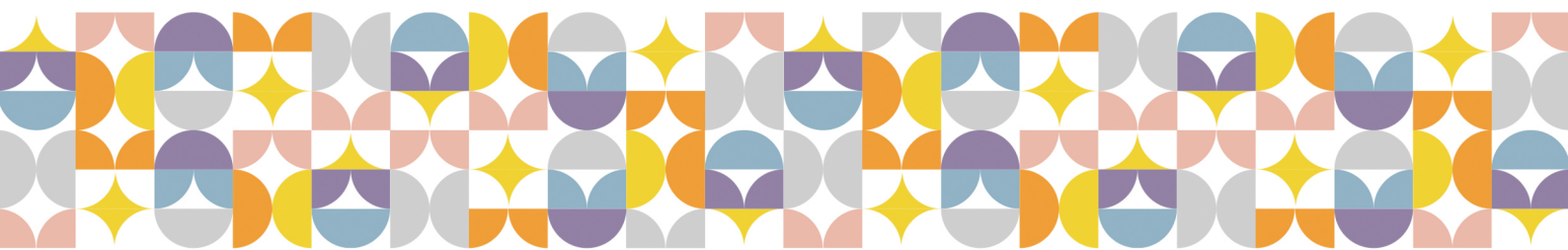


**THE ART CIRCLE AWARD 2025
SHORTLISTED ARTWORKS**



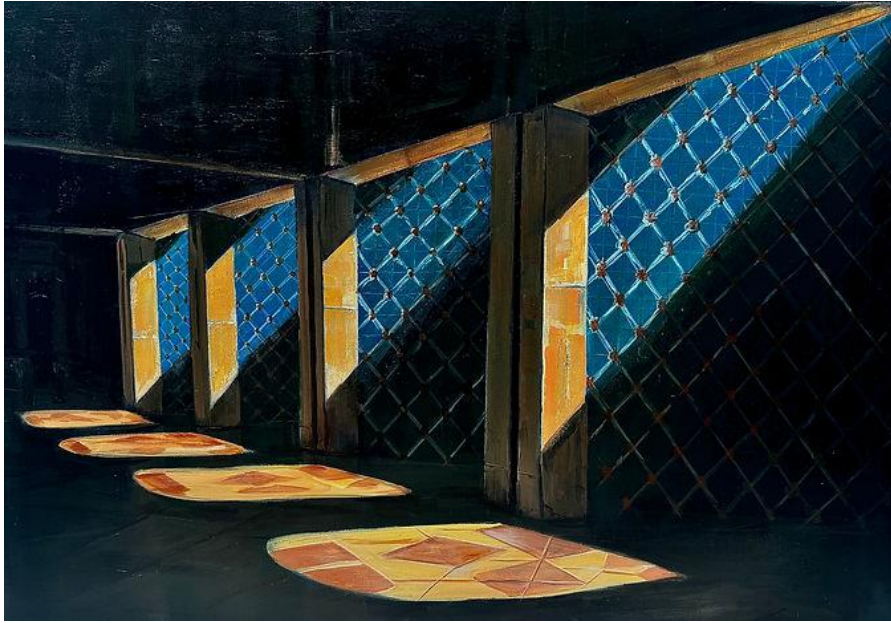


NUQTA, 2025
Mixed Media on Canvas
76x76cm

For the artist, the dot is not only a form but a portal — a space where cultures, identities, and energies meet. In this painting, the white dot at the center stands as a totem of origin and unity, holding within it traces, reliefs, and silent vibrations. Around it, each quadrant tells a different story: the clarity of Bauhaus with its primary colors and geometric structure, and the fluidity of Arab abstraction through calligraphic lines, textures, and gold. Together they create a dialogue between order and intuition, tradition and innovation. The dot is not just an abstract shape; it opens a space for reflection — a symbol of balance and inner harmony. Through layering and material experimentation, the work bridges Bauhaus ideals of simplicity and integrity with the poetic spirit of Arab modernism. Story of a Dot becomes a story of connection — between the visible and the unseen, between cultures, and within ourselves.

