

LEILA HELLER GALLERY.

**Leila Heller Gallery at Art International Istanbul
September 16 – 18, 2013
Booth D1, Haliç Congress Center**



Richard Hudson, *Marilyn Monroe*, 2009, Polished mirrored steel,
98.4 in / 250 cm, Edition of 3, 2 AP

Leila Heller Gallery is delighted to present a major exhibition of works at the inaugural year of Art International Istanbul. Showcased September 16-18, 2013 in booth **D1** at the Haliç Congress Center in Istanbul, the gallery will be exhibiting a number of new pieces by international contemporary artists Shiva Ahmadi, Ana Laura Aláez, Ayad Alkadhi, Reza Aramesh, Richard Hudson, Leila Pazooki and Hadieh Shafie.

Shiva Ahmadi (Tehran, Iran 1975) contributes nine figurative graphite with red watercolor drawings. Archetypal of traditional Persian and Indian painting masters, her playful narratives are symbolic tales of the hypocrisy, menace, and woe that ultimately may stem from the cultivation of power. Ahmadi succeeds in depicting her figures resting amidst the greater company of fate. Nevertheless, her vignettes are an idiosyncratic, contemporary perspective on corruption as the link between East and West.

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Several of Ana Laura Aláez's (Bilbao, Spain) eclectic sculpture pieces will be displayed, free standing on the floor and pedestals and mounted on the wall. Concerning a myriad of themes, Aláez's projects are attractive and conceptual designs, stemming from the performative, the photographic, and the architectural. The dynamic character of her work ultimately is in attention to space, form and the human scale.

New York based Iraqi artist Ayad Alkadhi (Baghdad, Iraq, 1971) will debut two drawings from his *In Vitro* series. In this series, Alkadhi explores the process of societal reconstruction through the radical, political, social and economic shifts occurring after revolutions, invasions, or wars. Alkadhi's drawings are stripped down versions of the paintings in the series—focusing on machinery, limbs, and skeletons.

Reza Aramesh (Ahwaz, Iran, 1970) eroticizes violence with two sculpture pieces from his *Action* series. Both are emotive busts which encapsulate war and suffering. As a hauntingly realistic examination of violence, the busts are further fetishized by their originally public, decontextualized installation locations. *Action 131*, for example, was originally installed in a night club, not just the gallery setting. Aramesh ultimately confronts the media's exploitation of war as a sensation head on.

Kezban Arca Batibeki (Istanbul, Turkey) is regarded as one of the most insightful artists concerned with popular culture involved in the contemporary art scene in Turkey. Her feminine and bold mixed media canvases are often layered with flashy sequins, embroidery and carpet collage feature glamorous women in scenes of mystery, drama, suspense, and action. For Art International Istanbul, Batibeki will debut three black and white canvases where women in cocktail dresses gather in nests and trees.

Inside the Leila Heller Gallery Booth, from Madrid based sculptor Richard Hudson (Yorkshire, England, 1954), will be a selection of bronze works. In the Sculpture Garden, will be the striking *Marilyn Monroe* in polished mirrored steel. The co-existence and juxtaposition of the ancient and the modern are constant fundamentals in Hudson's work. The inherent attraction of the female form, that eternal symbol emulated throughout our cultural history, is interpreted in a broadly recognizable sense and also in its very core. Part of the aesthetic strategy of Hudson is to revive the exaggerated curves of the ancestral feminine archetype in all her sexual symbolism, with a modern twist that provokes our own capriciousness – yet satisfies the need it creates.

Leila Pazooki (Tehran, Iran, 1977) works with digital media, video and image editing, and will be exhibiting one neon work, *Globalization*. Her work examines the religious, societal and political frameworks which encompass this moment's historical context. Ultimately, her installations encourage her viewers to question their understanding of the world in light of ideological dualities and complexities (which she displays in stark, glowing terms).

Finally, a new work by Hadieh Shafie (Tehran, Iran, 1969) will be exhibited. Her intricate geometrical rolled paper creations are striking, evocative of beauty through both precision and spontaneity of the arrangements. Little details furthermore make an impact. Other than the thousands of finely layered rolled papers, the hand-painted Farsi word "eshgh" (meaning "love" or "passion") is repeated throughout.

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