



LEILA HELLER.



LAND OF HONEY

LAND OF HONEY

Curated by Emann Odufu

Land of Honey is a show focused on ideas that are commodified and then sold to the general population about what it means to be a human in modern society. The title stems from the biblical term “Land of Milk and Honey”. The idea of sold fantasies is tracked through many disparate threads across the works of the show’s artists, including Nancy Baker Cahill, William Buchina, Melis Buyruk, Naeemeh Kazemi, Tim Kent, Chelsea Odufu, and Samuel Stabler. The title references the ever-elusive land of honey, opportunities, and abundance that the US and many other destinations across the Americas were described as to European immigrants in the early 1900s. However, this connection can also be jettisoned into the present day, where a new generation of immigrants are emigrating to places around the world like New York City or, in more current times, commercial centers such as Dubai, chasing this ever-elusive land of honey and the symbols of prosperity associated with them.

The idea of dreams sold to maintain our society and the sometimes-illusory promise of abundance and prosperity associated with them is at the show’s core. Each of the artworks in the exhibition exists within the spectacle of this collective dream of the modern human experience, participating in it yet being aware of the limitations and dangers of participating only from within this limited framework. In various ways, the artists in the show are mirroring the conditions of present times but using some form of abstraction or manipulation of material, whether conceptual or physical, digital or analog, to pierce the illusion of this dream state into territories that are less easy to discuss in today’s society.

With *Land of Honey*, there is also a specific connection to spaces and status symbols that indicate assimilation into one particular vantage point of the human experience. The artist Samuel Stabler in his recent show, *Money*, at the National Arts Club, has examined the structures of capitalism. He combs through and recontextualizes “zeitgeist moments” across history, sports, and entertainment, tracking how money, markets, and the images that propel them inform how we view ourselves and shape the world we live in. In *Untitled (Combine)*, Stabler makes use of the house that the mega tech company Apple was started in, playing on the trope of the origin stories of many well-known tech companies being formed in a garage, whether this was, in fact, true or not. The symbolism matters more than the reality because it is a rags-to-riches story supporting the American dream concept.

For Stabler’s other piece in this show, which is also part of the *Combine* series, he uses film stills that feature famous figures

in contemporary culture. This artwork juxtaposes Dutch flower bouquets with images of Sylvester Stallone and Steve McQueen. For Stabler, the usage of these figures is more about his fascination with painting subjects that are in movement and taken from stills of iconic movies. The neon frame surrounding the artwork interacts with the neon halos in the piece, referencing Stabler’s old master’s paintings series and the classical religious works where they put halos around sacred people. In doing this, he is comparing the worship of religion to the worship of pop culture and celebrities.

Similar to Stabler, both the works of William Buchina and Tim Kent also examine the relationship between spaces, objects, and architecture and what they say about how society is transforming rapidly in modern times. Kent’s work in the past has been extremely concerned with architecture, but in the works included in *Land of Honey*, we see the beginnings of a new exploration, analysis, and appropriation of canonical artworks that explore different elements of power in the modern world. In these works, Kent is not using the geometrical elements that were more pervasive in his previous works.

In *Interference I after Lawrence* and *Interference II after Benoist*, Kent creates paintings based on two source images from art history. He saw a connection in the portraits of two women. One, an actress in 18th century England painted by Sir Thomas Larece, and the other a Black woman named Madeline, painted in the 1800s in France, initially titled *Portrait of a Negress*. In recreating these images in artworks that were made in tandem with one another, Kent also abstracts the images to break through the fantasy that the images are selling and investigate deeper into the dynamics hidden beneath.

“The original painting is the idea of a trophy, a dream, a fantasy of somebody as they aren’t. However, it stands the testament of time for who this person is. It exists in a sort of liminal world,” says Kent.

In his reinterpretation of *Portrait of a Negress*, Kent switches the gaze of the woman being portrayed to look back at the viewer after realizing that the woman’s gaze in the original image was not focused on the artist doing the portrait. Various elements of power and how it relates to a subject’s gaze eventually revealed themselves. In doing this, Kent began to interpret it as a manipulation of this canonical image of art history to give the subject more power in the image that has become the representation of her

human existence. With these pieces, Kent marries both of these images, showcasing them from another vantage point devoid of the fantasy that exists on the surface.

In his *Low Information Settings* show at Hollis Taggart in 2021, William Buchina showcased spaces primarily set in abandoned malls, factories, and vacant settings where industry and commerce once thrived. By utilizing these images associated with a working- or middle-class America, Buchina hints at the decay of these industrial spaces, almost representing a pathway into a middle class that is slowly dilapidating. This body of work was created during the pandemic and during the isolation and emptiness of spaces once filled with life and, most importantly, commerce. As the world became more digital, these physical spaces of business, which were important in the growth of manufacturing in the early 1900s were now only useful as relics of a time that seemed to come and go.

In his most recent solo show, *Recollections of Collapse*, Buchina examines a few political dynasties of the recent past (70s, 80s, 90s), focusing on what happens after the collapse of the physical object or possessions and the things that were created to prop up their various governments reign.

Buchina’s new body of work is influenced by his recent move to London about a year ago. For Buchina, his life in Hackney is very different from his lifestyle when he lived in New York City, which was based on his ties to the communities. Now he spends more time with family and at his studio, which is four blocks from where he lives. As a result, his works which in the past have displayed grand spaces reminiscent of Hieronymous Bosch’s, *Garden of Earthly Delights* and at times filled with vast crowds of people, have become more focused on smaller intimate spaces and objects. Buchina is creating scenes comparable to film stills that are almost photographic in the type of dialed-in shots being depicted. Buchina described the work as a still of a scene from a narrative story with characters and plot lines that he has not yet written, but that are still gestating in his mind.

