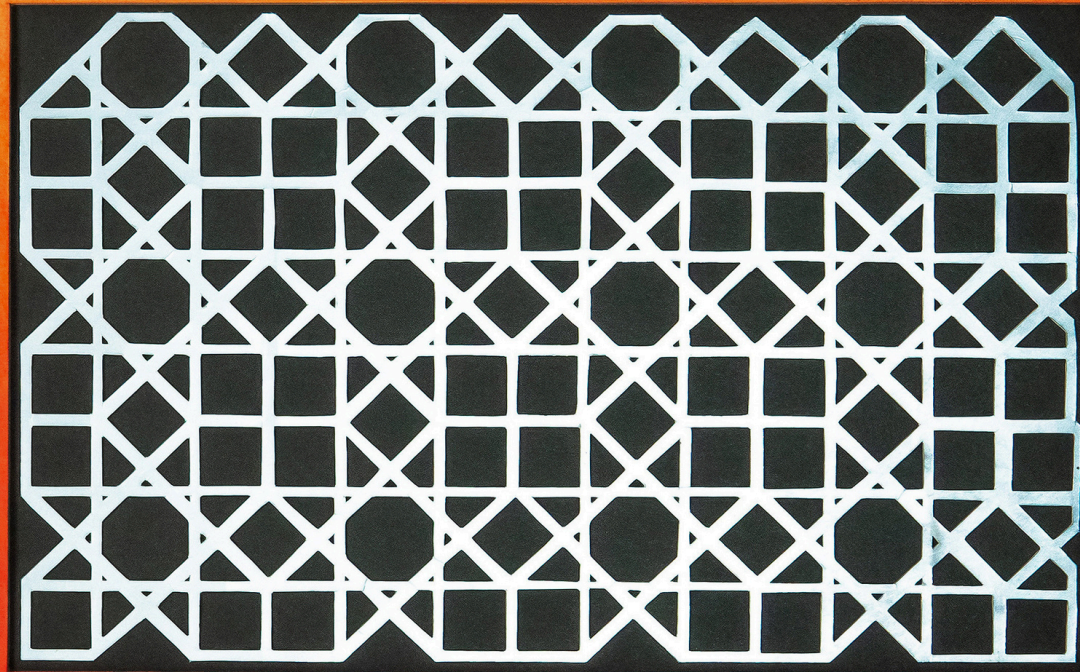


WITHIN THE MINIATURE

Group Exhibition

NOUREEN RASHID
RABIYA JAVED
RAHEELA ABRO
SHANZAY SUBZWARI
SYED A. IRFAN



Opening

6:00 PM

Friday

21st August 2026

Exhibition continues till 28th August 2026



WITHIN THE MINIATURE

Curatorial Statement

Within the Miniature brings together five artists whose practices explore the possibilities of miniature painting through detail, memory, history, observation, and imagination. Drawing from the tradition of miniature while embracing contemporary perspectives, the works move between the familiar and the imagined, the historical and the personal. Each artist creates an intimate visual space where stories of identity, belonging, desire, coexistence, and transformation unfold.

The exhibition invites viewers to slow down and look closely, discovering how something small in scale can hold layers of meaning, emotion, and narrative. Through intricate craftsmanship and thoughtful compositions, these works reveal the richness of looking beyond the immediate surface.

Together, they demonstrate how the miniature can remain both deeply rooted in tradition and open to new interpretations. It is within these small spaces that expansive ideas, memories, and possibilities quietly emerge.



Raheela Abro

Biography:

Born in Saudi Arabia in 1983, Asma has cultivated a diverse creative journey, earning a Bachelor's degree in Fashion Designing from Nexus School of Fashion Designing. As a fashion designer, chef, and beautician, her artistic expression transcends disciplines, reflecting a deep passion for aesthetics and craftsmanship. With over a decade of experience in Saudi Arabia's dynamic art scene, Asma has played an active role in shaping its cultural landscape. Her expertise in art education has empowered students to excel in international competitions, earning prestigious accolades and recognition. Asma's artwork has been showcased in renowned galleries such as Alhamra Art Gallery, Shakir Ali Museum, Artchowk Gallery, MuseGallery and ArtSoch Contemporary Gallery and Adham Art Gallery Riyadh. . Committed to pushing the boundaries of artistic expression, she continues to invite viewers to engage with the depth and emotion of her creations.

