MASNAVI

LORES ACROSS LANDS

Curated by Khushboo Jain

Ramsha Haider Agha | Mobeen Akhtar | Zeynep Akman
Khadim Ali | Zafar Ali | Ayesha Amjad
Samantha Buckley | Laila Tara H | Fatima Zahra Hassan
Amal Lin | Olga Lobanova | Murat Palta
Elham Pourkhani | Nusra Latif Qureshi | Sujay Sanan
Mahsa Tehrani | Riyaz Uddin

OJAS ART



Ramsha Haider Agha

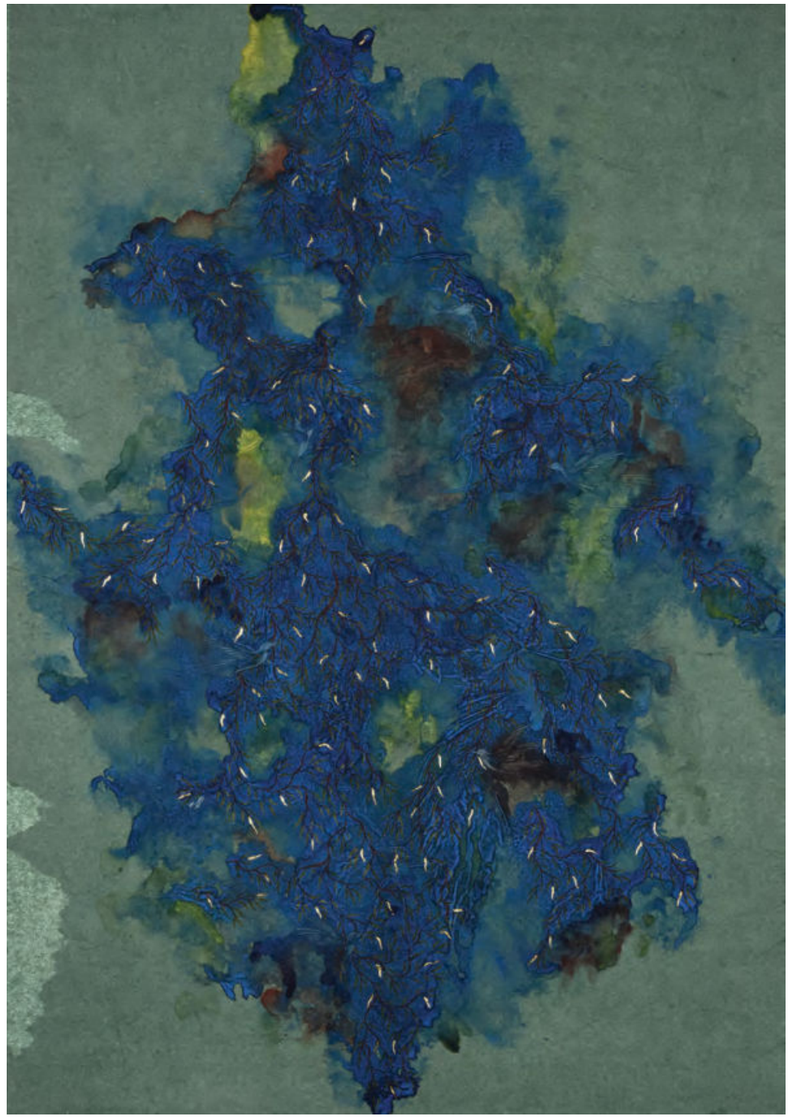
درد او عالم Dard o alam, 2025
Gouache, watercolor and 24K gold leaf
on wasli paper
15 x 11 in | 38.1 x 28 cm



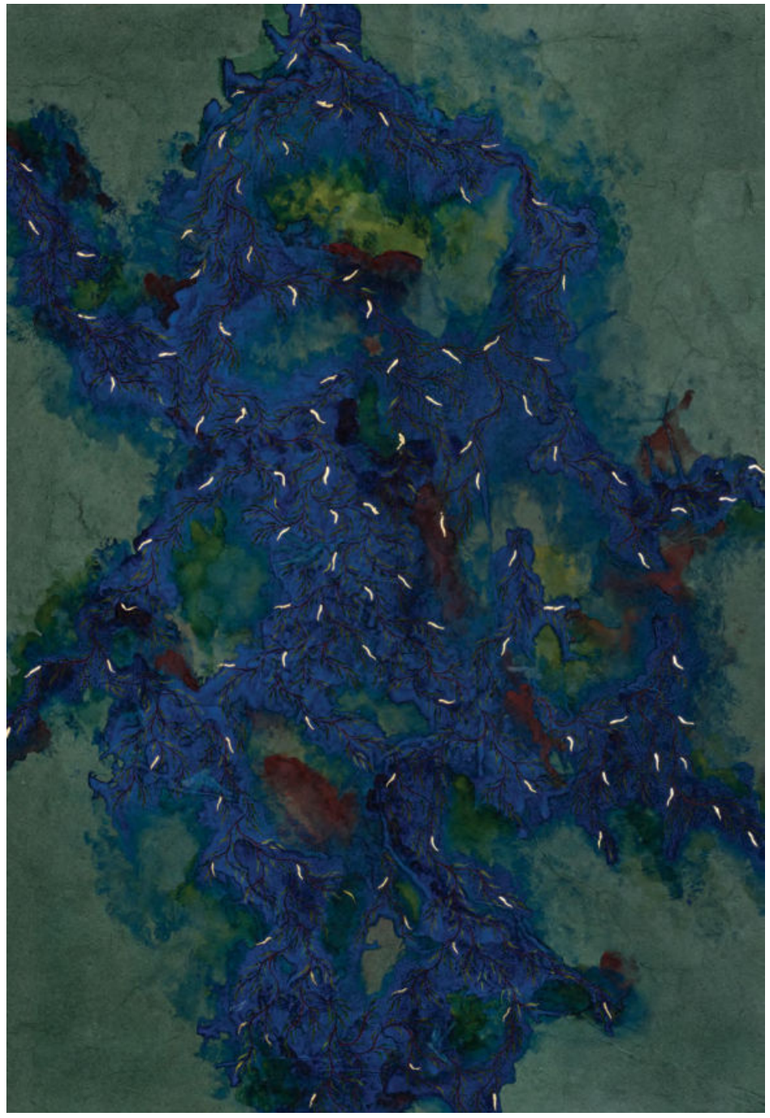
گردِ حضور Gard-e Hozūr, 2025
Gouache, watercolor and 24K gold leaf on wasli paper
29 x 18 in | 73.6 x 45.7 cm



