

# **“Symbiosis concept in Art: The Journey of Lines”**

**With Mr. Shafique Farooqi**

**by**

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**Research Coordinator**

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My dearest Abbu Jan.

As I hold the pages of this book, I feel as though I am holding fragments of your soul — the quiet struggles, the silent prayers, the lonely nights of creation, the dreams only you could see, and the world's only your line could bring to life.

To the world, you are

**Prof. Dr. Muhammad Shafique Farooqi — the master, the philosopher, the visionary.**

But to me, you are the heartbeat of our home, the wisdom behind every moment of my life, and the gentle strength that shaped who I am today.

I have seen your journey —  
the sacrifices you hid behind your smile,  
the countless hours you spent perfecting your craft,  
the battles you fought silently,  
the love you poured into each brushstroke.

Your art is not only the story of your hands;  
it is the story of your heart.

Every line you draw carries your sincerity.  
Every symbol carries your memory.  
Every creation carries your truth.

Many people admire your work,  
but only a few know the depth of your journey.  
I am blessed to be among those few.

Through your **Journey of Line**, you have taught the world about unity, harmony, and the sacredness of creation.

Through your **Symbiosis Concept**, you have shown how everything in life is connected —

how love, art, faith, patience, and sacrifice weave together to form a meaningful existence.

And through your life, you have taught me the greatest lesson:

**“Beauty is born when the heart remains sincere.”**

Abbu, I write these words with gratitude that can never be fully expressed.

Your legacy is not only on the canvas —  
it is in every life you have touched, including mine.

I am proud of your art.

I am proud of your journey.

But most of all —

I am proud to be your son.

This book is not just a tribute to your work.

It is a tribute to your life.

May the world see in these pages  
the brilliance, the honesty, the courage,  
and the divine light that I have seen in you since childhood.

With endless love and respect,

**Your son,**

**Umer Farooq Farooqi**

# Preface

Art begins with a line — a movement, a breath, a spark of consciousness.

For more than six decades, Prof. Dr. Muhammad Shafique Farooqi has followed this line with devotion, discipline, and wonder. Through drawing, calligraphy, symbolic art, and the rich terrains of imagination, spirituality, and philosophy, he has transformed the simple stroke into a profound visual language known today as the **Journey of Lines**.

This book is not merely a collection of artworks; it is the reflection of a life lived in dialogue with the line. Within these pages reside the inner worlds, symbols, energies, and spiritual architectures that have shaped Farooqi's artistic journey. His work brings together the precision of technique and the freedom of imagination, the wisdom of tradition and the intuition of the soul.

In Farooqi's hands, a line becomes more than form —  
**it becomes a story, a universe, a philosophy.**

Central to this journey is the **Symbiosis Concept in Art**, a philosophy developed and lived by the artist. Farooqi sees creation as a living partnership — a symbiosis — between the inner and outer worlds: imagination and knowledge, intuition and technique, spirit and matter, past and present. His artworks emerge from this dynamic exchange, where each line is a symbiont shaped by dialogue, tension, harmony, and revelation.

As you move through the chapters of this book, you will encounter more than visual compositions.

You will step into entire universes.

Here, symbols speak in silence, creatures guide the inner traveler, domes shelter spiritual thought, spirals ascend toward higher understanding, and the unseen becomes visible. Every artwork calls upon the viewer to pause, reflect, and discover the meanings hidden within.

The **Journey of Lines** is not only the story of an artist;  
it is the unfolding of a philosophy —  
one that transforms line into life,  
and life into an endless journey of discovery.

This book invites you not only to witness Farooqi's art but to engage with it, to travel alongside each line, and to explore the mysteries it reveals — both in the world and within yourself.

**Umer Farooq Farooqi**

Art Critic & Son of Dr. Shafique Farooqi



## “Poetry of Lines” and the Symbiosis Concept in Art

In *Poetry of Lines*, Shafique Farooqi elevates the humble pen from a tool of writing into a profound medium of spiritual expression. While pens traditionally write words and brushes paint colors, Farooqi’s pen performs a deeper task—it reveals the inner landscapes of the artist’s soul. His sketches and linear compositions are reflections of his dreams, emotions, struggles, and imaginative visions. Through his unique command of the line, the pen transforms into a poet, and each stroke becomes a verse.

Farooqi names his pen-drawn creations “poetry” because they resonate with lyrical feeling. In these drawings, one encounters mysterious atmospheres—shadows, emptiness, strange moons, fragmented shapes, and the symbolic traces of a modern world marked by loneliness and psychological chaos. His lines embody the metaphysics of imagination, requiring thoughtful eyes and contemplative minds to decode their hidden meanings.

But *Poetry of Lines* does not stand alone; it is deeply rooted in Farooqi’s groundbreaking contribution to contemporary art: The **Symbiosis Concept in Art**.

### Symbiosis Concept in Art—The Foundation Behind the Lines

In art, symbiosis becomes the relationship between the artist and his subject. The artist gives his inner world to the line, and the line returns new meaning. Knowledge, technique, symbolism, intuition, form, and emotion interact like living organisms—each influencing the other in a continuous cycle of creation.

For Farooqi, every line is a symbiont. Spirals, arches, circles, pyramids, mythical symbols, imagined creatures, birds, flowers, domes—all coexist in a dynamic visual ecosystem. Through this symbiotic interaction, he constructs a new artistic language that transcends geographical boundaries and cultural limitations. His art is not an isolated phenomenon; it connects him to the global artistic consciousness, making him a true member of the world’s creative community.

## Poetry of Lines Through the Lens of Symbiosis

When viewed through the symbiosis concept, Farooqi's line-poetry becomes more than an aesthetic exercise—it becomes a philosophical narrative. His lines communicate both conflict and harmony, opposition and unity, destruction and regeneration. They embody the relentless dialogue between the inner self and the external world.

In this symbiotic universe:

- Lines carry emotional energy like flowing rivers.
- Meanings emerge like living organisms—growing, merging, resisting, transforming.
- Symbolism becomes the heartbeat of the artwork, linking ancient cultural memory with contemporary experience.

Thus, *Poetry of Lines* becomes a visual symphony of emotions, where simplicity and grandeur, peace and rebellion, emptiness and fullness coexist. Farooqi challenges traditional concepts of line as mere communication and redefines it as a living entity—capable of breathing, feeling, and evolving.

## A New Visual Language for the Contemporary World

Through his symbiosis-based methodology, Farooqi creates a distinct artistic identity. His line-poetry represents both a personal journey and a universal message: creativity thrives when inner worlds and outer realities interact with honesty and intensity. His work is not simply drawn; it is *experienced*—as if each line carries the history of civilizations, the turmoil of modern times, and the silent music of the human soul.

In merging the **Poetry of Lines** with the **Symbiosis Concept in Art**, Farooqi positions himself as a visionary who has expanded the boundaries of drawing, symbolism, and cultural expression. His journey of lines becomes a journey into the profound symbiotic relationships that shape human imagination, thought, and existence.

Dr. Saadat Saeed.

Professor literature at Government College University, Lahore.

December 2021.

## The Line That Speaks: Art, Symbiosis, and the Inner World

In the vast and evolving landscape of contemporary art, few artists have succeeded in transforming the fundamental act of drawing into a complete philosophical language. Prof. Dr. Muhammad Shafique Farooqi stands among those rare visionaries for whom the line is not merely a mark — it is a living entity, a vessel of consciousness, and a bridge between the visible and the unseen. His concept, the *Journey of Line*, carries within it a depth that transcends artistic practice and ventures into the domains of psychology, spirituality, and human interconnectedness.

Lines, like words, possess the power to speak. They whisper, they question, they reveal. While words rely on sound to convey meaning, Farooqi's lines rely on movement — the sweep of a curve, the tension of a stroke, the silence of white space. In these lines, one discovers the architecture of emotion and the geography of the soul. This book presents not only his drawings but the philosophies and inner worlds that give birth to them.

One of the most captivating qualities of Farooqi's work is his ability to mold lines into curves that carry abstract, spiritual, and philosophical resonance. At a time when the modern world is increasingly fragmented by individualism and self-centered pursuit, his work gently but firmly calls us back to the principles of mutuality, unity, and coexistence. His depictions of *Whirling Dervishes* — ethereal, balanced, in perpetual rotation — serve as visual metaphors for the human search for harmony. Each line becomes a reminder of the cosmic truth that existence is intertwined.

"Know Thyself," the ancient Greek maxim adopted by Socrates and echoed in Islamic spiritual tradition as *Taqwa*, lies at the heart of Farooqi's artistic exploration. Self-awareness is the beginning of wisdom, yet it remains the most challenging journey one can undertake. Through his lines, Farooqi invites the viewer into this contemplative realm, urging humanity — especially the Muslim world — to reconnect with the inner source of moral and spiritual energy.

The conceptual backbone of this body of work is **Symbiosis**, a term originally rooted in biology. Symbiosis describes the mutual relationships through which species survive together, depend upon one another, and flourish in cooperative balance. In nature, these interdependencies are abundant and effortless: the

fungus drawing nourishment from the moisture of a plant, the desert dodder weaving itself with the nettle, countless organisms forming invisible but essential partnerships beneath the surface of land and sea.

Farooqi recognizes that humanity often lacks the very harmony that exists in the natural world. His *Journey of Lines* therefore becomes a visual critique of this absence — and an artistic remedy. The lines are not simply strokes on paper; they are symbolic bridges, reminding us of our shared bonds and collective destiny. They speak of compassion, cooperation, humility, and connectedness — the very principles upon which healthy societies are built.

Through simple lines, he articulates what many fail to express through lengthy discourse. His art challenges, comforts, awakens, and transforms. It asks us to reconsider our place within the greater ecosystem of life and to acknowledge the profound interconnectedness that binds us all.

In presenting this book, we do more than celebrate an artist. We honor a thinker, a philosopher, and a guide whose lines lead us inward — toward reflection — and outward — toward our shared humanity. Dr. Shafique Farooqi's *Journey of Lines* is not merely an artistic achievement; it is a moral and spiritual contribution to our time.

It is my privilege to introduce this remarkable work to readers, scholars, art lovers, and seekers of truth. May these pages open new doors of perception and guide us toward the symbiotic vision that Dr. Farooqi so masterfully expresses through the simple, timeless power of the line.

Prof. M. Ashraf Chaudhry,  
M.A. (Eng.); Adv. Dip. Exeter Univ. (U.K.)



***Prof. Dr. Muhammad Shafique Farooqi is a renowned Pakistani artist, calligrapher, and art educator. He is known for his innovative and dynamic approach to art, which blends traditional techniques with modern styles and themes.***

***Prof. Dr. Muhammad Shafique Farooqi was born in 1942 in Sialkot, Pakistan. He had done his Master from Istanbul University, He got Honorary Doctorate Degree from Royal American University in Spiritual Arts. In his 65 years of his art career he has done more than 13,000 art pieces and 107 Solo shows in USA, England, Saudi Arabia, Egypt, Germany, Sudan, France, Canada, Holland, Turkey, Azerbaijan and Pakistan. He has mastered the arts of Free hand Sketches Calligraphy, Landscape, Watercolor, Etching, Symbolic art, ceramic art, Symbiosis concept of art (Journey of Line) and Spiritual art (Whirling Dervishes), He was conferred with President (of Pakistan) Pride of Performance, in recognition of his meritorious contribution to the field of arts in 2021.***

### Some of his notable contributions include:

- Developed the "Symbiosis Concept" in art, which combines different artistic elements and styles to create a unique visual language.
- Mastering the art of calligraphy and introducing new techniques and styles.
- Creating a vast body of work that showcases his expertise in various mediums, including painting, drawing, and printmaking.
- Exhibiting his art globally and receiving numerous awards and accolades.
- Authoring books on art and mysticism, sharing his philosophical and spiritual insights.
- Teaching and mentoring students, inspiring a new generation of artists.

In his mid-career Shafique Farooqi has taken to the painting of calligraphy. His calligraphic paintings aimed at painting the letters of the Arabic alphabet, and he avoided illustrating them in the conventional manner. He uses the brush and the palette-knife in creating the mood and the harmony felt that the letters have a character of their own, which it is the responsibility of the artist to portray.

Invoking Rumi, Shafique Farooqi's Whirling Dervishes transports the viewer to a spiritual realm in an ecstasy of color. His images swirl and melt into the heavens above joining mind, heart, and body as they seek oneness with God. Having spent a significant part of his life in Turkey, Farooqi's art has been deeply inspired by Sufism. His recent endeavor is his book on art and mysticism "The Tale of Drunken Flute in Whirling Dervishes".

Mr. Shafique Farooqi fascination with Calligraphic art over 65 years, His artistic journey simultaneously Travers twin paths, virtuosity and wisdom Mr. Farooqi has published his 7<sup>th</sup> book "محمد رسول الله" after his 6<sup>th</sup> book "لا اله الا الله" which his Knife and hand truly reflects Calligraphy as seen

In Shafique Farooqi's landscape paintings, there is always a central object, perhaps a tree that has attracted the artist's full attention. He has treated it in the spirit of a portrait, and has generally succeeded in revealing the whole atmosphere of the landscape in reference to the single tree.

His paintings on disabled persons have won him honor and distinction in Turkey, England and Germany, and have been prized most for his compassion for the retarded and handicapped children. It is interesting to note that Shafique Farooqi has evolved his own version of beauty which is not formally accepted by painters in our time. He has, however, gone further away in his symbolic art, and has portrayed the complex modern man as an aggregate of variegated personalities. This symbolic painting gives numerous shades of color interfacing into one compact figure.

The Symbiosis Concept in Art refers to a artistic approach developed by Prof. Dr. Muhammad Shafique Farooqi, which he describes as the "Journey of Line". This concept represents the harmonious coexistence and fusion of different artistic elements, styles, and techniques to create a unique and dynamic visual language.

In Symbiosis, Farooqi combines traditional calligraphy, symbolism, and abstract expressionism to convey the spiritual and philosophical themes that are characteristic of his work. The concept is inspired by the principles of Sufism and the whirling dervishes' ritual, symbolizing the unity and oneness of existence the "Journey of Line" is a concept in art developed by Prof. Dr. Muhammad Shafique Farooqi, a renowned Pakistani artist. It is a philosophical and spiritual approach to art that explores the symbolism and significance of the "line" in various artistic traditions.

In the "Journey of Line," Farooqi delves into the metaphysical and mystical aspects of the line, considering it a symbol of unity, continuity, and infinity. He experiments with different techniques and mediums, combining traditional calligraphy, drawing, and painting to create intricate and dynamic compositions.

Through this concept, Farooqi aims to bridge the gap between traditional and modern art, showcasing the versatility and expressiveness of the line as a fundamental element of art. His work has been widely acclaimed for its innovative approach, technical mastery, and profound spiritual and philosophical insights.



## THE SYMBIOSIS CONCEPT — AS DESCRIBED BY PROF. DR. MUHAMMAD SHAFIQUE FAROOQI

Art, for me, has never been a mere visual expression. It has been a companion, a teacher, a spiritual guide, and at times, a mirror reflecting the many dimensions of existence. Over the course of my journey, one truth has revealed itself again and again: **nothing in the universe lives alone**. Every form, every idea, every gesture depends on another. This living relationship — dynamic, evolving, and deeply interconnected — is what I call **Symbiosis**.

My lifelong engagement with the *Journey of Line* has taught me that a line is never just a line.

**“When I draw a line, I do not draw it alone.”**

Within that stroke lies a dialogue between energy and silence, intention and intuition, discipline and freedom. A dot becomes a curve, a curve becomes a symbol, and a symbol expands into an entire universe of meaning. In this unfolding, the visible and the invisible become partners. This is the essence of symbiosis.

The evolution of my work — from classical calligraphy to landscapes, symbolism, whirling dervishes, and abstract spiritual forms — is not a collection of separate phases, but a continuous conversation. Turkish mysticism, Pakistani cultural memory, sacred geometry, Sufi movement, and my own imagination have merged naturally, not by my command but through a shared rhythm. My hand moves, yet the line leads. In that movement, I am reminded that **intuition and knowledge coexist**, each guiding and grounding the other.

Forms may differ, but their purpose remains one.

A crescent, a dome, a bird in flight, a spiral rising into eternity — they all speak to each other. They support, challenge, and complete one another. My canvas becomes a living ecosystem where every stroke breathes life into the next.

I have long believed that art is a spiritual act. A line on paper is material; the intention behind it is spiritual. Together they create something that transcends



both. Life, too, requires this unity — what we see and what we feel must walk together.

Most importantly, the journey does not end with the artist.

**“Every viewer becomes part of my symbiosis.”**

A painting is incomplete until someone stands before it. Your silence, your interpretation, your emotion enters the artwork and expands its meaning. Thus, the artist, the art, and the viewer form a trinity — a living symbiosis in which understanding continues to grow.

This book reflects that lifelong search — a search for harmony between forms, ideas, cultures, and inner worlds. It is not only the story of my art, but the philosophy that shaped it. I hope that as you turn these pages, you will not only see the lines but feel the spaces between them, and discover the invisible worlds that accompany every visible form.

May the *Journey of Line* guide you, as it has guided me, toward deeper contemplation, unity, and the beautiful mysteries that lie beyond the surface.

**“Symbiosis is the unity of all things — the dance of line and form, the meeting of thought and intuition, the harmony of cultures, and the partnership of spirit and creation.**

**My Journey of Line is the story of this unity.**

**Every stroke I create is an invitation to understand that nothing exists alone — everything lives through everything else.”**

**— Prof. Dr. Muhammad Shafique Farooqi**

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# CHAPTER 1 — THE ORIGIN OF SYMBIOSIS

Symbiosis is a word that today belongs to the worlds of biology, culture, philosophy, and art. But its roots reach deep into the earliest rhythms of life on earth. Before human beings shaped civilizations, before language gave meaning to ideas, and even before the first spark of conscious creativity—symbiosis was already at work. It existed silently, weaving relationships between living beings, holding nature together through cooperation, adaptation, and mutual benefit.

