



Artfolio

Sahar
Salehi

Sahar Salehi Doozloo was born in 1355. I went to art school at the age of 14 and studied graphic arts. After that, I studied painting at the university. I have been painting professionally for 27 years and had 86 solo and group exhibitions in America, Europe and Iran.

PROFESSIONAL EXPERIENCE

Tehran art center galleries, Tehran, Iran

Painter. 09.2014 - Present

Some of the art works are:

Mixed Media on Canvas - Forgotten Series - Portraits of Mr. Angel

Series - Music

Salehi Art School, Karaj. Alborz, Iran

Founder and Visual Arts Trainer, 12.2005 - 03.2008

Ministry of Culture and Islamic Guidance. Karaj. Alborz, Iran

Head of Department and Painter, History and Foundation of Visual Arts

Trainer, 02.2005 - 06.2008

Sahar Salehi Gallery, Tehran, Iran

Founder and Painter, 09.2003 - Present

Some of the Clients:

IGAV Isioni contemporaneo. Capri, Italy

Torino Cultural and art Association, Italy

David Fico, Torino, Italy

Art Cantra Presents. Warsaw, Poland

Academic Center for Education, Culture and Research - Art Unit, Karaj, Alborz, Iran

Drawing and Painting Instructor. 05.2002 09.2005

Karaj Municipality, Karaj, Alborz, Iran

Street Walls Designer and Painter, 10.1998 - 02.2002

Artfolio



Painting Course

Islamic azad UNIVERSITY, Tehran, Iran
Bachelor of Painting (General Painting),
09.1998 - 02.2003

Art Course

17 shahrivar vocational School, Karaj, Alborz, Iran
Diploma of Graphics, 09:1990 - 09.1994

“contemporary art in the world (term 1 to 8) (160 Hrs.)” training Course, Tehran, Iran

Held in Art Tomorrow Cultural and Educational Institute, instructed by Dr. Alireza Samiazar, 03.2020 - 08.2021

Photography Private training course, Tehran, Iran

05.2004 – 08.2004

Painting Private training course by nosratollah moslemian, Tehran, Iran

12.2000 - 01.2004

Architecture training course, Karaj, Alborz, Iran

J.R. Iran Technical and Vocational Organization, 09.1993 - 03.1994

Cite international des arts, Paris, France

05.2018 - Present

Iran Visual arts INSTITUTE, Tehran, Iran

09.2006 – 04.2008

Iranian PAINTERS' Association, Tehran, Iran
www.iranpainters.com, 03.2004 – Present

Membership



Iranian PAINTERS' Association, Tehran, Iran
wwwiranpainters.com, 03.2004 - Present



Cite international des arts, Paris, France
05.2018 - Present

Participation

Honor

3

Published artworks on “art calender of international action art of iran 2021”, Iran 2021

THE GROUP EXHIBITION “10S OF ARTWORKS, 10S OF MILLIONS” AT ART CENTER, Tehran, Iran

03.2024 – 04.2024

THE EXHIBITION HELD AT THE EXPO METRO OF LOS ANGELES, Los Angeles, California, United State

06.2022

THE INTERNATIONAL EXHIBITION IN EV GALLERY, New York, United State

Under supervision of Club for UNESCO of Piraeus & Islands and Inter Action Art, 05.2022

THE GROUP PAINTING EXHIBITION – IRANIAN ART, Tehran, Iran

Under supervision of Club for UNESCO of Piraeus & Islands and Inter Action Art, 02.2021

THE ONLINE ART FAIR

Untitled from Forgotten Complex, 07.2020

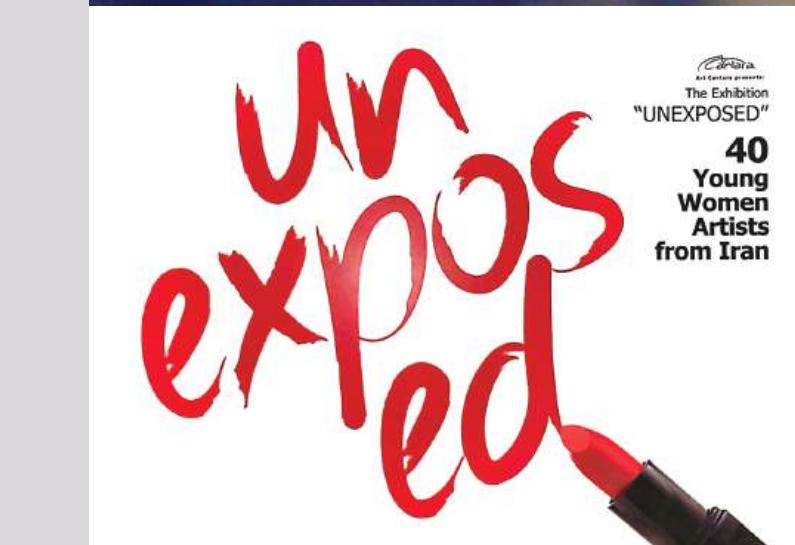
5TH INTERNATIONAL ACTION ART FAIR, Rome, Italy

Under supervision of Club for UNESCO of Piraeus & Islands, Inter Action Art and under the Aegis of Hellenic Republic - Ministry of Tourism, 10.2019

MASTERCLASS “JOURNEY TO ARCHAIC IRAN” BY THE VISUAL ARTIST F-AKHLAGHI, Rome, Italy

Under supervision of Club for UNESCO of Piraeus & Islands, Inter Action Art and under the Aegis of Hellenic Republic - Ministry of Tourism, 10.2019

Participation



THE EXHIBITION - MEETING OF ARTISTS FROM IRAN – ARTEADISCAR, Malaga, Spain
 Director: Margui Lopez, 07.2019

SOLO PAINTING EXHIBITION AT ATELIER 8423, Paris, France
 Cite International Des Arts, 06. 2019

HELD THE BLUE HOUR EXHIBITION WITH COLLABORATION OF MEHRDAD KOHANTORABI, Paris, France
 03.2019

THE GROUP PAINTING, SCULPTURE, PHOTOGRAPHY EXHIBITION “UP TO 10 MILLION” AT WHITE LINE GALLERY, Tehran, Iran
 02.2019

INTERNATIONAL ARTS COLLECTION GROUP EXHIBITION, Paris, France
 01.2019 – 03.2019

INTERNATIONAL ARTS COLLECTION SOLO EXHIBITION, Paris, France
 01.2019 – 03.2019

THE ONLINE ART FAIR – ART FAIR WEEK, Tehran, Iran
 Untitled from Forgotten Complex, 01.2019

QATAR INTERNATIONAL ART FESTIVAL – QIAF ART AND PAINTING SYMPOSIUM, Doha, Qatar
 Under supervision of Club for UNESCO of Piraeus & Islands and MAPS International W.L.L, 10.2018 – 11.2018

2ND INTERNATIONAL ACTION ART FAIR, Paris, France
 Under supervision of Club for UNESCO of Piraeus & Islands, Inter Action Art and FFPU Clubs, Associations, Centres et Territoires, 10.2018

HELD PAINTING EXHIBITION “FROM IRAN TRAVEL TO FEMALE UTOPIA”, Torino, Piedmont, Italy
 Iran Italy Cultural Association with the cooperation of Torino Association and Torino Municipality, 06.2018

PERSIAN DIARY – IRANIAN CONTEMPORARY ART TO CASTILE DI SALUZZO, Castile, Spain
 The event was part of the start programming history of art Saluzzo, 05.2018 – 06.2018

Participation



IRANIAN CONTEMPORARY ART TO CASTILE DI SALUZZO,
Saluzzo, Italy
05.2018 – 06.2018

CONTEMPORARY IRANIAN ART – TEHRAN AUCTION, Tehran,
Iran
Art Center Gallery, 02.2018