Chelsea Odufu’s photography work deals with her conflicting identity as a first-generation Guyanese-Nigerian American. As such, she is constantly battling existing in the hustle culture of the US, versus a mindset that is more in tune with nature, harmony, animals, spirituality, etc. In her travels across Senegal and Africa, she sought to capture moments and subjects that combine aspects of the traditional ways of living in harmony with nature

while considering the complexities of living in a modern world. Specifically in Senegal, there is a synchronicity in how people live. It is a very strong Islamic society, but underneath, many people are still simultaneously tapping into traditional ways of living and existing within both worlds. Odufu’s practice consists of a combination of video installations, photography, and narrative filmmaking firmly based on a solid social practice and built around engaging with cultures and international communities of BIPOC people.

Her piece entitled *Moved by Spirit 1* evokes the fantasy theme of the show harkening the veil or the dual consciousness that W. E. B. Du Bois described in [Souls of Black Folk](#) that identifying as a black person within a Westernized framework of thinking can bring. In the case of this image, the subject is looking back to traditions to connect to spirit and spring into the future. The shades reminiscent of the glasses in Star Trek is a nod to Afro-futuristic iconography. This photograph was taken during Odufu’s 2021 stay at American artist Kehinde Wiley’s Blackrock residency in Dakar, Senegal. It was featured in the 2022 Dakar Biennale as well as recently displayed at the Alabama Contemporary Art Center.

In her 2022 video installation and photographic series entitled *Beloved Baobab*, Odufu showcased the cultural importance of the Boabab tree within Senegalese culture, highlighting their mystic and spiritual associations as well as critiquing how industrialization has positioned cities as the Land of Honey, forcing many Senegalese people to leave their traditional homes and customs for the allure of the city life.

Odufu’s social practice is expanded by her work as the co-founder of Tech Afrique, a platform for Afro-House music, experimental audio and visual installations, and sonic healing methodologies that seek to engage global communities through the power of technology, visual art, and sound.

Chelsea Odufu and Nancy Baker Cahill’s work are united in a shared commitment to social practice. Baker Cahill is an LA-based new media artist concerned with systemic power, self-hood, and embodied consciousness through drawing and shared immersive space. Working at the intersection of art, social impact, and XR, she has rigorous art practice that invites audiences to imagine more inclusive and sustainable ecosystems. At the core of Baker Cahill’s practice is an interest in ideas of dystopia and protopia, a vision of positive societal transformation in which a state is better tomorrow than today.

The idea of embodied consciousness, which plays a pervasive role in Baker Cahill’s practice, relates to this idea of the human body and our experience of it being more than just physical. The body is more than an object; you cannot separate consciousness from the lived body. Baker Cahill analyzes the contradictions that are a part of immersive media — invisibility versus visibility, real versus virtual, 3D versus 2D — and precisely how they expand notions of consciousness. Baker Cahill’s work in XR has grown out of her series of drawings. As a result, she describes drawing as her “first language.” The artwork entitled *Lustful Trunk*, included in *Land of Honey* is a part of Baker Cahill’s continued exploration of bio-morphic graphite on paper which is one of the foundational elements of her practice.

In 2012, Baker Cahill created an immersive drawing series that garnered visceral reactions from many exhibition visitors. After that, she realized she wanted to use technology to place people inside the drawings. Baker Cahill’s practice is equally focused on the micro and how we perceive ourselves and things around us individually, as well as the macro, and making positive systemic changes that can make the world a more harmonious place.

Public art and strong social practice are also essential to Baker Cahill’s work. For example, her Midnight Moment installation, titled *Slipstream Times Square*, began as graphite drawings that she broke apart and assembled into sculptures. She then documented the pieces using a digital artifacting process, photogrammetry, that allowed her to manipulate the physical properties of the digital sculpture further. She also used 3D software such as AfterEffects to light and animate the pieces. She then projected these works across 90 screens in 360 degrees at the heart of Times Square in NYC. Most recently, Baker Cahill has launched a public art campaign to critique a wave of conservative legislation in the US to remove women’s access to abortion services nationwide. The Augmented Reality installation, titled *State Property*, showcases an exploding uterus atop the US Supreme Court and numerous other buildings across the nation where the state legislature meets.

Naeemeh Kazemi’s work also deals with ideas of consciousness and how that affects how we perceive the world around us. Mostly known for sculpture, Kazemi began painting during the lockdown of 2020. The work in *Land of Honey* ironically titled *LaLaLand* channels the idea of fantasy and not being in tune with the harsh realities of the world around you. Like Buchina in his *Low Information Setting* exhibition, Kazemi created the work in the series to process her complicated feelings and anxieties during the pandemic. She depicts a fragmented yet still interconnected world echoing the sentiments of isolation yet inundation with connectivity through digital platforms that also characterized the time.

In this series, Kazemi is concerned with questions such as “Could the whole history of the world be a mere misunderstanding, and is it possible that man, with all his discoveries, developments, culture, religion, and global wisdom, is only lingering on to the outward of life?” In this, we see Kazemi’s constant lingering with herself about the meaning of life. Skull and gas mask motifs show up throughout this series, representing Kazemi’s gloomy outlook toward humanity’s fate during the lockdown period and perhaps channeling the idea of *memento mori* or that life or even humanity’s existence is transitory. However, it is essential to note that Kazemi’s works are not created as a final reality, and she is aware that realities change and are created constantly. The work exists as a way to process her sometimes conflicting thoughts about existing during a global health crisis and the uncertainties that characterized the time.

