

GRAFFITI

1984-2013

JOHN

Cover:

LA2

Calligraffiti, 2013

Mixed media on paper

8.5 x 11 in / 21.6 x 27.9 cm

Interior Cover:

Matt Trumino aka DSENSE, *Graffiti Compilation Project*, 2002

LEILA HELLER GALLERY

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CARLA ACCARDI
EDEL ADNAN
YASMINA ALAOUI
AYAD ALKADHI
MASSOUD ARABSHAHI
ASSURBANIPAL BABILLA
JEAN-MICHEL BASQUIAT
WILLIAM BAZIOTES
BEN
ZIGI BEN-HAIM
JULIEN "KAALAM" BRETON
JEAN DEGOTTEX
JEAN DUBUFFET
MOHAMMED EHSAI
eL SEED
GHASEM HAJIZADEH
KEITH HARING
KEITH HARING AND LA2
HANS HARTUNG
NIR HOD
SHIRAZEH HOUSHIARY
ISIDORE ISSOU
BILL JENSEN
POURAN JINCHI
Y.Z. KAMI
FRANZ KLINE
RACHID KORAICHI
LEE KRASNER
LA2 (ANGEL ORTIZ)
FARIDEH LASHAI
L'ATLAS
EUGENE LEMAY
REZA MAFI
ANDRÉ MASSON
HASSAN MASSOUDY
AHMED MATER
GEORGES MATHIEU
NIELS "SHOE" MEULMAN
HENRI MICHAUX
FARHAD MOSHIRI
SHIRIN NESHAT
ALFONSO OSSORIO
LEILA PAZOOKI
FARAMARZ PILARAM
JACKSON POLLOCK
MEHDI QOTBI
RAMELLZEE
RETNA
ROSTARR
ROLAND SABATIER
BEHJAT SADR
NASSER AL SALEM
ALAIN SATIE
KENNY SCHARF
LOLA SCHNABEL
HADIEH SHAFIE
ESRAFIL SHIRCHI
PIERRE SOULAGES
PAT STEIR
PARVIZ TANAVOLI
TEE BEE
MARK TOBEY
CY TWOMBLY
ROB WYNNE
CHARLES HOSSEIN ZENDEROUDI

Calligraffiti

1984 - 2013

September 5 - October 5, 2013

"Yeah, that's fresh!" crooned Fab Five Freddy.

We were looking at Futura 2000's latest piece, an explosive spray paint on canvas version of what might have happened had Kandinsky taken the IRT. Fresh was right! The New York graffiti culture with its poly-media extensions into rap music and break dancing was sweeping the neighborhoods of New York and taking the young art world by storm.

Since the mid-sixties, graffiti New York style has evolved from crudely lettered tags a la Taki 183 to an increasingly stylized art form, the script moving deeper and deeper into the realm of abstraction. By the mid-seventies, this new, much more sophisticated version of graffiti was everywhere; and to the delight of some and the horror of others it had become the true signature of New York.

Actually, the new graffiti was everywhere except the art world itself. But for many young artists arriving in New York during the mid and late seventies, the art of the streets and the subways was having as much of an impact as the art in the museums. Inspired curatorial situations like Fashion Moda in the South Bronx and the great Times Square Show began to forge links between the art world and the graffiti world. The better known graffiti style artists are not part of the art world to the extent that one is just as likely to hear a discussion about their price levels and gallery affiliations as about their aesthetic merits.

I first met Fab Five Freddy several years ago when he was installed at the home of art seer Edit deAk, pouring over a book entitled *The Art Game*. Edit said that he was consuming a chapter a day. A brilliant communicator, Fred was emerging as the mouthpiece of the graffiti movement as it penetrated the down-



Cover of *Calligraffiti* brochure, 1984
Courtesy of The Museum of Modern Art, New York

town art world. He and his graffiti colleagues were intent on being recognized as serious individual artists, refusing to be conveniently categorized simply as graffiti artists. In striving to apply his imagery from train to canvas, Fred was devouring art critical texts as well as art world sociology. He was exploring how his subway car work fit in with the work of Pollock, Twombly, and other members of the contemporary art pantheon.

"I'm getting especially interested in the tags inside the cars," Fred said to me one day, referring to the sharply stylized signatures that young graffiti writers scribble all over subway car interiors.

Most observers were paying attention to the outlandish "car jobs" that sometimes cover entire subway car exteriors with futurized Pop Art-like murals. But Fred was finding that the tags themselves were perhaps the real heart of the graffiti style and the most artistic interest. Like certain other observers of the young art world, my perceptions of other schools of recent and not so recent art were being reshaped by the energy of wild style graffiti. With an altered perspective, and with a perverse sense of irony as well, I had begun looking very seriously at what the New York art establishment has long derided as the world's worst manifestation of modern art. This disparaged area was the School of Paris counterpart to Abstract Expressionism, the gestural work of Mathieu, Riopelle, Soulages, Hartung, and their colleagues. The view in vanguard New York circles was that this work was Abstract Expressionism without soul, all style and no substance, a sad indication of how the once great Paris art world had slid into artistic dandyism.

I had just returned from Paris one summer after studying a whole exhibition of this work when I received a call from Fab Five Freddy inviting me to his Clinton Street storefront studio. Fred's new canvases were brutal. The imagery was based on the calligraphic tags that he had found so inspiring. They were blown up and were sprawled across the surface. The linkage between the calligraphic gestures of the Paris *tachists* and the subway "B Boys" began to click.

"Have you ever heard of Mathieu?" I asked Fred.

"Mathieu? No," Fred responded, looking a little disappointed.

With his voracious reading, Fred had accumulated an impressive knowledge of contemporary art history, and probably didn't like hearing that he had missed something important. I began describing Mathieu's work and talked about my hunch that the graffiti artists and the disparaged luminaries of the 1950s School of Paris shared some similar concerns.

"Are you talking about May-thee-yoo?" Fred asked, getting excited. "I was wondering how to pronounce his name. Sure, Mathieu, (now pronouncing it perfectly) he's my man!"

When my friend Leila Taghinia-Milani opened her gallery, it was my first opportunity to see the work of Hossein Zenderoudi and other Persian artists whose work was inspired by the grace and rhythm of Persian calligraphy. Like the graffiti artist who began with a stylized signature and kept stylizing it to the point that it became an expressive abstract symbol and the basis for a large composition, Zenderoudi had long been painting swirling abstractions evolving out the act of writing the Persian language. Looking at the New York graffiti that I knew well, the French *tachism* that I was beginning to explore, and my new experience with Persian calligraphic abstraction, I was beginning to perceive a fascinating cross-cultural link.

"Let's do a show!" I proposed to Leila. "We'll put this Persian art together with '50s School of Paris material and the latest graffiti style work. We'll include some Japanese and Chinese calligraphy too."

Leila enthusiastically agreed.

"We'll make your gallery look like the inside of a Trans-Atlantic subway car," I promised.

The importance of the Constructivist and Expressionist traditions in the

development of Modern art is well established and clearly documented. The calligraphic tradition may not be as central to the course of Modernism but is still a crucial component of the Modernist vocabulary. Such landmarks of Modern art as the language collage of the Dadaists and the automatic writing of the Surrealists were important ingredients in the formulation of the modern calligraphic mode. But the essence of the calligraphic approach is the modern artists' exploration of the drawing gesture and the brushstroke as the basis of the physical art making process. A classic Jackson Pollock painting, with its drips following the movement of the artist's hand, or a Cy Twombly blackboard painting with its graceful scribble, provide famous examples of the calligraphic approach. A calligraphic impulse has been behind some of the greatest works of Modern art.

Although some of the younger practitioners of New York graffiti may not get to learn about Cy Twombly until they are already established stars, somewhere along the way they have already steered themselves right into the mainstream of the Modern Movement. When some of these younger graffiti artists visit our exhibition, we hope that they will look up at the walls and see themselves as part of one of the most important Modern art traditions.

Jeffrey Deitch

"Calligraffiti" intends to be a survey of modern and contemporary artists who have experimented with the use of language and examined the power of the letter within their works.

Since ancient time calligraphers and scribes have explored the myriad possibilities in adorning the holy books and illuminated manuscripts by presenting writing as an art form.

In Modern times the Dadaists through their photomontage and chance methods, the Surrealists with their object poems and automatic writing, the Tachistes with their own version of action painting, and the Cobra artists in their expressionistic abstract designs, all provided us with works that were directly or indirectly affected by writing and language.

In the forties the Abstract Expressionists, influenced by the French Symbolist poets, started using a system of signs and symbols in their paintings.

In the sixties the Letterists started a movement in France that was based on the reduction of language to its basic units, that is written signs incorporating the latter with color and rhythm. Isidore Isou the founder of the group coined the word "hypergraphic" which encompassed various systems of writing such as hieroglyphs, calligraphy, mathematical notations and the Latin, Hebrew, Islamic, Cyrillic, Chinese and Japanese alphabets.

In the last two decades, calligraphy artists from all over the world have explored in the most imaginative and diverse manner the endless possibilities of the Chinese, Japanese, Persian, Hebrew, Arabic, Armenian and invented alphabets, knitting letters and signs together to create their own personal language.

In 1960 Hossein Zenderoudi started the "Sagha-Khaneh" school of painting in Iran where the study of calligraphy and polychromy went beyond the graphism of letters and signs and was used as a support for the search of the



Ben
Untitled, 1984
featured in *Calligraffiti*, 1984



Tee Bee
Untitled, 1984
Featured in *Calligraffiti*, 1984

spiritual and mystical. These calligraphists divested their inscription of any literary content and by dissecting words and sentences to their basics, recomposed them in an abstract composition governed by chance and the hazard.

Simultaneously and with limited awareness of these diverse artists' movements, a group of young New Yorkers were busily painting the trains and billboards of the subway stations. In no time these graffiti artists surfaced from the underground into the realm of galleries and museums, creating a social and cultural phenomenon that not only encompassed painting but also influenced music, dance, fashion and design.

Graffiti is characterized by the use of spray paint, dripping, loud coloring, three-dimensional lettering, executed in rapid and dynamic gestural manner. Their hieroglyphic language derives from cartoons, sci-fi, and electronic games creating a spontaneous urban, space, and pop imagery.

Bringing together for the first time all of these diverse but similar disciplines in one exhibition we hope to demonstrate the universality of the calligraphic tradition and its importance in modern art.

Leila Taghinia-Milani Heller



Cover of *Calligraffiti* brochure, 2013
Courtesy of Leila Heller Gallery

The New Calligraffiti

The mission of the first *Calligraffiti* exhibition in 1984 was to present New York street art in a wider cultural and art historical context. It was fascinating to show the links between Middle Eastern calligraphic art and New York graffiti tags. It was also interesting to pair the younger graffiti artists with masters like Dubuffet and Twombly, who were inspired by the art of the streets.

Thirty years later, innovations in street art are coming not just from New York, but from around the world. Some of the most important and influential new graffiti art is emerging from the Middle East and North Africa. Graffiti has become an important part of the imagery that has defined the Arab Spring. It is very timely to present a new version of *Calligraffiti* that celebrates the continuing influence of the pioneers of New York Wild Style graffiti and the emergence of important new artists like the French Tunisian star, eL Seed.

New communications platforms like Instagram and YouTube have given street art a new resonance. Thirty years ago, the New York graffiti artists used the subway trains to communicate. A graffiti tag thrown up on a subway car in the Bronx would circulate all over the city, but it took time to spread the word beyond New York through the small number of books and films that documented the art form. Today, many of the best street artists are followed by friends who photograph and video their work and post their images seconds after the art is completed. Graffiti on a street in Cairo can be instantly communicated around the world. It is fascinating to watch how a renegade art form has become a central part of today's political and cultural conversation.

Jeffrey Deitch

Nearly thirty years ago, Jeffrey Deitch and I came together and produced *Calligraffiti*, one of the most thrilling exhibitions of my career. We were making a name for ourselves in the New York art scene, and Jeffrey's instinctive curatorial eye saw the glaring connections between the Modern Iranian calligraphy artists that he was exposed to at my gallery, the surrealist and abstract expressionist movements and the prevalent street artists and graffiti writers of the time. With over 100 artists, a star-studded opening, a nude performance by Jean-Paul Curtay and a wild after party at the infamous Area nightclub, the show was successful beyond our imaginations.

Much has changed in the last thirty years. Not only have Jeffrey and I both advanced our careers, but also, the art world's attention has drastically shifted towards Middle Eastern artists, and most importantly, towards the growing Middle Eastern market. This means much more responsibility rests on our shoulders to conscientiously present the works and concept of this show. In an age when too often the differences between cultures and histories are emphasized, I hope to demonstrate an alternative perspective of the legacies that exist between these various artistic movements.

