

H.K. Zamani

Shelter from the Storm

June 14 - July 19, 2008

**SolwayJones**

Iranian-born American H.K. Zamani's work brings together widespread influences and interests. His career has encompassed both gallery directorship and artistic production. His highly acclaimed alternative gallery space, POST (1995-2005), was a mainstay of the Los Angeles art scene and instrumental in developing many artistic careers. As an artist, he has shown installations and presented performances in his now-native Los Angeles as well as in such venues as the Kulturzentrum bei den Minoriten (Austria), Hohenthal und Bergen (Germany), Pierogi (NY), Kampa Museum (Czech Republic), and LINC (San Francisco). He was awarded a C.O.L.A. grant in 2004 and a California Foundation Grant in 2005.

During this time, Habib's artwork has investigated and developed many themes. Certainly his ethnicity and country of origin has informed his work. Yet, he wants his place of origin to be less a source of given identity than a place of history and influence. His artwork shows him to be quite a Californian. Through the use of translucent stretched fabric in his wall pieces (1993-2005) he placed himself securely in the space and light art tradition of Robert Irwin, Larry Bell, etc. Further, as these wall pieces also read as following the tradition of monochromatic paintings, they reference the broader tradition of California minimalism.

Since 2002 Habib has been intrigued by a connection he sees between his fabric and armature works and Buckminster Fuller's use of the geodesic dome in relationship to the concept of "ephemeralization" or "doing more with less." As with his fabric and armature paintings, Zamani's use of the dome plays on both the transparency of various spaces and with the barriers such materials can present to entrance and/or experience. Fuller's dome represents an idealism that both seems to liberate and isolate (maybe all types of utopian thought have this two-sided nature). Questions of nationality, globalism and localized identities are investigated. One example of personal construction of identity relates to his name. Until 2006, H.K. Zamani was known as Habib Kheradyar. Then,

Habib decided to add Zamani - his father's name before changing it in Iran. Habib adopted it not only to reaffirm his family's tradition but also in order to symbolize his move from artist/gallery owner back to full-time artist. As many cultures use renaming to signal transitional moments in an individual's life, the move from Habib Kheradyar to H.K. Zamani symbolizes a "post POST" artistic endeavor and, at least metaphorically, is another spatial move (within the space of language) that shows how the ephemeral and the substantial are inextricably combined.

What to make out of an animated flying geodesic dome? What to make out of a floating geodesic dome in disarray? One begins by thinking of Buckminster Fuller, Black Mountain College, and the year 1948. Bucky's failed dome experiment of that place and time is now legendary - a bizarre event, the construction of a geodesic dome, the "structure of the future" in the remote wilds of the North Carolina forest. The geodesic dome now serves as an icon to the creative ideals bundled within high modernism. In fact, it is a most characteristic image of one of today's sacred ideas inherited from modernism - that of efficiency. Like Buckminster Fuller's "Dymaxion House" and the "Dymaxion Car", the geodesic dome was advocated as a more efficient, and therefore improved, version of traditional human creations. As such, it serves to highlight the surreal qualities attached to the contemporary fetish of efficiency. It is, to say the least, interesting to note what strange creations the dream of efficiency has produced. "Bucky" was sure that the dome was more efficient than other structures. This may be correct, but efficient for what end? In the end, the dome is about as efficient a structure for human beings as a DeLorean was the future of the automobile.

H.K. (Habib Kheradyar) Zamani's work celebrates the noble failures and the worrisome successes of such futuristic ideals of efficiency. A sense of celebratory loss is embodied in his meticulous paintings of domes. Chrome, stainless steel and other stylish materials of the past's future

are central in constructing the subject matter of his latest work. A combination of the California light aesthetic and Disney futurism creates a progress-oriented nostalgia for Fuller-esque visionaries. Zamani's art is hopeful, but it is rooted in a remembrance of the past's hopes as well.

Zamani paints such icons as tributes. Not, of course, to a naive god of efficiency. But the painstaking precision and elegance can only be the evidence of a thoughtful optimism towards the future. What sort of provocation or revelation is intended when Habib presents a hovering tattered dome for our viewing? Habib offers that the results of his creative journey are as mysterious to him as to the viewer. But I am not so sure. Zamani's work shows very clearly that he deliberately searches for a way to create artworks that produce a particular and unique type of wonder. He is a very considerate and thoughtful provocateur. While Zamani's work leads us to question, to wonder, to think about large and troubling issues it does so not by shouting, not by attacking, but by quietly engaging the viewer. The careful craftsmanship is part of the engagement, and part of the question. As with the dome he created for his Star Spangled Banner show here in Asheville, his domes in general are beautifully constructed and/or rendered but clearly not "functional" (unless one could classify "flying" or "waving in the breeze" as a "function of a dome").

Habib is fond of the following statement by Benjamin:

*"A Klee painting named "Angelus Novus" shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage and hurls it in front of his feet. The angel would like to stay, awake the dead, and make whole what is smashed. But a storm is blowing in from paradise; it has got caught in his wings with such violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress."*

I imagine seeing sitting in the pile of debris some DeLoreans, a few Dymaxion creations and many chrome and stainless steel geodesic domes. Should the backwards-looking angel mourn this as a tragedy? Might it even, possibly, be a source of the tragedy? Or, just as possibly, could these few failed idiosyncratic additions to the pile serve as a source of imaginative hope so that those that might see the future can avoid such "efficient" destruction? Zamani's work looks at the mini tragedies of history as a source of optimism, as a source of hope. Habib's work exemplifies Emersonian optimism. Rooted in multiple cultures and traditions, consciously picking from tradition and future hopes, engaged by elements as disparate as Persian tradition and fifties utopianism, H.K. Zamani's work helps the viewer look to a time where the future, where progress does not just portend a storm.

