



MIA ART COLLECTION
ART EXHIBITION
March 2019

● serendipity

'SERENDIPITY' Art Exhibition.
Al Safa Art & Design Library.
Dubai.

MIA
ART COLLECTION

● *serendipity*

MIA
ART COLLECTION



Alejandra Castro Rioseco

Founder and Director of the MIA Art Collection

MIA Art Collection - an international private and not-for-profit art collection that unites, visualizes and supports the role of women artists and their works, reaching across borders to over 33 countries and 800 works of art. The philanthropic nature of this collection is recognized in the art world for its work for over a decade.

It is a pleasure to present the 2022 MIA Art Collection Exhibition & Gala, following in the footsteps of the successful 2021 edition, once again with the prestigious MIA Awards to honor ten individuals for their distinguished effort in supporting women visibility in the world and in particular in the world of art.

This year's exhibition "*serendipity*" has been created to connect with and rejoice the 50th Anniversary of the United Arab Emirates, cele-

brating its welcoming and integration of world cultures through art. A serendipity is "*a lucky and unexpected discovery or find that occurs when you are looking for something else. It is also used as an ability to acknowledge that an important discovery has been made even though unrelated to what one is looking for*". This magic word derives from the Arabic word "*serendib*".

MIA Art Collection has created and curated this exhibition with the collaboration of distinguished art collections and collectors present in the region, that share and find themselves in the MIA Art Collection motto and vision for a society of gender equality and women empowerment, with the world of art acting as its catalyst

A. C. R.

● serendipity

A word from the Director of the MIA Art Collection

Serendipity, such a beauty of a word, what a way to make beautiful that very moment in which magic occurs, that moment where sensitivity wins over reality, that triumph of the invisible over matter, the unexpected surprising, the utopian.

This is how this exhibition reaches my heart, my mind and my hands, and in that order, after so many hours, days, weeks thinking about what would be best for these convulsed times for the art, in these times of abundance of information and technology invading the sensitive, the deep mysticity of art. Here we detained ourselves to take a moment and think what would be most appropriate to show at this time, what people wanted to see, what maybe people needed to see, ... and there it was... in front of my eyes, like a love waiting to happen... and there they were once again... the women artists.

Women artists, sensitive, sublime, capturing in their strong works the beauty that once existed or exists still in their dreams, in the depths of their dreams. Their techniques that would mark an era, a style, a time, a beautiful promise to the future of young women artists who look with a certain distrust the future of gender equality in the world of art.

Serendipity by MIA ART Collection is the example that indeed it is possible, regardless of the difficulties, always to express, show and validate the sensitivity of female art, and it is so much more than feminine, it is so much more than art by women; it is the other way of looking at the World, with other eyes, those eyes of women, mothers, friends, companions, combatants from countries where often it has not been easy to solve or address the issue of equality, yet despite all the difficulties they were there before us, doing the work to get there to here and now ... their pure art... made with hands, by time, with precariousness in too many cases.

The story behind each artists that we present is told by their Collectors, people who decide to allocate part of their personal assets to support art, to support and say Here We Are and We Care about equality, that we are not indifferent, it does matter to support equality instead than remaining alienized from it, because at the end of the day it does matter to build a fairer, more equitable society.

This marvelous exhibition has been achieved hand in hand along the path with these beautiful collectors, who have chosen these specific works from among their collections with so much love and care, each artwork being a treasure to a collector, who share the belief in the value of showing these art works freely and at no cost, simply to share with you their love for these artists and their great contribution to the Arab world of art.

Saying thank you to my dear collector friends is just a small token of my gratitude, for making this Serendipity a reality... thank you, thank you wholeheartedly.

I hope you enjoy and get thrilled, as we have done, with each of these works of art, the content, the message, their depth. Words don't suffice to express what is contained in each of these pieces, and surely everyone will see and transform with their eyes the message and viewpoint of each of these women artists.

We hope that this journey remains not in our memory as a simple exhibition, but rather as the first exhibition of Women Artists in this region brought to you by the hands of MIA ART Collection.

ALEJANDRA CASTRO RIOSECO
Founder of the MIA Art Collection



**MIA
ART
EXHIBITION**

● serendipity

Curatorial Statement

Serendipity or “*the magic of finding something while looking for something else*”; this simple and wonderful word that has its origin in the Arabic vocabulary, opens our eyes away from an immediate reality to a possible dream still concealed.

The exhibition invites you to find the history of art told by women of the region, across borders, immersing yourself in an endless world of cultures and points of view.

This exhibition will show pieces of art, many of them reserved in private collections. It will show the beauty and delicacy of artistic techniques used in different countries, like a book written on the walls, allowing a look from the past to the present.

The exhibition seeks to be, through art and feminine subtlety, a voice seeking attention and recognition of the world for women artists.

Involving distinguished collections in this exhibition has been inspiring and rewarding as we strive to fulfill our mission of MIA Art Collection of integrating people, uniting talents, forces, and building friendship in the art world.

Many of the artists that we will see are no longer present in this earthly world, but they will continue to guide and accompany the new generations of artists, collectors and art lovers in many ways, which we may not be able to envisage or understand as yet.

This is art for us ... A perpetual serendipity.

**A
WORD
FROM
OUR
FELLOW
ART
COLLECTORS**

Fairouz and Jean-Paul Villain



“With my husband Jean-Paul we have been fervently collecting artwork ever since we got married. Jean-Paul actually bought his first work at the age 21 and has continued over the years until we met and that is when our passion for the arts really started to take its rightful wings.

Although we started in France with a focus on European artists, we shifted to Middle Eastern artists later as we moved East.

Art by women is an important part of our collection and we applaud and are delighted to participate in initiatives like Alejandra’s MIA ART Collection and SERENDIPTY, now and in the future!”

Mohamed Afkhami



“Contrary to global perception, female artists across the Middle East are leading the way with their artworks featuring across every major show and Biennale across the Gulf Region. Today Iranian artists for example represent as much as 40% of all artists in that country which dwarfs their western counterparts. Their talent is in plain view and this is one of the distinguishing factors about art from this part of the world.

Last year I was honored to be the first man to receive the MIA ART Collection award and I am enthusiastic with the work by MIA Art Collection, supporting women artists globally. I look forward to continue collaborating with Alejandra in the future.”

Leila Heller



“In the middle east, women have made great strides in the art world. A big reason for this is female representation in government and the Arts starting with Her Excellency Noura Al Kaabi, the Minister of Culture for the UAE. Her Excellency has empowered and inspired so many women and female artists to take the center stage in the field of arts and culture and has opened so many doors.

So many middle eastern female artists here that have been showcased at the Louvre, the Guggenheim, the Sharjah Arts Foundation, also have featured in the MIA ART Collection. They totally hold their ground and have made a huge impact on the culture of the region. I love supporting initiatives such as the MIA ART Collection, which encourage female artists and give them the recognition they deserve.”

