

ثريا البقصي

THURAYA AL-BAQSAMI

A RETROSPECTIVE 1970 - 2011

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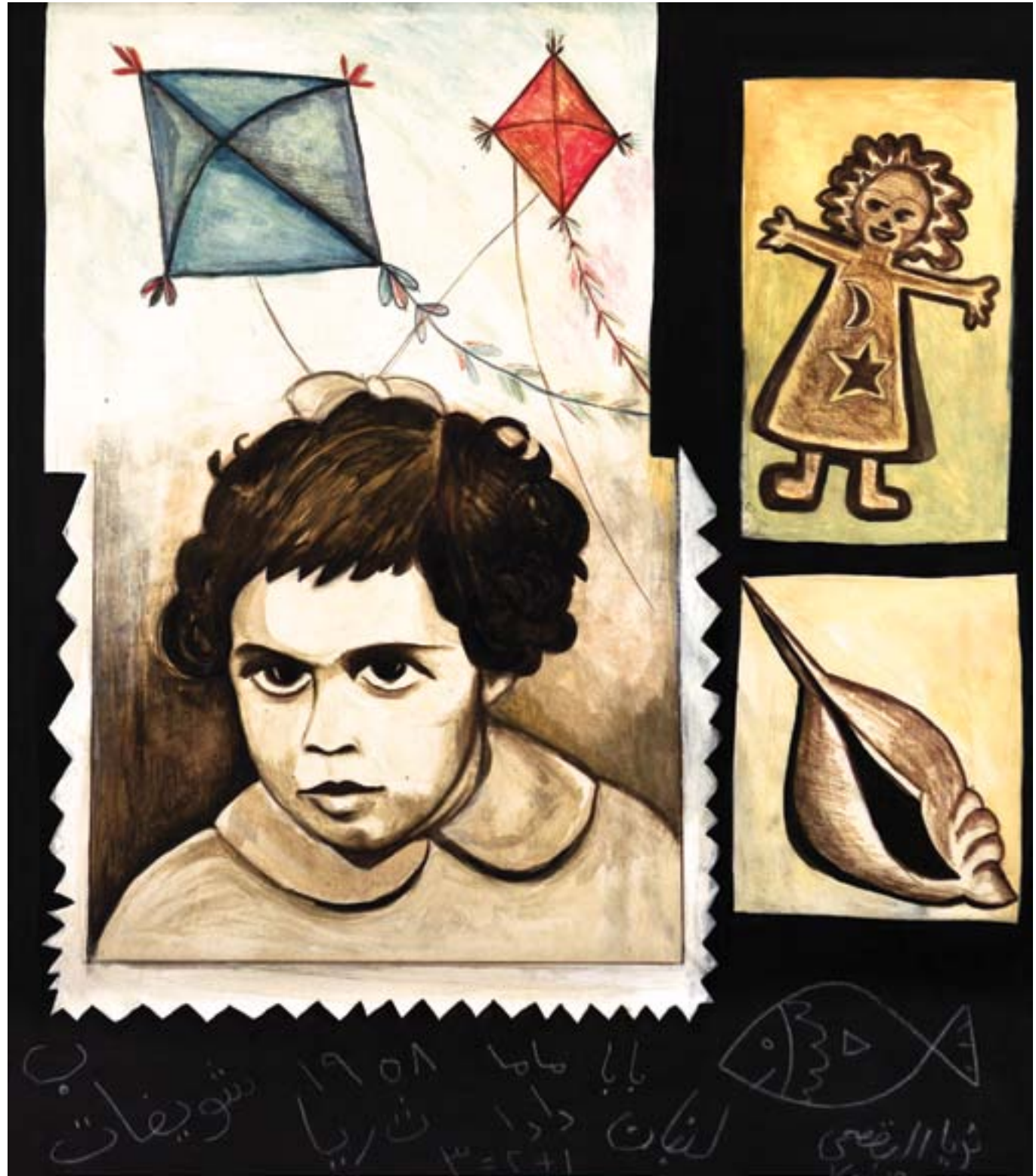


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طفولتي

My Childhood, 1982

Tempera & pencils on canvas,
80 x 70 cm

Introduction

Thuraya was born in Kuwait in 1951. She lived with her family in the Shuwaikh district of Kuwait in a large house with many fountains and spacious balconies, and at a time when Kuwait was still underdeveloped with sandy roads and scorching desert heat, this house provided an almost paradisiac image that affected Thuraya’s life and imagination for many years to come.

Thuraya’s grandfather who was of Persian descent was a prominent architect in the country, and she used to occasionally follow him to work to see the beautiful construction sites he was working on and collect “Kashi” (ceramic tiles) from their floors. It was from these tiles that Thuraya first started to create colorful images in a playful yet secretive manner, as she sometimes picked off tiles from walls that were already glued to a finished mosaic... Her grandfather was working on the decoration of many famous buildings at the time, including the palace of Sheikh Khaz’al, which Thuraya would visit in her later life and incorporate images of in her work.

Thuraya’s twin sister Farida also loved to draw and paint, so from a young age the two spent a lot of time together drawing or making things, to a point that they set up a make-shift arts studio in the second floor of their Shuwaikh house. Later they were interviewed by a students’ TV program to introduce their activities, and in turn were rewarded with large quantities of high-quality paints and paper. This wonderful prize bounty encouraged Thuraya to visualizing a serious career in the arts, a path which she eventually took.

Thuraya was also a writer from childhood. She was poor at formal Arabic during her school days, so one day her teacher advised her to start reading children’s story books, a passion which she took up immediately. It sparked in her an eternal interest in the land of mythical creatures and fairy tales, as well as the fantastical imagery they generated. She won her first prize for writing a short story at the age of 14. It was so well written that none of her teachers believed she had actually written it, to the extent that they accused her of plagiarism. But that didn’t stop the young Thuraya, as she followed up her hobby by finishing her first book of short stories at 17 entitled “The Black Sweat.” It is this kind of literary background that influenced the subjects in Thuraya’s future artwork, and gave it much of its distinct flavor.

If one just takes a glance at Thuraya’s paintings, it is clear for anyone to see that they are almost always figurative. The theme of the central figure is evident across many years of her artistic career, all the way to her infancy. It is the story, expression, or situation of this ‘person’ that constantly drives Thuraya’s imagination. Perhaps one can call this orientation rare in someone with an Arab background, as the figurative tradition in Arab art is not rich or diverse, and also because Islam is a religion that champions the written word over figurative representation.

But in this feature of her work we may be able to invoke Thuraya’s Persian roots. In Persian traditional art, the use of figures is very wide-spread. For example figures are seen within the ornamental compositions of Persian rugs, or within the intricate arrangement of Persian miniature paintings, which are also used to decorate homes and furniture alike. Thuraya always speaks of a beautiful mural she had seen on her grandmother’s bed as a source of inspiration during her childhood. It was a painting of a farm girl surrounded by animals, mountains and rivers, and because Thuraya had never actually seen such a scene in real life, she found it immensely fascinating. It represented an exotic mystical world to her, stimulating her creative impulses from youth, urging her to recreate similar pictures in her mind.

Like the girl the mural, another very important aspect of Thuraya’s work is that the figure she portrays is almost always a woman. She is portrayed in a wide array of different poses : at times in a dream-like romantic state, other times powerful and triumphant, and on occasion even lifeless or sad. The overall disposition may change, but the central feminine figure remains the same. It is obvious that this character is a reflection of Thuraya herself through her work, but it could be interpreted in a social context as well. Thuraya is from the generation of the 1960s and 70s, when the theme of women’s liberation and women’s rights were becoming increasingly popular, even in Kuwait. The roles and responsibilities of women in Kuwaiti society were very limited at the time, while the societal and religious restraints on them were great. Thuraya was never one to succumb to these restraints, even with a changing political climate over the years, and the women in her paintings also show this spirit of defiance. The woman she represents embraces her culture, but is simultaneously a free individual.



A drawing Thuraya made out of “Kashi” tiles in her youth.



(From top left) Thuraya in her kindergarten class in Kuwait, 1955. With her sisters, 1960. First group show at the Kuwait museum, 1971. Poetry reading in Cairo, 1973.



(From top left) Thuraya with her husband Mohammed in Moscow, 1974. Thuraya painting at her university studio, 1977. Her first personal exhibition in Kinshasa, Zaire, 1979.

Social themes in Thuraya’s work increased with time, especially after she lived through the Iraqi invasion of Kuwait in 1990. The fantasy story-like motifs she used transformed into more humanitarian messages about people’s suffering and their longing for peace. During the war Thuraya tried to veil her depictions of soldiers’ wrongdoings and evil acts with a heavy usage of symbolism, and this feature also became a norm throughout her body of work. Symbolism is widely used in Arabic literature as well, and her love for writing may have also translated itself into symbolic imagery.

In this light, it is also interesting to look at Thuraya’s work from a historical perspective. Thuraya spent her adolescence in the liberated atmosphere of Kuwait in the 1960s, experienced the hardships of life in the Soviet Union during the 70s, went to Africa for a few years and crossed paths with the exotic, then lived through an all out war only seven years after her return to Kuwait. As a result, her work is tinted with many of these historical tones, and perhaps we may be able to claim that through her paintings one can get a little taste of the latter half of 20th century history.

In recent years Thuraya’s work has become more experimental, with her subjects as well as her techniques. While some artists prefer to maintain using one medium throughout their careers, Thuraya continued to pursue new skills and integrate them in her work. The word she often uses to describe the materials or techniques she employed in making a piece is “mixed media,” because she mixes and matches various materials, and sometimes does not remember which ones she put into a piece exactly. Thuraya is also an experienced print-maker, a skill she took up during her academic education in Moscow. The intricate detail in some of her prints are so well crafted, that one may occasionally mistake them for being a regular painting rather than a print.