Statement:

My art is an introspective exploration of the human experience, delving into the complexities of life's struggles, emotions, and resilience. Through abstract expressions and bold, textured brushstrokes, I convey the turmoil and triumphs that shape our existence. Inspired by the intricacies of the human condition, my paintings navigate the realms of joy, sorrow, hope, and despair. I draw from personal experiences, observations, and emotions, distilling them into vibrant, dynamic compositions that invite the viewer to reflect and connect. My artistic process is a therapeutic journey, as I seek to transform struggles into strengths, and darkness into light. By confronting and embracing the challenges that life presents, I aim to create works that not only resonate with others but also inspire hope, healing, and self discovery. Through my art, I strive to capture the beauty in the brokenness, the light in the darkness, and the resilience that defines us as human beings.



Creatures 1

14 x 18 x 2 inches - Watercolors, Acrylic, and Powder Pigments
on Paper and Wood -



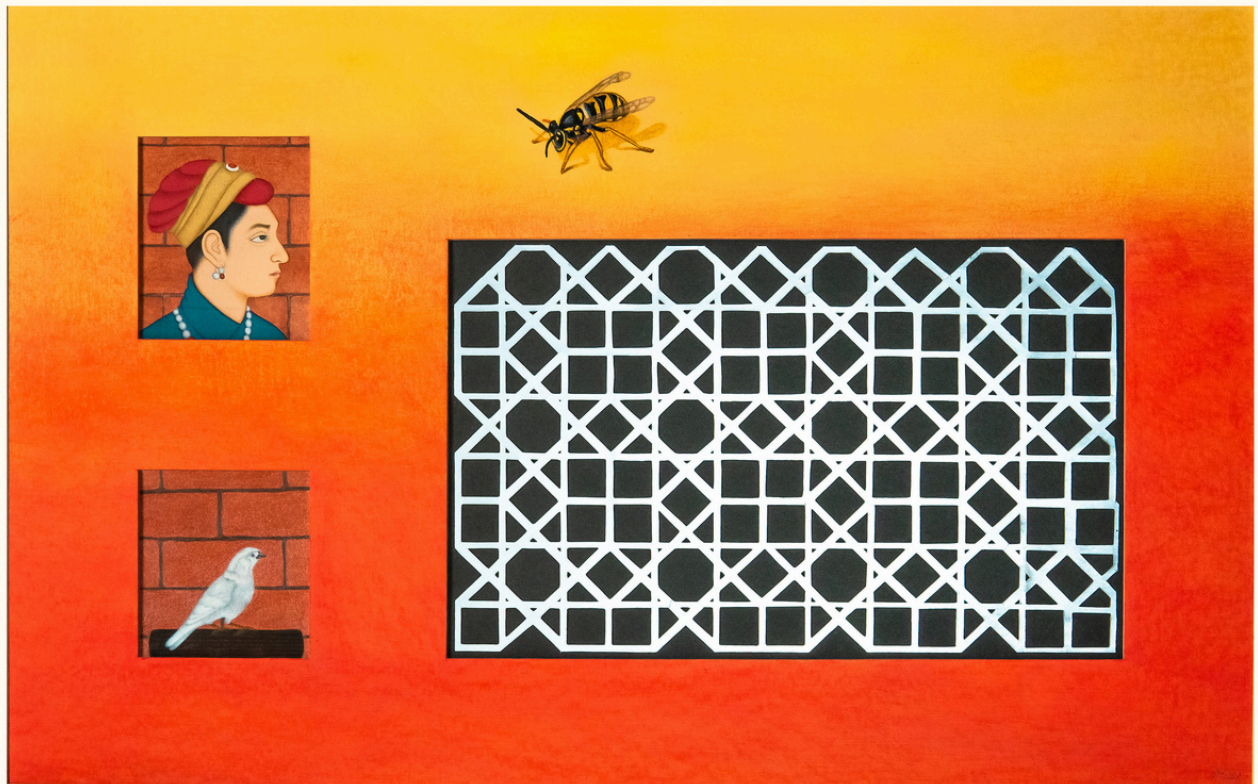
Creatures 2

08 x 11 inches - Ink, Colored, and Gold Pigment on Vasli -



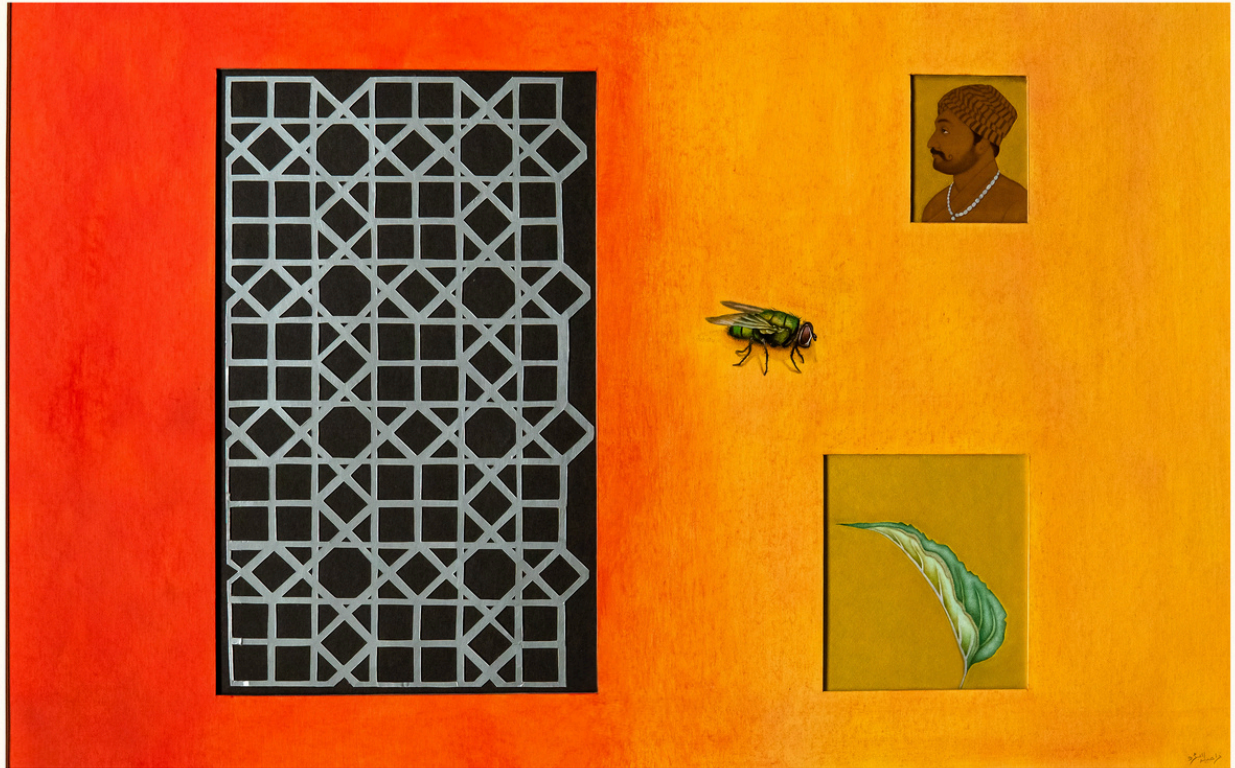
Creatures 3

08 x 11 inches - Ink, colored, and silver pigment on Vasli -



Creatures 4

14 x 18 inches - Gouache & Acrylics on Vasli and mount board -



Creatures 5

14 x 18 inches - Gouache & Acrylics on Vasli and mount board -



Syed Irfan

Biography:

A name that hardly needs any more recognition in concern with Miniature Art of Pakistan. An artist whose scales are small but scopes are certainly very big. Syed A. Irfan is undoubtedly a modern master and a true identity of Pakistan.

Syed A Irfan is a self-taught artist. He was born on 26th May, 1985 in Karachi. He developed the passion of miniature painting, when he visited with his family at Lahore Museum in 1997. There he saw miniature paintings and started trying miniature art with the help of miniature art books and the internet. Syed A Irfan has exhibit his work in group and solo exhibitions in different countries of the world like Pakistan, USA, Dubai, Turkey, Canada, London, China, Saudi Arab, Uzbekistan, India, Egypt and Algeria as a Pakistani representative. He has done Six solo and above 70 Group Exhibitions in different countries. Mughal Traditional Miniature has actually become his identity. Furthermore, he has also done Oriental and Contemporary style miniature work.

Statement:

This artistic endeavor of mine is a creative attempt to combine the Mughal era miniature painting with the map of ancient India. I have adopted this tradition not only as a visual aesthetic but also as a renewal of historical, cultural and civilizational heritage.