Paula Al Askari



“The experiences and perspectives of women, individually and collectively, are invaluable – a statement which Serendipity and the MIA Art Collection boldly bring to bear. In these troubled times, the tragedies of conflict, war, and displacement are lived by an alarming – and yet growing – number of individuals worldwide. Though the causes and drive for conflict remain intoxicating for those actively involved, there is absolutely no question about the catastrophic experience of war. The three artworks I selected for Serendipity are to me a direct line to that experience, particularly in Lebanon, where artists Taghreed Dargouth, Nayla Romanos Iliya, and Nadia Safieddine are from.

Across ages and geographies, art has been a powerful and crucial mode of communication and critique. And it is in times of war, among other instances, that the voices of women are heavily undermined. Romanos Iliya, Safieddine and Dargouth challenge these circumstances. The significance of their works and the exhibition at large is thus clear and timely.”

Mary Habib



“As part of our mission in Gratus Collection we make sure we enrich our collection with Egyptian women who have influenced and still influencing all aspects of our daily life.

It is amazing and so inspiring to see an exclusive collection like MIA ART Collection focusing on spotting the light on international women and empowering them to make a difference. It is with great honor we are collaborating with MIA ART Collection with one of our very special art pieces by the famous female artist Effat Nagy.”

Mana Jalalian



“Collecting works by Iranian female artists stem from the vital role of women who courageously resist right in its center. Women have been the engines that moved our society forward, leading behind generations that strived to make a better world.

Hence, I consider supporting talented Iranian female artists and helping them blazon their voices globally my responsibility and duty. With that said, it brings me nothing but joy and pride to see how brave Iranian female artists have evolved and taken this further by helping place the Iranian art scene on the world map, ultimately inspiring fellow emerging artists to be seen and heard, women and men alike. For the past 15 years, I have been collecting numerous works by various Iranian modern and contemporary female artists of different generations, most of which shed light on the heroic endeavors of women inside and outside Iran. Influential artists like Farideh Lashai, Shirin Neshat, and Bita Fayyazi are remarkable examples of such.

A heart-felt message to the organizer of the “Serendipity” art exhibition, my dear friend Alejandra Castro Rioseco; I’m extremely proud of you and tremendously thankful for being a part of this project. Your purpose, mission, and endless contributions truly inspire me!”

A Glance into the Exhibition

The goal of the exhibition “serendipity” is to visualize women artists of this region and the UAE, showcasing history through the eyes of women artists and their works, freely accessible to the public and creating a cultural and transformative educational experience.

This is our way to celebrate and rejoice the 50th Anniversary of the United Arab Emirates, together with fellow art collectors altruistically opening their collections and hearts to participate in this journey.

The exhibition will show the enormous talent present in the Middle Eastern region through works of women artists from UAE, KSA, Oman, Lebanon, Iran, Kuwait, Bahrain, Syria, Palestine, Egypt.

A visit of the exhibition and witnessing the unified vision created through a common effort with numerous distinguished art collectors enlarges not only the mark made by art in our daily lives but we trust will awaken genuine interest and trigger future generations of art collectors.

An Expert Glance into the Exhibition

“How inspirational to see MIA art collection is celebrating middle eastern women artists from mid career to pioneers and having private collectors based in UAE lending their art works for this museum like exhibition to creates a synergy.”

Mojgan Endjavi Barbe



“Serendipity’ offers a unique insight in the region’s rich history of art.

By reuniting the great works of women artists from the WANA region that were produced over the last four decades, this exhibition captures the evolutions, movements, and shifts that have shaped this history while the works of new generation of women artists from the GCC highlight the emergence new narratives and stories through innovative, cutting edge visual languages.

With ‘Serendipity’, MIA ART Collection is proving, once again, its engagement in championing women artists globally. A warm thank you to Alejandra Castro Rioseco for inviting me into this wonderful experience.”



Oceane Saily

Eman Ali
Razan Al Sharraf
Qamar Abdulmalik
Moza Almatrooshi
Zayn Qahtani
Randa Madah
Farideh Lashai
Soheila Sokhanvari
Shirin Neshat
Gitan Meh
Monir Shahroudy Farmanfarmian
Shideh Tami
Bita Fayyazi
Azra Aghighi
Ghanbari Mokarrameh
Effat Nagy
Azza Al Qubaisi
Tala Worrell
Zeinab Alhashemi
Nayla Romanos Iliya
Taghreed Dargouth
Nadia Safieddine
Golnaz Fathi

THE ARTISTS

Effat NAGUI**Egypt**

"The Sun"

1966



A very special woman who had an amazing impact on the Egyptian society. Effat comes from a family of artists, her brother and her husband, both had great influence on her as an artist. She was recognized as a very special talented artist and one of the pioneers of the contemporary artists. She was distinguished in her creative journey with the use of mixed media to reflect the deep Egyptian heritage.

Egypt has been a male dominant social but women like Effat Nagy, Ingy Aflatoun and many other powerful women managed to succeed and show the Society that art is not limited to gender. Art is a reflection of the human deep feelings and thoughts reflected on a painting in its different forms. It's a story that can be read through the artist's painting. Women struggled and are still struggling in many parts of the world, yet many successful cases have shown that they are not limited and achievements are not constrained to who you are.

Azza AL QUBAISI
United Arab Emirates

“UAE Heart”

“7 Falcons”

2021



Born in Abu Dhabi and educated in London Al Qubaisi holds MA in Cultural and creative industries from HCT-CERT and BA in Silversmithing, Jewellery design and allied crafts from London Guildhall. Exhibited locally and internationally in group and solo shows, she represented the UAE in “A 1001 steps Festival” in Helsinki, Finland 2004 and the first artist to exhibit in DIFC in 2005. Al Qubaisi exhibited in “Language of the Desert” in Abu Dhabi, ‘Three Generations’ by ADMAF at Sotheby’s London and UAE national day exhibition at Expo Milan 2015 and “Portrait of Nation” by ADMAF in Abu Dhabi 2016 and Berlin 2017.

Al Qubaisi was published in several books and publications, her wearable art from Life series and Bareeq Al Oudh series are published in “500 Earrings: New Directions in Contemporary Jewellery: 2007” by Lark Books. Awarded locally and internationally, winner of the British council YCE Award, Emirates Women Award in Business and Social Contributions categories.

