

**ABOLISH
ARTICLE
153**

ART COLLECTORS EDITION

Abolish Article 153

28 April - 8 May, 2016

JAMM Gallery

Dubai

Amani Althuwaini

Deena (Machina) Qabazard

Farah Salem

Maha Al Asaker

Mehdi Darvishi

Musa Al Shadeedi

Tagreed Albagshi

Tareq Sultan

Thuraya Lynn Al Jasem

Zahra (Zouz The Bird) Al-Mahdi

Zuhair Alsaeed

Our campaign aims to abolish article 153 from Kuwait's penal code, which effectively gives men regulatory, judicial and executive power over their female kin in blatant disregard of the constitution, international agreements on human and women's rights and even the Islamic Sharia.

This law states that any man who surprises his mother, sister, daughter or wife in an unsavory act with a man and kills her or him or both will be treated as committing a misdemeanor punishable by a maximum of 3 years' jail time and/or a fine of 3000 rupees (KD 14).

Our aim is to also build coalitions across the GCC and the Arab world to abolish similar laws across the region. Ultimately our aim is to create a safe environment where mothers, daughters, sisters and wives are protected from all forms of violence and to raise awareness of these violent practices and the legislation that sanctions them.

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All artworks shown at the exhibition were created for the purpose of this exhibition. **Farah Salem's** photographs feature women trapped in boxes in various landscapes. It speaks about being boxed in either by society or by the constraints we internalize in our own minds.

Maha Al-Asaker uses flowers and the female form to highlight the beauty of female sensuality but also its fragility, how something sacred can also be violated.

Zahra (Zouz The Bird) Al Mahdi creates three impregnation capsules with price tags attached, underlining the right for women to control their own bodies, sexuality and reproductive organs.

Thuraya Lynn Al Jasem creates dreamscapes full of symbolism and metaphor, leaving the interpretation up to the viewer.

Amani Althuwaini's experimental works are also ambiguous in their subject matter. Her small-scale works are screen prints in seven layers. Her large work is acrylic on MDF.

Deena (Machina) Qabazard's *Assiste Disappearing Act 1,2 and 3* are mixed media and embroidery on paper, a powerful statement on gender relations.

Tareq Sultan's piece subverts the expression of an Arabic term of endearment (*Ba3ad Chabdi*), which translates to 'My Liver' and the sinister reality of honor killings. His work also features Lady Justice, an allegorical personification of the moral force in judicial systems whose attributes include a blindfold, a balance and a sword.

Iranian painter **Mehdi Darvishi** made an interactive installation consisting of a painting and two intaglio prints, a triptych that requires viewers to see

the work via the camera on their cell-phones upon activating the negative filter (For Apple devices: first go to Setting=> general=> accessibility=> Invert colors, and then activate the camera. For the other cellphone brands activate the camera and then activate the negative filter).

Iraqi artist **Musa Al-Shadeedi** uses *La Grande Odalisque*, an oil painting dated 1814 by **Jean Auguste Dominique Ingres**, which hangs at the Lourve in Pais, to demonstrate symbolic distortion. The painting became infamous because the female subject was drawn with two or three lumbar vertebrae too many. Recent studies have shown that her elongated spine was a deliberate distortion, a way to contrast the seductive posture of her body, meant only for the Sultan's pleasure, and her facial expression, which is equally sad and indifferent.

Al-Shadeedi uses the painting as a reference point to demonstrate how modern men still view women as bodies to be used for their own pleasure and as private property, with the right to cover them or even kill. In his photograph with the curtain, the female subject becomes a thing, no longer a human being.

Bahraini artist **Zuhair Alsaeed** says, "My artworks address my support towards abolishing article 153 from Kuwait's penal code. It also supports the feminist movement in its struggle to abolish this article. My artworks express the discontent of this article, especially the monetary value on letting a man get away with killing a female relative for no more than KD 14." The artist, along with every other artist included in this exhibition, hope that Article 153 will soon be abolished.

We thank them for their contributions and support for our campaign.

It would be misleading to use the term turmoil to refer to our current crisis, as if we were addressing a sudden cataclysm or an interruption in the functional cycle of a mechanism, both of which can be halted, repaired and restarted at

will. The current state of affairs is far more invasive and deep-rooted than we can account for: A central rupture in the fabric of the possible has taken hold not only of our reality but of our imagination as well. Having abandoned an earlier notion that a better world is indeed possible, the entire structure is drifting not in any specific direction but remains suspended on a new territory beyond risk and uncertainty; the process of deposition in which tenuous and indefinite substances, whose immaterial qualities were previously associated with freedom -society, the global economy, globalism, turn suddenly into heavy solids that enclose and grow into walls. The so-called crisis has shifted from historical circumstance to permanent condition.

Amidst this return of the solid hierarchy, authority and unilateral meaning, the ultimate consequence of a world turned too vague and too abstract to be rationally understood, a conflict of values emerges in which we want to move in two simultaneous but contradictory directions: We gladly embrace the promise of a global, interconnected and seamless future, but its many risks and uncertainties hold us back in fear, and make us look at the past in a search for safety and wholeness to save us from the complete atomization of the self that the new socio-economic model requires in its most extreme form. The Arabian Gulf, more than any other region in the world, is at the center of this new bipolar dynamic, in a struggle between the unstoppable forces of modernization and the desire to remain authentic -it is but difference, not atomization, what constitutes the kind of plurality necessary for that project of a future world. It is not just a struggle; an enormous imbalance remains.

Underneath the semblance of wealth, stability and progress—a concept always questionable, lurks arigid structure of laws, erroneously associated with Islam and with traditional values, but largely inherited from the Victorian morals of European colonialism, that constantly clash with our external reality and that Europeans have battled for two centuries. In the juridical constitution of a natural person as a legal entity laid out by the Christian Middle Ages, bodies are literally a part of the body politic, and therefore a category of property circumscribed by the powers of the state. Contrary to traditional Islamic law, where there was no distinction between natural and juridical persons, and the unified concept of persona resembled more the Roman idea of citizenship than the feudal subject. The juridical limbo of the postcolonial era has left many young states permanently incapacitated as they enter the modern world without the possibility to adapt their polities for such a world.

The status of women in the Gulf, highlights the need to the revise this anachronistic juridical canon, at odds with the needs of a modern economy. The exhibition Abolish 153, the first iteration of which took place in Kuwait in 2015, brings a new edition to Dubai, as a part of a larger eponymous campaign initiated by a group of Kuwaiti women active in society, business and the arts, calling for the abolition of article 153 in the Kuwaiti penal code. The article condones the murder of women for the charge of adultery by a father, son, brother or husband, and is treated by the prosecution—if a plaintiff happens to bring about a case, as a misdemeanor punishable by a maximum of three years jail and a fine of 14 Kuwaiti dinars (roughly \$60).

