

**Sara Naim**

*Rose Tinted*

12th May - 8th July 2022

The Third Line is pleased to present Sara Naim's third solo exhibition at the gallery. *Rose Tinted* introduces a new body of work featuring photographs based on utopian scenes that don't entirely correspond with their sculpted forms. For the last time after six years, Naim uses plexiglass, wood and print in her wall and floor-based artworks, which contain imagery related to food, land, and objects depicted in an idealised form.



Sara Naim, *Lightwave Scene*, 2021, Plexiglass, C-type digital print, wood, 172 x 109.6 cm, Edition of 1, 1AP

Traversing both gallery floors, a tension arises between the perception of something and its existence. Against the stark truth, however, any utopian notion is soon overturned. The human tendency to project one's own vision onto the world, for example to visualise it in a softer, forgiving light, often means tinted lenses generate a mask.

Naim analyses how our viewpoints are shaped by our perception, and how we rarely regard anything as it genuinely is. Both consciously and unconsciously, we project our expectations, desires or aversions onto an experience, in turn, that influences our individual narrative of truth. Greek philosopher Plato's *Theory of Forms* (308 BC) provides a framework for this artist's examination of delusion and reality by means of

simplified, cartoonish language. All we witness, according to Plato, takes the form of an ideal beyond time and space that can only be accessed by the mind.

There are a variety of colliding images on the ground floor, from the communal *Table Scene* (2021) to the intimate *Bouquet Scene* (2021). In the first, lemons perch haphazardly atop an uneven bowl, distorted and distended along the dripping tablecloth. In the second, a bouquet of six distinct flowers is presented, held by a hand that also grasps two tiny blossoms. By enlarging the scale of the bouquet, it embodies an overwhelming expression of love and emotional offering.

A sense of déjà vu dominates the upper floor, as the mind recalls the expectations from downstairs. In *Apero Scene* (2021), a grazing platter featuring cheese, grapes, and wine evokes the excitement of a Parisian feast.

Each artwork is divided and united by visible silver screws. In doing so, she highlights the isolation of the elements and provides a metaphor to the constructed image. Yet the back is composed of a singular continuous piece of wood, providing unity among fragmentations. Two sides of visual perception are put into stark relief: the nostalgic aspects of rose-coloured vision clash with the freeing, but painful, truths that can be uncovered through unbiased observation. Naim's exhibition illustrates the idea and act of pure observation to achieve a both meaningful and memorable sight, without actually being either.

Words by Vanessa Murrell

### **About Sara Naim**

Syrian artist Sara Naim (b. 1987, London) works between London and Dubai. Her multidisciplinary practice explores the notion and perception of boundary. Selected solo shows include: *Building Blocks*, The Third Line, Dubai, (2019); *Reaction*, Parafin, London (2018); *When Heartstrings Collapse*, The Third Line, Dubai (2016); *Heartstrings at Concrete*, Hayward Gallery, London (2016). Selected group shows include; Centre Photographique Rouen, Normandie (2019), Katzen Arts Center, Washington D.C. (2018), Stedelijk Museum Breda, Netherlands (2018), Sans Titre, Paris, Parafin, London (2017). Her art residencies include Cité Internationale des Arts, Paris (2019, 2018, 2016), and at Beirut Art Residency, Beirut (2015). She was commissioned by Alserkal Avenue, Dubai (2020), and Hospital Rooms, London (2017), and Naim's works are in the permanent collection of the Museum of Old and New Art, Tasmania. Naim received her MFA Fine Art Media from The Slade School of Fine Art, London (2014), completed a BA (Hons) Photography from London College of Communication (2010) and an Art Foundation from Chelsea College of Art (2007).

### **About Vanessa Murrell**

Vanessa Murrell is a curator, educator and writer born in Spain and based in London. Dedicated to the inclusion of emerging and underrepresented artists, she co-founded contemporary art platform DATEAGLE ART in 2017. Since its inception, she has interviewed 150+ artists and expanded her activities to include exhibitions, commissions and educational initiatives. She has co-curated exhibitions introducing 50+ artists' works offline, in a variety of domestic, public and white cube settings: *Dream Rich* (2022); *Full English* (2019); *Dark Air* (2019); *Recreational Grounds V* (2019); *Prevent This Tragedy* (2018); *Home Alone* (2018); *The Pink Panther Show* (2018); and online: *Control The Virus Vol 03* (2021), *Spread The Virus Vol 02* (2019) and *Vol 01* (2017). Recently, she was the recipient of Arts Council National Lottery Project Grants (2021, 2019). As a writer, she's contributed articles, interviews and reviews to Coeval, DAZED, émergent, Flash Art, METAL, Soft Punk and Something Curated. Her writing has been published at *S.P.A.M. Spreads #2* (2021), BALTIC Centre for Contemporary Art, and *50 Women Sculptors* (2020), Aurora Metro & Supernova Books.

### **About The Third Line**

Founded in 2005, The Third Line is a Dubai-based gallery that represents contemporary Middle Eastern artists locally, regionally, and internationally. A pioneering platform for established talent and emerging voices from the region and its diaspora, The Third Line has built a dynamic program that explores the diversity of practice in the region.

In addition to its exhibitions, The Third Line engages in the production of art publications in English and Arabic and hosts numerous non-profit, alternative programs that add to the discourse on art, film, music and literature in the region.

Represented artists include: Abbas Akhavan, Ala Ebtekar, Amir H. Fallah, Farah Al Qasimi, Farhad Moshiri, Fouad Elkoury, Hassan Hajjaj, Hayv Kahraman, Huda Lutfi, Joana Hadjithomas & Khalil Joreige, Jordan Nassar, Laleh Khorramian, Lamyia Gargash, Monir Shahroudy Farmanfarmaian, Nima Nabavi, Poursan Jinchu, Rana Begum, Sahand Hesamiyan, Sara Naim, Shirin Aliabadi, Slavs and Tatars, Sophia Al-Maria, Tarek Al-Ghoussein, yasiin bey, Youssef Nabil, and Zineb Sedira.

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