

# HK Zamani

In-between Air, Land and Sea





# HK Zamani

*In-between Air, Land and Sea*

May 22 – July 2, 2011

**CB1 Gallery**



## Out of Line: HK Zamani's Recent Paintings

By Tom Folland

In *Untitled 10*, 2011, an oil on canvas by Los Angeles artist HK Zamani, a somewhat squashed circular form, slightly askew, with a flattened inner ring is enframed by thin yellow bands whose innermost shape encloses bent tubular forms against loosely painted bands of dark green. It is a kind of picture of the act of painting, set against a surface divided by horizontals of blue, orange and white that move in different directions across the canvas's surface. Zamani's paintings over the past 20 years extended from collaged and armature pieces (using fabric stretched over steel ribbing) to encompass performance, photography, screened images and installation often rooted in questions of cultural difference (Islamic-based patterns or hooded figures predominated) and authored under the name Habib Kheradyar. This new body of work, under the name of HK Zamani, is a surprising *volte-face*; moving away from a practice of painting that incorporated larger discursive networks in which structures of display, techtonic forms and the body or screened images were interlaced, the artist's recent work is, on its face, a return to the gestural semi-abstractions associated with the work of any number of modernist painters: Phillip Guston, Milton Avery, or Richard Diebenkorn come to mind. But they are neither appropriations nor are they (being too loosely animated) to be termed pastiche: these works, made between 2009 and 2011, and in a palette of candy orange and green, pink, mustard and cerulean blue, foreground a colorful painterliness, vivid, energetic brushwork and almost cartoonish figures whose imperceptible shapes hover within seeming landscapes or seascapes flattened out onto the canvas by broad swatches of paint. They are resolutely aestheticist and poetic. Thickly brushed objects are stacked, wedged, perched, lodged and balance or float within the shallow spaces of equally thick grounds where overlays of paint short-circuit back to the surface.

Rather than attempt to accommodate painting to the terrain of a larger socially mediated realm—which was the pursuit of his earlier work—Zamani charts a new course of



seeming autonomy. Why this kind of painting now? It is a question that might come to mind, especially given his earlier body of work. A weak answer would be that, like the return to crafted objects in any number of contemporary works of art, foregrounding the hand or gesture is a protest against a digital age of social media, whose increasingly technologized and globalized rendering of identity has marked the last 10 years in the art world. But of course a gesture, whether it is an auratically unique or technologically reproduced one, has no authority of its own, leveled as it is by larger discursive, institutional frameworks. A more profound response would be to reconsider the state of painting and its theoretical and institutional determinants within current practices of contemporary art. Its reemergence is a condition, perhaps, of a post-medium culture in which the idea that one particular medium or practice might hold some intrinsically critical edge over another has itself been drained of critical luster. Given the entirety of Zamani's practice as an artist, this new work seems to evoke a shift in thinking over the nature of art's relationship to the realms of the political and the aesthetic.

Some formal themes persist from the earlier armature paintings as well as from a series of "dome paintings" which were, in a minimal dark palette, given over to an exploration of semi-abstract, floating, skeletal tent forms. The dome paintings and the earlier series of fabric stretched over steel armatures, that resulted in shimmery moiré patterns bulging outward, were governed by an interest in the structures that preceded the work. In this new series any sense of structural form is submerged in color and gesture. *Untitled 12*, is barely reminiscent of a curved steel wall, as is *Untitled 15* lodged on a snowed landscape, or *Untitled 5*, and *Untitled 11* (all 2011), both semi-circular forms sitting ambiguously on thickly brushed horizon lines. These new paintings began on canvas with no preconceptions. Emerging from the process of painting itself, represented structures breaks down in the sensuous curving lines of pink paint snaking across a horizon line that divides a dark backdrop from a flesh colored foreground (*Untitled 2*, 2011) or in the upright lime-green posts on a broken horizon line in *Untitled 1*, 2011 or in a foreshortened and inverted V enmeshed in a turbulent landscape of paint in *Untitled 5*, 2010.





With the exhibition "HK Zamani: In-Between Air, Land and Sea" at CB1 Gallery, Los Angeles during May and June of 2011, one was struck with the sense that Zamani's gesturally animated works might be mediations on the possibility of pure painting in a contemporary culture ruled by an ever-prevalently mediated realm of image/objects in which the screened image or collections of quotidian objects interpellate the viewer into a relational space. Painting, seemingly, interpellates no one; its obdurate physicality remains lodged in the realm of the mute object, a seeming "veritable epistemological obstacle" to a semiological order as Hubert Damisch once described it in a 1977 article "Eight Theses For (Or Against?) A Semiology of Painting."<sup>1</sup> Handmade marks upon a flat canvas surface stretched onto a wooden frame: by virtue of its phenomenological insistence upon a self-contained objectness, painting, many critics suggested, unlike photography or film, obtains no critical purchase on the social or political realm. Not that it didn't try: In the 1970s painting began to address its own seeming obsolescence through engaging new questions of display, site or even altering its own traditional format and objectness—Damisch's essay was part of an interest in looking at painting as a text—in the manner of conceptual art. This has indeed been the direction of contemporary painting, at least since conceptual art: indications of a larger network of sites within a crisscrossed field of referentiality have been part of paintings' attempt to come to terms with its relative autonomy. In the past few years abstract painting has received renewed critical attention. In the summer of 2011 *Artforum* dedicated a special issue to the "Ab-Ex effect" in which the current state of painting, and the influence of Abstract Expressionism, was reassessed. The Los Angeles Museum of Contemporary Art recently opened its exhibition "The Painting Factory: Abstraction After Warhol," (April 29–August 20, 2012). The press release augured that "the hybrid has replaced purity of form," suggesting a renewed purchase on abstraction's place within contemporary art where hybridity of form reigns.<sup>2</sup> But to induce hybridity—to move beyond the frame—is now in a sense to represent it, not embody it. And further, could it not be argued that modernist painting's purity has been contaminated since its inception? That it has, in other words, even at its most exalted, as it was in the case of post-war American abstraction, never been pure?



