

Aga Khan Museum

School in Residence Program

**JOY: The Art Of  
Connection**

Exhibition Catalogue

2024



AGA KHAN MUSEUM

# JOY: The Art of Connection

What brings you joy? Is it the laughter of friends, the beauty of nature, or the stories woven into different cultures? How do you connect with others? Is it through shared experiences, a sense of belonging, or understanding diverse perspectives?

Welcome to *JOY: The Art of Connection*, a partnership between the Aga Khan Museum and the Peel District School Board. This collaboration has offered students an extraordinary opportunity to immerse themselves in the Museum's Collections, spending a full week exploring, learning, and crafting art inspired by the rich array of objects and narratives housed within its walls.

Throughout their journey, students have explored artifacts from diverse Muslim cultures, each bearing its own unique tale of joy and connection.

Guided by dedicated Museum Educators and subject matter experts from different departments, they have been encouraged to draw inspiration from Museum objects, reflecting on their personal experiences and identities. Through painting, sculpture, and multimedia projects, they invite you to share in their discoveries and interpretations.

Join us as we celebrate the transformative power of art to foster understanding and bridge cultures. Through the eyes of these young artists, explore the vibrant diversity of human experience and uncover the joy that comes from forging meaningful connections. Let their creations inspire you to seek out moments of joy and connection in your own journey through life.

*JOY: The Art of Connection* School in Residence program and the student-led exhibition are a partnership between the Aga Khan Museum and the Peel District School Board.



*The Aga Khan Museum gratefully acknowledges the support of the Weston Family Foundation through the Weston Family Growing Minds Program.*



## Credits

Madalina Raduta, Museum Educator

Shirin Divanbeigi, Digital Learning Officer

Salima Habib, Community Engagement Manager

Eleonora Sermoneta, Senior Manager, Education and Public Engagement

### *Photography:*

Aly Manji

Madalina Raduta

Shirin Divanbeigi

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### *Students:*

Abdullah Rahmani, Adil Malak, Alex Fera, Alexandra Gacsadi, Alexandria Brady, Alina Ahmadi, Alyssa Knight, Amiya Matthwes, Anaya Payne, Andie Pugh, Armaan Soora, Ashna Kajil, Ashna Ashna, Avalon Kopp, Avani Patnurkar, Ayat Ashfaq, Azalia Greenidge, Britalia Bromfield, Caira Parkes, Candy Xie, Cassius Crabbe, Crystal Zhu, Damian Dallaire, Dayna Ramoutar, E. Maryam Sohail, Elissa Vronay, Ellah Edwards, Emily Williams, Erin Liang, Gabby Luong, Grace Zhang, Hams Al-Dabbagh, Harleen Kaur, Huldah Dixon, Isabell Xu, Jahneyah Elvie, James Moon, Janae Gayle, Jasnoor Kaur, Jazzy Walker, Joey Lising, Julia Hayward, Kayley Moosie, Keira Parmeshwar, Keyanne Fowler, Kylee Beazley, Laura Smillo, Lauren Lu, Lily Lopez, Lily Duval, Macsen Aguinaga-Qian, Mahi Solanki, Malaika Rounding, Mariah Clarke, Mariah Gooden, Marisa Ramsaran, Marwa Fetrat, Maryam Javed, Mohammed Omar, Mylah Luca, Natalie Prinzen-Klages, Nimrit Sidhu, Patrick Kornegay, Rameen Bhatti, Rameen Ahmed, Reeya Kwatra, Renessa Mahadeo, Riyansh Gupta, Rosie Kadye, Sahil Hammidi, Sam Clark, Samika Kapoor, Shae-Lin Shand, Shania Boja, Shreeansh Das, Shreeya Raturi, Sidourney Taylor, Sierra Somani, Sophia Khuc, Srishti Jaiswal, Syeda Rizvi, Vanessa Anastcio, Vi Bailey, Vidhi Patel, Vivica Foster, Warisha Shamas, Yuri Viernes

### *In support with:*

Leadership, Capacity Building & School Partnerships Team- Peel District School Board

Balmoral Drive Senior Public School

Earnscliffe Sr. Public School

Cawthra Park Secondary School

Peel Alternative School South

Bramalea Secondary School



## Candy Xie

*Bond*

2024

acrylic on canvas

Inspired by various ceramics and tiles, “Bond” is a painting dedicated to my best friend: my sister. The specific artifact that inspired this piece was a tile with four women on it. I interpreted it as a connection between women. It represented the strength and beauty of female relationships. This piece is a reminder of the countless memories, shared experiences, and unspoken understanding that my sister and I have.



Tile

Iran, Tehran, second half of the 19th century

Fritware, moulded and underglaze painted

LI2015.19.1



**Laura Smillo**

*Chicken Reunion*

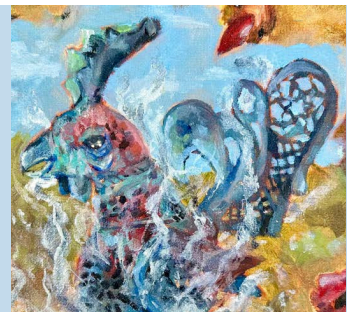
2024

oil on canvas

"Chicken Reunion" follows the theme of connection through its imagery. My piece shows a medieval Iranian incense burner in the shape of a rooster in the middle of a group of chickens. The rooster is emitting smoke, but the other chickens aren't startled. He may not be a real rooster, but they love him all the same. "Chicken Reunion" shows even when you're a bit odd they're always a group to be in.



Incense Burner  
Iran, 11th -13th century  
Bronze, inlaid with copper  
AKM602





## Samika Kapoor

*The Tusk*

2024

acrylic, glow in the dark paint, and ink on canvas

The Oliphant is our connection to the distant past. It is like a time machine that symbolizes the art of connection or connection through art. I selected this artifact because it is one of the museum's signature pieces. It is a very beautiful and deep piece of history. The person on the tusk is from the present, feeling and living the connection with the elephant of the past. The painting's colours represent the connection that makes life vibrant and colourful.



Ivory Horn (Oliphant)

Southern Italy; silver mounts made in England,  
11th to late 12th century; c. 1630

Carved ivory with silver mount

AKM809



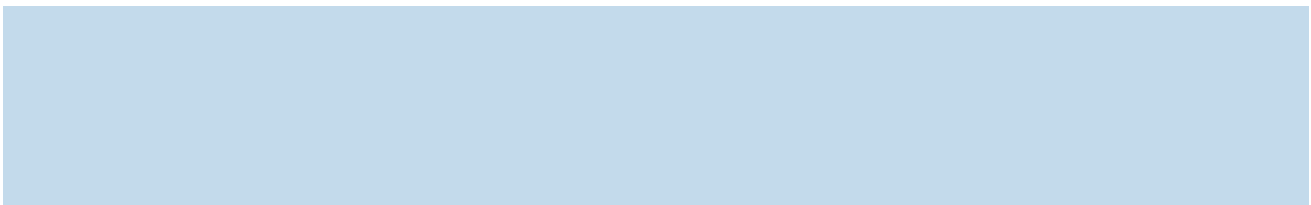
## Macsen Aguinaga-Qian

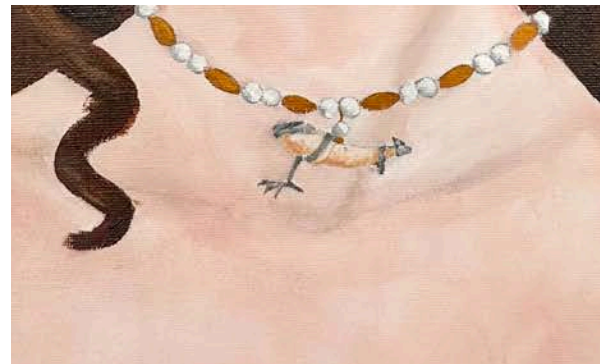
*Cobalt*

2024

acrylic and gouache on canvas cloth

My work represents the connection between individuals despite differing cultures and identities. I came across many artifacts that shared the connected history of Chinese and Islamic societies. This served as inspiration for my work. My piece also acknowledges the presence of silk, a nod to the history of relations made through the Silk Route. My piece flows freely, resembling water. Water serves as an essential resource with undeniable importance, no matter one's roots. To be joyful is to appreciate the interconnectedness of humanity.





## Sam Clarke

*A Lover's Image*

2024

acrylic and gold leaf on canvas

In my work, I wanted to explore the theme of connection between past and present. In the 16th century, it was popular for future spouses to exchange portraits as tokens of affection. These portraits were usually the first look one would get before getting married. The portraits weren't just likeness; they were vessels of emotion. They bridged the distance and affirmed bonds. Today, we mirror this in the digital world, looking for a connection through screens. Through my art, I aim to capture this essence, blending past and present to evoke the universal longing for connection.



Ivory Horn (Oliphant)

Southern Italy; silver mounts made in England,

11th to late 12th century; c. 1630

Carved ivory with silver mount

AKM809



## Alexandra Gacsadi

*The Unity in Trinity*

2024

acrylic and gold leaf on canvas

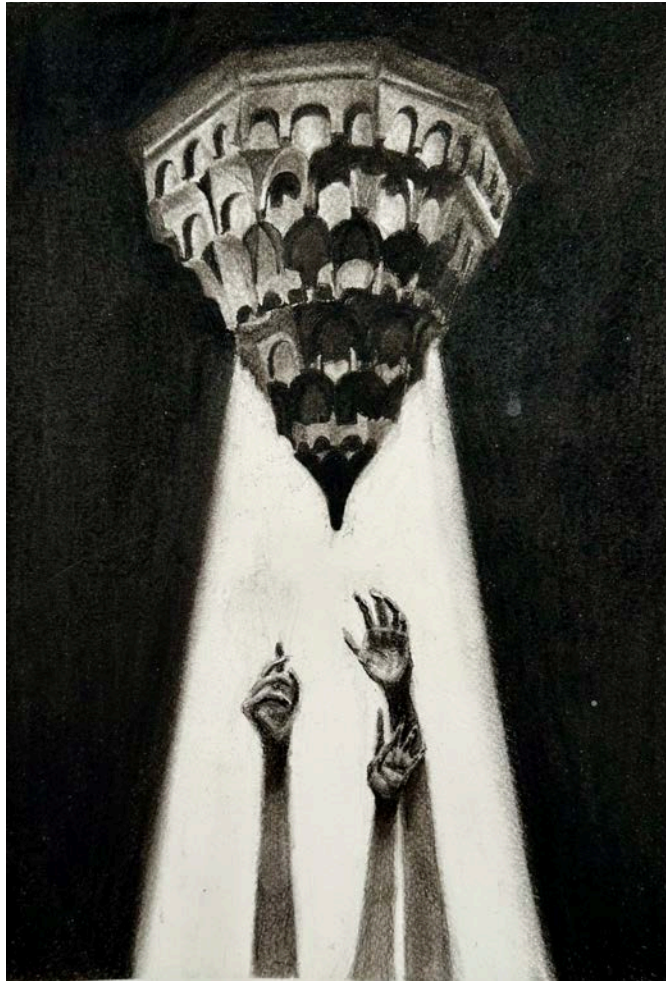
The Astrolabe was an ancient tool that calculated star and planet positions. It was common in the Middle Ages and the Renaissance. It had text in Latin, Hebrew, and Arabic.

