



Shoja Azari &
Shahram Karimi:
The Cold Earth Sleeps Below

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On the Invention of Shoja Azari and Shahram Karimi's Video Painting

by Phong Bui

And so you grew silent
As the earth was growing green in darkness

And then you grew silent
As the blue earth immersed in darkness
Your image faded.

Traces of your footsteps on volumes of dried leaves.

Disappeared in the dark and forever lost.

With the sapling blossoms in the wind
The horse neighs
The rider frozen

—Shahram Karimiⁱ

“I am the last child;

in search of the origins of my belatedness

forever searching

all corners of desire

and the endless roads

of wonder . . . ”

—Azadeh Farhmandⁱⁱ

Early Roman landscape and nature paintings—illusionistic frescoes commissioned for privileged owners of villas, including the ones in Pompeii, which were preserved following the eruption of Mount Vesuvius in 79 A.D.—provided spiritual comfort and an escape from the stresses of urban life. From the late eighteenth century to the mid nineteenth century, Samuel Coleridge, William Wordsworth, Lord Byron, Percy Bysshe Shelley, J.G. Hamann, and Immanuel Kant, among others of the Romantic Movement, along with their American Transcendentalist compatriots like Emerson and Thoreau, celebrated the restorative capacity of nature’s “wildness” both for and within the human spirit. Their ideas generated a counterpoint to the unyielding and all-encompassing rationalism of the Age of Enlightenment. Since the advent of photography, film, video culture, and Internet technology, the theme of nature continues to provide refuge and glimpses of the beautiful and the sublime.

Today, many artists and curators harness the infinite subject of nature from a digital index of millions of personal and stock images: from scenes of natural disasters, hurricanes, melting glaciers, and forest fires, to calming fields of flowers or olive groves. More and more, the Internet is structured into a curated domain where digital environments abound, in lieu of discrete objects. Programmed platforms become spaces for a continual dialogue, or perhaps chattering, between artists and their viewers. In other words, the introduction of the Internet makes the distinction between artist, curator, and viewer evermore nebulous.

The Internet is marked by the emergence of a so-called democratic production of digital imagery where amateurs circulate their work amidst the output of seasoned professionals. However different in skill, they

share a similar aspiration towards individual discovery and spontaneity that often takes place in the margin between private and public space; for better or worse, this ‘mediascape’ is a vast hoard, a collage-like matrix of surprises. The growing centrality of issues of appropriation—remixed broadcasting, plagiarism, copyright violations in film, video, music, painting, and photography—reifies the longstanding desire to blur the lines between originality and imitation. As John Donne once wrote, “All mankind is of one author, and is one volume; when one man dies, one chapter is not torn out of the book, but translated into a better language.”ⁱⁱⁱ

These two topics, nature and technology, can be seen as the most identifiable conceptual sources in the unlikely but fruitful collaboration of Shoja Azari and Shahram Karimi. The physical construction of their works serves as a “spatial metaphor for all manner of metamorphoses, switches, transfers, [and] displacements.”^{iv} I associate this collaboration with a fable of exile. Both Azari and Karimi were born in 1957 in Shiraz, a city known for its poetry and literature (Hafez and Saadi), as well as its wine (Shiraz) and flowers (Eram Garden). They quickly became friends after their first encounter in 1970, and relished their time together in movie theaters and university classrooms viewing art history slides. The two read together, wrote poetry and short stories, and practiced their art together, the former making short films on Super 8 and the latter making paintings. Against a rich cultural backdrop which included the cosmopolitan Shiraz Art Festival,^v Azari and Karimi’s pictorial lexicons became infused with their personal and shared experiences. They became especially astute at navigating the intense social/political tension between the traditional values and progressive secular modernity that formed their cultural reality.

Each follows an independent path that accords with his particular artistic temperament. Azari is what Isaiah Berlin would refer to as a classic hedgehog: a person who prefers to filter various life experiences through a single perspective.^{vi} He made his home in New York City, and pursued a career as a film and video artist. Karimi is Berlin’s other proposed character, the fox: one for whom the world cannot be boiled down in one singular reading. Karimi darts back, forth, and between various materials and mediums, from painting to film, poetry, set design, even curation. His homes are New York, Sankt Augustin, Germany, and Fanelli’s Cafe in SoHo New York.