Marina L'HOIR ROSSI

Marina L'Hoir, known as MMHC is a French visual artist based in Abu Dhabi. A graduate of École Boulle in Paris, she specialized in jewellery and gemology before expanding her creative path into art direction and digital design. Her multidisciplinary background shapes a visual language that merges precision, symbolism, and emotion. Drawing from her experience in both fine craftsmanship and contemporary creation, Marina's work bridges the tangible and the ethereal. Through her concept of Intuitive Geometry, layered textures, and the delicate use of gold and copper leaf — a subtle echo to her background in jewellery — she explores the invisible architecture of light and energy. Her paintings become portals of introspection, where sensitivity meets structure and matter turns into vibration.



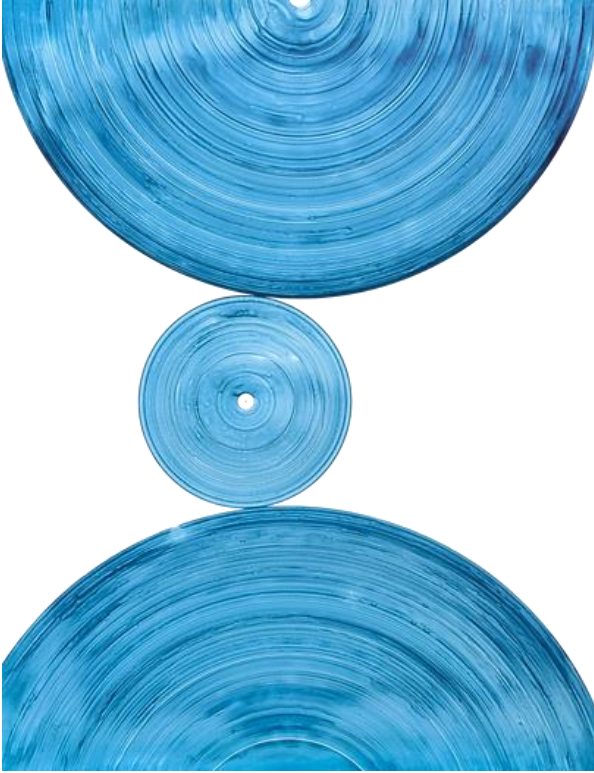
Echoes of Shadows, 2025
Mixed Media on Canvas
50x76cm

Light and geometry converge in a Bauhaus-inspired vision of the Abu Dhabi cultural Foundation. This painting portrays a section of the Abu Dhabi cultural Foundation building, designed in the Bauhaus spirit. The geometric structure and their patterns create a striking contrast of light and shadow, projecting warm reflections on the floor. The work emphasizes the Bauhaus principle of uniting form and function, while also evoking a contemplative atmosphere that blends modern design with cultural depth.

Faezeh MOHAMMED HASSAN

Faezeh Mohammed is an Emirati artist whose work celebrates the beauty of Emirati heritage and culture. She began painting nearly four years ago and has since participated in numerous local and international exhibitions, in addition to holding two solo shows.

Faezeh's art focuses on heritage landscapes, traditional Emirati architecture, and cultural attire, capturing the essence of the UAE's identity through a unique blend of Impressionism, Realism, and Surrealism. Her paintings often reflect a deep connection to place and memory, portraying the UAE's traditions with a modern artistic vision.



In the Beginning was the Dot	في البدء كان نقطة
The first Dot— A realm of untold Possibility, Infinite freedom on the untouched page.	A genesis, a jolt, a spark— a particle, an atom, an Absolute.
A Commencement. A path of no return.	Timeless. Universal. Unmeasured. Irrevocable.
Then came the Alphabet — بيت الألف	etched or felt ٲٲٲٲ, by hand or across vast distance — ... — —
And later, the Verb arrived— Language clothed in diacritics,	bearing Trust, birthing Understanding among Humanity.
The Dot, unlike the Circle, does not cradle the void — لاغ	it refuses it, It radiates, It expands.
As in Etel Adnan's L'Apocalypse Arabe (2020), Colour does not scream— it burns gently. It pulses.	It sings of Wholeness and Infinity.
Of the history in a single stroke— its triumphs, its collapses, its grief.	Silence and Chaos صمت وفوضى
Then— No more words. Just the end.	خلاص
Full stop.	