It is safe to say that Thuraya’s artwork is multi-faceted technically, as well as thematically. It is interesting to look at in the normal context of her being one of the earliest Kuwaiti female artists, but as this short introduction has shown, there are many other perspectives from which her work can be appreciated from with more depth.

Monira Al Qadiri, Ph.D.



Thuraya walking out of her war-torn home holding a painting, Kuwait, 1991,



Thuraya in her studio, 2010.

Beginnings

“Cairo, Dakar, Moscow - three stations of estrangement, where I discovered different artistic traits, befriended numerous materials & lines, and learned the classical alphabet of art. I lived for experimentation in all its forms, and through my paintings I opened colored windows on new worlds.”

Thuraya



البائعة

The Merchant, 1970

Watercolor on paper,
60 x 80 cm



سوق

Market, 1974

Watercolor on paper,
50 x 34 cm



إنتظار

Waiting, 1974

Watercolor on paper,
34 x 25 cm



طبيعة صامتة

Still Life, 1976

Lithograph print,
40 x 30 cm



بدون عنوان

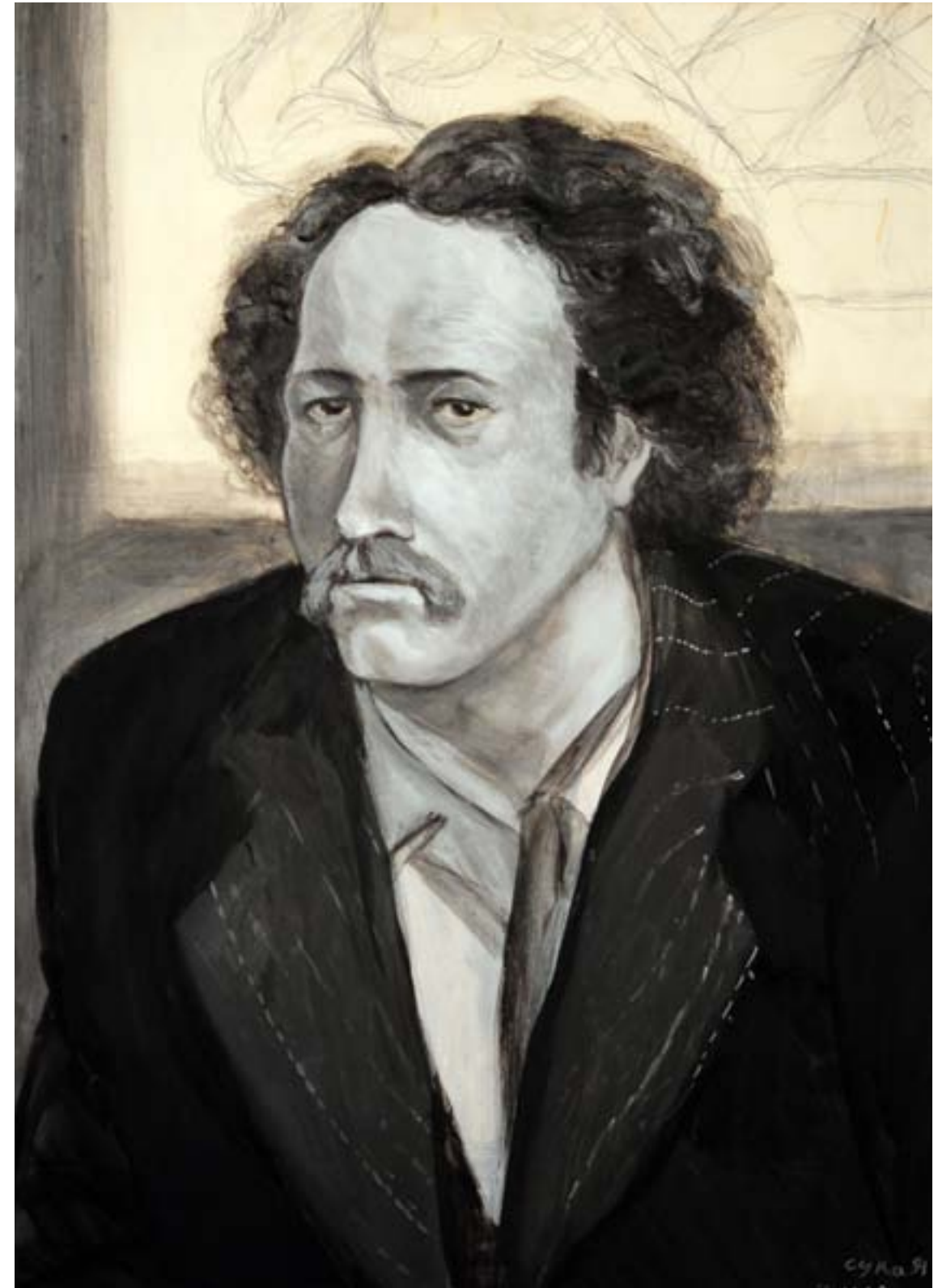
Untitled, 1977

Linocut print,
30 x 20 cm



سرجي

Sergei, 1977
Pastels on paper,
55 x 33 cm



فالوديا

Valodya, 1977
Tempera on paper,
55 x 40 cm



التراجيديا المتفائلة

The Optimistic Tragedy, 1977

Tempera on paper,
20 x 16 cm each



بورتريه شخصي

