

Hao Jingban, *Fishing Island*, 1962, oil on paper, 21 3/4 x 15 3/8". From *Salon, Salon: Fine Art Practices from 1972 to 1982 in Profile—A Beijing Perspective* (Inside-Out Art Museum, Beijing).

## HAO JINGBAN

**"Salon, Salon: Fine Art Practices from 1972 to 1982 in Profile—A Beijing Perspective" (Inside-Out Art Museum, Beijing)** There are two art worlds in China: the "official" art world and the "contemporary" art world. The former continues the tradition of socialist realism. The two don't mess with each other, and neither do their written histories. "Salon, Salon" was an ambitious attempt to bring these spheres together by focusing on the moment when the split happened, as well as by placing people from both sides in the same exhibition and discussion spaces. The trigger for this division was more about an emerging tension between individual will and state will than it was about different artistic pursuits. Today, the tendency of these entities to merge is rather worrisome, as perhaps this reflects a reconciliation between the individual and the state.



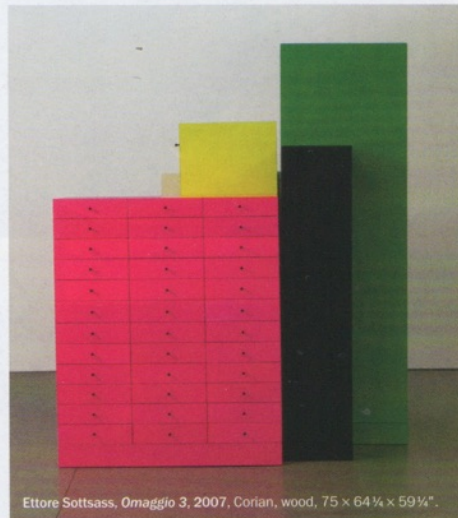
ibylle Bergemann, *Frieda, Allerleirauh*, Berlin, 1988, gelatin silver print, 15 1/2 x 10 3/4".

## MARYAM HOSEINI

**Hadi Fallahpisheh, "Everything Is True" (Kai Matsumiya, New York)** Hadi Fallahpisheh's works generate endless discoveries; open to the viewer's projections, they both celebrate and avoid judgment. For this show, "Everything Is True," through a cameraless photographic process in the darkroom, Fallahpisheh created painterly works that depict not just characters (each represents a fictional Hadji) but narratives (emphasized in scrawling letters and in the jokes that title each piece). *Hadji*, the term for a Muslim who has completed a pilgrimage to Mecca, is an honorific address that has also become a derogatory term, used by Fallahpisheh to caricature Middle Eastern society. With so many Hadjis along the walls, the reflection of homosociality became humorously critical, hideously poetic, and truthfully scary. The work collapses the artist's personal and cultural memories in its complex layering of languages. As I left the show I repeated to myself a favorite line of a Persian poem: "One who has seen the world tells many lies."

## PETER HALLEY

**Ettore Sottsass (Met Breuer, New York)** Ettore Sottsass finally arrived in New York, on the hundredth anniversary of his birth. For more than six decades, the richly sensuous and deeply rigorous objects he made chronicled the rapid-fire sequence of world-changing ideas flowing through the visual culture of his era. In the 1950s and '60s, he created ceramics influenced by Hinduism and Beat poetry, all the while designing computer office systems for Olivetti. The following decade, he briefly veered toward a Kubrickesque, science-fiction aesthetic before retreating into high-hippie life in the Spanish desert. For his work with the Memphis Group, during the '80s, he turned to parody as a last refuge in a post-utopian age. Finally, during Sottsass's last decades (well documented at the Met Breuer), he settled into a refined old-age style that involved limited editions, commissions for unique objects, and exquisite private houses. These late works are a freewheeling, kaleidoscopic synthesis of all that came before.



Ettore Sottsass, *Omaggio 3*, 2007, Corian, wood, 75 x 64 1/4 x 59 1/4".



Hadi Fallahpisheh, *One day Hadji went to west through ocean, when he arrived he decided to park his boat, so he removed all the oars and paddles; planted trees and flowers. Then people laughed (detail)*, 2016, unique C-print, 60 x 32".

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