The major styles included in this show have more in common than just an abstract aesthetic flair. The process of creating abstractions is rooted in dynamic gestural strokes which all these movements share. These artistic productions are incarnations of the particular sentiments and realities of the respective contexts in which they were made. Written text is visibly central to works of artists inspired by calligraphy as well as by graffiti writers. Many Abstract Expressionists such as Jackson Pollock and Lee Krasner also draw inspiration from the Surrealists whose works were imbued with subliminal messages so as to tap into a collective unconscious. Through the development of their individual styles, they created covert revelations of their sentiments reflecting the socio-political context. Similarly, visibly recognizable markers of individuality are also central to calligraphy and to graffiti writers.

All the pieces in *Calligraffiti* contain messages, be they clearly spelled out or hidden distortions woven into abstraction. Yet, beyond the general commonalities of these works, there are also a myriad of direct influences between specific artists and movements. There is no question of how deeply Cy Twombly was stimulated by the graffiti writing he encountered in Rome. He also directly took inspiration from Arabic calligraphy in the latter half of his career. Pulsating gestural calligraphic strokes permeate throughout Jackson Pollock's breathtaking masterpieces. Furthermore, Hossein Zenderoudi with his bold abstractions of Persian texts, words and letters, pushed the boundaries of the traditional by fusing it with Western influences and created some of the most innovative works of Calligraphic art. Through bold colors and rich gestural strokes, Hassan Massoudy has also been fundamental to the modern calligraphic movement and has been essential to introducing the tradition to a Western audience. Hadieh Shafie's meditative works dialogue with her predecessors in that her grid and spin drawings visually instigate a sense of timelessness and infinity through the way that she is able to manipulate her repetitive calligraphic style. Pouran Jinchi's exploration and transformation of calligraphy not only involves repetition, but also incorporates the intentional separation of the letters from

the Persian words they belong to. This carefully creates thrilling movement and disperses energy throughout the composition of her paintings and sculptures.

In the 80s, graffiti writers, such as Keith Haring and LA2, publicized their messages through an appropriation of visual systems to communicate the deep sense of angst that permeated throughout their time. Their swift repetitious all-over markings and their uninhibited free style approach is in clear dialogue with the all-over painting technique of Mark Tobey, Jackson Pollock and other Abstract Expressionists. Today, many contemporary graffiti writers have wholly engaged the calligraphic tradition from the Middle East; Niels "Shoe" Meulman, draws inspiration from more free-flowing calligraphy which imbues his graffiti with a distinctive dynamism, whereas L'ATLAS' grand scale graffiti writing is deeply rooted in the Kufic Arabic script and as a result fuses the geometric abstractions into his signature aesthetic style. eL Seed's vibrant compositions of cacophonous beauty are interventions with a strong public engagement for universal dialogue.

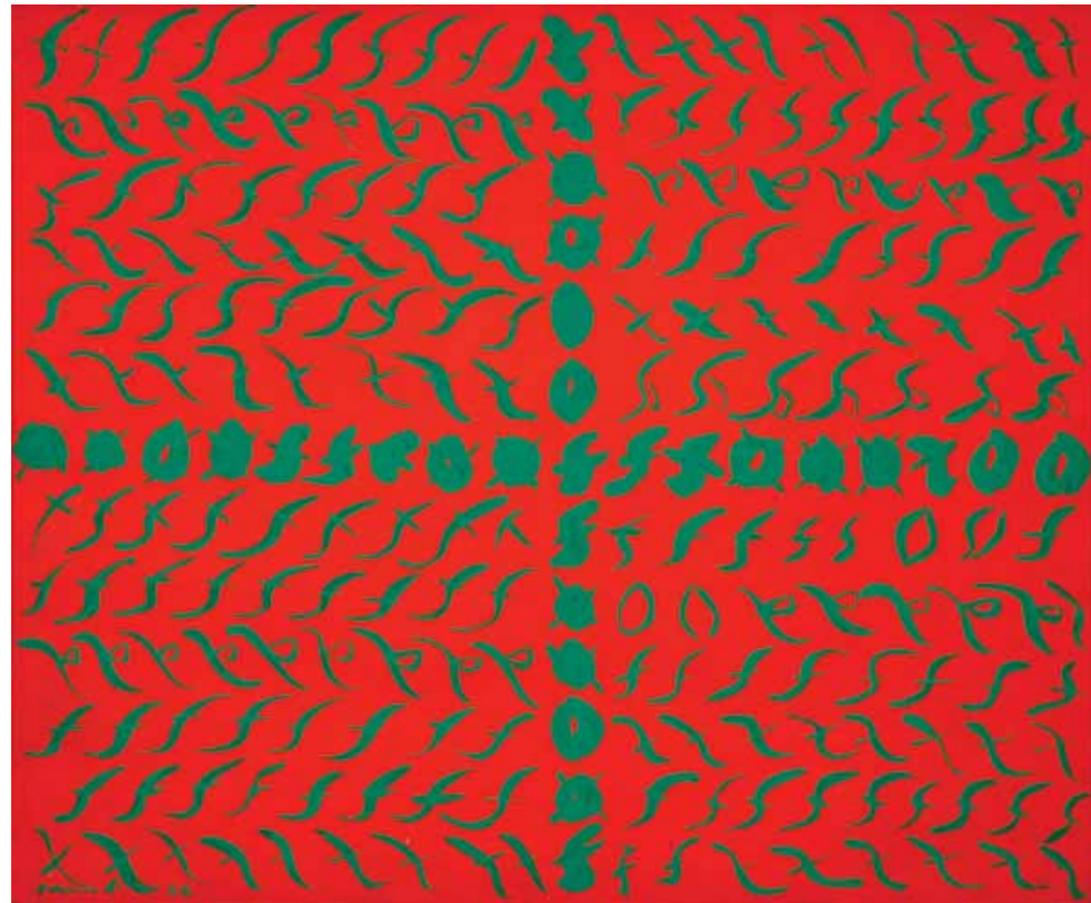
There was a deep sense of urgency to re-address the themes of the show that Jeffrey and I put together nearly thirty years ago. We are witnessing an important juncture in the history of art where more and more attention is being placed on artists from the Middle East. It is very important not to contain their practice to the region. I have found that graffiti writers and street artists not only face a similar isolating predicament, but are also often dismissed in the art world as fads or as low art. All these works must be contextualized within the larger Art Historical canon and compared with the likes of André Masson, Mark Tobey, Franz Kline, and Cy Twombly. Through this show, I hope to bring attention to the deep influences of these movements beyond their particular niches. We must collectively reconstruct historical artistic threads that may not have necessarily been previously emphasized, but that nonetheless do exist. *Calligraffiti 1984/2013* strives to weave one narrative to help connect the trajectories of seemingly divergent modes of art back to a common source of inspiration.

Leila Taghinia-Milani Heller

CARLA ACCARDI

b. 1924 Trapani, Sicily
Lives and works in Rome, Italy

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Verderosso n. 6, 1964
Casein on canvas
22.81 x 27.5 in / 55.4 x 70 cm
© 2013 Artists Rights Society (ARS), New York / SIAE, Rome

CARLA ACCARDI

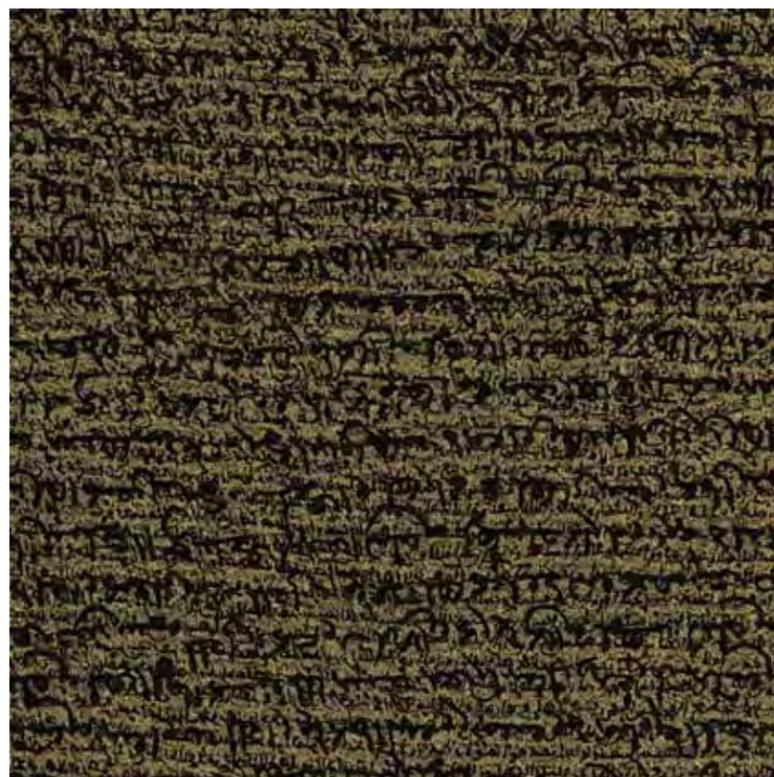
9



Blu Viola, 1962
Gouache on paper
39.38 in x 27.5 in / 100.1 x 70 cm
© 2013 Artists Rights Society (ARS), New York / SIAE, Rome

YASMINA ALAOUI

b. 1977 in New York
Lives and works between New York City and Morocco



Untitled, 2013
Mixed media
30 x 30 in / 76.2 x 76.2 cm

AYAD ALKADHI

b. 1971 Baghdad, Iraq
Lives and works in New York, NY



Hear My Words, 2013
Mixed media on heavy paper
30 x 37 in / 76.2 x 94 cm



If Words Could Kill III, 2013
Mixed media on heavy paper
30 x 37 in / 76.2 x 94 cm

MASSOUD ARABSHAHI

b. 1935 Tehran, Iran
Lives and works in Tehran, Iran and Canoga Park, CA

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Untitled I, 1984
Mixed media on paper
25 x 19 in / 63.5 x 48.26 cm

Untitled, 1983
Mixed media on paper
25 x 19 in / 63.5 x 48.26 cm



L'ATLAS

b. 1978 Paris, France
Lives and works in Paris, France

13



Punition, 2011
Ink and acrylic on wood
63 x 56.7 in / 160 x 144 cm
Courtesy of the artist and Skalitzers Contemporary Art

ETEL ADNAN

b. 1925 Beirut, Lebanon
Lives and works between California, France and Lebanon



Untitled, 1984
Ink on Japanese Paper
28 x 20.5 in / 71.1 x 52.1 cm

ASSURBANIPAL BABILLA

b. 1944 Tehran, Iran
d. 2011 Chappaqua, NY

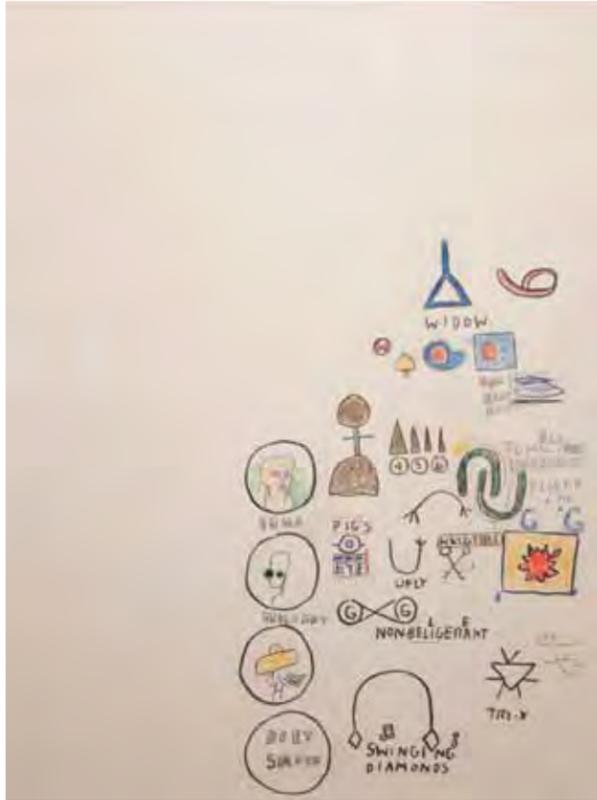


Sacred Blue, c.1980s
Mixed media on cardboard
45 x 23 in / 114.3 x 58.42 cm

JEAN-MICHEL BASQUIAT

b. 1960 New York, NY
d. 1988 New York, NY

16



Untitled (Swinging Diamonds), 1987
Crayon, pencil, oil stick on paper
30 x 22.25 in / 76.2 x 56.5 cm