The term *symbiosis* was first introduced scientifically by the German botanist **Dr. Heinrich Anton de Bary** in **1866**. He described it as “*the living together of unlike organisms*.” At the time, his work revealed a revolutionary insight: that survival in nature was not only the result of struggle and competition, but also of partnership. Lichens—seemingly simple growths on stone—were discovered to be composed of two distinct organisms, an alga and a fungus, living so harmoniously that they appeared as one. This discovery expanded human understanding of life itself.

From microorganisms to mighty trees, from insects to mammals, symbiosis shaped evolution. The Encyclopedia Britannica describes examples of algae living inside animals, supplying them with food, and tiny symbiotic organisms inside termites digesting wood that the insects themselves cannot digest. Nature proved to be a vast network of interdependence, where cooperation was as essential as conflict.

Yet symbiosis is not confined to biology. Once the concept entered scientific vocabulary, thinkers across disciplines began to see it everywhere—in societies, cultures, economies, and human relationships. This expansion of the idea marked a significant transformation: symbiosis became not only a biological principle, but a **philosophical and cultural truth**.

One of the most influential voices in this expanded understanding was the Japanese architect and philosopher **Dr. Kisho Kurokawa**. In his pioneering work *Intercultural Architecture* (1991), he argued that the modern world must embrace symbiosis as a guiding principle. According to him, harmony is not the absence of conflict. True symbiosis allows differences to coexist, interact, and even compete, while still creating a shared space for mutual development.

Kurokawa wrote that civilizations need not dominate one another to progress. Instead, unique cultures can remain distinct and still work together—forming a dynamic relationship that respects individuality and fosters innovation. He envisioned the 21st century as an era where technological, cultural, and social systems would coexist symbiotically: steam energy with nuclear fusion, tradition with modernity, East with West. His philosophy opened the door for artists, writers, poets, psychologists, and thinkers to reinterpret their own fields through the lens of symbiosis.

But long before the word existed, **syimbiosis was shaping human history**. The first humans encountered a world already in relationships—trees with birds, soil with water, animals with plants. Human survival depended on forming similar relationships: man with nature, man with community, woman with environment. Early societies emerged along rivers—the Nile, the Indus, the Tigris-Euphrates, and the Yellow River—where people learned to live with the rhythms of nature, not against them. They domesticated water, land, and animals, weaving themselves into ecosystems that nurtured both the earth and mankind.

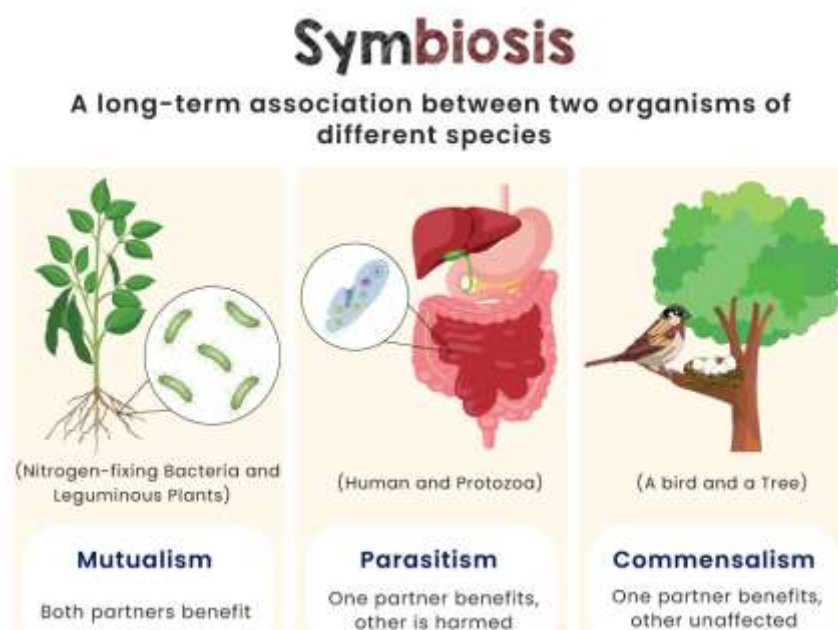
As communities expanded, symbiosis evolved into social systems. Traditions, rituals, trade, languages, and shared beliefs formed invisible threads connecting individuals to families, families to communities, and communities to civilizations. Human culture itself became a vast symbiotic network.

From this perspective, **syimbiosis is not an invention—it is a recognition**. It acknowledges that nothing in existence stands alone.

Everything participates in relationships that sustain, influence, or transform it. These connections—sometimes harmonious, sometimes conflicting—create movement, growth, and evolution.

When viewed through the eyes of an artist, this idea becomes even more profound. For the artist does not exist outside society; he is a participant in an ongoing symbiotic story. His experiences, training, emotions, imagination, and environment constantly interact, shaping the creation of art. The artist gives something to the world and receives something from it—insight, inspiration, knowledge, and meaning.

Thus, the origin of symbiosis is as ancient as existence itself. It is a principle that explains how living beings, cultures, and even ideas come together to form new possibilities. It is the foundation upon which the journey of artistic expression is built.



## CHAPTER 2 — SYMBIOSIS IN HUMAN CIVILIZATION

Symbiosis—living together, interacting, and mutually shaping one another—has been present in nature since the beginning of existence. First defined biologically by Dr. Anton De Bary in 1866, the term originally described partnerships between plants, animals, fungi, and microorganisms. Over time, the idea expanded far beyond biology, revealing itself as a universal law of connection that sustains life, culture, knowledge, and human progress.

In the modern era, Japanese architect Dr. Kisho Kurokawa reintroduced *symbiosis* as a cultural and philosophical principle. He argued that civilizations evolve not through domination or negation, but through coexistence, competition, and cooperation—where opposing values can still search for common ground. According to him, the 21st century represents an age in which cultures, technologies, and identities flourish together in a dynamic, interconnected world.

Yet the origins of this idea lie much deeper. From the moment the first human stepped onto Earth, he found himself surrounded by trees, stones, animals, and forces of nature—each already living in perfect symbiotic balance. Humanity's survival depended entirely on understanding, using, respecting, and adapting to this natural interdependence. As human needs grew, relationships formed: man with man, man with nature, community with community. These evolving interactions shaped societies, gave birth to civilizations, and led to the cultural, technological, and historical transformations that define our shared human story.

Symbiosis is therefore not only biological—it is civilizational.

Civilizations rose on the banks of rivers such as the Indus, Nile, Tigris-Euphrates, and Yellow River because water, agriculture, community, and environment formed a symbiotic chain of survival and growth. Trade routes created symbiosis among nations. Languages evolved through symbiosis of tribes. Sciences emerged from symbiosis between observation and reasoning. Every invention is a symbiosis of human need and human imagination.

In art, this process is even more profound. Every artist enters a deeply symbiotic relationship with his subject. The artist gives his inner world to the canvas and, in return, the canvas reflects something back—emotion, discovery, identity, or truth. Art is thus a dialogue, not a monologue. It is created through the exchange of knowledge, intuition, symbols, cultural memory, and personal experience.

For this reason, Prof. Dr. Muhammad Shafique Farooqi describes art itself as a **symbiosis of elements**—talent, imagination, inspiration, medium, technique, symbols, history, and the unseen spiritual worlds. His *Journey of Lines* becomes a living example of symbiosis, where calligraphy, geometry, symbolism, philosophy, and Sufi thought merge into a single creative expression. The line interacts with rhythm, form interacts with intuition, and the artist interacts with the universe.

Human civilization is a symbiotic whole—every culture, every science, every belief, and every individual contributes to the collective evolution of humanity. Nothing exists in isolation. Every thought, every discovery, every innovation is a continuation of countless earlier influences.

To recognize symbiosis is to recognize **unity within diversity, connection within difference, and cooperation within competition**. It is to understand that mankind's greatest achievements—from architecture and literature to technology and spirituality—are born from relationships, exchanges, and shared aspirations.

Thus, symbiosis is not merely a scientific term.

It is the invisible architecture of human civilization.

It is the philosophy through which the artist, the thinker, and the human being discovers his place in the global whole.

## **Symbiosis as the Foundation of Culture**

Culture does not emerge in isolation. It is born from interaction, shaped through exchange, and sustained by a continuous flow of ideas, values, and human experiences. At its core lies symbiosis—the dynamic process through which individuals, communities, and civilizations influence and transform one another.

The earliest humans learned to live by observing the rhythms of nature. Their knowledge, rituals, and social structures developed through symbiotic relationships with their environment—trees, animals, seasons, rivers, and stars. As humans gathered into communities, their cooperation created the foundations of culture: shared language, beliefs, customs, and systems of meaning. These collective expressions were not imposed from above; they grew organically through interaction, mutual dependence, and the blending of experiences.

Over centuries, symbiosis continued to shape the evolution of culture. Trade linked distant civilizations; encounters between tribes enriched languages; migrations carried artistic styles and spiritual beliefs across continents. No culture in history has remained pure or isolated. Every cultural form—from architecture and literature to music and spirituality—is a tapestry woven from countless symbiotic threads.

In this sense, culture is a living organism. It breathes through exchange and grows through dialogue. Differences do not threaten its existence; they strengthen it. Even conflicts, when guided by the desire to understand, become opportunities for creative renewal. Through competition, cooperation, borrowing, and adaptation, cultures discover new identities and expand their expressive horizons.

Art, as the highest expression of culture, embodies this truth most vividly. The artist absorbs influences from tradition, environment, memory, and imagination. These elements—each a



symbiont—merge to form a unique creation. Thus, every artwork carries within it the history of cultural relationships, visible and invisible.

Symbiosis therefore stands not merely as a biological principle but as the fundamental engine of cultural development. It explains how societies progress, how knowledge expands, and how creative expression evolves. By understanding symbiosis, we recognize that humanity's greatness lies not in separation but in interconnectedness.

Wherever people meet, exchange ideas, compete, cooperate, or simply coexist, culture is born—and reborn. This continuous interplay of differences, aspirations, and shared human experiences is the true foundation of all cultural achievement.

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## CHAPTER 3 — SYMBIOSIS IN MODERN PHILOSOPHY

Modern philosophy, despite its diversity of schools and ideas, converges on a single essential truth: **human** existence is relational. No thought, identity, value, or reality stands alone. Everything emerges through interaction, interdependence, and the continuous exchange of influences. This interwoven structure of existence is what I call symbiosis—a principle that lies at the heart of contemporary philosophical understanding.

In classical philosophy, the world was often viewed through the lens of dualism—mind and body, self and other, subject and object. Modern philosophy, however, breaks these rigid separations. Thinkers such as Heidegger, Merleau-Ponty, Buber, and contemporary intercultural philosophers emphasize that being itself is being-with. Human consciousness is formed through relationships: with the world, with society, with history, and even with the unseen realms of imagination and spirit.

Symbiosis provides a comprehensive framework for understanding these relationships. It offers an alternative to the outdated notion of solitary existence, proposing instead that every individual is shaped by a network of influences and, in turn, contributes to shaping others. Modern philosophical movements—existentialism, phenomenology, structuralism, postmodernism—highlight this dynamic interaction:

- **Existentialism** reveals that freedom is not an isolated state but arises in response to the world around us.
- **Phenomenology** demonstrates that perception is a symbiosis between the perceiver and the perceived.
- **Dialogical philosophy** insists that truth emerges in the space between individuals.
- **Postmodern thought** sees meaning as a product of countless intersecting cultural and linguistic relations.

Through these perspectives, modern philosophy reinstates a timeless truth found in nature, art, and human civilization: everything grows through connection.

In my own artistic and philosophical journey, symbiosis appears as the universal law governing creativity. An artist is never alone with his canvas. His work is influenced by tradition, memory, spiritual experience, cultural heritage, and the silent dialogue between his inner self and the outer world. These forces interact, oppose, complement, and enrich each other—just as modern philosophy envisions the relationships between self and society, thought and experience.

Thus, symbiosis becomes a philosophical lens through which we see that:

- **Diversity does not negate unity; it completes it.**
- **Opposition does not destroy harmony; it refines it.**
- **Difference does not create distance; it generates dialogue.**

Modern philosophy, when viewed through the symbiotic perspective, is not merely a study of ideas—it is a study of how ideas live together, evolve together, and give birth to new worlds of meaning. Symbiosis reveals that progress is not the triumph of one system over another, but the interaction of many, each contributing its unique essence to the collective human experience.

This is the spirit of the 21st century:

A world where cultures coexist without erasing one another,  
where identities flourish in dialogue,  
and where knowledge expands through shared understanding.

Symbiosis, therefore, is not just a biological or artistic principle—it is a modern philosophical necessity, a guiding force for a humanity seeking unity without uniformity, and diversity without division



## CHAPTER 4 — THE ARTIST AS A SYMBIONT

Art is often seen as the pure expression of an individual soul, the crystallization of personal feelings, thoughts, and imagination. Yet no artist creates in isolation. Every creative act is shaped by a lifelong exchange between the inner world of the artist and the world that surrounds him. In this exchange—subtle, continuous, and transformative—the artist becomes a **symbiont**: a being who both influences and is influenced, who gives and receives, who shapes and is shaped by the environment, culture, and spirit of his time.

The modern understanding of symbiosis in art begins by recognizing that the artist is never a solitary figure. His mind carries the footprints of civilizations; his hands hold the memory of traditions; his eyes reflect landscapes, emotions, and histories; and his heart breathes in the collective rhythm of human experience. Thus, every artwork is both deeply personal and profoundly universal.

### The Artist's Inner Universe

At the core of every creative impulse lies the artist's inner world—filled with memories, symbols, dreams, intuition, and subconscious patterns. These inner realities are not static. They evolve through:

- Experience
- Observation
- Learning
- Emotional growth
- Spiritual awakening

The artist continuously absorbs impressions from life. These impressions settle inside him like seeds, and over time, through introspection and reflection, they transform into ideas, imagery, and artistic languages.

But the inner world is not purely psychological; it is spiritual. Every artist carries an inner voice, a longing, a search for meaning. It is this longing that pushes him beyond the physical world and into the metaphysical, where imagination and intuition become guiding forces. This spiritual hunger makes the artist more sensitive, more observant, and more open to the symbiosis of influences that surround him.





## Interaction with the External World

While the artist nurtures his inner universe, he lives simultaneously in an external world full of:

- Cultures
- Religions
- Social tensions
- Historical movements
- Artistic traditions
- Philosophical ideas
- Technological advancements

These external forces continuously interact with the artist's inner state. They provide content, challenge assumptions, inspire imagination, or provoke new questions. No artist creates without reference to the world he inhabits.

Even when the artist paints from imagination, the imagination itself has been shaped by external stimuli—books read, landscapes observed, music heard, people encountered, and histories lived. These moments enter the artist's consciousness and become part of his creative DNA.

Therefore, the process of creativity is a **synergy** between inner impulses and outer realities. This synergy is the symbiosis that gives birth to originality.

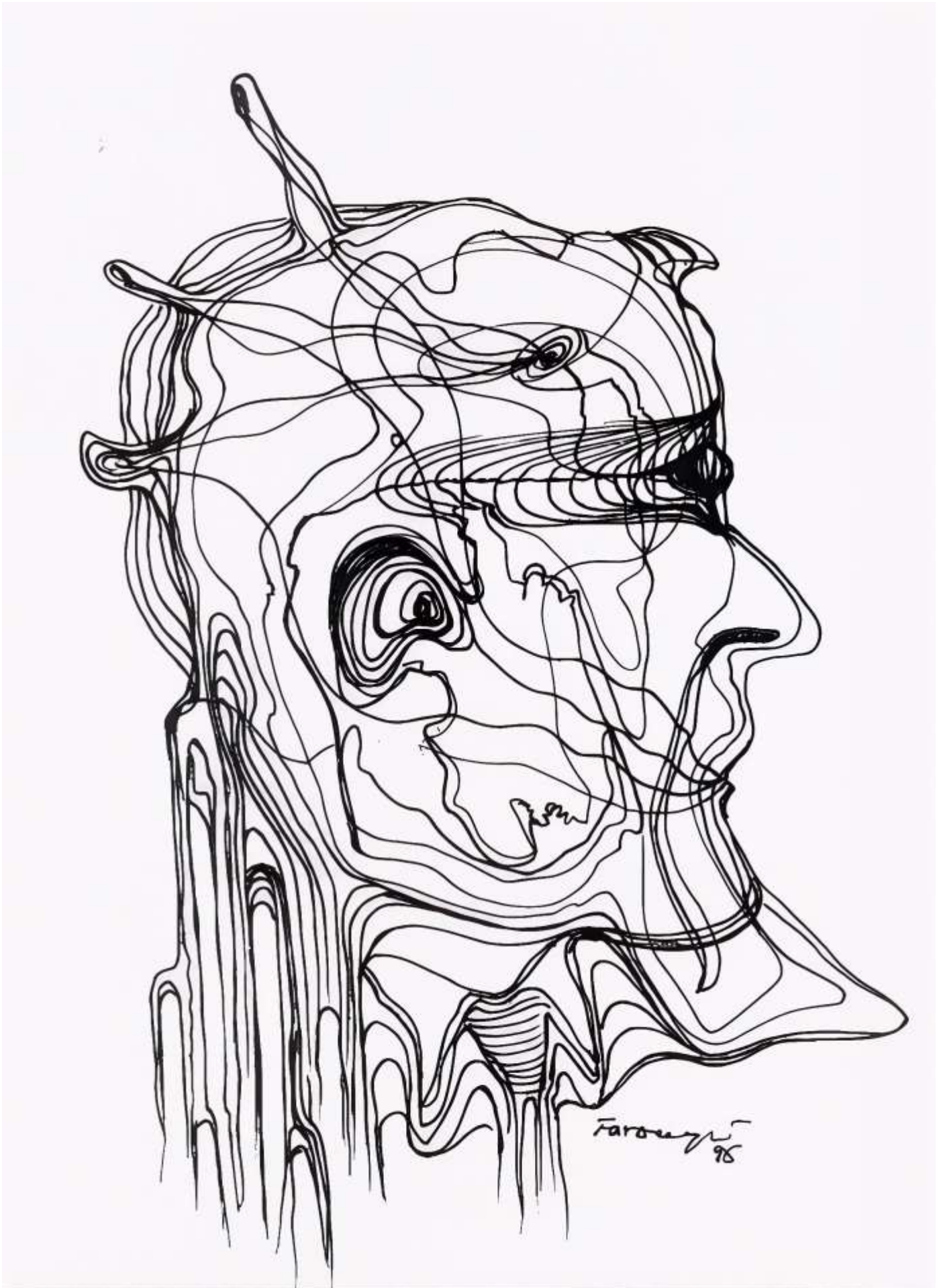
## Art as a Dialogue Between Self and Society

The artist does not merely reflect the world; he also responds to it. His canvas, sculpture, or calligraphy becomes a space where personal emotion dialogues with collective experience. When an artist paints love, sorrow, joy, conflict, or spirituality, he expresses emotions that others recognize within themselves.