همسر Hamsar, 2023
Gouache on wasli paper
38.2 x 18.7 in | 97.8 x 52 cm



عزیزدل Aziz e Del, 2023
Gouache, watercolor and 24K gold leaf on wasli paper
26.7 x 18.7 in | 67.8 x 47.5 cm



عزیزدل Aziz e Del, 2023
Gouache, watercolor and 24K gold leaf on wasli paper
26.6 x 18.4 in | 67.6 x 46.7 cm



Ishq da Baagh (Garden of Love), 2025
Handmade paint, gouache and 24k gold on
Japanese mulberry paper from Kyoto
18 x 12 in | 45.7 x 30.5 cm

Mobeen Akhtar



Ishq da Baagh (Garden of Love)
Detail



Mango Tree, 2025
Hand made paint, gouache and 24k gold on Japanese mulberry paper from Kyoto
13 x 10.5 in | 33 x 26.7 cm



Mango Tree, 2025
Hand made paint, gouache and 24k gold on Japanese mulberry paper from Kyoto
13 x 10.5 in | 33 x 26.7 cm



The Songs of Qoqnuz, 2025
Hand made paint, gouache and 24k gold on Japanese mulberry paper from Kyoto
22 x 15.5 in | 55.9 x 39.4 cm



Dilemma, 2025
Gouache, ink, gold (22k)on paper
11.8 x 15.7 in | 30 x 40 cm

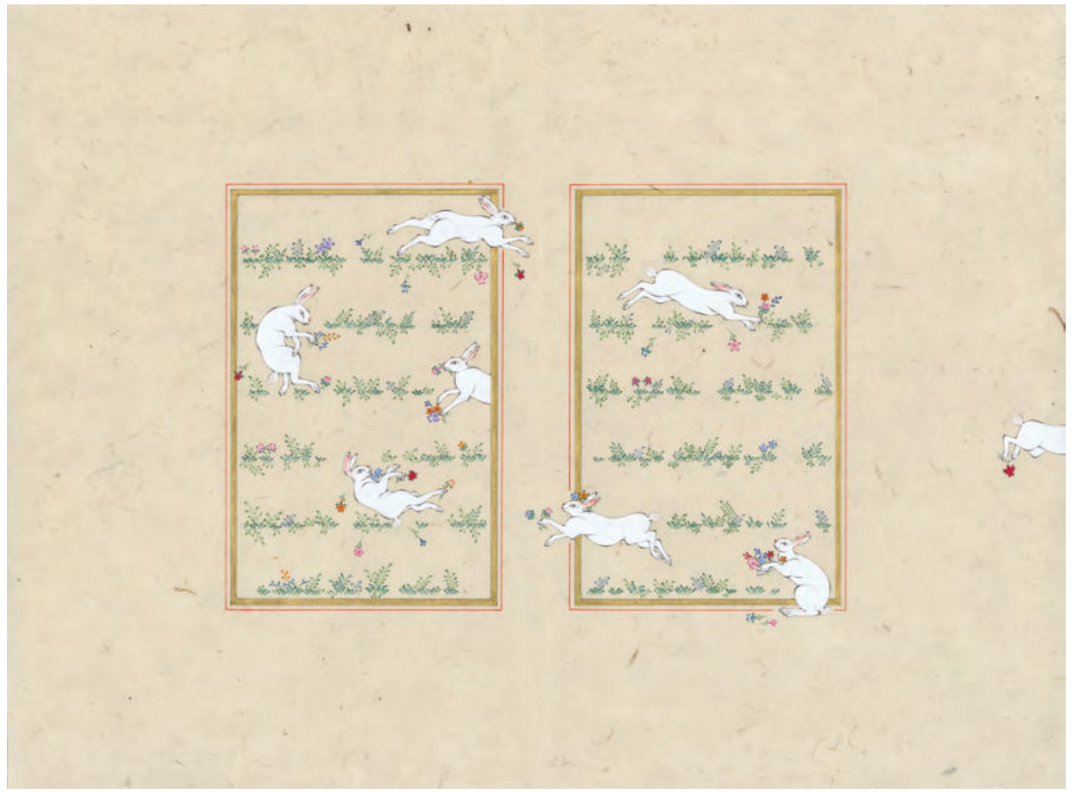
Zeynep Akman











Who are you?, 2025
Gouache, ink, gold (22k)on paper
11.8 x 15.7 in | 30 x 40 cm



Rabbit hole, 2025
Gouache, ink, gold (22k) on paper
11.8 x 15.7 in | 30 x 40 cm



Khadim Ali

Birth of Demons 4, 2024
Gouache and gold leaf on handmade paper
22 x 28 in | 55.9 x 71.1 cm





Zafar Ali

The Orbit of Union II, Detail, 2025
Gouache on wasli paper
21 x 13.2 in | 53.3 x 33.5 cm

The Orbit of Union I, Detail, 2025
Gouache on wasli paper
21.5 x 13.5 in | 54.6 x 34.3 cm