Melis Buyruk’s work also deals with this idea of disconnection, specifically from nature, and examines humanity’s connection with the naturalistic world. In wooden boxes, Buyruk uses her mastery of ceramics to construct porcelain leaves, blossoms, animals, and the occasional human anatomy that form monochromatic artworks grounded in Buyruk’s expert manipulation of material. For example, in her piece *Golden Bloom*, a single ear appears amidst the foliage, embedding the fragmented human body part within natural elements such as a predominantly floral ecosystem. This idea of a fragmented reality is echoed throughout the works within *Land of Honey*.

In some of Buyruk’s work, there is no mention of gender, and it is more firmly focused on matters of survival. Eating and plates take on significance in these works. In other instances, Buryuk engages with gender roles more ironically when examining female/male concerns and inner conflicts, juxtaposing social expectations of being higher and stronger and fitting into accepted standards, despite the painful process of achieving this.

In one of the works in the artist’s *Influx Series*, Buryuk showcases a scene of a golden ear surrounded by what appears to be a group of flies or bees all made of porcelain, perhaps indicating a perceived decay in society and humanity. Though not included in the show, this particular work is one of the most robust representations of the concept of *Land of Honey*. It displays the duality of a fragmented human society, plagued by disconnection with self and the natural world around us, something that all of the artists are interrogating with the exhibition.



Samuel Stabler
Untitled Combine (Stallone, McQueen), 2021
 Pen, Acrylic Paint, Hand-Cut Paper
 127 x 96.52 cm. / 50 x 38 in.



Samuel Stabler
Untitled (Combine), 2022
 Acrylic on Hand-Cut Paper
 68.58 x 144.15 cm. / 27 x 56.75 in.



Samuel Stabler
Untitled (Combine), 2022
 Acrylic on Hand-Cut Paper
 60.33 x 80.65 cm. / 23.75 x 31.75 in.



William Buchina
Interior Scene #2: Drying Fabric For An Upcoming Occasion, 2023
 Ink on Paper, Diptych
 116.84 x 83.82 cm. (58.42 x 83.82 cm. each) / 46 x 33 in. (23 x 33 in. each)



William Buchina
Interior Scene #4: Producing A Loaf of Bread, 2023
 Ink on Paper
 121.92 x 152.4 cm. / 48 x 60 in.



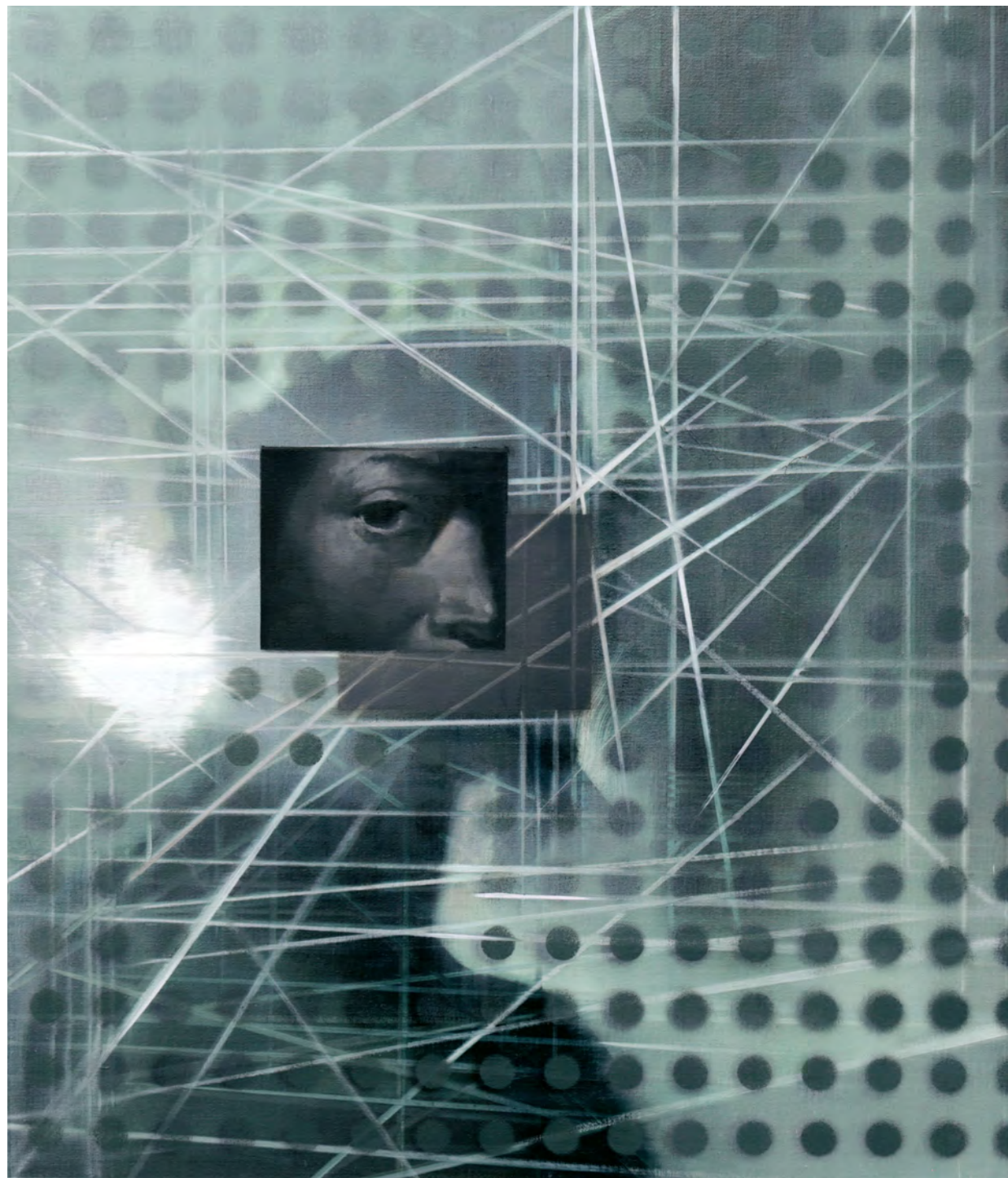
William Buchina
Interior Scene #5: Preparing for Guests' Arrival, 2023
 Ink on Paper, Diptych
 76.2 x 111.76 cm. (76.2 x 55.88 cm. each) / 30 x 44 in. (30 x 22 in. each)



