



International Connections

Annual CFAD Faculty Exhibition 2020
University of Sharjah



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Nadia Al Hasani

Envisioned Connections

Forcefully stepping back into our own individual cocoons in spring 2020 was, and continues to be, a surreal and disagreeable experience for many. We retracted to a personal world previously taken for granted, leaving behind a familiar world in which we connected with one another through an established routine of work, leisure, sports, shopping and travel. So what changed?

The pandemic forced into place a reversal of roles in an unprecedented way; humans confined to a restrictive movement while other creatures afforded more freedom. Subsequently, the unnatural state of affairs allowed for nature to recuperate and heal in ways never thought possible. This reversal also led to a redefinition of “international connections” that are perceived and assumed rather than experienced and practiced.

This catalog features two distinct images. The following page is an actual photograph of a standard airport terminal with a familiar directional sign guiding travelers to their destination. It points to “international connections” that physically connect with the world through actual travel to experience distant locations. We leave behind our personal space unknown to those in the new destination. The cover is a satellite image of the University of Sharjah campus highlighting our College’s location. It is about “local connections” that virtually connect us with the world through online travel to remote locations. However, to travel remotely, we must first invite others to our own location sharing our personal space with others we barely know.

“International Connections” represents a mélange of experiences and convictions from the College of Fine Arts and Design’s faculty and staff; artists and designers connected through their presence in Sharjah. Most developed their concepts before lockdown and completed the work practicing social distancing. Some forged ahead defying the pandemic while others paused rethinking their message in a world that mandated a change in priorities.

This fundamental shift in perception and experience has greatly influenced the creative world. The virtual world has benefited from a surge in artistic presence through virtual museums tours and exhibition visits, online artists conversations and dialogs, and synchronous concerts and musical events. We hope you shall enjoy experiencing “International Connections”, our first virtual Faculty Show!

Nadia Al Hasani
Professor and Dean
College of Fine Arts and Design



In July of 2017, having recently finished my first year of teaching at CFAD, I was traveling to Dubai after spending a few weeks back home in the United States. I had a connecting flight at London Heathrow Airport before arriving in Dubai. While bustling through the airport to get to my gate I was briefly preoccupied with a bright magenta sign that read, "International Connections". I ruminated over the phrase for a bit, took a photo of the sign, and continued on my way. During that first year at CFAD the idea of putting together a group exhibition of international artists had been sitting in the back of my mind. The "International Connections" sign cemented that idea with a title.

Being called on to curate the 2020 CFAD faculty exhibition gave me the impetus to expand on my initial idea by including an international body of creative professionals in interior design, graphic design, fashion and textiles, as well as the fine arts. The phrase "International Connections" also seemed like an appropriate title for this exhibition given the nature of The University of Sharjah, and the United Arab Emirates, as a kind of crossroads of culture, knowledge, and travel. The University of Sharjah is currently host to over 100 nationalities of students and faculty from around the globe.

In recent months, amid a global pandemic, "International Connections" has come to mean something else as well. It has become abundantly clear that there is no such thing as an isolated community. Events in one part of the world can quickly affect the whole. The fallout from Covid-19 has disrupted every nation around the world and caused us to reflect and re-examine our interpersonal connections in daily life.

This exhibition presents a complex visual dialogue between the varying disciplines of art and design. In addition to recognizing the diversity of CFAD research and creative output this exhibition aims to contextualize the art and design profession within the broader cultural atmosphere of the United Arab Emirates as a crossroads of cultural and intellectual perspectives.

Brian Gonzales

Curator

Lecturer, College of Fine Arts and Design

Andra Camelia Clitan

Navigating through very uncertain times, having purpose, as well as showing a durable, sustainable and carefully crafted approach, has become more than ever the norm in the creative industry and beyond. I was therefore strongly driven into creating a capsule collection having at the base of the design direction hand-knitted, hand-woven, hand-built objects, grounded in ancestral crafts, that celebrates the unique irregularity of natural materials and shapes. Tradition and belonging “to a community” becomes the new path to take. Designers are slowing down the making process in order to make fewer and better pieces that are intended to be loved and treasured for generations. Embracing the imperfect aesthetics of wear and ageing, these carefully crafted products welcome mending and repair, darning and patching, a faded luxury direction, where value is found in the skill, craft, and story of the product rather than branding or material cost and popularity.

