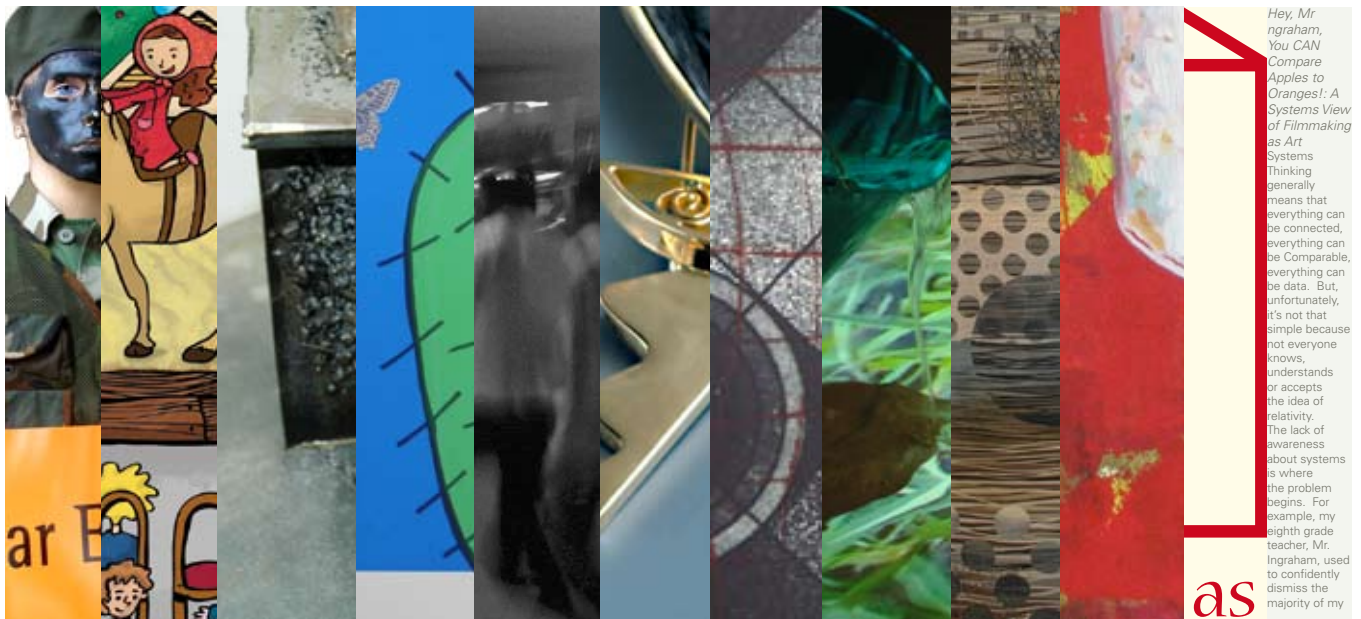
