

LALEH
KHORRAMIAN



LALEH KHORRAMIAN

Born (1974) in Tehran, Iran, Khorramian lives and works in New York. She studied at the Rhode Island School of Design, received her undergraduate degree at The School of The Art Institute of Chicago, and her MFA at Columbia University, New York.

I explore the realms of the spiritual, the invisible and the felt. My core practice of drawing and painting expands into other media ranging from stop-motion animation, lightboxes, to painted textile collage. Materialized through an intensive and experimental process of layering, my process is driven by my engagement with chance and intention. Monotypes have long been a staple of this process and themselves are reservoirs of ideas that play into nearly every body of work. This point of departure, which starts with a single mark or imprint as the foundation for discovery and potential narratives. These details act as “oracles” as I call them, guiding the meaning and subject matter, as I create and intuitively discover my work simultaneously.





Spine of a deity, 2021, acrylic paint, conte, cotton, fleece, silk, spray paint, thread, velvet, canvas, pine, hardware, 95 x 62 in (241.3 x 157.48 cm)



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 in (196 x 113 cm)



Woman of Glass, 2021, acrylic, ink, oil crayon, canvas, cotton, hand dyed silk, polyester, raw silk, velvet, linen, polyester thread, interfacing, pine, hardware
95 x 60 in (241.3 x 152.4 cm)



Detail- *Woman of Glass* 2021, acrylic, ink, oil crayon, bamboo, cotton, hand dyed silk, polyester, raw silk, velvet, linen, polyester thread, interlocking pine, hardware
95 x 60 in (241.3 x 152.4 cm)



Lady Reanimated 2022 acrylic, oil paint, ink, oil crayon, spray paint, raw silk, silk, canvas, cotton, metallic fabric, velvet, fleece, polyester thread, poplar dowels, hardware
101 x 61 in (256.54 x 154.94 cm)



Guardian of Tulips, 2022, acrylic, raw silk, silk, mesh, velvet, cotton muslin, cotton, interfacing, polyester thread, fabric glue, birch dowels, hardware, 101 x 56 in (257 x 142 cm)



Mother Matter, 2023, Oil on panel, 14 x 11 in (36 x 28 cm)



Juggler, 2024, Oil on panel, 14 x 11 in (36 x 30 cm)



Self portrait, 2024, Oil on panel, 9 x 12 in (23 x 30 cm)

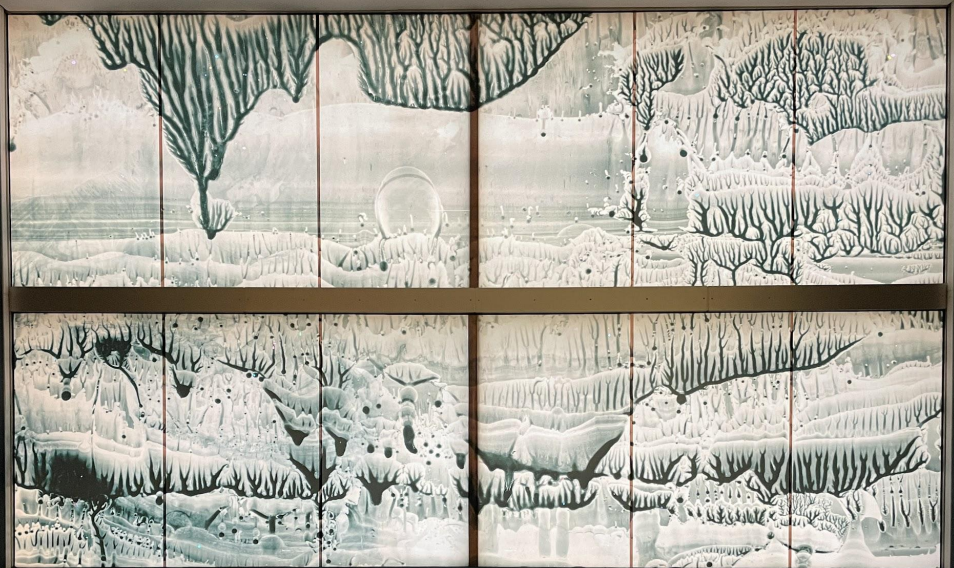


Installation view:
Banners
Vasseur Baltic Prize
Gateshead, UK
2022



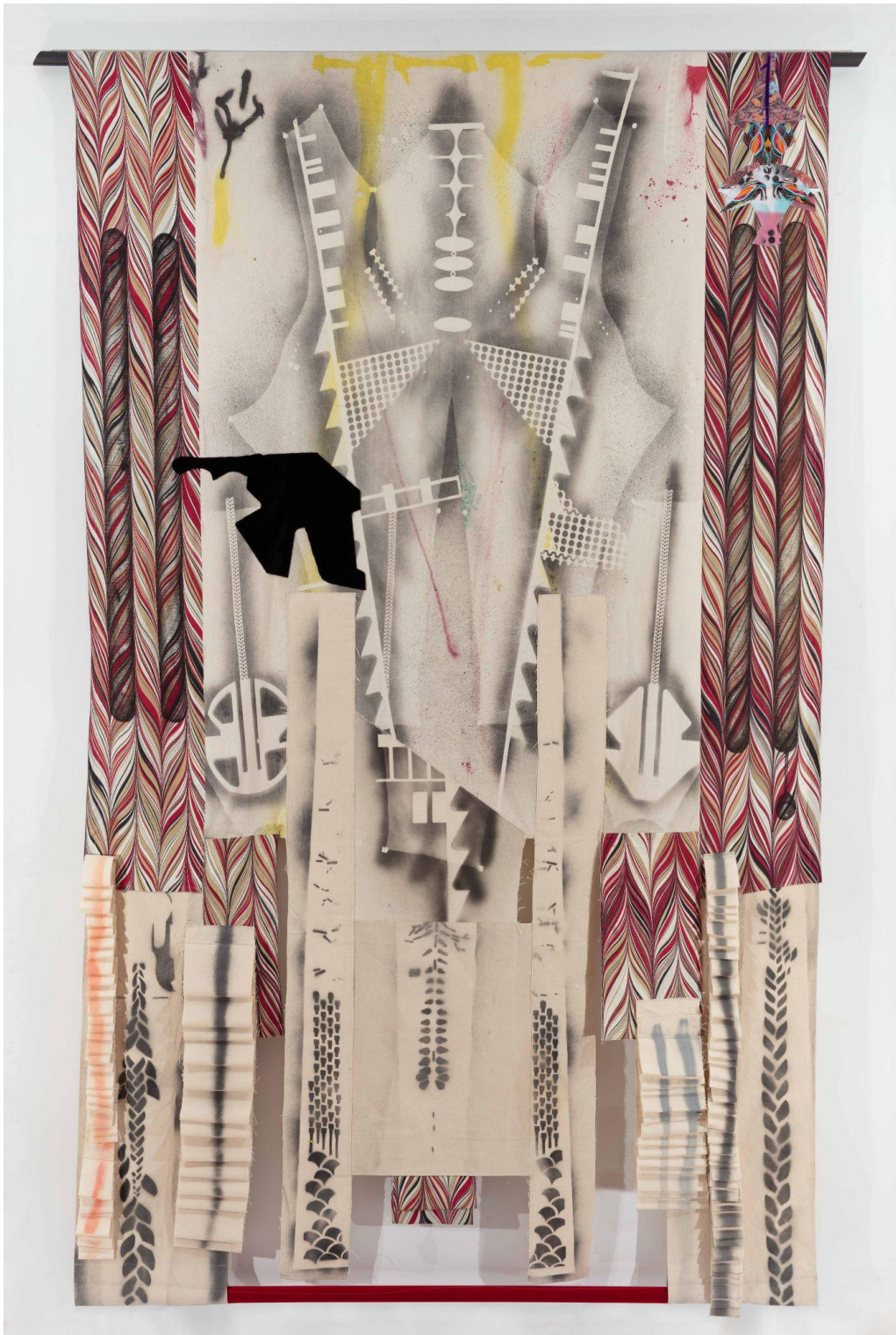
Installation view:
Banners
Vasseur Baltic Prize
Gateshead, UK
2022

Fontanelle
Vinyl, colored gels
24 ft x 14 ft



Installation view:
Banners
Vasseur Baltic Prize
Gateshead, UK
2022





Anima, 2022, acrylic, oil paint, ink, oil crayon, spray paint, raw silk, silk, canvas, cotton, metallic fabric, velvet, fleece, polyester thread, poplar dowels, hardware, 101 x 61 in (257 x 155 cm)



Infinity face in the company of others, 2021, acrylic, ink, oil crayon, spray paint, canvas, cotton, hand dyed silk, silk, fleece, velvet, mesh, polyester thread, interfacing, fabric glue, poplar dowels, gold leaf hardware 116 x 60 in (294.64 x 152.4 cm)



Detail- Infinity face in the company of others, 2021, acrylic, ink, oil crayon, spray paint, canvas, cotton, hand dyed silk, silk, fleece, velvet, mesh, polyester thread, interfacing, fabric glue, poplar dowels, gold leaf hardware 116 x 60 in (294.64 x 152.4 cm)



Female fossil, 2021, acrylic, cotton, muslin, pine, hardware, 72x 29 in
(182.88 x 73.66 cm)

A certain emotional intensity has characterized Laleh Khorramian's work for nearly two decades. Born in Tehran, raised in Orlando, Florida, and educated in Chicago and New York, her work draws on an eclectic set of references. Ancient mythology meets theatrical spectacle, and painterly techniques are reframed with digital technology. All are woven together in emotionally resonant, sensuous forms: collages teeming with visual detail, videos that bring pigment alive, prints flowing across silk and cotton, and installations immerse and engage.

Painting is the root of her craft, but the choice of medium can range widely. Her practice took an important turn in the early 2000s, with animated videos that magnified the landscapes that she had created through printmaking, painting, and drawing. The first of these, the 2004 *Sophie and Goya*, was an MFA project; the second, *Chopperlady*, was the centerpiece of her 2005 solo show of the same name at New York's Salon 94 gallery. The videos became a cycle of works loosely based on the five elements, which have since been exhibited at Art Rio, the Victoria and Albert Museum, the Moscow Biennale, and the Sundance Film Festival, among others.

But printmaking and drawing have been mainstays of her output, with large-scale collages developed around specific storylines. Her signature technique is monotype, in which unique prints are made from paint applied to a smooth surface. While pigment, paper, and thinner can be varied, the results—the characteristic striated fields of pigment—are mostly uncontrollable. But Khorramian relishes its possibilities, using the technique's unpredictability to find Rorschach worlds of unexpected emotional force.