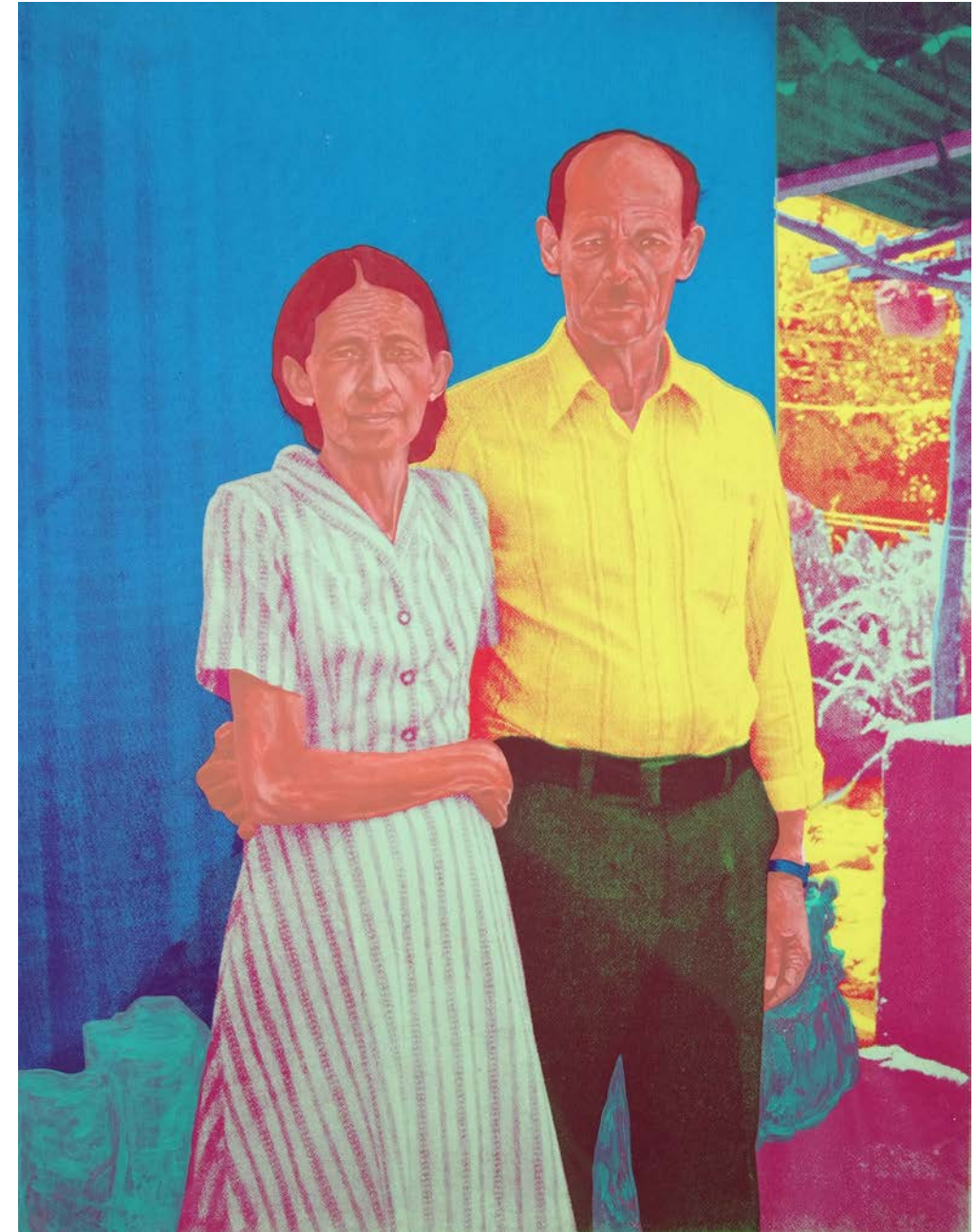


Quiet Luxury, Mixed Media, 2020

Brian Gonzales

I use my own family history, American history, and American pop culture as the foundation for a body of work that looks at the experiences of Latin American people and the role they play in the American cultural and political landscape. This direction in my work comes at a time when a significant portion of the American population feels entitled to dictate the terms on which Latin identity gets to exist and what spaces Latin people get to inhabit.

My creative energy could be spent on other projects but is instead consumed by the demands of having to justify my own existence in the country I was born in. And as much as I resent being forced to address America's long history of discrimination toward Indigenous and Latin American people I see the importance of setting the record straight. If Latin people don't tell their stories others will gladly tell the story for us, and it will be a story that serves their own political agendas at our expense.



Familia Cardoza, Acrylic and Screenprint on Paper, 2020

Dana K. Amro

Dr. Amro became fascinated by the idea of harnessing the power of the United Arab Emirate's cultural heritage through her designs, produced to rethink the idea of heritage as property. BURQA was created to be a leading design brand that focuses on creating transformative cultural elements that reflect the country's rich and proud heritage in a contemporary context.

