

ENOUGH خالص KHALAS

Contemporary Australian Muslim artists

This publication has been published by UNSW Galleries to coincide with the exhibition *Enough خالص Khalas: Contemporary Australian Muslim artists* held at UNSW Galleries from 4 May – 14 July 2018.

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Title: *Enough خالص Khalas: Contemporary Australian Muslim artists*

UNSW Galleries

4 May – 14 July 2018

Curated by Phillip George and Nur Shkembi

Artists: Abdul Abdullah, Abdul-Rahman Abdullah, Hoda Afshar, Safdar Ahmed, Khadim Ali, Leila El Rayes, Eugenia Flynn, Alia Gabres, Karam Hussein, Zeina laali, Khaled Sabsabi, Ms Saffaa, Abdullah M.I. Syed, Mehwish Iqbal, Fatma Mawas, and Shireen Taweel

National Library of Australia
Cataloguing-in-Publication entry
ISBN: 978-0-6483351-0-8 (paperback)
Authors: Uroš Čvoro, Phillip George, Chrisoula Lionis, Nur Shkembi
Designer: Patrick Leong / patrickleongdesign.com
Printer: Print Logistics
Publisher: UNSW Galleries
Exhibition photography: Phillip George

Cover: **Hoda Afshar**
From 'Under Western Eyes' series:
Westoxicated #9 2013–2014

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This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

CONTENTS

7 Foreword
José Da Silva

8 Enough خلص Khalas
Phillip George and Nur Shkempi

14 The time of Khalas
Uroš Čvoro

16 This was the Australia that I saw
Chrisoula Lionis

20 Plates

41 List of Works

43 Contributors Biographies

44 Acknowledgements

FOREWORD

UNSW Galleries is pleased to present the exhibition project 'Enough **خلص** Khalas', which brings into focus important conversations being led by Australian Muslim artists. The exhibition draws together a range of media, reflective of the diverse backgrounds and lived experience of the sixteen artists included — seven of whom are alumni from UNSW Art & Design.

'Khalas' is an important exhibition for UNSW Galleries as we continue to foster discussion around the way contemporary art and culture intersects with the important issues and challenges of today. The exhibition speaks to the unease between tradition and secularism and national and religious identity; the politicisation of spirituality and private experience; as well the weight of world events in reshaping our understanding of Islamic beliefs, customs and aesthetic traditions.

We are extremely grateful to the Australia Council for the Arts who have supported the development of this exhibition. Our gratitude extends to all the participating artists and their representing galleries for assisting with the presentation of their works. Special thanks to Associate Professor Phillip George from UNSW Art & Design and independent curator Nur Shkembi who have worked collaboratively on all aspects of the project. Their commitment to reframing representations of Islam in Australian art is to be commended.

José Da Silva

Director

UNSW Galleries

Aphrodite singing ghazals. A sky with
gold streaks across. A stick
that finds water in stone. Jesus
sitting quietly near the animals.
Night so peaceful. This is enough
was always true. We just haven't
seen it. The hoopoe already wears
a tufted crown. Each ant is given
its elegant belt at birth. This love
we feel pours through us like a giveaway
song. The source of now is here!¹

ENOUGH خالص KHALAS

Phillip George and Nur Shkempi

In *The Hubris of the Zero Point* (2007), the Colombian philosopher Santiago Castro-Gómez describes René Descartes's 1637 declaration 'I think, therefore I am' as the point from which white Europeans inaugurated themselves as the sole arbiters of knowledge and truth.² Walter Mignolo furthers Castro-Gómez's statement by referring to the 'zero point' as the defining point from which 'white Europe' 'maps the world and its problems, classifies people and projects into what is good for them'.³ Any person or culture that exists outside the 'white European' catchment is seen as doomed or 'lesser', and set upon through war, forced displacement and cultural obliteration. What is important about Castro-Gómez's observation is that the hubris of zero point does not merely reference a point in time; rather, it locates the designated subjugation of entire cultures as well as individual persons into a non-European category of being. The incomprehensible reality of the social and political conditions manufactured by a 'Euro-centric West' can no longer operate with impunity – the white belly has been exposed and many of those who exist beyond this 'zero point' have had enough.

'Khalas' is an exhibition that invokes the contemporary dialogue produced in the works of Australian Muslim artists, offering a creative approach with which to intervene in the current manufactured cultural climate of 'fear and dread' through an alternative egalitarian frame of reference. This frame includes a fraught socio-political climate informed by the so-called 'War on Terror'; inaugurating our contemporary geo-political climate, energising neo-colonialism, neo-liberalism, extremist fundamentalist Christian sects, associated racism and on into state sponsored terrorism. How civil society is affected by and responds to these forces, that are beyond personal and even national control, demands exploration. 'Khalas' approaches the recent politicisation of the Muslim identity, the rhetoric of ultra-nationalism and the militarisation of borders by reframing and reclaiming the associated language and imagery.

This exhibition invites Australia to step outside the cloistered 'Anglo dome' to examine the psychology of its neo-colonial visions and appreciate fresh insights into what a truly independent, transnational and confident Australia may look like. 'Khalas' is multinational and multilingual, and suggests new visions into the metaphysical sublime while also contributing to a contemporary feminist debate and offering, at times, an irreverent look at the world.

The word *khalas* in Arabic has a myriad of definitions including: stop, finish, that's all, it's fine and enough! Khalas is considered an informal word

which is verbally exchanged between people and is not present in formal Arabic literature. This exhibition unapologetically explores the contemporary Australian Muslim experience through a series of works across a number of mediums. From daily media beat-ups to overtly racist leadership taunts, this modern-day Orientalism relentlessly depicts Islamo-fascist terrorists and the fantasy of subservient Muslim women; many Australian Muslims have had enough. Not only have they had enough, but they have decided they are enough. Khalas!