Painting has always had the stench of death about it and calls for its end have been perpetually attended by claims for its renewal. "You are only the first in the decrepitude of your art," goes French critic and poet Charles Baudelaire's letter to Édouard Manet on the occasion of Manet's Salon exhibition of the scandalous *Olympia* in 1865, whose modernism was secured by both its radical formalism and its topical contemporaneity. In a characteristically Baudelairian duality—he had after all described modernity itself as both fleeting and eternal—the meaning of this notorious statement is ambiguous. Does the French poet's seeming admonishment mean to suggest that Manet's work is the end of painting or the beginning? It turned out to be a prescient statement at any rate: in the more than 140 years since, painting has cycled through innumerable variants on both sides of this divide. From the Monochromes of Rodchenko's 1925 "last paintings" to Daniel Buren's even more invisible paintings of stripes that disappear and reemerge out of the very institutions they sought to dismantle to the cynical revival of expressionism in the 1980s or the turn to a cinematically narrative painting in the 1990s, painting's persistence as a relevant art form has been dogged by the equally persistent notion that it shouldn't be here, despite its attempts to move beyond its own frame. Its resolute aestheticism and its roots in a pre-industrial craft procedure marks its insurmountable disconnect from the social world. Zamani seems to embrace that disconnect in this series of lushly abstract landscapes and seascapes that resemble something like a modern day arcadia of retreat from socially embedded art practices. A floating rock-ledge like shape in an unnatural shade of lemon-green in *Untitled 4*, 2011 is set against a backdrop of that same green and underneath which two blackened and scooped forms outlined with a shimmering yellow press equally against the canvases surface. A double set of roughly painted horizon lines that also serve to outline a massive floating dome shape divides equal sized fields of burnt ochre and brown in *Untitled 11*, 2011. To ponder the flat areas of color and loosely outlined forms in these two works is to, on another level, think through the questions of the old (postmodernist) divide between facture as a regressive act of self-indulgent autonomy, and reproduction as a technologically aggressive act of engagement with the field of the social. This notion—with its attendant overvaluation of the lure of technology made in the modernist and postmodernist halcyon days of a Benjaminian regard for the utopia of new media—seems



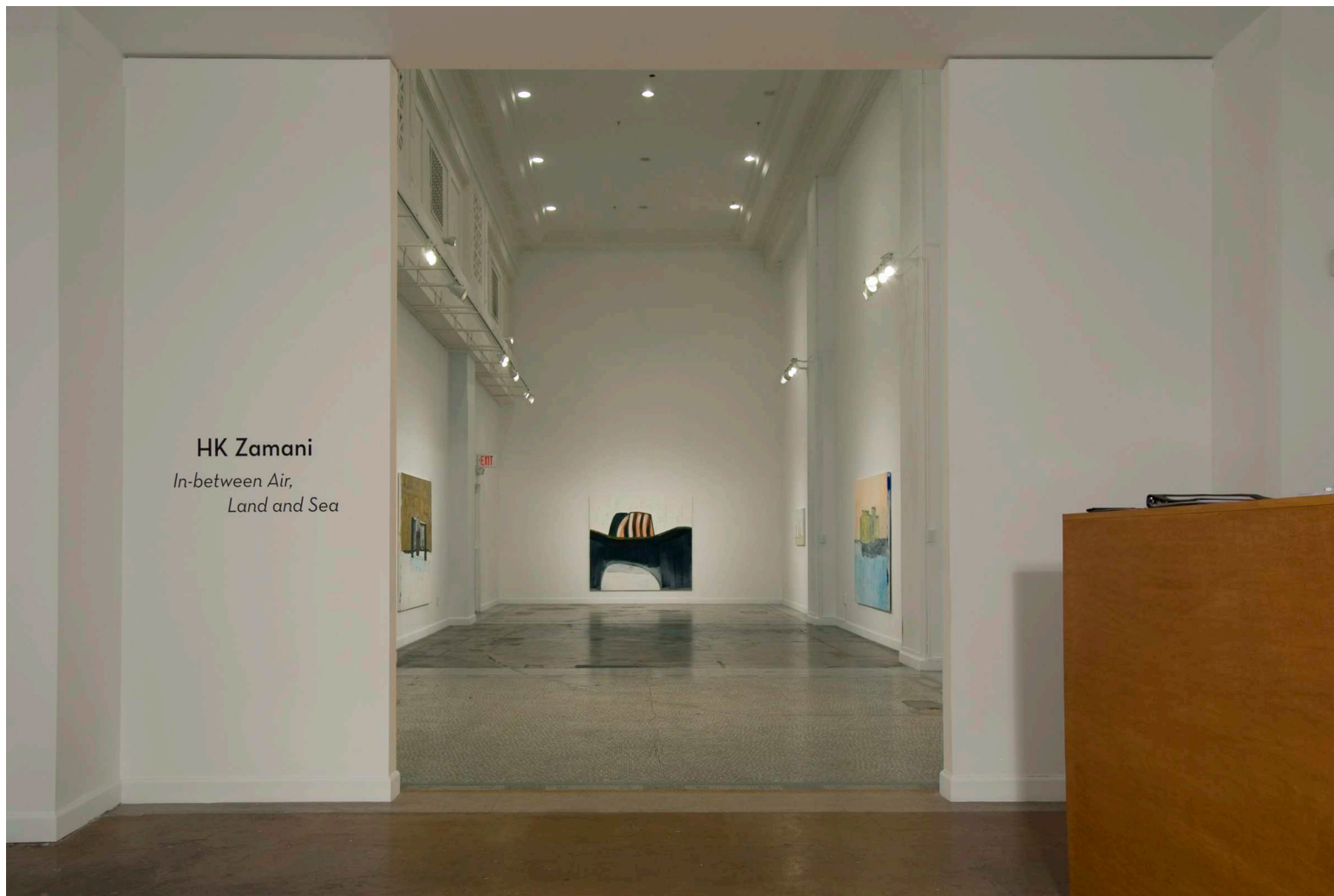
to have lost much of its zeal.

