

LEILA HELLER GALLERY.

July 2013 Newsletter

Events

CURRENT

NEGAR AHKAMI

The Consumption

June 6 – July 6, 2013

Leila Heller Gallery

568 West 25th Street



Leila Heller is pleased to announce *The Consumption*, Negar Ahkami's third solo exhibition at the gallery, on view from June 6 – July 6, 2013.

The Consumption features a selection of new works by Ahkami, including exuberant paintings with bas-relief surfaces that depict a variety of figures in water. A fully illustrated catalogue, with an essay by art historian Jane Panetta, will accompany the exhibition.

[Press Release](#)

[View Catalogue](#)

Image: Negar Ahkami, *The Water is Turbid from its Source*, 2012, Acrylic and glitter on gessoed panel, 60 x 90 in (152.4 X 228.6 cm)

FAIG AHMED

East in Twist

Gallery II at Leila Heller Gallery

June 6 – July 6, 2013

Reception: Thursday June 20, 2013, 6 – 8pm

568 West 25th Street

Leila Heller Gallery, in conjunction with YARAT, a non-profit organization dedicated to the promotion and nurturing of contemporary art in Azerbaijan, presents the first solo show in

New York of Azeri artist Faig Ahmed. *East in Twist* will take place in the Gallery II space at Leila Heller Gallery, 568 West 25th Street from June 6 – July 6, 2013. The exhibition features five contemporary artworks inspired by Azeri carpet weaving.

Ahmed reinterprets the tradition of Azeri carpet making by giving his textiles a modern twist. As he weaves, Ahmed stretches, reworks, and disassembles conventional Azeri patterns and shapes, transforming the Azeri carpet into a contemporary and sometimes surreal artwork.

[Press Release](#)

Image: Faig Ahmed, *Ledge*, 2011, Woolen, handmade carpet, 59 x 39.3 in (150 x 100 cm), courtesy of YAY Gallery



[SHOJA AZARI at La Biennale di Venezia](#)

Love Me, Love Me Not, Contemporary Art from Azerbaijan and its Neighbours

Curated by Dina Nasser-Khadivi and Produced by YARAT

Collateral Event for the 55th International Art Exhibition – La Biennale di Venezia

June 1 – November 24, 2013

Arsenale Nord, Tesa 100, Venice, Italy



Leila Heller Gallery is pleased to announce the participation of visual artist and filmmaker Shoja Azari in the exhibition *Love Me, Love Me Not*, produced and supported by YARAT, a non-for-profit contemporary art organization based in Baku, and sponsored by GILAN and JALA. Curated by Dina Nasser-Khadivi, *Love Me, Love Me Not*, an unprecedented exhibition of contemporary art from Azerbaijan and its neighbors, featuring recent work by 17 artists from Azerbaijan, Iran, Turkey, Russia, and Georgia, will be on view during the 55th International Art Exhibition – La Biennale di Venezia, from June 1 until November 24, 2013, at Tesa 100, Arsenale Nord.

[Read More](#)

Image: Shoja Azari, *The Banquet of Houries*, still from *The King of Black*, 2013, HD color video with sound

[HADIEH SHAFIE](#)

The Jameel Prize

May 24 – August 11, 2013

Sant Antonio Museum of Art

200 West Jones Avenue

San Antonio, Texas



The Jameel Prize, inaugurated in 2009, is an international art prize for contemporary artists and designers inspired by Islamic traditions of art, craft and design. The initiative was launched by the Victoria and Albert Museum (V&A), London, to explore the cultural dialogue between the Islamic artistic tradition and contemporary practice, and to contribute to a broader debate about Islamic culture. The ten finalists were invited to submit work for an exhibition at the V&A that was held in the summer of 2011. The Patron of the Jameel Prize is Zaha Hadid, widely regarded as one of the world's most innovative architects. Prior to coming to San Antonio, the exhibition was on view at the Institut du Monde Arabe in Paris, Casa Árabe in Madrid, and the Cantor Center for the Arts at Stanford University. The San Antonio Museum of Art is its final U.S. venue.