There is an ancient, epic quality to this work, something distinctly otherworldly. These painted images, Khorramian recently told me, have always felt to her like part of a larger story she only catches in glimpses. In a recent written statement, she describes her work as a manifestation, on paper, of the unseen. "Some of these images I grew up thinking I'd dreamed the night before, some were brought about by my own hands, and some were inserted into my waking life in the form of premonitions and visions." Her work pursues these visions, "on paper, in wood, in oil, in silk, in captivity and the wild," she writes. "I belong to a language that I don't know but live with, like a whispering child who only I can understand."

For some artists, inspiration remains a private matter. But the power of Khorramian's work lies in its ability to take viewers with her. Spend enough time with her landscapes and time slows down, and lines, colors, and shapes begin to unfurl their poetic possibilities. Her work teaches us new ways of seeing that are in fact very old ones, guiding us towards deeply material encounters with a world that is increasingly experienced via digital intermediaries. As with the Symbolists, the Dada, or the Surrealists, Khorramian's work looks to the esoteric as a social and critical force: a place for a much-needed emboldening of the senses.

Her new work, gathered here in the two-part exhibition "UNEARTH," turns to science fiction as muse. Storytelling has long been a part of her approach to artmaking, though in fragmentary form. Around 2010, the stories began to crystallize around the fictional planet of M-Golis—home to oversized mushrooms, vividly pink skies, and an exiled military scientist. The short video, *Liuto Golis: A Planet of the Golis Galaxy*, was an early preview of the planet's upended landscapes, and was first exhibited alongside a series of related drawings at Ballroom Marfa in 2010.

The 2013 *Communication Shrine* was a sequel of sorts: a three-channel video installation whose central component, the video *Correspondence*, captures a poetic intergalactic dialogue ("Report environment!" one speaker demands; "multiple horizons under eternal pink gaslight," the other muses). The second speaker is the convict

Lieutenant Swimm, “a biologic from a long way to go,” who has been sent to remediate the ruined planet. Swimm was also the protagonist of “M-Golis,” Khorramian’s solo show for the 2013 Art Basel State- ments, which presented the video installation within a larger suite of works that included not only collage and sculpture, but also Swimm’s woven-jute ceremonial vest.

In the meanwhile, Khorramian had moved to upstate New York and begun painting on textile. What began as a small business—a one-time boutique and ongoing clothing line, Lagoon Studios—became, by 2016, an umbrella for a variety of couture-artworks, as in her series of monumental kimonos. The textiles’ printed and painted designs are distinctly space-age, resembling planetary constellations, secret codes, or blueprints for mechanical assemblages. (These recent works on textile and paper were brought together in her 2016 solo show, “Saturns Neckless,” at Dubai’s Third Line Gallery.)

The kimonos were soon followed by light boxes, starting with the newest addition to the Golitian cosmology: the 2017 “Special Agents,” which are backlit, elongated works on paper, their paint accented with the glow of colored gels. An early stained-glass work was exhibited in 2017 at the Guggenheim Abu Dhabi, and both kimonos and light boxes were incorporated into a large public installation she created in 2018 for Basilica Hudson’s Soundscape festival.

The works gathered in “UNEARTH” are the most expansive telling of the story to date. The viewer is invited into the world of the Rola—a technologically-advanced people that left M-Golis for earth in the third millen- nium BCE—through a room size “portal.” We see their ceremonial wardrobes, which range from painted kimonos to tooled, gold-leaf-embellished leather works. There is a lightbox ensconced in a “pod,” which creates an intimate experience of its luminescent hues. (A subtitle-in-progress reads: “for the summoning of vibrations and in homage to solitude and sacred awareness. A box to sit in front of. A bright one that transmits color, like a psychic transportation device.”)

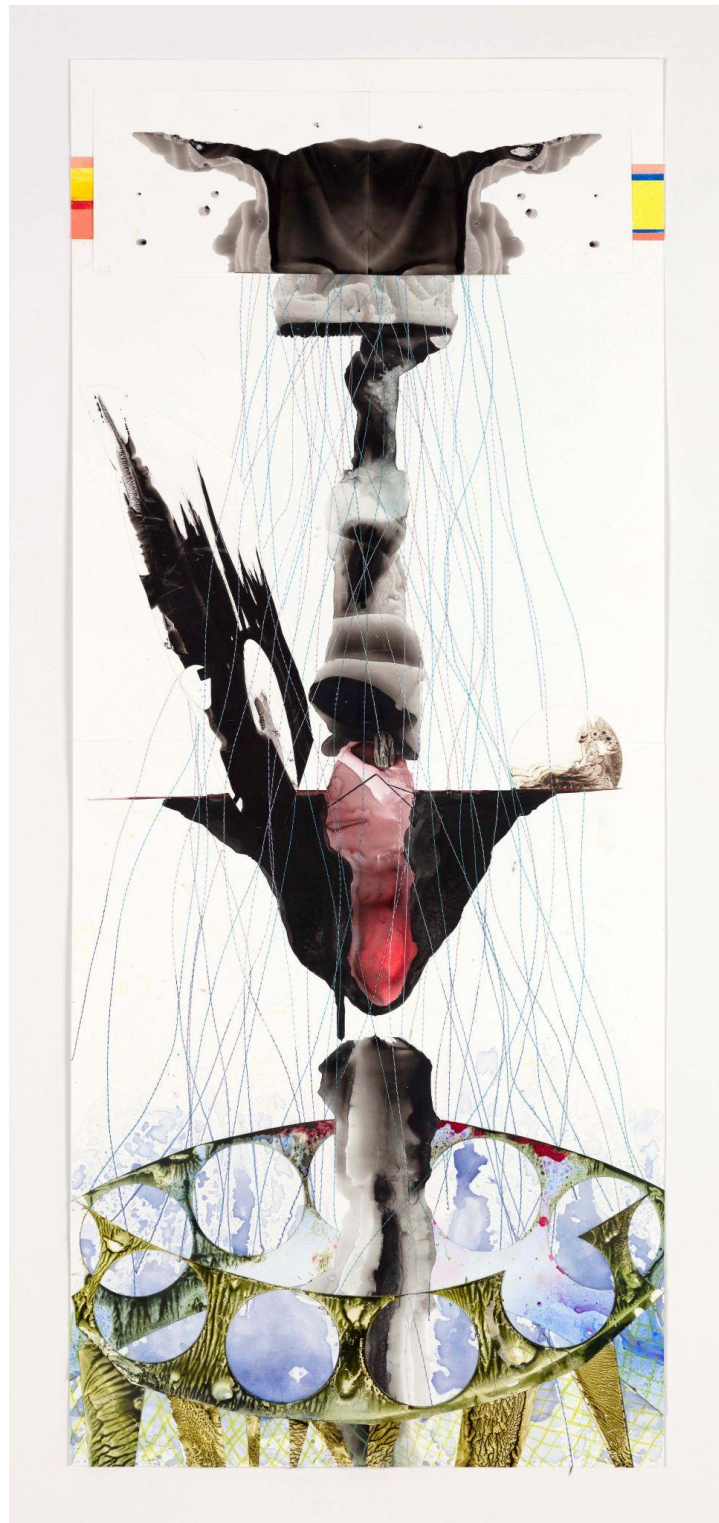
Print-collages are central to “UNEARTH,” including The Scrolls of the Rola (window pieces designed for natural light), and the slimmer light boxes, The Tablets of the Rola, envisioned as vessels for “transmissions of information.” The show abounds in portals, openings, and scatterings of dots—windows into the Rola’s unearthly spaces, and marks of Khorramian’s process of “unearthing” layers of the composition. The recent print-collages, Khorramian explains, are made through a mosaic-like process of “reductive layering”: the backgrounds, which are often covered in textured paint, are slowly blocked out through layers of collaged paper. “It’s mining by eliminating,” she explained to me, “it’s also how things deteriorate and fade away.”

The results are, as always, both familiar and strange. Castles shine under “the pink light of eternity,” a silver egg is an abstract sigil (or perhaps an intergalactic oil rig), there are undersea colonies, cosmic voyages, and ruined landscapes that feel simultaneously ancient and postindustrial. As always, their strongest quality is their ability transport us into spaces that are of the earth and yet unearthly: leading us into the inexplicable wildness of the imagination and revealing the otherworldly potential of materials and things.

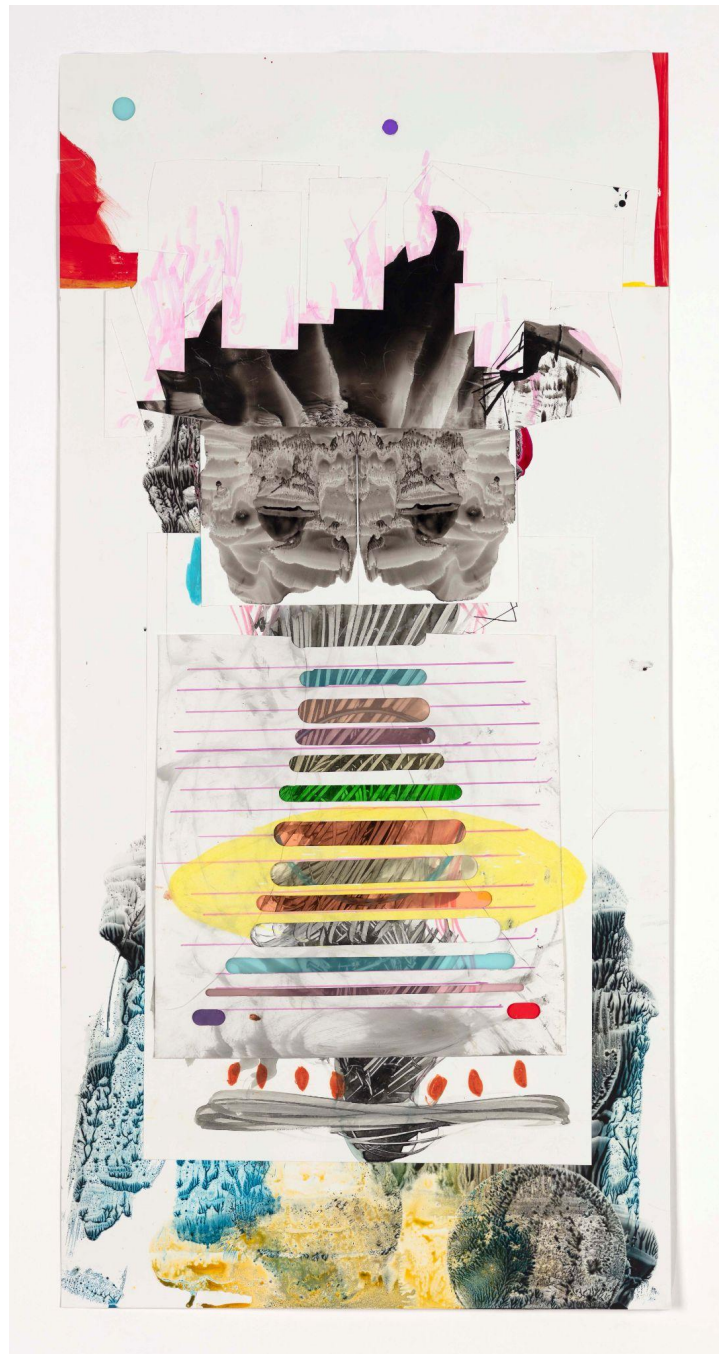
Media Farzin is a New York-based art critic and historian, and sometime editor, curator, and artist. Her writings have appeared in Artforum, Frieze, Bidoun, The Brooklyn Rail, Art-Agenda, and Modern Painters, among others. She teaches at the School of Visual Arts and the Sotheby’s Institute of Art, New York.