Thus, the artwork becomes a bridge—connecting the artist's inner world with the viewer's inner world. This interaction is itself a form of symbiosis.

- The artist gives vision; the viewer gives meaning.
- The artist offers form; the viewer brings interpretation.
- The artist expresses emotion; the viewer experiences reflection.

Through this mutual exchange, art becomes a living relationship, not a static object.



## The Struggle Within the Creative Self

Creativity is never a calm process. Within the artist lies a constant tension between:

- The desire for freedom and the constraints of technique
- The longing for originality and the weight of tradition
- The need for expression and the discipline of form
- The vision of inner worlds and the limitations of material mediums

These conflicts do not weaken the artist—they refine him. They generate *movement* inside the creative spirit, pushing him toward new discoveries. In this struggle, the artist experiences moments of crisis and revelation. Each crisis becomes a turning point; each revelation becomes a new style, a new symbol, or a new artistic language.

This dynamic tension is a powerful form of symbiosis: the merging of conflicting forces to produce harmony.

## Knowledge, Technique, and Cultural Memory

Every artist stands on the shoulders of those who came before him. Knowledge is inherited, techniques are learned, and cultural memory flows across generations. An artist receives:

- The precision of classical drawing
- The fluidity of calligraphy
- The abstraction of modern art
- The spirituality of ancient civilizations
- The symbolism of folklore
- The geometry of Islamic patterns
- The color sensibilities of regional traditions

These influences do not bind the artist—they liberate him. They provide raw material which he transforms through personal experience. The interaction between acquired knowledge and individual creativity is one of the deepest forms of artistic symbiosis.

For Prof. Dr. Shafique Farooqi, this interaction is central. His hands carry the discipline of academic training, the elegance of Islamic calligraphy, the energy of contemporary expression, and the mystical sensibilities of Sufi tradition. These are not separate streams—they converge into one river, flowing toward the creation of the **Journey of Lines**.





## **Symbiosis as the Foundation of Artistic Identity**

The identity of an artist is not fixed; it evolves through each phase of life. Early works may be driven by curiosity, later works by mastery, and mature works by wisdom. Throughout this evolution, the artist collects symbiotic experiences:

- Childhood memories
- Travels
- Teachers and mentors
- Encounters with other artists
- Personal triumphs and struggles
- Cultural and spiritual influences

Each experience adds a layer to the artistic consciousness. Each layer modifies the way the artist sees and expresses the world.

The mature artist eventually realizes that his work is not merely the product of talent—it is the product of symbiosis. He is both creator and creation. He shapes the world, and the world shapes him.

## **The Artist's Responsibility to Humanity**

Because of this deep interconnectedness, the artist carries a unique responsibility. He must remain honest with his inner voice, but also aware of his role in society. Art can heal or disturb, unite or divide, enlighten or confuse. The artist must choose how he wishes to use his creative power.

A true artist becomes a guardian of beauty, truth, and meaning. He becomes a voice for the unspoken, a bridge between cultures, and a witness to the human condition. His work becomes a contribution to the global symbiosis of ideas, emotions, and aspirations.

## **Toward the “Journey of Lines”**

With this understanding of the artist as a symbiont, we are now prepared to explore a unique artistic philosophy: The **Journey of Lines**. This concept emerges from the symbiosis of inner spirituality, cultural knowledge, symbolic imagination, and intuitive artistic energy.

The next chapter will explore how creativity itself functions as a symbiotic force and how artistic imagination transforms raw experience into visual poetry.







## CHAPTER 5 — CREATIVITY AS A SYMBIOTIC FORCE

Creativity is often described as a spark, a flash of inspiration, or a moment of revelation. Yet, in truth, it is far more than a fleeting impulse. Creativity is a continuous, dynamic process—a living dialogue between the mind, the spirit, and the world. It is a symbiotic force that draws from multiple sources, merging them into something new, meaningful, and timeless. Every creative act is a result of interaction, exchange, and transformation.

In the journey of artistic evolution, creativity becomes the bridge between the visible and the invisible, the conscious and the subconscious, the personal and the universal. It is the force that converts experience into expression, thought into form, and feeling into visual language.

### The Sources of Creative Energy

Creativity arises from a complex web of influences, both internal and external. These sources interact with each other, forming a symbiotic relationship that nourishes the artist's imagination.

#### 1. Experience

Every moment of life—joy, sorrow, struggle, triumph—contributes to the artist's reservoir of inspiration. Experiences shape perspective. Even ordinary events gain aesthetic significance when seen through a sensitive mind.

#### 2. Observation

Artists observe the world with unusual clarity. They notice patterns in nature, rhythms in architecture, emotions in faces, and stories in silence. Observation enriches creativity, making every visual detail a potential symbol.

#### 3. Knowledge

Training and education refine creativity. Techniques, history, styles, and theories give structure to imagination. Knowledge provides discipline—the foundation upon which creative freedom flourishes.

#### 4. Emotion

Art emerges from emotion. Love, loneliness, spirituality, longing, and even conflict fuel the creative heart. Emotion gives authenticity to art and connects the artist to the viewer.

## 5. Spirituality & Intuition

Perhaps the most profound source is intuition—those moments when the artist senses something beyond logic. Spiritual insight opens the gates to unseen worlds. It guides the hand even when the mind cannot explain.

Creativity, therefore, is not an isolated talent. It is a symbiosis of life, learning, emotion, and spirit.

### **Creativity as Transformation**

The essence of creativity lies in transformation—taking what exists and turning it into something new. This transformation is inherently symbiotic.

- Nature inspires form
- Culture inspires meaning
- Memory inspires expression
- Imagination inspires possibility

These influences merge within the artist, who reshapes them into visual poetry. Creativity is not imitation; it is reinterpretation. The artist does not copy reality—he transforms it.

For Prof. Dr. Shafique Farooqi, this transformation reaches its purest form in the **Journey of Lines**, where ordinary lines are elevated into spiritual symbols, rhythmic patterns, and metaphysical narratives.

### **Interaction of Inner and Outer Worlds**

Creativity thrives in the tension between the internal and external worlds of the artist.

The inner world offers:

- Dreams
- Desires
- Symbols
- Fears
- Spiritual longing

The outer world offers:

- Culture
- Society
- History
- Nature
- Human relationships

When these two worlds meet, creativity awakens. The artist acts as the mediator who brings harmony between them. This meeting point—where personal vision encounters external reality—is the birthplace of originality.

### **Creativity and Cultural Diversity**

In the modern age, culture is no longer confined within borders. Ideas travel across continents. Techniques and styles merge. Artists draw from global sources, creating hybrid forms of expression.

This intercultural exchange is itself a symbiosis. Creativity expands when exposed to diversity. The artist becomes a traveler of thoughts—absorbing influences from different traditions and transforming them into new artistic languages.

For Farooqi, exposure to Turkish, Persian, Pakistani, and Western traditions enriched his vocabulary of expression. His immersion in Sufi mysticism provided spiritual depth, while his academic background gave structural discipline. This multicultural symbiosis forms the backbone of his creative philosophy.

### **The Role of Imagination: A Creative Universe**

Imagination is the space where the artist becomes truly free. It is not bound by physical laws, social structures, or logical limitations. In imagination:

- Lines can breathe
- Colors can speak
- Symbols can transform
- Worlds can emerge from silence

Imagination connects the visible world with unseen dimensions. It allows the artist to create images that do not exist in material form but live in the realm of spirit.

The **Journey of Lines** is born from this imaginative universe—a place where lines move like music, curve like poetry, and dance like spiritual energy.

## **Creativity and Intuition: The Unseen Guide**

Not everything in art can be planned. Many of the most powerful artistic decisions come through intuition—a deep inner knowing that bypasses conscious thought. Intuition is the artist's spiritual compass.

When intuition guides the hand, the line flows naturally, like a whisper from the soul. The artist becomes a medium through which unseen energies manifest. This is not coincidence; it is symbiosis between the conscious mind and the unconscious, between the earthly self and the spiritual self.

Farooqi often refers to this phenomenon—how certain symbols, shapes, and creatures appeared in his imagination without visual reference. They came not from the eye but from the soul. This is creativity in its purest symbiotic form.

## **Creativity as a Dialogue with Time**

Every artwork is a conversation with past, present, and future.

- From the past, the artist inherits traditions, symbols, and memories.
- In the present, he synthesizes experience with imagination.
- For the future, he creates something new that will influence generations.

Thus, creativity becomes a bridge across time—a symbiosis that connects historical wisdom with contemporary vision.

## **Symbiosis as the Engine of Artistic Evolution**

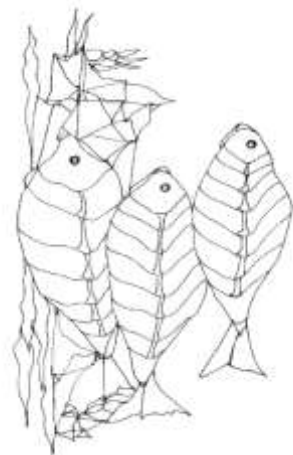
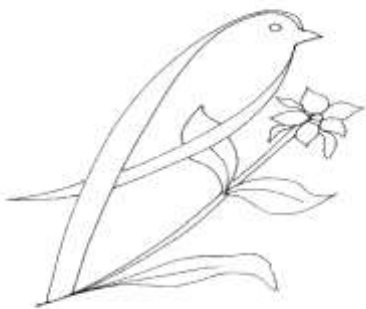
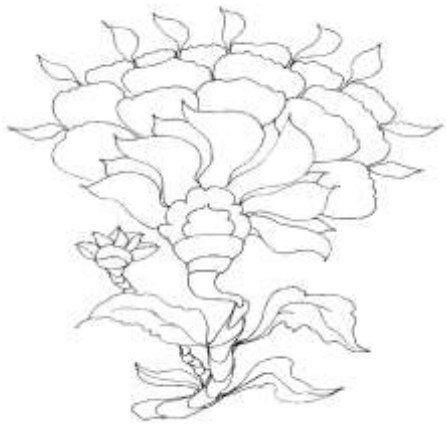
As the artist evolves, his creativity undergoes stages of refinement. Early works may reflect experimentation, mid-career works show mastery, and mature works reveal philosophy.

At every stage, symbiosis plays a central role:

- The merging of skills
- The absorption of influences
- The blending of memories
- The balancing of opposites
- The union of thought and emotion

This evolution leads the mature artist toward a deeper, more personal language of expression—a unique visual identity shaped by a lifetime of symbiotic interactions.

The creation of the **Journey of Lines** is precisely this: the culmination of decades of introspection, observation, travel, teaching, spiritual exploration, and artistic maturity.





## CHAPTER 6 — CALLIGRAPHY & PAINTING AS SYMBIOSIS

Throughout human history, two of the most expressive visual languages—**calligraphy** and **painting**—have served as powerful vehicles for creativity, spirituality, communication, and cultural identity. Yet, these two forms are often perceived as separate disciplines: one rooted in the written word and discipline, the other in imagery and emotional freedom. When they merge, something extraordinary occurs: a new visual language emerges, one that blends structure with spontaneity, tradition with innovation, and form with meaning.

This union is a profound example of **symbiosis in art**, where the aesthetics of calligraphy and the expressive potential of painting interact, enrich one another, and give birth to new creative possibilities. For Prof. Dr. Muhammad Shafique Farooqi, this fusion is not merely a stylistic choice—it is a philosophical and spiritual pathway that leads to the conception of the **Journey of Lines**.

### **Calligraphy: The Art of the Sacred Line**

Calligraphy is one of the oldest artistic traditions of humanity. Across civilizations—from China to Persia, from the Arab world to Japan—calligraphy has been revered not only as writing but as an elevated form of visual art.

Calligraphy embodies several principles:

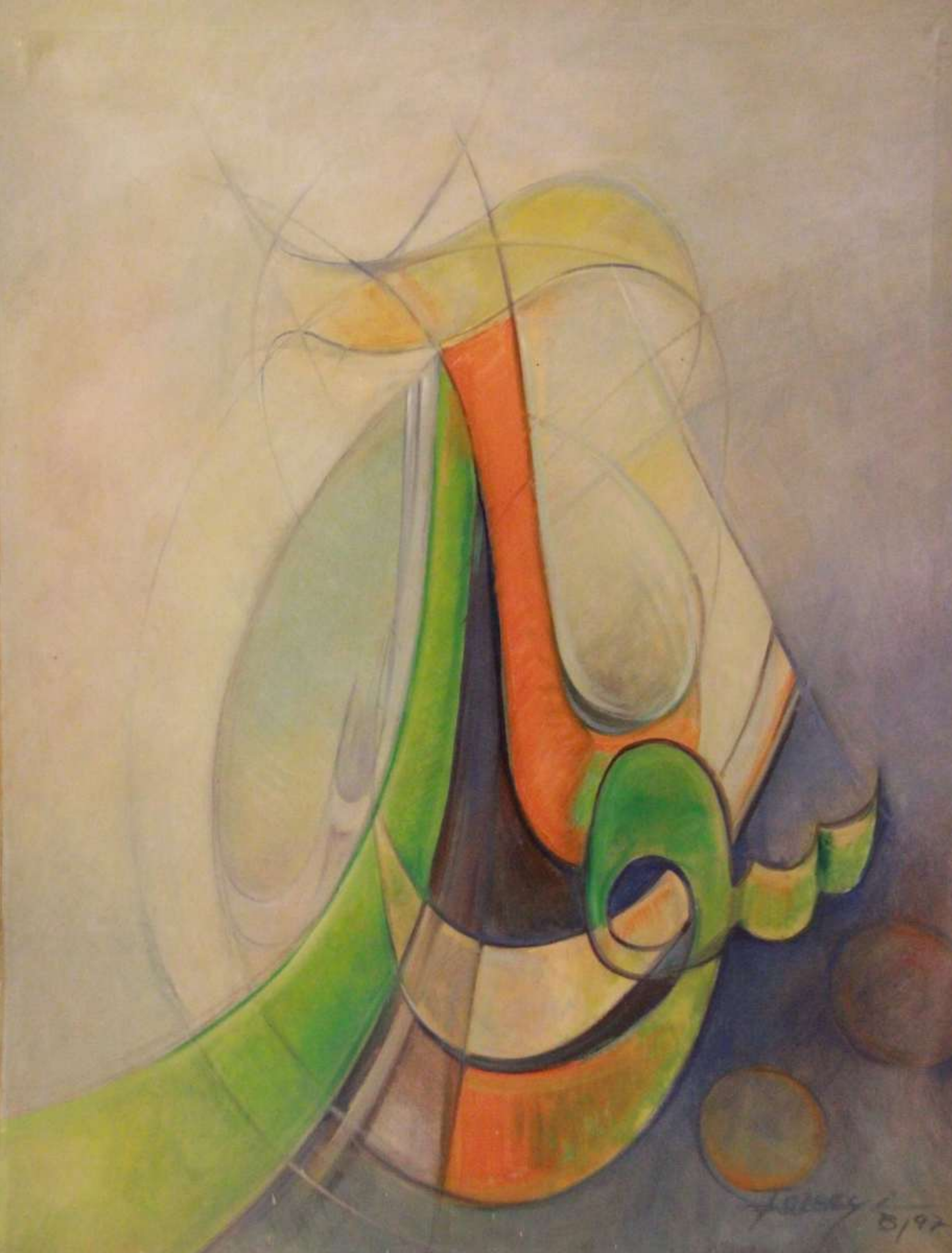
- **Precision and discipline**
- **Hidden rhythm and balance**
- **Harmony within structure**
- **The spiritual power of the written word**

In Islamic tradition, calligraphy is especially sacred. Because it gives form to the words of the Qur'an, it carries spiritual weight. Every stroke becomes an act of devotion, and every letter is shaped with inner reverence. The calligrapher is trained to control breath, hand, mind, and soul.

In this discipline, the line is not merely a mark—it is a spiritual journey.

### **Painting: The Language of Emotion and Intuition**

In contrast, painting is a language of open expression. It gives form to imagination, emotion, and sensory experience. Painting is expansive. It does not follow strict rules; it embraces freedom, experimentation, and abstraction.



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## Painting embodies:

- **Color and tone**
- **Movement and gesture**
- **Intuition and spontaneity**
- **Emotional depth and narrative**

While calligraphy seeks perfection in structure, painting seeks truth in expression. Painting liberates the line from the constraints of form and allows it to explore movement, direction, emotion, and transformation.

## The Fusion: A Creative Symbiosis

When calligraphy and painting merge, the result is greater than the sum of the two. This fusion forms a symbiotic relationship:

- The **discipline** of calligraphy stabilizes the **freedom** of painting.
- The **emotion** of painting gives **soul** to the structure of calligraphy.
- The **geometry** of letters enriches the **composition** of painting.
- The **movement** of paint amplifies the **rhythm** of line.