Self Portrait, 1975

Ink on paper,
30 x 20 cm



ايكونة

Icon, 1978

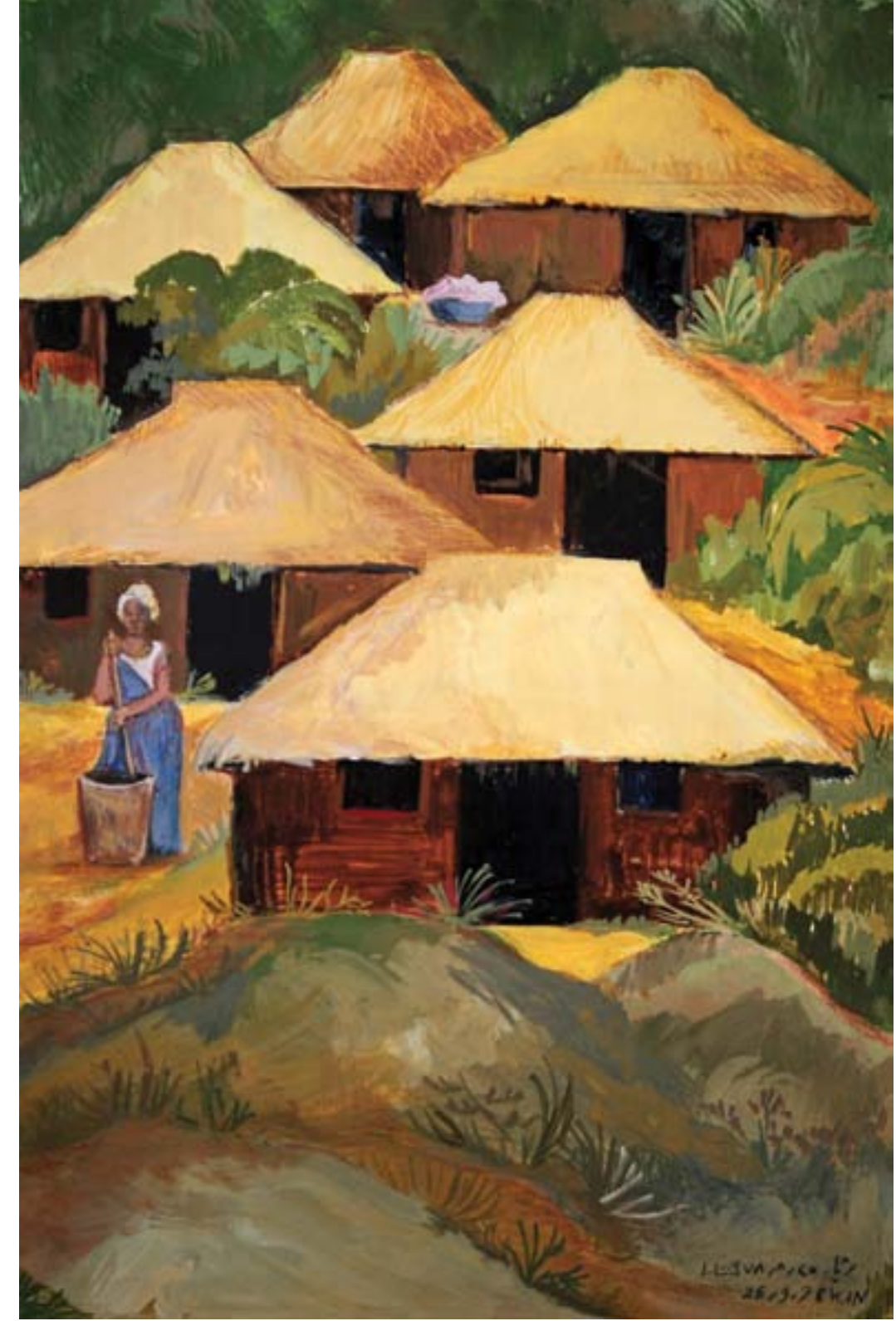
Tempera on wood,
30 x 30 cm



قرية

Village, 1978

Tempera on paper,
50 x 40 cm



قرية في كيفو

Village in Kivo, 1978

Tempera on paper,
50 x 40 cm



كيالا

Kiala, 1978

Tempera on paper,
50 x 35 cm



نافذة باص

Bus Window, 1978

Tempera & pastels on paper,
50 x 70 cm



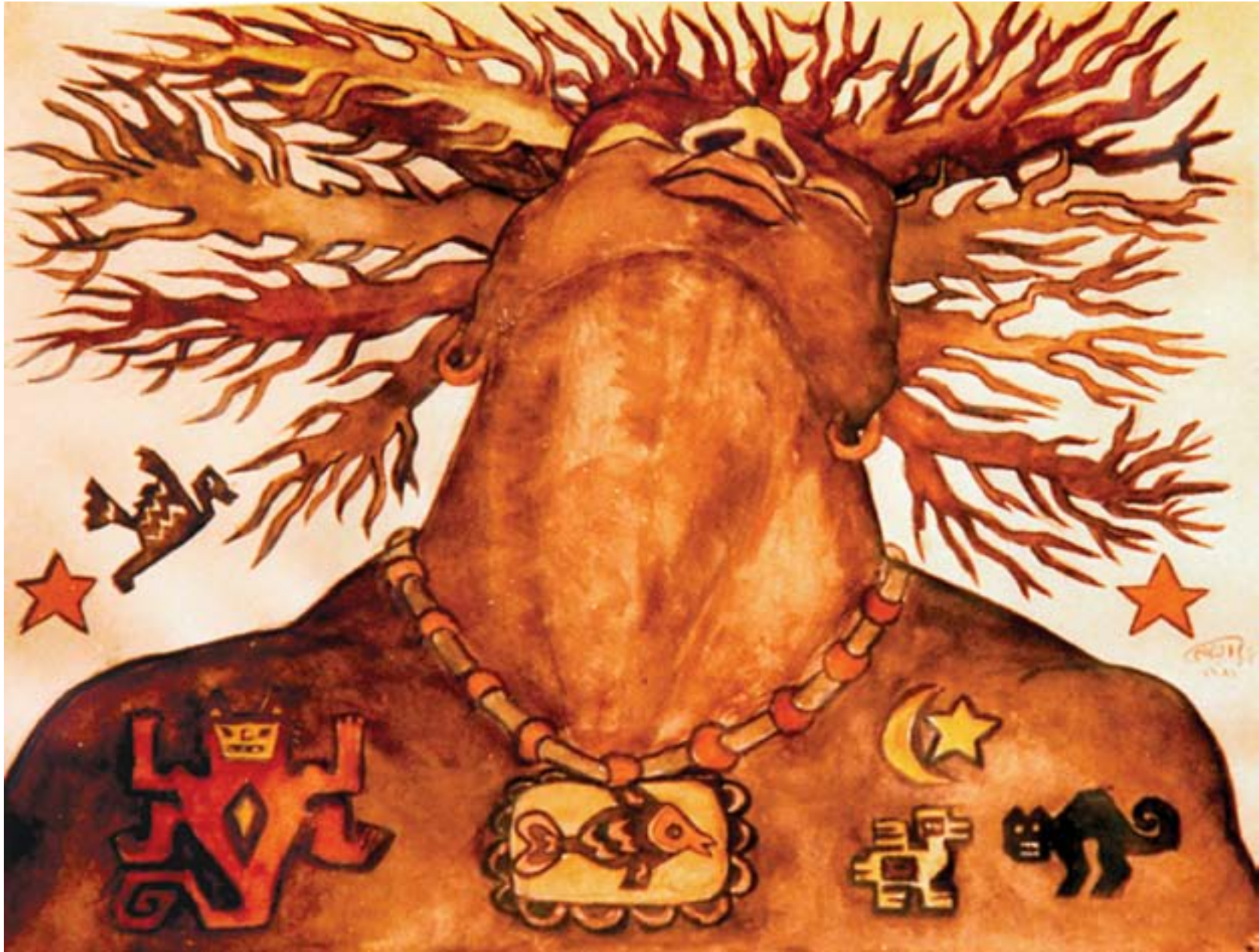
باوباب II

Baobab II, 1981
 Tempera & colored pencils on paper,
 65 x 50 cm



باوباب III

Baobab III, 1981
 Tempera & colored pencils on paper,
 50 x 65 cm



إمرأة الباوباب

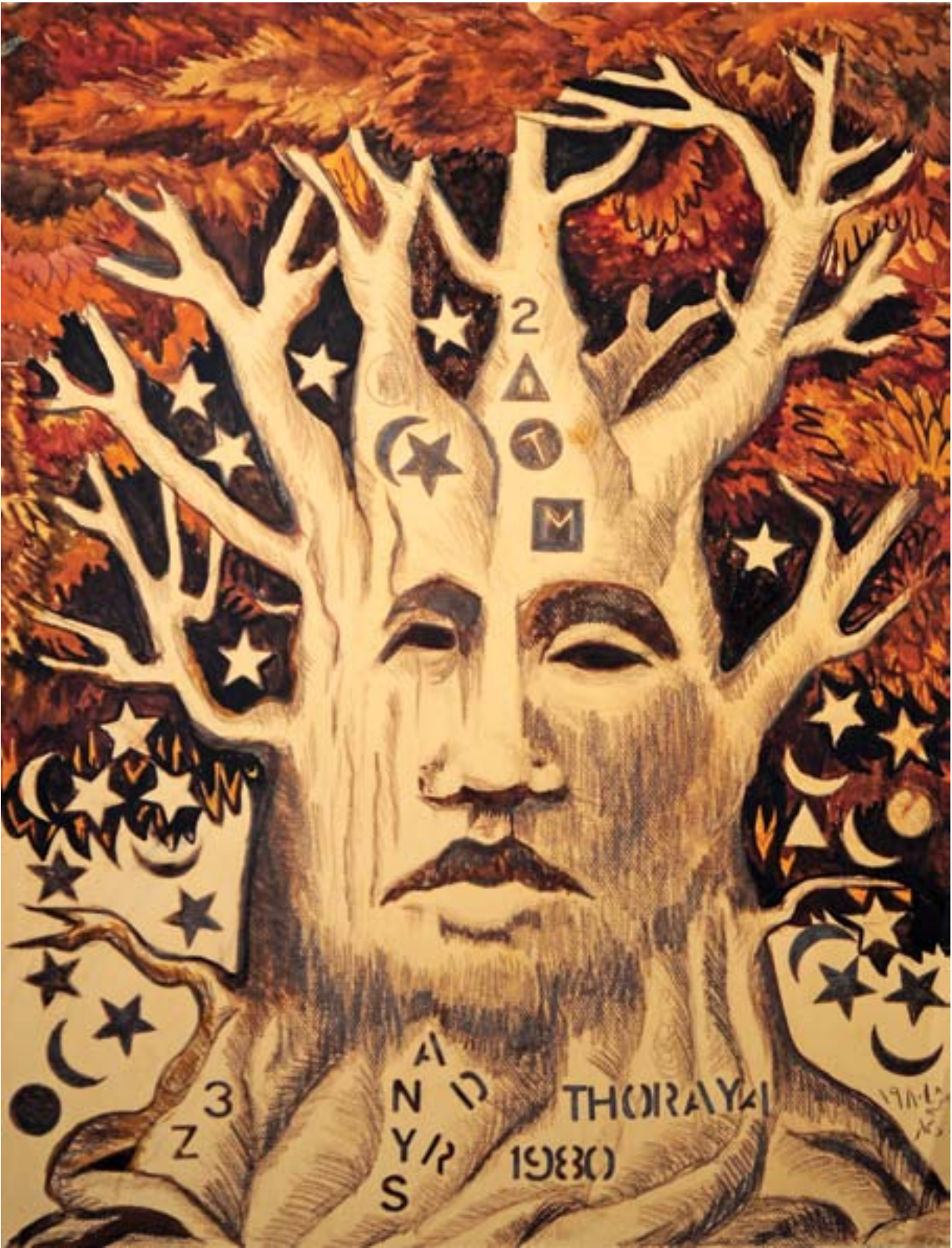
(Top) **Baobab Woman, 1981**

Tempera & colored pencils on paper,
50 x 65 cm

باوياب I

(Right) **Baobab I, 1980**

Tempera & colored pencils on paper,
65 x 50 cm

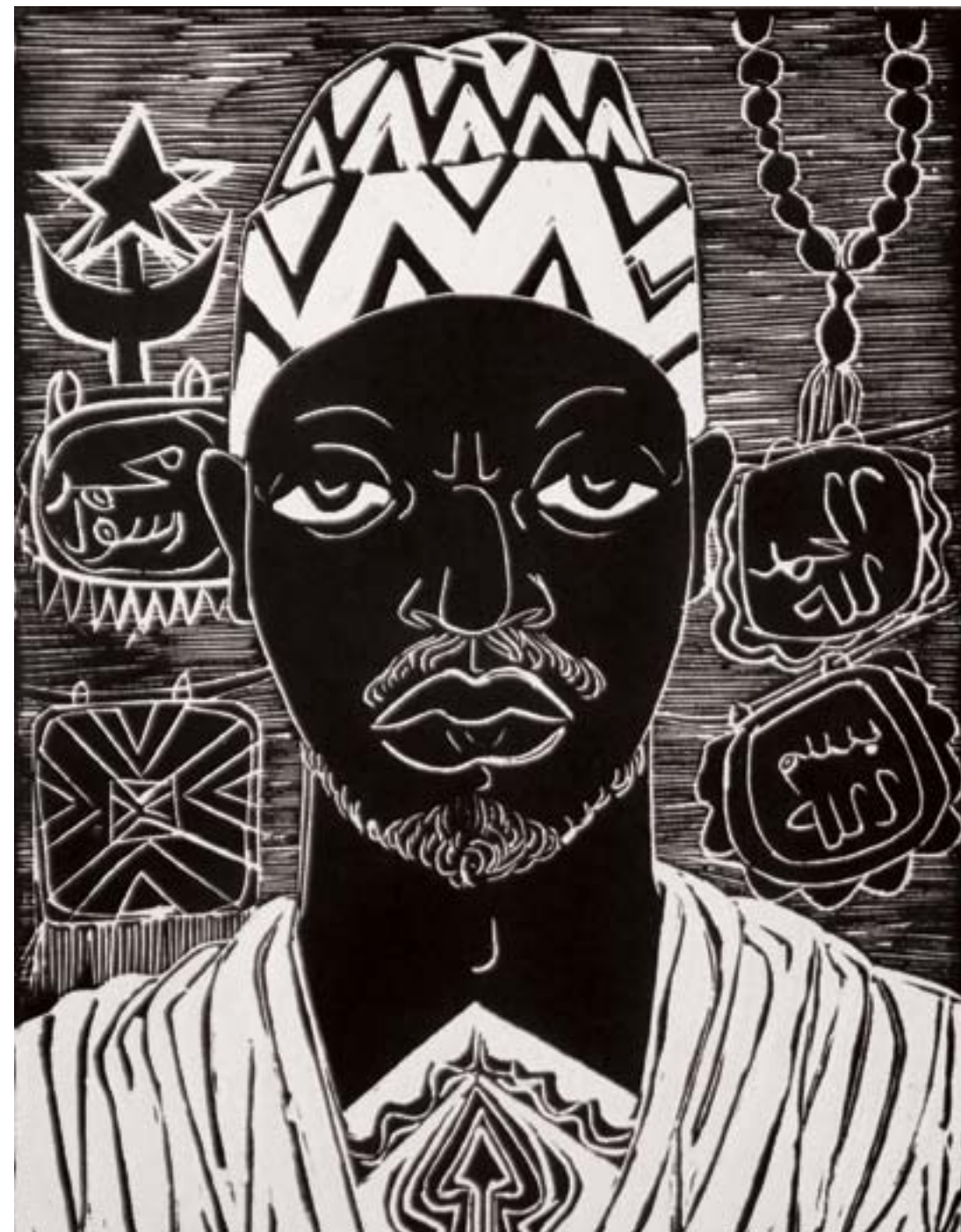




فاتو

Fatu, 1982

Linocut print,
40 x 30 cm



مامادو

Mamadu, 1982

Linocut print,
40 x 30 cm



مادموزيل آني

Mademoiselle Ani, 1978

Tempera on paper,
40 x 25 cm



عالم

Alem, 1978

Linocut print,
44 x 34 cm

End of a Journey

“A feeling of alienation within one’s own land, resulting in years of self-exploration & deep insight, and all of this only to find a place under the sun. Mythological creatures begin to invade my paintings and others hang down from the skies of stories.”



