



ALYMAMMAH RASHED

Artist Portfolio



Arriving At Strawberry Fields, 2024

The spectrum of immersion swims, blooms, and grows. My spirit aligns its state through the shape of my body. In blues, I find myself indulging in love, a lover, and a union. The lover can be gone, but the shores of them will be remembered in a capsule of water. Blue is preserving eternity in the finite.

A wave comes towards my shores, flattens and then disappears.
A lover holds me, kisses me, and then disappears.
My blues will hold you forever.

Red is an arrival point, a lifetime of indulgence, and desire. Through red, I am able to plant a reclamation. I sprout within myself and through myself. I am able to escape the mirage of a union, and yet, I live within the union of myself. Red plants a thousand seeds on my flesh and births a field of strawberries on my skin. Sweetness fluctuates in the streams of my body and it flows through the fountain of my youth.

A seed is planted, indulgence is born, and forgotten promises wash above my skin.
I yearn for you, I caress your remembrance, and love grows beneath my skin.
My reds will grow a field of strawberries.



My practice is decimated through the waves of my personal life. Each work is linked to all spectrums of love I get to experience in my journey. My works have always been in a state of flux that is linked to the spirit's yearning for salvation and rest. However, my works are currently living between blooming and demolition. As I crash, I am able to rise again and liberate myself. Between the states of bloom and demolition, I create rest points through referencing the objects I collect, ranging from fruits given to me by my father, pebbles collected from an island, or a butterfly that landed on a flower on the sidewalk. These findings turn into animated ornaments that are found in a state of flux and then are transformed as rest points for the spirit on canvas. Previously, the eye of the figures was also considered to be a rest point. However, the eye has transformed into an entryway into the state of restlessness. Through the eye, I am able to swim through the figure and beyond the field of the paper or canvas. The figures are now encapsulated within the space of the canvas and touch the edges to challenge what one would generate within a compacted space. I am interested in allowing the figure to generate its own vastness and sense of expansion through limitations of space. This is also an attempt to preserve the generation of infinity in time; an image captured in time and a gaze that can animate the moment.



Alymamah Rashed
My Reds Will Grow A Strawberry Field #4-7, 2024
Ink and Color Pencil on Paper
30 x 21 cm each