David Joselit proposed, in the aforementioned issue of *Artforum*, following Damisch's earlier argument, that contemporary painting could be understood as somewhat akin to the very technological imagery to which it once ran counter: drawing its critical potency from the legacy of Conceptual Art, contemporary painting (at least the kind that Joselit addresses) might be considered the site of a "a transfer of information rather than the production of new information itself." Joselit's argument is that for recent abstraction—refracted through a sense of the digital—the stakes are necessarily different than those of earlier precedents. Painters whose work "paint[s] the very texture of information" suggests a revived critical function, "the transmission of information," Joselit puts forth, "is also a charged political site."<sup>3</sup> In other words, painting no longer resides—if it ever did—in the realm of its own orbit; painting has come to belong to an array of pictorial and object devices at one's disposal. To take up abstract painting now is to take up the meta-language of a practice that cannot but reiterate its history and formal language. This might very well be Zamani's interest in abstract after a series of work which unfolded outward from painting to performance and installation; this new work takes autonomy itself as its object.

**Tom Folland** is a modern/contemporary art historian based in Los Angeles. His essay "Robert Rauschenberg's Queer Modernism: The Early Combines and Decoration" appeared in the December, 2010 issue of *The Art Bulletin*. He is currently working on an essay entitled "Appropriation After Postmodernism: Meg Cranston, Rachel Lachowicz and Liz Larner."

1. Hubert Damisch, "Eight Theses For (Or Against?) a Semiology of Painting" (1977) *Oxford Art Journal* 28: 2 (2005): 257-267
2. MOCA Press Release. "The Painting Factory: Abstraction Since Warhol." [http://www.moca.org/pdf/press/MOCAPaintingFactory\\_release.pdf](http://www.moca.org/pdf/press/MOCAPaintingFactory_release.pdf). [Accessed May 17, 2012].
3. David Joselit, "Signal Processing: Abstraction Then and Now," *Artforum* 49: 10 (Summer 2011): 360.