Tim Kent
Revenant, 2022
 Oil and Acrylic on Linen
 102.87 x 102.87 cm. / 40.5 x 40.5 in.



Tim Kent
Interference I After Lawrence, 2023
 Oil and Acrylic on Canvas
 193.04 x 193.04 cm. / 76 x 76 in.



Tim Kent
Interference II After Benoist, 2023
 Oil on Linen
 62.23 x 53.34 cm. / 24.5 x 21 in.



Nancy Baker Cahill
Lustful Trunk, 2023
 Graphite on Paper
 127 x 139.7 cm. / 50 x 55 in.



Chelsea Odugu
Moved By Spirit I, 2021
 Photograph
 150 x 100 cm. / 59.06 x 39.37 in.



Melis Buyruk
Blooming Light, 2022
 Porcelain, 18k Gold Decorated, Lightbox
 100 x 100 x 12 cm. / 39.37 x 39.37 x 4.72 in.



Melis Buyruk
Sparrow's Habitat, 2021
 Porcelain, 18k Gold Decorated
 100 x 100 x 15 cm. / 39.37 x 39.37 x 5.91 in.



Melis Buyruk
Golden Bloom, 2022
 Porcelain, 18k Gold Decorated
 115 x 115 x 15 cm. / 45.28 x 45.28 x 5.91 in.



Naeemeh Kazemi
LaLaLand, 2023
 Oil on Canvas
 140 x 160 cm. / 55.12 x 63 in.



Naeemeh Kazemi
LaLaLand, 2023
 Oil on Canvas
 150 x 160 cm. / 59.06 x 63 in.

NANCY BAKER CAHILL

Nancy Baker Cahill is an award-winning interdisciplinary artist whose hybrid practice focuses on systemic power, consciousness, and the human body. She creates research-based immersive experiences, video installations, and conceptual blockchain projects rooted in the history of drawing. Her monumental augmented reality (AR) artworks extend and subvert the lineage of land art, often highlighting the climate crisis, civics, and a desire for more equitable futures. She is the Founder and Artistic Director of 4th Wall, a free AR public art platform exploring site interventions, resistance and inclusive creative expression.

Her geolocated AR installations have been exhibited globally and have earned her profiles in the New York Times, Frieze Magazine, and The Art Newspaper, among other publications, and she was included in ARTnews’ list of 2021 ‘Deciders’. Her work has been exhibited internationally at museums and galleries, including Francisco Carolinum Linz, The Hermitage, The Buk-Seoul Museum of Art (SEMA), Kunsthalle Zürich, Honor Fraser Gallery, and Vellum LA. In 2022, she was one of two featured artists in the Luma Foundation’s Elevation 1049 Biennial in Switzerland. Her work was featured in the Immersive Main Competition at the 2022 Tribeca Film Festival and was exhibited on 90 screens in Times Square for the entire month of July as part of the Midnight Moments Program.

Baker Cahill is an artist scholar alumnus of the Berggruen Institute, a 2021 resident at Oxy Arts’ ‘Encoding Futures’ focused on AR monuments, and a TEDx speaker. In 2021, she was awarded the Williams College Bicentennial Medal of Honor and received the C.O.L.A. Master Artist Fellowship. She is a 2022 LACMA Art and Tech Grant recipient. Her work is held in the collection of the Los Angeles Museum of Contemporary Art, Los Angeles, and will be part of the Whitney Museum of Art’s Artport collection with a forthcoming project.