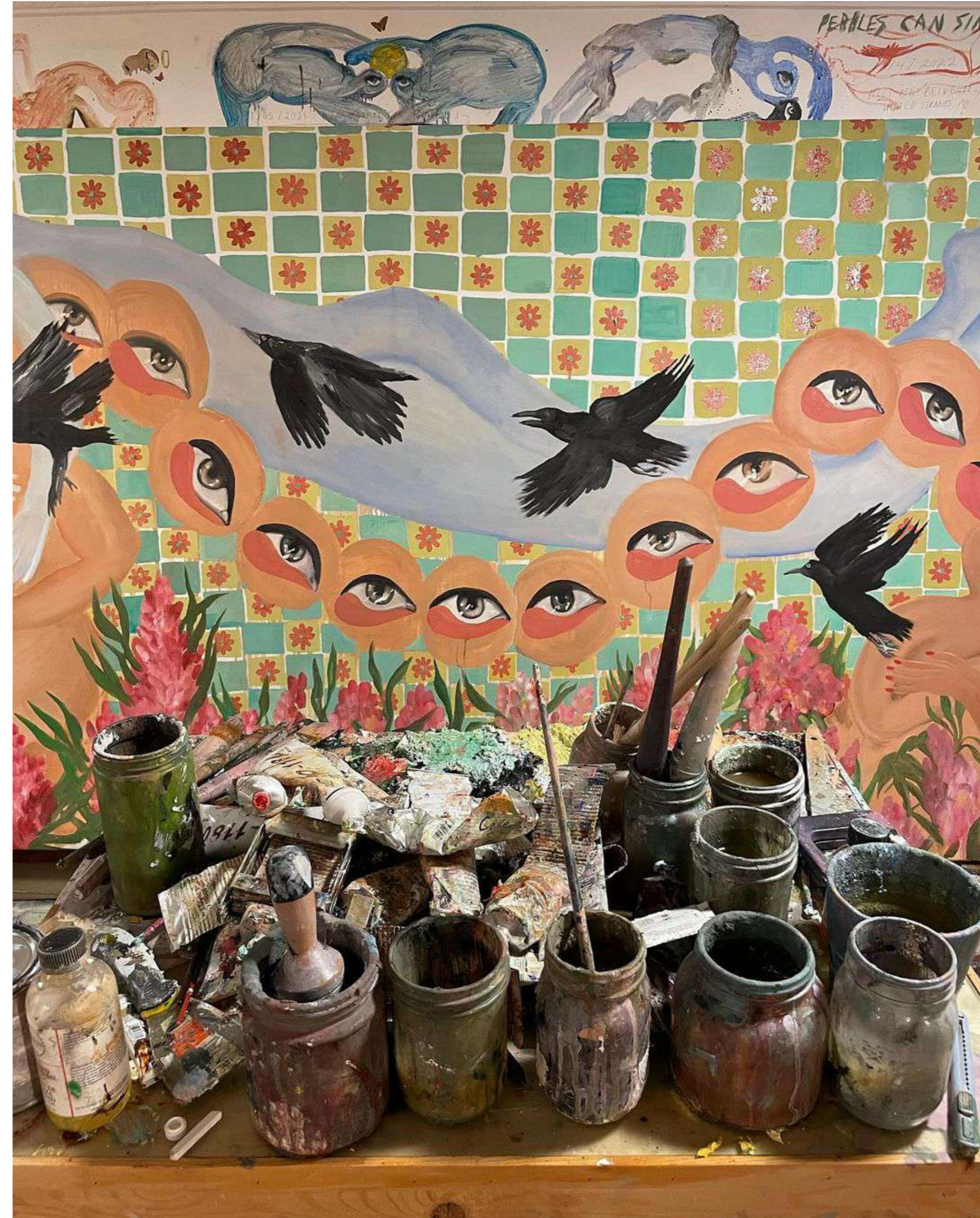
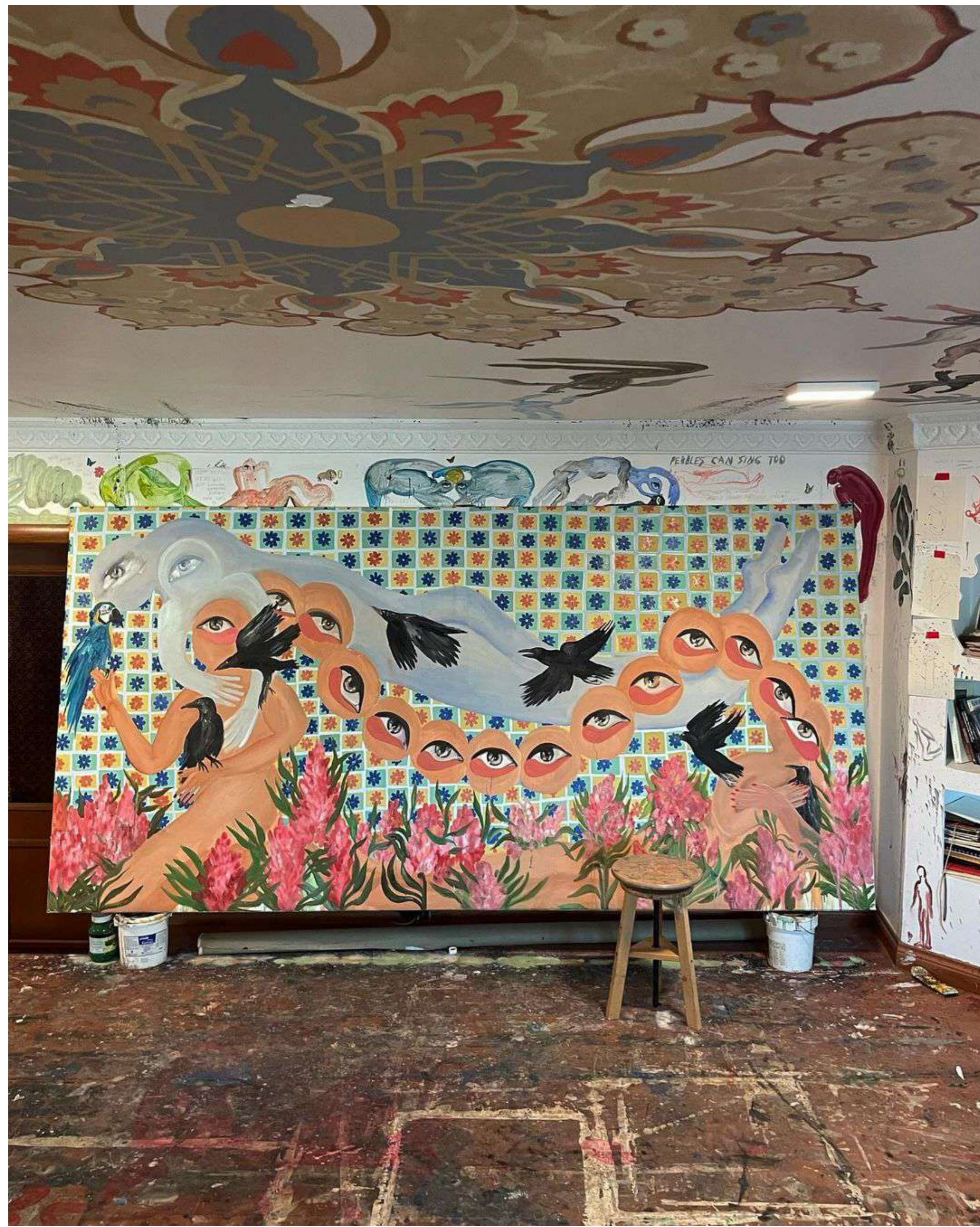


