

THE BEST OF 2016

INTERNATIONAL EMERGING ARTIST AWARD



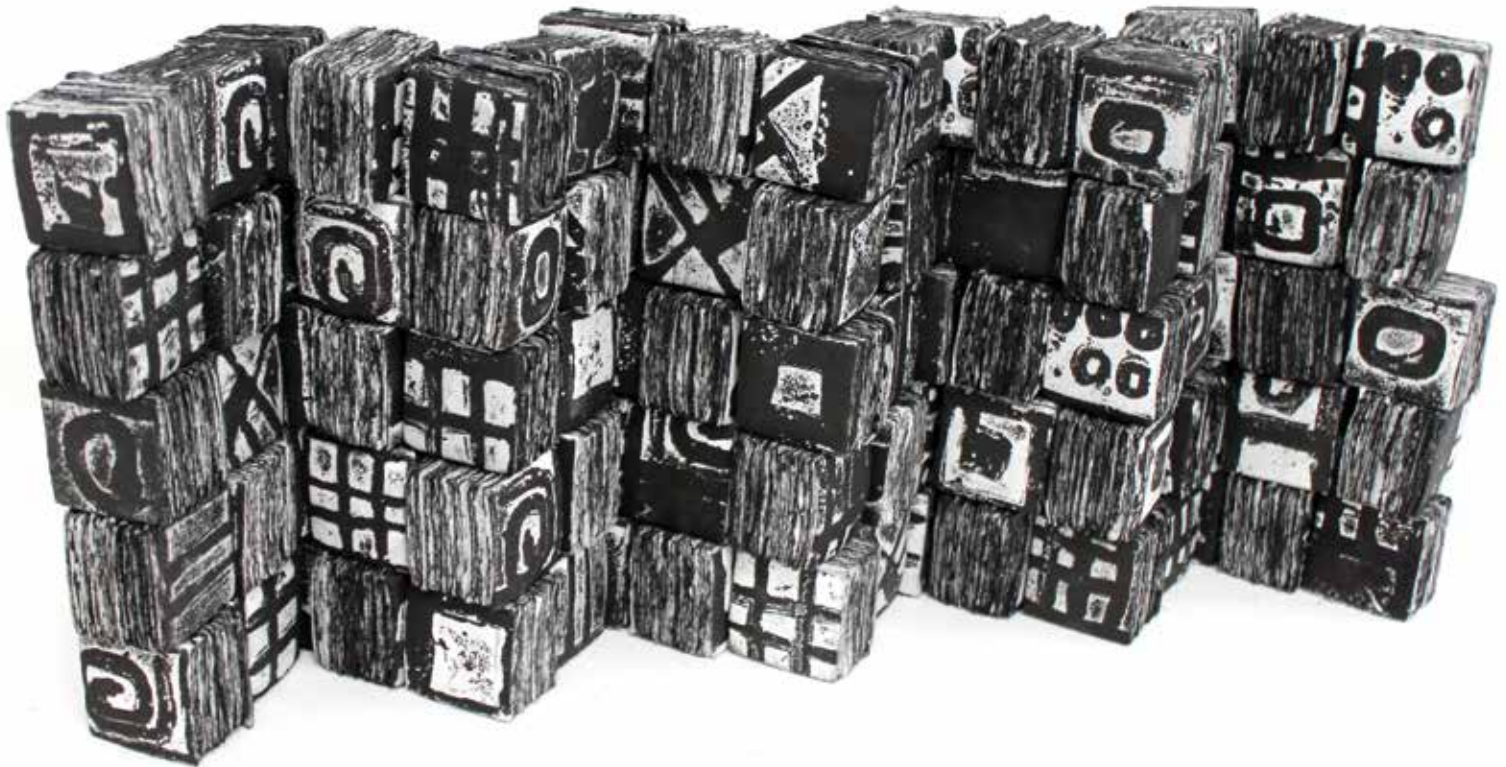
القائمة
الفنون
الافتتاحية
4TH
INTERNATIONAL
EMERGING ARTIST
AWARD

*Presenting a selection of the best entries
from the shortlisted candidates of the
2016 International Emerging Artist Award.*



Cover
Takayoshi Ueda (Japan)
Fertile Island 1
63 x 48 cm
Collage of hand-painted material of hard paper
2014

EMERGING EMIRATI ARTIST AWARD



Eman AlHashemi (Dubai, United Arab Emirates)

Stacked

40 x 12 x 16 cm

Intaglio relief print

2015

An exploration of the vulnerable unpredictable nature of things, the contrast between boldness and fragility, order and disorder, predictability and chaos. The combination of random bold chaotic marks that I try to control by the layering of shapes and positioning them is an attempt to control that chaos and give it a bit of order.

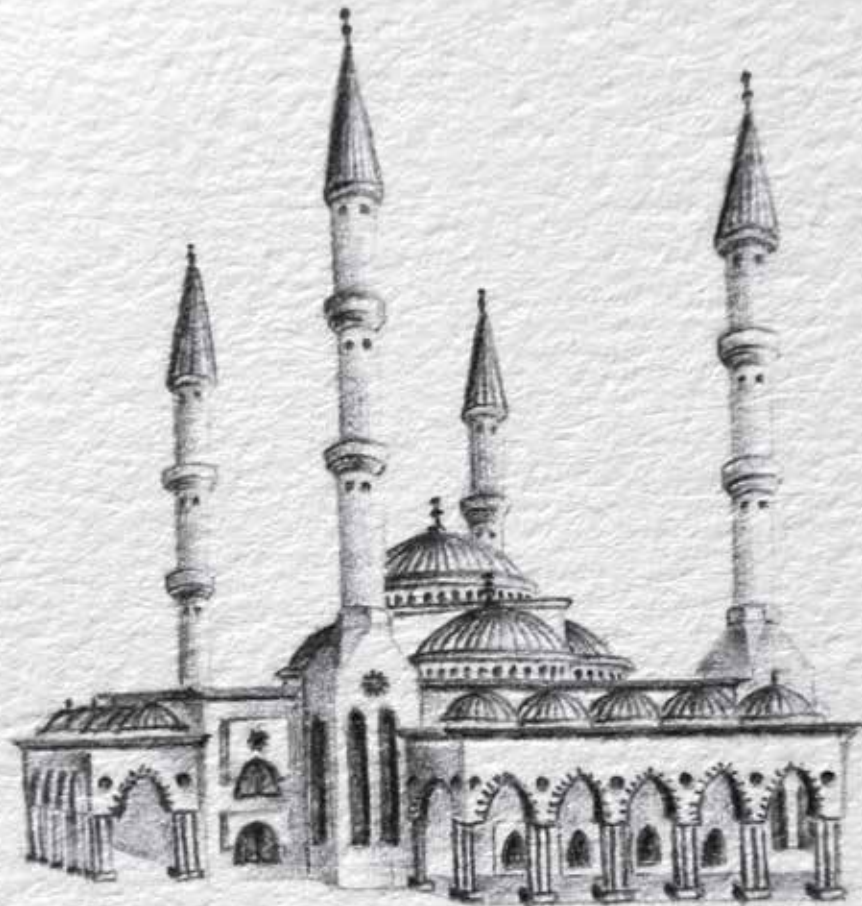
Mariam Abbas (Dubai, United Arab Emirates)

AlFarooq Omar ibn AlKhattab Mosque

Miniature Illustration on A5

2016

It's no secret I love detail, and lots of it. Being in the form of point drawings, line or realism, my work depicts various subject matters generally inspired by my culture and old Arabic urban spaces.





Maitha AlMheiri (Abu Dhabi, United Arab Emirates)

SEPIA 2
30 x 40 cm
2015

When I paint I am interested in two things: capturing the eyes and capturing the light.



Ameena AlJarman (Dubai, United Arab Emirates)

Detachment, unstained by thought

Video, 2 min

2015

My work evolves around the concept of detachment. It reveals the neutrality of detachment and escapism through sculpture installation and video. Both mediums illustrate the idea of detachment through the texture and visual communication. The sculptures are cast figures of legs and arms of different people who experience detachment in its different forms.



Amira Al Awadhi (Sharjah, United Arab Emirates)

Iceberg

Analog photography

98 x 140 cm

My work is analog photography based, it deals with the concept of people having layers and depth, and the outer layer that we see of them is only a mere 10 percent—just like icebergs. There's a lot more to people than what we see of them and that is why I covered all of my self-portraits with paint. I wanted people to see more than just my face, by representing the layers that people have with layers of film negatives that I overlapped together.



**Salama Mohammed Al Hajri (Dubai,
United Arab Emirates)**

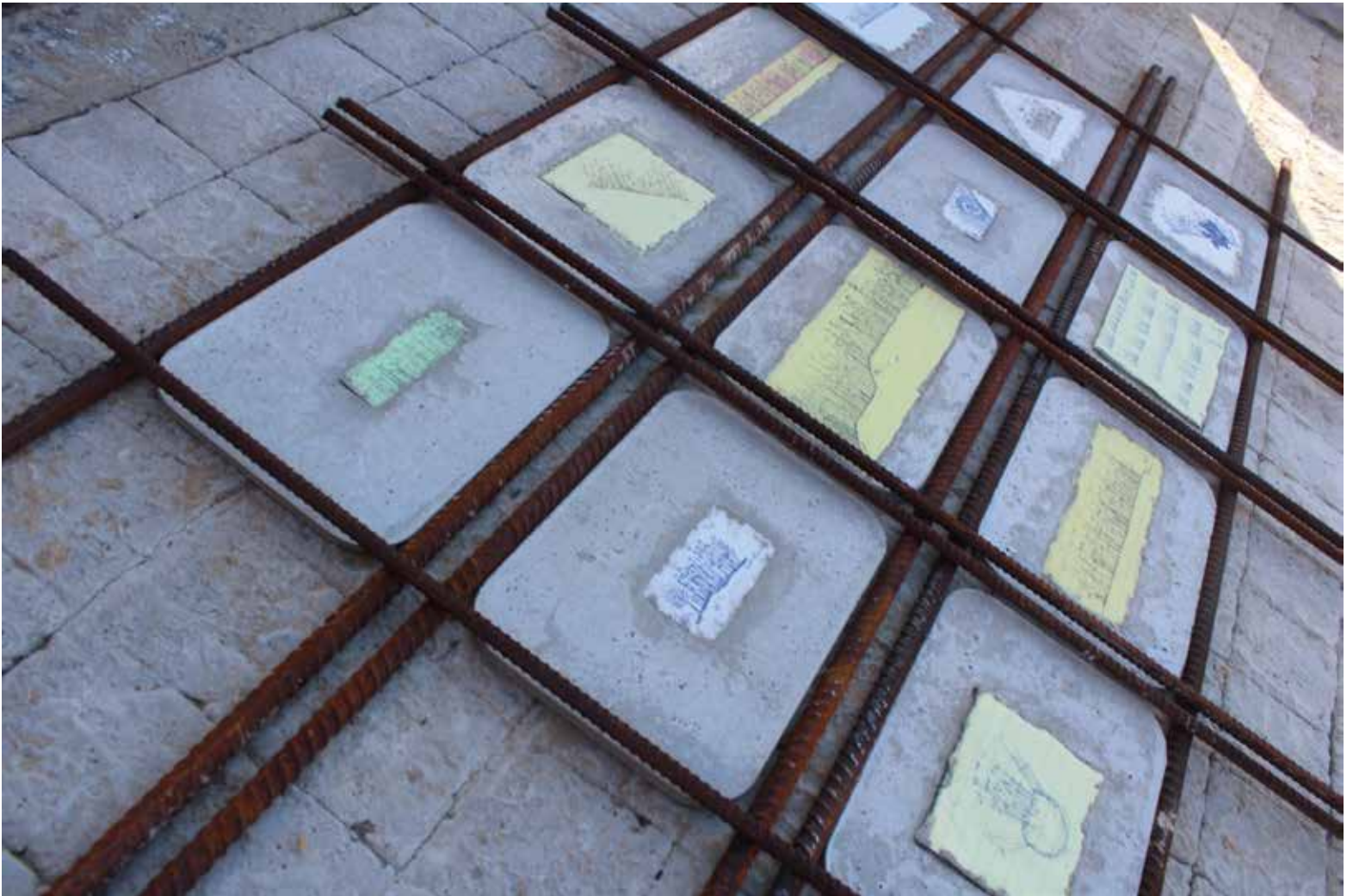
Creases

50 x 161 cm

Acrylic on paper

2014

My artwork takes a view of life and how there is a constant movement in it. The construction of life is based on brush movements whether it's in a straight or curved edges. My work also shows how movement of the brush against the paper is driven by feelings thus the movement of people is also driven by feelings.



Nooran Al Bannay (Ras Al Khaimah, United Arab Emirates)

Our changing world

80 x 50 cm

Mix Media

2015

This art gives the feeling of my changing world. I have captured several moments of change across the year of 2015. This art piece represents change as skyscrapers reflecting my architectural background which plays a big role in my inspiration. The movement of the lines represents that moment's particular feeling.

INTERNATIONAL EMERGING ARTIST AWARD



Catherine Schoch Undercover (Australia)

Digital print
120 x 75 cm
2014

The ocean is both a carrier of objects above the surface and a concealer of objects below the surface. Undercover seeks to view both these perspectives, revealing the concealed.

Richelle Gribble (United States)

Acrylic, chalk, ink, lava gel, rubber bands on panel
243 x 289 cm
2015

I explore life at all levels of living systems – organisms, social systems, and ecosystems – to examine and promote our interdependence. By visually revealing structural patterns and characteristics between cross-disciplinary networks, the distinctions between our social, biological, and technological lives blur into one living entity, our planet. My work has evolved from making comparisons between networks (i.e. molecular systems, social networks, neural pathways, freeways systems, etc.) into a deep analysis of an important question: how does connectivity, for better or for worse, influence our lives and our future?



Biswajit Das (India)
Kaleidotunes (Silence)
121.9 x 91.4 cm
Mixed media on canvas
2015

One of the key strengths of painting is silence that helps its way of metamorphosis and finds a shape that creates a balance between perfection and flaws. I found myself struggling to preserve silence within. In this composition I try to portray the peace in a person and the attempts to restore the silence in the most adverse and chaotic condition.





Marianne Parra (France)
 Variation XXV
 30 x 42 cm
 Drawing, gouache on paper
 2015

Marianne Parra lives under the sun of southern France, and close to history and stories from Greek myths and Arabian tales; she wants to be part of the poetic and mythological reality of the Mediterranean. Her pictorial work combines with poetry.



Britni Ulrich (United States)
 Neutral Honey
 115 x 115 cm
 Cosmetic products on canvas
 (Blush, mascara, eyeliner, lipstick, nail
 polish, foundation etc.)
 2015

Adhering to the social stigmas of beauty, is a battle we as women will never win. This is thanks to advertising, self-deprecating sales tactics and unrealistic expectations.

My paintings, made with these cosmetic products, illustrate my strife with the industry as a whole.



Demian Dressler (United States)

The Liminal Season

76.2 x 91.44 cm

India ink, resin, acrylic, transfer to aluminum panel
via dye sublimation

2015

This work alludes to those times on the very cusp of massive change, where the potentiality of what could be, and what is, form an immersive union. This piece depicts movement, blackened fields, and a tearing, connected to the loss of stability and comfort that is a part of transition into the new. Warm tones hint at the optimistic promise of the next chapter, and an open ring represents possibility.



Margery Thomas-Mueller (United States)

To Come Upon

149 x 152.4 cm

Graphite and india ink on Yupo paper

2015

Landscape is a metaphor for life inside and out – it is where we walk, view, embrace our daily experiences of existence. With India Ink on Yupo the work is totally fluid where there is no rough tooth to hold on to as the paper is plastic. One must wait for it to cure, then fix it with a medium of wax for stability...the metaphor.

Jude Hotchkiss (Australia)

Wild Storm

122 x 91 cm

Oil on Canvas

2015

The work is inspired by early childhood memories of thunder, lightning, wind and rain. There is power, beauty and danger in such natural phenomenon, especially in isolated regional Australia, and damage to rough-hewn farm buildings was often catastrophic. A storm was both exciting and terrifying.





By scanning the QR code a related artwork_the Pomegranate video_ will be seen.

Petra Kaltenbach (Or. Germany, Lv. United Arab Emirates)

Pomegranate

60 x 60 cm

Acrylic on 23k gold leaf canvas and Video

2015

My art is consisting of two creations – one painting and one video which can be seen by scanning the QR code.

I create my art by observing Dubai: Pomegranate is referring to the fulfillment wish of many settling down in Dubai.



Saima Qureshi (United States)

60_Connections

75 x 100 cm

Acrylics

2016

Our human connections are intrinsic to our existence, but are often lost in today's fractured world. My art uses a base of age-old patterns from architecture to symbolize these connections, with paint layered on top to represent the masking. Our connections need to be rediscovered for our world to heal.

Jean-Philippe Deugnier (France)

The Glamour And The Ruin

60 x 90 cm

Photography printed on brushed aluminium sheet with UV Ink

2015

It is a work on the industrial heritage and the memory that every people have when you speak about railway. The image on brushed aluminium plays with your eyes on a sort of mind games and forces you to remember an instant sad or happy, that you lived into a train or a railway station.



Grégoire A. Meyer (Or. France, Lv. United Kingdom)

Roots
100 x 100 cm
Digital Art
2015

My art examines the body in its extraordinary simplicity as a biological, digital and aesthetic organism.

Yasmin Farahmandy (Or. Canadian, Lv. United Arab Emirates)

Destruction
70 x 120 cm
Acrylic on canvas
2015



Farideh Zariv (Australia)
UAE's memory 1
Mixed media on canvas
110 x 150 cm
2014

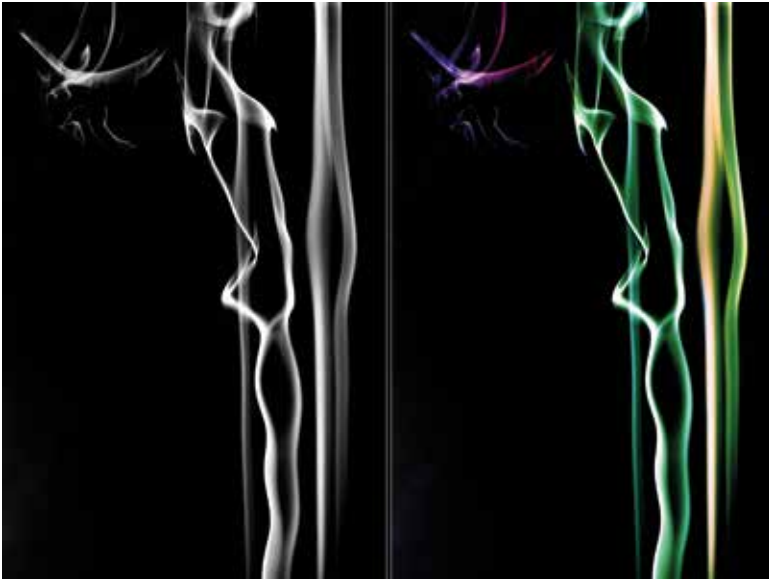
The artwork reflects my feelings and experience about the Emirates tradition and heritage during my trip to Liwa, United Arab Emirates.





