



LEILA HELLER GALLERY.

NATURE AND FORM

Sculptural Dialogues Across Time and Place



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Nature and Form: Sculptural Dialogues Across Time and Place
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LEILA HELLER GALLERY.

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Front Cover Image: Dale Chihuly, *Radiant White Persian Set with Ebony Lip Wraps*, 2025
Back Cover Image: Katya Emelyanova, *Trickster*, 2025

Nature and Form

Sculptural Dialogues Across Time and Place

Presenting a dialogue across time and space, *Nature and Form* explores materiality as a dynamic and ever evolving archive. Artists exhibited go beyond using material solely as a medium of expression and physically construct meaningful conversations in each sculpture.

Together, the works on display invite viewers to contemplate how forms can harmonize and interact within their environments. The dichotomy between serenity and chaos created in pairing these artists and their works together invites reflection on how to closely navigate the illusions and visual complexities of sculpture. Through their exploration of form, material, and narrative, these artists create tangible objects that collectively speak to the shared human experience.



Katya Emelyanova
Trickster, 2025
Ceramic Glazed
87 x 10 x 10 in. / 220 x 25 x 25 cm

Katya Emelyanova
Mr. Mojo, 2025
Ceramic Glazed, Metal Stage
83 x 15 x 15 in. / 210 x 37 x 37 cm



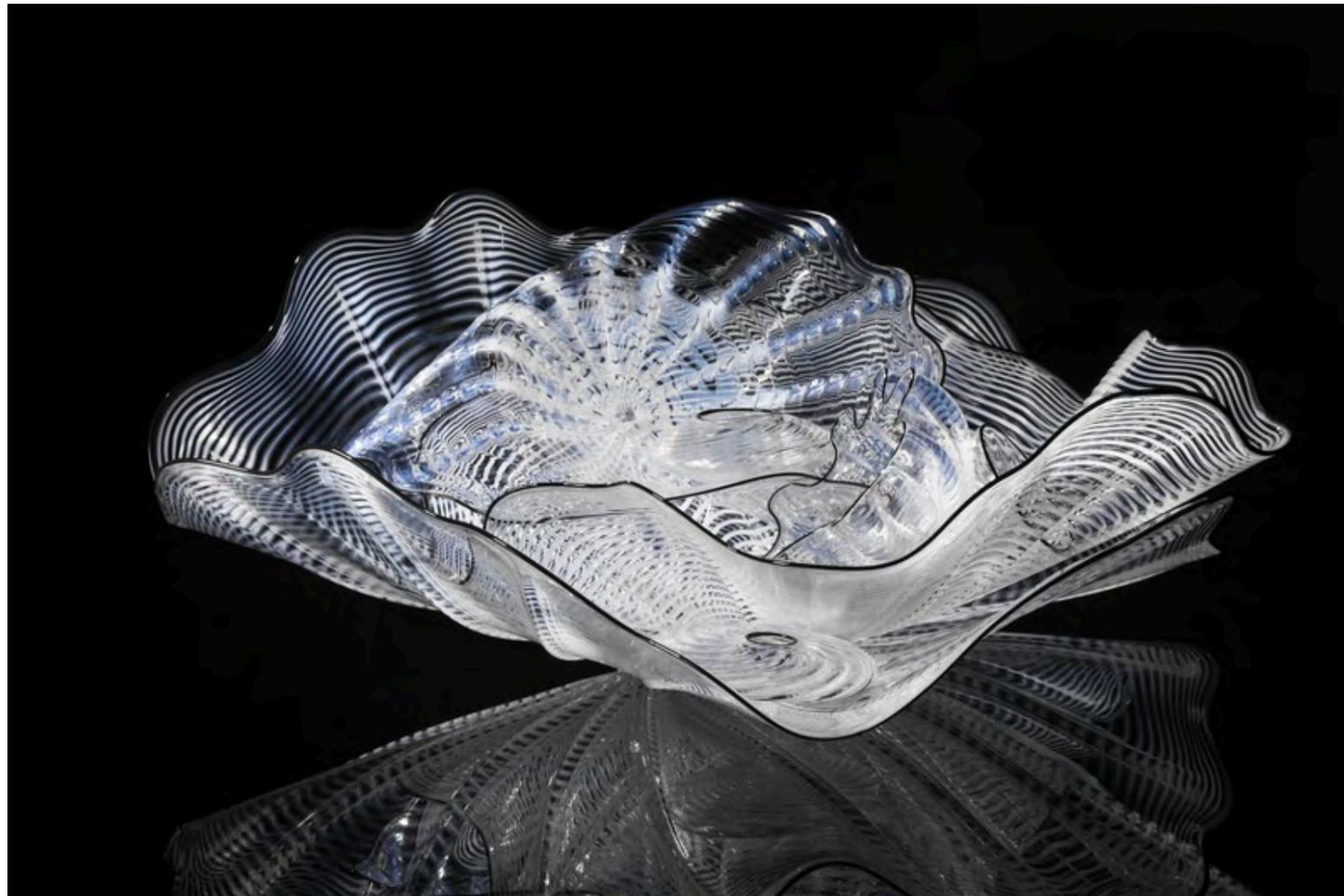
Nick Moss
Tri-colored Poppies, 2023
Welded Steel
24.5 x 18.37 x 2 in. / 62.23 x 46.67 x 5.08 cm



Katya Emelyanova
Avangarde Women, 2025
Ceramic Glazed
87 x 11 x 11 in. / 220 x 27 x 27 cm