Ayesha Amjad

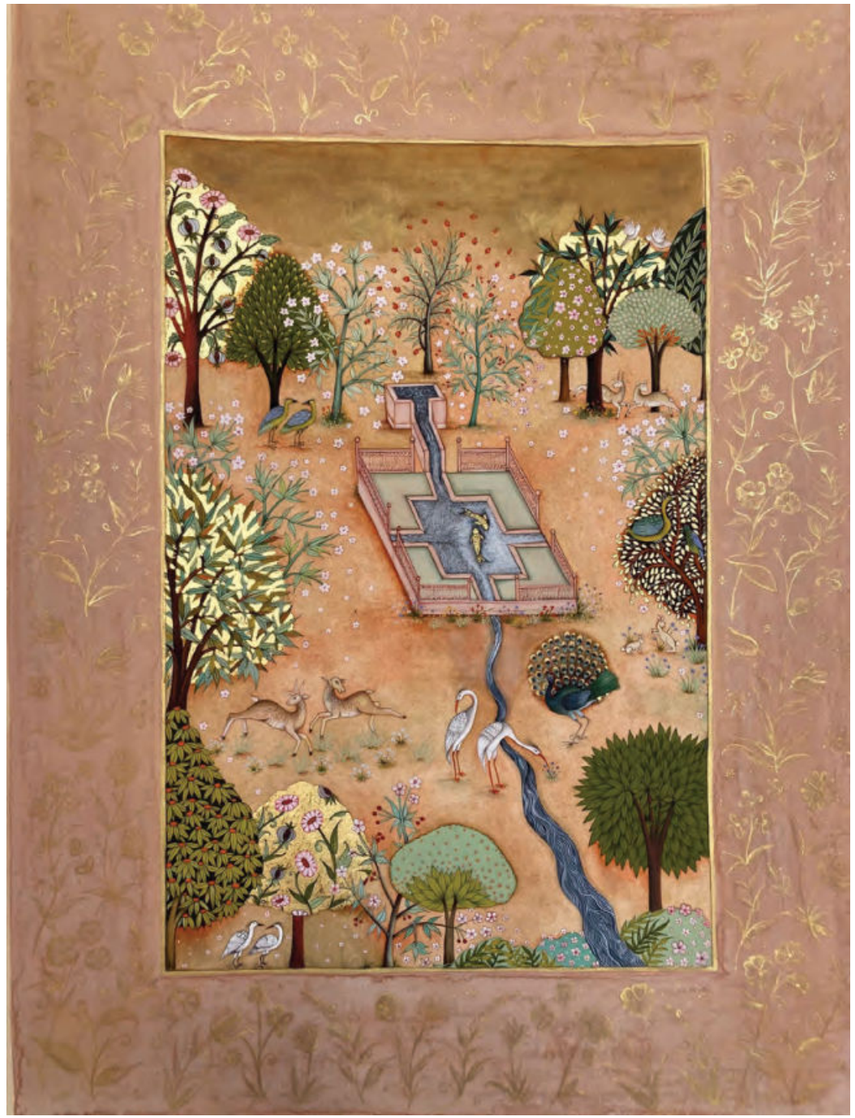
Crocodile, 2025
Handmade pigments on wasli paper
8.5 x 5.5 in | 21.6 x 14 cm



Snakes, 2025
Handmade pigments on wasli paper
8.5 x 5.5 in | 21.6 x 14 cm



Tigers, 2025
Handmade pigments on wasli paper
8.5 x 5.5 in | 21.6 x 14 cm



Underneath which we shelter, 2025
Pigments and gold (24K) on
burnished watercolour paper
19 x 14.5 in | 48.3 x 36.9 cm

Samantha Buckley



The hare and the juniper tree, 2025
Pigments and gold (24K) on burnished watercolour paper
8 x 11 in | 20.3 x 27.9 cm



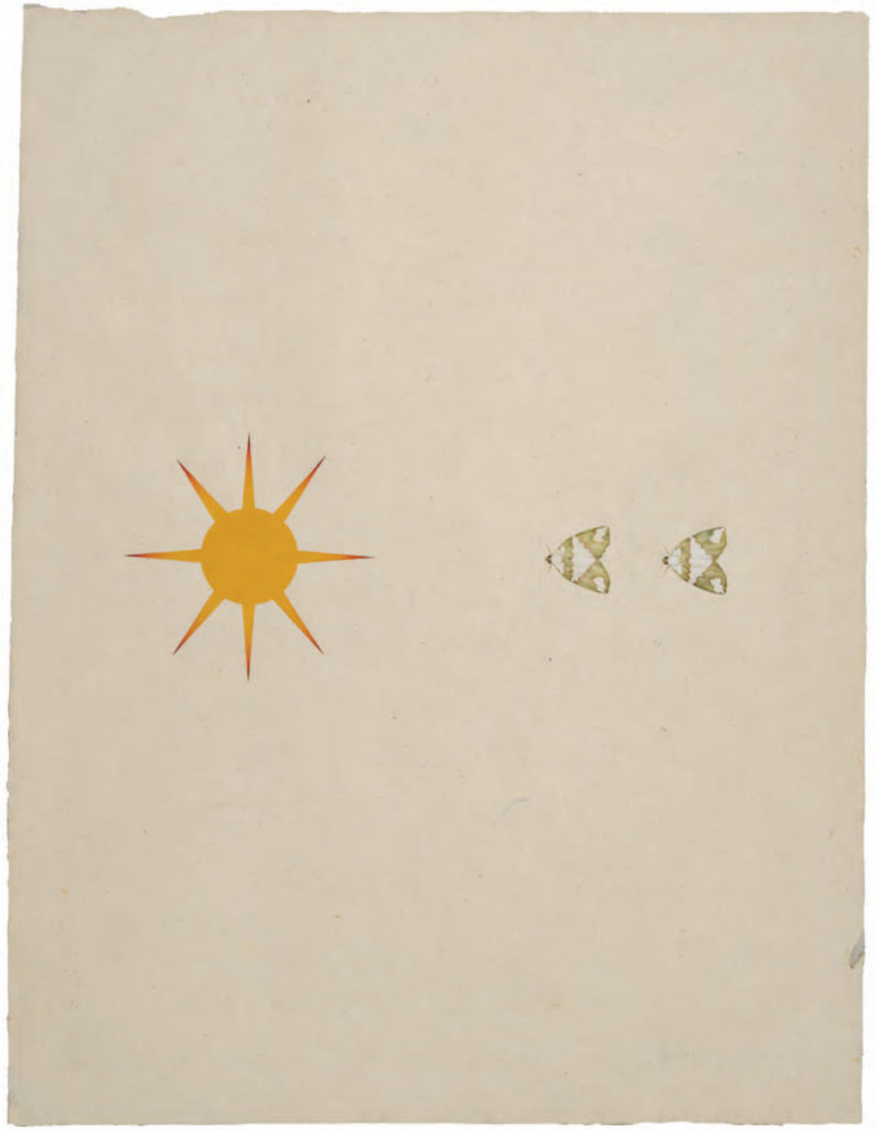
A fallen leaf is just as beautiful, 2025
Pigments and gold (24K) on burnished watercolour paper
11 x 11.75 in | 27.9 x 29.8 cm



