

Press Kit

**spiaggia libera**

**Art-O-rama**

**x**

**Gaby Sahhar**

## Gaby Sahhar (UK) born in 1992



# Gaby Sahhar

Gaby Sahhar, French-Palestinian, works between London and Paris.

Sahhar works across painting, installation and film. Their work aims to deconstruct the representation of gender within public spheres to understand its wider implications on queer consciousness and communities. Drawing on language and vulnerability as tools, their work aims to generate conversations around affordability, residence and interconnectedness within city cultures. They employ speculative storytelling to outline the different ways psychological and physical framework fragment Palestinian identity.

Their work has been exhibited at; MAC VAL, Paris / The Kooples Art Prize (2023); PAGE (NYC), New York (2022); SPACE Artist Award (2022) and group exhibitions include Fragment Gallery, New York (2022); Sadie Coles HQ, London (2022), Whitechapel Gallery (2022) South London Gallery (2020).

## Education

2015 BA Fine Art, Goldsmiths, London

## Residencies and Prizes

2022 Kooples Art Award  
 2021 SPACE, Artist Award  
 2020 Arts Council England, DYCP  
 2019 Almanac Projects, Turin, Italy  
 2015 Crossway Foundation / Art Jameel, Tokyo

## Solo and Duo shows

2023 Art O Rama, Marseille  
 2023 Whitechapel Gallery, Escape the Slick with Duchamp and Sons  
 2023 MAC VAL Paris (Forthcoming)  
 2022 Kooples Art Award - Champs-Élysées  
 2022 PAGE NYC  
 2021 Inner City Pressure, SPACE Ilford  
 2019 Second Home, Sweetwater, Berlin  
 2019 Almanac Projects, Turin, Italy  
 2018 I am, PlayCo, London  
 2017 Totally Different Animals (with Rosie Grace Ward), Arcadia Missa, London  
 2016 Upgrade me, Tesco Extra, London

## Group shows

2023 Sultana, Arles  
 2023 Mammoth, London  
 2022 Restaurant Projects NYC  
 2022 SPACE Artist Award, Ilford  
 2022 Sadie Coles HQ The Shop — Queerdirect Group show  
 2021 HESTIA, 55bis, Inner City Pressure, Paris  
 2020 MIXED // VARIOUS // UNTITLED curated by Mohamed Almusibli, Truth and Kinship

2020 VII Moscow International Biennale for Young Art, Museum of Moscow, Crime in Progress  
 2020 La Casa Encendida, Madrid  
 2020 Burn Out, Freud Museum, London  
 2020 Working Progress, South London Gallery, London  
 2020 GENDERS, science Gallery, London  
 2018 ArtWorks Open, Barbican Arts Group Trust, London  
 2017 The Night Holds its Breath, Penarth Center, London  
 2017 Everyone is Now Rich Apparently, Arcadia Missa NY, New York  
 2016 Encounters, Galleri Mejlan, Stockholm

---

## ***Eurostine (series), Gaby Sahhar, 2023***

---

Gaby Sahhar composes semi-fictional landscapes in which what we guess to be hybrid versions of European monuments stand alongside what remains of ruined buildings, still inhabited by indistinct silhouettes. On the horizon, behind the framework and remaining debris, we see the outlines of a nondescript Western city. Although no border seems to mark the separation of seemingly opposing environments, there is always a wall in the foreground, the one that has annexed and enclosed the Palestinian territories since 2002. Drawing on personal and family memories, archived documents, emotions, and their own subconscious, Sahhar develops imagery that questions projections and ways of perceiving a place, as much as the place from which it is viewed.

*Eurostine's* impossible architectures emerge like speculative worlds with the occasional dystopian outlines and blurred temporalities, where Europe and Palestine meet, two geographically distant zones that still come together in the artist's multiple and complex identity. While imagination is usually a means of escaping from reality, here, the neologism of the series' title appears to be a means of overcoming its limitations, creating a reality that is both alternative and critical of the narratives and images that condition it.

In their urban constructions, Sahhar creates a visual language that extends their reflections on the processes of identification, disidentification and assimilationism that surround gender identity, to Palestinian identity, both of which are fragmented and interdependent, sharing positions of marginality that are admittedly different but also and above all possessing a capacity for struggle and resilience in the face of systems of oppression. The three anonymous figures dressed in fetish outfits in *The Mirrored Room*, whose undefined roles could be of either submission or domination, also suggest the question of power relationships.