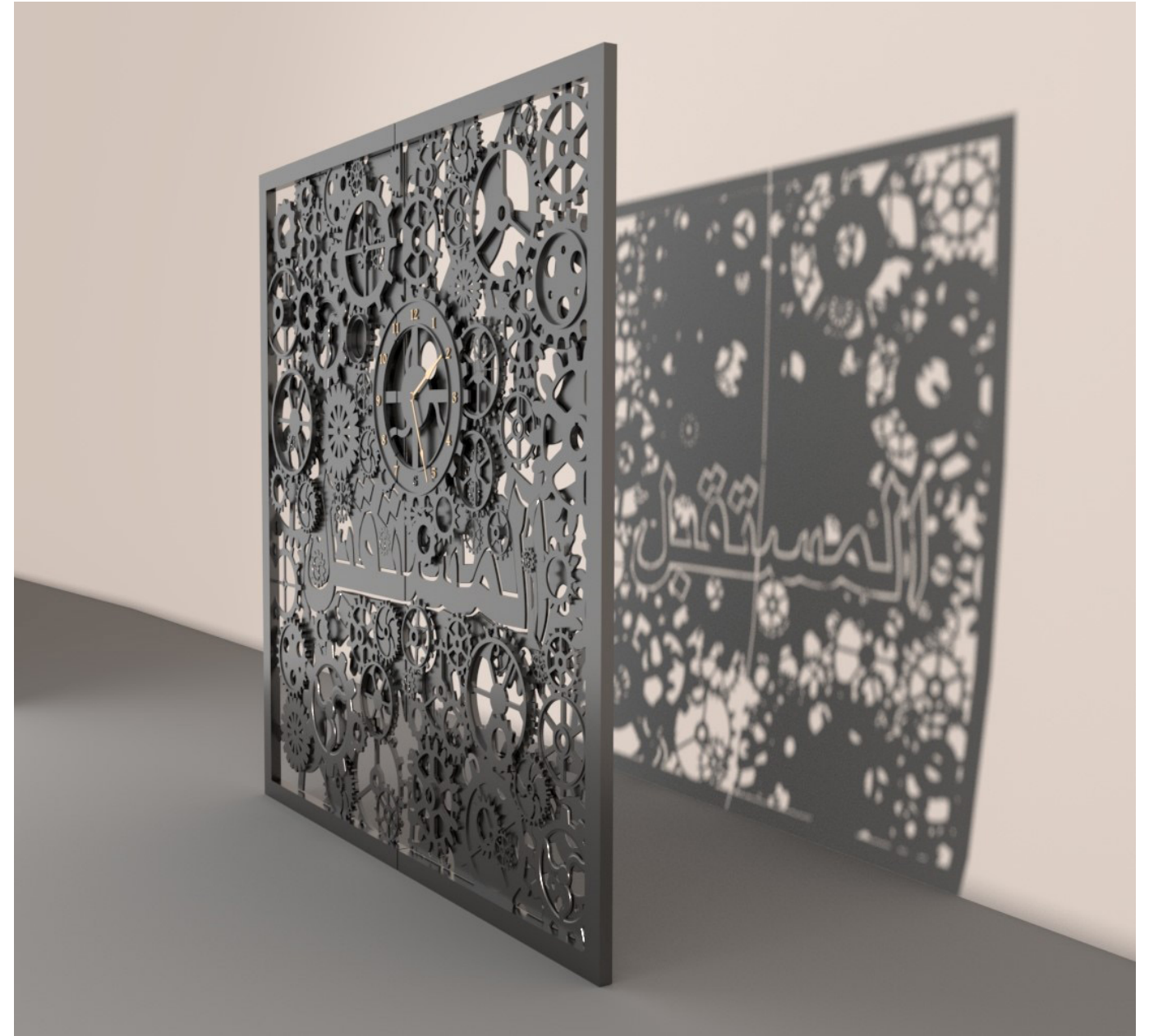
Facemask culture has become a necessity during the coronavirus pandemic. The fashion world is now ensuring that these preventive accessories become stylish. Burqa facemasks are designed to reflect the UAE's culture and identity through bold and avant-garde designs. The modest traditional Burqa is integrated with the ordinary facemask by creating a new shape to the Burqa to meet the new function, which is protection. Burqa facemasks are branded, fashionable, and colorful. They are a perfect reminder of how to be elegant and protected. Burqa facemasks are wearable with variations of themes and colors reflecting a person's mood under the covered face.



Burqa Facemask, Silk fabric and Crochet, 2020

Fatima Al Ansaari

The Future Gate project is inspired by the watch and the gear design reflects the time and the country's prosperity throughout the years.



Future Gate, Wood, 2020

Iman Ibrahim

One man's trash is another man's treasure! Recycling has long been a central tenet of circular business models and sustainable development. Today's society generates an enormous amount of waste; as a result, recycling has become an essential action to protect the environment and decrease pollution. As such, giving waste a second life through upcycling, has led to the emergence of an artistic movement known as recycled art that is currently inspiring with its critical message regarding excessive consumption and environmental pollution. Recycled art goes beyond the conventional recycling of materials by creating artwork that exceed the economic, cultural and social value of the original product.

Second Life symbolizes the needed and deserved opportunity to give to the increasing amount of waste in our planet. When thinking of the kind of waste that could reflect the real meaning of a second life, there is no doubt that dead trees come to mind. A natural element that represents life and an ecological system. When it is no more a living tree, it still can represent hope and reflect light in its new form. The reformed light stand radiates with equal rays of light coming from equal voids representing the gaps in our lives reminding us that light comes after dark and life comes after death.