Performances in vacant lots, 2023, ink, oil paint, conte, gouache, graphite, gold thread, polypropylene, 26 x 20 in (66 x 51 cm)



The way to go is through, 2023, ink, oil paint, thread, polypropylene,
31 x 13 in (79 x 33 cm)



The truth is in the dirt, 2023, ink, oil paint, colored gels, conte, gouache,
polypropelene_32 x 15.5 in (81 x 38 cm)



Installation view:
Myth Maker
September Gallery
Kinderhook, NY





Trapezoidal window- creatures

Trapezoidal window- trees

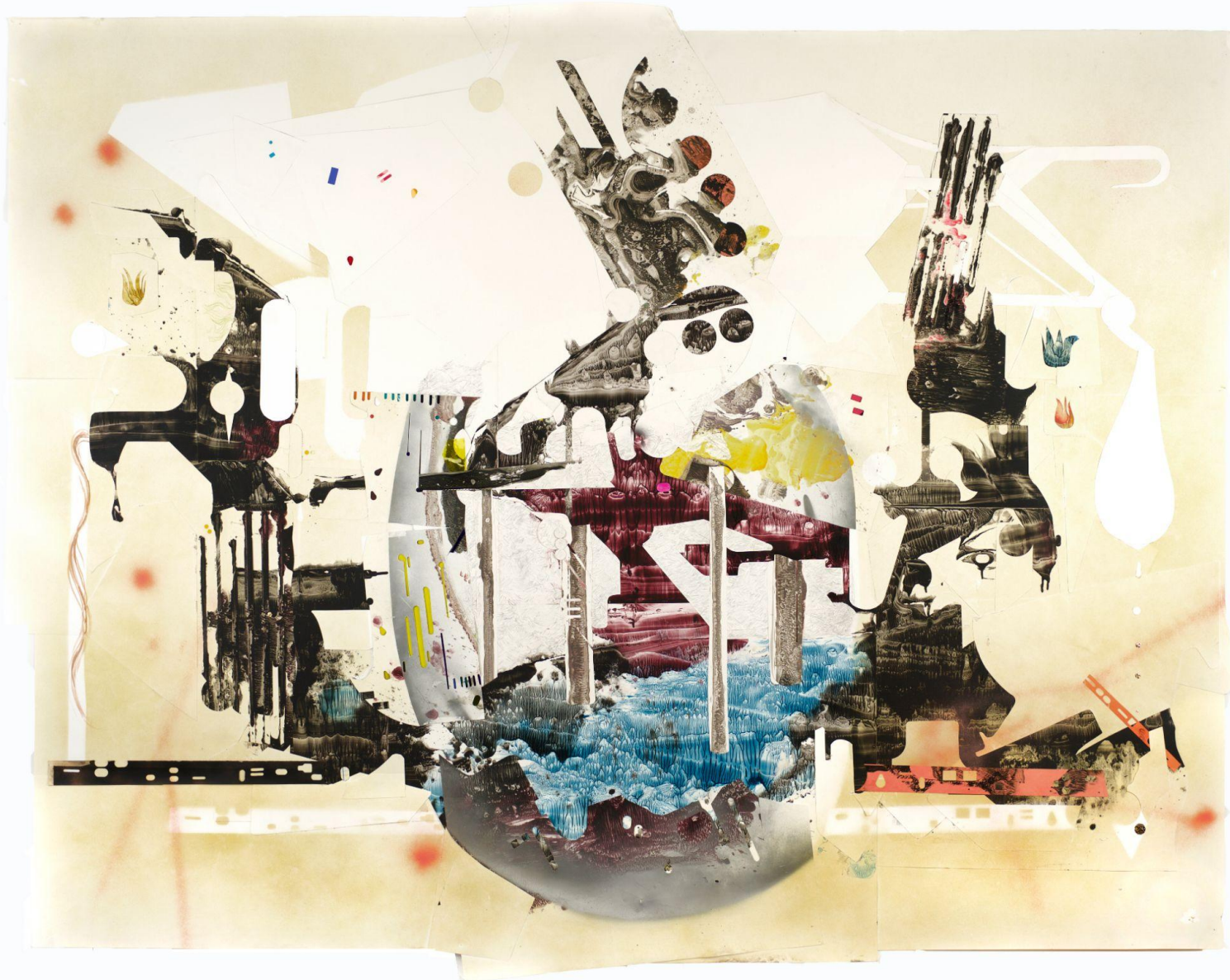
Trapezoidal window- braids

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 (202 x 34 x 9 cm)

Detail - *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





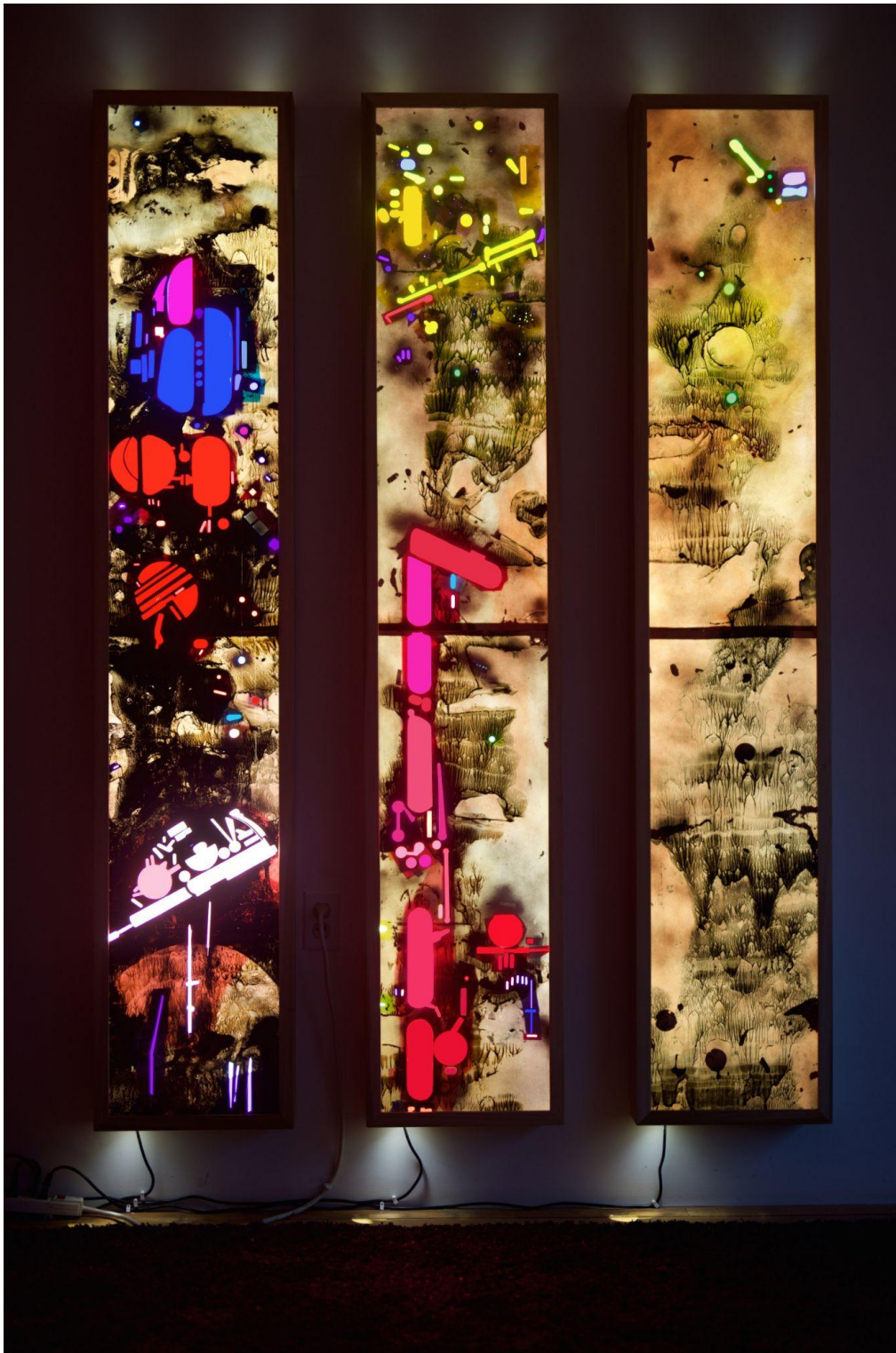
Egg rig, 2019, ink, pencil, paper, oil on polypropylene,
70 x 89 in (177.8 x 226.06 cm)



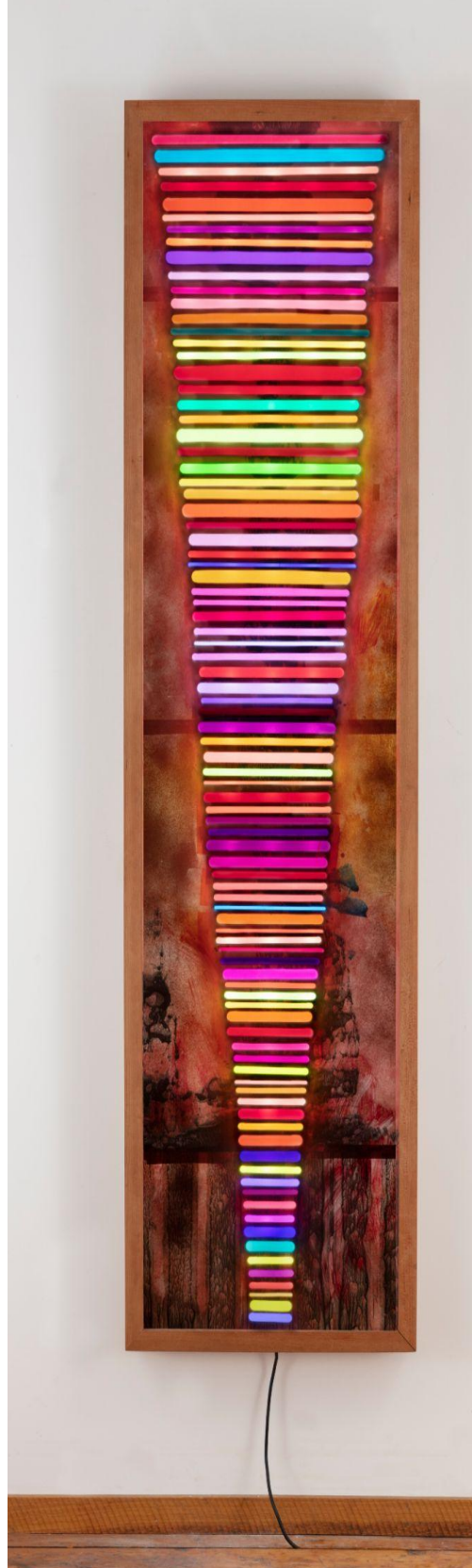
Eternal pink gaslight and the spirits that remain at pine castle, 2019, colored gels, oil on polypropylene, 52 x 20 in (132 x 50.8 cm)



