

HUNNA
ELLES

هنّ
13

CURATED BY
OCÉANE SAILLY

Millon
Salons du Trocadéro
5 avenue d'Eylau, 75116 Paris

Opening on the 16th of September 2023 from
6 to 10pm
Vernissage le 16 septembre 2023 de 18 à 22h

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Exhibition from the 17th to the 27th of
September 2023, from 2 to 6pm
Exposition du 17 au 27 septembre, de 14 à 18h

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Bouthayna Al Muftah
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Mashael Alsaie
Mays Almoosawi
Moza Almatrooshi
Nour Elbasuni
Noura Alserkal
Razan AlSarraf
Reem R.
Talin Hazbar

FOREWORD

'Hunna / Elles / هُنَّ' is a group exhibition of women artists from or based in the Arabian Peninsula. These artists are part of a new generation redefining the region's visual and conceptual artistic landscape through their practices.

Across various media, they explore and reflect on personal and collective experiences, subjectivities, identities, mythologies, and historical and societal evolutions. Their work unfolds nuanced and multifaceted perspectives on the region, its paradoxical modernities, and the diasporic experience.

Curated by Océane Saily and held in collaboration between Millon, Hunna Art, and Emergeast, 'Hunna / Elles / هُنَّ' is an invitation to discover, for the first time in France, the richness and complexity of women's creativity in the Arabian Peninsula, and to gain a better understanding of the region's diverse and evolving art scene.



AVANT-PROPOS

"Hunna / Elles / هُنَّ" est une exposition collective mettant en avant les œuvres d'artistes féminines originaires de la péninsule Arabique ou y résidant. Ces artistes font partie d'une nouvelle génération qui redéfinit le paysage artistique visuel et conceptuel de la région.

À travers une gamme variée de médias, elles explorent et réfléchissent sur les expériences personnelles et collectives, les subjectivités, les identités, les mythologies, ainsi que sur les évolutions historiques et sociétales. À travers leur travail se déploient des perspectives nuancées et multiformes sur la péninsule arabe, ses modernités paradoxales et les expériences diasporiques.

Sous la direction curatoriale d'Océane Saily, et présentée en collaboration avec Zahra Jahra-Bakhsh, organisée par le département d'art du Moyen-Orient de la maison de vente aux enchères Millon, avec le soutien de Hunna Art et d'Emergeast, 'Hunna / Elles / هُنَّ' est une invitation à découvrir, pour la première fois en France, la richesse et la complexité de la créativité des femmes dans la péninsule arabe, et à mieux comprendre les scènes artistiques vibrantes et complexes de la région.



CURATOR'S INTRODUCTION

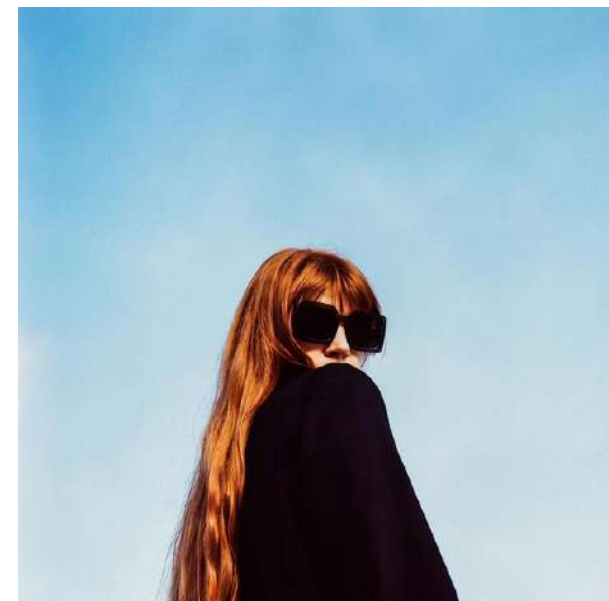
Hailing from a rural town in South of France, nothing predestinated me to specialise in contemporary art- let alone art being made today in the Arabian Peninsula. Yet, by a fortuitous chains of events, I found myself living in that region where I got the chance to meet, engage with, then delve into the practice of numerous artists who -in Bahrain, Kuwait, Oman, Qatar, Saudi Arabia, and the United Arab Emirates - granted me access to their studios, their homes and eventually entrusted me with the privilege of writing about and exhibiting their work.

The artists featured in the group exhibition 'Hunna / Elles / هُنَّ' explore social norms, constructions of gender, identities and representations as much as personal and collective mythologies. Through their artistic practice, they question the self and the underlying relationship to the body and society, the environment and the world - all subjects which, despite our real and imagined social and cultural differences, are strangely familiar to us. In so doing, they inaugurate new narratives that invite us to decentre our gaze and question our way of looking at the world.

This exhibition wouldn't be possible without the nineteen artists who have brought so much energy and enthusiasm to this exhibition. Profound thanks are due to Zahra Jahan Bakhsh from Millon Auction House for initiating the project and to Dima Abdul Kader and to Nikki Meftah, the co-founders of Emergeast, for joining this journey, along with their expertise and their artists. We are excited to share this collective effort with new audiences in Paris and look forward to welcoming you during this exhibition.

Océane Saily

Curator & Director of Hunna Art



Océane Saily, by Eman Ali

INTRODUCTION DE LA CURATRICE

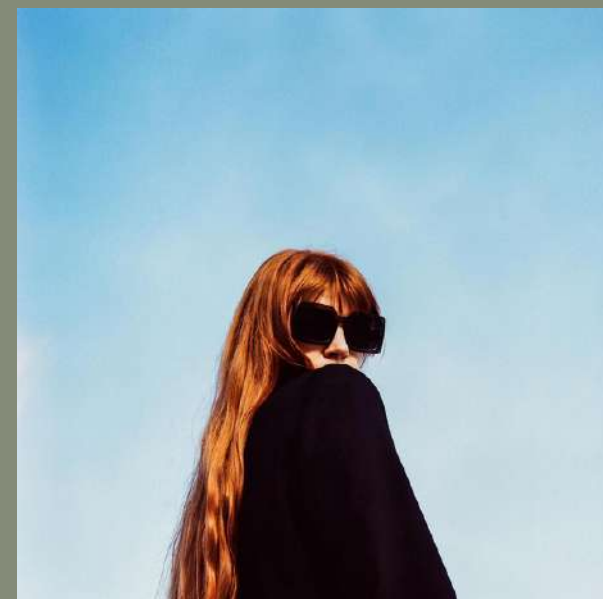
Originnaire d'une ville rurale du sud de la France, rien ne me prédestinait à me spécialiser dans l'art contemporain, et encore moins dans l'art contemporain dans la péninsule arabique. Pourtant, par un enchaînement fortuit d'événements, je me suis retrouvée à vivre dans cette région où j'ai eu la chance de rencontrer, de dialoguer, puis d'approfondir la pratique de nombreux artistes qui - à Bahreïn, au Koweït, à Oman, au Qatar, en Arabie saoudite et aux Émirats arabes unis - m'ont donné accès à leurs ateliers, à leurs maisons et m'ont finalement confié le privilège d'écrire sur leur travail et de l'exposer.

Les artistes présentées dans l'exposition collective "Hunna / Elles / هُنَّ" explorent les normes sociales, les constructions du genre, des identités et des représentations tout autant que les mythologies personnelles et collectives. À travers leur pratique artistique, elles s'interrogent sur le soi et le rapport sous-jacent au corps et à la société, à l'environnement et au monde - autant de sujets qui, malgré nos différences sociales et culturelles, réelles et imaginaires, nous sont étrangement familiers. Ce faisant, elles inaugurent de nouvelles narrations qui nous invitent à décentrer notre regard et à questionner notre manière d'appréhender le monde.

Cette exposition ne serait pas possible sans les dix-neuf artistes qui lui ont apporté tant d'énergie et d'enthousiasme. Je remercie vivement Zahra Jahan Bakhsh de la maison de vente aux enchères Millon pour avoir initié le projet, ainsi que Dima Abdul Kader et Nikki Meftah, cofondatrices d'Emergeast, pour s'être jointes à cette aventure, avec leur expertise et leurs artistes. Nous sommes ravies de partager cet effort collectif avec de nouveaux publics à Paris et nous nous réjouissons de vous accueillir au coeur de cette exposition.

Océane Saily

Commissaire d'exposition et Directrice d'Hunna Art



Océane Saily, by Eman Ali

A NOTE FROM EMERGEAST

We are delighted to participate in the first group exhibition in Paris celebrating women artists from the Arabian Peninsula as a partnering gallery. We continually work to highlight new narratives by the Middle East's emerging artists to new and seasoned collector bases. These artists are bound by a common thread of heritage and background, each uniquely exploring the complexities of identity, culture, personal journeys, and beyond through distinctive forms of creative expression. We aim to disseminate new voices shaping a future art scene to a global audience.

The art world has transcended in unimaginable ways since the inception of Emergeast back in 2014. Exclusivity has been overshadowed by inclusivity; collaboration has replaced competition, and growth and longevity are now used to describe an artist's career. It is fair to assume that a younger generation of art practitioners has ushered in a new wave of compassion, community, and collectiveness that has broken down outdated systems.

We extend a special thanks to Océane Saily and Millon Auction House for showcasing women's voices from the Middle East, a testament to the strength of expression, creativity, and vision of the artist landscape from the region. Together, we celebrate the stories of women artists from the Middle East and their ability to shape narratives, provoke thoughts, and inspire change.

Dima Abdul Kader &
Nikki Meftah
Founders of Emergeast



Nous sommes ravies de participer à la première exposition de groupe à Paris célébrant les femmes artistes de la péninsule arabique en tant que galerie partenaire. Nous nous efforçons continuellement de mettre en lumière les nouveaux récits des artistes émergents du Moyen-Orient auprès de nouveaux collectionneurs et de collectionneurs chevronnés. Ces artistes sont liés par un héritage et des antécédents communs, chacun explorant de manière unique les complexités de l'identité, de la culture, des voyages personnels et au-delà à travers des formes distinctes d'expression créative. Notre objectif est de diffuser auprès d'un public mondial les nouvelles voix qui façonnent la scène artistique de demain.

Le monde de l'art a évolué de manière inimaginable depuis la création d'Emergeast en 2014. L'exclusivité a été éclipsée par l'inclusivité ; la collaboration a remplacé la compétition, et la croissance et la longévité sont désormais utilisées pour décrire la carrière d'un artiste. Il est juste de supposer qu'une jeune génération de praticiens de l'art a inauguré une nouvelle vague de compassion, de communauté et de collectivité qui a brisé les systèmes obsolètes.

Nous remercions tout particulièrement Océane Saily et la maison de ventes aux enchères Millon de présenter les voix des femmes du Moyen-Orient, qui témoignent de la force d'expression, de la créativité et de la vision du paysage artistique de la région. Ensemble, nous célébrons les histoires des femmes artistes du Moyen-Orient et leur capacité à façonner des récits, à susciter des réflexions et à inspirer le changement.

Dima Abdul Kader &
Nikki Meftah
Fondatrices d'Emergeast



ARTISTS

ARTISTES

B. 1996, USA

Lives and works in the UAE

Primarily focusing on the early onset realization of what is referred to as a 'loss' of the object occurring during the early years of a woman's life, Aidha Badr is a painter who uses memory as a medium while exploring theories of female desire, attachment, and object relations which compel women to an eternal life of desire and longing.

Aidha's work deals with universal experiences of femininity, childhood, and domestication and how women cope with emotional states and interpret affective information. Painting in an abstract timeline, she works through her memories from the perspective of her childhood self, exploring parallels and unraveling her childhood as she remembers it and how it was told through stories and hearsay.

Aidha Badr received a BFA from Binghamton University, New York, and is pursuing an MFA at Girne American University in Cyprus. In 2017, she was awarded the Novogrodsky Memorial Award for Artistic Pursuits, New York.