[Read more](#)

Image: Hadieh Shafie, *22500 Pages*, 2011, Ink, acrylic and paper with printed & hand written Farsi Text
Esheghe "Love Passion", 48 x 48 x 3.5 in (121.9 x 121.9 x 9 cm)

MITRA TABRIZIAN

Safar/Voyage: Contemporary Works by Arab, Iranian and Turkish Artists

April 20 – September 15, 2013

Museum of Anthropology at the University of British Columbia

6393 N.W. Marine Drive

Vancouver, B.C.

Safar/Voyage is the first major exhibition of contemporary art from these regions to be shown in Vancouver. It is constructed as a journey in the company of 16 artists, each of whom is neither fixed inside the territories of the Middle East nor permanently diasporic. These artists define themselves and the world according to their own creative representations, often informed by culturally specific conditions.

[Read more](#)

MITRA TABRIZIAN

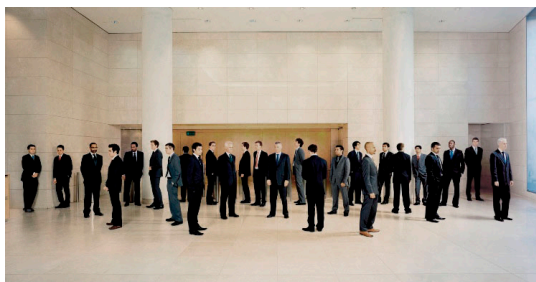
Summer Exhibition 2013

June 10 – August 18, 2013

Royal Academy of Art, in the Main Galleries

Burlington House, Piccadilly
London, UK

We are pleased to announce that Mitra Tabrizian will be part of the *Summer Exhibition 2013*, at the Royal Academy of Art in London. Now in its 245th year, the *Summer Exhibition* remains a much anticipated highlight of the arts calendar, serving as a unique window on to all areas of the contemporary art world. It is the world's largest open-submission exhibition, displaying more than 1,000 works in all styles and media, including painting, printmaking, photography, sculpture, architectural models and film.



We are also pleased to announce that Mitra Tabrizian is awarded The Rose Award for Photography for her work *The Long Wait* (From the series *Border, 2005–2006*) in Summer Exhibition 2013.

[Read more](#)

Image: Mitra Tabrizian, *City, London, 2008*, C-type photographic print, 48 x 98.5 in (122 x 250 cm)
Edition of 5, 2 AP

FIROOZ ZAHEDI

Architecture in Detail

June 20 – October 20, 2013

Norton Museum of Art
1451 S Olive Avenue
West Palm Beach, FL

Architecture in Detail celebrates the aesthetics and achievement of the built human environment. This summer exhibition features works by Stuart David, Andreas Feininger, John Martin, Addison Mizner, Vik Muniz, and Firooz Zahedi, among others.

[Read more](#)

Image: Firooz Zahedi, *Cube #9*, 2012



RAN HWANG

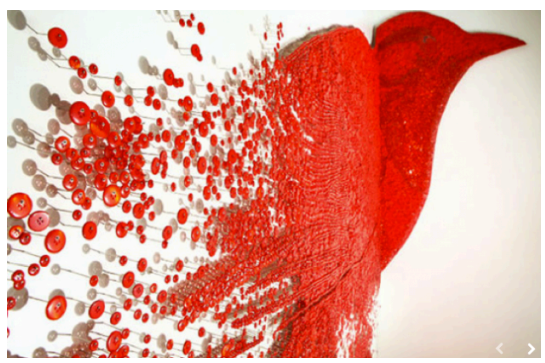
Freedom: Just Another Word For...