For all their differences, Azari and Karimi never lost the thread of their friendship. When they were reunited in 1995, so was their art. It was as though nothing had been lost in relocation.^{vii} Their collaborations included “Women Without Men,” “Logic of the Birds,” “Tooba,” “Fervor,” “Passage,” “K,” and “Windows,” but their greatest collaboration, one that demanded an equal contribution from both, didn’t begin until 2006 in the “Stalker” series (sequences of imagery from Andrei Tarkovsky’s 1979 film “Stalker” were altered, reframed in various speeds, jump-cut, cross-cut, then projected onto the identical painted images on the canvases).

Presented in this exhibit, first at the gallery and the fifth of their collaboration, are eleven works. Works in the “Dreamscape” series, numbered I through VI, are videos projected on oil and acrylic paintings on canvases. The other works in the “Consequences” series, numbered I through V, are videos projected onto watercolors. The pair made a careful selection of images from the Internet that embodies an uninspired imagination: the product of a fleeting aspiration to capture

a particular locale or moment, inevitably ending in cliché. Azari and Karimi, masters of appropriation, have mobilized these imaginative but dull spurts to awaken memories, bringing them to bear on the present. In this process of collaboration the sense of beauty or the picturesque is amplified. The works indulge in the aesthetic principles of harmony, balance, and symmetry, particularly in the hypnotic “Dreamscape” series. They’re both accessible and grand in size, ranging from 85 x 152 inches to 50 x 89 inches. The “Consequence” series is explicit in its pursuit of the sublime, which often manifests as an attempt to overwhelm the senses with sheer enormity. Each work in the series is constructed like a black box theater where viewers must look through a small rectangular opening in the wall.

The contrast of the two series creates an uncanny effect. The works that aim for the near universal convention of the picturesque and beautiful hypnotize the viewer with size, harmony, balance and symmetry. The works that strive for sublimity thrive on the evocation of foreboding, fear, and imbalance. The artists substitute sublime immensity with attention; viewers peer at the small projected screens for prolonged periods, watching looped images of natural disasters. It is in this juncture that one realizes “[t]he picturesque would be exemplified by variety, the beautiful by smoothness and the sublime by magnitude.”^{viii}

In the “Dreamscape” series, the beautiful or picturesque is filtered by the physical and moral make-up of the anonymous photographer at the moment she or he confronts the particular scene. Light makes its way through the leaves of olive branches, swaying in a soft wind. The trees’ old, dark trunks convey their habitat’s richness. The camera peers up through the same olive grove, into direct sunlight—a glorious heavenly

moment. Another postcard-like photo appears to be Kyoto, Japan shot from a hotel’s window; dark pink cherry blossoms mingle with white ones. Another captures the impressive foliage of a maple tree up close. Another captures the blades of grass and wildflowers in morning dew. Scenes aside, the magic begins when Karimi’s paintings become impressionistic mirrors for the projected videos.

Each of Azari’s images, whether taken from close up or far away, culminates in a perfect distribution of light and dark. He undertakes an extensive and mechanical process to correct colors and light until he achieves a seamlessly looped video. On the other hand, Karimi’s paintings are assertively handmade, creating a built-in physical and emotional component that is in synergistic tension with Azari’s mechanically reproduced imagery. Karimi responds to each image, however conventional and pedestrian it may appear, with skillful brushstrokes that vary in speed of execution and use of color. In “Dreamscape I,” for example, shaded regions have subtle tonal variations. They’re loosely infused with darker ocher and brown, which differ from the densely painted broken brushstrokes that cover the whole picture plane. In “Dreamscape V” clusters of wildflowers dance vertically in the foreground. Karimi adopts a bold style, creating strong contrasts that define the individuality of each natural form. In “Dreamscape VII,” loosely painted hues of mustard yellow, pineapple orange, creamy beige, light emerald green, and golden brown are predominant. The last essential component is Karimi’s spontaneous poetry written directly onto the canvases. They’re at times fast and furious, and at other times slow and lyrical. Sometimes poems are repeated if repetition harmonizes with the image. The poems drawn with colored markers intensify the urgency and quickness in the overall composition, like wind blending with the

leaves. The letters, when large and in acrylic, add weight and texture. Interestingly, the five “Consequence” paintings—the natural disasters of a melting glacier, a threatening tsunami swell, a tree bent in torrential wind and rain, a forest fire charring the last debris, and what appears to be an infernal region seized in a dust storm—by virtue of watercolor as a water based media, hardly demand any interventions, except for a light, skating pencil line ushering washes of saturated hues that bathe the paper as well as the forms themselves.

