

LEILA HELLER GALLERY.

ABOUT

Since its establishment over three decades ago, Leila Heller Gallery has gained worldwide recognition as a pioneer in promoting creative dialogue and exchange between Western artists and Middle Eastern, Central and Southeast Asian artists. In 2010, the gallery moved from the Upper East Side to its flagship space in Chelsea where it has garnered a reputation for identifying and cultivating the careers of artists, leaving a lasting impact on contemporary art and culture. Currently representing a diverse roster of Western and Middle Eastern artists, the gallery is also active in the American, European, and Middle Eastern secondary art markets.

In addition to presenting a dynamic exhibition schedule, the gallery actively organizes shows with world-renowned curators, hosts educational panels and film screenings, and produces catalogues and books with scholarly essays. Each year the gallery participates in major international art fairs and stages off-site projects as a platform for exploring new conversations within a wider context of galleries, artists and institutions. Gallery artists have consistently participated in international museum exhibitions and biennials and are included in leading institutional collections worldwide.

In November 2015, Leila Heller Gallery opened its first international location on Dubai's Alserkal Avenue. At 14,000 square feet, the art gallery features three exhibition spaces, making it the largest gallery in the UAE. Showcasing leading regional and international artists, many of whom will be presenting their work in the Middle East for the first time, the gallery is dedicated to supporting the evolving practice of established artists. The gallery has strong innovative curatorial and educational programs with an emphasis on promoting a dialogue between Western and Middle Eastern artists.



SHOJA AZARI & SHAHRAM KARIMI

Shoja Azari, filmmaker, and Shahram Karimi, painter, first collaborated in 2006. Their collaboration exploits the tension between the two media, emphasizing how one medium can, at times, overpower the other, how the two media can coexist in harmony, or even how incorporating a second medium can either bring to life a static image or enhance the visual quality of film. One of their coauthored works, their “Silence” series, uses abstract films of natural environments over hyperrealistic paintings depicting the same scenes. Azari and Karimi worked together on installations outside their co-authored works, including *Blazing Grace*, which addresses the Gulf War and alludes to hell and purgatory. In it, Azari reframes scenes from Werner Herzog’s *Lessons of Darkness* and Karimi showcases hyperrealistic, cinematic paintings of vibrant fires, soldiers, and military tanks. Azari’s film career began in Shiraz, Iran, where he experimented with short films as a teenager, and, after the 1979 Islamic Revolution, involved himself in underground culture – literature, theater, and politics. After moving to New York in 1983, he received a Master’s degree in Psychology from New York University.

Azari’s work has been featured at:

Cité Internationale des Arts, Paris (2012)
Haus der Kulturen, Berlin (2010)
ICA, London (2010)
MOMA, New York (2010)
Centre Pompidou, Paris (2009)
Havana Biennial (2009)

Karimi has participated in group exhibitions at:

Chelsea Museum of Art, New York (2009)
Iranian Cultural Center, Los Angeles (2003)

<http://www.leilahellergallery.com/exhibitions/shoja-azari-and-shahram-karimi-the-cold-earth-sleeps-below/video?view=slider>



Shoja Azari and Shahram Karimi
Dreamscape II, 2016
Mixed media on canvas with video
projection
50 x 89 in

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Installation view of Shoja Azari & Shahram Karimi: *The Cold Earth Sleeps Below* Exhibition,
February 18 – March 26, 2016



Shoja Azari and Shahram Karimi
Dreamscape I, 2016
Mixed media on canvas with video projection
85 x 155 in

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RICHARD HUDSON

Sculptor Richard Hudson was born in 1954 in Yorkshire, England. A prolific artist, Hudson creates partially abstracted re-inventions of familiar sculptural tropes. Hudson's hands-on relationship with his diverse materials – most often marble, wood, steel or bronze – produces organic, polished work that is at once timeless and contemporary. Exploring the canon of Western sculpture and changing approaches to beauty, Hudson's smooth and sensual sculptures concern not only the fields of art and art history but also psychology, anthropology, and philosophy. Hudson's sculptures, which range in size from miniature to monumental, employ exaggeration and even humor to veil underlying essences of form and beauty.

