

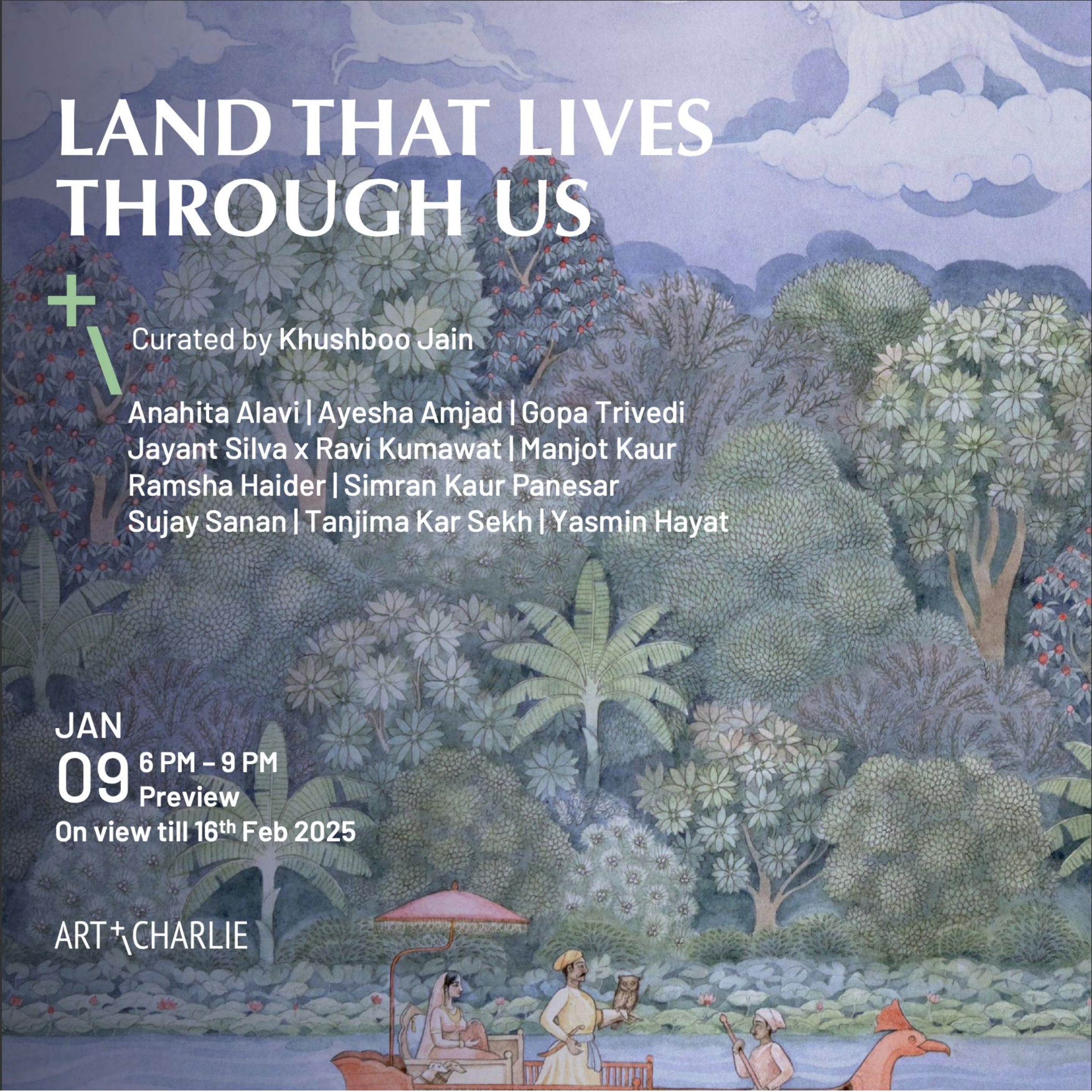
LAND THAT LIVES THROUGH US

Curated by Khushboo Jain

Anahita Alavi | Ayesha Amjad | Gopa Trivedi
Jayant Silva x Ravi Kumawat | Manjot Kaur
Ramsha Haider | Simran Kaur Panesar
Sujay Sanan | Tanjima Kar Sekh | Yasmin Hayat

JAN
09 6 PM – 9 PM
Preview
On view till 16th Feb 2025

ART+CHARLIE



LAND THAT LIVES THROUGH US



The exhibit explores the dynamic interplay between landscapes and human experiences, presenting these settings as vital elements in our narratives. Drawing inspiration from contemporary miniatures, we aim to highlight landscapes' dual role as reflections of our emotions and as sites where human experiences unfold. In traditional miniature paintings, landscapes are often relegated to the background, with focus shifting to mythological or courtly figures. Through this exhibit, we bring landscapes to center stage, reimagining how we perceive them and emphasising their significance in our stories.

In this exploration, we delve into the tension between domestic and industrial spaces and capture the movement and energy within landscapes, exploring verticality and dynamism. This perspective not only celebrates the beauty of these settings but also confronts the realities of transformation and disruption that permeate our environments. Pressing socio-political issues, such as climate change and displacement, are addressed, illustrating how human actions leave lasting imprints on the land. These altered terrains become sites of storytelling, where migration, resilience, and history converge. Artists weave personal stories with broader narratives, connecting individual experiences to collective memory. Thereby, inviting introspection and dialogue, about how landscapes shape the human condition and how we, in turn, influence them.

Each artist offers a distinctive response to this exploration, expanding the conversation in compelling ways. Anahita Alavi breathes new life into Persian miniatures, celebrating the timeless beauty of nature and its spiritual resonance. Gopa Trivedi addresses social and individual anxieties by creating subversive idioms using seemingly insignificant spaces or objects. Jayant Silva, in collaboration with Ravi Kumawat presents a circle of six seasons taken from selected verses of Kalidasa's *Ritusamhara*. Manjot Kaur works are intimate worlds encompassing the anthropology of wonder and awe, proposing narratives that imagine a multi-species future. Ramsha Haider, inspired by a sufi poem "Conference of the Birds" explores the possibilities of journey within and a voyage of self-discovery. Simran Kaur Panesar explores the interplay of light and darkness, reimagining traditional symbols and celebrating cultural heritage through vivid depictions of nature and identity. Sujay Sanan inverts the narrative, bringing the urgency of climate-related issues concerning our landscapes to the forefront. Yasmin Hayat draws from Middle Eastern cosmography, using the symbolic bull and whale to represent the balance between agriculture, the sea, and human life.