Her works were already shown in two solo exhibitions in Kuwait (2018, "As Above So Below," Dar Al Funoon; 2017, "Fomo," Artspace). She also participated in various group shows in New York (Spring Group Show, Rosefsky Gallery; First Friday Group Show, Cooperative Gallery 213) and Kuwait ("Abolish 135"). In 2022, Aidha Badr presented her third solo exhibition, 'When I Desire You A Part Of Me Is Gone,' with Hunna Art in Dubai.

In 2019, Aidha collaborated with Bloomingdales for the FW19 collection (Kuwait) and with Puma's Spring Campaign Washed Ashore (Beirut).



LET GO OFF ALL EARTHLY POSSESSIONS TO BE REUNITED WITH YOUR LOVED ONES

Oil on canvas

176 × 125 cm

2022

3 600€



In his influential book *Poetics of Space* (1957), Gaston Bachelard analyzed the importance of the sites of our intimate lives, and foremost of the house. For the French philosopher and poet, space is - rather than time - the receptacle of memories that are not fossilized but constitutive of the present and imagination, allowing us to fulfill the desire to stop time.

This attachment to places and the objects that shape them is explored in several works of Aidha Badr, such as *Let Go Off All Earthly Possessions To Be Reunited With Your Loved Ones* (2022), where she directly refers to a specific period of her childhood spent in Alexandria, Egypt. By painting significant objects - the drying laundry, the coffee pot, the ladybug clicker toy, the comb with white hairs, the eau de Cologne, and the misbahā - the artist recreates the figure of her beloved grandfather in an attempt to cope with the grief of his absence.

Love and attachment walk hand in hand in Aidha Badr's work; the stronger the love, the stronger the fear of losing loved ones. Death is inevitable, and grief is nothing more than love, all the love that we are no longer able to give, all the objects that were left behind, and all the unoccupied corners and spaces that now take form in the corners of our eyes, and the hollows of our chests.

B. 1989, UAE

Lives and works in the UAE

Alia Zaal is a multidisciplinary artist from the UAE who explores memory, history, and her surroundings' changing urban and natural environment. Exploring the connection between vision and perception, her work often tracks the interplay between digital and analog.

Her paintings are based on personal photographs - of interiors, landscapes, and scenes extracted from her visual diary. The transformation of images from one medium to another is seen as an allegory of the perceptions and lenses through which memories pass.

Alia Zaal holds a BA in Fine Arts (Univ. of Sharjah) and a Master of Arts in Art History and Museum Studies (Sorbonne University).

Alia's artwork has appeared in exhibitions worldwide, from the UAE to Bangladesh, Germany, Spain, Italy, New York, Bethlehem, and beyond. Her paintings have been acquired by the Embassy of the UAE in Washington DC and the UAE Ministry of Foreign Affairs. Her works form part of private collections such as the Barjeel Art Foundation. In 2010, she won 2nd Prize at the Bangladesh 14th Asian Art Biennial.

In 2022, Alia participated in the 'Pathways' exhibition organized by Hunna Art in collaboration with Raffles The Palm Dubai. Alia had her first solo exhibition, 'I Saw Time Passing (I),' at the Foundry Downtown (Dubai), which was followed by a second solo show in Spring 2023 in Vétueil (France).



PAINTING IN THE DARK

Oil on canvas

80 x 60 cm

2022

6 900€



Al Khawaneej in the 90s was a neighborhood checkered by a few houses and surrounded by natural sights. Far from the city's expanding and rising center, this neighborhood offered a privileged site to observe the peculiar greeneries of Dubai. Just like the Ghaf, a dry-resistant tree that withstands harsh environments in the dunes and still manages to grow in the desert without apparent water sources, Alia Zaal found in this arid but lush nature an infinite source of inspiration that would later become a major theme in her work.

Experimenting with mediums and themes, Alia steadily developed a body of work encompassing her obsession with documentation and archiving and her research on vision and perception. These themes stem from a sense of urgency to record the past and to recreate impressions through works that are an ode to light and its effects on colors and shapes. She has documented Abu Dhabi's fauna and flora for the past three years while layering her practice with a new creative approach. Following the steps of the Impressionists, who sought inspiration from the nature surrounding them, Alia started plein-air painting. Bringing the strict minimum of her material with her, she found a quiet place in the mangroves to unfold a meditative practice infused with the atmosphere and the colors of her nomadic outdoors studio. What started as an experiment guided by a curious eye became the beginning of a new body of work developed in three cities – Abu Dhabi, Dubai, and Vétheuil, where Alia completed a residency program in the former house of Claude Monet himself, during which she combined theoretical and creative research delving further into her studies of perceptions and light.