While the participation of women in politics and society across the Gulf has seen an increase across the spectrum in the last decade, with particularly notable examples in the United Arab Emirates, it is but inconceivable that such laws still remain in place throughout the region.

There is no measurement of progress in society more effective than the legal status of women. The enshrinement of civic equality in the constitutions of Western states in the first half of the 20th century was not simply coetaneous with the rise of participatory politics and modernization, but also largely generative: Equality in participation translated into new modes of thinking and judging being introduced and consequently the enlargement of the public domain. Women have since then occupied pivotal roles in public life, from new educational institutions to the anti-war movement to more inclusive legislation to the representation of minorities and gendered communities in institutions. Yet the struggle for equality in the West is not a terminated project. The global sense of uncertainty and unpredictability that is felt in the Gulf, has swept throughout Western political life, endangering the hard-earned rights of women in many otherwise progressive states.

At the heart of the exhibition, consisting entirely of new commissions, artists from the region have reflected about the different ways in which the status of women has affected the order of representation: Invisible or phantom bodies attempt to make themselves manifest, to acquire a voice and a presence and to speak without banisters. In this new territory, in which both men and women are negotiating their identities with themselves and others, authenticity is translated acoustically: Who can hear me?

Emerging from a spectral existence, almost at the border of appearance, the feminine is not an oppositional but a disjunctive form: It expresses the mutuality and contradiction as both exclusion and inclusion. This relates to both particulars and universals, so that the condition of woman breaks out of its now proscriptive nature and becomes a metaphor to the human condition not in general terms, but as a condition of vulnerability which translates into discursive capability.

In the photographs of Musa Al Shaheedi, the disappearing woman interrogates art history for its own bearings, and deforms rather than reforms the canon of what is visible to history, of what is representable to history. How can someone's true presence be narrated through mute signs? What are the strategies available? The truncated existence becomes both form and demand, uproariously overturning a familiar image. Working through Ingres' historical painting 'La Grande Odalisque' (1814), employing cruel means of distortion on the female body, Al Shaheedi returns poignantly to the place of the female body as a private property in colonial law and the very poor updating of that concept in the current cultural application of the norm. As a body, almost without self, the woman loses her identity as a self and transmogrifies into a movable object—the legal term in civil law for personal property, as opposed to immovables, real property or estates. She is not even real yet.

Tagreed Bagshi on the other hand, through figurative forms, offers the woman a first gaze at the world, which she experiences with great curiosity and wonder, navigating a world in which she is herself a stranger, but she is re-establishing her identity in opposition of form and language. Subtle pri-

mal metaphors grow into archetypes and invest her with the concreteness of a specific gaze at something, the body becomes independent of the object.

Subsequently, the presence becomes augmented and for artists such as Amani Althuwaini or Mehdi Darvishi, the attempt at representation becomes an internal break with the world and the beginning of vociferousness: Rather than longing for or looking at the world, the personal form that the woman takes on issues an impeachment, reclaims a territory, comes back from the dead, and restores a language erstwhile lost. The unredeemed woman, in no need of protection or salvation, enters a world fraught with caveats and misconstructions.

Different artists, such as Zuhair Al Saeed or Tarek Sultan embody the other, representing not themselves but women as a category of external consciousness, drawing lines of inflection on the image, presenting genders as inverse mirrors, cautious and critical of their possibilities. The body as a life form, as in the work of Deena Qabazard, is a fragment in a nascent organism, cognizant of itself. The exhibition, showcasing the work of eleven artists, is not meant as catalog of femininity but neither embodies universal forms. The preoccupation here is with the very particulars of our present condition, and an investigation into how endangered is a social fabric at the mercy of mismatching histories, unable to correlate between experience and reality. At the heart of this modern-day violence against the female body what we find is not a nostalgia over a tradition-ridden past but a defense mechanism against a temporal horizon which promises only the unknown.

It is not difficult to infer at this point how little justice there is in a culture of shame and how little this injustice is related to our traditions, for tradition is always a vessel of wisdom, there is no possible innovation without tradition a tradition to contest, to challenge, to respond to. We are no longer able to circumvent the risks of personal freedom while at the same time enjoying its many privileges. In a world more and more hostile to dynamic transformations, precisely because of its constant state of transition and change so that it can no longer be stabilized, it becomes necessary to live with different simultaneous points of departure and destination, even at the expense of contradiction. The gendered form is only one point of view among many, in an arena of infinite possibilities, seamless flows and interchangeable identities. So poorly predictable and representable is this conundrum that justice cannot be served through legality or proscription, only through open negotiation.

As the eyes of the planet are set on the Gulf as a territory of futurity, facing the challenges of the anthropocene and the post-oil economies, building today the sustainable societies of tomorrow with the help of the technological imagination, it is important to emphasize the social capital represented by women so that the concept of vertical progress does not turn into a social dystopia that will launch us back into the remote past. An imbalance will always remain, part and parcel of a brave man-made world from which no one will save us; we have chosen it for ourselves. The deciding factor however is whether our imaginary of technology can now match our social structures and prevent the violent conflicts of the past century. As we venture into the best of all possible worlds, ahead of us, and embodied in purely human dreams, we ought to discard social structures from a past that we did not choose, in order to articulate a common future desirable for all.

