

H A B I B K H E R A D Y A R

November 13 - December 14, 1995

Text by Michael Anderson

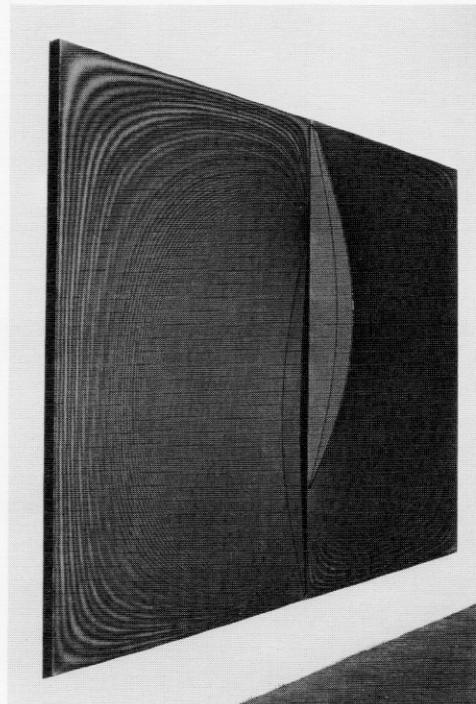
Pierce College Art Gallery

6201 Winnetka Avenue

Woodland Hills California 91317 U.S.A.

Pierce College Art Gallery is pleased to host this solo exhibition of the work of Habib Kheradyar. As Gallery Director I would like to especially thank those people whose interest, support, and work make the continuing presence of the gallery possible: John Kuczynski, Chairman, and the faculty of the Art Department; Marjorie Rheuban, President, and the Board of the Friends of the Art Gallery (FOAG); and Mark Baldwin, gallery assistant. I would also like to express my appreciation to the Associated Students Organization for their ongoing support of the Art Gallery.

Joan Kahn, Gallery Director

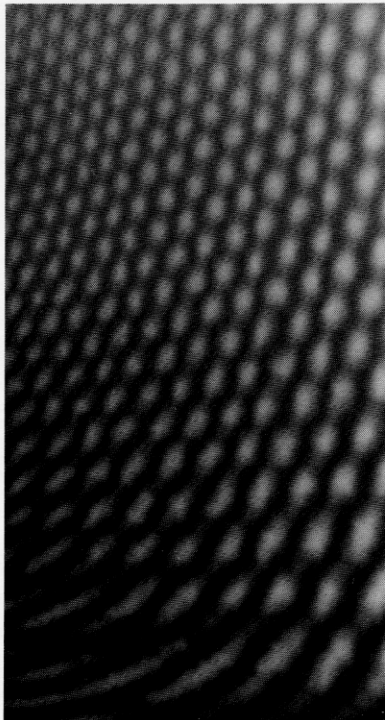


THE OCULAR PLAYGROUND

The tenor of light across a painting is usually sufficient to elicit chromatic modulations, textural vagaries, and so on, to a stationary viewer. From the impressionists onward, all compositional divulgence was given over to the physicality of oil paint, to its distribution on the canvas, to suggest the dissipation of the perspectival that is the visual relativity of modernism. However, this brushwork does no more than suggest a vestigial moment; the spectral tableau of lakeside strollers in a Seurat and the fulminant dispersal of paint in a de Kooning are equivalent in that both resolve the imprecision of their daubs in the reception of a viewer who makes of them an imagistic whole. After this, of course, abstraction came to dispense with even this semblance of the image, or rather, in the forefronted objecthood of painting, became image itself.

These recent works of Habib Kheradyar are aligned with one of the more intriguing aspects of contemporary abstraction: the cognitive dissonance elicited through ocular enthrallment. This is a manner of involving the viewer so that their experience of the artwork is not the passive "looking at pictures," but is a tactic that sensitizes perception, to risk an oxymoron, by enframing both the gaze and its bodily substrate. Artists such as Robert Irwin, James Turrell, and Larry Bell have exploited the perceptual field to this end, and Kheradyar's wallworks likewise define the regard by which they are taken in--their fabric surfaces, stretched across armatures and shallow supports, returns us to the kinesthesia of sight, the carnality of vision.