IMPRESSION OF A GARDEN AT NIGHT

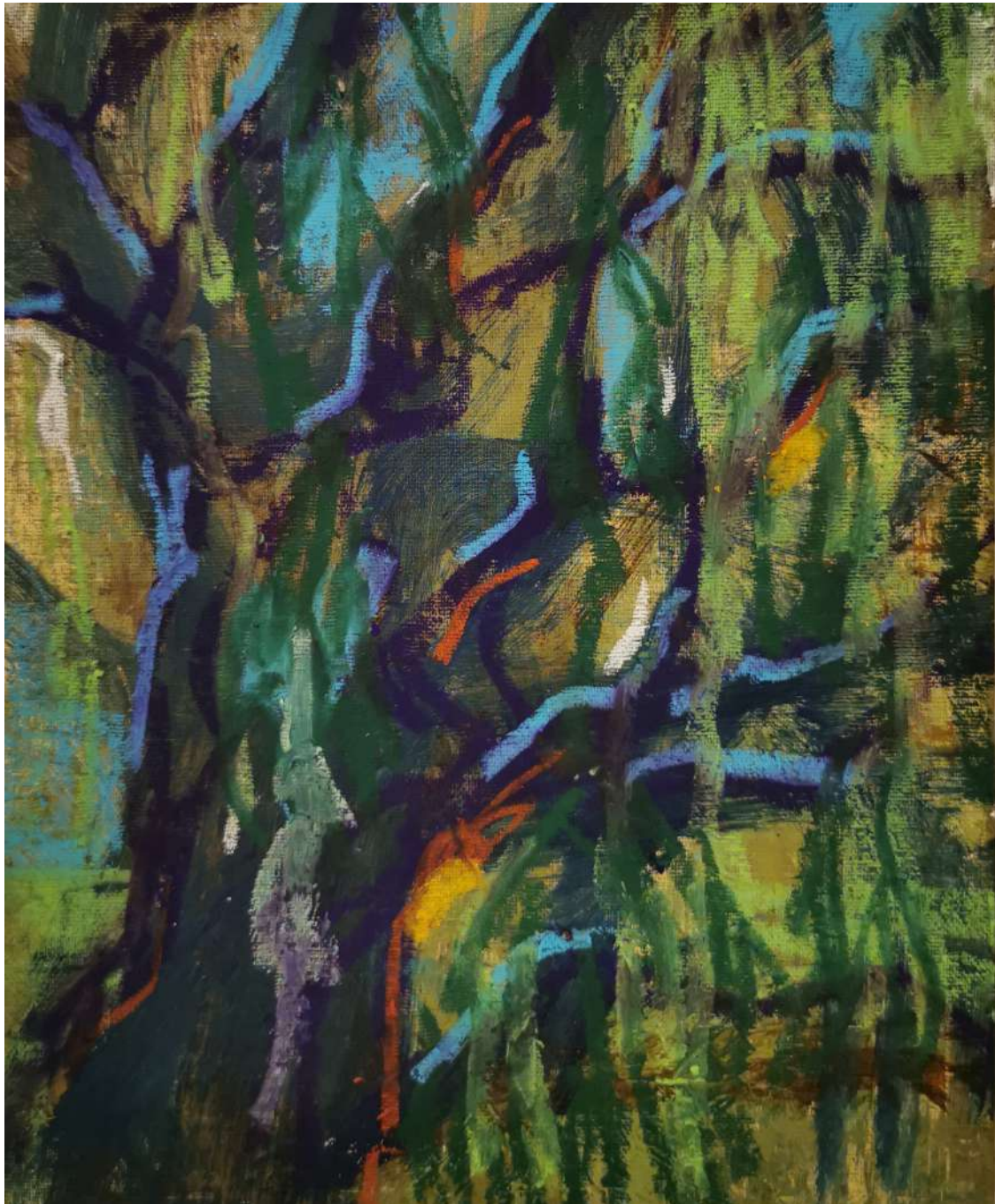
(GHAF) I

Acrylic and oil pastel on canvas

28 x 23 cm

2022

2 450€



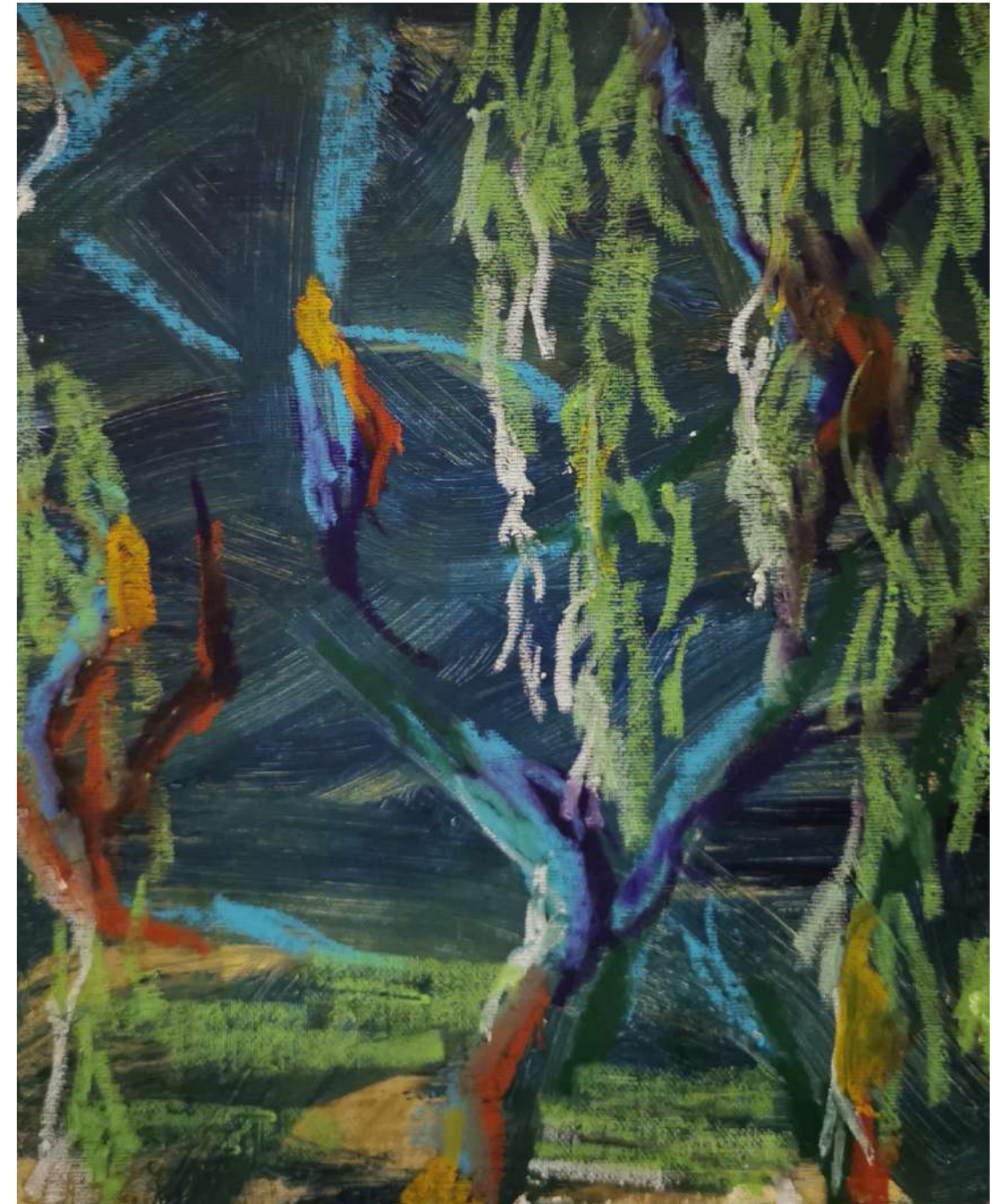
(GHAF) II

Acrylic and oil pastel on canvas

28 x 23 cm

2022

2 450€



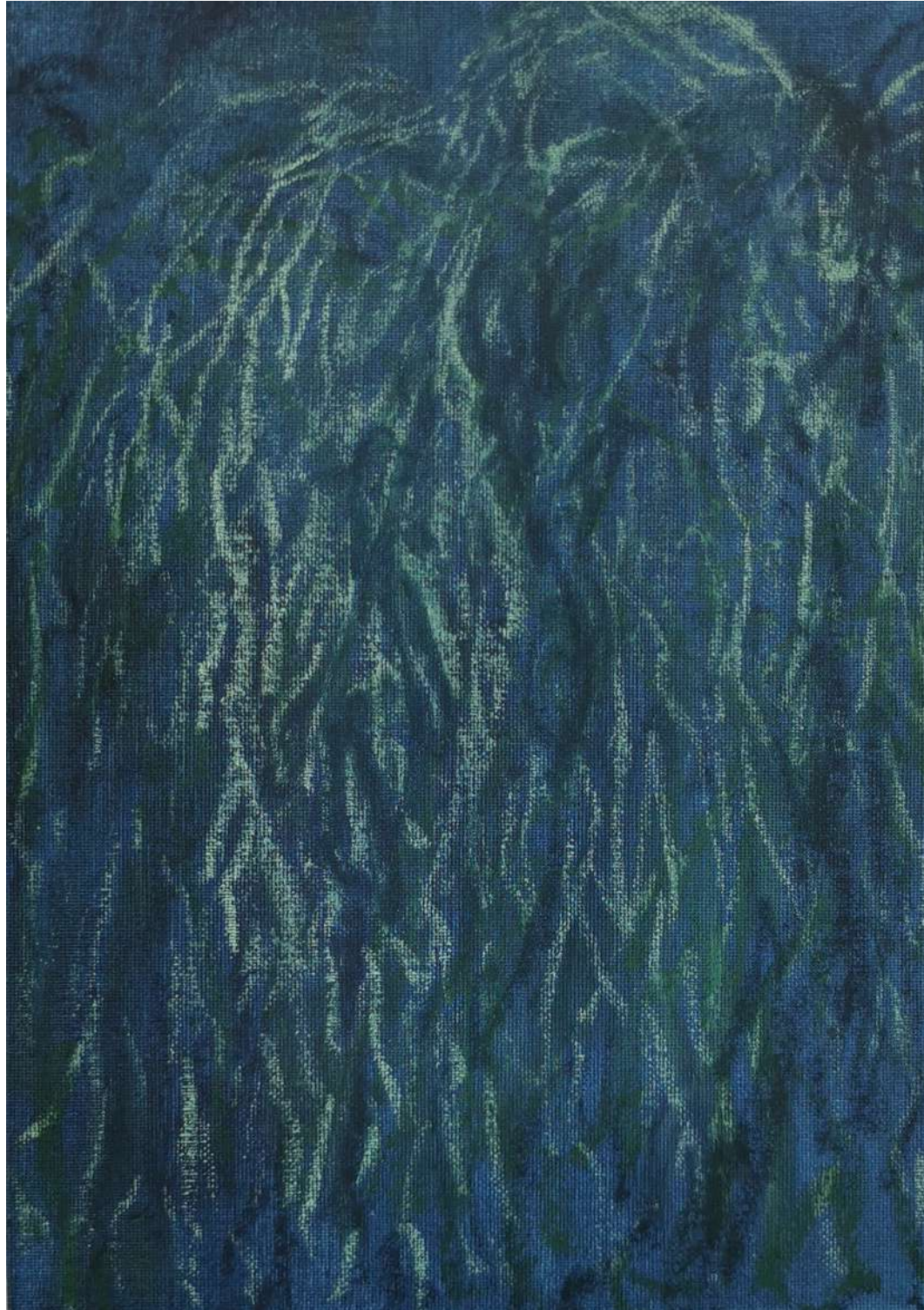
FREE FALL I

Acrylic and oil pastel on canvas board

36 x 25 cm

2022

2 900€



FREE FALL II

Acrylic and oil pastel on canvas board

36 x 25 cm

2022

2 900€



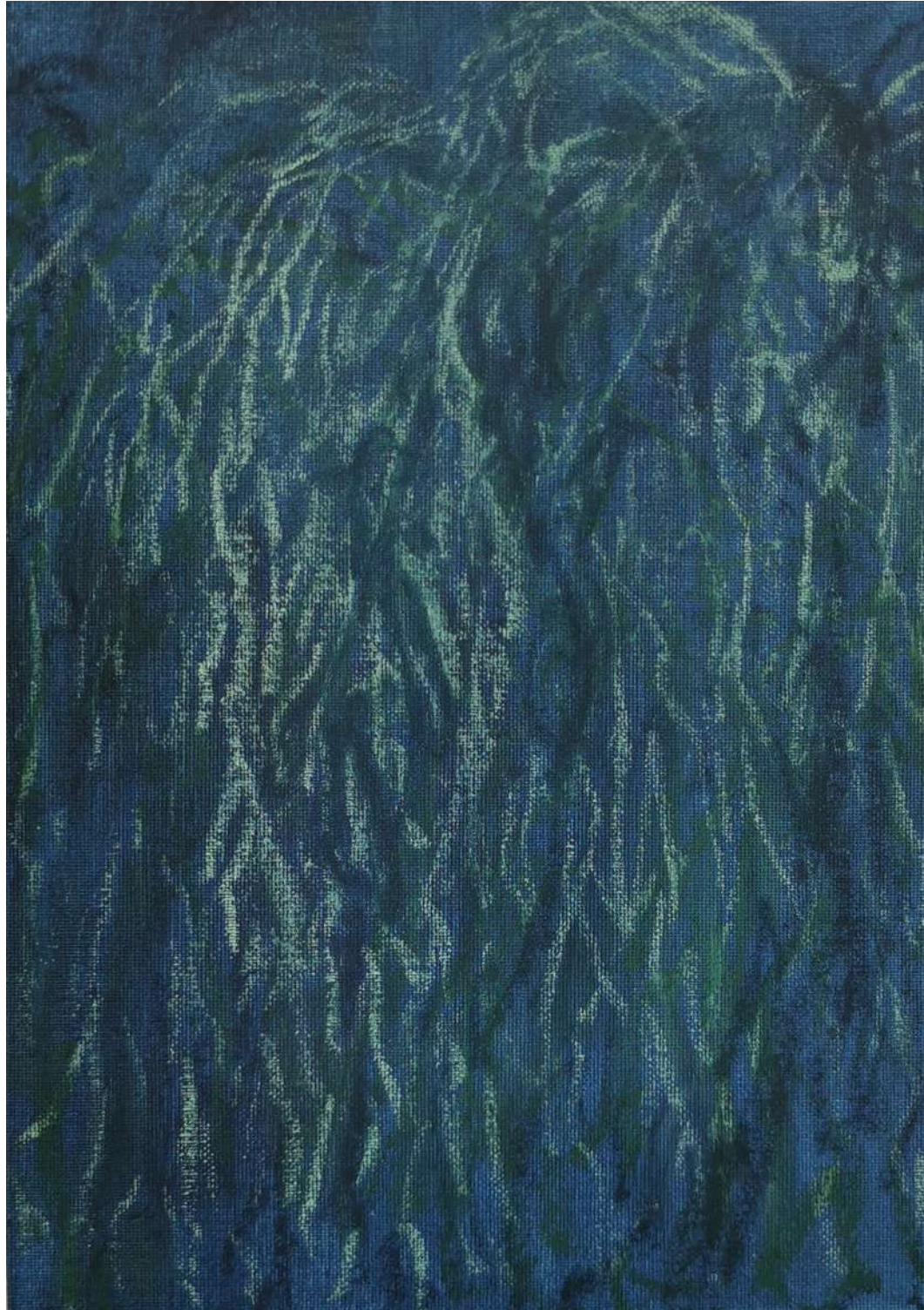
FREE FALL III

Acrylic and oil pastel on canvas board

36 x 25 cm

2022

2 900€



FREE FALL IV

Acrylic and oil pastel on canvas board

36 x 25 cm

2022

2 900€





B. 1996, UAE

Lives and works in the UAE

Aliyah Alawadhi is an artist, writer, and curator who uses her works to examine the subtleties of growing up in an environment of constant cultural and industrial flux. These influences are communicated through themes of nostalgia, gender, mysticism, globalization, and internet culture.

Aliyah Alawadhi received her BFA in Animation Design with a minor in Curatorial Practices from Zayed University in 2020.

She was an editor and member of the Banat Collective, a grassroots project aimed at representing femme-centered artistry in the MENA region. She was a chosen member of the 2020 Youth Assembly courtesy of Art Jameel, culminating in the Youth Takeover event hosted by the Jameel Arts Centre in Dubai. She was also one of the participating artists for the 101 initiative's inaugural sale, 'Outside In, Inside Out' (2020), at Bait 15, to promote non-gallery represented artists. Aliyah was a fellow in the 8th cohort of the Salama Bint Hamdan Emerging Artists Fellowship in partnership with the Rhode Island School of Design.

Aliyah has appeared in several exhibitions locally and internationally, including 'This lark sips at every pond' (2021) at Maisan15 in Dubai, 'The Disappearing Art Show' (2021) at Alserkal Avenue in Dubai, 'Ybna Al3eid' (2022) at Bayt Al Mamzar in Dubai and the inaugural Banat Collective-curated exhibition 'As We Gaze Upon Her' (2021-22) at Warehouse 421 in Abu Dhabi, and 'East-East Vol. 4: The Curio Shop' (2021) held at HB Nezu in Tokyo.

SNEAKING OUT

Oil on canvas

40 x 40 cm

2023

850€



Aliyah Alawadhi's work delves into themes of girlhood and adolescence. Informed by the rigid binary of gender and the ensuing social expectations, Aliyah frames the experience of girlhood through the surreal and the exaggeration of the femme-coded body. This fixation on beauty, or rather the obstruction of it, melds with a grotesqueness that seeks to disobey not only the space that these figures occupy but also the expectation of presentability.

'Sneaking out' alludes to the titular rebellious act, in this case, enacted by young girls, spliced with an unsettling atmosphere of isolation in a traditional neighborhood, obstructing a still nighttime scene as the figures mysteriously levitate towards the viewer.

'Hide/Seek' more directly employs escapism, limitation, and exaggeration as the figures in the work are fitted into the the confines of an unconventionally-shaped background that melds closely to the undulations of their distorted bodies.