Alexis Avlami (Greece)
The butterfly effect
Oil on canvas
100 x 100 cm
2015

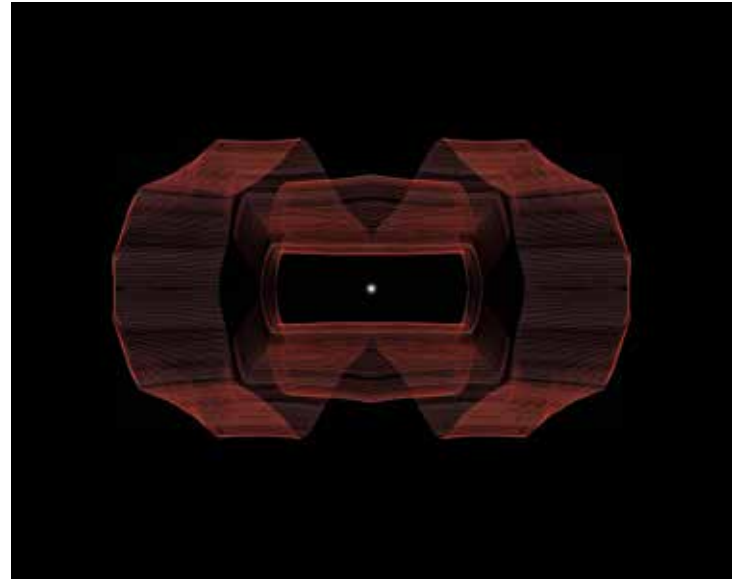
My work serves as a cartography of 'Utopia'. Through improvisation and intuition, I create 'landscapes of the mind', inviting the viewer to explore both the parts of the whole as well as the sum of the parts.



Malika El Boujamaoui (France)

From smoke to life, Butterfly landing on a reed , Photography, 2015.

One evening, I was watching a stick of incense burning. I was amazed to see the twists, the convolutions and the curls produced by smoke depicting imaginary characters , improbable animals , random forms but harmonious and many other forms that only the imagination and the ability to see beyond the apparent could reveal.



Chris Vanden Broeke (Belgium)

Light 1796A

100 x 50 cm

Mixed technique

2015

Mixed technique to create a subject from the void using direct light from lamps only.



Sulaiman Majali (United Kingdom)

And you are fire, you're dressed in black/
Why should I come to this feast of strangers
(What Thaeer said to Hazn)

100 x 68 cm

(variable/digital/print)

Digital Painting

2015

Sulaiman Majali b. 1991. London, England, is an artist and writer working between the territories of sculpture, new media, performance and the image. He has exhibited nationally and internationally, showing in London, Dubai and Rotterdam. Questioning our relationships with the political in a post-globalised, post-orientalist post-digital age.



Jane Tagg (United Kingdom)

Growth
240 x 100 cm
acrylic on paper
2015

Humans are re-invented – a costume based on Chinese armor is grown into mystical Gods using mythical dragons as protectors – the basis of new growth is created by drawing on traditional and cultural themes.



Anastasia Kurakina (Or. Russia, Lv. Italy)

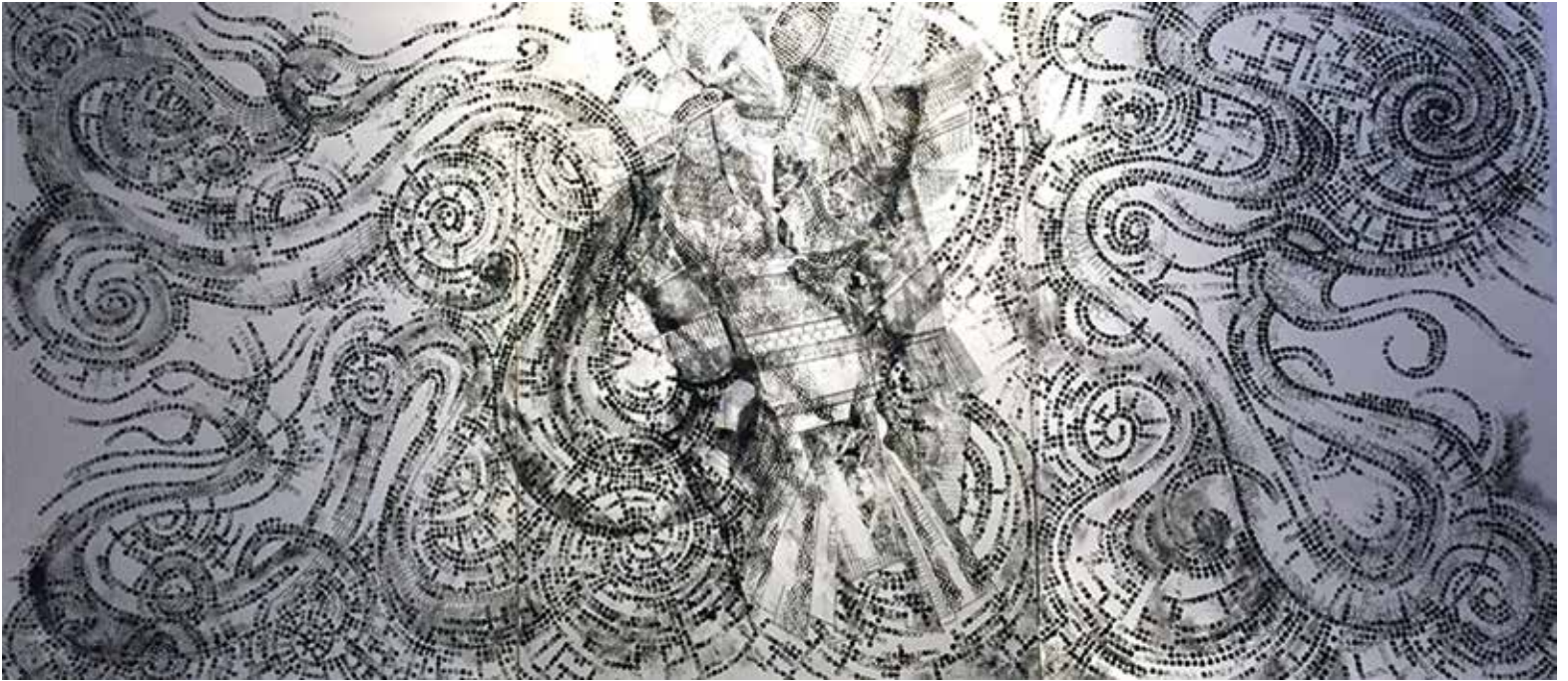
Faces of Truth
Ink on paper
65 x 40 cm
2010

Everyone is born pure and innocent, unmarked by the society and the choices it forces us to make. Innate purity could be darkened by the shadows of life, but it could also clear its darkness. A man behind the white figure with a mask (a personification of Her Majesty Deception) is an artist with a piece of canvas. He has the ability to escape all the undesirable aspects of the reality by means of his work.

Sali Muller (Luxembourg)

Gloomy Views
50 x 70 cm
BlackFrame
Reflecting Glass, LED
2016

Sali Muller is a Luxembourg-based artist creating erased photographs, installations & sound-installations, objects & light-objects that address contemporary social issues, inviting the viewer to think critically about the disenchantment of the world.



Amanda Du Plooy (Or.
South Africa, Lv. Oman)
Untitled 1 (Women of
God Series)
Digital print
45 x 45 cm
2015



Mehrdad Tahan (New Zealand)
Harmony
Pen and Ink on canvas
70 x 70 cm

As a painter and calligrapher, I am always searching for the relations between my imagination and real world around me. This work depicts the world of harmony, not only in music, but a dream that one day to witness our world join together for peace in harmony.





Prabin Badhia (United States)

Lucky Lockers
Oil on Canvas
81 x 137 cm
2015

This painting is an outcome of a continuous practice focused on human figures. With tonal variations and color combinations, the artist has attempted to get the values and volume through the use of brush technique of thick pigment with bold strokes. Compositionally, the feet are depicted with curved lines whereas the limbs and other areas of the canvas feature mostly vertical strokes. The result is a feeling of tension from both end of the canvas. Fore ground, background and other elements of a normal setting are ignored. The artist invites personal interpretation, but in the creation of the piece has no other message.



Bartosz Beda (Or. Poland, Lv. United Kingdom)

Waku
38 x 28 cm
Oil on panel
2015

My paintings explore the relation between daily life and human nature. I perceive humanity as a chocolate cake, where beneath the 'iced' surface lies those more intriguing and challenging mixtures, with fears and social pathology.



Mozhdeh Zandieh (Or. Iran, Lv. United Arab Emirates)

Eternal Connection

150 x 100 cm

No.19 from LOVE CAN BE Series

Self Capturing Photography and digital painting

2014

Rachid Hanbali (Or. Morocco, Lv. Spain)

Coming Home

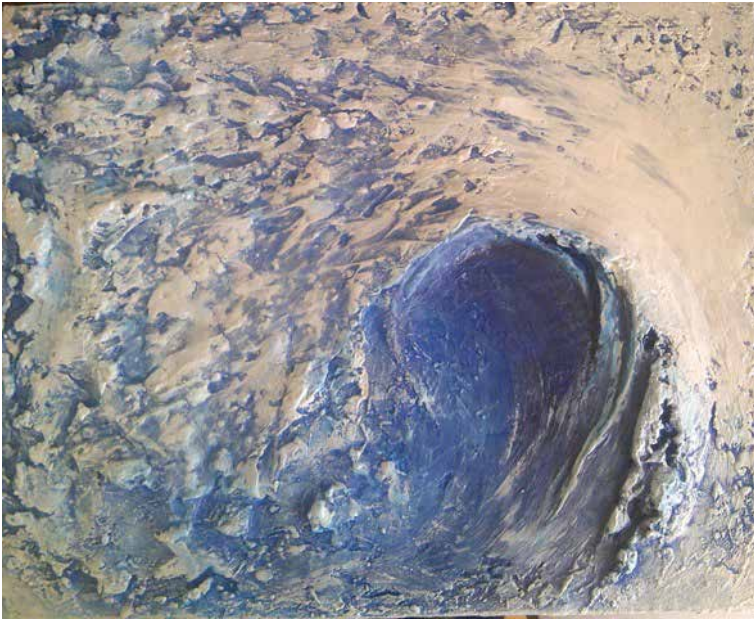
89 x 89 cm

Mixed media on canvas

2015

'Coming Home' embodies the universal concept of homecoming, returning to one's roots after a long journey. I paint with the hope that those who see my work can empathise with the characters and location, to feel a part of the scene. I often paint my homeland Morocco and have been honoured to exhibit twice with the Royal Institute of Oil Painters in London.





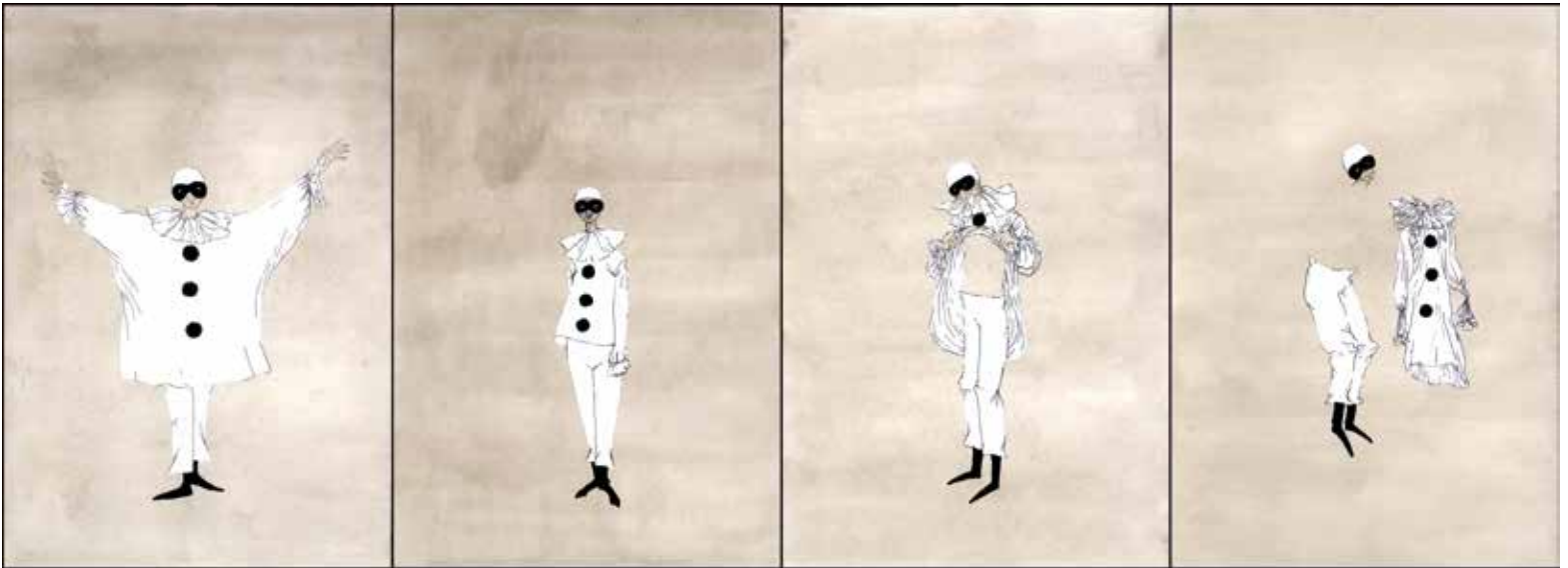
Angélique Garrido (South Africa)

Introspective immersion
45,5 x 70 cm
Acrylic on canvas

Alice Raymond

Abaneau
145 x 145 cm
Acrylic and pen on canvas
2014

Interested in processes of change and adaptation in territories.
I am inspired by maps, socio-geographical researches and the interaction with languages. The compositions of my artworks are based on codified signs and play with the relation between reality and representation. Abaneau is the name of an island from Kiribati Archipelago that appears to be missing since 1999.



Chloë Feldman Emison (United States)

Harlequin, I-IV
36 x 28 cm (x4)
Pen and ink, gouache, wash
2012

I make drawings and stop-motion animations, often ones that ultimately depend on close observation of nature, although in many cases they show that which could never have actually been observed, and often on the theme of performance.





Diana Whiley (Australia)
 On The Tide
 70 x 55 cm
 Digital Art
 2015

Shells left on the shore, remind us of the ebb and flow of tides brought about by the moon. Its cycle part of the rhythm of life within nature's vast and mysterious path.

Jiwha Lee (Republic of South Korea)
 Meditation
 60.6 x 72.7 cm
 Oil on canvas
 2014

This artwork is a meditation to seek spiritual freedom.



Yasmine Alnabulsi (Jordan)
Candy Dungeons
100 x 70 cm
Print, paint and embroidery on cotton
2015

A work that seems beautiful at first sight with the soft pinks and delicate jellyfish creatures and then looking closely one might see divisions, sections of cut up mushroom jellyfish. To me, this represents an image of life, as life does not exist without beauty and pain.



Donald MacLean (Australia)
Frenzy
29.63 x 25.89 cm
Giclée print on German art canvas
2015

You are lost, tumbling in a glittering cornucopia. Immersed in a treasure chest of gaudy silks, beaten gold, rubies and emeralds, glistening onyx and scarabs of luminescent lapis lazuli. But at last, your delirious agitation is stilled as – through the open colonnades – your eyes light on the burnished surface of the distant ocean.





Nasser Palangi (Australia)

Trauma & Beauty 2

140 x 160 cm

Oil color on Canvas

2014

Within people, heritage and war I find my true subject, the detritus of culture and civilization and seek to explore the way we define and relate to its existence.

My art works aims to bring a little more knowledge and compassion into the world to increase the chance that nations and people will learn at last to live in Love, Peace and Harmony.



Mendy Howe (Philippines)

Willow Zen

46 x 70 cm

Digital art

One immerses in the tranquility and beauty of the Willow Zen garden as it inspires contemplation and inward calm. Willow Zen is the digital art version of the original Chinese watercolor of the same title.