Drawing inspiration from sculptors such as Henry Moore, Jean Arp and Constantin Brancusi, Hudson's refined and dynamic work is frequently symbolic of the human figure. His free imaginations of form, often executed in reflective surfaces that create surreal images of the surrounding environment, frequently hint at interpretation through their titles alone. His sculptures often connote female power, femininity, and fertility. Hudson lives and works in Madrid. He has had a number of solo and group exhibitions in galleries around the world. He has exhibited in Beijing, China; Leeds, England; London, England; Dallas, Texas; Marbella, Spain; Valencia, Spain; and Mallorca, Spain.



Love Me, 2008
Polished bronze
H: 78.7 in / 200 cm
Edition of 3, 2 AP

SELECTED PRIVATE COLLECTIONS:

Dr. Beltran Collection
Baron Bentink-Thyssen Collection
Gisep Biert Collection
Dona Pilar de Borbon Collection
Sylvia Bourne Collection
David Coultard Collection
Nigel & Lucy Doughty Collection
Michael Douglas & Catherine Zeta Jones Collection
Esbaluard. Museum of Modern Art, Mallorca, Spain
Edward & Maryam Eisler Collection
Espirito Santo Collection
Terrv Fisher Collection

Fabien & Lucy Fryns Collection
Dino Goulandris Collection
Stephanie Hoener Collection
Tim Jefferies Collection
Sir Elton John Collection
Michael & Betty Kadoorie Collection
Kevin Linfoot Collection
Cristina Macaya Collection
Manolo March Collection
Jean-Pierre Martel Collection
George Michael & Kenny Gross Collection
Jim Mellon Collection

Tamara Mellon Collection
Prince Albert of Monaco Collection
Gary Nader Collection
Christian Ringnes Collection
Lady Rothermere Collection
Spas & Diliانا Roussev Collection
Lily Safra Collection
Claudia Schiffer Collection
Don Pedro Serra Collection
Sir Jackie Stewart Collection
Helmut & Dana Swarovski Collection

<http://www.leilahellergallery.com/artists/richard-hudson>
<http://www.richardhudsonsculptor.com>

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Richard Hudson, *Eve*, 2015
Polished mirrored steel
Edition 1 of 9



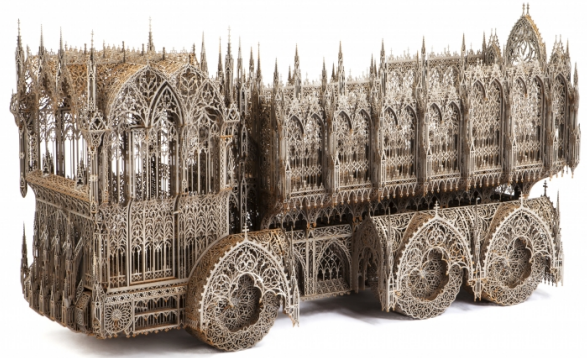
Richard Hudson, *Envelope*, 2015
White marble
35 in
Unique

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WIM DELVOYE

Wim Delvoye was born in 1965 in Wervik, West Flanders. He is a Belgian neo-conceptual artist known for his inventive and often shocking projects. Much of his work is focused on the body. He repeatedly links the attractive with the repulsive, creating work that holds within it inherent contradictions- one does not know whether to stare, to be seduced, or to look away.

Wim Delvoye has an eclectic oeuvre, exposing his interest in a range of themes, from bodily function and scatology to the function of art in the current market economy, and numerous subjects in between. He lives and works in Brighton, UK.