This interplay creates a dynamic field in which lines behave both as language and as art.

In this fusion, a line is no longer limited to meaning—  
**it becomes movement, form, rhythm, and spirit.**

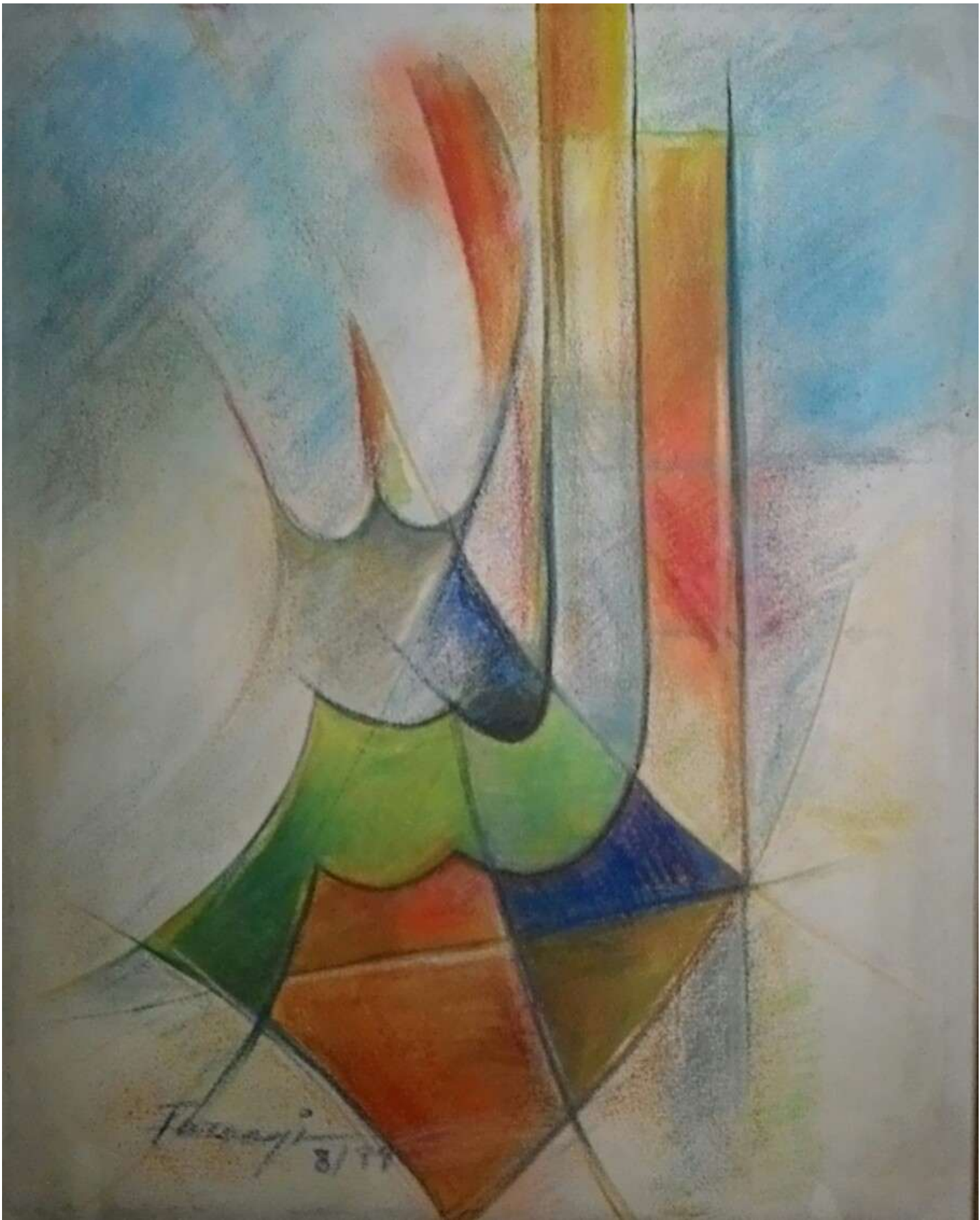
## Farooqi's Contribution to this Fusion

Prof. Dr. Shafique Farooqi has spent decades exploring and mastering this interaction. His training in classical calligraphy provided him with a deep understanding of line, proportion, and balance. His painting practice allowed him to expand these principles into new territories of emotion, intuition, and symbolism.

His works often display:

- Letterforms breaking into abstract movement
- Lines that flow between script and drawing
- Shapes inspired by calligraphic curves
- Symbolic motifs that originate in the logic of letters
- Abstract fields where characters dissolve into pure rhythm





This fusion is not decorative; it is philosophical. It represents the meeting of the outer world of form and the inner world of meaning.

### **Calligraphy and Painting in Historical Symbiosis**

Historically, many cultures practiced this symbiotic relationship, though often unknowingly.

- In **Chinese and Japanese art**, calligraphy and painting are inseparable; a painting without calligraphy is considered incomplete.
- In **Persian miniatures**, calligraphy borders narrate the story while the painting visualizes it.
- In **Islamic art**, calligraphy becomes architectural decoration, merging with geometry, color, and pattern.
- In **Western abstract expressionism**, artists such as Klee, Kandinsky, and Pollock embraced calligraphic gestures as expressive tools.

Thus, the intersection of calligraphy and painting has always existed as a global artistic language.

Farooqi's work draws from all these traditions, synthesizing them into a contemporary vision rooted in spirituality and personal experience.

### **The Line as a Bridge Between Two Worlds**

In this symbiotic fusion, the **line** becomes the bridge:

- It carries the discipline of the written letter
- It expresses the emotion of the painter's gesture
- It symbolizes the continuity of human thought
- It reflects the movement of spiritual energy

A single line can represent both a form and a feeling, both structure and soul. This duality is the essence of Farooqi's philosophy.

In his hands, the line is alive.

It breathes.

It dances.

It transforms.

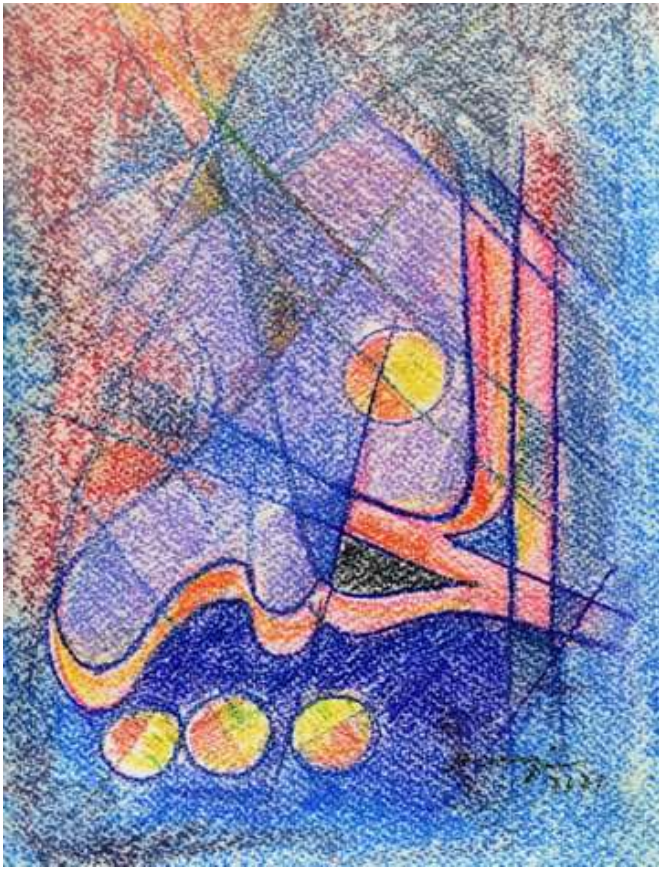
### **The Rise of a New Artistic Language**

The union of calligraphy and painting allows the creation of a new visual language—one that is universal. Viewers from different cultures can connect to the shapes, rhythms, and emotions because the line transcends linguistic boundaries.











This universal language is not confined to literal meaning. Instead, it communicates through:

- Movement
- Balance
- Harmony
- Spiritual resonance

Farooqi's Journey of Lines emerges from this universal vocabulary. It communicates beyond words, beyond symbols, and beyond cultural divisions.

### **Symbiosis as an Aesthetic Philosophy**

When calligraphy and painting merge:

- Opposites unite
- Tensions become harmony
- Structure and intuition embrace
- Logic and imagination coexist
- The visible and invisible meet

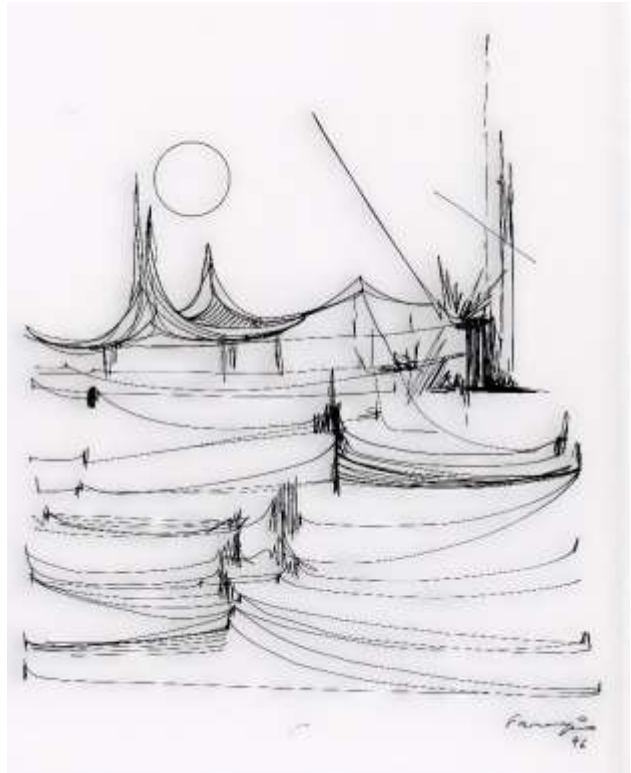
This is symbiosis—not only in technique, but in philosophy. Art becomes a meeting place where diverse elements interact to create unity. This unity does not erase difference; it celebrates it.



## CHAPTER 7 — WHAT IS A LINE?

Before one can understand the *Journey of Lines*, one must first understand the *line* itself—not as a simple mark on paper, but as one of the most ancient and profound elements in human thought, mathematics, philosophy, and art. The line is the beginning of form, the root of geometry, the foundation of writing, and the essence of visual expression. It is the first movement of the hand, the first trace of human presence, and the first bridge between imagination and material reality.

To define the line is to follow its journey through science, language, symbolism, and spirituality. Every discipline offers a unique interpretation, yet all point to the same truth:  
**the line is life's most fundamental gesture.**



### The Scientific and Mathematical Line

Classical geometry, as described by Euclid and expanded by mathematicians for centuries, defines the line as:

- “length without width”
- “the path of a moving point”
- “the boundary of a surface”

This definition is simple but profound. A line becomes the beginning of shape, space, and dimension. It is the framework upon which all forms—circles, triangles, architecture, maps, engineering—are constructed.

In mathematics:

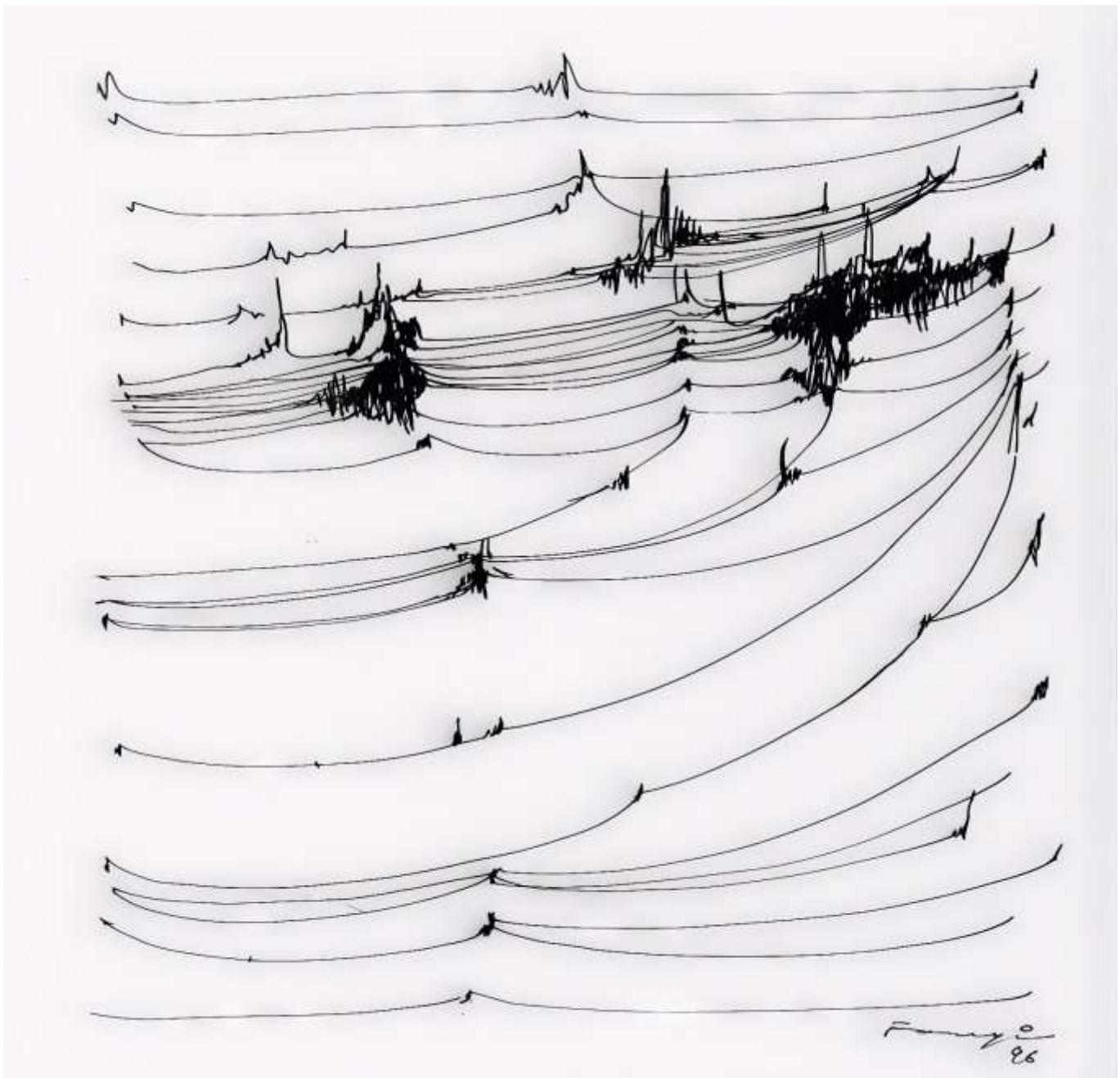
- A point has position but no size
- A line has extension but no thickness
- A plane has length and width
- A solid has volume

Thus, the line becomes the first dimension of existence. It is the seed from which the universe of geometry grows.

### The Line as Movement

The most poetic definition comes from classical thinkers who saw the line not as a static object but as a **motion**.

A line is not merely drawn—  
**it travels.**







Krome Barratt's description in *Logic and Design* reveals the dynamic nature of line:

- A line carries memory
- It records a journey
- It guides the eye like a path
- It captures rhythm, direction, and intention

A line is the trace of a thought in motion. It is the record of an emotion expressed through the hand. Every line carries the energy of the moment in which it was born.

### **The Line as Boundary**

In art, the line defines:

- Shape
- Form
- Mass
- Direction
- Structure
- Relationships

It separates light from shadow, object from space, figure from background. Even when invisible, structural lines determine composition. They organize movement, balance, and depth.

In this way, the line becomes the architect of visual order.

### **The Line as Rhythm**

Line is not only form—it is music.

Just as melodies rise and fall, lines curve and straighten. Just as rhythms create movement in sound, lines create movement in sight. A composition flows because of line. The eye travels because the line leads it. Harmony emerges because lines interact with one another like musical notes.

- Straight lines create stability
- Curved lines create softness
- Spirals create energy
- Angled lines create tension
- Repetitive lines create pattern and rhythm





This musical quality of line is central to Farooqi's philosophy, where lines behave like notes in a spiritual composition.

### **The Line as Language**

Before alphabets existed, humans communicated with lines. Cave paintings, symbols, markings, and early pictographs were made of lines. The first written scripts—hieroglyphs, cuneiform, ancient Chinese characters—were all lines arranged with meaning.

Thus, the line is:

- The mother of writing
- The root of calligraphy
- The foundation of civilization's memory

In Islamic art, the line holds special reverence. It shapes sacred words. It becomes devotion made visible. Each stroke is intentional, disciplined, and spiritual.

### **The Spiritual Line**

Beyond science and art, there is a mystical dimension to the line.

A line is a path—  
a journey,  
a connection,  
a bridge between points.

In Sufi metaphysics, the line represents:

- Unity and continuity
- The journey from the finite to the infinite
- The movement of the soul toward the Divine
- The unfolding of inner wisdom

Farooqi's concept of the *Journey of Lines* emerges from this spiritual understanding. His lines are not decorative—they are metaphysical. They reveal inner states. They represent unseen energies. They carry stories that are not spoken but felt.

### **The Line in Nature**

Nature itself is composed of lines:

- The horizon
- The veins of leaves

- The curve of shells
- The flight pattern of birds
- The winding of rivers
- The rings of trees
- The shape of mountains

Nature draws without hesitation. It draws with purpose. It draws with harmony. The artist learns from these natural lines and translates them into human expression.

### **The Line as the Foundation of Beauty**

Every masterpiece—whether classical, modern, abstract, or symbolic—begins with line.

