



**Gallery**

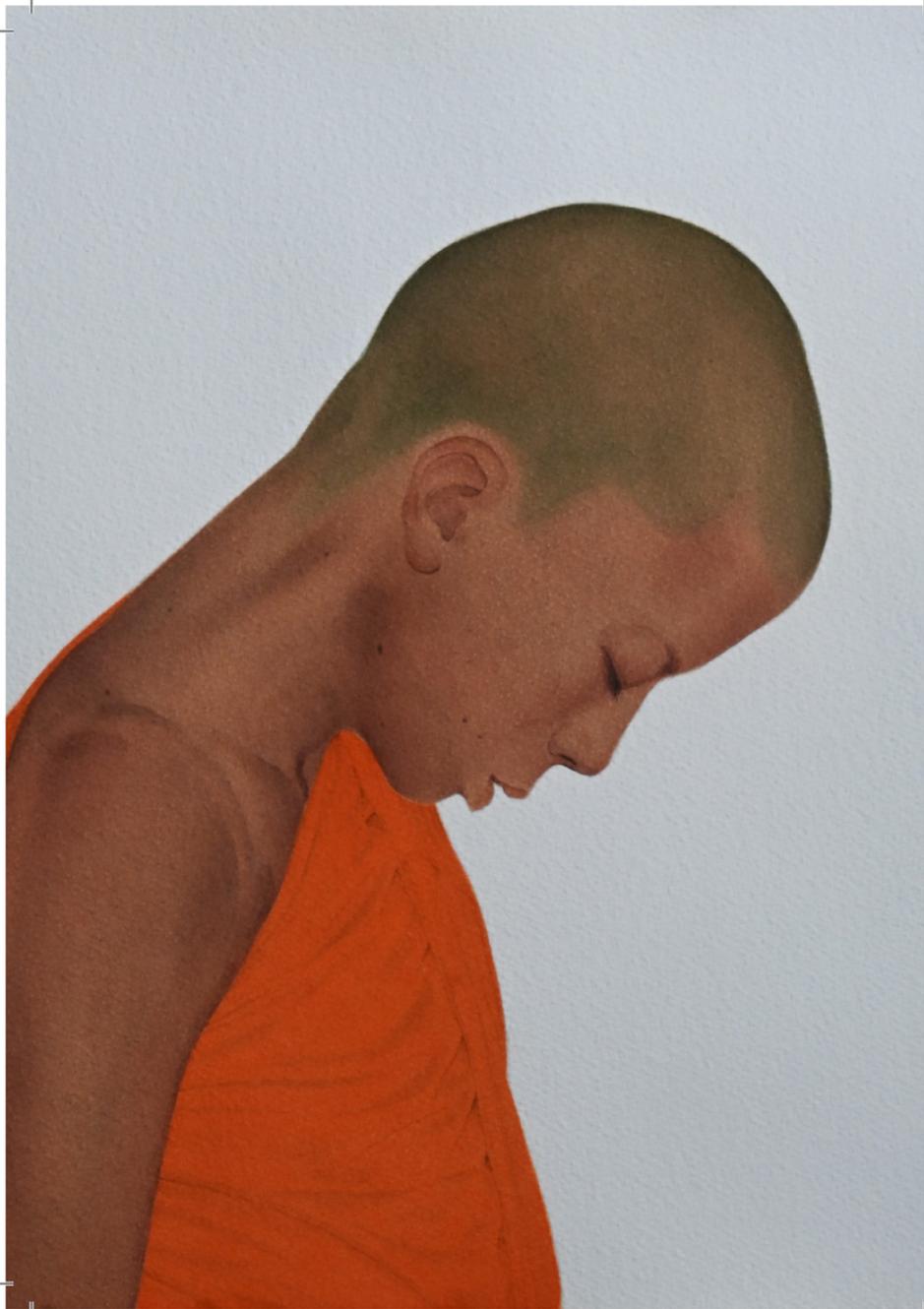
# BEYOND THE PAGE

**South Asian Miniature Painting  
and Britain, 1600 to Now**

**7 October 2023 –  
28 January 2024**



**Book tickets at [mkgallery.org](https://mkgallery.org)**



## INTRODUCTION

This exhibition explores the historical miniature painting traditions of South Asia and their influence on contemporary artists.

It includes miniature paintings from the Indian subcontinent from the 16th century onwards. These paintings are often defined by their small size and by an extraordinary level of skill and detail. They often depict religious, erotic or military images, as well as dramatic lion hunts and lavish royal processions.

Some of the most exciting contemporary artists today are inspired by these paintings and extend their themes and stories into sculpture, installation and film, setting up conversations between generations of artists.

The exhibition also reflects on the histories of Empire and globalisation. Many of the most important collections of South Asian paintings are held in Britain, where some of the encounters that shape the stories in this exhibition took place.

### **Anthony Spira**

Director, MK Gallery

Image: Ali Kazim, Untitled (Children of Faith series), 2023.  
Watercolour pigments on paper, 16 portraits each. 31 x 35 cm.  
Courtesy of the artist and Jhaveri Contemporary.



## MURAR

### ***Jahangir receives Prince Khurram on his return from the Deccan on 10 October 1617 (c. 1640-50)***

This painting is one of the finest ever produced during the Mughal Empire, which was based in South Asia between the 16th and 19th centuries.

It forms part of the 'Book of Emperors' (or *Padshahnama*), that celebrates the reign of Shah-Jahan. It depicts significant events in his life, including lavish processions and glorious victories.

Here, the Emperor Jahangir embraces his son, Shah-Jahan, (also known as Prince Khurram), following his triumphant return from a successful military campaign against the Deccan region (in the southern peninsula of India).

Mughal courts employed large numbers of highly skilled artists, with workshops sometimes including around 100 people. The figure holding a folder at the lower right of this painting is a self-portrait of the artist Murar.