SELECTED SOLO EXHIBITIONS

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| 2023 | Cento, Artport and AR at the Whitney Museum, New York, NY |
| 2023 | Through Line, Georgia Museum of Art, Athens, GA, (traveling exhibition) |
| 2023 | Lifelines, Prime Desert Woodland, sponsored by the Museum of Art and History, Lancaster, CA |
| 2023 | Stone Speaks, with Sophia the Robot, SXSW, Austin, TX |
| 2023 | the quivering and lively nerve of the now, Gazelli Art House, London, UK |
| 2022 | Stone Speaks, with Sophia the Robot, Aorist Art, Miami, FL, Dubai, UAE |
| 2022 | Slipstream: Table of Contents, Vellum, Los Angeles, CA |
| 2022 | Midnight Moment, Times Square Arts, New York, NY |
| 2022 | Mushroom Cloud NYC: Rise, Tribeca Immersive 2022, New York, NY |
| 2022 | CORPUS, Berggruen Institute, Los Angeles, CA |
| 2021 | Mushroom Cloud Project, Aorist Art, Miami, FL |
| 2021 | Legacy AR, Synthesis Gallery/American Embassy in Berlin, Tempelhofer, Berlin, Germany |
| 2021 | Legacy, SXSW, Austin TX |
| 2020 | Liberty Bell, commissioned by Art Production Fund, Boston, MA, Rockaway, NY, Philadelphia, PA, Washington, DC, Charleston, SC, Selma, AL |
| 2020 | EVER NOW, temporary AR installation, Hammer Museum, Los Angeles, CA |
| 2019 | EVER NOW, Facebook Brickyard Building, Los Angeles, CA |
| 2018 | COORDINATES, Las Vegas, Washington D.C. |
| 2018 | Sunset Digital Billboard Project: Nancy Baker Cahill’s VR Drawings, sponsored by IF Innovation Foundation |
| 2016 | Nancy Baker Cahill: Interruptions, Moorpark College Art Gallery, Moorpark, CA |
| 2012 | Fascinomas, The Pasadena Museum of California Art (catalogue) |

SELECTED GROUP EXHIBITIONS

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| 2023 | Desert X at Christie’s, Christie’s Beverly Hills, CA |
| 2023 | DYOR, Kunsthalle Zürich, Switzerland |
| 2022 | Meta.space - Visions of Space, Francisco Carolinum Museum, Linz, Austria |
| 2022 | Luminex: Projected Realities, Los Angeles, CA |
| 2022 | Unprotected, Epoch Gallery |
| 2022 | C.O.L.A. Fellows Exhibition |
| 2022 | Digital Combines, Honor Fraser Gallery, Los Angeles, CA |
| 2021 | The Ethereal Aether, The Hermitage, St. Petersburg, Russia |
| 2021 | Telepicnic Project: Your Holiday, Buk-Seoul Museum of Art (SEMA), South Korea |
| 2021 | Messe in St. Agnes, König Galerie, Berlin, Germany |
| 2021 | Proof of Art, Francisco Carolinum Museum, Linz, Austria |
| 2021 | Uncommon Ground, Shoshana Wayne Gallery, Los Angeles, CA |
| 2021 | Synthetic Wilderness, Honor Fraser Gallery, Los Angeles, CA |
| 2021 | Encoded Futures: Speculative Monuments for LA, OxyArts Residency, Los Angeles, CA |
| 2021 | The Bardo: Unpacking the Real, Feral File |
| 2021 | Canal Convergence, Scottsdale, AZ |
| 2021 | Luminex: Dialogues of Light, ArtNOW, Los Angeles, Tech/Know/Future, Montclair University, Montclair, NJ |
| 2020 | Art Safiental Biennial, Safiental, Switzerland |
| 2019 | Desert X Biennial, Coachella Valley, CA |
| 2019 | Sandbox Immersive Festival, Qingdao, China |
| 2019 | Sonar + D, Barcelona, Spain |
| 2019 | Virtual Futures: XR Showcase, LACMA booth, LAAS, Los Angeles, CA |

MELIS BUYRUK

Melis Buyruk is a Turkish artist born in Golcuk in 1984. Her large-scale floral ceramic sculptures depart from contained, categorical forms of pottery, and celebrates the traditionally feminized discipline. Buyruk graduated from the Ceramic Department of the Faculty of Fine Arts at Selcuk University in 2007, and has exhibited across Turkey.

SOLO SHOWS

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| 2022 | Habitat: Bloom, Leila Heller Gallery, New York, NY |
| 2020 | Co-exist, Pg Art Gallery, Istanbul, Turkey |
| 2019 | Habitat, Leila Heller Gallery, Dubai, United Arab Emirates |
| 2019 | What is Weird and Who is Strange?, Istanbul, Turkey |
| 2016 | Never Enough, Pg Art Gallery, Istanbul, Turkey |
| 2014 | You are Here, Pg Art Gallery, Istanbul, Turkey |

GROUP SHOWS

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| 2021 | Sabırla Bekleyen Büyülü Şeyler, Kalyon Kültür, Istanbul, Turkey |
| 2021 | Summer Show, Pg Art Gallery, Istanbul, Turkey |
| 2020 | After Us , Pg Art Gallery, Istanbul, Turkey |
| 2018 | Alive, Pg Art Gallery, Istanbul, Turkey |
| 2017 | Cosmos, Beymen Zorlu Centre, Istanbul, Turkey |
| 2017 | Ah, Galeri Işık Teşvikiye, Istanbul, Turkey |
| 2017 | Metamorphosis, Ada Han, Istanbul, Turkey |
| 2017 | Mediterranean Routes, Palermo, Italy |
| 2016 | Holistic, Pg Art Gallery, Istanbul, Turkey |
| 2016 | Dream, Hub Space, Istanbul, Turkey |
| 2015 | “Amusement Park”, Galeri Nev, Ankara, Turkey |
| 2014 | “Anomaly”, Pg Art Gallery, Istanbul, Turkey |
| 2014 | “Genç Etkinlik”, UPSD, Istanbul, Turkey |

WILLIAM BUCHINA

The panoply of references contained within William Buchina’s acrylic and ink paintings serve both to reveal and to obscure their own complex meanings. The works share visual similarities with Victorian etchings or even contemporary graphic novels, but close observation of their details reveal Buchina’s Surrealist leanings. He creates dystopian narrative scenes, culling imagery from innumerable sources, building satirical mash-ups. The process of finding the disparate source material is as significant to Buchina’s art making as actually applying materials to canvas. At the intersection of his collection of found objects, old and new, Buchina builds layered compositions that challenge both the mind and the eye.

