

This portfolio was created by an A-Level student applying for a BA Fine Art Degree.

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*Veiled Presence*, Acrylic on Canvas, 20 × 20 cm, 2024



*Keffiyeh Reconfigured*, Photographic Collage on Paper, 29.7 × 42cm (A3), 2024

In these paired works—a veiled figure in acrylic and a photographic collage featuring the keffiyeh—I layer traditional patterns and figurative imagery to explore faith, culture, and identity, reflecting on how living in London, Switzerland, and Saudi Arabia has shaped my perspective.

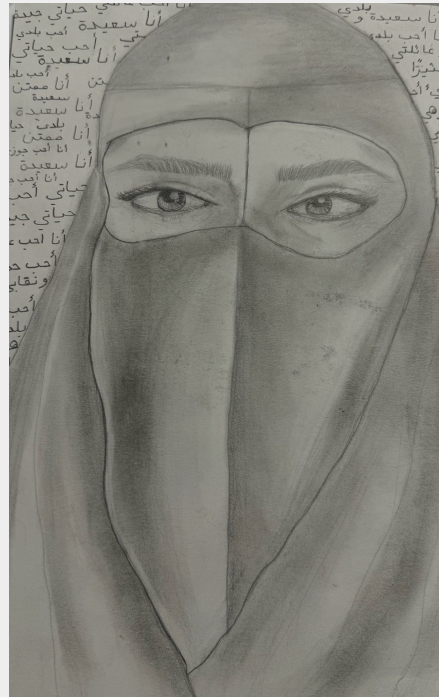


*Night and Dawn: Mosque Silhouettes*, Acrylic on Canvas, 20 × 30 cm each (Diptych), 2024

By contrasting moonlit blues with a sunlit palette, I parallel the shifting rhythms of faith and personal transformation—drawing on Monet’s immersive color studies and Leidy Churchman’s fluid approach to imagery, where personal narratives and spiritual reflection converge.



*My body, my country*, Graphite, Tulle, and Embroidered Arabic Text on Paper, 29.7 × 42 cm each, 2024



By layering Arabic script over veiled self-portraits and embroidering the word 'بلادي' ('my country') in red, I investigate how faith and cultural heritage shape personal identity—drawing on Lalla Essaydi's merging of text and female form to challenge how we see and define Muslim women.



*Dissolving Boundaries*, Acrylic, ink, watercolour and photographic collage on paper, 21 × 29.7 cm (A4) , 2024



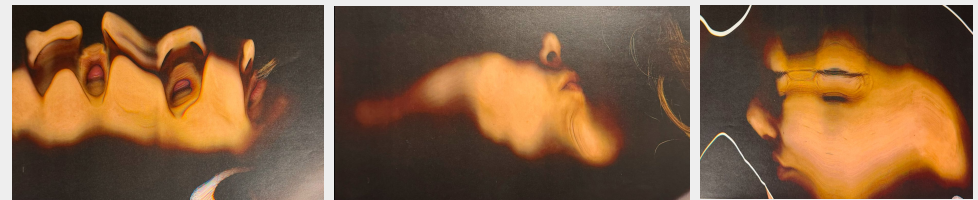
*Veil of the Unseen*, Acrylic, ink, watercolour and photographic collage on paper, 21 × 29.7 cm (A4) , 2024

Drawing inspiration from Wangechi Mutu's hybridized, surreal figures, I combined painted textures, photographic collage, and fragmented portraiture to explore transformation and bodily distortion, using fluid, organic backgrounds to contrast with the ruptured, mask-like faces—inviting reflection on identity as something both constructed and continually unraveling.



In this wearable sculpture, I've distorted the body's contours to question how identity can shift when traditional silhouettes are broken apart and reassembled, merging fluid, organic shapes with rigid form under surrealist and conceptual influences to reflect the tension between self-expression and external constraints.

*Shapeshifting Silhouette*, Graphite, Painted Foam Board, Wire, and Mannequin, Dimensions variable, approximately life-size on mannequin, 2024



### **Sketchbook Development: working towards the wearable sculpture**

In these exploratory pages, I layered, stretched, and manipulated my own features (drawing on David Hockney's 'joiners' and Annegret Soltau's collage methods) to visually disrupt the illusion of a fixed identity, a method that later informed the fluid, deconstructed forms in my wearable sculpture.



*Imprint of the Body (Female Gaze)*, Ink on paper, 21 × 29.7 cm (A4) , 2024



*Tension and Release*, Acrylic on paper, 21 × 29.7 cm (A4) , 2024

Drawing from Christina Ramberg's exploration of bodily restriction and Lisa Brice's fluid depictions of women both looking at themselves and confronting the viewer, I used ink washes to dissolve the figure's boundaries while structured forms reference corsetry's ability to manipulate and confine; directional arrows suggest an internal dialogue between self-perception and external pressure, questioning whether the body is shaped more by personal agency or imposed ideals.



*Internal Pressure*, Watercolour and Ink on paper, 21 × 29.7 cm (A4) , 2024



*Self-Sculpting*, Ink and Graphite on paper, 21 × 29.7 cm (A4) , 2024

Expanding on ideas of bodily manipulation and self-perception, I used fluid washes to emphasize the body's vulnerability and responsiveness to external and internal forces, allowing pigment to bleed unpredictably in *Internal Pressure* to mirror the body's visceral tension, while *Self-Sculpting* explores the act of self-surveillance—framing the figure within an ambiguous space to suggest both introspection and constraint.



