



Sara Rahmanian
Maybe Tomorrow

November 23, 2024 – February 8, 2025

Left to right:

Naan, 2024
acrylic on canvas
Left: 48 x 36 inches
Right: 18 x 24 inches

Passport photo, 2024
acrylic on canvas
35 x 26 inches

Finger print, 2024
acrylic on canvas
11 7/8 x 9 1/8 inches

Roommate at 6:30 AM, 2024
acrylic on canvas
24 x 18 inches

Roommate at 7:30 AM, 2024
acrylic on canvas
24 x 18 inches

Roommate at 8:30 AM, 2024
acrylic on canvas
24 x 18 inches

Roommate at 9:30 AM, 2024
acrylic on canvas
24 x 18 inches

Roommate at 10:30 AM, 2024
acrylic on canvas
24 x 18 inches

Roommate at 11:30 AM, 2024
acrylic on canvas
24 x 18 inches

Roommate at 12:30 PM, 2024
acrylic on canvas
24 x 18 inches

Roommate at 1:30 PM, 2024
acrylic on canvas
24 x 18 inches

Roommate at 2:30 PM, 2024
acrylic on canvas
24 x 18 inches

Roommate at 3:30 PM, 2024
acrylic on canvas
24 x 18 inches

Roommate at 4:30 PM, 2024
acrylic on canvas
24 x 18 inches

Roommate at 5:30 PM, 2024
acrylic on canvas
24 x 18 inches

Self-portrait, 2024
acrylic on canvas
24 x 18 inches

Tell me something before I, 2024
acrylic on canvas
48 x 36 inches

Wait! What?
used coffee filter, fiber fill, yarn, wire, wheels
7 x 6 1/4 x 8 1/8 inches

Exterior (east):

With my whole cells, 2024
acrylic on canvas
24 x 18 inches

A letter, 2024
ceramic, letter
13 x 16 1/2 x 1 1/4 inches

Exterior (south):

American election 1, 2024
acrylic and ink on canvas
10 x 8 inches

American election 2, 2024
acrylic and ink on canvas
12 x 8 7/8 inches



Maybe Tomorrow explores the strangeness of contemporary life, at once questioning and displaying the fragmented nature of identity. Closely influenced by her Iranian culture, the artist seeks to indirectly address the intersections between femininity, queerness, and migration. Rahmanian has created an installation of acrylic paintings in various sizes that meld figurative and abstract gestures, all striving to define a cohesive whole. A selection of drawings on the gallery's external walls address American elections and politicians, as well as the predominance of screens in daily life. Across the exhibition, Rahmanian attempts to express her individuality while engaging the concept of "the other," using art to signal her observations on society.

Rahmanian renders the human body in shadows and fragments in a new series of portraits. Subjects lack eyes, lips and mouths, a painterly gesture of fragmentation that suggests ambiguity—the figures could be no one and everyone. There are moments where body parts are humorously submerged in tears, or the artist's shadow merges with tiles or her sketchbook. This fluidity playfully attempts to disrupt the audience's rhythms of thought. The choice to create a painting for each day of the week echoes the artist's dual framing of time: one, as an unbreakable, natural loop between day and night, and the other as an outgrowth of capitalism and its control over rhythms of rest and productivity.

Elsewhere, *The Roommate* is a suite of color studies depicting a hair clip in Rahmanian's bedroom. Each of the twelve works represent one hour, painted over the course of a single day. The hair clip's teeth are lightly clamped around a canvas, resembling the nimble physicality of a spider. As it takes on anthropomorphic qualities in the changing light, this ordinary object evokes the shifts in perception that accompany knowing a room and its contents intimately. For Rahmanian, the initial period after moving to the United States from Iran was defined by solitude in limited surroundings. Time becomes vast and all-encompassing within such an environment, and *The Roommate* articulates the uncanniness of the domestic space with a special attunement to light and form.

One of the primary references in the exhibition is "The Pear Tree," a story by the Iranian author Goli Taraghi. A successful writer living in the West returns to his family home in Iran to find that their pear tree no longer bears fruit, prompting an identity crisis. For Rahmanian, the story reveals a larger bind for those living in diaspora, who often exist between multiple cultures, languages, and, indeed, lives. With these tensions and estrangements in mind, Rahmanian presents a body of work that reflects the current condition, anxious yet hopeful: *Maybe Tomorrow*.