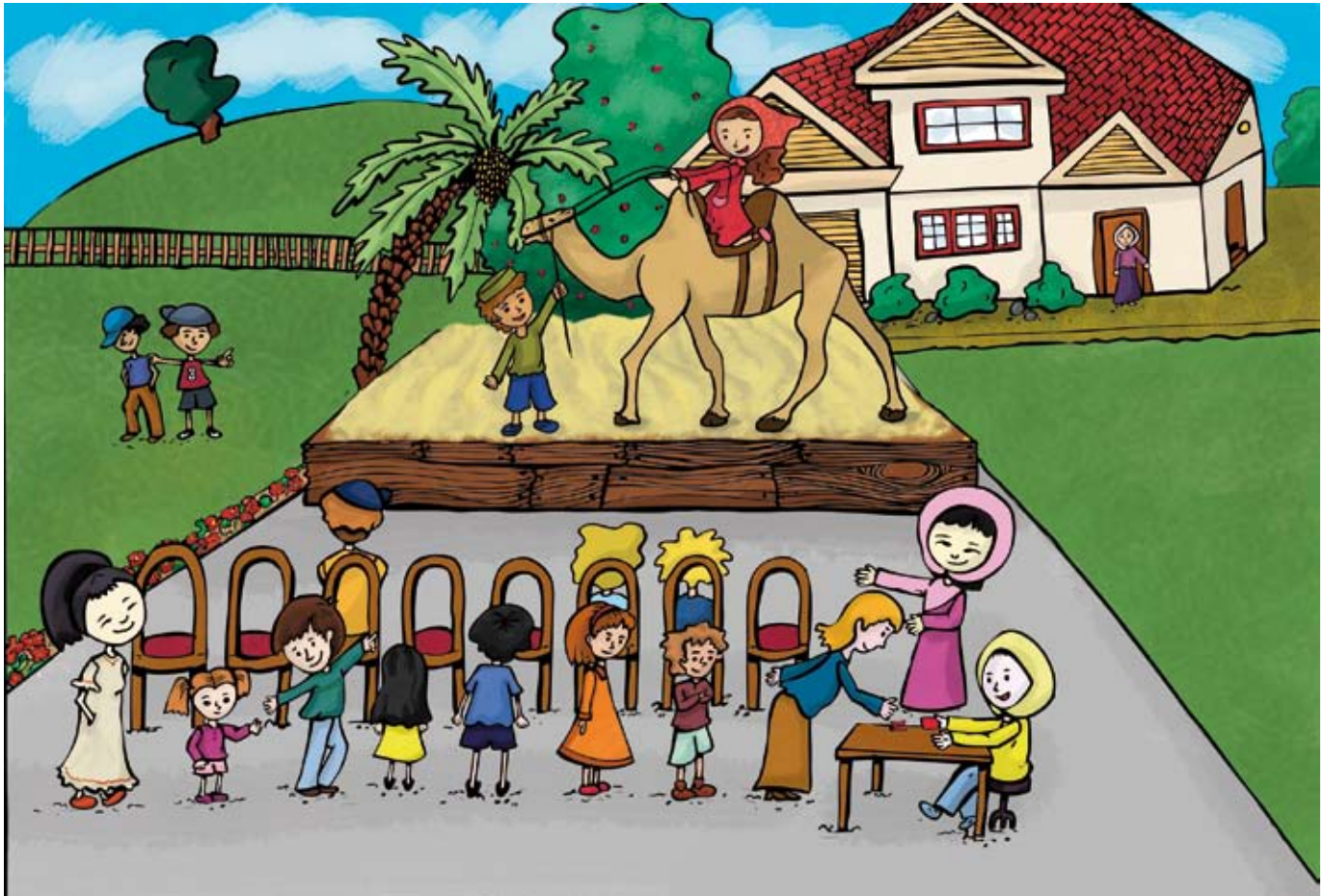