— — —

The self-described ‘son of a bitch’, the former US Secretary of Defence, Robert McNamara, in his confessional documentary *The Fog of War* (2003), made numerous observations that are still very much relevant today. Most notable of these observances is this statement made by McNamara about his experiences:

War is so complex that it is beyond the ability of the human mind to comprehend all the variables; our judgment, our understanding, are not adequate and we kill people unnecessarily. We misjudged them, their history, cultures, politics and the power of nationalism. Empathise with your opponent, communicate with your opponent or we are doomed to mistakes of the past. We do not have the God-given right to shape every nation in our image or as we choose.⁴

However, it seems that the ‘West’ are continuing to make the same mistakes of the past, by design or otherwise. What is it about settler societies that shape these pathologies where we seem to be psychologically and historically conditioned to invade, occupy and profit off others? Living on stolen land, reaping the rewards of stolen labour, all the while embracing the ideology of meritocracy, is the unresolved national condition of Australia’s historic amnesia. One of our most emblematically sacred sites, foundational to the Australian settlers’ national character, is a site not located within our borders but found 15,000 kilometres away on the Turkish coastline at Gallipoli.

In his novel *Birds Without Wings* (2011), Louis de Bernières describes a Turkish sniper’s vision sitting atop the cliffs lining the beaches at Gallipoli: ‘Here they come again, the English Crusaders, the French Crusaders and the Indian Crusaders!’⁵ The Gallipoli adventure was the duty of any good colonial subject, enthusiastically participating in the sport of crusading for Empire. Empire is echoed in the artist Abdullah M. I. Syed’s *Forbidden Fruit* (2007–2018), which speaks eloquently of colonising culture as ‘sport of the Empire’ – ‘the great game’ as competing Empires collide. Syed’s object of Empire, the cricket ball, has been re-appropriated and re-deployed back into this current cycle of the game of the Empire.

The East is a frontier between physical and metaphysical, between myth and stories, where place and time are confounded. The historic site of significance and a dishevelled Stalinist-type block of apartments sit unambiguously side by side. The past is neither dead nor buried here, nor even passed; the historic continues to work itself out in the living. Khaled Sabsabi’s *Syria* (2012) confesses to a highly focused determination to ‘work toward a progressive collapsing of space, the territorial space of nations, of the mind and of the soul’ while the deep complexity to the work speaks of the all-encompassing Sufi-inspired meditative, metaphysical space. Abdul-Rahman Abdullah’s work *Everything is true* (2012) explores the hunt through lost civilisations, collapsing time, space and transnational culture. Beyond the recollection of one’s fantastical childhood imagination, this work evokes a more sinister imaginary, pointing to our current political condition of the ‘post truth world’, where anything and everything can be true because what is true is no longer a condition for reality.

Khadim Ali’s *The Arrivals #1* (2016) speaks to the generational scarification of war; the human body becomes a tattooed mnemonic site of trauma and loss, roaming the landscape desperately seeking refuge. Mehwish Iqbal’s *When They Walk, I Walk. When They Stop, I Stop* (2017) speaks to the trauma of the refugee and the extraordinary sense of loyalty in seeking sanctuary in their own displaced community, wherever they happen to be in their journey. Paradoxically it is the West where sanctuary is sought but it is also the origin of their trauma and loss. Safdar Ahmed’s ‘Muslim Zombies’ poster series (2012–18) collapses contemporary pop culture into his work – the fear, trauma and loss instigated by the West is folded back at the Western viewer. By evoking the zombie as a frightening creature – a dead person who has been brought back to life, but without human qualities, not able to think, often shown attacking and eating humans – Ahmed holds up a mirror to the West. While exploring Ahmed’s work, perhaps we need to have the Cranberries’ song ‘Zombie’ playing: ‘Zombie, zombie, zombie, ei, ei. What’s in your head?’ Really, what is in our heads? What have we been led into?

Western psychology needs to be folded back upon itself; the stories we tell ourselves need to be urgently unpacked, lest we become zombies of our own making. The great Australian pathological silence fails to acknowledge settler societies’ genocidal tendencies, with their embedded culture of forgetting, obscuration and denial of history. The tactically introduced pine-tree afforestation project in ‘the promised land’ is used by settlers within this landscape to obscure the memory, culture and history of destroyed indigenous Palestinian villages, aiding forgetting, obscuring cultural genocide. Meanwhile the indigenous olive tree stands steadfastly in perseverance, (صمود ‘sumud’), connecting this tree to country, memory, culture and history. Leila El Raye’s *Dancing in the Crevice of Desire* (2016) is a provocative per-

formative video which sees El Rayes draw upon her Palestinian and Egyptian heritage. Moving between visibility and invisibility, El Rayes is demanding acknowledgement of memory, culture and history as a type of conditional offering that embodies sumud. Just over the hill from this 'promised land' is the site of Karam Hussein's *أم كامل* ('umm Kemil') (2018), a work made from within his cultural homeland. Here the roads and pathways in the landscape calligraphically inscribe memory, culture and history, except the vision Hussein has produced is from the view of the paranoid, hovering, settler societies – the drone surveillance vision as it slips over the border invading by stealth on a daily basis. Hussein's work critically points to a new hovering colonialism of a dystopian future that may be coming to us all.

The clash between a past that is not dead, nor yet passed, and the Western propensity to see what we want to believe to be true, establishes a framework for a potential catastrophic future. McNamara pleads that we do not repeat our past mistakes, but, like a kaleidoscopic infinity loop, we do. 'Khalas' attempts to fracture the loop of misunderstanding as each of the artists, within their creative practice, stand firm within a view of the world that is seeking the greater human experience of *being*.

