-[not(painting)]"

BY MARK ZIMMERMANN [(Daint

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Goya said that, "Painting, like poetry, selects in the universe whatever she deems most appropriate to her ends." This statement seems to back up the proposal by the noted curator Koan-Jeff Baysa. His exhibition, "-[not(painting)]: Extending the Field," at the Ise Cultural Foundation in New York City, featured artists working in a variety of media and reinvigorated the dialogue between the worlds of paint and alternative vehicles of expression. The artists— Margaret Evangeline, Emma Dewing, Gyoko Yoshida, Monica Castillo, Habib Kheradyar, and Kunie Sugiura—each contributed works that could be termed, in conceptual as well as formal equipollence, painterly. This referential approach offered a unique opportunity to view divergent art forms in a more agnate context. Indeed, the most stirring labors in the show, one by Emma Dewing and two by Habib Kheradyar, demonstrated with aplomb that the traditions of painting offer relevant contextual tools with which to create and extend the practices of contemporary art.

Dewing's largish sculptural wall piece, Untitled (2003), brought up the doctrines of automatism and the horizontal gestures of Pollock and Motherwell to great effect. Her technique, simply put, is to toss molten pewter on a surface and, upon its drying, scrap up the violent forms to reassemble them into various poetic bodies. This intoxicating work, in all its grim immediacy, served to remind one that within certain moments of clarity, art may extend itself beyond intellectual processes and the fashionable banality of irony to assume a vivid, physical resolve. As Arshile Gorky reminds us,

"Art must always remain earnest."

Kheradyar's two works, fittingly, concerned historical allusions. The first, Untitled Black, 1994-2003 (nylon, Lycra fabric, and stainless-steel armature on canvas), cites his own history as an artist notably his move from the traditional materials he used to create stunning works in the late '80s and early '90s. Most recently a creator of vivid stylized color. Kheradvar here went for the profundity of black, to gracious consequence. His inventive use of stretched fabric is an inquest into the moiré effect—the illusionary motion created by shadow and contour, creating a soft, ocular vibration. With his second work, the 2003 performance piece White on White, Even (fabric and human armature on wall), Kheradyar affixed on the very history of art itself, quoting Malevich's seminal painting White on White of 1918, which (rather inaccurately, to say the least) was to be the concluding effort of the painterly saga. Standing on a stool at a slight angle, arms outstretched, against a white square of fabric adhered to the wall,



another sheet of white synthetic material was stapled over Kheradyar. Once the stapling was completed and the stool removed, he was suspended within the confines of the picture plane. Stoically, he endured this metaphoric crucifixion for half an hour-in essence, becoming the very icon Malevich sought to destroy.



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HABIB KHERADYAR, WHITE ON WHITE, EVEN, 2003, PERFORMANCE AT ISE CULTURAL FOUNDATION, NEW YORK.