Vestment, 2019, oil, acrylic, pencil, silk, spray paint on polypropylene,
79 x 46 inches (200.66 x 116.84 cm)



GEDI triptych, 2017, Oil on polypropylene, colored gels, plywood, LED, metallic tape,
78 x 15 x 3.5 in (198 x 38 x 9 cm)



*Portal, (off and on) 2017, Oil on polypropylene, colored gels, cherry, LED, metallic tape,
76 x 21 x 4 in (193 x 53 x 10 cm)*



Green as a heart, 2016, wood, glass, lead, LED, metallic foil,
39 in x 5.5 in (99 x 14 cm)

ORIENTATIONS

My process of creating – making artifacts of my internal landscape visible to others – begins at the intersection of chance and intention; the creation of the monotype.

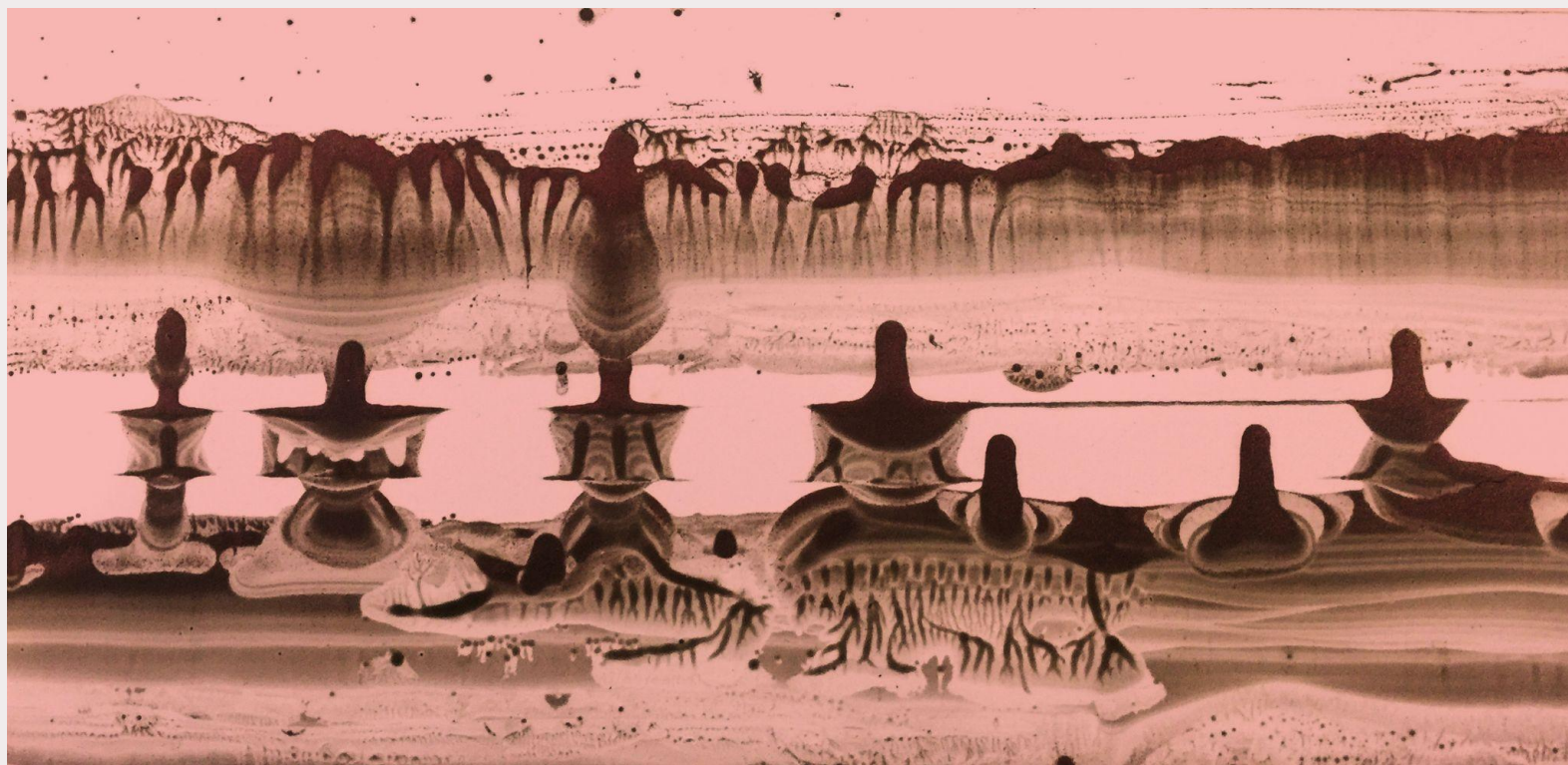
This point of departure, starts with painting on glass and then placing paper on the wet paint and then peeling it off, causing an incidental transference of ink to paper, called a Monotype. This foundation for discovery, yields latent and textured topographical imagery. Otherworldly landscapes reveal emergent objects and mysterious figures, creating settings for potential narratives. These details act as “oracles” as I call them, guiding the meaning and subject matter, as I create and intuitively discover my work simultaneously.

Monotypes have long been a staple of my process and themselves are reservoirs of ideas that play into nearly every body of work and continues to generate into other forms.

The *Orientations* are magnified tiny details I found scanning my monotype prints with a magnifying glass.

This series spans the last 20 years of my work.

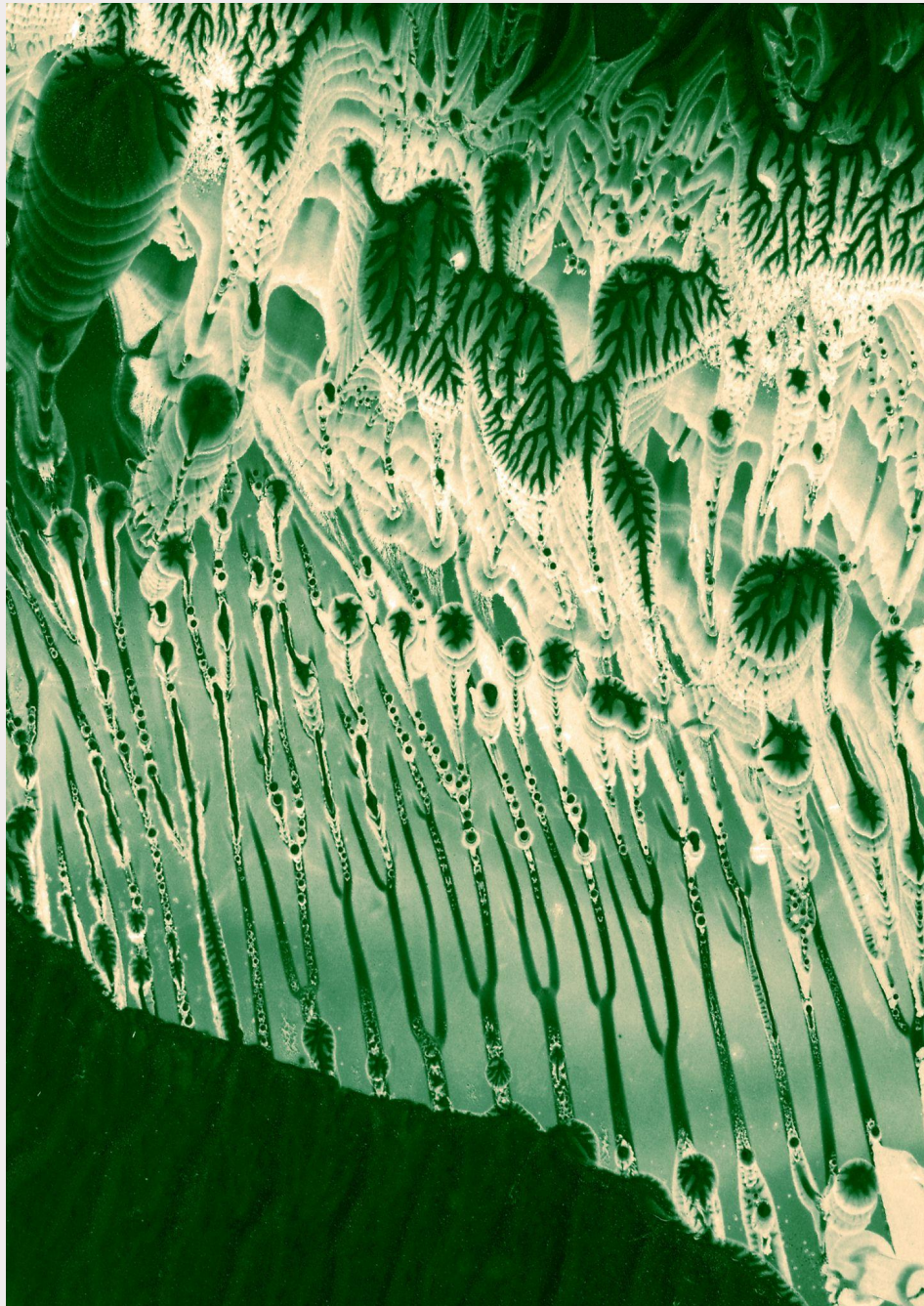




*Odyssey or detail from 'IT HAPPENED IN THE FUTURE'. 2021, archival pigment print
on Hahnemuhle German etching.*

100% cotton rag, 330 gsm, 15 x 30 in (38 x 76 cm)

