

Calligraphy in The Creative Economy Perspective

Ahmad Hidayat, S.S., MA.
Prodi Keuangan dan Perbankan D-3
STIE Ekuitas Bandung
ahmad.hidayat@ekuitas.ac.id

Abstract-Creative economy sector is the economic sector that is supported by the creative industry, namely industry driven by the creators and the innovators. The development of creative industries in Indonesia is expected to motivate people to participate in the creative industries. Meanwhile, Arabic calligraphy or identical with the art of writing beautifully has an important role in the civilization of Muslims because of its function as a major tool in preserving the Qur'an. Arabic alphabet character dynamics are flexible and easy to artistic estesis exploited, so that the development of Arabic calligraphy that was originally only to copy the verses of the Qur'an br growing at the rapid start of the media, technique, its application to a broader functions. Arabic calligraphy artistic and ptentially in the development of the creative economiy sector, as there are creative and innovative elements that permeate the calligrapher in his creation. Over time, there was a contemporary calligraphic style known as calligraphy painting trying to get out of default rules of calligraphy, thus providing its own color more economic value. Arabic calligraphy is affiliater to the art, potentially as a commodity that has always seen the trend enthusiasts (marketable). So that the dimensions of the creative economy is driven by the creative industries, calligraphy have open space in the market sector of artworks and craft sector.

Key word: Creative economy, Arabic calligraphy, Creative and innovative.

I. Introduction

The study was motivated by the condition of the Muslims make artwork as a medium to express his views . They build art forms are rich in accordance with the perspective of awareness of Islamic values , and gradually develop their own style and adding the contribution of culture in the field of art . According to Nana Rojali in the journal Tsaqafa Vol . 1 in 2012 , at first forms of Islamic art from the combination of several Middle Eastern cultures , not so obvious , but through tolerance of Muslims was born the concept of Islamic artwork of consummation prior art . Pure art born of the teachings of Islam is the art of building (mosque) and the art of beautiful writing (calligraphy) . Basically Islam condone any work that goes along with it, but forbid if it deviates . The works are a

distinctive worldview disclosure in accordance with the norms perspective and Islamic values .

Art is often interpreted in different so as to have a wide range of diverse opinions and understanding. But that always arise in a general art is man's attempt to describe and express something that is felt inwardly about the various forms of expression that is beautiful, illustrative, and has a strong influence, either by manipulating or processing the form of letters or better known as the art of calligraphy. the art of calligraphy Arabic calligraphy in question is heavily influenced by the Al-Quran and Al-Hadith, making calligraphy has the visual power is not only perceived by the naked eye, but the eyes of the heart and a sense also enjoy it.

Arabic alphabet characters are flexible and easy to be exploited artistically, aesthetically, so that the development of Arabic calligraphy at first just to copy the verses of the Qur'an be growing at a rapid start of the media, technique, its application to a broader functions. Until now Arabic Calligraphy in the application and its function has begun to enter the interior design is not just to meet the functional aspect, but also consider the aesthetic value in creating or bring comfort both physically and spiritually. The aesthetic value of a new identity that could change at any moment and always evolving, along with the development mindset and the fulfillment of human life. As an art, a medium that can be used to inscribe verses of the holy Koran is very diverse. Commonly found is the calligraphy on the walls, paper, canvas, wood, metal, ceramics and even with various shapes and sizes.

In Indonesia, Calligraphy comes in line with the emergence of Islam through trade in the 7th century AD, then spread to the corners of the archipelago around the 12th century AD. The centers of Islamic power such as in Sumatra, Java, Madura, Sulawesi, a test for Calligraphy existence on its way from the coast / beaches penetrated into rural areas ([http://arisandi.com/Sejarah Calligraphy Sign Indonesia.htm](http://arisandi.com/Sejarah%20Calligraphy%20Sign%20Indonesia.htm), access 8 February 2012). Calligraphy spirit among the Muslims into a charged field of creative and innovative, thus giving birth to the mapping of Islamic calligraphy in two trends which have a different spatial dimension that is pure calligraphy that follows the shape of formal rules by default and contemporary calligraphy has the freedom to express ideas aesthetically appropriate letter desired. the development of Islamic calligraphy in the beginning is more sacred or transcendental, but the development leads to a profane nature without leaving his sacredness.