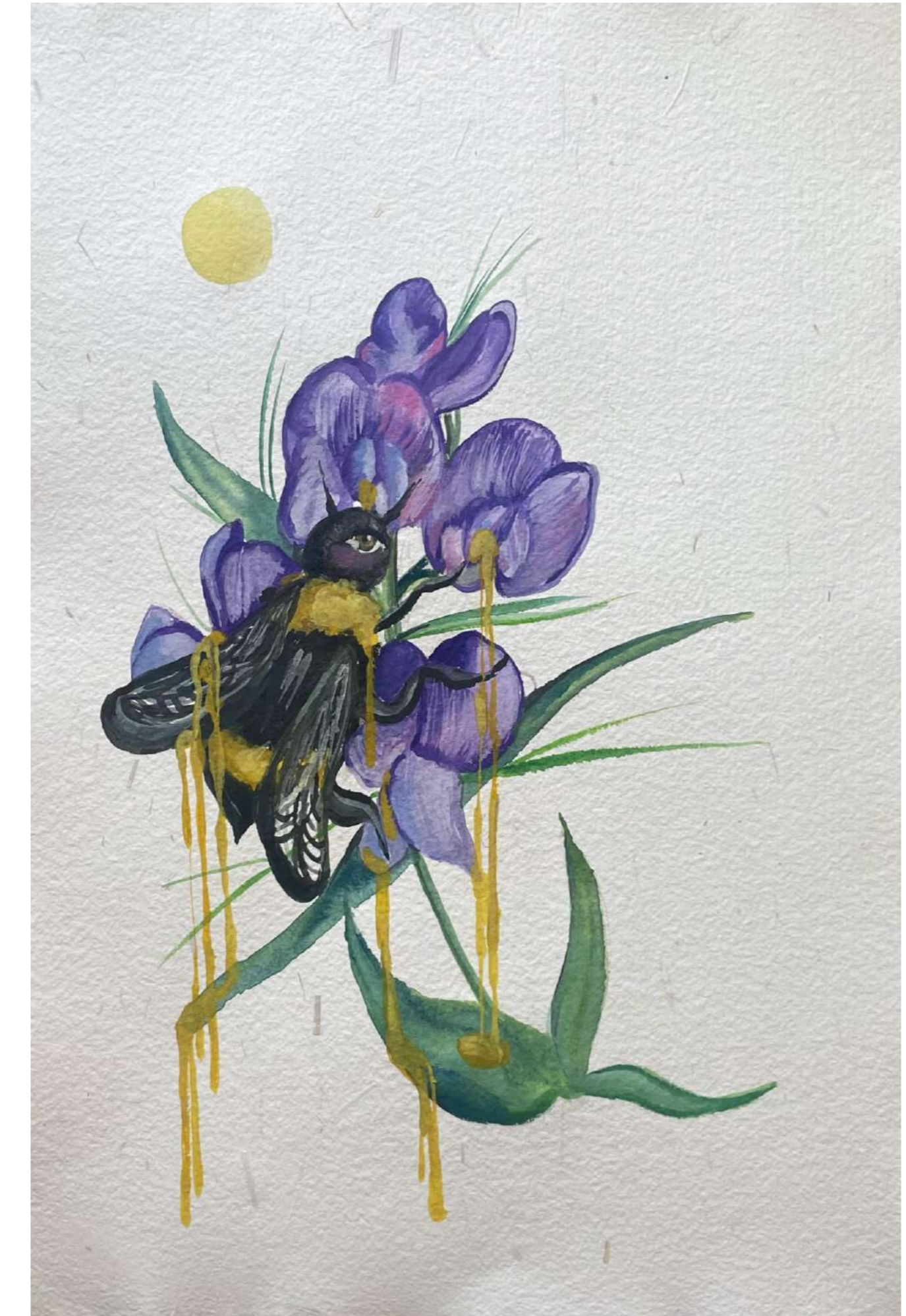
Alymamah Rashed

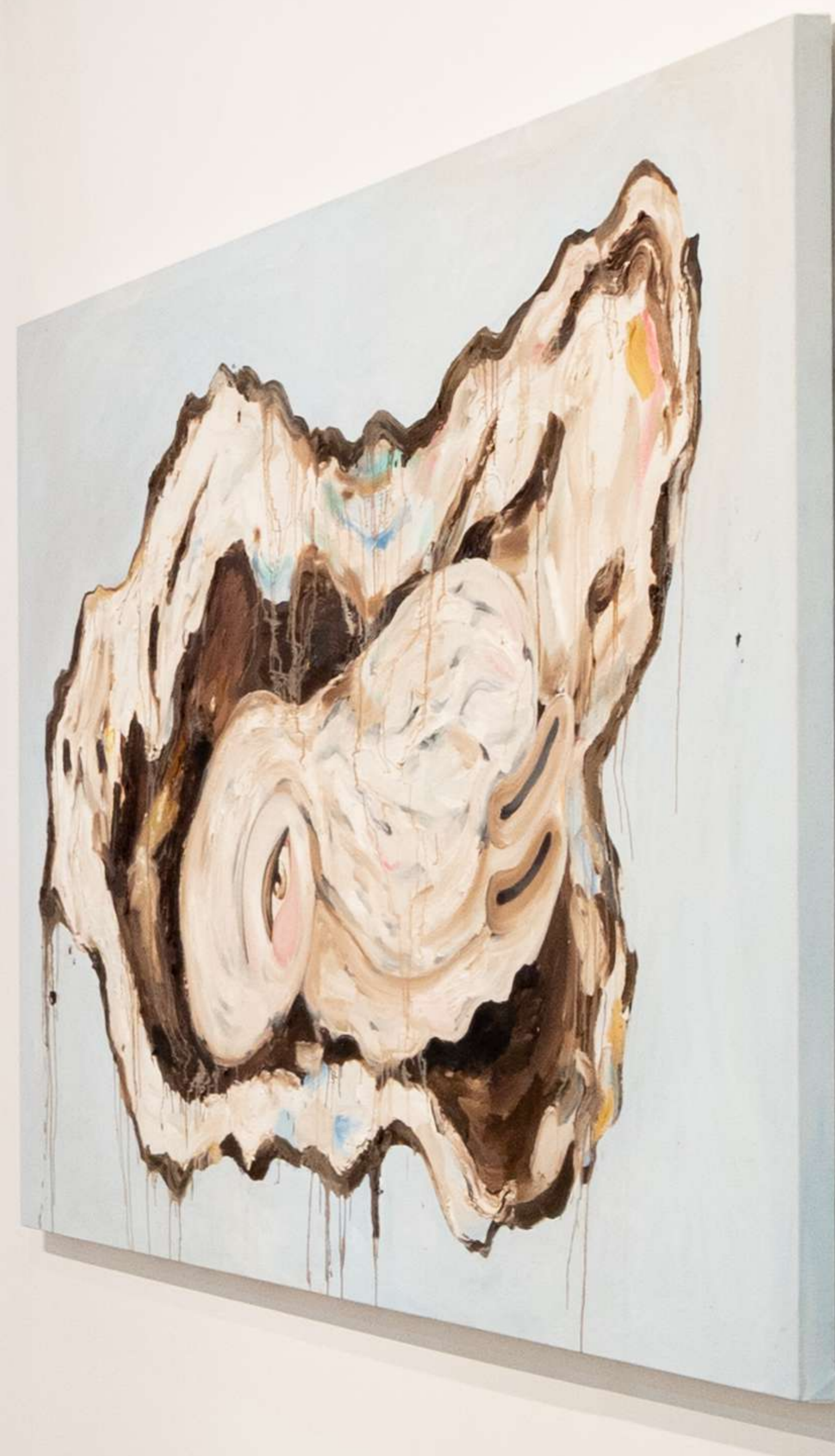
I Rest on Your Hurt (I Will Hold You In Another Lifetime), 2024