بدر البدور

Badr Al Budoor, 1980

Linocut print,
50 x 40 cm



بدر البدور II

Badr Al Budoor II, 1980

Tempera on paper,
30 x 23 cm



إنفصال

Detachment, 1984

Tempera & colored pencils on paper,
46 x 50 cm



العودة من القرية

Return from the Village, 1983

Tempera & colored pencils on paper,
50 x 40 cm



دجاجة

Chicken, 1984

Tempera on paper,
50 x 40 cm



شهریار

Shahrayar, 1983

Tempera and colored pencils on paper,
50 x 65 cm



الرجبة الطائرة

(Top) **Flying Desire, 1985**

Acrylic on canvas, 100 x 100 cm

الجنة

(Right) **Paradise, 1982**

Acrylic on canvas, 100 x 70 cm





ماتم

(Left) **Funeral, 1985**

Acrylic on canvas, 100 x 120 cm

السجينات

(Top) **Prisoners, 1982**

Acrylic on canvas, 60 x 50 cm



الخطيئة

Sin, 1989

Acrylic on canvas,
60 x 100 cm



شمشون ودليلة

Shamshoon & Dalila, 1984

Acrylic on canvas,
100 x 70 cm



بنت النوخدة

The Captain's Daughter, 1989

Acrylic on canvas,
65 x 85 cm



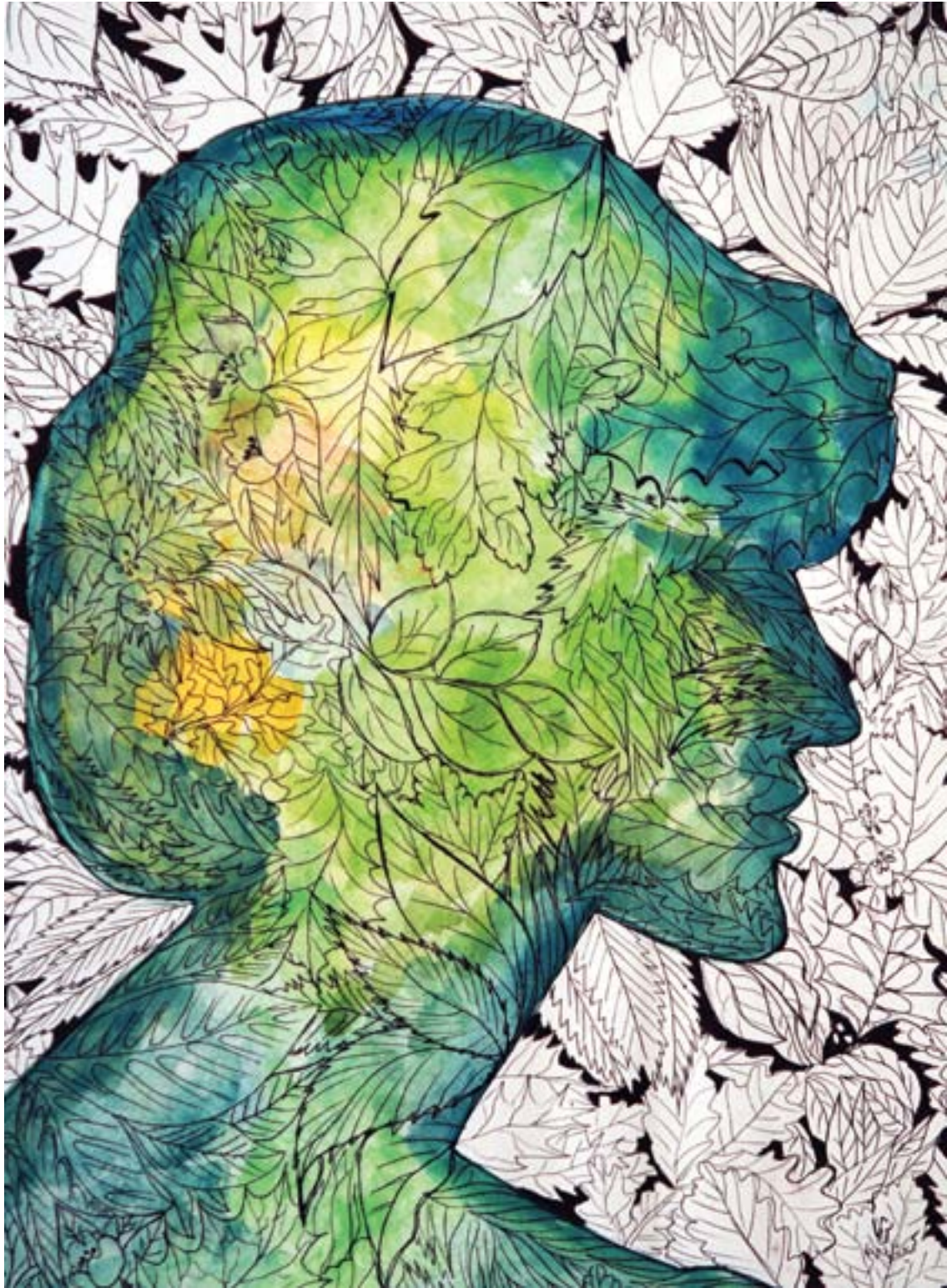
بدون عنوان

Untitled, 1988
Acrylic on canvas,
50 x 60 cm



بدون عنوان

Untitled, 1988
Acrylic on canvas,
60 x 50 cm



ربيع

Spring, 1984

Pen & watercolors on paper,
40 x 30 cm



طائر من الشرق

Bird from the Orient, 1987

Acrylic & glue on paper,
45 x 35 cm



ملاك جريون

The Angel of Gryon, 1987

Acrylic & glue on paper,
45 x 35 cm



شهریار

Shahrayar, 1986

Photograph on canvas & acrylic,
70 x 50 cm

شهرزاد

Shahrazad, 1986

Photograph on canvas & acrylic,
70 x 50 cm

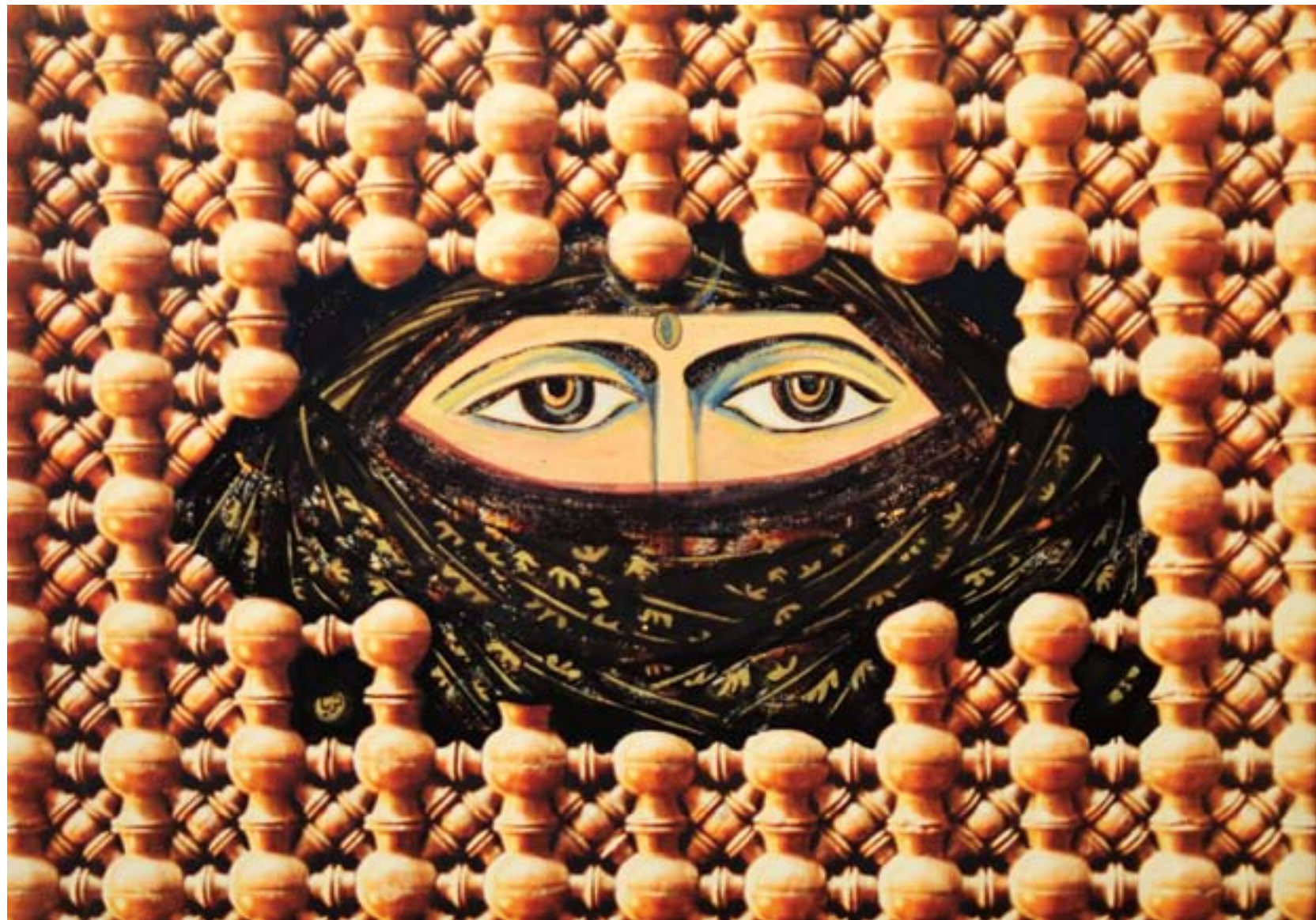




حمامة سجينة

Caged Pigeon, 1986

Photograph on canvas
& acrylic, 60 x 50 cm



هواجس

Fences, 1986

Photograph on canvas & acrylic,
50 x 70 cm



بورتريه شخصي

Self Portrait, 1981

Painting on silk,
50 x 50 cm



بورتريه شخصي

Self Portrait, 1982

Lino cut,
26 x 23 cm



إنتظار

Waiting, 1987

Linocut print,
50 x 40 cm



إنعكاس II

Reflection II, 1987

Linocut print,
50 x 40 cm



انعكاس I

Reflection I, 1986

Linocut print,
40 x 30 cm



لقاء

Meeting, 1987

Linocut print,
50 x 40 cm



حرية

Freedom, 1989

Collage,
50 x 40 cm



رسالة I

Message I, 1990

Linocut print,
26 x 26 cm

Invasion

“In a time when home and expression were lost, symbolism became my lifeboat. Through my drawings I was able to cross over to safer shores. My figures are pale like white coffins, reeking of the smell of death that sucks the vigor out of my colors.”

لا للإحتلال

No to the Invasion, 1990

Linocut print,
40 x 30 cm

A hand-printed poster against the invasion of Kuwait by Iraq in 1990. Distributed among resistance group members. Many arrests took place so the project was abandoned and the printing block destroyed.