Mass Moca (Kidspac)

June 15, 2013 – May 28, 2014

1040 MASS MoCA Way
North Adams, MA

The Kidspace @ MASS MoCA Words & Images exhibition project *FREEDOM* features six world-renowned artists of Asian descent including Roger Shimomura, Ang Tsherin Sherpa, Ran Hwang, Gonkar Gyatso, Long-Bin Chen, and Xu Bing. Shimomura, born in Seattle, Washington, who was in a WWII Japanese-American internment camp as a child, will include his pop art paintings of himself as various cartoon characters and superheroes. Sherpa, born in Nepal, puts a pop art twist on traditional Tibetan thangka paintings. Hwang, born in Korea, will show her meditative installations depicting caged and un-caged birds made from buttons.



[Read more](#)

Image: Ran Hwang, *Dreaming of Joy*, 2008, Buttons, pins, stainless steel bars, 195 x 101 in 6 panels (495 x 257 cm)

UPCOMING

SUMMER SELECTS

July 11 – August 24, 2013

Leila Heller Gallery

568 West 25th Street

Leila Heller is pleased to announce *Summer Selects*, on view from July 11 – August 24, 2013. The summer exhibition will include works by Ayad Alkadhi, Hadieh Shafie, Martin Saar, Ran Hwang, Reza Aramesh, Shiva Ahamdi, Negar Ahkami, Amiri Akahavan, Roya Akhavan, Al Braithwaite, Rachel Lee Hovnanian, Poursan Jinchi, Farideh Lashai, Gayle Mandle, Julia Mandle, Leila Pazooki, Gulay Semercioglu, Mitra Tabrizian, Khosrow Hassanzadeh and Faig Ahmed.



Image: Roya Akhavan, *Breakthrough*, 2012, Plexiglas sculpture

News

Leila Heller Gallery is now live on INSTAGRAM



Please follow us [@leilaheller](https://www.instagram.com/leilaheller) to view shots from our Artists' Studios, Exhibitions, Art Fairs and to have a chance to view the behind the scenes of Leila Heller Gallery.

Persian Heritage

"Negar Ahkami – The Consumption"

Summer 2013

Emerging in Ahkami's work is a new vocabulary of universal iconography exploring the human condition in today's world. Her current works dialogue with monumental compositions of ancient Near Eastern rock reliefs. While in the past decade, Ahkami routinely created overtly political imagery, in 3 paintings in this exhibit, she revisits her iconography of melting Persianate cityscapes spreading cartoonishly towards the viewer. For Ahkami, this caricature of Iran's regime, and of fears of its nuclear threat, is a product of consumption "of media images that have distorted the view of Iran from a distance". Her recent returns to this theme are spectacles of pattern that shift between entrancing and cartoonish, with more fascination than angst.



[Read more](#)

Image: Negar Ahkami, *Retroactive Autorretrato*, 2013, Gesso, acrylic and glitter on canvas stretched on panel, 48 x 66 in (121.9 x 167.6 cm)

ARTINFO

"Top Exhibitions"

June 28, 2013

Faig Ahmed: East in Twist at Leila Heller Gallery

[View more](#)

Image: Faig Ahmed, *Flood of Yellow Light*, 2007, Woolen, handmade carpet, 59 x 39 in (150 x 100 cm)

ARTINFO



"Reza Aramesh on Bringing His Images of Violence to NYC Nightclubs"

June 4, 2013

In his first U.S. exhibition, the Iranian-born, London-based artist Reza Aramesh has brought his highly political works into what would initially seem, to those unfamiliar with his work, to be unlikely venues. In co-organization with his local representative Leila Heller Gallery, Aramesh created site-specific installations of his works at five NYC nightclubs: ranging from Bobby Rossi's members-only celebrity gastropub No. 8 in Chelsea to the edgy, hole-in-the-wall Bossa Nova Civic Club in Bushwick.