Land That Lives Through Us encompasses the sublime, the terrible, the beautiful, and the spiritual.

— *This exhibition is a continued exploration of contemporary miniature art, forming part of the annual Off-Margins Editions.*



Anahita Alavi is an award-winning Iranian artist and educator known for her mastery in Persian miniature painting and Islamic illumination (Tazhib). With an academic background, including an MA in Art History from SOAS University of London and the University of Tehran, she is committed to preserving and evolving these ancient art forms. Anahita blends traditional techniques with fresh narratives to ensure their relevance in contemporary contexts. She has taught Persian miniature and Tazhib courses at the SOAS London Middle East Institute, the British Institute for Persian Studies (to adult learners), and the Victoria and Albert Museum, reaching young adults as part of the V&A Families Workshops. Anahita has also contributed to restoration projects and received international recognition, including second place at the 2nd International Kokand Handicrafts Festival. Through her work and teaching, Anahita continues to honor the legacy of Persian miniature and Islamic illumination, inspiring global audiences.

Anahita Alavi



Anahita Alavi

Whispers of the Wind
2023

23ct Gold, handmade
natural watercolour
and gouache on wasli
6.50 x 7.68 in



Ayesha Amjad

Ayesha Amjad is a self-taught painter who recently fulfilled her life-long passion to pursue a career as an artist. She completed her MA in Traditional Arts in 2021 from the Prince's Foundation School of Traditional Arts. Her work explores the concept of journeys using visual inspiration from medieval Islamic maps. Her paintings depict detailed and vivid imagery contrasted with fluid organic forms to illustrate the poignant journeys that shape our life experiences. Ayesha uses Indo-Persian miniature painting techniques to paint scenes that are part-map, part-landscape and heavily steeped in symbolism. Staying true to traditional practice, she makes her own water-colours using natural materials. Ayesha's Degree Show was sold out, with the Earl of Snowdon purchasing one of her main pieces. In 2022, her work was acquired by Ithra Museum in Saudi Arabia for their Hijrah exhibition set to travel globally for five years. The exhibition traces Prophet Muhammad's (pbuh) journey from Macca to Madinah and comprises of historic artefacts, manuscripts and textiles along with a few contemporary artworks that were specially commissioned. In March 2023, Ayesha participated and sold all works in a group show at Asia House London called Humanism: Flowering of the being. In October 2023, Ayesha's work was shown at Saatchi Gallery London as part of the Start Art Fair. Her next exhibition will be at Chawkandi Gallery in Karachi this December. Ayesha lives and works in London



Ayesha Amjad
Ethereal Journeys 1
2024

Watercolour with
hand-made pigments
on card stock
8.3 x 11.7 in



Ayesha Amjad
Ethereal Journeys 2
2024
Watercolour with
hand-made pigments
on card stock
8.3 x 11.7 in