Installation View  
CB1 Gallery

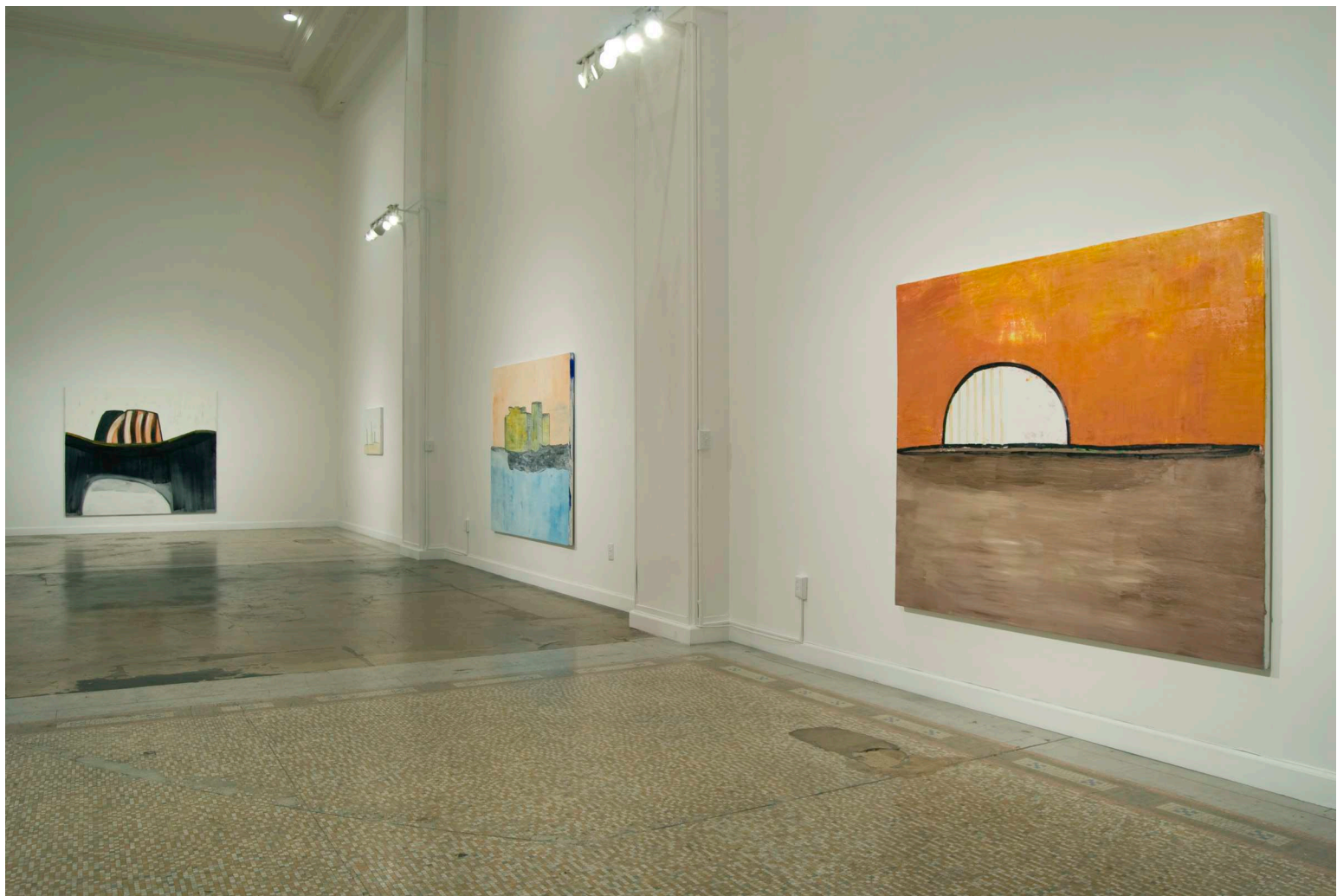


Installation View  
CB1 Gallery

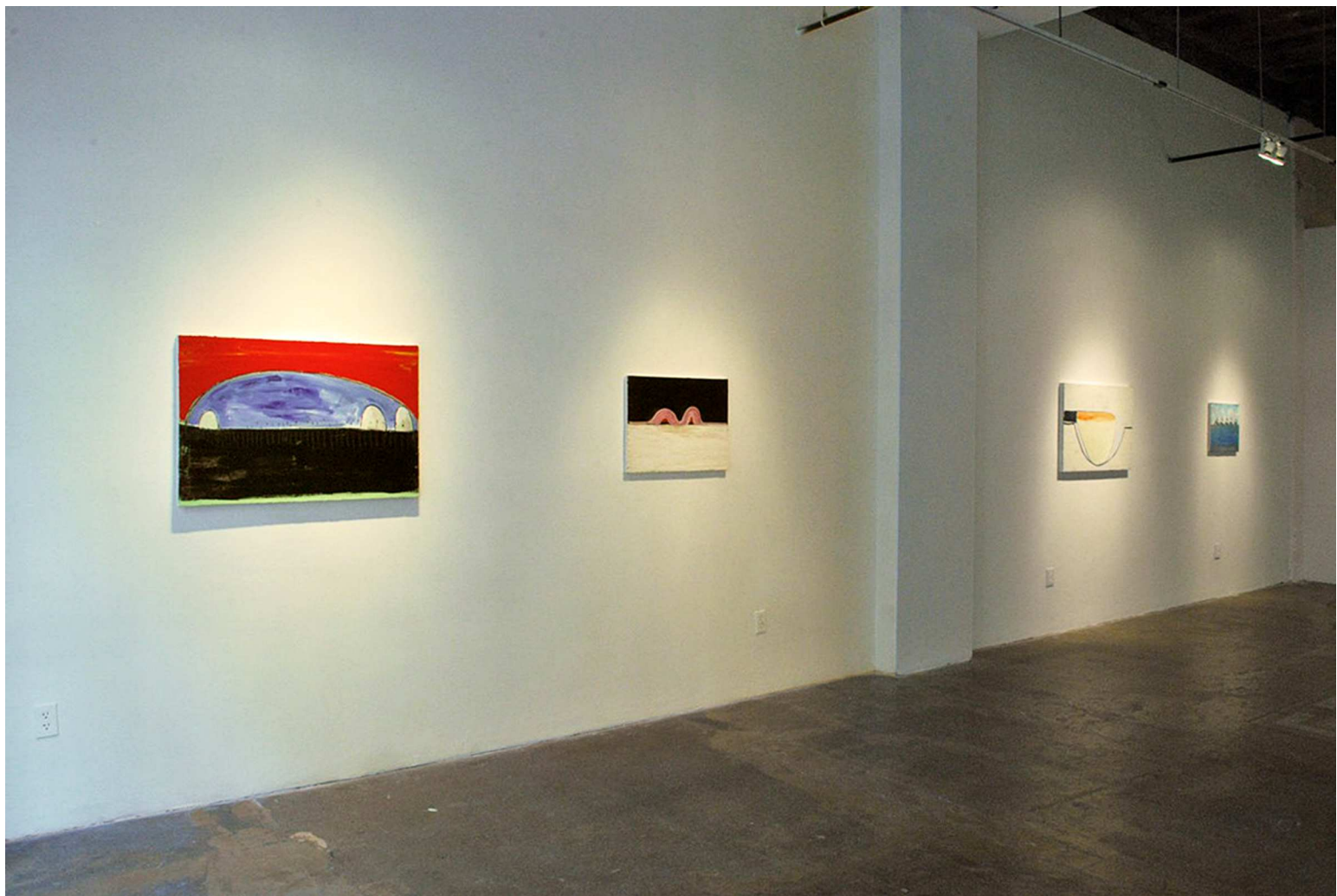




Installation View  
CB1 Gallery



Installation View  
CB1 Gallery



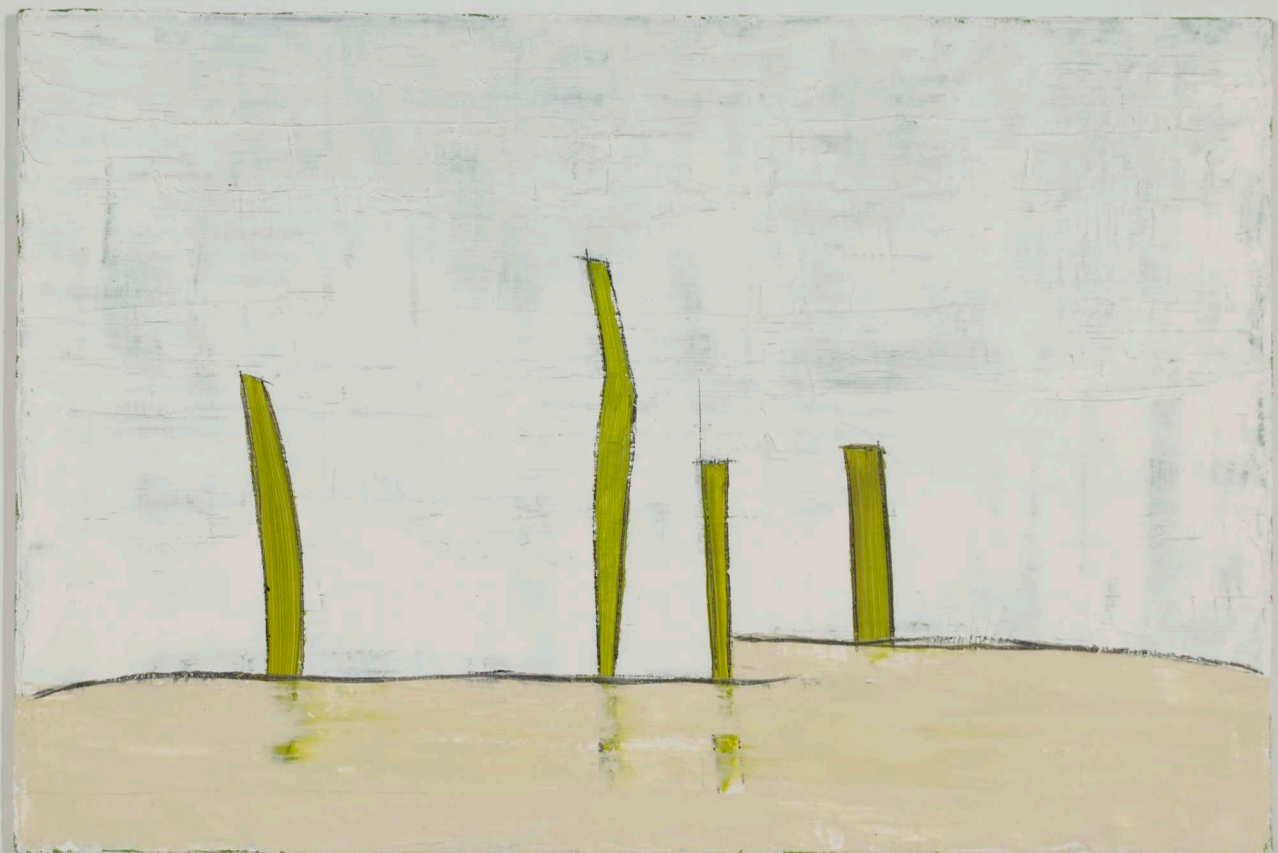
Installation View  
CB1 Gallery





*Untitled 1*  
2011  
Oil on canvas  
24 x 36 inches  
Private Collection





*Untitled 2*  
2011  
Oil on canvas  
18 x 24 inches  
Private Collection



*Untitled 4*  
2011  
Oil on canvas  
30 x 42 inches  
Private Collection



*Untitled 5*  
2011  
Oil on canvas  
24 x 36 inches





*Untitled 7*  
2011  
Oil on canvas  
24 x 36 inches  
Private Collection





*Untitled 8*  
2011  
Oil on canvas  
11 x 14 inches  