In conclusion, Azari and Karimi’s video painting as a form is the first of its kind, a groundbreaking new medium. We have seen the painted image on filmstrip, and the painted image serve video in animation, but here they are equal and equally visible in the viewing experience. Additionally, the unlikely combination provides a solemn platform for two friends, two artists to share their long and ongoing interest in the arts and humanities. The interaction forms a domain to connect all things in the two worlds they traverse, and to mediate their senses of transnational identity, artifice and alienation. Video painting offers a timely and urgent synthesis of the old and new techniques and materials, of both “The Work of Art in the Age of Mechanical Reproduction”^{ix} and the eternal assertion of the manual hand to express individuality and authorship. In fact, video painting is a new form of collage. It invokes patterns of perception, retrieves fragmented time, ignores anonymous origins (purposefully), and uses it all in the service of personal narrative without compromising independent meanings. Their “romantic” postcard scenes (the type that delights tourists and annoys artists) paired with their scenes of climate change and natural disaster form a frothy mix. There’s also an uncomfortable satisfaction in the emotional images of horror and disaster. The absence of human

beings in these images forms yet another layer, somewhere between metaphor and irony perhaps. Nature viewed through a monitor inevitably takes the tactile reality out of the landscape and disaster is only real when it’s at your door. But here, image magic has produced a type of poetry with its own narration, a fable told out of necessity.

ⁱ Karimi, Shahram, original poem in Farsi, translated by the author into English, February 2, 2016.
ⁱⁱ Farhmand, Azadeh, “The Untimely Traveler,” in *A World Between: Poems, Short Stories, and Essays by Iranian Americans*, ed. Karim, Persis M. and Khorrami, Mohammad Mehdi (George Braziller, 1999), 69
ⁱⁱⁱ Alford, Henry, *The Works of John Donne*, vol. 3 (John W. Parker, 1839), 574 - 5
^{iv} Taylor, Juliette, “Foreign Music: Linguistic Estrangement and its Textual Effects in Joyce, Beckett, Nabokov and Rushdie,” (doctoral thesis, University of Warwick, Department of English and Comparative Literary Studies, 2003), 40
^v See “Shoja Azari In Conversation with Phong Bui,” *The Brooklyn Rail* (May, 2010), 24
^{vi} Berlin, Isaiah, *The Hedgehog and the Fox: An Essay on Tolstoy’s View of History* (Ivan R. Dee, 1993)
^{vii} Azari first came to New York in 1977 to study film. He then returned, after the Iranian revolution, to New York in 1983 where he lives and works. Karimi left Iran in 1987, and immigrated first to India, then Germany where he made his home. Both reunited in 1995 in New York.
^{viii} Leighton, Angela, *Shelley and the Sublime: An Interpretation of the Major Poems* (Cambridge University Press, 1984), 12
^{ix} Benjamin, Walter, “The Work of Art in the Age of Mechanical Reproduction,” in *Illuminations: Essays and Reflections* by Walter Benjamin (Schocken Books, 1969), 217 - 253



Previous page
Dreamscape I, 2016
Mixed media on canvas with video projection
85 x 155 in