**Brian E. Butler**

Chair, Department of Philosophy  
University of North Carolina at Asheville

**Bell-est (Ballad, Ballard, Ballast, Blast)**

2004-2008

fabric, steel struts, hardware, fluorescent lights, ballasts, wiring

7.5 (h) x 15 feet in diameter

(main gallery installation view)



Flight #2 (Spring in Downtown)

2008

oil on canvas

84 x76 inches



**Dome on Gray**  
2008  
oil on canvas  
24 x 36 inches

**Black to Black**  
2008  
oil on canvas  
24 x 36 inches





**Flight #1 (El Sereno)**

2008

oil on canvas

24 x 36 inches



**Stella(r) #9**

2008

oil and spray paint on canvas

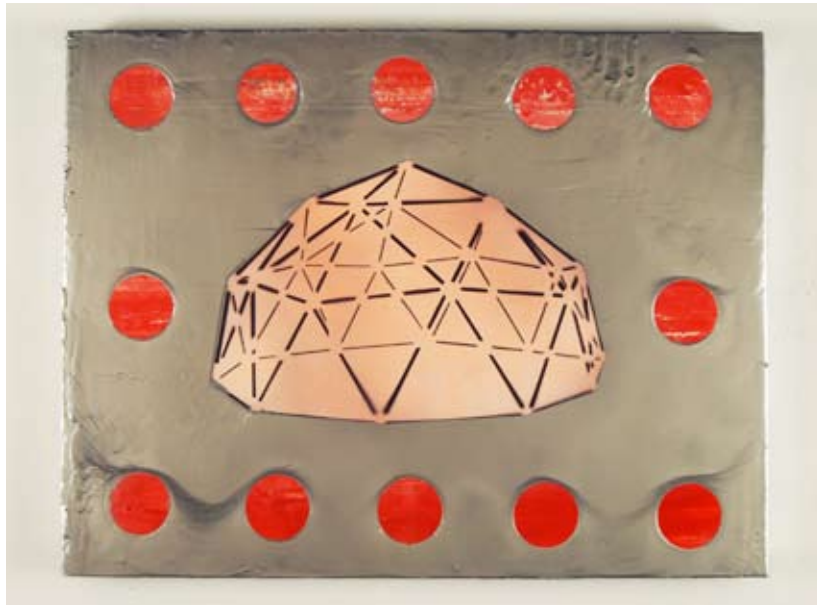
28 x 36 inches

**Stella(r) #8**

2008

oil and spray paint on canvas

28 x 36 inches



**Stella(r) #2, 4, 5, 6, 1 (from top to bottom)**

2007

oil and spray paint on canvas

11 x 14 inches (each)

(back gallery installation view)



**Flying Dome**

2008

Flash Animation

DVD and player/monitor  
(video still)





## **Strange Vessels**

### **Unit 1**

2008

paper, wax, shellac, spray paint

7 x 5.5 inches in diameter

### **Unit 2**

2008

foamcore, sealer, spray paint

5 x 10 inches in diameter



## H.K. Zamani (a.k.a. Habib Kheradyar)

### SELECTED SOLO EXHIBITIONS

- 2008 Shelter from the Storm, SolwayJones, Los Angeles
- 2007 House of Veneer, PØST, 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

- 2007 Open Situation, Prague Quadrennial, Wenseslas Square, Prague, The Czech Republic.  
Open Situation, Performance Art Center, Lublin, Poland  
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  
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

## SELECTED GROUP EXHIBITIONS

- 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  
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  
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
- 2003 -[not (painting)], curated by Koan Jeff Bysa, Ise Cultural 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 Angeles, 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  
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  
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

- 1992 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

- Geer, Suvan, "C.O.L.A. 2004," Artweek, September 2004, p. 20
- Myers, Holly, "C.O.L.A. Exhibit," LA Times, May 31, 2004
- Goldman, 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. "Big 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
- Ianacconne, 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

- 2008-present Gallery Director, Long Beach City College, Art Gallery, Long Beach, CA
- 2006 Adjunct Faculty, California State University, Long Beach, CA

1995-2005 Founder/Director, POST, Los Angeles  
2001-2005 Adjunct Faculty, American Intercontinental University, Los Angeles  
2000 Visiting Faculty, "Graduate Seminar," University of California 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 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

2005 California Foundation Grant, Los Angeles  
2004 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

2005 Noel Fellowship Juror, Milwaukee, WI  
2003 Visiting Artist, San Francisco Art Institute, CA  
2002 Visiting Artist, University of Wisconsin-Milwaukee, WI  
Visiting Artist, University of Madison, 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, Brad Spense's 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 Fine Arts, El Camino College, Torrance, CA

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**SolwayJones**  
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[solwayjonesgallery.com](http://solwayjonesgallery.com)

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