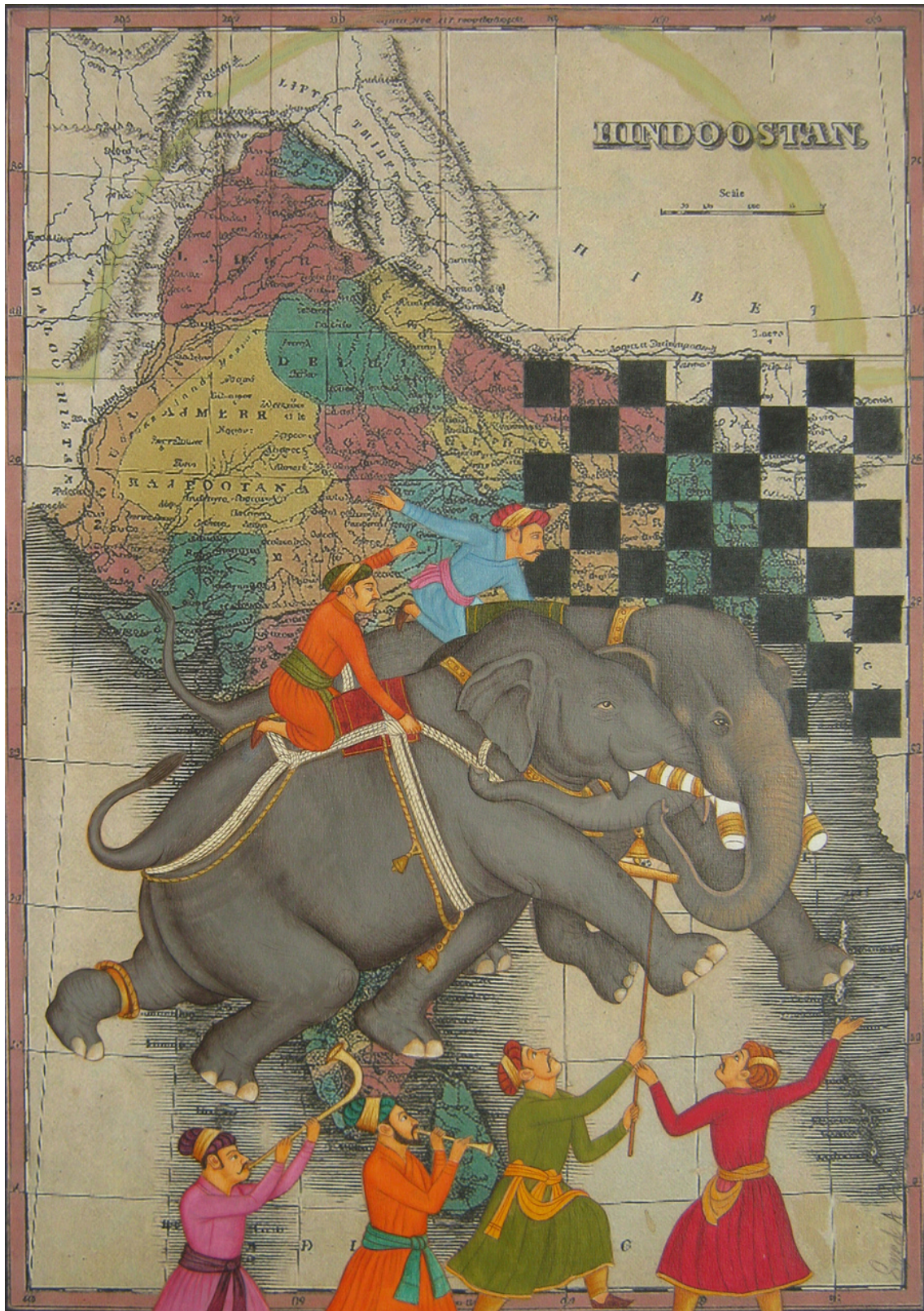
The fine craftsmanship, detail, and color harmony of Mughal miniature paintings are a glimpse into our past. When these paintings are projected onto a map of old "India," it becomes not only a visual experience but also an intellectual dialogue—how borders change, but cultures remain.

My aim in this series is to connect the past and the present, so that the audience can see our historical arts from a new perspective. Every carving and every color carries a story—a story that has faded with time, but never completely erased.