Associated with the mindset and the fulfillment of human needs, economic life in the world currently finds itself on the evolution of the 4th wave, after successive characterized by a shift in the agricultural era, the era of industrialization, followed by the information age is accompanied by a number of new discoveries in the field of information and communication technology as well as economic globalization, and in the 90s began the era of the new economy by intensifying information and creativity known as the Creative Economy, which the government is driven by the industrial sector called creative industries. Creative Economy concept synonymous with a concept where ideas and creativity of the Human Resources (HR) is a major factor in economic activity. These developments may be regarded as the effect of the structure of the world economy which is experiencing a wave of technological transformation at a rapid pace along with economic growth, on the basis of Natural Resources (SDA) and then shifted into the base of the Human Resources (HR), from the era of genetic and extractive to the era of manufacturing and service information that recent

developments impelled towards the era of the creative economy. (Development of Creative Economy Indonesia 2025, p.1 Ministry of Trade in 2008).

This article certainly does not presume will examine the problem completely, but it will only focus on the study, first; dynamics of Arabic calligraphy, second; the development of contemporary Arabic calligraphy, third; the economic value of creative calligraphy, and final conclusions.

II. DISCUSSION

2.1 The Dynamics of Arabic calligraphy

In contrast to other nations such as the Babylonians, Chinese, and Ancient Egypt, the ins and outs of writing systems originated thousands of years earlier. Arabs were newcomers in terms of writing and were really late, which generally nomadic Arab nation is the people and not so pay attention to the written language. They relied on oral tradition for the sake of news dissemination and communication. After the advent of Islam, the tradition gradually changed and they realize the need to copy their language into writing, so that they surpass other nations in the world in the art of beautiful writing or calligraphy (Safadi, 1986: 7).

Posts given its own color in terms of human life, so it can not be separated in life. Kebutuhan humans against writing like sweetness as sugar with identical inscription by means of any branch of science. So that the writing function in circumstances, play a role in every era. Calligraphy art could serve as a communication tool, ornaments, and as a "sack of rice" or have economic value (Loekman, 1983: 8).

Definition of calligraphy by language is, an expression of English ie, calligraphy is derived from the Latin *calios* which means beautiful, and *graphos* which means writing or characters, so that the full meaning of the calligraphy is

pencraft beautiful or elegant handwriting. Arabic itself indentikkan clicking calligraphy with *Khath* term which means lines or beautiful writing (Sirojuddin, 1988: 1). While Loekman (1983: 10) interpret khath as writing and could mean that an elongated path, alley, line. So calligraphy means writing (Arabic) were wonderful. Smooth and beautiful in the sense that it contains the aesthetic value.

Full calligraphy definition proposed by Shamsuddin Al-Akfani in Sirojuddin (1988: 2), as follows:

"Khath is a science that introduce a single letter forms, location-location and means arranged them into a structured writing; or anything above the lines, how to write and determine which one does not need to be written; spelling change that needs to be composed and menentukkan how to change it. "

In terminology, Yaqut Al-Musta'shimi in Sirojuddin (1988: 3) looking at it from the side it contains a sense of beauty, so that it defines calligraphy or *Khath* as *"the art of spiritual architecture, born by means of physical"*

Arabic calligraphy by Asyrofi (Al-'Arabiyah Journal Vol. 1, No. January 2, 2005 p. 63) initially is more religious, theological or theocentric. The first verse of the Qur'an (al-'Alaq: 1-5) revealed to the Prophet Muhammad explicitly completing two things are important enough that reading and writing in order to glorify God and knows asthma human identity as God's creatures created from a clot and do not know anything. Message revelation that turned out to have implications far on the development of the art of reading the Koran and the art of Arabic calligraphy. Another factor that is doctrinaire namely the prohibition of painting and drawing sculpture, either, making the Muslim artist spill steam and creativity in the art of Arabic calligraphy as a medium. It is advantageous that the art of Arabic calligraphy be developed rapidly and spread to all corners of the world in tune with the spread of Islam and the Koran.