PAINTING GROUP EXHIBITION “IGAV ISSIONI CONLEMPORA-
NEE”, Milan, Italy
12.2018

SOLO PAINTING EXHIBITION, Paris, France
Cite International Des Arts, 2018

PAINTING GROUP EXHIBITION “IGAV ISSIONI CONLEMPORA-
NEE”, Milan, Italy
12.2017

PAINTING GROUP EXHIBITION “IGAV ISSIONI CONLEMPORA-
NEE”, Capri, Italy
09.2017 – 11.2017

“100 WORKS, 100 ARTISTS” ONLINE EXHIBITION, Tehran, Iran
At online Golestan Gallery, 06.2017

GROUP EXHIBITION OF IRANIAN PAINTINGS, Tehran, Iran At
the garden of Dr. Hasabi Museum, 2017

SOLO PAINTING EXHIBITION, Karaj, Alborz, Iran At Jelveh
Gallery, 2017

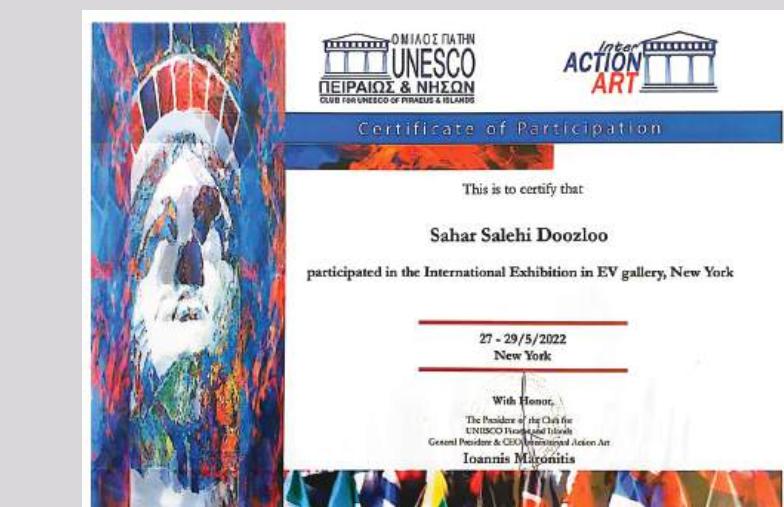
FIRST 30 * 30 - EXHIBITION OF IRANIAN CONTEMPORARY
ARTISTS, Tehran, Iran
At Pardis Gallery, 07.2016

HELD A SOLO PAINTING EXHIBITION, Tehran, Iran
At Shariati Art Center / Gallery 3, 02.2016 – 03.2016

GROUP PAINTING EXHIBITION AT IRANIAN ART MUSEUM,
Tehran, Iran
06.2016

RAAD CHARITY’S 3RD VISUAL ARTS AUCTION, Tehran, Iran
Raad Rehabilitation Goodwill Complex, 02.2015

Participation



FLORENCE BIENNALE EXHIBITION, Florence, Italy
08.2015

GROUP PAINTING EXHIBITION OF IRANIAN PAINTERS' ASSOCIATION, Tehran, Iran
House of Iranian Artists, 2015

PAINTING, TYPOGRAPHY AND DESIGN GROUP EXHIBITION "3 GALLERIES, 3 EXHIBITIONS", Tehran, Iran
At Iranian Artists Forum, 01.2014 – 02.2014

HELD PAINTING EXHIBITION "FROM IRAN TRAVEL TO FEMALE UTOPIA", Torino, Piedmont, Italy
Iran Italy Cultural Association with the cooperation of Torino Association and Torino Municipality, 2014

HELD SOLO PAINTING EXHIBITION, Tehran, Iran
Tehran Galleries, 12.2013

HELD SOLO PAINTING EXHIBITION, Tehran, Iran
Art Center Gallery, 2013

GROUP EXHIBITION VISUAL ARTS, Tehran, Iran
Tehran Galleries, 12.2013

GROUP PAINTING EXHIBITION "FROM PAST TO TOMORROW", Tehran, Iran
The elected works from Iranian visual artists at Day Art Gallery, 06.2013 – 07.2013

OPENING CEREMONY OF GROUP PAINTING EXHIBITION "STILL LIFE", Tehran, Iran
Vali Gallery, 05.2013

GROUP PAINTING EXHIBITION "STILL LIFE", Tehran, Iran
Vali Gallery, 05.2013

HELD SOLO PAINTING EXHIBITION, Tehran, Iran
Day Art Gallery, 05.2013

GROUP EXHIBITION OF PAINTINGS OF THREE GENERATIONS OF IRANIAN VISUAL ARTS, Tehran, Iran Art Center Gallery, 10.2013

5TH "HAFT NEGAH [SEVENTH SIGHT]" EXHIBITION, Tehran, Iran
Niavaran Cultural House Gallery, 02.2012 The best-selling artist

Participation



HELD PERSONAL EXHIBITION – “CANDID WHITE” AT ARTISTIC CULTURAL PIEDMONT, Turin, Italy

01.2012

THE 1ST ANNUAL PAINTING EXHIBITION OF IRAN ARTISTS HOUSE, Tehran, Iran

Iran Artist House, 2012

EXHIBITION AND GROUP PAINTING ENTITLED UNSHOWN, Warsaw, Poland

2012

EXHIBITION AND GROUP PAINTING ENTITLED UNSHOWN, Athens, Greece

2012

EXHIBITION AND GROUP PAINTING ENTITLED UNSHOWN, Brussels, Belgium

2012

GROUP EXHIBITION “ME”, Tehran, Iran
Elahe Gallery, 2012

GROUP EXHIBITION OF IRAN PAINTINGS, Tehran, Iran
Day Gallery, 2012

HELD PAINTING EXHIBITION “FROM IRAN TRAVEL TO FEMALE UTOPIA”, Torino, Piedmont, Italy

Iran Italy Cultural Association with the cooperation of Torino Association and Torino Municipality, 2012

HELD SOLO PAINTING EXHIBITION “WORLD OF THE FERTILE WOMAN”, Tehran, Iran

Day art gallery, 2011

HELD SOLO PAINTING EXHIBITION “BRIGHT WHITE”, Tehran, Iran

Iran Artist House, 2011

SOLO EXHIBITION OF KAZAKH PAINTING, Almaty, Kazakhstan

Gallery of the Association of Painters of Kazakhstan, 2011

SOLO EXHIBITION OF KAZAKH PAINTING, Almaty, Kazakhstan

Kasteev Moscow Museum Gallery, 2011

Participation

Piemonte Artistico Culturale

Galleria d'Arte, dal 1957

La S.V. è invitata martedì 10 gennaio 2012 alle ore 18

alla inaugurazione della mostra personale di

SAHAR SALEHI

“BIANCO CANDIDO”

che avrà luogo al Piemonte Artistico Culturale, piazza Solferino, 7 - Torino

La mostra resterà aperta fino al 21 gennaio 2012

Orario: da lunedì a sabato 15.30 - 19.30

domenica e festivi chiuso

piemonteartistico.it

Tel. - Fax 011.542737

Ingresso libero



GROUP PAINTING EXHIBITION OF THREE CONTEMPORARY VISION OF IRAN, Karaj, Alborz, Iran Ivan Sefid Gallery, 2011