Image: Murar, *Jahangir receives Prince Khurram on his return from the Deccan on 10 October 1617*, c. 1640-50. Watercolour and metallic paints on paper painting, 30.8 x 20.9 cm. Royal Collection Trust © His Majesty King Charles III.

 002



# GULAMMOHAMMED SHEIKH

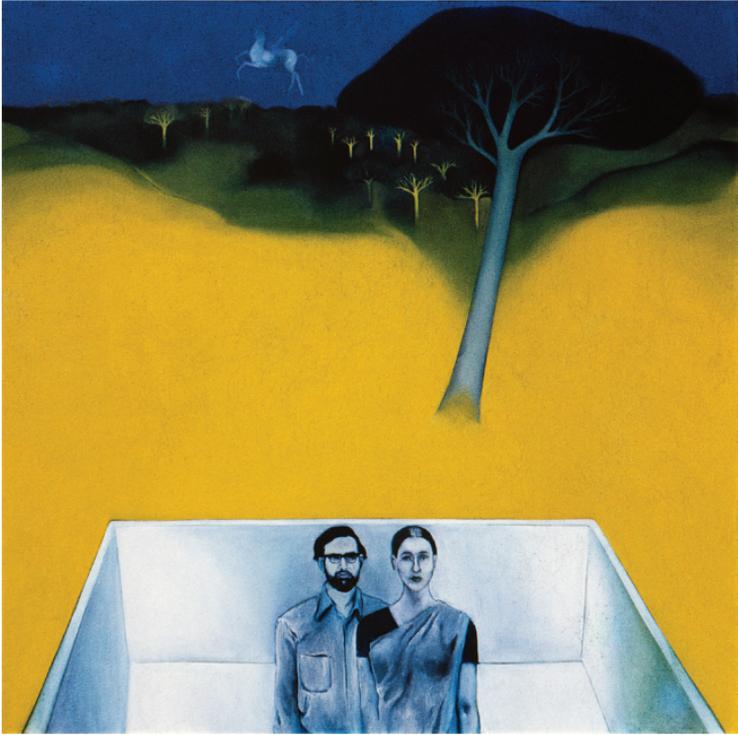
## **We Two (1970)**

Gulam Mohammed Sheikh (b. 1937, Gujarat, India) has been integral to the development of contemporary Indian art. He is also one of the key figures in this exhibition, as he is credited for a revival of interest in the miniature tradition amongst contemporary artists. While studying in London in the 1960s, Sheikh discovered the significant holdings of historic miniatures in the Victoria & Albert Museum. His work brings together many styles and references, including the multiple narratives and perspectives often found in single miniature paintings.

*We Two* was made in the aftermath of communal tensions in Baroda in Western India. It shows the artist and his wife, the artist Nilima Sheikh, isolated in a courtyard-like room. Delicate trees are dotted across the background and a faint mythical animal leaps through the sky. According to Islamic mythology, this creature – the *buraq* – was ridden by the Prophet Muhammad on his night journey from Mecca to Jerusalem, and frequently appears in traditional miniature paintings.

Image: Gulammohammed Sheikh, *We Two*, 1970.  
Oil on canvas, 167.6 x 167.6 cm.  
Courtesy of the artist and Vadehra Art Gallery.

 003



# MUHAMMAD HUSAYN KASHMIRI

## *Verses of Persian poetry (c. 1600)*

This is one of 23 sheets that comprise a Mughal album. It is composed of separate pieces of paper with different verses, glued together and embellished with exquisite gold-painted borders.

The verse on green tinted paper is from the 12th century poet Nizami, who is considered the greatest romantic epic poet in Persian literature. The words are cut out of the paper rather than written.

The verse on the marbled paper sprinkled with gold flecks beside, below and above the verse by Nizami, is by famous Persian Sufi poet Abu-Said Abul-Khayr. It is written by Muhammad Husayn Kashmiri (d. AH 1020/1611-12AD), the most celebrated calligrapher at the court of the Mughal Emperor Akbar, who gave him the title of *Golden Pen*. It is signed 'The despised sinner Muhammad Husayn. May God pardon his sins.'

Image: Muhammad Husayn Kashmiri, *Verses of Persian poetry*, c. 1600.  
Ink and metallic paints on paper page, 37.1 x 23.9 cm.  
Royal Collection Trust © His Majesty King Charles III.

B 004

ای عهد تو عهد دوستان پیل  
از خست تو کین خیزد و رفت تو دل

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پر شغل و میان تہی محمود

# ZAHOOR UL AKHLAQ

## *Untitled (2) (1990)*

Zahoor ul Akhlaq (b. 1941, Delhi, India - d. 1999, Lahore, Pakistan) is credited as a defining force in contemporary artists' engagement with South Asian miniature painting. While studying in London in the 1960s, he became captivated, like Gulammohamed Sheikh, by the collections at the Victoria & Albert Museum. On returning to Lahore, he was instrumental in setting up a full-fledged miniature painting department at the National College of Arts, whose alumni are amongst the most important artists today.

Akhlaq was particularly interested in exploring the formal properties of miniatures, such as the borders, framing devices and application of paint. He often worked in monochrome as a way to distance himself from the more obvious conventions of miniatures but, as in this painting, he created visual plays such as the use, here, of a window frame informed by the layout of Mughal album pages.

Image: Zahoor Ul Akhlaq, *Untitled (2)*, 1990.  
Acrylic on canvas, 137 x 91.5 cm.  
© Estate of Zahoor Ul Akhlaq. Private collection, London/Karachi.

 005



## UNKNOWN ARTIST

### ***The delivery of presents for Prince Dara Shikoh's wedding in December 1632 (c. 1640)***

This illustration from the *Padshahnama* depicts the delivery of presents including money, precious gems and fine textiles from Emperor Shah Jahan to the future wife of his son, Dara Shikoh.

Several of the figures in the foreground are splattered in turmeric from the often-messy pre-wedding ceremony where the bride and groom were covered in turmeric powder mixed with oil and rosewater.