Sindoor tree, 2024
Pigments and gold (24K) on burnished watercolour paper
11 x 12 in | 27.9 x 30.4 cm

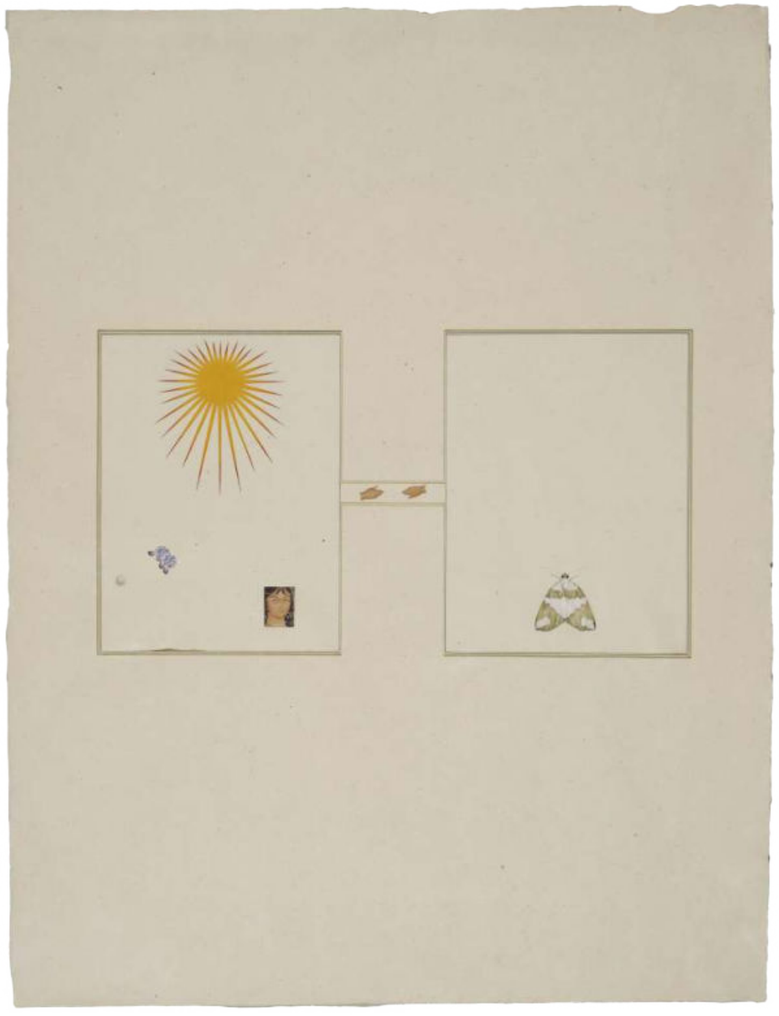


Star tree, 2025
Pigments and gold (24K) on burnished watercolour paper
9 x 11 in | 22.8 x 27.9 cm



Layli/Majnun I, 2025
Pigment and watercolour on hemp paper
35.4 x 23.6 in | 90 x 60 cm

Laila Tara H



Layli/Majnun II, 2025
Pigment, watercolour, shell gold and pencil on hemp paper
35.4 x 23.6 in | 90 x 60 cm



Kabir - 1, 2025
Watercolour gouache, natural pigments,
22-carat gold leaf and white gold on Wasli paper
11.7 x 8.3 in | 29.8 x 21.1 cm

Fatima Zahra Hassan





Kabir - 2, 2025
Watercolour gouache, natural pigments,
22-carat gold leaf and white gold on Wasli paper
15.6 x 11.6 in | 39.6 x 29.4 cm (Each is 7.8 x 5.8 in | 19.8 x 14.7 cm)



Love Charms (Toonay Kamin Kar Kay Ni Main...) Bulleh Shah,1997
Watercolour gouache (Lapis), natural pigments and 23-carat gold leaf on
Marbled paper with Nastaliq (Punjabi) calligraphy
8.3 x 5.8 in | 21.09 x 14.7 cm



Mystery of Alif (Ek Alif Paro Chutkara Ai...) Bulleh Shah, 1997
Watercolour gouache (Lapis), natural pigments and 23-carat gold leaf on
Marbled paper with Nastaliq (Punjabi) calligraphy
8.3 x 5.8 in | 21.09 x 14.7 cm