*Anatomy of Chance*, Acrylic on canvas, 30 × 40 cm, 2024

In this painting, I used layered brushstrokes, subtle shading, and muted tones to depict a wooden mannequin dealing cards, exploring the tension between chance and agency through small gestures that shape broader outcomes in both art and everyday life.



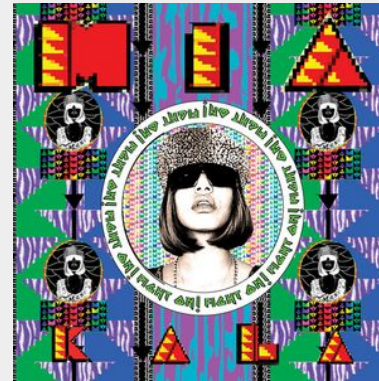
### Sketchbook Development: Composition tests for *Anatomy of Chance* piece

In these sketchbook explorations, I tested compositions of a wooden mannequin holding the Rose of Taif (a prized flower in Saudi Arabia used to perfume the Kaaba in Mecca) alongside playing cards, refining how subtle gestures could convey the tension between ephemeral beauty and calculated risk in my final painting.



*Offering of Petals*, Acrylic on canvas, 30 × 45 cm, 2024

Building on my earlier rose studies, I depicted my own hands supporting Taif petals (noted for their cultural significance) to explore vulnerability and the delicate interplay of tradition, beauty, and personal agency



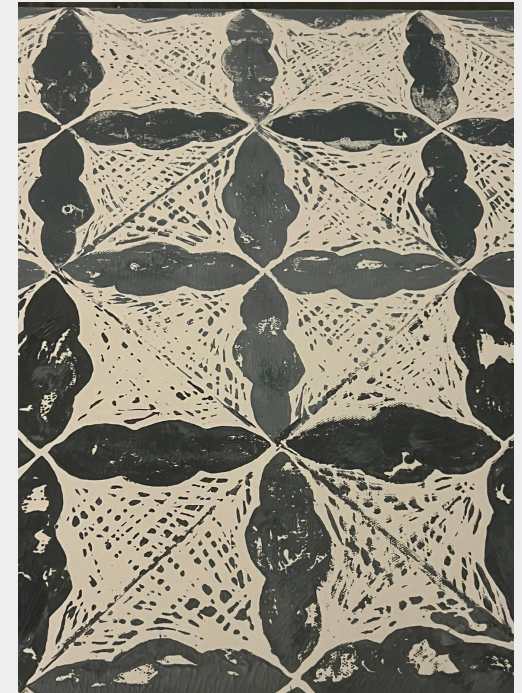
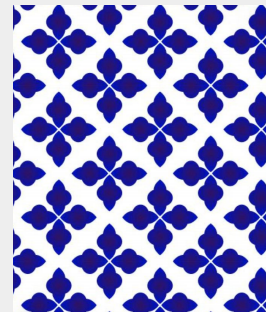
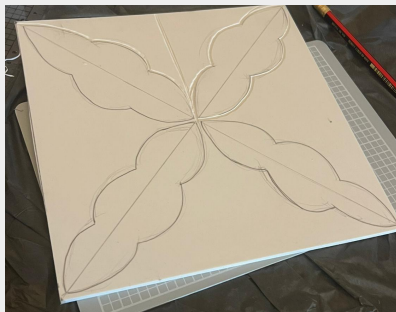
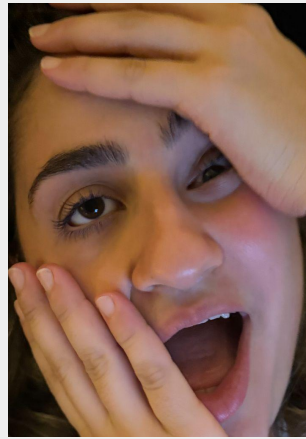
**Work in Progress Development: experimenting with motifs and materials**

Transforming the Rose of Taif into a ceramic form, I explored the interplay of fragility and permanence through layered glazing, juxtaposing it against geometric stencils influenced by Islamic ornamentation and the bold, rhythmic use of pattern in M.I.A.'s *Kala* album artwork (pictured above) to examine how cultural identity is visually constructed.



*Fractured Self*, Lino print, acrylic paint, ink and tracing paper on canvas, 50 × 50 cm, 2024

Building on my earlier explorations of pattern and layering, I lino printed the background with Islamic tile motifs to create a structured grid, then painted the fragmented self-portraits in acrylic on tracing paper (chosen for its flimsy, fragile quality) to contrast rigid order with expressive distortion, exploring themes of entrapment, identity, and emotional dissonance.



### **Work in Progress: Experimenting with Structure and Surface for *Fractured Self* piece**

In this developmental sketchbook work, I refined the balance between structure and expression by designing and carving a lino print inspired by Islamic tile patterns, testing how the symmetry and repetition could serve as both a visual and conceptual constraint for the layered self-portraits, while also exploring how distorting facial expressions through photography and tracing paper could amplify feelings of confinement and release.