Azza AL QUBAISI
United Arab Emirates
“Abaya”
2021



Zeinab ALHASHEMI
United Arab Emirates
“Day 5”
2022

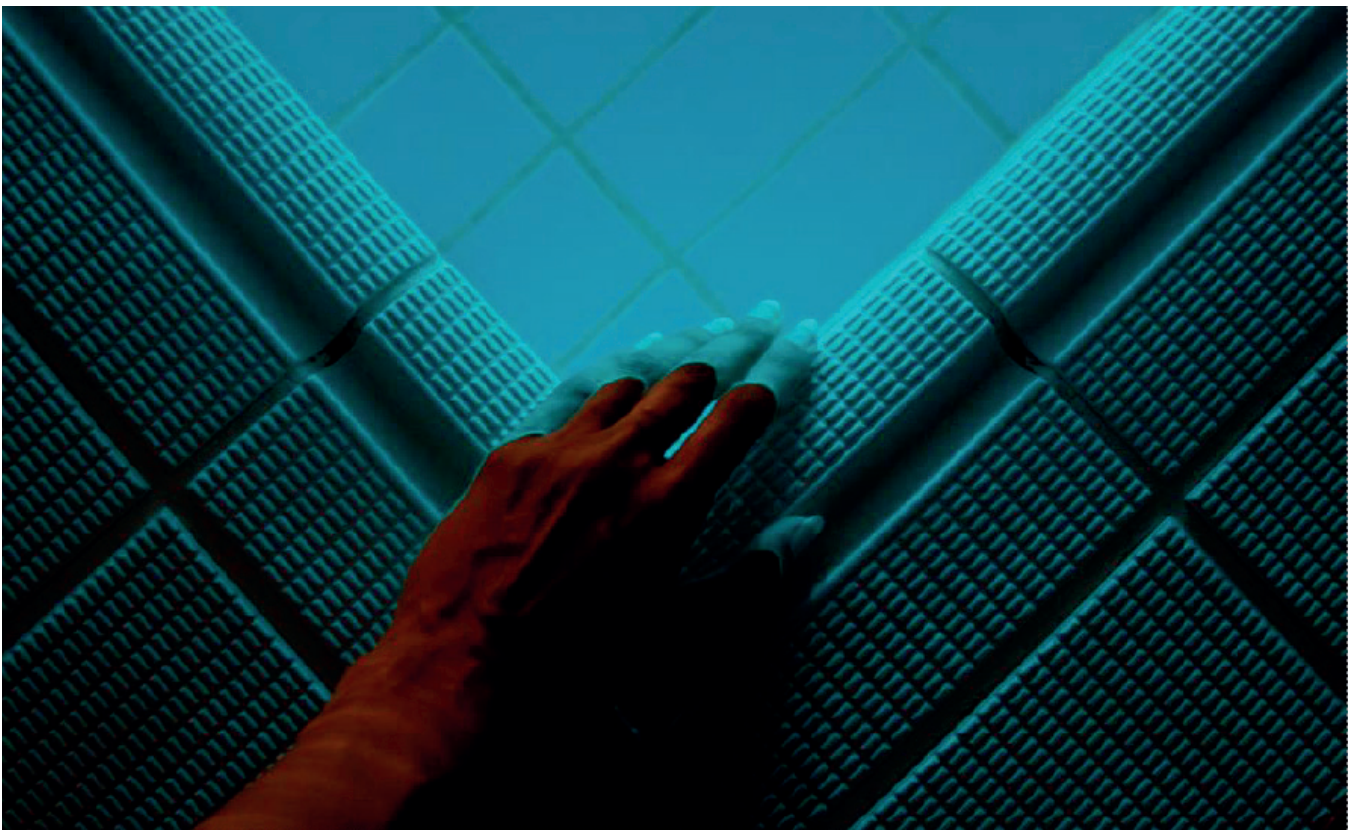


Eman ALI

Oman

“Portrait”

2015



Eman Ali (b. 1986) is an Omani visual artist, living and working between London and Muscat. Working primarily with photography, text, sound, and installations, Eman Ali’s work intertwines gender and sociopolitical ideologies to question the intricate Khaleeji culture, societies, and women’s representations.

She has integrated her practice as a social critique, observation, and investigation of the multi-layered histories of the Gulf, the Arab world, and East Africa.

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

Razan AL SHARRAF

Kuwait

“Sheikhs”

2019



Visual artist based between Kuwait and Los Angeles. Through painting and video-making Razan Al Sarraf covers the social, cultural and spiritual climate of the Arab world. She graduated with honors from the School of Visual Arts in New York with a BFA in Fine Arts and is currently an MFA candidate at CalArts in Los Angeles.

She is the recipient of the Ministry of Higher Education of Kuwait Merit Scholarship, SVA Alumni Society Scholarship & Award, as well as multiple Kuwait Culture Academic Merit awards.

Razan AL SHARRAF

Kuwait

“Mother and Child”

“Infuse”

2018

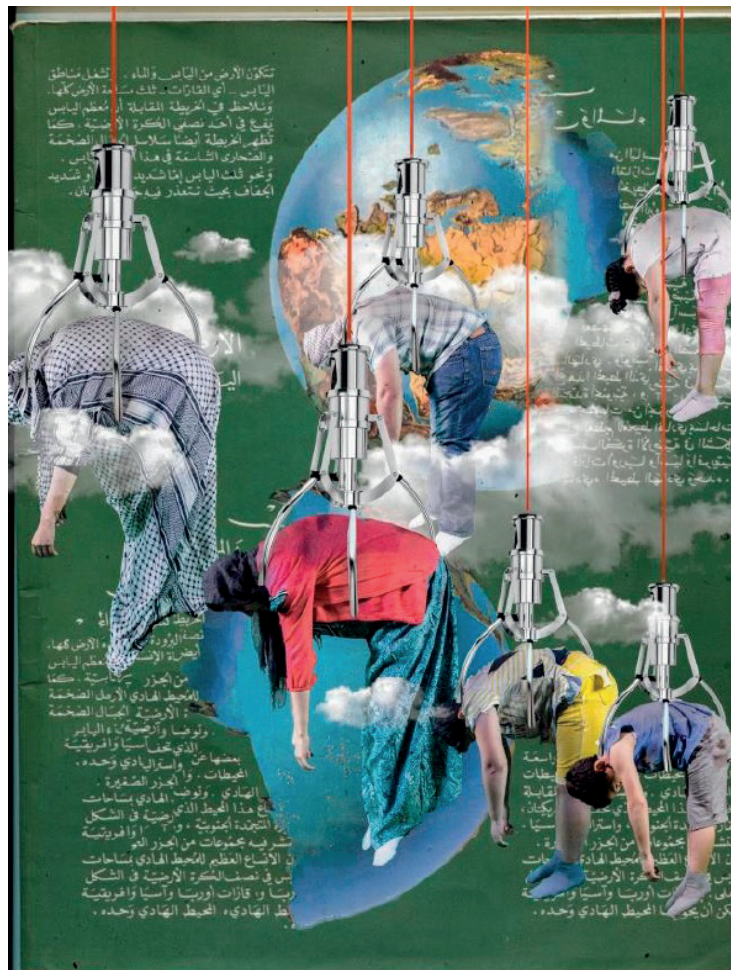


Qamar ABDULMALIK

Palestine

“Earth, land and water”

2018



Qamar Abdulmalik (b.1993, Khobar) is a Palestinian graphic designer and inter-disciplinary artist based in Riyadh.

Using collage, video art, and new media, Qamar creates installations that draw from her personal experiences as a Palestinian refugee, the global systems that impact the Arab diasporas, and brings focus to the seemingly mundane day-to-day happenings that are prominent struggles in the lives of undocumented immigrants.

She discusses it from her own perspective using surreal and interactive methods with dark humor as an important element to express and connect with the audience.

Moza ALMATROOSHI
United Arab Emirates
“Staff of Life”
2019



Moza Almatrooshi is a multimedia conceptual artist based in Sharjah, UAE. Her work centers around storytelling, and power in social dynamics. 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.

