

REGEN PROJECTS *

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Khedoori Explores Being, Nothingness

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An expanse of empty space can suggest many things: a promise yet unfulfilled; the split second before something happens; a pause when there is nothing to say, or a breath when there is too much.

In new work at Regen Projects, Toba Khedoori dramatizes the artist's struggle with empty space—its metaphoric possibilities and very literal threat. For what is more menacing than nothingness? Could any evidence of the artist's fallibility be more convincing?

Khedoori shows three wall-sized paintings, each composed of several sheets of paper stapled to the wall. The paintings are a bit like Herculean doodles, notations blown up into object lessons: a window drawn again and again, with only the most minute variations; a brick tunnel that goes on and on, like something one simply forgot to stop drawing; and a series of simple geometric forms, rendered in paint that is precisely the color of a blue ball-point pen.

Surrounded by vast expanses of white paper, blank except for the faint erasures, half-hearted smudges and cat hairs trapped under the surface's thin layer of translucent wax, these images seem as if they were produced by someone obsessed with details, but oblivious to the larger picture.

Yet they are not as random as they might appear. The images are like asterisks that direct the eye elsewhere—to the space that surrounds them and the vexing question of how to master it.

Khedoori's work is daring in its scale and use of beauty. Many younger artists are dashing to embrace beauty, this decade's multi-purpose if rather redundant aesthetic. Few, however, are willing to ensnare it as a means and not merely an end.

Khedoori's work, by contrast, is haunting precisely so that it might be haunted by the spirit of speculation.