

RICHARD SALTOUN

PRESS RELEASE

Practices of Uncertainty

Curated by Samira Abbassy

9 July – 21 August 2026

Opening reception: Thursday, 9 July | 6–8pm



Richard Saltoun Gallery is pleased to present *Practices of Uncertainty*, curated by the Iranian born, British painter, Samira Abbassy, who has lived and worked in New York City since 1998. This group show begins with the premise that the making of art always begins without guarantees.

As Abbassy notes:

Every artist develops methods, habits, rituals, and forms of knowledge, yet the act of making remains fundamentally uncertain. The studio is a place of experiment and excavation, where intention meets accident, where materials resist and propose, and where meaning often emerges through discovery rather than execution. To work as an artist is to cultivate a capacity for not knowing.

Yet uncertainty is not merely a condition of artistic practice; it is also its discipline. The willingness to proceed without certainty, to follow an intuition whose destination remains unclear, requires a particular kind of faith. Not faith in a predetermined outcome, but faith in the process itself—in the belief that sustained attention, labor, and openness may reveal something previously unseen. In this sense, the artist's studio shares qualities with other spaces of contemplation and ritual. Like prayer or meditation, the act of making asks for both concentration and surrender: a trust that what emerges cannot be entirely controlled, anticipated, or possessed.

RICHARD SALTOUN

The installation brings together works by four established artists working in a diverse range of media.

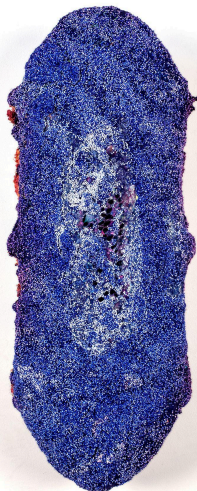


John Dubrow's distinctive paintings usually begin without any sketches or source material. In the absence of a plan, Dubrow lets the painting process shape the elusive painting image. As the paintings evolve, the artist continually mines the tension between the figurative image and abstraction, ultimately trying to find a third painting language.

Sara Rahbar's work is born from what the artist describes as "fracture—of the body, of nationhood, of memory." Cast bronze limbs, severed from their wholeness, take on the role of a communally collected relic exposing the normalization of violence in the human experience. As the artist notes, "these fragments embody survival in pieces."

Anahita Vossoughi's Exoskeleton series stems from the books she began reading with her young son, who had become fascinated with arthropods—or creatures possessing an exoskeleton. Examples such as the dynamic jewel beetle—which has an iridescent exoskeleton that scientists think may help her avoid predators due to her shifting, ever-changing color—became a metaphor the artist related to "having an inbuilt armor to protect you from the hostile world."

RICHARD SALTOUN



Samira Abbassy's intricately detailed figurative paintings and works on paper explore the human figure, animals, and scenes of war, drawing on a developed visual language that merges European and Iranian-Persian artistic traditions, Christian iconography, Persian and Indian miniature painting, Chinese painting and Qajar court painting. Deeply influenced by Jungian psychoanalysis and her matriarchal lineage, Abbassy's practice navigates the intersection of the physical and metaphysical self, tracing connections between individual memory and collective history.

Notably, these four artists share little commonality of style, medium, or cultural background and the viewer is presented with painting and sculpture, abstraction and figuration, and both interior and exterior worlds. Rather, what unites these artists, as Abbassy notes, is "the clarity of their individual visual languages and the conviction with which they pursue them. Each artist has developed a distinct vocabulary through sustained engagement with materials, form, memory, and perception. Their works offer not certainty of meaning, but certainty of inquiry. Through them, we encounter the unique prism through which each artist apprehends and reimagines the world... their works remind us that uncertainty is not the opposite of knowledge, conviction, or faith. It is often the ground from which they emerge."

RICHARD SALTOUN

Notes for Editors

Richard Saltoun Gallery

Founded in 2012, Richard Saltoun Gallery is based in Mayfair, London. The gallery specialises in contemporary art, with an emphasis on Feminist, Conceptual and Performance art from the 1960s onwards. It is guided by a strong focus on rediscovering the work of important yet under-recognised artists through presentations at its locations in London's Mayfair and Rome, extensive research, partnerships, online shows, publishing, events and participation in art fairs around the world.

Since its inception, Richard Saltoun Gallery has been driven by an interest in serving a wider purpose and is now widely recognised for its critically and socially- engaged programme. In 2019, the gallery launched a year-long initiative titled *100% Women* that aimed to address gender inequality in the art world, and it's now considered a leader in the representation of female artists.

Samira Abbassy

Samira Abbassy is an Iranian-born, New York-based artist. Born in Iran, Abbassy moved to London in 1967 at the age of two. She studied at Canterbury College of Art, graduating in 1987. Shortly thereafter, she relocated to New York, where she founded the Elizabeth Foundation for the Arts Studio Program—a public charity that supports artists across disciplines by providing studio space and a creative community.

Deeply influenced by Jungian psychoanalysis and her matriarchal lineage, Abbassy's practice navigates the intersection of the physical and metaphysical self, tracing connections between individual memory and collective history.

