Afterimages
Opening Reception on Friday, December 4th, 2026, 6–8 pm

5. DECEMBER 2026 – 30. JANUARY 2027

SETAREH is pleased to present *Afterimages*, a special group exhibition gathering new voices and established positions. The exhibition commemorates an exciting year in a celebration of community. The exhibition features new works by Vasil Berela, Gregor Gleiwitz, Ania Hobson, Masha Kovtun, Harry Hugo Little, Brent McKeever, Astrid Styma, Lilly Varga, and Allistair Walter. The exhibition is an opportunity to experience a diverse group of international voices gathered in one space.

The exhibition title takes its cue from the idea that images contain the sediments of past artists and art movements. For mythology, the German art historian Aby Warburg studied how forms and gestures from antiquity keep returning in later art, a survival he called "Nachleben". In the contemporary era, the French philosopher and art historian Georges Didi-Huberman revisits Warburg and argues that every image is anachronistic: it never belongs to a single moment, but carries several moments at once. An afterimage, in this sense, is not a faint copy of something gone. The image is still at work, reverberating and resonating in a continuum.

The nine artists approach this in different ways. Gleiwitz and Walter make the layering of time visible: Gleiwitz in glazes whose thinnest passages read like erased memory; Walter in paint and Polaroids fixed under epoxy resin. Hobson, Little, and Varga paint the figures of dreams and half-memories, succeeding in the difficult task of capturing a fleeting emotion, vision, or encounter. Berela grapples with reality-construction through painting and installation, letting fantasy and the real world mix in uncanny ways. Kovtun, working far from the place she comes from, looks at home and at what survives displacement. Styma paints the female body with near-photographic precision, contemplating and dissecting the human form, but leaving enough room for our imagination to discover newness in her methodical depictions. McKeever turns to the images of our own time and asks how their endless consumption fractures identity- how excess can lead to deletion of the self.

Together, the works in the exhibition suggest that no image arrives alone. Each carries traces of what came before it, and each leaves an impression that lingers. The very practices of creating artworks, exhibitions, and curating narratives make it so that the cultural lexicon continues to grow, but always rests on the basis of remembering a collective past. The afterimage makes us aware that our memories and history never quite recede into a bygone era, but stay in a state of perpetuity. With this, *Afterimages* engages with the intersecting points between previous generations, historical sites of influence, and our place as the movers of the present.