The Dynamics of Islamic calligraphy can not be separated from the characteristics of the Arabic letter writing or itself. Arabic is known as the most flexible, elastic, flexible and easily formed according to space and place without losing its originality. because of the uniqueness and flexibility of Arabic letters, Arabic calligraphy itself as a form of art that has a distinctive rules, has grown as well as the combined off in parts of the building elements which have a meaning of its own beauty. One of the fascinating facts in the history of Islamic art and culture is the success of Arab, Persian, Turkish and Indian in creating forms and styles of calligraphy to various types of variations. Until the 20th century, these forces showed fluctuations dynamic development, although his birth only left about seven modern writing style: naskhi, Tsulutsi, Farisi, Diwani, Diwani Jali, Kufi, and Riq'ah known as pure calligraphic style (Sirojuddin, 1988: 9)

2.2 Contemporary Arabic Calligraphy

Over time, the movement appeared to distance themselves from freezing ties over the raw, these symptoms appear, especially in the '70s and growing more violent in the 80s that created cutting-edge creations that deviates from the old grammar is popularly known as contemporary calligraphy or painting calligraphy (Sirojuddin, Articles on-line; dynamics of development of the art of calligraphy, August 27, 2010), referring to the style of today is full of dynamism and creativity in creating works that completely strange and unique.

The work of contemporary calligraphy generally still individual of the painter or artist calligraphy with technical ability gave birth to works of art calligraphic characteristics (Sirojuddin, 1998: 12). Calligraphy are present in the work of painters such an expression of soluble medium. The elements of line, shape, color, texture, and other form elements, capable raises new values in the art of calligraphy in Indonesia as contemporary calligraphy is regarded as a "rebellion" against

the rules khathiyah (Sirojuddin, article Contemporary Islamic Calligraphy , 2012). The presence of calligraphy painting an enrichment in the art of calligraphy, both the artists and the audience. The experiments were carried out by the reformers in the art of calligraphy to find new ways of expression through the Islamic spirit of beautiful writing, are signs that give great hope for Islamic art is highly respected.

In the Contemporary Islamic Calligraphy article (October 2012), Sirojuddin explained that Among the characteristics of the "violation" which refers to the creative freedom to produce evidence of different styles can be inferred from the following possibilities:

1. Fully stand alone as a treat typical painter, ignoring completely pure anatomical form letters khat. This is a form of exploration techniques and freedom of expression of the artist.
2. Is a combination of image results painter with pure style that has been popular. In this section, the contemporary work still inherit the legacy bit traditional form.
3. Contemporary style also leads to the tendency of the theme, the work of a bi-dimensional (two dimensional) and tri-dimensional (three-dimensional) that presents elements of calligraphy "independently" and backed other elements in the unity of aesthetic appearance as a style of expression, media , and techniques. Concrete manifestation of nature on the works presented through real depiction of such a view of objects, events.

While the motifs of contemporary Islamic calligraphy, according to Ismail and Lamya al-Faruqi in Sirojuddin (2012) divides motifs of contemporary Islamic calligraphy to the traditional categories, figural, expressionist, symbolic, and abstract calligraphy.

a. Traditional of Calligraphy

This type is produced by the contemporary Muslim calligraphers in various styles and writings that have been

known calligrapher previous generation. The use of the word "traditional" indicates conformity with the traditions of the past khat. Messages with more emphasis on beautiful setting of hruf-letter rather than showing painting calligraphy in the form of figures of nature.

b. Figural of Calligraphy

Sebagai contemporary calligraphy called "figural" because it combines figural motifs with elements of calligraphy through various ways and styles. Figural elements typically limited to motifs of leaves or flowers painted or naturalized in order to better suit the nature of the abstract art of Islamic calligraphy. Figures of humans or animals is rarely found in the texts of the Koran written in calligraphic, the decoration of the mosque or madrasa. This latter type is more widely used in household utensils.