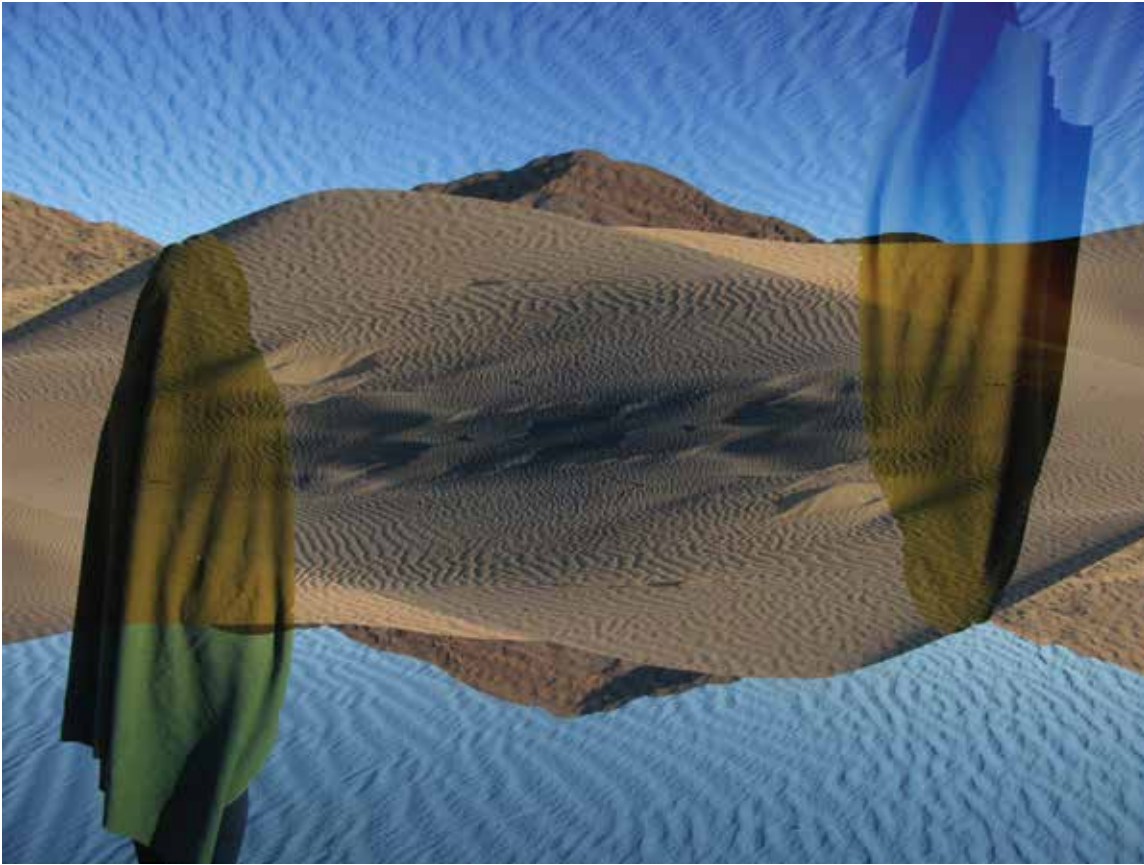
Edd Ravn (United Kingdom)

Untitled (Grande Passion)

2015

145 x 269 x 5 cm

Corrugated Iron



Naima White (United States)

Our Feet On The Ground
22 x 17 cm
Digital Photography
2016

This series of digital collages embeds the female form into natural settings to create emergent patterns. Through the formation of the image the female figure re-seeds into the composition, becoming absorbed by the context in which she is placed.



Stroque (United States)

Untitled Blue
45 x 45 cm
Digital Art
2016



Amanda Almarshoud (Or. Kuwait, Lv. United States)

A Swimming Kaifi (A Family Fun Vibe)

61 cm x 168 cm x 16 cm

Foam, plaster, glitter, gypsum board

2015

Thoughts and emotions influence the brain to send various combinations of electromagnetic frequencies throughout and off the body, into space. These frequencies, can build up to create energetic walls, develop into larger architectural systems, and then flow into different formations. This sculpture is a small scale version of the shape of the way energy flows through me when I am with my Kuwaiti family.



Liladhar R. Patil (India)

Resurrection

Mix media on canvas

2013

My works address the changes in a human life for survival, success and emotional security. 'Complexity' portrayed in a checkered layout of metal castings, which appear jumbled and inseparable on one side, while the other side is lodged with religious and propagandist symbols. This sharp work focuses on the complexities which plague the world and its populace under the dogmas of religious intolerance.



Krysten Koehn (Or. United States, Lv. Netherland)
Robert Dudley, Earl of Leicester / Ymerbukta, Svalbard
Variable
Digital C-Print
2014

I think a lot about merging into my environment. At times this manifests in the re-contextualization of personally familiar objects or actions into an environment I otherwise find inhospitable. In other instances it transpires in a reversal, merging or interpenetration of the traditional roles of the body and the landscape. But always, this harmony is established by the action of bringing into existence something that did not exist before.



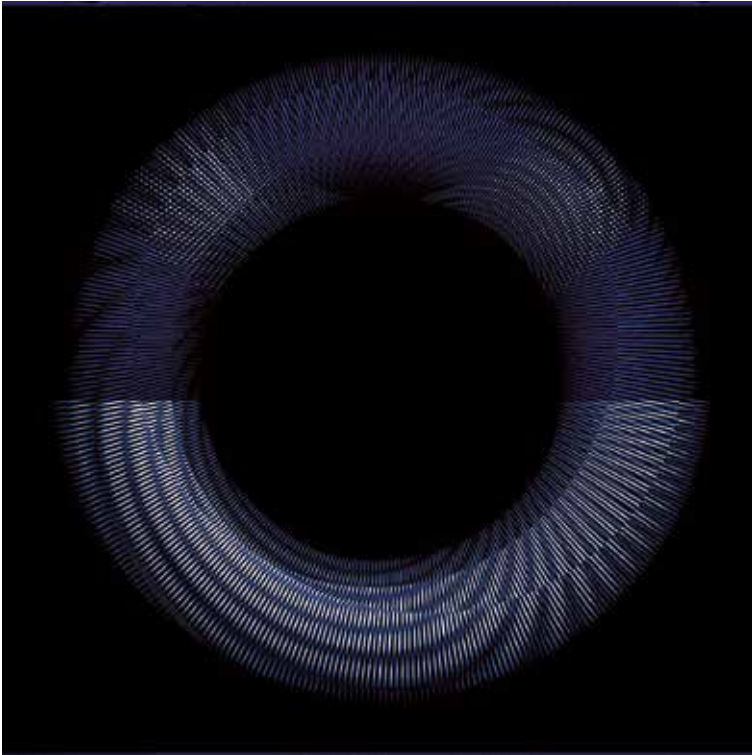
Cecilia Taibo Rahban (United State)
 Femeninity and Strength
 30.5 x 3.8 x 2.5 cm
 Stainless Steel
 2015

My work of stainless steel wearable art is a celebration of our sensitivities and strengths, it is the way I express the concept of fluidity, femininity and strength.



Nicolas Vionnet (Switzerland)
 Rock'n'Roll
 200 x 180 x 10 cm
 Micaceous iron color on framed canvas, walking stick, brass fitting, rubber wheel
 2014

Nicolas Vionnet is triggered by irritation and integration: his installations, interventions and objects approach and create a non-hierarchical dialogue with the environment. This dialogue opens up a field of tension, which allows the viewer an intensive glimpse of both these phenomena.



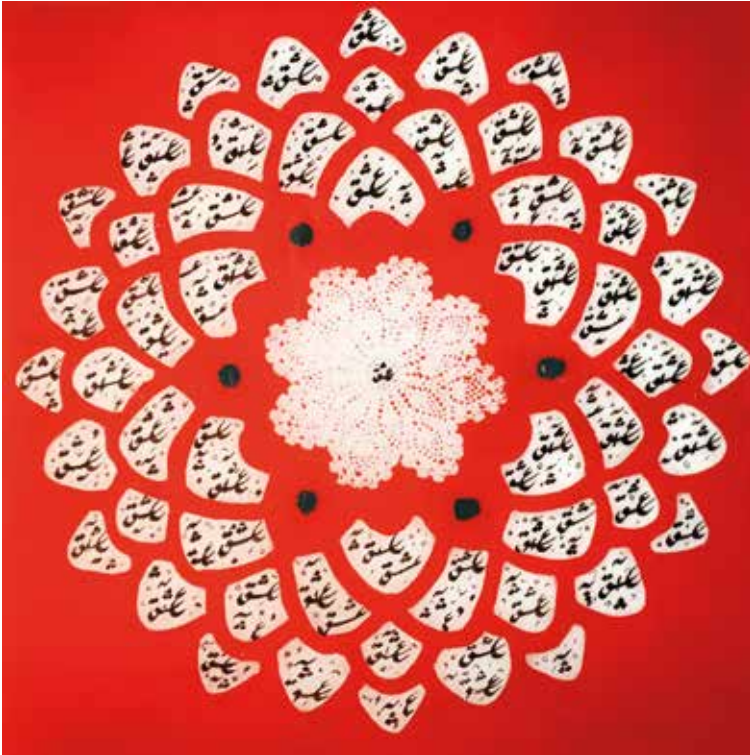
Manss Aval (United States)
Zero Face
Archival print on brushed aluminum
76.2 x 76.2 cm
2016

Geometry has always occupied the human mind and dictated the environment we have created for ourselves. I grew up in the West, but am intimately familiar and fascinated with Eastern cultures where for centuries artistic expressions were limited to calligraphy and geometric shapes.



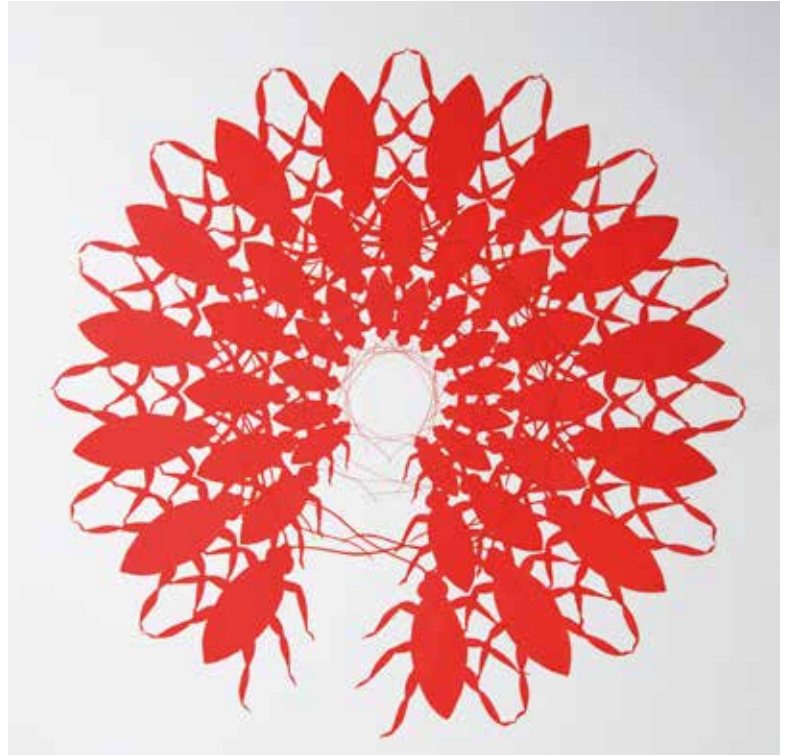
Bhanu S. Palam (India)
Spin Me Around
Oil on canvas
Diameter 29.8 cm
2015

Through my art I express the movement of time and space which plays a fundamental role in my living.



Sarvin Haghghi (Or. Iran, Lv. United States)
 Sanctuary
 30 x 30 cm
 Mixed Media on wood panel – Resin Surface
 2015

In my pieces I merge traditional Iranian art forms with a contemporary sensibility. In combining Farsi calligraphy and Islamic architectural designs with mixed media, I try to affirm the enduring aesthetic of a culture that is too often represented through the limited lenses of war and political turmoil. The meticulous composition of these works share the laconic beauty of Rumi's poetry, which ultimately works to create an emotionally resonant homage to tradition in the frenetic modern world.



Tazeen Qayyum (Canada)
 Seek Not Outside Yourself
 2015
 16 x 16 inches
 Opaque water colour on hot press illustration board

My work continues to investigate the complex and shifting nature of political landscapes. It traces its path through sustained ideas of beauty and grotesque, the actual and the imagined, and of life in the face of fear that overwhelm us all.



Leah Miriam Cooper (United States)
 In My Bedroom Sept 41
 20 x 30 inches
 Digital Photography/Archival Inkjet Print
 2014

By projecting slides of old family photographs onto my home, I am creating a connection to a family history that I feel estranged from. The figures become apparitions occupying anachronistic domestic spaces allowing them to form a spatial connection, and temporal relationship with relatives which supersedes the here and now.

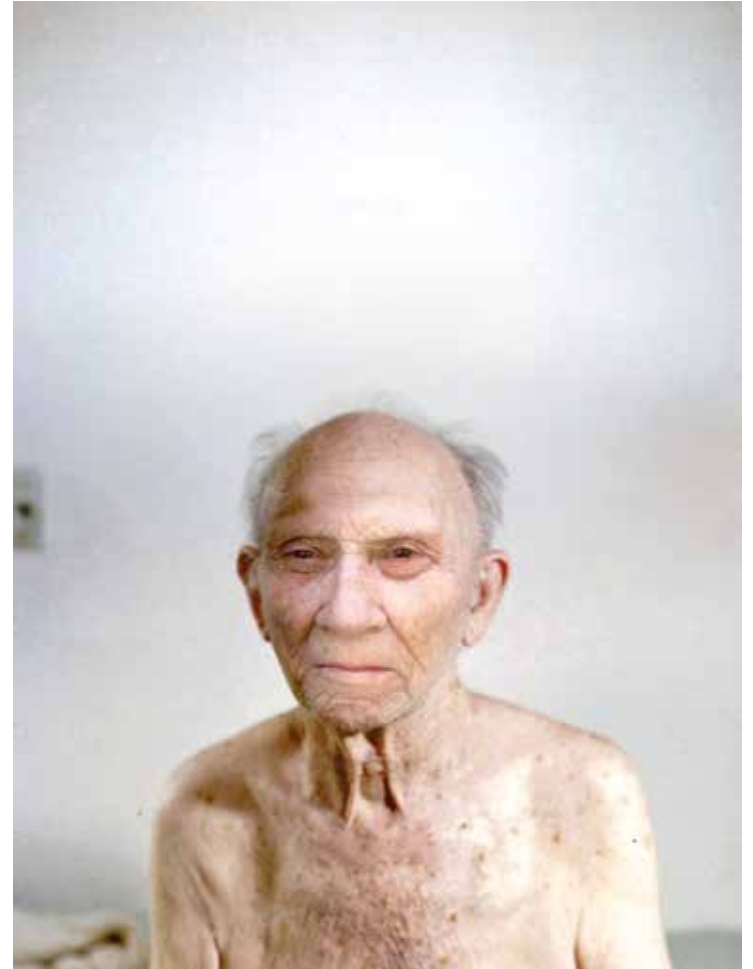
Amanda Wigglesworth (United Kingdom)
 Unity
 120 x 80 cm
 Mixed medium on canvas
 2015

Amanda's work is more aesthetic and sensual than conceptual, allowing subjective interpretation by the viewer. Universal forms, including the subliminal influences of landscape, natural form, architecture and personal memory are a key tenet. Through these, her work becomes self-revelatory as the viewer finds meaning in the intoxicating blend of colour, texture and abstract figurative forms.





Rhonda Ferling (Australia)
Wealth and Knowledge
25.5 x 38 cm
Digital print
2013



Anna Katharina Zeitler (Germany)
Old Hildebrand
76 x 100 cm
Chromogenic Print
2014

«If you can dream it, you can do it» reminds us of our childhood, where everything was possible, where the lines between reality and fiction, truth and perception, space and time are always blurry: Dreams we have originated from our childhood memories which take us back to a magical, mystical place behind doors we thought had been closed behind us forever.

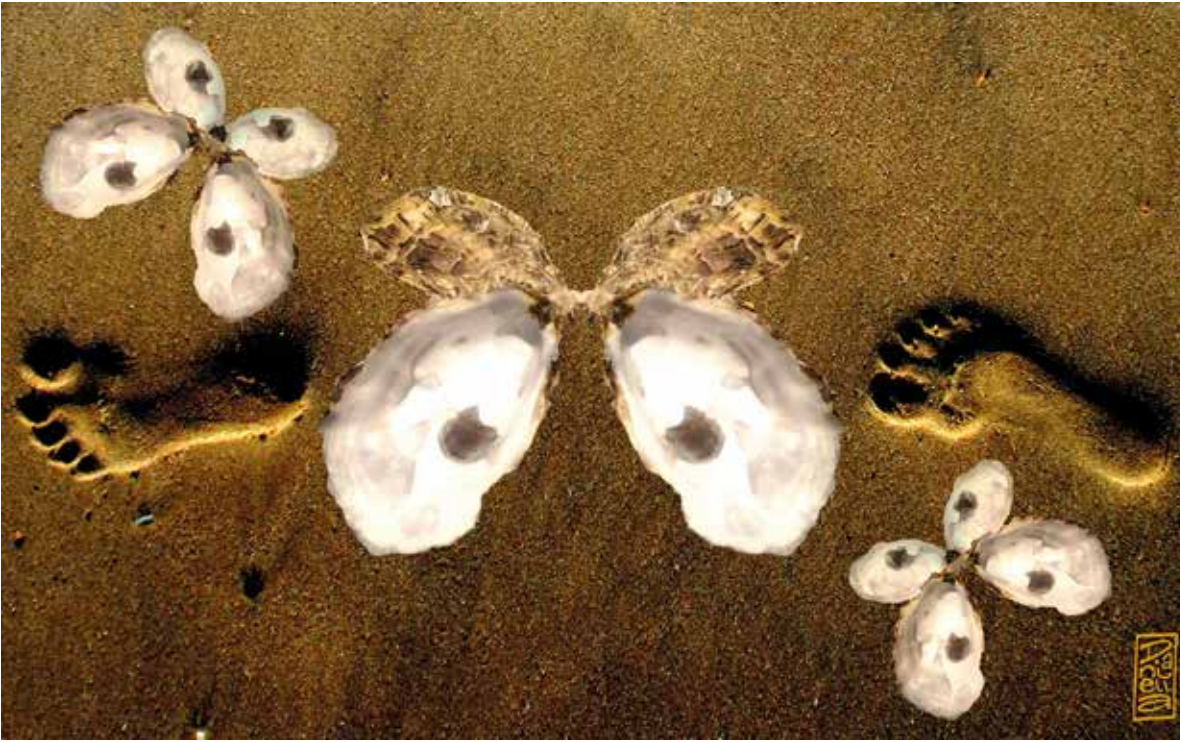


Motonori Shimizu (Japan)
Bag (from the series of Individual)
21 x 29,6 cm
Photographic base paper
2015

4 years have passed since The Great East Japan Earthquake. It is recorded as 'a' great disaster but it will not be long before it becomes 'a' history. However, sadness and suffering have been engraved on individual mind of all victims.



Erina Mukaijo (Takeuchi) (Japan)
Dragon
Cow leather and Lacquer
160 x 130 cm
2012



Daniella McNulty (France)
 Man, Sand & Shellfly
 800 x 495 cm
 Mixed Media
 2016

You may say I'm a dreamer, but I'm not the only one. I hope
 someday you'll join us. And the world will live as one.
 John Lennon.

Our planet is immersed in water, with land masses that join
 at the centre and in turn, we share water with them, as Earth
 breathes, purifies itself and washes us all clean. We are, in
 fact, all from the same place. This piece explores the unity
 of Carbon-based life forms, from sand, to shells, butterflies,
 to our own feet and the footprints they leave behind in
 the sand. Pearls take years to form, as did our fingerprints,
 needing just faith, love and patience.