[Read more](#)

Image: Reza Aramesh, *Study for Action 123: Korean prisoner of war awaiting execution, 1950*, 2011, Polychrome hand carved lime wood, 24.8 x 14 x 9 in (63 x 36 x 23 cm)

Guest of a Guest

"Everything you Need To Know This Week On New York's Art Scene"

May 24, 2013

If you've been out on the town recently, you may have noticed the emotive, Renaissance-style busts haunting some of our favorite nightclubs. In concurrence with the Frieze Art Fair, *12 Midnight* is a multi-venue project by London-based artist Reza Aramesh. The sculptures combine 17th century techniques of expressive detail in the tradition of Caravaggio with the more modern subject matter of violent, battle scene photojournalism. The result is a moving, tragic, and beautiful body of work that communicates the human condition.

[Read more](#)

Image: Reza Aramesh, *Action 131: Dying Iranian Soldier, 1987*, 2013, Polychrome hand carved lime wood 26.4 x 14.1 x 9 in (67 x 36 x 23 cm)





"The Approval Matrix: Week of May, 2013"
May 19, 2013

[Read more](#)

Image: Installation shot at No. 8 of Reza Aramesh, *Action 133: Baghdad, Iraq, Tuesday November 9, 2005. Dying American Soldier*, 2013, Polychrome hand carved lime wood, 24.8 x 13.4 x 13.8 in / 63 x 34 x 35 cm

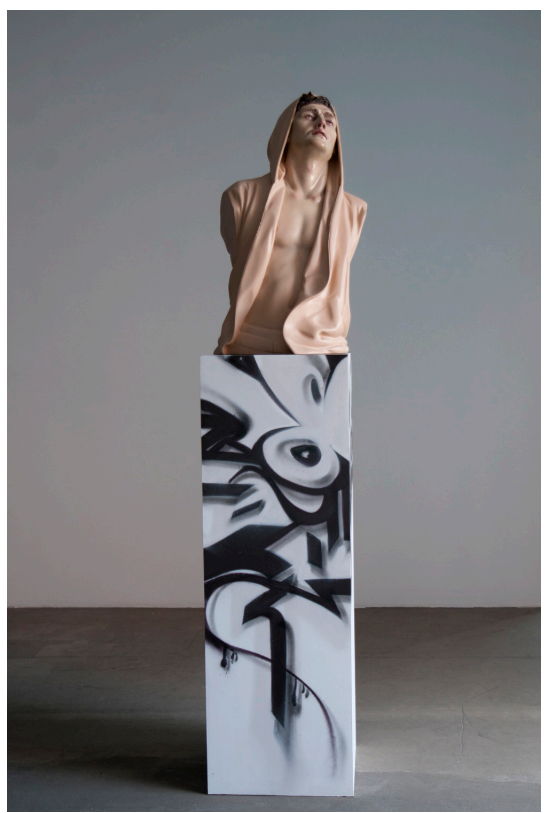
The Daily BEAST

"Reza Aramesh and the Eroticism of Violence"
May 16, 2013

Mixing war photography, Renaissance-style sculpture, and peep-shows, Iranian-born artist Reza Aramesh has brought to New York a poignant series of installations forcing the viewer to confront assumptions about violence, culture and sex. With images taken from war photography, and made from handcrafted lime-wood and then painted with polychrome, the busts will be installed in five nightclubs in NYC: Marquee, No. 8, Santos Party House, Sugarland, and Bossa Nova Civic Club.

[Read more](#)

Image: Left to Right: *Action 132: Dying South Vietnamese Marine, Duc Hoa, Saigon, Aug. 5 1963* (2013); *Action 131: Dying Iranian Soldier, 1987* (2013); *Action 133: Dying American Soldier, Baghdad, Iraq, Tuesday Nov. 9, 2005.* (2013)



ARTFORUM

"Passages, Farideh Lashai (1944–2013)"

May 19, 2013

Nearly five decades of artmaking confirms Farideh Lashai's reputation as one of Iran's most prolific artists, a deft and capable painter of gestural abstractions. She was also a moving and perceptive writer, as revealed late in her career with the publication of the autobiographical *Shal Bamu* (The Jackal Came, 2003). Her prose shares the fluidity and restlessness of her paintings: One story gives way to another, chronology is nonexistent, and vivid fragments of personal memory open onto collective history—"like reading a diary in high wind," as one Iranian critic described it. Where her canvases had seemed—as with the work of most of her peers—fastidiously removed from ideological realities, her writing sketched precise and critical vignettes of its social context.

