

Lamya Gargash  
*Sahwa*

23 March – 30 May 2020

*Here I am in the presence of rich human history, all of which has been dormant for many years and brought to life through conservation. I picture this slumbering human resting amidst the desert sand only to be awoken gently by another, and thus their new journey together begins.<sup>1</sup>*



Lamya Gargash, *Sahwa*, 2019, *Untitled 5*, Ctype print

The Third Line is very pleased to announce Lamya Gargash's solo show. Titled *Sahwa*, meaning 'awakening' or the rebirth of an individual or thing in Arabic, the show is a narrative journey through a series of ancient objects from the Al Ain Museum in Abu Dhabi.

In this new body of work, Gargash approaches these ethnographic artefacts from an overlooked angle – that of the conservator's room. Through her sometimes colourful, sometimes black and white images, the artist rehabilitates these objects, giving them new lives while they undergo a process of restoration. This experience allowed her to examine the artefacts in a new light, not only capturing their physical structures but also gaining insight into the lives and worlds of previous inhabitants of the Emirates. With unrestricted access to these domestic, quotidian objects of anthropological and cultural significance, Gargash retraces their histories in a manner more personal and poetic than journalistic.

<sup>1</sup> Lamya Gargash, on encountering artefacts at the Al Ain Museum.

A mannequin head with ornaments and jewellery. Bracelets with a traditional spiked design. A brass pen container with a small inkwell. A silver pen nib holder. A ceramic, hand-painted bowl used for charcoal. Water jars with decorative motifs. These precious but everyday artefacts are now the solo protagonists of the artist's lens. With this poetry of fragments, Gargash creates a story of ancient times punctuated with anecdotes from the present, in the form of romantic still lives or detached images of the rooms where the conservator's tools are kept.

*Sahwa* both revitalises an almost-lost past and reveals forgotten spaces of its archaeological afterlife.

## About Lamya Gargash

Concerned with the relics of an ever self-renewing architecture, Lamya Gargash documents the forgotten spaces in public and private realms in Emirati society. Through her practice and photographic series *Presence*, *Familial*, *Majlis* and *Traces* series, Lamya investigates the fast pace at which her surroundings are changing and what is left behind when a culture undergoes an unwavering thrust forward. Lamya received her Masters of Arts in Communication Design from Central Saint Martin's in the UK in 2007 after graduating from the American University of Sharjah in 2004. She was the first Emirati artist to represent the U.A.E at the country's first National participation at the 53<sup>rd</sup> Venice Biennial in 2009 where she showed *Familial* Series. In the same year, she also participated in the 9<sup>th</sup> Sharjah Biennial in Sharjah, U.A.E with her series *Majlis*.

Lamya's works have been included in solo and group exhibitions around the world. Her work is part of the permanent collection of the Barjeel Art Foundation, Sharjah, UAE and Sharjah Art Foundation, Sharjah, UAE.

Lamya Gargash currently lives and works in Dubai.

## About The Third Line

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

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

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