Zayn QAHTANI

Bahrain

“If you’re listening”

2021



Zayn Qahtani (b.1997) is a painter, drawer and sculptor based between Bahrain and London. Her work is a dance between what is seen and what is felt, compiling a personal mythology along the way.

Drawing on ancient cultures and nature’s diverse ecosystems, Zayn forms visual stories which seem to exist in the twilight zone – too distorted to be real, too familiar to be a dream.

Zayn QAHTANI

Bahrain

“Empty Where Home Used To Be”

2021



Zayn Qahtani (b.1997) is a painter, drawer and sculptor based between Bahrain and London. Her work is a dance between what is seen and what is felt, compiling a personal mythology along the way.

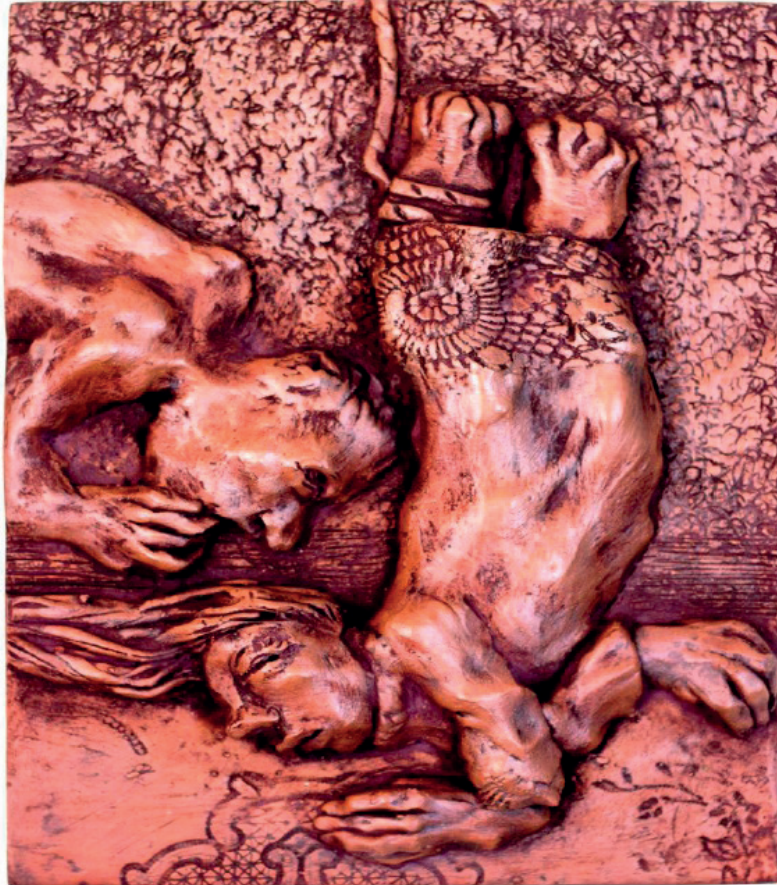
Drawing on ancient cultures and nature's diverse ecosystems, Zayn forms visual stories which seem to exist in the twilight zone – too distorted to be real, too familiar to be a dream.

Randa MADAH

Syria

“Untitled”

2016



Born in 1983, Majdal Shams, occupied Syrian Golan. After finishing courses in painting and sculpture at Adham Ismael Center, Damascus in 2003, she graduated from Damascus University, the faculty of fine arts, department of sculpture, 2005.

In 2007, Randa also took etching courses at the Academy of Arts and Design in Jerusalem. Her work has been described by John Berger as “there is power in this work (Puppet Theater) such as I have seen in no other. It has claimed the ground on which it is standing. It has made the killing field between the aghast spectators and the agonizing victims sacred. It has changed the floor of a parking lot into something landswept.” In 2020, she obtained her masters degree in arts at the Ecole Nationale des Beaux Arts de Paris.

Randa, among fellow young artists, is a founding member of the Fateh Al Mudarris Center for Arts and Culture, occupied Golan Heights. She is also a member of “l’association Portes ouvertes sur l’art”

Soheila SOKHANVARI

Iran

“Possessed 2”

“Possessed 3”

2013



Her miniature paintings employ the traditional technique of egg tempera on calf vellum by grinding colour pigments so in effect they are comparable to modern illuminations.

She is interested in the practice of magic realism, symbolism and allegory that allows political and social commentary through poetry, metaphor and subtext. Magic realism being the most useful tool that allows slippage in meaning that resists the totalitarian discourse of all kind. Employing calf vellum in her paintings and drawings functions as a symbolic gesture; calf representing the animal that becomes the symbol of the sacrifice of the individual and the artist.

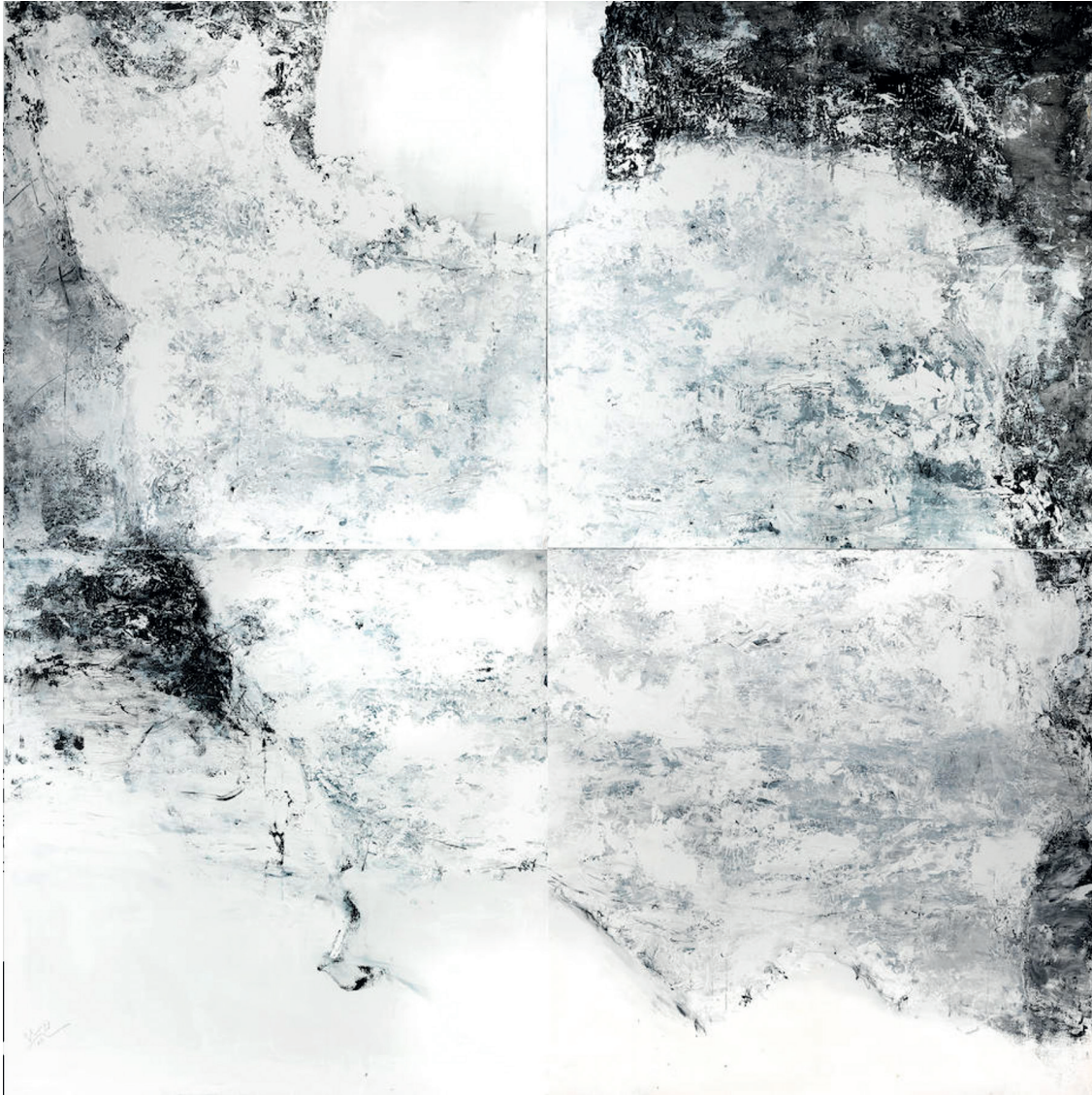
Her practice also includes using found objects from taxidermy to genuine expired passports. The concept of political, social and the individual remains the core of her concern and addresses our collective traumas and consciousness.

