

LALEH KHORRAMIAN
MYTH MAKER



August 12, - October 15, 2023 / SEPTEMBER GALLERY, NY



Occupying the South Gallery, Khorramian's new series of collages offer strange and playful compositions that appear to spin, as if in a continuous cycle. The works presented share the formal device of a vertical totem referencing the spine. Often derived from her dreamlife, the surrealist nature of her imagery looks to this central channel of the body as the apex and source that radiates feminine force and spiritual power.



Performances in vacant lots.
2023, ink, oil paint, conte,
gouache, graphite, gold thread,
polypropylene, 26" x 20"



The way to go is through.
2023, ink, oil paint, thread,
polypropylene, 31" x 13"



Carousel.

2023, ink, oil paint, colored gels,
colored pencil, conte, enamel,
gouache, graphite, polypropylene,
31" x 13"



The truth is in the dirt.
2023, ink, oil paint, colored gels,
conté, gouache, polypropylene,
32" x 15.5"



Red eye lore.

2023, ink, oil paint, colored gels,
silver tape, conte, gouache,
graphite, spray paint,
polypropylene, 22.5" x 16"



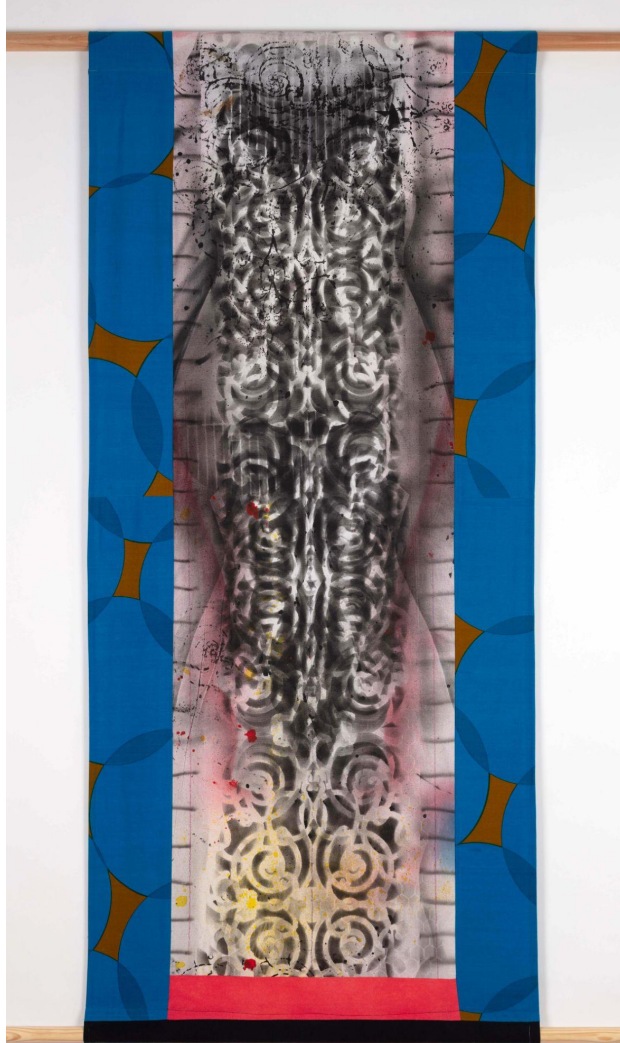


Hanging in the center gallery are Khorravian's *Banners*, a series first created for her exhibition at the Baltic Center for Contemporary Art, UK. These large collages of silk, canvas and fabric are made with automotive spray guns, lockstitch sewing, painting and stenciling. Verging on surrealism and science fiction, the tapestry-like totems are suspended and weighted like scrolls, the suggestion of a garment or dress form as a primary subject emerging as a recurring thread.





Fosselle.
2021, acrylic, cotton, muslin,
pine, hardware, 72" x 29"