This is one of the historic paintings most frequently referenced by contemporary South Asian artists.

Image: Unknown artist, *The delivery of presents for Prince Dara Shikoh's wedding in December 1632*, c. 1640.  
Watercolour and metallic paints on paper painting, 33 x 23 cm.  
Royal Collection Trust © His Majesty King Charles III.

 006



## SHAHZIA SIKANDER

### *Riding the Written* (1992-93)

Shahzia Sikander (b. 1969, Lahore, Pakistan) studied at the NCA in Lahore and became a pioneer in contemporary art's engagement with the miniature tradition. She creates paintings, animations, sculptures, mosaics, photographs and installations that reference miniatures, while drawing in a broad range of contemporary issues, often grounded in feminist and postcolonial thought.

In this work, groups of horses are pictured in motion as if cantering across a marbled page. The shapes of the animals recall the flourishes of Arabic calligraphy and form an unconventional script recounting the artist's experiences of memorizing the Quran in Arabic visually and by sound, before she could read it in Urdu and English. Sikander says 'It resulted in this amazing visual memory where the beauty of the Arabic script superseded everything else.'

Image: Shahzia Sikander, *Riding the Written*, 1992-93.  
Gouache with screen printing on marbled paper, 30.4 x 19.3 cm.  
© The artist / Pilar Corrias / Private collection, London/Karachi.

 007



## UNKNOWN ARTIST

### ***Woman in an outdoor cloak (c. 1720-40)***

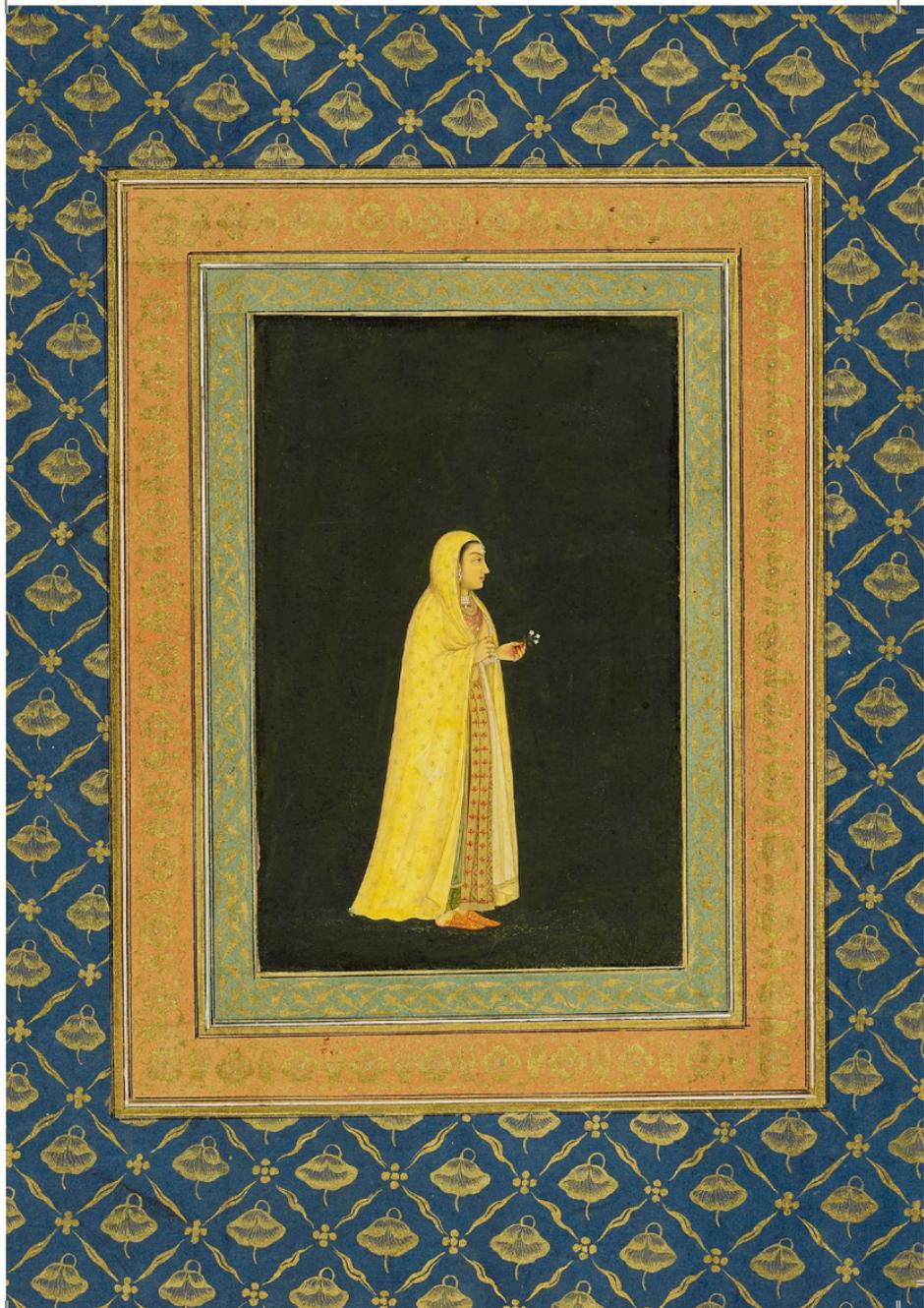
This painting forms part of an extremely rare example of a late Mughal album with bindings intact.

The image on the left from the 17th century (shown here), is mirrored by a version by the 18th century artist Muhammad Panah. This process is seen in many openings in the album and reflects the training practices of Mughal artists who traced and copied the works of older masters.

The figure in the earlier portrait originally stood against a green background but Muhammad Panah over-painted this with a heavy black wash so that the two paintings appear as a pair. Other interventions to earlier paintings in this album, probably also made by Panah, covered areas of paint loss or infilled holes caused by insect damage, a widespread problem in South Asian libraries.