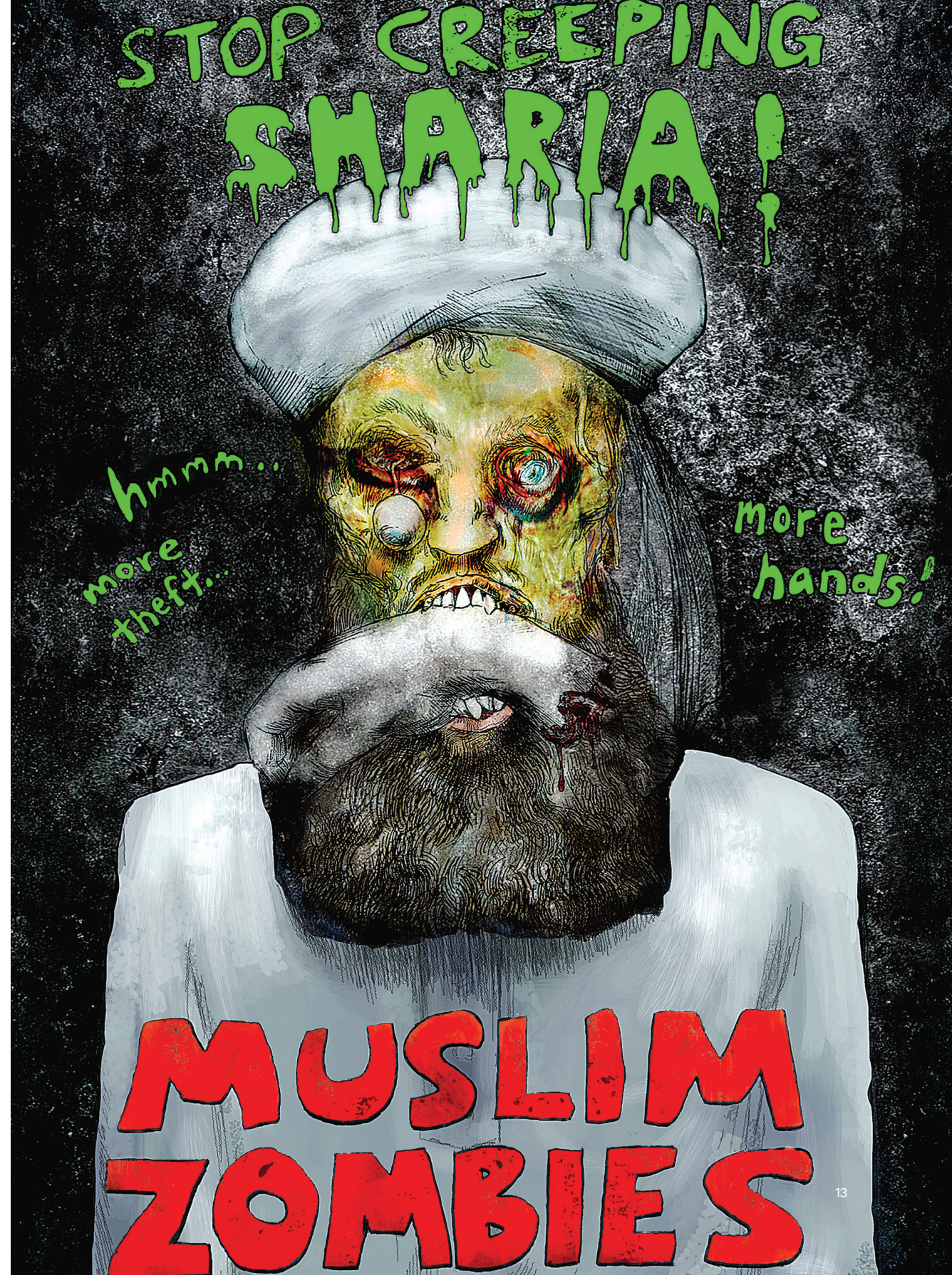
This is enough was always true. We just haven't seen it.

1. *This Is Enough* - Jalal ad-Din Rumi (translation by Coleman Barks).
2. Santiago Castro-Gómez, 'The Missing Chapter of Empire: Postmodern Reorganization of Coloniality and Post-Fordist Capitalism', *Cultural Studies*, 21(2-3, 2007, pp. 428-48.
3. Walter Mignolo, 'Epistemic Disobedience, Independent Thought and De-Colonial Freedom', *Theory, Culture & Society*, SAGE, Vol. 26 (7-8), 2009, pp. 1-23.
4. *The Fog of War: Eleven Lessons from the Life of Robert S. McNamara* (2003), Director: Errol Morris, Sony Pictures.
5. Louis de Bernières, *Birds Without Wings*. London, Secker and Warburg Press, 2004.

opposite:

SAFDAR AHMED

From 'Muslim Zombies' series:
Stop Creeping Sharia! 2012-2018



THE TIME OF KHALAS

Uroš Čvoro

2018 is the twentieth anniversary of the publication of Ghassan Hage's book *White Nation*.¹ Written against the political background of John Howard's insistence for Australia to be 'comfortable' with its colonial past and the rise of Pauline Hanson's racist nationalism (the nineties version), Hage's Bourdieu-inspired analysis identified whiteness as a key cultural and symbolic capital. Hage's main argument was that whiteness can be performed to accumulate capital valued within a white hegemony, and that the accumulation of whiteness as capital is dependent on successful performances of 'the ways of being' associated with this identity. In the two decades since, many events have not only proven that Hage's insight still holds, but that the economy of symbolic capital of whiteness has become even more pronounced. The Cronulla riots, 9/11, the War on Terror, the Syrian conflict, and the discourses around home-made terrorism have all had a profound effect on Australian politics of race, and the everyday experience of Australian Muslims within this nexus. 'Khalas' provides us with the perfect opportunity to revisit Hage's argument from the perspective of being outside whiteness.