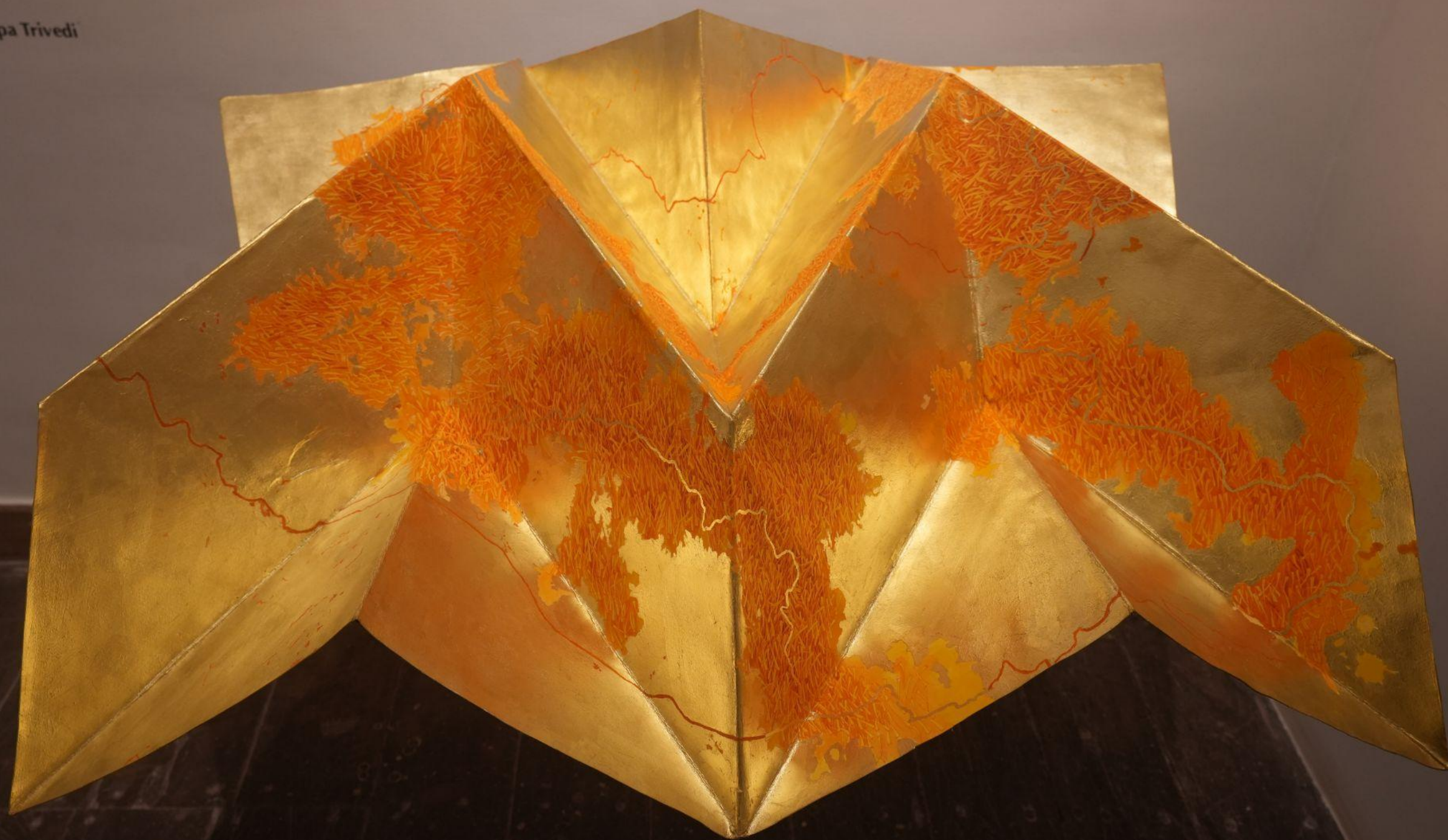


Gopa Trivedi

Gopa Trivedi's practice weaves the rhizomatic connections between her lived and intangible experiences—conversations, daily encounters, travels and so on. This practice of constantly drawing parallels has brought forth a porosity in the borders between what is considered personal or individualistic, and all that is culturally shared—be it visual, literary, or oral. Collective knowledge systems that take the form of histories, stories, myths, and fables, then seem to blur the distinctions between "Us" and "Them." Her visual vocabulary often refers to nature, domestic spaces, and mundane objects, in an attempt to capture the transient essence of things by incorporating the ubiquitous cyclical aspects of degeneration, transformation, and mutations through sequential images, repetition, and patterns. Coming from Lucknow (known for being one of the cultural hubs in India), literature for her has always been an integral part of growing up. Owing to this, her experiences and observations often manifest as visual counterparts to figures of speech—analogies, metaphors, puns and so on—which then allow for something in between a 'viewing' and 'reading' of the works.

Gopa Trivedi completed her BFA in Painting (2010) and MFA with a specialization in Painting (2012) from the Faculty of Fine Arts, MSU, Baroda. She was shortlisted for the Lepsien Foundation Emerging Artist Award in 2015 and has been a recipient of the UMISSA Scholarship from S.A.F India in 2013. Recent participations include Art Dubai with LATITUDE 28, Dubai (2023 and 2022); Delhi Contemporary Art Week with LATITUDE 28, Bikaner House, New Delhi (2023 and 2022); India Art Fair with LATITUDE 28, New Delhi (2023 and 2022); 'Multitudes & Assemblages' with LATITUDE 28, Artissima (Hub India) curated by Myna Mukherjee and Davide Quadrio, Accademia Albertina di Belle Arti, Italy (2021); 'Playhouse of Her Mind', LATITUDE 28, New Delhi (2021); 'Telling Tales: A journey into narrative forms', Anant Art (2020); 'Visions in the Making' by Myna Mukherjee and Davide Quadrio, Italian Embassy (2020); India Art Fair 2020 with Italian Embassy, New Delhi (2020).