In my piece, the three hands reaching for the astrolabe represent religious unity. Each hand represents a tradition striving for knowledge and understanding. They meet towards a common pursuit of celestial wisdom. A 19th-century Prayer Carpet from a Western Chinese Mosque I saw at the Museum inspired my colour palette. This is represented by the warm greens, oranges, blues, and geometric borders.



Planispheric Astrolabe from Spain  
Spain, Toledo (probably), 14th century  
Bronze, engraved and inlaid with silver  
AKM611





## Gabby Luong

*Reaching*

2024

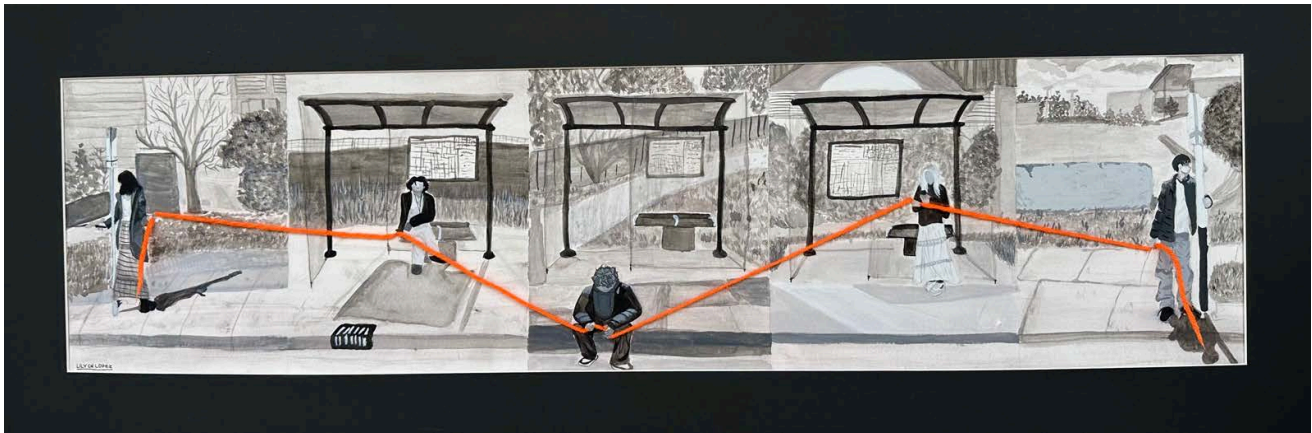
charcoal on paper

In my art, I explore themes of faith and hope, aiming to convey their significance in our lives. I depict the upward journey of faith. My work portrays the resilience it offers amidst life's challenges. My piece is a testament to the power of belief and the potential for hope to uplift us. It serves as a reminder that even in the darkest times, there is light to be found.



Console in the style of Muquarnas  
Spain, late 15th or 16th century  
Wood, carved and painted  
AKM892





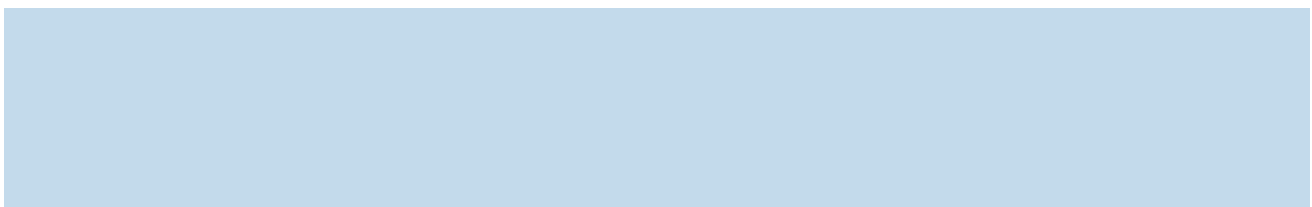
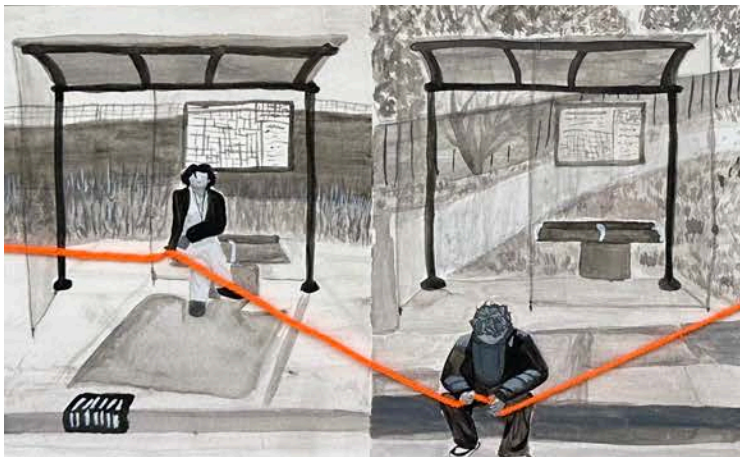
## Lily Lopez

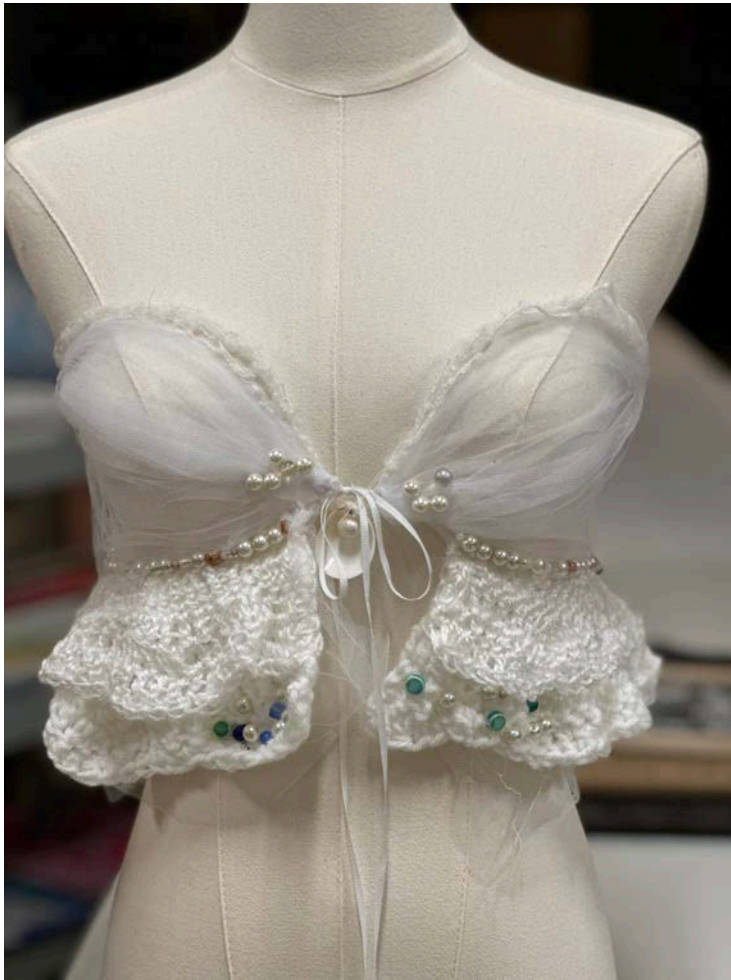
### *A Transit Connection*

2024

gouache and yarn on paper

My inspiration came from an activity we did on the first day of our School in Residence program, where we used yarn to introduce ourselves, which created a web connecting us all by the end of the activity. I began to think about using a string as a symbol of connection for this piece. The string in my piece is orange because the colour symbolizes togetherness. Togetherness keeps these individuals connected. The figures are inspired by all friends of mine. The bus stops show that even if we are all traveling on separate routes, we are all connected by one simple orange string.





## Sierra Somani

*Mother of Pearl*

2024

yarn, tulle, and beads

The artifact I chose is the shell. I've always loved and been fascinated by pearls and shells and so when I saw this artifact I knew I wanted to use it. I was inspired by the texture and the reflective effect it has. I tried to incorporate as many textures and beads as I could to create a similar effect.

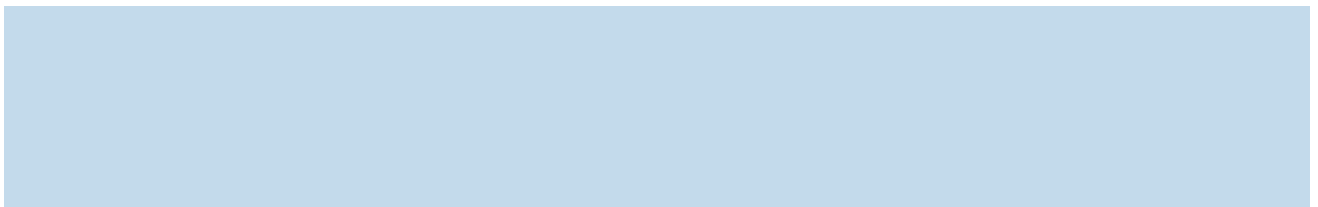


Shell with Inscriptions  
India, 18th century  
Incised mother-of-pearl  
AKM665





2024  
Mixed media





## Grace Zhang

*Under the Layers*

2024

**mohair yarn, scrap fabric**

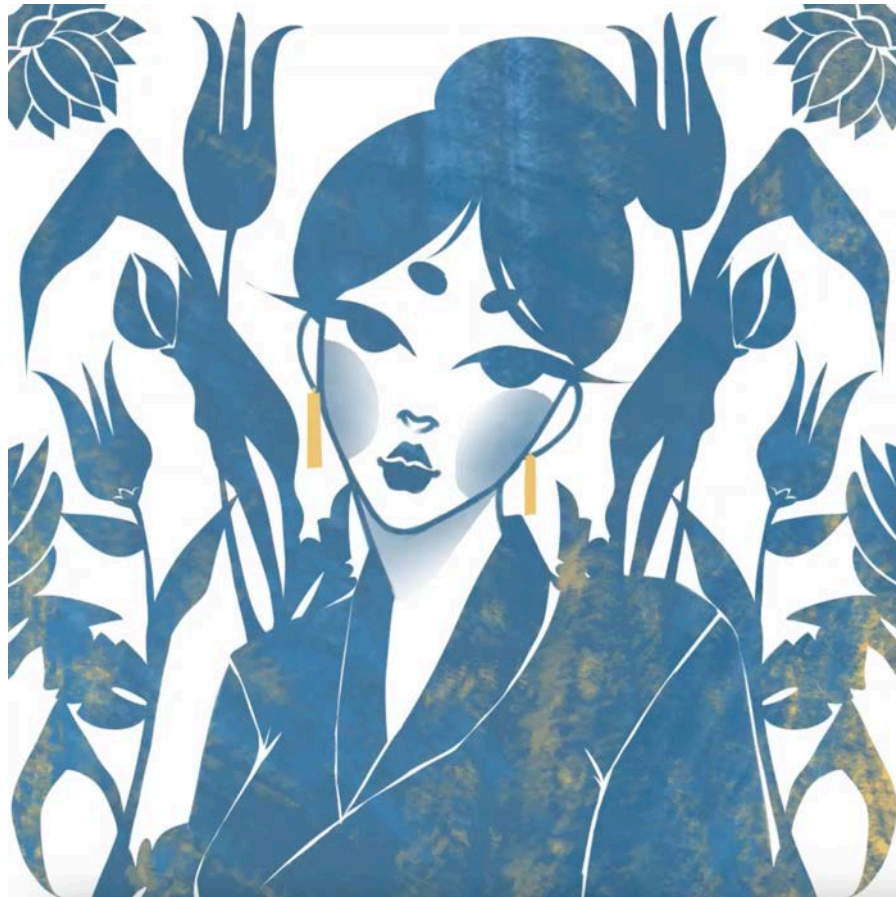
My piece is inspired by a ceramic bottle from the Bellerive Room and the Museum, and a ceramic lamp. I was captivated by the irregular shapes on the bottle, which reminded me of corals. The blue and moss green on the bottle and bright blue of the lamp inspired my colour palette. The beauty of asymmetry and the joy of uniqueness are central to this work. This piece also emphasizes sustainability, as I used scrap fabric for all the stuffing in this vase.