Oil on Canvas

150 × 302 cm







Abu Dhabi Art, 2023

Abu Dhabi Art, 2023

For her presentation at Abu Dhabi Art Alymamah Rashed has produced a body of work that had evolved from research conducted during her recent residency on Failaka Island in Kuwait.

Failaka Island is known as a key archaeological site in the Gulf with relics from the Bronze Age, Hellenistic Age, and Greek antiquity. In parallel, the island has been characterised as a post-apocalyptic environment as a result of the Gulf War. The island was evacuated, yet people remained. During her residency, Rashed travelled there and collected fragments from the island and conducted her own contemporary archaeological excavation. She had gathered seashells, pieces of carpet, tiles, and other found objects in order to establish her own sense of the island in the contemporary moment, uniting the island's past with her personal present. This experience stimulated a new body of work that Rashed developed for the art fair. For Abu Dhabi Art, Rashed produced a new series of watercolour and acrylic paintings and a sculptural work that extended this original research and process towards the UAE, with a particular focus on Siniyah Island. Rashed has worked with a UAE-based archaeologist to ground her research through an in-depth knowledge of the Emirates' historic past.







When my Heart Danced Near Your Mirage

Tabari Artspace, 2022

When my Heart Danced Near Your Mirage, 2022

Tabari Artspace, Dubai

When my Heart Danced Near Your Mirage was the solo exhibition of Kuwaiti painter, Alymamah Rashed presented at Tabari Artspace Gallery, DIFC.

Selected works in watercolour on paper and oil on linen and cotton canvas celebrate the connectivity that the artist perceives between human and natural life cycles, romance, spirituality and that which she encounters on a daily basis.

While some perceive the desert as a symbol of desolation and emptiness, for Rashed the deserts of the Gulf present an environment abundant with life and fuelled with romanticism, a perception which filters into these works. Selected works for the exhibition at Tabari Artspace see the artist reflect on the notion of the mirage, a fantasy that presents itself to those treading tirelessly through the desert and an illusion established from the artist's mind's eye that embodies human feelings of yearning, love and conflict.



Alymamah Rashed
Can Your Mirage Become My Savior?
(I Long for You) II, 2022
Watercolor on Paper
18 x 23 cm



Alymamah Rashed
Can Your Mirage Become My Savior?
(I Long for You) III, 2022
Watercolor on Paper
18 x 23 cm



Alymamah Rashed
*Jump Into My Waters to Kiss
my Petals (One by One)*, 2022
Watercolor and Gold Leaf on Paper
48 x 55 cm



Alymamah Rashed
*Drink Me Down to Let Me Grow
(Turn Over the Flesh of My Earth)*, 2022
Watercolor and Gold Leaf on Paper
48 x 55 cm

