

For Immediate Release **Avish Khebrehzadeh**

18 September – 26 October

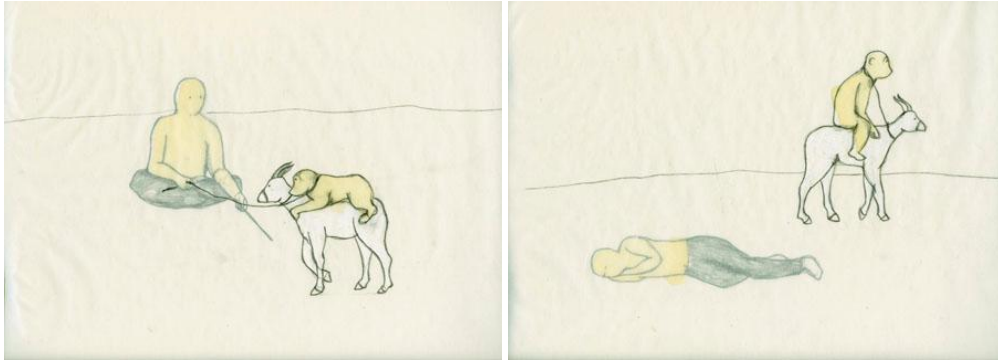


Falling Horse in Battle, 2008, Courtesy of Albion

Albion New York is pleased to present an exhibition of new drawings, paintings and animations by the Iranian-born artist **Avish Khebrehzadeh**. Opening on September 18, this will be the artist's first solo exhibition in New York City.

Khebrehzadeh's highly distinctive body of work features hand-drawn animations projected over wall-sized drawings and paintings. The contrast between the static images and the flickering animations creates a poetic effect that is both tranquil and haunting. The subtle and often inconclusive narratives touch upon the universal themes of human vulnerability, man's relationship to the natural world, and the search for solace, love and attention. As the curator Paolo Colombo has written, "These stories seem to be based on fairy tales but they are for adults, and they speak of miracles but also of the protection of loved ones, of hopes dashed by the neglect of men and of things, of loneliness and sorrow."

The exhibition features several major new works including **Falling Horse in Battle**, a two-channel synchronized video animation projected onto a diptych painting. One painting shows a soldier standing in front of a child and a sheep. The second depicts a family posing for an informal portrait. The projected video depicts the build up to a war, illuminating the two paintings with animated horses, cannons and marching infantry. In one scene, a lone soldier cleans his rifle and appears to aim it towards the child and sheep. Simultaneously, a small boy makes a toy bow and arrow and points it towards the soldier. Here, childhood and manhood cross paths in battle.



Monkey, Goat and Trainer, 2008, Courtesy of Albion

The exhibition also includes the new animation **Monkey, Goat and Trainer**. The work, drawn from a story by the contemporary Iranian writer Sadegh Choubak, centers on a monkey who is loyal to its trainer without understanding the meaning behind the tricks that it performs. One night, the trainer dies in his sleep, leaving the monkey in a state of confused liberty.

In **Within and Without**, a video animation is projected onto a painting based on the vice and virtue theme of Giotto's Cappella degli Scrovegni in Padova. In Khebrehzadeh's painting, the central character has torn his shirt to display his chest. The man's action is one of controlled anger, but the video projected onto his exposed chest depicts his secret wishes, desires and vulnerabilities.

"My work scrutinizes humans in their intimate moments with their surroundings," says Khebrehzadeh. "I'm interested in a reality that is impeccable inside, and impalpable in sight. This is a reality that is not changing day by day, season by season, and is not filtered through political views or events. I don't mean this in a religious sense, but rather as a human condition. Isn't that what literature has been trying to deliver as a collective effort?"

Notes to editors:

Avish Khebrehzadeh was born in 1969 in Tehran and currently lives and works in Rome and Washington D.C. She first gained international acclaim at the 2003 Venice Biennale when she won the Lion D'or, the prize awarded to a young Italian resident artist. She has since exhibited at Albion Gallery in London, P.S.1 in New York, and Macro in Rome.

In September 2008, Khebrehzadeh will be participating in the Liverpool Biennial. This exhibition, titled *International 08: MADE UP*, will feature Khebrehzadeh's *Theater II/III Affection*.

The exhibition will be on view by appointment from 18 September until 26 October.

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