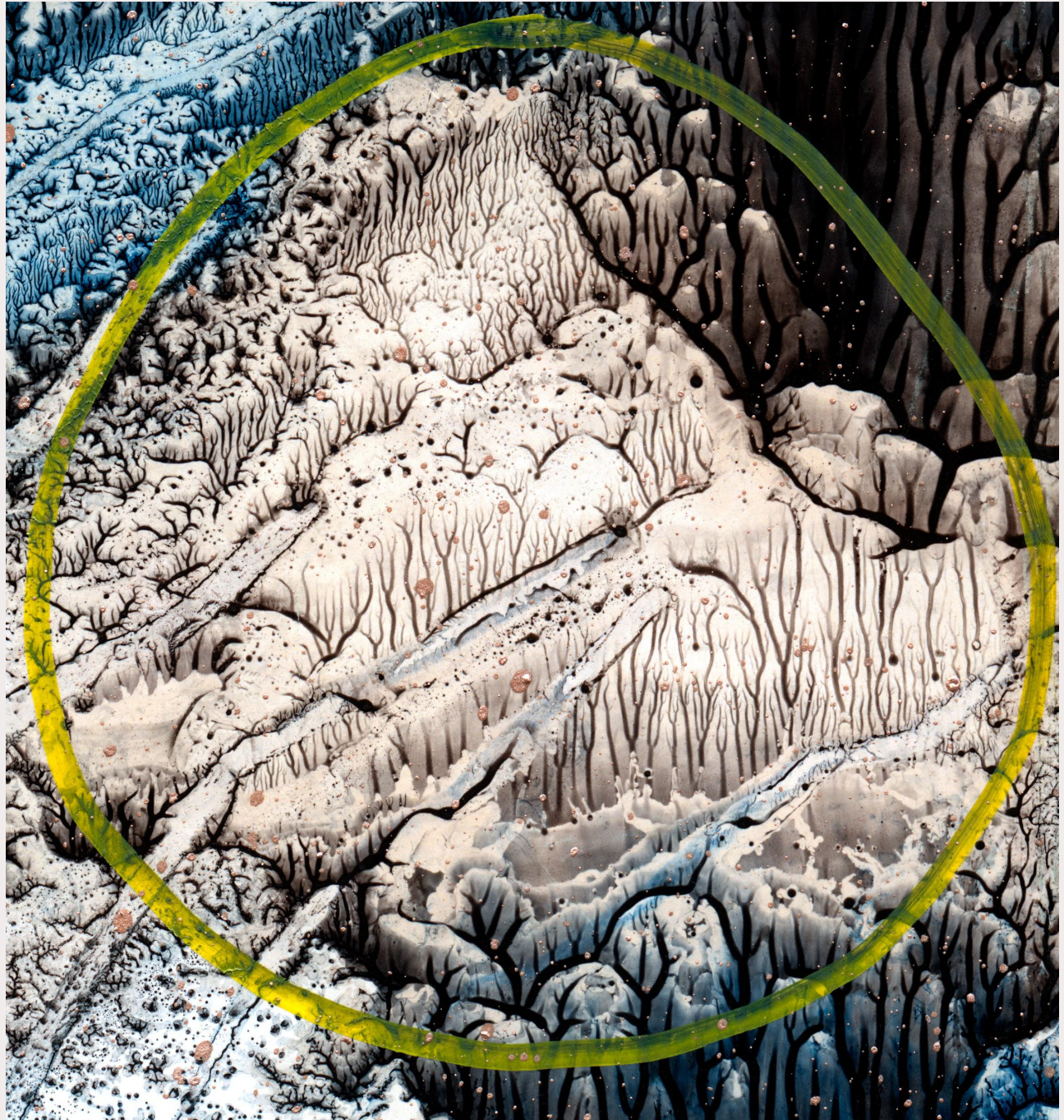
Edition of 40 +5 APs _ ZOOMSCAPE series



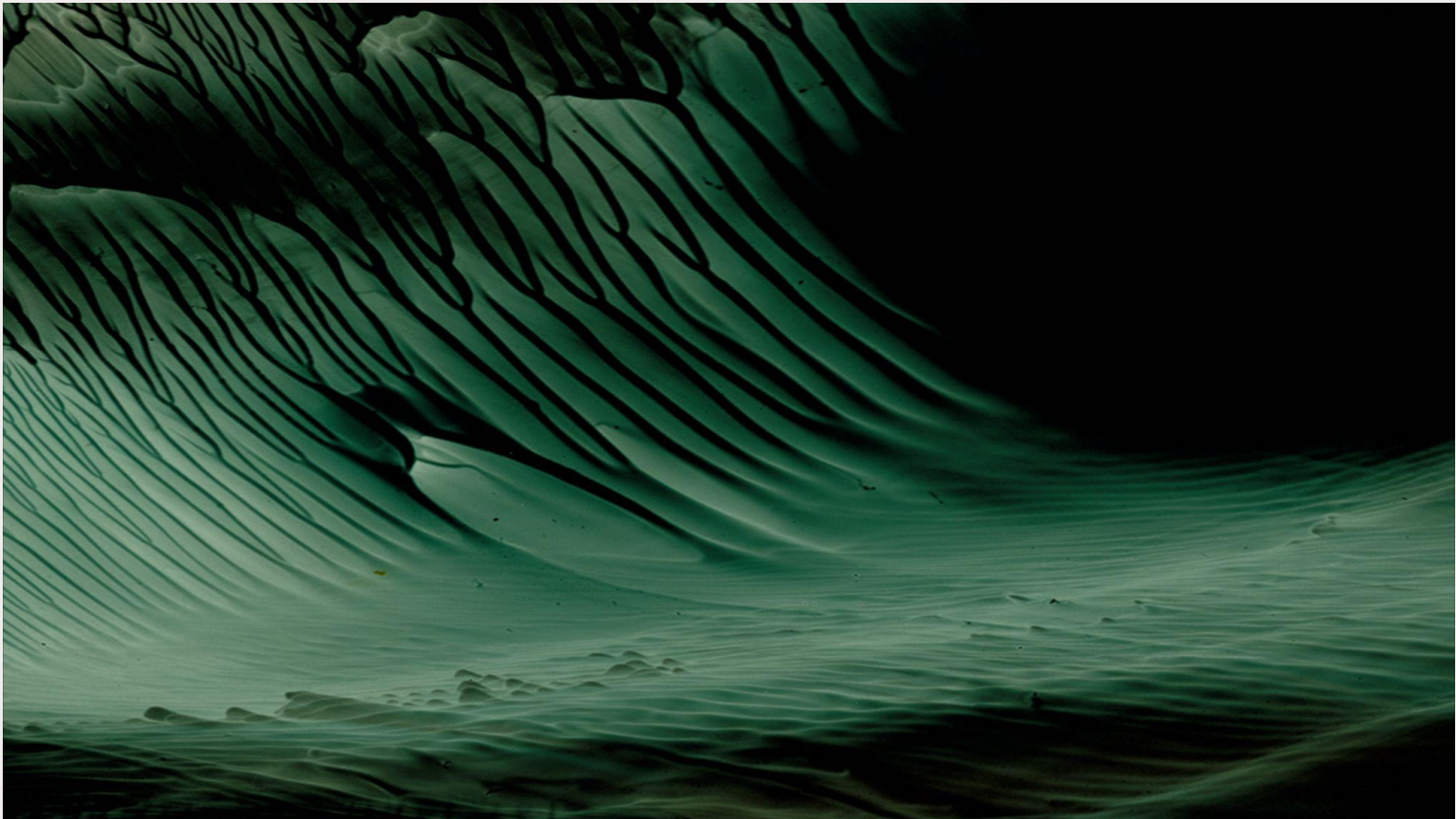
Vegetation at Dusk'. 2021, archival pigment print on Hahnemuhle German etching.
100% cotton rag, 330 gsm, 24 x 36 in (61 x 91 cm)
Edition of 40 +5 APs _ ZOOMSCAPE series



Quiet Side, 2021, archival pigment print on 100% cotton rag, 330 gsm,
9 x 12 in (30 x 22 cm)
Edition of 50 +5 APs + 5PP's _ ZOOMSCAPE series



Gerard, 2021, archival pigment print on 100% cotton rag, 330 gsm,
32 x 34 in (81 x 86 cm)
Edition of 35 +5 APs _ ZOOMSCAPE series



*Ocean floor from WATER PANICS IN THE SEA, 2013, archival pigment print on
Hahnemuhle German etching.
Edition of 40 +5 APs _ ZOOMSCAPE series*

We are surrounded by transient beings. They are gatekeepers to other dimensions, shapeshifting in multiple formations. Their bodies are resonant vessels allured by the Cosmos oscillatory vibrations. They are travellers, messengers. In a rhythmic symbiosis with their surroundings, their bodies operate as transmitters and receivers. From their glowing metamorphic skin, they emit patterns of light. They are transducers of energy.

These multidimensional voyagers have imprinted in the strata of their garments visual scores for vibratory sensations. They are both rhythm, path and flow. Molecular proofs of mineralogical influx, reverberations of parallel temporal dimensions. Like coral reefs, their skin layers multiply rhizomatically as we dare to change the angle of our vision. As a result, we can not witness them as single body, but instead, as intergalactic fountains, whose stream sprouts under the urgency of a sonic beat.

Laleh Khorramian's kimonos are stencilled long habits presented on stands. In the absence of a physical body, they propel us to retro-futuristic temporal dimensions, suggesting to the visitor the presence of an ancestral arcanum, or a primordial archetype from a syncretic cult of uncertain origin. They are cinematic just as much as they remind us of industrial and military wear. Introducing us to an intergalactic army in potency, this is a squad of transient beings whose rising owes much to the electromagnetic shamans of the psychedelic 70s and their sonic explorations.

And indeed these Kimonos reproduce frequencies: the hanging systems hidden under them include small customized speakers, build in collaboration with artist and designer Rob Kalin and high fidelity sound engineer Jeffrey W. Jackson, which includes a composition of ambient soundscapes of whale calls. They also emit subdued bass frequencies that are inaudible to human ears and only sensed in the sporadic undulation of the textiles. Speaking from the underworld of untimely beings, the sacral condition of this sound piece alludes to the environmental awareness of other dimensions of being that Khorramian wants to synchronize with, both human and inhuman.

The Kimonos' patterns propose a new visual lexicon that works as a cosmogram with a rhythmic appeal to ascension. By using spray gun paint imprinted through stencils of discarded material found in foundries, garbage and taken from gardens, the artist builds visual scores structured by color frequencies that treat the body as a speaker, as a vessel for reverberation. The 3D-schematics of its pantone suggests the kinetics of multidimensional space, a pact with journeying where bodies become not one but a simulation, a potential orchestra of vibrations. Under the unconscious legacy of Sun Ra, they appeal to the continuous performativity of transcendence, projecting earthly life as a catharsis of flows, synchronisms, and attunements. But they also re-affirm our need to imagine distinct cosmologies and speculate about original myths, and other modalities of being. These kimonos operate as receptacles for wavelengths of different modes of becoming.

