

Middle Easy Eye, « Gaza children's artwork, removed from London hospital, looks for new home », 2023.

Mammoth Stories, « Party in the Blitz, In Conversation with Andriano Amaral, Robert Brambora, Xavier Robles de Medina, Sophie Friedman-Pappas, Gabby Sahhar, Will Thompson and Waldemar Zimbelmann », 2023.

Dazed 100, Queerdirect,

Forbes, « The Kooples : reset d'une marque de mode qui ouvre son premier flagship à Paris », 2022.

The Steidz, « Qui est Gaby Sahhar, artiste hors identité ? », 2022.

Yale Uni Radio, « Gaby Sahhar », 2022.

New York Times, « An Art-World Capital with Few Places for Artists to Work », 2022.

Financial Times, « Bacon triptych estimated to fetch a sizzling £55mn », 2022.

Space, « SPACE Artist Awardee: Gaby Sahhar », 2021.

Sleek, « GABY SAHHAR, WHY THE SOUTH LONDON MULTI-DISCIPLINARY ARTIST IS REFUSING THE GENTRIFICATION OF QUEER SPACES IN LONDON », 2021.

Harper Bazaar itlay, 30 upcoming artists, « Gli artisti contemporanei under 30 spiegano il linguaggio delle nuove generazioni », 2020.

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Mousse Magazine, « Gaby Sahhar "Origins" at Almanac Inn, Turin », 2019.

Frieze - Late Capitalism and Identity Politics, « Gaby Sahhar's solo show explores London city life via pen-and-ink drawings and a video », 2019.

DAZED, « How to strengthen queer visibility in the art world », 2019.

TATE , « We are the Future », 2019.

AQNB, « I am – a script by Gaby Sahhar exploring identity formation in the gentrified spaces of London », 2018.

The Guardian, « A creative society - portraits by Suki Dhanda », 2018.

Frieze, « Tate Launches £5 Tickets for 16-25-Year-Olds », 2018.

Frieze, « Queerdirect Is Redefining How Art Institutions Designate Space to LGBTQI+ Individuals », 2018.

NOWNESS, « Leap », 2018.

NTS, « Touching Bass with Abondance Matanda & TATE Collective », 2018.

I.D, « a celebration of all the personalities i-D loves in the art world today », 2018.

Arcadia Missa, « Totally Different Animals », 2018.

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TATE film - Make Your Place, 2017.

Office Magazine, « Helmut Lang as seen by Shayne Oliver », 2017.

Dazed x Campbell addy, « This is not another photography competition », 2017.

TATE, « Exploring Sketchbooks », 2016.

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Coeval Magazine, « GABY SAHHAR », 2016.

Extraits d'articles à propos de Gaby Sahhar:

MAMOTH, Party in the Blitz, In Conversation with Andriano Amaral, Robert Brambora, Xavier Robles de Medina, Sophie Friedman-Pappas, Gabby Sahhar, Will Thompson and Waldemar Zimbelmann, 16 March 2023

« MAMOTH: Could you briefly talk about how your current focus or recent events have inspired you? How do your inspirations affect the selection of your modes of expression?

GABY SAHHAR: Recently I've been interested in 'bridging' a lot of ideas in my art practice. I'm interested in bringing together my research on gender, sexuality and wider queer struggles within a European and London context, with my research from Palestine and the West Bank. I'm interested in creating experimental compositions and films that have no geographical borders between these two parts of the world. I think I'm always thinking about my heritage, language and migration in regards to my relationship to Palestine, a country that I can't easily access and one that is constantly disappearing due to walls, settlements and war. I'm interested in understanding the physiological implications of being exposed to this imagery in the news being positioned in Western Europe; through family members and wider forms of research such as books and online as well. So I feel like at the moment I am heading into that direction where I'm not sure

what the outcome will be, but that motivates me and makes me keep going. »

—

The Steidz, Cristina Lopez, Qui est Gaby Sahhar, artiste hors identité ?, 19 décembre 2022