أمهات الشهداء

Martyrs' Mothers, 1991

Etching,
40 x 32 cm



الفراق

The Parting, 1991

Etching,
35 x 40 cm



ساعة الشهادة

The Hour of Martyrdom, 1991

Pastels & acrylic on paper,
45 x 70 cm



الطلقة الأخيرة

The Last Shot, 1991

Pastels & acrylic on paper,
50 x 60 cm



أخبار غير سارة

Unhappy News, 1991

Pastels & acrylic on board,
30 x 30 cm



الطفلة الأخيرة

The Last Shot, 1991

Etching,
32 x 40 cm



إغتصاب فينوس

The Rape of Venus, 1991

Pastels & acrylic on paper,
45 x 35 cm



من قتل الغزالة ؟

Who Killed the Deer?, 1991

Etching,
25 x 23 cm



الأسطورة تقاوم

The Legend Persists, 1991

Acrylic on paper,
50 x 65 cm



الشاهد

Witness, 1990

Linocut print,
20 x 30 cm



عطش بو صخير

Bu Skheir's Thirst, 1992

Acrylic on canvas,
65 x 55 cm



أبواب مجنحة

Winged Doors, 1992

Acrylic on canvas,
60 x 50 cm



رصاصة الغدر

(Left) **Bullet of Treason, 1992**

Acrylic, markers, glue, bullet on canvas,
120 x 120 cm



شهداء الصوابير

Suwaber's Martyrs, 1992