Rashed intends that the viewer should have varied and dynamic opportunities for engagement with her output as such she has manipulated scale. Monumental 9 x 12m works come into dialogue with smaller 3 and 4-meter pieces, diptychs as well as triptychs. Dream-like figures, often in embrace, embark upon a non-linear expedition through the desert negotiating its sands, wadis and wild blooms such as the majnoona, a flower that grows rapidly and thrives no matter where it takes root. The artist considers flowers to be an extension of the soul and of one's spirituality. She has rendered these poetic works with concrete textures and a vibrant palette. Subtle icons and motifs are interwoven in these works and make reference to the artist's inner realm. The incorporation of the peach is, for example, a tribute to the artist's father who would offer her fresh fruit to nourish her during long days spent painting in her studio. Eyes are also always present in Rashed's work, sometimes blushing, sometimes confrontational, and sometimes washed out and erased from memory. For Rashed, the eyes signify the gaze in various timescapes.



Alymamah Rashed
*Wrap Me Up Within You to Leave
Your Thorns Behind
(Majnoona Fe Hubik) , 2022*
Oil on Canvas
137 x 226 cm



Alymamah Rashed
*I Will Dance Above My 7th Sky
to Bloom in Another Lifetime
(For Myself)*, 2022
Watercolour on paper
22.5 x 42.5 cm each



Solo Exhibition
Tabari Artspace, 2022

Solo Exhibition, 2021

Tabari Artspace, Dubai

Visual artist Alymamah Rashed's gestural, surrealist paintings harnessed self-portraiture to investigate the complexities of identity in the post-internet generation. Rashed understood herself as a multifaceted being, and the various elements that comprised her persona flowed out into the different realms that she emitted onto her canvas: the earth-bound (the mind and the fleshed body), the spiritual (the thobe), and a combination of the two which came to form a third space. Spirituality, specifically the notion of spiritual intelligence, had been a central tenet of Rashed's existence, yet she understood spirituality as universal; the act of prayer was engaged with across faiths and cultures. Observing the body as a capsule of movement, through the process of prayer Rashed could transcend as she witnessed her physical and spiritual worlds conflate.

Referencing late Algerian modernist pioneer Baya Mahieddine's colour-fuelled, idiosyncratic form of autobiographical portraiture, her large-scale works negotiated her female subjectivity. Rashed drew from regional folklore and the rapid social shifts that she had witnessed, such as the modernisation and industrialisation of the Gulf region. She negotiated readings of Islamic philosophy and poetry, and ornamentation and the everyday banal objects that she encountered. The artist was inspired by the likes of Francis Bacon, Chris Ofili, and the ornamentation of Matisse. Rashed's internal world manifested in her art through icons absorbed from myriad sources including regional typographic, Persian and Afghani visual icons, Sufi poetry, philosophy, and theology, responding to both Plato and Muslim scholars such as Suhrawardi and Ghazali. Her father, an academic and humanitarian, and her mother, an economist with an affinity for art, design, and culture, had also come to inform the artist's multifaceted world, which she dutifully relayed through her art.



Alymamah Rashed
*You Turned Over My Earth
to Collect Your Heaven
(Your Love Can't Contain Me)*, 2020
Watercolor on Paper
152.4 x 302.3 cm



Alymamah Rashed
*When I Collected Your Scattered
Love (Ripple in Water), 2020*
Watercolor on Paper
127 x 276.9 cm



Aymamah Rashed

B.1994

Visual artist Aymamah Rashed's surrealist paintings investigate the discourse of her own body as a Muslima Cyborg of the post-internet generation; fluctuating between the east and the west.

Rashed's notion of the Muslima Cyborg unites the fleshed body, the thobe, and a combination of the two which comes to form a third space - the one that she emits onto her canvas. Rashed engages with the cyborg not as a mechanical object but in the sense of spiritual intelligence, as a motor, or a form of technology, as opposed to artificial intelligence or programming. Referencing late Algerian modernist pioneer Baya Mahieddine's idiosyncratic form of autobiographical portraiture, her art negotiates her female subjectivity, regional folklore and the every day banal objects that Rashed encounters as well as the rapid social shifts that she has witnessed such as the rapid industrialisation of the Gulf region.