[Read more](#)



Image: Farideh Lashai. Photo: Michael Nagle/*New York Times*

Gulf News

"Farideh Lashai's lush lyricism revisited"

by Jyoti Kalsi

May 30, 2013

As a tribute to well-known Iranian artist Farideh Lashai, who passed away in February after a long battle with cancer, The Farjam Foundation (formerly The Farjam Collection) has organised a special exhibition that commemorates her life and work. The artworks in the show, titled "In Memory of Farideh Lashai (1944– 2013)", are drawn from the foundation's private collection, and include paintings from various periods in Lashai's career stretching more than five decades as well as recent works that combine animation and video art with abstract paintings. The exhibition is a celebration of the unique lyrical visual vocabulary developed by one of Iran's most prominent contemporary artists.

[Read more](#)



Image: Farideh Lashai, *El Amal*, 2011, Projected animation on painting with sound, 78.7 x 78.7 in (200 x 200 cm)

"Farideh Lashai: An Artist's Tale"

by Doug McClellmont

May 29, 2013

Storytelling has been an integral part of life in the Middle East -- and Iran in particular -- for centuries. Whether spoken in the streets, played as a game or painted on a canvas, Iranian folkloric tradition, with its uniquely theatrical and magical approach to the question of what it means to be a denizen of the earth, traverses regions and generations. Fairy tales, jokes, religious allegories, and animal legends have long been a part of a continuing oral and visual history, though the number of Naghals (traditional Persian storytellers who narrate painted scenes) has dwindled in recent decades. Still, elaborate storytelling in all forms remains ubiquitous, and to be Iranian means having the ability to suspend one's disbelief and succumb to the sometimes troubling, sometimes beautiful details of an oft-told tale.



[Read More](#)

Image: Farideh Lashai, *Gone Down the Rabbit Hole*, 2010–2012, Painting with projected animation and sound, oil, acrylic and graphite on canvas, 4 minutes, 30 seconds, 92.5 x 78.75 in (235 x 200 cm)

L'Espresso

"Le principesse di Azari, tra videoarte e miniatura"

June 20, 2013

Un'allegoria medievale sulla moralità raccontata con uno stile che mescola la videoarte e la miniatura. L'artista iraniano (newyorchese d'adozione) Shoja Azari si confronta con un poema del dodicesimo secolo, realizzando "The King of Black", cortometraggio attualmente in mostra alla Biennale di Venezia (nella sede dell'Arsenale), nell'ambito della mostra '**Love me, love me not**', vetrina dell'arte dell'Azerbaijan e dei paesi confinanti, a cura di Dina Nasser Khadivi.



An allegory on the medieval morality told with a style that mixes the videoart and the miniature. The Iranian artist (New Yorker by adoption) Shoja Azari compares with a poem of the twelfth century, making "The King of Black", a short film currently showing at the Venice Biennale (at the site of Arsenale), as part of the exhibition 'Love me, love me not', a showcase of the art of Azerbaijan and neighboring countries, curated by Dina Nasser Khadivi.

[Read more](#)

Image: Shoja Azari, *Hedjleh 2* (still from *The King of Black*), 2013, HD colour video with sound

www.leilahellergallery.com

info@leilahellergallery.com



[add us to your address book](#) | [forward to a friend](#)

Copyright © 2011, Leila Heller Gallery, All rights reserved.

[unsubscribe from this](#) update subscription preferences

Partnership with:

canvas
ART AND CULTURE FROM THE MIDDLE EAST AND ARAB WORLD