GROUP PAINTING EXHIBITION OF THE ASSOCIATION OF IRANIAN PAINTERS, Karaj, Alborz, Iran

Jelveh Gallery, 2009

SOLO PAINTING EXHIBITION, Tehran, Iran

House of Iranian Artists, 2008

GROUP EXHIBITION OF THE ASSOCIATION OF IRANIAN PAINTERS, Karaj, Alborz, Iran

Gallery of the Ministry of Culture and Islamic Guidance, 2007

SOLO PAINTING EXHIBITION, Tehran, Iran

Golzad Gallery, 2006

THE EXPERIMENTAL VISUAL ARTS FESTIVAL OF YOUNG IRANIAN ART, Tehran, Iran

House of Iranian Artists, 2005

THE EXPERIMENTAL VISUAL ARTS FESTIVAL OF YOUNG IRANIAN ART, Tehran, Iran

House of Iranian Artists, 2003

GROUP PAINTING EXHIBITION BY PROFESSORS OF ACADEMIC CENTER FOR EDUCATION, CULTURE AND RESEARCH OF IRAN, ART DEPARTMENT, Tehran, Iran

School of Fine Arts, 12.2003

THE 4TH BIENNALE OF CONTEMPORARY PAINTING OF THE ISLAMIC WORLD, Tehran, Iran

Saba Cultural House, 2003

THE 1ST DRAWING EXHIBITION, Karaj, Alborz, Iran

Jelveh Gallery, 2002

THE 1ST GRAPHIC EXHIBITION, Tehran, Iran

Jelveh Gallery, 2002

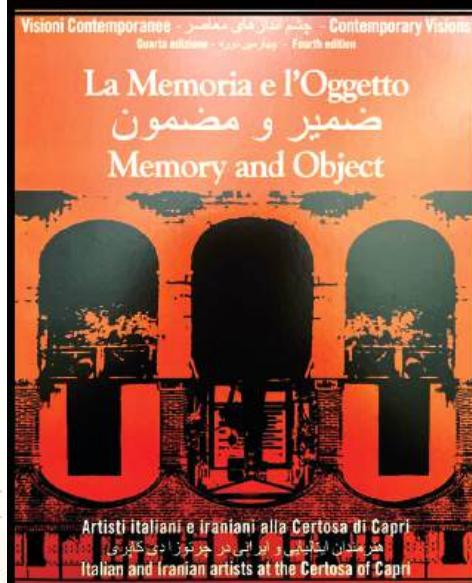
THE 1ST SPECIALIZED PAINTING EXHIBITION, Tehran, Iran

Niavarhan Cultural House, 2001

SOLO PAINTING EXHIBITION, Karaj, Alborz, Iran

Jelveh Gallery, 2001

Participation



GROUP PAINTING EXHIBITION OF FACULTY OF ART AND ARCHITECTURE STUDENTS, Tehran, Iran
 Niavaran Cultural House 2000

TEXTBOOK ILLUSTRATION EXHIBITION AND FESTIVAL, Tehran
 Saba Cultural Center, 1999

GROUP PAINTING EXHIBITION, Karaj, Alborz, Iran
 Jelveh Gallery, 1999

GROUP PAINTING EXHIBITION "REAL FANTASY (KHIYAL-E VAGHEIE)", Karaj, Alborz, Iran
 Jelveh Gallery, 1998

GROUP PAINTING AND GRAPHIC EXHIBITION, Karaj, Alborz, Iran
 Jelveh Gallery, 1998

FAJR GROUP PAINTING EXHIBITION OF VISUAL ARTS, Karaj, Alborz, Iran
 Jelveh Gallery, 1996

GROUP PAINTING EXHIBITION, Karaj, Alborz, Iran
 Jelveh Gallery, 1995

Art center, group painting exhibition, 8 March 2024

Negar art gallery, group painting exhibition, 30th August 2024

Tehran auctions, group painting exhibition, 11 October, 2024

Some of the social media, magazines and newspapers which include the interviews are:

- Gulf Times Newspaper, 2018
- Iran Azin Magazine, 2017
- Iran Newspaper, 2014
- Tandis Magazine, 2013
- Corriere dell'arete Magazine, 2012 Rubicho Monviso Magazine,
- 2012 Asia Economy Newspaper, 2011 Asia Economy Newspaper,
- 2011 Kazakhstan Newspaper, 2011 Afarinesh Magazine, 2001
- Jam-e Jam Newspaper, 1999 Honargardi Website
- Iran Daily Magazine
- Info Gallery Website

Participation

Sahar Salehi, nata in Iran nel 1976.



Ha conseguito una laurea in pittura e membro dell'Associazione dei Pittori Iraniani. I dipinti di avanguardia in questa esposizione rappresentano il viaggio di una donna "mondiale" nella sua storia.

In questo viaggio la donna arriva nella città ideale "utopia" e attraverso un percorso mistico arriva a percepire il significato della propria esistenza. In questa città delle donne altri modelli di civiltà si confrontano con lei quali "Sofia" nel sentiero di Platone, "Beatrice" nel pensiero di Dante e "Daena" nel pensiero di Zoroastro. Le donne di questa città diversamente dalle donne vissute in altre parti del mondo nel corso della storia (tutte soggette a varie privazioni) hanno raggiunto l'emancipazione grazie alla loro liberazione dalle limitazioni di tempo e di luogo e hanno caratteristiche fisiche delicate.

Le donne da lei rappresentate hanno il capo rivolto in alto e lo sguardo profondo. Il loro sorriso accodiscendente e l'acutezza della loro anima pare che comunichi questo messaggio: "Sono profondamente sicura di me stessa. In questo percorso la sua mente è come uno statuto che da una parte deriva da modelli e prototipi antichi e dall'altra si collega al suo vissuto personale. Si tratta di un continuo dialogo che lei cerca di armonizzare.

Il suo scopo nel partecipare alle mostre in diversi paesi, tra cui l'Italia, non è di presentare o offrire le sue opere, bensì desidera vedere la reazione dei miei interlocutori che provengono da civiltà e culture diverse. Desidera studiare i loro punti di vista per farsi influenzare da loro e riflettere queste influenze nei suoi lavori futuri in modo da poter entrare nella città ideale (utopia) e proclamare: io sono una donna di questo tempo.



Dall'Iran in cerca della Città "Utopia": viaggio di una donna "Mondiale" attraverso l'Arte.



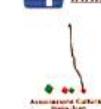
l'Associazione Culturale Italia-Iran in collaborazione dell' Associazione degli Iraniani di Torino con il patrocinio del Comune di Torino organizza:
 mostre di pittura dell'artista iranina SAHAR SALEHI.



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 Parco del Valentino
 10126 Torino



Info:
 Italiran@yahoo.it
 Tel: 3474800480
www.facebook.com/Associazione.Culturale.Iran.Iranians



Language Skills:

English: Intermediate . Persian: Native

Other Skills:

Microsoft Office . Photoshop

Ms. Sahar Salehi is a competent, profound, and experienced painter. I have pursued her activity and works of art over the last twenty years and I realized how with a certain significance and worldview, her ways of expression are constantly remaking dramatically and these changes are related to the scope of the field of work and current achievements and better tools. It has led to the development of freshness in the investigation for the desired perfection.