- Michelangelo’s sculptures were born from drawn lines.
- Leonardo’s inventions began as delicate line sketches.
- Japanese ink paintings use line as their entire grammar.
- Islamic calligraphers express divine beauty through lines.
- Modern abstract artists sought freedom through gestural lines.

Thus, the history of art is, in essence, the history of the line.

### **The Line in Farooqi’s Vision**

In the hands of Prof. Dr. Shafique Farooqi, the line transcends its traditional definitions. It becomes:

- A bridge between calligraphy and painting
- A symbol of spiritual awakening
- A rhythmic journey through conscious and subconscious worlds
- A personal language developed through decades of introspection
- A symbiosis of culture, technique, and imagination

His lines are not imitations of nature; they are re-creations of inner landscapes. They are born from experience, memory, and spiritual contemplation.

The *Journey of Lines* begins by redefining the line—not as a tool, but as a living entity.

### **The Line as the Beginning of the Journey**

As we conclude this chapter, we understand that the line is more than geometry, more than technique, and more than symbolism. It is the foundation upon which all forms of visual expression stand.



This realization prepares us to enter the core of Farooqi's artistic philosophy—**where the line is no longer just a mark, but a journey.**







## CHAPTER 8 — LINE AS MUSIC, POETRY, AND SPIRIT

To understand the *Journey of Lines*, one must go beyond the technical definitions of line and enter the emotional, spiritual, and musical worlds from which the line draws its deepest power. A line is not only a mark on a surface—it is a vibration, a rhythm, a breath, a whisper of the soul. It moves with the heartbeat of the artist, carrying inner emotion into outer form. In this sense, the line becomes music, poetry, and spirit simultaneously.

This chapter explores how the line transcends physicality and becomes a carrier of meaning, emotion, and metaphysical presence.

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### The Musical Nature of the Line

Music and line share an intimate relationship. Both unfold through *movement*, *rhythm*, and *flow*. A single musical note has no meaning in isolation; similarly, a single line gains meaning through its direction, pressure, length, and relationship with other lines.

A line, like a melody, has:

- **Rhythm** — the alternation of fast and slow movement
- **Tone** — the softness or intensity of its pressure
- **Harmony** — the relationship between multiple lines
- **Silence** — the empty space that gives meaning to form
- **Tempo** — the speed of its gesture

The artist's hand becomes similar to a musician's instrument. Every stroke is a note, every curve a musical phrase, every composition a symphony of lines. In Farooqi's work, the lines move like musical waves. Some rise sharply like crescendos; others descend gently like fading notes. Spirals and whirls create a rhythm that draws the viewer inward, creating a sense of spiritual resonance. These rhythms are not accidental—they are born from a deep emotional breath that guides the artist's hand.

The *Journey of Lines*, therefore, can be read like a silent musical composition, where the energy of the line plays the role of sound.





## **The Poetic Nature of the Line**

If music is movement, poetry is meaning. The line carries metaphor, symbolism, and narrative just as poetry carries imagery, mood, and message.

A poetic line expresses:

- Longing
- Mystery
- Memory
- Ecstasy
- Silence
- Transformation

Even without recognizable shapes, the line can tell a story. A trembling line suggests hesitation. A bold stroke expresses confidence. A flowing curve evokes serenity. A sudden angle reflects tension or conflict.

In Farooqi's art, poetic elements appear constantly:

- Broken lines reveal struggle
- Continuous lines reveal destiny
- Expanding lines reveal growth
- Interwoven lines reveal relationships
- Rising lines reveal spiritual ascent

These poetic expressions are not literal—they are emotional impressions, symbolic echoes of the artist's inner world.

Just as the poet selects words with consciousness and care, the artist selects the direction and pressure of each line to express hidden meaning. This makes the line both visual and literary.

## **The Spiritual Nature of the Line.**

A line is also a spiritual path. It connects the inner and outer worlds. It moves between realms of thought, emotion, and intuition. In mystical traditions, the straight line symbolizes direction and purpose, while the curved line symbolizes the journey of the soul.



In Sufi symbolism:

- The circle represents unity
- The spiral represents ascension
- The curve represents divine rhythm
- The vertical line represents the human standing before God
- The horizontal line represents the human connection with humanity

Farooqi's Journey of Lines draws heavily from this mystical vocabulary.

His lines do not simply exist—they *become*. They evolve, merge, separate, and reunite, just as the soul moves through stages of spiritual awakening. His spirals are not decorative—they are metaphors for internal expansion. His arches reflect the gateways of inner discovery. His whirling shapes echo the movement of dervishes, spinning in pursuit of divine presence.

The line becomes a prayer.  
It becomes remembrance.  
It becomes meditation in motion.

### **Line as Breath and Energy**

Every line carries the breath of its creator. In calligraphy, the stroke begins with an inhale and ends with an exhale. Breath guides the flow of the hand. In painting, the movement of the brush follows the rhythm of the artist's body.

Thus, the line becomes:

- The trace of inner life
- The echo of the artist's heartbeat
- The physical manifestation of spiritual energy

Some lines pulse with intensity; others glide softly. Some burst outward like expanding light; others curl inward like introspection.

Farooqi often speaks of moments where the line seems to draw itself—where his hand becomes guided by an unseen force. These moments of intuitive movement are where the spiritual and physical realities merge. They are the purest form of symbiosis between body and soul.





## **Line as Identity and Voice**

The line is the artist's signature—the one element that can never be copied. Two artists cannot create the same line because no two spirits are identical. A line is deeply personal; it contains the memory of every experience, every emotion, and every struggle that shaped the artist.

The journey of an artist's life can be read through the evolution of his lines:

- Early lines are exploratory
- Late lines carry wisdom and clarity

Farooqi's lines bear the marks of a lifetime of discipline, reflection, spiritual exploration, and creative mastery. They speak in a voice that is uniquely his—woven from decades of dedication.

## **The Line as the Path of the Soul**

When the line moves across the surface, it mirrors the journey of the human soul. It begins in stillness, moves through uncertainty, seeks direction, discovers rhythm, and eventually reaches clarity.

This is why the line is sacred. It connects the invisible to the visible, the infinite to the finite.

In the Journey of Lines:

- Every mark is a step
- Every curve is a turning point
- Every spiral is a moment of revelation
- Every intersection is a meeting of worlds

The line becomes a traveler.

It seeks meaning.

It returns transformed.

## **A Line that Becomes the Universe**

When we see a line in nature—a horizon, a river, a branch—it shapes how we see the world. Similarly, Farooqi's lines shape how we see the inner universe.

One line becomes two.

Two lines create direction.

Many lines create movement.

Movement creates life.



Life becomes meaning.  
Meaning becomes art.

This is the philosophy behind the Journey of Lines.

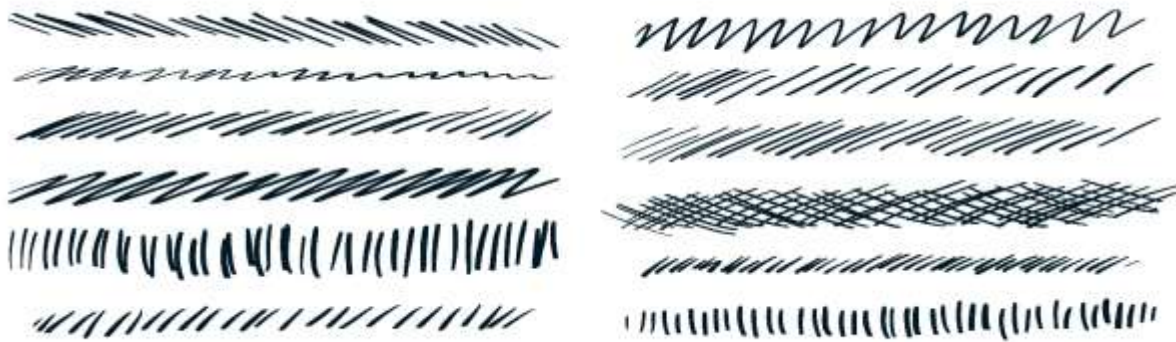


## CHAPTER 9 — THE BIRTH OF THE “JOURNEY OF LINES”

Every artist, at some point in his life, encounters a moment of revelation—a moment where technique dissolves into intuition, where form transcends structure, and where art becomes a channel for something deeper than visible reality. For Prof. Dr. Muhammad Shafique Farooqi, this revelation crystallized into a concept that would define his life’s work: **the Journey of Lines**.

This is not merely a style nor a technique. It is a *philosophy of creation*, a spiritual pathway, and a unique form of visual language. It is the unfolding of the unseen world into visible form through the movement of the line.

The Journey of Lines was not invented in a single moment; it emerged over decades—through reflection, training, spiritual exploration, experience, and an inner calling that grew stronger with time.



To understand how this concept was born, we must explore the elements that shaped it: the inner world, the unseen worlds, the symbols, the spiritual influences, and the experiences that guided Farooqi’s hand.

### **The Inner Calling: When Art Becomes Revelation**

Every true artist is led by an inner voice—a whisper that begins in silence and grows into a creative urgency. For Farooqi, the line had always been more than a mark. Even in his early work, the line spoke to him with a unique presence. It carried emotion, mystery, memory, and a sense of spiritual movement.

Over time, he began to notice that his hand would draw shapes, spirals, arches, symbols, and mysterious creatures that did not come from visual observation. They appeared from within, as if they existed somewhere beyond physical reality.







These images were not copying of nature.  
They were *emanations* from the inner universe.

This is when he realized that the line has a journey of its own—a path guided by imagination, intuition, and spiritual resonance.

### **The Unseen Worlds: Imagination as Reality**

The Journey of Lines is deeply rooted in the unseen world—the realm of imagination, spirituality, dreams, memories, and subconscious symbols.

Many of the most iconic motifs in Farooqi's art—strange animals, mystical birds, spirals, pyramids, domes, arches, and flowing symbols—did not come from external references. They arrived unannounced, emerging from the depths of his inner self.

This phenomenon reflects a central truth in mystical traditions:

**The unseen world is as real as the seen.**

Artists with deep intuition do not merely imitate the outer world—they *translate* the inner world into visible form. In this translation, imagination becomes a living space, and the line becomes the traveler who navigates it.

Farooqi's art gives form to this invisible realm. Each line reveals a trace of the unseen, a fragment of spiritual memory, or a door to symbolic meaning.

### **The Evolution of the Line: From Structure to Freedom**

In his early years, Farooqi mastered classical drawing, calligraphy, watercolor, etching, and painting. This technical grounding gave him control, discipline, and precision. But as his artistic identity matured, the line began to break free from strict structure.

A transformation occurred:

- Letters began to turn into shapes
- Shapes turned into symbols
- Symbols turned into stories
- Stories turned into metaphysical journeys





This evolution marked the birth of a new language. The line was no longer confined to representation—it became an **expressive force**, free to explore emotional, spiritual, and symbolic dimensions.

The Journey of Lines emerged when technique merged with intuition and discipline merged with freedom.

### **The First Appearance of the Journey**

There came a moment—quiet, intimate, and transformative—when the line revealed its true identity to the artist. During a session of intuitive drawing, Farooqi found his hand moving in ways he had not planned. Spirals formed. Arches grew. Creatures appeared. Patterns emerged like memories returning from another lifetime.

These drawings felt different. They had:

- Life
- Rhythm
- Spirit
- Meaning beyond interpretation

He sensed that the line was guiding him, not the other way around. It was as if the line carried its own consciousness, its own destiny, its own journey.

This was the first birthplace of the *Journey of Lines*—a moment when the line became alive.

### **Symbols That Revealed Themselves**

As the concept matured, certain symbols began to appear consistently. These motifs became the alphabet of the Journey of Lines.

1. **Spirals:** -Symbols of evolution, energy, movement, and spiritual ascension.
2. **Arches:** -Gateways to inner worlds, transitions between realities.
3. **Domes:** -Spiritual protection, echoes of sacred spaces, reflections of the cosmos.
4. **Whirlpools:** -Forces of transformation, the pull of mystical energy.
5. **Animal and bird forms:** -Not naturalistic but symbolic—representing instincts, power, wisdom, and spiritual states.
6. **Abstract creatures:** -Beings from the unseen, representing aspects of the subconscious and the spiritual journey.
7. **Pyramids and geometric shapes:** -Balance, stability, ancient wisdom, and cosmic order.

These symbols did not come from any one culture—they came from within. Yet collectively, they echoed traditions from Sufi cosmology, Islamic architecture, global ancient symbolism, and Farooqi's personal spiritual journey.

## **Journey of Lines as a Creative Philosophy**

The Journey of Lines is not a collection of drawings—it is a philosophy with several core principles:

**1. The line has a destiny**

It does not merely move; it seeks.

**2. Inner worlds are real**

Art is a bridge connecting the seen and unseen.

**3. Symbols carry universal meaning**

Even when abstract, they speak to the human soul.

**4. Imagination is a spiritual tool**

It allows access to worlds beyond the physical.

**5. Art is symbiosis**

Between mind and soul, technique and intuition, tradition and innovation.

**6. Creation is discovery**

The artist discovers as much as he creates.

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## **The Line as the Interpreter of the Soul**

In the Journey of Lines, the line becomes the interpreter of the artist's inner truth. It expresses what cannot be spoken. It communicates in silence. It reveals the movement of the soul through visual form.

Through this journey:

- The line becomes identity
- The line becomes vision
- The line becomes philosophy
- The line becomes spiritual testimony

For Farooqi, the line is not just a tool—it is a companion, a witness, a guide.

## **A New Visual Universe**

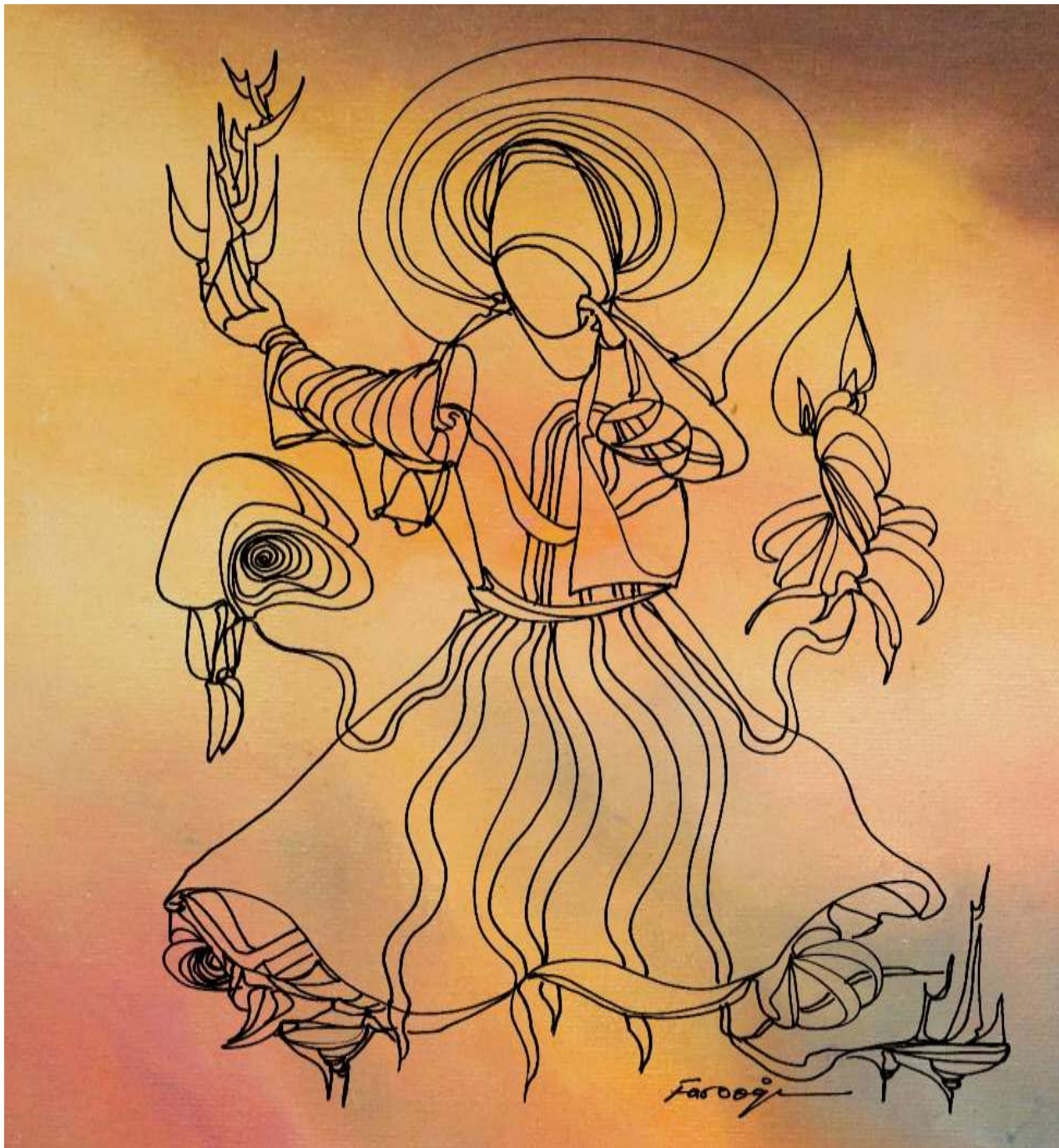
Over the years, the Journey of Lines has grown into a rich universe of meanings, forms, rhythms, and symbols. It stands today as one of the most unique artistic philosophies emerging from South Asia—a synthesis of spirituality, abstraction, calligraphy, mysticism, and contemporary expression.

It has become:

- A language
- A method
- A meditation
- A legacy

In the next chapter, we will explore the **symbolism within the lines**, uncovering the meanings that live inside the rhythmic curves, spirals, and forms that define Farooqi's visionary world.