In an immediate sense, the framing of the exhibition through the different meanings of the word 'khalas' ('stop' 'finish', 'that's all', 'it's fine' and 'enough!') is a rejection of this problematic version of Australian identity, of the need to speak on behalf of 'Australian Muslim experience', and of participating in the cultural and symbolic economy of structural racism. The demand to stop can be interpreted as a refusal to perform what Hage calls 'degrees of whiteness'.² If we imagine whiteness as the (invisible) centre of Australian symbolic space, and all the non-white groups structured around this centre in circles, the concept of degrees of whiteness describes performative acts that accumulate symbolic capital in order to get closer to the centre (to become invisible). But as it is impossible for non-whiteness to become invisible in Australia, this process becomes a historically contingent struggle to not be on the margins. Depending on the historical period, the group that is the furthest from the centre will vary, but we can observe that Australian Muslims have been on the fringe of this symbolic map of Australia for most of the past two decades.

In this sense, the exhibition 'Khalas' operates not only as a rejection of the symbolic economy of racism, but as a strategic intervention into this organisation of Australian symbolic and cultural space. In particular, the work featured in this exhibition engages the temporal aspect of this structure. What do we mean by this?

The power of whiteness is in part established through the way stories

of Australian multiculturalism are framed, reworked and retold; or, in other words, how the national space-time is imagined and narrated. Whiteness is conceived as a sense of entitlement to control the public space-time through the deployment of administrative technologies that produce temporalities of waiting, holding (detention), delay and withdrawal as non-white subjects negotiate their way through the rules.³

Here we can frame the different linguistic and aesthetic meanings of *khalas* along a temporal axis and interpret them as critical temporal formations through which the work in this exhibition engages such normative narratives. *Stop* would refer to the perception of Islam as an obstacle to the realisation of Western high modernism. Hoda Afshar's representations of Islamic women that circulate in Western art galleries, and Eugenia Flynn's exploration of the way in which Muslims are constantly called upon to react underneath the gaze of the West, speak to the way in which modernist teleologies rely on pushing away and excluding specific aesthetics into the mists of history. *Finish* shows the way in which cultural, social and political developments in 'the Muslim world' can never match their counterparts in the 'developed world' and end up being understood as a mimesis of post-modernism. Ms Saffaa's response to institutionalised patriarchy and Safdar Ahmed's use of the apocalyptic tropes of the zombie genre both point to the popular culture infused rhetoric of Islamophobes amongst the political right in Australia, Europe and the US. *It's fine* reflects the way in which the rise of neo-Orientalism and Islamophobia are promoted as a return to traditions and cultural origins. Good examples are Khaled Sabsabi's examination of war and contemporary justifications associated with nationhood, identity and change, and Fatma Mawas's work on restrictions and borders placed on the Palestinian movement. *Enough* is pointed towards how 'the Muslim experience' is framed as a dysfunctional remainder of the past. Abdul Abdullah's work on projection of criminality on a marginalised minority, and the showing of misrepresentations of refugees in the work of Khadim Ali and Mehwish Iqbal, reflect on the historical burden faced by many artists working in this context.

These are some of the strategies present in this rich body of work, brought together to think through questions of collective identity. The artists in 'Khalas' tell stories of resistance, defiance and subversion at the intersection of complex histories, multiple temporalities and ideologies. Collectively, they present an attempt to articulate a shift in orientation towards political power in a post-ideological era after grand narratives, and subversion of nationalist discourses.

1. Ghassan Hage, *White Nation: Fantasies of White Supremacy in a Multicultural Society*. Annandale, Pluto Press, 1998.

2. Hage, p.20.

3. On administrative technologies of temporal control, see Sandro Mezzadra and Brett Neilson, *Border as Method, or, the Multiplication of Labour*, Duke University Press, 2013, p. 132.



MS SAFFAA

I Am My Own Guardian 2012

THIS WAS THE AUSTRALIA THAT I SAW

Chrisoula Lionis

In his poem 'CAPITAL LETTERS', Malaysian-Australian author and hip-hop artist Omar Musa explains 'this was the Australia that i saw ... an alphabet of exiles ... custodians & kids of immigrants ... the ones heard about, not from, the ones talked at, not to'.¹ Musa's words cut fast and deep for those whose identities – both personal and collective – sit outside those of culturally dominant white Australia. That said, within the spectrum of 'whiteness' that defines Australia, it is Muslims that find themselves cast into a particularly discriminatory position.² Indeed, political events of the last two decades have been harnessed as political fodder so successfully in Australia that, despite their diverse cultural makeup, Muslims have been repeatedly ranked as the group 'least desirable' amongst Australian citizens.³

The complex impact of being cast as Other in Australian society is a concern traced across all the works included in 'Khalas'. Particularly arresting in this regard is Khadim Ali's piece *The Arrivals #1* which addresses the population arguably most demonised in Australian culture – that of the refugee. Using a colour palate that calls to mind Byzantine traditions, the demons in Ali's piece manage to be monstrous yet also saintly, resulting in an emotive rendering of the dichotomous perception of refugees that prevails in this country. Where Ali's work reflects on Otherness projected upon new arrivals, the work of Abdul-Rahman Abdullah takes on a more directly personal scope, with each of his three works reflecting the anxiety of youth living under the spectre of Otherness in Australia.

Elsewhere in 'Khalas' artists build upon this theme by drawing attention to the personal legacies of conflict and migration. This is particularly pronounced in the work of Mehwish Iqbal and Alia Gabres that oscillates between the past and present to reflect upon intergenerational memory and weave together collective histories. In Iqbal's work we find an ability to sensitively capture a sense of geographical 'in-betweenness', something seen both in the intricate carvings of *Letters to My Mother*, and in the ghostly silhouettes captured in transition in her work *When They Walk, I Walk. When They Stop, I Stop*. Where Iqbal's work sensitively draws the viewer in, Alia Gabres's video work *Cotton Summer Dresses* holds the audience by the neck with its visceral storytelling, moving us to reflect on the resilience of women through the experience of conflict and migration.