Gopa Trivedi



Gopa Trivedi

Untitled 3

2021

Gold leaf, saffron and
watercolour on wasli
36 x 48 in



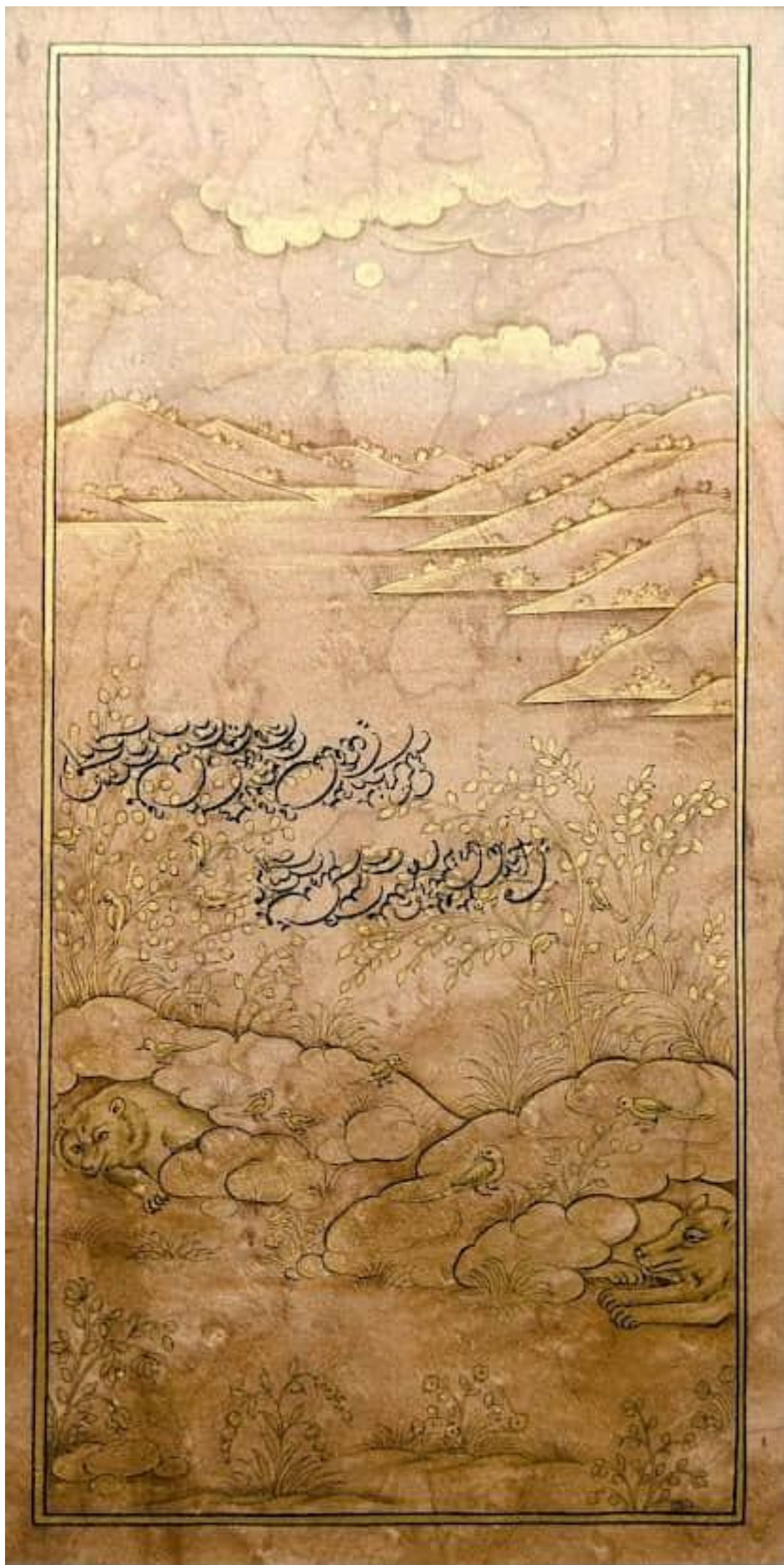
Jayant Silva

Jayant is an expert calligrapher in Indian scripts – Siddham, Devanagari, Bengali, Modi, Tamil as well as English. He explores contemporary and traditional themes in Indian calligraphy. He works with ink, watercolour and gouache on paper in a number of languages such as Sanskrit, Bengali, Tamil and Marathi. Besides these traditional media, he also explores the making of letterforms using embroidery, engraving, embossing, cutting and folding on a number of surfaces such as wood, metal, textiles, leaves, paper mache etc. In these works the emphasis is on the letterforms which are developed with sensitivity to the medium in which he is working. To achieve this he uses a number of scripts such as Siddham, Modi, Bengali, Ranjana, Devanagari and Tamil.

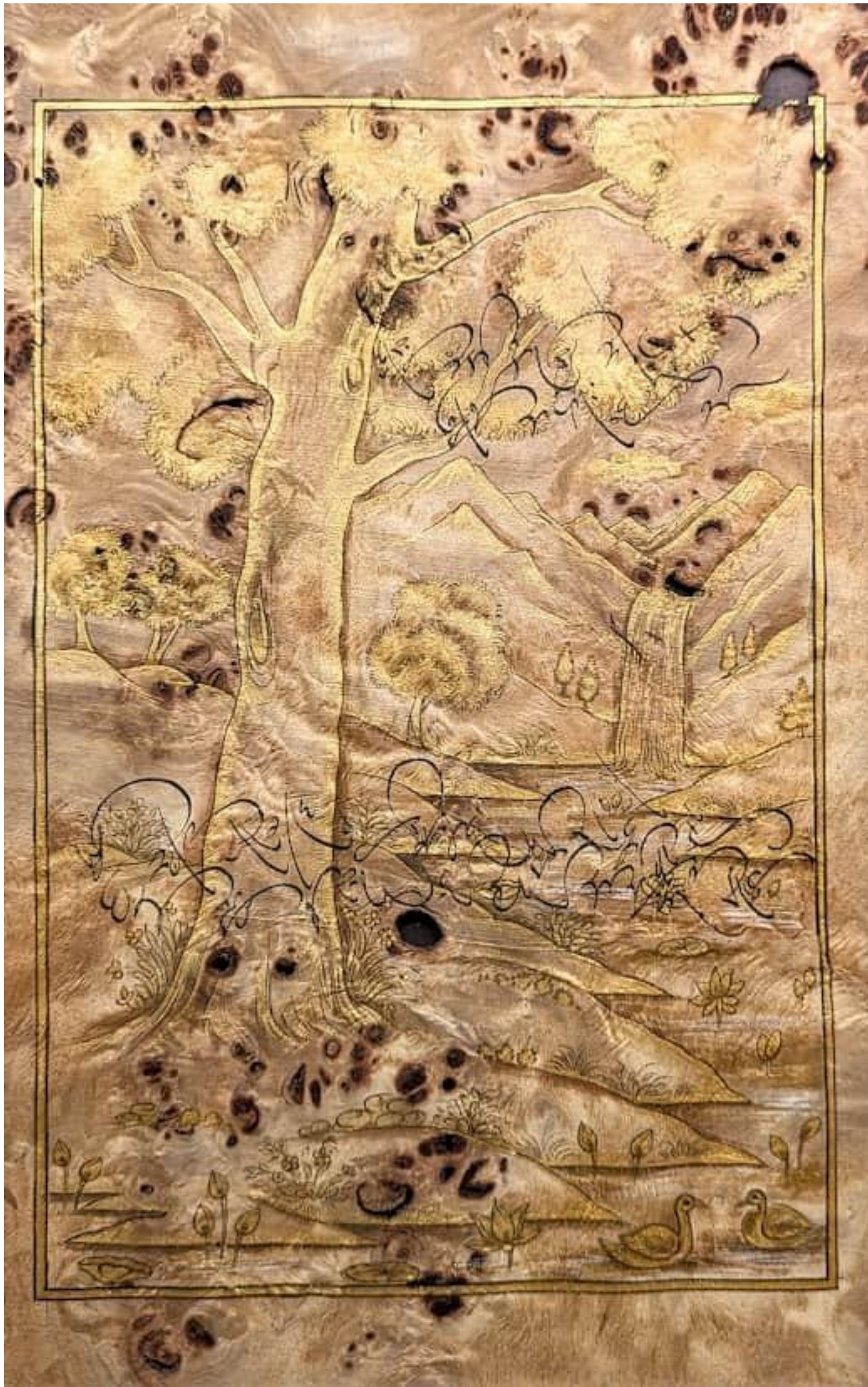
A unique aspect of his work is also the use of artificial intelligence to explore new forms in Indian scripts. He has developed his own approach called Ai*Calligraphy, where hand written letter forms and computer algorithms constantly work together to produce a new calligraphy. In mathematics (specifically the field of computer vision in which I was trained professionally), the * symbol represents convolution – an operation on two functions that produces a third, expressing how the shape of one is modified by the other. The term convolution refers to both the result function and to the process of computing it.