Anne Farrall Doyle
 Rapture
 40 x 40 cm
 Oil on canvas
 2015





Mehves Lelic (Turkey)
 Untitled Landscape
 182 x 147 cm
 Digital print on archival paper
 2015

The photograph of the landscape is projected onto a mirror and re-photographed to obtain a composite, creating a narrative of internalization. The exterior landscape changes medium and form several times from reality to a representation in the final photograph, becoming a dynamic internality detached from its true source that belongs to the artist and the viewer.



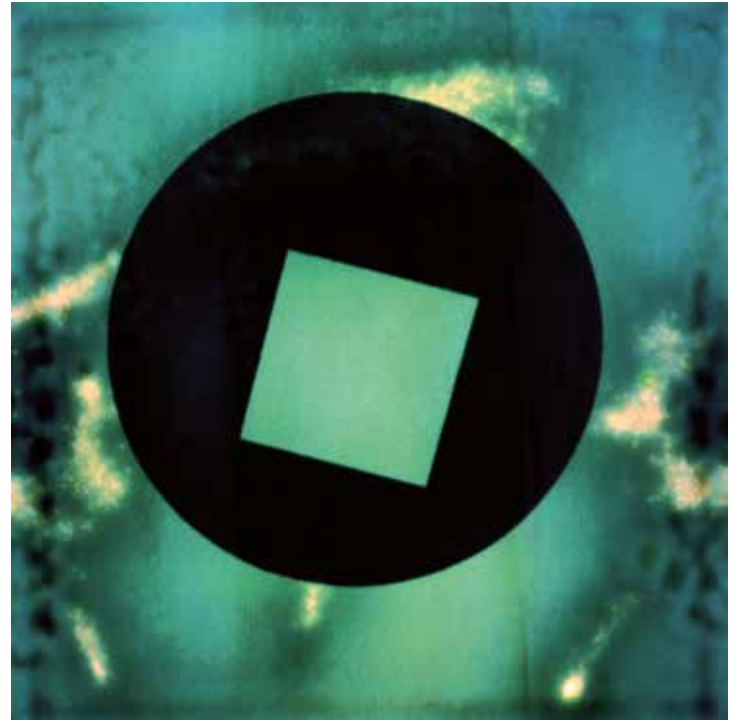
Remi Delaplace (France)
 Image Orientee, 60 x 92 cm, Acrylic on canvas
 I explore the concept of spaces of perception and embodiment. I've been working for three years on a concept series titled "Inside, Outside". I question the sensible image and reflect the relationship between space and aesthetic.



Lara Nasser (Or. Lebanon, Lv. United States)
 It comes with her some instructions? (Mafroom)
 19 x 26.5 x 14 cm
 Plastic, steel, yarn, wood, paint
 2016



Sam Williams (United Kingdom)
 Concrete Possibilities
 300 x 300 x 300 cm installation
 HD video, photographic print, concrete,
 clothing
 2015



Ilonmarja Laine
 Freezing
 50 x 50 cm
 Polaroid enlargement digital c type print on aluminium
 2016

Areeb Masood
 (Or. Pakistan, Lv. United Arab Emirates)
 Multiplied
 15.2 x 8.5 cm
 Brass and copper
 2013

This statement piece necklace was inspired by the self division and multiplication of malignant breast cancer cells and how if unchecked they may grow and slowly outnumber the healthy cells.





Candice Griswold (Australia)
 Free your dreams
 60 x 91,4 cm
 Acrylic on canvas
 2015

As a child I created a vision for the life I wanted and it was without fear. Dreams were always a possibility. Thirty years later, I am living the life I dreamed as a child. Today I want to inspire and motivate others to be fearless when creating their dreams.



Matthew Clarke (Australia)
 Reading 'The Age'
 Acrylic on paper
 100 x 70 cm
 2015

S.K.Sahni (India)
 Space - Z
 61 x 63 cm
 Acrylic on canvas
 2013

This image is build gradually by straight lines. It is free from any meaning as such, statement or any representation. Lines dig into Space & Lines emerge out of Space. It is created for visual perception.





Charbel Samuel Aoun (Lebanon)

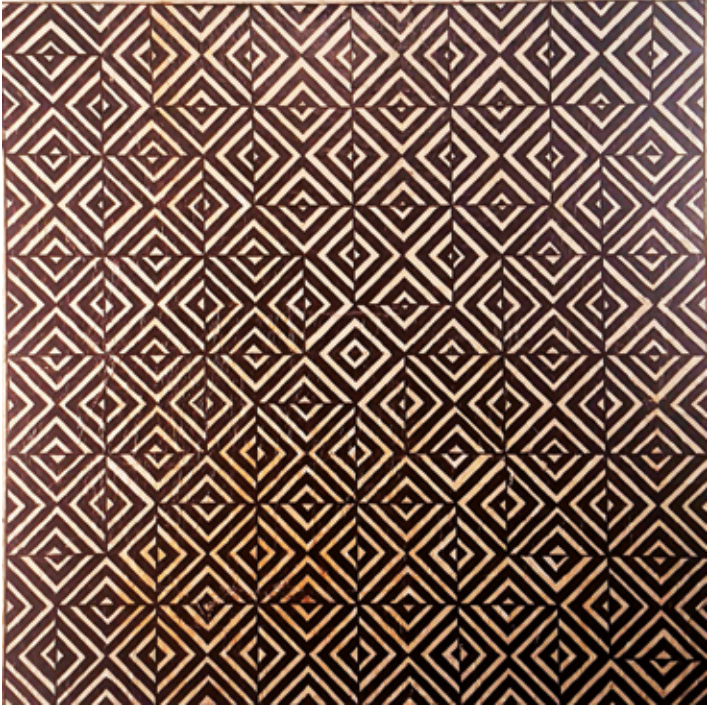
Whispering taps
Site specific installation
2014

Taps whisper, ask questions, dump banned words, deliver moments of life, frustration, secrets, flowing from these taps are the voices of women, young and old, from Ethiopia, Sri Lanka, the Philippines and elsewhere that came to work in Lebanon to support their families back home. These voices of women who most of the time have no one to listen and even less to hear.

Camille Lévêque (France)

Dads
45 x 30 cm
Digital photography
2015

I've ironically used photography to convey absence – a media often, and almost automatically used to reframe memory. By materializing the absence, one is undeniably transforming it into an actual physical form. Dads is a blunt testimony of absence, a disturbing hole in the most powerful piece of evidence.



Uli Lousi (Tonga)
 The Spaces In Between Infinity
 254 x 254 cm
 Acrylic on Tapa Cloth mounted on canvas
 2015

Through my artistic practice I create modern mathematical universes derived from Fata-'O-Tu'i-Tonga (Royal Tongan Motifs) resulting in a visual matrix of transformation. Presenting a dialectical process of transition from traditional to contemporary and representation to abstraction. Forming an energy that emits light and alignment an experience of peace and harmony with the soul.



Sumitava Maity (India)
 I am changing
 120 x 90 cm
 Oil on Canvas
 2015

Most of all human being think that what they are doing is right, without thinking of the consequences. It's a tendency of the human being to think only for the need and not the effect. The habit is to overlook the problem. It's a kind of virus living inside the human mind which is very hard to destroy. The fear is that we are gradually captured by it.





Boshudhara Mukherjee (India)
 The Temple
 1525 x 342 cm
 Canvas, enamel paints, oil paints,
 2010

Joy and woe are woven fine.
 A clothing for the soul divine.
 Under every grief and pine.
 Runs a joy with silken twine.
 William Blake



Eunmi Chae (Republic of South Korea)
 Abyss
 160 x 130 x 6 cm
 Acrylic panel on injection model, farbfilm & gold leaf
 2012

Carmen Perdomo (Or. Canada, Lv. Switzerland)
 Between the green leaves
 100 x 200 x 5 cm
 Oil on canvas.
 2014

Between the green leaves depicts the tall canopies of birch trees and the intense sunlight of an early summer evening. It is a painting about life, and the great power of the sun.



Darren Sears (United States)

Outpost

101.6 x 43.8 cm

Oil on canvas

2010

This work was inspired by an isolated stand of Sabal palms, of a species found only on a single dry, exposed ridge-line on the Caribbean island of Curaçao. Their air of vulnerability led me to imagine them as struggling to survive on a much tinier island steadily eroded by the wind and waves - the last "outpost" of plant life before thousands of miles of open ocean.





Farah Al Amin & Nada Waleed (Or. Iraqi, Lv. United Arab Emirates)

Entangled
60 x 40 cm
Digital photograph
2015

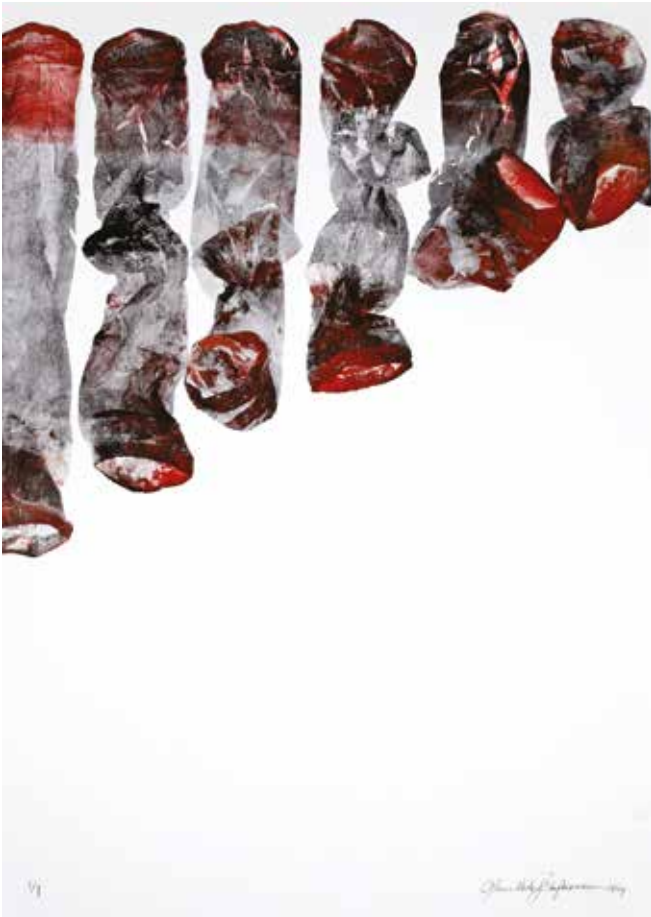
„It's heavy. Very heavy. I feel uncomfortable. Entangled. On the edge. I fear falling. It's dripping. Life is connected to this tube. It's dripping. But only when you're on the edge, you see all the beauty of life. It's very clear from here. It doesn't matter who is walking this journey. The Self dissolves gradually. You are in it, I am in it. We are all on the edge. I'm sacred too. I see the beauty too.

Dace Lucia Kidd (Or. Latvia, Lv. United States)

Voyaging Friend
61 x 20 x 8 cm
Paper, ink, thread
2013

I strive to communicate a conviction that reminds us, in an age where visual trickery has become the norm, that direct experience still holds surprises and offers fresh insights.





Ozlem Habibe Mutaf Buyukarman – Yeditepe University (Turkey)
 All Red
 50 x 70 cm
 Printmaking Based Mixed Technique
 2014

All Red with the socks as a metaphor for the bustling city life with its exhausting, unstable condition presents the momentary feelings and instantaneous involvements we live throughout the day. I present the aesthetics of ordinary things such as clothing items, packaging items, labels while documenting them, presenting an opportunity for a moment of confrontation.

Claudia Costantini (Argentina)
 Amor – Dolor
 150 x 150cm
 Mix Media
 2012

Always in search of higher ends, Costantini tends to explore and develop her techniques with little regard for conventions. That journey led her towards dhama art and her pictures emerge from those concepts. With a renovated power in her brush and form, Costantini expresses a new wisdom achieved from meditation and a true contact with her most inner self.



Wang Chang (China)

The Memory of Rose, 200 x 200 cm, Ink on paper
 My work explore the fluid, free-flowing nature of ink wash, allowing the art to tell its own story. The main idea of my works is to integrate Western values and images into Eastern philosophy and painting media, pursuing the spirituality in art that originates from within.





Lauris Zailaa (Or. Lebanon, Lv. United Arab Emirates)

There Is Always a WOW ' واو ' At The End Of The Tunnel' .

45 x 45 cm

Red Ink on paper using Arabic Calligraphy bamboo pens, and Acrylic paint on canvas, merged by digital Art.

2016.

Playing on the double meaning of it in Arabic and English, and pronouncing the Arabic letter ' واو ' literally in English as { WOW | . \ WAOU \ }

I decided to push 'playing' on that double meaning a little further and revisit the famous motivational saying of 'There is always light at the end of the tunnel' to 'There Is Always a WOW ' واو ' At The End Of The Tunnel' .

Deepa Khanna Sobti (Singapore)

The part always struggles

76 x 76 cm

Oil on canvas

2014

My work invites the viewer to investigate their current experience to see that reality is neither a construct of thought nor an experience of sensations but the unchanging, formless empty space which allows for all experience and thought but remains seemingly outside the mind's ken.



Lina Condes (Ukraine)

Celebatarian vol. 10, Acrylic on canvas, 180 x 110 cm, 2015

My work is a journey into a man's mind spoiled with thoughts of free relations. It explores toxic relationship

Meghanad Ganapule (India)

Woombai Meri Jaan

60 x 91 cm

Digital Photography

2015

Globalization seems to open up possibilities of better life for all but as an artist I cannot be immune to this scenario. I see the lines of ambition, greed, self-centered approach forever rising. Imbalanced growths, apathetic bureaucracy, decline in human condition, compulsion to keep pace with growth are the lines that intersect.



Jeff Scofield, (Or. United States, Lv. United Arab Emirates)
Cascade
300 x 250 x 250 cm
Kinetic Art Installation
99 recycled satin ribbons hung from the ceiling

"Cascade" is a kinetic artwork of multi-colored ribbons dancing in the air. The ribbons sway together in the ambient air currents, moving back and forth in a cyclical motion, like dancers swaying in rhythm to an unheard music.



José Luis Puche Nieto (Spain)
 Beethoven also like
 130 x 150 cm
 Mixed drawing on Saunders 'Waterford's paper'
 2015

Jose Luis is working on a series of works in which investigates the idea of building, its strength and its weakness, in this case in the field of success and this invite us to think about the fragility and strength of our own mindsets.

Nour Abu Ghaida (Or. Syria, Lv. United Arab Emirates)
 Peace Upon A Time
 100 x 100 cm
 Acrylic on canvas
 2015

Bright colors were used creating the background and basics of the painting which was then covered by darker colors to represent how war destroys the beauty of life and peace; however hope is represented as a light to bring back peace.



Tej Greenhill (United States)

Self Portrait - YOUTH
24x34 inches
Tea and ink on paper
2015

This piece is a reflection of the vulnerability and courage of youth. I painted this portrait in layers of tea and ink to demonstrate transparency.



Juan Canals (Spain)

Birds in the head
75,5 x 56,5 cm
Acrylic on paper
2003- 2015

When I was a student, the possibility of visually telling an idea or emotion was something basic and started by having a defined consciousness of an emotion or a subject. Presently, I do most of my paintings on paper, in most of cases, I create them in endless sessions. I keep some works filed for years that I consider not to be finished. Somehow, the time that goes by or that I spend in those processes becomes a part of the work.



Véronique Vincent (France)

Under the neon lights

50 x 75 cm

Digital photography printed on metal paper, laminated on
aluminium

2015

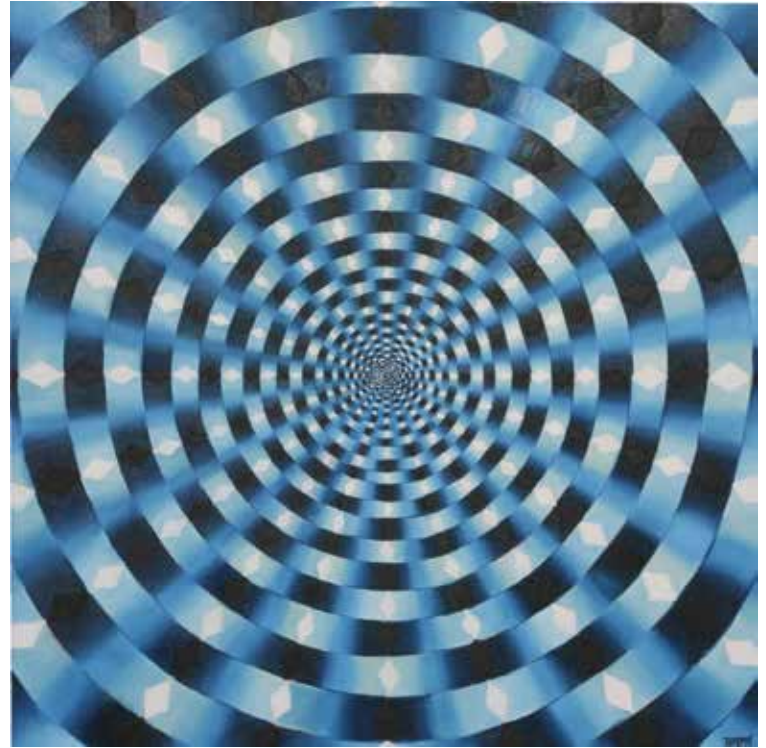
People prefer to live free of ambient hostility of the
society; they are vague because they refuse to be
identified as they feel indeed fragile.



Massimo Meo (Canada)

Untitled
91 x 91 cm
Ink
2016

My creative process has always been an escape and in many ways it is a controlled experiment. I may subconsciously create according to my current mood, however I never aim to label my work with any concrete themes. Perhaps the color blue evokes a sense of sadness, but to another's eyes it may arouse ideas of purity. And if purity is what they see, then purity is what it is.



Garima Lohiya (India)

Life an Illusion
85 x 85 cm
Oil on canvas
2015

I am enthralled by the idea of creating thought provoking paintings. Content of my Art originates from fascination of the essential chimera of life. My work is the embodiment of 'Expressionism into Illusionism'. In this buzzing 'World, I attempt to take the viewer into another world of illusionism which keeps them fixated to their inner world of emotion rather than the external cosmos.



Paco Vallejo (Or. Spain, Lv. Australia)
Yelmo
130 x 110 cm
Oil on canvas
2015

This artwork is a portrait of a handmade mask. My work explores the question of identity formation and the creation of subjectivity.