Nick Moss
Blue Jay, 2024
Welded Steel
38h x 38w x in. / 95.5 x 96.5 cm





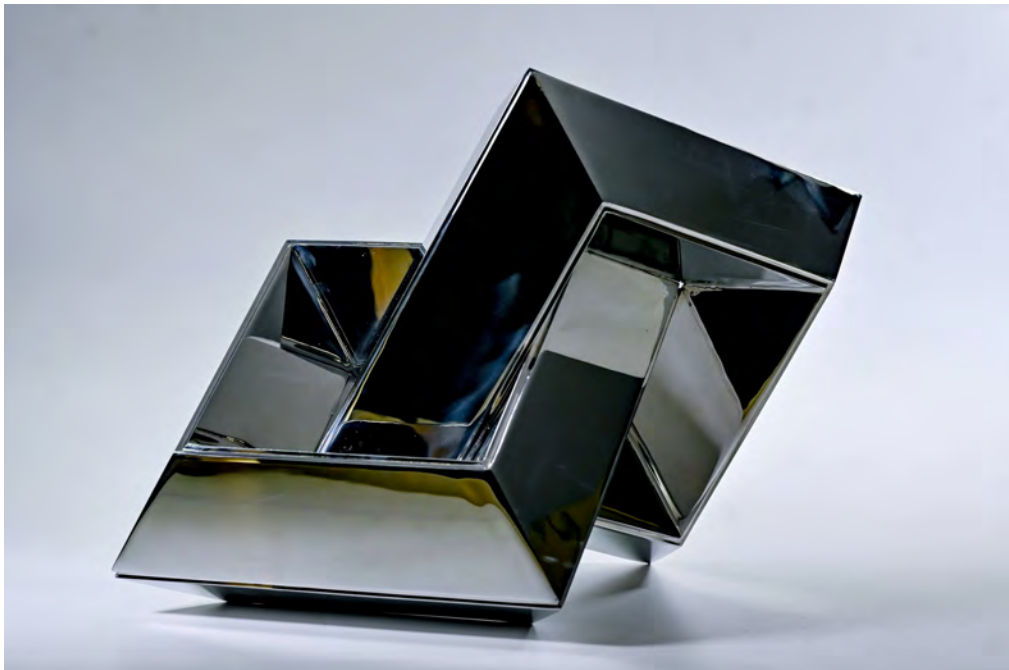
Dale Chihuly
Radiant White Persian Set with Ebony Lip Wraps, 2025
 Aluminum, Industrial Paint
 11 x 27 x 26 in. / 27.9 x 68.6 x 66 cm



Mia Fonssagrives Solow
Bone Form
 Opaline Lucite
 26 x 23 x 4 in. / 66.04 x 58.42 x 10.16 cm



Anton Bakker
Linked - I, 2023
 Carrara Marble on Black Marble Base
 14 x 12 x 8 in. / 30.5 x 35.6 x 20.3 cm



Anton Bakker
Linked - II, 2023
 Stainless Steel
 15 x 15 x 15 in. / 38.1 x 38.1 x 38.1 cm



Aref Montazeri
Watermill, 2022
 Oxidized Mirror and Polymer
 17.7 x 17.7 x 5.9 in. / 45 x 45 x 15 cm