Jayant Silva x Ravi
Kumawat
Varsha / Monsoon 2024
Mica pigment and chinese
ink on cherry wood
7.87 x 13.39 in



Jayant Silva x Ravi
Kumawat
Shishir / Late winter
2024 Red pigment and chinese
ink on cherry wood
11.81 x 6.30 in



Jayant Silva x Ravi
Kumawat
Vasant Spring 2024
Mica pigment and chinese
ink on cherry wood
12.2 x 7.87 in



Jayant Silva x Ravi
~~Kumawat~~ Kumawat Early winter 2023
Mica pigment and chinese
ink on cherry wood
7.48 x 12.2 in



Jayant Silva x Ravi
Kumawat
Sharad / Autumn 2024

Mica pigment and chinese
ink on cherry wood
7.48 x 14.57 in



Jayant Silva x Ravi
Kumawat Spring 2024

Mica pigment and chinese
ink on cherry wood
8.27 x 11.81 in



Manjot Kaur

Manjot Kaur's works are intimate worlds encompassing the anthropology of wonder and awe, proposing narratives that imagine a multi-species future. Hybrid Beings generate hope and care to cultivate the capacity to reimagine a future for the marginalized and silenced. To imagine forms of relationality and mutuality these paintings invoke romantic relationships between birds and women – selected heroines who belong to the Ashta-Nayika [Natyashastra, c. 2nd B.C]: a collective term for eight heroines, each of whom represents different states in relationship to her hero. In each painting, the face of Nayika is metamorphosed with her lover's face resulting in hybrid beings. Hybrid Beings postulate a queer ecology where the endangered bird becomes the hero, replacing the male figure from the context of Ashta-Nayika. They stitch together improbable collaborations in a multispecies world making way for kinship & responding to ecological grief and loneliness. These hybrid beings open up possibilities for a post-queer and post-human world where species move towards an uncanny kind of becoming.

Manjot graduated from the Government College of Art, Chandigarh. Recently, Manjot was a Visiting Artist Fellow at "The Lakshmi Mittal and Family South Asia Institute" at Harvard University, Cambridge, USA in March - April 2023. She received the "Generator Art Production Fund" grant from Experimenter Gallery, India in 2022. She was chosen by Hindustan Times as one of the Top 30-under-30 young achievers (2017). Her recent participations include Delhi Contemporary Art Week with LATITUDE 28, Bikaner House, New Delhi (2023); India Art Fair with LATITUDE 28, New Delhi (2023); 'Where Shall We Plant The Placenta', A Tale of A Tub, Rotterdam (2022); 'The World Awaits You Like a Garden', conceptualized by Sugata Ray, with LATITUDE 28, New Delhi (2022); 'The Pool of Memories', Surrey Art Gallery, Canada (2022); 'Hurting and Healing - Let's Imagine a Different Heritage', Tensta Konsthall, Stockholm, (2022) and 'Garden State', Garage Rotterdam, Rotterdam, Netherlands (2021) among others.