Man, 1982
Oil stick on paper
12 x 9 in / 30.5 x 22.9 cm



WILLIAM BAZIOTES

b. 1912 Pittsburgh, PA
d. 1963 New York, NY

17



Untitled, c. 1940s
Oil on board
20 x 15 in / 50.8 x 38.1 cm

ZIGI BEN-HAIM

b. 1945 Baghdad, Iraq
Lives and works in New York, NY



Locked Look, 2013
Alkyd, canvas, and paper on aluminum
35.5 x 48 x 2.25 in / 90.17 x 121.92 x 5.72 cm

JULIEN "KAALAM" BRETON

b. 1979 Nantes, France
Lives and works in Paris, France



Last Train, 2011 (New York, NY)
Abstract calligraphy; Printed on Diasec
23.6 x 35.4 in / 60 x 90 cm
Photography by David Gallard



Freedom, 2011 (Cuckney, UK)
Abstract calligraphy; Printed on Diasec
19.9 x 35.4 in / 50.5 x 90 cm
Photography by David Gallard

JEAN DUBUFFET

b. 1901 Le Havre, France
d. 1985 Paris, France

20



Site Aléatoire, 1982
Acrylic on paper on canvas
26.5 x 39.5 in / 67.3 x 100.3 cm

JEAN DUBUFFET

21



Site Aléatoire Avec 2 Personnages, 1982
Acrylic on canvas-backed paper
26.5 x 39.5 in / 67.3 x 100.3 cm

MOHAMMED EHSAI

b. 1939 Ghazvin, Iran
Lives and works in Iran

22



Untitled I, 1975
Mixed media on paper
14.75 x 14.75 in / 37.5 x 37.5 cm
Courtesy of Babak and Parisa Afkhami

MOHAMMED EHSAI

23



Untitled II, c.1970s
Mixed media on paper
26.25 x 26.75 in / 66.7 x 67.9 cm
Courtesy of Babak and Parisa Afkhami

eL SEED

b. 1981 LeChesnay, France
Lives and works in Paris, France



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The shape of the city changes faster than the heart of a human being, 2013
Acrylic on canvas
74.8 x 51.2 in / 190 x 130 cm
Courtesy Ouahid Berrehouma / itinerrance GALLERY

eL SEED



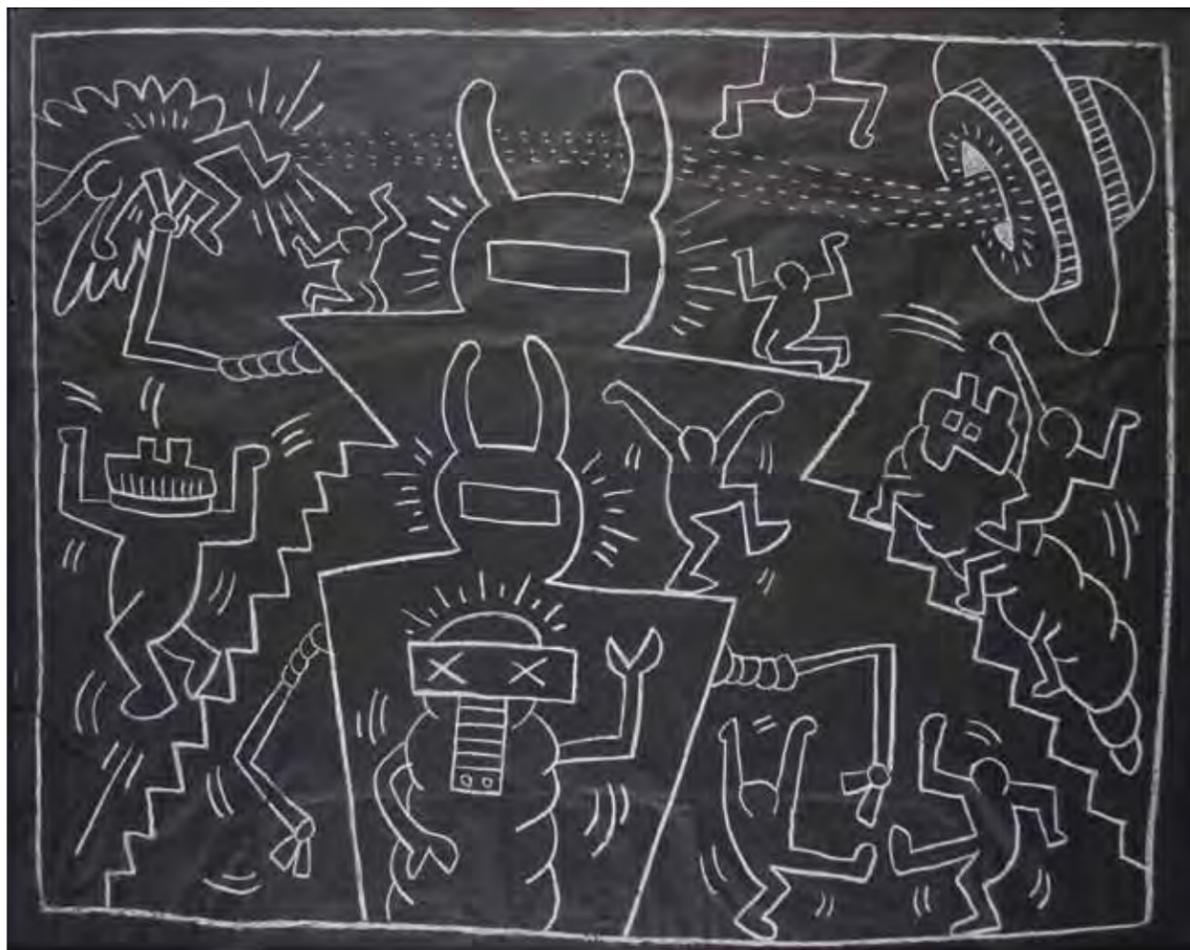
25

This is just a phrase in Arabic, 2013
Acrylic on canvas
74.8 x 51.2 in / 190 x 130 cm
Courtesy Ouahid Berrehouma / itinerrance GALLERY

KEITH HARING

b. 1958 Reading, PA
d. 1990 New York, NY

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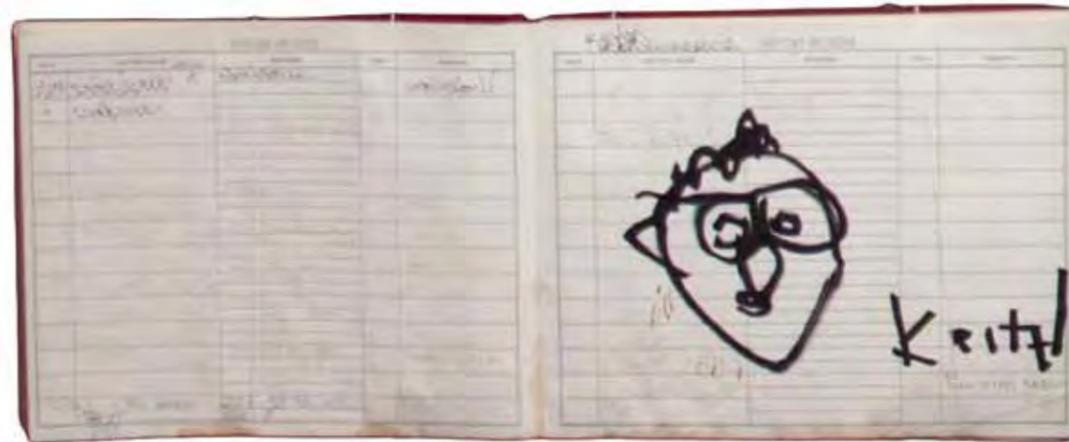
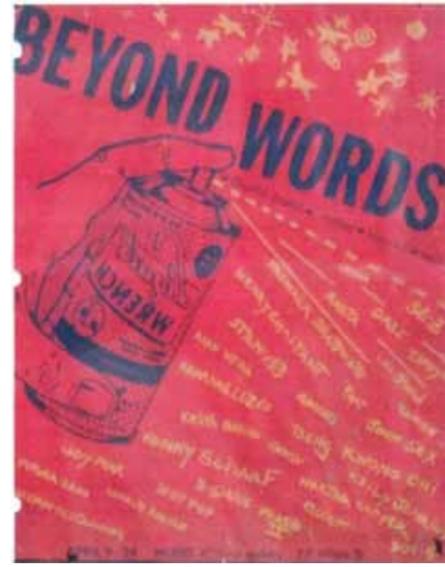
Untitled (Subway Drawing), 1985
Chalk on paper mounted on board
46 x 60.25 in / 116.84 x 153.04 cm
Courtesy Tony Shafrazi Gallery, New York

KEITH HARING

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Untitled II (Subway Drawing), 1980s
Chalk on paper mounted on board
51 x 34 in / 129.5 x 86.4 cm
Courtesy James Hammond Collection



Beyond Words Exhibition Poster, 1980
Courtesy James Hammond Collection

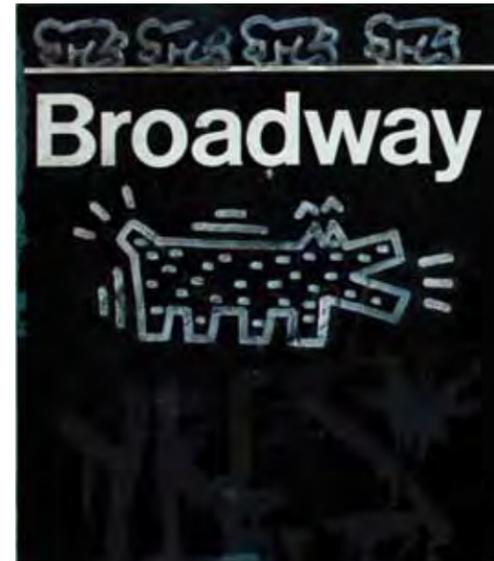
Jean-Michel Basquiat
Portrait of Keith Haring in Mudd Club Guest Book, 1980-81
Courtesy James Hammond Collection



Keith Haring
Club Baby, 1980-81
Marker on wood
Courtesy James Hammond Collection



Untitled, 1985
 Ink on terracotta
 24 x 12 x 10 in / 61 x 30.5 x 25.3 cm
 Courtesy Nohra Haime Gallery, New York



Keith Haring
Broadway Tag, 1983
 Courtesy James Hammond Collection

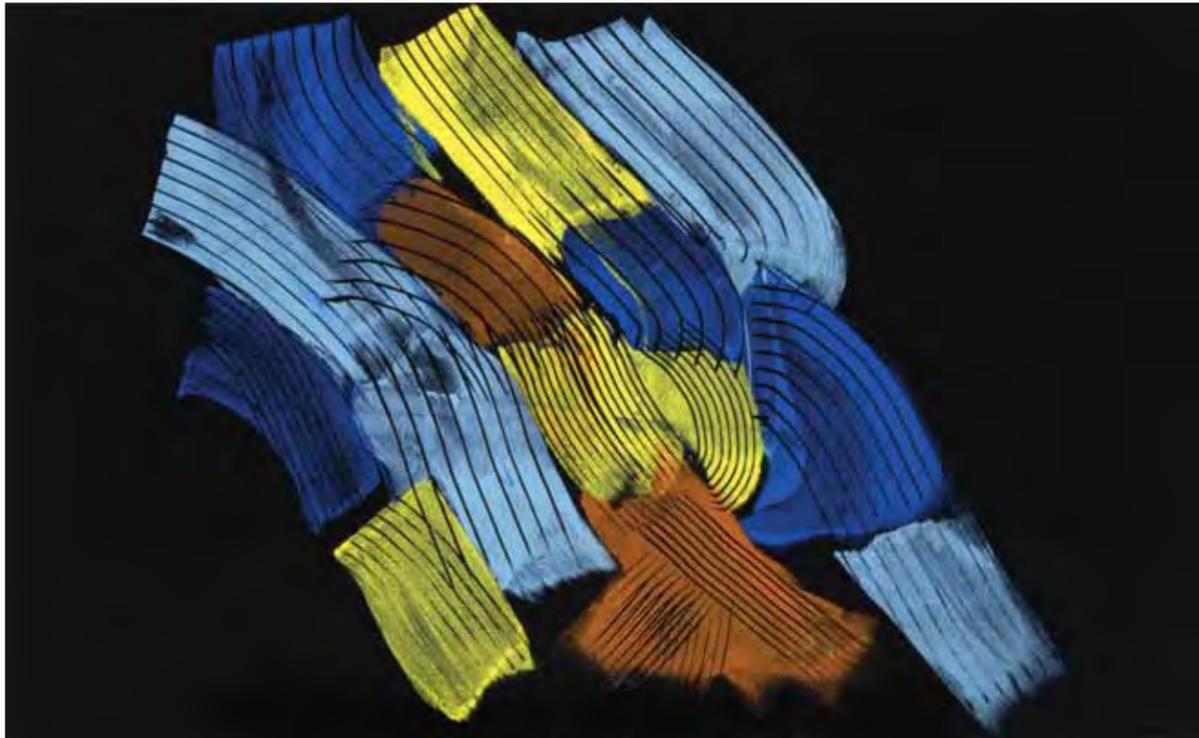


LA 2
Bowery Tag LA Roc, 1983-84
 Courtesy James Hammond Collection

HANS HARTUNG

b. 1904 Leipzig, Germany
d. 1989 Antibes, France

32



T1971-R24, 1971
Acrylic on canvas
60.63 x 98.38 in / 154 x 250 cm
Courtesy of the artist, Leila Heller Gallery, and Cheim & Read, New York
Photo courtesy of Cheim & Read, New York