Bottle  
Eastern Iran, 1100s  
Ceramic  
AKM552



Lamp  
Iran or Central Asia, 10th-12th.  
Glass, blown, applied decoration  
AKM645



## Isabell Xu

*Lady with Lotuses and Tulips*

2024

digital art

I drew inspiration from ceramic plates from Turkey and how they were inspired by Chinese porcelain. My personal connection comes from this cultural influence, as I am of Chinese background.

In this piece, I wanted to honor this connection. My colour palette drew inspiration from Chinese porcelain. The patterns and decorations in my piece reminisce of the ceramic plates with flowers and foliage I saw at the Museum. Altogether this piece combines the artifacts, my personal connection, and my own artistic flare.



Dish

Iznik, Turkey, 1570-80

Fritware, underglaze-painted

AKM687



## Syeda Sahrish Rizvi

*Siren's Revenge*

2024

digital art

This piece depicts a dramatic story, and the layout of the piece is inspired by some of the Persian manuscripts I encountered in the Museum's Collection. The story revolves around two men, who flee to the sea after stealing copious amounts of money. They go out on the water, and they encounter a siren. They dare to challenge the sea's bad omen. They stab her with a spear, but then a serpent finds them and makes them pay for their actions.



Manuscript Of The Nigaristan

Ahmad b. Muhammad Ghaffar, Ahmad al-Shirazi

1573-74 CE/980 AH/AH 980

Ink, opaque watercolour, and gold on paper

AKM272



## Mariah Clarke

*Sword*

2024

digital art

The piece I used for my inspiration is the Dagger and Sheath artifact. I drew this sword representing hardship as a reminder to never give up no matter what. The red diamond encrusted into the sword is a reminder to shine bright through any difficulties you might encounter.



Dagger and Sheath  
Faizallah Shushtari Isfahani  
Iran or Turkey, c. 1700  
Gold, jade, and steel  
AKM963



## Anaya Payne

### *My Recreation (Green Bottle)*

2024

watercolour and gold leaf on acetate

My work is based on an opaque green bottle with a moulded scene of a lion and a tamer, which includes flowers in the background of the image. For my recreation, I decided to use a sheet of clear plastic for a glass effect, but also for a double-sided effect. I used many different shades of green and blue to create the floral designs in my bottle. Lastly, for the rim of the bottle I used gold paint and gold leaf sheets to give it a golden effect.



Green Bottle with Moulded Scene of Lion and Tamer

Iran, c. 1630

Stone paste body; later silver neck and mouth replacement; mould-formed with moulded decoration, glazed

AKM732



**Caira Parkes**

*Peacock of the Land*

2024

watercolour on paper

The piece that inspired me was a decorated earthenware bowl. It originated in Central Asia and dates to the 10th century. It depicts many geometric shapes, with what appears to be a peacock in the center. My art piece is meant to show the connection of the peacock to the land.



Bowl

Iran, 10th century

Earthenware, polychrome slip decoration  
under a transparent glaze

AKM543



**Avani Patnurkar**

*The Universe*

2024

paint and ink on canvas

Connection to me means bringing people together. It is understanding and accepting other people's personalities and ideas. Connection feels like unity and understanding.

There were two artifacts that inspired me. One was a bottle. The other was a dish with the image of a man and a bull's journey traveling across the ocean. I combine these two artifacts together to create a new piece representing connection.

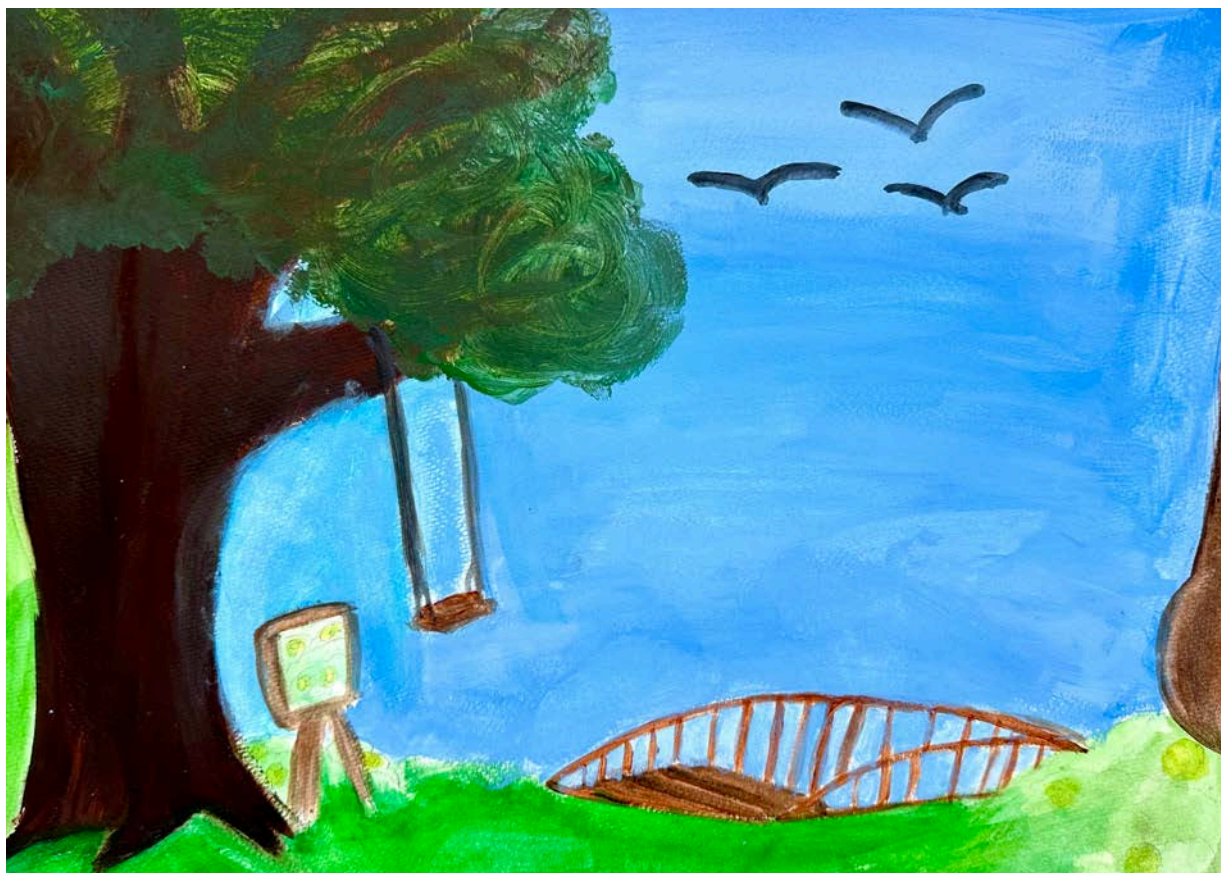


Green Bottle with Moulded Scene of Lion and Tamer

Iran, c. 1630

Stone paste body; later silver neck and mouth replacement; mould-formed with moulded decoration, glazed

AKM732



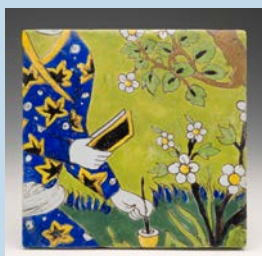
## Amiya Matthews

*Dream*

2024

watercolour, ink, and acrylic on paper

Connection to me feels like spark that lights when something or someone is similar. This painting represents being somewhere where you feel calm, relaxed and at peace. A large tree with a swing hanging from it, a painter's canvas, and a blue sky with birds flying.

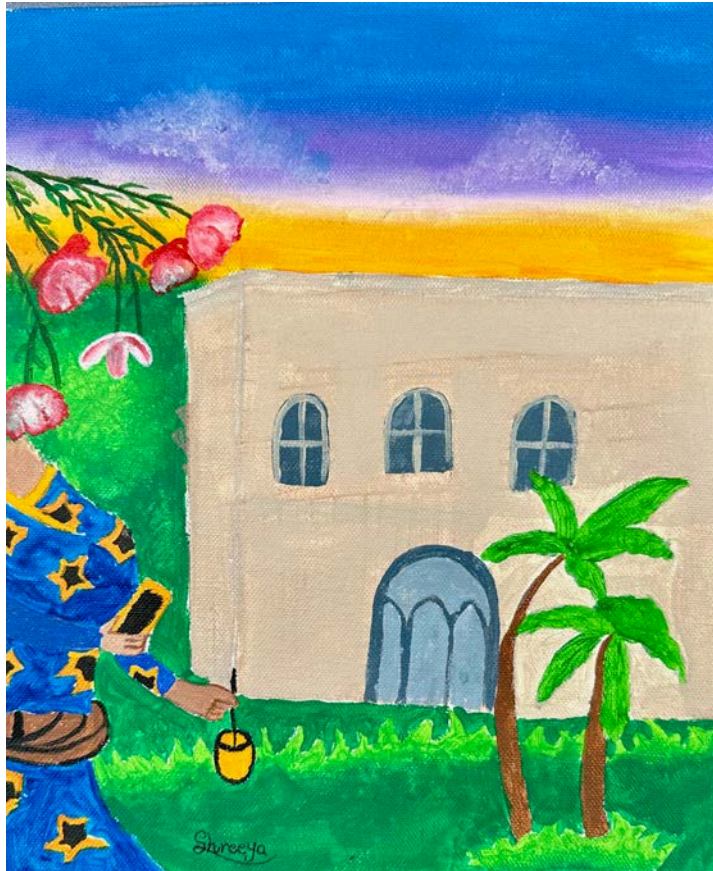


Tile Panel

Iran, 17th century

Earthenware, over-glaze painted

AKM865



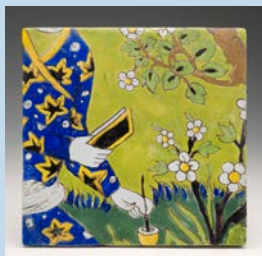
## Shreeya Raturi

*Home*

2024

acrylic and ink on canvas

In my piece, I tried to convey a sense of peace, making the viewer feel relaxed. To me, this is how I create a sense of connection between my art and the viewers.