« Entre attraction et aliénation de l'individu, les tableaux de Gaby Sahhar nous offrent un espace suspendu : « Ce qui m'intéresse, c'est d'amener le public à vivre une expérience hors du genre ou à se sentir légèrement déconnecté de son sens du moi ou de son identité pendant quelques minutes... », explique l'artiste. Sa palette de couleurs, vibrantes quoique souvent assombries par de lourdes lignes noires qui les surplombent, contribue à créer cette tension et à transmettre un sentiment d'oppression inhérent au paysage. »

—

The Financial Time, Melanie Gerlis, « Bacon triptych estimated to fetch a sizzling £55mn », February 10 2022

« [...] From this weekend, Queerdirect, a platform that has supported LGBTQI+ artists since 2017, will be in the Kingly Street space for a month and will show seven emerging London artists, including gallery founder Gaby Sahhar. [...] »

THE STEIDZ

Qui est Gaby Sahhar, artiste hors identité ?

CRISTINA LÓPEZ | 19.12.2022 | ART CONTEMPORAIN



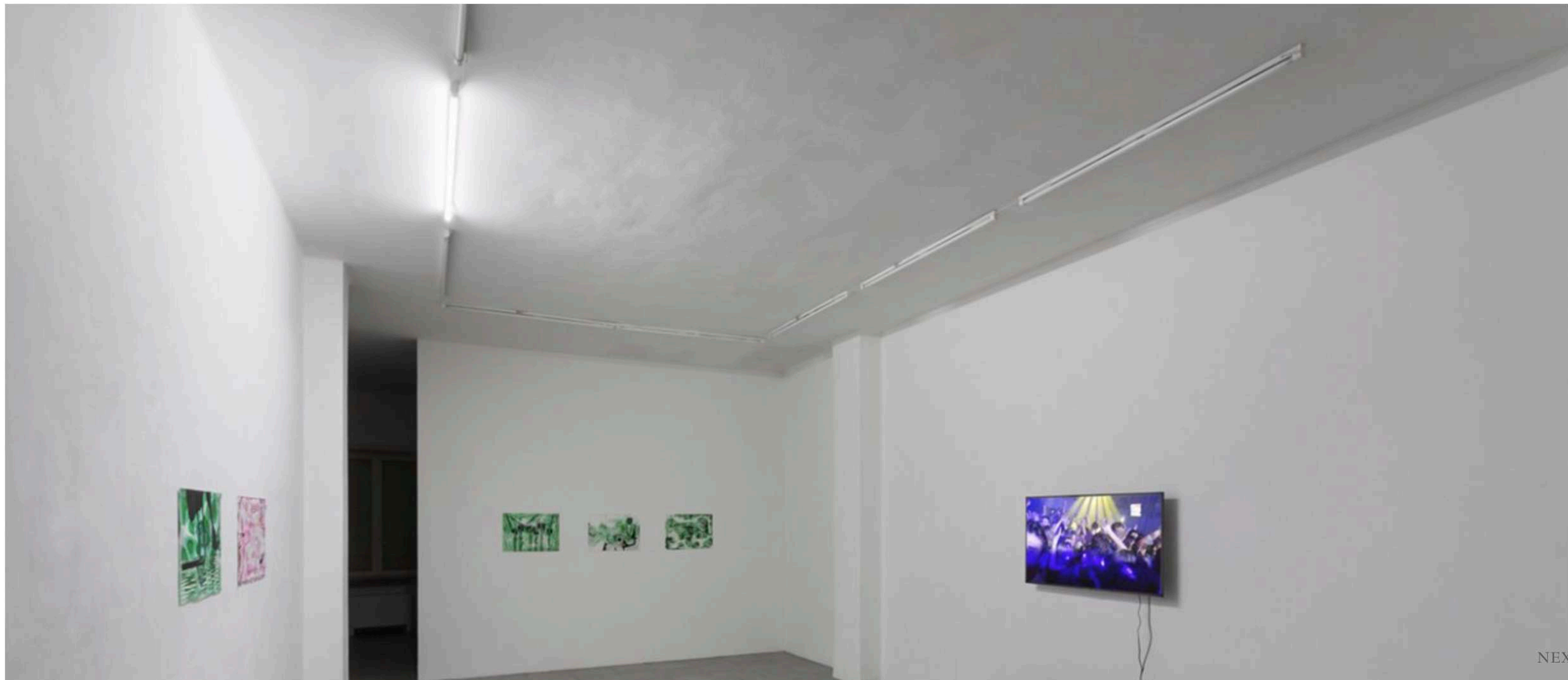
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Gaby Sahhar “Origins” at Almanac Inn, Turin