Arthur Carter
Elliptyk, 1999
 Bronze

96 x 34 x 26 in. / 243.84 x 86.36 x 66.04 cm

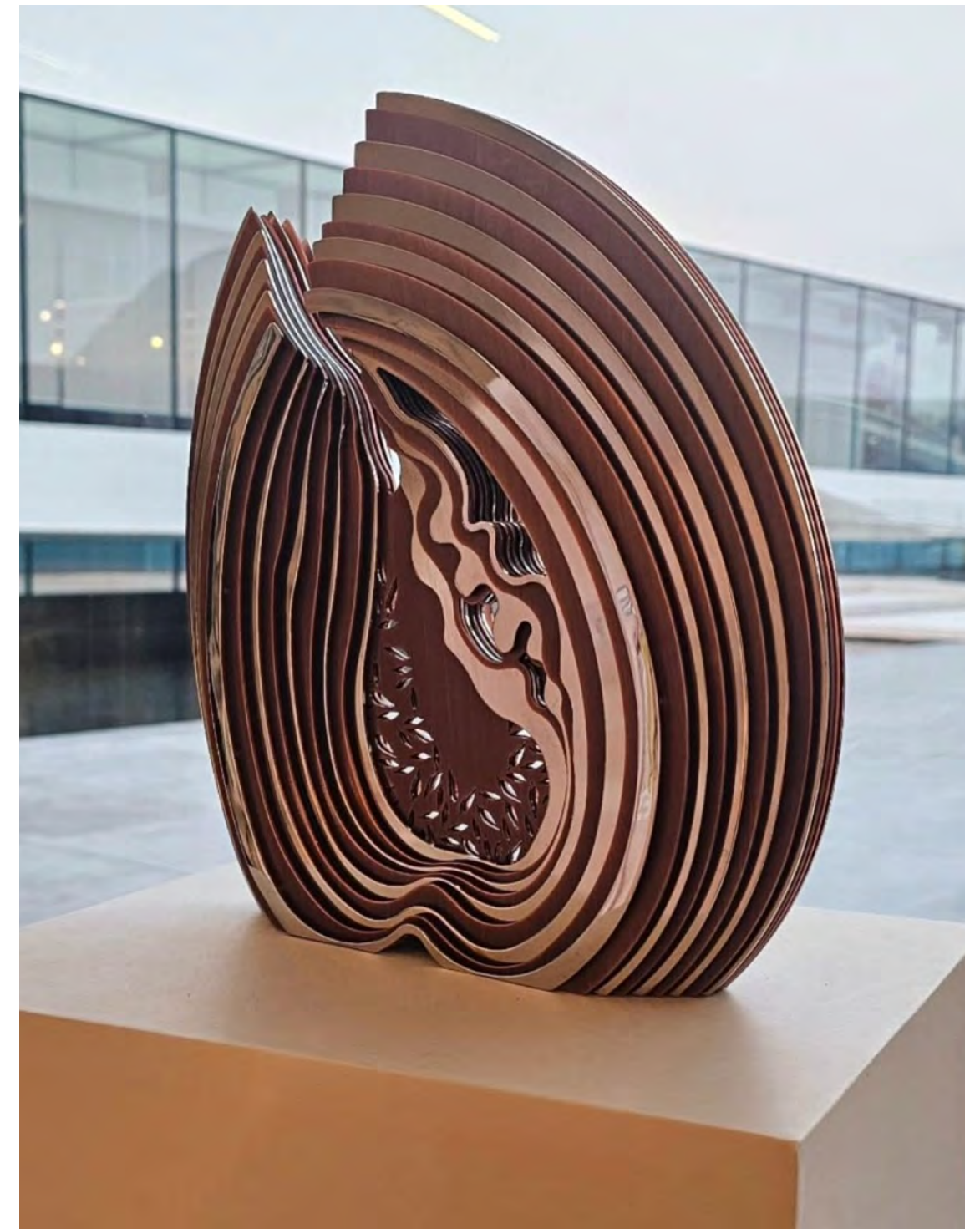


Azita Panahpour
Qaf, 2023
 Steel

28 x 10 x 16 in. / 71.1 x 25.4 x 40.6 cm



Douglas White
Black Palm Maquette, 2025
 Rubber, Tyre Fragments, Steel, Base: Cast Brass Resin
 25.6 x 15.7 x 15.7 in. / 65 x 40 x 40 cm



Azza Al Quibaisi
Root 7, 2024
 Mild Steel and Stainless Steel
 11.8 x 11.8 x 3.9 in. / 30 x 30 x 10 cm



Neal Rock
Kivέβην, 2022
Pigmented Silicone on Polystyrene and MDF
26 x 16 x 9 in. / 66 x 40.6 x 22.8 cm



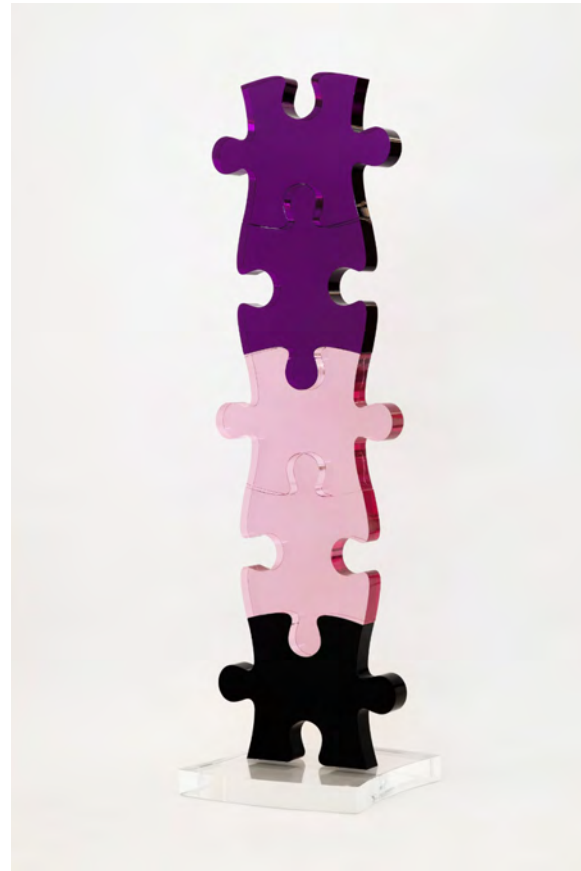
Neal Rock
Μπλε, 2022
Pigmented Silicone on Polystyrene and MDF
20 x 15 x 8 in. / 50.8 x 38.1 x 20.3 cm



Neal Rock
Aber, 2021
Pigmented Silicone on Polystyrene and Masonite
30 x 16w x 9 in. / 76.2 x 40.6 x 22.9 cm



Neal Rock
Posy #1, 2021
Pigmented Silicone on Polystyrene and Masonite
16 x 12 x 7 in. / 40.6 x 30.5 x 17.8 cm



Mouna Rebeiz
AKIRA, 2021
Plexiglass
9.7 x 2.4 in. / 240 x 50 x 6 cm
Base: 2.3. x 21.7 x 21.7 in. / 6 x 55 x 55 cm



Mouna Rebeiz
BAIAN
Plexiglass
69.3 x 19.7 x 2.4 in. / 176 x 50 x 6 cm
Base: 2.4 x 19.7 x 19.7 in. / 6 x 50 x 50 cm



Mouna Rebeiz
Gigas, 2021
Plexiglass
58.3 x 19.7 x 2.4 in. / 148 x 50 x 6 cm
Base: 2.4 x 17.7 x 17.7 in. / 6 x 45 x 45 cm



Melis Buyruk
Blooming Twins 1, 2022
 Porcelain, 18K Gold Decorated
 71.3 x 23.6 x 3.9 in. / 181 x 60 x 10 cm



Melis Buyruk
Blooming Twins 2, 2022
 Porcelain, 18K Gold Decorated
 71.3 x 23.6 x 3.9 in. / 181 x 60 x 10 cm



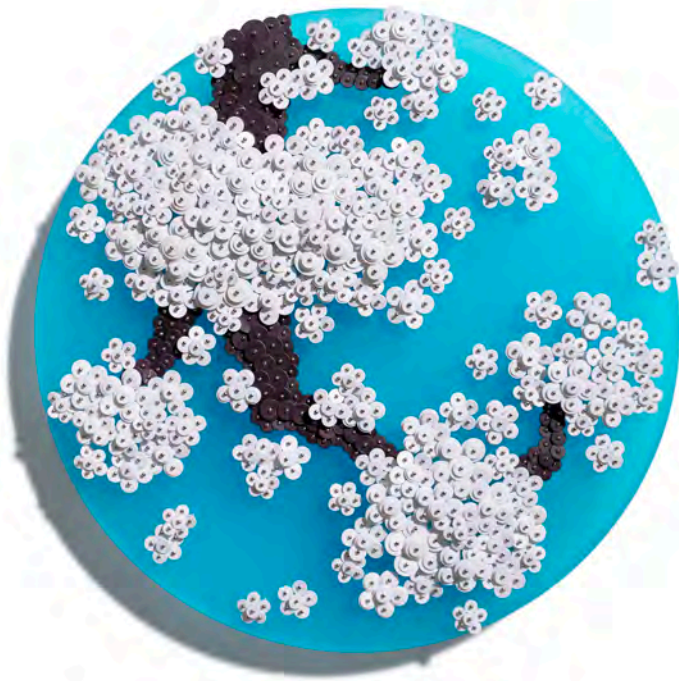
Melis Buyruk
The Iguana, 2020
 Porcelain, 18k Gold, Epoxy Clay, Wood
 22.44 x 20.47 in. / 57 x 52 cm



