

LEILA HELLER GALLERY.



Marcos Grigorian, Crossroads, 1975, Cracked Earth on Canvas, signed and dated on reverse, 48 x 48 inches

Dubai UAE- Leila Heller Gallery is pleased to announce its participation in the seventeenth edition of Art Dubai 2024 with three booths in the Contemporary, Digital, and Modern sections.

The Contemporary booth (B-12) features a selection of works by artists Ana D'Castro, Arash Nazari, Aref Montazeri, Azza Al Qubaisi, Behrang Samadzadegan, Dale Chihuly, Darvish, Diane Tuft, Jehangir Vazifdar, Parinaz Eleish Gharagozlou, Lorenzo Quinn, Mark Hadjipateras, Marwan Sahmarani, Maryam Lamei, Melis Buyruk, Naeemeh Kazemi, Soraya Sharghi, Sumayyah Samaha, and Zeinab Al Hashemi.

Ana D'Castro (Portuguese) uses color, architecture, and sensory experience to create a rich and engaging experience for the viewer. She defines her practice as "ARTchitecture," representing the symbiosis between Art and Architecture, blurring the boundaries between the two and exploring higher levels of complexity by doing so. Arash Nazari (Iranian) is heavily influenced by Negārgari (Persian Miniature Art). In his paintings, he brings to notice the contrast between, unique classical art of miniature opposed to color tones from contemporary minimalist art. Aref Montazeri (Iranian) introduces an innovative mirror crafted through a chemical oxidation process, mimicking the effects of time. He delves into the abstract realm, proposing a poetic notion that declares, "The image in the mirror is immortal." Azza Al Qubaisi (Emirati) uses 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. Behrang Samadzadegan (Iranian) draws from images and narratives of contemporary Iranian history, which he combines with fictional stories and the aesthetics of painting. He collates motifs from personal and collective shared experiences. Dale Chihuly (American), with a career spanning nearly six decades, has revolutionized the art of glassblowing, pushing the boundaries of the medium and creating some of the most iconic works of contemporary art. Darvish (Iranian-American)

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amalgamates disparate cultures by overlaying various concepts and aesthetics through interference, which can take the form of movement, paint, or text. Known for his classical style and meticulous technique, his precise paintings are then desecrated by his alterego, The Urban Sufi. Diane Tuft (American) has embarked on global journeys since 1998 to capture the transformative impact of environmental forces on Earth's landscape. Her photographs document both the expansive beauty of our planet and the dire situation that it continues to face if we do not provide a sustainable environment for its future. Jehangir Vazifdar (Indian) was part of a resplendent period in modern Indian Art. He was a visionary as much as an artist, who believed that to create something non-existent in nature, one must study the various forms created by nature and use the simplest shapes – straight lines, symmetrical patterns, uniformity of texture and the colour deep black. Parinaz Eleish Gharagozlou (Iranian-Egyptian) uses collage and multimedia to provoke strong emotions of nostalgia in the viewer- but her work is not backward-looking. The goal of these works is to alert the viewer that, as a society, we need to be mindful of what has been handed down to us and preserve it for the next generation. Lorenzo Quinn (Italian) aims to bring people together through his sculpture by highlighting what unites us rather than what divides us. Behind his artworks lies the philosophy that everything we say and do in life has a ripple effect and forever alters the course of events. Mark Hadjipateras (Greek) references the color palette of abstract modernist paintings in his paintings. On the whole, Hadjipateras seeks to produce impactful works that become emblazoned on the viewer's retina. Marwan Sahmarani (Lebanese) reflects on the increasing political turmoil and tension felt throughout his native Lebanon. He explores the cyclical patterns of violent history manifesting throughout the Middle East so that what persists in his practice is an expressive exploration of violence – of feeling, bodily motion, nature and its man-made counterpart. Maryam Lamei (Iranian) draws inspiration from the revered Persian painting genre known as "Negargari," focusing on the harmonious interplay between flowers and birds. Maryam Lamei elevates this traditional art form, infusing it with a

contemporary essence that resonates with the present-day world. Melis Buyruk (Turkish) reviews our relation with nature by depicting creatures on a strange ground where pieces of plants and animals are merged with human body parts. Her porcelain "Habitats" function like a window into another reality, where alternative conceptions of flora and fauna exist. It is a world, in which humans and animals live in harmony and unity. Naeemeh Kazemi (Iranian) depicts a world that is intertwined yet fragmented in her "La La Land" paintings. It is as if familiar pieces float strangely in space. Her work aims to reflect her constant state of questioning, anxiety, and interrogation with herself. Soraya Sharghi (Iranian) creates works in diverse media, such as painting and sculpture. Her artistic aim is to create new myths and narratives using the ancient mythology including Persian mythology, revolving around power. Sumayyah Samaha (Lebanese) uses oil, charcoal, and watercolor to tell her visual story. With each image, her goal is always to find harmony between these different media and the varied abstract forms that emerge from her playful, gestural approach. Zeinab Al Hashemi (Emirati) uses materials as a key device to communicate the conceptual elements of her pieces, but also as a key to understanding the artist herself. The construction materials represent the artist's relationship with her body as she experienced a severe trauma that required the use of metal screws and rods in her treatment. The camel hide references the artist's home of the Emirates.

The Modern booth (M-11) features a historical presentation of work by modern master Marcos Grigorian. Grigorian was an Iranian-Armenian and American artist, and he was a pioneer of Iranian modern art. The booth features his well-known "Earthworks," a series of abstract work largely fabricated by earth media such as straw, soil, and wood. Additionally, a portrait as well as two hand-woven carpets are displayed- a technique Grigorian learned himself in Iran and Armenia.

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The Digital booth (X-21) features NFT's and digital artworks by artists Clifford Ross, Maryam Lamei, Maxi Cohen, and Shurooq Amin. Clifford Ross (American) aims to create work that relates to the sublime in nature. Using both realistic and abstract means to achieve his goals, he often develops radically new approaches to existing media. Maryam Lamei (Iranian) draws inspiration from the revered Persian painting genre known as "Negargari," focusing on the harmonious interplay between flowers and birds. Maryam Lamei elevates this traditional art form, infusing it with a contemporary essence that resonates with the present-day world. Maxi Cohen (American) is also creating art that shift's people's consciousness regarding the water in our bodies. Our bodies are about 65% water. To create Bio-Resonant art works, Maxi is collaborating with the renown team from dArt NYC, founded by William Wong. dArt NYC's mission is to create a deeper emotional connection with art by engaging all five senses through mixed reality, sound, haptics, scent and taste. Wearing an EEG headband, a haptic vest, and an MR headset, viewers will be able to see their own brain activity translated in water. This is the first Bio-Resonant art experience stored and verified on the Blockchain. Shurooq Amin (Kuwaiti) was the first Kuwaiti female artist to exhibit at the Venice Biennale, and the first female Kuwaiti artist to be auctioned at Christie's. Amin moved into the NFT space in early 2021 to avoid censorship of her art. Her work is sold in collaboration with Maker's Place, the premier market to discover, collect and invest in truly rare and authentic digital artworks, by the world's leading artists and creators.