Tile Panel  
Iran, 17th century  
Earthenware, over-glaze painted  
AKM865





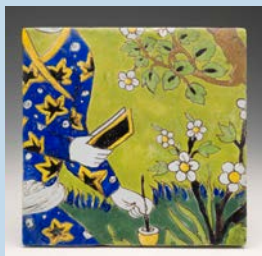
## Mylah Luca

*Under the Tree*

2024

paint on board

This painting depicts a woman in a red dress relaxing under a tree, with an open forest landscape around her. While at the Museum, I connected with a tile that showed a part of a calligrapher painting outdoors. So much of the calligrapher remained unseen, so this inspired me to create what I imagined the rest of the scene looked like.



Tile Panel  
Iran, 17th century  
Earthenware, over-glaze painted  
AKM865





## Ashna Kajil

*Jug / Changes*

2024

acrylic paint on canvas

Connection means sharing similarities with people. Sometimes it's not just people, it can be nature and even objects. Sharing a similarity is a connection to me.

I was inspired by a jug from Mosul, Iraq. My painting is a collage of two scenes, both including the same jug. In the first scene, the jug is only a household object. In the second scene, the jug is displayed in the Museum for everyone to admire. The jug's worth has increased over time. This reminds us that when you are feeling unworthy, in time you will see your worth again.



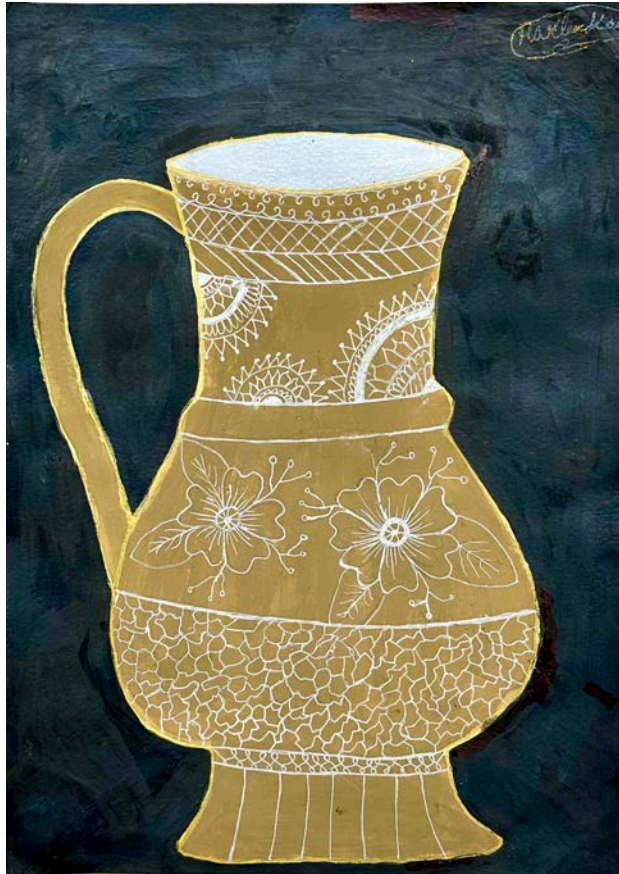
Jug

Iraq, Mosul, first half of 13th century

Brass, inlaid with silver

AKM986





## Harleen Kaur

*Jug*

2024

acrylic and ink on paper

Connection to me means love. It reflects my family's identity and reminds me of my grandmother and great-grandmother.

The artifact that inspired me was a jug from Mosul, Iraq in the 13th century. It's an ancient water jug, made of brass, inlaid with silver lines. The people would call it "the water of life". I selected this artifact because my great-grandma had something similar, and later gave it to my grandma. It makes me feel happy because I see my great-grandmother's memories.



Jug

Iraq, Mosul, first half of 13th century

Brass, inlaid with silver

AKM986



## Marwa Fetrat

*Jug*

2024

acrylic on canvas

While exploring the Museum's collection, I was inspired by all the blue colour I saw. I chose this jug as I felt a connection with it. I deepened that connection by creating my own design inspired by the various patterns I saw.



Jug

Iraq, Mosul, first half of 13th century

Brass, inlaid with silver

AKM986



**Nimrit Sidhu**

*Fountain*

2024

watercolour and ink on paper

I selected the fountain as inspiration for my art because of the connections I had with it. The fountain is about 600 years old, which I thought was unique. When I first saw the fountain, I felt amazed, and it gave me peace. I imagined the sound of the water trickling out of the fountain would be brilliant. I felt connected to this artifact because it reminds me of the river near the temple where I go for prayer in India. I imagine the sounds of the water would be similar.



Fountain

Egypt, Cairo, 16th century or later

Marble and sandstone

AKM960



## E. Maryam Sohail

*Shards and Shambles*

2024

pen, watercolour, and white paint on paper

I chose the glass calligraphy palette as inspiration for my piece because the palette reminded me of ice. Additionally, the pattern on the palette reminded me of the ocean and water. Because of this, I decided to include the ocean and draw sea creatures like fish and jellyfish. I also really like animals and wanted to incorporate them in some way to connect myself to my piece.



Palette  
Iraq, 10th century  
Rock crystal, carved  
AKM653





**Vidhi Patel**

*The Unknown Side of Antarctica*

2024

watercolour and ink on paper



Perfume or Snuff Bottle  
India, 17th or 18th century  
Gold, inlaid with rubies  
AKM891



**Lauren Lu**

*The North Star*

2024

**gouache, oil pastels, and watercolour on paper**

My piece is inspired by the artifact called the astrolabe. An astrolabe was used for astronomical measurements and navigation. The north star, also known as Polaris, has been used by travelers and astronomers as a guiding point to the true north. My piece connects travelers and their journey, guiding them to their destination.



Planispheric Astrolabe from Spain  
Spain, Toledo (probably), 14th century  
Bronze, engraved and inlaid with silver  
AKM611





## Shreeansh Das

*Time*

2024

acrylic paint on paper

Art is a special type of work. It can be hand drawn shapes or objects which can be made later into pretty good art. My piece represents time and how some things can stay the same through time while others can change.



Planispheric Astrolabe from Spain  
Spain, Toledo (probably), 14th century  
Bronze, engraved and inlaid with silver  
AKM611





## Julia Hayward

*The Timeless Phone Box*

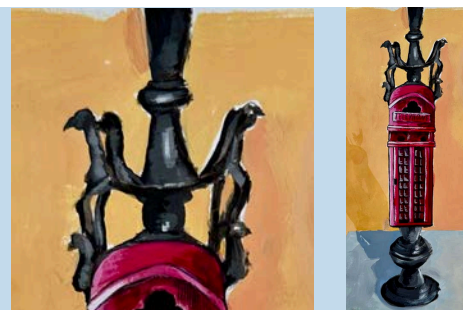
2024

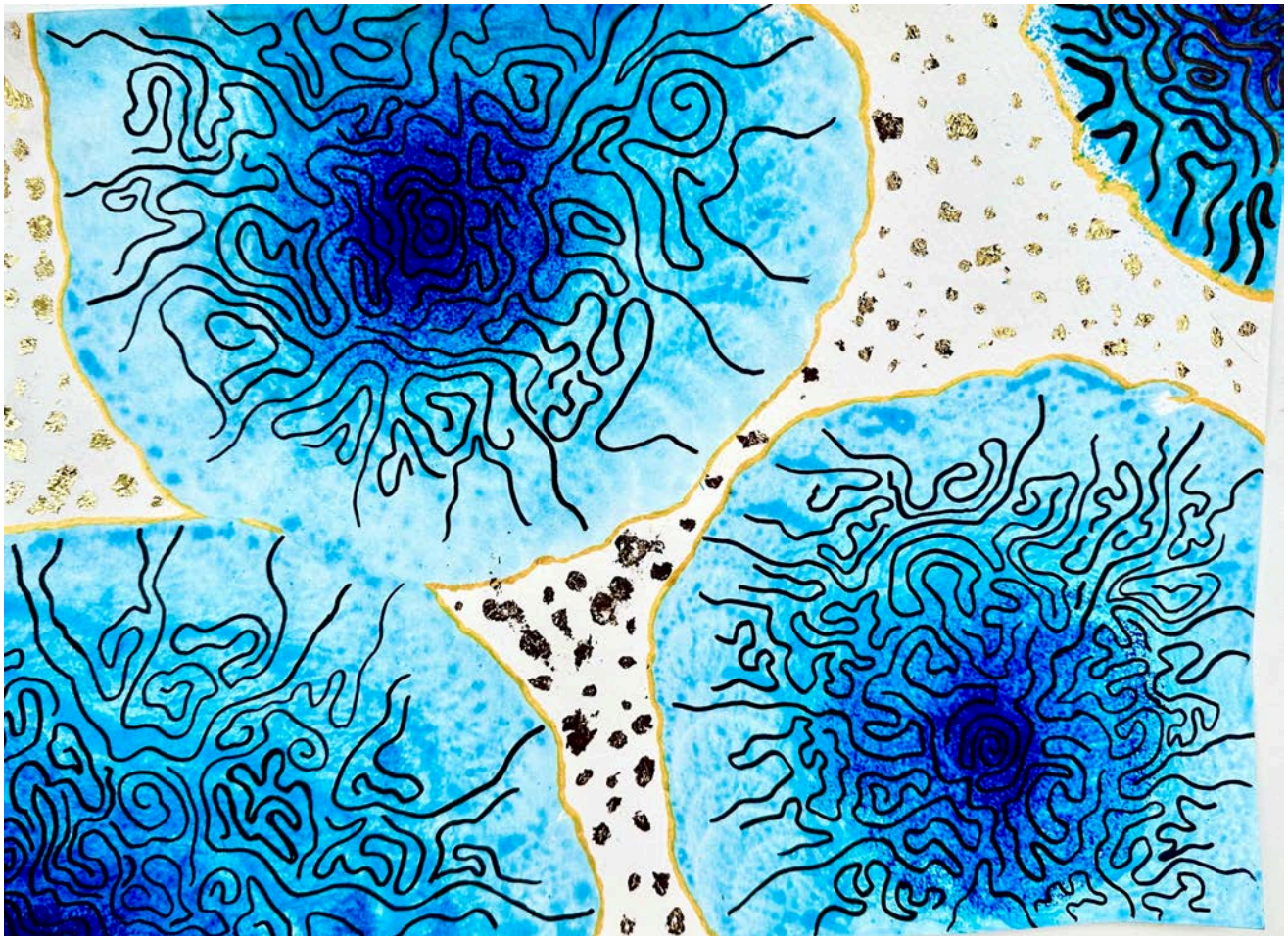
gouache on paper

I took inspiration from a 10th century Spanish oil lamp stand, as it reminded me of a phone box with lots of windows. I thought that it was interesting that they made something that looked so similar, before phone boxes even existed. I also chose to add a clock in the background to show the passage of time from oil lamp stands to phone boxes and the connection between them.