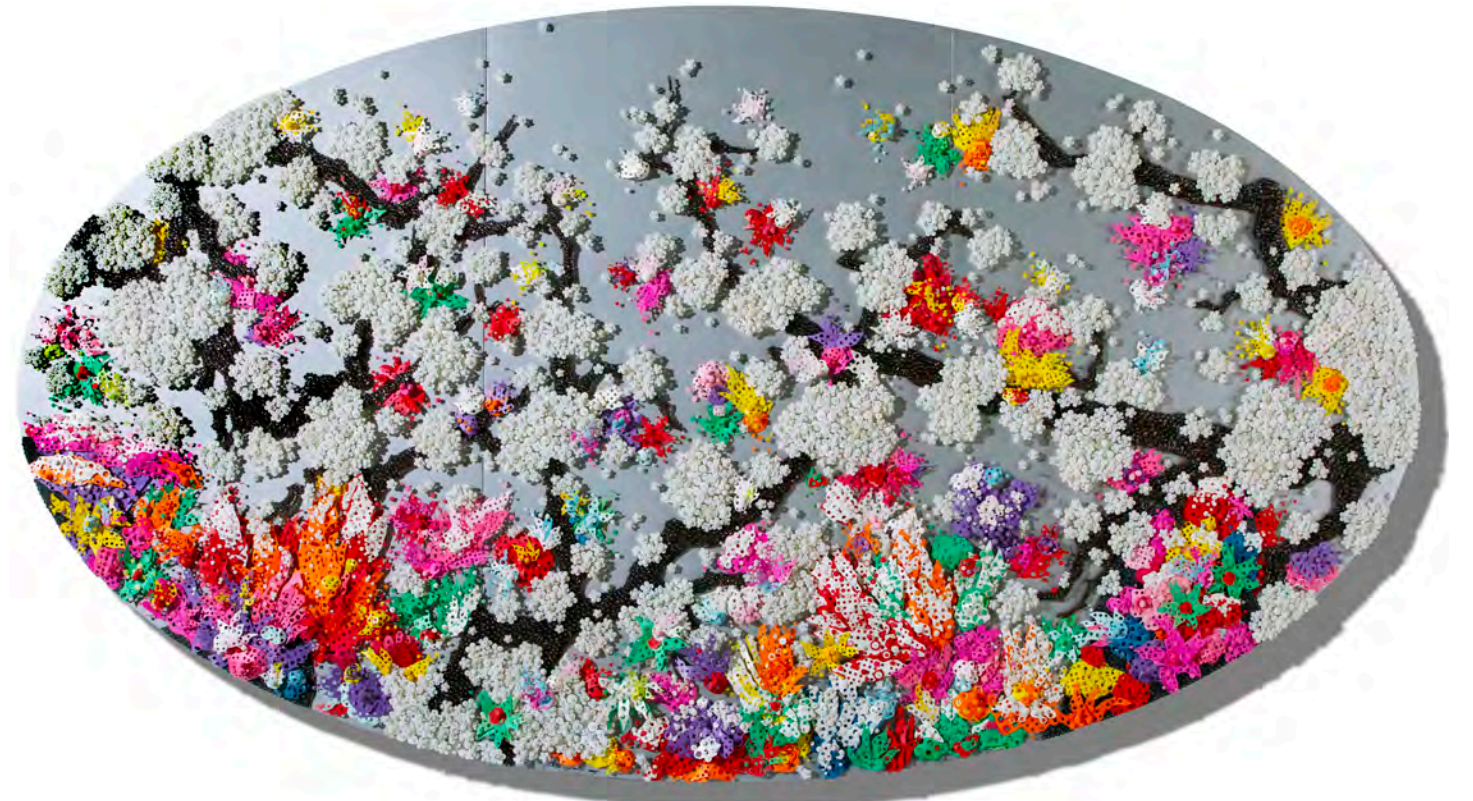
Melis Buyruk
Habitat Tower 1, 2020
 Porcelain, 18k Gold, Epoxy Clay, Wood
 55.1 x 10.6 in. / 140 x 27 x cm



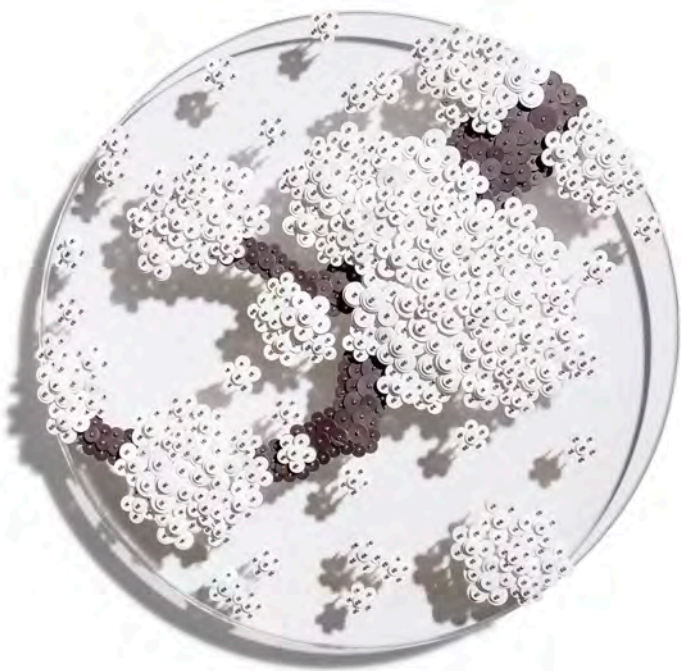
Melis Buyruk
Habitat Tower 2, 2020
 Porcelain, 18k Gold, Epoxy Clay, Wood
 50 x 71.1 in. / 127 x 28 cm