Manjot Kaur

**Lotus playing, Guns and
Cartridges, 2021**

Gouache and
watercolour on paper

11 x 15 in



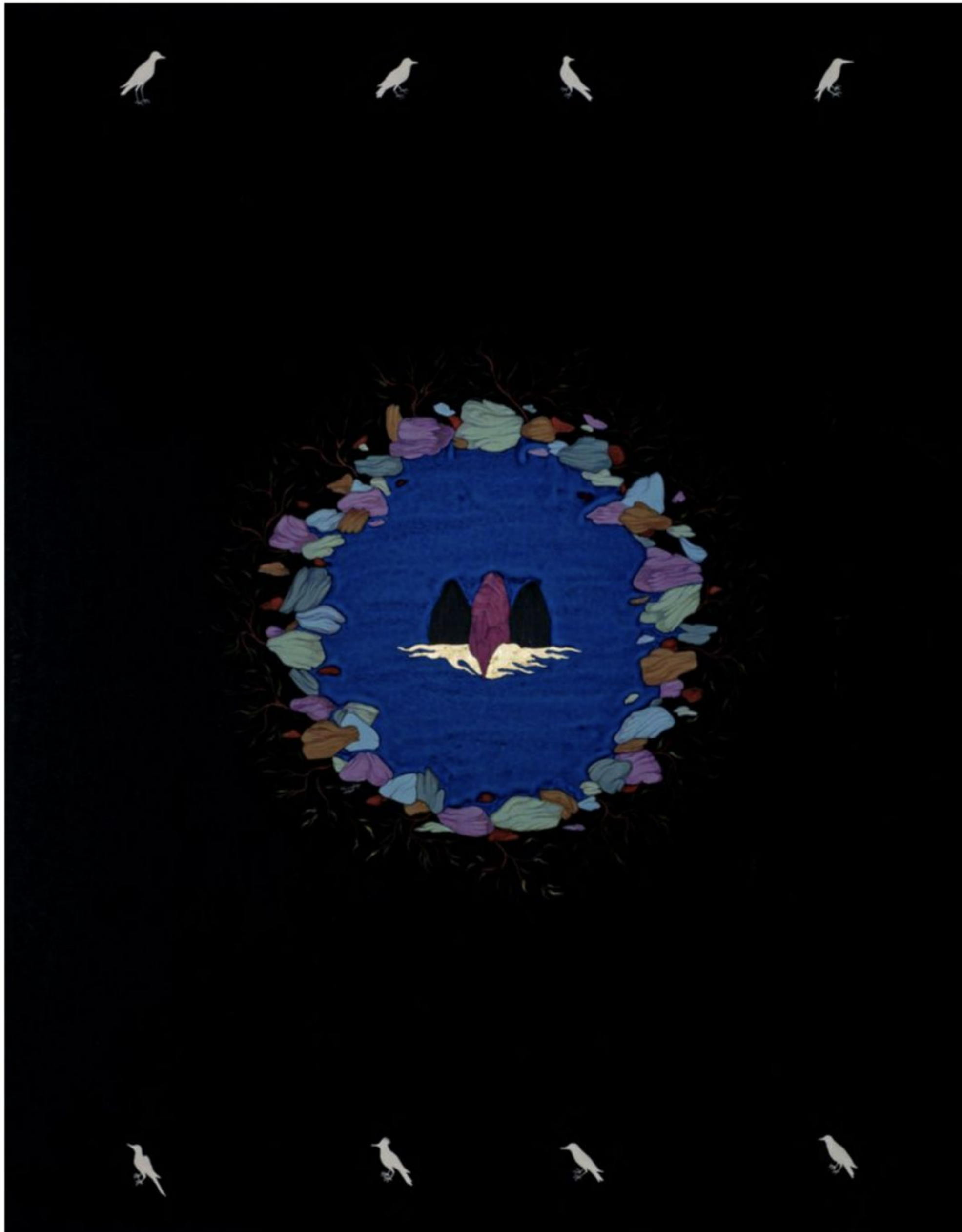
Manjot Kaur
Sustaining collapse
2018

Chinese ink and
watercolour on wasli and
repurposed wood
198 x 23 x 14 in



Ramsha Haider

Ramsha Haider (born in 1997) is a visual artist based in Lahore, Pakistan. She graduated with a Distinction in Miniature, Fine Arts from National College of Arts in 2021. Her work talks about search and exploration of self. Since graduation, her work has been part of several group shows including "Broadcast vol.1", O art Space gallery, Lahore. "Contemporaneous", Khaas Contemporary, Islamabad, "Fresh Mint", Full Circle, Karachi. Anna Molka Award show, 2023, Lahore. "Notes from elsewhere", Artescape gallery, Islamabad. "Transcending Traditions" by Art Soch contemporary at Guastavino's New York in collaboration with Shaukat Khanum. Dastangoi gallery, Islamabad. "Unfamiliar familiarities", Haam gallery, Lahore. "18th Emerging Talent" VM art gallery, Karachi. "A mirror on my heart", Satrang gallery, Islamabad. "50 years of saving nature in Pakistan", PNCA, Islamabad. She has also been part of Dastangoi residency in Islamabad for two weeks in October 2022. She has been working with AKCSP (Aga Khan Cultural Service of Pakistan) as a fine artist conservator at UNESCO's world heritage site i.e, Picture Wall of Lahore Fort. She recently exhibited her work in a two person show "The Mirth of Water" at Numaishgah gallery, Lahore.

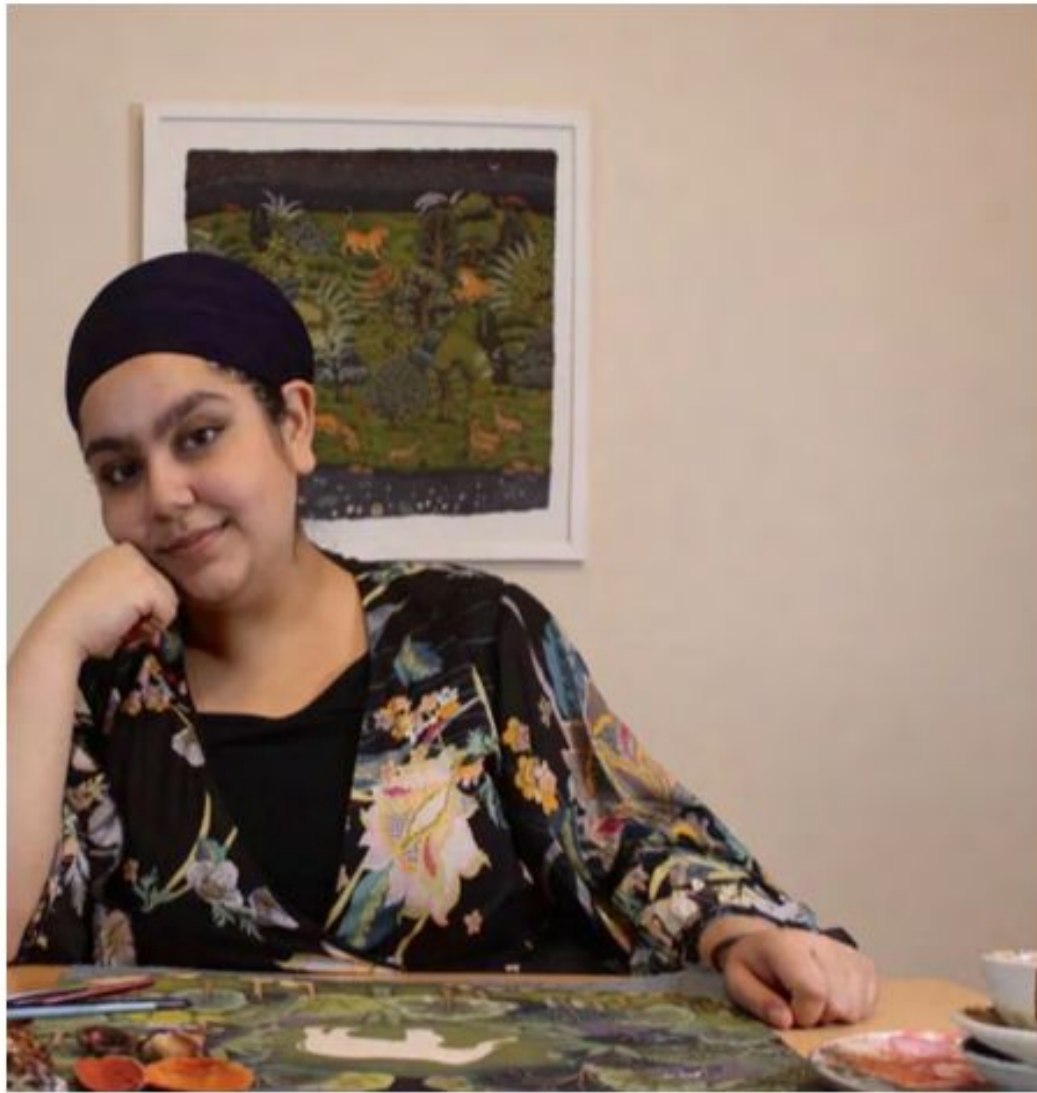


Ramsha Haider
هم سفرم hum safaram (my
fellow traveller) 2024
Gouache, watercolor
and 24K goldleaf on
wasli

22 x 27 in



Ramsha Haider
هم آهنگی Ham Ahangi
(Harmony) 2024
Gouache and
Watercolor on wasli
21 x 27 in



Simran Kaur Panesar

Simran Kaur Panesar is a Kenyan born artist, living in London, with roots hailing in Punjab and India. From Indian and Persian miniature painting, to motif, pattern work and fresco designs,

Simran's work follows a path deep into the culture and history of the Sikhs, exploring the rich traditions of her religious identity alongside her present identity living as a Sikh artist in the 21st century. Her work takes form around many stories linked to her faith, culture, memories of home, utilising the natural world to bring these into form.