09.03.2019

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GABY SAHHAR

WHY THE SOUTH LONDON MULTI-DISCIPLINARY ARTIST IS REFUSING THE GENTRIFICATION OF QUEER SPACES IN LONDON

Text by Rebecca O'Dwyer

Raised in Streatham, a traditionally working-class neighbourhood in South London, 27-year-old Gaby Sahhar is more than qualified to make art about urban space. In recent years, Sahhar has watched their native Streatham grow steadily more alien. Diverse communities have been replaced by a heteronormative monoculture, accompanied by a gentrified stream of franchised coffee shops, luxury developments and 24-hour gyms. This process – what the artist refers to as 'genderfication' – leads to a homogenisation not only of city space but of the people who get to live there. In Streatham, as with Brooklyn or Berlin's Kreuzkölln neighbourhood, queer spaces and modes of living are invariably pushed out. Crucially, the work done by artists and queer individuals invariably sets the scene for a new ideal: as Sahhar sees it, for wealthier communities. "More straight white men, more families ... less diversity." Here, privilege takes a spatial turn.

This idea of 'genderfication' – and with it, the shrinking range of possibilities afforded to queer individuals – is central to Sahhar's practice, which takes in video, painting, performance, writing and film. These ideas were explored at the



artist's recent summer exhibition, *Second Home*, at Berlin's Sweetwater gallery through a kaleidoscopic installation. Lengths of painted paper, undulating with showy patterns in turquoise, pink and emerald green, unfurled down from the ceiling, smothering the walls and the floor. Above this hung a series of large works on paper, pitch-black vignettes of inner-city life, while a pair of intimate, text-based videos played out facing one another on the floor. The idea behind the installation, Sahhar says, was to allow visitors to "reconnect with a certain element of themselves which maybe they might have lost through gentrification, as ambitious as that sounds". Part-construction site, part-studio, the exhibition hinted at a creative and experimental public space quite unlike the banal iterations currently being rattled off in London and Berlin.

Sahhar's studio practice is accompanied by constant activist work. While critical of other students who – Sahhar feels, fetishised working-class culture – studying fine art at Goldsmiths, University of London, taught them "to engage with political art

Gaby Sahhar, *Second Home* (installation detail view), Sweetwater, Berlin. Photos: graysc.de. Courtesy of Sweetwater



Returning to their studio work, Sahhar describes the "aesthetics and sickly-sweet qualities" of pop music as an important influence, in particular London radio station Kiss FM, with its indelible link to urban space. Such music, they feel, can be universal, and because of this, Sahhar enjoys "using it as a tool to tell stories". Urban space and masculinity are key themes, "analysing men from an outsider's point of view",

forms", leading to a series of site-specific art projects that critiqued changes unfolding in Streatham and elsewhere. A year after their graduation in 2015, Sahhar staged a performative film screening, *Upgrade Me*, in their local Tesco; in 2017, some of their paintings were exhibited at Arcadia Missa New York, too.