Her work has been exhibited internationally and featured in major institutions including the Metropolitan Museum of Art, the British Museum, Los Angeles County Museum of Art (LACMA), the Rubin Museum, the Grey Art Gallery at New York University, Bowdoin College Museum of Art, The Cincinnati Art Museum, and the 26th Venice Biennale. Notable exhibitions include *Women Defining Women in Contemporary Art of the Middle East and Beyond* at LACMA (2023), *Reflections: Contemporary Art of the Middle East and North Africa* at the British Museum (2021), and *Bazm and Razm: Feast and Fight in Persian Art* at the Metropolitan Museum of Art (2015).

Abbassy's work is held in numerous private and public collections, including the Metropolitan Museum of Art, the LACMA, the Cincinnati Museum in USA, British Government Art Collection in UK, the Burger Collection in Hong Kong, the Farjam Collection, Dubai, the Devi Foundation, India, the Joan Mitchell Foundation, New York, the Omid Foundation, the Afkhami Collection, and the Brattleboro Museum, USA.

John Dubrow

John Dubrow was born in 1958 in Salem, Massachusetts. He received a BFA and MFA from the San Francisco Art Institute (1979-83), where he studied painting under Bruce McGaw and Julius Hatofsky. Since 1983, Dubrow has been based in New York City.

Dubrow began his practice in the 1980s painting large, figurative scenes of New York City. In recent years Dubrow has moved towards process-based abstraction, although the visual structures and emotional

RICHARD SALTOUN

underpinnings of his work are still based upon observed daily life filtered through memory. This work often takes several years, during which his canvases take on the physical characteristics of scarred slabs of concrete. The paintings themselves become a kind of expressive geography and history of the struggle.

His paintings are included in several public collections including the Metropolitan Museum of Art, the Du Bois Institute at Harvard University, Princeton University Art Museum, the Hilton Hotels Corporation and the National Academy of Design. He is the recipient of a Pollock-Krasner Foundation Grant, the National Academy of Design's Truman Prize and Carnegie Prize and the Port Authority World Views Project at the World Trade Center.

Sara Rahbar

Born in Tehran, Iran, in 1976, Rahbar has lived and worked in New York since 1982. She pursued an interdisciplinary program in New York and also studied at Central Saint Martins College of Art and Design in London. Leaving her birthplace amid the upheaval following the Iranian Revolution and the onset of the Iran-Iraq War, Rahbar's work explores themes of nationalism, separation, and belonging, examining the complexities of pain, violence, and the human condition. At the core of Rahbar's practice is assemblage, with her work encompassing collage, photography, and sculpture. The materials she collects spark a dialogue that directly engages with the objects and symbols in which we place our faith. Her compositions form a tangible, physical cacophony, reflecting the complex relationship between the individual and society.

Rahbar's work has received international acclaim and is held in the permanent collections of prominent institutions worldwide, including the Centre Pompidou, the British Museum, the Davis Museum, the Queensland Art Gallery | Gallery of Modern Art, and the Sharjah Art Foundation, among others.

Rahbar has exhibited at renowned institutions internationally, including the Museum of Art and Design, the Royal Museums of Fine Arts of Belgium, Mannheimer Kunstverein, Musée National d'Art Moderne, and the Saatchi Gallery. Her work has been featured in prestigious triennials and biennials, such as the Changwon Sculpture Biennial, the Venice Biennale, the 7th Asia Pacific Triennial of Contemporary Art, and the Sharjah Biennial.

Anahita Vossoughi

Of Iranian descent, Anahita Vossoughi was born in Canada in 1975. She received her BFA in Painting from the School of Visual Arts in 1998 and her MFA in Painting and Printmaking from the Yale School of Art in 2010.

Vossoughi's work explores systems of protection, ornament, and embodiment through collage and assemblage-based methods that merge painting, sculpture, and mixed media, drawing on biological structures, pattern traditions, and specimen display.

She has exhibited nationally and internationally at venues including the Queens Museum, New York, NY; PPOW, New York, NY; Rossi & Rossi, London, England; the Taubman Museum, Roanoke, VA; Brief Histories, New York, NY; Gallery Kayafas, Boston, MA; and Artspace, New Haven, CT. She has received the Alice Kimball English Traveling Fellowship and the Norfolk Teaching Fellowship. She is currently a Critic and Associate Director of Digital Media at the Yale School of Art.

RICHARD SALTOUN

Images:

1. Samira Abbassy, *Floral Mortal Coils*, 2016. © The Artist. Courtesy of Richard Saltoun Gallery.
2. Anahita Vossoughi, *Exoskeleton 4 Protection: Time Machine*, 2021. © The Artist. Courtesy of the Artist.
3. Sara Rahbar, *Separation / confessions series*, 2015. © The Artist. Courtesy of the Artist.
4. John Dubrow, *Kaye, Stripes, Morning*, 2019-2026. © The Artist. Courtesy of the Artist.
5. John Dubrow, *Marty*, 2024-2026. © The Artist. Courtesy of the Artist.
6. Sara Rahbar, *The Victor / Confessions series / (legs)*, 2014. © The Artist. Courtesy of the Artist.
7. Anahita Vossoughi, *Exoskeleton 4 Protection: Ocean*, 2021. © The Artist. Courtesy of the Artist.
8. Samira Abbassy, *Harbinger (Blue)*, 2023. © The Artist. Courtesy of Richard Saltoun Gallery.

Press contact:

Monica King
monica@richardsaltoun.com
+1 (917) 417 9719