## Thirst 2

Faculty and Staff Show 2008



Sarah Al-Sheikhusain was awarded the Government of Sharjah Award for Academic Excellence and the Design Chair's Award for Academic Excellence in 2003, her graduating year from the American University of Sharjah. She works as the Visual Art Coordinator at the College of Fine Arts & Design. She has worked with many forms of communication arts, including illustration, printmaking, graphic design and photography. She is a mother of two, and has taken up the challenge of entering the world of children also by working as an illustrator of children's books. Her first attempts has been so successful that she plans to begin publishing her own children's books.



Tom Baggaley gained a BA Honours in Printmaking and Creative Book works at Croydon College. He went on to study at the University of Brighton where he gained an MA with distinction in Fine Art Printmaking and Professional Practice. He has taught printmaking at the London Print Studio and the University of Hertfordshire. He is an active exhibiting member of the Printmakers' Council and regularly has work in the open submission Print Show at the Mall Galleries in London. Tom's work explores texture, tone, mark and line. His large-scale etchings combine a mixture of traditional and contemporary printmaking techniques and processes to produce layers of geometric shapes laid within the strict parameters of the grid.





CROSSES 2006 etching and dry point

Isak Berbic was born in Bosnia and Herzegovina in the former Socialist Federal Republic of Yugoslavia. Many things had different names during that time. As Yugoslavia dissolved and Bosnia became under attack in 1992, he and his family became refugees, migrating from Croatia to Denmark, to the United States. He first learned about art from his brother, mother and father. He studied photography, film and electronic media at the School of Art and Design, University of Illinois at Chicago. His mentors included Inigo Mangano-Ovalle, Doug Ischar and Phyllis Bramson. After art directing a political monthly magazine Zambak, he left his fourth home, Chicago, and moved to the United Arab Emirates. There, he teaches photography and multimedia at the College of Fine Arts, University of Sharjah. His work has been exhibited internationally and he is a continuing contributor to numerous projects and publications. His works investigate memory, the limits of representation, with works concerning the war in Bosnia, tragedy, histories, post-war diaspora, media reportage, distance and exile.





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Neil Bottle is a printed textiles specialist with international experience in design, product development and education. Since 1989 he has designed and manufactured fashion and interior accessories under his own label 'Neil Bottle Designs'. Neil won the Painter-Stainers Award for printed textiles at The New Designers Exhibition and was awarded a Crafts Council Setting Up Grant. He is a member of Photostore, the Crafts Council Selected Index of designers, the Contemporary Applied Arts Gallery and Design-Nation.

Neil's work is held in major collections world wide, including the Victoria and Albert Museum in London, the Cooper Hewitt Museum in New York and the Crafts Council Collection in London. His work has been commissioned as one-off installation pieces for private clients and companies, such as Smith and Nephew, Nortel and the Langham Hilton Hotel.

He has worked on consultancy projects with the British Museum, the Shakespeare's Globe Theatre, the Royal Academy of Art in London and the Guggenheim Museum in New York, designing exclusive ranges for a capsule market and liaising with buyers and architects. His work is also exhibited internationally in galleries and ranges have been designed for stores such as Liberty, Harrods, John Lewis, Neiman Marcus and Bergdorf Goodman. The company has created an international label which is both recognisable and collectable in a niche market.

[www.neilbottle.com](http://www.neilbottle.com)





Neil's current work focuses on the possibilities of combining traditional and digital design methods. His work has recently developed from typographical and architectural influences to more abstract designs. Commissions for the British Museum and the Shakespeare's Globe Theatre have utilised this combination of designing and producing work with traditional and digital methods.

For over 20 years Neil has experimented with dye chemistry, resulting in a huge variety of recipes, processes and techniques, many of which are not viable in the commercial print industry. In 2007 Neil completed a new commission for a wall piece for the Permanent Textiles Collection at the Victoria & Albert Museum in London. A profile of Neil's work can also be viewed on the V&A website: [www.vam.ac.uk/collections](http://www.vam.ac.uk/collections) under craft maker interviews.

Neil has recently been invited to work for the College of Fine Art and Design at the University of Sharjah in the United Arab Emirates. He is working as a textiles consultant setting up new degree courses in Fashion and Textiles. Neil plans to research the potential impact of Western aesthetics, education and new design technologies on Middle East culture and business.



Hand painted and printed silk panel, Guggenheim Museum, New York  
Hand painted and printed silk scarf 2006 British Museum, London

MIDDLE TEMPLE HALL COLLECTION 2006 hand painted and printed silk scarf  
The Shakespeare's Globe Theatre, London

Anthony Collins is a teacher, filmmaker-artist, musician, writer-scholar, explorer, and social development media facilitator. He is deeply interested in social development, education, and creative expression in all forms. His professional and creative work is a grounded form of action, emerging from “research,” personal ethics, and experiential learning.

## Hey, Mr Ingraham, You Can Compare Apples to Oranges!

Systems Thinking generally means that everything can be connected, everything can be comparable, everything can be data. But, unfortunately, it's not that simple because not everyone knows, understands or accepts this deceptively simple idea. The lack of awareness about systems is where the problem begins. For example, my eighth grade teacher, Mr. Ingraham, used to confidently dismiss the majority of my questions or observations, a youthful and undeterred observer-inquisitor, by saying to me, "young man, you're trying to compare apples to oranges and you can't do that because they're TWO DIFFERENT THINGS!" He arrogantly chortled while blurting out his missive, his way of saying that each thing should stay to its own kind, and each thing remains separate by a natural and immutable distance from the other. Mr. Ingraham was right about one thing, I was making a first attempt to compare apples to oranges. But, he was wrong too, by inferring that my effort was in vain and doomed to futility.

