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Art in Review

Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmanian

'I won't wait for grey hairs and worldly cares to soften my views'

Callicoon Fine Arts
49 Delancey Street, near Eldridge
Street, Lower East Side
Through June 7

Satire, gender-bending and exuberantly mixed mediums are among the feats of this art extravaganza, an exhibition that never stops giving. It features the collective and individual efforts of two Iranian brothers — Ramin and Rokni Haerizadeh — and their Iranian-American friend Hesam Rahmanian. To unite the array, the artists have painted the gallery's floor and walls to suggest a Middle Eastern courtyard; they have also festooned white plastic lawn chairs with blue tape and collaborated on videos, assemblages, bulky but often arresting paintings and a functioning fountain that once graced the foyer of their home in Dubai. Adding to the show's expansive embrace are impressive works from their art collection by six women: Martha Wilson, Etel Adnan, Rose Wylie, Angela Dufresne, A. K. Burns and Hannah Barrett.

The three men's work is up and down, but their affinity for found objects and images is, if sometimes familiar, unmistakable. Among the standouts: Mr. Rahmanian's elegant assemblages and magazine pages furiously vandalized with paint, and just about anything by Rokni



EMON HASSAN FOR THE NEW YORK TIMES

Ramin and Rokni Haerizadeh and Hesam Rahmanian's eclectic, mixed-media group show at Callicoon Fine Arts.

Haerizadeh, who prints out YouTube screen grabs, adds paint and marshals them into amazing stop-action animations. He is represented here by 16 animation cels, and three videos, including "Reign of Winter," which converts the most recent British royal wedding into a kind of auto-

da-fé. His biting style draws from Goya, Honoré Daumier, Art Spiegelman and Surrealism.

Also terrific is "The Maids" (2012-15), a collaborative stop-action video made using staged photographs of the three artists in drag. Based on Jean Genet's play of the same name, it centers

on two housemaids and their employer, veers from absurdist to sadomasochistic and ends (I had to be told) by evoking Jacques-Louis David's painting "The Death of Socrates." The intimate power dynamics unfold hilariously, conjuring the luxuriousness of Persian miniatures and the over-

acting frequent to Mannerist painting.

The action is dominated by Ramin Haerizadeh — bald, bearded and resplendent in changing gowns and roles. The earmarks of an underground classic are abundant.

ROBERTA SMITH