

San Francisco Chronicle

DATEBOOK

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Kheradyar's Objectivity

The recent work of Los Angeles painter Habib Kheradyar at Linc has a different formula for the equation of energy and space.

Kheradyar attaches simple wire armatures to panels he covers with bright, even color.

When he stretches thin fabric over the picture surfaces, the armatures make it bulge and stretch. Moire patterns result. Rippling and shifting with every change of the viewer's position, they recall the illustrations of magnetic fields in old science textbooks.

Kheradyar seems to participate in the postmodernist flurry of revived interest in op and psychedelic art, although his largest piece, subtitled "lemon and lime" for its shrill green and yellow hues, brings to mind L.A. "light and space" artist Robert Irwin.

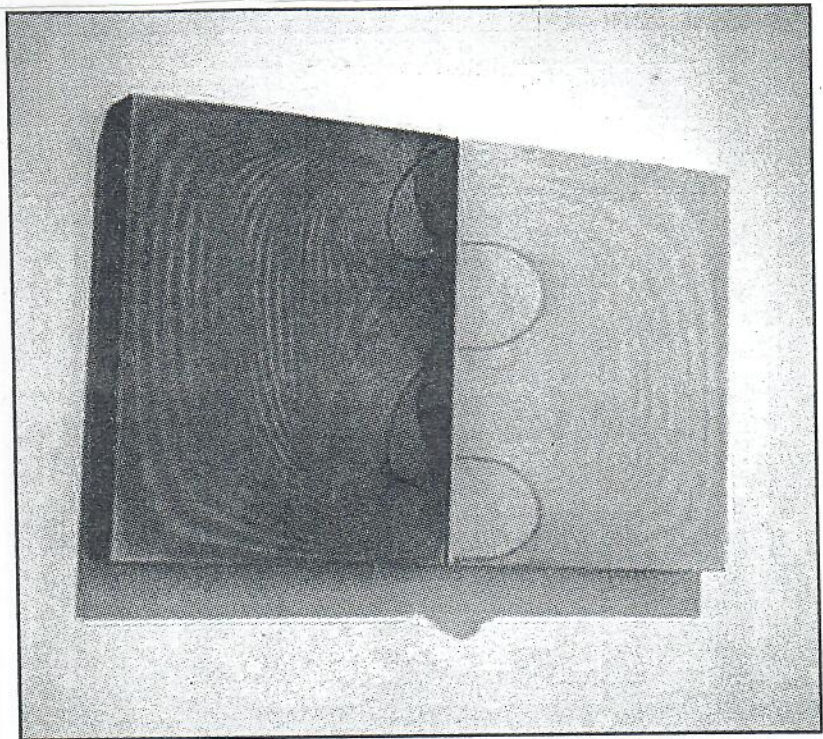
Look closely at this picture for a while and the optical after-burn of its color will turn the white wall behind it lavender.

Despite its involvement with light and perceptual flux, Kheradyar's work puts one's optimism about painting's prospects to the test.

Its reliance on automatic effects and its repositioning the action forward of the picture surface suggest that interior, hand-governed nuance as a genuine source of energy in painting may finally be played out.

Kheradyar joins a growing number of contemporary painters who see the future of their art depending on the kind of objectivity it can achieve.

**KENNETH
BAKER**
Art



Habib Kheradyar stretches fabric over wire to create moire patterns in his works, such as "No. 2 (grey/green)," at Linc Real Art.

GALLERY SHOWS

HABIB KHERADYAR: NEW WORK:
Through Nov. 30. Linc Real Art, 1 Otis St., San Francisco. Hours: noon to 5 p.m. Thursday through Saturday. (415) 503-1981.