Experimentations with textiles and fabrics have been the main mode of expression of Khorramian's daily practice in the past years. The founder of LALOON clothing studio, she has been focusing her attention on the way how we can alchemically change our skin, creating mesmerizing pieces of couture that operate as empowerment tools. Her kaleidoscopic pantones evoke the metamorphic accuracy of a chameleon-wizard, whose adaptability reveals a superior intuition for its environment. Mostly appearing as stencilled imprints of found objects, the geometric patterns of the kimonos expand through cloud-like vaporized formations, that in the case of Powersuit are alternated with blown grey ink vertical stripes. Powersuit was made in collaboration with her longstanding friend Mumtazz, Lisbon-based artist who stares into this exhibition as a guest. Khorramian and Mumtazz were fellow students at The School of the Art Institute of Chicago's performance program in 1997, and have since collaborated regularly on artistic creations. In Powersuit, we may trace some of the vestiges of this contamination, where a garment sewn at four hands ends up having equally four sleeves, just as the many arms of the creator emerge in a Shiva-like formation, appealing to reproduction and dissolution.

The essential dimension of feminine sorcery is translucent in the circles of kin that form creative production, and is central to the work of these two artists whose energetic affinity navigates the ocean that sets them apart – from Lisbon to New York. These same magnetic waves might be seen in Powersuit, whose surface is transversed by stapled metallic lines, where our gaze can endlessly circulate in a hypnotic voyage. The conducting properties of this suit may refer to the vital condition of interconnectedness of our bodies, that as in the case of the kimonos, we can imagine as a continuum of pounding signals projecting in the vast immensity of the universe. This consciousness for the magnetic, or circulatory properties or reality comes in the sequence of the artists' refined comprehension for the elemental compounds of life, which is present in the animation films that both have in the past developed.

In the case of Khorramian, animation has been a central vehicle for creation and a means of expression where she can conjunct various aesthetic languages. Over the years, the artist has developed a solid body of work in video animations that explores the stop-motion technique as a way of allowing movement in her enriched collages. In these animation films we can identify many similar painting techniques that are also applied to the graphic arts that have been structuring the artist's practice all along. The monotype is a recurring trademark of her own, that we can identify here in the series Guardians. Fluid landscapes of gestural imprint have inscribed in them both the microcosm and the vastness of the universe's open space. Through the intermission of layers of colors and cut up-like collages that resemble machinic organisms, we are projected outwards to alternate worlds and abstracted scenarios, where bodily infrastructures condense the overlapped strata of centuries of material histories. Rhythmic patterns cross-dissolve with the depth of paint fields and vaporized clouds. These bodies in pulsing invoke once again the presence of an unknown seer, a space age creature that draws back to an unknown primal place, where outer-worldly creatures flow among Jungian archetypes.

We can also see them emerge in the series Aliens, where black figures emerge from a stencilled background with minimal gestures imprinted on it. Here the artist applies also spray gun paint, but this time together with rocks and sand, which gives the work an inviting haptic feel. Staring restlessly at us, these Aliens are also landscapes and abstract remnants from the clothings produced, just as much as they are monsters, cyborgs, or shamans, guiding us through paralleled dimensions.

In the exhibition, we can also see three other works by Mumtazz, large-scale collages of bodysuits made of gold, stone and wooden figures. Resembling articulated armours, these figures are composed of layers of printed reproductions of sculptures from ancient art history that are glued together. Set into iconic painting positions, the bodysuits mirror the body of the viewer, who can delve in the layers of its collage from near and afar. In them we see a fractal collage of overlapped bodies that constitute sacral altars and reify moments of communication with the divine. Here, kaleidoscopically, we can meditate and navigate the breaches of history that is merged, at last, as a sole corpus for the visiting eye.

Margarida Mendes is a writer, curator, and educator. She was part of the curatorial team of the 11th Gwangju Biennale. From 2017 she will co-run Escuelita, an informal school at Centro de Arte Dos de Mayo, Madrid.

Installation view:
Saturns neckless,
2017
The Third Line, Dubai, UAE



Installation view:
Saturns neckless,
2017
The Third Line, Dubai, UAE





Vestment of the Historian (The Ambassador), 2016, acrylic paint, procion dye, raw silk, linen, 56 x 78 in (142 x 198 cm)



Green guardian, 2016, ink, oil, crayon, mylar, polypropylene on watercolor paper,
30 x 72 in (76 x 183 cm)

Fragments of a Future Science Fiction Film

Solo presentation, Art Basel Statements, 13 - 16 June, 2013

Participating for the first time in Art Basel 44, The Third Line presented a solo booth by Laleh Khorramian in the Statements sector. Khorramian's mixed media paintings and video installation included objects circulating around the theme of her most recent body of work *M- GOLIS*, a sci-fi/fantasy tale that is seen through the persona of Lt. Aurelio Swimm.

The works on display were fragments of a future science fiction film titled *M-GOLIS*, with Khorramian's presentation focusing on paintings and objects related to the making. The animation, which will be completed at a later date, will be the fifth in a series of films relating to the five elements of matter - earth, air, fire, water and ether, with *M-GOLIS* focusing on ether.

The narrative of *M-GOLIS* is set on a foreign planet of the same name in the year 2202. The planet ravaged by chemical wastes, is sparsely populated with prisoners whose sentence is to reside there and reverse the pollution by distributing mycoremediating mycelium spores that decompose toxic wastes. The film follows the journey of inmate Lieutenant Aurelio Swimm's incarceration on the chemically polluted planet, where his consciousness has been altered by his extreme isolation and exposure to a toxic and increasingly hallucinogenic environment.

In one of the works, *Communication Shrine*, the artist presented an interactive installation housed within an ordinary refrigerator. Upon opening it, one encounters the world of Swimm more intimately through found objects, personal trinkets and three videos running simultaneously. Primarily intended as a communication portal to earth for the lone Lieutenant, this object has taken on a sacred totemic role, serving as an altar to things he considers precious in his solitary existence. By switching between her own creation, and that of her imagined character's, Khorramian plays with multiple possibilities that allow her to examine the relationship between art and audience.





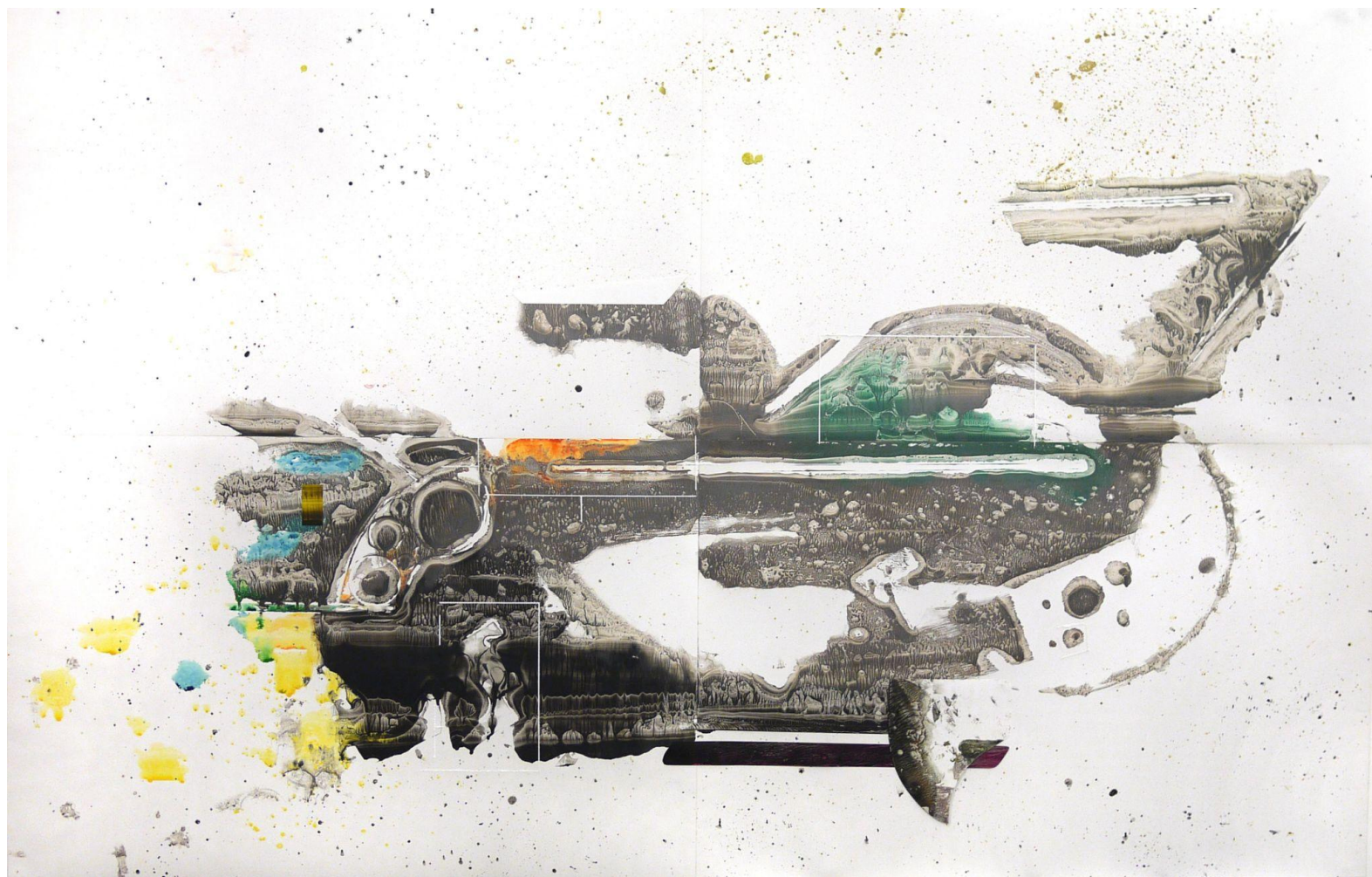
COMMUNICATION SHRINE, 2013, Refrigerator, glass, fluorescent, amber, paper, wood, tin boxes, LED, 3 dvd mini disc players, 65 x 34 x 30 in (165 x 86 x 76 cm)



Lieutenant Swimm's ceremonial vest, 2013, Jute, ceramic, wire, bone, metal, screen, stones, 68 x 22 17 in (173 x 56 x 43 cm)



FM Tree, 2009, Oil, ink, crayon, collage on polypropylene,
97 x 60 x .5 in (246.38 x 153 x 1.5 cm)



LW001 Angler, 2021, Ink, oil on polypropylene, 57 x 85 in (145 x 216 cm)



Advent, 2010, oil, ink, paper on polypropylene, 52 x 84 in (132 x 213 cm)



Eden-1st generation, 2006, ink, oil, on silverpoint paper,
96 X 140 in (244 x 356 cm)



SOPHIE AND GOYA (EARTH)
2004
Digital stop-frame animation 10:54 min.
Color w/ sound
Dimensions variable





CHOPPERLADY (AIR)

2005

Digital stop-frame animation 9:35 min

Color w/ sound

Dimensions variable

I Without End is the third instalment in the short films series based on the five elements of Earth, Air, Fire, Water and Ether. I Without End takes fire as its inspiration, both as a energetic force and an emotional and psychological metaphor. Two lovers are shot in time-lapse, capturing an unexpectedly sensual drama. Caught somewhere between living and dying, the figures decay rhythmically, until all moisture is gone and their movements subside. The absurdity of fruit peel as a human metaphor brings two realities together: the physicality of the material world meets the equal force of the inner world of desire, emotion, love, intimacy, and death and decay.