A Legacy of Feminine Grace

12 x 17 inches - Watercolour & Gold on Wasli Paper -



Elephant Race Game

12 x 17 inches - Watercolour & Gold on Wasli Paper -



Majesty In Motion

12 x 14 inches - Watercolour & Gold on Wasli Paper -



Women of the Timeless Realm

12 x 14 inches - Watercolour & Gold on Wasli Paper -



Rabiya Javed

Biography:

Rabia Malik (b. 1996, Azad Kashmir) is a visual artist based in Islamabad, Pakistan. She completed her Bachelor of Fine Arts from the University of Gujrat in 2021, specializing in Miniature Painting. Malik's practice is grounded in close observation of everyday life and explores themes of memory, belonging, comfort, coexistence, and the emotional connections that emerge between living beings and their environments. Drawing inspiration from familiar landscapes, domestic spaces, and daily encounters, she transforms ordinary moments into intimate visual narratives through painting. Her work has been exhibited nationally and internationally, including "Between Lies and Truth" the 3rd Global Online

Statement:

This body of work emerges from a sustained observation of pigeons encountered within the rhythms of everyday living. A series of everyday encounters with pigeons observed from windowsills, rooftops, terraces, and shared urban spaces. These seemingly ordinary moments form the foundation of a visual exploration of companionship, coexistence, memory, and belonging. Rather than portraying pigeons merely as subjects, I approach them as quiet witnesses to daily life—creatures that inhabit the same spaces as we do and become part of our routines, observations, and emotional landscapes. The series is rooted in direct observation and personal experience. Through attentive looking, fleeting interactions are transformed into visual narratives that celebrate the beauty of the familiar and often overlooked. The pigeons are rendered in vibrant and occasionally unexpected colors, creating a dialogue between reality and imagination while emphasizing their individuality and presence within each composition.



Guardian of the Home

24 x 21 inches - Goache and Gold Leaf on Wasli -



Evening with the Pigeons

24 x 21 inches - Gouache and Gold Chunks on Layered Wasli -



Army of the Pigeon

16 x 21 inches - Gouache and Gold Leaf on Wasli -



Shakh-e-Sukoon (Branch of Stillness)

24 x 30 inches - Gouache on layered wasli with mixed media -



Courtyard Conversations

12 x 17 inches - Gouache and thread work on Wasli -



Noreen Rashid

Statement:

The “nostalgic period” early art learning in my life echoing all the time in my subconscious. Like a particular alphabet in an easy that consistently poke our connection to an inevitable pause to remind them, earthier for a moment or a while, we step retreat for a moment and start thinking to them and make some idealistic stories, which led year to year. I am going to work on re- contextualization through visual citation. Whenever I saw the traditional miniature paintings, I wish to be a part of that fanciful world. Whilst I can't go back into that period, but can enjoy the charm of that era through my artworks. So, I used to visit that historical spaces, explore the books in commemoration of them and document my pleasant moments. I took reference from past and make a future for new world on tabletop (wasli). I call it “re- citation” in the process of transformation of a visual. Hence I used to measure and note this time through the documentation for amusement. The current body of work is based on the same sensibility in which I am tearing imagery from miniature art history (my early art learning process) that always inspired me a lot due to several reasons and idealizing them unlikely in such a socio-political way though I experience in a very cunning way that always hurt my fantasy. I can say my current work is a discussion, in between my fantasy and the consumerist war.



The Sovereignty of Desire 1

13 x 18 inches - Gouache on Wasli -



The Sovereignty of Desire 2

14 x 21 inches - Gouache on Archival paper -



Shanzay Subzwari

Biography:

Shanzay Subzwari is a visual artist and writer with an MFA (distinction) from London Metropolitan University (on the British Chevening Scholarship, 2020). Her international exhibitions and residencies span Finland, Switzerland, Spain, Wales, USA, Italy, Turkey, and Pakistan. She works in miniature painting, video, and papercutting, with pieces held in notable collections, including the South Asian Institute, Chicago. She is an adjunct faculty member of her alma mater, Indus Valley School of Art and Architecture (2023-24). Since 2022, she has been in an artist exchange with Welsh artist Lauren Heckler and they received grants from the British Council and Wales Art International to travel to each other's countries. Their collaborative video art was part of the major exhibition, *Tigers and Dragons*, at Glynn Vivian Gallery, Swansea, Wales, from May - Nov 2025. Shanzay received the Charles Wallace Fellowship for artistic research in the UK in 2026 to further this collaboration. Between 2021-24, Shanzay collaborated with brands like Spotify, SFK Bridals and Khaadi as an artist, designer and model. She hosts the ArtLounge Talks on Instagram, and hosted the 2023 and 2025 Nigaah Art Awards. She founded her Art x Fashion brand, House of Subzwari, in 2025 and is a finalist of the Culture and Creativity Award at the Study UK Alumni Awards 2025 in Pakistan. She recently had her 4th solo exhibition, *Lands Beyond the Veil*, at VM Gallery in 2026.