Farideh LASHAI

Iran

“Untitled”

2010



Farideh Lashai was a true multi-disciplinary artist, working in painting, sculpture, installation and stop motion animation. Through brusque abstraction as well as narrative compositions and lyrical forms, Lashai’s diverse output from the early 1960s into the 21st century showed a reverence for idyllic landscapes while also reflecting her personal history and engaging with Iran’s political and social conditions. Indeed, she often argued that her works evolved from the interiority of her soul. Born in 1944 - passed away in 2013 in Tehran.

Farideh LASHAI

Iran

“Untitled”

2005



Shirin NESHAT

Iran

“I am it's secret”

1993



Her work refers to the social, cultural and religious codes of muslim societies and the complexity of certain oppositions, such as man and woman. Neshat often emphasizes this theme , creating stark visual contrasts through motifs such as light and dark, black and white, male and female.

The work of Neshat addresses the social, political and psychological dimensions of women's experience in contemporary Islamic societies. Although Neshat actively resists stereotypical representations of Islam, her artistic objectives are not explicitly polemical. Rather, her work recognizes the complex intellectual and religious forces shaping the identity of Muslim women throughout the world. Using Persian poetry and calligraphy she examined concepts such as martyrdom, the space of exile, the issues of identity and femininity

Gitan MEH

Iran

“Cheragham”

2008



Iranian artist Gita Meh uses visual and written language as tools to form a space for human interaction and cultural integration, goals that originate from her own personal history and experience of migration and intercultural negotiation.

In 1979 the Islamic Revolution marked the beginning of a new avant-garde forms of visual expression in Iran. It was in 1983 during Iran Iraq war her parents had to migrate to the West, she continued to study and pursuit art.

Her ongoing body of work deconstructs her Middle Eastern and Western cultures as she reconstruct and reinforce the best of both cultures. Her work promotes multiculturalism and integration by using visual and written languages as tools to form a space of human interaction and cultural integration. She draw from her personal history and its implications in modern Middle Eastern societies to reconstruct the notion of Middle Eastern art through conceptual thinking.

Monir SHAHROUDY FARMANFARMAIAN

Iran

“Untitled”

1960



Monir Shahroudy Farmanfarmaian was a contemporary Iranian artist known for transforming Persian pictorial language into Modernist forms. Through her studies abroad, she combined traditional Iranian techniques with Western geometric abstraction to create unique and culturally ambiguous paintings and objects.

Born in Iran in 1924, Farmanfarmaian studied Iranian art early in her life until moving to New York in the late 1940s, further studying at Cornell University, Parsons School of Design, and the Art Students League. She became an important fixture of the New York art scene, befriending important painters such as Andy Warhol, Jackson Pollock, and Joan Mitchell.

After a 20-year exile following the Islamic Revolution, Farmanfarmaian moved back to Iran in 1992, where she lived and worked up until her death on April 20, 2019. Her intricate glass, mirror, wood, and metal tessellated compositions have achieved widespread recognition and critical acclaim, resulting in awards such as a gold medal at the 1958 Iranian Pavilion at the Venice Biennale.

Her works are held among the collections of important institutions, such as the Metropolitan Museum of Art in New York and the Tehran Museum of Contemporary Art.

Shideh TAMI

Iran

“Portrait”

2007



Shideh Tami is an Iranian Postwar & Contemporary artist who was born in 1962.

From the early ages, keen on literature and wrote poems. She studied science in high school but gradually became interested in art. Over the following years, figurative painting became one of Shideh's main interests aside from poetry.

Ever since, the human figure and portrait has been the main and reappearing subjects in her work. Shideh Tami among few other women artists after the Iranian revolution made an impact in Tehran's art scene being mostly male dominating.

Bit a FAYYAZI

Iran

“My little intellectual”

2012



Bit a Fayyazi has presented major installations and performances internationally. She participated in the 51st Venice Biennale (2005) with *Kismet*, a major suspended installation of a cloud of babies morphing into cocoons, casted in bronze.

Kismet (the word means “fate” in Persian) is a group of golden, suspended new-born babies which, as Bit a Fayyazi says, “dissociate from the reality in which they find themselves. Loosing their apparent form and solidity, spinning cocoons, contemplating their world as an impregnable castle. They realize their destiny”. Because destiny reserves a day for all of us, each and every one.

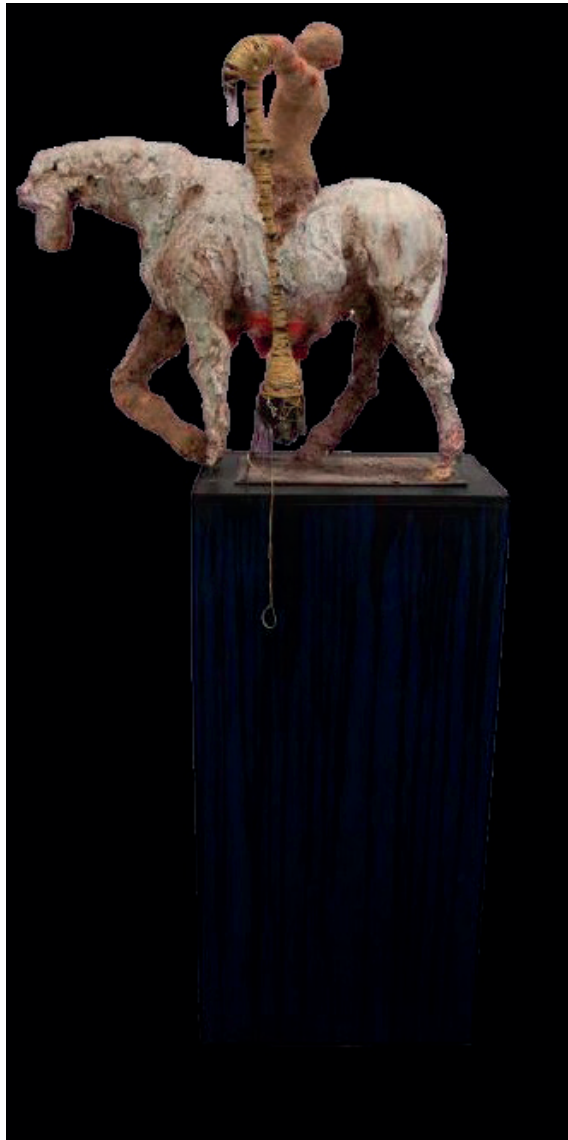
Formerly shown at the 51st International Biennale of Venice in 2005, the work is now at *Fabrica* in the corridor between the neo-Palladian villa and Tadao Ando’s new building: a symbolic passage between the old and the new, past and future. Between the Western world and Oriental culture, which the Benetton Group, and its president in particular, has always observed with great interest.