HANS HARTUNG

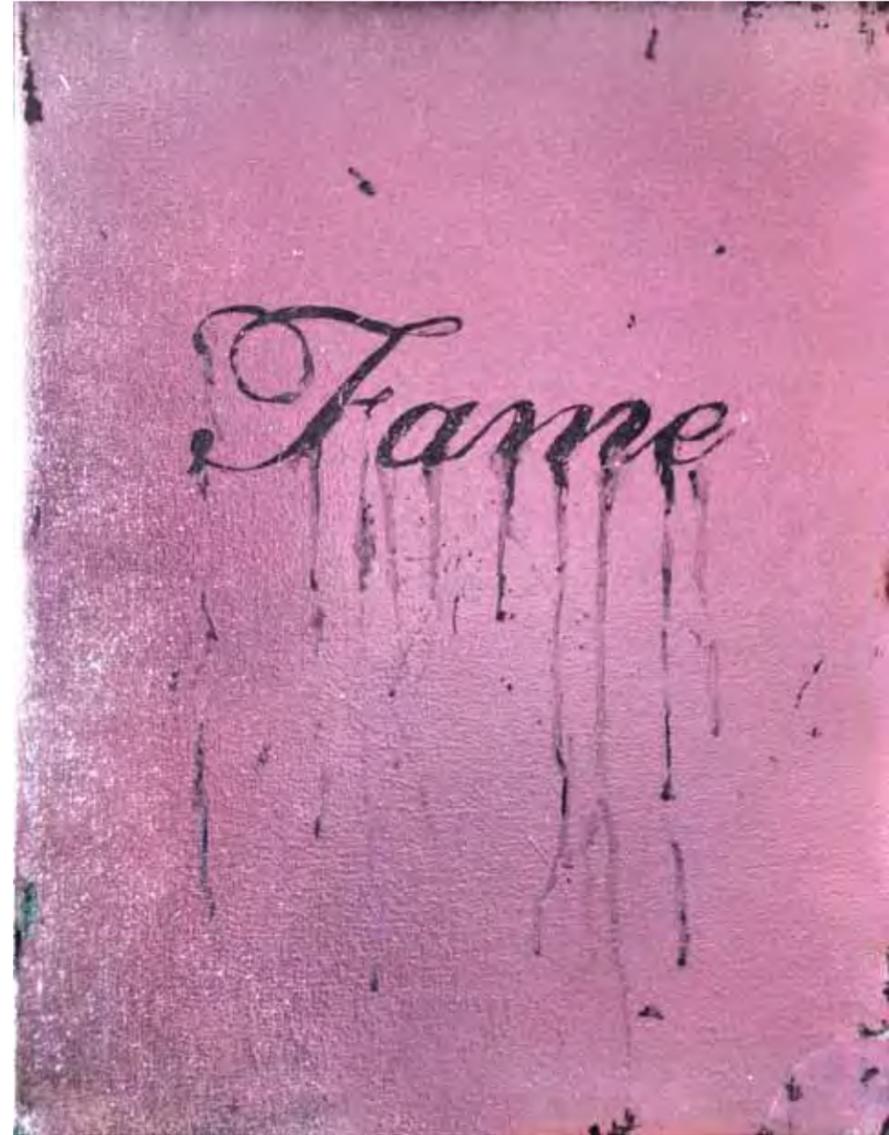
33



Untitled, 1956
Ink on paper
13.75 x 10.25 in / 34.93 x 26.04 cm
Courtesy of the artist, Leila Heller Gallery, and Cheim & Read, New York
Photo courtesy of Cheim & Read, New York

NIR HOD

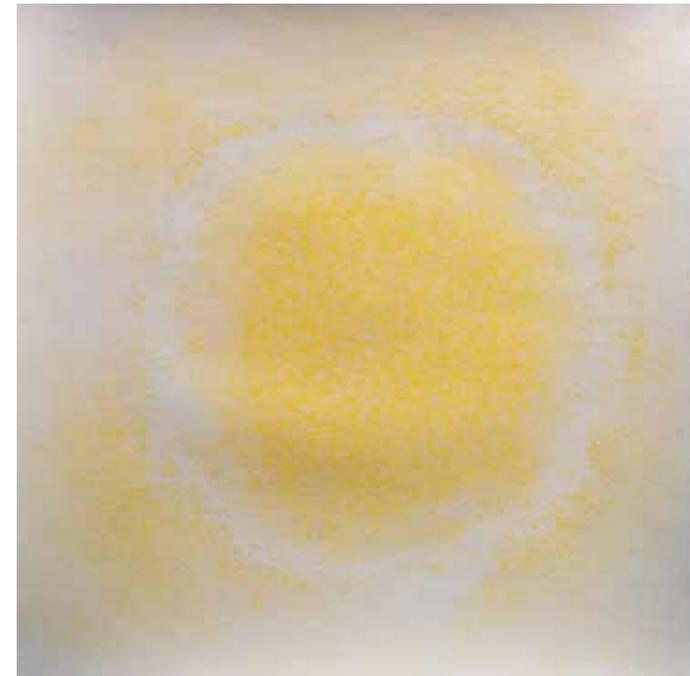
b. 1970 Tel Aviv, Israel
Lives and works in New York, NY



Fame, 2013
Oil on plated translucent pink mirror canvas
16 x 13 in / 40.64 x 33.02 cm

SHIRAZEH HOUSHIARY

b. 1955 Shiraz, Iran
Lives and work in London, UK



Untitled, 2004
Mixed media on paper
15.75 x 15.75 in / 40 x 40 cm
© Shirazeh Houshiary
Courtesy of the artist and Lehmann Maupin, New York and Hong Kong

Untitled, 2004
Mixed media on paper
15.75 x 15.75 in / 40 x 40 cm
© Shirazeh Houshiary
Courtesy of the artist and Lehmann Maupin, New York and Hong Kong

BILL JENSEN

b. 1945 Minneapolis, MN
Lives and works in New York, NY



Raised Bristles III, 2010-11
Oil on linen
26 x 20 in / 66 x 50.8 cm
Courtesy of the artist, Leila Heller Gallery, and Cheim & Read, New York
Photo courtesy of Cheim & Read, New York

FRANZ KLINE

b. 1910 Wilkes-Barre, PA
d. 1962 New York, NY



Untitled, 1953
Oil on paper mounted on board
11 x 8.5 in / 27.9 x 21.6 cm
Courtesy of Beth Rudin DeWoody, New York

POURAN JINCHI

b. 1959 Mashad, Iran
Lives and works in New York, NY

Transparency #18, 2012
Plexiglas and permanent marker
4 x 3 in / 10.2 x 7.6 cm

Transparency #13, 2012
Plexiglass and permanent marker
23 x 3 in / 58.42 x 7.62 cm

Transparency #16, 2012
Plexiglas and permanent marker
6 x 2.5 in / 15.2 x 6.4 cm

Transparency #14, 2012
Plexiglas and permanent marker
12 x 2.5 in / 30.48 x 6.35 cm

Transparency #15, 2012
Plexiglas and permanent marker
10 x 2 in / 25.4 x 5.08 cm

Transparency #17, 2012
Plexiglas and permanent marker
5 x 3 in / 12.7 x 7.62 cm

Transparency #12, 2012
Plexiglas and permanent marker
23 x 3 in / 58.42 x 7.62 cm



LEE KRASNER

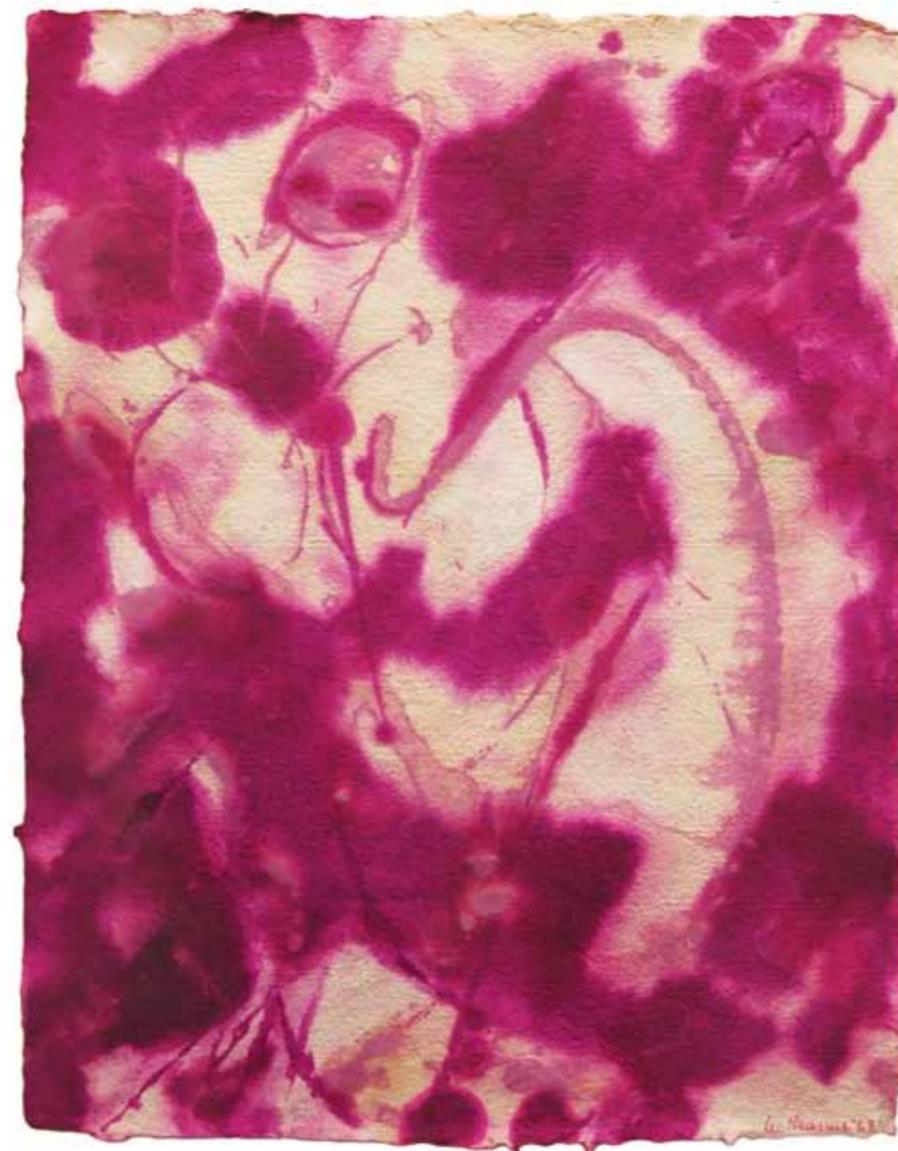
b. 1908 New York, NY
d. 1984 New York, NY



December Twenty-Second, 1980
Oil and lithographic collage on paper
22 x 29.5 in / 55.88 x 74.93 cm
© 2013 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

Seed No. 6, 1969
Gouache on paper
22.25 x 30 in / 56.515 x 76.2 cm
© 2013 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

LEE KRASNER



Water No. 18, 1969
Gouache on Howell paper
19 x 15 in / 48.25 x 38.1 cm
© 2013 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