Buchina collectively transforms his sources through drawing and his signature stark black and white acrylic. Many of the faces in the crowd are obscured by masks, signs, or abstract forms, heightening the sense of mystery. Buchina draws inspiration from the rituals of religious ceremony and fraternal orders, adapting their gestures and symbols to his own surreal scenes. Though the diverse imagery coheres into a formally powerful and intriguing whole, no strict narrative is formed within Buchina’s compositions; he leaves enough ambiguity for the viewer to infuse the work with their own meaning. Based in London, UK.

SOLO EXHIBITIONS

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| 2022 | Recollections of Collapse, Oneroom, London, UK |
| 2021 | Low Information Settings, Hollis Taggart, New York, NY |
| 2019 | Between Objects & Actions, SLAG Gallery, Brooklyn, NY |
| 2018 | 312 Bowery: London, private venue, London, UK |
| 2016 | In and Around Water, SLAG Gallery, Brooklyn, NY |
| 2015 | Time to Speak a Human Language, Garis & Hahn, New York, NY |
| 2014 | Lower Than the Lowest Animal, Garis & Hahn, New York, NY |

GROUP EXHIBITIONS

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| 2021 | The Loneliest Sport, Spazio Amanita, New York, NY |
| 2021 | Élan Vital, MoCA Westport,Westport, CT |
| 2020 | Figure as Form, Hollis Taggart, New York, NY |
| 2020 | Look Again, A Survey of Contemporary Painting, Hollis Taggart Contemporary, New York, NY |
| 2020 | Taggart Times 7, Hollis Taggart Contemporary, New York, NY |
| 2020 | Of Folly, Fortune, Glory, Ruin: William Buchina and Christina Nicodema, Hollis Taggart Contemporary, New York,NY |
| 2018 | Highlight: Chelsea, Hollis Taggart, New York, NY |
| 2018 | SLAG Gallery, Volta NY, New York, NY |
| 2017 | 312 Bowery: Paris Two, private venue, Paris, France |
| 2017 | Highlight: New Canaan, Silvermine Arts Center, New Canaan, CT |
| 2016 | Highlight: Summer One, Hollis Taggart, New York, NY |

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| 2016 | Homage to Hieronymous Bosch, National Arts Club, New York, NY |
| 2016 | Art Bondensee, Maximilian Hutz, Bregenz, Austria |
| 2016 | 312 Bowery: Paris One, private venue, Paris, France |
| 2016 | SLAG Gallery, Pulse Art Fair, Miami, FL |
| 2015 | 312 Bowery: Stagecoach Run Art Festival, Franklin, NY |
| 2015 | Antidote for Daily Life, Hawkins, Hudson, NY |
| 2014 | 312 Bowery: Los Angeles, private venue, Los Angeles, CA |
| 2014 | Launch: InSitu Arts, New York, NY |
| 2013 | City: Surface & Texture, Dickinson Gallery, New York, NY |
| 2013 | 6 x 9: The November Show, National Arts Club, New York, NY |
| 2013 | Image, Painting, Text, Garis & Hahn, New York, NY |
| 2012 | Outside/In, ALAN Gallery, Istanbul, Turkey |
| 2011 | Near/Far, Burçak Bingöl and the Goethe Institute, Ankara, Turkey |

NAEEMEH KAZEMI

Naeemeh Kazemi (b.1981, Tehran, Iran) is a visual artist who has an MA in Painting from Alzahra University. She has been working as a professional artist in Iran since 2002. Predominately a sculptor, Kazemi began painting in 2020 when the lockdown started since she could not get to her studio. She worked on these magical canvases in her one bedroom apartment in Iran, which helped her escape the confinement of quarantine and transported her to fantastical places. Living in Iran, Kazemi has had to take creative approaches to her meanings through symbols, so as to not get in trouble with the Iranian government. Her themes of environmental and virus anxiety, feminism, and humanity are disguised in her enchanting paintings through tokens and motifs of the natural world, classical paintings, and quotidian objects.

In her most recent “La La Land” series, she depicts a world that is intertwined yet fragmented. It is as if familiar pieces float strangely in space. In her complex yet highly composed paintings, Kazemi ponders the questions “Could the whole history of the world be a mere misunderstanding?” and “Is it possible that man, with all his discoveries, developments, culture, religion, and global wisdom is just lingering on only to the outward of life?” This series reflects Kazemi’s feelings and anxieties towards the world, exacerbated by the Covid pandemic. Kazemi creates an oasis sheltered from these fears in this series. A “La La Land,” clearly fictitious, but serving as a safe haven from the uncertain world.

There is no final reality in Naeemeh’s works. She believes that the system of meaning is constantly changing and new realities are born every day. To Naeemeh, it is as if the world is meaningless and in this abyss, she can write her own rules, where everyone is welcome to join and play. Naeemeh tries to connect the past with the present by using themes from the masters of the renaissance. She is constantly experimenting with different themes and inspirations to create the beautiful chaos present in her work.