I WITHOUT END (FIRE)

2008

Time-lapse animation, 6:45 min

Color w/ sound

Dimensions variable



WATER PANICS IN THE SEA (WATER)

2011

Digital stop-frame animation 14 min

Color w/ sound

Dimensions variable

Please click on the image to watch the video Password: #WPITSLK





LIUTO GOLIS (ETHER)
2010
Digital animation, 5:35 min
Color w/ sound
Dimensions variable

Water Panics in the Sea
2011 WATER

Laleh Khorramian's *Water Panics in the Sea*, is the fourth in a series of short films loosely based on the five elements of Earth, Air, Fire, Water and Ether. Constructed through a process of iterative magnification and manipulation of minute details derived from monotype prints and drawings, the film seeks to question our habituated perception by an intricate use of scale, distance, time and space. An original soundtrack was produced in collaboration with composer and musician Shahzad Ismaily, creating a theatrical framework through a similar process of layering and sampling.

Accompanying the film are several large-scale collages, which three-dimensionally reprocess the vehicle of the monotype print. The works depict 'Space-Ship Vessels' and draw inspiration from bionic/biomimetic studies of deep-sea creatures, which informed the development of sea-craft technology as well as fantasies of space-travel.

In *Water Panics in the Sea*, a tenuous casing separates the delicate mechanical guts of the ship from the fathomless pressure of the sea. Above the surface, the ship navigates between gales and zephyrs, and trapped within this trenchant juxtaposition of insistence and loft, water and air. The viewer discovers glimpses of parallel dimensions where things appear simultaneously alien yet somehow intrinsic, forced to reorient themselves through nostalgia and interpretation.

Underscoring the seemingly infinitesimal, the absurd, and the epic, *Water Panics in the Sea* also draws from the American obsession with the "theme park" and dichotomies of the artificial as real and the real as historicized. By collapsing a series of frames to reveal artifice posing as structure, Khorramian cultivates a new language underpinned by the indistinct yet ineffably familiar. She thereby attempts to harness the sublime essence of subjective experience, both as translator and traitor, to expose common experiences within a foreign context.

Khorramian approaches her work as a series of experiments with the process of chance as a starting point for discovering possibilities of the unknown, with details and outcomes she then investigates and repositions. Bizarrely personal and absurd, her pieces communicate the uncanny as a constructed parallel universe. From these phenomenological investigations she attempts to open an unpredictable space where fiction can capture aspects of life that are normally invisible.



Midnight Moment, 2014, Times Square New York, Installation View

A special edition of *WATER PANICS IN THE SEA* was screened as part of Midnight Moments on Times Square's Electronic Billboards everynight from January 1, 2014 - January 31, 2014.at 11:57 pm to midnight.

[click on the image to watch the video](#)

BIO

Laleh Khorramian (b. 1974 Tehran, Iran) studied at the Rhode Island School of Design (Providence, RI), received her undergraduate degree at The School of The Art Institute of Chicago (Chicago, IL), and her MFA at Columbia University (New York, NY). She has exhibited internationally, with solo shows including Saturns Neckless, The Third Line (Dubai, United Arab Emirates), Midnight Moment: Laleh Khorramian, Times Square (New York, NY), Water Panics in the Sea, St. Louis Art Museum (St. Louis, MO), Scene 9, Water Panics in the Sea, Galerie Krinzinger (Vienna, Austria), and I Without End, Salon 94 Freemans, (New York, NY). She has participated in numerous group exhibitions, including The Creative Act: Performance, Process, Presence, Guggenheim (Abu Dhabi, United Arab Emirates), Statements, Art Basel (Basel, Switzerland), Making Room: The Space Between Two- and Three- Dimensions, MASS MoCA (North Adams, MA), Immaterial, Ballroom Marfa (Marfa, TX), The Dissolve, Site Santa Fe Biennale (Santa Fe, NM), New Frontier Shorts, Sundance Film Festival (Park City, UT), RAAD O BARGH, Thaddaeus Ropac Gallery (Salzburg, Austria), Unveiled, Saatchi Gallery (London, United Kingdom), and Greater NY 2005, MoMA P.S.1 Museum (Long Island, NY). In 2012, she published Include Amplified Toilet Water (artist book, edition of 33, Bartleby and Co. Publishers, Brussels, Belgium), and it is housed in the collections of MoMA (New York, NY) Centre Pompidou (Paris, France), Columbia University (New York, NY), and the Royal Library of Belgium (Brussels, Belgium). Select awards include the BALTIC Artists' Award, the Pollock Krasner Foundation Grant, the Pat Hearn and Colin Deland Foundation Grant, and the Agnes Martin Award. Select press includes features in Art21, The New York Times T Magazine, Hyperallergic, and The Creative Independent. Laleh Khorramian lives and works in upstate New York and is Visiting Artist in Residence at Bard College and SUNY Albany.



Photo by Lucy Bohnsack

LALEH KHORRAMIAN

Born in Tehran, Iran - Lives and works in upstate New York

EDUCATION

2004 MFA, Columbia University, School of Visual Arts, New York, NY

1997 BFA, The School of the Art Institute of Chicago, Chicago, IL

1995 Rhode Island School of Design, Providence, RI

1994 Valencia Community College, Orlando, FL

SOLO EXHIBITIONS

2023 *Myth Maker*, September Gallery, Kinderhook, NY

2022 *Vasseur Baltic Artist Award*, Baltic Center for Contemporary Art, Newcastle, UK

2020 *Sentients*, University of Arkansas, Fayetteville, AR

2019 *Unearth*, September Gallery, Hudson, NY

2016 *Saturn's Neckless*, The Third Line, Dubai, UAE

2013 *Art Statements*, Art Basel, Basel, CH

2012 *Water Panics in the Sea*, Black Box Theatre St. Louis Museum of Art, St. Louis, MO

2011 *Water Panics in the Sea*, Nicole Klagsbrun Project Space, New York, NY

Water Panics in the Sea, The Third Line, The Pavilion, UAE

Water Panics in the Sea, Lisa Ruyter Gallery, Vienna, AU

2009 *Scene 9*, Krinzinger Projekte, Vienna, AU

2008 *I Without End*, Salon 94 Freemans, New York, NY

Zenith and Nadir, The Third Line, Dubai, UAE

2007 *Surface to Air*, Mills College Art Museum, Oakland, CA

2006 *Laleh Khorramian*, The Third Line, Dubai, UAE

2005 *Chopperlady*, Salon 94, New York, NY

GROUP EXHIBITIONS

2023

Foreland Artists, Foreland, Catskill, NY

Homespun, Dorsky Museum of Art, New Paltz, NY

2022

The Moving Picture Show, Foreland, Catskill, NY

Cosmic Geometries, EFA Project Space, New York, NY

2021

Subliminal Horizons, Alexander Gray Associates, New York, NY

The Refracted Body, Liverpool Biennale, Liverpool, UK

Earthly, Esther Massry Gallery, The College of Saint Rose, Albany, NY

2020

Drawn: Concept and Craft, Southeastern Center for Contemporary Art, Winston Salem, NC

2019

A Bridge Between You and Everything, High Line Nine Gallery, New York, NY

'INNER WORLDS: The Public Private(s)', Peephole Cinema, SF, CA

Artists & Allies, Signs and Symbols, New York, NY

I Will See It, When I Believe It, The Third Line, Dubai, UAE

2018

Recognize you when she sees you, Give you the things she has for you, September Gallery, Hudson, NY
Rebel Souls, MIRA at Art Rio, Curated by David Gryn, Rio de Janeiro, Brazil
ARKIPEL – Jakarta International Documentary and Experimental Film Festival, Jakarta, Indonesia
Sit-In, September Gallery, Hudson, NY

2017

Magnificent Chaos. Nanotronics Imaging, Brooklyn, NY
The Creative Act: Performance, Process, Presence. Guggenheim Abu Dhabi
Site specific work in collaboration with Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmadian.

2016

Suspended Animation: Moving Images in Print. International Print Center, NY, NY
Skerts, Tanja Grunert Gallery, New York, NY

2014

Equations of Sight-Similarity, On Stellar Rays, New York, NY
Call me on Sunday, Krinzinger Projekte, Vienna, AT
Glitter. Poster Project - FLUC, Vienna, AT
Glitter. Poster Project - Dusseldorf, GR
Summer Group Show, The Third Line, Dubai, UAE

2013

Salon, The Third Line, Dubai, UAE
On Air Festival, Ikono TV
Encounter, The Royal Academy in the Middle East, Katara Cultural Village, Doha, Qatar
Peekskill Project V, HVCCA, Peekskill, NY
VIDEONALE.14, Kunstmuseum Bonn, Bonn, DE

2012

Encounter, Katara Cultural Village, Doha, QA
Cinéphémère, Fiac, Jardin des Tuileries, Paris, FR
Reoriented, Havremagasinet, Boden, SE
Friday Late, Victoria and Albert Museum, London, UK
Making Room: The Space Between Two- and Three- Dimensions, MASS MoCA, North Adams, MA
Immaterial Extracted, Pei Ling Chan Gallery | SCAD, Savannah, GA
[Under Construction], Hotel Particulier, New York, NY

2011

Immaterial Extracted, Trois Gallery | SCAD Atlanta, GA
Paradise Lost, Istanbul Museum of Art, Istanbul, TR
THE STATE: Social/Antisocial? Traffic Gallery/The Third Line Gallery, Dubai UAE
Organs in the Snow, Louis V.E.S.P. Gallery Brooklyn, NY

2010

Immaterial, Ballroom Marfa, Marfa, TX
The Dissolve, Site Santa Fe Biennale 2010, Santa Fe, NM
Closing Night, Rooftop films, New York, NY
Ottawa International Animation Festival, Ottawa, ON
New Frontier Shorts, Sundance Film Festival, Park City, UT

2009

The 6th Asia Pacific Triennial of Contemporary Art Queensland Art Gallery | Gallery of Modern Art, AU
Eerie and Languid, Artisterium, Tbilisi, GE

