

Sáhaar





Sáhaar (Sahar Khosrojerdi) was born to an artistic family. Her father is known for his pioneering art approach in the Middle East. Therefore, Sáhaar had the privilege of being raised not only by the great masters of her time but also by accessing groups of artists at parties and gatherings.

Her childhood was an immersion in the art world, within her family, and through the exposure to architecture and the history of art. Since a young age, Sáhaar's eyes have been trained to observe and appreciate nature as the most authentic form of art, a competition she found impossible to surpass. All the sources she had access to, combined with her artistic instinct, guided her to pursue the path, studying at a Fine Art School, directed by great art masters of the time. During this time, Sáhaar learned how to draw academically and used her talent to create thousands of paintings. She stood out amongst other students by the quality and quantity of the artwork she produced. This was when she got interested in Paul Gauguin's oil paintings and recreated 15 of his works, one per week. These exercises enabled her to perfectly draw from her imagination on various scales. She has been drawing and painting continuously using different mediums for the past 23 years.

Sáhaar finds beauty in nature's emerging geometries, and she discovered architecture and design as ideal fields for experimenting with geometry. Sáhaar decided to study architecture which has given her imagination a 3rd dimension and also a better understanding of perspective. Her strength in hand sketching in order to express ideas was recognised during her Bachelor's course at the Eastern Mediterranean University, Famagusta. She graduated with a diploma in architecture while being asked to join BSG Architectural firm in her last year of study. Her artistic approach to design was acknowledged, which led her to practice as an architectural designer for 5 years.

Throughout all these years, Sáhaar had never forgotten her interest in shoe and fashion design, evident from the design albums she produced at the age of fourteen. She had her first professional experience at the age of nineteen and worked as a theatre costume designer alongside a well-established and internationally known theatre director, Pari Saberi (a drama and theatre director who received Knight of the French Ordre des Arts et des Lettres, awarded by French President Jacques Chirac). Sáhaar's talent in design has been recognised by Pari Saberi who invited Sáhaar to work as a costume designer in one of her plays with more than 60 roles on the stage. This opportunity directed Sáhaar on the path to becoming a theatre custom designer and working with many great artists in the Tehran National Theatre for more than 5 years.

Later, she moved to London following up her interest in studying footwear design at one of the most prestigious fashion schools; Cordwainers, London College of Fashion (UAL) in 2010. Sáhaar's design work during her course stood out and was recognised by the college masters, including her winning design entry for the annual School of the Footwear Design competition announced by Nicholas Kirkwood (held by LVMH). She was one of the selected artists for the London Art Biennale 2021. Sáhaar's recent paintings and drawings represent "the world through her eyes", capturing both her personal and artistic experiences, supported by two decades of trained techniques and developed skills.

“This series of drawings is my experiment of releasing from presumptions of time and space boundaries to peruse my own imagination freely.

