

# Kheradyar Reshapes Space With Flowing Transformations

## ART REVIEW

Long maligned as hallucinatory melodrama, Op art has been slowly working its way back into the conversation, through Philip Taaffe's 1980s homages to Bridget Riley; Jennifer Steinkamp's pulsating video projections; and now, in Habib Kheradyar's writhing ode to moiré, at Miller Fine Art.

Kheradyar has covered an entire room in the winningly garish material: three walls in black, the fourth in a luscious pink. The irregular, wavy, even watery quality of the fabric, heightened as it catches the light, causes all sorts of Alice in Wonderland effects to take place: Walls quiver, the ground shifts, one loses one's bearings—happily, I might add.

However, transformations usually entail violence of some sort, and indeed the piece smothers the room that contains it. Doors and windows are leveled into two-dimensional pictures, dysfunctional traces of the living, breathing space that once was. I suppose you could read this as a wry commentary on art's will-to-power, but I wouldn't. Kheradyar is too sly for such grandstanding but thankfully not above theatrics.

—SUSAN KANDEL

■ *Miller Fine Art, 8720½ W. Pico Blvd., (310) 652-0057, through May 10. Closed Sundays, Mondays and Tuesdays.*