

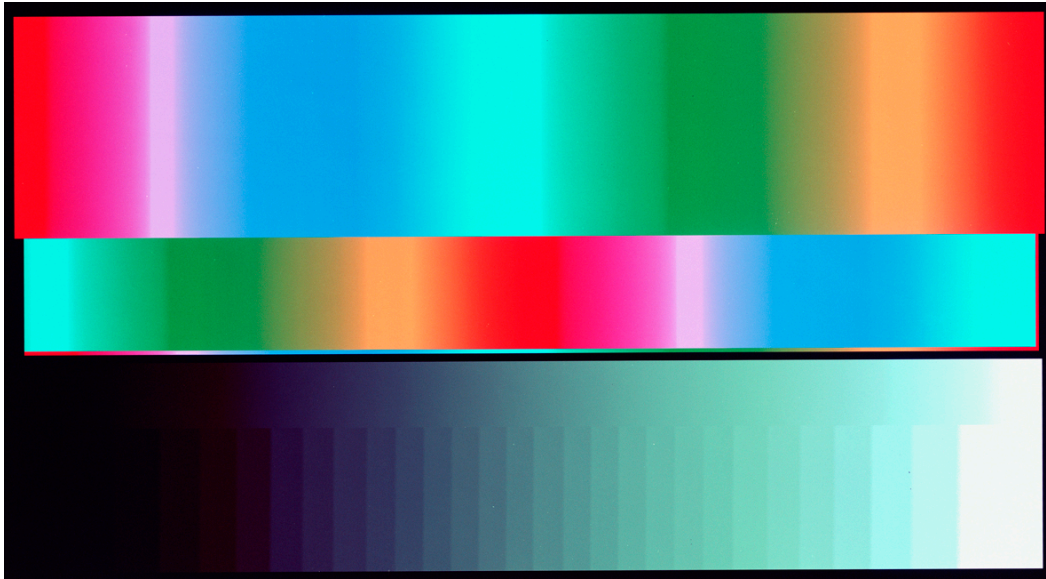
GALLERY 2

When Heartstrings Collapse

Sara Naim

March 14 – April 16, 2016

The Third Line is pleased to present *When Heartstrings Collapse*, **Sara Naim's** first solo show with the gallery. Sara's interest in micro images, particularly that of skin cells, investigate the perception of boundaries and proportion. On a cellular scale all space is merged and the only variation is the different densities of matter. The photographs and sculptures of these micro worlds prompt an idea of something much larger or vaster, creating a discerning play on synchronicity and corporeality.



Sara Naim, *Blush*, 2016, C-type digital prints

'Heartstrings' was first used in non-anatomical literature in the late fifteenth century to describe the nerves and tendons thought to keep the heart in place. Plato (427–347 BC) located the spirited part of the soul, which governed behaviours we now term emotions, in the heart, and associated the throbbing of the heart in emotional situations with an intensification of the heart's heat (and with such terms as 'surrounded by the warmth of love', 'the heat of anger', and 'cool disdain').¹

The individual artwork titles in this exhibition – *Shudder, Tense, Tremble, Chill, Pallor, Sweat, Twitch, Choke* and *Blush* – originate from physical/bodily manifestations of emotions. This continues the play between inside and outside bodily tensions, as well as the ambiguity connected with it, all concepts that Sara explores in her practice.

Using the Scanning Electron Microscope, the black and white photographs in the exhibition are taken from scans of Sara's dead skin cells collected from her fingertips – the point of our body that connects us to the external world through that sense of touch; and the point at which we physically grasp the things around us. The artist deliberately manipulates the glitch effect that appears through scanning accidents; as well includes external elements that materialised when she photographed the monitor that was imaging the dead skin cells. The colour photographs are a combination of a digital file of Sara's hand and a screen grab of a computer glitch which occurred while she was editing a dead skin cell image, both which were later converted into photographic film. Sara explores the symbolism of layering, accidental glitches and chance digital versus analogue encounters, and uses them to represent what she feels is an apt description of the human body.

¹ The Oxford Companion to the Body, 2001, Oxford University Press

In addition to the photographic images, the exhibition also includes floor sculptures that produce distorted reflections, allowing the viewer to reconsider what they see and perceive. High voltage rubber cable wires become their support system, speaking of disconnections and connections, and the potential of moving energy. These cables also indicate towards the anatomy of the human body. Their participation makes them components of the exhibit's broken information and glitch format, and Sara's engagement with the body as an indeterminate expanse.

About Sara Naim

Sara Naim (b. 1987, London) is a Syrian visual artist who grew up between Dubai and London. She most recently received her MFA in Fine Art Media at The Slade School of Fine Art, London, and previously completed her Bachelors in Photography from London College of Communication. Sara often uses photography, drawing and installation to explore the phenomenological meditation on how we encounter the world through our bodies, and negotiates the sinuous line between our interior and exterior physicality.

Her solo shows include *Heartstrings* at Concrete, Hayward Gallery, London; Gallery 1, Pavilion Downtown, Dubai, UAE (2012). Group shows include: *Hindsight* at V1 Gallery, Copenhagen (2014), *Summer Show 2014*, The Third Line, Dubai, UAE, (2014); *MFA Show*, The Slade School of Fine Art, London, UK (2014); *Need you 100%*, Display Gallery, London UK (2014); *Art Pendeo*, The Visual Collective, London, UK (2013); *CMYK*, Gulf Photo Plus, Dubai, UAE (2013); *Au Lait! Quand l'Art Déborde* at Lab'Bel Gallery, Jura, France (2012) and various others in London, Dubai, Cologne, Arles, Guernsey and Malaysia. Her works have been featured in Art Forum, Phaidon, Dazed and Confused, Vice, and the Gulf News. Sara has recently taken part in the Beirut Art Residency 2015, Lebanon and will be participating in Cité internationale des Arts, Paris in 2016. She lives and works between Paris, France and London, UK.

GALLERY 1

Hassan Hajjaj, *La Salle de Gym des Femmes Arabes*

About The Third Line

The Third Line is a Dubai-based art gallery that represents contemporary Middle Eastern artists locally, regionally and internationally. The Third Line also hosts non-profit, alternative programs to increase interest and dialogue in the region.

The Third Line's book wing *Works on Paper* publishes books by associated artists from the region. Books published to date include *Presence* by photographer Lamya Gargash (2008), *In Absentia* by Tarek Al-Ghoussein (2009), *Cosmic Geometry*, an extensive monograph on Monir Shahroudy Farmanfarman, edited by Hans Ulrich Obrist and Karen Marta (2011), and the self-titled treatise *Huda Lutfi* about the artist's Cairo based practice.

Represented artists include: Abbas Akhavan, Ala Ebtekar, Amir H. Fallah, Arwa Abouon, Babak Golkar, Ebtisam Abdulaziz, Farhad Moshiri, Fouad Elkoury, Golnaz Fathi, Hassan Hajjaj, Hayv Kahraman, Huda Lutfi, Joana Hadjithomas & Khalil Joreige, Laleh Khorramian, Lamya Gargash, Monir Shahroudy Farmanfarman, Poursan Jinchi, Rana Begum, Sahand Hesamiyan, Sara Naim, Sherin Guirguis, Shirin Aliabadi, Slavs and Tatars, Sophia Al-Maria, Tarek Al-Ghoussein, Youssef Nabil and Zineb Sedira.

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