Second Life, Mixed Media, 2020

Izmer Bin Ahmad

The work featured in this exhibition emerges from my interest in the representation of the fitness industry as they appear on exercise videos meant for home audiences. 'Pausing' these performances into static, 'sluggish' and low-tech painting enables me to observe and appreciate their theatricality and aesthetics: the overflow of positivity, joy and happiness in the act of working oneself out to the backdrops of colors, music and instructional dialogues. There is an interesting correlation between the aestheticization of work, play, agility, and endurance in the fitness theatre with the contemporary experience of work, discipline, productivity, and pleasure.



Pink Plank, Acrylic on Canvas, 2020

Karima Al-Shomely

Some of their stories...

Miss Mariam, who was forced to wear a Burqa on her wedding night despite her refusal and crying. Also, Aisha, who tore and destroyed many burqas, refusing to wear them, until she was convinced that her husband would give her an amount of money in return for him removing the burqa and that was the first time he would see her. And the tale of Miss Tarifa when she tried to mimic her mother by wearing a burqa when she was young. Then, when she came of age at 15, she wore it without knowing how to tie it.

I tried to deliver these women's emotions, feelings, and stories by physically touching and forming the sculpture. The main material from which the burqa is actually made, is a cotton fabric saturated with indigo dye. This indigo is believed to contain the prophet Yousif's light, thus the indigo in the burqa stains the face of the lady wearing it, which means that her face is glowing with the Prophet Yousif's light.

Clay as a material transforms from something soft and malleable to something hard and tough and is metaphorically used in my work. My piece reflects the stories of these girls with their parents that oscillate from ductility to the cruelty and intensity associated with the rituals of wearing the burqa.



Some of Their Story, Clay, 2020

Manar Laham

The idea originated from my personal observation of the world we live in now. The current outbreak kept everyone stressed and rather distanced. Masks, gloves, sanitizers, barriers, lockdown, no handshakes nor direct human contact are all part of our daily routine now. In many ways, that “discomfort” seems to be the new normal, and it greatly effects the way we connect or disconnect with one another. In this Triptych, all faces shown are rendered realistically while they are structurally deformed as I wanted to push the feeling of discomfort that we are willingly and happily putting ourselves to daily. We are so used to seeing our faces wrapped up and covered, and it never looks nor feels comfortable.



Facial Distancing, Charcoal, 2020

Mohamed Yousif

Corona, the word is beautiful, but how it has effected human life in the year 2020. The coronavirus has really changed human habits, their life styles, educational systems, as well as a need to fight for human survival like in a world war.

In my work I present a two meter human figure in metal showing how corona enters into the human world and how it is moving around us. On its head there is a container filled with different types of liquid, like water, oil, acid, etc. This shows that humans are ready to do any type of critical experiment. There is a keyboard hanging through the shoulders, he is now part of a global health system. Everybody knows him digitally. With its wings its presence is everywhere and accessible globally.

The knife around the body safeguards the figure, similar to the coronavirus' spikes. The food items inside are a capsule used for feeding for survival and reminiscent of the world war period. The feet contain wheels and a skateboard to show a repeated action. From the back side of the figure, the visitors will see their mirror image indicating that everybody is part of this problem. Now our chance to solve this problem means keeping our distance.



Red Corona, Metal, Plastic, Found Objects, 2020

Muatasim Al Kubaisy

Art, as I believe, is one of the most sensitive issues, yet sculpture makes any of these issues more influential in the eyes of the recipient. As long as our lives are filled with grief and defeat there will be no spot of light on which our future will exist. However, I will persistently continue my artistic and aesthetic project to be preoccupied with man, who was born under war and who has suffered the destruction of his home and the demolition of his country's past, to give precedence to history and geography over the mastering of the artwork's image, for sculptures alone will not suffice without enticing and making the recipient aware of what is happening.



Thinker, Bronze, 2019

Nada Abdallah

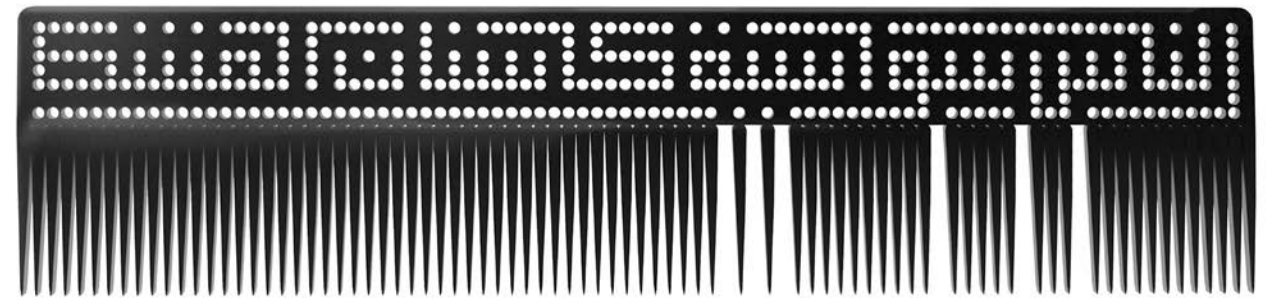
Sawasiya is Arabic for equal.