The focus on the narration of women's experiences also underscores several other works in 'Khalas' that deal head on with issues of gender. Keen examples come in Zeina laali's intricate Perspex moulds (resembling those used to create mamoul biscuits associated with the Islamic holidays of Eid)

that question 'normative' gender roles and labour, and the works of Ms Safaa and Leila El Rayes that probe lingering perceptions of Muslim women as requiring 'saving'.⁴ This is taken up directly in the piercing stare of the keffiyeh-wearing women in Ms Saffaa's *I Am My Own Guardian* series and in Leila El Rayes's performance stills *Dancing in the Crevice of Desire* that present an uncanny rendering of an overly-veiled dancing woman, who momentarily disappears through the camouflage of her veil into arabesque printed fabric.

The humour in many of the works included in 'Khalas' is generated through what philosopher Simon Critchely would describe as a 'defamiliarisation of the familiar'.⁵ This can be seen for example in Hoda Ashfar's *Under Western Eyes* series that generates laughter through the collision of binary stereotypes of gender (Western/Islamic), serving to parody familiar tropes of gender in the Western art market. Generating at once both humour and threat are the works of Abdul Abdullah that bring together multiple references including pop culture (e.g. *Planet of the Apes*) and Chinese literature to capture subjects that are robbed of individualism and cast repeatedly as the menacing Other. Also revealing that humour is often the most powerful vehicle for revealing the absurdity of the current political climate is Safdar Ahmed's series 'Muslim Zombies' that brings together the pop culture mediums of horror comics and films to reveal the outrageous political rhetoric and conspiracy theory that frame discussions of Islam in the West.

Several of the works in 'Khalas' centre on a bringing together of local and global influence to reflect not only an Australian view out to the world. This coming together of the local and the global is clear in Abdullah MI Syed's work *Forbidden Fruits* that uses one of the quintessential objects of the British Empire – the cricket ball – to tease out global histories entangled in this Australian national icon. By contrast, Shireen Taweel's intricate pierced copper sculptures reflect the influence of global Islamic design. This is clear in her work *Du'aa* which recalls motifs from Islamic decorative arts and whose title refers to دُعَاء (an invocation, or call out to God) – a cornerstone of Islamic spiritual practice.

Beyond tracing the global ligatures that connect diverse icons and motifs, 'Khalas' also reflects a concern with the Muslim ummah.⁶ This is clear in Fatma Mawas's video work *Fiddler on the Roof* which, drawing inspiration from Quranic verse, poignantly reflects on modes of resistance and transcendence in the face of ongoing violence and trauma in occupied Palestine. Where Mawas's work centres on restrictions on movement, أم كمال / 'umm Kemil (a title referring to idiom used in southern Lebanon to refer to Israeli drones) places the audience's gaze into that of a drone, effectively rendering us complicit in the constant aerial surveillance of Lebanon. In contrast to the distance that characterises the footage in Hussein's work, Khaled Sabsabi's mesmerising multi-channel projection *Syria* incorporates personal recordings of Damascus taken over nine years. Emblematic of the ethical and

spiritual enquiry that underpins Sabsabi's practice, *Syria* exists in a state of constant flux through its moving geometric forms, thus simultaneously calling to mind Islamic art traditions, social and cultural rupture in Syria, and immense geopolitical change.

As if to braid together the diverse themes that run through 'Khalas' is Eugenia Flynn's text *Strangers in Love*. Re-assuring us that 'together we can be strangers', her text reflects the wider ethos of 'Khalas', namely the need for a re-evaluation of the complexity of Australian identity and the interconnectedness of our futures. Although the works included in 'Khalas' make clear the issues that directly weigh upon the lives of Muslims in Australia, importantly they also operate as a mirror that reflects back upon whiteness in Australia. This is of vital significance not just in the wider political arena, but also in the Australian art world that often casts itself as committed to diversity and engendering intercultural encounters. If we are to understand 'whiteness' as exemplified by this nation's approach to multiculturalism (where white Australia is cast as the 'neutral' population that mediates various immigrant and indigenous communities), this is an attitude also resoundingly reflected in the Australian art world.⁷ At a time when decolonial movements in the culture industry gain momentum around the world, 'Khalas' continues the process of dismantling the very thing whiteness needs in order to survive – its own invisibility.

And khalas, it is about bloody time.

1. Omar Musa, 'CAPITAL LETTERS', *Millefiori*, Penguin Books, 2017.

2. Ghassan Hage, *White Nation: Fantasies of White Supremacy in a Multicultural Society*. London and New York, Routledge, 2000.

3. J.P. Dandy & R. Pe-Pua, 'Attitudes to Multiculturalism, Immigration and Cultural Diversity: Comparison of Dominant and Non-dominant Groups in Three Australian States', *International Journal of Intercultural Relations*, 34:1 (2010): 34–46.

4. Lila Abu-Lughod, *Do Muslim Women Really Need Saving?* 2nd edition. Cambridge, Massachusetts, Harvard University Press, 2013.

5. Simon Critchley, *On Humour: Thinking in Action*. London, Routledge, 2002, p. 65.

6. The term 'ummah' refers to a global community of Muslims.

7. C. Elder, C. Ellis & A. Pratt, 'Whiteness in Constructions of Australian Nationhood: Indigenes, Immigrants and Governmentality', in A. Moreton-Robinson (ed.), *Whitening Race: Essays in Social and Cultural Criticism*. Canberra, Aboriginal Studies Press, 2004, pp. 208–221.