Ode to Etel, 2025
Ink on Paper
66x51cm

Carole NONA

Carole's educational background is deeply rooted in the natural sciences, holding a Ph.D. in Theoretical Chemistry from the University of Cambridge. Alongside her scientific training, she has been engaged in artistic creation since childhood, with her mother, graduate of l'École de Beaux Arts and visual arts teacher, she developed her artistic sensitivity and has nurtured a lifelong reflection on the nature and language of art.

Carole's artistic practice is driven by a desire to dissolve boundaries between artistic disciplines and to embrace and explore the intersections of art, craft, and fundamental science. She is particularly interested in how the poetics of making can coexist within a coherent visual language.

Craftsmanship plays a central role in her work. Her process is meticulous and meditative, often using only essential tools such as a single pigment (typically PR254 or PB27), one brush, or a compass. This minimalist approach reflects her fascination with semantics, mathematical and musical vernaculars and the way language shapes cognition. Her work embodies a radical yet universal aesthetic that aligns closely with Bauhaus principles — a return to the essential, where form meets function and concept.

Influenced by the conceptual foundations of Vassily Kandinsky and the poetic philosophies of Paul Valéry, Carole Nona's practice is both intellectual and intuitive, grounded in a search for the fundamental structures that underlie perception, meaning and beauty.

Visit her on Instagram @carolenona



Within - 2025

Oil pastel on cotton board
61x45.7cm

“Everything starts from a dot.” — Wassily Kandinsky. At its purest, the dot represents the inner necessity to express the self. “Within” builds on this idea, seeking to translate the emotional essence of the inner self into colour and form through a geometric abstract language.

In “Within”, circles embody the depths of the inner self, drawing on Saloua Raouda Choucair’s exploration of geometry and her use of proportions derived from the circle. These forms are rendered in warm shades of red and purple, symbolizing energy, power, courage, creativity, and strength. Along the outer edges of the composition, vertical rectangular forms hold earthy greens, browns, and light blue, grounding the self in both body and earth. The light blue symbolises limitless opportunities for growth.

The overall balance of color is informed by Gunta Stölzl’s experimental approach, seeking expressive values of depth and luminosity.

“Within” reflects on the resilience and inner strength that enable women to keep moving forward, drawing power from within to pursue their ideals and ambitions.

Liliana TELO

Liliana Telo (b. 1980) is an emerging Portuguese artist based in Abu Dhabi, UAE, whose work is shaped by the interplay between visual rigor and emotional intuition. The work is informed by a two-decade foundation in Design and Urban Design from the Universidade da Madeira and Oxford Brookes University, respectively.

Telo’s work centres on themes of womanhood, engaging with the emotionally raw and deeply personal. Through an innately self-reflective process, her art seeks to deconstruct ingrained patterns of trauma within the inner self, exploring the multiplicity of female experiences, challenging inherited vulnerabilities, and asserting resilience.

Process is at the core of Telo’s work, rooted in concepts of pattern and deconstruction. Each piece begins with a structure of repeated figurative forms in black brushlines. This foundation is then methodically stripped of its figurative values, translating into an abstract language through the simplification of form and the use of color symbolism. Telo seeks to move beyond the limitations of representation to reveal the inner self. Her practice intentionally navigates the duality between visual rigor and emotional intuition, with the process itself often serving as a profound form of healing and resolution.