In this type of figural, frequent "fusion" of letters in the painting of the past and contemporary. In these designs, letters lengthened or shortened, widened and slip or specified with the expansion of the circle, a loop or additional signs or other inserts made to fit the shape of non-calligraphic, geometric, floral, animal or human figures.

c. Calligraphy of Expressionists

Kaligarfi "ekspresions" is the third type of contemporary art of calligraphy in the Islamic world today. This style, like the works of calligraphy recent times, namely, relating to major developments in Western aesthetics. Although the calligrapher expressionist use the "vocabulary" artistic heritage of Islam, but they are much changed from the example of "grammar" of the original calligraphy. In calligraphy expressionist, artist trying to convey emotional messages, visual, and personal responses to objects, people or events described.

d. Symbolic of Calligraphy

The fourth category of contemporary Islamic calligraphy calligraphy including so-called "symbolic". By imposing unification through a combination of the meanings, the role of

letters as a messenger denied. Evidence of this kind of acculturation is very apparent in the designs of contemporary calligraphers using certain Arabic letters or words as a symbol of an idea or complex ideas. For example the letter sin associated with sayf (sword) or sikkin (knife), commonly juxtaposed alongside depictions of objects, association to convey "special messages" her.

e. Abstract of Calligraphy

The fifth style of contemporary Islamic calligraphy is called al-Faruqi with the nickname "Khat False" or "Absolute Escape Khat", because it shows the art motifs that match the letters or words but does not contain any meaning that can be attributed to him. By denying the linguistic meaning, the letters are only an element of style to something "objectives" art alone. Through the use of elements of the alphabet that's changing, experts use abstract calligraphy letters as patterns and not as elements of a message.

2.3 The Value of Creative Economy in calligraphy

The structure of the world economy transformed rapidly with economic growth, from which was based Natural Resources (SDA) followed be based Human Resources (HR), from era to era of genetic and extractive manufacturing and service information as well as the latest developments into the economic era creative. The first time the term creative economy introduced by John Howkins in his book *The Creative Economy; How People Make Money from Ideas* that formulate the concept of the creative economy is an economic concept in a new economic era which intensifies information and creativity by relying on the ideas and the stock of knowledge of Human Resources (HR) as the main production factor in their economic activities. (Agus Wibowo, *Jabar Tribune* article; the *Creative Economy Education*, March 17, 2015, p.6) Or in one short sentence, the essence of creativity is the idea. Then it is conceivable that only with a capital idea, a

creative person can earn relatively high. Of course what is meant by the idea here is the original work.

The concept of the creative economy is also increasingly encouraging a more optimistic when an expert in the field of Economics, Dr. Richard Florida in Faisal Afif (Series of Columns Cluster I, 2012: 2) states: "All human beings are creative, whether he is a worker in a factory or a teenager street spectacles that are making hip-hop music. But the difference is the status (class), because there are individuals who specifically deals in the field of creative and receive direct economic benefit from the activity. Then place in cities that are able to create innovative new products the fastest, you can bet as the winner in this era of creative economy " . The same opinion was also expressed by Robert Lucas in Faisal Afif (Series of Columns Cluster I, 2012: 2), Nobel laureate in economics, that the force that drives growth and economic development of the city or region can be seen from the level of productivity cluster of talented people and creative who rely on the ability of existing knowledge on him.

Meanwhile, the government through the Department of Commerce (2008: 12) asserts that the new economic era known as the creative economy intensifies information and creativity should be supported and driven by an industrial concept that creative industries. So that the creative economy in principle is a manifestation of the quest for sustainable development is a competitive economic climate and has reserves of renewable resources. Major role offered creative economy is the utilization of backup resources is not only renewable, even infinite, ie ideas, ideas, talent or talent, and creativity.

Creativity based on individual ability so allowing everyone to be able to create jobs for themselves and others. It will fit the definition of creative industries in the journal *lemhanas RI*, December 14, 2012 edition, which shows that there are opportunities to create jobs. The definition of creative industries is that industries are derived from the utilization of

creativity; skills and individual talents to create wealth, as well as through the creation of jobs and pemanfaatan creativity of individual creativity. Creative industry itself is driven by entrepreneurs (entrepreneurs), ie people who have creative and innovative abilities are closely related to the entrepreneurial spirit. According Mubyarto in Bariadi et al. (2005: 37) self-employment is most of the way people bergumul and persist to sustain his life by working capital and capital as well as the main family potluck technology. While Joseph Schumpeter in Alma (2013: 24) assess entrepreneurs as people who break the existing economic system by introducing new goods and services by creating new organizational forms or process new raw materials. Schigga, the essence of entrepreneurship is the ability to create something new and different through creative thinking and innovative output.