Image: Unknown artist, *Woman in an outdoor cloak*, c. 1720-40.  
Watercolour and metallic paints on paper, 42 x 28 cm.  
Royal Collection Trust / © His Majesty King Charles III 2023.

 008



## ARPITA SINGH

### *Noor Jehan (2001)*

In her dense figurative paintings, Arpita Singh (b. 1937, Baranagar, India) draws on traditional Indian art forms such as textiles, miniature painting and folk art. She is also among an important group of women artists who emerged on the artistic scene in 1970s India, combining personal experiences with feminist and political concerns in their work. She repeatedly includes a range of personal symbols in her paintings, such as cars, planes and watches, which speak of travel and the passing of time; and fruit, flowers and henna, referring to fertility, rituals and cycles of life.

Here, in this portrait of the famous Pakistani actress and singer, Singh subverts the familiar conceit of a Mughal emperor astride the globe. In this version, it is a confident middle-aged woman, unashamed of her naked body, visible through her sari, who takes centre stage.

Image: Arpita Singh, *Noor Jehan*, 2001.  
Watercolour on mount board, 61 x 40.6 cm.  
© The artist / Vadehra Art Gallery.

 009



## BALCHAND

### ***Prince Khurram attacking a lion in December 1610*** **(c. 1640-50)**

The Emperor Shah Jahan commissioned the *Padshahnama* or 'Book of Emperors' as a celebratory record of his life and the Mughal dynasty. This painting from that album is by his senior artist Balchand.

It illustrates an episode when Shah Jahan (then known as Prince Khurram) was 18 years old. At the end of a day's hunting, Shah Jahan's father, Jahangir, shot several times at a large lion before it turned and ran towards him. His chief steward tried to tackle the lion and was being mauled before Khurram struck the lion with his sword and rescued him.

Image:  
Balchand, *Prince Khurram attacking a lion in December 1610*, c. 1640-50.  
Watercolour including metallic paints. 34.1 x 23.5 cm.  
Royal Collection Trust © His Majesty King Charles III 2023.





# MUHAMMAD ZEESHAN

## ***Dying Miniature (2008)***

Muhammad Zeeshan (b. 1980, Mirpurkhas, Pakistan) trained in miniature painting at the National College of Arts, Lahore.

The *Dying Miniature* series (2008–9) quotes directly from iconic images such as those in the *Padshahnama*. It is a satirical response to an art-world debate in Pakistan concerning the 'death of the miniature' and its ongoing relevance in contemporary art.

In this series, Zeeshan applies graphite, silver leaf and copper onto large sheets of industrial sandpaper. The scale and use of such a rough, disposable surface is intended to challenge the mythical aura that is generally attached to miniatures.

Image: Muhammad Zeeshan, *Dying Miniature*, 2008.  
Graphite on sandpaper, 132 x 205 cm.  
© The artist / Courtesy the artist and Kristin Hjellegjerde Gallery / Private collection.





## UNKNOWN ARTIST

### ***An elephant in mast (c. 1700)***

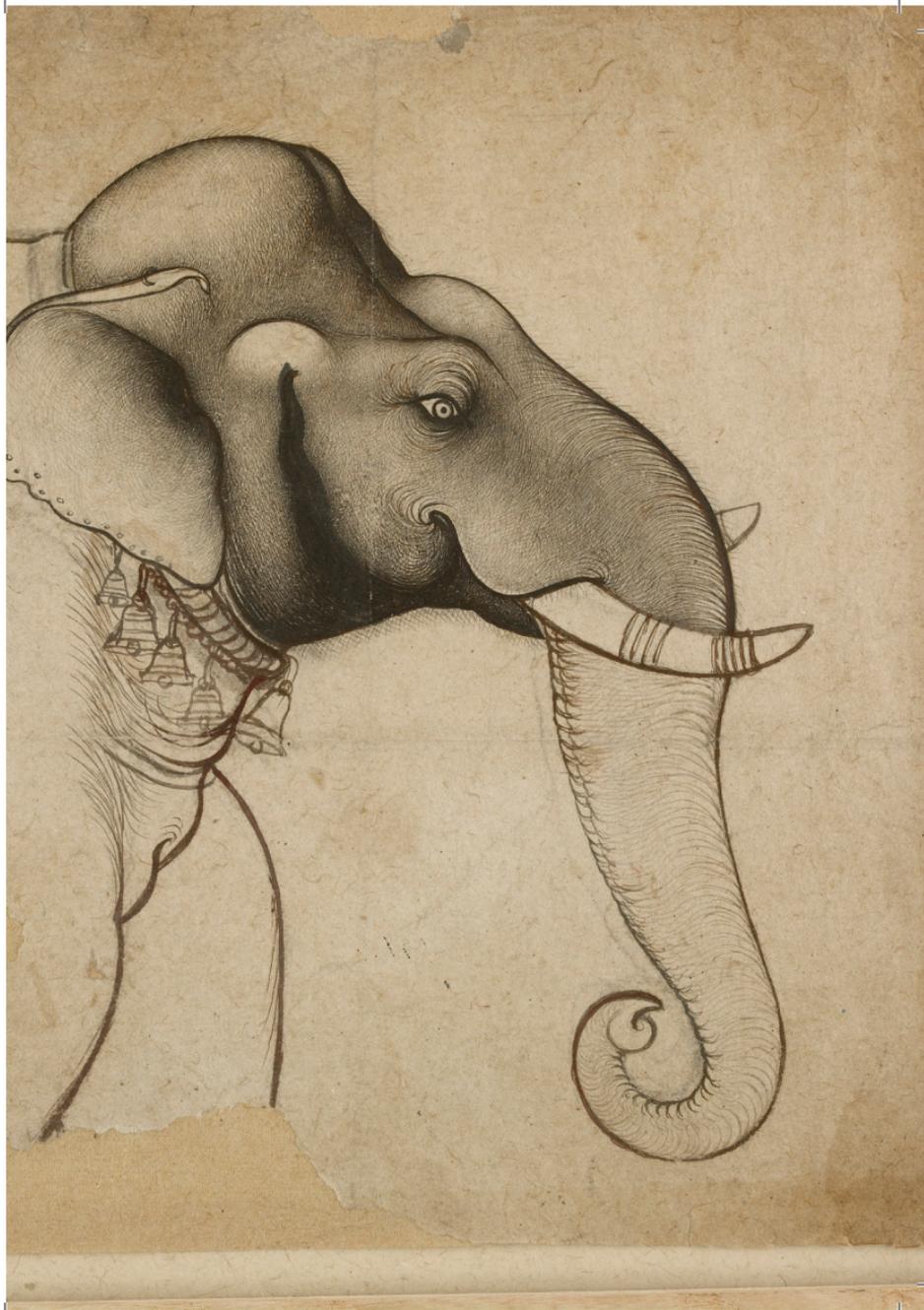
A damaged portion of a once larger sketch, this drawing shows an elephant in its musth season. During this period, bull elephants experience peak testosterone levels that trigger intoxicated and frantic behaviour.