Amal Lin

Conversation, 2021
Watercolour and gold on hand-dyed paper
15 x 10.8 in | 38 x 27.5 cm



Bliss, 2025
Watercolour and gold on hand-dyed paper
15.9 x 11.9 in | 40.4 x 30.2 cm



Bless, 2025
Watercolour and gold on hand-dyed paper
13.9 x 11 in | 35.2 x 28 cm



The Realm of Essence, 2019
Mineral, plant, and precious metal pigments on paper
21. 6 x 16.1 in | 55 × 41 cm

Olga Lobanova



The Realm of Essence, Detail



The Realm of Matter, 2019
Mineral, plant, and precious metal pigments on paper
21. 6 x 16.1 in | 55 × 41 cm



The Realm of Spirit, 2019
Mineral, plant, and precious metal pigments on paper
21. 6 x 16.1 in | 55 × 41 cm



All Bets are on, 2025
Monoprint on Hahnemühle fine art paper
31.4 x 28.3 in | 80 x 72 cm

Murat Palta



Grayskull, 2025
Monoprint on Hahnemühle fine art paper
39.3 x 29.7 in | 100 x 75.5 cm

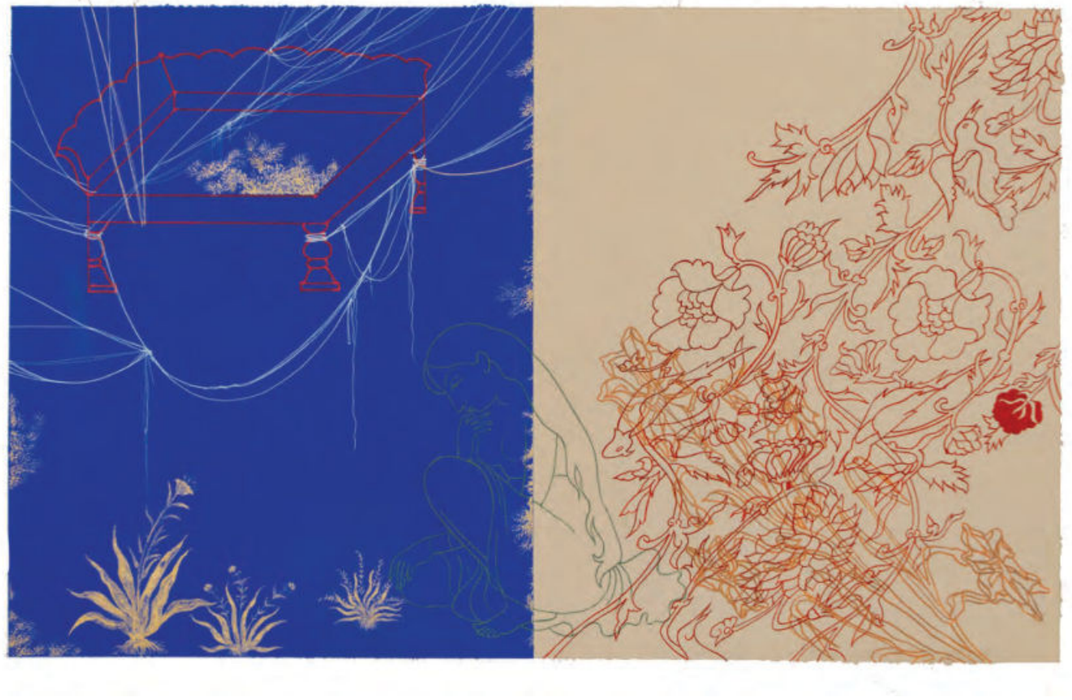


Zoinks !, 2025
Monoprint on Hahnemühle fine art paper
25.3 x 35.4 in | 64.5 x 90 cm



Hafez's Fortune, 2025
Acrylic paint, gouache and 24-karat zinc
and gold transfer on paper
20 x 16.1 in | 51 x 41 cm

Elham Pourkhani



Nusra Latif Qureshi

The Other Yard, 2025
Acrylic, gouache and gold
on illustration board
8.3 x 13.4 in | 21 x 34 cm



Shadow of the Womb-I, 2025
Acrylic, gouache and gold on illustration board
8.3 x 13.4 in | 21 x 34 cm