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## CHAPTER 10 — THE SYMBOLISM WITHIN THE LINES

Every great artistic philosophy carries an inner language—a system of symbols that speaks beyond the boundaries of words. In the *Journey of Lines*, symbols appear not as decorative elements but as **living archetypes**. They emerge from the subconscious, rise from spiritual memory, and carry whispers of ancient wisdom.

Farooqi's lines form a symbolic universe where each gesture, shape, and form holds layered meanings. Some symbols appear deliberately; others arise intuitively, revealing truths the artist himself discovers only after the artwork is complete.

In this chapter, we explore the deep symbolic vocabulary of the Journey of Lines.

### THE SPIRAL — THE PATH OF EVOLUTION

Among all symbols in Farooqi's visual language, the **spiral** is the most recurring and the most profound. It reflects the movement of the universe itself.

The spiral represents:

- Spiritual ascension
- Inner awakening
- Continuous transformation
- The movement from the outer world to the inner world
- The evolution of consciousness

Ancient Sufi tradition sees the spiral as the motion of the dervish—the turning of the soul toward the Divine. In Farooqi's work, spirals appear like expanding galaxies or like subtle movements of energy within the human spirit.

The spiral is never still; it breathes. It carries the viewer inward, inviting contemplation, meditation, and self-reflection.

It is the visual metaphor of the **journey of the soul**.

### THE ARCH — THE THRESHOLD BETWEEN WORLDS

The **arch** is another dominant symbol. It resembles the gateways of ancient architecture, but in Farooqi's art, it signifies something deeper.





The arch symbolizes:

- Transition
- Crossing from the physical to the metaphysical
- Inner passage
- Shelter, protection, and sanctuary
- Transformation of state

It acts as a portal between realities. Entering an arch in a painting feels like entering the artist's inner chamber—a sacred space where imagination meets spiritual truth.

The arch tells us that every life has gateways, and every soul must pass through them to reach higher understanding.

### **THE DOME — COSMIC UNITY**

The **dome** reflects celestial harmony. In Islamic art, the dome represents the heavens, the universe, the perfection of Divine order. Farooqi uses the dome not as architecture but as a **symbol of unity and wholeness**.

The dome symbolizes:

- The cosmic body
- Divine protection
- Expansive wisdom
- The unity of existence
- The completeness of the self

It anchors the painting with a sense of spiritual stability. Domes appear gently, like halos of meaning, reminding us that the universe is not chaotic but deeply ordered.

### **THE PYRAMID — ANCIENT WISDOM**

The **pyramid** is one of the more mystical symbols in Farooqi's visual philosophy.

It represents:

- Strength and stability
- Ancient knowledge
- Human potential rising toward the Divine
- The meeting of earth and sky
- The discipline required for spiritual growth

Its triangular shape is a universal symbol of balance—body, mind, and soul. In the Journey of Lines, pyramids often appear in subtle, refined shapes, revealing timeless echoes of civilizations and spiritual traditions.

### THE CIRCLE — ETERNITY AND DIVINE PERFECTION

The **circle** is the symbol of infinity—no beginning, no end.

The circle symbolizes:

- Eternal life
- Oneness
- Divine perfection
- The unity of all paths
- The interconnectedness of creation

In Farooqi's compositions, circles often appear inside spirals or alongside domes, reinforcing the idea that life is a continuous cycle of evolution and return.

### THE CREATURES — LIVING ENERGIES OF THE INNER WORLD

One of the most fascinating aspects of Farooqi's Journey of Lines is the presence of **metaphysical creatures**—part animal, part symbol, part spirit. They are not literal beings but psychological archetypes.

These creatures symbolize:

- Inner instincts
- Hidden strengths
- Fears transformed into guardians
- Spiritual states
- Wisdom carried through animal symbolism

Some figures resemble birds—symbols of freedom, ascension, and divine communication. Others resemble ancient mythical animals, echoing the collective memory of civilizations.

These creatures inhabit Farooqi's inner universe and serve as guides within his symbolic world.







## THE WHIRLING MOTIF — THE SOUL IN MOTION

Inspired by the movement of Sufi dervishes, the **whirling motif** is a key symbol in this philosophy.

It represents:

- Surrender
- Ecstasy of Divine love
- Dissolution of ego
- Spiritual movement
- The soul rotating around Truth

Farooqi spent many years immersed in the mystical culture of Turkey; his exposure to the Mevlevi order deeply shaped this symbolism. The whirling motif reveals the vibration of the universe—the dance of everything created.

## THE LINE ITSELF — THE FIRST SYMBOL

Before any form appears, there is the line. It is the most powerful and the most expressive symbol.

The line symbolizes:

- Existence itself
- Breath
- Direction
- Destiny
- Life force
- The connection between the seen and unseen

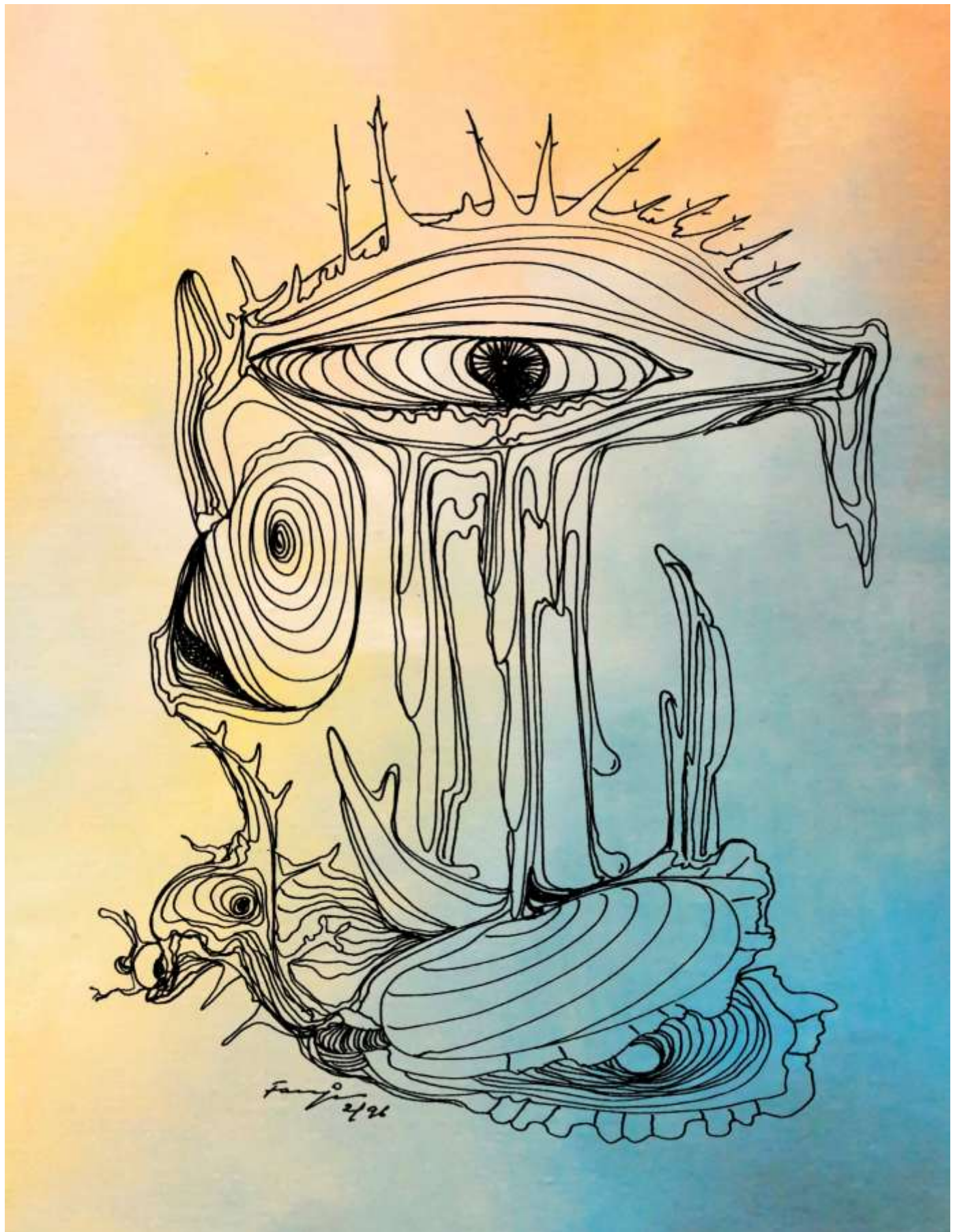
A straight line speaks of purpose.

A curved line speaks of flow.

A broken line speaks of struggle.

An endless line speaks of eternity.

The line is the beginning of all creation.



## THE LANGUAGE OF SILENCE — EMPTY SPACE AS SYMBOL

In the Journey of Lines, even **emptiness** has meaning. The spaces between lines are not blank—they are breathing fields of silence.

Silence symbolizes:

- Possibility
- Contemplation
- The unseen waiting to be seen
- Rest between movements
- The Divine presence beyond form

This balance between line and silence is what gives Farooqi's work its clarity and spiritual depth.

## THE SYMBIOSIS OF SYMBOLS

The true power of this symbolic universe lies in how the symbols interact. Domes blend into spirals; arches open into circles; creatures emerge from lines; pyramids rise within whirls. This interconnectedness gives birth to the **Symbiosis Concept**—a harmony where each symbol supports the other.

Nothing stands alone.

Everything grows in unity.

This is the essence of Farooqi's philosophy.

## A SYMBOLIC UNIVERSE

The symbols within the Journey of Lines form a complete cosmos—a universe built of meaning, rhythm, movement, and spirit. Each symbol is a doorway. When combined, they create a map of the inner world.

These symbols do not explain life—they *reveal* it.

They do not describe spirituality—they *embody* it.

They do not imitate nature—they *interpret* reality.

Through symbolism, Farooqi transforms simple lines into timeless truths.

# CHAPTER 11 — THE SYMBIOSIS OF ARTWORKS

Every artwork is a universe of its own — yet no universe stands alone. In the philosophy of Prof. Dr. Muhammad Shafique Farooqi, a complete artwork emerges only when **multiple forces—medium, technique, knowledge, intuition, and global artistic dialogue—enter a state of symbiosis**. This harmony is the secret behind the timeless power of his creations.

The **Symbiosis Concept**, which Farooqi pioneered, is not limited to the elements within the painting. It is also the harmony **between** the artist and the world, the body and the soul, tradition and innovation. It is the invisible chemistry that turns a simple line into a complete experience.

This chapter explores how an artwork becomes whole through the interplay of these five fundamental components.

## Medium — The Body of Art

Every medium has its own voice. Pencil whispers, charcoal breathes, ink commands, watercolor flows, acrylic vibrates, and oil radiates depth. Farooqi has mastered all, allowing the medium to guide him rather than forcing it into obedience.

For him, the medium is more than material; it is:

- A vessel of energy
- A partner in expression
- A bridge between the inner world and the visual form

His symbiosis begins with respect for the medium's nature. He allows watercolor to reveal transparency, acrylic to explore rhythm, and ink to carve precision. This harmony between artist and medium becomes the foundation of every creation.

## Technique — The Discipline Behind Freedom

Freedom in art is impossible without mastery. For more than six decades, Farooqi refined techniques from:

- classical drawing
- Turkish and Islamic calligraphy
- Sufi-inspired symbolism
- European draftsmanship
- contemporary abstraction







Yet, technique for Farooqi is never the goal — it is the tool. A tool that enables the line to speak its truth.

In his work, **technique dissolves into intuition**, but its presence remains the backbone of his confidence, stability, and fluency.

### **Knowledge — The Wisdom That Shapes Meaning**

An artwork without knowledge is decoration; an artwork with knowledge becomes philosophy.

Farooqi's lifelong learning spans:

- world art history
- Sufi metaphysics
- Islamic aesthetics
- symbolism across civilizations
- the psychology of creativity
- the architecture of design

This knowledge does not sit on the surface.  
It flows into each line, each symbol, each composition.

The domes in his work echo centuries of sacred architecture.  
The spirals carry universal meanings found in nature and mysticism.  
The creatures reflect psychological archetypes.

Knowledge provides the structure that intuition later transforms.

### **Intuition — The Soul of the Artwork**

Without intuition, art is repetition. With intuition, art becomes revelation.

Farooqi's intuition is the most powerful force within his symbiosis. It is the same inner voice that:

- guides his hand without planning
- reveals new shapes from the subconscious
- opens doorways to symbolic creatures
- transforms lines into spiritual movement

This intuitive force allows the artwork to breathe, evolve, and surprise even the artist himself.

It is in intuition that the **Journey of Lines** truly lives.

## Art as Global Conversation

Art is not created in isolation. It speaks across cultures, religions, timelines, and geographies.

Farooqi's work forms a global conversation by merging influences from:

- Pakistan's calligraphic and mystical traditions
- Turkey's Sufi spirituality
- Europe's modernist and contemporary movements
- universal symbols of human experience

The line becomes a language understood worldwide.

The spiral speaks to every soul.

The creatures connect across mythology and psychology.

The domes evoke a shared memory of sacredness.

Thus, every artwork is not only a creation — it is a **dialogue with humanity**.

## Symbiosis: When Everything Becomes One

When medium, technique, knowledge, intuition, and global dialogue unite, something extraordinary happens. The artwork becomes:

- alive
- meaningful
- spiritually charged
- visually compelling
- emotionally resonant

This harmony is the Symbiosis Concept.

It is the heart of Farooqi's creative philosophy.

It is what makes his art not simply seen — but *felt*.

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# CHAPTER 12— SUFISM AND THE JOURNEY OF LINE

## *The Spiritual Pulse Within Artistic Creation*

In the universe of art, there are moments when a line becomes more than a visual element — it becomes a spiritual path. In the work of Prof. Dr. Muhammad Shafique Farooqi, the “Journey of Line” is inseparable from **Sufism**, the mystical dimension of Islam that seeks union with the Divine through purification of the heart, remembrance, and spiritual insight.

For Farooqi, the line is a vessel of **zikr**, a silent dhikr drawn in form. Each stroke is an act of surrender, each curve a whirl of spiritual longing, each symbol a reflection of the soul’s evolution. His art becomes a visual Sama — a whirling dance of consciousness.

### 1. The Line as Dhikr (Remembrance of God)

The Sufi path begins with remembrance.

Just as the dervish repeats the name of Allah until the world disappears, the artist repeats the movement of the line until the ego dissolves.

In Farooqi’s philosophy:

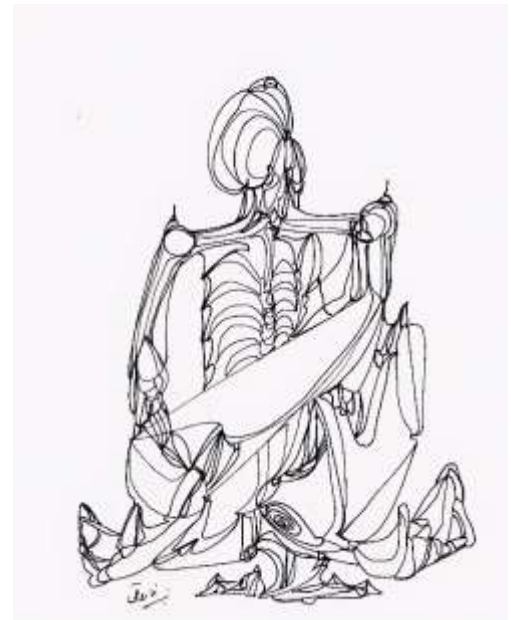
**A line is not a stroke — it is a remembrance.**

It is the breath of the soul translated into form.

It is the whisper of “Kun” (Be) echoing on paper.

When the artist draws:

- he remembers the Source,
- he returns to his essence,
- he becomes the instrument of divine expression.



Thus, the Journey of Line becomes a spiritual practice — a meditation in motion.

### 2. The Sufi Metaphysics of Form

Sufism teaches that every form in creation reflects a deeper reality.

Farooqi’s lines carry this metaphysical awareness. His spirals echo the movement of galaxies and the whirling dervish. His arches resemble gateways to the unseen. His circles hint at unity and infinity. His symbols arise not from the external world but from **inner unveiling (kashf)**.

Each symbol is a sign (*ayat*), pointing beyond itself.

In the Sufi worldview:



- Shapes are not just shaping — they are revelations.
- Motifs are not decorative — they are spiritual states.
- Lines are not geometric — they are metaphysical pathways.

The Journey of Line thus becomes a visual tafsir — an interpretation of the world through spiritual consciousness.

### 3. The Artist as a Sufi Traveler (Salik)

In Sufism, the seeker (*salik*) travels through stations (*maqamat*) and states (*ahwal*) on the path toward enlightenment.

Farooqi's artistic evolution mirrors this spiritual journey:

- **From observation to reflection**
- **From reflection to imagination**
- **From imagination to illumination**
- **From illumination to unveiling of symbols**

Just as the dervish travels inward, the artist journeys deeper into the unseen. The canvas becomes a **spiritual map**, and the line becomes the road he travels.

His symbols represent the internal milestones of his journey, each revealing a stage of spiritual refinement.

### 4. The Symbiosis of Spirit and Form

Farooqi's Symbiosis Concept finds its spiritual apex in Sufism. Sufism teaches that all creation is interconnected — a vast web of unity under the Divine.

In this worldview:

- The artist is symbiotic with the universe.
- Each symbol is symbiotic with meaning.
- Each line is symbiotic with the spiritual state that birthed it.

Farooqi's Journey of Line expresses this harmony. The line and the spirit are inseparable.



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The seen and the unseen communicate.  
The artist and the Divine collaborate.

This is pure Sufism: the union of the seeker and the Sought.

### **5. Whirling Dervishes: The Dance Within the Line**

Farooqi spent years immersed in Turkey's Sufi heritage—the Mevlevi order of Jalaluddin Rumi. This encounter profoundly shaped his visual language.