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 the Czech Center, Parsol Projects, and The New School.

She is a recipient of the Masters 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.

EDUCATION

2017-2019, Parsons School of Design, MFA Fine Arts

2012-2016, School of Visual Arts, New York, NY

BFA Fine Arts (Painting)

SOLO EXHIBITIONS

2023, Earth Can Be As Dead As It Can Be Alive, Failaka, Kuwait (Hunna Art x Dar Fikr x Mathqaf)

2021, Alymamah Rashed Solo Exhibition, Tabari Artspace, Dubai, UAE

2020, I Have Disappeared Into You, Virtual Solo Exhibition Gallery BAWA, Kuwait

2019, Beneath Them Was Forever, Parsons MFA Fine Arts Thesis Exhibition Curated by Kathleen Forde

2018, Convergence, Arnold and Sheila Aronson Galleries, The New School, New York, NY

2018, European Literature Night, Czech Center New York

2018, How an Artwork Should Speak, 25 East Gallery, Parsons School of Design

2015, My Mind Made You Beautiful, Solo Exhibition at Parsol Projects, New York, NY

2014, Dig, Exhibition, Brooklyn, NY

2009-2012, Al Bayan Bilingual School annual art exhibition, Hawally, Kuwait

GROUP EXHIBITIONS

2024, Boundless/Binding at Subliminal Projects Curated by Emerge East in Los Angeles

2023, Elles - هن ,Hunna, Paris, France

2023, I Won't Break: A Reflection on Gender Violence, curated by Bebe Leone

Rome, Italy

2021, Group Exhibition, Hunna Art, Dubai, UAE

2019, Zinc-Finger Like Folds, Group Exhibition, Curated by Rae Lavande Pellerin and Paloma Rosenzweig Castillo New York, NY

2015, Abstract, Group Exhibition at Parsol Projects, New York, NY

ART FAIRS

2024, Art Paris
2024, Artsy Foundations Fair
2024, Art Dubai, UAE
2023, Abu Dhabi Art, UAE
2023, Mena Art Fair, Belgium