Dreamscape II, 2015
Mixed media on canvas with video
projection
50 x 89 in

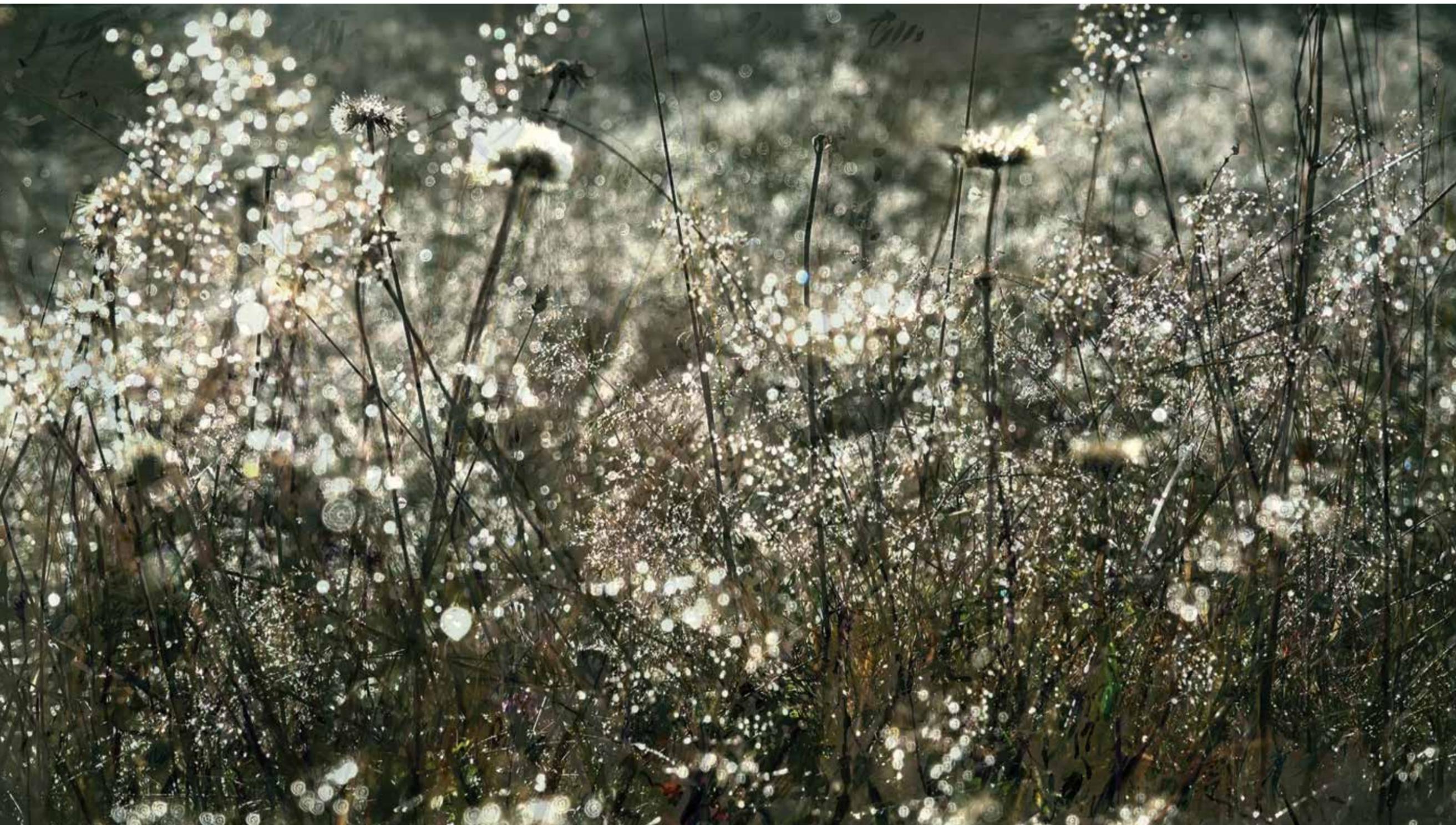




Dreamscape III, 2016
Mixed media on canvas with video projection
50 x 89 in.