Elephant fighting was a serious combat sport in the courts of Rajasthan, in Northern India, and artists from the court in the city of Kota, are known for expressive portraits of champion bulls, like the one here.

This painting belonged to the British artist Howard Hodgkin (b. 1932 – d. 2017, London, UK), a frequent traveller to India who was friends with many artists including Bhupen Khakhar and who built a significant collection of miniatures.

Image: Unknown artist, *An elephant in mast*, c. 1700.  
Watercolour on paper, 23.8 x 23.9 cm.  
© Ashmolean Museum.

 012



## THE SINGH TWINS

### ***Because You're Worth It? II (2022)***

The Singh Twins (b. 1966, London, UK) first encountered miniature painting at the National Museum in New Delhi during a family holiday in 1980. They describe their style as 'Past Modern', drawing on traditional Indian and European art forms while engaging with contemporary debates.

*Because You're Worth It? II* uses the well-known marketing slogan to criticise global consumerism and its impact on the environment. It employs the Indian convention of composite animals – depictions of larger animals made up of other creatures – to sharpen the irony: here, death rides an elephant made of brand logos and household products while firing a crossbow at a desperate family of orangutans.

Image: The Singh Twins, *Because You're Worth It? II*, 2022.  
Digital dyed fabric lightbox, 180 x 180 cm.  
© The Singh Twins - Amrit and Rabindra Singh, MBE, DFA, LittD, D.Arts.  
[www.singhtwins.co.uk](http://www.singhtwins.co.uk)

 013



Because you're worth it?

## UNKNOWN ARTIST

### ***Cassia fistula Willd* (c. 1795-1804)**

This drawing is one of more than 2,500 commissioned from Indian artists by Dr William Roxburgh (b. 1751 – d. 1815), a Scottish surgeon and botanist who worked extensively in India.

After British rule was established in Bengal, a state in eastern India, in 1757, the East India Company – probably the most powerful corporation in history, that dominated global trade and colonised the Indian subcontinent – decided to examine and exploit Indian plants. It created a botanical garden in Calcutta, (now Kolkata), in order to identify new, lucrative, plant strains such as indigo, sandalwood, pepper and cardamom.

Roxburgh became the garden's first superintendent and commissioned local artists to illustrate his detailed descriptions of plants.

Image: Unknown artist, *Cassia fistula Willd*, c. 1795-1804.  
Watercolour, ink and pencil on paper, 54.4 x 38 cm.  
© Royal Botanic Gardens, Kew.

 014



N<sup>o</sup>. 1033. *Cassia Fistula* Willd.

ICONES ROXBURGHIANÆ.

# DAVID ALESWORTH & SHAKILA HAIDER

## ***The Gardens of England, The Hide, Milton Keynes (2023)***

British artist David Alesworth (b. 1957, Surrey, UK) holds Pakistani nationality and is also a teacher and gardener who lived in Pakistan (Lahore and Karachi) for three decades between 1985 and 2015.

This painting is from his *Gardens of England* series, created in collaboration with Lahore-based artist Shakila Haider (b. 1986, Quetta, Pakistan). It recalls the botanical paintings commissioned by East India Company natural historians in the late eighteenth and early nineteenth centuries. Alesworth took photographs of 'exotic' trees and plants across Bristol (a city which profited from East India Company merchants and British slave traders) and Milton Keynes, which Haider then translated into miniatures.

Image: David Alesworth & Shakila Haider, *The Gardens of England, The Hide, Milton Keynes*, 2023.  
Watercolour and ink on wasli, 33 x 34.3 cm.  
© Courtesy of the artists.

 015



## SHAYKH ZAYN UD-DIN

### ***A female Malabar trogon (1779)***

The painter Shaykh Zayn ud-Din (active 1774–1783) made this meticulous life-size study using English watercolours on English paper, with his own fine handmade brushes. The artist precisely documented the tiniest details of his subject, including the bristling tufts of hair-like feathers which cover the bird's nostrils.

Zayn Ud-Din was one of three known, named, artists commissioned by Elijah Impey (b. 1732 – d. 1809) and his wife Mary (b. 1749 – d. 1818), to make records of their menagerie in Kolkata, where Elijah was chief justice of the Supreme Court. This collection of over 300 paintings of birds, animals and native plants, often known as the Impey Album, is an important example of 'Company School' painting, a style of miniatures developed in the second half of the 18th century in response to the tastes of the British serving with the East India Company.

Image: Shaykh Zayn Ud-Din, *A female Malabar trogon*, 1779.  
Watercolour on paper, 53.2 x 75.3 cm.  
Private collection, London/Karachi.