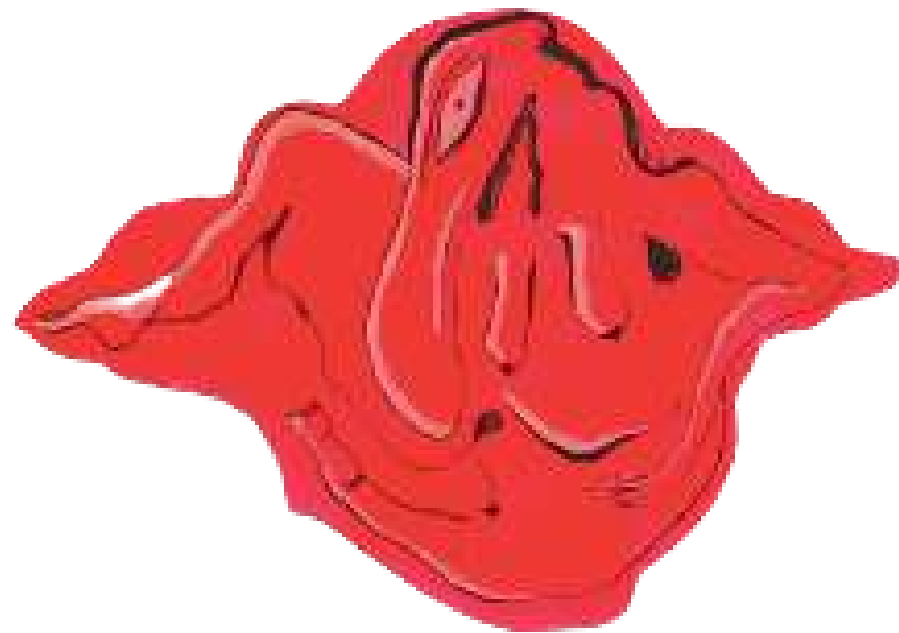
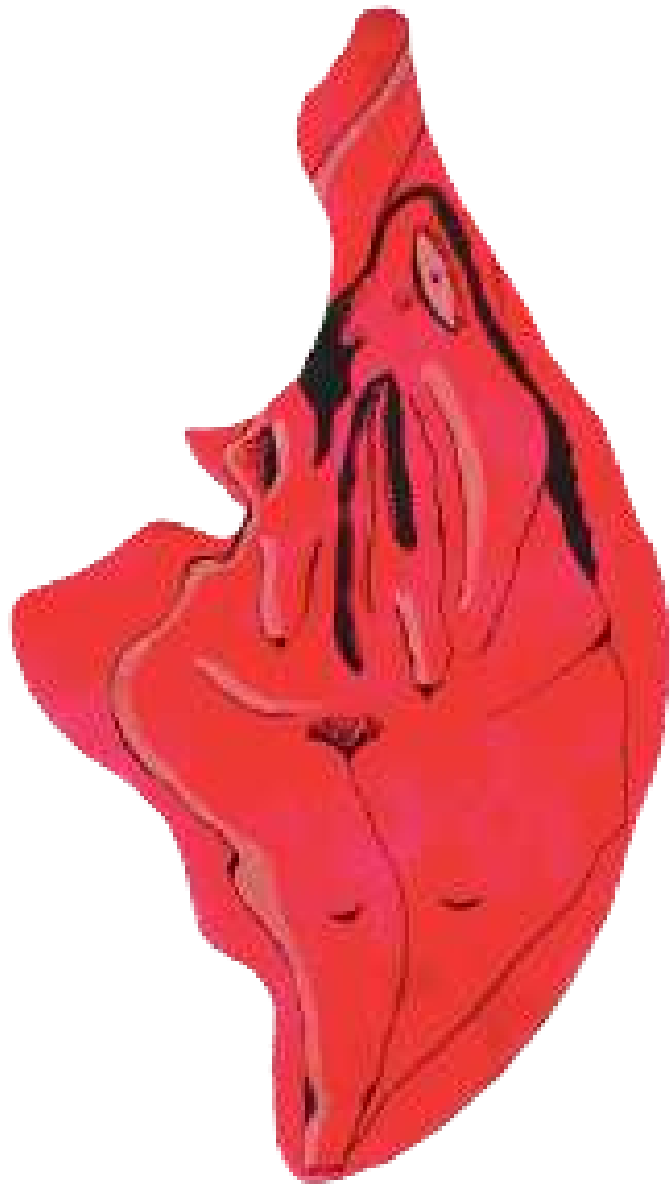
HIDE /SEEK

Acrylic on canvas mounted on wood

86 x 49 cm, 47 x 68 cm, 68 x 50 cm

2023

4 800€





B. 1994, Kuwait

Lives and works in Kuwait

Alymamah Rashed is a visual artist who looks into the discourse of her own body as a Muslim Cyborg, fluctuating between the East and the West. As a Muslim Cyborg, she collides her cultural references of home, between Kuwait and New York, and Islamic spiritualism's history.

Her work negotiates her female subjectivity, regional folklore, the everyday banal objects she encounters, and the rapid social shifts she has witnessed, such as the fast industrialization of the Gulf region.

Alymamah Rashed received her MFA in Fine Arts at Parsons School of Design in 2019 and her BFA in Fine Arts at The School of Visual Arts in 2016. She participated in various exhibitions in New York City, including those at the Czech Center, Parsol Projects, and The New School. In 2021, she had a virtual solo show with Gallery Bawa (Kuwait) and a solo exhibition with Tabari Artspace (UAE). In 2022, Alymamah was part of the group exhibition 'Pathways' organized by Hunna Art Gallery in collaboration with Raffles The Palm (UAE) and participated in the 'Eyes Wide Shut' exhibition at Firetti Contemporary (Dubai, 2022).

Alymamah is a recipient of the Master's Scholarship and the Merit Scholarship program by the Kuwait Ministry of Higher Education. She was also a fellow at the Professional Development Initiative Program sponsored by the National U.S-Arab Chamber of Commerce, Kuwait Ministry of Higher Education, Embassy of Kuwait, and the Kuwait Foundation for the Advancement of Sciences. Her work has been featured in numerous magazines worldwide.

I ABSORB THE FRAGRANCE OF YOUR GARDENS TO HOLD OUR UNION (IN OUR LIGHT I LEARNED HOW TO LOVE)

Oil on wood
100 x 128 x 20 cm
2023
11 200€

The holder of a divine Union:

Two spirits swam alone
Two particles rose to the sun and rained their rays of light into the heart of the earth
Two souls fell from the sky into their flesh
Two gazes lifted one another through a dance only they know
Two cypress trees grew out of their wombs to raise the flame of their hearts
Two fated lovers met under a singular sky

This alter piece describes a divine union with a dear lover and partner of life through painting mythology. The work starts with two souls that resemble a mermaid and a merman swimming within themselves. The particles of their spirit rise into the center to meet one another. These particles then initiate the fated Union; two birds are born: a white bird and a black bird. These inverted birds celebrate the natural duality that exists within each spirit. Behind these birds are two eagles that drape the spirit onto the two bodies in prayer.

One figure is in sujud, and the other gazes at the spirit to replicate the varying sensations of an answered prayer. The doors open onto the Union: the lovers float together. One lover rises on the left to initiate a moment of acceptance. Two lovers caress one another on the right. The red pomegranates guard the lovers, celebrating passion and desire within their union. The lovers lay on one another, holding promises in their wombs: a promise of everlasting growth and protecting their divine love.

Two cypresses grow from their backs, resembling the memory of a beautiful moment experienced when they first met. A flame of eternity lights up their eternal night sky to hold the blessing that Allah has given them.



I absorb the fragrance of your gardens to hold our Union details



I INHALE THE PRESENCE OF YOU (MY BELOVED IS HERE AND EVERYWHERE) I

Ink on paper, framed

29,7 x 21 cm (unframed)

2022

1 950€



I INHALE THE PRESENCE OF YOU (MY BELOVED IS HERE AND EVERYWHERE) II

Ink on paper, framed
29,7 x 21 cm (unframed)
2022
1 950€



I INHALE THE PRESENCE OF YOU (MY BELOVED IS HERE AND EVERYWHERE) III

Ink on paper, framed
29,7 x 21 cm (unframed)
2022
1 950€



B. 1989, Ukraine

Lives and works in Kuwait

Amani Al Thuwaini is a Kuwaiti artist and designer born in Ukraine.

Amani believes that the cultural duality she inherited through her Kuwaiti and Ukrainian roots greatly influenced her unique awareness of identity and culture, impelling her to explore this in her work. This duality offers a unique perspective whereby she can often see through the eyes of the 'other,' consciously becoming the spectator, observing, analyzing, and absorbing the varying facets that form cultural identities. Using an interdisciplinary approach, Amani combines individual and collective narratives with symbols open to differing cultural interpretations. She reveals the juncture where identities converge and exposes behaviors and rituals often taken for granted. Themes of luxury and socio-politics relevant to Kuwait and the Gulf region are emphasized in her work.

Amani Al Thuwaini holds a Bachelor's degree in Architecture from Kuwait University, which has influenced her methodical approach to collecting information and meticulous approach to designing and creating artwork.

In 2017, she received her MFA from Goldsmiths, University of London. Subsequently, she was shortlisted for the Warsteiner BLOOM Award in 2017, and in 2018, she was selected to attend the International Designer's Workshop at the V&A Museum, London.

She has exhibited extensively throughout London and Kuwait and has also shown her work in the Czech Republic, the UAE, Brazil, and Bolivia.



EAST TEA CAN

Seated figure, flying teapot, broken teaware, red rooster
hot sauce - soviet illustrations - istikana

Acrylic on wood

115 cm x 135 cm

2023

3 750€



There is power in the simplest mundane domestic objects, as they mark a moment in time and shape our identity. The overall shape of the artwork depicts an istikana -the khaleeji tea glass- a word that originated during the British colonization of Iraq, which means "East Tea Can."

The composition of elements portrays a dreamlike state and feeling, including a childhood recurring dream. The scribbled figure and teapot came from the artist's childhood drawing, representing her recurring dream of being seated at a table, not knowing where she was: Kuwait or Ukraine.

The living room in that dream transported her to a landscape in a particular Soviet children's book, where she looked around and saw elements of a Kuwaiti floor sufra, the cloth where food is served in Muslim culture, and, by extension, the meal itself. This liminal space translates the overlap of being physically in a place while mentally floating elsewhere, a state the artist, born in Ukraine to Kuwaiti parents and raised in Kuwait, has been experiencing her whole life.

'East Tea Can' is an artwork that embodies the cultural entanglements experienced by many while playfully revealing the inner child that keeps flourishing within the adult figure.

B. 2000, Egypt

Lives and works between Egypt and the UAE

Born in Cairo, Egypt, artist Amina Yahia's work merges ideas of human interaction with folkloric and systematic influences on belief and behavior. Yahia is interested in topics such as socially influenced behavior and the ritualistic—almost spiritual—aspect resulting from its repetitiveness. Her large-scale paintings are rooted in post & neocolonial Egyptian society. The female identity is central to her practice, which she often depicts vis-à-vis portrayals of control systems and reflections of the self. Amina's figures, often life-sized, have an underlying satirical nature. Her narratives are habitually in search of dissecting the uncanny, banal, intimate, violent, and sensual of the body together with the remnants of cultural embeddedness within bodily movement and function.

Amina Yahia received her BA from New York University and has shown her work at NYUAD, Warehouse421, Maisan15, and Alserkal Avenue in Abu Dhabi and Dubai.



HOW DOES HE LIVE, NOT SEEING ME
HOW DO I LIVE, NOT SEEING HIM

كيف يحيى لا يراني
كيف أحيأ لا أراه

Oil on canvas

91 x 122 cm

2023

5 500€





B. 1996, Qatar

Lives and works in Qatar

Amna AlBaker is a Qatari multidisciplinary artist. Her work focuses on themes of identity and womanhood, fueled by a desire to give space to the unseen experiences of being a woman in her place and time.

Amna's recent practice is based on creating parallels between the natural world and the female experience. Her work aims to materialize the internal wilderness navigated by women, specifically in the Arab world, as they come of age and forge alternative paths. Her practice is an experimental one, in which she lets the medium choose her. Self-discovery is at the heart of her practice as she collects objects, photographs, and writing to build her ideas.

Amna AlBaker holds a BSc from Northwestern University in Qatar (2018). She has participated in several exhibitions, including 'Intaj: Film, Television, and Theatre' (2022), 'Abstraction: Subverting Reality' (Fire Station, Doha, 2021), and 'Currently' (2021).

Amna's work is part of several private and public collections, including The Ned Doha. In 2021, she taught a hand-drawn animation workshop at Doha Fire Station and has worked with The Doha Film Institute and numerous local businesses and organizations in Doha, including Tamader AlSultan's eponymous clothing label, Nelly's Bakery and X Styling. Her illustrations have been published in print and digital, including Unootha, Dardishi, and Sumou.