Dreamscape IV, 2016
Mixed media on canvas with video projection
50 x 89 in





Dreamscape V, 2016
Mixed media on canvas with video projection
50 x 89 in



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Dreamscape VI, 2016
Mixed media on canvas with video projection
50 x 89 in

Dreamscape VII, 2016
Mixed media on canvas with video projection
50 x 89 in





Consequence II, 2016
Water color on paper with video projection installed in
black boxes
13 x 24 in



Consequence III, 2016
Water color on paper with video projection installed in
black boxes
13 x 24 in



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Consequence I, 2016
Water color on paper with video projection installed in
black boxes
13 x 24 in

Consequence IV, 2016
Water color on paper with video projection installed in
black boxes
13 x 24 in





Consequence V, 2016
Water color on paper with video projection installed in
black boxes
13 x 24 in

SHOJA AZARI

B. Shiraz, Iran

Lives and works in New York

SELECTED SOLO EXHIBITIONS

2014 *King Of Black*, Riflrmaker Gallery, London, UK
2013 *Fake: Idyllic Life*, Leila Heller Gallery, New York, NY
2011 *There are No Non-Believers in Hell*, Galerie Jérôme de Noirmont, Paris, France
VIP Art Fair, Leila Heller Gallery, New York, NY
2010 *There Are No Non-Believers in Hell*, Leila Heller Gallery, ZOOM Contemporary Art Fair, Miami Beach, FL
Icons, Figge Von Rosen Gallerie, Cologne, Germany
Icons, Leila Heller Gallery, New York, NY
Blazing Grace, East Central Gallery, London, UK
2009 *Shoja Azari*, Marco Noire Contemporary Arts, Turin, Italy
Shoja Azari, Leila Heller Gallery, Art Dubai, Dubai, UAE
2008 *Odyssey*, Figge Von Rosen Gallerie, Cologne, Germany
2007 *Special Project*, Marco Noire Contemporary Arts, Basel Art Fair, Switzerland
2006 *Convergencias*, Helga de Alvear Galerie, Madrid, Spain
Windows, Figge Von Rosen Gallerie, Cologne, Germany
Windows, Domus Artium Museum Salamanca, Spain
Project Rooms, ARCO, Madrid, Spain
Special Project, Marco Noire Contemporary Arts, Exitbart, Torino, Italy

COLLABORATIVE PROJECTS

2016 *The Cold Earth Sleeps Below* (in collaboration with Shahram Karimi), Leila Heller Gallery, New York, NY
2015 *Passage through the world* (in collaboration with Mohsen Namjoo and Shirin Neshat), TPP teatro Pubblico Pugliese, Bari, Italy
2014 *The Tempest* (in collaboration with Shirin Neshat), Dutch National Ballet, Amsterdam, The Netherlands

2013 *Magic of Light* (in collaboration with Shahram Karimi), Mana Contemporary, Jersey City, NJ
2010 *Blazing Grace*, (in collaboration with Shahram Karimi), East Central Gallery, London, UK
2008 *Silence*, (in collaboration with Shahram Karimi), Galleria II Gabbiano, Rome, Italy 2006
2006 Two man show, (in collaboration with Shahram Karimi), Galleria II Gabbiano, Rome, Italy
2002 The Lincoln Summer Festival, in New York, NY
Art Angel, London, UK
2001 *Logic of the Birds*, (in collaboration with Shirin Neshat, Sussan Deyhim, and Ghasem Ebrahimian), in New York, NY; Minneapolis, MN; London, UK; Siracusa, Italy; and Brugg, Switzerland

SELECTED GROUP EXHIBITIONS

2016 Islamic Art Now, Part 2: Contemporary Art of the Middle East, the Los Angeles County Museum of Art (LACMA), Los Angeles, CA
2015 *Home sweet home*, (Curated by Carlos Triqueros), travelling exhibition in ten cities in Spain
Look at Me, Leila Heller Gallery, New York, NY (curated by Beth Rudin DeWoody and Paul Morris)
Love Me, Love Me Not: Contemporary Art from Azerbaijan and its Neighbors, Heydar Aliyev Center, Baku, Azerbaijan (curated by Dina Nasser-Khadivi)
2013 *Come Together: Surviving Sandy, Year 1*, Industry City, Brooklyn, NY (curated by the Dedalus Foundation in collaboration with Phong Bui)
Summer Selects, Leila Heller Gallery, New York, NY
The King of Black, Sconfinamenti, Spoleto Festival of Two Worlds,

