



## DRAGONKNOT

Names that are myth and fairytale to the rest of the world are history in Turkey, a land that has been woven and unwoven time and again, like Penelope's tapestry: Pergamon and Ephesus, the lost empire of Hattuša, the 10,000-year-old temples of Göbeklitepe. Troy is still burning, half-buried under the Aegean sun and inside the ancient healing compound of Aeschlepiion, doctors still seem to be whispering therapeutic nothings into the ears of their sleeping patients.

Even Istanbul's 500-year-old Grand Bazaar is echoing down the years. Like Arman Suciyan, whose skills and knowledge are carrying the 500-year-old Kapalıçarşı ( Grand Bazaar ) goldsmithing tradition into the future, Dragonknot is a bridge connecting the ancient with the avant-garde, the abstract with the figurative, and the masculine with the feminine. The collection excavates and recrafts an imperial past: Inspired by the image of a pair of 3rd century BC Chinese repoussé silver belt buckles found in a yellowing auction house catalog, it speaks to the passage of time and the hand-making, artistry and materiality that bridge the centuries. A collection of deeply textural artifacts shaped by the lost-wax technique, Dragonknot is an archaeology of form that tells a story both ancient and modern while suggesting that history may simply be a series of events sculpted in the present.





## INTERSECTION

At the crossroads of an increasingly interconnected world, Istanbul has always offered a pageant and a spectacle. Remembered through the lens of Arman Suciyan's childhood and later journeys across the globe, the Intersection Collection is redolent of a bold, colorful midcentury city, straddling two continents like electrical currents, its streets plied by water sellers, gendarmes in their white hats and holsters, cart horses sharing the narrow streets with men in business suits and the muscular glamour of western automobiles.

Washed by the counter- and cross-cultural confluence of four seas, from the late 1950s through the mid-1970s, Istanbul became the portal through which hundreds of thousands of western travelers flowed into the East along the Hippie Trail. They were pilgrims of a sort, in search of something deeper, shared, and more authentic. In this collection, Suciyan has sculpted that city into graphical forms and converted speed and motion into emotion and sensuality. Each piece recalls some detail that distinguished vintage foreign automobile models: logos like heraldic shields and bowsprit-worthy hood ornaments, the brake lights of Fords, the tail fins and rocket bumpers of '57 Chevies and the toothy grin of the DeSoto's front grill. Drawn to the aerodynamic bullets, wings, fins, flames, headlamps and hoods--as exotic to Suciyan as swaying Spanish galleons, ancient spaceships, or mechanized suits of armor--he found beauty in the contrast between their shiny chrome and the rust and peeling paint as they aged, and the world aged with them.

Today, hand-sculpted in wax and cast in silver or bronze, finished with enamel, oxidizing and brushing, the Intersection Collection riffs on the forms that embodied that new Age of Man, an era of science and space travel, art and industry, entrepreneurism and optimism, when a man made his own path by driving it.





## ODYSSEY

The sun rises and sets and rises again, gem-like constellations revolve in the heavens, and from the soot and the seed, universes upon universes are born and born again. Arman Suciyan's debut collection contains within itself the kernel of every genesis myth: a spirit who makes the first beginning begin, setting the cycle of life in motion.

Within Suciyan's sinuous forms and impossibly intricate detail lie the stories of the Phrygian Kybele, Babylonian Mylitta, Ancient Egypt's Isis, or the Greek and Roman Persephone. His goddess has the power to bring life to any dead planet on which she alights and to leave her fecund essence to reside there for millions of years to come. When this heroine visits the Earth, she assumes the forms of birds that manifest her genius: the crane, the heron, the owl, the phoenix. This jewel-encrusted collection follows her evolution from a pure, elongated droplet into feathers and supple necks: sharp and soft, sublime and simple, motionless and a blur of motion, introducing a measure of order into primordial chaos.

In the future, Suciyan will transform various stages of the goddess' creation saga into the foundation for episodic collections based on the four elements, Earth, Air, Fire and Water.

















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