

Behjat Sadr's work: an expression of the Iranian cultural complexity

Behjat Sadr is one of the most prominent contemporary painters in Iran. Born in 1923, after her graduation from the Faculty of Fine Arts in Tehran University, she continued her training in the Faculty of Fine Arts of Naples in Italy. Her role, as professor and head of the Department of Visual Arts in the Faculty of Fine Arts of Tehran has been of greatest value to generations of students. Her paintings are conserved in the Modern Art Museum in Tehran, in the Unesco Center and in the Modern Art Museum of the Municipality of Paris, as well as, in private collections.

Her recent work is a sort of collage, condensing inspirations and images of an abstracted reality. Contrasting planes of order and chaos, of heavy and slender, of light and shade, of interior and exterior are perceived, integrated through and subdued by an abstract architectural order alluding to a stage set. An abstraction that is the logical consequence of reducing in figurative terms an uncontrolled sensitiveness, through an exceptional pictorial force that is vigorously imaginative.

Behjat Sadr's propensity to abstraction is a direct consequence of her training. It must be nevertheless remarked that abstraction had a significant role in the traditional Persian pictorial language. The Safavid miniaturists were however fascinated also by the naturalistic features in the western paintings and later this tendency became prominent with the increase of western cultural influence under the Qajars.

Behjat Sadr's work can be considered as eminently representative of the contemporary Iranian culture, that has gone through the same process of evolution in all fields of art.

A culture that, notwithstanding a strong sense of identity, has throughout history looked outwards, and has continuously regenerated by assimilating new expressive means.

A RECENT WORK OF BEHJAT SADR