The scope of activities of the creative economy can cover many aspects. Department of Commerce (2008) identified at least 14 sectors included in the creative economy, namely:

1. Advertising (advertising): creative activities related to advertising services, namely the one-way communication using a specific medium. Includes the process of creation, operation, and distribution of advertising produced, for example, market research, advertising communications planning, media, outdoor advertising, production of advertising material, promotion and public relations campaigns;
2. Architecture: creative activities related to the design of the building as a whole, both on the macro level (town planning, urban design, landscape architecture) to the micro level (construction details). Eg garden architecture, urban planning, construction cost planning, conservation of historical heritage buildings, construction supervision, urban planning, consulting and engineering activities such as building and civil engineering mechanics and electrical engineering;

3. Market of Art Goods: creative activities related to trade in goods original, unique and rare and have aesthetic value of art and history high through auctions, galleries, shops, supermarkets and the internet, covering items of music, printing, crafts, automobile, and film;

4. Craft: creative activities related to the creation, production and distribution of products made or produced by skilled craftsmen who started from the initial design to the process of settlement products. Among others, include handicraft items made from precious stones, natural and man-made fibers, leather, rattan, bamboo, wood, metals (gold, silver, copper, bronze and iron), glass, porcelain, fabric, marble, clay, and limestone, Craft products are generally only produced in relatively small quantities (not mass production);

5. Design: creative activities associated with the creation of graphic design, interior design, product design, industrial design, corporate identity consulting and marketing research services as well as the production of packaging and packaging services;

6. fashion: creative activities associated with the creation of clothing, footwear design, and other fashion accessories design, production of fashion clothing and accessories, consulting the following product lines distribution of fashion products;

7. Video, Film and Photography: creative activities related to the creation of production video, film, and photography services, as well as the distribution of video recordings and films. Including scriptwriting, dubbing the film, cinematography, soap operas, and exhibitions or film festivals;

8. Games: creative activities related to the creation, production, and distribution of computer and video games that are fun, agility, and education. Sub-sectors interactive games not dominated solely as entertainment but also as a learning tool or education;

9. Music: creative activities associated with the creation or composition, performance, reproduction, and distribution of sound recordings;

10. Showbiz: creative activities related to the business of content development, production performances. For example, puppet shows, ballet, traditional dance, contemporary dance, drama, traditional music, musical theater, opera, including ethnic music, design and manufacture of fashion shows, stage design and lighting system;

11. Publishing and Printing: creative activities related to content writing and publishing books, journals, newspapers, magazines, tabloids, and digital content as well as the activities of news agencies and news search. This subsector also includes the issuance of postage stamps, the stamp, paper money, blank checks, demand deposits, contributed letters, bonds, stocks and other securities, passports, airline tickets, and other specialized publications. Also includes the publication of the photographs, engraving (engraving) and postcards, forms, posters, reproductions, painting printing, and other printed material, including micro-movie footage;

12. Computers and Software (software): creative activities related to the development of information technology, including computer services, data processing, database development, software development, systems integration, systems analysis and design, software architecture design, infrastructure design software and hardware, as well as portal design including maintenance;

13. Television & Radio (broadcasting): creative activities related to business creation, production and packaging of television programs (such as games, quizzes, reality shows, infotainment, and others), broadcasting and transmission of television and radio content, including station activities relay (transmitter) radio and television broadcasting;

14. Research and Development (R & D): creative activities related to innovative businesses that offer discovery science and technology, as well as taking advantage of science and technology applied to the improvement of the products and the creation of new products, new processes, new materials, new tools, new methods, and new technologies that can meet the needs of the market. Including those relating to the humanities, such as the research and development of language,

literature, and the arts as well as business and management consultancy services.

