the name of Muhammad (SAW) through the lens of Square Kufic calligraphy. The use of vibrant green—the color of the Prophet's dome and a symbol of life—stands as a solid block of faith. Flanked by the name of Allah in deep black, the composition represents the inseparable connection between the Creator and His Messenger. The delicate floral illumination (Tezhip) on the edge represents the "inner beauty" and mercy of the Prophetic message.".



**Artist:** Syaiful Amin. Indonesia.

**Title:** The Prophet Muhammad PBUH as The Leader

**Description of Artwork:**

The depiction of this art is in accordance with the poem Al Burda by Imam Al Busiri :

محمد سيد الكونين والثقفين والفريقين من عرب ومن عجم

which explains that the Prophet Muhammad PBUH is the leader of the two universes, depicted with a two-part background; the bottom part is soil or rocks in various colors, which can be interpreted as a depiction of the world. The top part is depicted against a bright, light-colored background, representing the afterlife (آخرة).

And he was also the leader of Humans and Jinns, depicted with calligraphy which is written or painted with clear and transparent visuals depicting Humans and Jinns, the real and the invisible or unseen.

And was also the leader of two large groups, namely the Arab and the Ajam (non-Arab) nations. The Arab nation is depicted with traditional Arabic calligraphy in the style of Tsulus, and the Ajam nation is depicted with Arabic calligraphy in the style of Javanese script (Aksara Jawa from Indonesia) and Chinese calligraphy. Then the differences were united around the ring of the Prophet Muhammad, PBUH.



**Artist:** Abdur Raafi. Pakistan.

**Title:** The Desert Of Words In The Love Of Prophet Muhammad ﷺ.

**Description of Artwork:**

This artwork is a humble expression of love and reverence for the beloved Prophet Muhammad ﷺ. His honored name flows through each stroke with devotion, reminding hearts of his mercy, character, and timeless guidance. More than calligraphy, this is a quiet salutation—an offering of respect, peace, and love for the one who illuminated the world.



**Artist:** Maha Fatima. Pakistan.

**Title:** The Chosen One

**Description of Artwork:**

In this artwork, letters are not merely written; they are felt. The flow of ink follows emotion, turning language into movement and meaning into form. What you see is not just calligraphy, but a story shaped by devotion and time.



**Artist:** Abir Baltagi. Lebanon

**Title:** The Garden of Beloved Presence.

**Description of Artwork:**

From a cloud of soft pink light, Madina emerges; weightless, pure, and filled with the fragrance of love. Minarets rise like prayers suspended in the air, while roses drift as quiet witnesses of devotion. At the center, the Green Dome glows with a stillness that belongs to another world.

This painting becomes a visual prayer; a tender, feminine, and luminous meditation on Madina. It transforms the city into an atmosphere of mercy, love, and remembrance, inviting the viewer not into a physical place, but into a feeling: the feeling of being near the Prophet ﷺ.