by Arie Amaya Akkermans



AMANI ALTHUWAINI

Figment 2
2016
Screenprint on 7 layers
25 x 30 cm



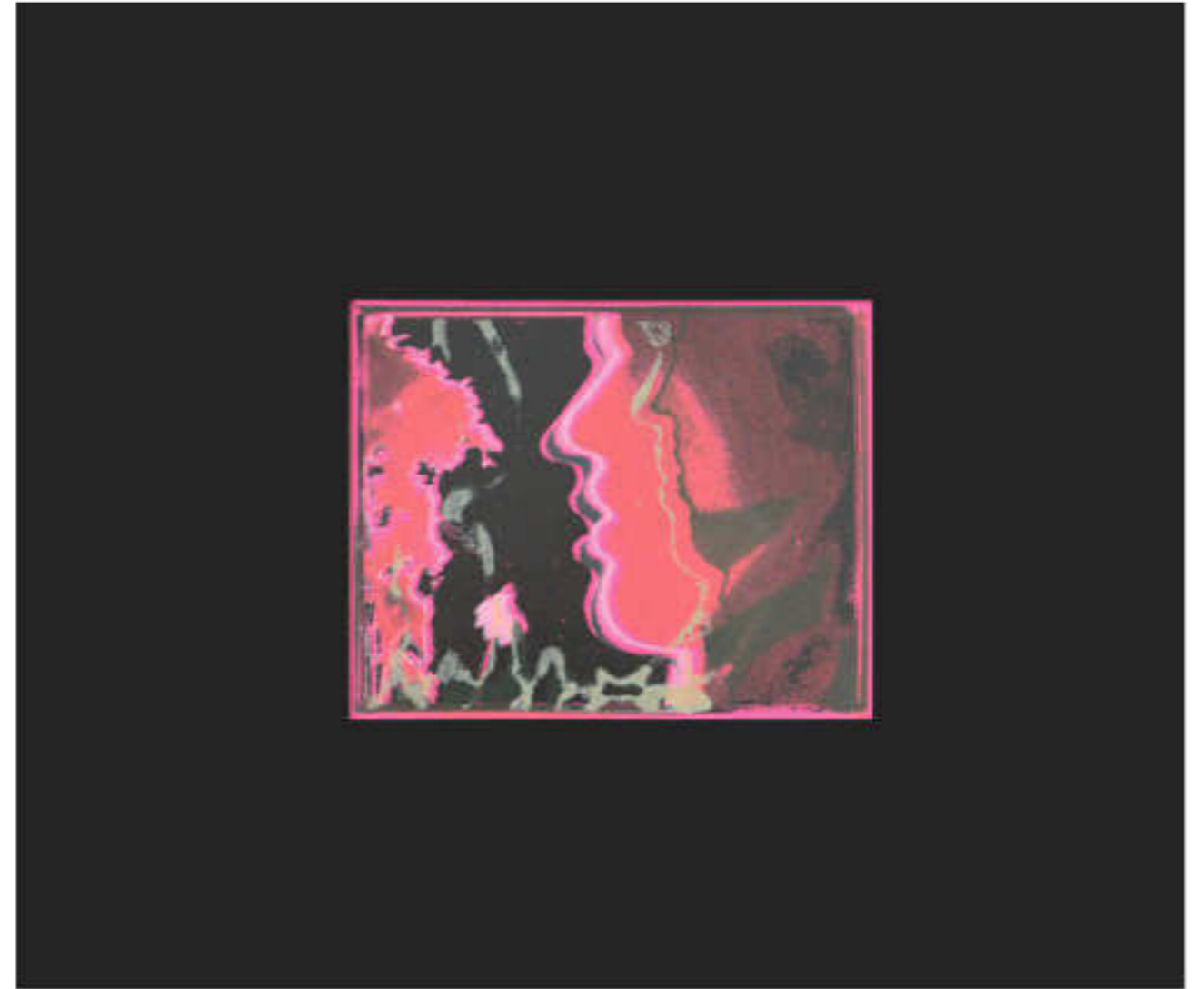
AMANI ALTHUWAINI

Volition
2016
Acrylic on MDF
110 x 110 cm



AMANI ALTHUWAINI

Figment
2016
Screenprint on 7 layers
10 x 15 cm



AMANI ALTHUWAINI

Figment 1
2016
Screenprint of 7 layers
10 x 15 cm



AMANI ALTHUWAINI

Figment 4
2016
Screenprint of 7 layers
30 x 10 cm



AMANI ALTHUWAINI

Figment 3
2016
Screenprint of 7 layers
25 x 30 cm



DEENA MACHINA QABAZARD

Assisted Disappearing Act 2
2016
Mixed media and embroidery on paper
49 x 33 cm



DEENA MACHINA QABAZARD

Assisted Disappearing Act 3
2016
Mixed media and embroidery on paper
49 x 33 cm



DEENA MACHINA QABAZARD

Assisted Disappearing Act 1
2016
Mixed media and embroidery on paper
49 x 33 cm



FARAH SALEM

Untitled (from Cornered Series)
2016
Photography, Edition of 7
60 x 90 cm



FARAH SALEM

Untitled (from Cornered Series)
2016
Photography, Edition of 7
60 x 90 cm



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Photography, Edition of 7
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FARAH SALEM

Untitled (from Cornered Series)
2016
Photography, Edition of 7
60 x 90 cm



MAHA AL ASAKER

Untitled
2016
Print, Edition of 5
20 x 14 cm

MAHA AL ASAKER

Untitled
2016
Print, Edition of 5
20 x 14 cm

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Untitled
2016
Print, Edition of 5
20 x 14 cm