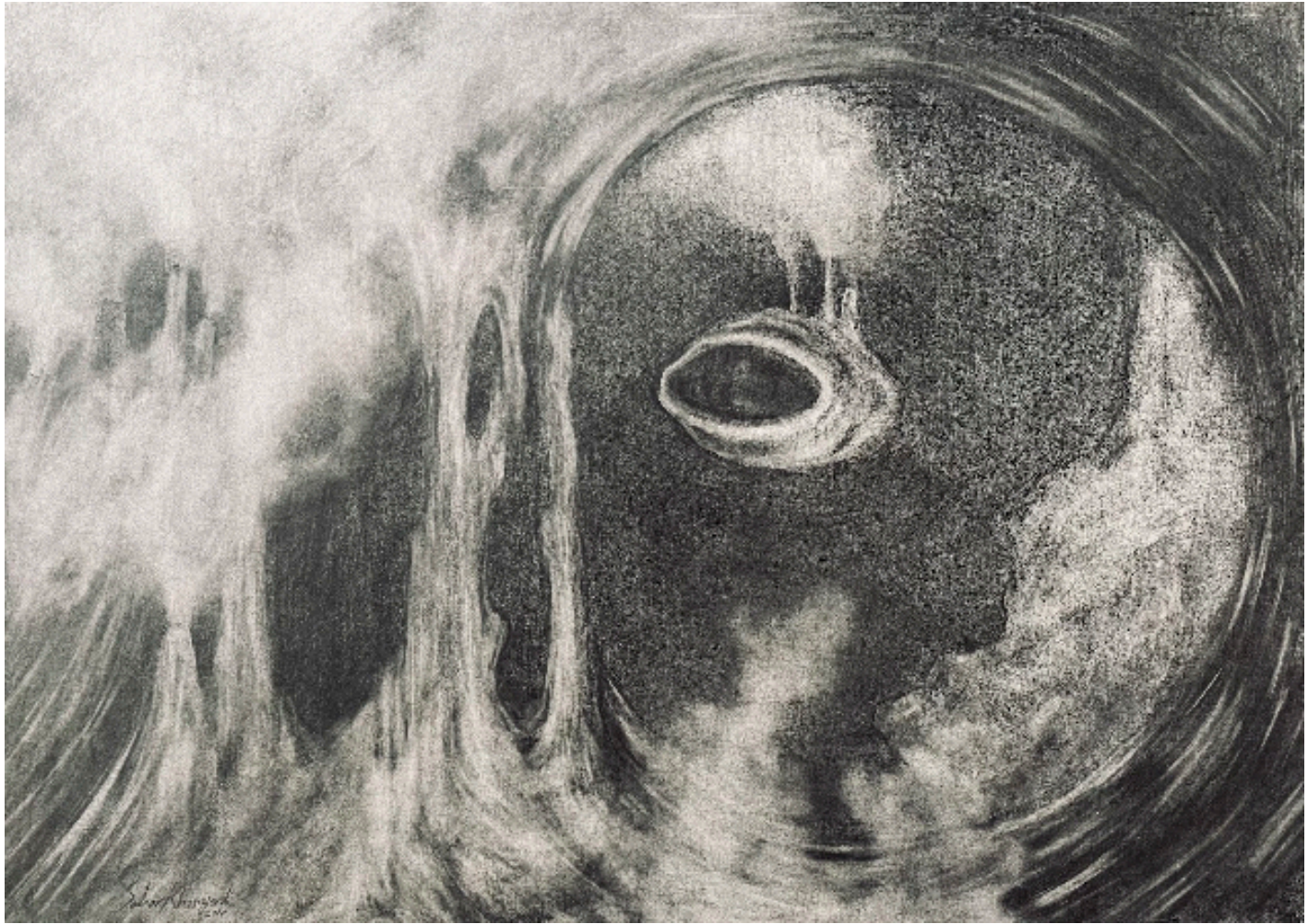
The main objective is a deeper inner connection with the self-subconscious and to preserve the virtue of my imagination whilst it’s pushed to get lost in our world. I believe imaginations are our own reality, that heals and create our ideal world”



Untitled, 2020, graphite pencil on paper, 20.5 x 29.5 cm,



Landing, 2019, graphite pencil on paper, 59 x 81 cm



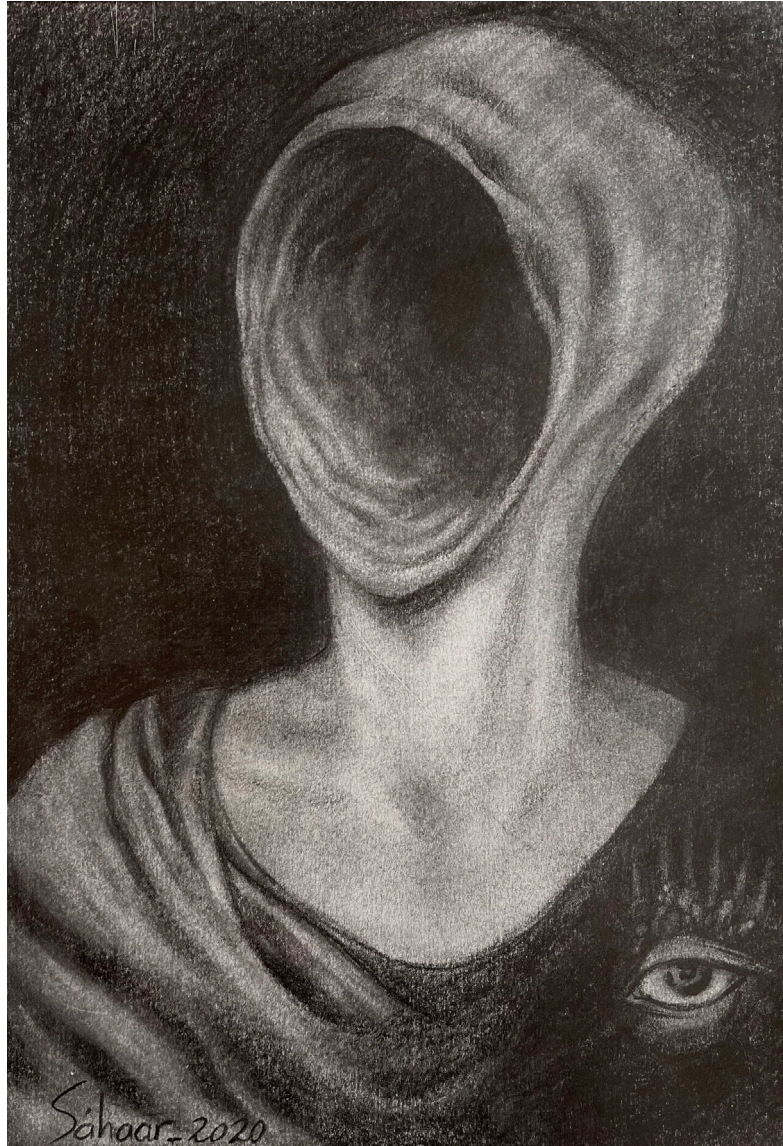
Loop, 2020, graphite pencil on paper, 59 x 81 cm