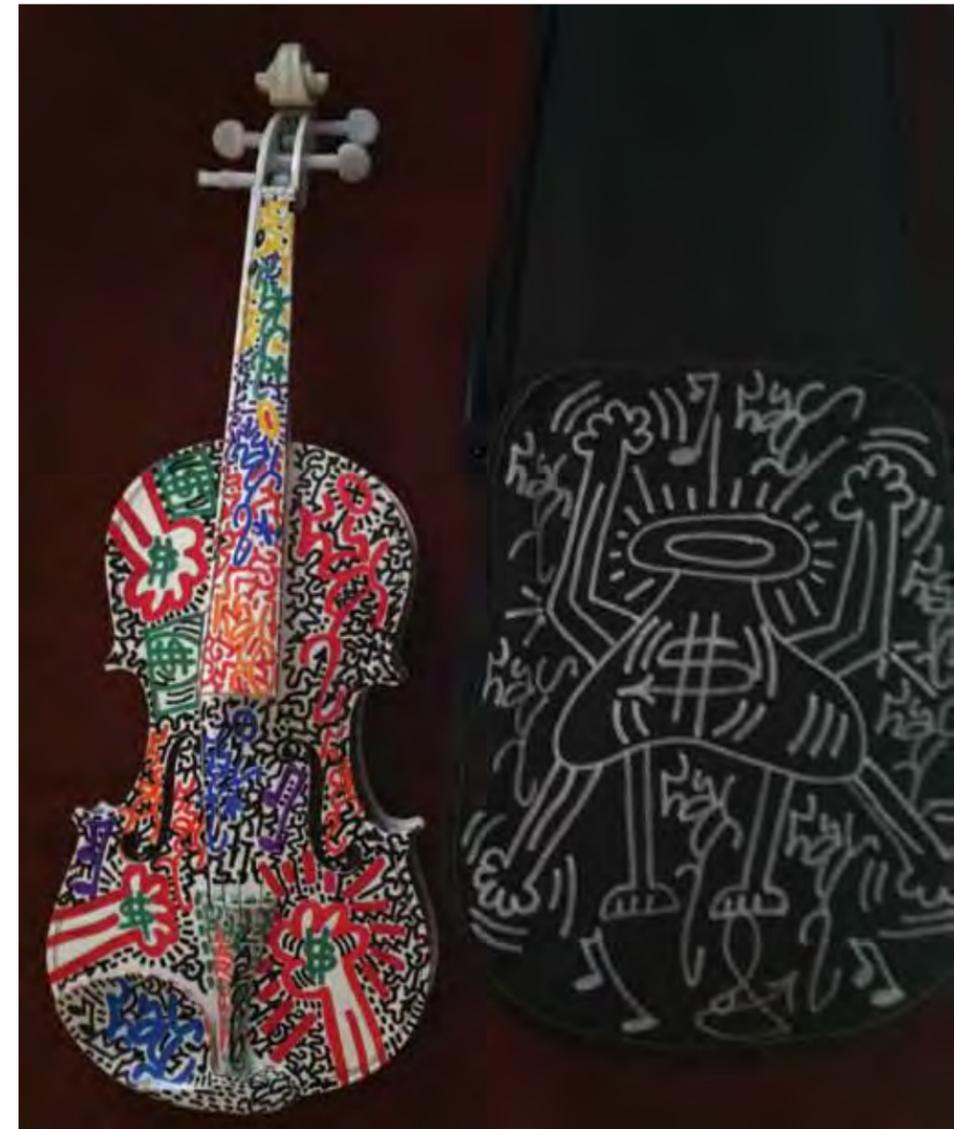
LA2 (Angel Ortiz)

b. 1967 New York, NY
Lives and works in New York, NY



Fire 911, 2013
Oil markers on Fireman Telephone

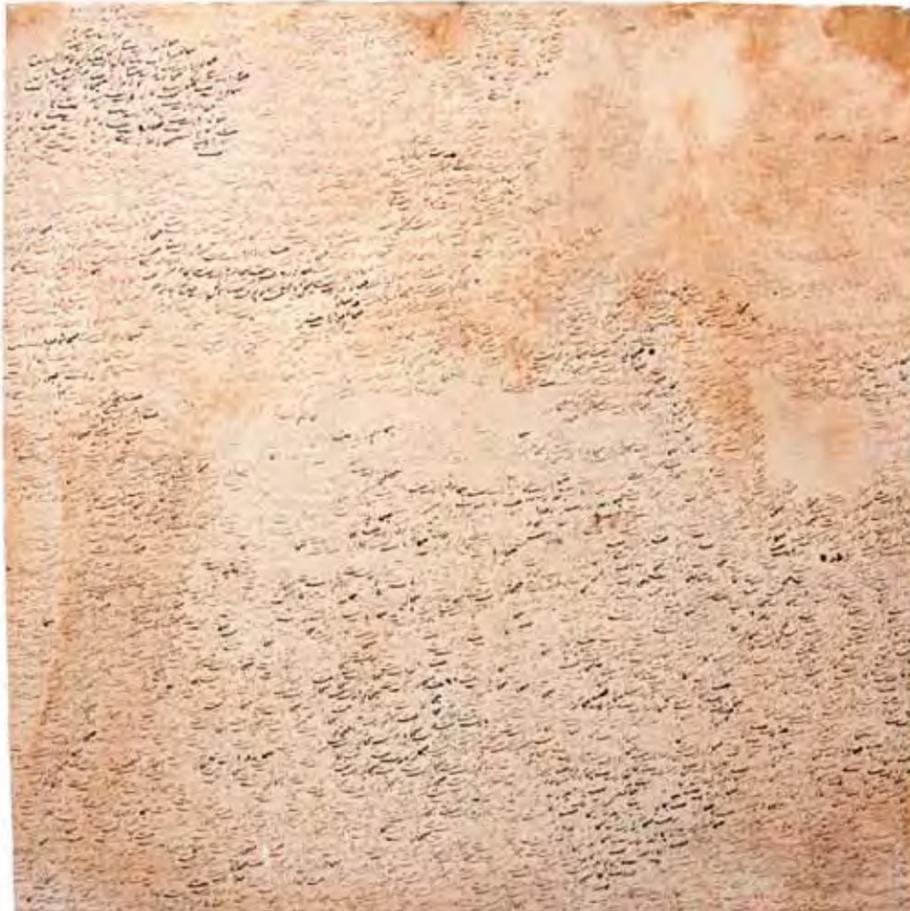
LA 2 (Angel Ortiz)



LA's lil' White Violin, 2013
Oil markers on violin and case

FARIDEH LASHAI

b. 1944 Rasht, Iran
d. 2013 Tehran, Iran



Untitled, early 2000s
Acrylic and ink on canvas
35 x 35 in / 88.9 x 88.9 cm

EUGENE LEMAY

b. 1960 Grand Rapids, MI
Lives and works in New Jersey

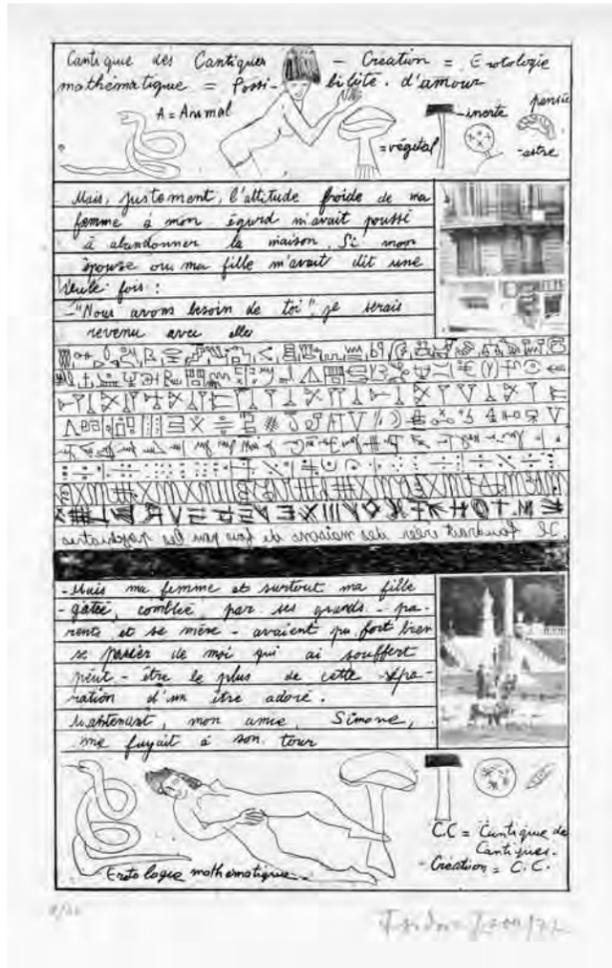


Untitled, 2013
Digital print on cement
42 x 38 x 10 in / 106.7 x 96.5 x 25.4 cm

LETTRISM

Established in Paris in the 1940s

46



Isidore Isou (b. 1925 Botosani, Romania; d. 2007 Paris France)
Jonas Ou Le Debut D'Un Roman, 1977
 12 prints (aquatint, black and white photograph, collages)
 Unbound page (letterpress, folded)
 21.4 x 14.19 in / 50.1 x 33.1 cm
 Courtesy of the Sackner Archive of Concrete and Visual Poetry

Maurice Lemaitre (b. 1926 Paris, France)
Canailles X ou les techniques de la gravure, 1964
 Unbound page from portfolio (cardboard, paper covered, letterpress)
 17.8 x 13 in / 45.3 x 33 cm
 Courtesy of the Sackner Archive of Concrete and Visual Poetry

47



Alain Satie (b. 1944 Toulouse, France)
De et Par l'Evolution I, 1988
 Unbound page from soft cover book
 Black and white photograph (matted, ink colored, handwriting)
 12.8 x 9.8 x .06 in / 32.5 x 24.9 x .2 cm
 Courtesy the Sackner Archive of Concrete and Visual Poetry



REZA MAFI

b. 1943 Mashad, Iran
d. 1982 Iran

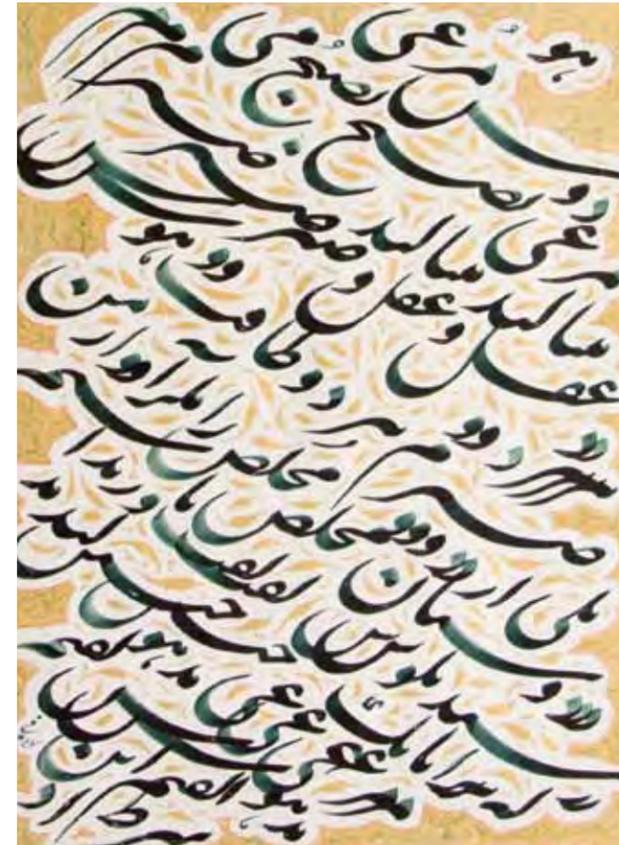
48



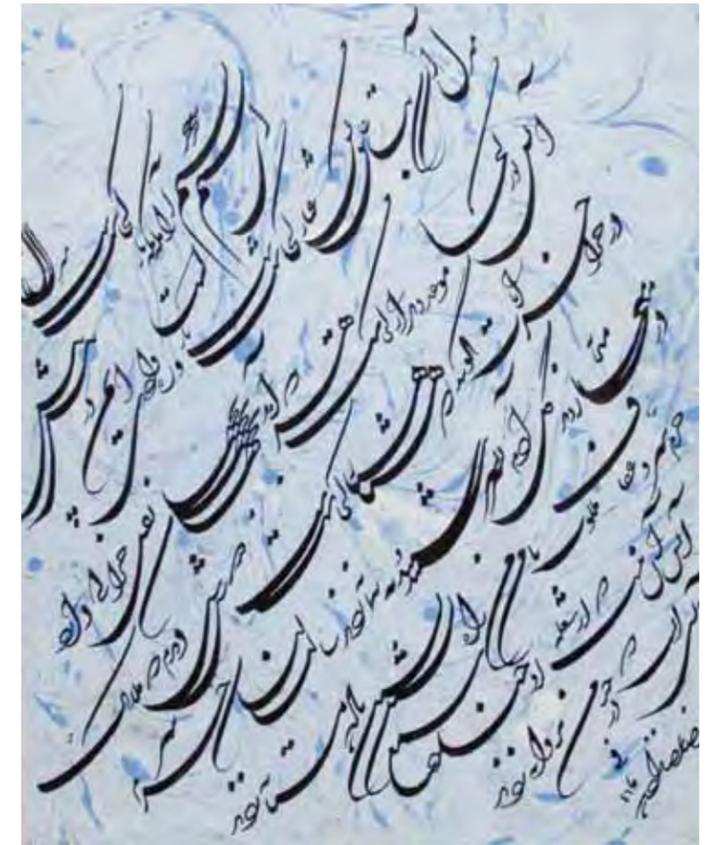
Untitled, 1974
Ink and oil on canvas
39 x 30 in / 99.06 x 76.2 cm