More than 13 centuries ago, Prophet Muhammad (peace be upon him) said: “People are equal like the teeth of a comb”. The Prophet’s saying stresses the importance of equality and tolerance between humans regardless of their race, ethnicity, nationality, class, religion, belief, gender, language, health or other status.

Within this context, the comb best connotes unity and non-discrimination. The artwork’s typography is based on the Ancient Kufic Calligraphy, well-positioned amongst the Islamic arts, to connect with the devotional aspect of the content. The text is represented in a dotted Kufic style developed specifically for this project. While a single dot is too small an element to draw attention, connecting several dots builds visual lines and solid figures worthy of a greater focus; thus the importance of unity, collaboration, and connectivity.

Ironically, this exhibit is launched while humanity faces one of its most tragic calamities, the COVID-19 pandemic, a virus that does not discriminate between humans. While it forced humanity to engage in social distancing, it encouraged connectivity in many ways never thought possible.

So, let’s unite!



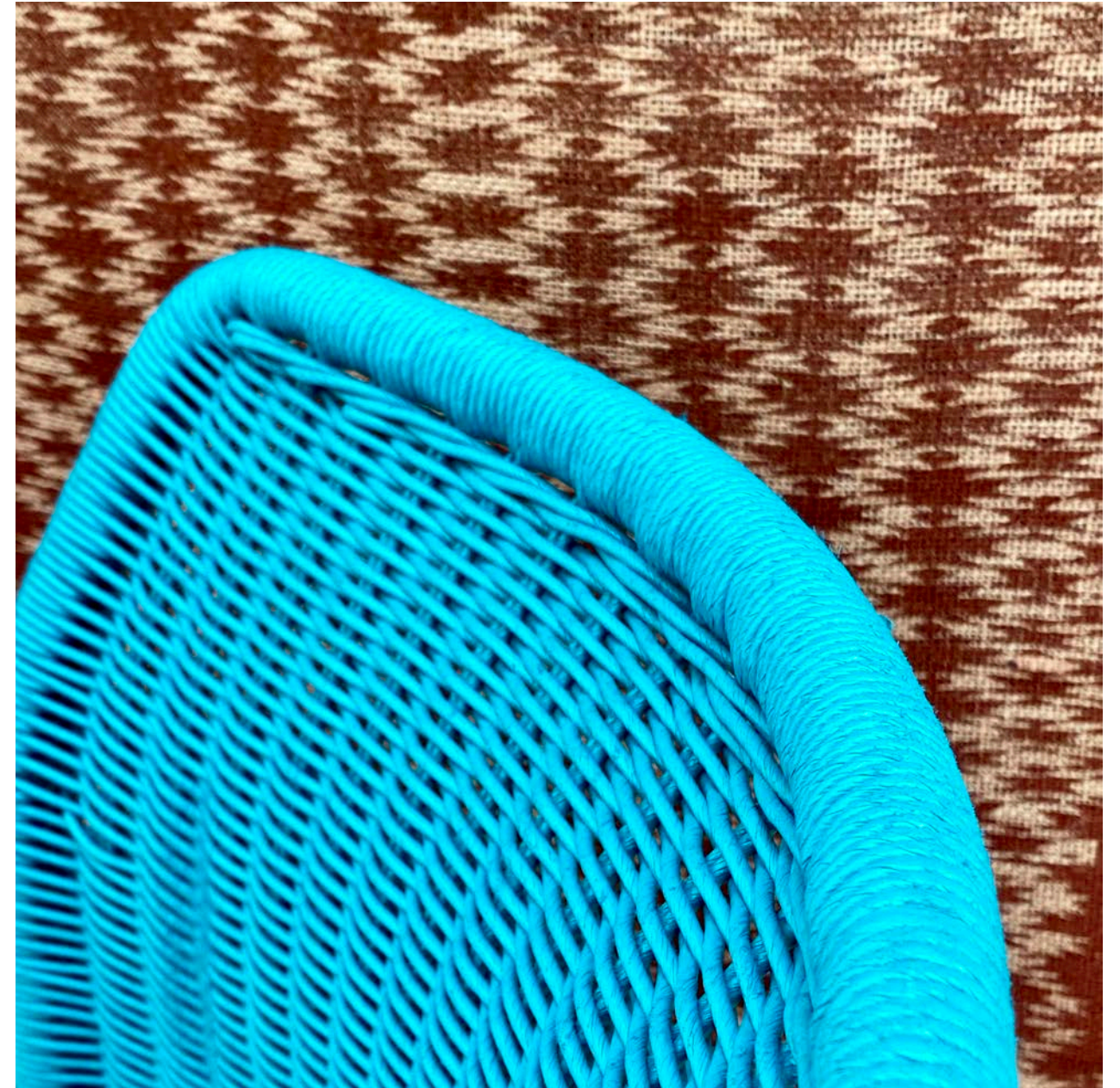
Sawasiya, Plexiglass, 2020

Nadia Al Badri

The United Arab Emirates is a country that has been grounded in multi-cultural integration and has embraced cultural diversity, tolerance, and respect. These differences in cultures, backgrounds, and traditions all add value to the broader community. Living and working in the UAE provides unique and exciting opportunities to collaborate within a diverse and competitive environment. The integration of interdisciplinary and multicultural perspectives is at the center of this project. In addition to using reclaimed furniture to reflect the concept of the project, we utilize the disciplines of interior design and printmaking to create a domestic environment which contains a combination of interior design features merged with printmaking techniques.

Our goal was to transcend the political climate between Iraq and the United States in order to create a unified cultural aesthetic that represents both artists and cultures. We created a fusion of Iraqi and Mexican/Southwest American culture through the use of traditional textile patterns and architectural motifs. Through our collaboration we found that many aspects of our respective cultures have much in common and this gave us more incentive to work together merging art, design, sustainability, and culture into one domestic interior scene.

Nadia AL-Badri
Brian Gonzales



Zakhrafa, Mixed Media, 2020

Polite Mangoro

A campaign to stop using shopping plastic bags gradually was launched by Sustainable Group for University of Sharjah. Ancient methods of storing, packaging and carrying items from one point to the other such as Pillow cases, baskets, empty sacks and ordinary pieces of fabrics inspired me in this project. I developed so much interest to improve these ancient methods into making 2020 sustainable shopping bags in order to support the call for recycling and upcycling materials.

Shopping bags became very important during lockdown, working from home due to the 2020 Covid-19 pandemic. People continued to do more grocery shopping during this period so recycled and upcycled shopping bags were found to be very useful and economic. Economic bags with encouraging messages were found to be very helpful for the stressed public in lockdown working from home during the Covid-19 pandemic. Some of the techniques incorporated here are crocheting, knitting, weaving, macrame, patchwork, quilting, laser cut, printing, and embroidery add texture, colour, shape, proportion, and line.