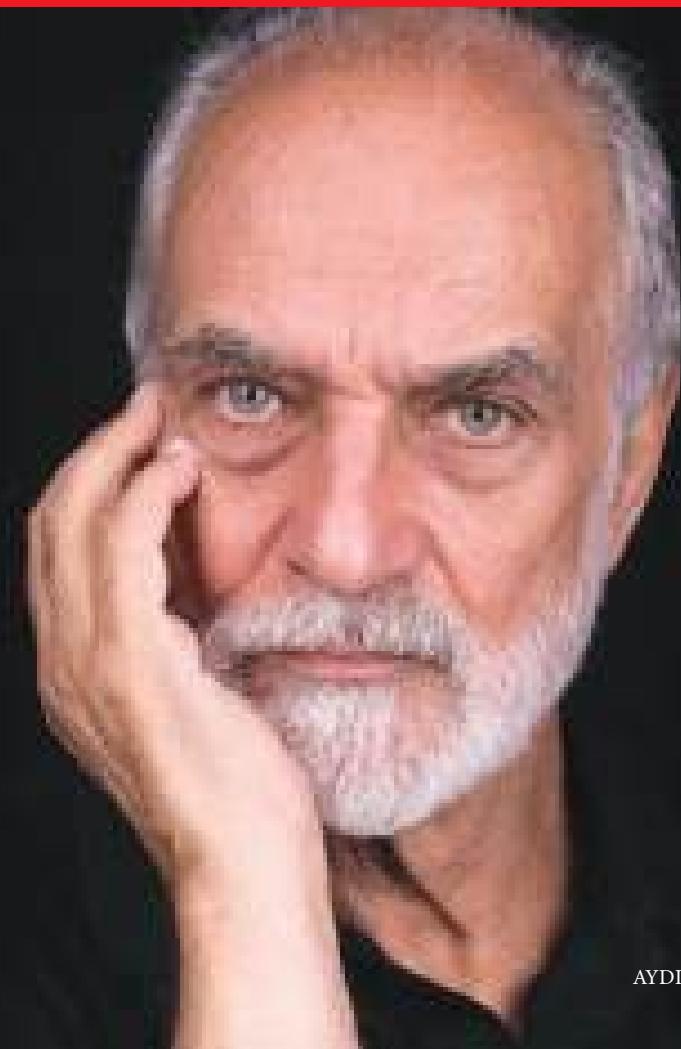
Her fascinated to look at the human group and the composition and symmetry that she establishes between them and the settings that she establishes from internal places and urban structures that have a collected appearance but a thoughtful interior that originates from collages in printed portrayals and comfortable behavior and pen Thick hair combines fluid colors. All these are the familiar characteristics of a young artist who shapes her creativity with continuous and coordinated effort and reaches a new horizon every time.

Sahar Salehi is a contemporary artist in the authentic sense of the word, and her attachment to color, collage, canvas, paper and her wonderful pictures (images of everything and everywhere and more than human characters) does not stop or slow down her exploration for the forefront. Rather, each of her works is an excellent collection that often invites the viewer to explore vast and powerful dimensions. Sahar Salehi is an active painter, far from usual and conventional displays, and with great patience and precision, she determines and stabilizes her place in the glamorous and amazing moments. It is very favorable that the great opportunity is far and broad in front of her.

AYDIN.AGHDASHLOO

Sept. 29, 2022

Recommendation



AYDIN.AGHDASHLOO

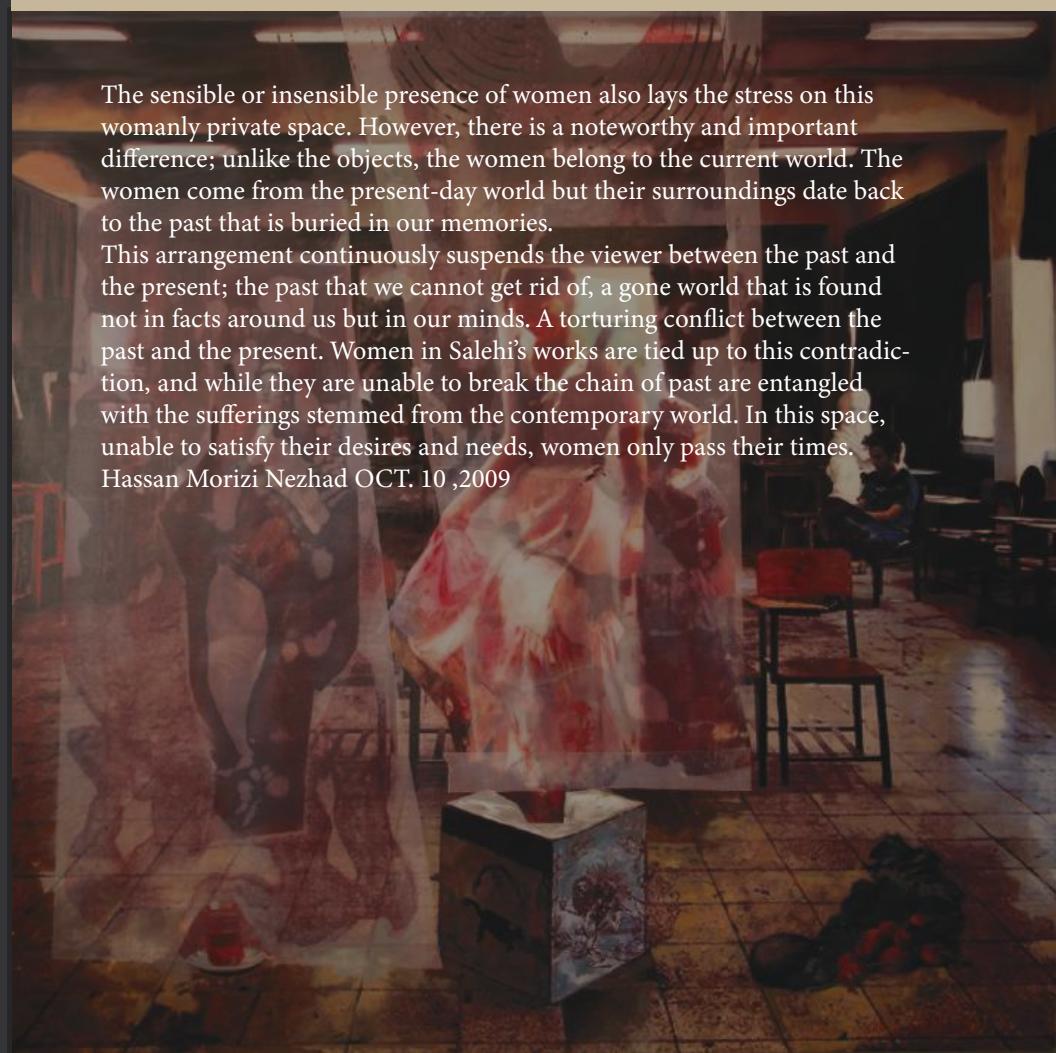
1- Looking at Sahar Salehi's works, what strikes at first glance is familiar spaces of everyday life that are filled with objects such as chairs, tables, lights, curtains, clocks, vases, gaslights, sewing machines.... The important characteristic of these objects is their irrelevance to the modern life. These objects that are usually found in houses of our grandparents revive childhood memories. The objects connect us to the lost past that has survived only in our memories.

2- The next idea that comes to mind when we look at these works is the prevalence of grayness; dark patches and surfaces beside various shades of neutral gray. Apparently the painter tries to emphasize inaccessibility of the space created by her. The gone is gone, and it does not have anything to do with the present time. It is irreversible and has lost in time. But this prevalence of gray will have more consequences: it creates a very gloomy and sad frame. Does the painter feel sorrow by remembering the past or the bitterness of current days causes her to regret for bygones? Scrutinizing other aspects of the works may lead us to a better understanding.

3- Fragmentation and disintegration is another characteristic of these works that is observed at first glance. The painter has put together various pieces and figures. Such combination of different figures express a multitudinousness of periods of time, and this is the multitudinousness we experience by our mobile mind as our unconscious mind reviews our memories and thoughts moment by moment. Memories and thoughts unintentionally substitute for each other and this process turns into a continuous frenzy especially in a disorganized mind. It seems the painter does try to exhibit such moments. Continuous fragmentation of surfaces, numerous broken pieces of space, the interchange of darkness and light, and the rhythm of lines, unfinished and textured patches of colors and... Are all the devices used to convey this meaning?

4- Salehi's works demonstrate corners of the private life of women. Arranging objects and stuffs of everyday life, such as sewing machines, decorated fabrics, flower vases, photo frames, inside houses, with a window overlooking a garden of leafless wintery trees.

Recommendation



The sensible or insensible presence of women also lays the stress on this womanly private space. However, there is a noteworthy and important difference; unlike the objects, the women belong to the current world. The women come from the present-day world but their surroundings date back to the past that is buried in our memories.