Comparison, and the process of discovery that leads to comparability, no matter how far afield the zenith points might appear to be, forms the foundational core of "systems thinking." Thus, for example, apples can be compared to oranges if, for example, a comparison is made about the kinds of vitamins that are found in fresh fruits. Or, by comparing the range of techniques that the 17th century painter, Vermeer, may have used to paint fresh fruits, such as apples and oranges, under natural light. Or, by searching for that which entices shoppers to buy fresh fruit in a market in contrast to why shoppers might buy a polyester suit, pastries, or any other imaginable thing. Further, the wailing cries of a baby in a hospital, the soft voice of a kindergarten classroom teacher, a tediously-long wait in line for a ride at Disneyland can be compared using the criteria of "awareness," "hope" or a limitless list of other conceptual and comparable descriptions. The musical performance of a concert violinist, a sequence of prayers by a Zen Buddhist monk, and the effort for survival by the castaway who is set adrift and alone at sea can be theoretically compared on the basis of concepts such as "getting it done," "passing time," "self-reliance," "working in isolation," and so on. An open mind is the primary requirement, as we see and hear and experience the emerging relationships between people, things and ideas.

"So what?," the reader may be asking, or, "right, everything is connected, but, young man, what does this have to do with filmmaking, teaching and the rest of it?"

Filmmaking is a unique opportunity for self-reflective learning and personal expression, but it also can be a perfect example of systems thinking, leading to the generation and emergence of grounded theory, a form of "praxis" where theory-making and action research can be converged. As in other knowledge-building areas of research practice, whether quantitative or qualitative, filmmaking is a form of creative research practice that allows for data to emerge and evolve into theory, and the theory is expressed as a form of action. So, apples and oranges are able to be compared, in a filmic sense, because they can be juxtaposed on the same screen, or on two different screens, simultaneously or through the illusion of apparent motion, presented and experienced through montage and association in memory. Beyond that, the argument that apples and oranges are comparable can extend to a conceptual comparison of the broad scope of pedagogical theories and methods of practice in institutions of higher learning, as applied to the knowledge-area of fine arts. Mr. Ingraham did not understand or care about filmmaking, and I am doubtful of his knowledge about fine arts, but I am sure that he did not know about "systems thinking." I was only 12 or 13 years old at the time when I was at the heels of Mr. Ingraham. Oh, how much I would like to meet him now!

Stephen Copland studied at the National Art School, Sydney (1969-1972), was awarded a Graduate Diploma in Education (1988), and a Masters of Fine Art from the University of New South Wales (1995). Copland's art has focused on the themes of cultural identity, heritage, diaspora and human rights. Since 1986 he has had 29 solo exhibitions, including in Cuba, New Zealand, Slovakia, Austria and Lebanon, and been represented in Art Fairs in Italy (Padova), Istanbul and Melbourne. He is the recipient of a number of awards and cultural grants including a Migration Heritage Grant, an International Programs Grant from the NSW Ministry for the Arts, a Vermont Studio Center Artist Grant. In 1999 he received a Commendation Award from the Consulate General of Lebanon.





ELCHARDJA 2007 oil on canvas 99 x 198 cm

Karen Goodwin Legg was born in London, England. She is a specialist in silk screen printing and has worked within the medium for over ten years. Since 1995 she has been a dedicated practicing artist exhibiting locally, nationally and abroad. She has her work in numerous private collections. She studied for her Masters Degree in Printmaking at Camberwell College of Art, London (2000- 2002). She has worked as a lecturer at some prestigious Art Schools in the UK and abroad, including, The Royal Academy of Arts, London, and the Academy of Fine Arts, Rome.



Goodwin Legg's artwork is strongly influenced by nature, and the apparent paradox of its fragility and strength in adverse conditions, and of its patience in response to mankind's endeavours to impose his control.