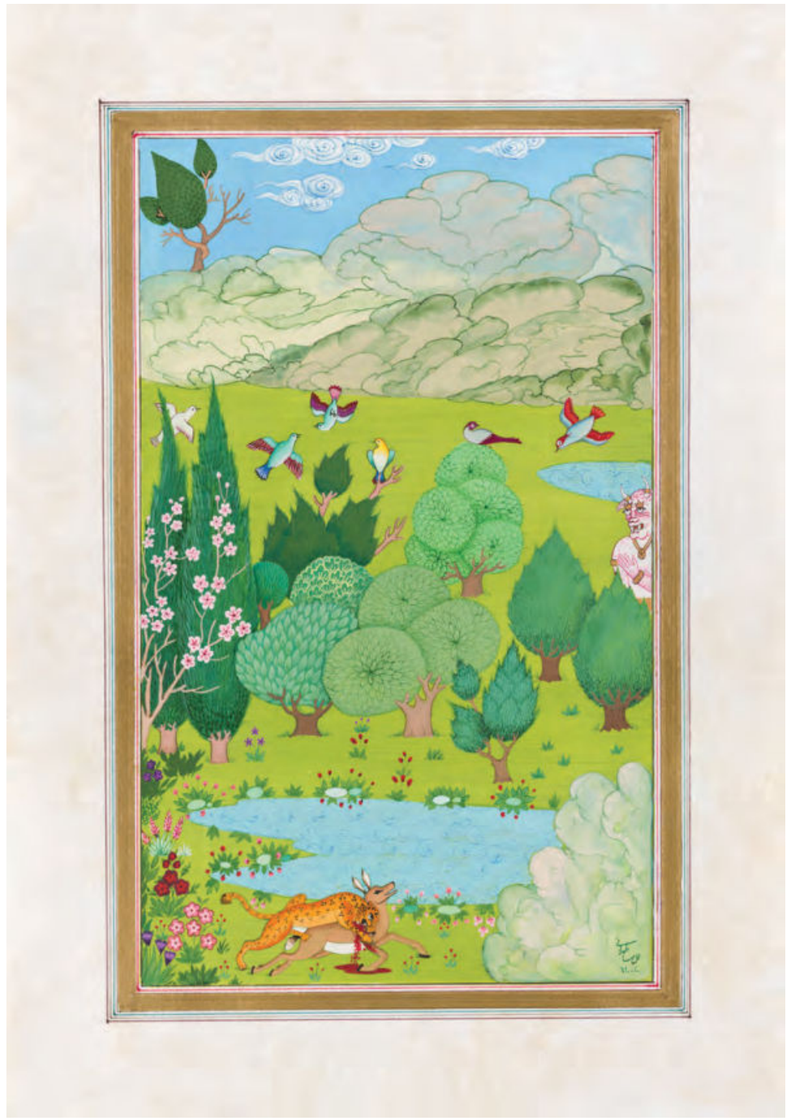


Buoyancy of belief and desire, 2025
Watercolour and salts on Arches aquarelle cotton paper
18 x 24 in | 45.7 x 61 cm

Sujay Sanan



Our garden of fear and delight, 2025
Watercolour and salts on Arches aquarelle cotton paper
18 x 24 in | 45.7 x 61 cm



Mahsa Tehrani

The Garden of Gaze & Blood, 2025
Gouache & Watercolor on paper
11.8 x 7.9 in | 30 x 20 cm



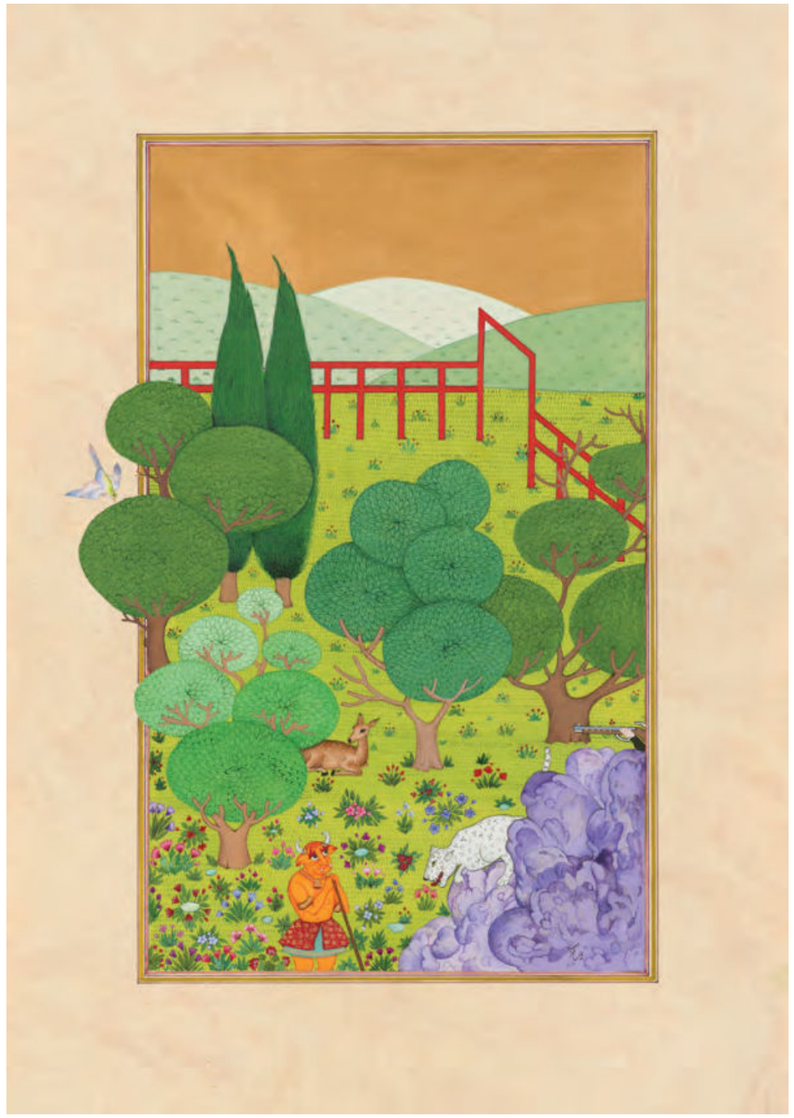
The Div's Truce Beneath the Blossoms, 2025
Gouache & Watercolor on paper
11.8 x 7.9 in | 30 x 20 cm



Curated Calm, 2025
Gouache & Watercolor on paper
11.8 x 7.9 in | 30 x 20 cm



The Wounded Div Beneath the Cypress Grove, 2025
Gouache & Watercolor on paper
15.7 x 11.8 in | 40 x 30 cm



Silence Meets Gunpowder in the Garden, 2025
Gouache & Watercolor on paper
15.7 x 11.8 in | 40 x 30 cm



Kissa-e shah nama I, 2025
Natural pigments and gold on handmade indigo dyed paper
10.4 x 14.1 in | 26.4 x 35.8 cm

Riyaz Uddin

Artist Information

Ramsha Haider Agha graduated with distinction in Fine Arts from the National College of Arts (NCA) in Lahore, specializing in miniature painting. Haider's work is characterized by a fusion of traditional miniature painting techniques with contemporary themes. She often employs gouache on wasli paper, a traditional medium in South Asian miniature art. Her art delves into introspective themes, exploring self-discovery, spirituality, and the human connection to nature. Inspired by classical Sufi literature, particularly Fariduddin Attar's *Conference of the Birds*, Haider's work reflects metaphysical journeys and internal explorations.