Andreas Tomblin (Or. United Kingdom, Lv. Cyprus)
Mr Shorter
100 x 100 cm
Acrylic on Canvas
2013

This collection sets out to translate the musical language and subconscious inner thoughts, emotions and energy communicated through the musical compositions on the album of Miles Davis into images. The immediate dialogue between the music and the visual art become an improvisational performance as the sounds are observed and translated into visual compositions.



Chrys Roboras (Or. Greece, Lv. Australia)
 Scars from where i've been
 120 x 200 cm
 Oil on canvas
 2012-2014

My work is based on my feelings of being in between two homelands: Australia and Greece. My thoughts and feelings of belonging and displacement. Words that have been spoken that plague in my memory.

Aya A. Awni (Or. Sudan, Lv. United Arab Emirates)
 Crown
 210 x 144 cm
 Mix Media
 2015

Abandoned materials collected from local wastelands are given a new life and now serving a new purpose. 'Crown' seeks to re-grant this object the value that it has seemingly lost. Hope is being found in materials that are considered unappealing and are then being reassigned by my signature.





Ann B. Kim (United States)

Chimerical Amalgams

76 x 61 cm

Acrylic ink, watercolor, oil, and collage on clay board

2015

I am interested in the processes of transformation, especially the ones that happen when one culture or belief system meets another whether through violent collision or fluid assimilation. With a presupposition that myths contain a collective cultural human narrative, I use images of iconic mythological figures from different cultures as visual metaphors for this exchange. By combining these figures in various states of schism, fluid transformation, and/or mutual disappearance, my aim is to create a multilayered dialogue that poses questions about the history of cultural exchange.



Ella Prakash (Or. India, Lv. Bahrain)

The Circle of life

Acrylic on canvas

101 x 76 cm

2015

Abstract figurative art is what I choose as a theme and I express my strong feeling to capture the beauty of a woman. Positive feminism is what I explore while depicting powerful and strong women. My work as a painter takes me to the figure as it moves in space displaying the symmetrical beauty of the universe encapsulated in the form of a woman.



Marina Stoponja (Or. Croatia, Lv. United Arab Emirates)

Lady B
3 part 40 x 40 x 25 cm
Marble, aluminum
2011

The basic medium in which I create is marble. The material I sculpt is hard, cold and stiff, shapes and forms created from this media come out soft, feminine, natural and emotional. Playing with stereotypes, I deal with topics that describe life from the psychological, sociological, and autobiographical aspects with means of powerful symbols and characters. Traditional materials are processed and transformed into contemporary stories, often related to the personal experience.



Sepideh Farzam (Or. Iran, Lv. Australia)
 Black Letters
 88.9 x 24 x 36 cm
 Wood and MDF
 2014

Personal memories and what it means to be female are at the heart of my creative practice. From these perspectives my work examines issues that implicate society, politics and culture. I am drawn to various media, such as sculpture, installation, textile and painting in order to develop work that offers a metaphor for the oppression of women. Childhood memories, lived experiences and my own cultural background strongly inform the work I produce.



Camella DaEun Kim (Or. Republic of South Korea, Lv. United States)
 The Ballad of East and West
 72 x 48 inches
 Handmade Paper, Thread, 1/1
 2015–2016

Many of Kim's works motivate the audience to voluntarily participate and to contribute their time and labor to manifest the significance of physical presence in interpersonal relationships and communication, but also to question what it means to be 'connected' in digital age. "The Ballad of East and West" (2015–16) does not only reference Rudyard Kipling's poetry but also reinterprets it in a contemporary context. During 15-days of performance, audiences are invited to sit and exchange the needles with the artist sitting across the other side of the paper to opens a dialogue of humanity and ethics between individuals.



Ordí Calder (Brazil)

Vortice

100 x 66 cm

Digital photography printed on canvas cansón photoart pro

The sunlight design in shadows to focus on human structures, projects ephemeral shapes and sculpted patterns of light in shadow that directly refer to geometry, one of the essential components of reality. Communicate eternal and immutable truths, messages of peace for the future.

Parisa Ghaderi (or. Iran, Lv. United States)

Wish you weren't here

Dimensions variable

Installation, Mixed media

2015

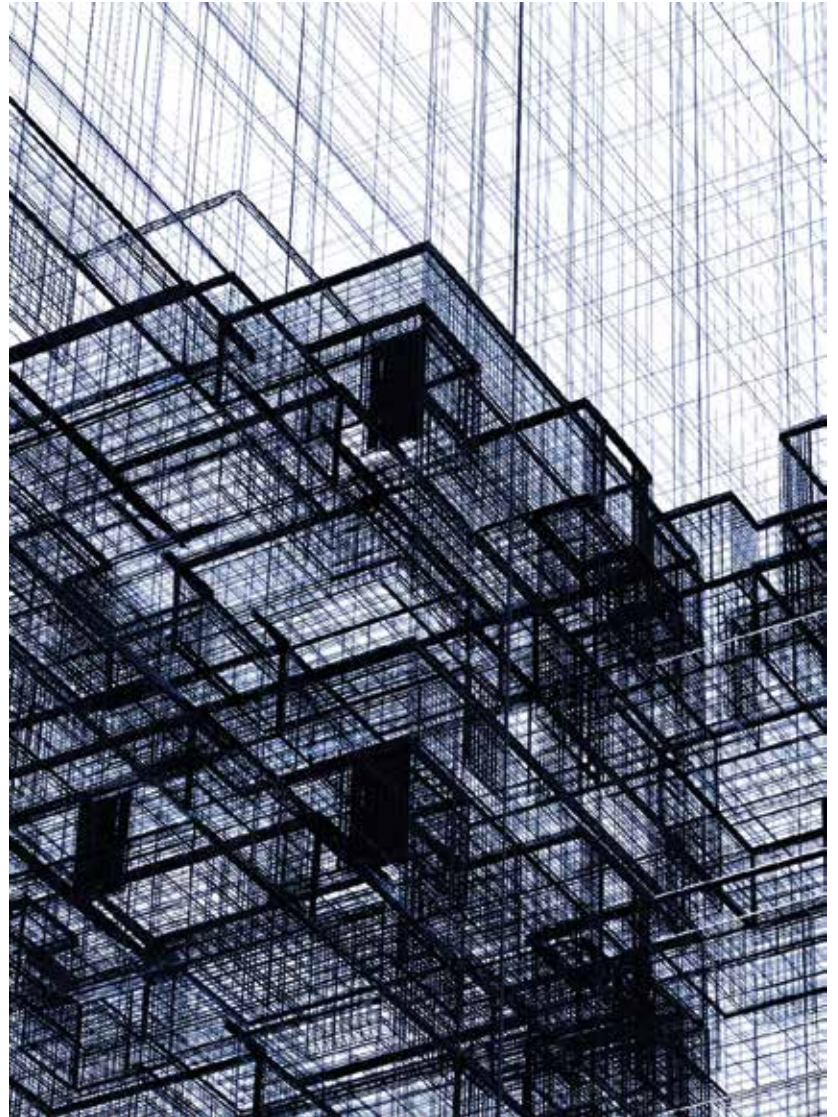
My work is about the distance created by compounded loss and the opacity of language. In this photo installation, I added mundane household objects to old photographs of people from Iran and rephotographed them to create a sense of alienation and contradiction into each piece. Persian calligraphy bleeding out of the frame functions as a decorative object: when language becomes form and loses its ability to communicate.



Sumaya Abdulghani
Shift In Paradigm 2
Yellow Sign 2
15 x 15 cm.
2015

Archival Inkjet print on Fine art paper.

My mother's positivity towards her illness and her faith in Alla's destiny influenced me, changed my perception towards hospitals, henceforth, changed my way of taking pictures so I started to look for sources of beauty in the hospitals during her visits, and then I transformed the pictures taken into design.



Charles Harrop-Griffiths (United Kingdom)

Streams
3D Render
2016

I look at visualising the internet as a 3 dimensional landscape. Each line represents a different stream of data. They create structures, rooms, corridors and environments. Some draw a lot of attention, some don't draw any. My process starts with simple pencil and ink drawings. These physical drawings are then transferred to 3D Renders through various software. I try to find a balance between both physical and digital process as a way of commenting on its imbalance in everyday life.



Wafa El Hilali (Or. France, Lv. United Arab Emirates)

Underwater
1013 x 122 cm
Acrylic on canvas
2015

"Underwater" is a reference to the source, the creation, the hidden as well as the subconscious. I have used as predominant colours the blues and the greens that relates to 'water', 'oxygen', 'algae', life... and brighter colours as well as gold to describe the 'treasures' and the abundance, 'dreams', and 'diversity'. "Underwater" is a travel, a total immersion that explores a world that still remains partly a mystery. The poem that is part of the artwork speaks for itself and will describe the essence of my conception of the 'Underwater' thematic.



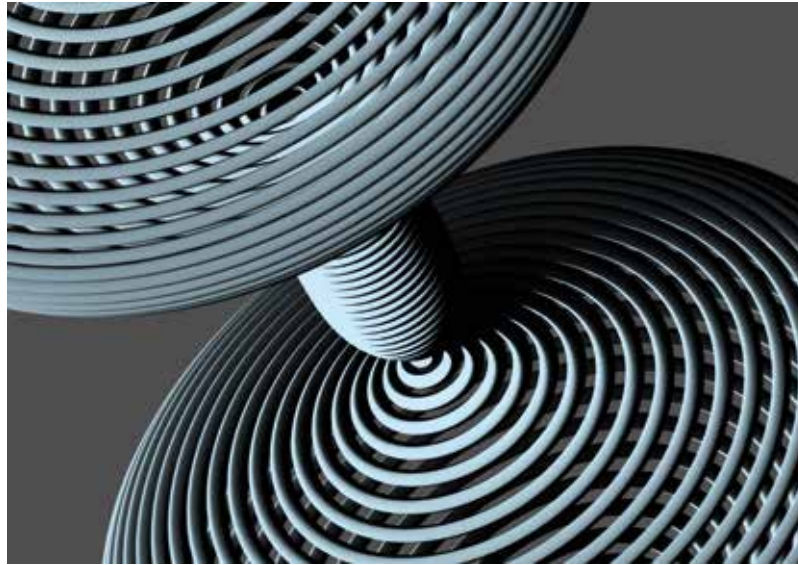
Pallavi Barooah (India)

She weeps
152 x 213 cm
Acrylic and twigs on canvas
2015

My childhood years were spent in the tea plantations of India and my adult years in urban cities. The stark difference in natural habitats is what influences my work. Stripping the Earth of its natural colors, rapid deforestation and creating artificial conditions of living come at a great cost. The earth weeps, and the trees fall like teardrops.

Karl Bluemel (Or. Austria; Lv. Switzerland)
Roto Moto
100 x 70cm
C-Print on Dibond
2015

The artist is programming his artworks.
Thus the creativity is twofold: The
code as applied to render the artwork,
and the subsequent design. By changing
the parameters out of the normal ranges
new unusual subjects are getting
created.



CASH (Carl Anders Sven Hultin)
(Or. Sweden, Lv. Belgium)
Child soldier
90 x 90 cm
Acrylic on canvas painted with palette
knives
2015

My art is a strong message for those
child soldiers who are robbed from
their innocent childhood and brought
up in violence. The camouflage has
a unique pattern which is a direct
reference to the African continent
where these atrocities are happening.

Ana Schmidt (Spain)
This is not a graffiti
180 x 120 cm
Acrylic on canvas
2014

The detailed and realistic representation
suggests that painting is about illusion
and creates pure images beyond reality.
This is not a graffiti approaches this
topic, it allows ambiguity, because it
represents a painting about painting,
about street art. It represents also a
second reality, the reflections of graffiti
painting on the wet floor.





Zahra Nazari (Or. Iran, Lv. United States)

Site#12

71.12 x 154.94 cm

Acrylic on canvas

2012

Spatial ambiguity over the course of cultural change is the explored theme in my work. Structures both ancient and contemporary are merged into abstract and organic forms. This unification is represented with both laws and chaos to convey the sensations of disillusion caused by the transitions between different cultures.



Ben Jack Nash (Or. France, Lv. United kingdom)

Shedded

210 x 84 x 85 cm

Wooden door, fibreglass, gloss

2014

The artist hones in on the gooey, white noise states of social and physical transformation and considers the relationship between them. He suggests how a fragmented physical state greases the wheels for social transformation, sculpting one form to another completely unrecognisable from the previous.

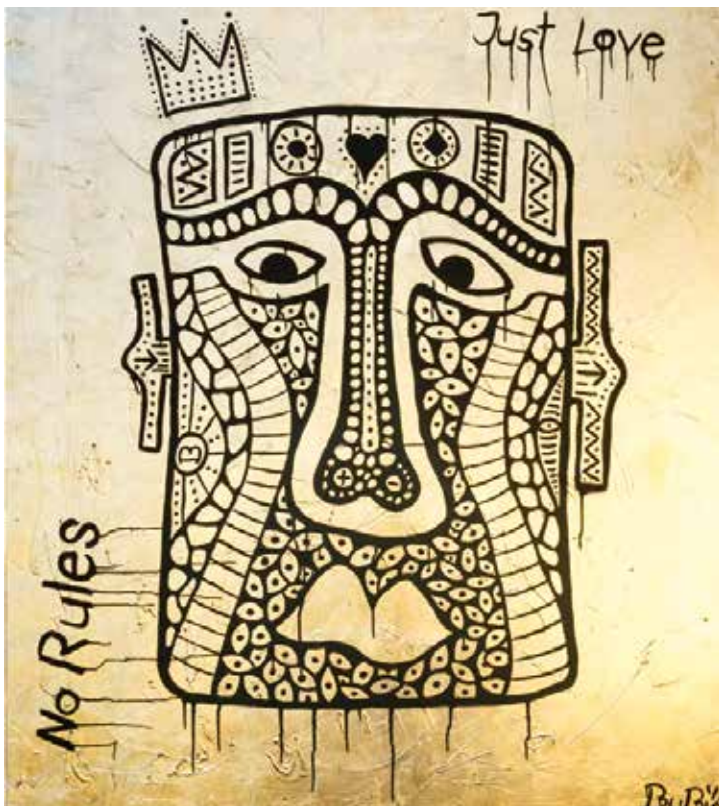


Jasmina Stepic (Or. Serbia, Lv. United Arab Emirates)
Sunlight
60 x 90 cm
Acrylic and golden leaves on canvas
2015



Oliver BuBu Schibli (Switzerland)
No rules just love
170 x 150 cm
Acrylic gold leaf canvas
2015

I love Color harmony and unique and positive art. That's why I work a lot with Gold Leaf or just a few Colors. In every pieces I put my whole Energy, Love, Passion and Talent and that's why my works have such a wallpower.



Ingela Johansson (Or. Sweden, Lv. Malaysia)
Desert tracks
160 x 99 cm
Mix media
2016

"Desert tracks" is a testimony of our time with globalization and uncertain times side by side with the beauty in every day.

Ryan Ovsienko (United States)
Casual Violence
72 x 48 cm
Mixed media under acrylic glass
2015

Fluid and relaxed, yet filled with a vigorous energy that moves throughout, this art brings a twist to the world of abstraction. Reminiscent of abstract calligraphy and a style of futuristic graffiti, a unique experimental quality is presented.



Anna Dudchenko (Oman)
Nietzsche
35 x 50 cm
Pencil on paper
2014

Friedrich Nietzsche was a German philosopher, cultural critic, poet, and scholar whose works have made a profound influence on Western philosophy. The apes in the drawing are the artist's modern interpretation of the Three Wise Monkeys.



Raphaël Faure (Switzerland)

Cosmoscape 2

30 x 40 cm

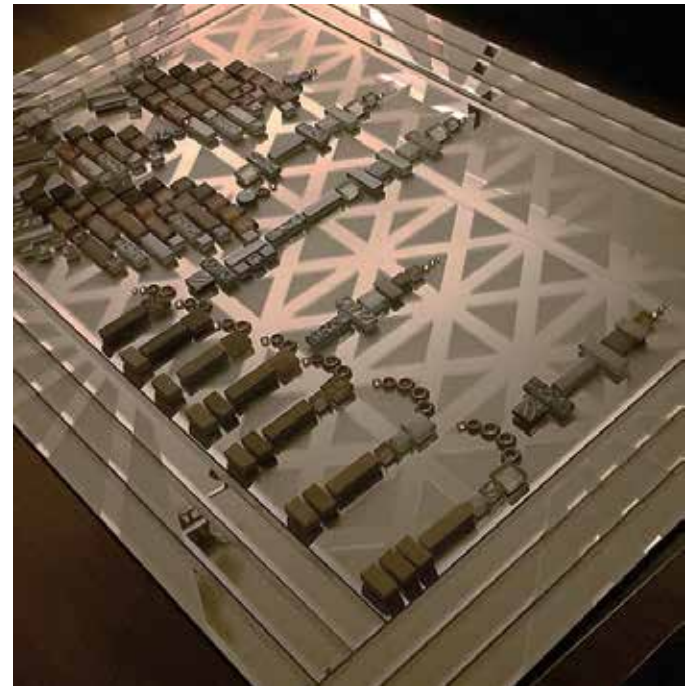
Modeling paste and acrylic paint on canvas. LED light system, lacquered wood box
2015

This evolutionary project invites us to delve into our psychic territories: mapping the subconscious, internal/external round trip, from micro to macro, made of landforms and gurgles, tremors, vibrations of the epidermis, organic mutation, tectonics of the stem cells. The brightness of the works is controllable by the observer, allowing him to modify the territory and interact with it. Each work is accompanied by a soundtrack that isolate the observer with the work by inviting him to dive deeper into the proposed territory. The soundtrack is treated with a special binaural work on waves (alpha, theta...) creating a light trance in the observer.



Salma Mehdi (United Kingdom)

Mystical Dream, 74 x 105 cm, Mirror, glass, stone, frost, brass and Swarovski crystals, 2015



Azrah Osman (Or. South Africa, Lv. Canada)

Brain in the Neck

20 x 20 cm

Pen on Paper

2014/2015

Brain in the Neck belongs to the a story called Lulu & the Tiny Elephants. It is an analogy of a real life event. My life took a huge turn in 2013, where I was diagnosed with a rare brain abnormality. I was in denial for months after my diagnosis and then finally bit the bullet to undergo the surgery that I had most dreaded. Lulu is a fictitious character that represents me. The "aches in her head" is a direct comparison to the symptoms that I presented with. Lulu & the Tiny Elephants was a response to my pain; which evidently intrigued me.