REZA MAFI

49



Untitled, 1963
Ink on paper
22 x 20 in / 55.9 x 50.8 cm



Untitled, 1968
Ink on paper
21 x 16 in / 53.3 x 40.6 cm

ANDRÉ MASSON

b.1896, Balagny-sur-Thérain, France
d. 1987, Paris, France



La Velleda, c.1947
Pastel on paper
50.5 x 43 in / 128.3 x 109.2 cm

HASSAN MASSOUDY

b.1944 Najaf, Iraq
Lives and works in Paris, France



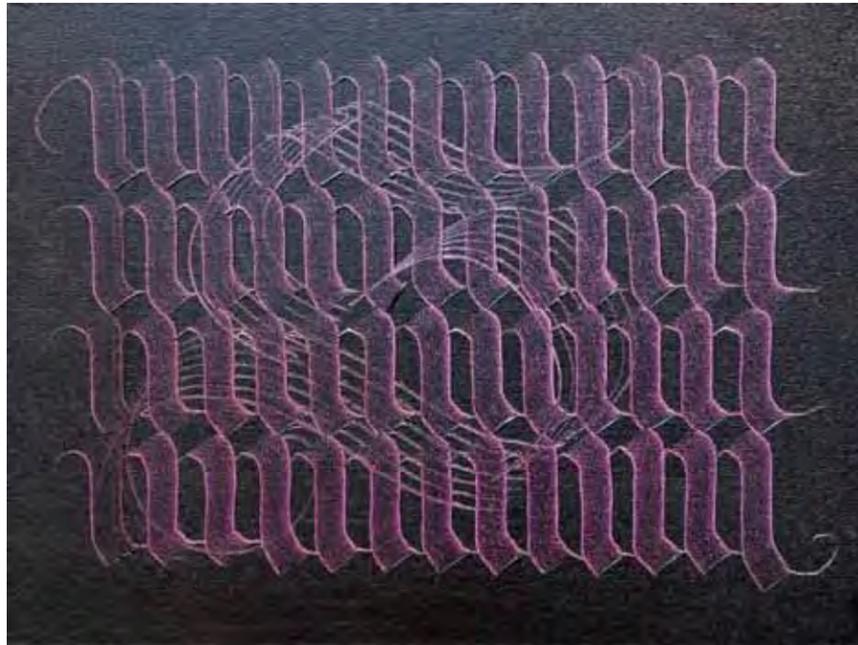
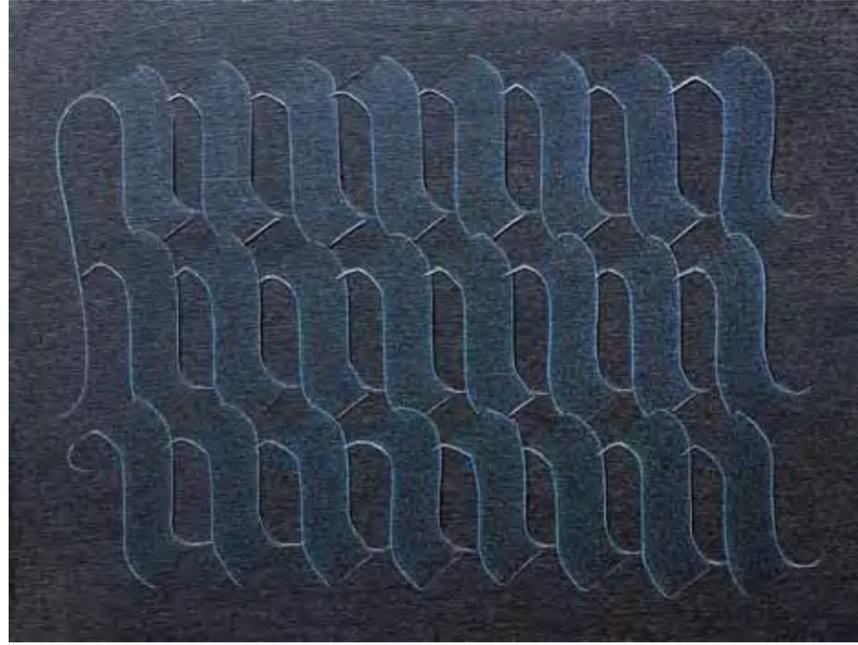
Untitled I, 2012
Ink and pigment on paper
29.5 x 21.7 in / 74.9 x 55.1 cm
Image courtesy of Sundaram Tagore Gallery



Untitled II, 2012
Ink and pigment on paper
29.5 x 21.7 in / 74.9 x 55.1 cm
Image courtesy of Sundaram Tagore Gallery

NIELS "SHOE" MEULMAN

b. 1967 Amsterdam, Netherlands
Lives and works in Amsterdam, Netherlands



Justified Sgraffito, 2012
Acrylic on canvas
18 x 24 in / 45.72 x 60.96 cm

S Over Justified Sgraffito, 2012
Acrylic on canvas
18 x 24 in / 45.72 x 60.96 cm

NIELS "SHOE" MEULMAN



Justified Shoe (Silver/Black) 2, 2012
Ink on mulberry paper
32 x 44 in / 81.28 x 111.76 cm

Unruly (Emerald), 2013
Acrylic and pigment on linen
35 x 51 in / 88.9 x 129.5 cm

FARHAD MOSHIRI

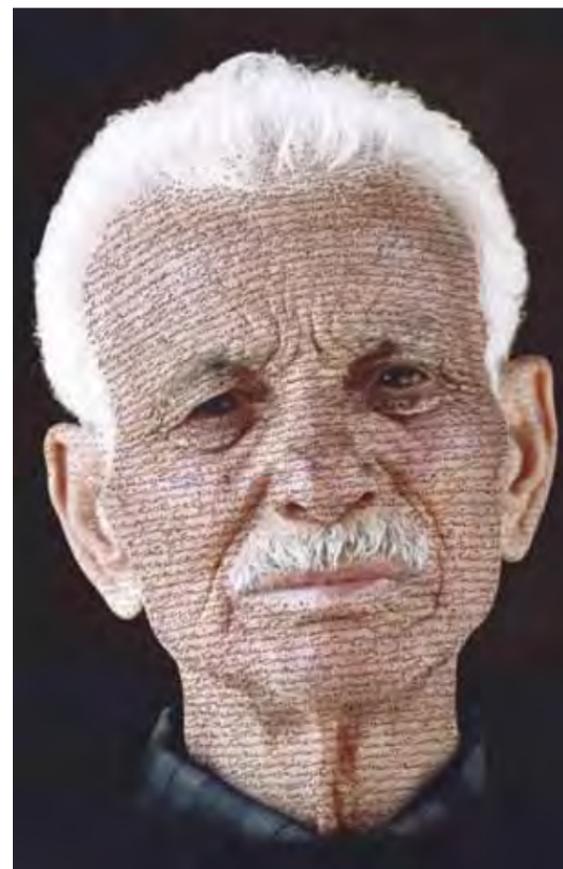
b. 1963 Shiraz, Iran
Lives and works in Tehran, Iran



Untitled (My Heart is Your Love's Play Toy), 2004
Oil on canvas
57 x 44 in / 144.8 x 111.8 cm