Private Collection



*Untitled 10*  
2011  
Oil on canvas  
60 x 72 inches



*Untitled 11*  
2011  
Oil on canvas  
60 x 72 inches



*Untitled 12*  
2011  
Oil on canvas  
60 x 72 inches





*Untitled 13*  
2011  
Oil on canvas  
18 x 24 inches



*Untitled 14*  
2011  
Oil on canvas  
70.5 x 78.5 inches



*Untitled 15*  
2011  
Oil on canvas  
60 x 72 inches

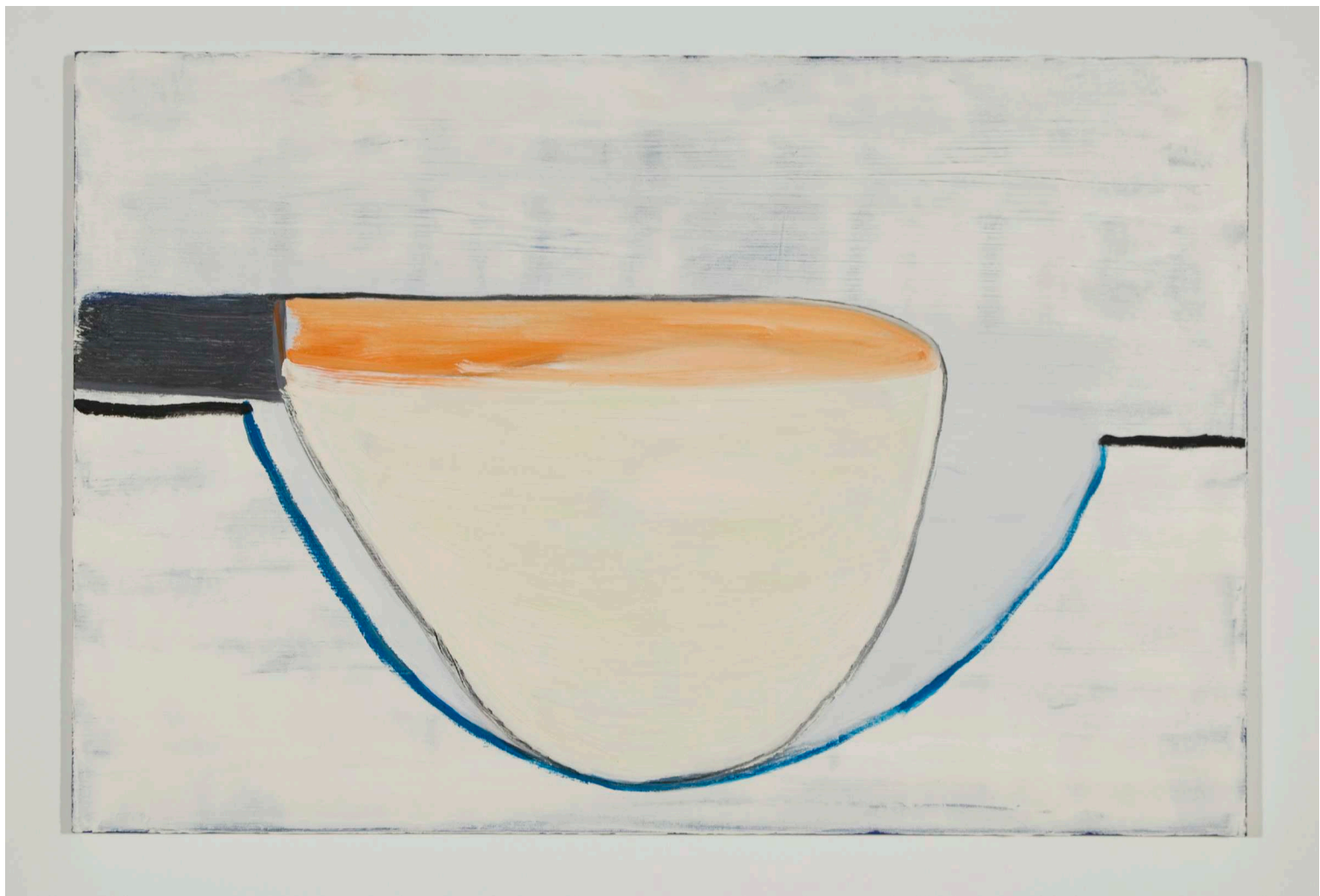


*Untitled 25*  
2010  
Oil on canvas  
16 x 20 inches





*Untitled 23*  
2010  
Oil on canvas  
24 x 36 inches



*Untitled 21*  
2010  
Oil on canvas  
11 x 14 inches  
Private Collection



*Untitled 5*  
2010  
Oil on canvas  
11 x 14 inches  
Private Collection









HK ZAMANI (AKA HABIB KHERADYAR)