Lampstand  
Spain, 10th century  
Bronze, cast and engraved  
AKM593

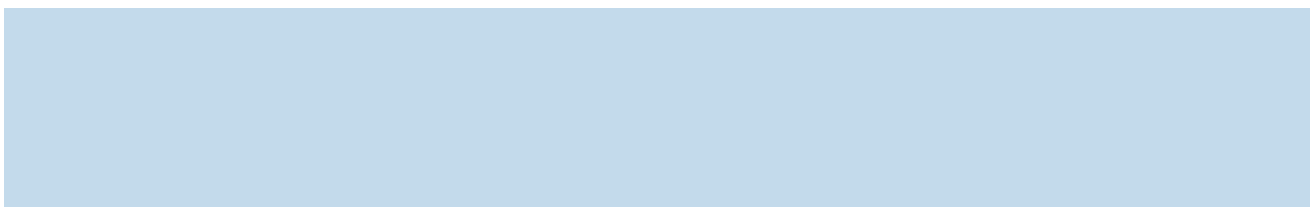




**James Moon**

2024

Watercolour, ink and gold leaf on paper





## Natalie Prinzen-Klages

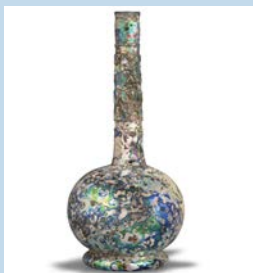
*Embrace*

2024

watercolour on paper

I based my painting on a sparkly glass bottle I saw at the Museum. I liked how there were both shiny and worn-down parts. The shiny parts created a rainbow of various colours. I decided to include the colours and textures that I saw.

The theme for our paintings was connection, which I showed by painting two people hugging. The parts where they were close together are colourful and sparkly. The parts where they were farther away are dull. This highlighted the connection between them and the strength of an embrace.



Bottle

Iran, 9th -10th century

Glass, colourless, polychrome weathering; free blown, wheel-cut, tooled, worked on the pontil

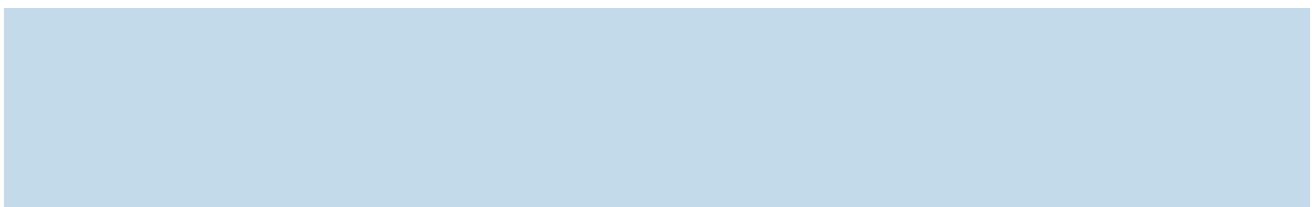
AKM647



**Joey Lising**

2024

Pencil crayons on paper





## Keyanne Fowler

*There's No Connection Without Beings*

2024

acrylic paint, putty, and gold leaf on canvas

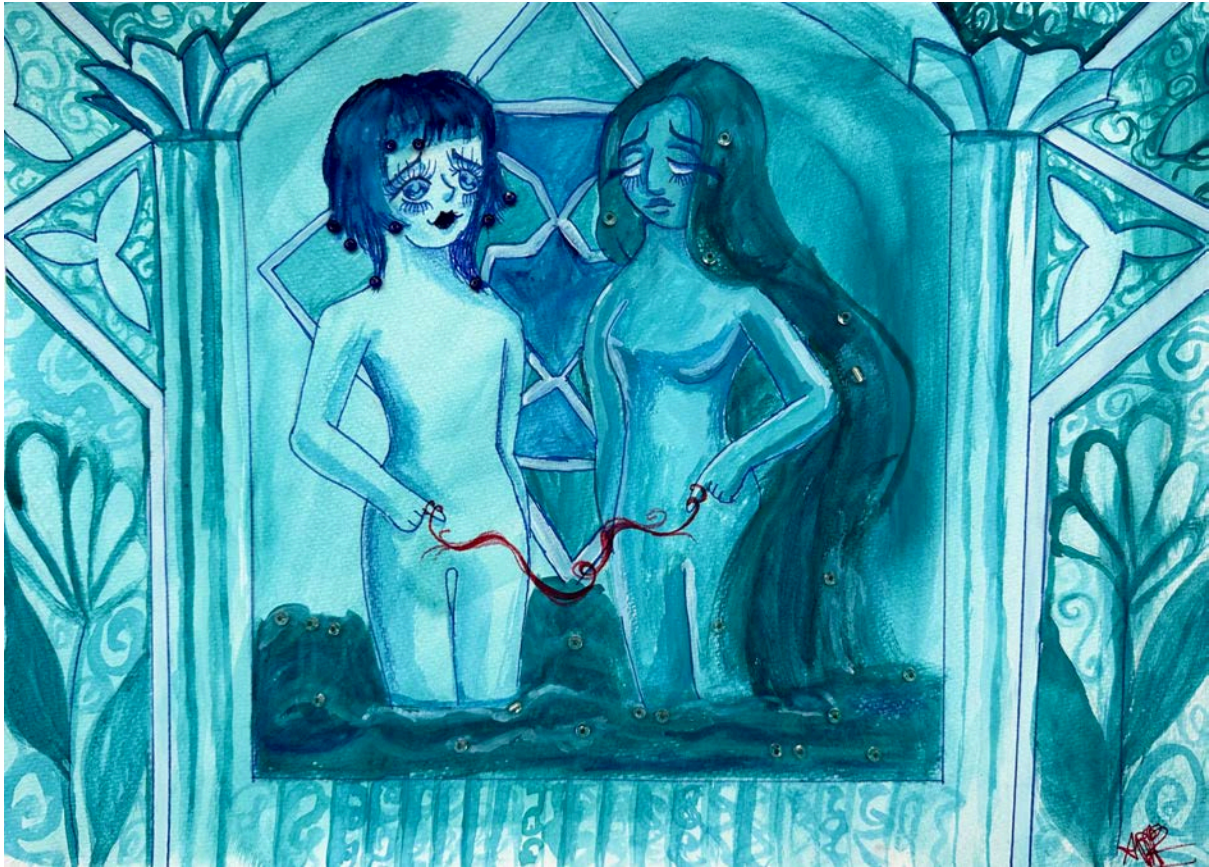
*There's No Connection Without Beings* is inspired by two artifacts from the Museum's Collection. The design on the panel I chose reminds me of a bonfire. In this piece, I have depicted a family walking around the border, with flowers impersonating humans around the bonfire. This imagery is a symbol of connection and coming together to experience an activity together.



Panel  
India, Gujarat, c. 15th - 16th  
Marble, carved  
AKM904



Muqarnas (Squinch) Elements  
Samarqand, Uzbekistan, c. 14th - 15th  
Fritware, carved and glazed  
AKM573, AKM574



## Sidourney Taylor

*Humanity and Nature*

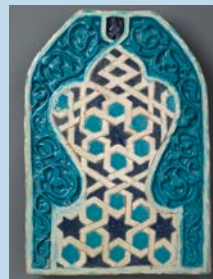
2024

**gouache, watercolour, marker, pencil crayon, and beads on paper**

This piece is meant to depict the connection between humanity and nature, and the peace in that connection. A lot of the designs and the colour palette of this piece are inspired by some architectural elements (muqarnas) in the Museum's Collection.



Muqarnas (Squinch) Elements  
Uzbekistan, c. 14th – 15th  
Fritware, carved and glazed  
AKM573, AKM574



Architectural Tile  
Samarqand, c. 14th – early 15th  
Fritware, carved and glazed  
AKM572



## Keira Parmeshwar

*The Bond of Sun and Flames*

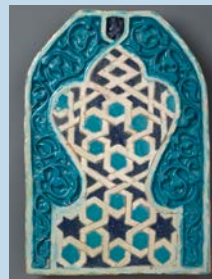
2024

pencil crayon on paper

As the flames dance and the sun shimmers, their motions melt into light. They lay at one other's side, burning brighter as one.



Muqarnas (Squinch) Elements  
Uzbekistan, c. 14th – 15th  
Fritware, carved and glazed  
AKM573, AKM574



Architectural Tile  
Samarqand, c. 14th – early 15th  
Fritware, carved and glazed  
AKM572



## Vivica Foster

*The Embrace of Connection*

2024

mixed media and acrylic on board

Connections between humans is beautiful. Taking inspiration from the various shades of blue present in many of the artifacts at the Museum, I am representing what I think connection between two people looks like. The two joined hands nourish the flowers growing around them – just like human connection nourishes our well-being.





