



Habib Saher

— Portfolio —



Habib Saher

Born 1986 Tehran - Iran

Education:

2017 MBA in Contemporary Art: Sales, Display & Collecting, IESA, Paris

2010-2013 masters degree Baku State Art University, Azerbaijan Republic

2004-2010 bachelor degree Baku State Art University, Azerbaijan Republic

2003 One year sculpting course in Azimzadeh Art College of Baku

Solo exhibitions:

2016 “This too shall pass” - Artim art space - Baku - Azerbaijan

Group exhibitions:

2016 “300 Words on Resistance” exhibition - Yarat contemporary art space - Baku - Azerbaijan

2014 Semeni international art exhibition - H.Aliyev Center - with one open air work “DNA” - Baku - Azerbaijan

2014 Reflection Art exhibition held in French embassy - Baku - Azerbaijan

2013 Caspian art exhibition “The feast” - Baku - Azerbaijan

2013 Zavod contemporary art exhibition - Baku - Azerbaijan

2013 “Catalysator” with one video art - Baku - Azerbaijan

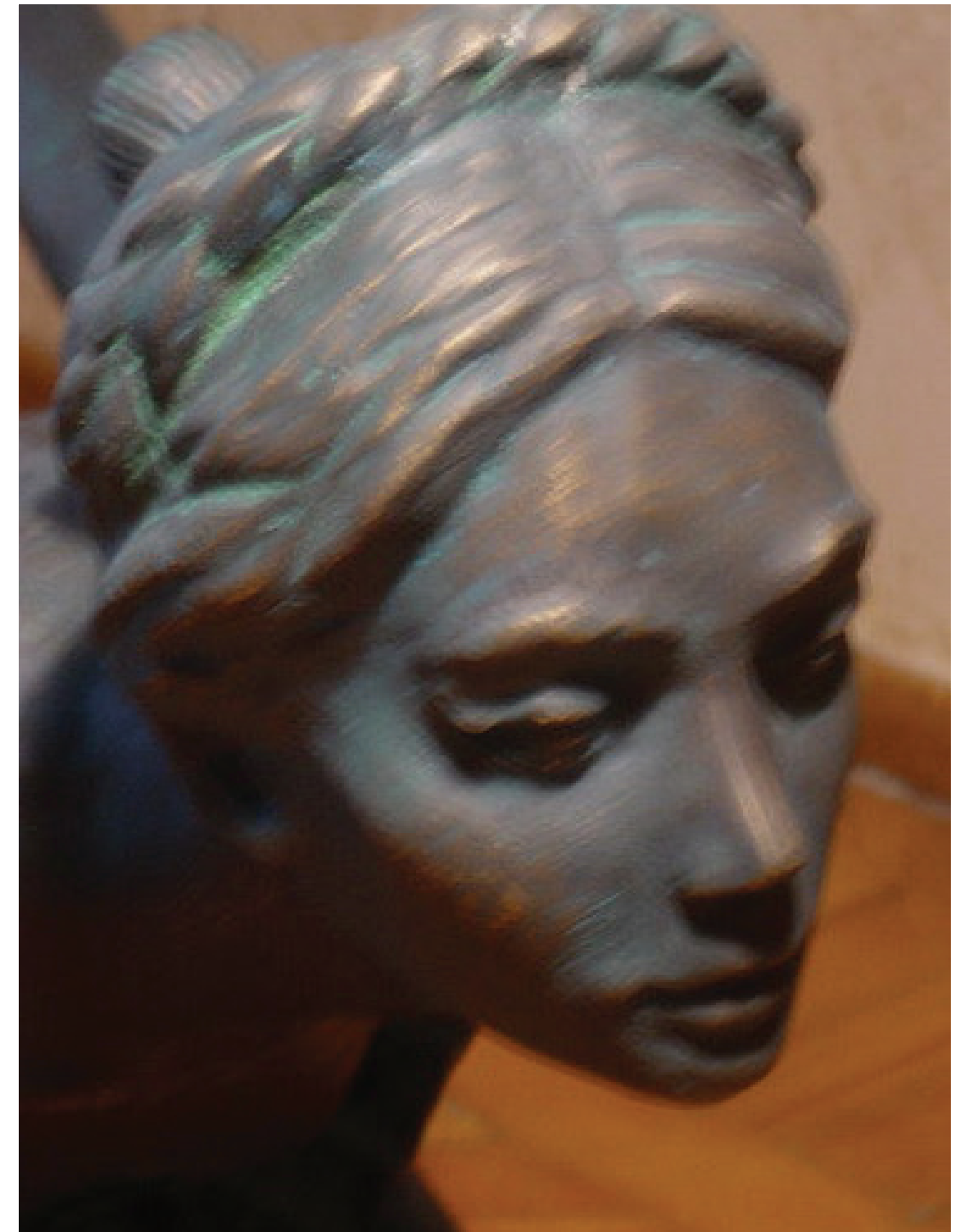
2008 fall group exhibition in Academy of Arts - Baku Azerbaijan