ABDUL ABDULLAH

From 'Wedding' series:
Journey to the West 2017, detail



ABDUL-RAHMAN ABDULLAH

The boy who couldn't sleep 2017





ABDUL-RAHMAN ABDULLAH

Everything is true 2012



KHADIM ALI

The Arrivals #1 2016



HODA AFSHAR

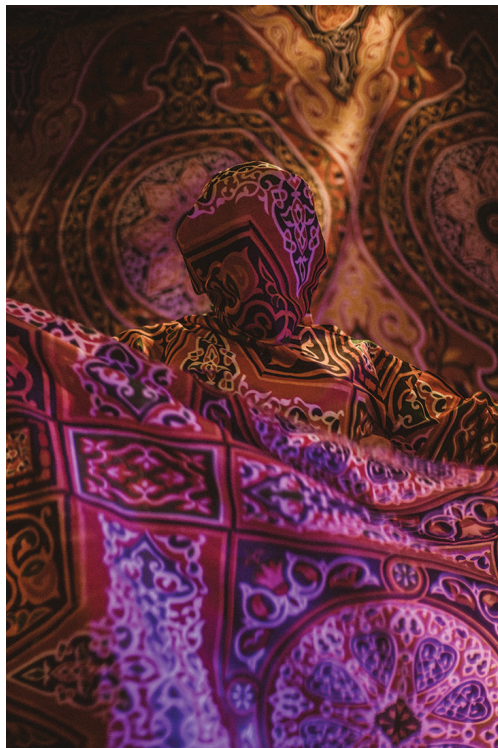
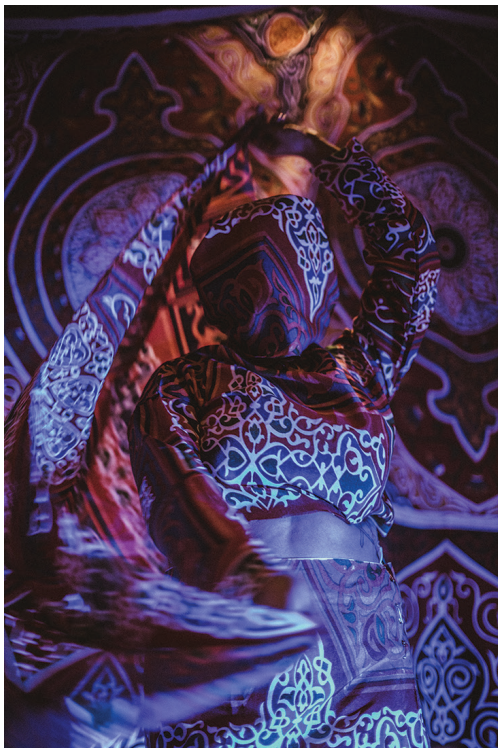
From 'Under Western Eyes' series:

above:

Westoxicated #1 2013–2014

opposite:

Westoxicated #7 2013–2014



LEILA EL RAYES

Dancing in the Crevice of Desire – performance still I-III 2016 (printed 2018)

Be a stranger, sister
Go on, then

The prayers you keep
The hands you shake
The places you enter
And, the words you don't say