**Kylee Beazley**

*Shining Star*

2024

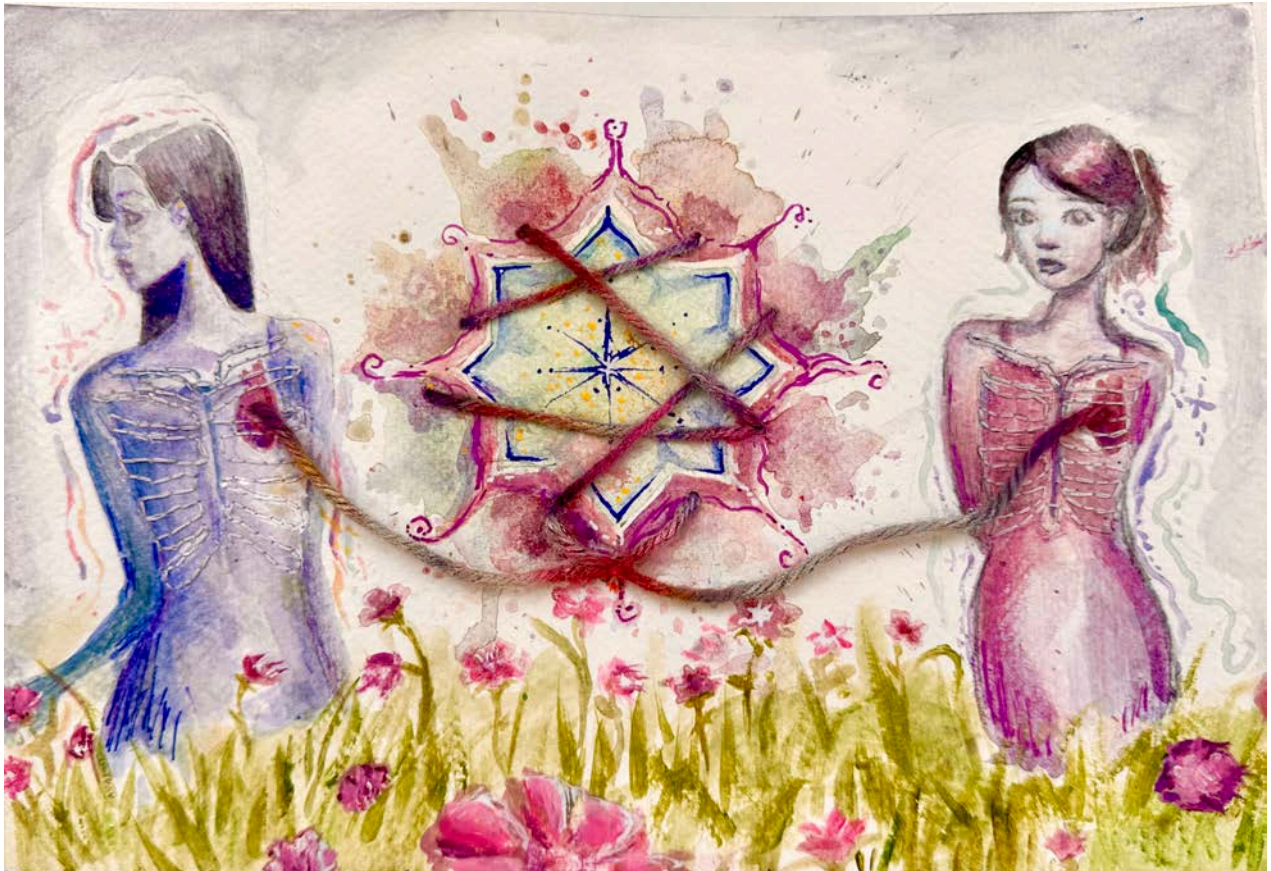
watercolour on paper

I was inspired by a tile from the Museum that has an 8-pointed star in the centre. I used colours to connect back to the original use of the tile. I used watercolour since that tile could have been used in a bath house. I included yellow because the original piece allowed natural light to shine through.



Tile  
Syria, 1150-1250  
Fritware  
AKM702





## Avalon Kopp

*Heart to Heart*

2024

watercolour and string on paper

The piece that I was inspired by was the 8-sided star tile. I chose that piece because I felt like it represented a connection and understanding of one another. I used yarn to connect the "hearts" together and sewed it around the 8-pointed star. I wanted to show connection through emotions.



Tile  
Syria, 1150-1250  
Fritware  
AKM702





**Ellah Edwards**

2024

Acrylic Paint on Canvas





**Elissa Vronay**

*Gloomy Flower Dish*

2024

digital art

My piece was inspired by a dish plate in the Museum's permanent collection. My art style is very spooky and gloomy, but it always includes vibrant colours. Therefore, I wanted to include these elements in my piece. I made the dish come to life as her gloomy self, mixed with me and my own personal experience. The connection I really want to show is being able to rely on someone to listen and care about you and your feelings in a deep intimate and emotional way.



Dish  
Iznik, Turkey, 1570-80  
Fritware, underglaze-painted  
AKM687





## Ayat Ashfaq

*Metamorphosis*

2024

gold leaf and watercolour on paper

This multimodal art piece depicts the metamorphosis of several pieces from the Museum. I was inspired by a capital, a tile with an 8-pointed star hole in the middle, and a ruby and gold perfume bottle. Despite their differences in style and background, I've found connections between them. This piece brings their different elements of design - such as form, colour, line, and texture - together.



Tile  
Syria, 1150-1250  
Fritware  
AKM702



Perfume or Snuff Bottle  
India, 17th or 18th century  
Gold, inlaid with rubies  
AKM891



## ***Lily Duval***

***The Way to a New World***

**2024**

**pencil on paper**

This piece has a somewhat “Alice in Wonderland” theme, as it displays one world turning into an opposite one. This artwork was inspired by the Islamic tiles in the Museum’s Collection.

I chose the tiles because they remind me of the many doors I finally walked through after the pandemic ended. They also remind me of my grandparents' door. Like many other people, the pandemic closed me off from many members of my family. I had been trapped in a bland and boring world. The door showcases the rehabilitating and colourful world I found once I escaped.

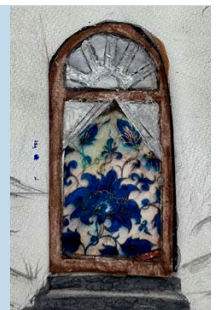


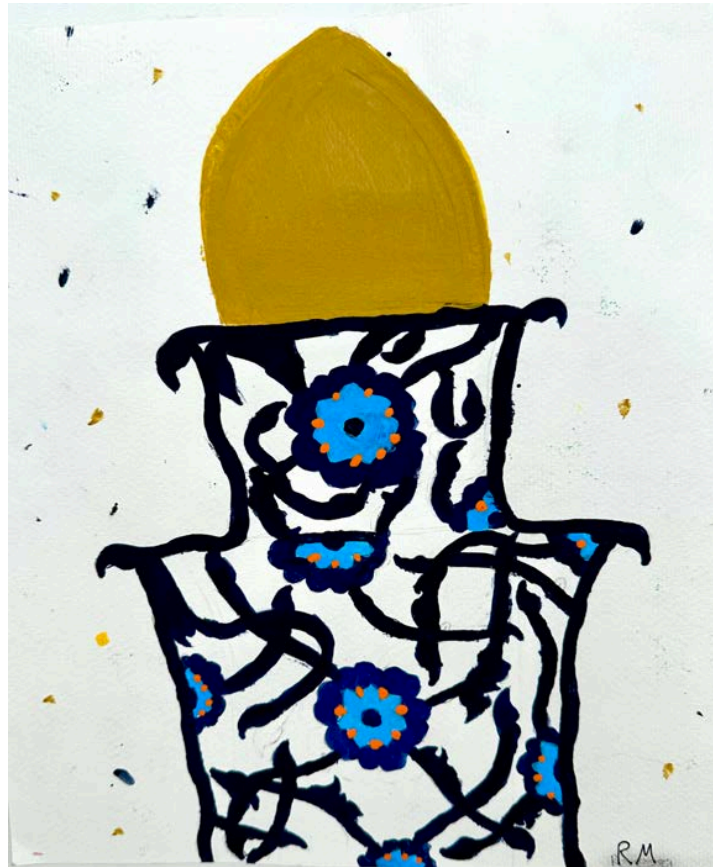
Tiles

Iznik, Turkey, 1560 - 1570

Fritware, underglaze-painted

AKM862, AKM583 and AKM584





## Renessa Mahadeo

*The House*

2024

watercolour on paper

My inspiration was from a tile originating from Iznik, Turkey. This piece caught my eye because of its unique, yet simple, design. I drew the flowers and vines from the tile and made it into a house-like shape. This signifies the connection between home and nature.



Tiles

Iznik, Turkey, 1560 - 1570

Fritware, underglaze-painted

AKM862, AKM583 and AKM584





## Shae-Lin M. G. Shand

*Annularix - Goddess of Eclipse*

2024

paint on canvas

My painting is based on a panel of the sun in the gallery. It came from Egypt, and is made of ivory, wood, and metal. I decided to take its design and make it my own. I added more dimension and colour. I wanted to make the background bolder than the woman to emphasize light as well as life. It's supposed to represent the connection between humans and nature. My art piece represents how people feel over time. The older we get, the more we fade while the universe remains vigorous.



Star Shaped Panel with Heraldic Blazon  
Egypt, second half of 15th century  
Ivory, wood, and metal in wooden frame  
AKM703



## Alexandria Brady

*The Gathering Sheep*

2024

watercolour, pencil crayons, and black marker on paper

My piece gets its name from the eight sheep coming together in the field. They gather under the sun which gives them nourishment. The sheep are connected to one another and their environment.



Star Shaped Panel with Heraldic Blazon  
Egypt, second half of 15th century  
Ivory, wood, and metal in wooden frame  
AKM703





## Janae Gayle

*The Vase*

2024

watercolour and pencil crayons on paper

I was inspired by the Pharmacy Jars because I loved the design on their surface. In my piece I have included growing plants as a connection to the original jars' various floral patterns.



Pharmacy Jar (Albarelli)  
Syria, 15th century  
Fritware, underglaze-painted  
AKM567 and AKM568



## Damian Dallaire

*Mid-Day Trading Market*

2024

watercolour pencil crayons, and ink on paper

The theme of connection inspired me to illustrate a market. Mid-day is often when people do their trading and purchasing. While this market is from my imagination, I wanted to show how it pulls everyone together. The market is where people from all walks of life connect. I chose the media that I enjoy working with. This allows me to express my ideas clearly, particularly in my use of linework. The combination of hatching, contour and gesture lines communicates the energy of a fast-moving market with many things going on at the same time.



## Srishti Jaiswal

*Community*

2024

**gouache, alcohol markers, and fine-line pen on canvas**

To me, connection is caring for, understanding, wondering, and appreciating. In some ways, connection is a bond that goes on for life. Connection feels like that one feeling you can't describe, a mix of nostalgia and comfort.

My artwork consists of two nearly identical halves. One represents ancient Egypt, and the other represents ancient India. It represents that even no matter our differences, there is still a sense of community and humanity between us. I also chose not to give them any facial features, so the viewer could decide on what their emotions were in that moment.



Fountain

Egypt, Cairo, 16th century or later

Marble and sandstone

AKM960



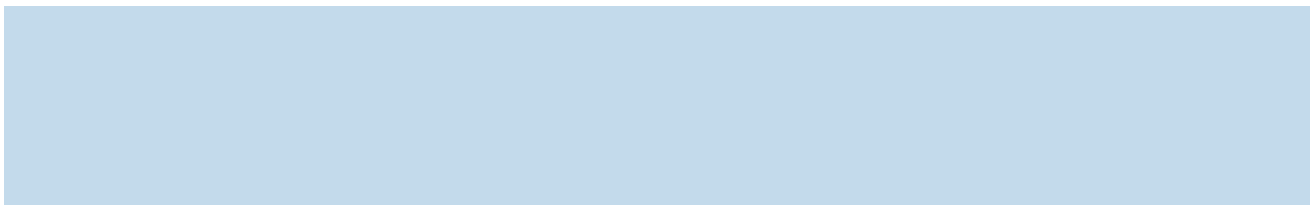
**Sahil Hammidi**

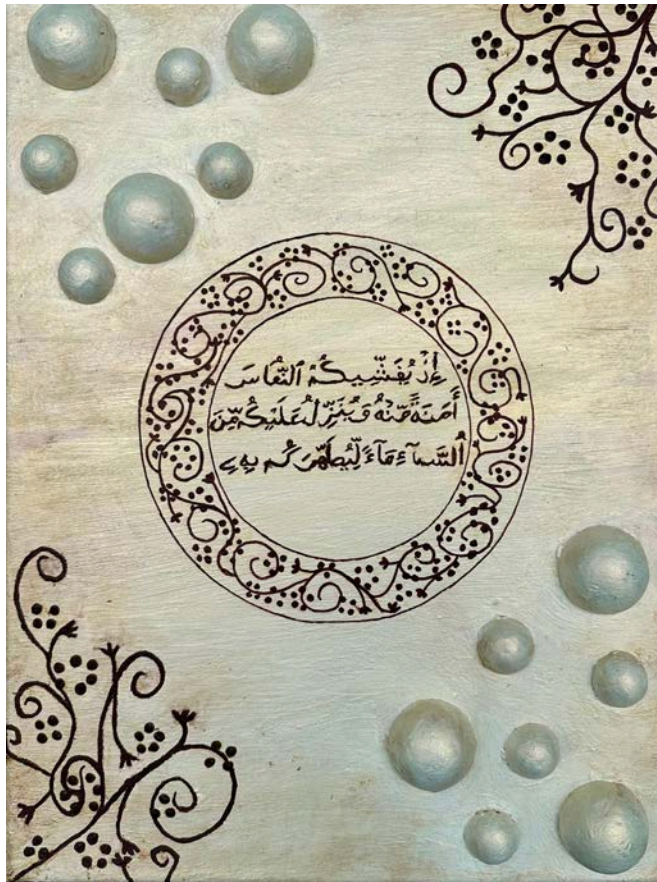
*Yellow and Green*

2024

**pencil crayon and ink on paper**

Connection is coming together and finding things that are similar. Connection creates joy. While I was researching more about the Aga Khan Museum, I found a picture of another Aga Khan Museum in the Philippines. I instantly connected with the colours and style of the building and wanted to create art that looked like that.