EXHIBITIONS

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| 2021 | Art Abu Dhabi, Leila Heller Gallery, Abu Dhabi, UAE |
| 2021 | Art Dubai, Leila Heller Gallery, Dubai, UAE |
| 2018 | Art for Peace Festival, Tehran, Iran |
| 2018 | Art & Fashion, Shirin Art Gallery, Tehran, Iran |
| 2016 | Istanbul Biennial, Shirin Art Gallery, Istanbul |
| 2015 | Group Sculpture Exhibition, Seyhoon Art Gallery, Tehran, Iran |
| 2014 | The Mine Art Gallery, Dubai, UAE |
| 2014 | Contemporary Arab, Iranian & Turkish Art Exhibition, Pro Art Gallery, Dubai, UAE |
| 2014 | Art 14, London, Shirin Art Gallery NY, London, UK |
| 2013 | Scope Basel, Shirin Art Gallery, Basel, Switzerland |
| 2013 | Scope Miami beach, Shirin Art Gallery NY, Miami, USA |
| 2013 | Peace From The Bottom Of My Art, Opera Gallery London, Dubai, UAE |
| 2013 | Art Dubai, Opera Gallery London, Dubai, UAE |

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| 2012 | Selected Artist, Magic Of Persia, Salsali Museum, Dubai, UAE |
| 2010 | Fine Art Group Exhibition, Art Center, Tehran, Iran |
| 2010 | Painting Group Exhibition, Kamaledin Behzad Gallery, Tehran, Iran |
| 2009 | Colors for Green, Mellat Gallery, Tehran, Iran |
| 2009 | Painting Exhibition, Laleh Gallery, Tehran, Iran |
| 2008 | Dr. Sandouzi Design Biennial, Tehran, Iran |
| 2008 | Association of Iranian Painters Exhibition, Niavaran Gallery, Tehran, Iran |
| 2007 | Painting Exhibition, Majd gallery, Tehran, Iran |
| 2004-08 | Supervisor of the Cultural Exchange Project of Children of Iran and the Netherlands, Center for The Artistic Creation of Children & Young Adults, Kanoon, International Affairs, Tehran, Iran |
| 2004 | Painting Group Exhibition, Laleh Gallery, Tehran, Iran |
| 2003 | Biennial of Iran Contemporary Design, Barg Gallery, Tehran, Iran |
| 2002 | The Drawing Exhibition of Young Artist, Arasbaran Gallery, Tehran, Iran |

TIM KENT

Tim Kent is an internationally exhibiting artist based between New York, NY and Berlin, Germany. His professional practice aims to address narratives based around the mechanisms of history and personal memory, both of which are produced by the visual structures of power that inform our experience. His work creates visual correlations exploring how experiences are mediated not only by technology but by the narrative of history.

Mr. Kent has exhibited at numerous international art fairs including Volta New York, Volta Basel, and Pulse Miami. He has also appeared in a wide range of solo and group exhibitions and projects including at: Hollis Taggart, New York; Hearst Foundation, New York; Whitney Museum; Kunstverein Worms DE; ART@SAP Foundation DE; The National Arts Club, New York; Centotto Galleria, Brooklyn; Slag Gallery, New York; Factory Fresh, Brooklyn; Brandt Gallery, Amsterdam; Moncrieff-ray Gallery, London; Queen Street Gallery, Chichester, UK.

Mr. Kent earned an MA Visual Art, University of Sussex at West Dean College, West Dean, UK where he was awarded the Vice Chancellor’s Award for Excellence in a Masters Thesis; an MFA Post Graduate Diploma in Painting, West Dean College, West Dean, UK; and a BA Art History/Hunter College, City University of New York, NY. He was born in Canada to newly immigrated English and Turkish parents, before immigrating to the USA in 1990.

SELECTED SOLO EXHIBITIONS

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| 2022 | Between the Lines, Hollis Taggart Gallery, New York, NY |
| 2021 | Ghost of an Idea, Patrick Mikhail Gallery, Montreal, Canada |
| 2020 | Enfilade, SLAG Gallery, New York, NY |
| 2018 | Dark Pools and Data Lakes, SLAG Gallery, Brooklyn, NY |
| 2016 | Terra Infirma, Brandt Gallery, Amsterdam, Netherlands |
| 2016 | Tim Kent, VOLTA, New York, NY |
| 2014 | Temporal Strata, VOLTA, Basel, Switzerland |

SELECTED GROUP EXHIBITIONS

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| 2022 | Digital Combines, Honor Fraser Gallery, Los Angeles, CA |
| 2021 | Reunion, Hollis Taggart Southport, Southport, CT |
| 2021 | PILEVNELI x KÖNIG, Kaplankaya, Turkey |
| 2021 | Artweeks Artekuler, Istanbul, Turkey |
| 2021 | ABSTRAKSHN, Patrick Mikhail Gallery, Montreal, Canada |
| 2020 | CONTEMPORARY ISTANBUL 21, Istanbul, Turkey |
| 2020 | Figure as Form, Hollis Taggart, New York, NY |
| 2020 | Artweeks@Akraretler, Pilevneli Gallery, Istanbul, Turkey |
| 2019 | Art Now 2019, Hearst Foundation, New York, NY |
| 2019 | Structures of Power, Patrick Mikhail Gallery, Montreal, Canada |
| 2017 | Art Now 2017, Hearst Foundation, New York, NY |
| 2017 | Kunstverein Worms, Germany |
| 2015 | Artmix, Boulder MoCA, Boulder, CO |

CHELSEA ODUFU

Chelsea Odufu is a first-generation Nigerian and Guyanese American Filmmaker and a multi-disciplinary artist hailing from Newark, New Jersey that works across narrative, experimental film, video art, installation, and photography. She is deeply concerned with how traditional aspects of African and Caribbean culture are being preserved in the face of urbanization and globalization. Her work also examines the ways in which culture, religion, and geographic location influence the way different ethnic identities are formed and evolve. Odufu’s work incorporates the mystic allowing time to collapse in her work where the future, past and present coincide in her pieces. Odufu’s work juxtaposes afro-futuristic imagery, archival footage, as well as journalistic aesthetics to demystify the stigmas typically connected to BIPOC identities.Her work is visually striking , thought provoking yet it is clear her process comes to her very intuitively.