Let me greet you
Here, in this city of Syn
Together
We can be
Strangers
In
Love

EUGENIA FLYNN

Strangers in Love 2018



ALIA GABRES

Cotton Summer Dresses 2012



KARAM HUSSEIN
 ١م كمال / umm Kemil 2018



ZEINA IAALI
 Sweetly Moulded 2012



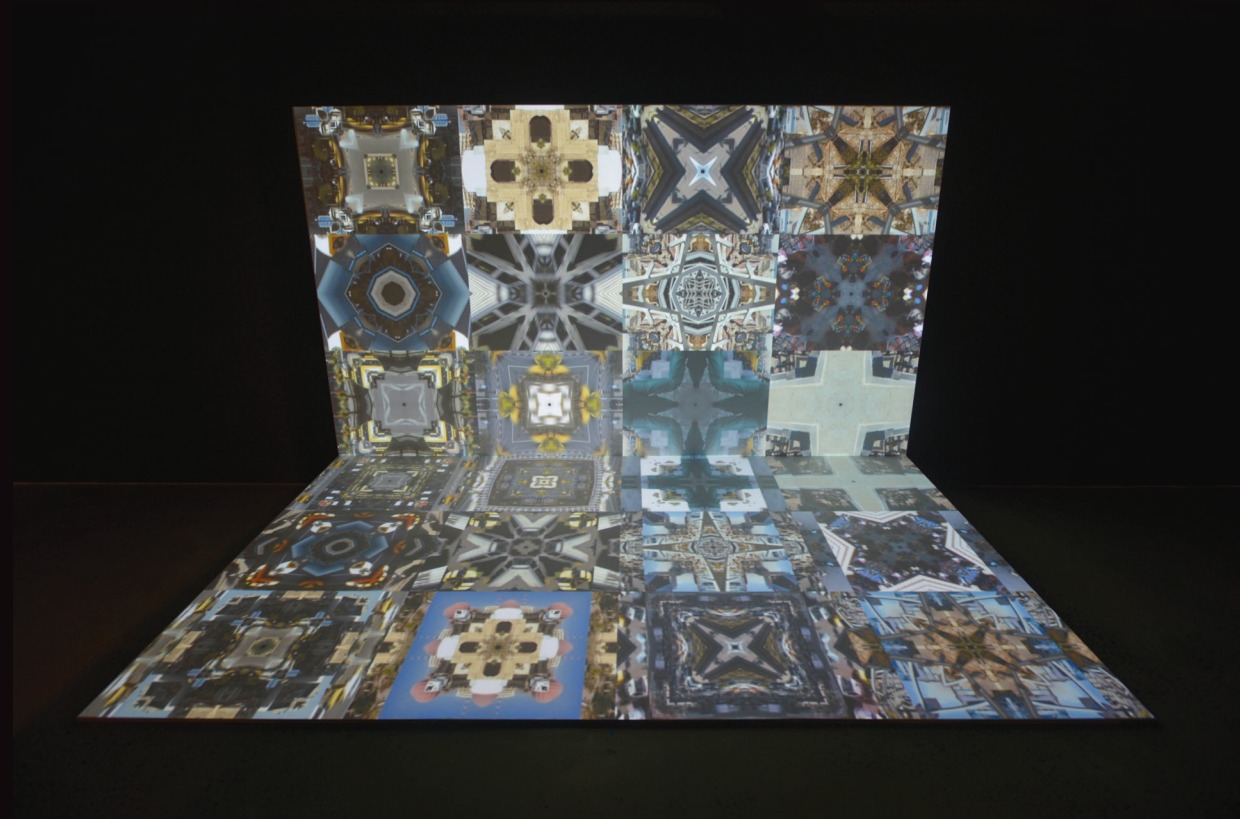
MEHWISH IQBAL

Letters to my Mother 2017



FATMA MAWAS

Fiddler on the Roof II 2014

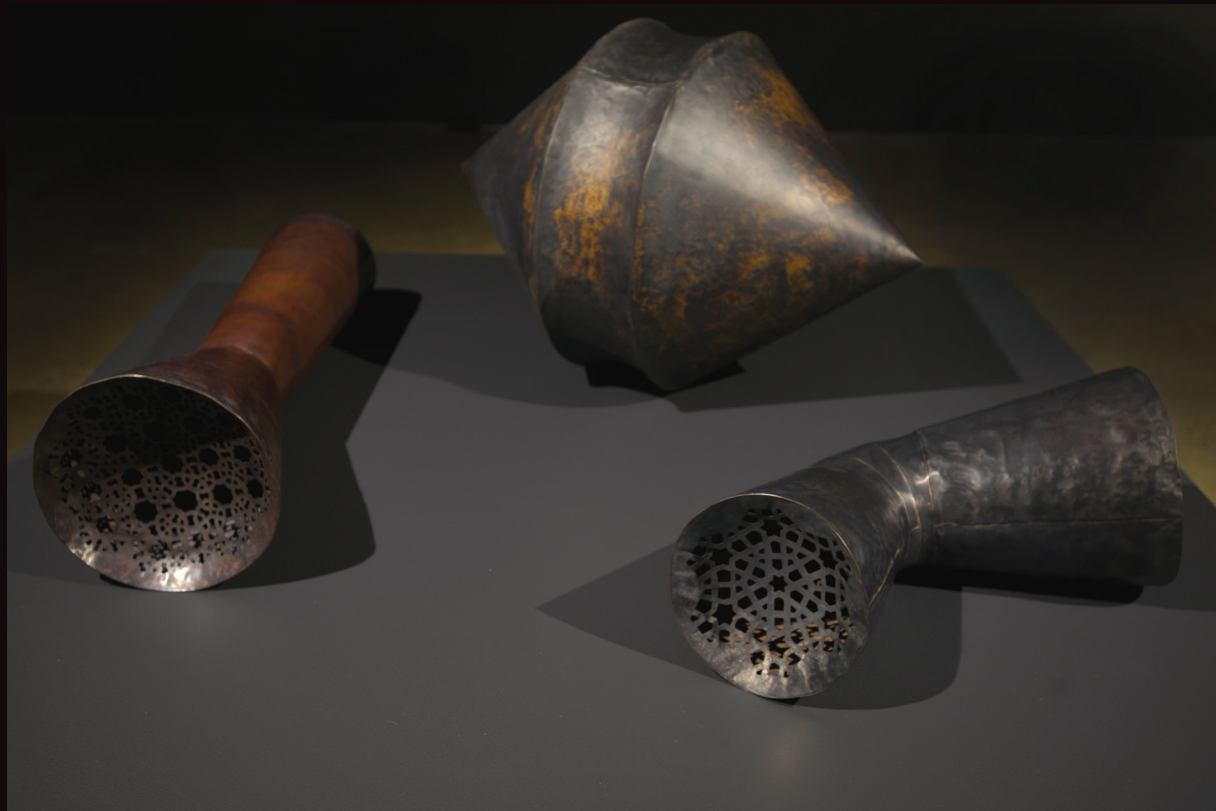


KHALED SABSABI

Syria 2012



ABDULLAH M.I. SYED
Forbidden Fruit 2007-2018



SHIREEN TAWEEL

Al Quoba 2015
Du'aa 2016
Mounir 2016

LIST OF WORKS

ABDUL ABDULLAH

From 'Wedding' series:
Journey to the West 2017
 75 x 130 cm
Delegated Risk Management 2017
 100 x 154 cm
Mutual Assurances 2017
 100 x 232 cm
 Digital prints
 Courtesy the artist and Lisa Fehily Contemporary Art, Melbourne

ABDUL-RAHMAN ABDULLAH

Everything is true 2012
 Resin, spray enamel, timber plinth; edition 2/3
 140 x 46 x 120 cm
The boy who couldn't sleep 2017
 Painted wood, buffalo horn
 56 x 127 x 74 cm
 Courtesy of the artist and Moore Contemporary, Fremantle
We know who did it 2014
 Carved and charred jelutong, resin, tinted epoxy
 70 x 140 x 35 cm
 Campbelltown City Council Collection

KHADIM ALI

Untitled from the 'Transitions/Evacuations' series 2015
 Gouache, watercolour and gold leaf on Wasli paper
 71.5 x 58 cm
The Arrivals #1 2016
 Cotton, wool and gold leaf
 261 x 126 cm
 Courtesy the artist and Milani Gallery, Brisbane

