

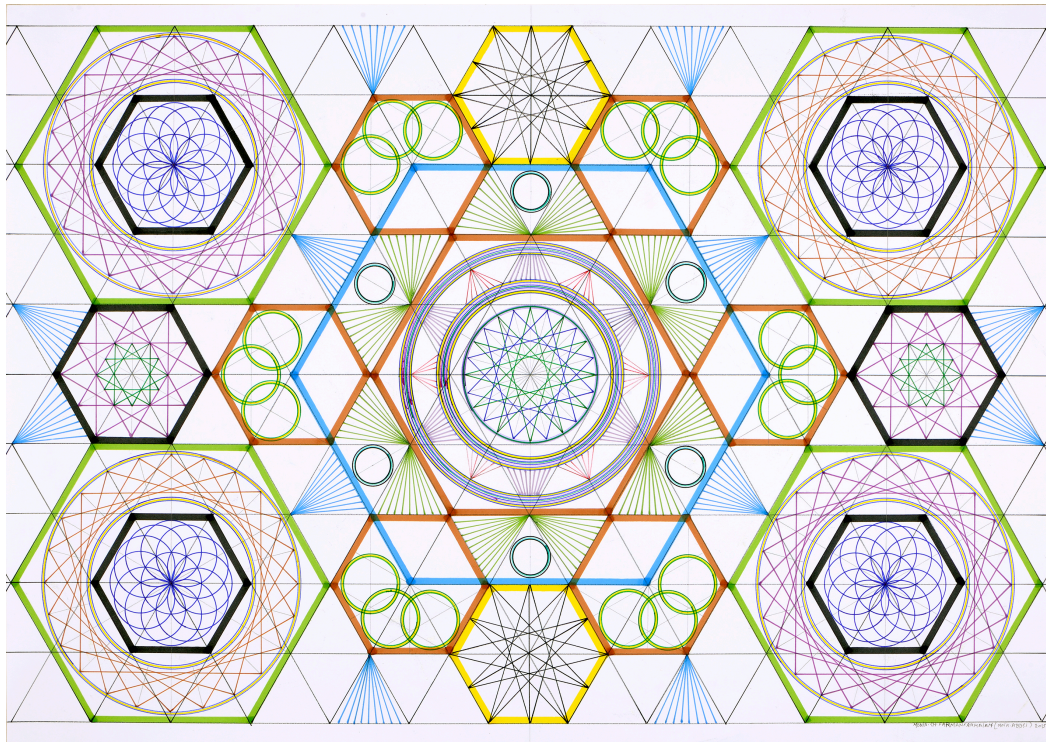
THE THIRD LINE AT ALSERKAL AVENUE: INAUGURAL EXHIBITION

Infinite Geometry

Monir Shahroudy Farmanfarmaian

January 5 – 30, 2016

The Third Line is delighted to announce the opening of its new gallery space in Alserkal Avenue, with the inaugural exhibition focusing on a solo presentation by Iranian nonagenarian **Monir Shahroudy Farmanfarmaian**. The exhibition will reflect upon the different facets and materials of her geometric practice and will feature a range of drawings, carpets, and mirror works, showing the depth of her conceptual consideration throughout her career and medium. While many of the drawings and mirror works are new and only produced in the last few years, the presentation also includes drawings and carpets that were made in the early 90s, all of which have never been shown before.



Monir Shahroudy Farmanfarmaian, *Hexagon (Second Family)*, 2015, Felt tip marker and pen on paper, 70 x 100 cm

The artist's distinguished career spans more than five decades. In recent years, focus has expanded to examining Monir's practice as a whole and looking at how the visual and conceptual language has developed over the decades, with most recently the Solomon R. Guggenheim Museum in New York presenting the artist's first comprehensive exhibition in the United States in March of 2015.

Monir's most well known work incorporates traditional reverse glass painting, mirror mosaics and principles of Islamic Geometry with a contemporary sensibility. Through wall-based panels, she presents both a detailed craft and contemporary abstraction that employs an interaction of surface texture, light and reflection, and colour and form. This characteristic mirror mosaic in Monir's work is an Iranian decorative form known as *aineh-kari*, a technique that dates back to the sixteenth century.

Monir carries the same principles into her works on paper and textile. All of the drawings presented will be making their debut, including earlier works from the 1990s that were produced while Monir was in exile in New York, following the Islamic Revolution in Iran. Examples of the earlier works from the 90s are more freehand and whimsical in nature, many of which became prototypes for carpets that were made by hand in Tabriz and Bijar, Iran.

Those wool and naturally dyed silk carpets present a unique insight into Monir's experiments in material that have not been showcased before. In contrast, the more recent felt tip marker and pen drawings on paper are in tightly calculated geometrical compositions, with a multitude of roulette curves – a direction that has also evolved in her mirror works.

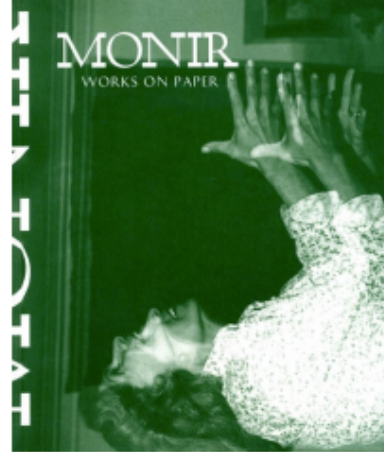
BOOK

MONIR: Works on Paper

Author: Etel Adnan, Frank Stella, Hans Ulrich Obrist, Monir Shahroudy Farmanfarmaian; Edited by Karen Marta

This intimate book of drawings, which wed the cosmic patterning of traditional Islamic geometry with the rhythms of modern Western geometric abstraction, is interwoven with an extended interview by Hans Ulrich Obrist with Monir Farmanfarmaian, Etel Adnan, and Frank Stella that tells the story behind these painstakingly crafted works on paper that play a central role in the artist's principles of repetition and progression.

With the support of the LUMA Foundation and published on the occasion of the exhibition, *Monir Shahroudy Farmanfarmaian: Infinite Possibility* at the Solomon R. Guggenheim in New York (13 March – 3 June 2015), this publication is a snapshot of a fascinating and highly important facet of the artist's work.



Limited copies of the book will be available for sale at The Third Line bookstore.

About Monir Shahroudy Farmanfarmaian

Monir was born in Qazvin, Iran, in 1924. Her works have been exhibited extensively in Iran, the U.S.A, Europe, and the Middle East, including the Solomon R Guggenheim Museum, NY; Fundação de Serralves, Porto; Prospect 3, New Orleans; Museum of Modern Art, NY; Leighton House Museum, London; Haus der Kunst, Munich; 29th Bienal de Sao Paulo; The Third Line, Dubai; and the Venice Biennale (1958, 1964, 1966 and 2009). Monir's major commissioned installations include work for the Queensland Art Museum, Australia (2009), the Victoria & Albert Museum's Jameel Collection (2006), the Dag Hammerskjöld building, NY (1981) and the Niyavaran Cultural Center (1977-78), as well as acquisitions by the Metropolitan Museum, NY; The Tehran Museum of Contemporary Art, the Museum of Contemporary Art Tokyo, and most recently the Guggenheim Museum, NY. Monir currently lives and works in Tehran, Iran.

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 also 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 Farmanfarmaian, 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, Hayw Kahraman, Huda Lutfi, Joana Hadjithomas & Khalil Joreige, Laleh Khorramian, Lamya Gargash, Monir Shahroudy Farmanfarmaian, Pouran Jinchu, 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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