## Azalia Greenidge

*The Purity Pearl*

2024

acrylic with semi-matte varnish on canvas

A pearlescent shell with verses from the Holy Quran in Arabic calligraphy from the Museum's Collection inspired my artwork. This artifact caught my eye due to its pearlescent hue. I've included a verse from the Holy Quran, which talks about how water can be used to purify the human body. This correlates to the shell because it was thought to be a drinking vessel. It was believed that drinking from a vessel engraved with verses from the Holy Quran would bless the drinkers. This shows how different beliefs around water connect us as humans.



Shell with Inscriptions

India, 18th century

Incised mother-of-pearl

AKM665



## Vanessa Anastacio

*The Thing We Share Is Pure*

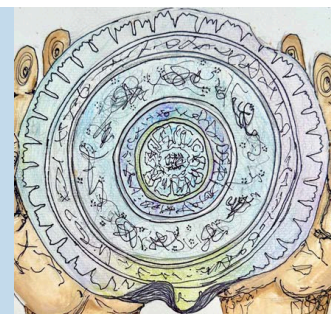
2024

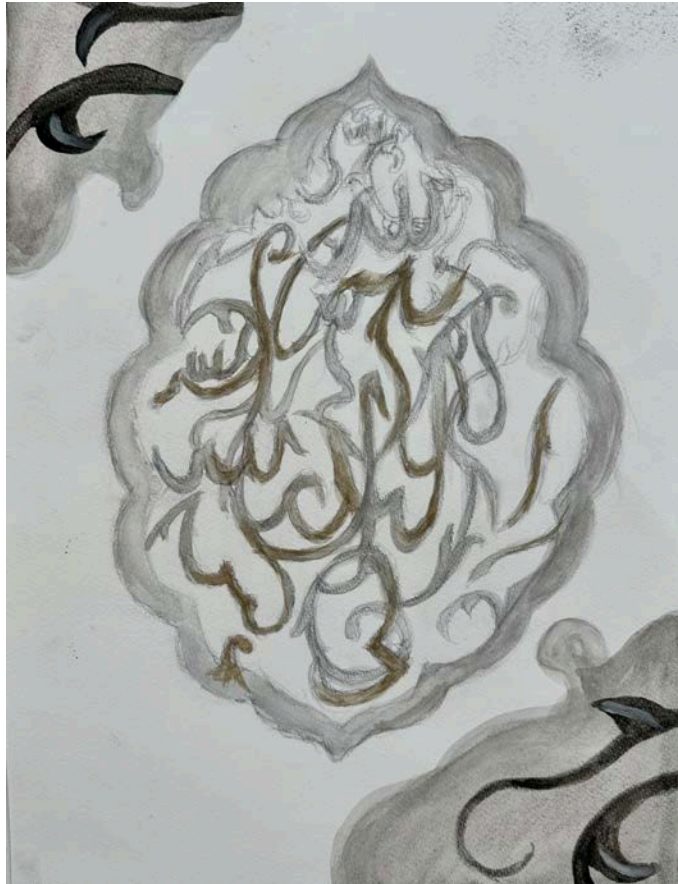
watercolour on paper

This work is inspired by the mother of pearl shell in the gallery which had different inscriptions and designs. The shell is a symbol of fresh, purifying water and was used as a drinking cup by many. Water is something that we all share and rely on. This piece was made with watercolour, and thin black markers to emphasize the delicate nature of the lines. The hands represent the people that have shared a sip from the shell. The colour of the shell is bright, light, refreshing and pure. It represents the pure thing we share.



Shell with Inscriptions  
India, 18th century  
Incised mother-of-pearl  
AKM665





## Malaika Rounding

*Swirled Metal Plaque*

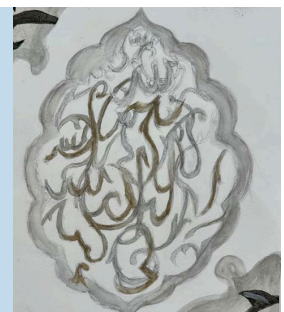
2024

watercolour on paper

I was inspired by an etched steel metal plaque I saw. I chose this piece because I felt a connection to it. I was inspired to recreate this, and I added a little bit of my own artistic flare while attempting to convey the original essence of the artwork.



Plaque  
Iran, late 17th century  
Steel, openwork, engraved  
AKM617





## Riyansh Gupta

*The Dagger*

2024

watercolour on paper

In this piece I incorporate elements of my childhood memories. There is the paper Katana I used to construct daily as well as a wooden knife I once made at home. These memories connect me with fun times I had in the past that I remembered when I saw the Dagger and Sheath in the Museum's Collection.



Dagger and Sheath  
Faizallah Shushtari Isfahani  
Iran or Turkey, c. 1700  
Gold, jade, and steel  
AKM963



## Emily Williams

*The Dagger of Freedom*

2024

watercolour paint and watercolour pencils on paper

My inspiration came from a dagger and sheath with a floral design that caught my eye. On the label beside it, the dagger was said to symbolize strength. This inspired me to draw the dagger cutting into darkness, and from it, comes colours. The colours represent the joy and connection of when we all come together to protect, respect, and support each other.



Dagger and Sheath  
Faizallah Shushtari Isfahani  
Iran or Turkey, c. 1700  
Gold, jade, and steel  
AKM963



## Rameen Fatima Bhatti

*Calm*

2024

acrylic on canvas

Connection feels like you have known that person or item all your life. For example, some friends may be people who you've known since you were a child, but others may be people you may have met just this year! For me, connection is when you connect in an instant.

I was inspired by a prayer mat made in Central Anatolia (present-day Turkey) in the 18th Century. I feel connected with this item. I always have one near me because it makes me feel calm and at peace. Like the prayer mat, my artwork is colourful, with unique designs and patterns.



## Mahi Bhavik Solanki

*Unity*

2024

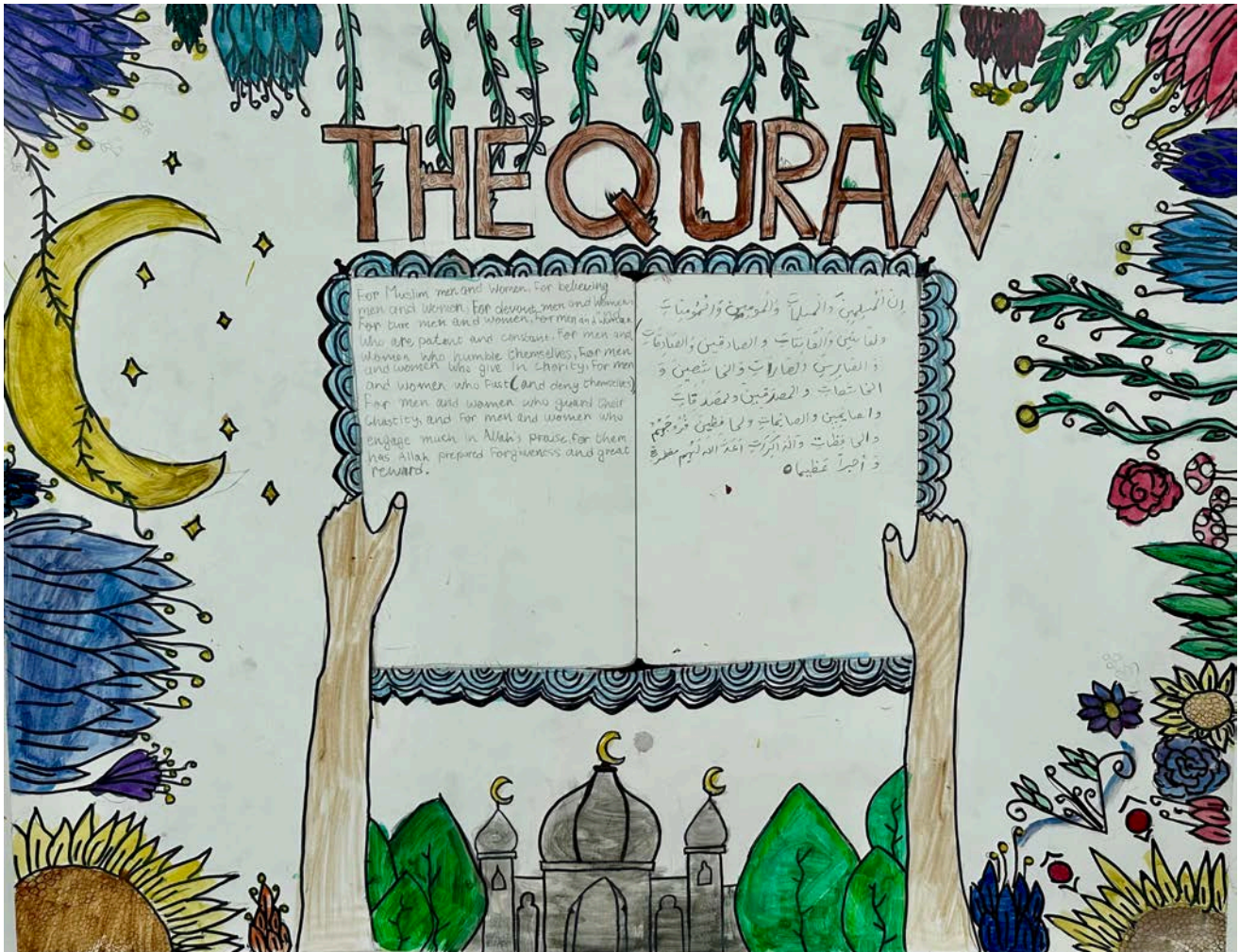
acrylic paint and ink

For me, connection means something that brings people together. It is understanding each other and connecting with each other like roots. It feels like happiness and unity. It happens when different people cooperate with each other. My artwork represents what I think "connection" looks like.