Wim Delvoye, *Dump Truck*, 2012

Laser-cut Corten steel

43.3 x 29.1 x 84.3 in / 110 x 74 x 214 cm

SELECTED PRIVATE COLLECTIONS:

CAPC Bordeaux, FR
SMAK, Ghent, BE
Deste Foundation, Athens, GR
FRAC Pays de la Loire, Nantes, FR
Collection Katoennatie, Antwerp, BE
Collection FNAC, FR
Musée d'Art Moderne, Strasbourg, FR
PMMK, Ostend, BE
MuHKA, Antwerp, BE
Stedelijk Museum, Amsterdam, NDL
Guggenheim Museum, New York, NY, USA
Collection Castello di Rivoli, Rivoli, IT
Musée d'Art Moderne, Luxembourg, LU
Centro Modulo, Lisbon, PT
Magasin 3, Stockholm, SW
AWZ & City of Middelkerke, BE
Musée de Rouen, Rouen, FR
Collection Interpolis, NDL
The Cartin Collection, Hartford, CT, USA
Museum Kunst-Palast, Dusseldorf, FR
Fonction Cartier, Paris, FR
FRAC des Pays de la Loire, Carquefou, FR
Kimp sculpture Park, Kimp, KO
Middelheim Sculpture Park, Antwerp, BE
National Bank of Belgium, BE
FRAC Limousin, Limoges, FR
Diputación de Granada, Granada, SP

ING, Belgium
Museum for Samtidskunst, Oslo, NO
UBS Art Collection, CH
FRAC Aquitaine, Bordeaux, FR
Museum of Contemporary Art, San Diego, CA, USA
Centre Georges Pompidou, Paris, FR
MONA, Tasmania
Museum of Contemporary Art, San Diego, CA, USA
Dexia Collection, BE
IDEA, Mons, BE
Belgacom Collection, BE
The Margulies Collection, Miami, FL, USA
DZ Bank AG, Frankfurt am Main, DE
Belgacom Collection, BE
Musée d'Art Moderne, Saint-Etienne, FR
Stained Glass Museum, Chicago, IL, USA
FRAC Auvergne, Clermont-Ferrand, FR
Fondation Salomon, Aix, FR
Mudam, LUX
Collection Olbricht, Essen, DE
Espace Claude Berri, FR
Parco Archeologico di Scolacium, IT
The Israel Museum, IS
Collection Florence et Daniel Guerlain
Roubaix, FR
Art Gallery of South Australia, Adelaide

<http://www.leilahellergallery.com/artists/wim-delvoye>
<https://www.wimdelvoye.be>

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Wim Delvoye, *Suppo (Clockwise)*, 2012
Laser-cut stainless steel
129.9 x 13 x 13 in / 330 x 33 x 33 cm



Wim Delvoye, *Daphnis & Chloë (Counterclockwise)*, 2009
Polished bronze
65 x 33.5 33.5 in / 165 x 85 x 85 cm

AFRUZ AMIGHI

Afruz Amighi (b 1974, Iran) is the inaugural recipient of the Jameel Prize for Middle Eastern Contemporary art awarded by the Victoria & Albert Museum in London in 2009. Raised in New York by Jewish and Zoroastrian parents, she then completed her BA in political science at Barnard College at Columbia University before going on to complete her MFA at New York University. Amighi has exhibited her work in the United States, London and the Middle East. In 2011, she was granted a fellowship in sculpture by the New York Foundation for the Arts. In 2013 Amighi's work was commissioned for the 55th Venice Biennale. Her work is included in collections at the Metropolitan Museum of Art, the Houston Museum of Fine Art, the Victoria & Albert Museum, and The Devi Foundation, among others.. Amighi currently lives and works in Brooklyn, New York.