What the dot dot dot! 2025
Mixed Media on Canvas
60x80cm

The artwork is a representation of my morning walks in the golf club near my home. A daily sunrise ritual started 6 years ago has become my escape from the often-dark reality of the world we live in. In my head the mantra of “WTF” plays on repeat...thus the title of the work. I present a geometric landscape and the “random stuff” I find there like a blade of grass, trees, my camera, golf balls, the sun, the gate I must pass through to get there, the winding paths I follow along the course, the silver lampposts and a fox I call Blue. My walks are an inseparable part of my art practice. With the addition of my unlikely friend the fox, the walk now takes on a more profound meaning for me and a deeper relationship with that landscape that I have come to know so well. The work speaks of my interaction with the “other” (animate and inanimate) as I delve into this subject through my recent readings of books such as *The Spell of the Sensuous*, *Becoming Animal*, *The Invention of Nature* and *The Old Ways*. I have learned to really “look” at the world, to notice every little detail. That is what comes out on canvas when I return home. Walking teaches me that “going out is actually going in.”

Noura ALI RAMAHI

Noura is a Lebanese-born Emirati self-taught artist whose first experience in artwork started in the early 1990’s while she was a high school student in Dubai. She dabbled in pencil and charcoal drawing as well as silk painting. During her university years in Beirut, she was drawn to the hand-crafted clay pottery markets and began painting on clay. Using the same acrylic medium, she used on clay, she began in the late 1990’s to produce paintings on paper and canvas.

Her work is abstract expressionist with human figures being a prevailing subject in many of her early paintings.

She has produced artworks on metal using mixed media. The metal works are shot with 9mm bullets which Noura shot herself. Her work includes large scale collages using paper and plastic bags. She also produces sculptures using plastic bags. Her practice is founded on experimentation and curiosity, and she works with a wide range of material including cardboard that she recycles into works of art. Her practice also has a focus on repetition and meditation with lines and swirls appearing in most of her recent works.

In October 2018 she held her first solo gallery exhibition entitled *RHAPSODY* at N2N Gallery in Abu Dhabi.

She had many group and solo shows since.

Noura writes poetry and hopes to publish a book. She is a mother of four and lives and works in Abu Dhabi.

Her work is part of private as well as corporate collections in the UAE and internationally.



In Focus, 2025
Acrylic on Canvas
75x75cm

This piece explores how structure and intuition can coexist. Some forms come into sharp focus, while others drift softly into the background, echoing how our perceptions constantly shift between clarity and blur. It's also about attention and transformation—how we see, lose sight, and find meaning again. In Focus is a reminder that even in moments of uncertainty, there's beauty in the act of looking closely and letting go at the same time.

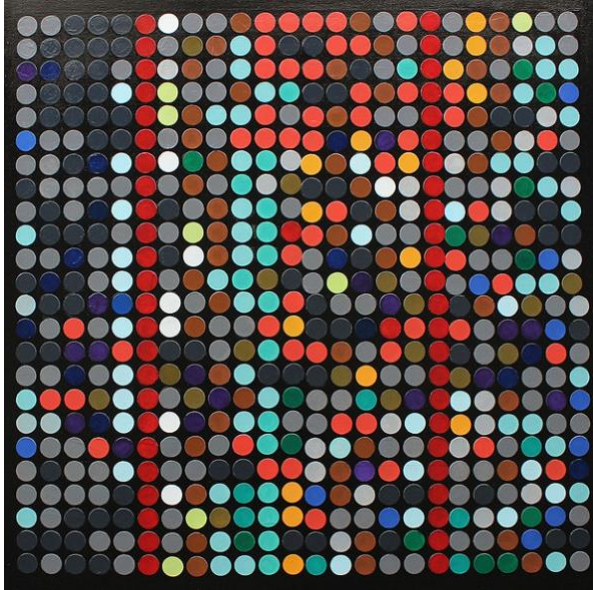
In Focus invites the viewer to immerse themselves in a meditative exploration of seeing—where every dot, line, and color shift becomes both a moment of focus and a gentle surrender to the out of focus.