Thaier Helal studied Fine Arts in the Visual Communications Department, Damascus University, Syria. He has lectured in painting, drawing and colour technique at the College of Fine Arts and Design, University of Sharjah, since 2005.

Thaier also taught drawing, graphic design and colour technique at the Sharjah Arts Institute (1997-2001). He has led creative workshops for children with a range of international organizations including the UAE Supreme Council of Childhood. He works extensively in design, particularly for print publications.

Thaier has been active internationally in the dialogue between Arab and other contemporary art practices. His work is recognised for its distinctive style, its new take on modernism and its Arabic flavour. He has participated in innumerable local and international arts events, and has won awards at biennials and festivals.

His works are held internationally in a number of important public and private collections.





*Deconstructionist* was exhibited at *Imagining the Book Biennale 2007*, held under the theme *Imagining the Book and Vegetal Memory of Umberto Eco*, organized by Alexandria BA Arts Center.

Before taking up the position of Assistant Professor at The College of Fine Arts & Design, University of Sharjah UAE, Colin was lecturer in charge of the sculpture/3D studio in the Visual & Performing Arts Nanyang Technological University Singapore for over eight years. Prior to that Colin lectured in sculpture at the University of Southern Queensland (1989-1995), the Academy of the Arts at the Queensland University of Technology Brisbane (1996-1999) working also in the Creative and Visual Arts degree programs at Griffith University Brisbane and Gold Coast Australia. He has been a guest lecturer in universities across Australia, the USA, Europe and the Asian/Pacific region. Over the last decade Colin has exhibited widely and been involved in many art collaborative projects across Australia and the South East Asian region in particular, with artist-residencies in France, Italy, China, England and the US.



elsewhere

Dr. Elisabeth Stoney teaches art history in the College of Fine Arts and Design, University of Sharjah. She is also a Fellow at the University of Melbourne where she completed her PhD in 2004. She has taught in several universities including Monash University and La Trobe University, both in Melbourne, Australia. She is a photographer and curator, currently engaged in a project on photography in the UAE.





In 2001, I discovered a new way of thinking and reasoning about life when I started attending the Sharjah Art Institute. All of a sudden textures, shapes, lines, colours, and forms meant differently to me. In 2004, I joined the staff of the College of Fine Arts and Design in Sharjah as a General Technician and shortly afterwards, moved on to my current position as the technician in the sculpture and 3D lab. In 2006, I submitted one of my paintings to the Faculty and Staff show. This year, I have taken a break from painting to explore the world of Sculpture!



Take the *function* out and leave the *form*.

DEMILITARIZED 2007 steel

Mira Choi Tyson has a BFA in metal craft from Hong-Ik University in Seoul, Korea, and an MFA in metal smithing and jewelry making from the University of Arizona, Tucson, USA. She has had four solo exhibitions of her work, one in Korea, one in the UAE, and two in the United States. Her work has also been exhibited in more than thirty group exhibitions in Korea, Japan, the United States, and Canada. She is a member of the Society of North American Goldsmiths, the Hong-Ik Metal Arts Association, the Korean Craft Council, and the Korean Enamelling Artists Association.



My greatest interest has long been human movement, gesture, and expressions. It began rather literally, and then gradually changed into more subtle, abstract forms. Now I find myself beginning to enjoy more natural, less limited, and somewhat incidental results. This has often led me to express at least two very different elements in one piece, for example, relaxation and tension, positiveness and negativeness, pulling and releasing, high and low, solid and void, etc. In other words, I have begun to look for some sort of moderation, balance, or harmony in my work. That is life, isn't it?

*THIRST 2*

January 2008 *Rewak* - The Gallery

*Faculty and Staff*

Sarah Al-Sheikhusain

Tom Baggaley

Isak Berbic

Neil Bottle

Anthony Collins

Stephen Copland

Karen Goodwin Legg

Thaier Helal

Colin Reaney

Elisabeth Stoney

Faramarz Tajili

Mira Choi Tyson

*Gallery Committee*

Colin Reaney

Elisabeth Stoney

Isak Berbic

Sarah Al Sheikhusain

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Rewak - The Gallery  
College of Fine Arts & Design



University of Sharjah