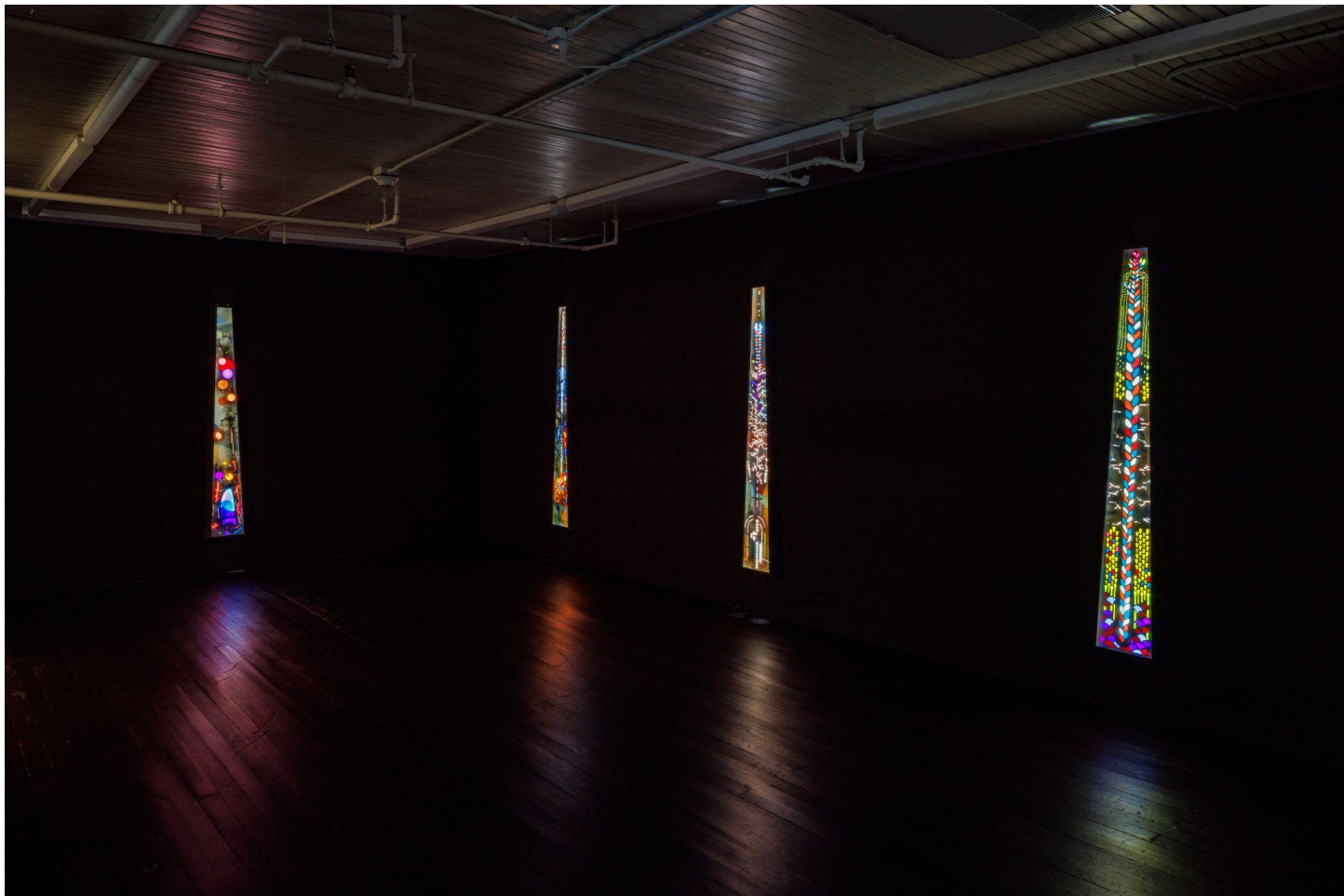
She is not one of us, she is home.
2023, acrylic, oil paint, ink, blood,
canvas, cotton, velvet, linen,
polyester thread, pine dowels,
hardware 77" x 44.5"





Detail. *She is not one of us, she is home.*

Lined and spaced in the North Gallery, Khorravian's grouping of angled light-boxes appear like floating totems from afar, and alien tablets up close. The improvisations of color and light impart a visceral experience. The works are constructed with monotypes that are punctured by a myriad of cut shapes and illuminated by colored gels. Articulated with elements of plaited braids and columns, the lightboxes conjure vertical figures as well as the element of the spine snaking down the length of each frame.



Trapezoidal window- creatures

Trapezoidal window- trees

Trapezoidal window- braids

2022, oil paint, spray paint,
polypropylene, colored gels,
plexiglass, LED modules,
african mahogany, pine,
aluminum, lacquer,
79.5 x 13.5 x 3.5 in



Trapezoidal window- spheres

2022, oil paint, spray paint,
polypropylene, colored gels,
plexiglass, LED modules,
african mahogany, pine,
aluminum, lacquer,
79.5 x 13.5 x 3.5 in





Khorrastian's digital animation work *Liuto Golis* (2010), is a hypnotic mixed-media animation that incorporates monoprints and live action footage. Commissioned by Ballroom Marfa, she created the work as a trailer for the fifth iteration in her series of short movies related to the five elements earth, air, fire, water and space. Shot on location in West Texas and New Mexico, the film depicts a galaxy where two lost, alien lovers encounter a mysterious extra-terrestrial vessel made of water.





Foregrounding a core practice of drawing and painting that expands into other media, the exhibition reflects Khorramian's intensive and experimental process. From lightboxes, to painted textile collage, to new media, each piece is constructed through extensive layering that is driven by Khorramian's engagement with chance and intention. Khorramian allows these details to act as guiding "oracles" as she creates and intuitively discovers her work simultaneously.

Khorramian's experience as a first-generation Iranian woman raised in America, informs variations of a core theme: the life of the decontextualized alien; an entity annexed between human and non-human existence, illustrated by their personal history, relationships, and imagined selves. Characterized as otherworldly, Khorramian's compositions are explorations on how transfiguration can be distilled into a single framework.

BIO

Laleh Khorramian (b. 1974 Tehran, Iran) studied at the Rhode Island School of Design, Providence, RI and received her BFA at The School of The Art Institute of Chicago, Chicago, IL, and her MFA at Columbia University, New York, NY. She has presented solo presentations 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 group exhibitions at the 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 2013, she created LALOON, an ongoing project of hand-painted garments and costumes. She published *Include Amplified Toilet Water* (Bartleby and Co. Publishers, Brussels, Belgium), housed in the collections of MoMA, Centre Pompidou, and the Royal Library of Belgium. Khorramian lives and works in upstate NY where she is Visiting Artist in Residence at Bard College.