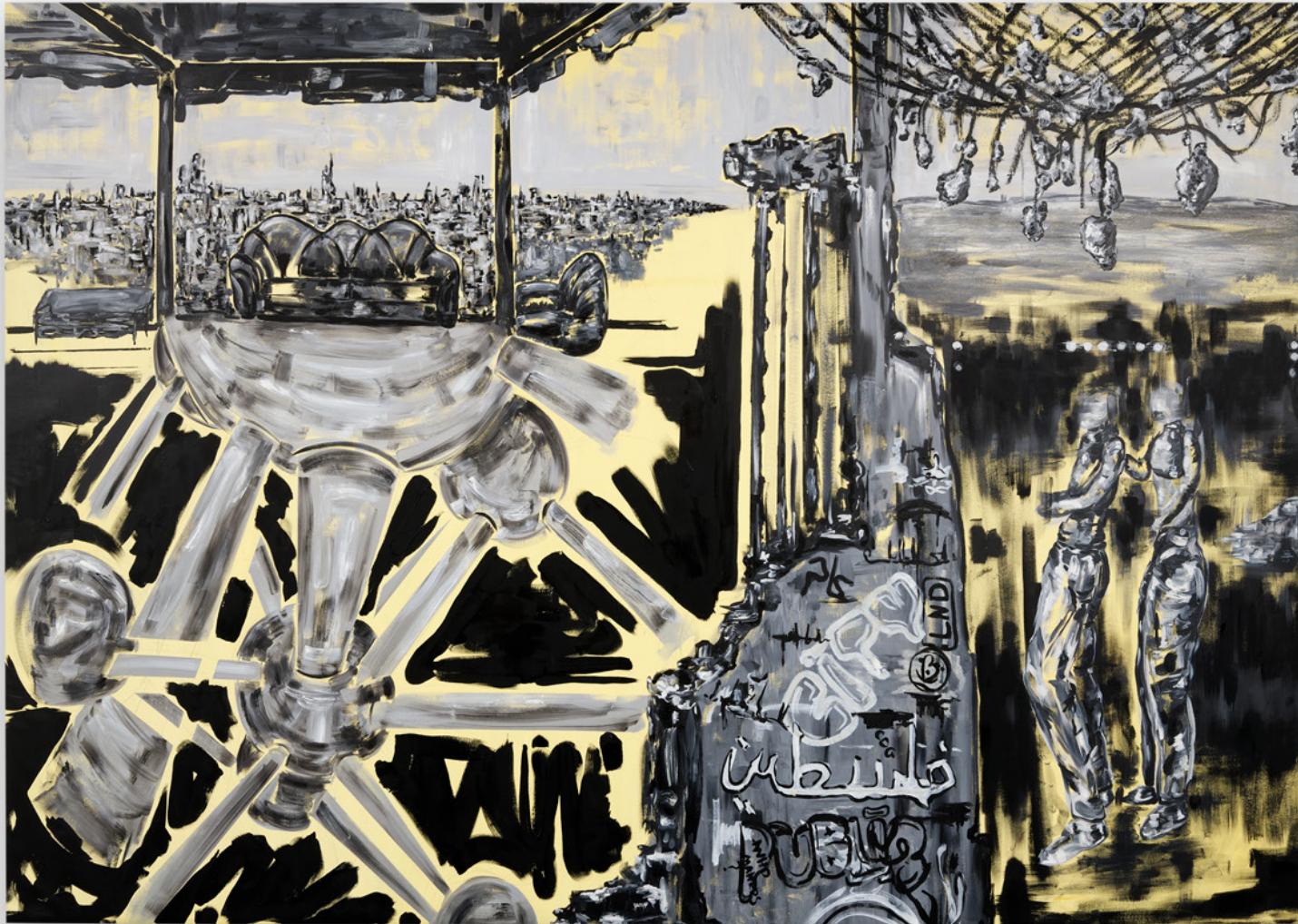
Like all the other human figures in *Eurostine*, none of them has identifiable features, reflecting their own image back to each other, and the possible loss, endured or consented to, of one identity for the benefit of another. The question is not whether the artist or another person is hiding behind the indiscernible face of *Transitional*, but rather to probe the conditions of existence and the tipping point between its appearance and disappearance: generating itineraries and spaces on the margins, continuing to live beyond repression, confiscation, and negation by imagining new ways of being with ourselves, with others, and with the world.

Using multiple languages, Sahhar combines distant spaces crossed by the light of a sun under which still shine the bright lights of those who refuse to be invisible.

Camille Ramanana Rahary  
Translated by Mathilde Mazau

# Artworks

*Expansion*, 2023, oil paint, oil stick, graphite on canvas, 205 x 290 cm.



# Artworks

*Pali*, 2023 oil paint, oil stick, graphite on canvas, 205 x 210 cm.



# Artworks

*The Mirrored Room, 2023, oil paint, oil stick, graphite on canvas, 75 x 103 cm.*



## Artworks

*Transitional*, 2023, oil paint, oil stick, graphite on canvas, 45 x 55 cm.