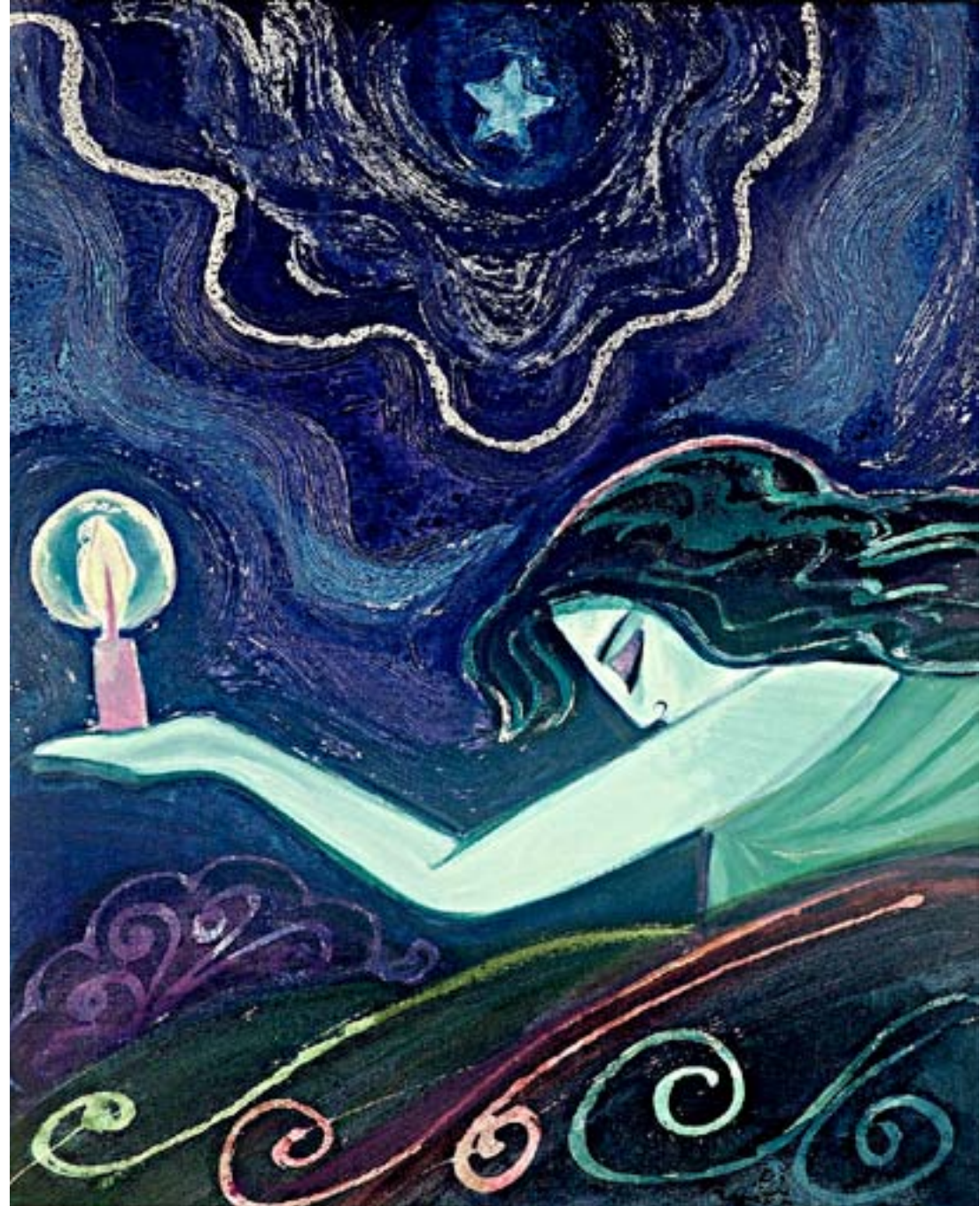
Acrylic on canvas,
94 x 64 cm



الطابور

Cue, 1992

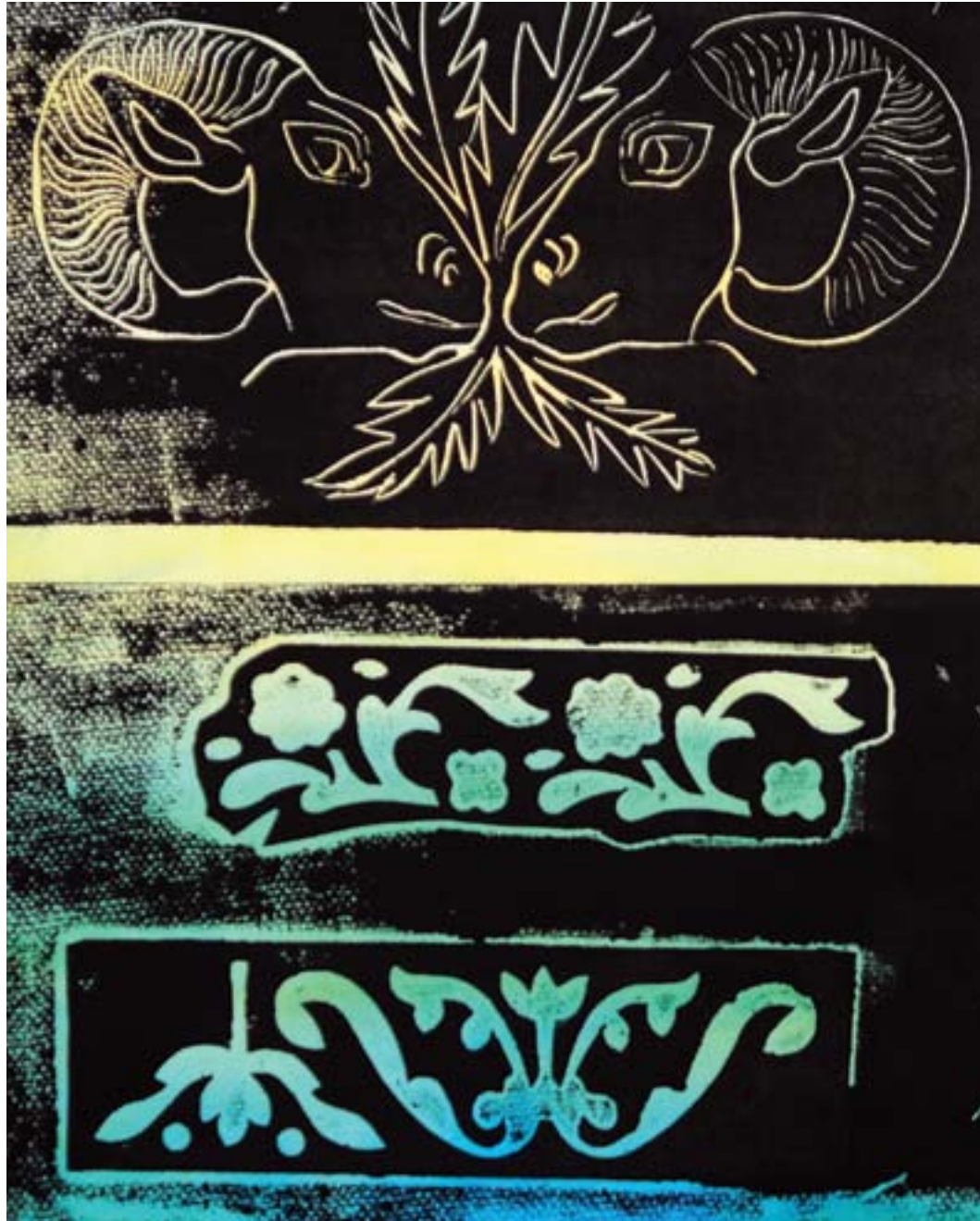
Acrylic on canvas,
60 x 50 cm



شموع السرايب

Cellar Candles, 1992

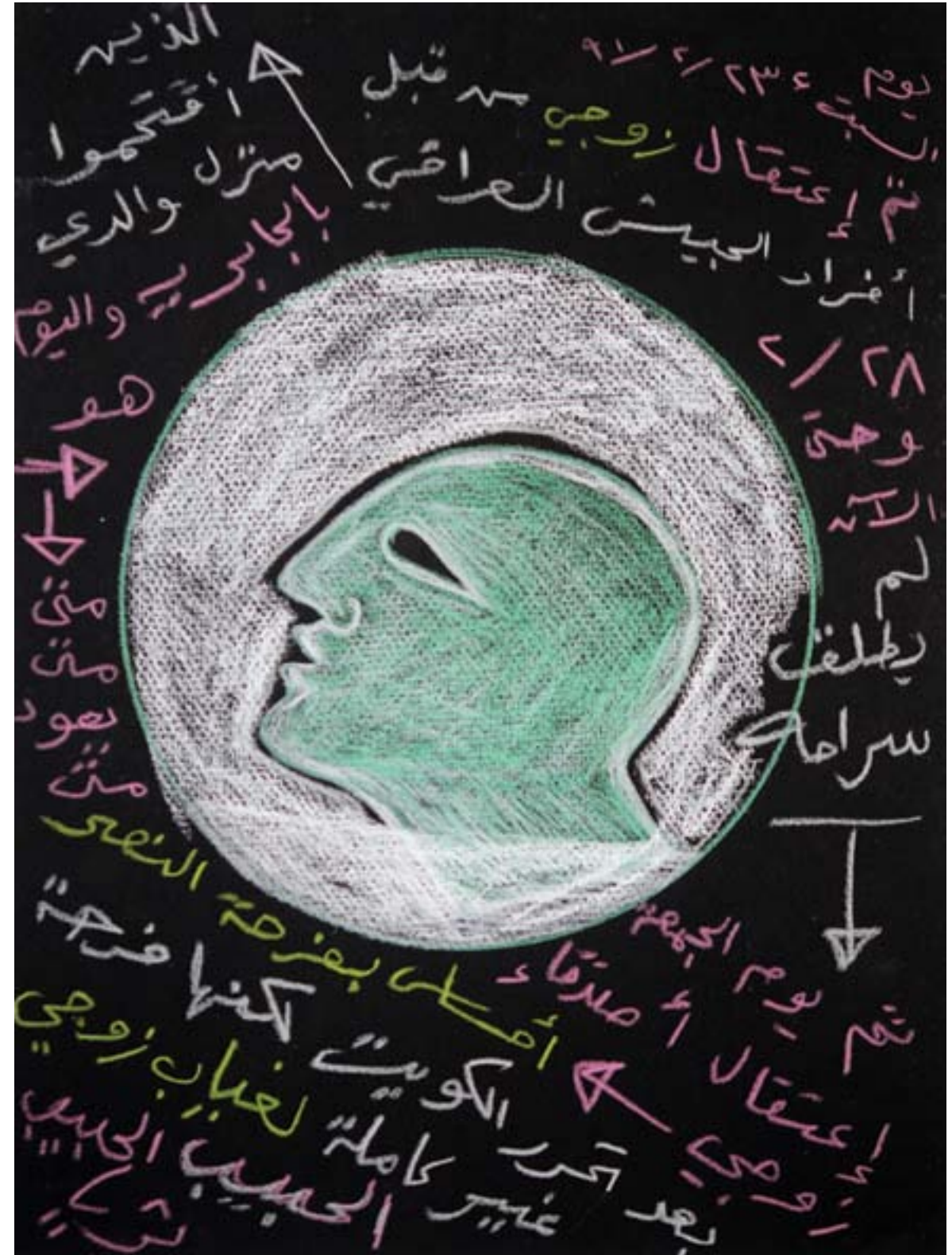
Acrylic on canvas,
60 x 50 cm



صراع

Conflict, 1990

Linocut print,
32 x 29 cm



رسالة من زوجة أسير

**Letter from a
Prisoner's Wife, 1990**

Color pencils & pastels on paper,
35 x 25 cm



محادثات السلام

Peace Talks, 1992

Silkscreen print,
45 x 60 cm



أبجدية السلام

Peace Alphabet, 1991

Pastels & acrylic on paper,
50 x 75 cm



شاهد III

Tomb Stone III, 1990

Acrylic on stone,
32 x 29 cm



عودة الغائب

Return of the Parted, 1992

Acrylic on canvas,
100 x 120 cm



تحرير

Liberation, 1991

Etching print,
17 x 21 cm



حرية

Freedom, 1991

Silkscreen print,
21 x 17 cm

New Light

*“Deliverance from the crucible of pain;
a celebration with the world of angels and
iconic saints. A return to the land of fairytales
and turquoise birds.”*