Panel  
India, Gujarat, 15th - 16th century  
Marble, carved  
AKM904





**Mohammed Omar**

**Love**

**2024**

**ink, pencil crayon, and watercolour paint on paper**

On my trip to Aga Khan Museum, I connected with the beautiful religious books on display. They are beautifully ornate with patterns, gold leaf, and different decorations. This shows how important these books are. In my culture, these books mean peace and calm. Whenever I read the Quran, I feel calm.



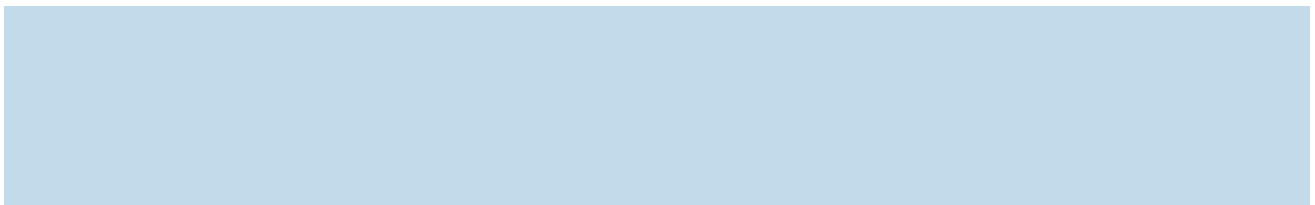
## **Jazzmine Walker**

*Sunset*

2024

**gouache on paper**

I felt connected with the peaceful feeling I got when I saw the art in the Museum. I wanted to paint that feeling and so I created a sunset scene, with the silhouette of a mosque.





## Dayna Ramoutar

*Connection*

2024

Watercolour, pencil crayon, and ink on paper

Relating to someone or something is what connection means to me. For my piece, I took inspiration from the Hussainabad Imambara drawing from India. I connected with it because it's related to my culture and heritage. I added many layers of colour to make my piece really stand out. Lots of small details, colours, and shading make this piece interesting to look at. This piece also makes me feel relaxed. When I look at it, I feel a sense of relaxation from the details and effort it took to make this piece, as well as from the memories it brings me of my culture.

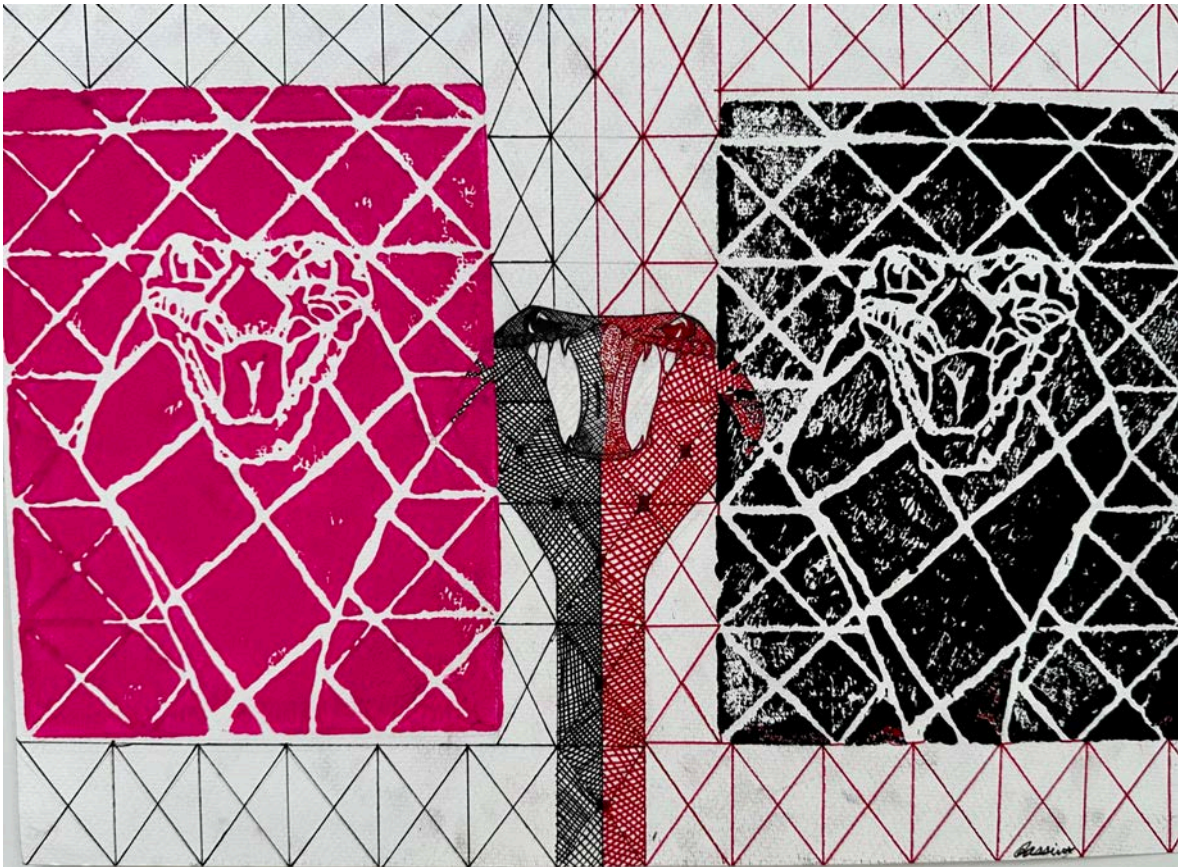


Husainabad Imambara

Lucknow, India, mid-19th century

Watercolour with pencil, pen, and ink on paper

AKM507



## Cassius Crabbe

*Doorsnake*

2024

pen and printer ink on paper

I was inspired by a set of double doors, which is one of my favorite pieces at the Museum. Looking at the door, you will notice the geometric shapes carved into the wood.

The snake comes from my desire to add my own twist to the door. A snake has different shapes and patterns on the body. When I saw the door, I could envision the scales and snakeskin patterns fitting into the original design.



Double Door

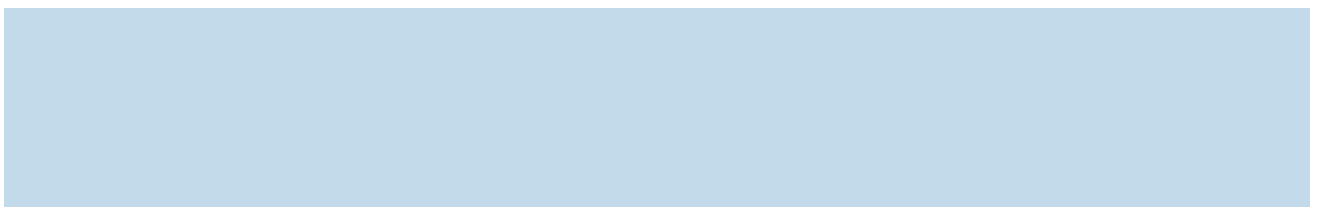
Iran, North Mazandaran, 1487-1488

Wood, carved

AKM707



2024  
Mixed media



# Object List

## Aga Khan Museum

Shell with Inscriptions  
India, 18th century  
Incised mother-of-pearl  
AKM665

Dagger and Sheath  
Faizallah Shushtari Isfahani  
Iran or Turkey, c. 1700  
Gold, jade, and steel  
AKM963

Ivory Horn (Oliphant)  
Probably Southern Italy; silver mounts  
made in England, 11th to late 12th century;  
c. 1630  
Carved ivory with silver mount  
AKM809

Planispheric Astrolabe from Spain  
Spain, Toledo (probably), 14th century  
Bronze, engraved and inlaid with silver  
AKM611

Incense Burner  
Iran, 11th -13th century  
Bronze, inlaid with copper  
AKM602

Plaque  
Iran, late 17th century  
Steel, openwork, engraved  
AKM617

Lampstand  
Spain, 10th century  
Bronze, cast and engraved  
AKM593

Palette  
Iraq, 10th century  
Rock crystal, carved  
AKM653

Green Bottle with Moulded Scene of Lion  
and Tamer  
Iran, Isfahan (?), c. 1630  
Stone paste body; later silver neck and  
mouth replacement; mould-formed with  
moulded decoration, glazed  
AKM732

Bottle  
Iran, 9th -10th century  
Glass, colourless, polychrome  
weathering; free blown, wheel-cut,  
tooled, worked on the pontil  
AKM647

Bottle  
Eastern Iran, 1100s  
Ceramic  
AKM552

Lamp  
Probably Iran or Central Asia, 10th-12th  
centuries  
Glass, blown, applied decoration  
AKM645

Perfume or Snuff Bottle  
India, 17th or 18th century  
Gold, inlaid with rubies  
AKM891

Pharmacy Jar (Albarelli)  
Syria, 15th century  
Fritware, underglaze-painted  
AKM567 and AKM568

Bowl  
Iran, 10th century  
Earthenware, polychrome slip decoration  
under a transparent glaze  
AKM543

Jug  
Dish  
Iznik, Turkey, 1570-80  
Fritware, underglaze-painted  
AKM687

Iraq, Mosul, first half of 13th century  
Brass, inlaid with silver  
AKM986

Tile Panel  
Iran, 17th century  
Earthenware, over-glaze painted  
AKM865

Tile  
Syria, 1150-1250  
Fritware  
AKM702

Star Shaped Panel with Heraldic Blazon  
Egypt, second half of 15th century  
Ivory, wood, and metal in wooden frame  
AKM703

Tiles  
Iznik, Turkey, 1560 - 1570  
Fritware, underglaze-painted  
AKM862, AKM583 and AKM584

Panel of Tiles  
Syria, 15th century  
Framing and gilding: second half of the  
19th century  
Fritware, underglaze-painted; wood and  
gesso frame  
AKM580

Fountain  
Egypt, Cairo, 16th century or later  
Marble and sandstone  
AKM960

Panel  
India, Gujarat, 15th - 16th century  
Marble, carved  
AKM904  
Double Door  
Iran, North Mazandaran, 1487-1488  
Wood, carved  
AKM707

Muqarnas (Squinch) Elements  
Probably Samarqand, Uzbekistan, late  
14th - early 15th centuries  
Fritware, carved and glazed  
AKM573, AKM574

Architectural Tile  
Probably Samarqand, Uzbekistan, late  
14th - early 15th centuries  
Fritware, carved and glazed  
AKM572

Console in the style of Muquarnas  
Spain, late 15th or 16th century  
Wood, carved and painted  
AKM892

Husainabad Imambara  
Lucknow, India, mid-19th century  
Watercolour with pencil, pen, and ink on  
paper  
AKM507

Manuscript Of The Nigaristan  
Ahmad b. Muhammad Ghaffar, Ahmad al-  
Shirazi  
1573-74 CE/980 AH/AH 980  
Ink, opaque watercolour, and gold on  
paper  
AKM272

Tile  
Tehran, Iran, 19th century  
Fritware  
LI2015.19.1



Aga Khan Museum

School in Residence Program

## **JOY: The Art Of Connection**

Exhibition Catalogue

June 3 - 7, 2024

### **CONTACT US**

For more information or assistance, please contact our education department at [learn@agakhanmuseum.org](mailto:learn@agakhanmuseum.org) or visit [agakhanmuseum.org](http://agakhanmuseum.org)