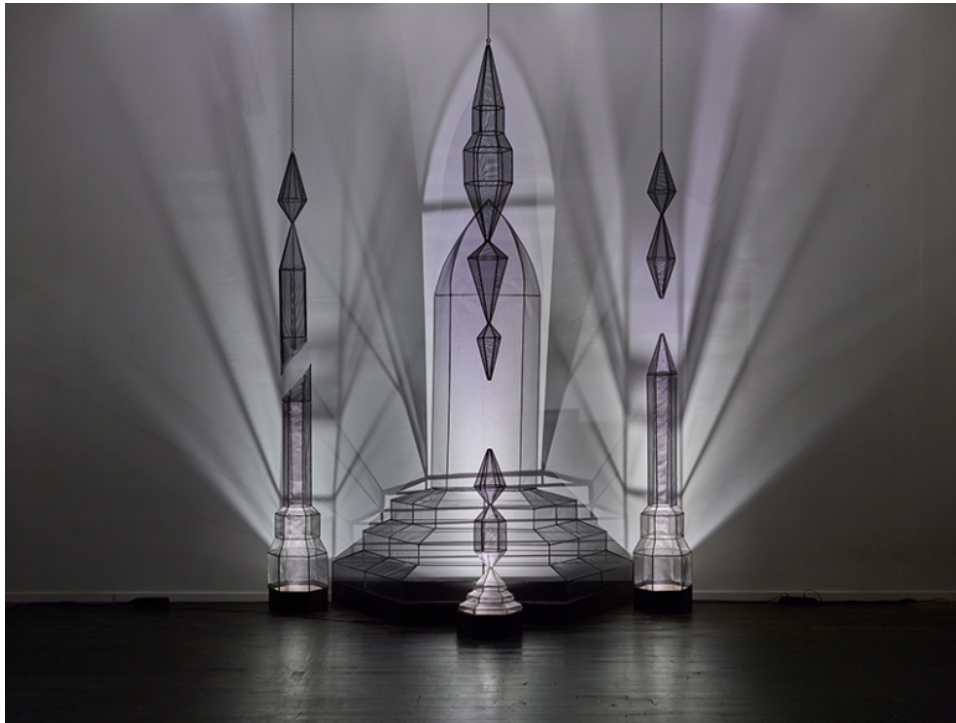
Afruz Amighi, *Spiral*, 2016
Aluminum radiator banding, base metal
chain
72 x 4 x 4 in each / 182.9 x 10.2 x 10.2 cm

SELECTED PUBLIC COLLECTIONS:

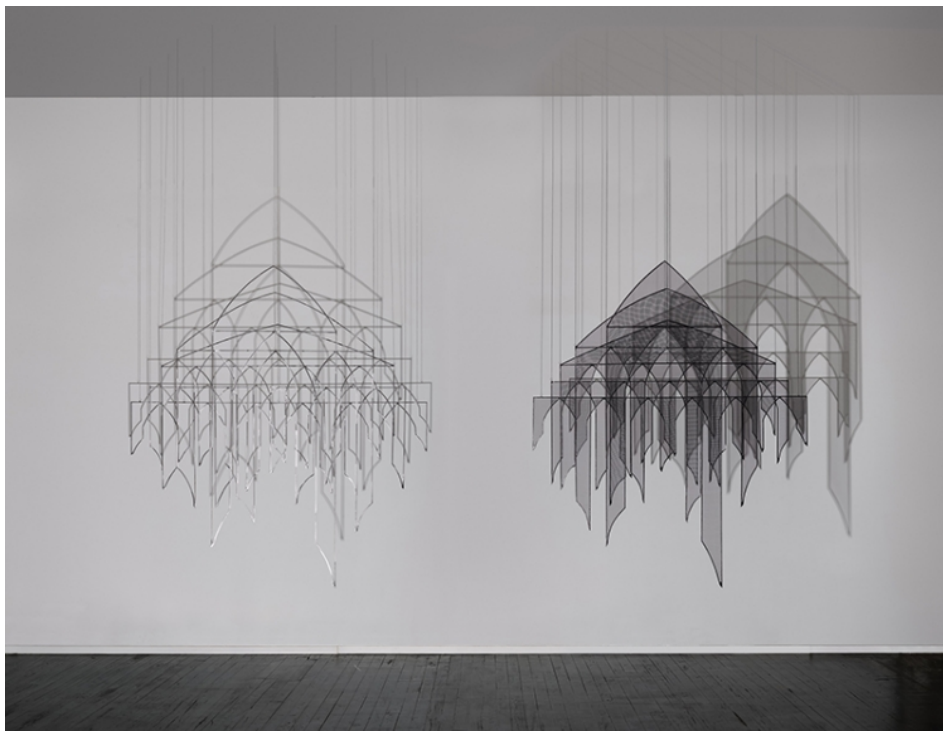
The Metropolitan Museum of Art, New York, NY, USA
The Cleveland Museum of Art, Cleveland, OH, USA
Victoria & Albert Museum, London, UK
Houston Museum of Fine Art, Houston, TX, USA
The Devi Foundation, New Delhi, India
The Bristol Museum, Bristol, UK
Yarat Contemporary Art Space, Baku, Azerbaijan
Kirin Nadar Museum of Art, New Delhi, India