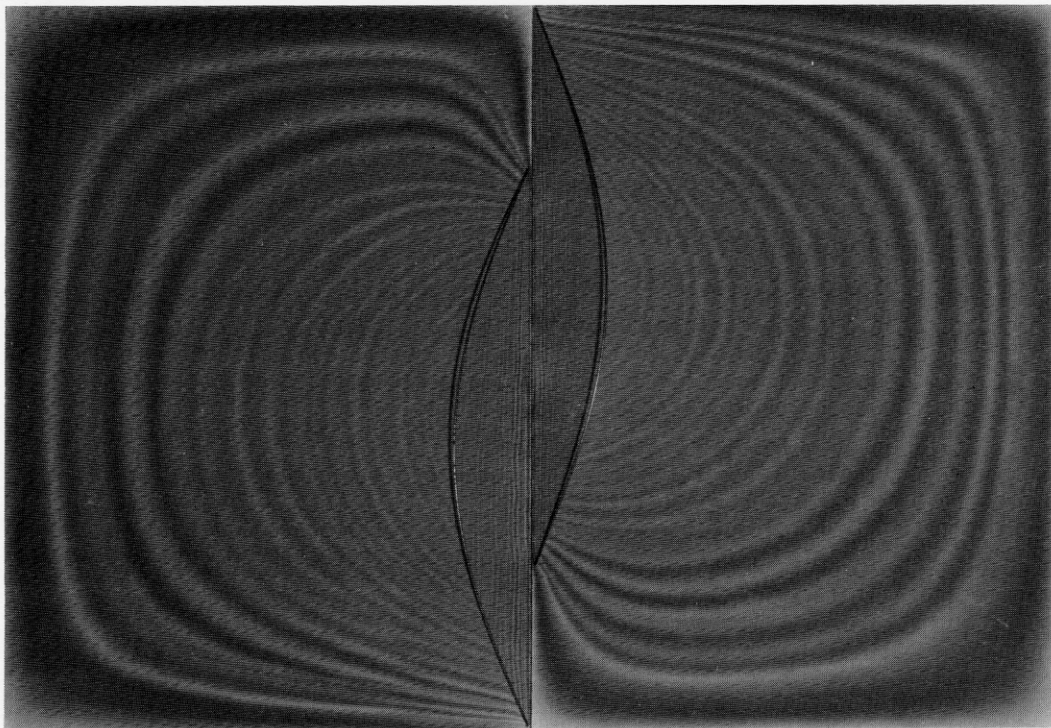
Kheradyar's paintings are structured with a bipolarity that matches the stereoscopy of sight, albeit more as a compositional metaphor. Rather than trying to reconcile the halves into a single "image," the work calls for a more phenomenal inspection, especially with the wire armature that stretches the fabric outward, toward the viewer. The shallow space behind this, along with the cast of light activated by the weave of the fabric, create a translucency that makes the painting an illuminated domain. The scintillating moire of the paintings is an ocular playground. This effect, however, is only fully achieved by passing before the work--a gestalt "fleshed out" in the



duration of looking. As the philosopher Maurice Merleau-Ponty put it, "A technique outlines and amplifies the metaphysical structure of our flesh." The technique of these paintings is a translation of our physical persistence in space and time ("spacetime," as the physicists call it, the two aspects being indivisible) and of our privileging of sight in negotiating this world.

In his earlier work Kheradyar incorporated a steel sphere into the center of the canvas. It is too tempting to take this as alluding to an outmoded, geocentric or narcissistic placement of ourselves at the center of all things. In his latest paintings, we are emptied out into the universe from which we had been estranged, by means of that simple presentation of the ineffable art alone can execute.

Michael Anderson / October 1995



BIBLIOGRAPHY AND EXHIBITION HISTORY

Born in Tehran Iran, 1958

Lives and works in Los Angeles

EDUCATION

- 1986-88 M.F.A., Claremont Graduate School, Claremont, CA.
1984-86 B.A. in Art/Design, California State University at Dominguez Hills, Carson, CA.
1975-79 A.A. in Art, El Camino College, Torrance, CA.

SELECTED ONE PERSON EXHIBITIONS

- 1996 (March) *Room*, New York City, NY. (catalogue)
1995 *Pierce College*, Woodland Hills, CA. (catalogue)
1994 *Food House*, Santa Monica, CA.
1991 *Mendenhall Gallery*, Whittier College, Whittier, CA.
1990 *Karl Bornstein Gallery*, Santa Monica, CA. (catalogue)
1988 *East Gallery*, Claremont Graduate School, Claremont, CA.

SELECTED TEACHING EXPERIENCE

- 1988-94 *Adjunct Professor of Art*, California State University at Dominguez Hills, Carson, CA.
1994-95 *Gallery Director*, Cerritos College Art Gallery, Norwalk, CA.
1994-96 *Adjunct Professor of Art*, Woodbury University, Burbank, CA.

SELECTED BIBLIOGRAPHY

- Butler, Brian. "The Acceptance of History; Building of Hope," *Visions*, Summer 1993, pp 26-7.
Greene, David A. "Painting the Town," *L.A. Reader*, September 29, 1995, p 14.
Kandel, Susan. "Bumps and More Bumps," *Los Angeles Times*, October 6, 1995, F24.
Levin, Kim. "Blank Czech," *The Village Voice*, September 19, 1989, pp 92-93.

1
3/4 view
Untitled (Black)

2
detail
Untitled (Black)
1994
fabric & wire armature on canvas
88" x 128" (diptych)

3
front view
Untitled (Black)

Printed in editions of 500

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ACKNOWLEDGEMENTS

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