2008 group exhibition “Germany in three colors” - Baku, Azerbaijan

2008 summer group exhibition in Seed Corn gallery - Berkeley, CA

2006 Group exhibition, Baki Gallery - Baku, Azerbaijan

1992 First group exhibition, Naghsh Gallery



Balerin
Bronze, 100x160x100cm
2007



Youth
marble, 75x30x35cm
2006



Balerin
Bronze, 100x160x100cm
2008

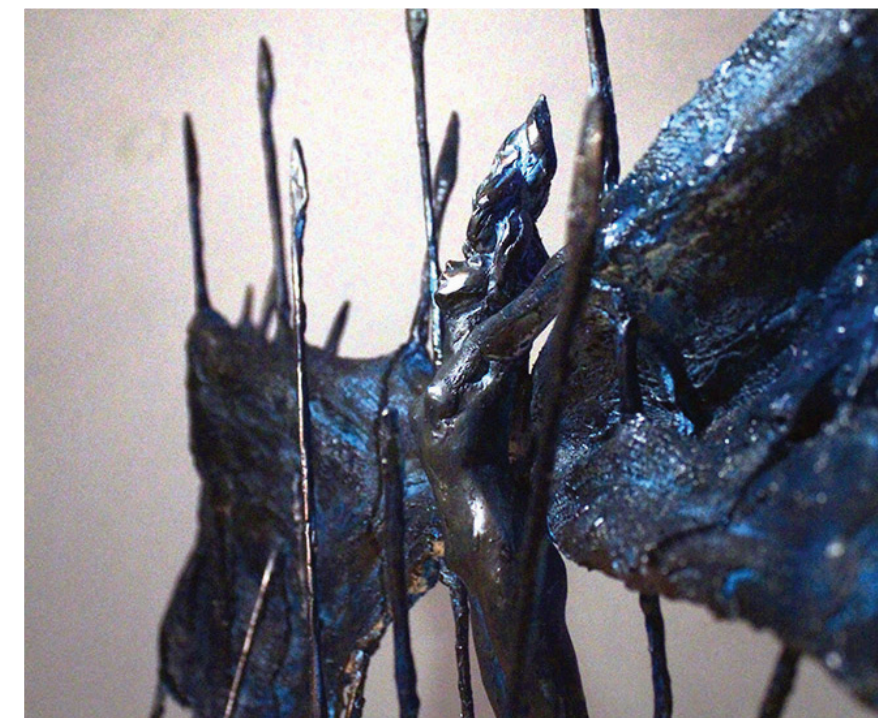




Friedrich Nietzsche
Clay, 195x100x100cm
2011



Edgar Allan Poe
Clay, 195x130x100cm
2013



Spears