<http://www.leilahellergallery.com/artists/afruz-amighi>
<http://www.afruzamighi.com>

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Afruz Amighi, *Nameless*, 2014
Steel, wenge, fiberglass mesh, chain, ultra-suede, invisible thread



Afruz Amighi, *My House, My Tomb*, 2015
Steel, fiberglass mesh, chain, and LED lights
168 x 90 x 70 in each / 426.7 x 228.6 x 177.8 cm each

ARTHUR CARTER

Arthur Carter was born on December 24, 1931, in New York City. Trained as a classical pianist, he continued his studies in French literature at Brown University and received his BA in 1953.

In 1981, he started his first newspaper, the *Litchfield County Times*, and six years later, he founded the *New York Observer*. For Carter, the process of laying out and designing the overall look of two newspapers generated an interest in graphics. The front pages of both newspapers relied on the square as a dominant theme. Carter began to convert the grids and geometries associated with the printed page from two dimensions to three using stainless steel.

Arthur Carter's career as a sculptor became the latest major statement of his polymath proclivities. He was soon producing maquettes of wood, clay, and copper wire, which evolved into larger constructions in silicon, bronze, and stainless steel—a number of which are on permanent public display in New York City. Carter maintains a production facility and design studio in Roxbury, Connecticut.

Arthur Carter has been a featured solo artist at many galleries, including the Tennessee State Museum in Nashville, the Grey Art Gallery and 80WSE Galleries at New York University in New York City, and the New Britain Museum of American Art in New Britain, Connecticut.

SELECTED PUBLIC COLLECTIONS:

New York University, New York, NY, USA
Roundabout Theatre Company, New York, NY, USA
Vornado Realty Trust, New York, NY, USA
New Milford Hospital, New Milford, CT, USA

<http://www.leilahellergallery.com/artists/arthur-carter>
<http://www.arthurcarter.com>



Arthur Carter, *Untitled*, 2003
Stainless Steel
64 x 56 x 36 in

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Arthur Carter, *Mathematika*, 1997
Aluminum



Arthur Carter, *The Couple*, 1999
Stainless steel and bronze
360 x 128 x 96 inches.

RAN HWANG

Born in the Republic of Korea in 1960, Ran Hwang currently lives and works in both Seoul and New York City. She studied at the School of Visual Arts in New York City and attended the Graduate School of Fine Arts at Chung-Ang University in Seoul.

Hwang's motifs of intricate blossoms and Buddha's – which appear across a variety of media – stem from her fascination with Zen Buddhism. Buddhism is integral to Hwang's creative process and labor-intensive execution. To construct much of her work, Hwang creates paper buttons by hand, hammering each one approximately twenty-five times until it is secure. Her process requires the utmost concentration and discipline, recalling the meditative state practiced by Zen masters.