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MAHA AL ASAKER

Untitled
2016
Print, Edition of 5
20 x 14 cm

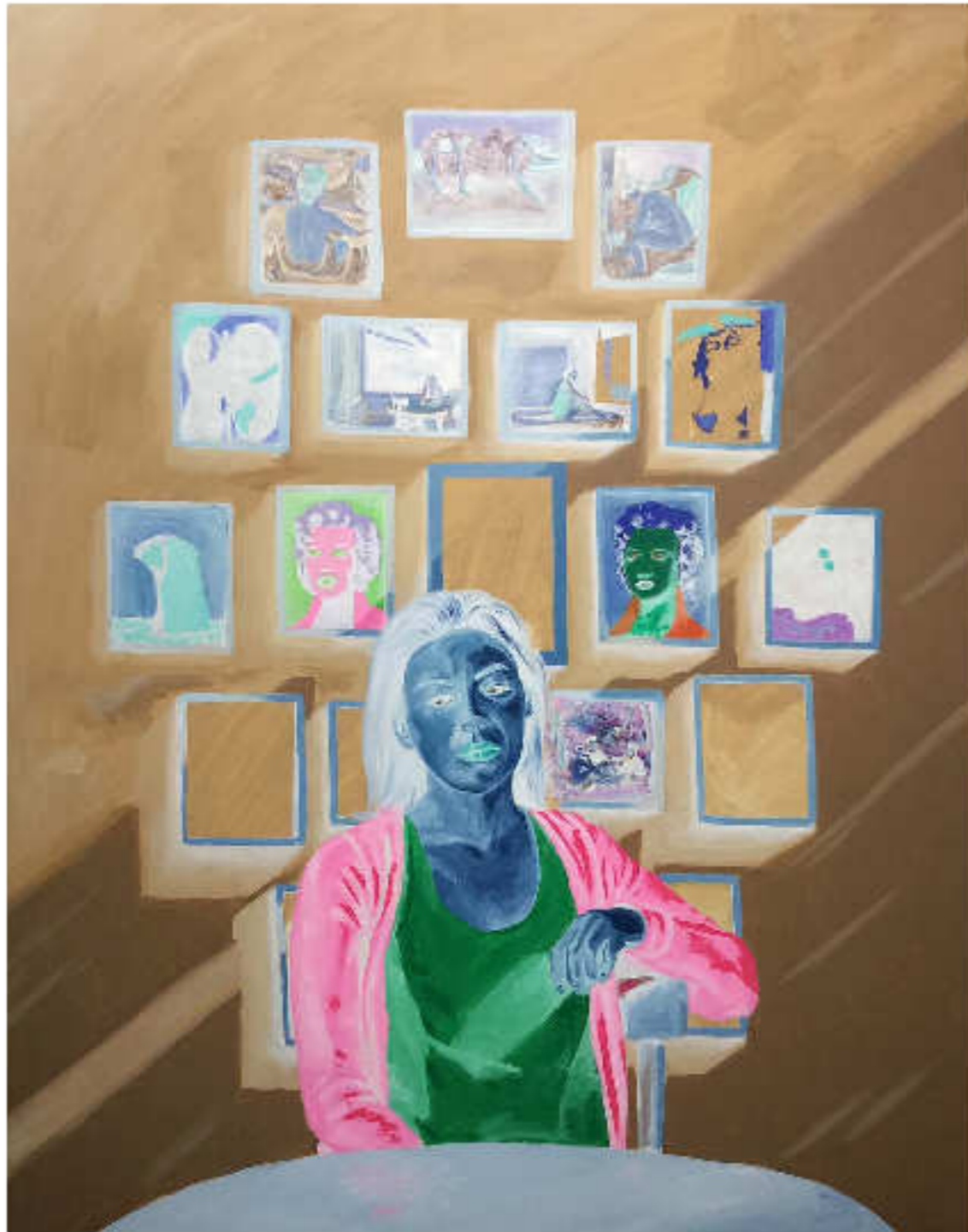
MAHA AL ASAKER

Untitled
2016
Print, Edition of 5
20 x 14 cm



MEHDI DARVISHI

Tryptich
2016
Interactive installation (detail)
Intaglio print: 80 x 60 cm



MEHDI DARVISHI

Triptych
2016
Interactive installation (detail)
Painting: 200 x 150 cm



MEHDI DARVISHI

Triptych
2016
Interactive installation (detail)
Intaglio print: 80 x 60 cm



MUSA AL SHADEEDI

His Woman in me
2016
Print on paper
40 x 60 cm



MUSA AL SHADEEDI

His Bed
2016
Print on paper
40 x 60 cm



MUSA AL SHADEEDI

His Look
2016
Print on paper
40 x 60 cm



MUSA AL SHADEEDI

His La grande Odalisque
2016
Print on paper
40 x 60 cm



MUSA AL SHADEEDI

His Cover
2016
Print on paper
40 x 60 cm



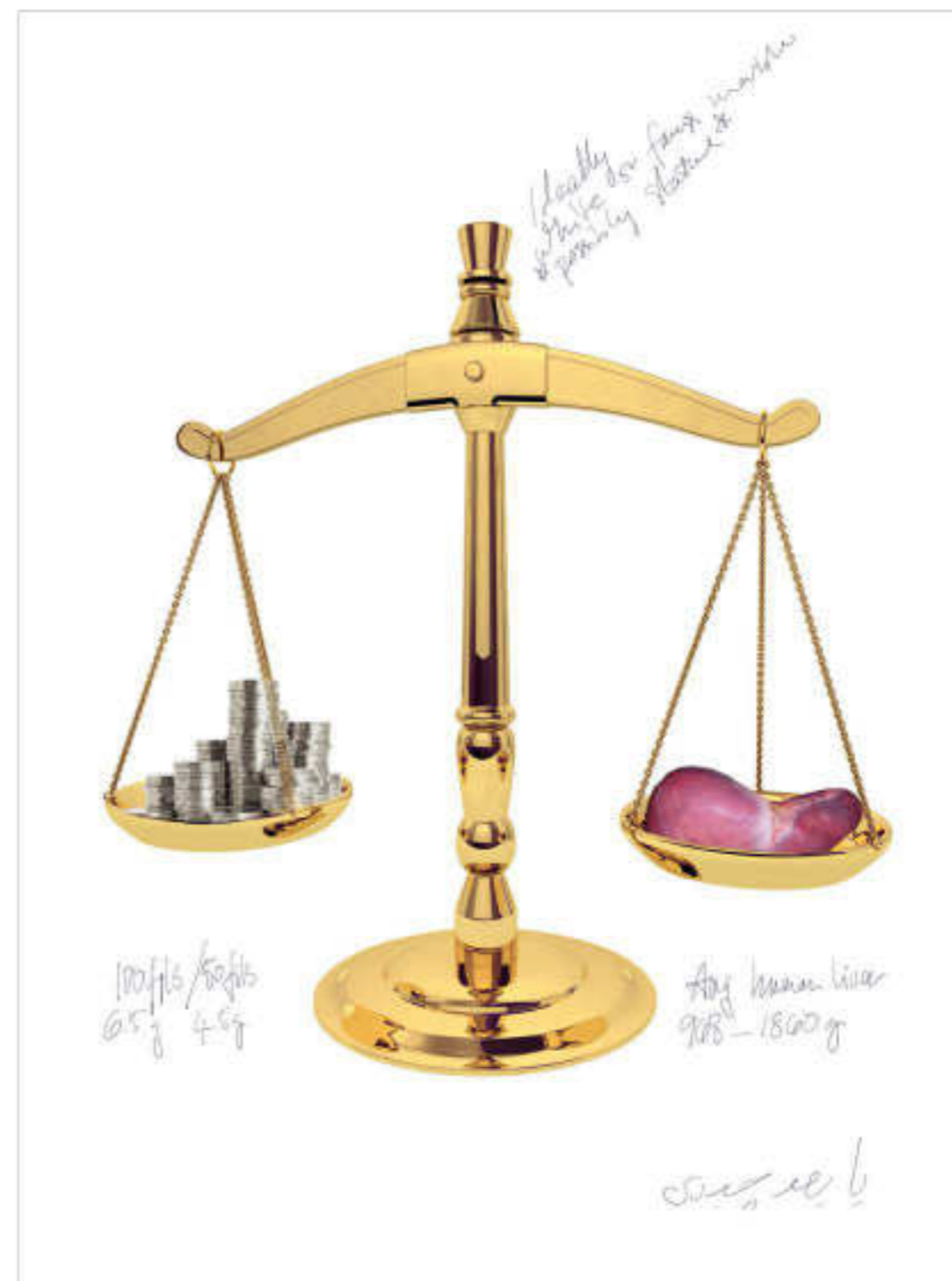
TAGREED AL BAGSHI

Freedom
2016
Acrylic on canvas
230 x 186 cm



TAGREED AL BAGSHI

The Gate
2016
Acrylic on canvas
300 x 186 cm



TAREQ SULTAN

My Liver
2016
Mixed media sculpture
Variable



THURAYA LYNN AL JSEM

The Spirit Tree
2016
Ink and markers on papers
60 x 42 cm



THURAYA LYNN AL JASEM

The Moon Greeting
2016
Ink and markers on papers
60 x 42 cm



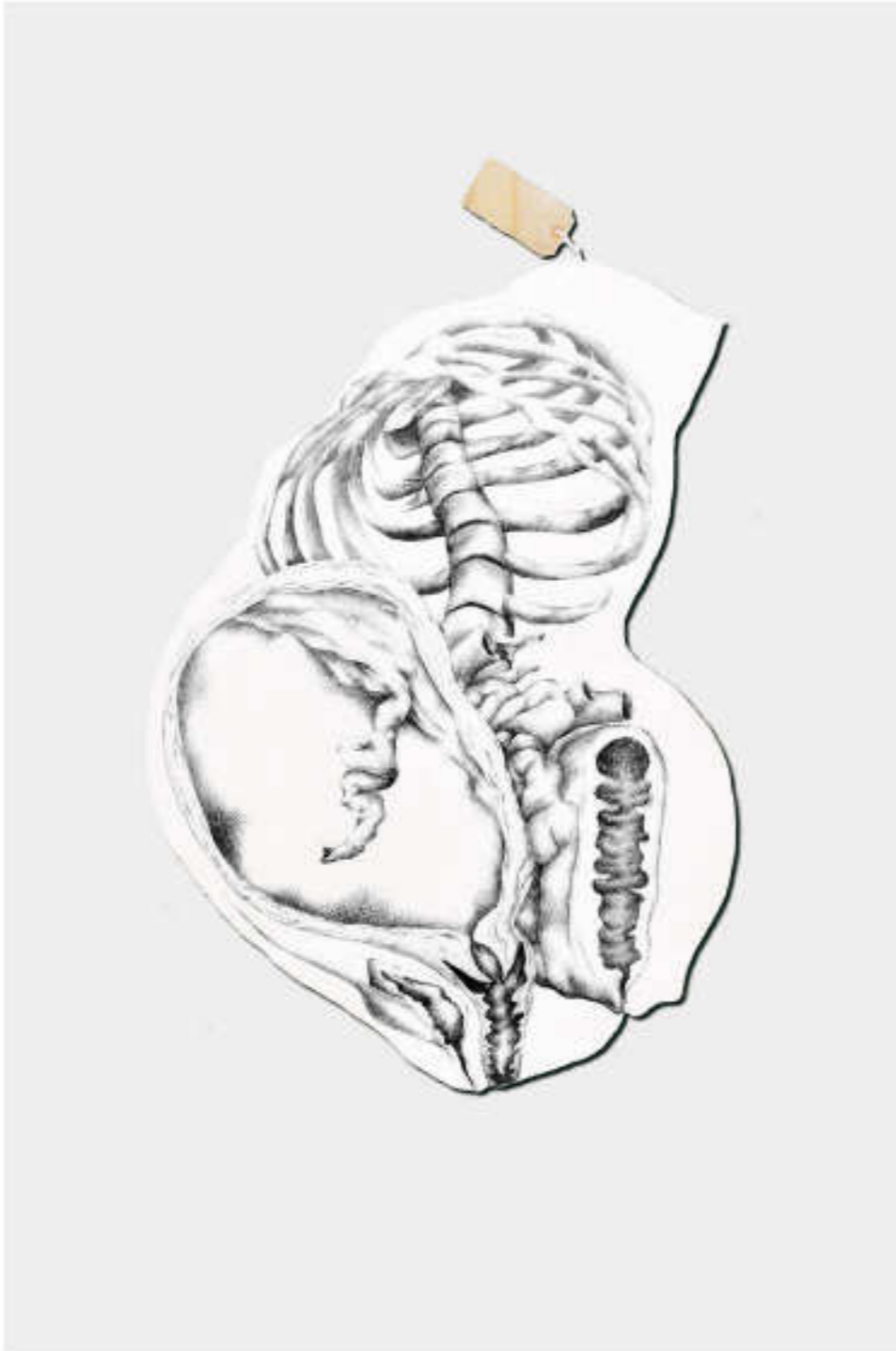
THURAYA LYNN AL JASEM

A Particular Place
2016
Ink and markers on papers
60 x 42 cm



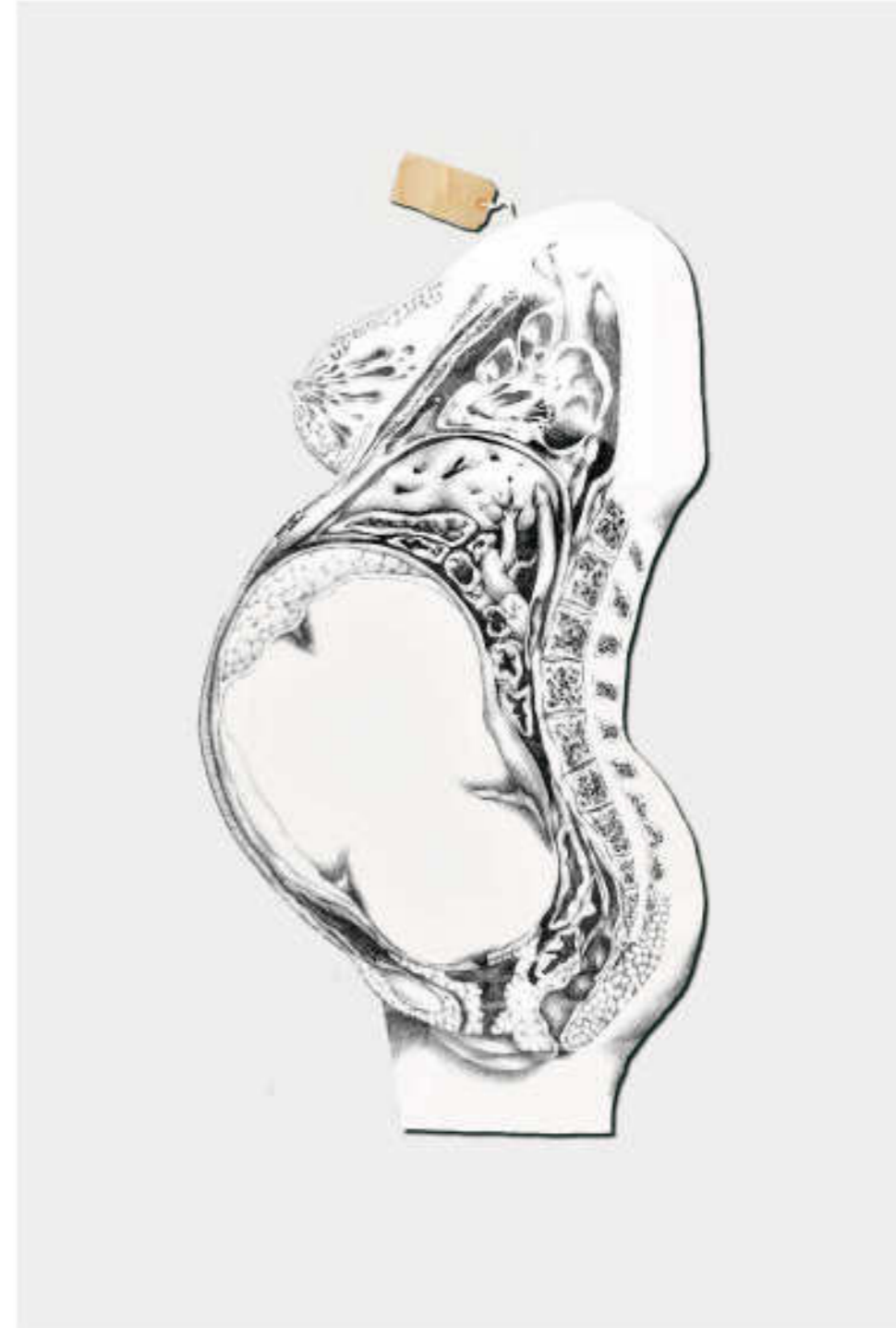
ZAHRA (ZOUZ THE BIRD) AL MAHDI

Impregnation Capsule 1
2016
Illustration
107 x 70 cm



ZAHRA (ZOUZ THE BIRD) AL MAHDI

Impregnation Capsule 3
2016
Illustration
107 x 70 cm



ZAHRA (ZOUZ THE BIRD) AL MAHDI

Impregnation Capsule 2
2016
Illustration
107 x 70 cm



ZUHAIR ALSAEED

Untitled
2016
Mixed media, painting
150 x 120 cm



ZUHAIR ALSAEED

Untitled
2016
Mixed media, painting
300 x 185 cm



ZUHAIR ALSAEED

Untitled
2016
Mixed media, painting
120 x 150 cm

Amani Althuwaini

(b. 1989, Ukraine)