Mobeen Akhtar is a London-based artist who specialises in traditional Islamic arts and miniature techniques, drawing upon arabesque design, geometric patterning and the luminous pages of historical manuscripts. Working with hand-prepared papers and pigments, her practice favours meticulous, spiralling ornament and densely worked pattern fields that revive and adapt centuries-old methods for contemporary subjects. Akhtar has taught and lectured on miniature technique and has participated in exhibitions and projects that foreground the craft of illumination, pigment grinding and the geometry of ornament

Zeynep Akman is based in Istanbul and works at the intersection of calligraphy, illumination and contemporary miniature practice, treating traditional page structures and calligraphic systems as conceptual fields open to transformation. Her practice produces layered works that reframe inherited forms, creating narratives that shift between formal familiarity and conceptual estrangement.

Akman's recent participations include projects include Başakşehir *Municipality "Traditional Arts"* (2024), *Bir Arada* (Seven Art Gallery, 2023–24) and the *Reflections: Calligraphy and Illumination* exhibition at Yıldız Technical University Banner Mansion (2024).

Khadim Ali trained at the National College of Arts, Lahore, where he specialized in Indo-Persian miniature painting. His work draws on the iconography of Persian epics such as the *Shahnameh* and reinterprets them through the lens of contemporary politics, migration, and identity. Ali studied miniature painting at the National College of Arts, Lahore, and calligraphy at Tehran University, Iran. The artist's intricate works encompass imagery from history, politics, literature, poetry, and mythology to explore contemporary events such as the civil war in Afghanistan and personal experiences of persecution, displacement, and discrimination.

His works have been exhibited at the Venice Biennale, Documenta 13, the Asia Pacific Triennial, and are held in the collections of the British Museum, Queensland Art Gallery, and the Art Gallery of New South Wales.

Zafar Ali, born in Baluchistan and trained in miniature painting at the National College of Arts, Lahore (BFA), explores Sufi thought and devotional literature through densely composed miniature tableaux. His work interprets mystical texts — including *The Conference of the Birds* — as visual metaphors for spiritual search, unity and diversity, and he composes assemblies of birds, figures and ornament that translate philosophical inquiry into allegory. Zafar was the First Prize recipient of the Purazm Award (2020) and was selected for the Art Saraye Residency (2023); he subsequently received the Art Saraye Artist Grant for a 2024 solo presentation. His paintings have been included

in group and solo exhibitions in Pakistan and in international collaborative presentations. Lives and works in Pakistan.

Ayesha Amjad is essentially a self-taught artist and completed her master's in traditional arts in July 2021 from the Prince's School of Traditional Arts, now known as The King's Foundation school of Traditional Arts. Her work explores the concept of journeys using visual inspiration from medieval Islamic maps. She uses Indo-Persian miniature 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 such as rocks, plants, earth and gold leaf.
Her works feature in the collection of the Earl of Snowdon and she was also commissioned to illuminate frontispieces for volumes presented to the Royal Family. Amjad lives and works in London.

Samantha Buckley has a practice spanning over two decades. After completing her Master of Arts from the Prince's School of Traditional Arts, now known as The King's Foundation school of Traditional Arts, she continued her training in India under Dr. Desmond Lazaro, refining her craft within established miniature studios. Her practice is deeply rooted in time-honoured methods — preparing *wasli* paper by hand, using fine squirrel-hair brushes, grinding natural pigments, and employing shell gold — to create richly detailed compositions inspired by Mughal aesthetics.
Her paintings have been exhibited at leading London venues such as Jonathan Cooper Gallery, The Aga Khan Gallery, and The Garrison Chapel Gallery, among others. She has undertaken commissions for the Royal Commission of AlUla in Saudi Arabia, design projects for His Royal Highness King Charles, and charitable work for The Elephant Family, which supports the protection of Asian elephants.
An active teacher and advocate for traditional arts, Buckley integrates her studio practice with pedagogy, working to safeguard and transmit the lineage of Indian miniature painting to new generations of artists.

Laila Tara H is a British-Iranian artist working across Tehran and London, specializing in contemporary Indo-Persian miniature painting. Trained in Persian and Indian miniature techniques during her MA at The Prince's School of Traditional Arts, now known as The King's Foundation school of Traditional Arts (London, 2018), her practice blends traditional methods and materials with contemporary compositions and conceptual rigor. Using hand-made pigments and paper, her works integrate intricate motifs, symbolic forms, and sculptural interventions to explore personal narratives, domestic politics, and cross-cultural identity.

Her work has been presented in solo and duo exhibitions internationally, including Copperfield, London; O Gallery, Tehran; and Indigo+Madder, London, and is held in collections such as the Kiran Nadar Museum of Art, Delhi. She lives and works between Tehran and London.

Fatima Zahra Hassan is a visual artist, researcher and educator trained in Indian, Mughal and Persian miniature painting at the National College of Arts, Lahore. Educated at the Royal College of Art and The Prince's Foundation School of Traditional Arts, now known as The King's Foundation school of Traditional Arts, London, where she completed her Ph.D. in Visual Islamic and Traditional Arts. Hassan's practice merges traditional craftsmanship with analytical research. Since 1994, Hassan has taught and conducted workshops internationally, including at the Victoria and Albert Museum, The British Museum, Asia House and The Globe-Shakespeare Theatre in London. She currently teaches at the College of Fine Arts & Design, University of Sharjah, and at The Prince's Foundation School of Traditional Arts. In 2010, she founded the School of Miniature Painting (SOMP) to expand access to traditional arts education and contextualise miniature painting within contemporary practice.