While enjoying their success, Sahhar sees it as an opportunity for more activist work, founding the organisation Queerdirect in 2017. The aim behind it, they say, was simple: to "platform queer arts in the way I wanted to see it platformed, rather than being misrepresented by other people". This has meant facilitating events at institutions including Tate and Somerset House, and forging temporary, if still valuable, opportunities for queer artists. Expressing admiration for New York's permanent, dedicated queer art spaces – the Leslie-Lohman Museum of Gay & Lesbian Art, most notably, along with the gallery Queer Thoughts – Sahhar hints at the kind of work in which Queerdirect could hopefully play a role down the line.

In July, Sahhar curated a performance night at Autograph in Shoreditch alongside *[Sur]passing*, an exhibition by the queer artist Lola Flash, a member of the AIDS Coalition to Unleash Power (ACT UP). Elsewhere, they will work on a publication mapping the queer art scene in London, participate in a residency at Mayfair art space Mimosas House, and lead a youth workshop at Tate, where they will use Queerdirect and *Upgrade Me* as case studies to show the possibilities of art as a form of political protest.

seeing how they act in space, and how space acts with – and even anticipates – them. More than anything, though, Sahhar is influenced by their queer friend group and by "having a lot of discussions ... about how they perceive the world based on their sexual or gender identity". Speaking with Sahhar, it is clear that these informal, intimate, small-scale and hard-won alliances are the most potent means of staying critical and warding off the gentrification of the self.



Gaby Sahhar, *Second Home* (installation detail view), Sweetwater, Berlin. Photos: graysc.de. Courtesy of Sweetwater



Late Capitalism and Identity Politics

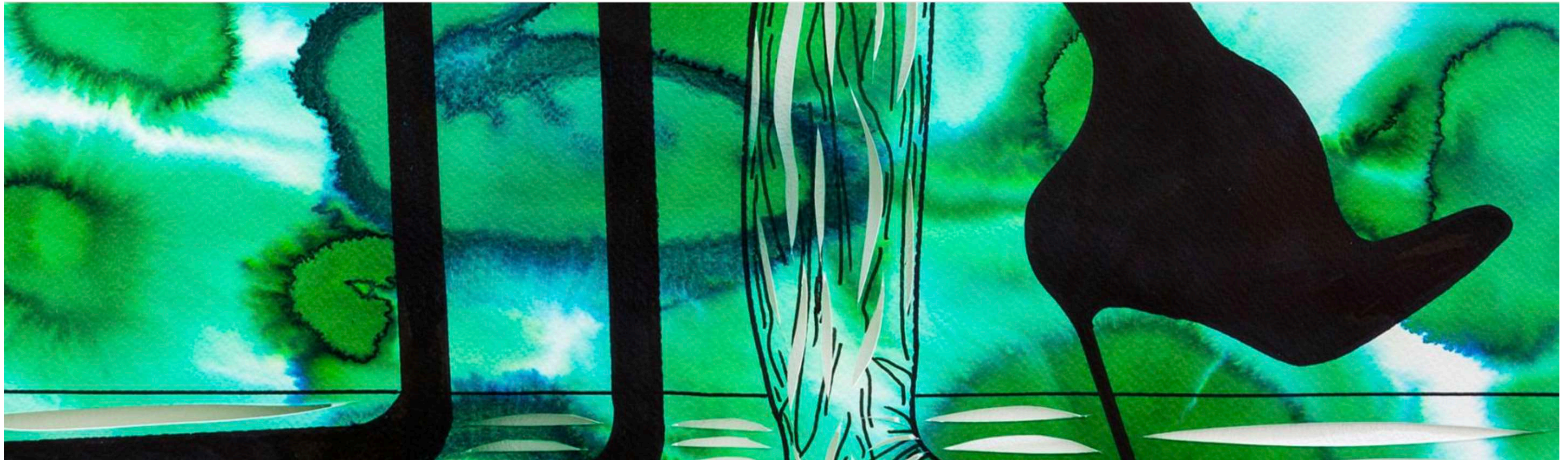
Gaby Sahhar's solo show explores London city life via pen-and-ink drawings and a video

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BY GABRIELLA POUNDS IN REVIEWS | 14 MAR 19



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