SHIRIN NESHAT

b. 1957 Qazvin, Iran
Lives and works in New York, NY



Haji, 2008
C-print and ink
14 x 11 in / 36 x 27 cm
Unique

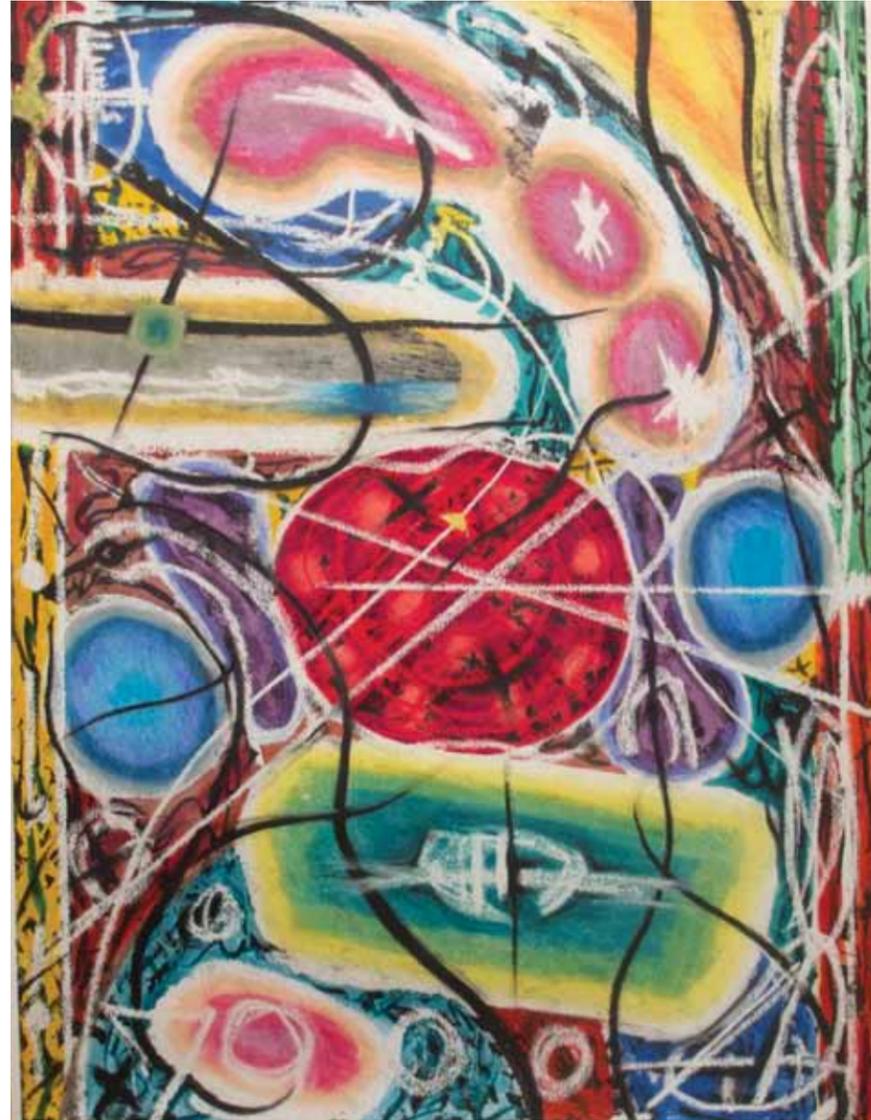


Zahra, 2008
C-print and ink
14 x 11 in / 36 x 27 cm
Unique

ALFONSO OSSORIO

b. 1916 Manila, Philippines
d. 1990 New York, NY

56



Seed, 1979
Crayon, ink, watercolor and wax
24 x 18 in / 60.94 x 45.72 cm

FARAMARZ PILARAM

b. 1937 Tehran, Iran
d. 1982 Iran

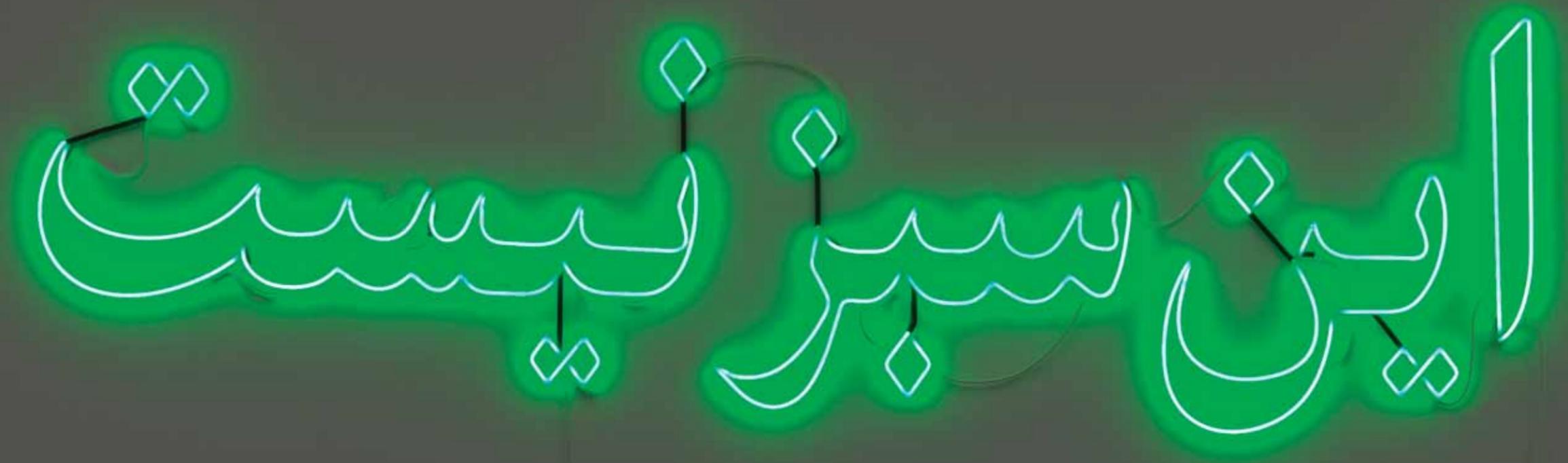
57



Untitled, 1994
Acrylic on paper
28 x 19.5 in / 71.1 x 49.5 cm

LEILA PAZOOKI

b. 1977 Tehran, Iran
Lives and works in Berlin, Germany



This Is Not Green, 2009
Illuminated neon tubes
19.29 x 78.74 in / 49 x 200 cm

JACKSON POLLOCK

b. 1912 Cody, Wyoming
d. 1956 East Hampton, NY



Untitled 1, 1951 (Printed 1964)
Screen print
23 x 29 in / 58.42 x 73.66 cm
Set of 6

Untitled 2, 1951 (Printed 1964)
Screen print
23 x 29 in / 58.42 x 73.66 cm
Set of 6

Untitled 3, 1951 (Printed 1964)
Screen print
23 x 29 in / 58.42 x 73.66 cm
Set of 6

Untitled 4, 1951 (Printed 1964)
Screen print
23 x 29 in / 58.42 x 73.66 cm
Set of 6

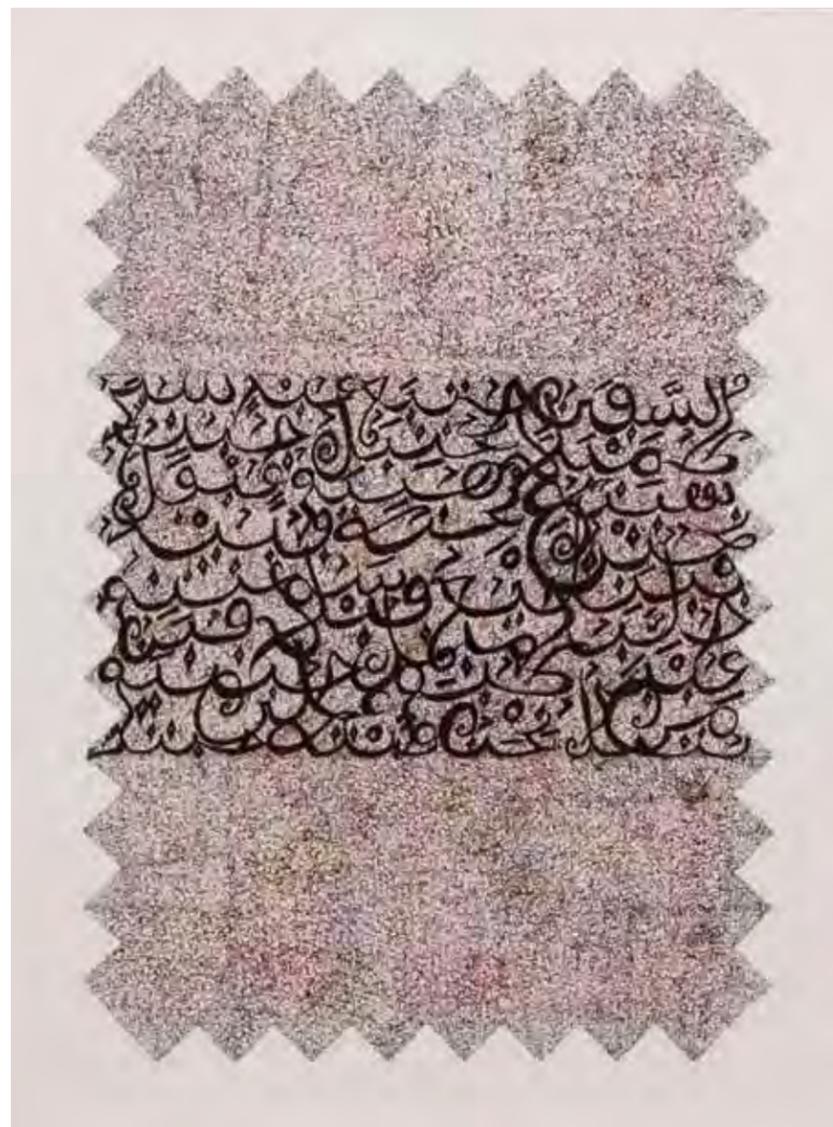
Untitled 5, 1951 (Printed 1964)
Screen prints
23 x 29 in / 58.42 x 73.66 cm
Set of 6

Untitled 6, 1951 (Printed 1964)
Screen print
23 x 29 in / 58.42 x 73.66 cm
Set of 6

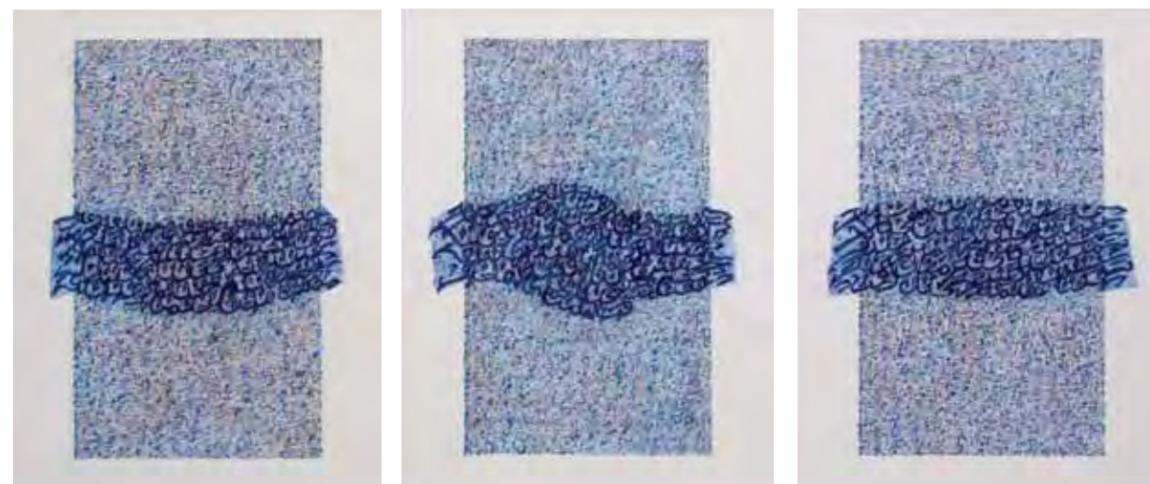


JACKSON POLLOCK





Untitled
Lithograph
12 x 9 in / 30.5 x 22.9 cm



Untitled
Lithograph
15 x 30 in / 38.1 x 76.2 cm

RAMMELLZEE

b. 1960 New York, NY
d. 2010 New York, NY

64



65

Decision of Sigma War, 1984
Spray collage marker on board 4 parts
32.125 x 160 in / 81.5 x 406 cm
Courtesy Nohra Haime Gallery, New York

RETNA

b.1979 Los Angeles, CA
Lives and works in Los Angeles, CA

66



67

Warning Shot, 2011
Spray paint on aluminum
95 ft / 29 m wingspan
64 ft 4 in / 19.63 m nose to tail
Photo Credit: Jason Wawro
Image courtesy of Eric Firestone Gallery

ROSTARR

b. 1971 Taegu, South Korea
Lives and works in Brooklyn, NY

68



Diluvium I, 2013
Ink, acrylic on canvas
47.25 x 47.25 in / 120.02 x 120.02 cm

ROSTARR



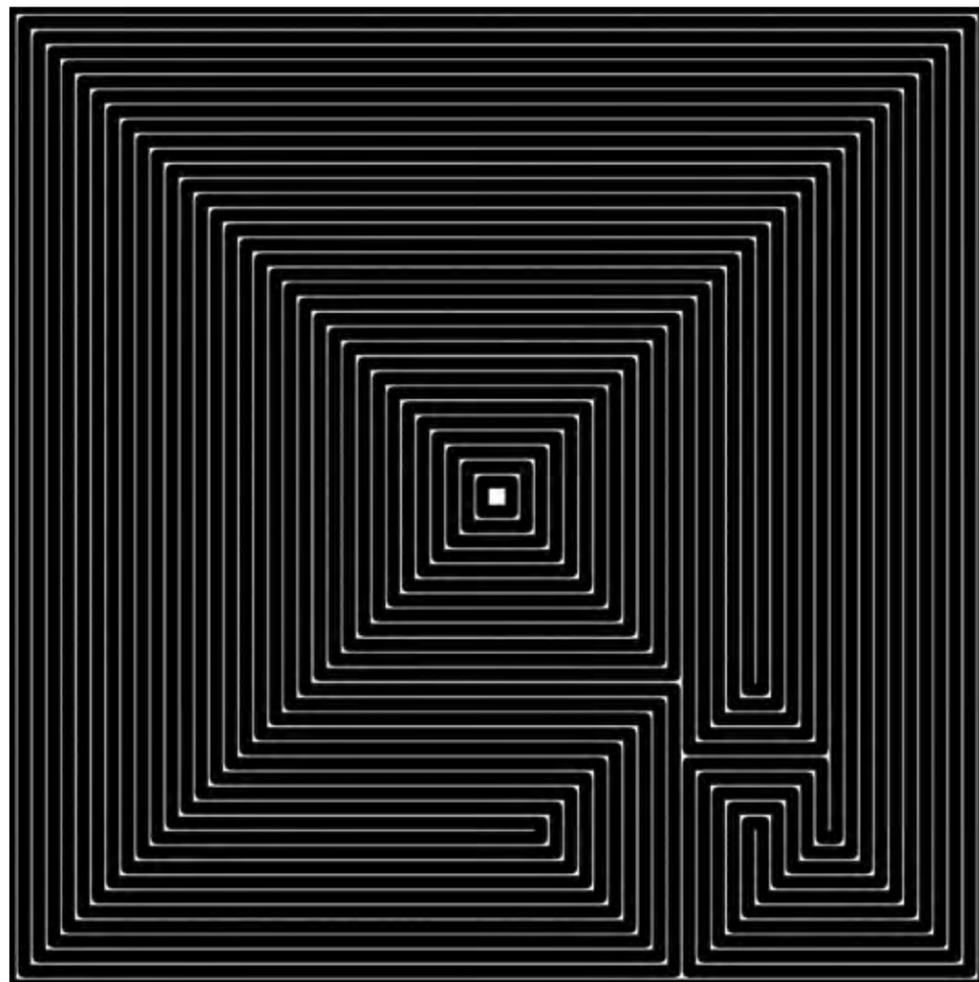
69

Eclipse Mars II, 2012
Sumi and watercolor ink on handmade paper
29.5 x 29.5 in / 74.93 x 74.93 cm