This arrangement continuously suspends the viewer between the past and the present; the past that we cannot get rid of, a gone world that is found not in facts around us but in our minds. A torturing conflict between the past and the present. Women in Salehi's works are tied up to this contradiction, and while they are unable to break the chain of past are entangled with the sufferings stemmed from the contemporary world. In this space, unable to satisfy their desires and needs, women only pass their times.

Hassan Morizi Nezhad OCT. 10 ,2009

The peaceful world of a painter in our restless world.

Recount and criticize of Ms. Sahar Salehi's exhibition at Art Center Gallery.

Mr. Farouq Mazloumi.

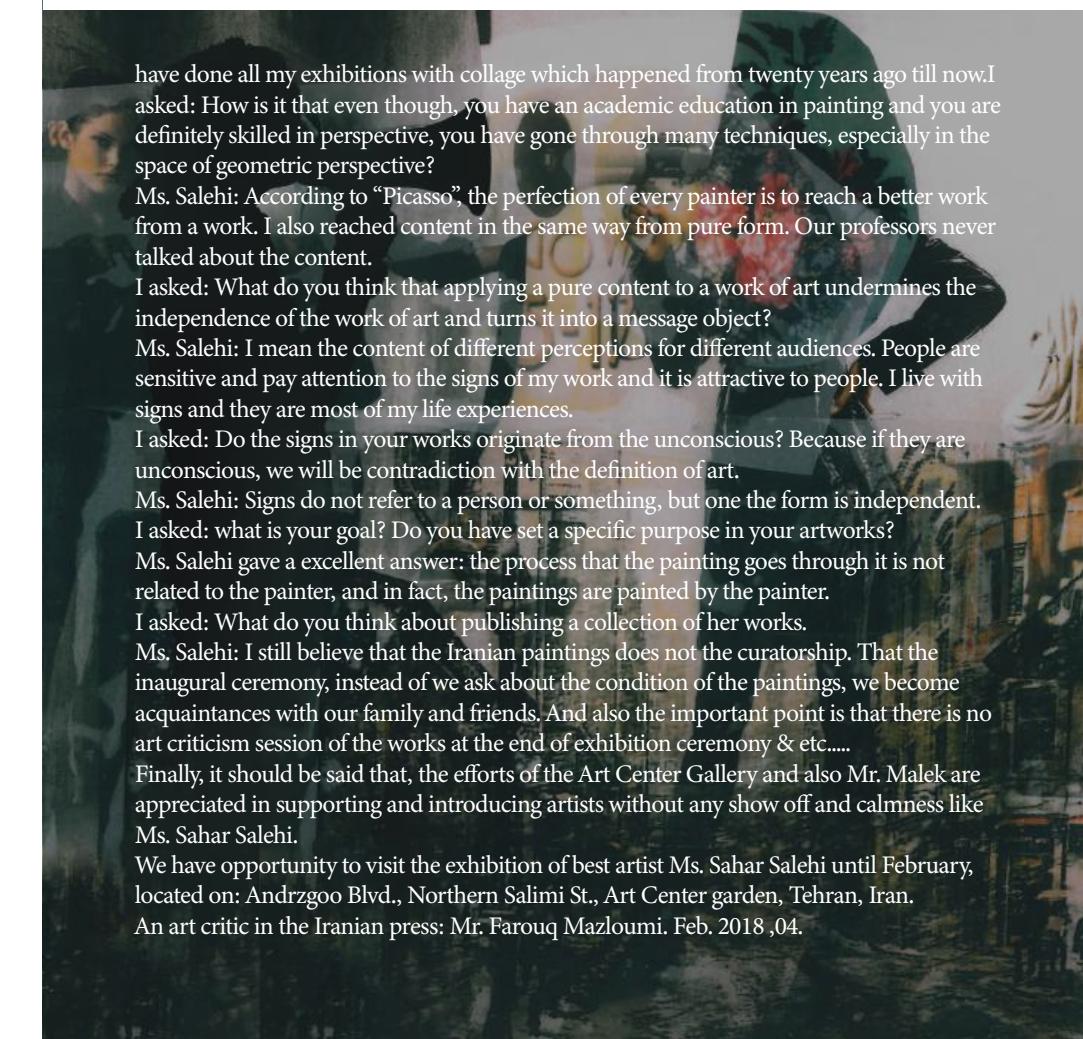
I had an opportunity to go to pleasant Art Center Garden in Tehran Gallery on Friday, Feb. 2018 ,02. On this day, the inaugural ceremony of Mrs. Sahar Salehi's works was being held. She is an active painter but she is introvert. She is not active in social media and art assemblies. According to herself, she prefers her paintings. Her concerns are people and dreams in her paintings. Humans from everywhere around the world, humans who are and are not. People who were and maybe a day will be. These people are untitled like the paintings and tableau and also canvases themselves. You may see familiar women who were once famous in movies, books, or photos in the untitled tableau below. But they are only a form and a great truth called human now.

Probably, what remains of mankind is this short truth but it is fact. Everything in Ms. Salehi's works, is created from nothing and originates. From those nothing that are everything. She creates different atmosphere a dream with a collage that is really like a dream and also it appears in our dreams. The forms have good color intensity despite the opaque and imbue color. Of course, this intensity of color is the result of the inner atmosphere of the works and also her works are not created by technique. She never wanted to attract the viewer's attention with bright color. For this reason, even her biggest tableau with 2cm do not have the least of show off or pretense .The movements in the Art Center exhibition is an invitation, not attack. This issue probably goes back to the female spirit of the paintings. You can compare it with the (Scream) by Edward Munge. The works of this exhibition are a reflection of the memory of all of us and also the painter. She says that in the statement of the exhibition: My paintings are derived from my life experiences and thoughts, Similar to see a broken mirror and spots on the mirror, behind which there are fragmentary images, not so obvious and images from the past, vague and old memories to an ambiguous future. Whatever, the important point is I have not reached an exact common language of these two times. And also it is a powerful example of irrelevance of intellectual life and contemporary Man. And now, my life is following me from childhood till youth, it is like a seed in my existence. So, the images helps me to take the past years away from of my mind. In these works, the world of colors and forms shows the nostalgia and grief in the past. In fact, the grief of a person who always thinks about regrets of the past , and of course the type of connection with the paintings, is not pleasure, surprise or excitement, perhaps it is a flip with deep sadness that why is the past always wistfully. In a brief conversation with Ms. Sahar Salehi, I entered the dreamlike world of her works. Ms. Sahar salehi: she was born in Karaj city in 1976. She went from the conservatory to the University Art and architecture. She has a master's degree in painting. She started with deceased professor Mr. MAHMOUD ZANGANEH.

I asked about the confrontation of form and content in her works.

Ms. Salehi: At first, I was involved with form. My concern was about form and for a while my mind was with composition. Forms and arrangement are better with collage. And I

Recommendation



have done all my exhibitions with collage which happened from twenty years ago till now.I asked: How is it that even though, you have an academic education in painting and you are definitely skilled in perspective, you have gone through many techniques, especially in the space of geometric perspective?

Ms. Salehi: According to "Picasso", the perfection of every painter is to reach a better work from a work. I also reached content in the same way from pure form. Our professors never talked about the content.

I asked: What do you think that applying a pure content to a work of art undermines the independence of the work of art and turns it into a message object?

Ms. Salehi: I mean the content of different perceptions for different audiences. People are sensitive and pay attention to the signs of my work and it is attractive to people. I live with signs and they are most of my life experiences.

I asked: Do the signs in your works originate from the unconscious? Because if they are unconscious, we will be contradiction with the definition of art.

Ms. Salehi: Signs do not refer to a person or something, but one the form is independent. I asked: what is your goal? Do you have set a specific purpose in your artworks?