SELECTED SOLO EXHIBITIONS

- 2011 *In-Between Air, Land and Sea*, CB1 Gallery, Los Angeles
- 2009 *Erased Exhibit*, PØST, Los Angeles
- 2008 *SolwayJones*, Los Angeles
- 2007 *House of Veneer*, 7th Place, Los Angeles
- 2006 *Star Spangled Banner*, Flood Gallery, Asheville, NC
- 2004 *The Ride*, Linc, San Francisco, CA
- 2003 *Edifice/Oedipus*, London Street Projects, Los Angeles  
*Fabric & Armature Paintings*, Miller/Durazo, Los Angeles
- 2000 *LA Art Court*, Pierogi 2000, Brooklyn, NY  
*New Work*, Linc, San Francisco, CA
- 1998 *Red*, Patricia Sweetow Gallery, San Francisco, CA
- 1997 *Stretch*, Miller Fine Art, Los Angeles  
*DNA Windows*, DNA Gallery, Provincetown, MA
- 1996 *Dot to Dot*, Room, Catalog, New York, NY  
*More Dots*, Gallery LASCA, Los Angeles
- 1995 *Pierce College*, Catalog, Woodland Hills, CA
- 1994 *Food House*, Santa Monica, CA
- 1991 *Mendenhall Gallery*, Whittier College, Whittier, CA
- 1990 *Karl Bornstein Gallery*, Catalog, Santa Monica, CA

SELECTED PERFORMANCES

- 2011 *Role Reversal*, curated by Carl Berg, Jose Drudis-Biada Gallery,  
Mt. St. Mary's College, Los Angeles, CA  
*TBD/TCB*, curated by Zach Bucek, Paredon Blanco, Los Angeles, CA
- 2010 *Psychic Outlaws*, curated by John Souza and Annie Buckley,  
Luckman Fine Arts Center, Los Angeles, CA  
*Difference & Repetition*, (two-person show), CB1 Gallery, Los Angeles, CA
- 2009 *Water*, Silpakorn University Art Center, Bangkok, Thailand  
*Elements*, Cal Poly San Lois Obispo, CA  
*On the Shoulder of Davids*, Jaus Gallery, Los Angeles, CA

- 2009 *Inadvertent Rapture*, Flexco, Los Angeles, CA  
*Psychic Outlaws*, exhibition *Psychic Outlaws*, curated by John Souza & Annie Buckley,  
 Luckman Arts Center, Los Angeles, CA  
*Independence in Dependence* (collaboration with Tomas Ruller), simultaneous performances  
 with simulcast, LA/Czech Republic  
*Fashion of the Veil*, Irrational Exhibit 7, Track 16, Santa Monica, CA
- 2007 *Open Situation*, Prague Quadrennial, Wenceslas Square, Prague, The Czech Republic.  
*Scheherazade I and II*, BWA Gallery, Bidgoszcz, Poland
- 2006 *Southern Veil*, Flood Gallery, Asheville, NC  
 1972, (collaboration with Amitis Motevalli), Track 16, Santa Monica, CA
- 2004 *Edifice/Oedipus IV*, Kampa Museum, Prague, The Czech Republic  
*Certain Traces*, (collaboration with Tomas Ruller), Karlin Space, Prague, The Czech Republic  
*Face to Face*, (collaboration with Tomas Ruller), Municipal Gallery at Barnsdall, Los Angeles
- 2004 *White on White, Even*, Guggenheim Gallery, Chapman University, Orange, CA
- 2003 *White on White, Even*, Ise Cultural Foundation, New York, NY  
*Impasse/In the Veil III*, Riva Gallery, New York, NY  
*Edifice/Oedipus III*, Art Omi, Ghent, NY  
*Edifice/Oedipus*, London Street Projects, Los Angeles
- 2002 *Impasse/In the Veil*, Armory Center for the Arts, Pasadena, CA  
*Impasse/In the Veil II*, Frankfurt International Art Fair, Germany
- 1999 *Blue Seai*, Arizona State University Art Museum, Online Catalog, Tempe, Arizona
- 1997 *Dotman*, Kulturzentrum bei den Minoriten, Graz, Austria  
*Martyrdom*, W139, Amsterdam, The Netherlands
- 1996 *The Climb*, Municipal Art Gallery, Video, Barnsdall Park, Hollywood, CA
- 1989 *East/West, Gong*, (collaboration with Tomas Ruller) Prague, The Czech Republic
- 1981 *Lawrence Knack #7*, The Only Open Sometimes Art Gallery, Manhattan Beach, CA

#### SELECTED GROUP EXHIBITIONS

- 2011 *Role Reversal*, curated by Carl Berg, Jose Drudis-Biada Gallery,  
 Mt. St. Mary's College, Los Angeles, CA  
*TBD/TCB*, curated by Zach Bucek, Paredon Blanco, Los Angeles, CA
- 2010 *Psychic Outlaws*, curated by John Souza and Annie Buckley,  
 Luckman Fine Arts Center, Los Angeles, CA