EQUINOX I

Mixed media on paper
100 x 70 cm
2023
2 700€



In Amna AlBaker's work, almost everything starts and ends with the sun. The sun is an eternal life force from which we all survive, and it features prominently in the artist's work. In Equinox I and II, Amna combines her attachment to the sun with research on various esoteric ideologies and scientific wisdom.

These exploratory works analyze the relationship between nature and femininity. The artist explores themes such as the sacred feminine, Pythagorean color theory, and the solar trinity to show parallels between the escalating desecration of nature and the sacred feminine.

The encapsulating circles in both works present mirror images of one another, highlighting qualities centuries present in humanity, such as compassion, community, and empathy, which also exist in the natural world. However, these qualities have diminished in our age of rapidly growing greed and materialism.

The three suns in Equinox I represent the Solar Trinity, which stands for the spirit, soul, and body, also representing growth, maturity, and decay. These concepts are shared with the artist's use of color for the dancing figures. Blue, red, and yellow correspond to the spirit, soul, and body, and black, which contains all colors within it. Both works use color to evoke a sense of harmony between the landscape and its subjects, nodding to the belief that all seven colors of the prism exist in harmony outside the human eye.

Amna critiques how the material world has overcome the spiritual one in these works. She puts forth two visuals in which nature and its parts are again in harmony.

EQUINOX II

Mixed media on paper

100 x 70 cm

2023

2 700€



BEGIN

Mixed media on paper

29.7 x 42cm

2023

1 550 €



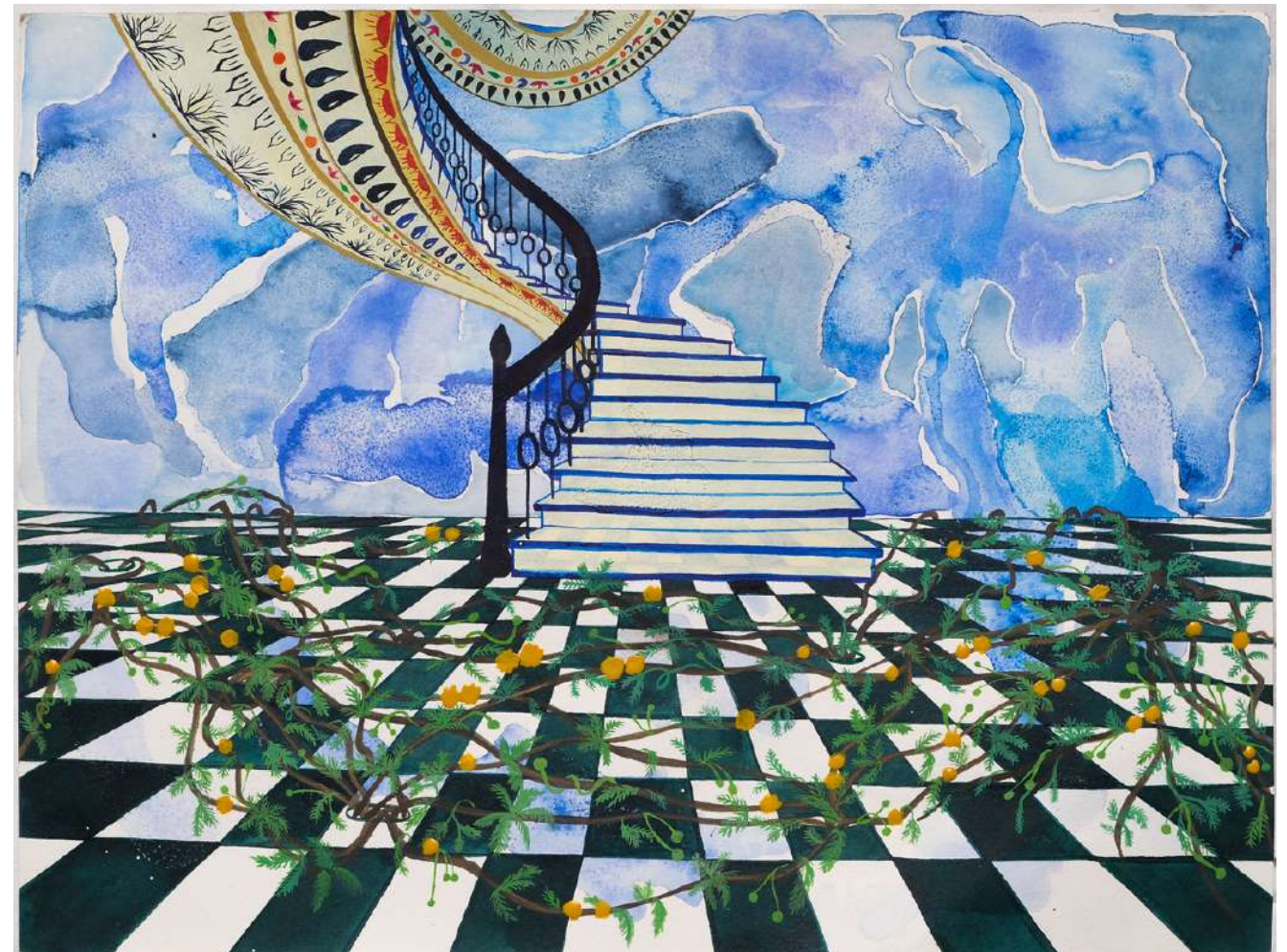
SUSP(END)

Mixed media on paper

29.7 x 42cm

2023

1 550 €



B. 1988, Bahrain

Lives and works in France

Aysha Almoayyed is a multidisciplinary artist from Bahrain who lives and works in France.

Aysha's work is inherently experimental, encompassing drawing, photography, and installation. Central to her work is the exploration of hidden microcosms in the Middle East built to counter limitations in expression.

Aysha Almoayyed completed her MFA in Fine Arts at Goldsmiths University in 2015.

She has participated in numerous exhibitions in London, Bahrain, France, and China. Notable shows include the '45th Annual Fine Arts Exhibition' in Bahrain, where she was the youngest participant to win the Al-Dana Prize in 2015, 'The Shubbak Festival' in London, England, and the 'Paris Biennale 2019,' curated by Pascale Le Thorel and Amal Khalaf.



راحت علينا

Acrylic on canvas

70 x 100cm

2023

6 370€



راحت علينا (it's over/it's too late) engages with the conventional notions of gender, the intricate dynamics of courtship, and the inexorable march towards an impending state of destruction. This painting weaves together familiar imagery and societal tropes that challenge societal norms and unveil the enigmatic nature of human relationships.

At its center, the canvas portrays a scene of two Arabian horses shown in a toy-like manner. The artist's choice of colors represents the dichotomy between masculine and feminine energies, blurring the boundaries that society traditionally imposes. The courtship rituals within the painting manifest as an intricate web of glances, subtle gestures, and tender embraces, conveying a delicate dance of desire and vulnerability. The composition astutely captures the inherent tension and fragile beauty that emerge from the interplay between individuals who conform to prescribed gender roles.

Yet, beneath the veneer of bright colors and passion, an undercurrent of impending ruin reverberates throughout the painting. Hints of a decayed car crash emerge subtly in the background, signifying the inevitability of destruction that lurks beneath even the most idyllic façades. This symbolism suggests that conventional ideas of gender and courtship, like all societal constructs, are transient and ultimately succumb to the ravages of time.

The artist invites viewers to contemplate the transience of gender norms and the temporality of courtship, urging introspection into the profound existential questions of human existence. It is a poignant testament to the complexity of human connections, the fragility of constructed identities, and the irrevocable nature of eventual disintegration.

B. 1987, Qatar

Lives and works in Qatar

Bouthayna Al Muftah, a Qatari multidisciplinary artist, seamlessly navigates painting, printmaking, and documentation. Her evolving practice has created immersive installations and dynamic performance pieces anchored in a profound connection to Qatar's cultural heritage. This heritage, woven from oral history and folklore, becomes a canvas for reinterpretation, reflecting her bond with her homeland's past and its revival. Bouthayna invites her viewers to contemplate the notion of memory, where she explores time and the perception of it along with our characteristics as a collective society - questioning whether heritage and these memories carry the same symbolism over time. Bouthayna's work is distinguished by its palette and signature typography.

Bouthayna Al Muftah received her BA from Virginia Commonwealth University School of the Arts in Qatar in 2009. Bouthayna's achievements span numerous notable exhibitions and projects in her young career. Her recent achievements include designing the official FIFA World Cup Qatar 2022 poster, representing a distinctive marriage between Qatar's heritage and football. Bouthayna's work has been exhibited internationally and regionally, including her most recent solo show at Doha's M7 (2022), Palais de Tokyo, Paris (2020), and her participation in Cosmocosm, Moscow (2018). Her work can be seen in the permanent collection of the National Museum of Qatar (2019). Bouthayna has collaborated with world-renowned names such as David Webb Jewels, New York, and a recent collaboration with the House of Dior for the Lady Dior Bag collection (2022).



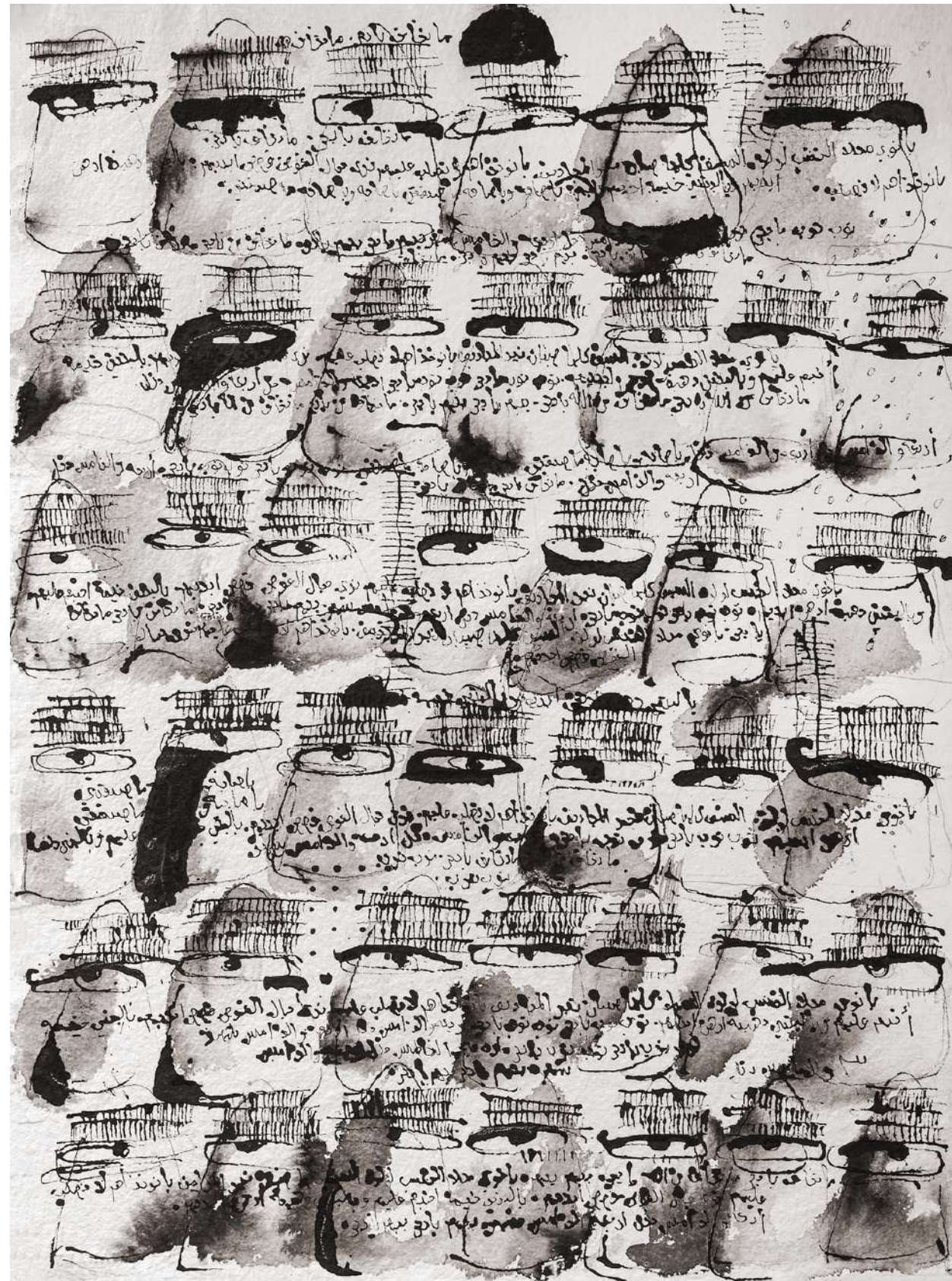
UNTITLED I YEEBHOM SERIES

Ink, charcoal, pencil and acrylic
on Handmade Indian Khadi paper

80 x 60 cm

2023

4 200€



'Yeebhom' (Bring them back) emerges from the depths of an old Qatari heritage song, 'Toub Toub Ya Bahar!' (Ocean Waters, Repent!). This series, which has resonated with a broad audience, reflects the artist's core practice in theme, inspiration, and use of diverse media.