Ms. Salehi gave a excellent answer: the process that the painting goes through it is not related to the painter, and in fact, the paintings are painted by the painter.

I asked: What do you think about publishing a collection of her works.

Ms. Salehi: I still believe that the Iranian paintings does not the curatorship. That the inaugural ceremony, instead of we ask about the condition of the paintings, we become acquaintances with our family and friends. And also the important point is that there is no art criticism session of the works at the end of exhibition ceremony & etc.....

Finally, it should be said that, the efforts of the Art Center Gallery and also Mr. Malek are appreciated in supporting and introducing artists without any show off and calmness like Ms. Sahar Salehi.

We have opportunity to visit the exhibition of best artist Ms. Sahar Salehi until February, located on: Andrzgo Blvd., Northern Salimi St., Art Center garden, Tehran, Iran.

An art critic in the Iranian press: Mr. Farouq Mazloumi. Feb. 2018 ,04.



Works of Sahar Salehi, as an Iranian woman artist, are realistic and mundane rather than idealistic and historical, but what leads them to touch the realm of dream and history is their mysterious nature. They contain latent mysteries of historical forms and exhibit obvious manifestations of dream and life simultaneously. Womanly bodies standing and turning their' back to us, the bicycles that don't march, the fruits grown upside-down, dried trees bearing no fruit, women wearing masks and standing face to face with us, the lamps that don't emit light, and the stairways that end in nowhere as endless labyrinths have intensified the mysteriousness of Salehi's works so that it can be said they are forms of mystery themselves.

Meanwhile, seeing these works causes me to come to this conclusion that art in Salehi's works is a demonstration of the bygone life. There is no dream but regret; no union but separation, no love but pain. The glorious palace of longings and dreams are either concealed by ornamental and luxurious objects or shattered under extended shades of collages. Therefore, her works are still and silent or filled with moving dark patches. In both cases, a powerful, coherent and active composition has made her works admirable, the works that appear to be serious and strong as reflect the serious idea behind them. Every being in this world will perish someday, thus everything has an end, and nothing is perpetual. The thing that comes into this world is longing and desire from tip to the toe, and because it has longing it cannot be eternal. Works of Sahar Salehi portrait a world which is not infinite and its end and finale may be seen. Hence, the world is a limbo between dying and living. And because everything in this world is the subject of ceaseless movement, the world in Salehi's works can be imagined as the demonstration of a forsaken moment or an abandoned situation: a desert with tracks of man's footprint and memories under the dust of time. Men pass away, objects and places are buried under the dust of oldness, and again a man is replaced by another; and newly born man begins a life in another's hazy memories. In Salehi's works, the world is the world of longings and desires; where the man leaves behind all desires and joins eternity in order to search for it.

Women, though are not shown full-length, are in the height of beauty and perfection in Salehi's works, and though appear in the space and environment of stuffed Iranian old houses it seems don't have relation to this context, and rather, free from history, rise in solitude from affection and tenderness; the women are alone but their presence brings a glimmer of hope. This glimmer turns into a glitter by the appearance of elements such as the wings of butterflies, and demonstrate the passion of life even weak and latent.

Recommendation

The butterfly symbolizes death and the departure of soul from body, but it too signifies tenderness, fine imagination and beauty, and more, it stands as the symbol of flying, freedom and also suffering for perfection and breaking the cocoon and leaving it. Womanly bodies in Salehi's works are mostly in a struggle as if they are leaving their cocoons and these configurations stimulate the thought that the women's beauty will finally overcome the horrible and memoryless space of her works.

However, Salehi's shifts from the engineered and modern urban spaces in her former works to the traditional environment of houses. Has she been searching for a utopia that she now finds inside at home? A home has a special meaning for a woman; security, peace, coziness, warmth and love are the

elements that make these concepts that cannot be found elsewhere. But, apparently you see no border for the house, as if border between outside and inside blurs, there is no security, there is no future, as there has been no past. What remains is nothing but the memories covered with the dust of time; the boring memories that would linger on the future life.

The distress and fear with these houses though are ornamented and intensified by geometrical and irregular collages, sometimes are enlivened with the vividness of a human body, which soothes mind, for the presence of man revives the passion for life. Sahar Salehi's works remind me of a poem by Ahmad Shamloo, the great poet of freedom, who said:

"Oh, if freedom sings a small song Like the throat of a bird Nowhere was a ruined wall Nor it took a long time to understand That every ruin speaks of the absence of man That the presence of man is the sign of life by itself".

Ahmad Shamloo, Deshneh dar Dis Dagger in the Platter
Seyed Amir Soghrati Sept. 29 ,2010

Art is absolutely necessary, but nobody knows why? (Jean Cocteau).

Gray, perhaps an unpredictable gray, doubtful, amazed in the pale light of winter or the light of wounded street lamps, which away from the sudden uproar of thousands of sound, bravely crawled her way through the view of the painter's mind to impose the infinite power of women. When dreams, beauties and wishes, desire and pure love are cruelly derision and the existence is hostilely enclosed in cold winter from birth to death. Nobody can be freed from the grip of time, there is no expectation, except to endure the insane repetition of frozen sufferings that wither the tenderness and holds the breath in the chest.

It is not truth, all that exists is the flight of time and the cold weather, or the sadness of wasting moments in passing, the moments that death before birth and in this era that feels nothingness, she depicts the sadness of repeated losses, not that she is looking for a way out, which she knows is not a run away , but by time after time, she is looking for a mix moment by the ego , time flies, self- consciousness, which is neither black nor white. Gray, it means that the gray of her is predicted, obvious, pure, which has mastered the movement in the light. Her grays are focused on the two inseparable principles of beauty and tenderness, she avoids ugliness, not that she does not see the destructive power of time an also she does not ignore the destructive ignorance of history. Her avoidance of ugliness comes from her deep knowledge of the realities. she prefers to depict the concepts of being, the flight of a bird in the wind and the concept of flight, night and the concept of loneliness, death and the concept of existence, love and the concept of loving and separation. These existential concepts related to her paintings into history and legend and it seems that in these long years and after many ups and downs which is evident from the study of her works. Today, she is associated to terms with the reality of the time. She has become the narrator of time and alienation of human, and also relieved that the passage of time has no effect on the inner essence of her works, which is time itself, she continues without away from common uproar and judgments, because she knows that the passage of time, it does not make old or young. In her works is not outburst. Everything is filled of calmness and it is a familiar to a conscious coexistence with time. The order of her works removes reality from violence and turns it into orgiastic art which prepared the viewer has prepared the most difficult situations of being. So it gives her individuality, keeps her away from the sequence of sufferings and boredom, belief, makes her life fruitful and also makes her responsible for existence. The important point is that we should not be forget amazement of falling snow, the lightness of a bird in the wind, the passing of seasons and the blooming of flowers. In Sahar Salehi's works, there is neither initiate nor ending, she trying to catch lost time, and her concern is to portray fleeting moments, portraying time laps as living moment, as picture dungened moment capture anonymous, by her magical brush portraying resurrects and flowing life to the painting, existence that are no more, apparently permanent and boredom repetition of the existence, possible is not impossible, rather is the inseparable part of universe in which the painter scape from.

Ms. Sahar Salehi is a painter of time, a narrator of light and a moments, she does not waiting elegy for lost time, does not seek to recreate the negligence moments, by drawing the bitter realities of existence, the way to escape from repetitive boredom, to be aware of the nature of escape Time will obvious, Boredoms that he has experienced with all her heart, but she is so aware enough not to get caught up in emotions , paints with power to heart, but she is

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so aware enough not to get caught up in emotions , paints with power to lead the viewer to the awareness of these lapse that consider the only way to be free from suffering to be lightness and liberation from the boredom repetition of existence. The interest to fly is internalized in her works, although history has always shown how cruelty is obstacle woman's creativity, like the rock walls of the era have been pushed against the volcano and the strong will of painter cracked and shows the promises cascade of freedom, beauty and elegance of life. We have to wash our eyes and free from the form & content and responding to Ms. Sahar Salehi's invitation to symphony of "Life is swimming in the pond now».