HODA AFSHAR

From 'Under Western Eyes' series:
Westoxicated #1 2013–2014
Westoxicated #3 2013–2014
Westoxicated #5 2013–2014
Westoxicated #7 2013–2014
Westoxicated #9 2013–2014
 Digital prints
 Each 100 x 87 cm
 Courtesy the artist

SAFDAR AHMED

From 'Muslim Zombies' series:
Stop Creeping Sharia! 2012–2018
Hungry for flesh 2012–2018
Brain food 2012–2018
What lies beneath the veil? 2012–2018
 Transparent prints and lightboxes
 Each 84 x 59 cm
 Courtesy the artist

LEILA EL RAYES

Dancing in the Crevice of Desire 2016
 Single channel video, 4.45 minutes looped
 Courtesy the artist
Dancing in the Crevice of Desire – performance still I–III
 2016 (printed 2018)
 Digital prints
 Each 119 x 84 cm
 Photography by Maria Boyadgis
 Performed at Cube, Oxford Art Gallery
 Courtesy the artist

EUGENIA FLYNN

Strangers in Love 2018
 Vinyl lettering
 Dimensions variable
 Courtesy the artist

ALIA GABRES

Cotton Summer Dresses 2012
Poetry; single channel video, 4.27 minutes
Filmed by Rachel Main
Courtesy the artist

KARAM HUSSEIN

أم كميل /'umm Kemil 2018
2-channel HD video, colour, silent, 5 minutes
Courtesy the artist

ZEINA IAALI

Sweetly Moulded 2012
Perspex
6 parts, each 25 x 11 x 4 cm
Courtesy the artist

MEHWISH IQBAL

Letters to my Mother 2017
Hand-carved raw charcoal
12 parts, overall dimensions variable
When They Walk, I Walk. When They Stop, I Stop 2017
Silk screen, collagraph, etching, embroidery, paper
72 x 105 cm
Courtesy the artist and .M Contemporary, Sydney

FATMA MAWAS

Fiddler on the Roof I 2010
Single-channel HD video, colour, stereo, 4 minutes
Fiddler on the Roof II 2014
Single-channel HD video, colour, stereo, 4 minutes
Dancer: Alfira O'Sullivan, Violinist: Becca Wolf, Oud:
Mohammad Yussuf, Video: Fatma Mawas
Courtesy the artist

MS SAFFAA

I Am My Own Guardian 2012
Silk screen on paper
4 parts, each 120 x 80 cm
Courtesy the artist

KHALED SABSABI

Syria 2012
2-channel HD video, audio, wood, paint, 20 minutes
Courtesy the artist and Milani Gallery, Brisbane

ABDULLAH M.I. SYED

Forbidden Fruit 2007–2018
Cricket balls, rubber, wood, metal, 24k gold leaf and, wire,
tape and banknotes
6 parts, each approx. 7.5 cm diameter
Courtesy the artist

SHIREEN Taweel

Al Quoba 2015
Etched copper
80 x 80 x 70 cm
Du'aa 2016
Pierced copper
25 x 25 x 76 cm
Mounir 2016
Pierced copper
25 x 25 x 54 cm
Courtesy the artist

CONTRIBUTORS BIOGRAPHIES

Phillip George is an artist and Associate Professor at UNSW Art & Design. His practice operates across zones of cultural difference, exploring and making connections between the complexities that exist between East and West. His work draws connections between Australian and the fractured, turbulent zones of the Middle East.

Nur Shkembi is a curator and writer and is currently undertaking her PhD through interdisciplinary research in contemporary cultural material conservation, curatorship and postcolonial theory at the University of Melbourne. Nur was the inaugural Art Director, Exhibitions Manager and Curator of Islamic Museum of Australia and she is a founding member of the Muslim Australian artist collective, *eleven*.

Chrisoula Lionis is a Marie Skłodowska-Curie Research Fellow at the School of Arts, Languages and Cultures at the University of Manchester. Working in the area of cultural politics, Lionis holds a PhD in Visual Culture and is the author of *Laughter in Occupied Palestine: Comedy and Identity in Art and Film* (2016).

Uroš Čvoro is a Senior Lecturer in Art Theory at UNSW Art & Design. His research aims to uncover the artistic and cultural tactics used to deal with conflict, economic collapse and migration. He is the author of *Turbo Folk and Cultural Representations of National Identity in Former Yugoslavia* (2014) and *Transitional Art: Contemporary Art at the Edge of Europe* (2018).

ACKNOWLEDGEMENTS

UNSW Galleries

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Exhibitions Program Manager: *Karen Hall*
Production Coordinator: *Philip Hall*
Gallery & Events Administrator: *Natalie Dean*
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Installation: *Akil Ahamat, Ernest Aaron, Mark Booth, Justin Henderson, William Newell, Lucinda Rose, Gotaro Uematsu*

We show our respect and acknowledge the traditional custodians; the Be-degal (Kensington campus), Gadigal (City and Paddington Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra), of the lands where each UNSW campus is located.

Special thanks to:

ACE Open, Adelaide: *Toby Chapman*
Campbelltown Arts Centre: *Michael Dagostino*
Lisa Fehily Contemporary Art, Melbourne: *Lisa Fehily*
.M Contemporary, Sydney: *Louise Rush*
Milani Gallery, Brisbane: *Josh Milani*
Moore Contemporary, Fremantle: *Margaret Moore*

The curators would like to thank all the staff and volunteers at UNSW Galleries and UNSW Art & Design. Special thanks to Professor Ross Harley, Professor Marie Sierra, Associate Professor Felicity Fenner, Brendan Wall, Marisa Cardoso, Lynne Roberts-Goodwin, Uroš Čvoro and Chrisoula Lionis for their support and contribution on the project.