The whirling dervish represents:

- the rotation of existence,
- the expansion of consciousness,
- the surrender of the self,
- the harmony of the cosmos.







Farooqi's lines often echo this whirling movement:  
circles, spirals, rotations, ascensions.

Here, the Journey of Line becomes a **Journey of Whirling** — a dance on canvas mirroring the dance of the soul.

## 6. The Line as a Bridge to the Unseen

Sufism recognizes two realms:

- **Zahir (the apparent)**
- **Batin (the hidden)**

The Journey of Line operates in both.

The visible line guides the viewer, but its strength lies in what it hides — the worlds of meaning underneath.

Farooqi draws not what he sees, but what he feels and receives. His symbols emerge from:

- intuition,
- meditation,
- dream states,
- spiritual experiences.

Thus, the line functions as a bridge between the physical and metaphysical realms.

## 7. The Universal Message of Farooqi's Sufi Line

Sufism is not limited by language, culture, or geography.  
It speaks the language of the heart.

Farooqi's Journey of Line carries the same universal spirit:

- It belongs to no school and no period.
- It speaks to anyone who has ever felt wonder or longing.
- It invites the viewer into spiritual reflection.

His symbols do not impose meaning — they awaken meaning within the viewer.

This is the true power of Sufi art.







# CHAPTER 13— DRAWING THROUGH THE JOURNEY OF LINE

*The Art of Creation Through Movement, Rhythm, and Inner Vision*

## Introduction

Drawing is often defined as the foundation of all visual arts — a discipline of technique, structure, and observation. But within the philosophy of Prof. Dr. Muhammad Shafique Farooqi, **drawing becomes something far deeper**: a fusion of imagination, intuition, rhythm, and spiritual consciousness.

In Farooqi's universe, drawing is not simply "making marks on paper."  
It is **an inner journey**, expressed outwardly through the medium of line.  
Each stroke becomes an exploration of being, a search for meaning, a revelation of hidden worlds.

This chapter explores how the Journey of Line transforms drawing from a technical skill into a **philosophical and spiritual process**.

## 1. The Origin of Drawing: The Line as a Living Entity

All drawing begins with the line — but in Farooqi's philosophy, the line is not passive. It is alive.

According to the Encyclopedia Britannica, a line is "widthless length... the path of a moving point."  
But Farooqi expands this definition:

**A line is the movement of thought, the echo of emotion, and the signature of the soul.**

Drawing through the Journey of Line begins not with the hand, but with:

- a feeling,
- a memory,
- an experience,
- or an inner awakening.

The line emerges as a response — not an imitation.

## 2. Drawing as Exploration of the Unseen

Traditional drawing often replicates visible reality.  
Farooqi's Journey of Line draws what **cannot be seen**, only felt.

The line becomes a tool of discovery:

- It reveals symbols that arise from imagination.
- It uncovers forms hidden in consciousness.
- It brings forward images from the intuitive self.

In this process, drawing becomes a bridge between worlds:  
the external world of forms and the internal world of meanings.

Thus, the artist is not copying reality — he is **creating new realities**.





### 3. The Rhythm of Drawing: Movement as Expression

A drawing is not static — it carries rhythm.

According to Krome Barratt, a line is “a record of the journey taken by a moving point.”

Farooqi's line is more:

**It is the journey of a moving mind.**

His drawings are full of:

- curves that breathe,
- spirals that whirl like dervishes,
- arches that open doors,
- circles that symbolize infinity.

These rhythmic forms unify the composition and guide the viewer's eye, establishing harmony and flow.

Drawing through the Journey of Line is therefore a dance — a choreography of thought, emotion, and movement.

### 4. Structural Lines: Building Space Through Symbiosis

Every drawing consists of structural lines that shape:

- spaces,
- masses,
- tones,
- and planes.

But in Farooqi's work, structure is not mechanical — it is **symbiotic**.

His drawings display an organic balance between:

- straight and curved lines,
- short and long strokes,
- hidden lines and revealed ones.

This interplay embodies the Symbiosis Concept:

**all elements of a drawing exist in relationship, supporting and enhancing one another.**

Drawing becomes a living ecosystem where forms coexist, interact, and evolve.

### 5. The Transition of Line: Guiding the Viewer's Eye

One of the powerful characteristics of Farooqi's drawings is the way the line:

- guides the viewer,
- moves through the composition,
- and creates visual storytelling.



This is achieved through two principles:

Rhythm — the continuous change of direction and energy

Transition — the repetition or evolution of line types

Together, they turn drawing into a dynamic experience rather than a static image.

The viewer does not “look at” the drawing —  
**he travels inside it.**

## 6. Symbolic Drawing: The Language of the Journey

Unlike traditional drawings rooted in realistic representation, Farooqi’s symbols originate from:

- spiritual intuition,
- dreamlike states,
- cultural memory,
- mythic imagination.

In his drawings we encounter:

- pyramids and domes,
- mystical birds and mythical animals,
- spirals echoing the cosmos,
- flowers that bloom from geometric forms,
- human silhouettes intertwined with the divine.

These symbols are not consciously invented —  
they emerge symbiotically from the line itself, appearing like revelations.

Drawing thus becomes **a form of symbolic storytelling**, where each mark carries hidden meaning.

## 7. Drawing as Meditation

In the Journey of Line, drawing becomes an act of mindfulness.  
The artist enters a meditative state where:

- time slows,
- noise fades,
- and thought becomes pure motion.

This is why Farooqi often says,  
**“When I draw a line, I do not draw it alone.”**

The process becomes a spiritual conversation —  
a collaboration between the artist, his inner self, and the universe.

Drawing transforms into a sacred activity,  
a method of self-awareness and purification.

## 8. The Freedom of Drawing: Breaking Boundaries

Farooqi's drawings defy the boundaries of classical technique.  
He uses the line with complete freedom, allowing it to:

- twist,
- dissolve,
- reappear,
- merge,
- and contradict itself.

This refusal to be confined by rules is not rebellion —  
it is artistic truth.

Drawing must breathe.

It must live.

It must retain the spontaneity of emotion and the purity of thought.

This freedom is essential to the Journey of Line.









## CHAPTER 14 – Woman in the Poetry of Allama Iqbal — Interpreted through the Journey of Line.

In the vast landscape of Allama Muhammad Iqbal's poetry, *Woman* holds a place of dignity, depth, and profound spiritual meaning. She is not merely a figure of beauty; she is the axis of life, the nurturer of humanity, the guardian of civilization, and the bearer of divine attributes. For Iqbal, Woman represents purity, strength, compassion, and the regenerative power of the universe.

Prof. Dr. Muhammad Shafique Farooqi, through his celebrated concept **Journey of Line**, brings Iqbal's philosophical vision of Woman into a powerful visual language. His work does not illustrate poetry in a literal sense; instead, it **translates the metaphysical essence of Iqbal's thought into symbolic, rhythmic, and spiritual lines**.

### The Line as a Vessel of Soul

Farooqi believes that a line is not just a stroke on paper — it is a journey of thought, emotion, and spirit. A line holds rhythm like poetry, melody like music, and depth like philosophy. In interpreting Iqbal's portrayal of Woman, Farooqi uses the line as a medium of:

- **Purity:** flowing translucent strokes
- **Strength:** firm vertical and diagonal structures
- **Nurturing:** soft curves and enveloping shapes
- **Continuity of life:** spirals, circles, and womb-like forms



Each line becomes a verse of Iqbal, revealing meaning through movement.

### Iqbal's Woman: A Symbol of Khudi

Iqbal's concept of *Khudi* — selfhood — finds its earliest nourishment in the lap of a mother. Farooqi internalizes this spiritual equation and expresses it visually:

- Rising strokes symbolize uplift of self.
- Interconnected lines reflect the formative bond between mother and child.
- Expanding circular forms represent the unfolding of destiny.

In this symbiotic interpretation, **Woman becomes the first architect of the self**, a theme central to both Iqbal's philosophy and Farooqi's artistic consciousness.







## Woman as the Continuity of Civilization

Iqbal often portrays Woman as the silent builder of nations. Farooqi translates this idea through:

- Clustered lines forming the shape of protected structures
- Soft curves merging into strong geometric bases
- Repetitive patterns symbolizing continuity of generations

These compositions represent the unseen contribution of Woman — the emotional, moral, and spiritual foundations she provides to society.

## The Spiritual Feminine

In many of Iqbal's verses, Woman reflects divine attributes: compassion, patience, intuition, and the ability to nurture life. Farooqi presents this mystical feminine energy through:

- Luminous strokes signifying Noor (light)
- Ascending patterns merging with celestial arcs
- Transparent layers reflecting purity and transcendence

The Journey of Line becomes a bridge that connects Iqbal's philosophical feminine with a visual language rooted in spirituality.

## Symbiosis of Poetry and Line

Farooqi's interpretation is not a one-way translation. It is a **symbiosis** — a mutual exchange of meaning between Iqbal's poetry and the Journey of Line.

- Poetry inspires line
- Line deepens poetry
- The artwork becomes a new spiritual experience

Farooqi's compositions breathe life into Iqbal's verses, while Iqbal's verses illuminate new dimensions within Farooqi's art.

## Woman as Seen by Farooqi: A New Visual Philosophy

Through this unique approach, Farooqi offers a new philosophical vision:

- Woman as **spiritual centre**
- Woman as **creator and sustainer**
- Woman as **symbol of purity**







His art neither idealizes nor objectifies her — it **spiritualizes** her.

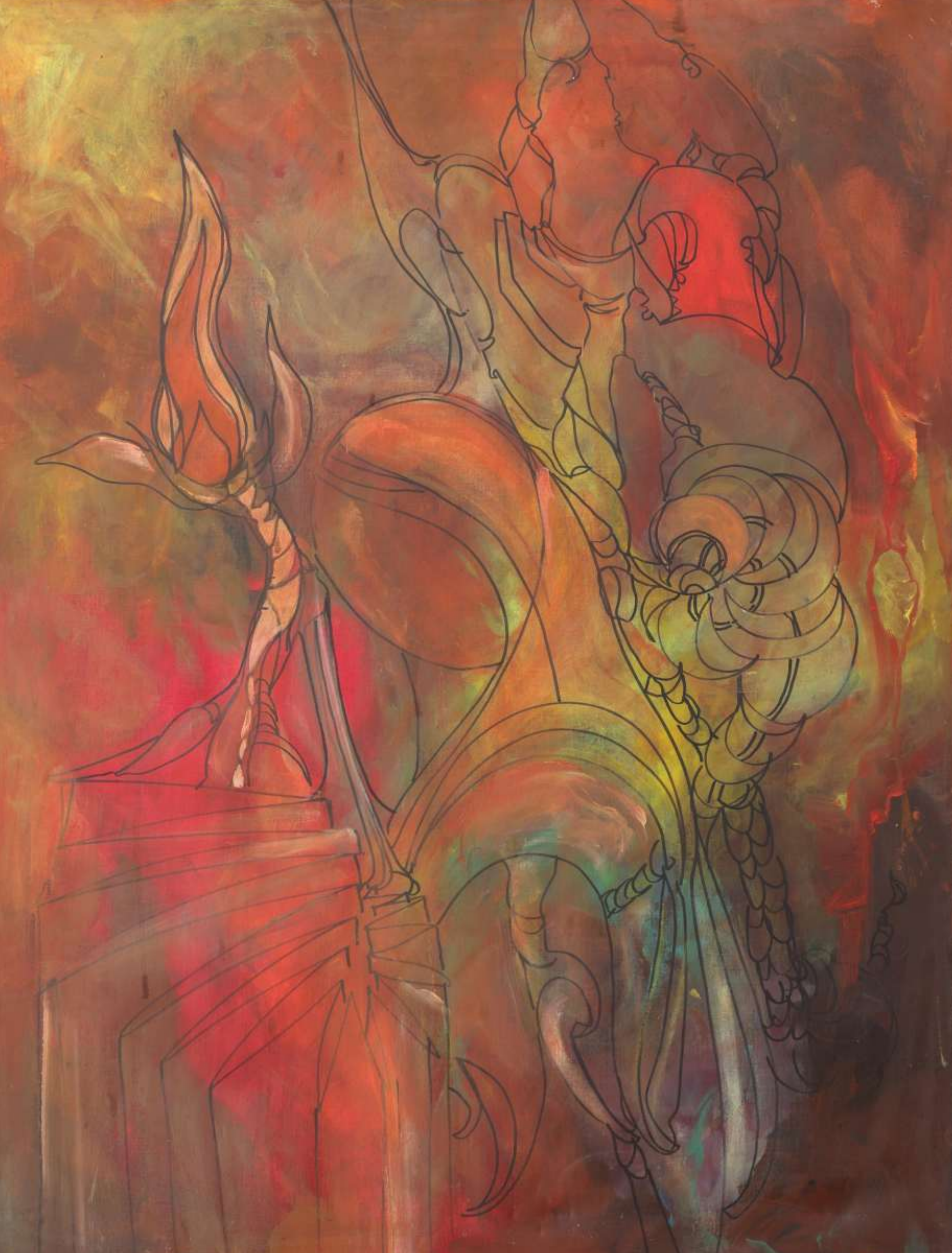
In this chapter, Woman stands at the intersection of *Iqbal's metaphysics* and *Farooqi's artistic consciousness*. The Journey of Line reveals her as the luminous thread that binds creation, continuity, and transcendence.

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vajūd-e-zan se hai tasvīr-e-kā.enāt meñ rañg  
isī ke saaz se hai zindagī kā soz-e-darūñ















