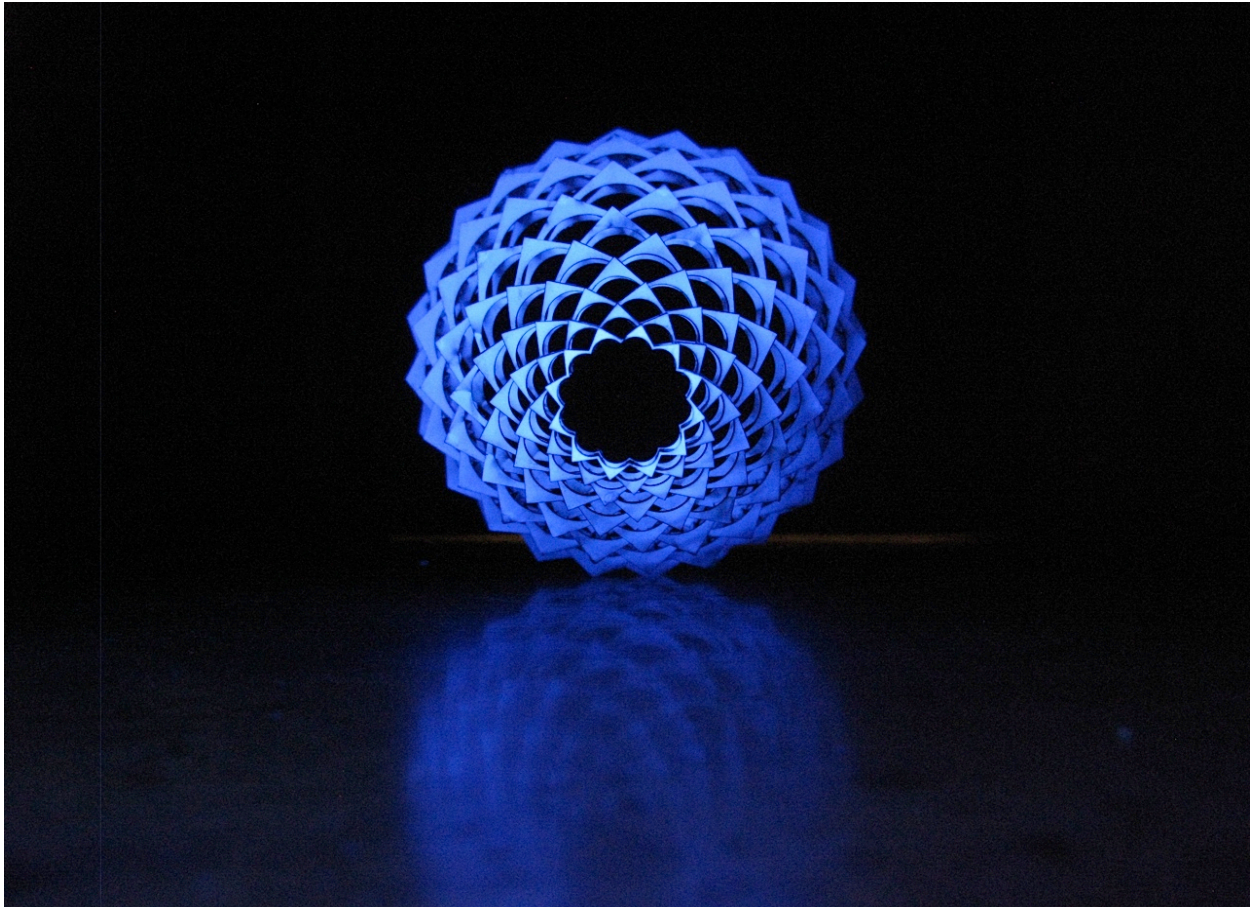


Sulook

Sahand Hesamiyan

January 22 - March 7, 2013

The Third Line is pleased to introduce Iranian sculptor Sahand Hesamiyan, the newest addition to the gallery's represented artists. His upcoming exhibition *Sulook*, in the gallery's Project Space, presents ancient concepts of transcendence in an ultra-modern context, with contemporary sculptural pieces taking cue from Islamic architecture.



Sahand Hesamiyan, *Sulook*, 2012, Steel, UV Color, and Black Light, 417 x 190 x 190 cm

Derived from the Arabic term *Sulook*, the name finds its roots in the Sufi tradition of mysticism. It alludes to a spiritual pathway and involves developing both the exoteric and esoteric aspects of life with accordance to religious guidance.

In physical form, the complex geometric structures and modern aesthetic in the exhibit take inspiration from the traditional structure of the dome - an ancient Persian structural form that became a defining feature of Muslim architecture - specifically, a variation of the dome where its beauty lies in the shape and form rather than its embellishment. Linking science and geometry to the metaphysical nature of spirituality, Hesamiyan references the construction philosophy of these domes, wherein the height and upward movement of the

structure is a metaphor for the heavenly transcendence man reaches with enlightenment.

The contemporary interpretation of the dome, through the use of innovative medium such as plexus, UV powder, black lights and reticular form, not only gives mutability to the piece, but also explores both the internal and external spaces and presents the multifaceted relationship that exists between modernity and tradition.

About Sahand Hesamiyan

Sahand Hesamiyan (b.1977 Tehran) graduated from Tehran University with a BFA in Sculpture. Hesamiyan has exhibited in a number of group shows in Iran, UK, USA, Italy and Mexico since 1999; Solo exhibitions *Do You See Me!*, Ave Gallery, Tehran (2008), *Memory Lives On*, Aun Gallery, Tehran (2011); and participated in six Biennials in Tehran from 2005-2008. Hesamiyan was a finalist for the *Magic of Persia Contemporary Art Prize*, and a nominee for the *Biennial Tem Prize of the 4th Contemporary Iranian Sculpture Biennial*; he received awards for the *1st Tehran Steel Sculpture Symposium* (1st), *1st Tehran International Sculpture Symposium* (3rd), *Fajr e Noor Exhibition* (1st) and was the winner of the *Municipality Prize of the 4th Contemporary Iranian Sculpture Biennial*. He also participated in the *1st Sculpture Biennial for Urban Space* in Tehran (2008). Hesamiyan's works are included in Delfina Entrecanales Collection, The Samawi Collection and MAC Collection and numerous private collections.

Hesamiyan is a member of the managing board of the *6th Tehran Contemporary Sculpture Biennial*. He currently lives and works in Tehran.

About The Third Line

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

The Third Line also publishes books by associated artists from the region. Books published to date include *Presence* by Emirati photographer Lamyia Gargash (2008), and *In Absentia* by Palestinian-Kuwaiti Tarek Al-Ghoussein (2009), *Cosmic Geometry*, an extensive monograph on Monir Shahroudy Farmanfarman, edited by Hans Ulrich Obrist and Karen Marta (2011), and most recently 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, Lamyia Gargash, Laleh Khorramian, Monir Shahroudy Farmanfarman, Poursan Jinchi, Rana Begum, Sahand Hesamiyan, Sherin Guirguis, Shirin Aliabadi, Slavs and Tatars, Sophia Al-Maria, Tarek Al-Ghoussein and Youssef Nabil.

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