Ran Hwang has exhibited at several international institutions including the Queens Museum of Art, New York; The Hudson Valley Center for the Arts, New York; the Chelsea Art Museum, New York; The Seoul Arts Center Museum; and The Jeju Museum of Art, Jeju Island. Hwang's work is also a part of numerous private and public collections including The Brooklyn Museum, New York; The Des Moines Center for the Arts, Iowa; The National Museum of Contemporary Art, Seoul; and The Hammond Museum, North Salem, NY.



Ran Hwang, *Ode to Fantasia*, 2012
Pins and buttons on wood panel
59 in / 150 cm diameter

SELECTED COLLECTIONS:

Royal Caribbean Cruise Lines
Peninsula Hotel, Paris, FR
King County Library, Issaquah, WA, USA
Des Moines Art Center, Des Moines, IA
Inter Continental Hotel, Hong Kong
Rosewood Hotel, Abu Dhabi, U.A.E.
The Langham Hotel, Shenzhen, CH
Plaza Penthouse, New York, NY, USA
Brooklyn Museum, New York, NY, USA
The Ritz-Carlton Hotel, Hong Kong
Peninsula Hotel in Shanghai, CH
National Museum of Contemporary Art, Art Bank, Seoul, KO
Hammond Museum, New York, NY, USA

<http://www.leilahellergallery.com/artists/ran-hwang>
<http://www.ranhwang.com>

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Ran Hwang, *Healing Blossoms*, 2012
Paper buttons, beads, and pins on wood panel (7 panels)
66 x 325 in / 170 x 826 cm



Ran Hwang, *Ode to Second Full Moon II*, 2013
Paper buttons and pins on Plexiglas panel
39.4 in / 100 cm diameter

LORIS CECCHINI

Born in Milan in 1969, Loris Cecchini lives and works in Berlin. One of the most prominent Italian artists in the international scene within the last decade, he has shown his work around the world, with solo shows at prestigious museums and galleries such as the Palais de Tokyo in Paris, the Musée d'Art Moderne de Saint-Étienne Métropole, the PSI in New York, the Shanghai Duolun MoMA, the Museo Casal Solleric in Palma di Maiorca, the Centro Gallego de Arte Contemporaneo in Santiago de Compostela, the Kunstverein in Heidelberg, the Fondazione Teseco in Pisa, the Quarter in Florence, the Centro per l'Arte contemporanea Luigi Pecci in Prato, and others.

Cecchini has also participated in various international art events including the 49th and 51th Venice Biennale, the 6th and 9th Shanghai Biennale, the 13th and the 15th Rome Quadriennale, the Taipei Biennial (Taiwan), the Valencia Biennial, and the 12th International Sculpture Biennale of Carrara. He has contributed to many group shows, for instance at the Ludwig Museum of Cologne, Palazzo Fortuny in Venice, and of Macro Future in Rome, and has produced a number of permanent site-specific installations, in particular in Italy, at Villa Celle Pistoia and in the courtyard of Palazzo Strozzi in Florence in 2012.



Loris Cecchini, *Wallvave vibration
(momentum wavevector chorus)*, 2012
Polyester resin, paint

SELECTED PUBLIC COLLECTIONS:

Boghossain Foundation, Villa Empain, Brussels, BE
Centro per l'Arte Contemporanea Luigi Pecci, Prato, IT
CGAC, Centro Galego de Arte Contemporanea, Santiago de Compostela, SP
Collezione VAF-Stiftung, MaRT, Museu di Arte Moderna e Contemporanea di Trento e Roverto, Roverto, IT
Galleria del Premio Suzzara, Suzzara, IT
GAM, Galleria Civica d'Arte Moderna e Contemporanea, Torino, IT
MAGa, Fondazione d'Arte Moderna e Contemporanea 'Silvio Zanella,' Gallarate, IT
MAMbo, Museum d'Arte Moderna, Bologna, IT
MAXXI, Museo nazionale delle arti del XXI secolo, Roma, IT
Musée d'Art Moderne de Saint-Étienne Métropole, Saint-Étienne, FR