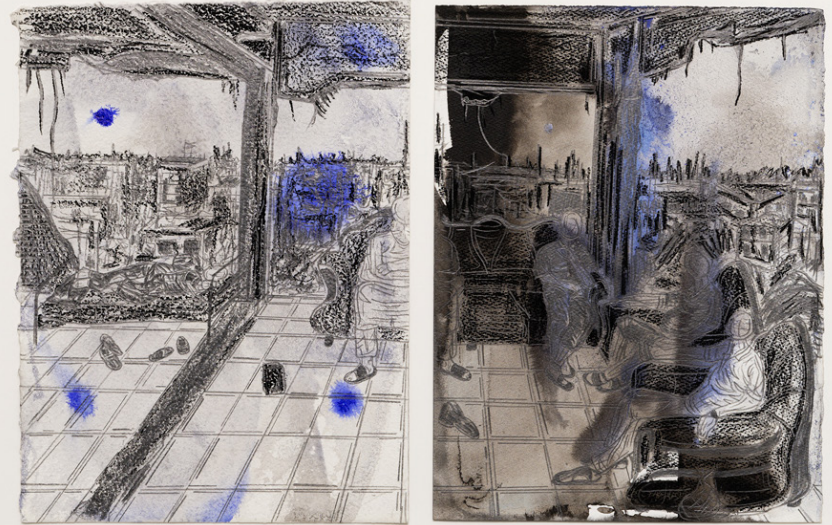
## Artworks

*Making my body go, It feels so good*, 2023, Oil paint, oil stick, graphite on canvas,  
200 x 55 cm.



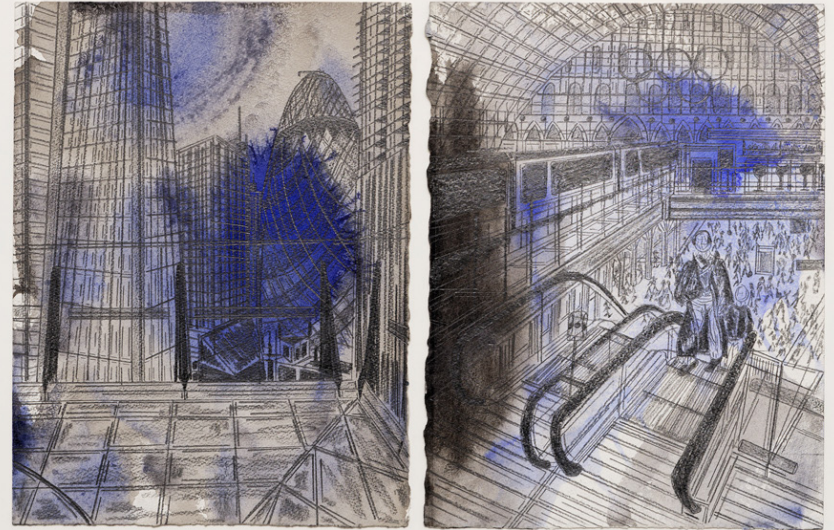
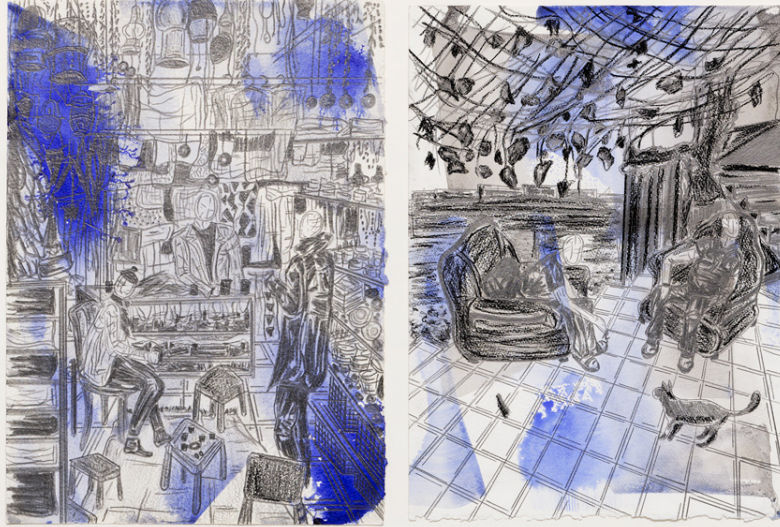
# Artworks

*Eurostine 5 & 2*, 2023, indian ink, graphite and charcoal on cold pressed cotton paper, 49.5 x 70 cm.



# Artworks

*Eurostine 1 & 3*, 2023, indian ink, graphite and charcoal on cold pressed cotton paper, 49.5 x 70 cm.



## Press articles about Gaby Sahhar

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.

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.

Arcadia Missa NY, « Everyone is Rich now Apparently », 2017.

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.

Dazed and Confused, « The artists-slash-models taking over fashion », 2016.

Coeval Magazine, « GABY SAHHAR », 2016.

## Extracts of articles about 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 », March 16 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. [...]”

### [More press articles](#)

# Exhibition views

« Party in the Blitz », Mammoth Contemporary, London, 2023.



# Exhibition views

« Kim Farkas – Gaby Sahhar The Kooples Art Prize », MAC VAL, Paris, 2023. ©Aurélien Mole



## Exhibition views

« Hestia », Paris, 2021.





**spiaggia libera**

56 rue du Vertbois 75003 Paris