is undertaking her MFA degree at Goldsmiths, University of London. She's currently doing an exchange program at the Prague Academy of Art, Architecture and Design (UMPRUM). Amani graduated from Kuwait University's Architecture department and has worked as an architect and a teacher assistant in Kuwait University. Being half Kuwaiti, half Ukrainian, identity and memory have always been the driving force behind Amani's work. She explores themes of memory, tradition and socio-political issues relevant to Kuwait through mixed media; painting, video and installation. She has done fieldwork with migrant workers around areas in Kuwait like Abbasiya, Bneid Algar and Farwaniya; an example is her work Displaced Convention exhibited in Out of Kuwait exhibition at London's Edge of Arabia Gallery in 2013. In 2015 she was part of Abolish 153 exhibition, and exhibited her work about women's social limitations and oppression. Amani's print works were chosen to be part of Acts of Looking projection series on the exterior of The Royal Festival Hall in London in March 2016, from the Southbank Center's Women of the World festival.

Deena "Machina" Qabazard

(b. 1984),

was born in San Francisco, California to an American mother and Kuwaiti father. She received her Bachelor of Arts from The Evergreen State College in Washington. She conveys her ideas utilizing drawing, painting, sculpture, performance and digital media in combination with other unexpected materials. She currently lives between Kuwait and the U.S. working as an independent and collaborative artist. "My motive is blurring the lines between what is unsightly, unsettling, in conjunction with what is transcendent and beautiful. My work has become an ongoing experimental play, and a cross-cultural examination. Maybe our biggest fear is having something in common with that which we are horrified by. Through art, I believe, it is possible to accentuate the beauty that flanks the grotesque."

Farah Salem

(b. 1991, Kuwait)

is a visual artist and a photographer. Her passion for photography began at the age of 15 and she later graduated with a BA in Art and Visual Communications. She has worked with established photographers, attended multiple workshops including a course at the New York Film Academy. She has explored many genres of photography and feels especially drawn to street photography and conceptual photography.