Bitá FAYYAZI

Iran

“Untitled”

2005



Azra AGHIGHI

Iran
“Untitled”
2021



For her, there is beauty not just in the meaning letters express but also in the form and texture of those letters.

Aghighi was born in 1968 in Qom- Iran she continued her studies of contemporary calligraphy scientifically. In university, she chose to study Kufi script with the renowned Calligrapher Master Nasrollah Afjai.

Under Afjai's guidance, she discovered the freedom and potential for artistic expression available through calligraphy, especially in the minimalist forms of Kufi script. Working in this script, Aghighi, who considers herself a “Painter’s Scribe,” has found a way to express beauty with words – but in a non-literary way.

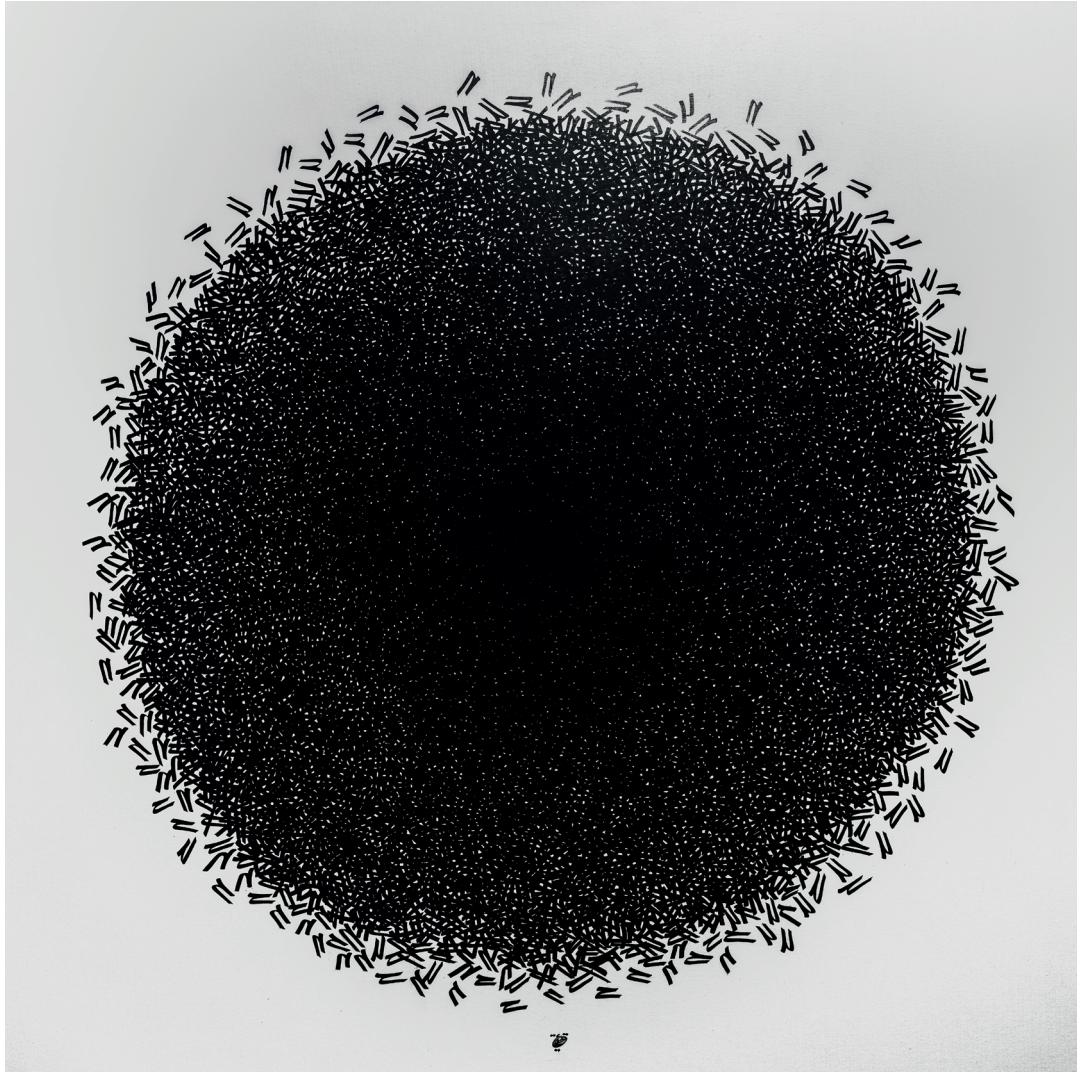
For her, viewers need not understand the meaning of the letters and words to gain access to the meaning of her art; in fact, not understanding the words is exactly what she wants from viewers: When viewers do not understand the meaning they are not reading the letters. I am looking for viewers who are seeing and not reading.

Azra AGHIGHI

Iran

“Hayy”

2019



These writings are whispers in my mind that do not mean too much, like a meditation. Sometimes they could be poetry, prayers, or just a conversation.

I am not trying to convey spirituality with my writings. Speaking only one language creates a barrier between me and the viewer if they do not speak the same language.

I am hoping to reach out to a broader audience with my art as a universal message. I think my religious feelings in my work reveal my inner feelings. For me, these are very personal. I am trying to show the viewer that my artistic inspiration continues to be part of a rich heritage from the golden treasure of Middle Eastern culture.”

Although there are more than 4000 women calligraphers in Iran, Aghighi’s art is unique; she is a pioneer among women in the exploration of the potentialities of calligraphy as visual art.

As she explains, “I sadly realized that I am the only professional calligraphic woman artist in Iran. I do not claim my works are unique but can say that I am the first woman using conceptual calligraphic writing as an art form.”

Ghanbari MOKARRAMEH

Iran

“Untitled”

1996



Was an Iranian self-taught painter who won several international art awards. She started painting at the age of 61 in 1991.