Paintings of painter are from one painting to another, are like a mirror, it is related her visual and a reflection of her endless interest for the truth of art. She knows that the truth is unattainable, but her questions and efforts to find the truth increased over time. Every work is originated from the painter's interest to create a masterpiece. The moment when the wandering soul is lost among the brush and the canvas, becomes the work of the wandering, it becomes the space of the painter's unsaid words, the border between reality and fantasy, the secret of painter and her narration become a dream from time, and a secret in which history and legend come together and become a sweet dream. It is the unspoken that carries the narrative burden of painter's works, and challenges the viewer's mind with her work of the immediacy between legend and reality. And also makes her the storyteller of this era, it forcing her to search for lost ego ideal, because the story is tangible but it should be said that her dream world continues until reaching the truth of art. She is an Avant- Gard artist from past till now but she does not belong those times and unknown future, she is universalism, the common pain of east and west, north and south, without distance.

Everyone surrounded by time and time laps, floating in the era that the painter consciously draws the viewer invites to it. Ms. Sahar Salehi cannot not paint, light, movement, color, brush and canvas are for her like air for being. Air for flying and lighting the fire, sleep and dreams, air for waking up and awakening the inner child so that he does not fall asleep. The artistic life of painter is spent between the creation of two works, the distance in which the miracle of time occurs, the blind spot of the viewer, the point that pushes the painter towards another work and the creation of other blind spots, and this is that each work she can be spoken of like this forever; "once upon a time.."

Mahmoud Chokrollahi Paris, August 2020.



The turmoil and confusion, delirium, a swirling and shifting between the past and the present, a space between abstraction and realism, timelessness and placelessness, and illusory images that resemble an endless dream—these are the visual impressions one can gather from Sahar Salehi's collection of paintings, allowing us to grasp the surrealistic understanding of the artist's mental world.

The painter, as a narrator, recounts her dreams through these images—narratives that defy earthly logic. Parts of the dreams are forgotten or distorted. These are daily dreams that suddenly appear, manifesting amid everyday elements such as a shopping bag or a fruit bowl on a table, sometimes in the form of a postmarked stamp (perhaps from the Victorian era) or in the outfit of a clown who seems to mock everything and laugh at the chaos of this world. Most of the paintings are set in interior spaces, though occasionally a glimpse of the outside world breaks into this private realm. Packed suitcases ready for a journey, a garment fluttering on a hanger, a line of men and women who seem to have come to life from an old black-and-white photo, now stepping into the present day, silently watching the continuity of life without their visible presence. These are invisible people who still live in the unconscious tunnels of the artist, whether they are a king from the Qajar era, Frida Kahlo, Ghamarolmolouk Vaziri, or an unknown woman from an old photograph.

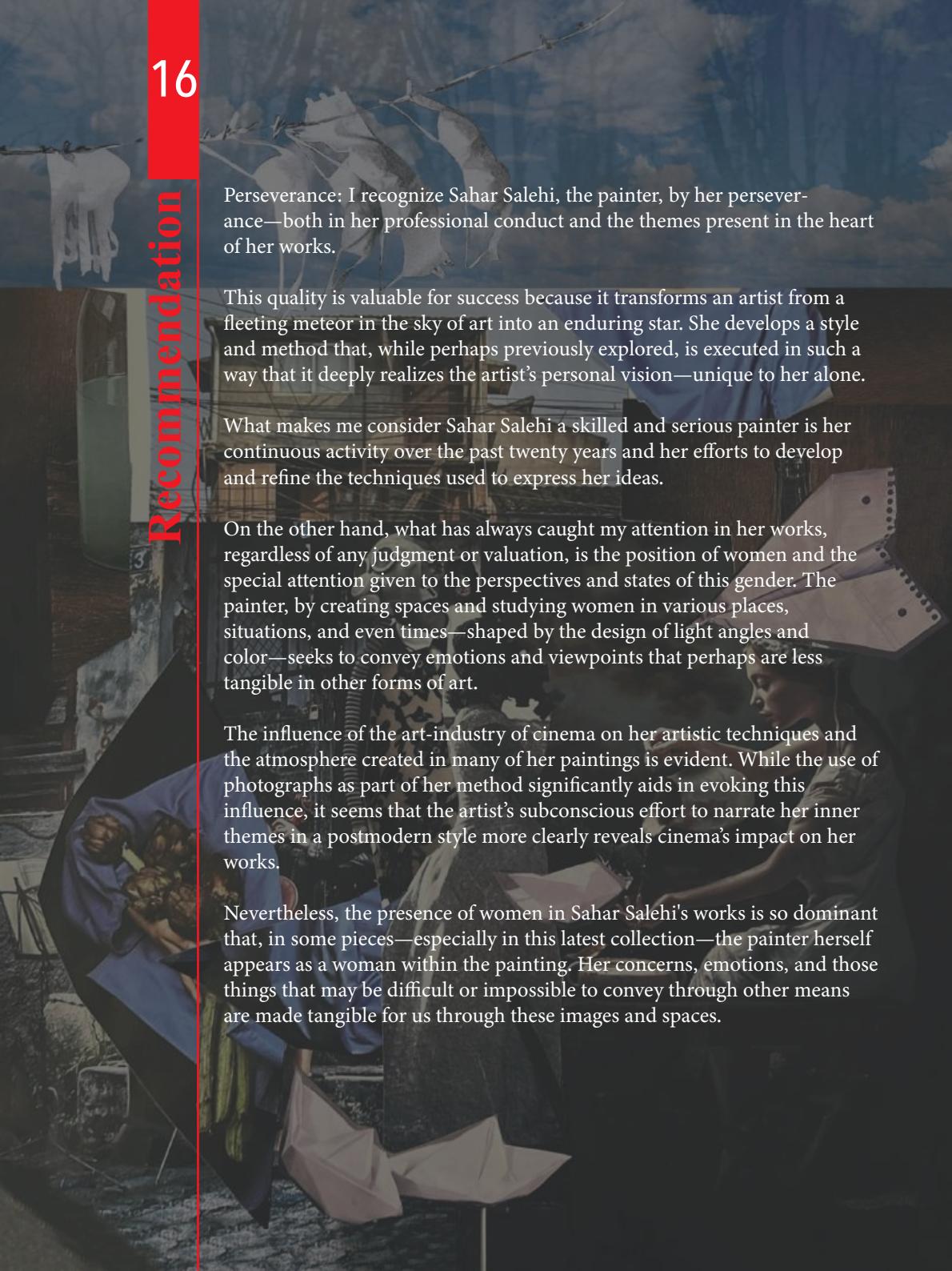
In one of the works, a woman sitting in the middle of the frame is portrayed with an uncertain and suspended presence, which can be felt through her long, indecisive fingers and the hesitant position of her feet, one covering the other. Similarly, the other elements in the image are also suspended. A lantern camera, which is a mode of transportation for two photographers, a monkey sitting beside the woman staring into an unknown point, and a wet paper airplane hanging from a clothesline, as if its dream of flying is bound to the clothesline—an element that could have a meaningful connection to the suitcase wedged between the table and the wall. The contrast between the color palettes of the woman's figure and her surroundings, framed by warm hues against gray-toned patterns, creates a dreamlike atmosphere. The busy, detail-rich composition invites the viewer to weave a story and search for connections between these visual symbols.