Romeo ROBIS

Romeo is a visual artist and senior designer based in Dubai, U.A.E., originally from Manila, Philippines. His creative journey began after earning a degree from the Technological University of the Philippines - College of Fine Arts, which launched his career as a prolific designer.

His artistic style is shaped by a diverse range of influences—popular animation, manga, contemporary graphic design, fine art, and photography. At the core of his work lies a sensitivity to human emotion, connection, and the quiet beauty of everyday life. These themes run through his practice, whether he is working digitally or on canvas.

He believes that art should tell a story. While his work may not speak in words, it invites viewers to look closer—to discover joy in the mundane, to see beauty in the unexpected, and to share in a moment of realization. Through his personal thoughts and beliefs, he strives to create compelling narratives that resonate.



Patterns of Isolation, 2024
Mixed Media on Canvas
60x60cm

Patterns of Isolation is a deeply personal yet meticulously structured visual diary that translates 24 days of hospital isolation during the artist's stem-cell transplant in 2022 into a language of colour, texture and form. Each dot represents an hour in the day, with colours assigned to specific activities — from moments of rest, anxiety, pain and medical treatment to simple daily actions like eating, walking, bathing and sleeping. Together, these dots create a coded map of endurance and healing, transforming lived experience into visual rhythm.

Guided by Bauhaus principles of geometry, balance and abstraction, the work transforms the dot, the simplest unit of form into a vessel of emotion and meaning. Repetition and order mirror both the discipline of data and the fragility of life, while tactile, layered surfaces evoke a sense of touch and memory, almost like a Braille of time that can be felt rather than read. At first glance, the grid appears purely abstract, echoing Bauhaus and Arab modernist aesthetics of harmony and precision. Yet beneath this compositional logic lies an intimate story of resilience and transformation, revealing how a single dot, multiplied and repeated, can narrate the complexity of isolation, survival, and the quiet beauty of endurance.

Sana Waqar KHAN

Sana Waqar is a multidisciplinary artist from Pakistan, based in Dubai. With over ten years of training and experience in textile, fashion and visual arts, Sana has participated in numerous freelance projects and exhibitions, both locally and internationally. In 2019, Sana graduated with an MA in Art and Design Studies from Beaconhouse National University and was awarded at the 15th annual Young Artist Exhibition by Alhamra Arts Council Lahore.

She is represented by Artezaar online gallery and exhibited her paintings at World Art Dubai 2022, 2023 and 2025 along with group shows at Reem Art Gallery, The Ren House, Cross Borders Art Gallery, Sakku Art and Conrad Dubai. She participated in the first Design Summit Lahore, 'Simultaneity as Design' and was shortlisted for The Art Circle Award 2024.

Sana is passionate about decoding abstract imagery, mapping, data visualisation, and storytelling through colours, shapes, textures, and sounds. She has been part of the Campus Art Dubai 10.0 Programme as an Exhibitor Relations Assistant and later joined Jameel Arts Centre as a Learning Assistant. Sana has taught Patterning Practices as a visiting faculty member at BNU and recently completed her specialization in Teaching with Art from MoMA, New York. She continues to work closely with various institutions, designing and facilitating interactive workshops and learning programmes.



Red Vector, 2025
Acrylic on Canvas
50x50cm

Red Vector traces the motion of a single dot across an imagined architectural landscape, a metaphor for balance in motion and harmony within structure. Influenced by Bauhaus geometry and Arab abstraction, the composition transforms a minimal form into a rhythmic visual dialogue between stillness and energy.

The red circle acts as both anchor and force, generating directional tension like a vector cutting through layered space. Geometric elements inspired by Arab architectural motifs frame this movement, evoking spatial rhythm, depth, and cultural resonance.

Through the interplay of form, scale, and motion, Red Vector explores how simplicity can embody complexity, where abstraction becomes structure, and geometry becomes emotion. It reflects Marwa Elbadawi's ongoing inquiry into equilibrium, continuity, and the transcendent relationship between culture and form.