Chelsea Odufu was also one of twelve artists selected in 2021 for Kehinde Wiley’s Black Rock Senegal Residency in Dakar. She has exhibited her work at the Dakar Biennial, Alabama Contemporary Art Museum, Museum of Contemporary African Diasporic Art, and the A&A Hillyer Gallery in DC. She is apart upcoming group shows at the Seattle Art Museum as well as a show at the Something Video Gallery in Ivory Coast in 2023. Her work has been featured in the New York Times, Huffington Post to name a few.

SAMUEL STABLER

Georgia-born and based artist Samuel Stabler is known for his contemporary take on Old Master paintings. The artist recreates these masterworks in highly detailed pen-and-ink drawings, which he then obscures with streaks of neon yellow, adding a contemporary update to centuries-old masterpieces. Sourcing images from the internet, he also creates meticulous cut-outs, transforming once familiar subjects into abstract webs of line and contour. His source images range from Dutch floral still life paintings to cultural scenes, such as celebrity athletes and film stills. “Old Masters used to paint the masters before them,” he has said. “The internet age has allowed me to have this huge access to information, so I’m appropriating it in the way that makes sense to me now.” Stabler is concerned with the proliferation of information and images, while formal elements of color and line remain as the constant foundation.

Samuel Stabler (b. 1984, Atlanta, GA) received his BFA from the University of Georgia, Athens and his MFA from Central Saint Martin’s College of Art and Design, London. His recent exhibitions include MoCa Westport, Georgia Museum of Art, Howards Gallery (Athens, GA), Albany Museum of Art (Albany, GA), Art on Paper NY, KWADRAT (Berlin), Beutler Fine Arts (Paris), and Pulse Art Fair (NY & Miami). He has exhibited throughout the United States and internationally. He lives and works in Athens, GA.

EXHIBITIONS

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| 2022 | Money, National Arts Club, New York, NY | 2015 | Pulse Art Fair, Garis & Hahn, New York, NY |
| 2021 | Real Estate Disputes, whitespace, Atlanta, GA | 2015 | Wall Flowers, Sotheby’s S2, Palm Beach, FL |
| 2021 | Elan Vital, MoCA Westport, Westport, CT | 2015 | Apparent Order’, Garis & Hahn, New York, NY |
| 2019 | Samuel Stabler, Mast Books, New York, NY | 2014 | Launch Party: Elevate, @60Inches, Miami, FL |
| 2019 | Cut and Paste, presented by the Georgia Museum of Art | 2014 | Redux, Dorfman Projects, New York, NY |
| 2019 | Points in Between, Howards Gallery, Athens, GA | 2014 | Samuel Stabler: Untitled (Politics), Garis and Hahn, New York, NY |
| 2018 | One Night Only, New York, NY | 2014 | 312 Bowery, Venice, CA |
| 2018 | Home Tour, Albany Museum of Art, Albany, GA | 2013 | The November Show: 6 x 9, National Arts Clubs, New York, NY |
| 2018 | Art on Paper, Hathaway Contemporary Gallery, New York,NY | 2013 | Image-Painting-Text’, Garis and Hahn, New York, NY |
| 2017 | 312 Bowery, KWADRAT, Berlin, Germany | 2013 | Topography: Works on Paper, Gallery 60Six, San Francisco, CA |
| 2017 | 312 Bowery, Beutler Fine Arts, Paris, France | 2013 | Samuel Stabler: A Long Way From Dixie, Gallery 151, New York, NY |
| 2017 | Realizations, Victori + Mo, Brooklyn, NY | 2013 | Y & S, Christie’s, New York, NY |
| 2016 | Hieronymus Bosch: Contemporary Artists Celebrating the Master, National Arts Club, New York, NY | 2012 | New Masters, Solo Exhibitions, Mary Stanley Studio, Atlanta, GA |
| 2016 | Hand Cut Paper with Collage, Garis & Hahn, Los Angeles, CA | 2011 | Less is More, Subliminal Projects Gallery, Los Angeles, CA |
| 2016 | 312 Bowery, Beutler Fine Arts, Paris, France | 2011 | Solo exhibition at the Keeley Gallery, New York, NY |
| 2015 | Pulse Miami Beach, Garis & Hahn, Miami, FL | 2010 | Over Twitter at the Tumuboko Gallery, Kobe, Japan |
| 2015 | Art on Paper Miami 2015, Victori + Mo, Miami, FL | 2009 | Private Practice’ at the Chinese Characters Gallery, Budapest, Hungary |
| 2015 | Group Retrospective, Gallery 151, New York, NY | | and Degree Art Gallery, London, UK |
| 2015 | 312 Bowery, Stagecoach Run Art Festival, Franklin, NY | 2009 | Impressions in Black, The Conningsby Gallery, London, UK |

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