Salma Mehdi (United Kingdom)

Mystical Dream

74 x 105 cm

Mirror, glass, stone, frost, brass and Swarovski crystals

2015



Samina Islam (Pakistan)

Stained

71 x 71 cm

Needlework on inkjet on canvas

2014

My work depicts the innocence of young girls. I show their fragile state through the use of needlework and cloth on inkjet on canvas. Thread is very fragile and in some way it connects everything to each other. It is also strong but can be broken. My work is hand stitched on top of my own photography. I love to combine these two art forms and make them merge to one. The innocence of the girl shown through the use of white cloth. She is hiding and then she splitting into different personalities. Her nightie was white and turns to red as she matures.



Simon Maarouf (Or. Syria, Lv. United Arab Emirates)
 Throwaway society. Red Bull Can
 80 x 130 cm
 Oil on canvas
 2015



Makeski Goran (Switzerland)
 Enjoyment and Conviviality
 40 x 60 cm
 Acrylic ink on glossy photo paper
 2015



William Grob
 (Or. United Kingdom, Lv. United States)
 Blank, 121.92 x 91.44 cm, Gouache Paint & Ink Jet
 photograph
 2015

What we perceive is not what we necessarily see when we live in a world which holds no truths and no answers, only beliefs. Photography holds as many lies as truths so by synthesizing painting with photographs I project a visualisation that captures both the instant, and the immortal. The real and the surreal.

Faisal Ahmed (Saudi Arabia)
 December 1979
 42 x 59.4 cm
 Screen Print
 2015

Faisal Interpreted 80s & 90s Ads and Posters in a minimal modern form, with a retro Arabic calligraphy which is modern in some way because of our current time of recycling the old media into a nostalgic memory which is trendy in some way.



Duong Le Thai (France)
 The Soul
 Sculpture
 70 x 30 x 30 cm
 Methacrylate
 2015

Beyond the raw aspect of bodies, I intend to breathe a new dimension into them, a dimension that is my own personal view and through which I offer a unique, different understanding of their reality. I also aim for technical achievement in order to astonish and surprise viewers, and to pique their curiosity. Their reaction to my sculptures is an integral part of my artistic approach. I am always amused to see spectators put on their near-sight glasses to look inside the sculptures, as if they were looking for their hidden secret.



Simona Jachimecova (Slovakia)
 The Surfer's dream
 60 x 50 cm
 3D, acrylic on canvas
 2015

My abstract art represents the spiritual forces and personal experiences that I have had along my journey through life. To paint, I use my fingers to give more connection to my artwork. I prefer vibrant contrasting colours to bring out all the emotions from the painting. It is my hope that my paintings can bring harmony and peace into people's lives.



Azra Hamzagic (Serbia and Montenegro)
 Boundlessly spreading
 160 x 100 cm
 Drawing with pencils and markers on paper
 2016

Geometry of the soul – lost paradise
 The work was created as an attempt to engage with the inner imaginary site, lost paradise, but also with idea of Divine. The geometry pattern or arabesque creates specific space where in quite effective way represent boundlessly spreading, spreading beyond the space. But not only it creates space it speaks about being oneself, essential spirituality in man.



Laura Báez de Lacayo
Nicaragua
Quran 24:40
Mixed media on canvas
132 x 101 cm
2015

My artwork refers to the verses of the Quran concerning the role of water in man's existence. The spiritual and psychological meaning of the concept of going deeper as internal waves do in the ocean, those that the naked eye cannot see, and the ones breaking into the surface that we find powerful and beautiful under the light, is a perfect metaphor for the human unconscious and conscious tides of the mind.



Radan Cicen Or. Turkey, Lv. United Kingdom)
Touch
67.5 x 100 cm
Translucent paint, pen and mix technique on acrylic
sheet and transparent paper
2014

In this project I explored the relationships between thoughts, consciousness and identity. The thoughts and ideas are synchronized and shown with the layering system of the painting.



María Peña Coto (Spain)
Human Prints
119 x 139 cm
Acrylic and mixed media on canvas
2014

Great cities... Memories, images, words,
foreign languages are imprinted in my mind.
If I close my
eyes and think of a city, a landscape without
distances is erected in my mind.

Aimee Joaristi (Or. Cuba, Lv. Costa Rica)
Sad Island
150 x 150 cm
Mixed media on canvas
2015

In silence, the acrylic painting blast or the black spray paint transcends the air to fill the canvas, its surface willing to receive the gentle flow over its white skin. In silence, we perceive the many worlds around us. In silence, we can ask ourselves about the essence of these Universes. This is an invitation to enter these mysterious and personal spaces, which are not only mine, but yours.





Jenny Van Gimst (Belgium)
 Kaos 2
 40 x 40 cm
 Oil on panel
 2015

The object, for me, becomes an individual who in a group, the group as a social family, is much more powerful than standing alone. This is why I always work in series and I call my work families: my settings / associations / stones / connexa / silent/ stagione morta / BOX / they are all moments of balance where the structure of the surface is for everything (everyone) different, and the most important. THIS IS CALLED IDENTITY.

Liudmila Panenkova (Russian Federation)
 Sodom and Gomorrah garden.
 Dialog with Ieronim Bosch 'The garden of the terrestrial enjoyments'
 54 x 74 cm
 Gel pen, paper
 2015





Li Tsz Lan (Honk Kong)

Her (in white)
120 x 120 cm
Oil on canvas

I endeavor to paint on her face.
Through drawing lines, sometimes
rubbing, sometimes blending. Just
want to whitewash over the sense of
powerlessness.

Massimo Castronuovo (Italy)
Massa, the implosion of the matter
70 x 90 cm
Mixed media canvas

Is neither abstract nor figurative painting
but rather direct expression of the soul.

Heba Barazi
(Or. United States, Lv. United Arab Emirates)
SZGM Marble Brooch
4.25 x 4.25 cm
Sterling silver, polymer clay and gold leaf composite
2015

The white marble in this brooch is polymer clay loaded with mica.
The design lines are not painted on, they are a hologram effect of
shifting the mica.





Noor Naqaweh (Canada)
Paperless Limbo
Ink on Japanese Paper
91 x 76.2 cm
2015

In "Paperless Limbo", I explore the migrational journey of Syrian refugees, and how it will inevitably result in the refugees experiencing a synthesized sense of self.



E. Clementine (United States)
Frozen Woods
91.4 x 91.4 cm
Acrylic on Canvas
2015

Each work of art I create conveys a unique essence. In this abstract representation of snowy woods, I capture balance and serenity by merging fluid movements with sharp angles through both warm and cool tones. A luminescent finish allows for light to reflect and change shades across a calm color palette with metallic accents.



Gilda Jabbari (Or. Iran, Lv. United Arab Emirates)
The Umbrella
100 x 100 cm
Digital Photography
2013

The photograph is part of A Body of Thoughts series. It was a spontaneous imaginary vision that had come to me on a rare rainy day when I looked at people walking around holding umbrellas. It suddenly popped in my head that after every rain, blossoms appear and that the umbrellas were surfaces that could nurture flowers. The series itself, reflects individual's internal thoughts which provoke inner emotions.



Tracy Thomas (Australia)
Floating
121 x 152 cm
Acrylic on canvas

'Floating' by Tracy Thomas Art is a methodic representation of the freeing feeling of floating under water. Completely immersed, allowing the natural movement of the oceans presence to guide your body relaxingly to the surface.



Yasir Ali (Or. Pakistan, Lv. Canada)
Transient Serenity
40.6 x 50.8 cm
Mixed Media (wax, acrylics, gouache) and digital effects
2016

Transient Serenity is the product of an emotional connect produced by isolating individual tranquil feelings and experiencing them on a more segregated plain. The intention in creating the art piece is to better understand fragments of emotions on a deeper level; and in doing so representing them in an abstract form that connects with every viewer's psyche.



Ryan Burns (United States)

Untitled
 205 x 185 cm
 Sitka Spruce, estimated age 158 years. Berry Patch timber sale, cut 2003
 Roseburg Forest Products
 Willamette National Forest, Linn County, Oregon
 Mixed Media
 2007

My artistic practice is informed by early childhood explorations in Ohio creek beds, peeling back shale strata in search of fossils. My work is still in the vein of the amateur natural historian. My recent work Climate Proxies includes tree stump rubbings taken from historic trees in NYC that were downed in Hurricane Sandy.



Andrea Labasova (Or. Slovakia, Lv. Netherland)

Fabric of the soul
 Oil on canvas
 70 x 100 cm
 2015

"The soul that sees beauty may sometimes walk alone" (Johann W. Goethe) The nature of beauty is still one of the most fascinating riddles of philosophy, but it seems to me that today's progressive artists are also seeking sublimity not beauty. Is beauty contemporary? Is there a time and a space in our hasty, mass-productive, connected world for beauty? I believe we all need to seek for beauty in our fast packed, stressed lives.



Stephanie Holznecht (United States)
 Electric Storm
 60 x 60 cm
 Fluid acrylic paint
 2015



Tania Elisabeth Welz (Or. German, Lv. Italy)
 All you can(not) leave behind
 225 x 200 cm
 Mixed media: Recycled jute from Pakistan/ Brasil/ India, velvet, silk
 2011

The fiber texture of the fabric I use in my work represents the interconnection of all life phenomena. By tearing, burning, recomposing and layering, I experiment with the material qualities of the fabric and create a narrative based on my perception of fear by social inequality, conflicts between genders, races and religions.



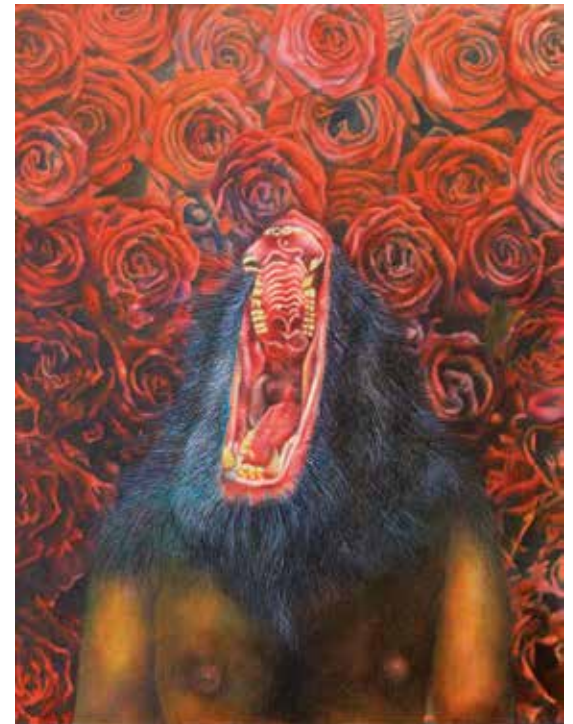
Alia Ali (United States)
Stripes. Cast No Evil Series
90 x 67.5 cm
Photography printed on paper
Marrakech, Morocco
2015

Wardha Shabbir (Pakistan)
This New Man
8 x 10 cm
Gouache and Water Color on Wasli Paper
2014

An esoteric personal imagery exhibited in an entirely self-derived language: the experiences within my own environment have enabled me to acknowledge the undertones of the flourishing dystopic world which is steeped in discourses of cruelty, violence and power. I am trying to explore that bond between species which becomes a metaphor for man's inner turmoil and hence transformation. The work holds a mirror to all mankind; presenting the ordeal of transformation but also hinting at what lies beyond.



Lilac Abramsky-Arazi (United States)
Impasse
Acrylic on Canvas
2015

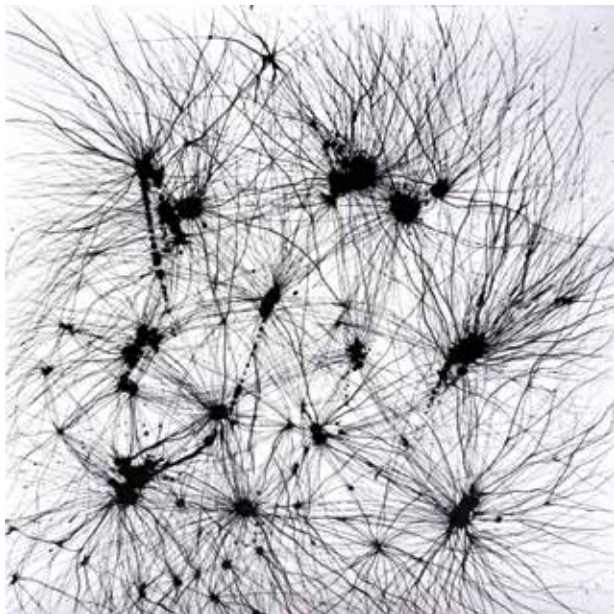
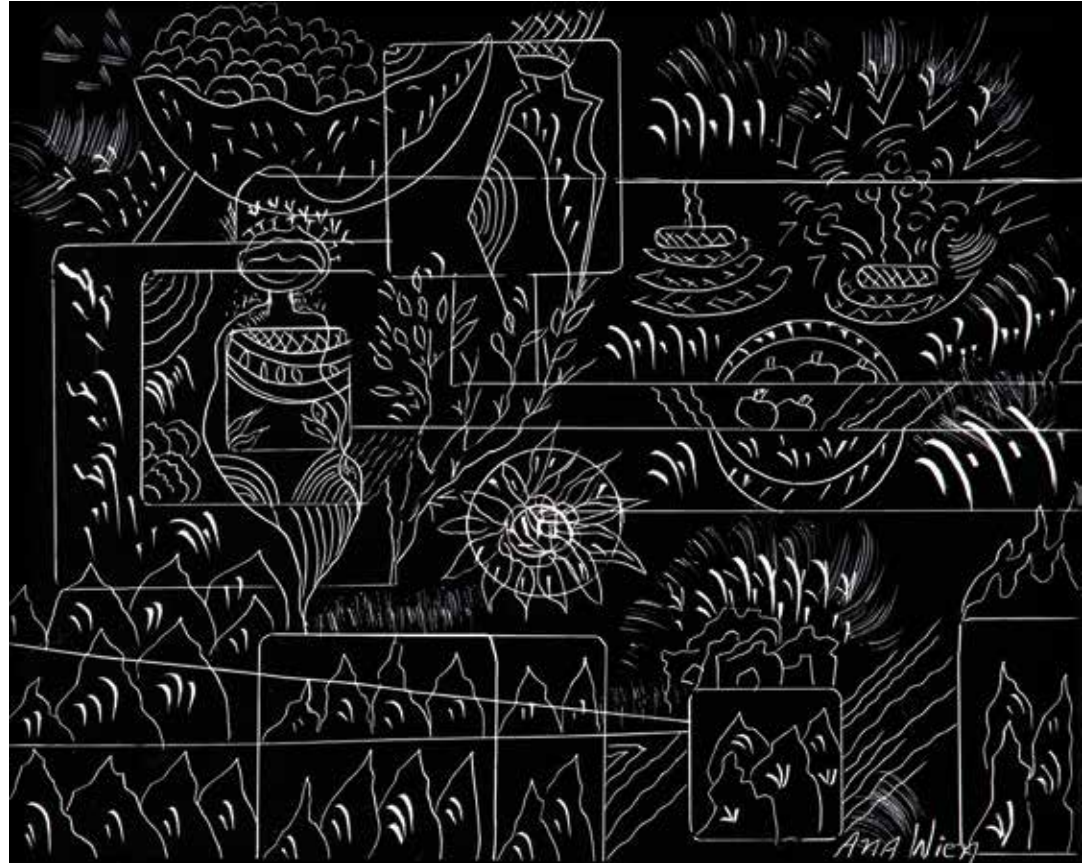


Ana Wien (Costa Rica)
28 x 23 cm
China ink carved on wood
2015

The multiple dimensions of the soul of every human being are made of different lines and shapes, and the road they choose to travel depend on the confidence in our intuition, creativity and our ability to love our duality as individuals who can shine through our own light. In addition, when we contact the radiance of our souls, we can accept our shadows as well as an integral part of the road less traveled that of consciousness. James Hillman said: "We are born with the soul of the universe," where shadow and light are one.

Alessandra Sequeira (Cost Rica)
Biospiritual Mycelium I
119 x 119 cm
China Ink on Stratford Paper
2015

Drawing is the scaffolding not only of image but also of consciousness. The line connects, traces routes, roads that meet or depart. Each ink stroke in this drawing, was outlined in a dream. Drawing a line with the Universe disables the individuality of Ego, leading me to the landscape of Absoluteness. My drawings are an active, shared meditation.



Mandy Schöne-Salter
(Australia)
Distortion
Photography
14 x 14 cm
2015

Distortion is part of a series where I was studying light and movement to capture durational spaces. My aim was to document traces of time through the lens.

Bewyl Collaboration (Austria)

Series: Ragtag II

The Encrypted Wormhole

Give a fu. Vienna

175 x 120 cm

Affiche paper, print, diasec mounted on
plywood

2015

In "Ragtag II - The Encrypted Wormhole"
we equip our collected Ragtags with
hidden codes and dislocate them in other
cities. Ragtags from one city get mirrored
in another city - equipped with encrypted
links to binaural, local scenes.



Dee Weingarden (United States)

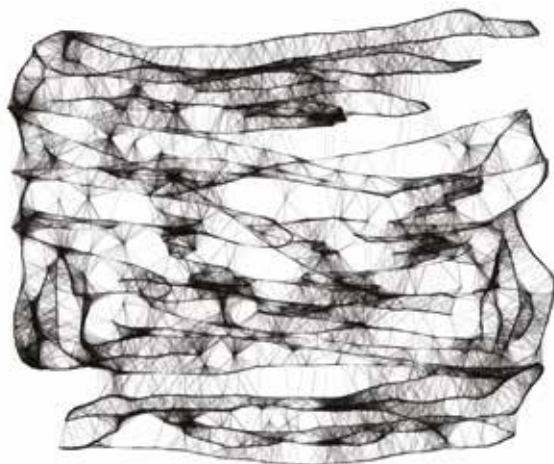
Push and Pull

20.3 x 25.4 cm

Digital Fine Art

2015

I like exploring the connections of lines and
the complexity of all the intersections of
lines in my drawings. Each line has its own
story to tell and each drawing has one or
more things hidden within obscured by the
primary drawing. My goal is that you will
lean in closer for a better view.