 016



عالم  
شیرازی  
توسط استاد  
میرزا حسن قزوینی

# ALI KAZIM

## *Hudhud (2023)*

Ali Kazim (b. 1979, Pattoki, Pakistan) practises a distinctive painting technique, combining miniature practices with watercolour washes that he developed after studies at the National College of Arts, Lahore, and Slade School of Fine Art, London.

In *Hudhud*, Kazim presents a dazzling array of birds in flight, inspired by the twelfth-century Persian poem *Conference of the Birds*, written by Sufi poet Farid uddin Attar. The hudhud or hoopoe bird, at the top of the image, is referred to in the Quran as a messenger between the prophet Solomon and the Queen of Sheba.

Image: Ali Kazim, *Hudhud*, 2023.  
Watercolour pigments on paper, 198 x 110 cm.  
Courtesy of the artist and Jhaveri Contemporary.

 017



## UNKNOWN ARTIST

### ***Mawlavi Salamat Ullah with Ghafil Beg, a disciple, and Nur Muhammad, a sitar player (c. 1820)***

This is one of over 90 paintings and drawings commissioned from Indian artists by Scottish brothers James Baillie and William Fraser between 1815 and 1820.

Known as the *Fraser Album*, this collection of 'Company School' masterpieces provides an important record of the tail end of the Mughal empire. It marks a shift in the painting culture of Delhi, which had previously only recorded formal, courtly subjects. In contrast, the paintings in this album extend to common, everyday scenes and subjects, including a wide range of people including dancing girls, musicians, merchants and villagers, as well as architectural details within the city.

Image: Unknown artist, *Mawlavi Salamat Ullah with Ghafil Beg, a disciple, and Nur Muhammad, a sitar player*, c. 1820.  
Pencil and watercolour on paper, 30.9 x 41.4 cm.  
Private collection, London/Karachi.

 018



# OLIVIA FRASER

## ***The Street (2001)***

Olivia Fraser (b. 1965, London, UK) is a Scottish artist based in New Delhi. Her watercolour portraits of people and places in India painted in the 1990s and early 2000s recall the series of paintings commissioned in the early nineteenth century by her famous kinsmen, the Fraser brothers. Like many of the artists who contributed to the Fraser album, Olivia Fraser placed her subjects against a plain white ground, focusing on their physical features and clothes. The artist wrote:

'I first travelled to India in 1989 clutching a book about my kinsman James Baillie Fraser, a 19th-century landscape painter who painted the Himalayas and cityscapes of Calcutta and who commissioned one of the greatest collections of Company School paintings known as the *Fraser Album*. This hybrid form of painting, where Indian artists created something that mixed techniques and ideas from the East and the West, taking great trouble with the portraiture of ordinary folk excluded from the courtly miniatures of the past, greatly influenced my early work.'

Image: Olivia Fraser, *The Street*, 2001.  
Watercolour on paper, 20 x 29 cm.  
Photo courtesy of Grosvenor Gallery © Olivia Fraser /  
Private collection.

**B** 019



# SAMUEL FYZEE-RAHAMIN

## ***A Rajput Sirdar (c. 1914-15)***

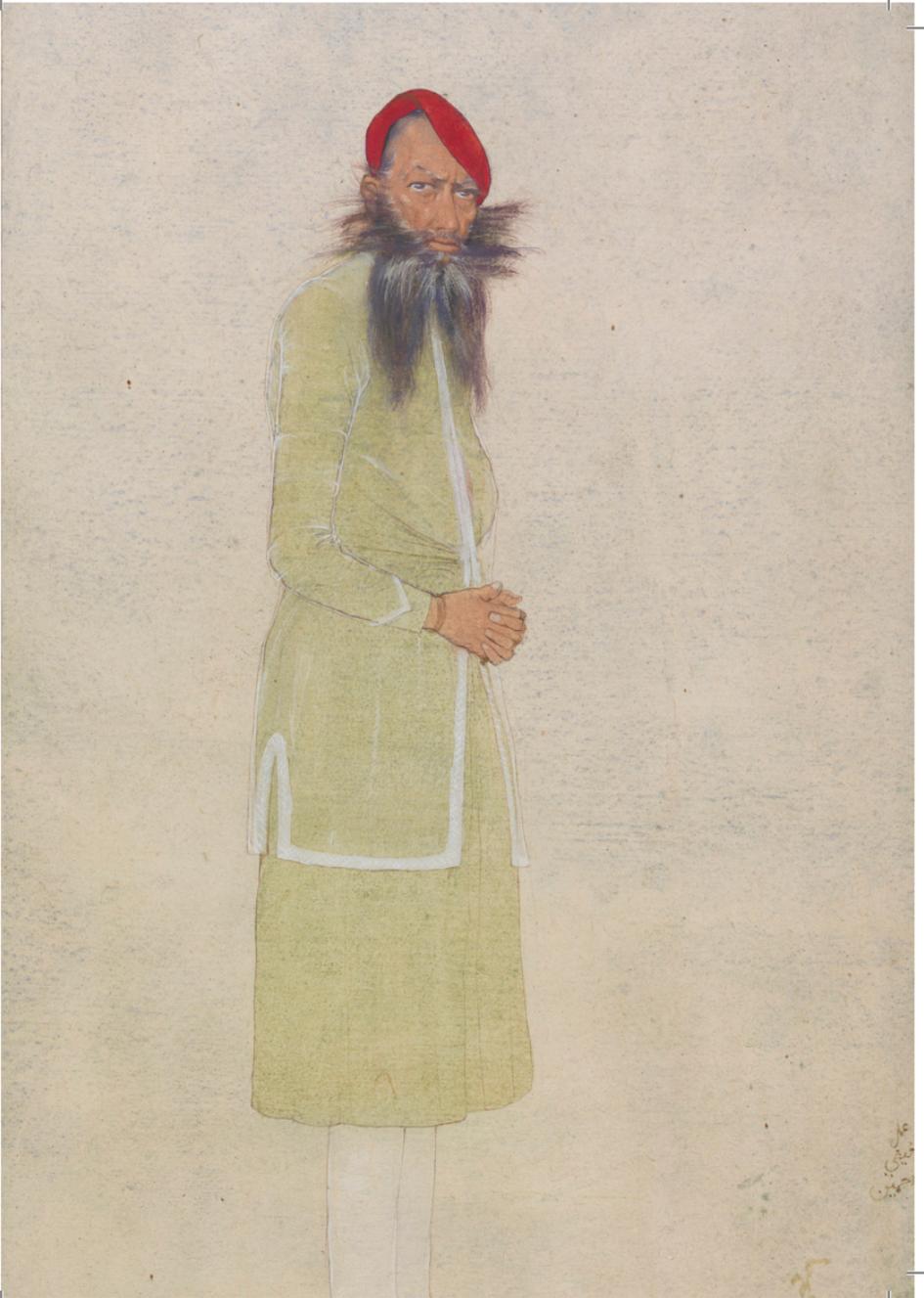
Samuel Fyzee-Rahamin (b. 1880 – d. 1964) was an Indian artist who is known as one of the founders of modern Indian painting.