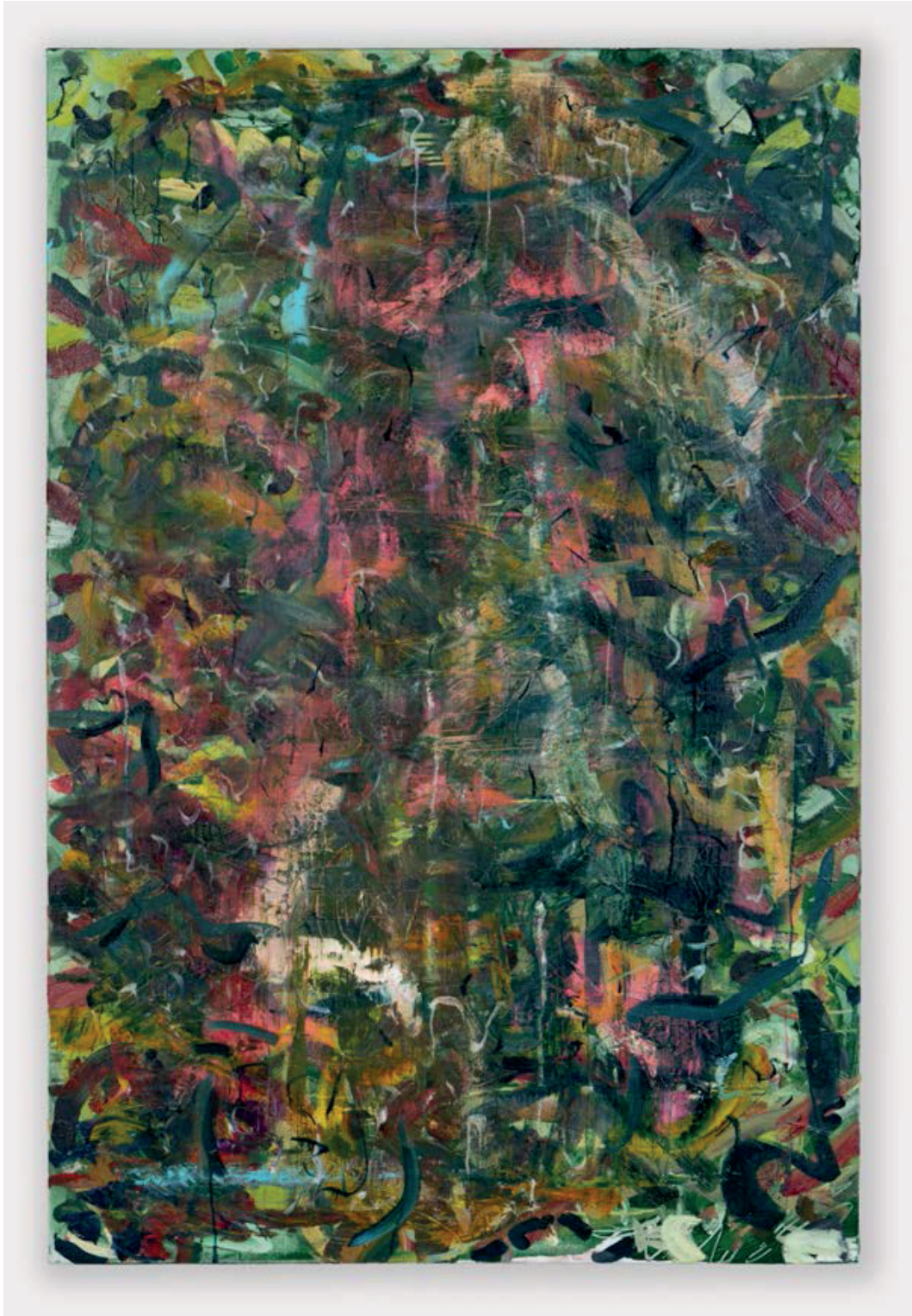
In an interview she said that she paints like a child. Her paintings are full of stories, most with bright beautiful colors, but there is always some dark shade somewhere in her works, to bring out that bittersweet side of life. Her paintings are her creation of her recollections of the stories that her husbands used to recite to her as well as local folk legends, religious tales, her children's faces, her life and her dreams. She also got ideas from stories in the Koran and the Bible and what was going on in her village.

She won the jury's special award at the Roshd Film Festival along with a special prize of the art-literature village festival; also she was chosen as the women of the year 2001 by 12th International Conference of Iranian Women's Studies Foundation.

Tala WORRELL

Lebanon

“Fig & Olive”
2019



Nayla ROMANOS ILIYA

Lebanon

“Dying to Live”

2019



Nayla Romanos Iliya is a Lebanese architect and artist. Her numerous realizations in the field include projects of interior design, renovation, and architecture in Lebanon.

She left her home country during the civil war and moved to Paris, then lived in London, Hong Kong and Dubai. Nayla was exposed to different cultures, and, earlier on, developed a strong interest in art.

She completed several sculpture workshops in 2011-2012, and has been sculpting on a full time basis ever since. Influenced by her architectural practice, she approaches her sculptures as such, replacing function with intuition. Driven by a constant quest for identity, Nayla took interest in the Phoenician civilization and more particularly in the Phoenician Alphabet, creating sculptures inspired by the letters' shapes, meanings and symbolism.

The last couple of years saw genesis of other bodies of work tackling different layers of identity and memory of the Lebanese civil war, as well as issues of sustainability, as can be seen in the “Tree of Life” and the “Flower Power” series. Her latest project is “On the Other Side of Time”, a permanent Public Art installation in Beirut, drawing inspiration from Dante’s “Divine Comedy”.

Taghreed DARGOUTH

Lebanon

“Ulysses (the skull)”