A collection of 3 different sizes of shopping bags made using different techniques will be shown and distributed to consumers for future use and to promote 2020 recycling and upcycling resources such as textile fabrics that are very useful in this project.



Mix & Match, Recycled Textiles, 2020

Sama Al Rasheed

Inspired by the elegance of the Arabian Horse, this shawl is designed around Prophet Mohammad's Hadith on horses. It has a pashmina exterior and satin interior with proportions of 185 cm x 65 cm. Through intricate embroidery the black fabric is contrasted with shades of blue and gold. The shawl is packaged in suede with satin lining and personalized gold foiling. A Hadith is woven into the mane of the embroidered Arabian Horse, reading in Arabic, 'Goodness Is Tied To The Forelocks Of Horses'.

Hues of gold depict the grace and sophistication of the Arabian Horse, conveying blessings and goodness, while the prominent features of the design embody its power. Shades of blue act as an emblem of spiritual connection and protection. This theme is amplified in the use of a blue precious stone as the eye of the horse. The focal point of the artwork is the prominent blue eye, which further expresses the pride and dignity that is notoriously associated with the Arabian Horse.



Golden Forelocks, Pashmina, Satin, Embroidery, and Gemstone, 2019

Shaima Elbardawil

Culture is a broad multi-discursive concept that can be positioned within different discourses including sociology, anthropology, and communication. It is seen as a complex process, that is manifested in a variety of intellectual, spiritual, artistic, and societal contexts. The term “culture” is frequently used to describe the whole of human experience where the symbolic construction, articulation, and dissemination of meaning usually happen. These practices are the means of sustaining the process of human developments.

This project provides a platform to explore public perception of “culture” through a visual medium. MODE is a mobile application that enables individuals from various backgrounds to be active participants in a collective research-based initiative.



MODE, Interactive Media, 2020

Thaier Helal

Beneath the Rubble, a continuation of his extensive series Landmarks, highlights Syrian born artist Thaier Helal's latest experiments in abstraction. As his creative observation deepens within these structural mixed media works, the artist also makes reference to the tragic changes happening within his native country. This leads him to pose radical questions as he addresses a myriad of subjects concerning our existence, meaning and the current state of bitterness that drains our mind and soul.

Helal's expressionistic patterns and vigorously built up canvases are marked by ruggedness and harmony. He takes on a process of trial and error until he reaches a unique visual manifestation of his individual perception of beauty. The dominant use of white within these works allows the artist to feel a sense of peace, tranquility, and meditation, while in other works the use of black and grey evoke a feeling of death and pain experienced by his nation.