**Femina Moideen (Or. India,
Lv. United Arab Emirates)**

Go for the Gold

100 x 100 cm

Acrylic & Modeling Paste on
Canvas

2015

The gold nuggets in the
painting depict opportunities
that come our way, the
black tangled threads show
the obvious road blocks
on the way to our goals &
the gold tangled threads
stand for the distractions
that blinds us away from
achieving our dreams and
reaching our true potentials.



Thomas W. Dowdeswell (United Kingdom)
The consequences of conspicuous consumption
185.42 x 124.46 cm
Oil on Canvas in black wooden box frame.
2015

A tale of life in the urban jungle. This is a neon infused spectacle of fast cars, fast trains, espionage, the shadows in the underpass, commuters, consumerism, bombing planes, and office blocks. The latest in Dowdeswell's 'Vortescape' series, The Consequences of Conspicuous Consumption is a highly detailed oil on canvas painting which raises important questions about the blurring line between digitally produced and hand made art.



Li Tsz Lan (Honk Kong)

Her (in white)

120 x 120 cm

Oil on canvas

I endeavor to paint on her face. Through drawing lines, sometimes rubbing, sometimes blending. Just want to whitewash over the sense of powerlessness.

Chris Robb (Or. United Kingdom, Lv. United Arab Emirates)

Going Underground

120 x 80 cm

Acrylic on Canvas

2014

Although the majority of my pieces are based on subjects related to the United Arab Emirates, I decided to apply the technique to an iconic sight of my native country, the U.K. The central theme of this work is the London Underground symbol, highlighting the major stations of the network with the (tube) lines emanating from the central hub. In common with all of my pieces the vibrancy of colour is the linchpin.



Lara Hussein (Or. Jordan, Lv. United Arab Emirates)

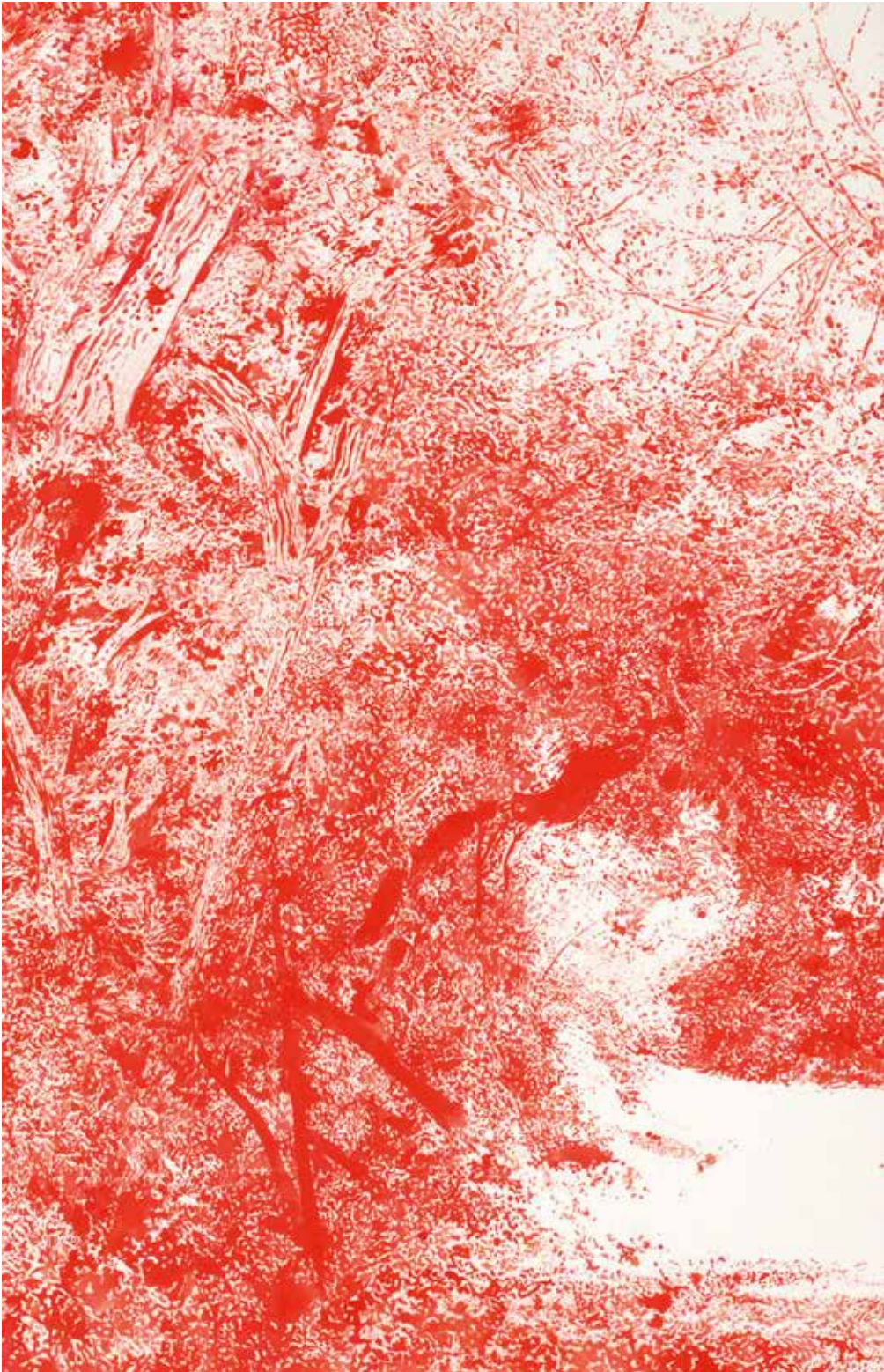
Autumn

120 x 100 cm

Oil on canvas

The feeling of proximity and ability to place oneself into the scene overwhelms the observer and creates a mood of tranquility and peace with nature. Freedom is felt while walking between the trees and cool breeze between the branches touches the viewer without noticing.





Antonio Faria (Portugal)
Red forest number 7
100 x 65 cm
Tempera on paper works
2014



Damien OMara (Australia)
 Star Jet 2
 390 x 100 cm
 Inkjet print on photo rag
 2015

The Airliner Series challenges the traditional representation of the industrial object in photography. Rather than presenting an overtly masculine and purely functional form, the series depicts a subject that exhibits conflicting symbolism; the functional and the aesthetic, the masculine and the feminine, and the industrial and the corporate. The works aim to reflect society through a contemporary structure that displays a more complex system of competing symbols.



Gail Mancuso (USA)
 "New York synchronicity"
 71.7 x 228.6 cm
 Photography
 2015

New York Synchronicity is a photomontage of over 400 photographs taken at different times and days on the streets of Manhattan. I selected those photographs that best depicted the city, respecting its legendary past and evolving presence. I then combined and layered the images to create a visual story.



Nasim Pachi (Or. Iran, Lv. Germany)

Molting 1

100 x 80 cm

Oil and acrylic on linen

2014

I am interested in figuration, portraiture and ornamentation. Portraiture enables me to deal with the intersections of culture, history, and social issues with the individual. This becomes a quest to question and evoke the notion of inner identity.

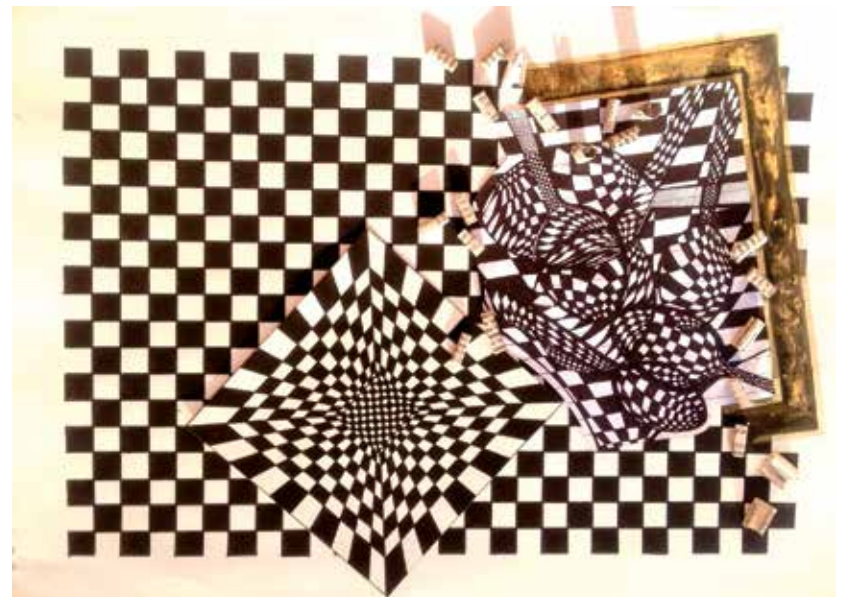
Sunil Bindhani

(Or. India, Lv. United Arab Emirates)

IT Landscape, 110 x 30 x 40 cm, Mix Media,

2016

My sculpture was conceived with the strong thought given to the Generation Next. In this new age world, we are all racing against time and failing to notice the natural beauty around us. While the next generation is born and brought up in techie cities and has little ties with nature and its wonders, hence this is my honest effort to bring to the notice what this generation is actually missing in life and to educate about the beauty of nature through my sculptures.



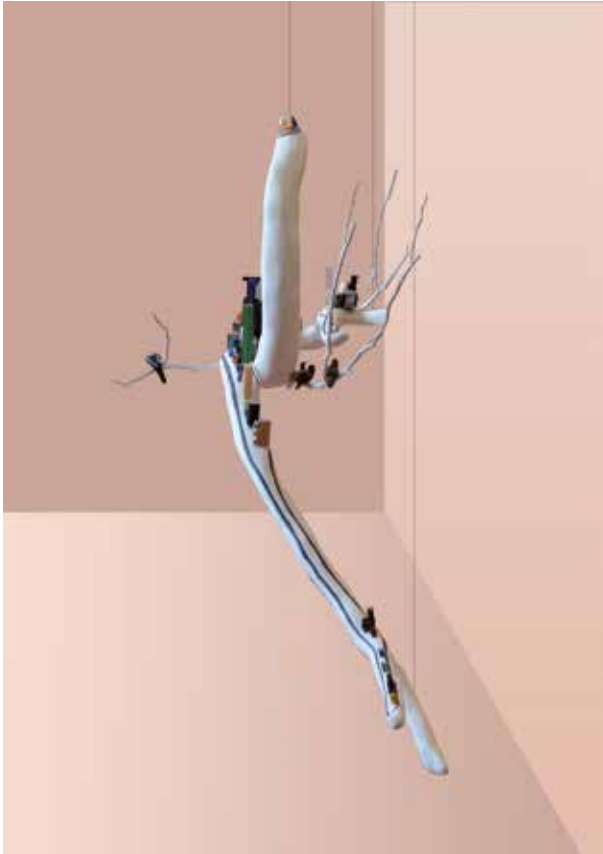
Nemat Bibi Hassan Muhammad (Pakistan)

Six spoons composition

40 x 29 cm

Black pen, black pointer, black and golden poster paint, newspaper collage on line paper (Diary) and scholar sheet
2015

The art created is a unique expression of personal analysis. The elements used in creating an abstract composition are soup spoons collection. The muse that inspired the subject matter and the artwork is a strong inspiration of Islamic belief of "Six Kalama" and number 6. This drawing and collage piece is an exploration of six spoons composition as a fortunate mark and a specific term used for this conceptual analysis called as "Fluke". She says that the lucky and graceful number six symbolizes her life's circle positive moments.



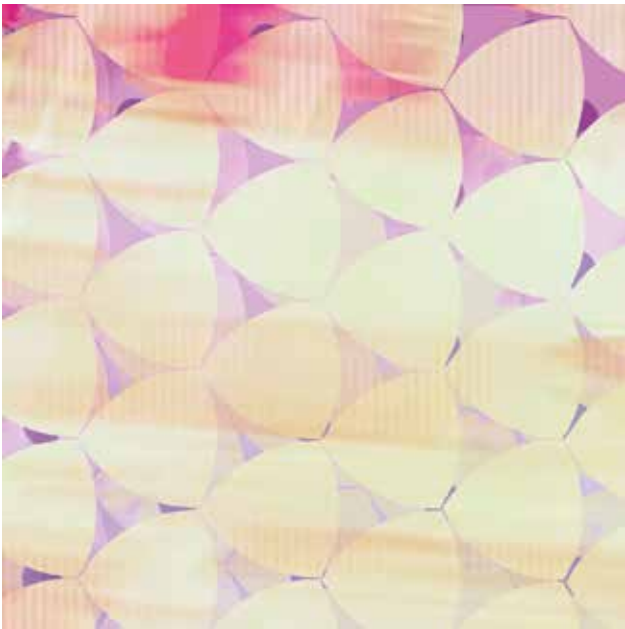
Alejandra De La Torre MoreJón De Girón (Spain)
The collection
370 x 130 cm
Mixed media: acrylic on different papers and plastic toy
2015

Focusing my work on human accumulative habits, I focus this time in collecting. The collector is not just a consumer but an explorer, a researcher, an expert on a particular object. Its goal is to acquire as many variables of the same element as possible, to delight himself and others with the purchased items.



Ly Hoang Long (Viet Nam)
Fruit sellers No 1, 100 x 100 cm . Digital photography, 2016
The conical hats covered the faces, the bamboo baskets full of tropical fruit, balancing on the shoulders... have been the familiar features of the active women of Vietnam daily routine.





Yu Ting Ong (Singapore)

No.2
45 x 45 cm
Digital Print
2016

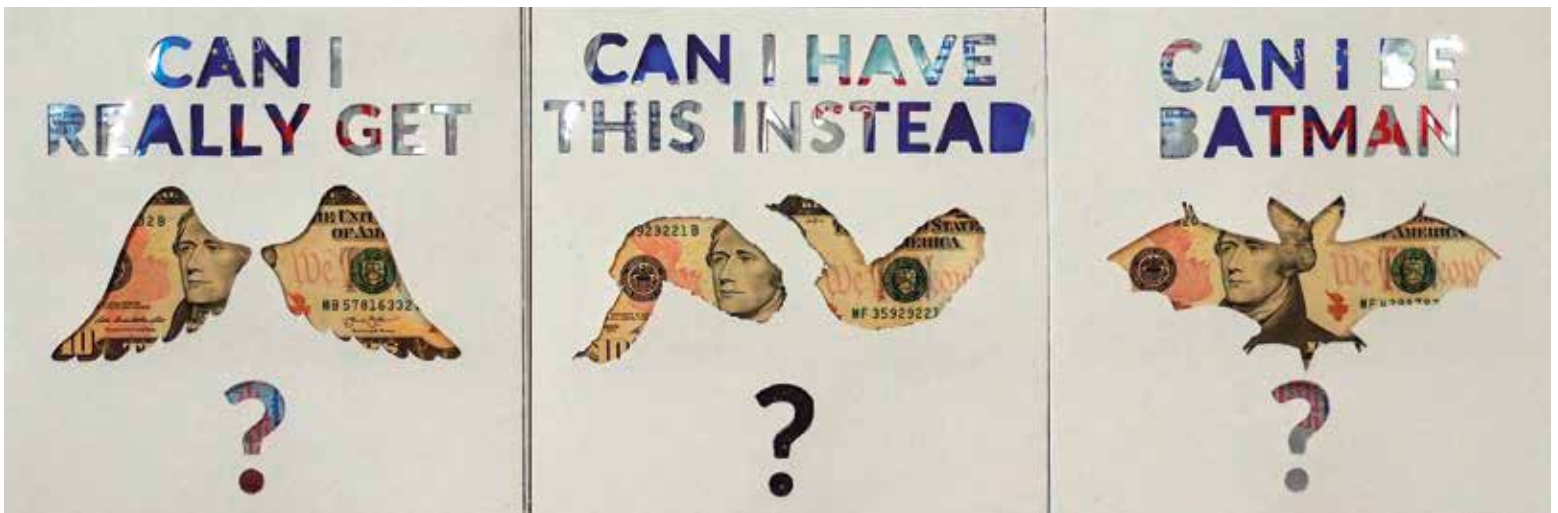
My process of working is intuitive and at times mathematically precise. Beginning with a methodical process of measuring and drawing grids and lines before applying paint onto the surface, this similar process is carried onto many different surfaces and mediums. At the core of my practice is a desire to connect with the universal continuum that is extended to all mediums and materials just as how the Fibonacci sequence is extended to art, architecture, geometry, music and nature.



Hongjun Wang (Singapore)

Can I
53.5 x 18 cm
Mixed Media
2016

For a chance at getting US\$10 in a class action suit, over 1.3 million consumers claimed to have been misled into believing that drinking Red Bull could really give them wings. Using US\$10 bills and Red Bull packaging, Can I? is a cheeky exploration of what these 'beliefs' might have been.



Kathrin Kovshova (Uzbekistan)

Architectural illusion
100 x 180 cm
Canvas, acrylic
2015



Helan Pereira (Or. Australia, Lv. Malaysia)

Fabric

90 x 66 cm

Mixed media on canvas

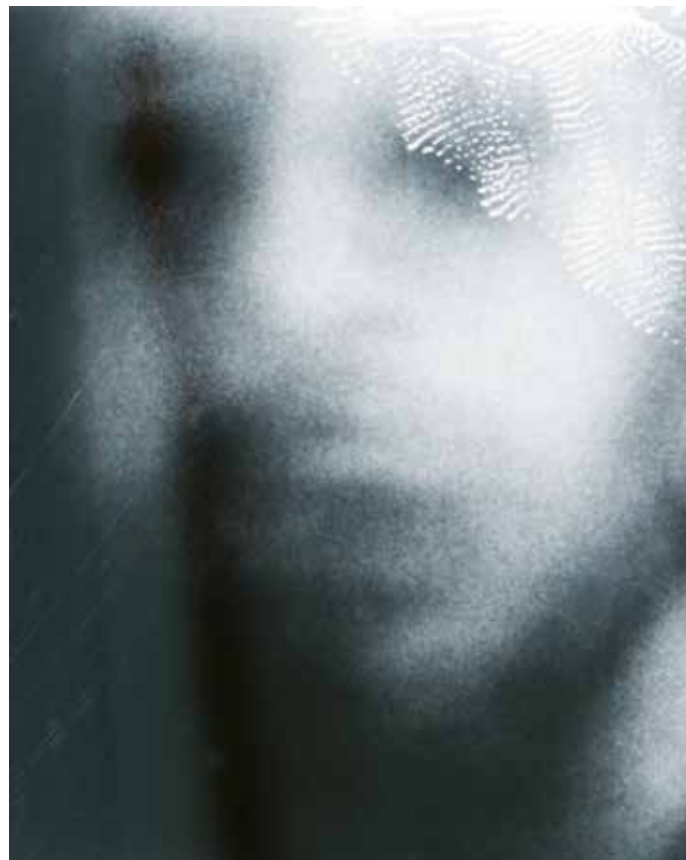
2016

As humans, we often have a need to build an orderly world around us and perfection is often the benchmark, which is primarily defined by the media. We reject what is unfashionable, ugly or painful. These images have been painted by the artist to ask questions about how we develop our world and what we strive for.