Ran Hwang
Ode to Full Moon_02341, 2023
 Paper Buttons, Beads, Pins on Plexiglass
 13 x 13 in. / 33 x 33 cm



Ran Hwang
Healing oblivious aqua_OS, 2024
 Buttons, Hanji Paper, Beads, Pins on Wooden Panels
 78.7 x 141.7 in. / 200 x 360 cm



Ran Hwang
Ode to Full Moon_0233, 2023
 Paper Buttons, Beads, Pins on Plexiglass
 13 x 13 in. / 33 x 33 cm



Ran Hwang
Becoming Again_BSA, 2025
 Mulberry Paper Buttons, Beads, Pins on Plexiglass
 70 x 118 x 1.9 in. / 177.8 x 300 x 5 cm



Mark Hadjipateras
Untitled, 2013
 Bronze
 16.1 x 9.8 x 8.1 in. / 40.9 x 24.9 x 20.6 cm



Mark Hadjipateras
Turtle 2, 2019
 Edition of 20 + 3 APs
 Cast Bronze
 4.3 x 5.3 x 0.75 in. / 10.8 x 13.3 x 1.9 cm



Mark Hadjipateras
Untitled (#2018-069), 2018
 Black Painted Aluminum
 16.1 x 9.8 x 8.1 in. / 40.9 x 24.9 x 20.6 cm



Mark Hadjipateras
Untitled (#2018-061), 2018
 Edition of 7 + 2 APs
 Aluminum
 16 x 8 x 5 in. / 40.6 x 20.3 x 12.7 cm



Mark Hadjipateras
Untitled (#2018-069), 2018
 Aluminum
 19.3 x 55.9 x 38.1 in. / 49 x 22 x 15 cm



Roham Shamekh
OVO Chair, 2024
 Stainless Steel, Wood Lacquer
 43.3 x 21.7 x 17.7 in. / 110 x 55 x 45 cm



Roham Shamekh
OVO Chair, 2024
 Stainless Steel, Hand Painted Metal, Resin
 59.3 x 22.5 x 18 in. / 150.5 x 57.2 x 45.7 cm



Katya Traboulsi
Syria, 2016
 Mother of Pearl on Wood, Brass Base and Top
 28.7 x 8.3 x 8.3 in. / 73 x 21 x 21 cm



Katya Traboulsi
Saudi, 2016
 Hand Carved Marble Powder, Brass Base and Top
 28.7 x 8.3 x 8.3 in. / 73 x 21 x 21 cm



Katya Traboulsi
Iran, 2016
 Hand Pointed Wood, Brass Base and Top
 28.7 x 8.3 x 8.3d in. / 73 x 21 x 21 cm



Katya Traboulsi
France, 2016
 Brass with Patina, Brass Base and Top
 28.7 x 8.3 x 8.3 in. / 73 x 21 x 21 cm



Leyla Khosrowshahi
Whimsical Vase 1, 2025
 Ceramic
 17 x 7 x 6.5 in. / 43.2 x 17.8 x 16.5 cm

Leyla Khosrowshahi
Whimsical Vase 2, 2025
 Ceramic
 14.5 x 7 x 7 in. / 36.8 x 17.8 x 17.8 cm



Helena Chastel
Aquila, 2025
 Aluminum
 84 x 32 x 32 in. / 213.3 x 81.3 x 81.3 cm

Helena Chastel
Adhera, 2025
 Aluminum
 72 x 28 x 29 in. / 182.9 x 71.1 x 73.7 cm





John Clement
Mystic, 2024
 Steel Pipe, Steel Plate, Paint
 44 x 32 x 13 in. / 111.8 x 81.3 x 33 cm



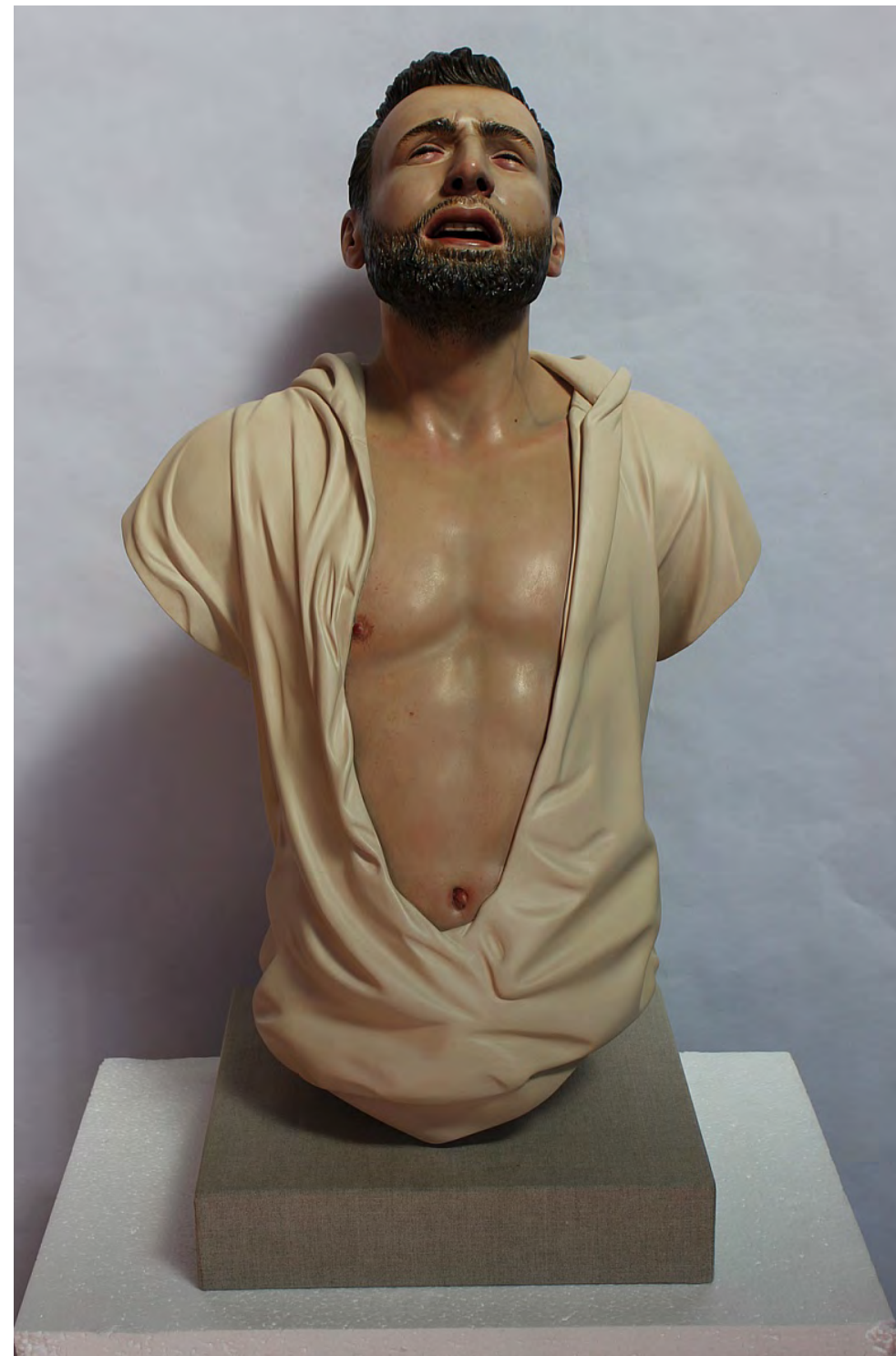
John Clement
Sweet Dreams, 2019
 Aluminum Pipe, Aluminum
 22.5 x 26 x 9.75 in. / 57.2 x 66 x 24.8 cm