HONOURS AND AWARDS

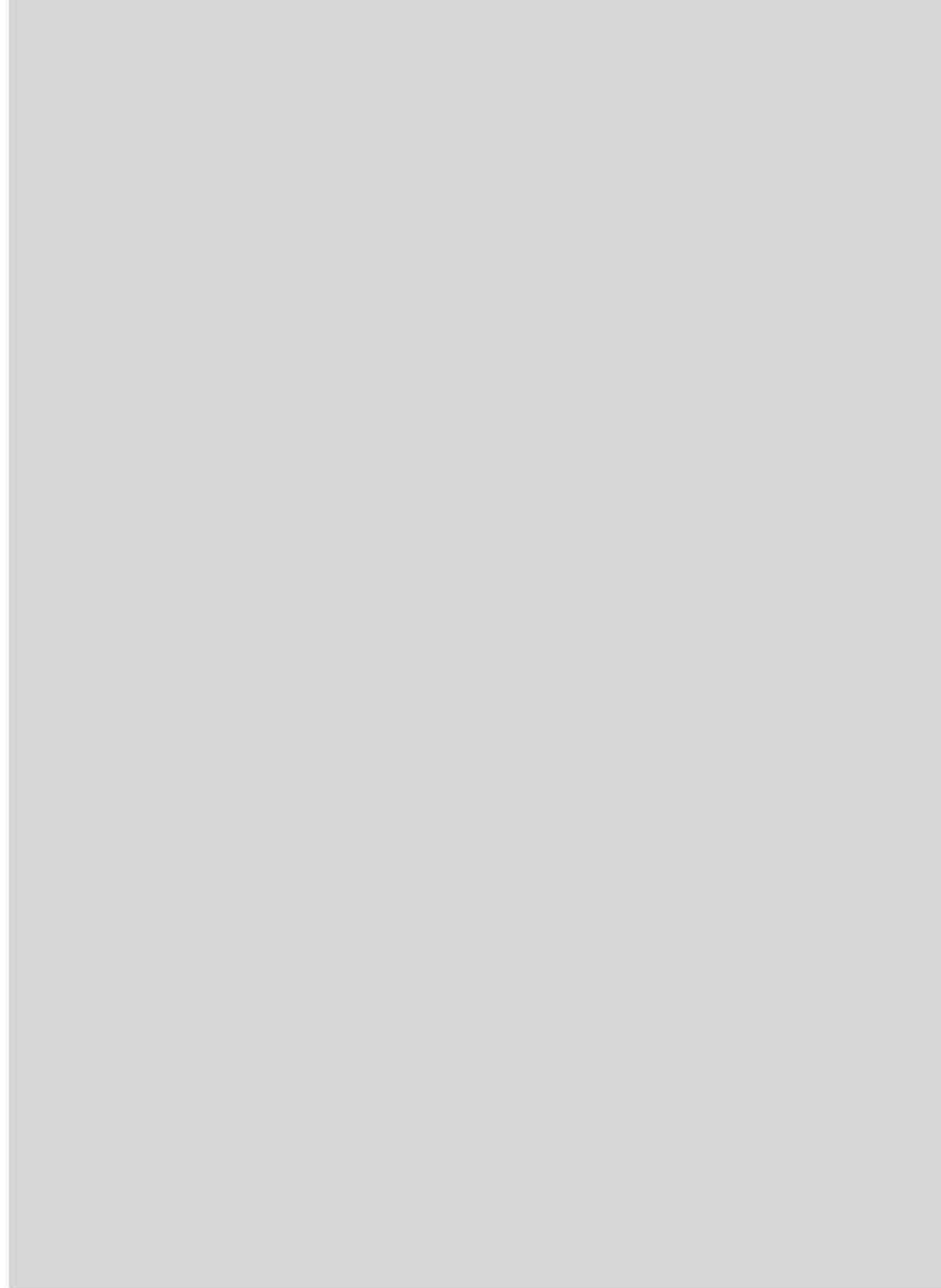
2017-2019, Scholarship, Kuwait Ministry of Higher Education
2016-2017, Professional Development Initiative Program Fellow, sponsored by:
National U.S - Arab Chamber of Commerce
Kuwait Ministry of Higher Education Embassy of the State of Kuwait in Washington
Kuwait Foundation for the Advancement of Sciences
2012-2016, Certificate of Academic Merit, Kuwait Ministry of Higher Education
2012-2016, School of Visual Arts Deans List
2012-2016, Merit Scholarship, Kuwait Ministry of Higher Education

SELECTED PUBLICATIONS

2023, 5 Middle Eastern Artists You Need To Know, AD Middle East
2023, CREATIVE TALKS: THE ESSENCE OF SOUL AND SPIRIT WITH ALYMAMAH RASHED, Khamsa
2023, Alymamah Rashed – Tales of the Body, Yung
2023, IN THE STUDIO | ALYMAMAH RASHED, Tappan Collective
2023, Creative Talks, Khaleejesque x Virgin Mobile
2023, Masafa Podcast
2020, 7 Days: Expanded Edition. Holly Crawford, AC Books, California, United States
2020, "The Metaphoric Phases of my Collective Body as a Muslima Cyborg" by Alymamah Rashed, Published by Saalt Press
2019, Curatorial Brief and Catalogue for Mohamed AL Hemd's "Halal Nights" Exhibition at CAP Gallery, Kuwait
2018, "Convergence" Catalogue curated by Utsa Hazarika
2017, Air Sheets Publication by Sorry Archive
2017, Designed and illustrated book cover for Bader Al Sanousi's Publication
2015, (My Mind Made You Beautiful), Kuwait

SELECTED PRESS

2021, Gallery Girl, Postcast: Gallery Girl Meets Alymamah Rashed
2021, Artsy, 10 Must-See Shows from Middle Eastern Galleries You Can View
2020, Harper's Bazaar Arabia, Visual Artist Alymamah Rashed Explores The 'Third Body'
2019, Tsquare Magazine Issue #23
2019, The Beyond Mag Issue 2
2018, Sumou Magazine Issue 00 "All The Things We Don't Feel"



For more information:

www.tabariartspace.com

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