When viewed area of coverage of the creative economy, largely the economic sectors that do not require the scale of production in large quantities. Unlike the manufacturing industry oriented product quantity, creative industries more reliant on the quality of human resources. Creative industries more precisely emerged from a group of small and medium industries. For example, in the production process of making the art of calligraphy from the start until the formation of a product idea calligraphy. The art of Arabic calligraphy that scrutiny is not only involved in the paper or a book cover (al-Qur'an and religious books) but also on other media such as canvas, stone, glass, wood, walls, metal. and other objects both large and small that are decorative. as a concrete manifestation of the creative and innovative processes that have a good economic value of small-scale, medium, or large, so that the criteria referred to in the concept of the creative economy can be met by the art of calligraphy.

Refferensi based on the values contained in the concept of the creative economy, the art of calligraphy in the process generate a calligraphy business can be regarded as a real form of embodiment of the creative economy when craftsmen or calligrapher through what is called the process of creation, which is a series of activities of an artist in creating and give birth to works of art as the expression of ideas and desires. This creation process does not occur and is derived from the idea of empty, but in essence is the spirit of *ijtihad* business or to modify (change / adjust) something that has been there before or is something purely created Calligrafer idea itself. This can be seen when a calligrapher to create a pre-existing work because of other people and other paintings. That's where the calligrapher strives hard to show something other than what is already there, thus giving birth to a new reality which is then recognized as a result of his creation.

The development of calligraphy today according Lismarwan & Nashori in the journal projections, Vol. 5 (1), p.4 that Arabic calligraphy in Indonesia get a new wind since the past few decades, which is visible is a new twist in appearance, do not always use the calligraphy which departed from pure letters. The resurrection arise because of the mixing techniques from professional painters. Abnormalities that generate new twist in berkaligrafi that contemporary calligraphy style. This pattern appears more clearly in the hands of the painter ITB, such as Ahmad Sadali, AD Pirous, Abay D. Subarna. It is a strong influence in the circles of other painters, so that it becomes like a new trend in painting. Since the emergence of people's appreciation of calligraphy is increasing, with frequent holding of exhibitions of calligraphy in important events such as, MTQ, warning the great days of Islam and in strategic places, so that involves the wider community, whether it is from the top to the bottom.

This development would give a positive signal for kaligrafer or calligraphy artists to be more professional in the work given market network has been formed, it can be seen from the works of calligraphy are not only adorn the walls of the mosque, but has penetrated into homes, buildings banks, restaurants, businesses, schools, galleries, universities up to the office. Such circumstances, when associated with the dimensions of the creative economy is driven by the creative industries, calligraphy have open space in the market sector of artworks and crafts sector.

Based on research conducted by Lismarwan & Nashori in the journal projections (2010: 14) regarding that process of creative painter of Islamic calligraphy, there are several factors that influence it, namely: (1) It takes a sobriety when painting (mood) it will give birth to the atmosphere painting without any demands and coercion, can enjoy the process (enjoy), and become a force in transforming ideas and spawned a quiet atmosphere in painting, (2) certain atmosphere can provide inspiration. Or in other words the idea of painting can come anytime, anywhere without any prior

planning. (3) The desire to paint is affected by the reality of what happened on either social or spiritual environment. (4) The existence of horizontal and vertical satisfaction that the world satisfaction and spiritual fulfillment for peluks personally. (5) To deepen a theme to find the information needed. (6) Conducting religious activities such as reading the Qur'an, wudhu, remembrance ablution sunnah prayers, fasting (7) There is a sense of interest or liking for a theme and then poured into a painting calligraphy. (8) Having skills (skills) in painting calligraphy painting to support the results. (9) Ruled by the motivation of the value of the material (material satisfaction). (10) Following the hand that moves the desire for God, it indicates a belief that the role of the creator in the process of creating a painting calligraphy produced.