56th Edition, Spoleto, Italy (curated by Achille Bonito Olivia)
Love Me, Love Me Not : Contemporary Art from Azerbaijan and its Neighbors, Arsenale Nord, Tessa 100, Venice, Italy (curated by Dina Nasser-Khadivi)
The Space Between: Contemporary Perspectives on Tradition and Society, Middle East Center for the Arts (MECA), Jersey City, NJ
2012 *Festival Iranian Arts Now—Les Arts Iraniens Maintenant*, Cité Internationale des Arts, Paris, France
2011 Art Beat Fair, Leila Heller Gallery, New York, NY
[Dis]Locating Culture: Contemporary Islamic Art in America, Michael Berger Gallery, Pittsburgh, PA
Art Dubai, Leila Heller Gallery, Dubai, UAE (curated by Reem Alalusi)
2010 Abu Dhabi, Leila Heller Gallery, Abu Dhabi, UAE
On Rage, Haus der Kulturen der Welt, Berlin, Germany
In Defense, Progetto 107, Turin, Italy
Live Art/Expanded, Institute of Contemporary Arts, London, UK
Art Dubai, Leila Heller Gallery, Dubai, UAE
Tehran-New York, Leila Heller Gallery, New York, NY
C.O.N.T.R.A.V.I.O.L.E.N.C.I.A.S., Koldo Mitxelena Kulturunea – Donostia, Spain (*Against Violence*, Koldo Mitxelena Kulturunea, San Sebastian, Spain)
New Directors/New Films, Museum of Modern Art (MOMA), New York, NY
2009 *VIVA Show*, LOOP Alternative Space, Seoul, Korea
Iran Inside Out, Chelsea Art Museum, New York, NY (curated by Sam Bardaouil and Fil Felrath)
A Room with A View, Kunstfilmbiennale, Centre Pompidou, / Paris, France
Punto de Encuentro, Havana Biennial, Plaza de San Francisco, Havana, Cuba
Urbanea, Fundacio Cultrural Es Convent, Inca, Mallorca

L'Iran sans Frontiere, Galerie Almine Rech, Paris, France (curated by Negui and Kamran Diba)
Selseleh/Zelzeleh: Movers & Shakers in Contemporary Iranian Art, Leila Heller Gallery, New York, NY (curated by Layla S. Diba)
Kunst Biennale, Cologne Germany
2008 St. Moritz Art Masters, St Moritz, Switzerland
Proyecto Civico/Civil Project, Centro Cultural Tijuana, Tijuana, Mexico
Splash, LEILA HELLER Gallery, New York, NY
Park and Castle of Acciaio-Scandicci, Florence, Italy
Summer Group Show, Leo Castelli Gallery, New York, NY
Ma liberaci dal male, Galleria San Fedele, Milan, Italy
Existencias, MUSAC, Museo de Arte Contemporaneo de Castilla y Leon, Spain
2007 *Camm*, Centro Atlantico de Arte Contemporaneo, Las Palmas, Spain
Video Dia Loghi Festival, Torino, Italy
The Space Between, Petach Tivka Museum of Art, Petach Tivka, Israel (curated by Drorit Gur Arie)
Pre-opening exhibitions, Contemporary Art Museum, Santra Istanbul, Turkey
2 Moscow Biennale of Contemporary Art, Moscow, Russia
Kunsthilmbiennale, Cologne, Germany
2006 *Emergencias: the inaugural show of MUSAC*, Museo de Arte Contemporaneo de Castilla y León, Spain
Amerika, Figge Von Rosen Gallerie, Cologne, Germany
2005 *After the Revolution: Contemporary Artists from Iran*, Koldo Mitxelena, San Sebastián, Spain (curated by Octavio Zaya)