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Reading Sahar's personal narrative through the images she has created might be impossible, and finding links between the elements in the picture could very well be a construct of the viewer's imagination—an interpretation influenced by their own mental world. However, some of these interpretations are rooted in our collective unconscious, like intertwined corridors, postmarked stamps, read letters, old photographs, and the calling of people from the past, who continue to exist within our memories and the remnants they have left behind.

Azade Maleki. OCT. 9 ,2024



Perseverance: I recognize Sahar Salehi, the painter, by her perseverance—both in her professional conduct and the themes present in the heart of her works.

This quality is valuable for success because it transforms an artist from a fleeting meteor in the sky of art into an enduring star. She develops a style and method that, while perhaps previously explored, is executed in such a way that it deeply realizes the artist's personal vision—unique to her alone.

What makes me consider Sahar Salehi a skilled and serious painter is her continuous activity over the past twenty years and her efforts to develop and refine the techniques used to express her ideas.

On the other hand, what has always caught my attention in her works, regardless of any judgment or valuation, is the position of women and the special attention given to the perspectives and states of this gender. The painter, by creating spaces and studying women in various places, situations, and even times—shaped by the design of light angles and color—seeks to convey emotions and viewpoints that perhaps are less tangible in other forms of art.

The influence of the art-industry of cinema on her artistic techniques and the atmosphere created in many of her paintings is evident. While the use of photographs as part of her method significantly aids in evoking this influence, it seems that the artist's subconscious effort to narrate her inner themes in a postmodern style more clearly reveals cinema's impact on her works.

Nevertheless, the presence of women in Sahar Salehi's works is so dominant that, in some pieces—especially in this latest collection—the painter herself appears as a woman within the painting. Her concerns, emotions, and those things that may be difficult or impossible to convey through other means are made tangible for us through these images and spaces.

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Perhaps this is the true reason Sahar Salehi has chosen painting as her mode of expression and connection with the surrounding world. Moreover, her increasing skill and the refinement of her methods are nourished by the reservoir of her feelings, emotions, and her growing awareness of analyzing them.

Since, in the author's view, the artist is always responsible for presenting an honest report of themselves as a reflection of society's essence, it seems that Sahar Salehi, as a skilled painter with thoughtfully analyzed pain and ideas, has succeeded in offering a significant report to her audience and to the process of development thus far.

It is hoped that development, in turn, will first ensure its own survival and then guarantee the continued perseverance of its reporters in a forward-moving process.
Salma Salamati, August 2022.

Mixed Media on Canvas / Size 200 x 130 cm





Mixed Media on Canvas / Size 200 x 130 cm

Mixed Media on Canvas / Size 200 x 200 cm



Mixed Media on Canvas / Size 200 x 170 cm





Mixed Media on Canvas / Size 200 x 110 cm

Mixed Media on Canvas / Size 200 x 150 cm





Mixed Media on Canvas / Size 210 x 120 cm

Mixed Media on Canvas / Size 200 x 110 cm





Mixed Media on Canvas / Size 200 x 160 cm

Mixed Media on Canvas / Size 150 x 150 cm



Mixed Media on Canvas / Size 150 x 150 cm



Mixed Media on Canvas / Size 200 x 160 cm



Mixed Media on Canvas / Size 180 x 150 cm



Mixed Media on Canvas / Size 200 x 160 cm



Mixed Media on Canvas / Size 200 x 160 cm



Mixed Media on Canvas / Size 200 x 150 cm





Mixed Media on Canvas / Size 180 x 120 cm

Mixed Media on Canvas / Size 200 x 130 cm



Mixed Media on Canvas / Size 160 x 130 cm



Mixed Media on Canvas / Size 200 x 150 cm



Mixed Media on Canvas / Size 200 x 130 cm



Mixed Media on Canvas / Size 180 x 130 cm



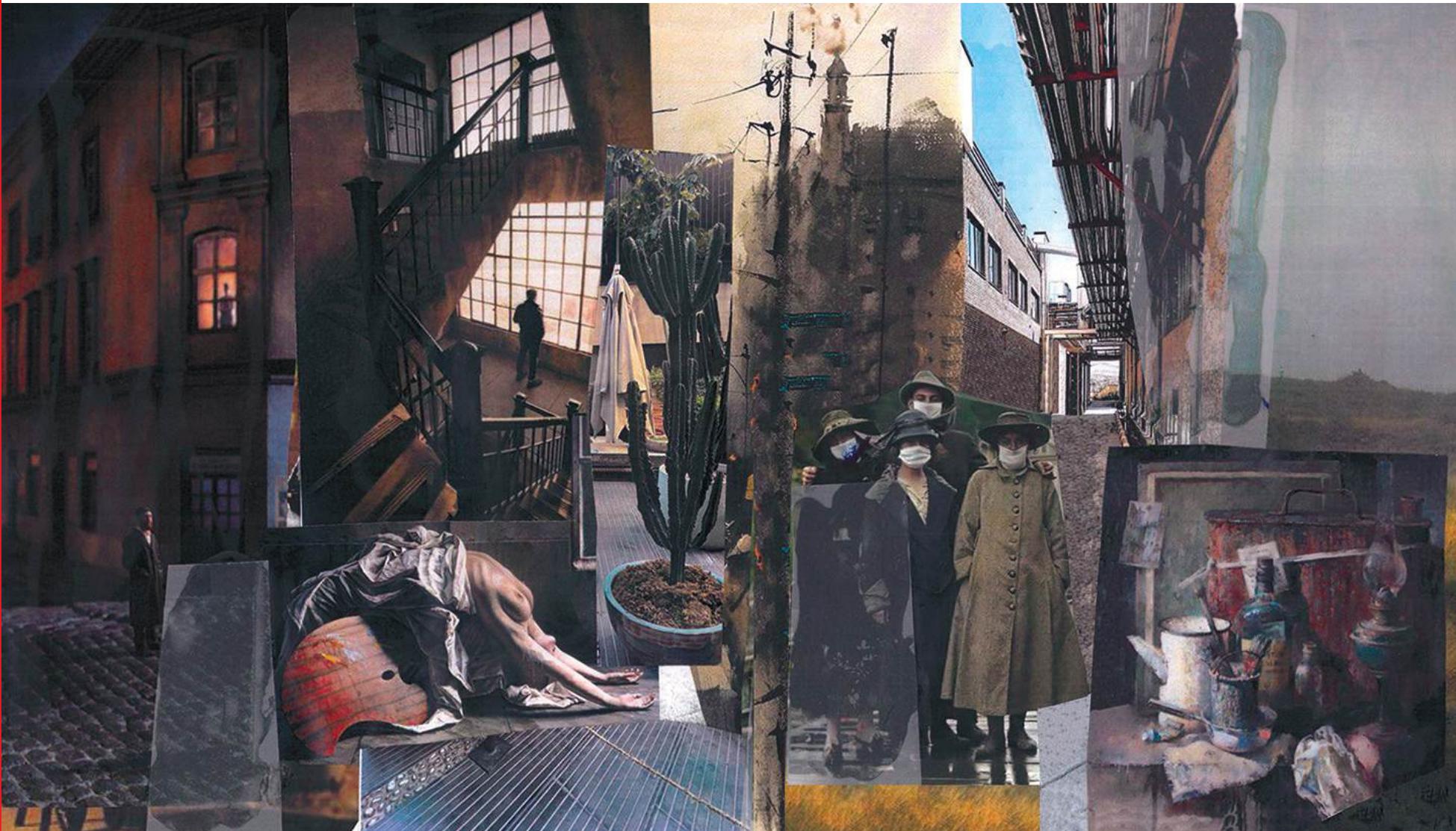


Mixed Media on Canvas / Size 150 x 113 cm



Mixed Media on Canvas / Size 150 x 117 cm

Mixed Media on Canvas / Size 180 x 100 cm





Mixed Media on Canvas / Size 118 x 105 cm



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