Farah is interested in telling stories and portraying raw emotions. As an artist she is interested in tackling various social topics, from humanitarian issues to women's rights. The underlining motif in her work is the universal humanity in all.

Maha Al Asaker

(b. 1977, Kuwait)

is a Kuwaiti photographer based in New York City. She is a 2014 ICP graduate from the Full Time Program in general Studies. She has been represented by JHB Gallery in New York since July 2014. Maha's work has been featured in numerous exhibitions in New York City, United Arab Emirates and Kuwait. Most recently as part of the "Art on Paper" exhibition in March 2015, "Miami Project" in December 2014 and "ArtMarket - Hampton," July 2014. Her work engages with identity and cultural issues.

Musa Al-Shadeedi

(b. 1992, Iraq)

lived his childhood under the regime of Saddam Hussein and the Arab Socialist Ba'ath Party. At the age of eleven, US forces invaded Iraq under the guise of regime change and freeing the Iraqi people from authoritarian rule. The liberty that was promised to them never came and the painful reality of these experiences influenced Musa in various ways. He is a visual artist, writer and an activist, committed to defending gender equality, LGBT rights and women's rights. He currently lives in Amman, Jordan where he is studying psychology. By expressing his own painful experiences in his work, the work itself becomes a vehicle to give minorities a voice.

Mehdi Darvishi

(b. 1988, Iran)

received a BFA in Painting from the Faculty of Fine Arts at the University of Tehran. His solo exhibitions include Trope (2015) at the Art Lounge Gallery, Tehran, and The Hatch (2012) at Shirin Art Gallery, Tehran. Since 2005, his works have been featured in various group exhibitions in multiple countries including Portugal, Poland, China, Canada, Belgium, Italy, Russia, Japan and the USA. Mehdi's works are in a number of permanent art collections including those at the National Taiwan Museum, Taichung, Taiwan, Museum of Engraving Collection - Paleologi Castle in Acquafredda Terme, Italy, and the Tama Art University Collection, Tokyo, Japan. In 2016, the artist completed a residency at the Guanlan International Printmaking Base, Guanlan, China.