John Clement
Achilles Heel, 2024
 Various Aluminum
 38 x 75 x 19 in. / 96.5 x 109.5 x 48.3 cm



Morteza Khazaie
Untitled, 2025
 Painted Wood
 15.7 x 5.5 x 5.5 in. / 40 x 14 x 14 cm



Reza Aramesh
Action 134: December 13, 1980, Ankara, Turkey, 2023
 Lime-wood, Glass Eyes, Oil and Acrylic paint, Linen, and MDF
 22 x 12.4 x 9.1 in. / 55.9 x 31.5 x 23.1 cm



Zeinab Al Hashemi
My Grandfather Rode a Camel, 2015
Leather Hide
52 x 24 x in. / 132.1 x 60.9 cm

Anton Bakker

Anton Bakker is a contemporary sculptor exploring the intersection of mathematics, technology, and art. Born in the Netherlands, Bakker was profoundly influenced by mathematician and artist Dr. Jacobus “Koos” Verhoeff, whose collaboration introduced him to computational methods for discovering intricate lattice structures. Their decades-long partnership, inspired in part by M.C. Escher’s groundbreaking perspectives, led Bakker to develop his unique artistic language—transforming mathematical patterns into dynamic sculptures.

With a background in technology, Bakker has applied digital tools and 3D printing to his sculptural practice, seamlessly bridging virtual and physical spaces. His works, crafted in steel, bronze, and digital mediums, challenge perception by revealing fluid, interconnected paths within rigid geometric frameworks. Since dedicating himself fully to art in 2018, Bakker continues to push the boundaries of spatial exploration, creating pieces that invite viewers to engage with shifting perspectives, symmetry, and the hidden beauty of mathematical forms.

Aref Montazeri

Aref Montazeri was born in Tehran, Iran in 1986. He is a sculptor removed from conventional practices as he pursues a novel approach to mirror art that involves large numbers of mirror cuts and meticulous attention to detail. Conceptually, he follows an approach he has termed “The MIRROR follows narrative”; Which favours materialism over ornamentalism and resilience of design over buildability. His design apparatus consists of three criteria: Narrative, Material, and Technique. He started his training during the time he collaborated with Monir Shahroudy Farmanfarmaian on design and fabrication of around 60 sculptures (2009-15). Additionally, he was involved in fabrication of Parviz Tanavoli’s sculptures and jewels (2012-14).

Arthur Carter

Arthur Carter was born in 1931, in New York City. Trained as a classical pianist, 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 page of both newspapers relied on the square as its 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.

Azita Panahpour

Azita Panahpour, an Iranian-American visual artist based in New York City, explores themes of displacement, loss, and identity through her series Shattered Poems. Drawing from the rich tradition of the Persian alphabet, she uses the dynamic form of the letters to create a gestural visual language. Rather than focusing on the phonetic function of individual letters, Panahpour emphasizes their aesthetic qualities—curves, lines, and points—which she repeats, rotates, and reconfigures in unexpected ways. Through this process, she opens up the interpretation of language, moving away from a purely prescriptive approach and shifting towards a more universal experience.

Azza Al Qubaisi

Azza Al Qubaisi is an artist, designer, and entrepreneur who is popularly known as the UAE’s first Emirati jewellery designer. All her works reveal her prolific creativity, including, jewellery and sculptures made from gold, silver, wood, rubber tires, palm trees and oudh incense.

As a fierce advocate of all that is home grown and sustainable, Al Qubaisi has been dedicated to a sustainable future for her country. She is seen to use simple materials that were an essential part of Emirati families’ lives in the pre-oil period. The natural landscape and cultural references coalesce in her pieces, from the shapes, patterns and textures of the desert to the revival of traditional ancient techniques which can all be easily observed in her works. The works of Al Qubaisi are a reflection of her journey as an artist, as she explores her Emirati heritage.

