

BEHJAT SADR



*Pioneer of Iranian
modern art*

Behjat Sadr, great master and pioneer of Iranian modern painting whose works have been exhibited in major cities across the world died on Monday's afternoon, August 10 by heart attack in south of France.

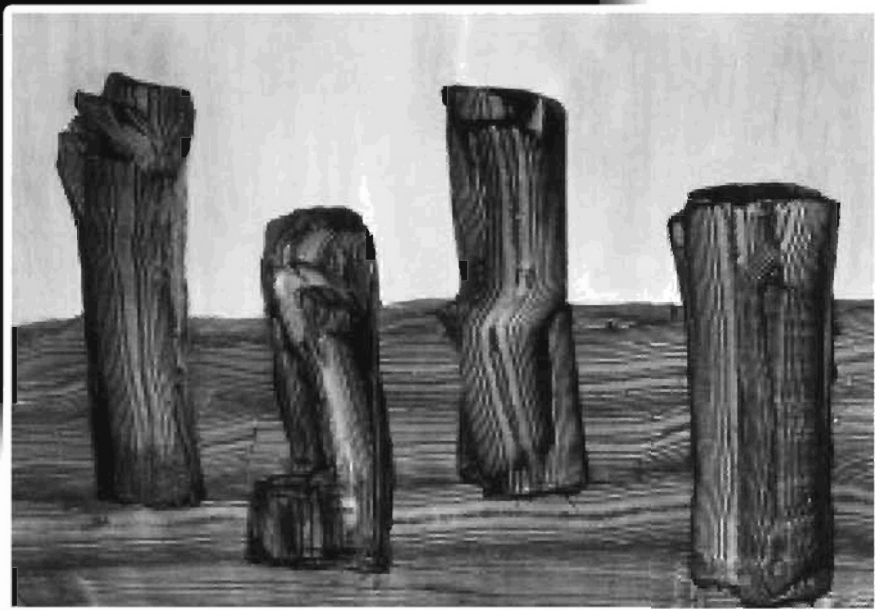
The news was confirmed by curator of Golestan Art Gallery Leili Golestan.

"Sadr enjoyed high spirits and was a great artist. She experienced different styles of paintings but mostly preferred to work on the abstract style," Golestan told the Persian Service of Fars News Agency.

Her works were last displayed in 2007 in the group exhibit "Manifestations of Contemporary Art in Iran" at Tehran's Museum of Contemporary Art.

Behjat Sadr, a pioneer of Persian Modern Art was born in Arak, Markazi province in 1924 in an educated family. She entered the Faculty of Fine Arts at Tehran University to study painting in 1948. She went to Italy two years later. First she studied at Roberto Melli Academy. Then she went to the Academy of Fine Arts in Naples. It was then that she started abstract painting and painting on the canvas on the ground by using scraper and paint cans.

Works by Behjat Sadr along with some works by a few young Iranian painters in Italy were exhibited at the Venice Biennial (XXVIII) in 1956. She exhibited her abstract works at Il Pincio Gallery in Rome a year later. Sadr returned home in 1958 and started teaching at the Faculty of Fine Arts at Tehran University. She won the first prize for painting at The 3rd Tehran Painting Biennial (1962) and these works were exhibited at the Venice Biennial





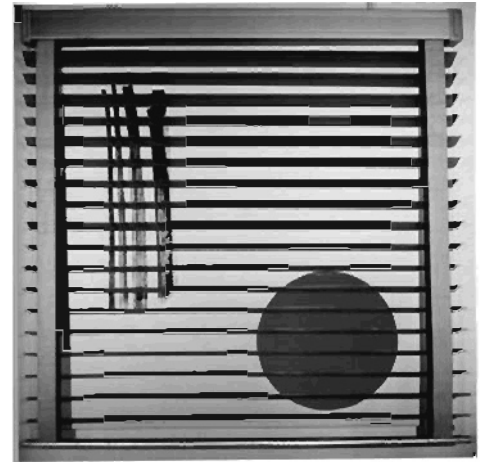
XXXI. Her works have been exhibited in Canada, America, Brazil and France as well.

She received a sabbatical to Paris in 1966. She became the assistant of Gustave Singier, a painter who was the teacher of Boozar. She learned new methods of teaching arts from him. There was an exhibition of her kinetic works at Seyhoun Gallery in 1967. Sadr created works on which there were metal curtains that were closed and opened by a small engine. Sadr's works were introduced in the last volume of the four-volume book "The Abstract Arts" by Michel Ragon in 1974. Sadr held an exhibition of her black rhythmic and statue like works at Seyhoun Gallery a year later. She retired from Tehran University two years after the Islamic Revolution (1979) and went to Paris. She stayed there due to her illness and started to create her photo collages.

In 1987, the Ministry of Art and Culture of France introduced Sadr to an exhibition called "Lisieres et Mites" where her works were displayed along with the works of prominent artists

such as Joseph Beuys, El Lessitsky, Messager and Moholy- Nagy.

Cite Internationale des Arts and other galleries exhibited Sadr's works in Paris every year. There was an exhibition of her works called "Behjat Sadr's 33 years of Painting" at "Cite Internationale des Arts" (Paris). Then the Miro Salon at UNESCO Center (Paris) exhibited her works. Benezit



Dictionary, which was allocated to the analysis of works of painters, sculptors, designers, and engravers in the world, introduced Sadr in its 1999 edition in a separate entry.

A work by Sadr was exhibited at the 1st International Painting Bienial of Islamic World at the Museum of Contemporary Arts in autumn, 2000. Her works were exhibited at Grey Gallery at New York University to introduce Iran and its art in 2002. Sadr's works are kept at the Museum of Contemporary Arts in Tehran, the Paris Museum of Modern Arts, Cultural Division of Paris Municipality and UNESCO Center.

What invisibly connects different periods of Sadr's activity in visual arts is the creation of an artistic movement which is parallel with the worldly life, but in its abstract form.

Sadr puts a new experience into action that goes with her talent and abilities and without it, the young creative painter may have not been able to recognize the new world in which she could reflect her mental spontaneity.

Sadr tries as a cosmopolite with her own special mental reflections, which have their roots in her Iranian culture, to make her works contemporaneous with such reflections. The result of such a revelation that comes from the unconscious manifests both the childhood and adolescence of the artist in the cities in Iran.