Farooq 10/96

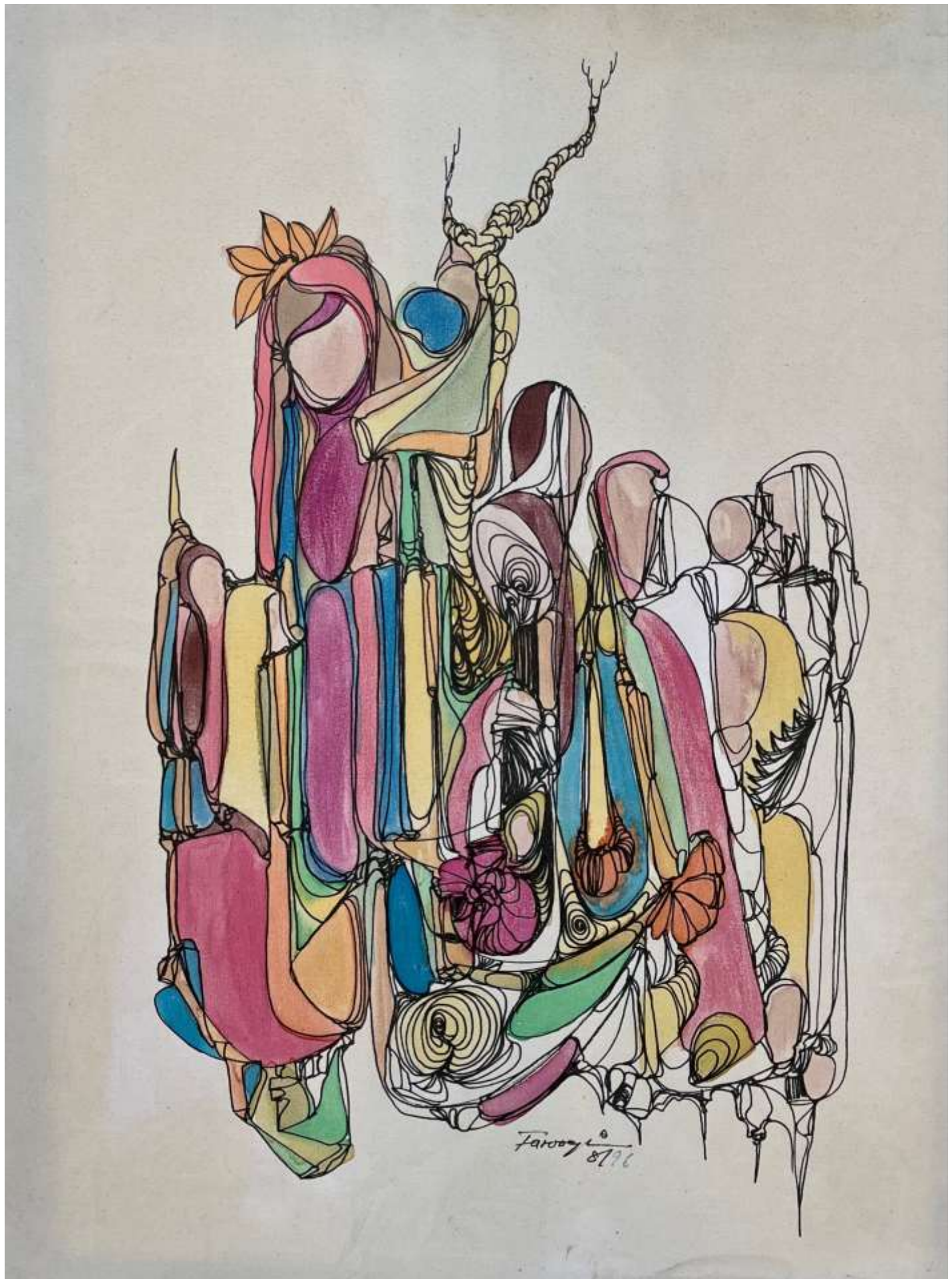




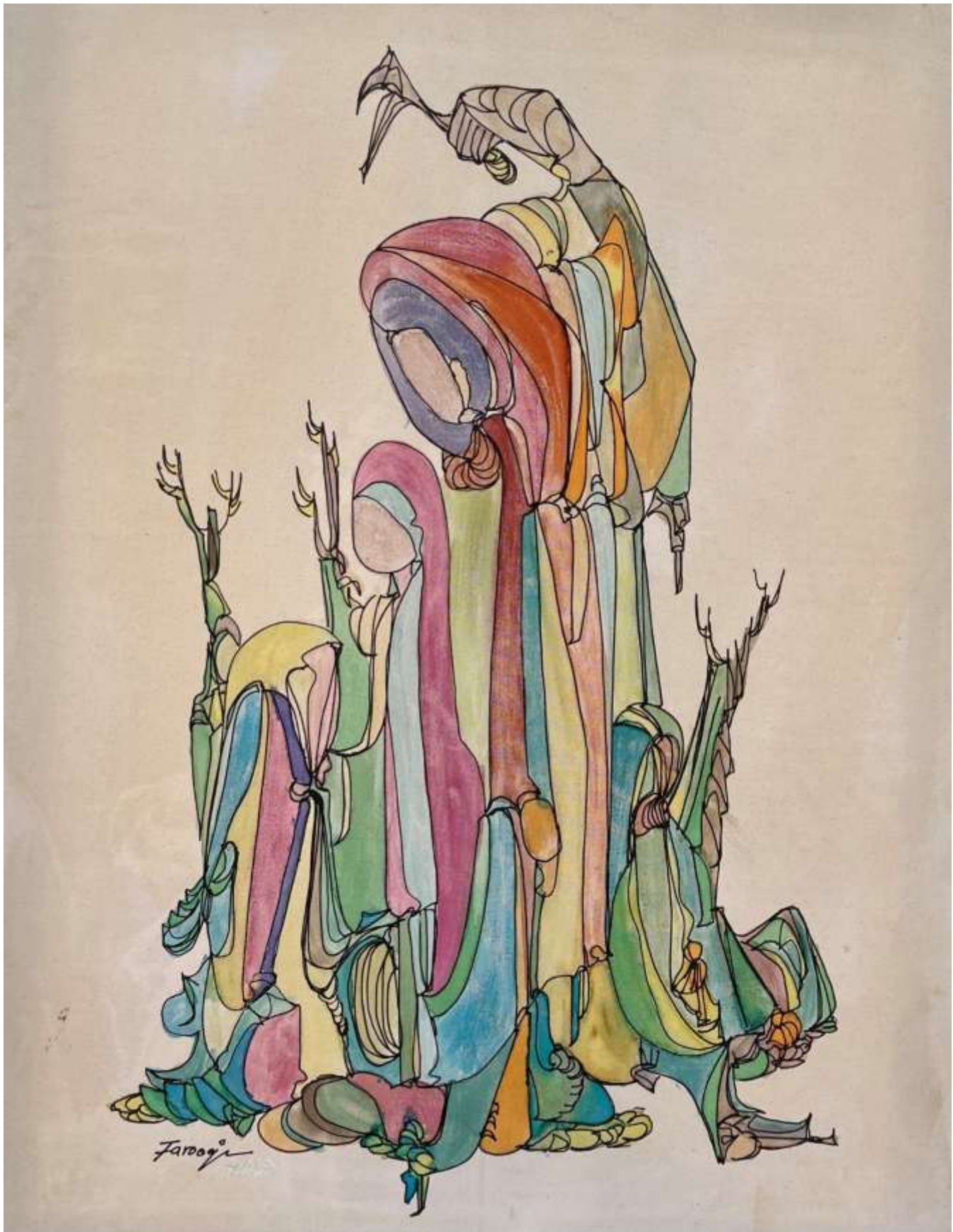














# CHAPTER 15 — THE GLOBAL LEGACY OF DR. SHAFIQUE FAROOQI

A great artist does not merely create artworks — he creates influence, inspiration, and movements that continue long after the paint has dried. Over 65 years, Dr. Muhammad Shafique Farooqi's legacy has expanded across continents, shaping artistic thought in Pakistan, Turkey, Europe, and beyond.

His *Journey of Lines* is not only an artistic philosophy; it is a global narrative.

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## Influence in Pakistan — A Master at Home

In Pakistan, Farooqi stands as one of the foundational pillars of contemporary art. His influence appears in:

- art institutions
- galleries
- spiritual art movements
- calligraphic innovation
- academic circles
- young artists seeking identity

He introduced a new Pakistani visual language where:

- tradition meets modernity
- spirituality merges with abstraction
- calligraphy becomes universal form
- line becomes personal expression

His role as an art educator shaped generation of artists who continue to build on his principles. His exhibitions across the country created new conversations around symbolism and mysticism.

## **Influence in Turkey — The Spiritual Chapter**

Farooqi's 17-year journey in Turkey transformed him and, in turn, Turkish audiences. His art absorbed:

- the rhythm of whirling dervishes
- Mevlevi spirituality
- Ottoman calligraphy traditions
- Sufi symbolism

In Turkey, he received honors and recognition for:

- his paintings of disabled persons
- his abstract interpretation of Sufi dance
- his spiritual symbolism that resonated deeply with Turkish cultural memory

His presence in Turkish art circles helped form a bridge between Pakistani and Turkish creative philosophies — a legacy still remembered today.

## **Influence in Europe — A Universal Voice**

Throughout exhibitions in Germany, England, Holland, and other European nations, Farooqi's work introduced international audiences to a new dimension of South Asian spiritual abstraction.

Europe admired:

- the universality of his line
- the modernity within tradition
- the harmony of East and West in his compositions
- the symbolic and psychological richness of his creatures

European critics praised him as a rare voice who can blend metaphysics, symbolism, and contemporary aesthetics with effortless mastery.

## **Journey of Lines Exhibitions — A Global Movement**

The *Journey of Lines* series became a signature chapter in Farooqi's career. These exhibitions traveled across:

- Pakistan
- Turkey
- the Middle East
- Europe
- North America

Each exhibition expanded the concept further, adding:

- new symbols
- deeper meanings
- evolved creatures
- expanded spiritual architecture

Every show became a pilgrimage into the inner world of the artist — and an invitation for the audience to explore their own.

## **Academic and Spiritual Impact**

Beyond galleries, Farooqi's influence spread into:

- universities
- art schools
- spiritual communities
- cultural institutions
- international conferences

Art students study his compositions.

Spiritual practitioners study his symbols.

Contemporary artists study his line.

His work stands at the crossroads of:

- art
- psychology
- philosophy
- spirituality
- design





- symbolism

He does not only leave artworks behind — he leaves **a school of thought**.

- Turkish spirit
- European refinement
- global accessibility

He belongs to no single nation — he belongs to the world of art.

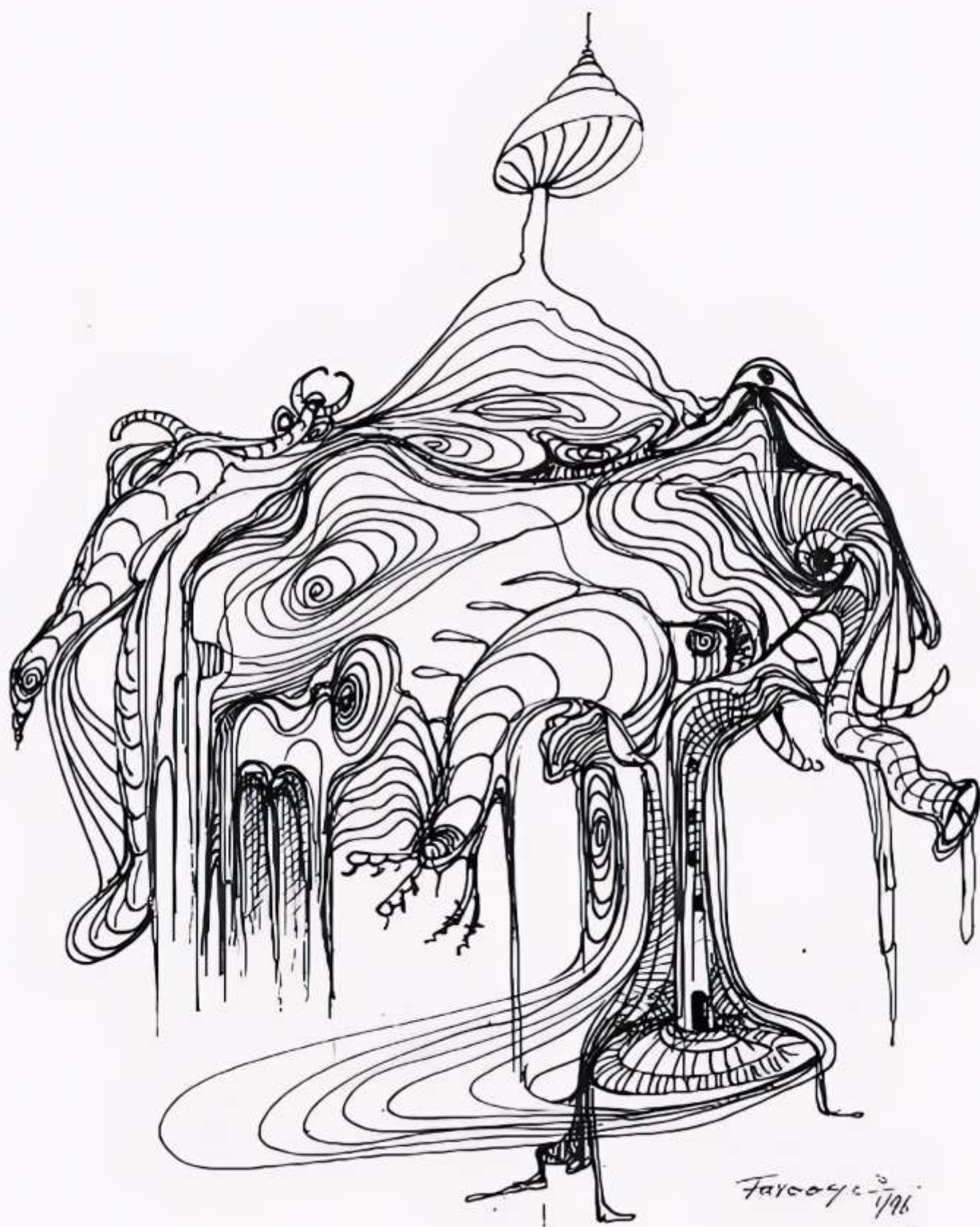
Through the Journey of Lines, he has offered humanity:

- a philosophy
- a visual language
- a spiritual journey
- a timeless legacy

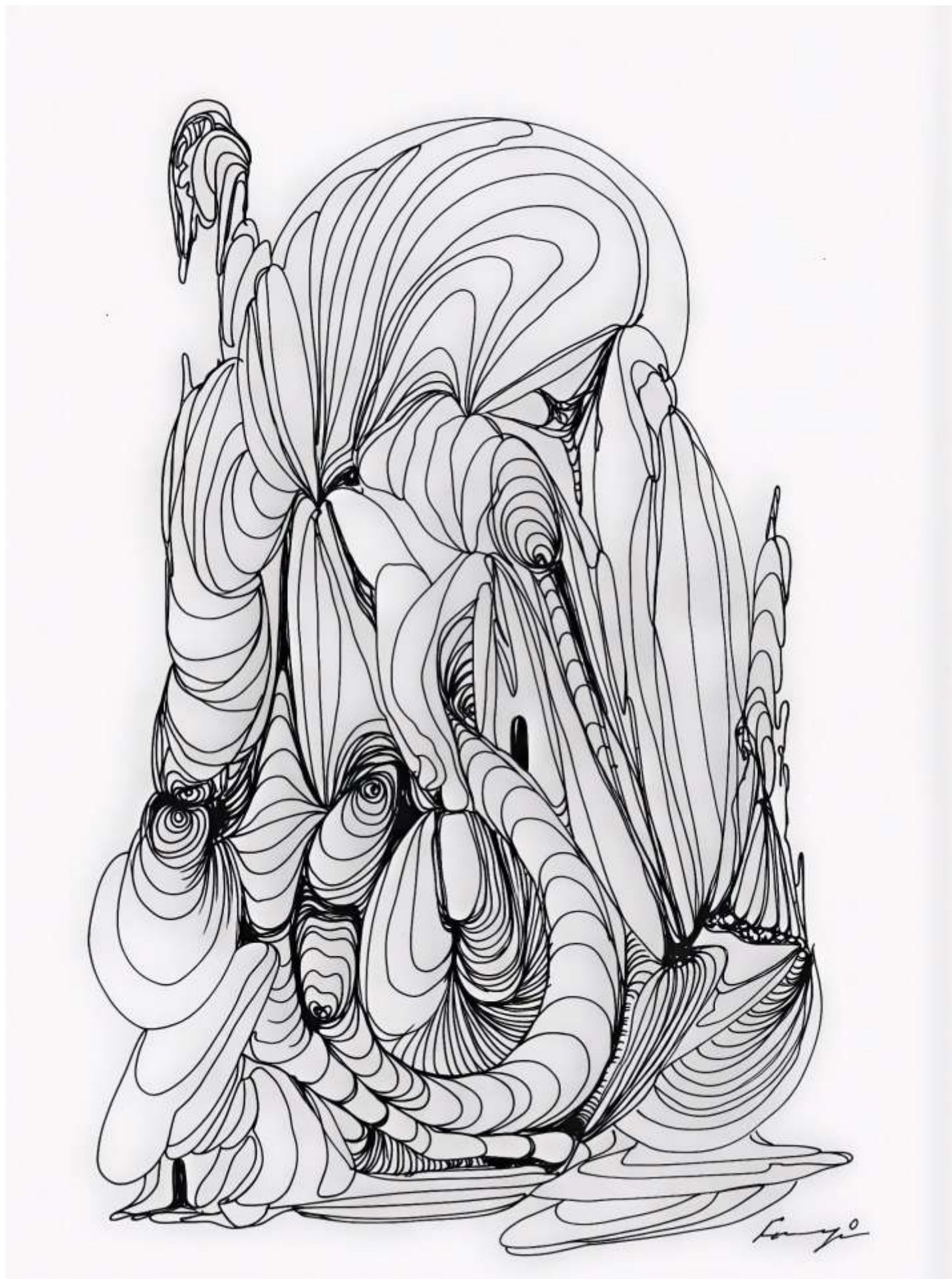
His contributions continue to inspire artists across continents, and his influence expands each year.





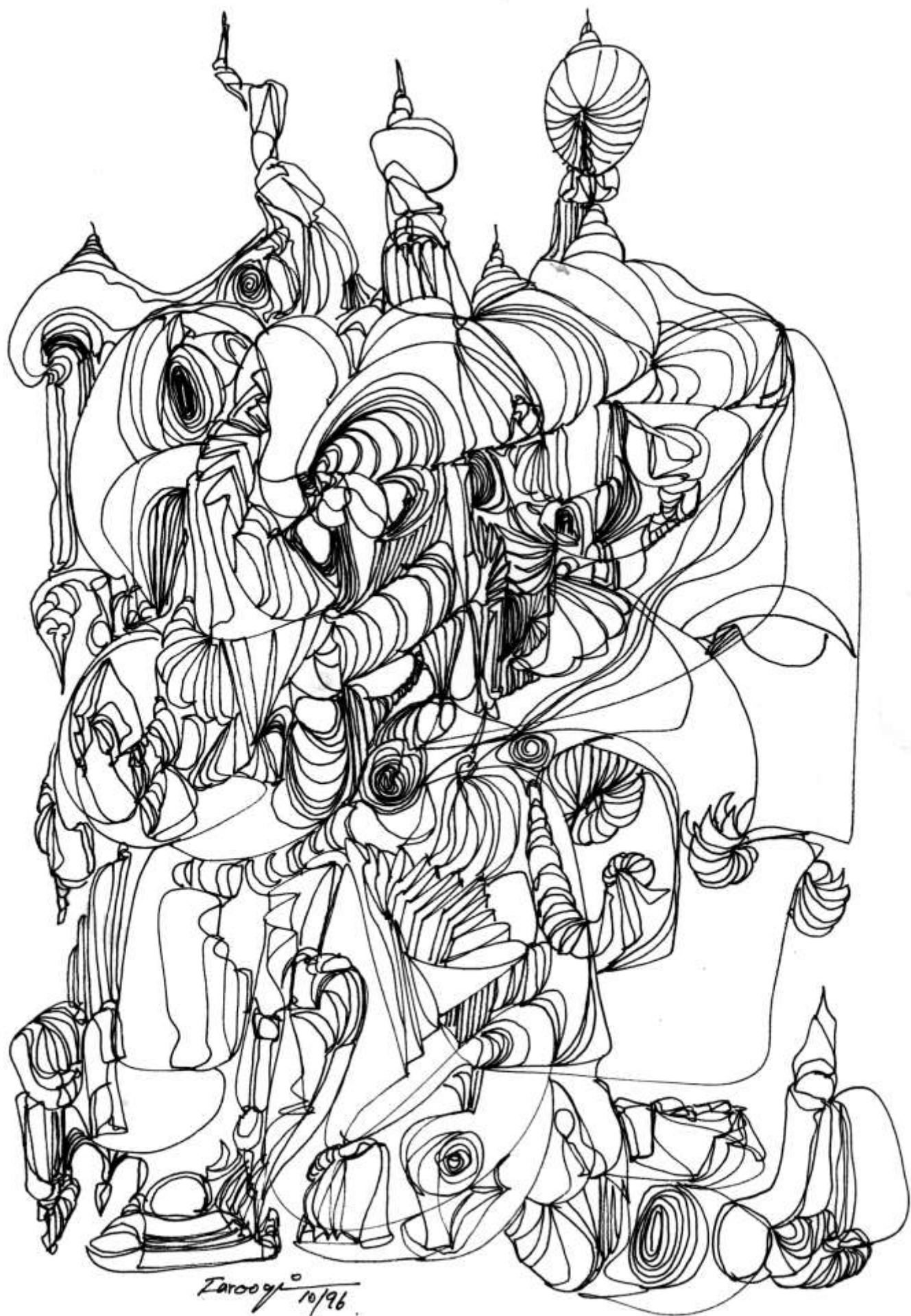












Zarooq<sup>o</sup> 10/96



































