

GALLERY 1

Audible Inaudible

Hayv Kahraman

September 18 – October 22, 2016

The Third Line is pleased to present *Audible Inaudible*, Hayv Kahraman's fourth solo show in Dubai. Hayv returns with a new body of works on linen, wood and paper through which she narrates the violence of sound and the sonic trauma connected to her past – and that of many others – as an Iraqi immigrant.



Hayv Kahraman, *Identification (Hair Color)* (detail), 2016, Oil on linen, 63.5 x 218.4 cm

Using her own experiences during the Iraq war as the backdrop, Hayv is exploring visual and verbal military elements that the American army employs in conflict zones. More specifically, Hayv is looking into the sound of war and revisiting the trauma of association with the sounding of a siren, an audible imprint that continues to trigger the same sense of terror that she experienced as a child when she first heard them in Baghdad. War sirens, unlike those heard in fire emergencies or ambulances, warn of far grimmer consequences fast approaching – destruction and death – and warns all those in vicinity to find shelter.

During her research on sound, Hayv discovered how sound can also be manipulated to take the form of sonic weaponry – now becoming both the bearer and executioner of devastation. The notion of sound as a harbinger of doom in Hayv's work is taken apart and studied with the help of scholarly research undertaken by Martin Daughtry, an ethnomusicologist at NYU Abu Dhabi¹. In this book *Listening to War: Sound, Music, Trauma and Survival in Wartime Iraq*, Daughtry mentions the body as a microorganism that can “shield” sounds. In one of his interviews, an Iraqi woman says that she shielded her children from the sound of sirens by holding them tight and pressing her arms against their ears. Hayv takes this concept to incorporate acoustic foam into her paintings, treating them as bodies that detain, absorb and deflect sound. The act of cutting the meticulously prepared linen and pushing the foam through enacts its own form of violence, but because this new surface will deter sound waves that could potentially be harmful it becomes an act of resistance. The paintings then become hybrid shields of their own.

¹ Martin Daughtry is also extending his insight in to the work by contributing an essay for the accompanying exhibition e-catalog.

Also part of the new body is *Smart Card*, Hayv's interpretations of found US military cheat-sheets, complete with phrases and accompanying illustrations. Originally used during the Iraq war, the pamphlets provided visually aided tools to military personnel for dealing quickly with situations most commonly expected to arise. These guides provided a shortcut vocabulary for everything from negotiating for information, to searching suspects and other administrative directives for wartime circumstances; forming useful guides for military personnel, as well as communication tools between them and non-English speaking Iraqis. They also included violent or aggressive images demonstrating, for example, IED tactics or negotiating hostage/reward deals. Hayv's rendering moves the illustrations towards a more intimate construal, one that nods towards experiential injury and imagery. Alongside these new works on paper, the Iraq smart cards have also informed the majority of the works on linen in the show.

The exhibition includes interactive works, *Would you like to play? 1 and 2*, made with magnet-mounted, hand painted wood sections displaying visuals also adopted from the tactical smart cards. These octagonal pieces of wood have been meticulously illustrated with geometrical patterns, red splashes suggestive of blood, and various symbols and female figures in different positions – the latter two taken directly from the smart cards. Visitors will be able to re-arrange the symbols to create a battle scene. This work is traveling to The Third Line from the Asian Art Museum in San Francisco.

About Hayv Kahraman

Hayv Kahraman was born in Baghdad, Iraq 1981. She lives and works in Los Angeles, USA and is a graduate of the Academy of Art and Design in Florence, Italy. The body as object and as subject has a central function within Hayv's work.

Recent solo exhibitions include *How Iraqi are You?*, Jack Shainman, New York, USA (2015); *Extimacy*, The Third Line, Dubai, UAE (2012); *Pins and Needles*, The Third Line, Dubai (2010); *Waraq*, Frey Norris, San Francisco, USA (2010); *Seven Gates*, Green Cardamom, London (2010). Recent group exhibitions include Thessaloniki Biennial 5, Thessaloniki, Greece (2015), *Neighbors: Contemporary Narratives from Turkey and Beyond*, The Istanbul Museum of Modern Art, Istanbul (2014); *CONTEMPORARY: Architecture, Culture and Identity*, Louisiana Museum of Modern, Humlebaek, Denmark (2013); *Jameel Prize Tour*, San Antonio Museum of Art, USA (2013) and The Victoria & Albert Museum, London (2011); *Le Corps Decouvert*, Institute de Monde Arabe, Paris (2012); *Jameel Prize Tour*, Museum of Fine Art, Houston, USA (2012); *Disquieting Muses*, Contemporary Art Center of Thessaloniki, State Museum of Contemporary Art, Greece (2011); *Of Women's Modesty and Anger*, Villa Empain Center for the Arts, Brussels (2011); *Taswir*, Martin-Gropius-Bau, Berlin Germany (2010); *Unveiled: New Art from the Middle East*, Saatchi Gallery, London (2009).

Hayv's work is featured in various international collections including the American Embassy, Baghdad, Iraq; Barjeel Art Foundation, Sharjah, UAE; MATHAF: Arab Museum of Modern Art, Doha, Qatar; Rubell Family Collection, Miami, USA; Saatchi Gallery, London, UK.

GALLERY 2

Slavs and Tatars, *Made in Germany*

September 18 – October 22, 2016

Lecture Performance: Sunday, September 18, 7:30PM

When we think of foreign powers in the Middle East, we often think of France, England or the United States. For their second exhibition at The Third Line, *Made in Germany*, Slavs and Tatars look to the unlikely story of German Orientalism and what it can tell us about Europe's contemporary relationship to Islam.

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 Lamy 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 Ebtakar, Amir H. Fallah, Arwa Abouon, Babak Golkar, Farhad Moshiri, Fouad Elkoury, Golnaz Fathi, Hassan Hajjaj, Hayv Kahraman, Huda Lutfi, Joana Hadjithomas & Khalil Joreige, Laleh Khorramian, Lamy Gargash, Monir Shahroudy Farmanfarman, Poursan Jinch, 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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