Aivars Kisnics (Latvia)
ID 823
120 x 100 cm
Oil canvas
2015

Aivars Kisnics's oil on canvas paintings are multi layered abstractions featuring abrupt changes in texture, fragmentation and traces of the expressive subliminal impulse. Formerly a ship navigator, Kisnics's special relationship to the sea – where he spent most of his adult professional life – is a focal point of his creative work. The meeting of sea and sky or 'horizon' appears as a reoccurring trope in his works, as well as an emphasis on the interaction between horizontal and vertical lines. Through variegated and fully topographical surfaces Kisnics employs water-like imagery along with a host of abundant associations: life and regeneration; erosion and decay; danger; the unknown; and the spiritual.



Jörgen Axelvall (Or. Sweden, Lv. Japan)
OIDE / gesper
72 x 90 cm
Giclée print
2015

Enlarged detail of Polaroid instant film from a comprehensive project OIDE. OIDE, meaning "come closer" in Japanese, refers to the artists search for a new idiom by focusing on a small fragment of the original image.



Estabrak Al-Ansari (Or. Iraq/Iran, Lv. United Kingdom)

Mufuddel / Omanis Under Water / 2015

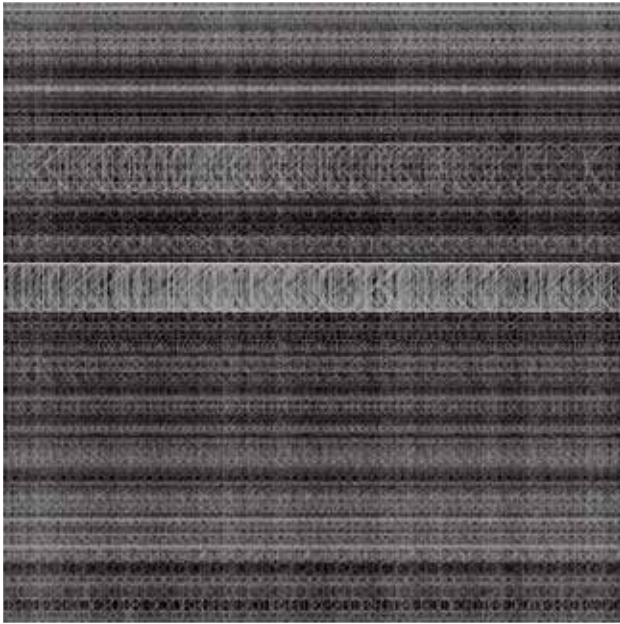
63 x 54 cm

Limited Edition Photographic Series of 10

Estabrak Al-Ansari is an Iraqi blooded, Persia born, London raised, former refugee, Middle Eastern Visual Artist and Film Maker currently based between Muscat, Oman & London, UK.

Her latest series 'Omanis Under Water' is a prize winning photographic series from her most recent collection 'Consciousness' looking at still moments in a forever changing world of unpredictable currents..

The distances between who we were & who we are becoming.



Umair Anwar (Pakistan)

Tick Tock
50 x 50 cm
Digital Art
2016

If one had to make the sound of time, what would that be? Tick Tock! I took that traditional sound and evolved it into a typographical piece that serves as a surface on which time will be displayed.



Inhye Lee (Or. South Korea, Lv. United States)

Piano Face Jumble
51 x 51 x 48 cm
Interactive installation: max MSPJitter, MIDI keyboard, monitor, wood, video, sound
2013

My work almost always requires people's play or participation to be finalized. I aim to transform the ordinary objects and surroundings into a playground of imagination where people can engage themselves both emotionally and viscerally. My goal is to make people laugh through my work.



Karina Sarkisova
(Or. Russia, Lv. United Arab Emirates)
Through the porthole
60 x 42 cm
Ink, gel ink pen
2015

Immersing the depths of the ocean opens for us stunning diversity of underwater life. It's full of living creatures and plants. We should remember that life exists everywhere around us and we are responsible for taking care of it and for preserving it's treasures.



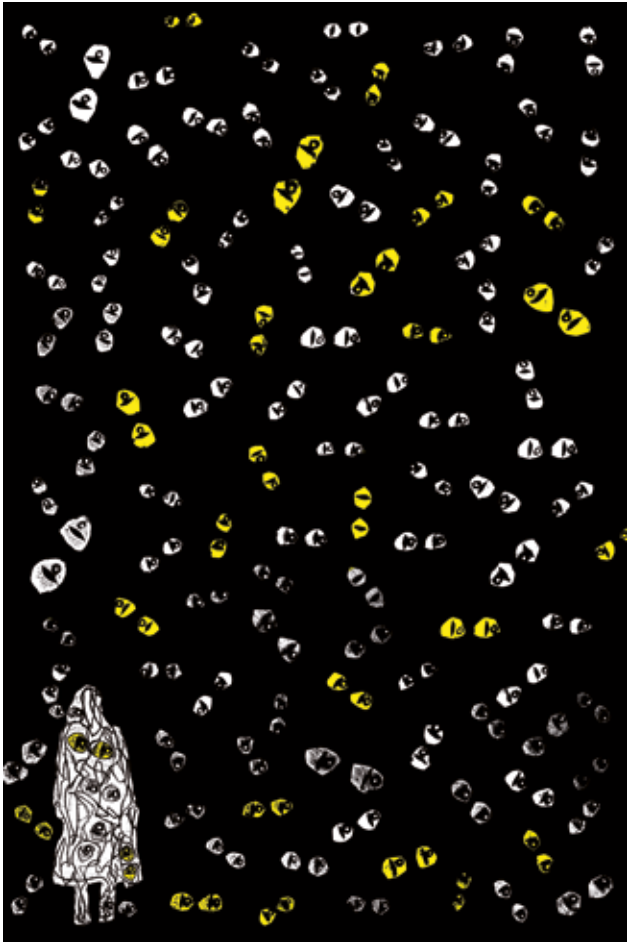
Mueen Saheed (Sri Lanka)
 Blue Elephant
 60 x 60 cm
 Acrylic on Canvas
 2015

The blue elephant is watchful among a crowd of mahouts and bystanders. It is an atmosphere of reverence, submission and respect between the protagonists.

David E. Weed (United States)
 U.S. Military Cabinet (boys)
 152 x 38 x 33 cm
 Assemblage
 2015

David E. Weed buys, customizes, and assembles new consumer products into hyper-coded displays of popular American conventions.





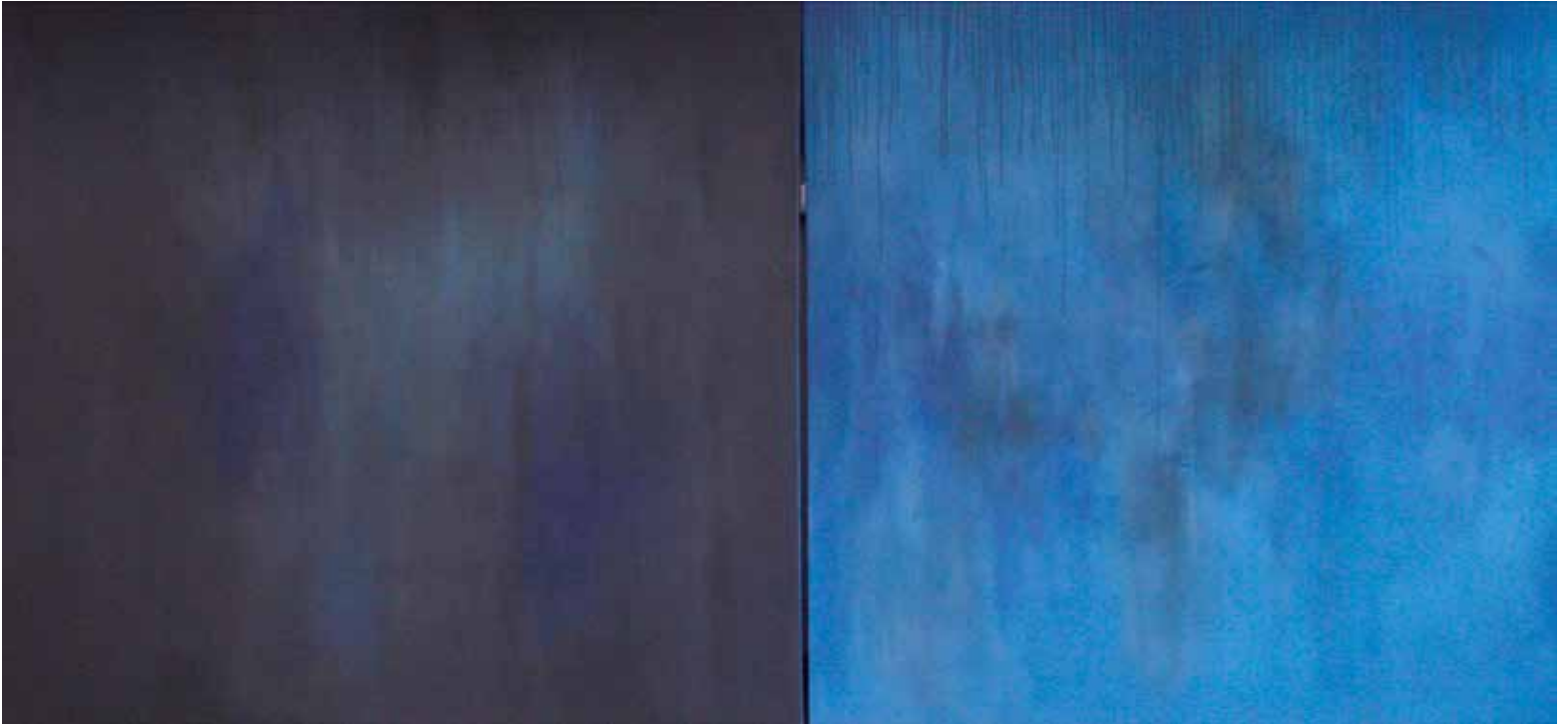
Fatima Naeem (Pakistan)
Immersion (Alice in Wonderland)
180 x 119.99 cm
Graphic arts techniques
2015

This Piece of work describes the effects of Child emotional abuse (Post traumatic stress disorder) Emotional abuse invisibly leaves a child fearful and scared and takes a child's life at risk.



Maja Poljak Petrovic (Or. Serbia, Lv. United Arab Emirates)
Flower in Black - Out of Black
97 x 68 cm
Pencil on paper

Light and darkness, day and night, positive and negative.
Scream inside me that no one could hear, wild flower as an expression of
that scream. The light inside me which was hidden comes out.



Abu Jafar (United Kingdom)

Mist of the Twilight

437 x 203 cm

Oil and acrylic on canvas

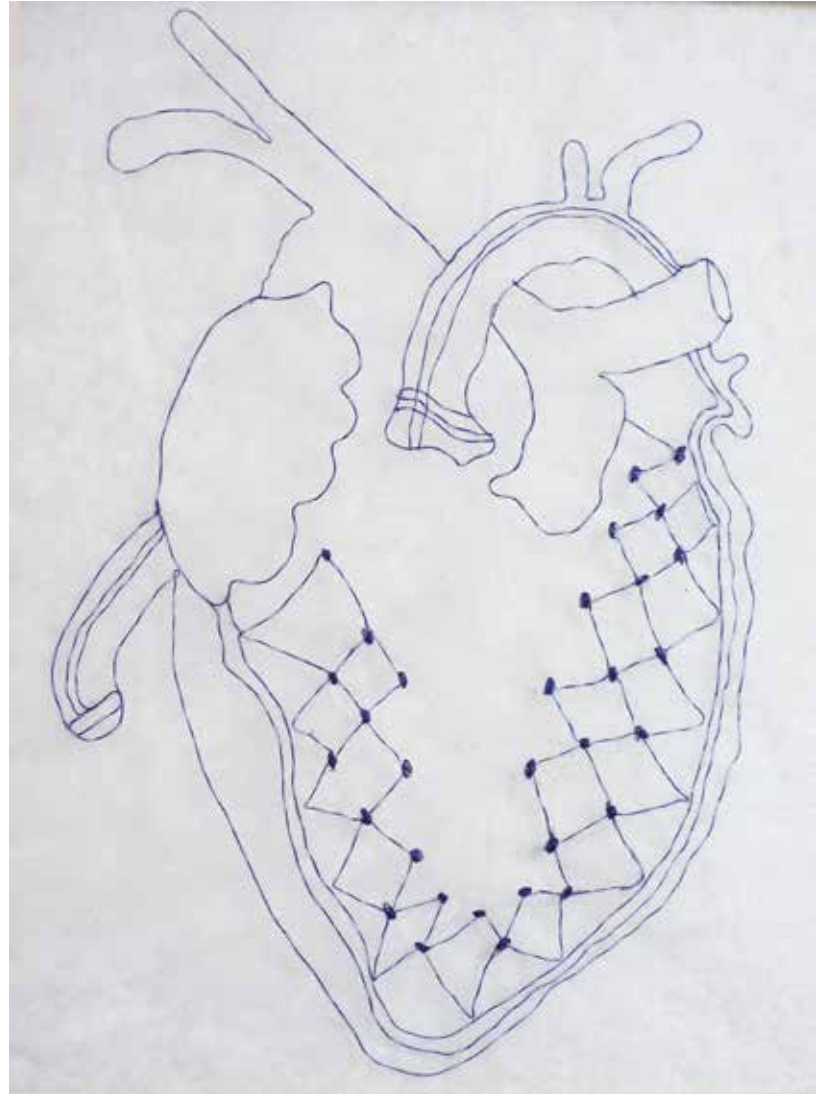
1995-2013

It is the process and the time capsule that holding my emotion together and making the reflection of my inner soul is the essence of my painting. "Mist of the Twilight" is a metaphor that I believe is the true reflection of my painting and its story. I gather elements through my emotional experiences then transform them into the art forms which could incorporate anything and everything that's around me.



Greta Chapin McGill (United States)
60 x 60 cm
Acrylic, oil stick and resin on wood
2014

My art explores music in the New York night. Jazz and blues filter through black night and blinking light. This is flavor of late night New York.



Deneth Piumakshi Wedaarachchige Or. Sri Lanka, Lv. France)
The Children of the Sun
17 x 23 cm
Hand embroidery with cotton thread on row cover fabric
2015

The artwork is dedicated to the children who are affected by ongoing war and conflicts around the world. The process of embroidering a heart on to a thin, fragile and light as a feather raw cover fabric is like performing a heart surgery for me. The fabric itself represents the delicate life of a child which we have to be extremely careful and not to create any damage. Blue color thread represents the energy of healing that as an artist I have begun to create on those little hearts.



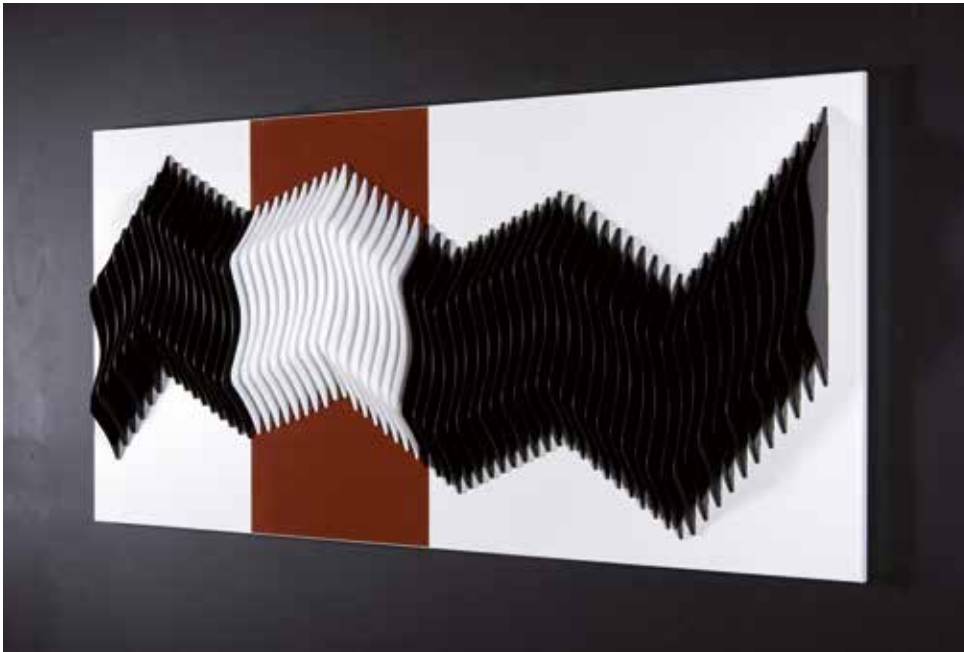
Taylor O. Thomas (United States)

Mercy Over Rules

183 x 336 cm

Latex and acrylic paint, ink, pastel, charcoal, papers, yardstick, string, elastic cord, and bicycle tires on canvas
2015

Mercy Over Rules was created in an attempt to simultaneously acknowledge and overturn personal modes of control. The piece deconstructs familiar systems of measurement, movement, and security, and celebrates the freedom that emerges in the process. Rather than hanging as a crisp, traditional painting around stretcher bars, this work veers away from historical rules of display, becoming an installation that mirrors humanity—our ever-changing, always-tugging, mercy-needing humanity.



J. Margulis (Venezuela)

BWR 67
 152 x 76 cm
 Plexiglas sheets, Sintra board, acrylic paint
 2015

Black, white and red belongs to the Avila Topographic series and it is composed of 67 exact pieces that follow numerical series in the spread and distance between their placement on the canvas creating a visual expression of its true nature. I like to think of it as a visual poetic translation of precise numerical orders.



Hussain Al Ismail (Saudi Arabia)


Sunna wise men
 80 x 60 cm
 Ink on paper
 2015

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