Marwa ELBADAWI

Marwa Elbadawi is a visual artist, designer, and educator based in Dubai with Egyptian roots. Her multidisciplinary practice explores cultural identity, Islamic metaphysics, and the philosophy of wabi-sabi, embracing imperfection and impermanence as sources of aesthetic and spiritual depth. Working across digital collage, mixed media, and curatorial design, her work reflects a dialogue between heritage, abstraction, and emotion.

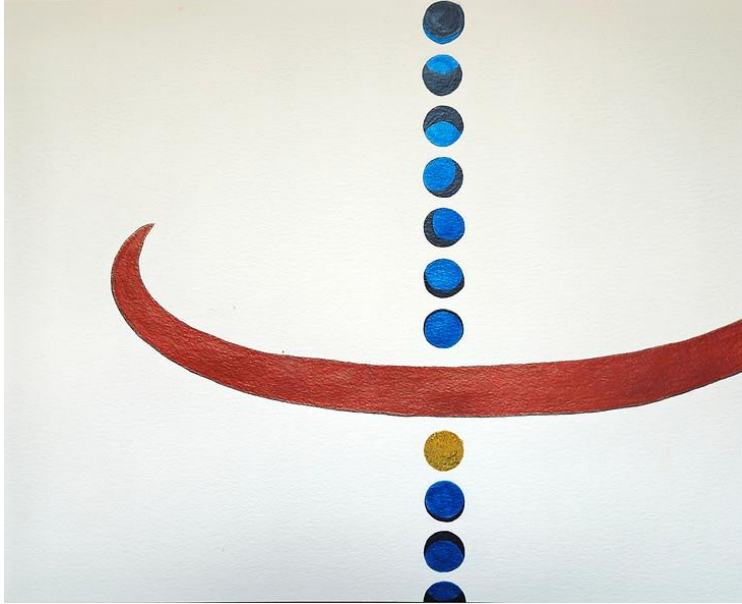
Drawing from her upbringing between Egypt and Saudi Arabia and her academic foundation at Helwan University's Faculty of Fine Arts, Marwa Elbadawi's art is grounded in both cultural symbolism and material experimentation. She views texture as memory, geometry as language, and form as a vessel for storytelling, creating pieces that exist between motion and stillness, structure and reflection.

In addition to her artistic career, Marwa Elbadawi has served as an Assistant Lecturer at the Arab Academy for Science & Technology, where she mentored emerging artists and helped curate academic exhibitions. This experience strengthened her commitment to visual education and deepened her exploration of how art connects education, culture, and identity.

Her curatorial and artistic work has been presented in institutions and exhibitions across the region, including Bibliotheca Alexandrina, the Indian Embassy in Cairo, El-Sawy Culture Wheel, and Cairo Art Space.

Her recent exhibitions include Transience (Dubai International Art Center, 2025), Whispers of Nature – Celebrating Flora and Fauna (Funun Arts Group, Sharjah, 2025), and Cultural Narratives: Pop & Identity (Cairo Art Space, 2022). Earlier projects such as Fragments of Presence (2020) and Memory & Conflict – Cards of Chaos (2013) continue to inform her ongoing exploration of material, memory, and meaning.

Now fully dedicated to her independent practice, Marwa Elbadawi continues to create conceptual artworks and design objects that weave together heritage and contemporary abstraction. Through her work, she invites viewers to engage with the quiet dialogue between culture and form, where light, matter, and narrative converge to express balance, energy, and presence.



Suwayda, 2025
Water color on paper
40x50cm

* Nuqta al-Suwayda — The Black Dot of the Heart *

At the beginning of every line, every word, every universe, there is a dot. The dot is both the smallest and the greatest. It is still, yet holds infinite motion. It is the origin of language, geometry, the universe - and the heart of man. In Bauhaus, the dot is the essence of design: the seed of line, form, and color. Every geometry, every composition, every structure is born from this smallest unit. Bauhaus reduced art to its purest elements - circle, square, triangle - just as Arabic calligraphy begins with a single nuqta (dot). In Arabic tradition, the dot beneath the letter ب”) B”) is said to hold the secret of creation - the kernel of knowledge, the essence of the heart, the gateway between the seen and the unseen. The dot takes on spiritual and cultural depth.