SHAHRAM KARIMI

B. Shiraz, Iran

Lives and works between Germany and New York

SELECTED SOLO AND COLLABORATIVE EXHIBITIONS

2016	<i>The Cold Earth Sleeps Below</i> (in Collaboration with Shoja Azari), Leila Heller Gallery, New York, NY	Art Dubai, Brigitte Schenk Gallery, Cologne, Germany
2015	<i>Remembrance</i> , Gallery Syra, Washington D.C.	Art Cologne, Brigitte Schenk Gallery, Cologne, Germany
	<i>Longing for Myself</i> , Gallery Brigitte Schenk, Cologne, Germany	2010 <i>Tehran-New York</i> , LTMH Gallery, New York, NY
2014	<i>The Rose Garden of Remembrance</i> , Mah Gallery, Tehran	Art Dubai
2013	<i>Magic of Light</i> (in Collaboration with Shoja Azari), MANA Contemporary, Jersey City, NJ	Art Cologne, Germany
2011	<i>The Rose Garden of Remembrance</i> , LTMH Gallery, New York, NY	Art Abu Dhabi, LTMH Gallery, New York, NY
2010	Museum Siegburg, Germany	2009 <i>Selseleh/Zelzeleh</i> , curated by Dr. Layla S. Diba, LTMH Gallery, New York, NY
2008	Gallery Brigitte Schenk, Cologne, Germany	<i>Iran Inside Out</i> , Chelsea Art Museum, New York, NY
2008	Leo Castelli Gallery, New York, NY	Art Dubai
2006	Gallery Il Gabbiano, Roma, Italy	2008 Art Paris/ Dubai
	Art Basel, Marco Noire Contemporary Art, San Sebastiano Po/Torino, Italy	Art Cologne, Germany
2005	Kölner Stadt Anzeiger, Cologne, Germany	Art Miami
2004	Studio Shirin Neshat, New York, NY	Art Bologna, Italy
	Gallery of Modern Art (Chaneh Honarmandan), Tehran, Iran	LTMH Gallery, New York, NY
2001	Pumpwerk, Siegburg, Germany	2007 Museum Last Palma (CAAM), Spain
1998	Museum Siegburg, Germany	Art Bologna, Italy
1987	Gallery Taehr, Shiraz, Iran	2006 Art20 - The International Art Fair, New York, NY
1981/86	Gallery Wesal, Shiraz, Iran	2003 <i>Poetic Justice</i> , the 8th International Istanbul Biennial, Istanbul, Turkey
		Gallery of Contemporary Arts, Pancevo, Yugoslavia
		<i>25 Years of Separation</i> , Iranian Cultural Center, Los Angeles, CA
		2000 Kunstverein Aschaffenburg, Germany
		1997/00/01 Grosse Kunstausstellung NRW, Düsseldorf, Germany
		1994 Kunstforum Bonn, Germany
		1979 Museum of Contemporary Art, Tehran, Iran
		1976 Gallery Takhte Jamshid, Tehran, Iran

SELECTED GROUP EXHIBITIONS

2016	Art Cologne, Brigitte Schenk Gallery, Cologne, Germany
2015	Abu Dhabi Art, Brigitte Schenk Gallery, Cologne, Germany
2014	<i>Look at Me</i> , curated by Beth Rudin DeWoody and Paul Morris, Leila Heller Gallery, New York
2012	<i>Magic of Persia</i> , Dubai
	<i>The Elephant in the Dark</i> , Devi Art Foundation, New Delhi, India
2011	<i>The Mask and the Mirror</i> , curated by Shirin Neshat, Leila Heller Gallery, New York, NY

FILM PRODUCTIONS

Shahram Karimi has collaborated with the visual artist/filmmaker, Shirin Neshat as the key production designer for the following films:

2007	<i>Women Without Men</i>
2003-05	Feature length film, <i>Women Without Men</i> , shot in Morocco
2002-04	<i>Logic of the Birds</i> , multi-media performance, USA and European tour
2003	<i>The Last Word</i> , shot in New York
2002	<i>Tooba</i> , shot in Mexico
2001	<i>Passage</i> , shot in Morocco
	<i>Possessed</i> , shot in Morocco
	<i>Pulse</i> , shot in Morocco
	<i>Film K</i> , shot in the US
2000	<i>Fervor</i> , shot in Morocco
1999	<i>Soliloquy</i> , shot in Turkey

Shahram Karimi has also been the production designer for filmmaker Shoja Azari in several of his productions, including his feature length film *K* (2002) and *Windows* (2006).