بنت السلطان

Sultan's Daughter, 1993

Acrylic on canvas,
60 x 50 cm



إنتلافة

Beginning, 1993

Acrylic on canvas,
60 x 50 cm



ملاك شرقي I

Oriental Angel I, 1995

Acrylic on canvas,
70 x 100 cm



ملاك شرقي II

Oriental Angel II, 1995

Acrylic on canvas,
70 x 100 cm



ملاك شرقي III

Oriental Angel III, 1995

Acrylic on canvas,
70 x 100 cm



ملاك شرقي IV

Oriental Angel IV, 1995

Acrylic on canvas,
70 x 100 cm



كبرياء

Pride, 1993

Acrylic on canvas,
70 x 80 cm



أسرار عصفورة

A Bird's Secrets, 1993

Acrylic on canvas,
60 x 50 cm



I في حديقة الحب

In the Garden of Love I, 1993

Acrylic on canvas,
50 x 60 cm



II في حديقة الحب

In the Garden of Love II, 1993

Acrylic on canvas,
50 x 60 cm



موكب القديسين

Parade of Saints, 1993

Acrylic on canvas,
65 x 75 cm



الحزن القادم

Coming Sadness, 1993

Acrylic on canvas,
65 x 75 cm



شهرزاد III

Shahrazad III, 1996

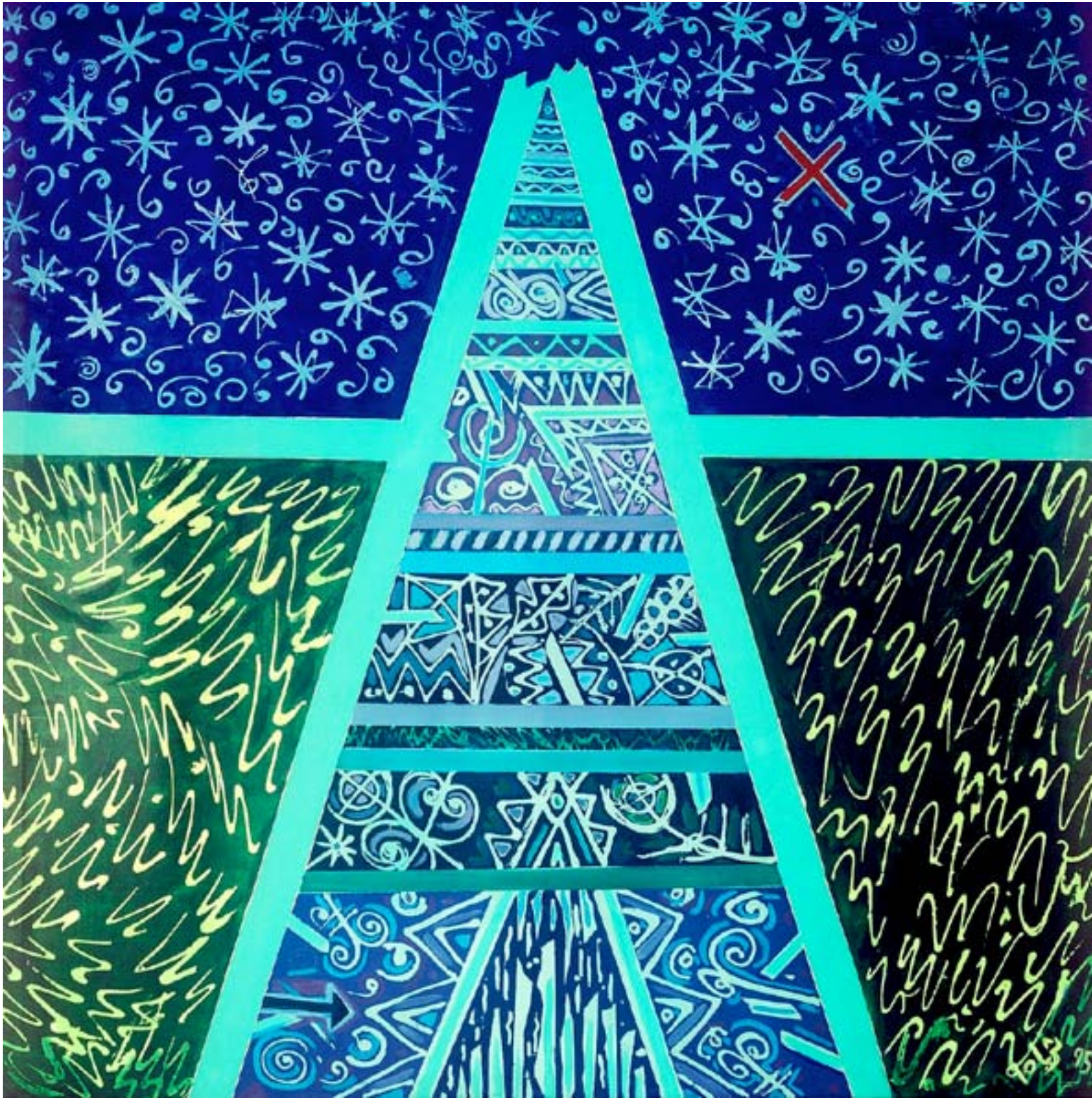
Acrylic on canvas,
100 x 80 cm



الباب الأحمر

Red Door, 1994

Acrylic on canvas,
100 x 70 cm



هرم الحياة

(Left) **Pyramid of Life, 1995**

Acrylic on canvas,
200 x 200 cm

برج الحوت

(Top) **Pisces, 1995**

Acrylic on canvas,
100 x 240 cm



أسرار نسائية I

Womanly Secrets I, 1996

Acrylic on canvas cloth,
160 x 80 cm



أسرار نسائية II

Womanly Secrets II, 1996

Acrylic on canvas cloth,
160 x 80 cm



إستراحة

Rest, 1996

Acrylic & glue on canvas,
60 x 60 cm each



أين حفي ؟

(Left) **Where is my Right?**, 1994

Acrylic on canvas,
60 x 60 cm

بدون عنوان

(Top) **Untitled**, 1994

Acrylic on canvas,
50 x 60 cm



صخلة

Goat, 1996

Acrylic & glue on canvas,
70 x 55 cm



وحيدة

Lonely Woman, 1997

Linocut print,
40 x 30 cm



حجاب

Amulet, 1997
Lithograph print,
40 x 30 cm



ليلة صيفية

Summer Night, 1997
Lithograph print,
40 x 30 cm



أمومة

Motherhood, 1997

Acrylic monoprint,
40 x 55 cm



حيرة

Confusion, 1997

Acrylic monoprint,
50 x 65 cm



همس القمر
Moon's Whisper, 1998
Collagraph print,
40 x 55 cm



ملاك جريح
Hurt Angel, 1998
Collagraph print,
40 x 30 cm



بشارة

Good News, 1998

Acrylic & colored pencils on paper,
45 x 60 cm



طلسم

(Top) Talisman, 1999

Acrylic on canvas,
60 x 50 cm

إشراقة جديدة

(Next) New Light I,II, 1999

Acrylic on canvas,
120 x 120 cm



Millenium

“A constant traveller with her atelier in a suitcase. My figures are now tinted with the aura of distant places, while I befriend a burning red color. I lean towards the practical, but my journey is not over yet.”



حوار

Dialogue, 2000

Collagraph print,
45 x 55 cm



صيف

Summer, 2000

Collagraph print,
30 x 55 cm



سمكة

Fish, 2001

Oil monoprint,
45 x 60 cm



حلم هندي

Indian Dream, 2001

Oil monoprint,
45 x 60 cm



سيدة الحنة

Lady of Henna, 2001

Oil monoprint,
60 x 45 cm



مولان روج

Moulin Rouge, 2001

Oil monoprint,
45 x 60 cm



بطل

Hero, 2002

Woodcut print,
45 x 60 cm



مطر أحمر

Red Rain, 2002

Acrylic print,
70 x 50 cm



قارئة الطالع

Fortune Teller, 2003

Acrylic & pastels on paper,
80 x 60 cm



راهب

Monk, 2003

Acrylic & pastels on paper,
30 x 40 cm



ترقب
Anticipation, 2003
 Acrylic on canvas,
 60 x 80 cm



الشرقة
Cocoon, 2004
 Acrylic on canvas,
 80 x 60 cm



I الشريطة الحمراء

Red Ribbon I, 2008

Acrylic on canvas,
60 x 80 cm



II الشريطة الحمراء

Red Ribbon II, 2008

Acrylic on canvas,
60 x 80 cm



رأس السنة

New Year, 2005

Acrylic on canvas,
120 x 300 cm



I ليالي نسائية

Womanly Nights I, 2004

Acrylic on canvas,
100 x 150 cm



II ليالي نسائية

Womanly Nights II, 2004

Acrylic on canvas,
100 x 150 cm





شباب، نضج

(From left) Youth, Maturi, 2008

Acrylic on canvas,
60 x 50 cm



حاجز، رمانة

(From left) Barrier, Pomegranate, 2008

Acrylic on canvas,
60 x 50 cm



أجنحتي
My Wings, 2007
 Acrylic on canvas,
 40 x 40 cm



توأم
Twins, 2007
 Acrylic on canvas,
 40 x 40 cm



اللعبة

(Top) **The Toy, 2010**

Acrylic on canvas,
80 x 80 cm

بيت شويخ

(Right) **Shuwaikh House, 2009**

Acrylic on canvas,
100 x 100 cm





عرس I

Wedding I, 2010

Acrylic on canvas,
100 x 100 cm



عرس II

Wedding II, 2010

Acrylic on canvas,
100 x 100 cm



منطقة حمراء I
Red Zone I, 2011
 Acrylic on canvas,
 150 x 100 cm



منطقة حمراء II
Red Zone II, 2011
 Acrylic on canvas,
 150 x 100 cm

Curriculum Vitae

Education & General

Born in Kuwait, 1951.
Studied at the College of Fine Arts, Cairo, Egypt, 1972-74.
Completed her bachelor's degree in fine arts & Master's degree in book illustration at the Surikov Arts Institute, Moscow, Russia, 1974-81.
Completed several technical courses in the silk painting, batik and ceramics in Dakar, Senegal, between 1980-1983.
Participated in more than 40 arts workshops (engraving, silkscreen, linocut printing, mixed media) in many European cities, between 1991-2005.

Memberships

Member of the Kuwait Arts Association since 1969.
Founded Ghadir Gallery in 1988.
Founding member of the group 'Friends of Art for the Gulf Cooperation Council' for the Arab Gulf States.
Founding member of the 'Association of Amateur Crafts', Kuwait Science Club.
Founding member of the 'Union of European Artists.'

Publications

Writer of articles and short stories since the mid-1960s.
Published 10 books of short stories since 1977.
Published her first book of art criticism in Kuwait entitled "25 Years of The Free Atelier" in 1986.