Meanwhile, the dense, reoccurring, vertical and horizontal lines in his work offer a comparison to the newly flattened horizon and the remains of destruction: ruin and rubble. One layer at a time, using great care and deliberation, the artist is able to transform his materials into more than just conceptual works. His distinctly abstract canvases convey the possibility of rebirth and regeneration.



Restoration, Mixed Media on Canvas, 2020

Tor Seidel

Originally and by nature human beings have always been migrants in prehistoric as well as in classical and medieval times. Since a decade the topic received a new weight with the stream of migrants to Europe; and still it seems that people understand only the simple scheme of being a lurking migrant or a native with indigenous cultural origins. That is the impulse for this staged photography. Seeing wanderers looking for something in a desert landscape, maybe without hope, which makes them the same despite who they are and this challenges their existential condition. And so there are questions: do they help each other or do they fight if it comes to serious challenges? Perhaps the specific colors of their clothes reflect their individuality, their singularity, yet it is kept open if they are going through it together or not. Are these individuals or a community?



The Emigration, Ink-Jet on Hahnemuehle, 2019

Artist Index

Andra Camelia Clitan

Proud of her roots and committed to promoting authentic design and her cultural heritage worldwide, Andra has firmly established herself as a cultural ambassador for Romania. Over the years, she has been involved in various influential cultural projects continuing her mission to support local artisans and craftsmen and create pieces that reflect the traditions and values of the community. In 2016 she founded the brand MA RA MI in her desire to merge Romanian traditional art and costumes with different cultures from around the world. MA RA MI is a platform where multicultural crafts become limited edition designs rendered through modern techniques and sustainable fabrics whilst preserving craftsmanship.

Brian Gonzales

Brian Gonzales was born in Santa Monica, California to parents of Mexican and Honduran heritage and received his BFA from East Carolina University in Greenville, North Carolina and his MFA from the Herron School of Art and Design in Indianapolis, Indiana. Before moving to the United Arab Emirates in 2016 he was a Research Fellow at Supergraphic and Super G Print Lab in Durham, North Carolina. Brian Gonzales currently lives in Sharjah and teaches drawing and printmaking at the College of Fine Arts & Design, University of Sharjah. In addition to being an artist and printmaker he is also an avid collector of fine art prints and printed ephemera.

Dana K. Amro

Dr. Dana is a creative interior designer, researcher, and educator from Jordan. She received her PhD in Interior Design in 2015 from Malaysia. She is an assistant professor at the College of Fine Arts and Design, University of Sharjah. Her research focuses on interior design and cultural identity, which influences her academic research and applied designs. Her design focus is on multidisciplinary designs as furniture design, textile and jewelry that are inspired from the local heritage and culture. Her interest is to link culture with sustainability and she has created a UAE brand by the name of BURQA.

Iman Ibrahim

Iman Ibrahim holds Bachelor, Master and PhD degrees in Architectural Engineering from Cairo University. She is a designer and academician with extensive teaching experience. Her research focuses on Sustainable Design, Eco-Designs and Environmentally Friendly Designs.

Izmer Bin Ahmad

Izmer Bin Ahmad teaches studio art at the College of Fine Arts & Design, University of Sharjah. Trained as a practicing artist as well as an academic researcher his professional experience moves between studio practice and scholarly writing. As an artist, Ahmad's work focuses mainly on drawing and painting, which have been shown in various exhibitions, particularly in Malaysia and Canada where he previously lived and taught. His academic research and publication have been converging primarily about the body and modern Malaysian art, especially in examining the manifestation of somatic nationalism in Malaysian artistic and cultural production. His current research endeavors revolve around materiality of studio practice and aesthetics.

Karima Al-Shomely

Karima Al-Shomely was born in Sharjah, U.A.E. She earned a B.A. in economics and accounting at United Arab Emirates University, Al Ain; a B.F.A. at the University of Sharjah; and a M.F.A. at University of the Arts London, Chelsea College of Arts and Design. She completed her PhD in fine arts at Kingston University, London. Karima is currently an assistant professor at the College of Fine Arts & Design, University of Sharjah.

Manar Laham

Manar Laham is an art educator and illustrator who is based in the UAE. After graduating with an MFA in Traditional Illustration from the Academy of Art University in San Francisco and a BFA in Fine Arts from University of Sharjah, he has worked as a designer and an illustrator while continuing to give art workshops across the emirates. For the past 10 years, his work has been exhibited in venues across the States, Canada, Europe, and the UAE. Currently, Manar works for University of Sharjah as an Instructor at the College of Fine Arts and Design. He states that he is, “fascinated by the human form, as evidenced by my art, which covers a wide range of linear and tonal expressions of shape and space.”