(The world's greatest printmaking Museum)

Tagreed Albagshi

(b.1975, Al Hasa)

obtained a Bachelor's degree in Science and Arts Education, as well as a Master's degree in Curricula and Educational Methods from the King Saud University in 2012. Her work is based on the art of expressionist portraiture. She depicts women in a special style, expressing their intellectual and spiritual aspect, shedding the light on the feminine essence with all its psychological conditions whether glee, tragedy, contemplation, or unspeakable hidden feelings. In her work, Tagreed seeks to find an intimate relationship between line and color. She has held several solo exhibitions, and has represented the Kingdom of Saudi Arabia at the Bangladesh Biennale in 2008 and at the Biennale on Women and Art at the Sharjah Art Museum in 2010. She has participated in group exhibitions in Muscat, Oman, Bahrain, the UAE, Kuwait, Morocco, Lebanon, Egypt, India, Paris, London, Austria, South Korea, Germany and Argentina. In 2011, Al-Baqshi participated in the Saudi-Indian Exhibition at the King Abdulaziz Historical Museum in Riyadh. She holds numerous awards at the local and international levels, most significantly, the second place Safer Award in 2007, and the Muftaha Art Award in 2009.

Tareq Sultan

is a graphic designer and visual artist living in Kuwait. He is a graduate of Washington University in St. Louis and continued his graphic design studies at Parsons The New School for Design. Most of his artistic work uses modified forms of re-appropriated imagery, pop cultural and religious iconography, and an arguably degraded hybrid of colloquial Arabic and English as parts of its core communicative instruments. Tackling subjects such as gender and sexual identity, idolisation and self censorship.

Thuraya Lynn Al Jasem

(b. 1988, Kuwait)

is an illustrator and designer whose work is influenced by her biracial background and how it presents itself as a mean for the exploration of identity and its objectification. Where is the line? Is this an "I'll know when I see it" problem? Identity can be the context of creation, presentation and audience interpretation. These are no hard and clear line between identity expression and objectification.

Zahra Al-Mahdi

(b. 1989, Kuwait)

is an English Literature graduate from Kuwait University, College of Arts. She is an artist, writer, and a filmmaker. She is currently enrolled in Kuwait University's Master's program in Comparative Literary and Cultural Studies.

Zuhair Al Saeed

(b. 1980, Bahrain)

lives and works in Bahrain. Belonging to a younger generation of Bahraini artists, Al Saeed was under the tutelage of important artists from Bahrain and the Arab region, and has yet consolidated his unique practice through an investigation on found materials that confer his paintings an installation-like quality.

A young artist with a long trajectory, Al Saeed has been previously engaged not only with color fields and abstract painting, but also with colorful photography, drawing, watercolors, performance and installation. The winner of the 2008 Zain Dream innovation initiative, Zuhair Al Saeed studied fine arts at the University of Bahrain and his work has been showcased at different venues in Bahrain, Morocco and Kuwait. His works have been collected by Bahrain National Museum, HSBC Bank, the Ministry of Culture of the Kingdom of Bahrain, and the Museum of Contemporary Art in Kuwait. The artist's first solo exhibition in an international gallery, inspired by the words of the Syrian poet Adonis, was held at Albareh in October 2013.

ABOLISH
ARTICLE
153



www.abolish153.org

#KUWAIT




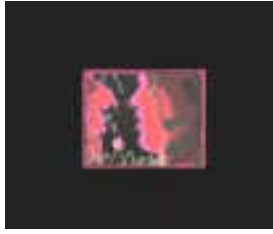

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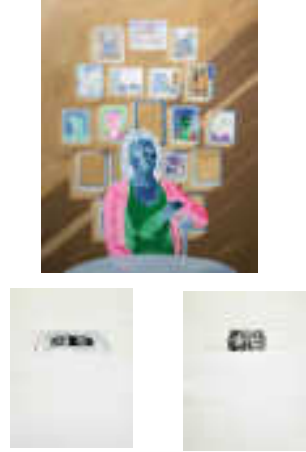

Exhibition ABOLISH 153 - April 28- May 8, 2016, Dubai


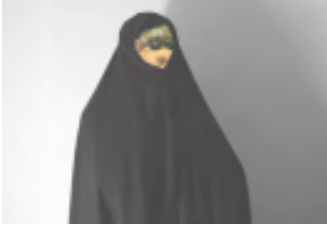




| N | | Artist | Title | Year | Size | Media | Price |
|---|-------------------------------------------------------------------------------------|---------------------------------|-----------|------|---------------|-----------------------------|-----------------------------------------|
| 1 |  | Amani Althuwaini - Kuwait | Figment 2 | 2016 | 25 x 30 | Screen print of 7 layers | KD 250 // USD 830 // AED 3,000 |
| 2 |  | Amani Althuwaini - Kuwait | Volition | 2016 | 110 x 110 | Acrylic on MDF | KD 950 // USD 3,200 // AED 11,500 |
| 3 |  | Amani Althuwaini - Kuwait | Figment | 2016 | 10 x 15 cm | Screen print of 7 layers | KD 250 // USD 830 // AED 3,000 |
| 4 |  | Amani Althuwaini - Kuwait | Figment 1 | 2016 | 10 x 15 cm | Screen print of 7 layers | KD 250 // USD 830 // AED 3,000 |
| 5 |  | Amani Althuwaini - Kuwait | Figment 4 | 2016 | 30 x 10 cm | Screen print of 7 layers | KD 250 // USD 830 // AED 3,000 |

| | | | | | | | |
|----|-------------------------------------------------------------------------------------|------------------------------------------|-------------------------------------------|------|---------------|----------------------------------------------|----------------------------------------|
| 6 |  | Amani Althuwaini - Kuwait | Figment 3 | 2016 | 25 x 30 | Screen print of 7 layers | KD 250 // USD 830 // AED 3,000 |
| 7 |  | Deena Machina Qabazard - Kuwait | Assisted Disappearing Act 2 | 2016 | 49 x 33 cm | mixed media and embroidery on paper | KD 480 // USD 1,600 // AED 5,800 |
| 8 |  | Deena Machina Qabazard - Kuwait | Assisted Disappearing Act 3 | 2016 | 49 x 33 cm | mixed media and embroidery on paper | KD 480 // USD 1,600 // AED 5,800 |
| 9 |  | Deena Machina Qabazard - Kuwait | Assisted Disappearing Act 1 | 2016 | 49 x 33 cm | mixed media and embroidery on paper | KD 480 // USD 1,600 // AED 5,800 |
| 10 |  | Farah Salem - Kuwait | Untitled (from the Cornered Series) | 2016 | 60 x 90 cm | Photography | KD 400 // USD 1,350 // AED 4,850 |
| 11 |  | Farah Salem - Kuwait | Untitled | 2016 | 60 x 90 cm | Photography | KD 400 // USD 1,350 // AED 4,850 |






