

**David Zwirner
43 Greene Street
New York, NY 10013
tel (212) 966 9074 fax (212) 966 4952**

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EXHIBITION: RACHEL KHEDOORI, TOBA KHEDOORI

DATES: April 30th - June 4th, 1994

Opening on April 30th, the gallery will present the work of Los Angeles based artists, Rachel Khedoori and Toba Khedoori, in a two person exhibition. The two artists, sisters, who were born and raised in Australia, will be showing for the first time in New York. Although the artists are related, Rachel Khedoori and Toba Khedoori work individually; they do not collaborate.

Rachel Khedoori is an artist who works with a variety of materials to create her work. In this project she is presenting a group of objects that include video monitors, folding tables, plants, bricks, sprayed chocolate and photographs. As a point of departure for this piece Khedoori examines Duchamp's manual of instructions on how to install "Étant Donnés" (Marcel Duchamp's last work, an installation on permanent view at the Philadelphia Museum of Art). Rather than viewing "Étant Donnés" via the peephole in the door, the manual shifts our perspective by examining the process that creates the illusion. Khedoori uses video as the peephole and her objects as sets. Performance, a certain physical activity within the objects are integral to this work. As the viewer walks through the gallery space he encounters a fragmented and non linear sequence of objects that effect each other both physically and psychologically.

Toba Khedoori has currently been working on large scale painting on paper. For this show she will exhibit a single 11 foot x 20 foot painting of a crane, used for construction. The immediacy of the drawing and the seductiveness of the paper, engages the viewer almost instantaneously. The giant size of the work acts as a screen that envelops the viewers vision. The scale also contrasts with the fragility of the paper which the artist simply staples to the wall in three parts. Within the work there is an acute awareness of detail and space which seem to suspend the image in time. It draws you in and in the same breath dissolves specific thought eluding any attempt at concrete interpretation.