Dale Chihuly

Born and raised in the state of Washington, US, Dale Chihuly established the prestigious Rhode Island School of Design (RISD) glass program and the influential Pilchuck Glass School, which together have shaped pedagogy and trained many of the Studio Glass movement’s most recognized names. While Chihuly is well known for his ambitious architectural installations and other soaring creations, his earliest work in glass began on a more intimate scale, weaving small fragments of glass into tapestries. His constant evolution and expansion from that early point are a testament to the extraordinary creativity that has set him apart as the world’s most prominent glass sculptor. With a career spanning nearly six decades, Chihuly has revolutionized the art of glassblowing, pushing the boundaries of the medium and creating some of the most iconic works of contemporary art.

Douglas White

Known for his evocative use of found objects and materials, Douglas White culls the detritus of our society to transform them, compulsively, into uncanny and often monumental sculptures. Driven by a fascination with discarded and overlooked materials, White finds something magical within the everyday. His practice is intuitive, assembling elements as diverse as blown-out truck tires, half-decayed cactus, and vandalised recycling bins. These materials have often been the subject of violent transformations, revealing inner or unexpected surfaces and structures.

Helena Chastel

Chastel was born in Belgium where she grew up and obtained a Master’s in Mathematics, she then moved to New York and worked in finance. Simultaneously, she would take drawing classes at the Art Students League, which then led to creating figurative sculptures in terracotta and bronze, and mastering the art of welding. The connection between the natural world and mathematics studied in Plato’s research intrigued her and so did the concept of “sacred geometry” where the idea that sacred shapes were not invented but found because it underlies everything and is woven into the fabric of all creation. In using skills as a welder, Chastel has been able to assemble some natural shapes into bodies ultimately creating awareness that our physical world is intrinsically connected to geometry and symmetry.

John Clement

John Clement’s sculptures are improbably joyful. Clement transforms utilitarian materials, specifically bent steel and aluminum pipe, into whimsical, gravity defying forms of both small and monumental scale. Looping, swooping, dashing, dipping, zipping, action verbs are a necessity when attempting to describe his work. While they do not make pretentious claims, Clement’s sculptures reveal several objectives simultaneously. The sculptures are “about” space and time-in terms of the objects themselves and those who view and experience them. They are as simple as colored three-dimensional forms in space, seemingly evocative of overgrown line drawings. At the same time they evoke complex organisms that refer to all manner of natural and manmade phenomena.

Clement’s practice yields works that transform and animate the spaces they are in: urban, suburban, or rural. They engage with their installation locations, the landscape, and the built environment to create a new space, a non-utilitarian interruption of the mundane.

Katya Emelyanova

Katya Emelyanova (b. 1984) lives and works in Moscow. Emelyanova draws inspiration from the intersection of geometry, philosophy, and art, where her OLIVER PEOPLE series resemble totemic images, alluding to the fundamental origins of human nature and referencing traditions of totemism. Layering is a manifest of the modular construction with a distinct shape and color forms, drawing subtle references from the indigenous cultures of ancient civilisations and symbolising objects infinite and divine for centuries. The modules seem to absorb the viewer’s state and reflect the character, essence of the human being, freedom, transforming the sculpture into a living object.

The choice of material—clay—is a conscious and carefully considered step. The artist prioritizes ecological aspects, favoring natural materials. According to her, everything natural possesses its unique energy, which is amplified through interaction with human hands: “Plastic does not resonate, whereas ceramics speak.”

Katya Traboulsi

Born in 1960, Katya A. Traboulsi is a Beirut-based multimedia artist whose practice is characterized by the emotional intensity with which she confronts the effects of the Lebanese civil war. Both her painting and sculptural works are characterized by her bold use of color, which disrupts the viewer’s expectations of the dark subject matter they are confronted with. Her solo exhibition *Perpetual Identities* (2018) held at the Salah Barakat Gallery presented 46 handcrafted replicas of Lebanese war bomb shells adorned with colourful patterns, beads and sculpted forms, thus transforming these destructive military objects into beautiful, ornate vessels. In 2013, Traboulsi published *Generation War*, a body of work that traces the story of photojournalists who witnessed the civil war during the 80s – an homage to their efforts and a political project that seeks to record the country’s complex histories.

Leyla Khosrowshahi

Leyla Khosrowshahi is a New York-based ceramic artist known for her refined, minimalist forms that blend functionality with a distinct personal style. Her journey into ceramics began at the age of 12, but it was not until college that she took her first formal class. Despite initial challenges, she embraced a stylistic approach, focusing on creating pieces that are light, cleanly glazed, and uniquely her own.

Mark Hadjipateras

Mark Hadjipateras was born and raised in London and studied at St. Martins School of Art in London and the John Moores University in Liverpool. His work includes painting, photography, printing and sculpture. He has done numerous site-specific installations in galleries and public spaces, in Europe and the U.S. In 2000, the Metropolitan Transit Authority of NYC commissioned Hadjipateras to create a permanent installation comprising 40 mosaics for the 28th Street station of the Broadway line. The station received the Municipal Arts Society Award for Best Public Work in 2003.

Other public spaces with his work are the Thessaloniki New Waterfront, the Athens International Airport Eleftherios Venizelos. The artist has had forty solo exhibitions and participated in more than one hundred forty group exhibitions in the U.S., Greece, England, Germany and Japan including: Queens Museum of Art, Cooper Union, Alternative Museum in New York and at the State Museum of Contemporary Art, the Macedonian Contemporary Art Museum, the Benaki Museum, in Greece.

Melis Buyruk

Melis Buyruk, born in 1984 in Gölcük, Turkey, is a contemporary ceramic artist renowned for her intricate porcelain sculptures that explore the relationship between nature and humanity. She graduated from the Ceramic Department of the Faculty of Fine Arts at Selçuk University in 2007. Buyruk’s work transcends traditional pottery by creating large-scale floral compositions that challenge conventional forms. Her monochromatic installations often feature detailed botanical elements intertwined with human anatomy, inviting viewers to contemplate the fragility and beauty of life. She intentionally omits color to encourage deeper engagement with the intricate details of her pieces, allowing for personal interpretation.