- 2010 *Difference & Repetition*, (two-person show), CB1 Gallery, Los Angeles, CA
- 2009 *Water*, Silpakorn University Art Center, Bangkok, Thailand  
*Elements*, Cal Poly San Lois Obispo, CA  
*On the Shoulder of Davids*, Jaus Gallery, Los Angeles, CA  
*Inadvertent Rapture*, Flexco, Los Angeles, CA 2007  
*A Certain Slant of Light*, Rush Philanthropic Arts Foundation, New York, NY
- 2006 *Materialwise (Revisited)*, domestic setting, curated by Carl Berg, Venice, CA
- 2005 *C.O.L.A Anniversary Exhibit*, Los Angeles Municipal Art Gallery, Barnsdall Park
- 2004 *C.O.L.A Exhibit*, Los Angeles Municipal Art Gallery, Barnsdall Park  
*Irrational Exhibits*, Traction 16 Gallery, curated by Lida Abdul & Deborah Oliver, Santa Monica  
*Minimal Form*, Galerie Dionisi, Los Angeles  
*Poetics of Proximatey*, curated by Lida Abdul and Gul Cagin, Guggenheim Gallery, Chapman University, Orange, CA  
*Continental Divide*, curated by Mark Zimmermann, Planet Tyland, Brooklyn, NY  
*Lotusland*, curated by Nancy Gregory, Connecticut College, New London CT  
*Coverage*, M+R space to fill, curated by Shane Bradford, London, England  
*Dialogue Prague/LA*, curated by Barbara Benish, Los Angeles and Prague, The Czech Republic
- 2003 *-[not (painting)]*, curated by Koan Jeff Bysa, Ise Cutural Foundation. New York, NY  
*Specificity*, Riva Gallery, curated by Odili Donald Odita, New York, NY  
*In the Gloaming*, Art Omi, curated by Koan Jeff Bysa, Ghent, NY  
*Sequel*, curated by William Radawec, domestic setting, Los Angeles  
*25 Years of Separation*, curated by Farzad Karimi, ArteCultural, Los Ageles, CA  
*Gridlock*, curated by Kristina Newhouse, West LA College Art Gallery, Los Angeles
- 2002 *Transit: survival skills*, Park Paradise Complex, curated by Leo Bravo, Scottsdale, Arizona  
*Painting's Edge*, curated by Roland Reiss, Idyllwild Art Foundation, CA  
*California Dreamin'*, Davis-Keil Gallery, Naples, Florida  
*Five*, Superior, curated by Bill Radawec, Cleveland, Ohio
- 2001 *Big Plastic*, Armory Center for the Arts, curated by Jay Belloli, Pasadena, CA  
*Ocular Spectrum*, Raid Projects, curated by Carl Berg, Los Angeles
- 2000 *08-30-00*, Gallery 138, Kent State University, curated by Bill Radawec, Kent, Ohio  
*Murals*, Irvine Fine Arts Center, curated by Carl Berg, Irvine, CA
- 1999 *Sig-Alert*, Arizona State University Art Gallery, curated by John Spiak Online Catalog, Tempe, AZ  
*Ulema*, Galerie Hohenthal und Bergen, Berlin, Germany

- 1999 Venus, ARC, Vienna, Austria
- 1998 Painting Language, L.A. Louver Gallery, curated by Kimberly Davis, Venice, CA  
Other Related Areas, University Gallery UCI, curated by Brad Spence, Irvine, CA
- 1997 New Acquisitions, Los Angeles County Museum of Art, Los Angeles  
Papier, Galerie Hohenthal und Bergen, Berlin, Germany
- 1997 118 W / 24 N, Kulturzentrum bei den Minoriten, Graz, curated by Sam Erenbeg, Austria  
CA90001-185, W139, curated by Theo Tegelaers and Carl Berg, Amsterdam, The Netherlands.
- 1996 Investigations, The Municipal Art Gallery, curated by Noel Korten, Catalog, Los Angeles  
Pyuntack City Museum, curated by Carl Berg, Catalog, Pyuntack City, Kyungkido, Seoul, Korea.
- 1995 Summer Show, Room, curated by Richard Dickens, New York, NY  
Bumpy, POST, curated by Habib Kheradyar, Los Angeles
- 1994 House of Styles, TRI Gallery, curated by Rory Devine, Hollywood, CA  
Group Show, domestic setting, curated by Bill Radawec, Los Angeles  
Current Abstraction, The Municipal Art Gallery, Catalog, Los Angeles
- 1993 Soft Surfaces, TransAmerica Building, San Francisco, CA  
World News, Muckenthaler Cultural Center, Catalog, Fullerton, CA
- 1992 Emigrant Abstraction, Butler Art Gallery (Municipal Museum), Kilkenny, Ireland  
Art from Ashes, Pauley Pavilion/UCLA, Los Angeles  
Far Bazzarr, Old Federal Building, Los Angeles
- 1991 World News, Beyond Baroque, Venice, CA  
Amnesty International, Hilton Hotel, Los Angeles
- 1990 Faculty Exhibit, University Art Gallery, CSU Dominguez Hills, Carson, CA  
New Edge, Karl Bornstein Gallery, Santa Monica, CA
- 1989 Dialogue: Prague/Los Angeles, Gallery Mladych, Prague, The Czech Republic  
Dialogue: Prague/Los Angeles, Lidovy Dum, Prague, The Czech Republic
- 1988 VEX, Lindhurst Gallery, USC, Los Angeles  
3rd International Art Fair, Convention Center, Los Angeles
- 1987 Salon des Independents, Richard/Bennett Gallery, Los Angeles  
Fringe of the Fringe, Hinshaw Gallery, Pitzer College, Claremont, CA

#### BIBLIOGRAPHY

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- Frank, Peter, "In-between Air, Land and Sea," The Huffington Post, June 24, 2011