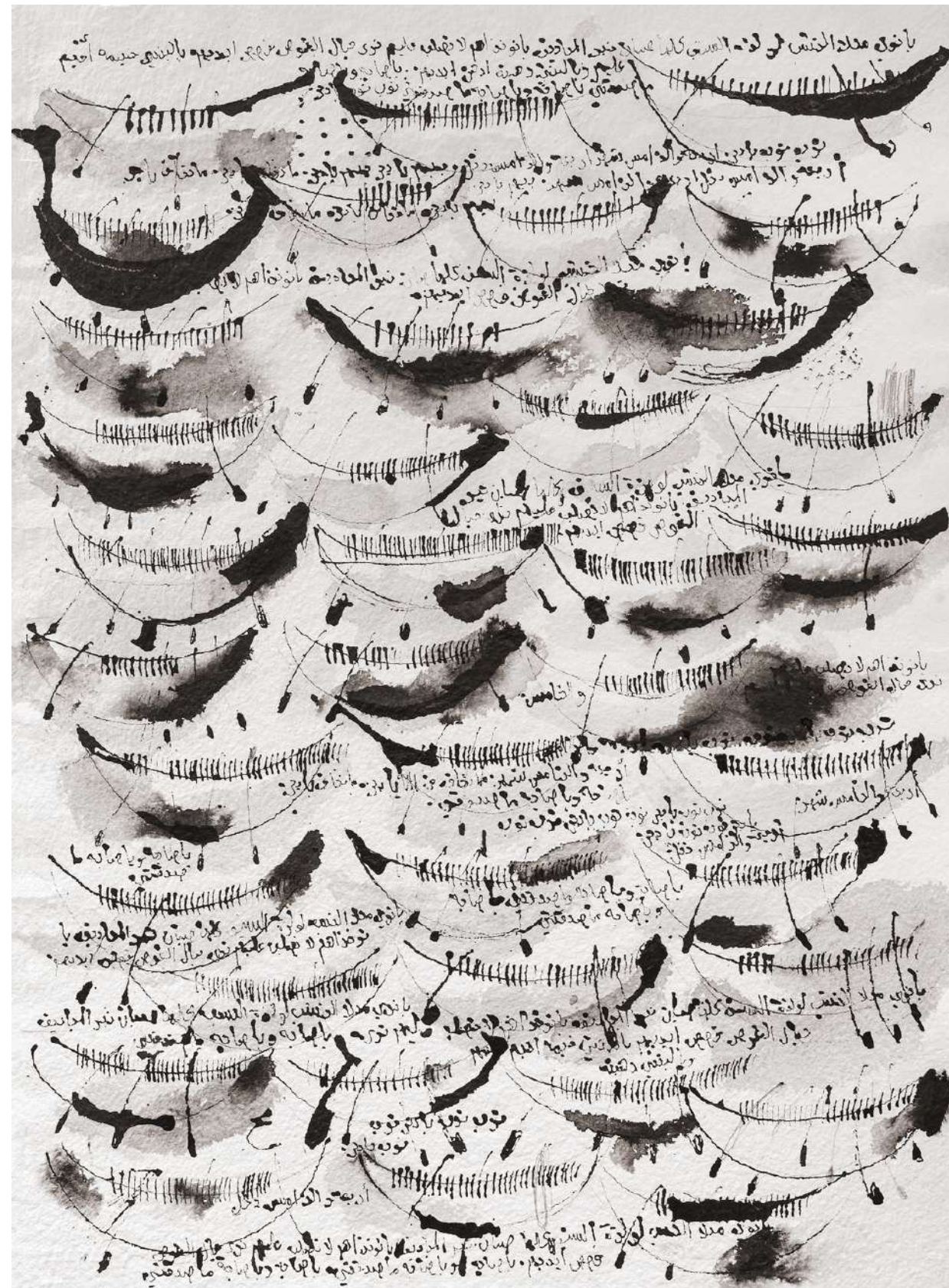
Through 'Yeebhom,' Bouthayna Al Muftah artfully interweaves personal narratives with the collective memories of a past era. The artist draws upon the emotional fervor of the song, once sung by women awaiting the safe return of their husbands, sons, and brothers engaged in perilous pearl diving expeditions. The resounding choruses, passionately sung, beseech the sea to remain calm and embrace their loved ones. The artworks become portals, immersing viewers in a world where nostalgia and hope intertwine.

'Yeebhom' is a testament to Bouthayna's artistic prowess and unwavering dedication to her craft. The series unveils the artist's distinctive thematic exploration and profound connection to her Qatari heritage, central to her overall practice. As viewers engage with these remarkable artworks, they are invited to embark on an introspective journey, discovering their own stories of longing, belonging, and the essence of home.

UNTITLED II

YEEBHOM SERIES

Ink, charcoal, pencil and acrylic
on Handmade Indian Khadi paper
80 x 60 cm
2023
4 200€



B. 1986, UK

Lives and works in Bahrain and Oman

Through her work, Eman Ali reveals the untold norms of our society and invites viewers to reflect on the underlying boundaries and systems that govern our lives.

Eman has breathed life into "Banat Al Fi'9a (The Silver Girls)" using AI technology, creating a captivating story that explores the themes of freedom and the human spirit from the perspective of two young women who dare to dream.

Her previous commissions include Ffotogallery Wales, BMW, and The Institut de Monde Arabe, among others. Her work has been exhibited in fairs and exhibitions in Africa, Asia, Europe, and the US.



BANAT AL FI'9A (THE SILVER GIRLS) #2

Fine Art print on Canson Baryta Prestige

30 x 30 cm, 35 x 35 cm framed

Edition 1/3

2023

2 700 €



"Banat Al Fi'9a (The Silver Girls)" transports us to an imaginary world where two young women challenge the oppressive rule of the late Sultan Said bin Taimur and the cultural norms of their time in 1960s Oman. The visual series captures the era referred to as the "Dark Ages," when modern items like radios, bicycles, and sunglasses were banned.

The two protagonists embark on a surreal journey through the country, a time when travel was a challenge. Despite the obstacles, they move with grace and fierce determination, engaging in activities that transcend the conventional expectations for women of their era. Their artistic expressions are set free, and they chase their dreams with an intense passion that permeates the narrative with a dreamlike quality.

As the story unfolds, we are transported into a world where the traditional silver jewelry of Omani culture takes on new life. The silver is reimagined as a retro-futuristic material, coating the daily activities of the two women and symbolizing the liberation that women would come to experience.

Eman Ali has breathed life into "Banat Al Fi'9a (The Silver Girls)" using AI technology, creating a captivating story that explores the themes of freedom and the human spirit from the perspective of two young women who dare to dream. Their journey symbolizes freedom, illuminating the way forward as they radiate with hope and an otherworldly aura.

Banat Al Fi'9a translates to 'The Silver Girls' into Arabizi/Arabish, a form of digital communication used in the Arab world where Latin letters and numbers are used instead of the Arabic alphabet.

BANAT AL FI'9A (THE SILVER GIRLS) #7

Fine art inkjet print on Canson Baryta Prestige paper
30 x 30 cm, 35 x 35 cm framed
Edition 1/3
2023
2 700 €



BANAT AL FI'9A (THE SILVER GIRLS) #8

Fine art inkjet print on Canson Baryta Prestige paper
30 x 30 cm, 35 x 35 cm framed
Edition 1/3
2023
2 700 €



B. 1993, USA

Lives and works in London

Hawazin Alotaibi is a Saudi-American interdisciplinary artist, curator, DJ, and music producer.

Hawazin works primarily with painting, audio, photo, and video editing. Her current work examines the notions of gender, masculinity, and self-representation on social media in the ever-changing cultural and political dynamics in the Arab world, specifically in Gulf countries. She explores those themes through experimentation with motion glitches and distortions of paintings, photographs taken or collected from social media platforms, and gender portrayal imagery from encountered cultural and religious books.

Hawazin Alotaibi earned her BA in Painting at the University of the Arts London and her MA in Painting at the Royal College of Art. Her work has been exhibited extensively in Europe, Saudi Arabia, and the USA. She has had five solo shows in Berlin, London, and New York City over the past years. In 2022, she was selected for An Effort Art residency (London).



CLOSER

Acrylic and Experimental Printing on canvas

85 x 70cm

2022

4 350€



Hawazin Alotaibi's artistic exploration delves into the contemporary notions of masculinity, self-expression, and representation within the Arab context. Combining image manipulation techniques and experimental printing, Hawazin creates subtle depictions of male figures, thus engaging in an ongoing dialogue with the prevailing concepts of Arab masculine ideals.

The artist uses both sourced imagery and personal memorabilia. While many figures are collected from social media and the internet, others, such as the motif of flowers, weave themselves into the artistic tapestry through memory. Growing up, these flowers held connotations of womanhood and femininity, etched into consciousness through cultural and religious texts that the artist was exposed to while living in Saudi Arabia. In a contemporary twist, these floral emblems increasingly manifest on social media platforms, especially within male self-presentation.

NAKHLA

Acrylic and Experimental Printing on canvas

60 x 50 cm

2022

3 150€



MOONLIGHT

Acrylic and Experimental Printing on canvas

65 x 55 cm

2023

3 150€



B. 1994, Bahrain

Lives and works in the USA

Mashael Alsaie is a Bahraini multimedia artist and photographer.

Mashael's practice expresses a research-driven interpretation of Bahraini mythologies via text, image, and glass. Incorporating themes of science fiction and ecofeminism, her most recent work explores collective consciousness embedded in the myth of the Adhari Spring.

Mashael Alsaie's work has been featured in exhibitions at KBHG Basel (2023), Warehouse421 (2021), Misk Riyadh (2020), and PS122 New York (2019). She has been an Artist in Residence at Residency Unlimited in Brooklyn (2020), Salama Bint Hamdan Al Nahyan Foundation (2021), and Samt Alternative Art School (2022).



SUBMERGED II

Archival inkjet print on Ultra Smooth Hahnmuhle

40 x 30 cm

Edition: 1/3

2023

1 700€



Mashaal Alsaie explores the themes of mythology, memory, and the body via lens-based and multimedia work. She is drawn to how the etymology of land and female body coalesce and explores the native mythologies of her home, Bahrain. Stirred by metaphors of water and rebirth, her most recent exploration restages and reimagines the myth of the weeping maiden of Adhari.

The folktale of Adhari tells the story of a young heroine who, upon coming across a man in a palm tree grove, begins to weep, gesturing toward sexual violence. As she weeps, the maiden transforms into an everlasting spring, thus escaping into the spiritual realm.