This sacred dot, called Nuqta al-Suwayda is the dense blood clot in the heart: is described in Sufi philosophy as the hidden center of love. Only true lovers and the innocent can touch this precious "being". The doorway between the human and the divine. It is both micro and macro: the atom, the seed, the star, the galaxy. The dot is where existence begins and where it returns. Still yet infinite, small yet containing the cosmos.

My work reimagines this primordial symbol through the lens of Bauhaus clarity and Arab spiritual modernism. A large red Arabic ب) dominates the canvas, partially cropped - as if infinite beyond the frame. Crossing its body is a vertical sequence of blue circles, the phases of the moon, culminating in a gold-leaf full moon placed where tradition locates the dot of ب): a radiant seed, the heart's hidden light. The dot is no longer just a mark, but a cosmos folded into a seed: the hidden pulse of the universe, the secret of the heart, the story of becoming.

Zuleyha CELIK

Born in 1988 in Istanbul, Turkey, she was immersed in a city steeped in history, where art and architecture intertwine in a mesmerizing tapestry. Istanbul's unique position bridging Europe and Asia exposed her to diverse artistic styles from a young age, shaping her creative outlook.

From childhood, she wielded a pen and paper with fervor, laying the foundation for a lifelong passion for artistic expression. Pursuing her first love, she embarked on a journey in Graphic Design in Istanbul, where she honed her skills amidst the vibrant cultural landscape. However, her artistic curiosity knew no bounds, leading her to pursue further studies in Interior Architecture and Design at the Academy of Art University in San Francisco.

During her time in San Francisco, she embraced a multifaceted approach to creativity. Balancing her studies with part-time work in Graphic Design, particularly in branding for restaurants, she found herself immersed in the dynamic intersection of design and commerce. Additionally, her burgeoning interest in photography flourished as she undertook photo shoots for a tech company in Berkeley, California. Her academic pursuits culminated in the honor of receiving the President's Honors twice, a testament to her dedication and commitment to excellence. Yet, beyond academic accolades, her true passion lies in the transformative power of architecture.



Pearl of Times, 2025
Mixed Media on paper
77x57cm

A dot as a visual symbol refers me to the Pearl and grain of sand and also to the embryo, developing from a dot or a cell. Pearl diving and extraction was the historical business of the region, especially in UAE, it was interesting to integrate and transform the shape of the shell into geometric structural design, following Bauhaus principle "Form follows function". Shell protects the Pearl, protects the dot, protects the baby- so it's triangles and covering umbrella shape gives mental emphasis. The local desert and sand beaches led me to the idea of using the earthy colors palette which also aesthetically comply with major color scheme of Arab modernism, while intense black can relate also to the traditional "pan Asian" colors. The embryo I decided to develop to a new born baby, it's the most important and sentimental aspect of the artwork - people, generation after generation, who inhabited the land, kept the identity and cultural code throughout the times, aspiring to make the exclusive and unique beautiful country we live in nowadays, true. In my artwork I show the connection of times, in its succession and heredity, like the lines or threads running from the Pearl.

Liudmila PANENKOVA

Liudmila always aspired to work on the international art scene and resides in Dubai since 2016. She held 3 solo shows in Dubai, participated in numerous exhibitions across UAE, Europe, UK and Asia, creating unique detailed ink and mixed media drawings. Nowadays her recognizable technique and symbolic concepts are defined by curators as magic realism style. Liudmila has also taken part in governmental art exhibitions, collaborated with Abu Dhabi Cultural Foundation and Tashkeel, and took part in established art fairs at Carrousel Du Louvre, World Art Dubai and Sikka Art Fair.