Although he was trained in Western art, Fyzee-Rahamin sought distinctly Indian influences. He produced portraits, landscapes and murals that reflected his interests in the style and aesthetics - as well as the social and religious subjects - of Mughal miniature painting in order to create a distinct 'Indian modernism'.

According to the artist's wife, the singer and writer Atiya Fyzee, the painting here is a portrait of 'a first class warrior courtier of *Chawan* clan descended from the Sun and the Moon – painted from life – when we were the guests of the Ruler.'

Image: Samuel Fyzee-Rahamin, *A Rajput Sirdar*, c. 1914–15.  
Watercolour and pen & ink on paper, 53.1 x 32.3 cm.  
Photo © Tate.

 020



# IMRAN QURESHI

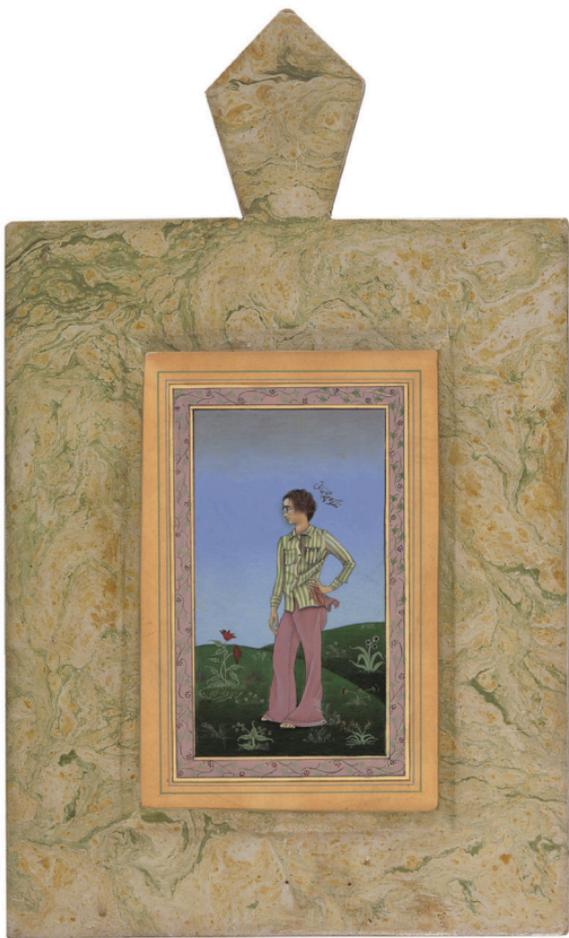
## ***The Artist's Younger Brother (1995)***

Imran Qureshi (b. 1972, Hyderabad, Pakistan) trained in miniature painting at the National College of Arts, Lahore. His work embraces a range of mediums, including installation, painting and drawing, often extending motifs from miniature paintings to contemporary subjects. He often makes use, for example, of red pigment and gold leaf, in part symbolic of the relationship between the mortal (lifeblood) and immortal (celestial plane).

*The Artist's Younger Brother* captures Qureshi's sibling in the style of seventeenth-century Mughal portraits. As Qureshi recalls, 'While rehearsing a performance from the 1970s, I saw my younger brother standing at the back of the stage waiting for his turn. He looked so cute in a 1970s outfit that I thought why not replace the traditional kings and queens in miniature painting with common figures from our daily life.'

Image: Imran Qureshi, *The Artist's Younger Brother*, 1995.  
Gouache on paper, 18.5 x 11.5 cm.  
© The artist / Private collection.

 021



## BEYOND THE EXHIBITION

Activities and events across MK Gallery's programmes that take inspiration from *Beyond the Page* and showcase South Asian heritage in Milton Keynes.

**Sat 7 – Sun 29 Oct 2023**

### PROJECT SPACE EXHIBITION

Highlighting works by locally-based artists of South Asian heritage.

**Sat 28 Oct 2023**

### BEYOND THE PAGE FAMILY FUN DAY

Art activities for the whole family to enjoy. Rangoli sand art, Mandalas, Mehndi and Diya making in the run up to Diwali. Produced in partnership with ROQ Raw Radio.

**Sun 18 Nov 2023**

### DIWALI SHOWCASE CELEBRATION

A celebration of Diwali in all its variations presented by ROQ Raw Radio. Suitable for all ages.

**Sat 21 Oct 2023**

### EXPLORATION INTO NATURAL PIGMENT AND INK MAKING

Join artist Mansi Shouche to explore how to make pigments using natural materials. Suitable for 18+yrs.

**Thu 9 Nov 2023**

### CURATOR'S TALK

Join MK Gallery Director Anthony Spira for an insight into the research and evolution of the exhibition.

**Fri 1 Dec 2023**

### MK GALLERY LATE WITH ROQ RAW RADIO

Activities, workshops, music and more for a late opening of the exhibition.