Kesimpulan

1. Kaligrafi arab, yang dalam juga sering disebut sebagai kaligrafi islam, merupakan suatu seni artistik tulisan tangan yang berkembang di negara-negara yang umumnya memiliki warisan budaya Islam. Kaligrafi adalah seni yang dihormati di antara berbagai seni rupa Islam, karena merupakan alat utama untuk melestarikan Al-Qur'an.
2. Dinamika kaligrafi arab terletak pada karakteristik huruf Arab yang fleksibel, elastis, luwes, dan mudah dibentuk tanpa kehilangan orisinalitasnya, sehingga terbentuk gaya kaligrafi murni dan gaya kaligrafi kontemporer atau lukisan kaligrafi.
3. Kaligrafi arab yang berafiliasi pada seni, berpotensi sebagai komoditas yang selalu melihat kecenderungan peminat (marketable).
4. Dalam dimensi ekonomi kreatif yang digerakkan oleh industri kreatif, kaligrafi mempunyai ruang terbuka pada sektor pasar barang seni maupun sektor kerajinan.

Daftar Pustaka

- Afiff, Faisal. *Pilar-Pilar Ekonomi Kreatif*. Jurnal Rangkaian Kolom Kluster I, 2012. Binus University
- Alma, Buchari. 2013. *Kewirausahaan: Untuk Mahasiswa dan Umum*. Bandung: Alfabeta. Cet. Ke-18.
- Asyrofi, Syamsudin. *Kaligrafi Islam (Pergulatan antara Sakralitas dan Profanitas)*, Jurnal U-'ARABIYAH Vol. 1, No. 2 Janwri 2005
- Bariadi, Lili. Dkk. 2005. *Zakat dan Wirausaha*. Edisi Pertama Jakarta: CED (Center for Entrepreneurship Development). Cet. Pertama.
- Departemen Perdagangan R.I.. *Pengembangan Ekonomi Kreatif Menuju Visi Ekonomi Kreatif Indonesia 2025*, Departemen Perdagangan R.I. tahun 2008)
- Departemen Perdagangan R.I.. *Pengembangan Ekonomi Kreatif Indonesia 2025*, Departemen Perdagangan R.I. tahun 2008)
- Lemhanas R.I. *Pengembangan Ekonomi Kreatif : Guna menciptakan lapangan kerja dan mengentaskan dalam rangka ketahanan nasional*. jurnal lemhanas RI, Edisi 14 Desember 2012,
- Lismarwan & Nashori. *Proses Kreatif Pelukis Kaligrafi Islam: Sebuah Penelitian Kualitatif Faculty of Psychology and Socio-Cultural Sciences*, jurnal Proyeksi, Vol. 5, 2010. Universitas Islam Indonesia – Yogyakarta.
- Loekman. Wahidin, *Khath wak Imla*. Bandung: Modul kuliah Fakultas Sastra Unpad Bandung, 1983.
- Safadi, Yasin Hamid, *Kaligrafi Islam*. Alih bahasa oleh Abdul Hadi W.M. Jakarta: PT. Pantja Simpati. 1986. Cet. Pertama.
- Sirojuddin, Didin A.R. *Seni Kaligrafi Islam*. Jakarta: Pustaka Panji Mas, 1988. Cet. Ke-3
- Sirojuddin, Didin A.R. *Dinamika perkembangan seni kaligrafi*, Artikel 27 Agustus 2010. www.lemka.net
- Sirojuddin, Didin A.R. *Kaligrafi Islam Kontemporer*, Artikel 2012. www.lemka.net
- Sirojuddin, Didin A.R. *Mutiara Hikmah Kaligrafi*. [www.sirojuddin ar.blogspot.com](http://www.sirojuddin.ar.blogspot.com)
- [http://arisandi.com/Sejarah Kaligrafi Masuk Indonesia.htm](http://arisandi.com/Sejarah%20Kaligrafi%20Masuk%20Indonesia.htm), akses 8 februari 2012)
- Wibowo, Agus. *Pendidikan Ekonomi Kreatif*, Artikel Tribun Jabar 17 Maret 2015

Lampiran

Mutiara Hikmah Kaligrafi dari Sirojuddin, Didin A.R. *Mutiara Hikmah Kaligrafi*, www.sirojuddinar.blogspot.com

“Bacalah dengan (menyebut) nama Tuhanmu yang menciptakan. Dia telah menciptakan manusia dari segumpal darah. Bacalah, dan Tuhanmulah Yang Mahamulia. Yang mengajar (manusia) dengan pena. Dia mengajarkan manusia apa yang tidak diketahuinya.”