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Shaw, Michael, "In-between Air, Land and Sea," *Visual Art Source*, July, 2011  
Harnish, Tracey, Harnish, *LA Art Diary*, HK Zamani's In-between Air, Land and Sea, June 20, 2011  
Pagel, David, "for Your Pleasure," *L.A. Times*, August 30, 2010  
West, Andrew J., 'Crossing Borders with Creativity,' *Bangkok Post*, March 2009  
Shaw, Michael, *ArtSlant*, Kamikaze at PØST, Los Angeles, September 2009  
Dambrot, Shana-Nys, 'HK Zamani: Shelter from the Storm,' *Flavorpill*, Los Angeles, June 14, 2008  
Myers, Holly, "C.O.L.A. Exhibit," *LA Times*, May 31, 2004  
Golman, Edward, "C.O.L.A. Exhibit," *Art Talk-KCRW*, May 11, 2004  
Zimmermann, Mark, "-[not (painting)]", *artUS*, Inaugural Issue, Fall 2003  
Schwarzman, Carol, "Specificity," *Artpapers*, September-October, 2003  
McGovern, Thomas, "Habib Kheradyar at MillerDurazo," *Artweek*, April 2003  
Newhouse, Kristina, "domestic setting," *Artnet Magazine*, April, 2003  
Frank, Peter, "Art Picks of the Week," *L.A. Weekly*, February, 2003  
Zimmerer, Kathy, "'Habib Kheradyar at MillerDurazo," *Artscene*, February, 2003  
Knight, Christopher. "Pig Plastic," *Los Angeles Times*, Friday, November 30, 2001  
Berk, Amy, "Habib Kheradyar at Linc," *Artweek*, January 2001, vol. 32, issue 1, pp.16-17  
Schmerler, Sara, "Habib Kheradyar at Pierogi 2000," *Art in America*, December 2000, p.117  
Roche, Harry. "Habib Kheradyar," *S.F. Weekly*, November 2000  
Baker, Kenneth, "Kheradyar's Objectivity," *San Francisco Chronicle*, October 28, 2000, D1-2  
Pagel, David, "Abstract View," *Los Angeles Times*, August 29, 1998, F 26  
Roche, Harry. "Habib Kheradyar and...", *Artweek*, September 1998, pg 19  
Iannaccone, Carmine. "Habib Kheradyar," *Art/Text*, November-January 1997-98, pp 76-81  
Kandel, Susan. "Stretch," *Los Angeles Times*, April 18, 1997, F21  
Wilson, William. "Investigations," *Los Angeles Times*, June 4, 1996, F4  
Greene, David. "Painting the Town," *L.A. Reader*, September 29, 1995, p 14  
Kugelman, Kerry. "Bumpy," *Art issues.*, November/December 1995  
Kandel, Susan. "Bumps and More Bumps," *Los Angeles Times*, October 6, 1995, F24  
Zimmerer, Kathy. "West Coast Abstraction," *Artweek*, September 1996, pp 14-15  
Butler, Brian, "The Acceptance of History; Building of Hope," *Visions*, Summer '93, pp 26-27  
Scarborough, James, "L.A. Prophet and Loss," *Art Press International*, October 1993, p E11  
Frank, Peter, "Art Picks of the Week," *L.A. Weekly*, June 22, 1990, p 116  
Levin, Kim, "Blank Czech," *The Village Voice*, September 19, 1989, pp 92-3

#### PROFESSIONAL ACTIVITIES

1995-present Founder/Director, PØST, Los Angeles  
2011 Visiting Faculty, UCLA, CA  
2008-present Director, Long Beach City College Art Gallery, CA  
2006 Visiting Faculty, California State University, Long Beach, CA  
2001-2005 Adjunct Faculty, American Intercontinental University, Los Angeles  
2000 Visiting Faculty, "Graduate Seminar," University of California at Santa Barbara, CA  
1995-99 Adjunct Faculty, Woodbury University, Burbank, CA  
1994-95 Director/Curator, Cerritos College Fine Arts Gallery, Norwalk, CA  
1991-92 Co-Curator, California State University at Dominguez Hills, Carson, CA  
1988-95 Adjunct Faculty, California State University, Dominguez Hills, Carson, CA  
1987 Director/Curator, Claremont Graduate University Art Gallery, Claremont, CA

#### SELECTED HONORS AND AWARD

2009 Long Beach City College Foundation Grant, CA  
2004-5 California Foundation Grant, Los Angeles  
2003-4 C.O.L.A. Grant, City of Los Angeles  
2000 Alumni Hall of Fame Founding Member, Claremont Graduate University, CA  
1997 Certificate of Honor for Contributing to the Arts, Woodbury University, Burbank, CA  
1990 Certificate of Honor for Contributing to the Arts & Humanities, CSUDH, Carson, CA  
1986-88 California Graduate Fellowship

#### LECTURES AND PANELS

2009 Visiting Artist, Tyler School of Art, Philadelphia, PA  
2005 Noel Fellowship Juror, Milwaukee, WI  
2003 Visiting Artist, San Francisco Art Institute, CA  
2002 Visiting Artist, University of Wisconsin-Milwaukee, WI  
Visiting Artist, Painting's Edge: Advanced Painting Workshop, Idyllwild Art Foundation, CA  
Visiting Artist, Cal Poly, San Luis Obispo, CA  
Visiting Artist, Cal State University, Long Beach, CA  
2000 Sculpture International, Panel Discussion organized by Kay Whitney, Houston, Texas  
Visiting Artist, Claremont University, Claremont, CA  
Visiting Artist, University of Madison, WI

2000 Visiting Artist, Brad Spense' Art Seminar, Santa Ana College, Santa Ana, CA  
Visiting Artist, University of Southern California, Los Angeles  
1999 Visiting Artist, California State University, Santa Barbara, CA  
1998 CAA, Panel Discussion on Installation Art organized by Kim Yasuda, Los Angeles  
New media, Panel Discussion, Design Week, Pacific Design Center, Los Angeles  
1997 Visiting Artist, Art Institute, Amsterdam, The Netherlands  
1993 Visiting Artist, Art Center, Pasadena, CA  
1988 Visiting Artist, El Camino College, Torrance, CA

#### SELECTED COLLECTIONS

Berkeley Art museum, University of California, Berkeley  
Los Angeles County Museum of Art, Permanent Collection

#### EDUCATION

1988 MFA in Painting, Claremont Graduate University, Claremont, CA  
1986 BA in Studio Arts, California State University, Dominguez Hills, Carson, CA  
1979 AA in Art, El Camino College, Torrance, CA

This catalogue is published  
on the occasion of  
the exhibition

**H.K. Zamani: *In-between Air, Land and Sea***  
May 22 - July 10, 2011

**CB1 Gallery**  
207 W. 5th Street  
Los Angeles, California 90013  
[www.cb1gallery.com](http://www.cb1gallery.com)

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ISBN 0-9819074-3-1







EXIT