NASSER AL SALEM

b.1984 Mecca, Saudi Arabia
Lives and works in Jeddah, Saudi Arabia

70



Kull II, 2012
Silkscreen on paper
59 x 59 in / 150 x 150 cm

NASSER AL SALEM

71



God Will Raise Those Who Have Believed And Those Who Were Given Knowledge By Degrees, 2012
Wooden installation
29.5 x 145.7 in / 75 x 370 cm

BEHJAT SADR

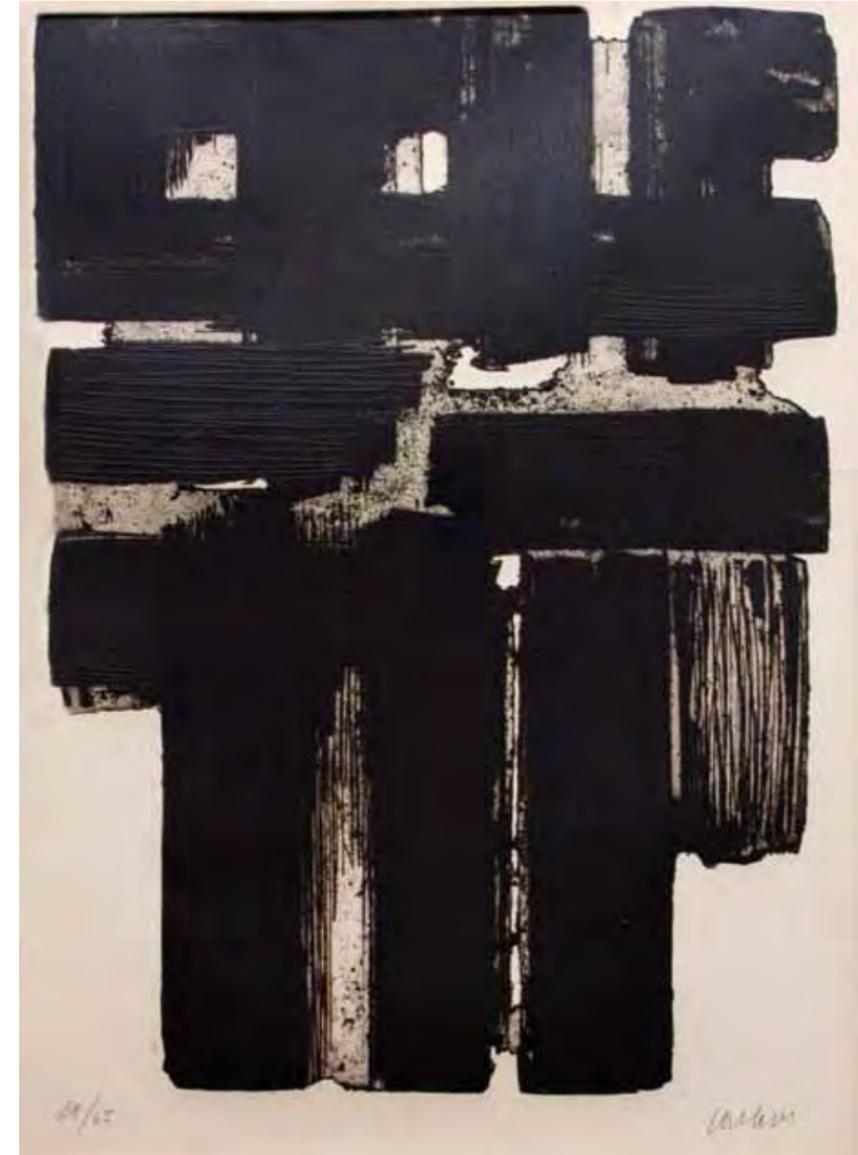
b. 1925 Arak, Iran
d. 2009 France



Untitled, 1961
India ink on paper
18.5 x 15 in / 47 x 38.1 cm

PIERRE SOULAGES

b. 1919 Rodez, France
Lives and works in France



Untitled, 1956
Intaglio print on Paper
24.5h x 17.5w in / 62.2 x 44.5 cm

KENNY SCHARF

b.1958 Hollywood, CA
Lives and works in New York, NY



Smoke, 2008
Oil, acrylic & silkscreen ink on linen
60 x 72 in / 152.4 x 182.9 cm
Courtesy of the artist and Paul Kasmin Gallery

LOLA MONTES SCHNABEL

b. 1981, New York, NY
Lives and works in New York, NY

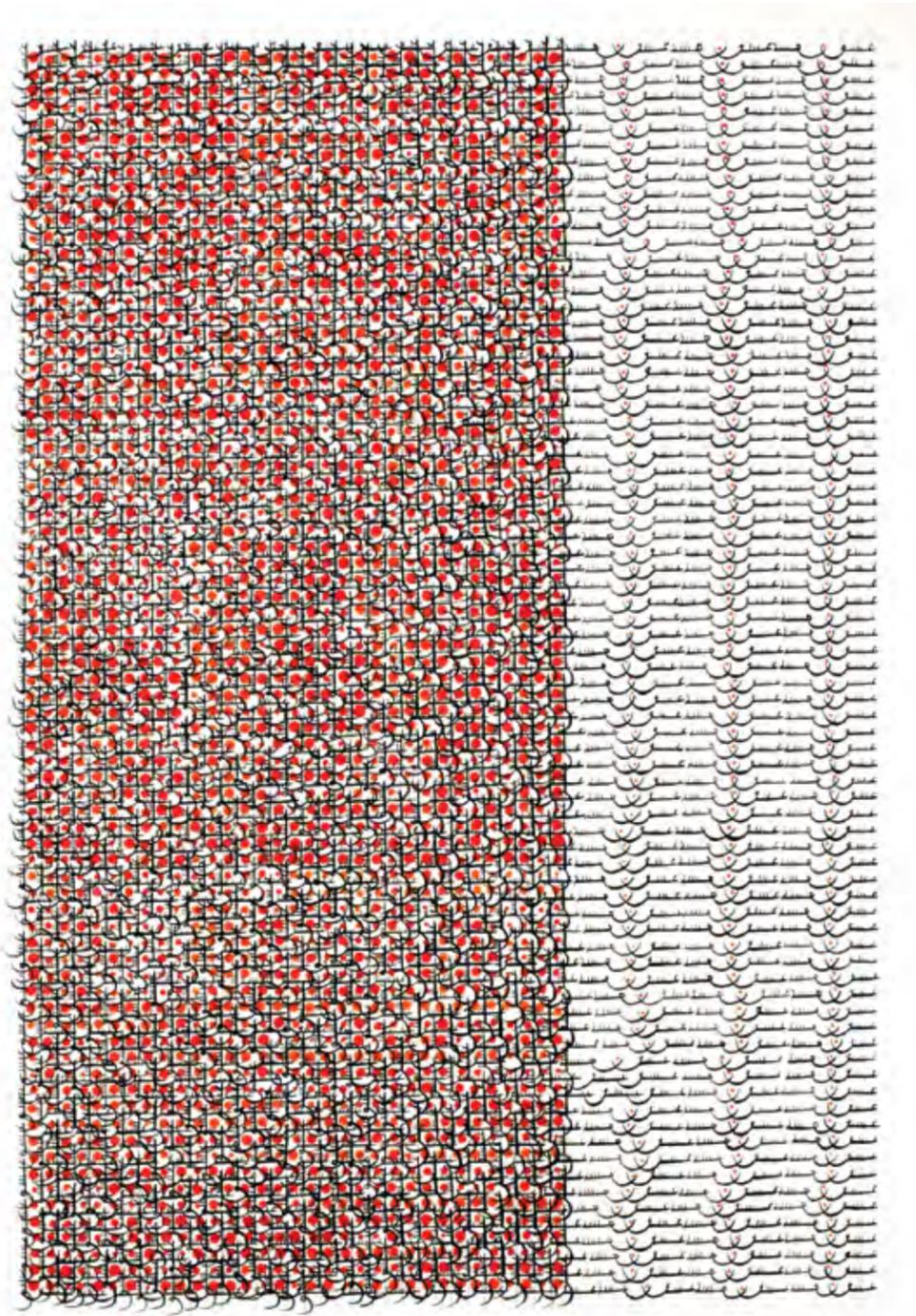


Untitled (Drawing 15), 2012
Mixed media on paper
24 x 20 in / 61 x 51 cm
Courtesy of Tripoli Gallery, Southampton, NY

HADIEH SHAFIE

b. 1969 Tehran, Iran
Lives and works in Silver Spring, MD and New York, NY

76



Grid 27, 2013
Ink and acrylic on Arches paper
29.5 x 41 in / 75 x 104 cm

ESRAFIL SHIRCHI

b. 1962 Babil, Iran
Lives and works in Tehran, Iran

77



Untitled, 1991
Ink and watercolor on paper
26.3 x 9 in / 66.8 x 22.9 cm

PAT STEIR

b. 1940 Newark, NJ
Lives and works in New York, NY



Untitled, 2004
Ink and paper on pencil
60.5 x 24 in / 153.7 x 61 cm
Courtesy of the artist, Leila Heller Gallery, and Cheim & Read, New York
Photo courtesy of Cheim & Read, New York

CY TWOMBLY

b. 1928 Lexington, Virginia
d. 2011 Rome, Italy



Untitled (Study for "Triumph of Love"), 1961
Colored pencil and graphite on paper
8.5 x 11 in / 21.6 x 27.9 cm
Courtesy of Beth Rudin DeWoody, New York

PARVIZ TANAVOLI

b. 1937 Tehran, Iran
Lives and works in Vancouver, Canada



Heech
Bronze
8.5 x 2.5 x 2.5 in / 21.59 x 6.35 x 6.35 cm
Edition of 12

MARK TOBEY

b. 1890 Centerville, WI
d. 1976 Basel, Switzerland



Calligraphic, 1956
Ink on paper
17.75 x 11.5 in / 45.09 x 29.21 cm

ROB WYNNE

b. 1950 New York, NY
Lives and works in New York, NY

HOSSEIN ZENDERUDI

b. 1937 Tehran, Iran
Lives and works in Paris, France

82



Appear!, 2013
Poured & mirrored glass
24 x 36 in / 61 x 116.8 cm

83



Untitled (The Mountains of Iran), 1965
Paint and gouache on paper
22 x 29 in / 55.9 x 73.7 cm
© 2013 Artists Rights Society (ARS), New York / ADAGP, Paris



Untitled, 1972
Oil on canvas
77 x 52 in / 195.5 x 132.1 cm
© 2013 Artists Rights Society (ARS), New York / ADAGP, Paris



Untitled, 1981
Oil On Canvas
51 x 38 in / 129.5 x 96.5
© 2013 Artists Rights Society (ARS), New York / ADAGP, Paris

I would like to foremost thank Jeffrey Deitch for helping make the original *Calligraffiti* such a legendary exhibition and for all the help and guidance he has provided for *Calligraffiti 1984/2013*. He continues to be a mentor and friend of 35 years. I would like to thank the amazing artists who are participating in this exhibition, and who continue to inspire us all. My sincere thanks goes out to the following friends and colleagues for their cooperation in assisting us in our research and in lending works for this exhibition. This show would not have been possible without their support.

Archives of The Museum of Modern Art, New York

James Hammond

Beth Rudin DeWoody and Firooz Zahedi

Tony Shafrazi

Angela Westwater

Joseph Ian Henrikson

Mehdi Ben Cheikh

John Cheim

Howard Read

Adam Sheffer

Barbara Gladstone

Paul Kasmin

Diana Burroughs

Betsy Miller

Rachel Lehmann

David Maupin

Ruth and Marvin Sackner

Sundaram Tagore

Eric Firestone

Nohra Haime

Antoine Helwaser

Mohammed Hafiz

Tripoli Patterson

Hiroko Onoda

Bethanie Brady

Maria Bueno

Stephanie Smith

Amy Cosier

Molly Epstein

Ramona Hernandez

Mark Brooke

Cyrille de Gunzburg

Kelly Reiffer

Mitra Abbaspour

Adele Renault

Mana Fine Art, Jersey City

Amy Wolf

Babak and Parisa Afkhami

Photios Giovanis

Benjamin Aryeh

Brandon Aryeh

Leila Taghinia-Milani Heller

LEILA HELLER GALLERY.

Catalogue design by Carolina Zalles

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Interior Cover:

Matt Trumino aka DSENSE, *Graffiti Compilation Project*, 2002

Back Cover Image:

eL Seed

In the desert of language, calligraphy is the shade where I rest, 2013 (detail)

Acrylic on canvas

74.8 x 51.2 in / 190 x 130 cm

Courtesy Ouahid Berrehouma/ itinerrance GALLERY



LEILA HELLER GALLERY.