Simran Kaur Panesar has trained under the guidance of a range of traditional art practitioners and holds many painting and material skills in the traditional arts. Her own work follows the Indian miniature painting tradition, with some influences from Persian miniature painting to bring her narratives to life. She currently works with naturally sourced materials and mediums, focusing on preparing her materials as part of her process. From stone pigments, to creating Indian 'vasli' paper, Simran Kaur Panesar's practice focuses not only on the process of painting but every step beforehand that transcribes the inner into physical form.

She also places importance in traditional techniques of making and painting to keep these traditions alive and work within processes that are close to her heritage. By bringing these techniques into more contemporary narratives and modern contexts, Simran merges these timelines together, creating works that are not only relevant and close to the hearts of many now, but hold significance within worlds past.



Simran Kaur Panesar

Parsaadi, 2024

Natural Pigments
heightened with shell gold
on wasli
13.39 x 18.39 in



Simran Kaur Panesar

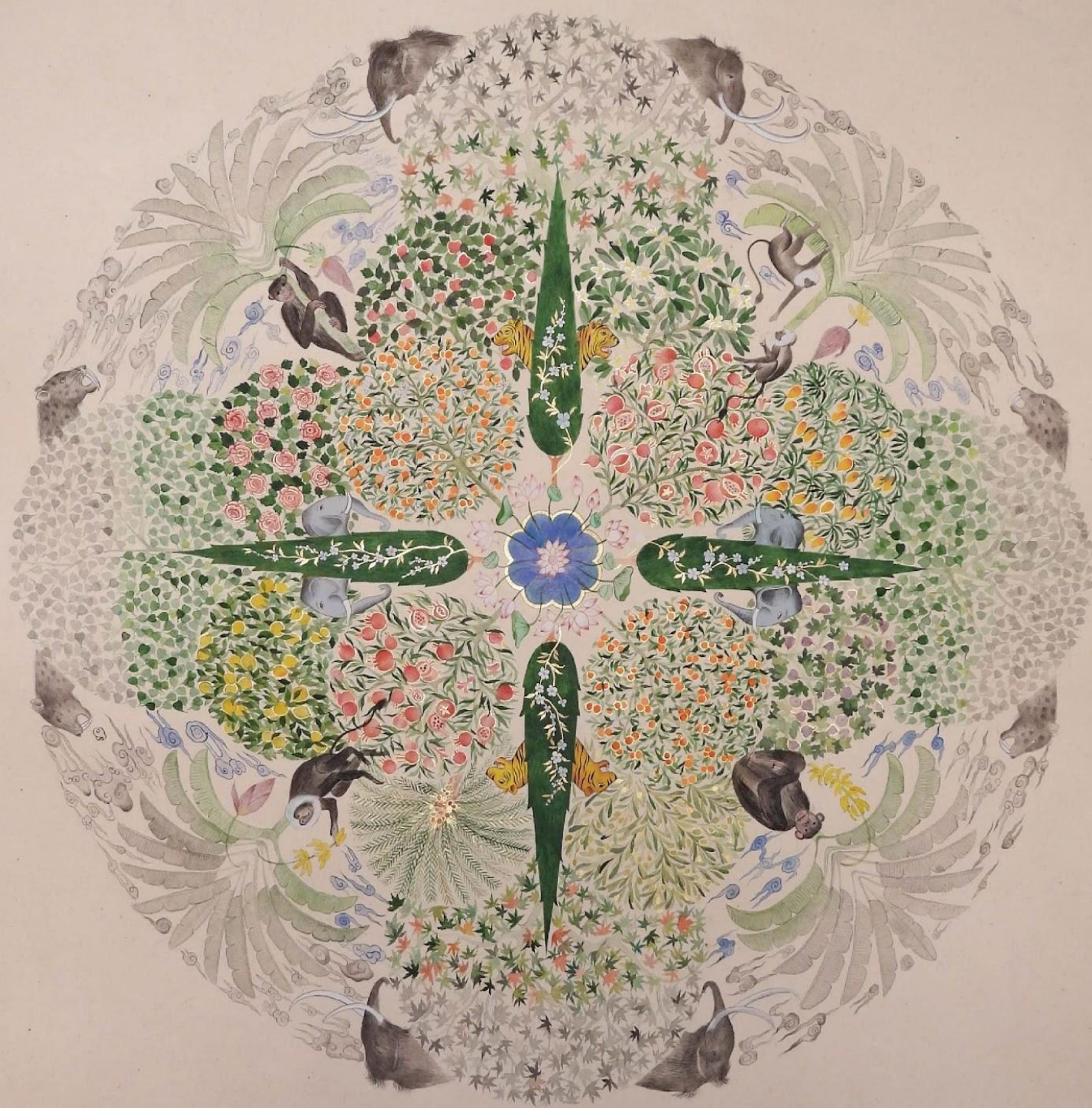
Mohobbat, 2024

Natural Pigments
heightened with shell gold
on wasli
6.85 x 7.56 in



Tanjima Kar Sekh is a Delhi based self taught artist who is highly inspired from traditional techniques and miniature paintings. She uses natural pigments in her artworks extensively and prepares the colours laboriously at her home studio. She is also a scholar of Mughal and Islamic Art History, currently pursuing her PhD at the dept. of History and Culture at Jamia Millia Islamia. She is also a consultant illustrator. She holds a B.Tech degree, a master's degree in History of Art and has taught as a guest professor at the College of Art, New Delhi. She uses traditional techniques, creating contemporary works that narrate stories of history and culture.

