

SEPTEMBER

Laleh Khorramian: *AFTEREYES*

October 10 - December 20, 2026

Opening Reception: Saturday, October 10th, 5-7pm



I build spaces where the past and future, visible and invisible, material and imagined collapse into one another. -Laleh Khorramian

SEPTEMBER is thrilled to present LALEH KHORRAMIAN: *AFTEREYES*, the artist's third solo exhibition with the gallery. The show will exclusively feature paintings on canvas and paper, a contrast to Khorramian's immersive environments. The refined rectilinearity of the installation is a stage for the wild complexity of her compositions, each a rich and mysterious realm.

AFTEREYES is a revelry of alternative perceptions that lie beyond temporal consciousness. Khorramian brings mysticism and storytelling into her work, drawing from both her heritage as an Iranian-American and the increasingly chaotic human condition. She endows her figures with the vulnerability and agency characteristic of those who inhabit the margins and are marked as alien. Through their heightened resourcefulness and adaptability, build possibilities out of difference.

In *AFTEREYES*, suites of smaller paintings are installed side by side, emphasizing the narrative nature of Khorramian's practice. Resembling film strips, they contain vignettes that invite us to draw connections between disparate parts. Khorramian's vocabulary is other-worldly and also deeply human. Hollow faces, incomplete figures, and indeterminate forms are intermixed with buildings, braids, books, easels, ladders, heads and hands. In many of these configurations, it's the backgrounds that are vast and densely colored. The subjects themselves are slight and monochromatic line drawings that appear to float unaffixed like scattered mirages. Khorramian's narratives could disassemble and reassemble in a myriad of ways.

Khorramian's largest works in the exhibition are banners with composited textile borders and clashing ornate patterns. In contrast to making garments, a known aspect of her practice, Khorramian renders clothing here as a narrative tool. Each banner centers a protagonist: a female standing large, facing front, donning an architectural cloak and peering from a head of fractals and orbed cavities. She inhabits and harbors shelters and portals while holding, carrying, and balancing others. She is transmutable and self-possessed, adaptively navigating both herself and her dependents through cryptic worlds. She is mortal and she is mythic.

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Laleh Khorramian (b. 1974 Tehran, Iran) studied at the Rhode Island School of Design, Providence, RI and earned her BFA at The School of The Art Institute of Chicago, Chicago, IL, (1997), and her MFA at Columbia University, New York, NY (2004). She has presented solo exhibitions at venues such as The Baltic Center for Contemporary Art, Newcastle, UK; Salon 94, New York, NY; Statements, Art Basel, Switzerland; Midnight Moment, Times Square, NY, and Galerie Krinzinger, Vienna, Austria.

The artist has participated in numerous group exhibitions including MASS MoCA, North Adams, MA; Sundance Film Festival, Park City, UT; Saatchi Gallery, London, UK; MoMA P.S.1, NY; Guggenheim, Abu Dhabi, UAE; Ballroom Marfa, Marfa, TX among others. Select awards include the Vasseur Artists' Award, the Pollock Krasner Foundation Grant, the Pat Hearn and Colin Deland Foundation Grant, The Gottlieb Foundation Grant and the Agnes Martin Award. In 2012, she published *Include Amplified Toilet Water* (Bartleby and Co. Publishers, Brussels, Belgium), which is housed in the collections of MoMA, Centre Pompidou, and the Royal Library of Belgium. In 2013, she created LALOON, an ongoing project of hand-painted garments and costumes, as an extension of her artistic practice. Khorramian lives and works in upstate NY where she is Visiting Artist in Residence at Bard College.