Mia Fonssagrives Solow

Mia Fonssagrives Solow is an American contemporary artist based in New York and Paris. She is internationally renowned for her refined and whimsical aesthetic in both figurative and abstract forms in a range of mediums, from polished bronze to gilded wood to sleek enamel over fiberglass. Solow’s uplifting abstract sculptures examine the world through a simplicity of form and color, exploring scale and movement as the curving surfaces of each piece draw the eye from one exquisite line to the next. Everyday subjects, such as a sail, a wave, or an apple, are refined to the clean, essential lines of their form, and what begins as a small lucite or wood maquette evolves into a monumental fiberglass sculpture towering up to 16ft-high.

Morteza Khazaie

Morteza Khazaie delves into the delicate balance between vulnerability and strength. Known for his poetic and deeply emotive approach to form and material, Khazaie captures the essence of human resilience through organic, sculptural works. His unique craftsmanship and thoughtful use of wood create pieces that are both grounded and transformative, resonating with the themes of survival, adaptation, and silent strength.

Mouna Rebeiz

Mouna Rebeiz is a Lebanese-Canadian painter based in London. She grew up surrounded by musicians, painters, and poets, who influenced her painting. Fascinated by the multiple facets of the human being and the human psyche, she studied psychology at the Sorbonne and at Saint Joseph University in Beirut. She travelled extensively, and then in 1995 met Alix de la Source, a lecturer at the Louvre specialising in 18th-century painting., who taught her about the techniques of the great masters. She perfected her mastery of patinas in the Renaissance courses, and studied with Abraham Pincas, a painter and teacher at ENSBA Paris, and with Mohamed El Rawas, a Lebanese painter and engraver teaching at the fine arts school in Beirut.

In her works, both figurative and abstract, Mouna Rebeiz captures the energy. of life itself, and the life of woman, expressed at its simplest, as a universal crucible of emotions. Her great sculptures, like revisited totems, are set to the rhythms of present time in the playfulness of space.

Neal Rock

Neal Rock holds a BA (Hons) in Painting from the University of Gloucestershire, UK; an MA in Fine Art from Central Saint Martins School of Art & Design, London and a practice-based Ph.D. in Painting from London’s Royal College of Art. His work has been featured in commercial solo exhibitions in London, Amsterdam, Paris, New York and Los Angeles, and Rock has participated in international survey exhibitions at the Albright-Knox Art Gallery, Buffalo, New York; the Wexner Center for the Arts, Columbus, OH; Contemporary Art Museum Houston, TX; The John Moores Painting Prize, Walker Art Gallery, Liverpool, UK; New York’s Storefront for Art & Architecture; London’s Royal Academy of Art & ICA, amongst others. In 2009 he had his first public gallery solo exhibition; Fansestra & Other Works, at the New Art Gallery Walsall, UK. He was the recipient of the 2015-16 Grant Wood Painting Fellowship at the University of Iowa, alongside other residencies and fellowships including, MASS MoCA, Yaddo, VCCA and South Dakota State University. He is currently an Assistant Professor of Studio Art; Painting at the University of Virginia.

Nick Moss

Nick Moss, born in 1985, was raised in Metamora, Michigan. Having worked on an intensive crop farm and with an industrial contracting company, Moss studied welding and metal fabrication before relocating to New York City in 2007. In 2008, Moss joined Traeger Wood Pellet Grills and was given full control of creation, concept, and industrial design including re-engineering, where the product was made primarily of steel. By 2014, Moss moved towards pursuing his artistic practice, continuing to experiment with welding and steel which later developed into his unique process of art fabrication today. Moss makes all his work entirely by hand without studio assistance, through a process that is highly dangerous and requires dexterity and attention to detail while behind a full face welding helmet.

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.

Reza Aramesh

In his politically and emotionally charged sculptures, photographs, installations, and performances, Iranian-born, London-based contemporary artist Reza Aramesh confronts violence and oppression around the world, and examines how mass media portrays conflicts and their ramifications. Drawing upon his deep knowledge of the history of art, film, and literature, Aramesh begins his pieces by culling news images from print and online sources. He then isolates individuals or small groups of people from these images, and re-displays and recontextualizes them. Stripped of everything but their facial expressions and body language, these figures stand as searing symbols of the human cost of conflict. As Aramesh once explained: “This has always been central to my work ... can restaging violence and oppression, in different contexts, engage with the original act of violence, or at least get us to think about that act?” man-made. In her experimental installations, in search of a new identity appropriate to the modern condition, the artist deconstructs the viewer’s understanding of their surroundings and introduces an alternative point of view, creating a new perception of the reality.

Roham Shamekh

Roham Shamekh is a Tehran-born, Dubai-based designer and photographer whose multidisciplinary practice fuses sculptural form with existential inquiry, environmental urgency, and the balance between apposing forces such as tradition and innovation. Trained in interior design, Shamekh brings a meticulous sensibility to his functional art pieces, including the acclaimed *OVO Man Chair*, a work that symbolically bridges masculine and feminine forces, chaos and order. His standout *Terminator* candelabra series debuted at Milan Design Week and was featured at Frieze NY and NYCxDesign, while his collection Pharrell’s Echoes premiered at Design Miami. With a deep belief that beauty can elevate the spirit, Shamekh crafts every object as a soulful response to the contradictions of modern life.

Zeinab Al Hashemi

Zeinab Al Hashemi is an Emirati conceptual artist based in Dubai. Having graduated from Zayed University with a BA in Arts and Science, the artist specialised in Multimedia Design, and has since become known for her large scale contemporary sight-specific installations.

Al Hashemi is fascinated with capturing the transformation of the UAE following the country’s construction and industrial booms from her own perspective. She examines the contrast as well as interdependence that came to exist between the abstract, geometric shapes of urbanism and the organic form associated with her country’s natural landscape. Since Al Hashemi’s childhood, the familiarity of traditional scenery and nature was largely disturbed to facilitate the rise of the man-made. In her experimental installations, in search of a new identity appropriate to the modern condition, the artist deconstructs the viewer’s understanding of their surroundings and introduces an alternative point of view, creating a new perception of the reality.