Statement:

My practice is rooted in the tradition of Mughal Miniature painting, the delicate layering and details. One of the aspects I am drawn to is deeper dimensions of the human condition. These pieces range from exploring spirituality and alternate dimensions, to commenting on aspects of humankind's origin story, as well as the current political realm of the world.



Annoited by the Heavens, 2026

08 x 11.5 inches - Gouache on handmade paper -



My Little Friend

08 x 11.5 inches - Gouache on handmade paper -



Should I Take a Bite?

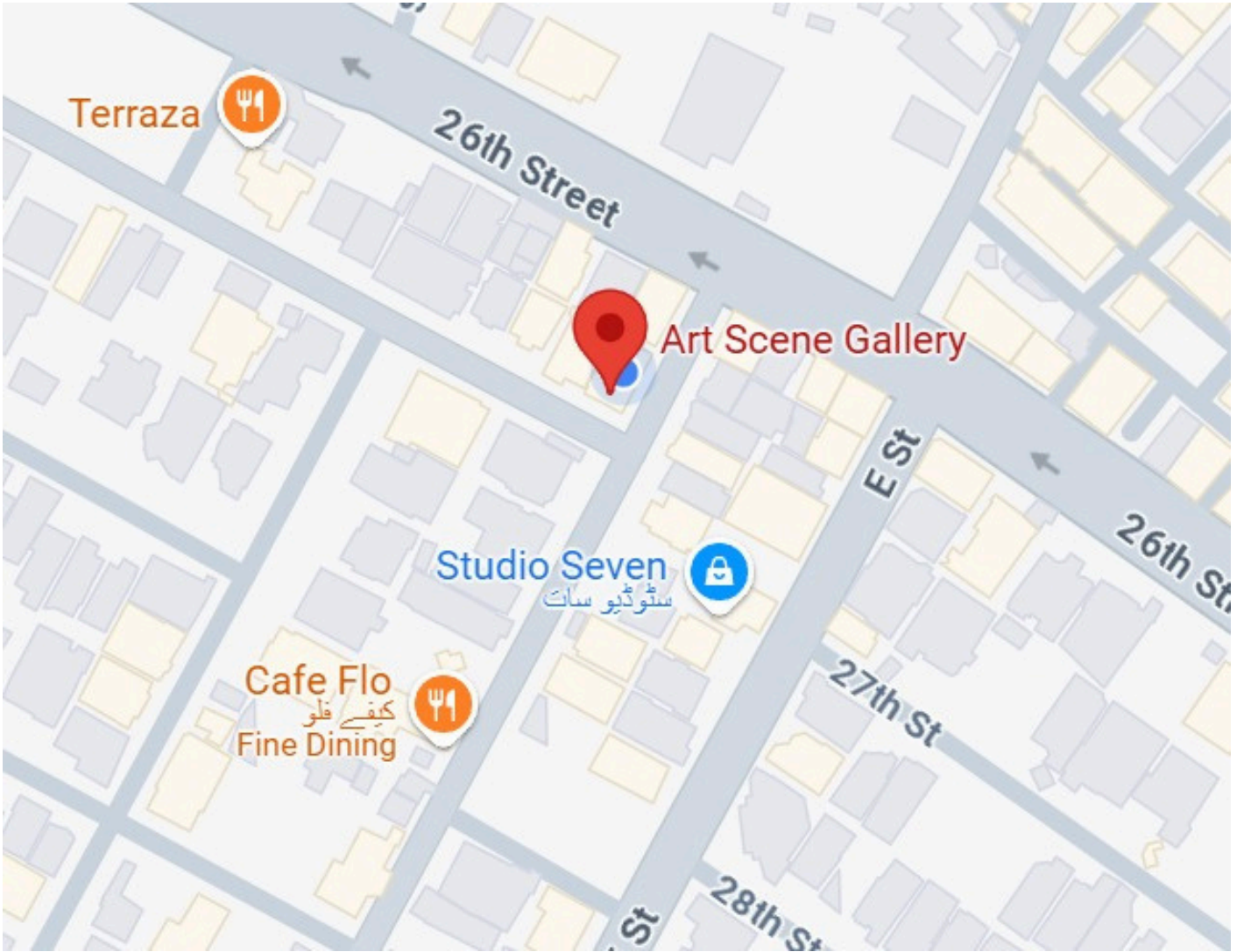
14 x 22 inches - Gouache on archival print -



The World is a Circus, 2026

22 x 30 inches - Gouache on watercolour paper -

artscene gallery



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