Untitled, 2020, graphite pencil on paper, 20.5 x 29.5 cm



The Search, 2022, graphite pencil on paper, 29.5 x 42 cm



Nobody, 2020, graphite pencil on paper, 29.5 x 21 cm



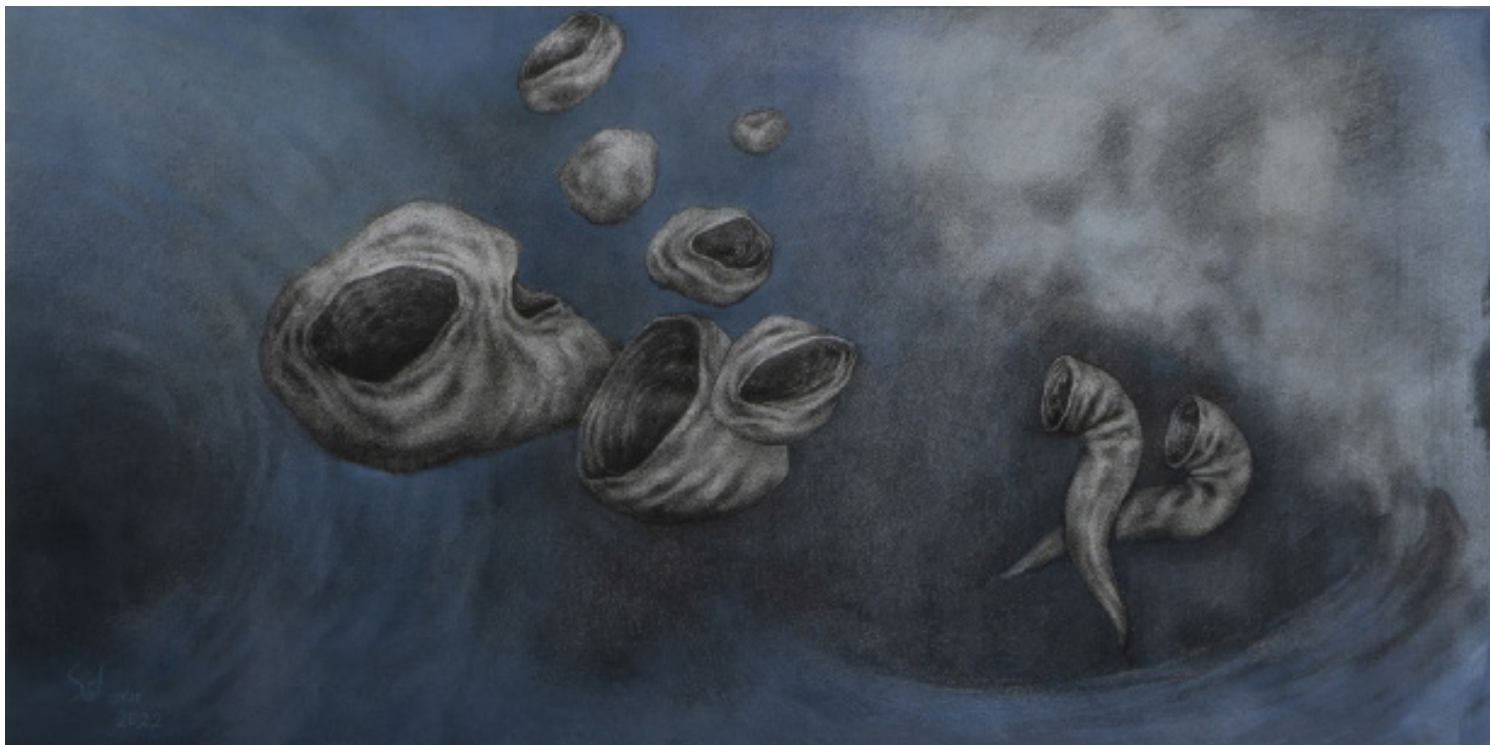
Loop, 2020, graphite pencil on paper, 29.5 x 42 cm



