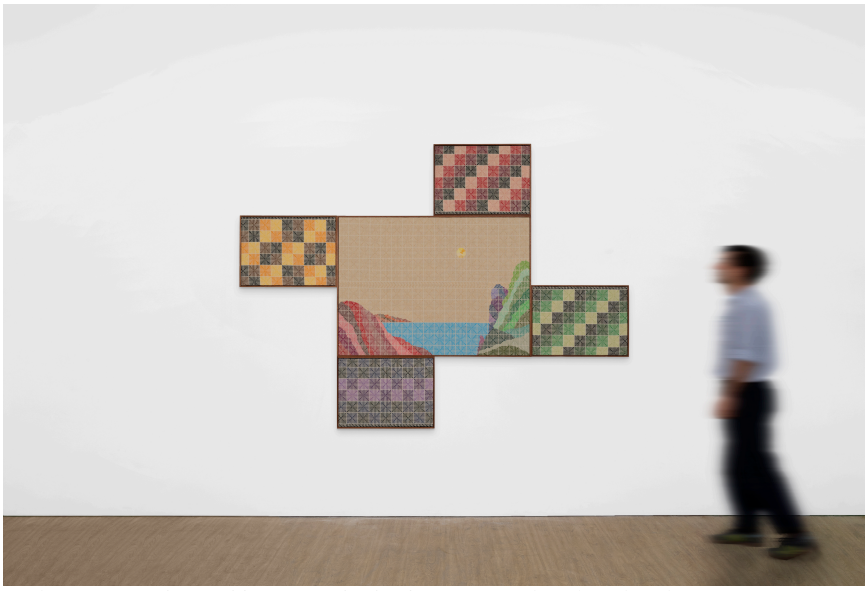
الخط الثـــالث
the third line

Jordan Nassar

No History of Shapes / لا تاريخ للأشكال

FRIEZE NO.9 CORK STREET
Opening Preview: Thursday, 8 October 2026, 6 – 8 pm
8 – 24 October 2026

The Third Line is pleased to present *No History of Shapes / لا تاريخ للأشكال*, Jordan Nassar's second solo exhibition with the gallery, on view at Frieze No. 9 Cork Street. The exhibition brings together a new body of multi-panel embroidery works and vibrant mosaics that recontextualize the history and aesthetic traditions of Palestine. In his delicate embroidery works, Nassar introduces a new geometric language inspired by the seminal Iranian artist Monir Shahroudy Farmanfarmaian's *Convertible* series, while extending his poignant inquiry of color and patterns. The mosaics echo a Byzantine mosaic found in northern Gaza, inviting viewers to imagine the whole and its embedded narratives.



Jordan Nassar, *They Build Homes with Clouds*, 2026, Hand-embroidered cotton on cotton, Dimensions variable.

Nassar's new body of intricate embroidery works continues the artist's exploration of color and the motifs of *tatreez*, a traditional Palestinian form of cross-stitched embroidery. Though dense in pattern, the works carry an airy, luminous quality through the careful use of color and fine thread, evoking the open landscapes of Palestine. At the same time, Nassar expands his practice by employing the structure of the late Iranian artist Monir Shahroudy Farmanfarmaian's *Convertible* series—multipart reliefs that can be organized into diverse configurations. Similar to Farmanfarmaian's works, Nassar's embroidered pieces can be rearranged to form different geometric wholes, inviting viewers to generate new meanings with each arrangement.

Alongside the embroidery works, Nassar presents small-scale mosaics. Created using the ancient technique of hand-cutting glass, the pieces are near-replicas of a Byzantine mosaic found in Jabalia of northern Gaza. Examining photographs of the archaeological artifact that are available online, Nassar sought to faithfully recreate parts of it, making additions and alterations at times to fill in the gaps. Each of the five mosaics depicts an orange tree, lion, human figure, and abstract patterns from the original.

Collectively, the works open up a dialogue on history, heritage, and aesthetic traditions of Palestine as they invite viewers to imagine the original mosaic in its entirety, along with its embedded narratives. The artist describes the series as "a tender gesture" that not only prevents the original mosaic—under threat of literal destruction from the ongoing violence in Palestine—from being obliterated from collective memory, but also emancipates it from being wielded for nationalistic purposes.

The exhibition's title, *No History of Shapes / لا تاريخ للأشكال*, is drawn from Mahmoud Darwish's poem, *Describing Clouds*. As Darwish writes, "*No final shape for this universe... / no history of shapes...*" */ I am looking from a height, and I see the bursting of shape / out of the frivolity of no-shape:*" Nassar also sees and draws up shapes, whose manifold possibilities of configuration point to the infinite vastness of the universe.

No History of Shapes / لا تاريخ للأشكال forms a two-part presentation with Anat Ebgi, Los Angeles, which brings together a shared body of work across both galleries.

About Jordan Nassar

Jordan Nassar (b. 1985, New York City; lives/works: New York City) is a visual artist working primarily in hand embroidered textiles that intersect fields of craft, ethnicity, and the embedded notions of heritage and homeland.

Nassar examines conflicting issues of identity and cultural participation using geometric patterning adapted from symbols present in traditional Palestinian hand embroidery. Meticulously hand stitching compositions across carefully designed patterns, he roots his practice in a linguistic and geopolitical field of play characterized by both conflict and unspoken harmony. Approaching traditional craft more as a medium than a topic, Nassar explores the intricacies of his Palestinian-American history and identity through recourse to subjects such as cultural exchange and absorption, diasporic nostalgia for the ancestral homeland, and inherited symbols, codes, and language systems. Nassar's textile works operate between representational and geometric abstraction, often including fictive landscapes of Palestine. The artist explains, "I like to discuss these landscapes as versions of Palestine as they exist in the minds of the diaspora, who have never been there and may never be able to go there. They are the Palestine I heard stories about growing up, half-made of imagination. They are dreamlands and utopias that are colorful and fantastical—beautiful and romantic, but bittersweet."

His work has been featured in solo and group exhibitions at institutions including Susquehanna Art Museum, Harrisburg, PA, USA; North Carolina Museum of Art, Winston Salem, NC, USA; Institute of Contemporary Art, Boston, MA, USA; Shangri La Museum of Islamic Art, Culture & Design Honolulu, HI, USA; KMAC Museum, Louisville, KY, USA; Whitney Museum of American Art, New York, NY, USA; Bainbridge House, Princeton Art Museum, Princeton, NJ, USA; Abrons Art Center, New York, NY, USA; Katonah Museum of Art, Katonah, NY, USA; as well as at art galleries including The Third Line, Dubai, UAE; James Cohan Gallery, New York, NY, USA ; and Anat Ebgi, Los Angeles, CA, USA.
Nassar was awarded the 2024 Louis Comfort Tiffany Foundation Biennial Grant.

About The Third Line

Founded in 2005, The Third Line is a Dubai-based gallery that represents contemporary artists locally, regionally, and internationally. With 20 years of dedicated commitment to the arts, it has become a pioneering platform for established talent and emerging voices from the region and its diaspora. Through a dynamic program encompassing exhibitions, artist talks, and art book publishing, The Third Line fosters rich discourse around contemporary art practices from the region.

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

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