Covers:
Consequence III, 2016 (detail)
Water color on paper with video projection installed in black boxes
13 x 24 in

Front image detail:
Dreamscape I, 2016
Mixed media on canvas
85 x 155 in

Back image detail:
Consequence II, 2016
Water color on paper
13 x 24 in

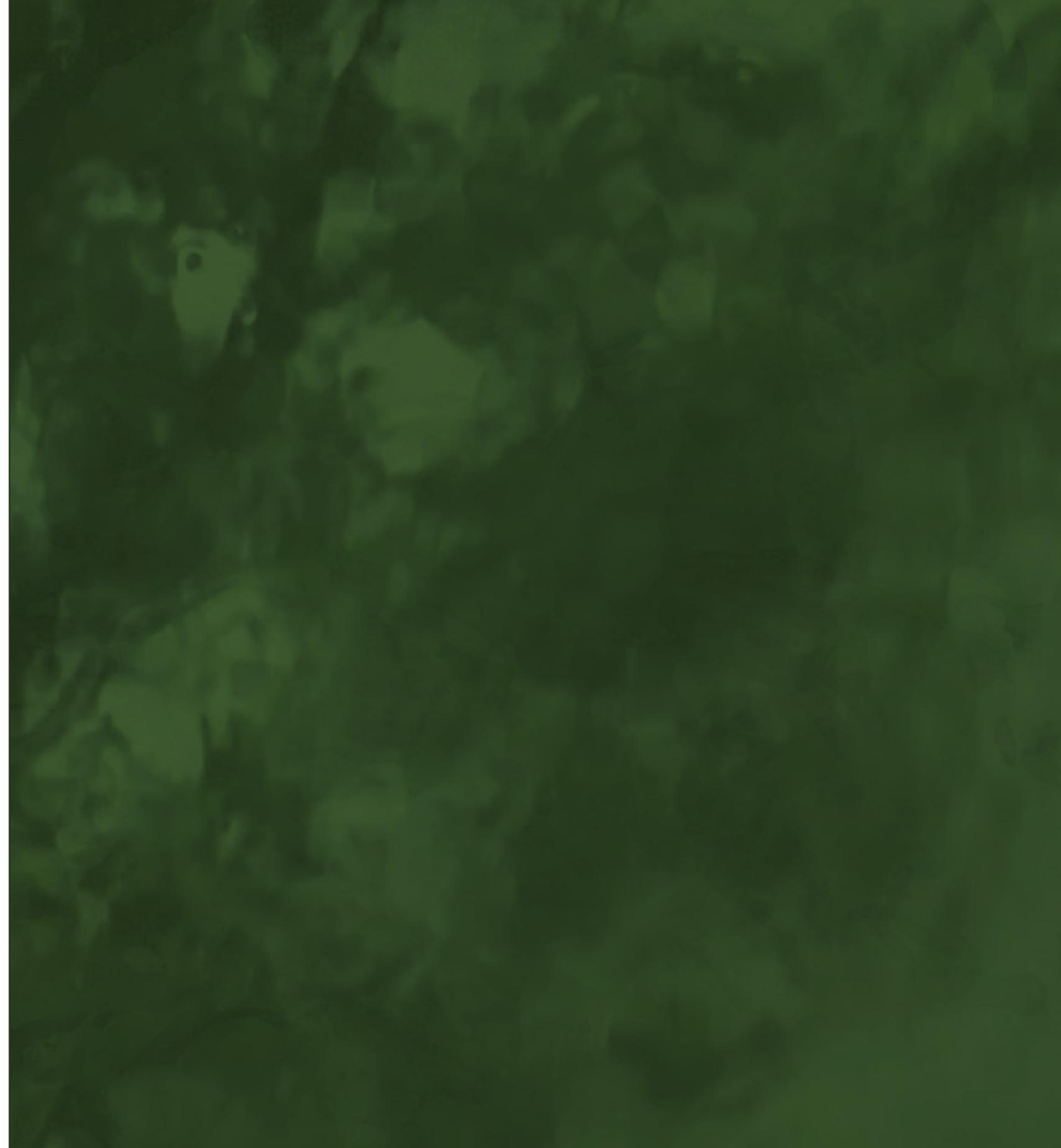
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