Witnesses, 2016, graphite pencil on paper, 73 x 123 cm

“The Witnesses, mollusks, and hollow creatures whose soft limbs symbolise vulnerability. Internal void is their ability to absorb the inputs from surroundings and remain in cavities that are never full of complete.

In a suspended and infinite space, they’re immensely witnessing other creatures that are astonishing to them, while being strange and terrifying, too. The space around them, like active volcanoes, symbolises potential dangers and unstable conditions, and the floating nature of the characters discredits gravity, time and space. Like in other of my artworks, having companionship of the same kind is the only encouraging and hopeful subject.”



Witnesses, Version 3/19, 2022, print and oil on canvas, 50 x 100 cm



Conversation, Version 3/19, 2022, print and oil on canvas, 102 x 102 cm



Landing, Version 3/19, 2022, print and oil on canvas, 100 x 140 cm



Loop, Version 4/19, 2022, print and oil on canvas, 100 x 140 cm



Untitled, Version 3/19, 2022, print and oil on canvas, 100 x 140 cm

“In my artworks, I embark on a journey through the captivating realm of self-paradigm, where the mysteries of self-perception unfold in enchanting and thought-provoking ways, offering profound reflections on our views of ourselves and the world.”



Self-Paradigm, 2024, oil on canvas, 76 x 61 cm



Self-Paradigm (Red), 2024, oil on canvas, 80 x 60 cm



Self-Paradigm (Blue), 2023, oil on canvas, 80 x 60 cm



Silence, Version 6/19, 2022, print and oil on canvas, 102 x 102 cm



Silence, 2021, oil on canvas, 100 x 100 cm

*“I walk calm and quiet towards the silence,
Hoping my mind would reveal secrets of the world, through
the silence.”*



Silence, Version 4/19, 2022, print and oil on canvas, 102 x 102 cm



Silence, Version 5/19, 2022, print and oil on canvas, 101 x 101 cm



In Absence of Adam and Eve, 2021, oil on canvas, 130 x 150 cm

“Suspended trees and apples are the repertoires that tempt us to explore. Once we come into this ongoing scene and play in it, there we become a story.

Then we disappear!”



In Absence of Adam and Eve, Version 6/19, 2022, print and oil on canvas, 130 x 150 cm



Venus, Version 5/19, 2022, print and oil on canvas, 130 x 180 cm

“In the painting of Venus, we are faced with a scene that is beyond the scope of our rules.

The presence of rocks submerged in the sky represents a world that transcends our conventional rules, while Venus, as a symbol of static earthly beauty in the rules of gravity, tries to compete with the infinite beauty of the world around it, but is still isolated and limited.”



Venus, 2021, oil on canvas, 150 x 200 cm



Reaction, 2019, oil on canvas, 100 x 100 cm

“The creatures that are afraid to reveal their identities, with a fleshy but incapable body in an unfamiliar and endless landscape. They live with fears of what is beyond the frame.

There are infinite threats for the naive and powerless creatures in the cumbersome habitat that make them fragile. However, having a partner of their own type is the only hope, who can alleviate this solitude and anguish, to some extent.”



Reaction, Version 5/19, 2022, print and oil on canvas, 102 x 102 cm



Perception, 2023, oil on canvas, 100 x 120 cm



Conjecture, 2022, oil on canvas, 100 x 100 cm

“In my opinion, the truth may be out of reach forever, and our perception of what we see is just speculation.

Our mind is constantly looking for a logical and real perception of its surroundings and immediately extracts meaning and function from it.

But her idea of understanding reality is as impossible as seeing a piece of cloth crumpled in the sky.



Conjecture, Version 4/19, 2022, print and oil on canvas, 100 x 100 cm



Conjecture, Version 5/19, 2022, print and oil on canvas, 102 x 102 cm



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