WEEPING

Archival Inkjet Print on Ultra Smooth Hahnmuhle paper

40 x 30 cm

Edition: 1/3

2023

2 300€





B. 1994, Oman
Lives and works in Oman

Mays Al Moosawi is an Omani visual artist who pursued her dream of becoming an artist from a young age. Her professional artistic journey began with a Bachelor of Arts in Illustration from Coventry, UK. This pivotal step has transformed her into the accomplished full-time artist she is today.

Mays's art is characterized by a profound focus on the female figure, which has become her signature subject matter. This emphasis stems from her unique perspective on women's societal experiences and beyond. Drawing inspiration from the stories, insecurities, and challenges women face in her community, Mays has made it her mission to provide a voice and insight into these women's genuine expressions.

What characterizes Mays's work is its spontaneity, driven by the emotional state of mind she experiences in each creative moment. Her art reflects her deep connection with the subject matter, resonating with the raw emotions of the human experience. She illuminates the intricacies of the human experience, inviting us to contemplate our paths of self-discovery.

Mays Al Moosawi recently completed another milestone in her prolific career by completing her MFA from the prestigious Chelsea College of Art in London (2023). Moreover, she recently wrapped up her inaugural artist residency with An Effort Art, an experience that culminated in her first solo exhibition at Cromwell Place, London (2023). Mays has also participated in Art Dubai with Emergeast, showcasing her digital artworks for the first time (2022).

SHE IS FLOWER AND FIRE

Acrylic on canvas

163 x 92 cm

2023

8 760€



Mays Al Moosawi's latest body of work highlights the self, identity, and who we truly are within ourselves when nobody is looking. She examines the idea of home as a sanctuary where women can let their guard down. She imbues her works with a sense of intimacy that draws the viewer in and invites them to identify with the emotions and experiences of her world, whether through the immersive scale and powerful strokes of her paintings or the intricacies of her sculptures. Her jewel tones and deep hues add warmth and vitality while evoking a welcoming and alluring familiarity.

During her residency at An Effort in London in 2023, Mays developed her practice through delving deeper into the elements that make her creation. By skilfully incorporating lighting into her work, Mays creates a mesmerising play of light in *She is Flower and Fire*, adding a new dimension into this body of work. This carefully chosen illumination reveals hidden narrative within this work, evoking a sense of both strength and vulnerability. Mays's technique is an ongoing process requiring experimentation and a keen awareness of oneself and their environment. The artist's constant endeavor to learn and improve her understanding of new techniques leads to the creation of her engaging and compelling artworks.

HER PEACE COMES FROM WITHIN

You Are Your Own Home series

Ceramic sculpture

12 x 18 x 13 cm

2023

1 760€





B. 1991, UAE

Lives and works in the UAE

Moza Almatrooshi is a multimedia conceptual artist based in Sharjah, UAE.

Moza's concern with power in social relations manifests in examinations of hospitality, gender, nation, and military forces. Her focus on storytelling emerges in a magic realist form, reshaping historical narratives, playing with genres of stories such as fables or the coherence of stories through misaligned or partial translations, and strategically using il/legibility and silences to critique hegemony. Moza combines a variety of media to articulate her message best, working across audio, video, performance, food, land art, ceramics, and screenprinting.

In 2019, Moza Almatrooshi received an MFA from the Slade School of Fine Art (UK) and a diploma in culinary arts from ICCA Dubai (UAE) in 2020. Her artworks have been performed in the V&A Museum (London), selected by the ICA and BBC for the New Creatives project, and displayed in the 'Second Lahore Biennale.' Her writings have been published in ArabLit Quarterly and by the Contemporary Image Collective in Cairo.

She works in the UAE as a multidisciplinary artist and pastry chef.

JOURNEY TO SALSABEEL

Moving Image, Audio

2019

5 730€



And there they will be given a cup whose mixture is of Zanjabil (ginger). A fountain there, called Salsabil.

— Qur'an, 76:18-19.

Salsabeel is a spring promised to the faithful in paradise. This work explores the sweetness of promise by displaying cascading honey from a fountain; the lure of the honey is layered with a story about a new queen bee assuming her role in the hive. The story dips in and out of clarity and transitions into a song with a military drumming beat stylized for children. It ends with a humming lullaby that stretches until interrupted and eventually lost. The work carries maternal anxieties about conflict and death and replaces the understanding of heritage with military visuals. The tone emulates a mother speaking to her child but cannot get through as her voice folds and gets swallowed.



B. 1994, Qatar
Lives and works in Qatar

Nour Elbasuni is a multi-disciplinary artist who works with themes surrounding gender politics, cultural perceptions, representation, spiritual philosophy, and the human condition. Her most recent series explores and questions the orientalist legacies while proposing an alternative narrative to gender role representation.

Nour's artistic practice is influenced by her research on visual culture and psychology, which informs her creative approach. She draws inspiration from different painting traditions and various forms of symbolism to create visually soothing imagery that compliments her conceptual processes.

Born in Qatar in the mid-90s to Egyptian parents, Nour Elbasuni used the culturally diverse environment in Qatar to immerse herself in various expressions of culture and heritage, eventually using it as an essential part of her artworks.

Nour graduated with a degree in Fine arts, majoring in Painting and Printmaking and minoring in Art History from VCUarts Qatar, and is currently a Juris Doctor student in the College of Law at Hamad Bin Khalifa University.

SONS OF ENDYMION

Oil on canvas
76 cm x 60 cm
2021

6 690€



In this painting, three men are on a bed, two speaking and reading as the third sleeps peacefully. Being on the same bed is frowned upon and discouraged in young men early on, even between siblings, due to the sexual connotations it might have. Sons of Endymion seeks to remove that stigma, as it is a typical scene in lower-income households where siblings share beds or in closer friendships between men.

The painting is titled after the Greek myth of Endymion, who had decided to spend most of his life in perpetual sleep, just as so many young people nowadays spend much of their time sleeping as a form of escape from social pressure and anxiety. The bedroom becomes a refuge from the outside world, where friendship and softness are permitted.



B. 1990, UAE

Lives and works in the UAE

Noura Alserkal's artistic practice is driven by excavating the relationships between the known and the unknown. She explores means of uncovering her family history and genealogy through archival research and re-engineered narratives. Noura counters an expected materiality by interrogating the immaterial; she confounds the commercial and the artistic. Oriented towards uncovering neglected or potentially taboo narratives, Noura's practice is encapsulated in materials and objects that resonate with experimentation and sharp-edged insight. Unsurprisingly, much of her process lies in the thinking.



Noura Alserkal is from the United Arab Emirates and graduated from the Royal College of Art with an MA in Jewellery and Metal (2019). Noura has won various awards, including the Emirati Futurism Award for Jewellery, the ADMAF Design Fund supported by L'ecole Van Cleef, the RCA Swarovski Design Award, and the Theo Fennell Special Mention Award. She has exhibited her artworks in Saudi Arabia, Austria, the UK, and the UAE. Noura has also been featured in the Louis Vuitton Dubai City Guide and is currently part of the Salama bint Hamdan Emerging Artists Fellowship Cohort 10.

AN UNSPOKEN LETTER TO MY MOTHER - I

9 carat gold chain with dkhoon* (incense) gem like stones,

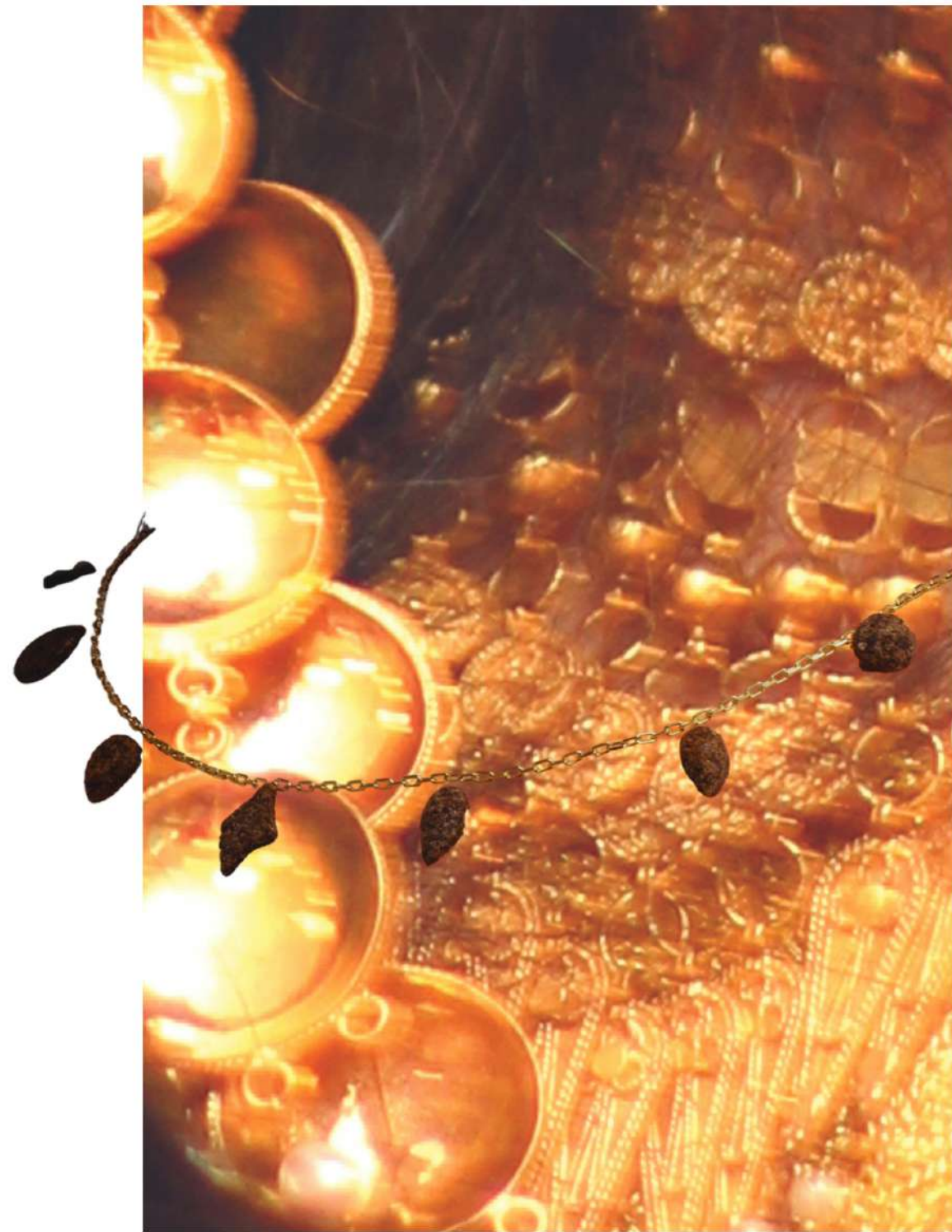
Various dimensions

Digital Print on Matte Paper, 20 x 30cm

Various Dimensions

2019

5 600€



‘An Unspoken Letter to My Mother’ is a collection of 7 artworks that discuss the unspoken conversation that the artist would like to have with her mother about femininity and value but was never able to due to cultural norms. It tackles the notions of taboo and sexuality and the pressure put on women through society.

Through the collection, the artist conceals and reveals the concepts of womanhood by hiding objects that wouldn’t necessarily be hidden and displaying objects that would usually be hidden. The work plays with the idea of the seen and unseen and draws our attention to the obscure.

*Dkhoon is an incense that is burnt at home. The recipe to make dkhoon was made down from my grandmother to my mother and now to me

AN UNSPOKEN LETTER TO MY MOTHER - II

Freshwater Pearls. Plastic Pearls. Nylon fabric. Gusset, Various Dimensions

Digital Print on Matte Paper, 20 × 36,1 cm

2019

5 100€



AN UNSPOKEN LETTER TO MY MOTHER - III

Underwear. Mother of Pearl. 925 silver sheet band, Various Dimensions

Digital Print on Matte Paper, 20 × 36,1 cm

2019

5 100€



1995, Qatar

Lives and works in Qatar and the UAE

Reem R is a Palestinian visual artist whose work is inspired and influenced by daily observations, human interactions, personal experiences, and memories.