RAAD O BARGH, Thaddaeus Ropac Gallery, Salzburg, AU

Unveiled, The Saatchi Gallery, London, UK

Play, Monica de Cardenas Gallery, Milan, IT

RAAD O BARGH, Thaddaeus Ropac Gallery, Paris, FR

2007

Nocturnes, Boise Art Museum, Boise, ID

M.A.S.H, New York, NY

The Uncertain States of America-American Video Art of the 3rd Millennium— Moscow Biennial, Moscow, RU

Dream of Today, Steve Turner Contemporary, Los Angeles, CA

Hello I'm Crashing, Salon 94, New York, NY

Cosmologies, James Cohan Gallery, New York, NY

2006

Palette, Greenberg Van Doren, New York, NY

Land Mine, The Aldrich Contemporary Art Museum, Ridgefield, CT

Drawing III (Selected), G Module, Paris, FR

Cine Pobre Film Festival, Gibara, CU

Edun, Salon 94, New York, NY

The Studio Visit, Exit Art, New York, NY

2005

Night of 1000 Drawings, Artists Space, New York, NY

Rainbow, Galerie Sfeir-Semler, Beirut, LB

Nocturnes, Soil Gallery, Seattle, WA

Greater NY 2005, MOMA/P.S.1 Museum, Long Island, NY

2004

E-Flux Video Rental Project, E-Flux, New York, ongoing

Strange Animals, HDTS 4. Curated by F. Laserre and C. Gast, Joshua Tree, CA

After Goya, Leroy Neiman Gallery, Columbia University, New York, NY

PROJECTS

2020 MAsks4PeoplE, (March-August) Collaboration with Kristin Dodge, where I led production, turning my studio into a factory producing over 8,000 handmade masks for free to people in need. Catskill, NY

2018 Soundscape 2018, Basilica, Hudson, NY

Incident Report, Hudson, NY

2014 January Midnight Moment, Times Square, New York, NY

2013 LALOON, Hudson, NY

Watermill Residency Program, Watermill, NY

Include Amplified Toilet Water, Artist-book. Edition of 33, Bartleby and Co. Publishers, Brussels, BE

2012 PAUSE Video Program, The Cosmopolitan of Las Vegas / Art Production Fund, Las Vegas, NV

Soiree 23: Laleh Khorramian, Bartleby and Co. Publishers, Brussels, BE

2011 *Atom Fables* in collaboration Shahzad Ismaily, Ballroom Marfa curates The Highline, New York, NY

2009 Baurenmarkt Residency, Vienna, AT (through June 2010)

2008 Krinzinger Projekte Residency, Vienna, AT (through March 2009)

2006 Moab Video Project, Moab, UT

2008 La Curtiduria Residency, Oaxaca City, MX

Band member/founder of Bauch Bein Po – synth rock band (ongoing)

BIBLIOGRAPHY

2023

Okamura, Sara Farrell, “Myth Maker: Laleh Khorramian at September Gallery”, *Art Spiel*, Sept 18

2022

Carroll, Chloe, The BALTIC Interviews: “Every Time I Come to Your Studio it’s a Magical Place”, *Elephant Magazine*, May 18

Clugston, Hannah, “Well pickle my walnuts! The Vasseur Baltic artists’ award 2022-review”, *The Guardian*, April 12

Packard, Cassie, “Your Concise New York Art Guide for February 2022”, *Hyperallergic*, Jan 31

ALSayyad, Yasmine, “A New Translation Brings “Arabian Nights” Home” *The New Yorker*, Jan 24

2021

Brara, Noor, “Artists talking about Artists to watch”, *New York Times*, June 20

Thomas, Taliesin, “Art Review: "The Moving Picture Show" at Foreland in Catskill”, *Cronogram*, Feb 24

Thomas, Taliesin, An Incomplete Intervention: "Subliminal Horizons", *Cronogram*, Aug 1

2019

Edquist, Grace, “Shirin Neshat’s Curated Show Gathers 13 Female Iranian Artists on the 40th Anniversary of Revolution”, *Vanity Fair*, Nov 13

Maine, Stephen, “A Universe of Mazes and Meta-Pictures”, *Hyperallergic*, May 18

2018

Denike, Jen, “Queen Bee”, *Jugular Magazine*, Nov

Stosuy, Brandon, “On knowing when to take a break”, *The Creative Independent*, Aug 29

Armstrong, Mary Angeles, *Chronogram*, May

2016

Mendes, Margarida, “Laleh Khorramian”, The Third Line E-Catalog

2013

Laleh Khorramian - Epic Animations, Art21, New York Close Up, NY

Shapiro, David, Without Walls, *Columbia Magazine*

2012

Meghdadi, Ali, “Profile: Laleh Khorramian” *Canvas Magazine*, Spring Issue

Schultz, Charles, "Interview with Laleh Khorramian”, *Rackroom, Art Slant*, Jan 30

“The Lookout: A Weekly Guide to Shows You Won’t Want to Miss”, *Art in America*, Jan 19

Hughes, Hanna, “Disaster, as in Unfavorable Star: Von Trier, Hodges, Khorramian” *Adobeairstream*, Jan

2011

Taft, Catherine, “SITE Santa Fe Biennial” *Artforum*, Jan 2011

Vali, Murtaza, “Open Waters” *The Pavilion Catalog*

Neyra, Charlie, Diversions, Progress at The Pavilion, *Khaleej Times* May 13, 2011, pg. 12

Sutcliffe, Amy, Art in the City, April 24, 2011, Online www.artinthecity.com

Michael Walker, “Water Panics in the Sea”, *Arttattler*, April 2011, Online www.arttattler.com

Grossi, Beatrice, “Water Panics in the Sea”, *L’Agenda*, Aril 2011, pg. 37, 38

Barrett, Nyree, “32 Art Exhibits to Sea”, *Time Out Dubai*, March 9 2011, pg 34

2009

16 Artistes Iraniens, *Exporama*, May

Raad O Bargh, *Art Press*, May

Raad O Bargh, *L’Express*, Feb – March

Debras, Berenice, *Émirs Art, La Tribune Supplement*, Online

Demir, Anaid, *Mystery Perse*, bc,

2008

Haroon, Layla, “Fact and Fiction Meet, Clothed in Relativity”, *Gulf News*, December 2008, pg. 14 – 15

Bartlett, Inga-Marie, “Peel to Reveal”, *Inside Out*, December 2008, pg. 116-118

Lord, Christopher, “Once More With Peeling”, October 2008, pg. 77

Yusuf, Muhamed, "To Be and Not To Be", *Gulf Today*, October 2008, pg. 24 - 25
 Wolff, Sarah, "The Light fantastic," *The National*, October 26
 Neil, Jonathan TD, *ArtReview*: September, p. 138-9
 Vali, Murtaza, "Laleh Khorramian: I Without End" *Art Asia Pacific*, September, p. 210
 Azimi, Negar, "Preview," *Bidoun*, Spring
 Cornell, Lauren, "Introducing Laleh Khorramian," *Modern Painters*, June, p. 56
 Rosenberg, Karen, "Art in Review," *The New York Times*, June 20
 "Galleries Downtown," *The New Yorker*, July 7
 Kley, Elisabeth, "Gotham Art & Theater," *Artnet*, June
 2007
 Baker, Kenneth, "Women's Art at Mills College", *San Francisco Chronicle*, October 20
 Zita, Carmen, "10 artists in NY", *Trace Magazine*, February
 2006
 Kerr, Merrily, "Palette", *Time Out NY*, Issue 568, August
 Bors, Chris, "Chroma Trouble", *Artnet Magazine*, August
 Killen, Michael, "Hot Global Color: 57th St." *Bloomberg News*, Aug 1
 "Colors Abound", *The Sun*, NY, August
 Roberts, Soraya, "Magic Realist" *Time Out Dubai*, Issue 10, March
 Gupta, Kamakshi, "Laleh Khorramian," *Khaleej Times Online*, March
 Bucarelli, Vivianna, "Vizioni Multiple," *Kult Magazine*, March
 2005
 Barliant, Claire "Critic's Pick," *Artforum*, October
 Farzin, Media, "Preview," *Bidoun*, Fall Issue
 Lippens, Nate, "Just the Motion" *The Stranger*, September
 Meade, Fionn, "World Within Worlds," *NYFA Interactive*, <http://www.nyfa.org>
 Saltz, Jerry, "Swirl World" *Village Voice*, Vol L, No 45
 Honigman, Ana Finel, "Magic Kingdom's," *Artnet Magazine*, December

PUBLICATIONS

The Annotated Arabian Nights: Tales from 1001 Nights, Edited by Paulo Lemos Horta and translated by Yasmine Seale, 2022
Serrote 29, Brazilian Literary Journal, 2018
Include Amplified Toilet Water, Artist book edition of 33, Bartleby and Co. Publishers, Brussels, BE 2012
Paradise Lost, Istanbul Museum of Modern Art, 2011 Ottawa International Animation Festival, 2010
 Sundance Film Festival 2010
Visionaire 2010, New York, NY
Footnotes on Geopolitics, Market, and Amnesia, exhibition catalogue, Moscow Biennial of Contemporary Art, Moscow, Russia, 2007
Water Panics in the Sea, *Bidoun*, Spring, Issue 7 2006
American Letters & Commentary Literary Journal, Fall 2005, Issue 17, 2005
Fourteen Hills Literary Journal, Dept of Creative Writing, SFSU, Fall 2005, Vol 12, No 1
 Greater NY 2005, Exhibition Catalogue, NY Arts, New York, NY
E-Flux Video Rental Catalogue, E-Flux, New York, NY, 2004

GRANTS AND AWARDS

The Vasseur Artist Award 2021

GCCA Artist Award 2017

Gottlieb Foundation Grant 2007

Pollock – Krasner Foundation Grant 2007

The Pat Hearn and Colin Deland Foundation Grant 2006

The Artist Fellowship Award 2006

Agnes Martin Award 2002

Evolving Perceptions Scholarship 1995

Florida Individual Artist Fellowship 1994

Francis Hook Scholarship 1994

TEACHING

Undergraduate Studio Arts, 2022 to present, Visiting Artist in Residence, Bard College, Annandale-On-Hudson, NY

Graduate Lecturer, 2023/2024, Department of Art & Art History, University of Albany, Albany, NY

Mentor Program, Fall 2020, Vermont College of Fine Arts, Montpelier, VT

Visualization and Representation, Freshman Foundation, Fall 2019, Pratt University, Brooklyn, NY

Drawing I, Fall 2018, Columbia University, New York, NY

Visiting Artist Workshop and Grad show judge, Spring 2015, Grinnell College, Grinnell, IA

Visiting Artist, Fall 2007, Cooper Union School of Art, New York, NY

Figure Painting, Spring 2006, Columbia University, New York, NY

Painting I, Fall 2005, Columbia University, New York, NY

Painting I, Summer 2004, Columbia University, New York, NY

Mixed Media, Summer 1996, Children's Program- Rhode Island School of Design, Providence, RI