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|----|-------------------------------------------------------------------------------------|--------------------------------|----------|------|---------------|--------------|----------------------------------------|
| 12 |  | Farah Salem - Kuwait | Untitled | 2016 | 60 x 90 cm | Photography | KD 400 // USD 1,350 // AED 4,850 |
| 13 |  | Farah Salem - Kuwait | Untitled | 2016 | 60 x 90 cm | Photography | KD 400 // USD 1,350 // AED 4,850 |
| 14 |  | Farah Salem - Kuwait | Untitled | 2016 | 60 x 90 cm | Photography | KD 400 // USD 1,350 // AED 4,850 |
| 15 |  | Farah Salem - Kuwait | Untitled | 2016 | 60 x 90 cm | Photography | KD 400 // USD 1,350 // AED 4,850 |
| 16 |  | Farah Salem - Kuwait | Untitled | 2016 | 60 x 90 cm | Photography | KD 400 // USD 1,350 // AED 4,850 |
| 17 |  | Maha Al- Asaker - Kuwait | Untitled | 2016 | 20 x 14 cm | Edition of 5 | KD 300 // USD 1,000 // AED 3,650 |
| 18 |  | Maha Al- Asaker - Kuwait | Untitled | 2016 | 20 x 14 cm | Edition of 5 | KD 300 // USD 1,000 // AED 3,650 |

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| 19 |  | Maha Al-Asaker - Kuwait | Untitled | 2016 | 20 x 14 cm | Edition of 5 | KD 300 // USD 1,000 // AED 3,650 |
| 20 |  | Maha Al-Asaker - Kuwait | Untitled | 2016 | 20 x 14 cm | Edition of 5 | KD 300 // USD 1,000 // AED 3,650 |
| 21 |  | Maha Al-Asaker - Kuwait | Untitled | 2016 | 20 x 14 cm | Edition of 5 | KD 300 // USD 1,000 // AED 3,650 |
| 22 |  | Maha Al-Asaker - Kuwait | Untitled | 2016 | 20 x 14 cm | Edition of 5 | KD 300 // USD 1,000 // AED 3,650 |

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|----|-------------------------------------------------------------------------------------|-------------------------|-----------------------------------|------|----------------------------------------------------|----------------|------------------------------------------------------------------------------------|
| 23 |  | Maha Al-Asaker - Kuwait | Untitled | 2016 | 20 x 14 cm | Edition of 5 | KD 300 // USD 1,000 // AED 3,650 |
| 24 |  | Maha Al-Asaker - Kuwait | Untitled | 2016 | 20 x 14 cm | Edition of 5 | KD 300 // USD 1,000 // AED 3,650 |
| 25 |  | Mehdi Darvishi - Iran | Triptych interactive installation | 2016 | Painting: 200 x 150 cm, Intaglio print: 80 x 60 cm | Mixed media | Painting USD 9,000 // AED 33,000 Intaglio prints (each) USD 1,800 // AED 6,600 |
| 26 |  | Musa Al-Shadeedi - Iraq | His woman in me | 2016 | 40 x 60 cm | Print on paper | USD 750 // AED 2,750 |

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| 27 |  | Musa Al-Shadeedi - Iraq | His Bed | 2016 | 40 x 60 cm | Print on paper | USD 750 // AED 2,750 |
| 28 |  | Musa Al-Shadeedi - Iraq | His look | 2016 | 40 x 60 cm | Print on paper | USD 750 // AED 2,750 |
| 29 |  | Musa Al-Shadeedi - Iraq | His La grande Odalisque | 2016 | 40 x 60 cm | Print on paper | USD 750 // AED 2,750 |
| 30 |  | Musa Al-Shadeedi - Iraq | His cover | 2016 | 40 x 60 cm | Print on paper | USD 750 // AED 2,750 |
| 31 |  | Tagreed Albagshi - KSA | Freedom | 2016 | 230 x 186 cm | Acrylic on canvas | USD 10,300 // AED 37,850 |
| 32 |  | Tagreed Albagshi - KSA | The Gate | 2016 | 300 x 186 cm | Acrylic on canvas | USD 12,800 // AED 47,000 |

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| 33 |  | Tarek Sultan - Kuwait | My Liver | 2016 | variable | mixed media sculpture | KD 700 // USD 2,300 // AED 8,500 |
| 34 |  | Thuraya Lynn Al-Jasem - Kuwait | The Spirit Tree | 2016 | 60 x 42 cm | Ink and markers on paper | KD 650 // USD 2,200 // AED 7,900 |
| 35 |  | Thuraya Lynn Al-Jasem - Kuwait | The Moon Greeting | 2016 | 60 x 42 cm | Ink and markers on paper | KD 650 // USD 2,200 // AED 7,900 |
| 36 |  | Thuraya Lynn Al-Jasem - Kuwait | A Particular Place | 2016 | 60 x 42 cm | Ink and markers on paper | KD 650 // USD 2,200 // AED 7,900 |
| 37 |  | Zahra (Zouz The Bird) Al- Mahdi - Kuwait | Impregnation Capsule 1 | 2016 | 107 x 70 cm | Illustration | KD 600 // USD 2,000 // AED 7,300 |

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| 38 |  | Zahra (Zouz The Bird) Al-Mahdi - Kuwait | Impregnation Capsule 2 | 2016 | 107 x 70 cm | Illustration | KD 600 // USD 2,000 // AED 7,300 |
| 39 |  | Zahra (Zouz The Bird) Al-Mahdi - Kuwait | Impregnation Capsule 3 | 2016 | 107 x 70 cm | Illustration | KD 600 // USD 2,000 // AED 7,300 |
| 40 |  | Zuhair Alsaeed - Bahrain | Untitled | 2016 | 150 x 120 cm | Mixed media painting | USD 5,500 // AED 20,200 |
| 41 |  | Zuhair Alsaeed - Bahrain | Untitled | 2016 | 150 x 120 cm | Mixed media painting | USD 5,500 // AED 20,200 |
| 42 |  | Zuhair Alsaeed - Bahrain | Untitled | 2016 | 300 x 185 cm | Mixed media painting | USD 14,000 // AED 51,400 |