(QS Al-‘Alaq/96:1-5)

“Nun.Demi pena dan apa yang mereka tulis.” (QS Al-Qalam/68: 1)

Katakanlah: “Seandainya lautan menjadi tinta untuk (menulis) kalimat-kalimat Tuhanku, maka pasti habislah lautan itu sebelum selesai (penulisan) kalimat-kalimat Tuhanku, meskipun Kami datangkan tambahan sebanyak itu (pula).”

(QS Al-Kahf/18:109).

“Seandainya pohon-pohon di bumi menjadi pena dan lautan (menjadi tinta), ditambahkan kepadanya tujuh lautan (lagi) setelah (kering)nya, niscaya tidak akan habis-habisnya (dituliskan) kalimat-kalimat Allah. Sesungguhnya Allah Mahaperkasa, Mahabijaksana.”

(QS Luqman/31:27)

“Allah telah menciptakan nun, yakni dawat (tinta).”
(HR Abu Hatim dari Abu Hurairah)

Setelah Allah menciptakan nun, yakni dawat (tinta) dan telah menciptakan pula kalam pena), lantas Dia bertitah: “Tulislah!” Jawab kalam: “Apa yang hamba tulis?” Jawab Allah: “Tulislah semua yang ada sampai hari kiamat.”
(HR Ibnu Jarir dari Ibnu Abbas)
Yang mula-mula diciptakan Allah ialah kalam, lalu diperintahkan Allah supaya dia menulis. Maka bertanyalah dia kepada Tuhan: “Apa yang mesti hamba tuliskan, ya Rabbi?” Allah menjawab: “Tulislah segala apa yang telah Aku takdirkan sampai akhir zaman.”
(HR Imam Ahmad bin Hanbal dari A-Walid bin Ubbadah bin Samit)

“Ikatlah ilmu dengan tulisan! Ilmu itu adalah buruan, tulisan adalah talinya”
(HR Tabrani dalam Al-Kabir)

“Melukis bagi saya adalah hiburan. Apalagi saat huruf-huruf Alquran itu senyawa dengan cat, terasa ada nilai plus dan kenikmatan luarbiasa. Lebih nikmat daripada sekedar curat-coret dengan tinta cina hitam di atas kertas putih. Saya sadar, seorang khattat harus juga seorang pelukis. Harus....”
(D. Sirojuddin AR dalam Belajar Kaligrafi: Terampil Melukis, Jld. 7)

“Seorang kaligrafer sebaiknya mengerti bahasa Arab. Pemahaman bahasa Arab itu menjadi lebih penting, karena hampir semua kaligrafer, dengan sendirinya, akan berhubungan dengan Alquran. Salah titik saja, bisa berakibat fatal.”
(D. Sirojuddin AR dalam Republika 1995)

“Tidak hanya menggoreskan pena atau mencampur warna, saya juga telah menganggap khat sebagai ilmu pengetahuan yang harus ditekuni dengan sepenuh hati dan akal. Ternyata, yang saya temukan hanyalah pertanda bahwa ilmu Allah itu memang tidak pernah kering.”
(D. Sirojuddin AR dalam Panji Masyarakat 1999)

“Gagasan untuk menggoreskan pena atau kuas seakan-akan tidak habis-habisnya. Terus-menerus terbuka kemungkinan baru untuk berekspresi. Huruf-huruf Arab seakan menjadi materi hidup yang sangat plastis dan acapkali di luar perhitungan. Di depan kanvas, saya seolah-olah berada di tengah padang yang tak bertepi.”
(Didin Sirojuddin AR dalam Panji Masyarakat 1999)

“Kaligrafi kekal sepanjang masa setelah kepergian penulisnya, meskipun penulis kaligrafi terpendam di bawah tanah.”
(Al-Hafizh Usman dari Turki Usmani dalam Koleksi Karya Master Kaligrafi Islam)