<http://www.leilahellergallery.com/artists/loris-cecchini>
<http://loriscecchini.com>

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Loris Cecchini, *The Ineffable gardener and inherent transience*, 2013
Welded steel modules
Dimensions variable



Loris Cecchini, *Sporopollenins*, 2015
Stainless steel 316
21.7 x 33.5 x 34.6 in / 55 x 85 x 88 cm

RACHEL LEE HOVNANIAN

Born in Parkersburg, West Virginia and raised in Houston, Texas, Rachel Lee Hovnanian is a New York-based artist whose multidisciplinary practice explores contemporary notions of narcissism, obsession and intimacy, and society's alienating addiction to modern technological advances and media. She navigates the post-internet world, merging photography, video, sculpture, painting and installation art into surreal environments that challenge viewers to examine and reevaluate their own cultural values and relationship with digital technology.

Judith Stein described Hovnanian as "a wizard at fingering uncomfortable truths."

Hovnanian received her BFA from the University of Texas, Austin and has since exhibited internationally in both solo and group exhibitions in the United States, Asia, Europe and the Middle East. Her recent solo exhibitions have been held at Leila Heller Gallery, New York; Pechersky Gallery, Moscow; Joyce Gallery, Beijing; and Foundation Pons, Barcelona.

In addition, Hovnanian has been widely shown in group exhibitions including the University of Connecticut, Connecticut; Parasol Unit in London; Des Moines Art Center, Des Moines; Manarat al Saadivat, Abu Dhabi and at Loretta Howard Gallery, New York, in an exhibition curated by Beth Rudin DeWoody. Hovnanian's artwork has been featured in numerous publications such as *The New York Times*, *WWD*, *Flaunt*, *Cultured*, *The Wall Street Journal Europe*, *Vogue*, *Interview*, *Tatler*, *Food & Wine*, *ARTnews*, *Modern Painters*, *Hyperallergic* and *BOMB*.



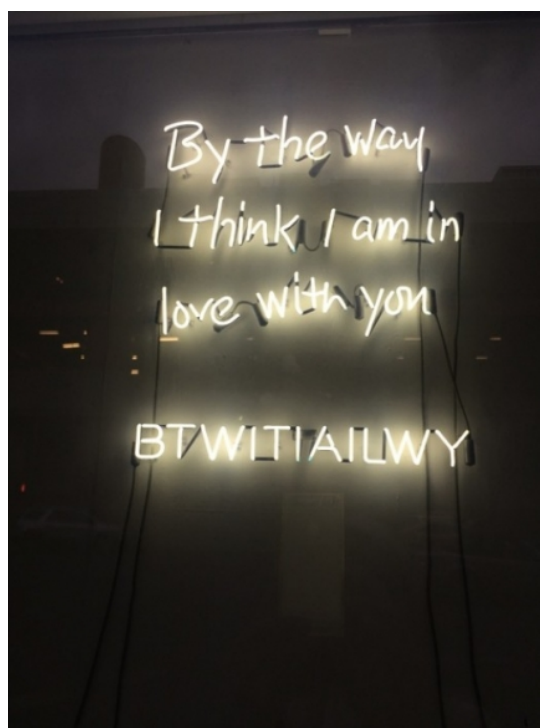
Rachel Lee Hovnanian, *They're Gr-r-reat*, 2014
Cereal boxes, acrylic, crushed glass, wood
46 x 44.6 x 5 in / 116.8 x 113.2 x 14.6 cm

<http://www.leilahellergallery.com/artists/rachel-lee-hovnanian>
<http://www.rachellehovnanian.com>

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Rachel Lee Hovnanian, *Gates of Narcissus: Motherboard I*, 2012
Steel, cast metal, leather in artist's frame
71 x 71 in / 180 x 180 cm



Rachel Lee Hovnanian, *BTWITIAILWY*, 2014
Neon
Dimensions variable
Edition of 3