Collective exhibitions

Participated in numerous exhibitions by the Kuwait Arts Association since 1969.
Kuwaiti Student Union's exhibition, Cairo, Egypt, 1973.
World Youth Festival Berlin, Germany, 1973.
Kuwaiti Student Union's exhibition, Moscow, Russia, 1975.
World Youth Festival Moscow, Russia, 1985.
Safat square public murals, Kuwait, 1985.
Kuwait Physiotherapy hospital murals, Kuwait, 1985.
Participated in 18 international exhibitions of the 'Friends of Art for the Gulf Cooperation Council' since 1985.
Moscow International Women's Conference, Russia, 1987.
Baghdad International Arts Festival, Iraq, 1988.
Bratislava Children's World Expo, Slovakia, 1989.
London Modern Islamic Arts Exhibition, U.K., 1989.
Albert Gallery group exhibition, London, U.K., 1992.
Kuwaiti Society of Human Rights exhibition, Ghadir Gallery, Kuwait, 1993.
Cairo International Graphic Triennial, Egypt, 1993.

‘Forces of Change’ exhibition at the National Museum of Women Artists, Washington, U.S.A., 1994.
Kuwaiti Society for Human Rights exhibition at the Alumni Association, Kuwait, 1994.
Brussels Very Special Arts festival, Belgium, 1994.
“Art from the Heart” exhibition by the Women’s Association of America, Manama, Bahrain, 1994.
Participated in the Kuwait Al-Gurain cultural festival exhibitions between 1994-1999.
Florence International Exhibition of Modern Art, Italy, 1994.
Bahrain National Museum exhibition, Manama, Bahrain, 1994.
2nd Sharjah Biennial, United Arab Emirates, 1995.
Arab Contemporary Art Exhibition, Grosvenor Hotel, London, 1995.
“Love Exhibition”, Latakia, Syria, 1995.
Beijing International Women’s Conference, China, 1995.
Kuwait cultural week exhibition, Casablanca, Morocco, 1995.
Kuwaiti Society for Human Rights exhibition at the Alumni Association, Kuwait, 1995.
Arab Artists Exhibition, Baladna Gallery, Amman, Jordan, 1996.
Kuwait cultural week exhibition, Beirut, Lebanon, 1996.
Four Arab Artists Exhibition, Egyptian Cultural Center, London, U.K., 1996.
Thirty Arab Artists Exhibition, London, U.K., 1998.
UNDP Group Exhibition, Mishref Cultural Centre, Kuwait, 1998.
4th Sharjah Biennial, United Arab Emirates, 1999.
“Dialogue of the Present”: traveling group exhibition of arab artists, several cities in the U.K., from 1999-2000.
“Wall Art” exhibition, Beirut International Exhibition Hall, Lebanon, 1999.
“International Women’s Project” exhibition, Gallery White Columns, New York & other cities, U.S.A., 2000.
“International Women’s Project” ongoing exhibition, Stockholm, Sweden & Rikjavik, Iceland, 2000-2002.
International artists & book illustrators exhibition, Olympia Hall, London, U.K., 2000.
The first Biennale of Islamic Arts, Tehran, Iran, 2000.
‘Buddy Bear Berlin’ project, Berlin, 2002.
Graphic Global Forum, Mahatma Gandhi Institute, Mauritius, 2005.
Participated in many artists symposiums in many countries around the world, such as Hungary, Germany, Turkey, Bulgaria, Belgium, Italy, Spain, Ukraine and more, between 2000-2010.
Organized the charity exhibition of small paintings for cancer patients, Kuwait, 2010.

Personal exhibitions

Kuwait National Museum, Kuwait, 1971.
Hotel Intercontinental, Kinshasa, Zaire, 1978.
Free Atelier Exhibition, Kuwait, 1979.
Trananga Hotel, Dakar, Senegal, 1982.
Sindbad Hotel, Hammamat, Tunisia, 1982.
Kuwait Journalists Association, Kuwait, 1988.
Ghadir Gallery, Kuwait, 1988.
Bonifar Hotel, Montreux, Switzerland, 1986.
Ghadir Gallery, Kuwait, 1990.
Kelkos Gallery, Paphos, Cyprus, 1991.
Alpine Gallery, London, U.K., 1991.
Edinburgh exhibition hall, Scotland, U.K., 1991.
Ghadir Gallery, Kuwait, 1991.
American University of Athens, Greece, 1992.
Ghadir Gallery, Kuwait, 1992.
Paris Hilton, Paris, France, 1993.
Ghadir Gallery, Kuwait, 1993.
Sheraton Hotel, Doha, Qatar, 1994.
Cairo Opera House, Egypt, 1994.
Skopje Museum, Macedonia, 1994.
Bahrain National Museum Arts Center, Manama, Bahrain, 1994.
Ahmad Al-Adwani exhibition hall, Kuwait, 1995.
Radisson SAS Hotel, Kuwait, 1995.
Museum of Applied Arts, Budapest, Hungary, 1996.
Art Connoseur Gallery, London, U.K., 1996.
Kuwait Arts Hall, Kuwait, 1997.
Arab Culture Center, Damascus, Syria, 1997.
Casa de Italia, Asmara, Eritrea, 1997.
Abu Dhabi Culture Foundation, United Arab Emirates, 1997.
Sanaa Book Center, Sanaa, Yemen, 1997.
Villalarge Gallery, Florence, Italy, 1998.
Central University of Minorities, Beijing, China, 1998.
Ajanta Art Gallery, Indian council of cultural relations, New Delhi, India, 1999.
German Ministry of Foreign Affairs, Bonn, Germany, 1999.
Marhaba Taj Hotel, Sousse, Tunisia, 1999.
Omani Arts Association exhibition hall, Muscat, Oman, 1999.
Radisson SAS Hotel, Kuwait, 1999.
Barg Gallery, Tehran, Iran, 1999.
Columbia Hall, London, 2000.
Miro Gallery, Prague, Czech Republic, 2001.
Emboss Gallery, Berlin, Germany, 2001.
Kuwait Arts Hall, Kuwait, 2002.
Ministry of Culture, Sofia, Bulgaria, 2002.
Al Riwaq Gallery, Manama, Bahrain, 2003.
Kabul Cinema Club, Afghanistan, 2003.
Miro Gallery, Bratislava, Slovakia, 2003.
Krakow University Museum, Poland, 2003.
Radisson SAS Hotel, Kuwait, 2005.
Gallery 24, Berlin, Germany, 2005.
Hanoi Ministry of Culture and Information, Ho Chi Minh city, Vietnam, 2005.
Bait Muzna Gallery, Muscat, Oman, 2007.

Sattar Bahlulzadeh Gallery, Baku, Azerbaijan, 2007.
Ghadir Gallery, Kuwait, 2008.
Korean Foundation, Seoul, South Korea, 2008.
Ghadir Gallery, Kuwait, 2009.
Eaved House, Lefkosa, Northern Cyprus, 2010.

Awards & certificates

Bronze medal, Kuwait Arts Association exhibition, Kuwait, 1971.
Safat Square murals competition award, Kuwait municipality, Kuwait, 1985.
International atelier for young artists merit diploma, Soviet Academy of Arts, Moscow, Russia, 1985.
“Kuwait Life” exhibition gold medal, Kuwait National Museum, Kuwait, 1987 & 1992.
Palme d’Or, GCC Biennial Riyadh, Saudi Arabia, 1989.
Journalist’s medal, Kuwaiti Journalists Association, 1989.
Palme d’Or, GCC Biennial Doha, Qatar, 1990.
First prize for her book “Cellar Candles”, “Effects of the Iraqi invasion of Kuwait” competition, Kuwait Foundation for the Advancement of Science, Kuwait, 1993.
State Prize in Children’s Literature for her book “Diary of Fatima a Kuwaiti Girl”, Kuwait, 1997.
Award of fine arts, European Union, Prague, Czech Republic, 2001.
Medal of Franz Kafka, Berlin, Germany, 2001.
Salvador Dali award, World Union, Czech Republic & Spain, 2003.
Al Madina culture award for her book “In my hand, there is a blue bird”, Madrid, Spain, 2004.
European Trebbia award for the support of arts, in partnership with her husband Mohammed Al-Qadiri, Prague, Czech Republic, 2007.
Nova Award for the Arts, Hungary, 2010.

Collections

Kuwait National Museum, Kuwait.
The British Museum, London, U.K.
Museum of Contemporary Art, Tehran, Iran.
Museum of Human Rights, Geneva, Switzerland.
Museum of Contemporary Islamic Art, Amman, Jordan.
Skopje Museum, Macedonia.
Cairo Opera House, Egypt.

Bayan Palace, Kuwait.
Seef Palace, Kuwait.
Amiri Diwan, Kuwait.
Royal Court, Muscat, Oman.
Office of the Ruler of Sharjah, United Arab Emirates.

National Council for Culture, Arts and Literature, Kuwait.
Abu Dhabi Culture Foundation, United Arab Emirates.
Ministry of Culture and Tourism, Sanaa, Yemen.
Ministry of Culture, Cyprus.
Hanoi Ministry of Culture, Ho Chi Minh city, Vietnam.

Kuwait Foundation for the Advancement of Science, Kuwait.
Very Special Arts Association, Washington, U.S.A.
Korean Foundation, Seoul, South Korea.
Kuwaiti-Indian Council for Cultural Relations, New Delhi, India.
Italian-Kuwaiti Friendship Association, Florence, Italy.
International Council of Women Artists, California, U.S.A.

UNESCO, Paris, France.
Kuwait Ministry of Foreign Affairs, Kuwait.
Kuwait Ministry of Information, Kuwait.
Bahrain Ministry of Information, Bahrain.
Qatar Ministry of Information, Qatar.
Ministry of Foreign Affairs and Trade, Seoul, South Korea.

Mahatma Gandhi Institute, Mauritius.
American University of Athens, Greece.
Central University of Minorities, Beijing, China.
The Arab Institute for Economic and Social Planning, Kuwait.

Kuwait Airways Corporation
National Bank of Kuwait, London, U.K.
Radisson SAS Hotel, Kuwait.