Amal Lin is a painter whose practice blends cross-cultural training with a poetic sensibility, exploring spirituality and intricate patterning. She began painting in watercolour, and later practiced oil painting. Her interest in Middle Eastern art started with the exposure to the Arabic language and calligraphy as an undergraduate at National Chengchi University. She later studied at the University of Jordan and gained first-hand experience in the Arabic language, calligraphy, arabesque and geometry art. Her passion in Middle Eastern art led to formal postgraduate training at The Prince's Foundation School of Traditional Arts in London, UK, now known as The King's Foundation School of Traditional Arts, where she received an MA degree in Traditional Arts with distinction in 2021. Lin's paintings inherit the spirit and technique of Persian miniature painting: tightly composed scenes, refined brushwork, and luminous, hand-prepared pigments conjure intimate, contemplative worlds. Her work creates vibrant compositions that celebrate the aesthetics of Middle Eastern art while reinterpreting them for a contemporary context. Lin has exhibited internationally and lives and works in Calgary, Canada.

Olga Lobanova is a visual artist trained in traditional Islamic arts, specializing in miniature painting and geometric design. Educated at The Prince's Foundation School of Traditional Arts, now known as The King's Foundation school of Traditional Arts, London, she focused on Persian miniature techniques and sacred geometry, developing a practice that bridges classical methods with contemporary imagination.

Beginning each work with a single dot of ink—a conceptual and material anchor—Lobanova constructs intricate land and cityscapes using handmade pigments and a brush crafted from a single hair of a rare subcontinental squirrel. Her jewel-like miniatures emerge through meticulous layers of detail, where natural geometry, rhythm, and ornament unfold as meditative acts of seeing and listening. She has exhibited internationally in exhibitions dedicated to miniature and manuscript traditions and lives and works in the United Kingdom.

Murat Palta is a contemporary Turkish miniaturist whose work reinterprets Ottoman and Persian pictorial vocabularies for the present day. Trained in traditional miniature techniques and conversant with popular culture, Palta integrates cinema, literature, and contemporary events into intricate, formally rigorous compositions. His miniatures blend historical forms with modern narratives, using anachronism and dark humor to reflect on mythology, philosophy, and society.

Palta has participated in international exhibitions, including the Ural Industrial Biennial of Contemporary Art, and has collaborated with major brands such as Apple and Levi's. His works have been widely recognized for expanding the possibilities of miniature painting as a living, adaptive art form.

Elham Pourkhani is an Iranian artist working in contemporary Persian miniature painting. Trained at the University of Applied Science and Technology in Tehran, she blends traditional techniques,

delicate brushwork, and page architecture with modern themes to explore cultural memory, everyday ritual, and social narratives. Pourkhani's intricate compositions reinterpret classical motifs and texts, creating a dialogue between historical and contemporary life.

Her work has been exhibited internationally, including in London, Dubai, and Washington, DC. In 2025, she was recognized by *The Washington Post* as one of the Bold Artists shaping the global art scene.

Nusra Latif Qureshi is a visual artist whose practice bridges traditional miniature painting with contemporary exploration of identity, memory, and historical narratives. Trained in musaviri at the National College of Arts, Lahore, she moved to Australia in 2001 to complete her MFA at the Victorian College of the Arts, Melbourne, where she lives and works.
Drawing on colonial-era photography, botanical illustrations, and textile patterns, her work reimagines relationships between subject, environment, and cultural memory. By situating traditional techniques in contemporary contexts, she explores the politics of representation and the fluidity of identity.

Her work has been exhibited widely across Asia, Australia, Europe, and the US, including the Venice Biennale, Art Gallery of New South Wales, QAGOMA, Contemporary Arts Center Cincinnati, and Smith College Museum of Art. She has received numerous awards and residencies, including the Bulgari Art Award (2019), and in 2025 had a solo show at Monash University Museum of Art, Melbourne.

Sujay Sanan is an Indian-born artist based in Cape Town, South Africa. Trained at the National Institute of Design, Ahmedabad, his practice explores natural history, ecology, and the relationship between living and non-living worlds. Over extended series, Sanan employs inks, watercolours, acrylics, and graphite to create detailed studies of animals, plants, and marine life, combining careful observation with material sensitivity.

His image of a Southern Right whale and calf was selected for South Africa's 5-rand coin, and his paintings are held in private collections across eleven countries. Sanan has had multiple solo exhibitions and collaborates with organizations such as WWF to support conservation efforts.

Mahsa Tehrani is an Iranian narrative artist whose practice blends Persian miniature influences with surreal, dreamlike imagery. She constructs personal, imaginary worlds without fixed borders or geography, using symbolic forms, animals, and mythological beings to explore the emotional landscape of contemporary life, memory, and human–nature relationships. Tehrani's work deliberately defies conventional narrative and formal expectations to provoke complex emotional responses.

Her paintings have been shown in solo and group exhibitions internationally, including Bavan Gallery, Tehran; London Art Fair; and "I and the ME," Hong Kong.

Riyaz Uddin is a master miniature painter whose practice bridges classical Mughal-Rajasthani methods and contemporary collaborations. Trained under his father, Abdul Shakoor, Uddin works on traditional wasli supports, using natural pigments and fine squirrel-hair brushes to produce intricate narrative and decorative compositions.
British artist Alexander Gorlizki and Uddin's collaborative works have been exhibited internationally, showcasing a fusion of Eastern and Western artistic traditions. He
lives and works in Jaipur, India.

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Ojas Art
1AQ, Near Qutab Minar
Mehrauli, New Delhi, 110 030
art@ojasart.com +91 9873859158

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OJAS ART

1AQ, Near Qutub Minar, Mehrauli, New Delhi 110030 | +91 9873859158 | art@ojasart.com