Tanjima Kar Sekh



Tanjima '24

Tanjima Kar Sek
Resilience Amidst Ruin
2024

Watercolours, natural
pigments , gouache
and shell gold on wasli
26 x 34 in



Yasmin Hayat (b.1990) is a British-Syrian artist who studied painting at Central Saint Martins (University of Arts London) before specialising in the arts of the SWANA region at the Prince's Foundation School of Traditional Arts. After graduating with distinction in geometry and miniature painting, Yasmin developed a language of painting which is derived from an old Arabic style and incorporates contemporary Western and Indo-Persian techniques. Her work is a considered blend of Eastern and Western methodology which she uses to explore themes of migration, heritage, folklore and memory. In 2018, Yasmin was awarded the Kairos prize by His Royal Highness, King Charles and Professor Keith Critchlow for her paintings which preserve and celebrate traditional art practices and techniques.

Yasmin Hayat



Yasmin Hayat

Emerald Mountain, 2024

22 carat moon gold, shell
gold, handmade pigments
(hematite), watercolour on
Indian hemp paper

19.5 x 25 cm (wood frame)



Yasmin Hayat

Ruby Mountain, 2024

22 carat moon gold, shell
gold, handmade pigments
(hematite), watercolour on
Indian hemp paper

19.5 x 25 cm (wood frame)

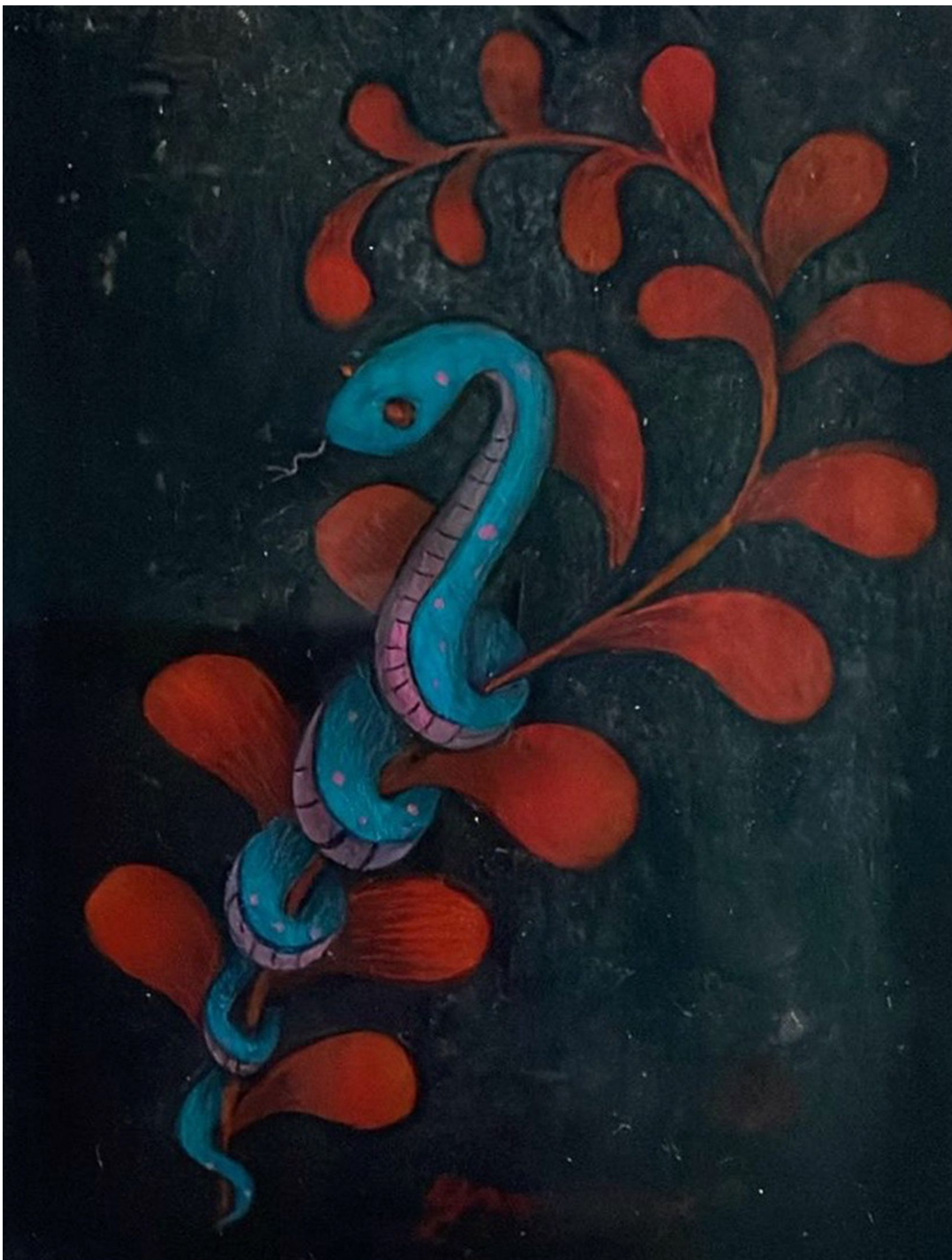


Yasmin Hayat

'Duo (Bull & Whale), 2024

22.3 carat gold, shell gold,
handmade pigments
(malachite, indigo,
curcuma) watercolour,
gouache and ink on)

19.5 x 25 cm (wood frame)



Yasmin Hayat

Falak , 2018

handmade pigments
(cinnabar, hematite),
watercolour, ink on Indian
hemp paper

3.25 x 2.76 cm

PLEASE NOTE:

1. All art is signed by the artist
2. All art is accompanied by a physical certificate
3. Packaging + Shipping cost are borne by the purchaser
4. No returns on art sales