Contrasting vivid color palettes and carefully-composed artworks capture the essence of her inner world, intertwining personal symbols with cultural references. Reem creates visual riddles that invite the viewers to engage their imagination to decipher their meanings and come up with their interpretations.

Reem R. received a Bachelor of Science in Multimedia Design from the American University of Sharjah (UAE) in 2017.

Her work has been exhibited in the Arabian Peninsula, especially Qatar and the UAE, and internationally (Croatia, France, Morocco, South Africa, and Spain). She was also commissioned to create several artworks and designs for prestigious clients.

Reem has held several positions for museums, universities, and corporate groups parallel to her artistic career.



I MADE A PROMISE TO MYSELF

Oil on canvas
60 x 60 cm
2023

2 500€



CAUTION

Oil on canvas
60 x 60 cm
2023

2 500€





B. 1996, Kuwait

Lives and works between Kuwait and Los Angeles

Razan AlSarraf is an artist and educator based between Kuwait and Los Angeles. Through painting, drawing, video, and sound, she reflects on people's interactions with land and landscape, focusing on Kuwait's sociocultural and physical landscapes.

Razan AlSarraf received a BFA in Fine Arts with honors from the School of Visual Arts in New York and an MFA in Art from the California Institute of the Arts. Razan is the recipient of the SVA Alumni Society Scholarship & Award and the Ministry of Higher Education of Kuwait Merit Bachelors and Masters Scholarships. She has exhibited internationally, participating in exhibitions in New York, Los Angeles, Singapore, the UAE, Qatar and Kuwait.

Razan has an impressive variety of accomplishments beyond art exhibitions, giving artist talks at Asia Society, NY, and the Arab Conference at Harvard, curating shows in NYC and LA, hosting studio visits for Sotheby's Masters students, participating in residencies with Sadu House Kuwait, LASALLE Singapore, spore space in Ojai, CA, teaching courses at CalArts and co-founding an active project space and gallery in LA called GOES TO OCEAN. Razan has also been featured in TIME magazine and Harpers Bazaar Arabia, as well as in several international podcasts and publications.

SHEIKHS

Ten portraits

Ink on watercolor paper

Framing: Maple, rising white paired
with brown mat and UV glass

35,5 x 28 cm each

2019

450 € each



The "Sheikh" series includes portraits of men in power painted using a staining method on canvas. The paint is diluted and then poured on canvas, symbolizing the dilution of their influence through the artist's process.

Generally, they are made of acrylic paint on canvas. Some include ink.





B. 1988, Syria

Lives and works in the UAE

Talin Hazbar is a UAE-based multi-disciplinary creative. Her practice is at the intersection of architecture and art. Landscapes and natural formations influenced her understanding of matter as volatile and mobile, continuously moving and adapting. Talin's interest in nature and the ephemeral structures stems from nature's ability to operate and behave at a microscopic and grand level simultaneously. Her practice framework is focused on redefining the idea of molds and exploring the space between material contingency and malleable molds to achieve articulated, coherent, and responsive structures. Talin's work and processes aim to showcase the overlapping boundaries in nature, history, and ecology.

Talin Hazbar received her Bachelor of Architecture from the American University of Sharjah in 2012.

In 2015 she completed the Salama Bint Hamdan Al Nahyan Emerging Artists Fellowship program in collaboration with the Rhode Island School of Design, Abu Dhabi, and the Tanween Design Program, Tashkeel, Dubai. In 2018, she was commissioned to exhibit in 'Co-Lab: Contemporary Art and Savoir Faire' at the Louvre Abu Dhabi. She was selected in 2020 for the dieDAS Fellowship program at the Design Academy Saaleck.

Her work has been exhibited in the United Arab Emirates and internationally at fairs and institutions, including NGV Triennial, Design Days Dubai, Dubai Design Week, Beijing Design Week, Warehouse421, Third Line dxb Gallery, and Art Dubai. She has been published internationally through different publications such as Architectural Digest, Designmena, Financial Times, Grazia France, Disegno, and wallpaper.

FLOW

Three separate sculptures
UAE local rocks, sand, glass
approx. H: 25cm W: 15cm L: 20cm each
2018
2 650€ each



Flow is a modern take on the sand hourglass and depicts landscapes. It visualizes the ephemeral and enduring qualities of time through the use of timeless materials: stone and sand. Flow is designed to tell time with the intimacy of movement within the rock's interior.

The quality of time cannot solely be measured through the grains but through its flow. With each turn, the sand moves slowly and steadily, obeying the force of gravity to mark 10 minutes. It does not nostalgically look back but looks forward to what is yet to come.

FLOW



CURATOR

OCÉANE SAILLY

Océane Saily is based between the UAE, France, and Kuwait.

She is the Founder and Director of Hunna Art, a nomadic art gallery representing contemporary women artists from or based in the Arabian Peninsula. Engaged in the politics of production and the creation of critical contributions from scholars and art professionals, Hunna Art aims to support artistic and intellectual circulations between the Arabian Peninsula and the rest of the world while championing women artists.

In 2023, Saily was appointed the Director of the Failaka Institute for Knowledge and Arts Research (FIKAR), a non-profit organization operating as a think-tank and an artistic production platform focused on ushering new narratives, forms of research, expressions, and experiments in response to contemporary global issues.

Prior to Hunna Art and FIKAR, Saily co-founded Hors-Cadre (France), a contemporary art gallery focusing on emerging French artists, and worked as a Cultural Officer in the Emirati-French Cultural Program - Dialogue with Louvre Abu Dhabi (PCFE) at the French Ministry of Culture / Institut français (Paris).

Océane Saily is also an independent researcher who explores French Cultural Diplomacy, for which she has been awarded a three-year full doctoral scholarship from the Sorbonne Nouvelle and a two-year field scholarship by the French Research Centre of the Arabian Peninsula (CEFREPA), and Contemporary Art in the Arabian Peninsula. Her research has been presented in numerous publications, conferences and lectures including at American University of Kuwait, Centre Français de Recherche de la Péninsule Arabique, Institut Catholique de Paris, Institut de Recherche et d'études Méditerranées Moyen-Orient, Institut du Monde Arabe, Louvre Abu Dhabi, Musée national des arts et métiers, Paris VIII University, Sorbonne Paris University, and School of Oriental and African Studies among others. She is also part of a transnational research group led by Pr. Alain Quemin and Pr. Kathryn Brown, on inequalities in the contemporary art world.

In 2023, Océane Saily received the MIA Art Collection Award for her contribution to women artists' visibility, support, and representation.

GALLERIES

EMERGEAST

It was in 2014 that Dima Abdul Kader and Nikki Meftah, two art lovers and specialists from the Middle East, decided to establish Emergeast as a platform to promote and collect affordable Middle Eastern art.

Nine years later, Emergeast houses 75 artists with 12 official representations, offers art consultancy services, curates corporate and private collections, and has established museum partnerships and placed emerging artists in permanent collections.

Emergeast's true essence lies in collaboration and elevating the collective consciousness by enhancing our everyday life through art and beauty. Emergeast is an intersection between human connection, creative expression, and beauty in its rawest form: join the movement.

Dima Abdul Kader - Co-Founder

Dima is the co-founder of emergeast.com. Having studied the dynamics behind art as an investment, Dima's mission is to facilitate recognition and knowledge of MENA art and culture to aspiring artists and collectors. As an arts and culture devotee and NFT enthusiast, Dima has been involved in curating large-scale international corporate collections and bespoke private art consultancy.

Nikki Meftah - Co-Founder

Nikki is the co-founder of emergeast.com. With a bachelor's degree from SOAS University in Persian Culture and Business Management, Nikki specializes in bridging the gap between artists and collectors, aiming to disseminate the Middle East's arts and culture to an international audience. Nikki is an NFT enthusiast working on expanding the gallery's offering, looking for ways to maximize their presence in Web3.

<https://emergeast.com/>

HUNNA ART

Founded in 2021 by Océane Saily, Hunna Art is an independent contemporary art gallery championing a new generation of women artists based in or from the Arabian Peninsula. Tackling questions of power, gender, the history of the Arabian Peninsula, social relations, and youth culture, Hunna Art's artists are developing cutting-edge visual languages and research that explore art historical, social, and political narratives and dominant representations, subjectivities, and personal experiences.

Hunna Art was born out of the observation that regional artists were underrepresented in the local art markets and on the international stage. A genuine appreciation and scholarly knowledge of the richness and depth of the Arabian Peninsula's contemporary art scenes and a solid commitment to fight the underrepresentation and lack of visibility of women artists and professionals in the global art world further encouraged Hunna Art's formation. Hunna Art represents a carefully curated roster of fifteen artists who are among the most talented of their generation and regularly invites emerging art critics and curators to collaborate, hence creating an international network composed of the new generation of art professionals while offering new and critical perspectives on the artists' practices.

In two years, Hunna Art has managed to position itself as a pivotal gallery for women artists from the Arabian Peninsula, to organize numerous exhibitions in partnerships with art venues, and to establish collaborations with several platforms and artist residencies abroad (in Kuwait, France, the UK, and the US).

Hunna Art has been featured in numerous magazines and platforms such as The Art Newspaper, Diptyk, Fisheye Magazine, Vogue Arabia, Mathqaf, Middle East Monitor, Gulf Today, The New Arab, L'Orient Le Jour, Le Quotidien de l'Art, The National, Time Out Dubai, and others. Our artist's works are part of prominent private and institutional collections in the Arab world and Europe.

<https://www.hunna.art/>

MILLON

MIDDLE EAST ART DEPARTMENT

In 2021, the Millon auction house introduced its dedicated department focused on Modern and Contemporary Art from the Middle East and North Africa – a pioneering initiative within the European auction house landscape. This strategic step aligns with the surging global interest in art from this vibrant region.

The burgeoning prominence of artists from the Middle East and North Africa within Western art circles and institutions motivated Millon to showcase established and emerging talents from Arab, Iranian, and Turkish backgrounds in the international art market.

The Middle East Department has made remarkable progress, not only by orchestrating successful auctions but also by curating a multitude of artistic events that have effectively heightened awareness among the general public. This achievement owes its fruition to the harmonious collaboration among artists, galleries, collectors, institutions, and, notably, the estates of artists originating from or rooted in MENA countries across Europe and the rest of the world.

Since its establishment, the department has achieved record-breaking prices for trailblazing artists such as Chafic Abboud, Georges Hanna Sabbagh, Adam Henien, Alfred Basbous, Behjat Sadr, Fatma Baya, Mahjoub Ben Bella, Paul Guiragossian, Fateh Moudarres, Mansour Ghandriz, Mohsen Vaziri-Moghadam, and numerous others.

Despite its formal inception, Millon has been actively fostering and contributing to developing the Arab and Iranian art markets since 2012. This commitment culminated in its inaugural sale in Dubai at the Ritz-Carlton, a tradition carried forward since July 2023 in Beirut.

MILLON¹⁹⁷⁴

CONTACT



Zahra JAHAN-BAKHSH DEVINOY
Head of sale - Specialist in Modern &
Contemporary Middle Eastern Art

zjahanbakhsh@millon.com

+33 (0) 6 14 47 38 03

+33 (0) 1 47 2756 50

Middle-East Department
Millon Trocadéro
5 avenue d'Eylau
75016 Paris

CREDITS

This catalogue has been designed and edited by
Océane Saily (Exhibition Curator, Director of Hunna
Art), Megan Vogel (Assistant Director of Hunna Art),
Dima Abdul Kader (Co-founder of Emergeast), and
Nikki Meftah (Co-Founder of Emergeast)