Mohamed Yousif

Mohamed Yousif is a multi-disciplinary artist working mostly in sculpture and theater. He received his BA in Egypt, Master in the USA in 2000, and his PHD in India in 2005. He was Honored by Sheikh Dr. Sultan bin Muhammad, as a pioneer and founder of the Fine Arts Movement in 1995 and Honored by Sheikh Dr. Sultan bin Muhammad Al Qasimi as a pioneer of theater in the UAE in 2012. He is currently working as an assistant professor at the College of Fine Arts and Design, University of Sharjah.

Muatasim Al Kubaisy

Al Kubaisy was born in Iraq, where he graduated in 1992 from the Fine Art Academy of the University of Baghdad. His equestrian works have appeared in private collections across the UAE and have been exhibited widely in Baghdad, Dubai, Abu Dhabi, and Paris. As a member of the Iraqi Fine Artists Association, he gained the first Young Artists Award in Baghdad in 2005. He is currently a professor at the College of Fine Arts and Design, University of Sharjah.

Nada Abdallah

Nada is an Artist, Designer, Educator, Founder of Bilarabic Design Festival, and Director of Meta.motif masterclasses. She holds a Bachelor Degree in Visual Communication from the American University of Sharjah and an MFA from the Lebanese University. Prior to joining the University of Sharjah, Nada taught design at the Higher Colleges of Technology, Lebanese University and Lebanese International University. Her work has been exhibited in Lebanon, UAE, Greece, Korea, Jordan, Egypt, Bahrain, KSA and USA. Her work and research focus on Arabic Calligraphy and Typography, and prehistoric motif design.

Nadia Al Badri

Nadia Al Badri is a dynamic and ambitious educator with over 15 years' experience in architecture and interiors design. She holds a Master of Science in Sustainable Design Building Environment and a B.Sc. in Architectural Engineering, and has been engaged in teaching and practice in the UAE since 2002. She focuses on design principles expanding the knowledge of process improvement techniques using energy modeling and simulation software. Mrs. Al Badri is currently a lecturer in interior design at the University of Sharjah since 2014. Passion, creativity, and sustainability are the main keys of her teaching philosophy coupled with engineering principles and practice.

Polite Mangoro

Polite Mangoro was born and studied in Zimbabwe. She received her Fashion and Textiles Diplomas at Speciss College and a Bachelor of Technical Education in Fashion and Textiles at the University of Zimbabwe. Since graduating college, she never stopped supporting sustainability projects by trying to recycle, upcycle, and reused Fashion and Textiles materials around the globe and most commonly in Zimbabwe. In support of this major project carried out around the world she has introduced her new reusable shopping bags to the market hoping the idea is economical and user friendly.

Sama Al Rasheed

Sama Al Rasheed is a practitioner and lecturer in Mass Communications and the Creative Arts. She develops marketing, branding, and PR campaigns from concept to completion. In the academic arena, Sama combines this practical experience with the theory and ethics of communications in the digital age. Sama received a Masters in Communications Design from Pratt Institute, New York and has led creative initiatives on two continents. She has been Creative Director of her own agency and has lectured extensively in the UAE.

Shaima Elbardawil

Dr. Shaima Elbardawil is a Jordanian visual communication practitioner, researcher, and educator. Her research and practice focuses on exploring the essential visual communication requirements for various types of users with specific interest in those who belongs to various cultural backgrounds. Within this, cultural representation and signifying practices have been central to her practice, research and education philosophies. She was born from Palestinian parents in Kuwait, spent her childhood and grew up in the United Arab Emirates and studied between Jordan and the United Kingdom. She has exhibited her work at the Sharjah Calligraphy Biennale (2013) and Sharjah Islamic Arts Festival (2020). Since 2012, she has been teaching in the Visual Communication Program at the College of Fine Arts & Design, University of Sharjah.

Thaier Helal

Thaier Helal is a renowned artist/painter who mostly works in mix media. He has been recognized by his distinguished style, which combines both, technique and a new concept of contemporary art. Helal launched his career in his native Syria, where he studied at the Faculty of Fine Arts, University of Damascus. After relocating to the United Arab Emirates in the 1990s, he developed a distinct method of painting that incorporates unconventional materials in an attempt to recreate the physical and sensory aspects of the world around him. He has been teaching at the College of Fine Arts & Design, University of Sharjah since 2005.

Tor Seidel

Tor Seidel is a German artist, photographer, lecturer, and curator who studied Art & Philosophy and pursued an MA in Philosophy and Archeology at the Freie Universität Berlin. He has formerly worked as commercial photographer for clients ranging from Zaha Hadid to Vogue, and as an art director for European art, architecture, and fashion magazines. Tor is currently a lecturer at the College of Fine Arts & Design, University of Sharjah, and is represented by The Empty Quarter Gallery in Dubai. He has published two books on the Emirates, “The Dubai” (Hatje-Cantz 2014), and “Mannequins”(Kerber 2018). In 2016, Tor received the Syngenta Photo Award and in 2019 he was nominated for the Felix Schoeller Award and won a prize at the Prix de la Photographie de Paris.





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