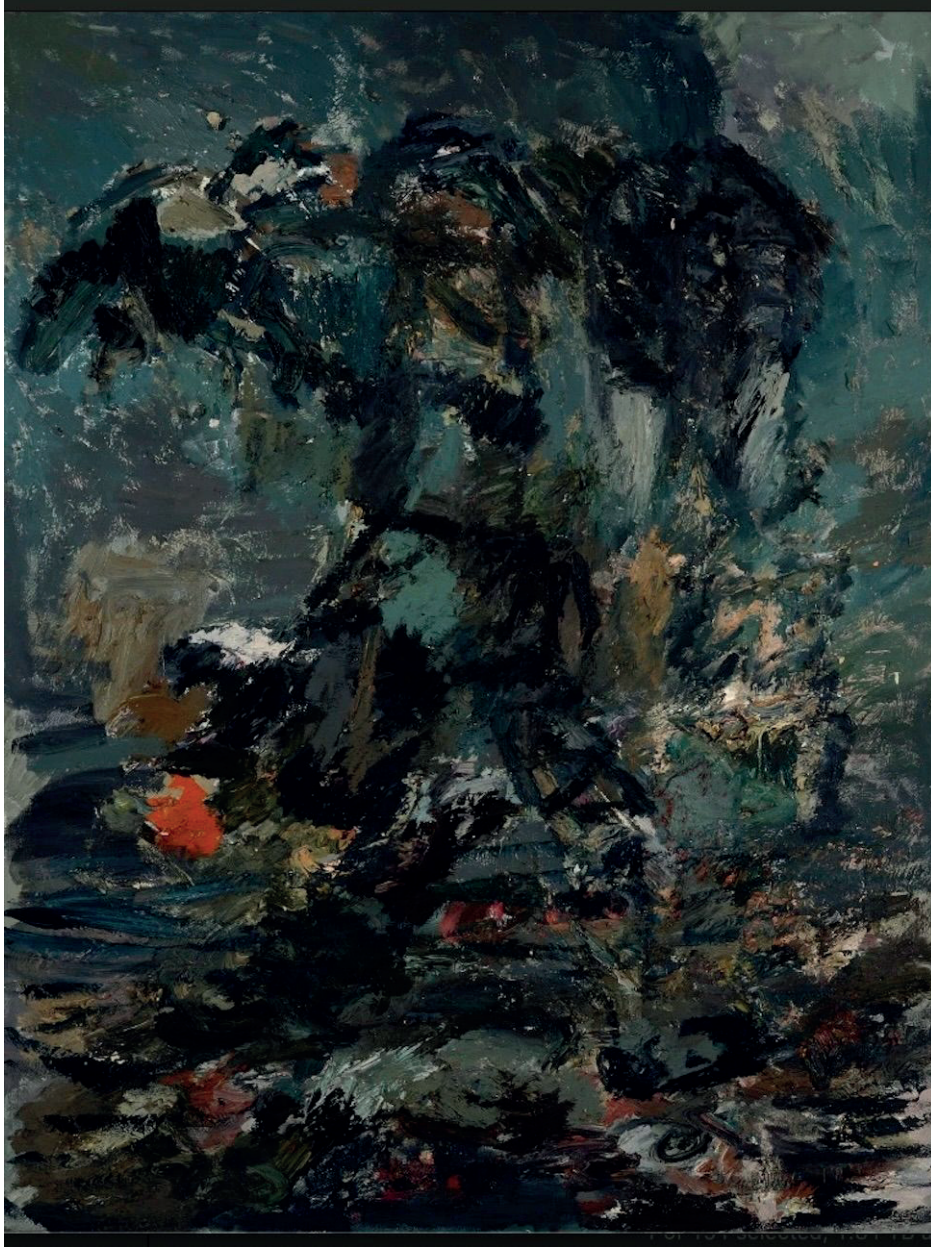
2011



Born in Saida, Lebanon in 1979, Taghreed Darghouth received a Diploma in Painting and Sculpting from the Lebanese Institute of Fine Arts in Beirut in 2000. When words such as “Green Parrot”, “Blue Bunny”, “Red Rose”, “Green Flax”, “Yellow Sun”, and so on are heard, one might think that they are words picked out from children’s storybooks or perhaps names of toys. Shockingly enough, the pretty color mixing with living beings are nothing but nicknames given to some of the British nuclear weapon project disguised under the code name Rainbow!

For now “Canticle of Death“ exhibition chases after the British and the American nuclear arsenal since World War 2, searching for reasons behind naming bombs after animals, plants, human beings, sonatas and so forth. Why personify a weapon that destroys cities? Could it be true what Howard Zinn, the American historian and pacifist, once proclaimed, “the use of nuclear weapons was made possible through years of dehumanizing the enemy....”

Nadia SAFIEDDINE
United Arab Emirates
“The Emigrant”
2011



Nadia Safeddine (b. 1973) is a Beirut-based artist. She received a Diploma in Painting from the Lebanese University's Institute of Fine Arts in 1997. She has exhibited widely in Berlin, in both solo and group shows.

In Beirut, she has had several solo exhibitions including *Elegy* (2015), *Badroom* (2013), and *Time* (2011) in Agial Art Gallery. Group exhibitions include *Thin Skin: Six Artists from Lebanon* (2014) at Taymour Grahne Gallery in New York City; *L'insondable Surface* (2013) at Institut Français du Liban, *Salon d'Automne* (2011) at the Sursock Museum, and *Sanayeh Art Project* (1995) organized by Ashkal Alwan, in Beirut; *Self-portraits Mirrors on the Wall* (2010) at Athr Gallery in Jeddah; *Jubiläumsausstellung* (2003), *Salon des Imaginären* (2003), and *Bi-Rout - Contemporary Art from Beirut* (2002) at Kunsthaus Tacheles in Berlin, among others. Since 2007, she is a member of the BBK Federal Association of Visual Arts in Berlin.

Golnaz FATHI**Iran**

“Untitled 4”

2012



Born in Tehran and studied graphic design at Islamic Azad University, receiving a BA in 1995. She went on to study traditional Persian calligraphy, receiving a diploma from the Iranian Society of Calligraphy. Fathi was named Best Woman Calligraphist by the Iranian Society of Calligraphy in 1995. Fathi has developed her own abstract style derived from the practice of traditional calligraphy. Unlike traditional calligraphy, her painting features strong brushstrokes and vibrant colour. Although her work may include Arabic letters, Fathi wants it to be viewed as abstract images rather than as text. For continuing the use of calligraphy in abstract designs, she is seen as part of the broader, hurufiyya art movement. Art historian, Rose Issa, has described her work as that of a third generation hurufiyya artist. Her work has appeared in solo shows in London, New York City, Shanghai, Hong Kong, Singapore, Dubai, Doha, Manama, Kuwait City, and Beirut. Her work is included in the collections of the British Museum and the Metropolitan Museum of Art.

Lulwah AL HOMOUD

KSA

“Cube Within Dots 1”

2016



Born in Saudi Arabia and lives and works in UK and KSA. She graduated in 1997 with Honors (Cum Laude) from the Visual Communication Design (Graphic Design) American College, London and studied a Masters in Communication Design (Subject, Islamic Art) at Central St Martins College of Art and Design, University of the Arts, London.

Lulwah recently received the Rawabi Award in London 2020 for fostering cultural relations between the two countries and the National Award for Visual Arts in Saudi Arabia, Riyadh, 2021. She was invited to participate in the celebration of 300 in years 2012 by Meissen Porcelain, Germany and worked with British Museum (2007) on an education of Arab/ Islamic art education project. She is designer of many logos including The Saudi Arabian pavilion Logo and designer of 118 calligraphic wall panels inside The Saudi Pavilion, World Expo, Shanghai in 2010.

She has exhibited solo and participated in group exhibitions in KSA, UAE, Germany, USA, UK, Switzerland, Paris, Hong Kong, Kuwait and Bahrain.

Lulwah AL HOMOUD

KSA

“Cube Within Dots 2”

2016



Lulwah AL HOMOUD

KSA

“Cube Within Triangles”

2016



- serendipity

MIA ART Collection would like to thank for all their support
and for making this wonderful exhibition become reality:

Fairouz and Jean-Paul Villain
Paula Al Askari
Leila Heller
Mary Habib
Mana Halayan
Farhad Bakhtiar
Mohamed Afkhami

Curatorial support by Mojgan Endjavi Barbe and Océane Saily.


Edited and Catalogue design by MIA ART Collection.


Published on the occasion of the exhibition "SERENDIPITY"
March 8 – 31, 2022

Dubai, United Arab Emirates.



MIA ART COLLECTION

 miaartcollection.org

 [miaartcollection](https://www.instagram.com/miaartcollection)

MIA
ART COLLECTION

MIA
ART COLLECTION