**Tue 5 Dec 2023**

**CALLIGRAPHY WORKSHOP**

An artist-led workshop exploring a creative approach to the traditional form and art of calligraphy. Suitable for 18+yrs.

**Fri 26 Jan 2024**

**LIFE DRAWING  
IN THE GALLERIES**

A unique opportunity to draw from a live model inside the exhibition. Featuring Musa from Bare Life Drawing collective. Suitable for 18+yrs.

**EXHIBITION TOURS**

Join our volunteer guides every Tuesday and Friday for a deep dive into the exhibition. See our website for details about our Audio Described, BSL, and award-winning Toddle and SEND Tours.

**Fri 19 Jan 2023**

**BEYOND THE PAGE  
CONFERENCE**

This day-long conference will feature presentations, talks and discussions by artists, art historians and experts exploring key themes from the exhibition. Funded by the Paul Mellon Centre.

**Every Tuesday  
during term time**

**ART CLUB FOR 5-11YRS**

A space for little artists to explore their creativity inspired by themes within the exhibition.

**For more information and tickets, visit [mkgallery.org](http://mkgallery.org)**

# YOUR VISIT TO MK GALLERY

## **Exhibition open:**

Tuesday – Sunday, 10am – 5pm

## **Café and shop open late:**

Tuesday, Friday and Saturday until 7pm

Closed Mondays

Milton Keynes is 30 minutes by train from London Euston.

## **MK Gallery**

**900 Midsummer Boulevard**

**Milton Keynes, MK9 3QA**

## **Exhibition admission:**

Members	FREE
Adults	£11.50 / £12.65*
Concessions**	£8.50 / £9.35*
Accompanying carers	FREE
Under 26s	FREE
MK residents	£1 every Tuesday / £2.15*
Pay what you can	£3 – £15 every Sunday
Art Fund Members	£5.75

\*including donation

\*\*see website for details

## EXHIBITION CATALOGUE

**Edited by Fay Blanchard and Anthony Spira, including essays by Emily Hannam and Hammad Nasar.**

This book tells the dynamic story of contemporary art's engagement with the miniature painting traditions of South Asia from the sixteenth century onwards, and the role of Britain in these developments.

**Soft-cover, 218 pages  
£25**

**Available to buy in our shop or at [mkgallery.org](http://mkgallery.org)**



**Coming soon to MK Gallery**

## **SAUL LEITER: ASSEMBLAGES**

**17 February – 7 June 2024**

This exhibition provides the most comprehensive overview ever shown in the UK of American photographer Saul Leiter (b. 1923 – d. 2013). He is widely recognised as one of the most important practitioners of the post-war period and a pioneer of colour photography.

Leiter became enchanted by painting and photography as a teenager living in Pittsburgh, Pennsylvania, USA. He relocated to New York City in 1946, intent on becoming a painter, yet found himself working for fashion magazines such as Harper's Bazaar, Elle and British Vogue. At the same time, he continued his own street photography and painting. The result is a career that combines elements of fashion, street photography and abstract expressionist painting.

The exhibition presents 160 colour and black and white photographs, alongside 40 paintings and painted photographs, including Leiter's trademark bursts of colour and blurs of movement within fleeting, atmospheric moments in a busy city.

Curated by Anne Morin. Coproduced by diChroma photography and Les Rencontres d'Arles.



## EXHIBITION CREDITS

*Beyond the Page* is curated by Hammad Nasar and Anthony Spira with advice from Emily Hannam.

The exhibition is organised by MK Gallery in partnership with The Box, Plymouth.

**The Box**

### **We are grateful for generous support from:**

The Bagri Foundation



The Australia Council



and the Circle of Friends, chaired by Tarana Sawhney:

Platinum: Tarun & Tarana Sawhney; Kirsty and George Anson; Krishna Choudhary; Lady Ghazala Hameed; Taimur Hassan; Jhaveri Contemporary; Vadehra Art Gallery, New Delhi

Gold: Francesca Galloway; The Rangoonwala Foundation; Lawrie Shabibi, Dubai; Pooja Singhal

Silver: Joost van den Bergh; Grosvenor Gallery; Kristin Hjellegjerde; Victoria Miro Gallery

and those who wish to remain anonymous.

The exhibition has been made possible as a result of the Government Indemnity Scheme. MK Gallery would like to thank HM Government for providing Government Indemnity and the Department for Digital, Culture, Media and Sport and Arts Council England for arranging the indemnity.

**MK Gallery:** Jamie Aylard, Charlotte Baker, Sophie Bennett, Fay Blanchard, Niki Braithwaite, Roisin Callaghan, Ben Charter, Cherelle Cunningham, Pallavi Ghosh, Madeleine Jordan, Judy Kendrick-Simonsen, Sam Lennon, Monika Lorincova, Rosie May, Leila Matthews, Ben Montgomery, Francis Nielsen, Angus Norton, Andrew Papworth, Annette Parmar, Patrick Phillips, Julia Roach, Anthony Spira, Tony Thorne, Sonia Tsesarsky, Diana Volokha, Xander Webster, Linda Wright and with thanks to our dedicated team of volunteers.

**Exhibition technicians:** Philip Amy, Anna Bird, Adam Darby, Nick Duxbury, Beth Emsden, Lee Farmer, Sam Foley, Suzi Osborn, Patrick Phillips, Thom Rees, Steve Rubacki, Larissa Shaw, Sebastian Thomas, Emma Wilde.

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Scan this QR code with your phone camera, or search 'Bloomberg Connects' in the App Store or Google Play

Cover image: Unknown artist, *Woman in an outdoor cloak*, c. 1720–40.  
Watercolour and metallic paints on paper, 42 x 28 cm.  
Royal Collection Trust / © His Majesty King Charles III 2023.

**MK Gallery**  
**900 Midsummer Boulevard**  
**Milton Keynes, MK9 3QA**

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