plaster, 35x130x20cm
2010



Transition

Bronze on stone base, 35x10x10cm
2009

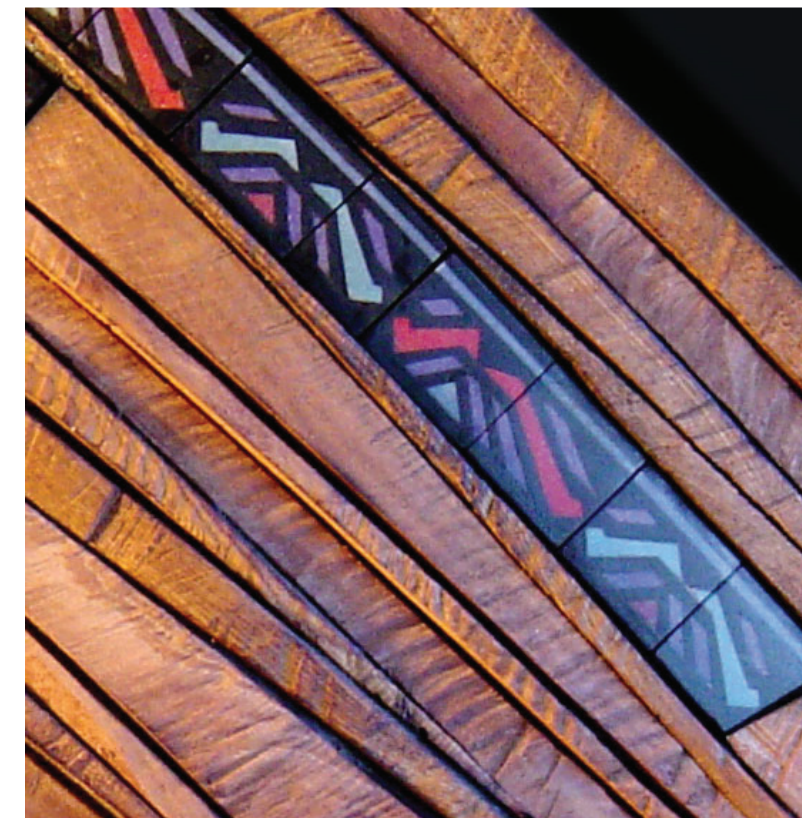
Icarus

Bronze on stone base, 130x20x20cm
2012

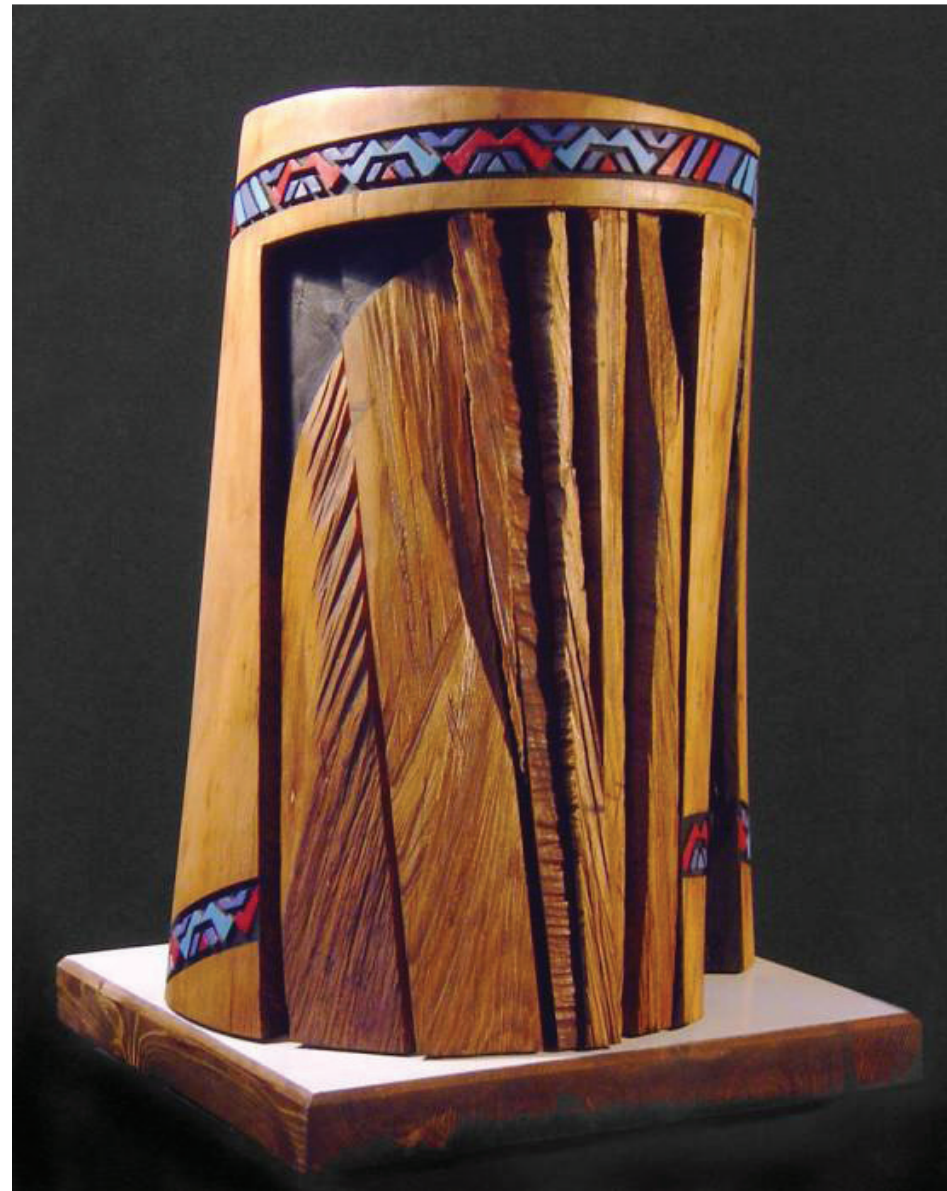




Untitled
Marble, 100x25x25cm
2012



Untitled
Wood and ceramic, 105x35x25cm
2010



Untitled
Wood and ceramic, 100x35x35cm
2010

...and then hardly opened up my
eyes, wondered how different I am
from all of these things...



Epilogue

One channel Video with sound, 2:15 mins

2012



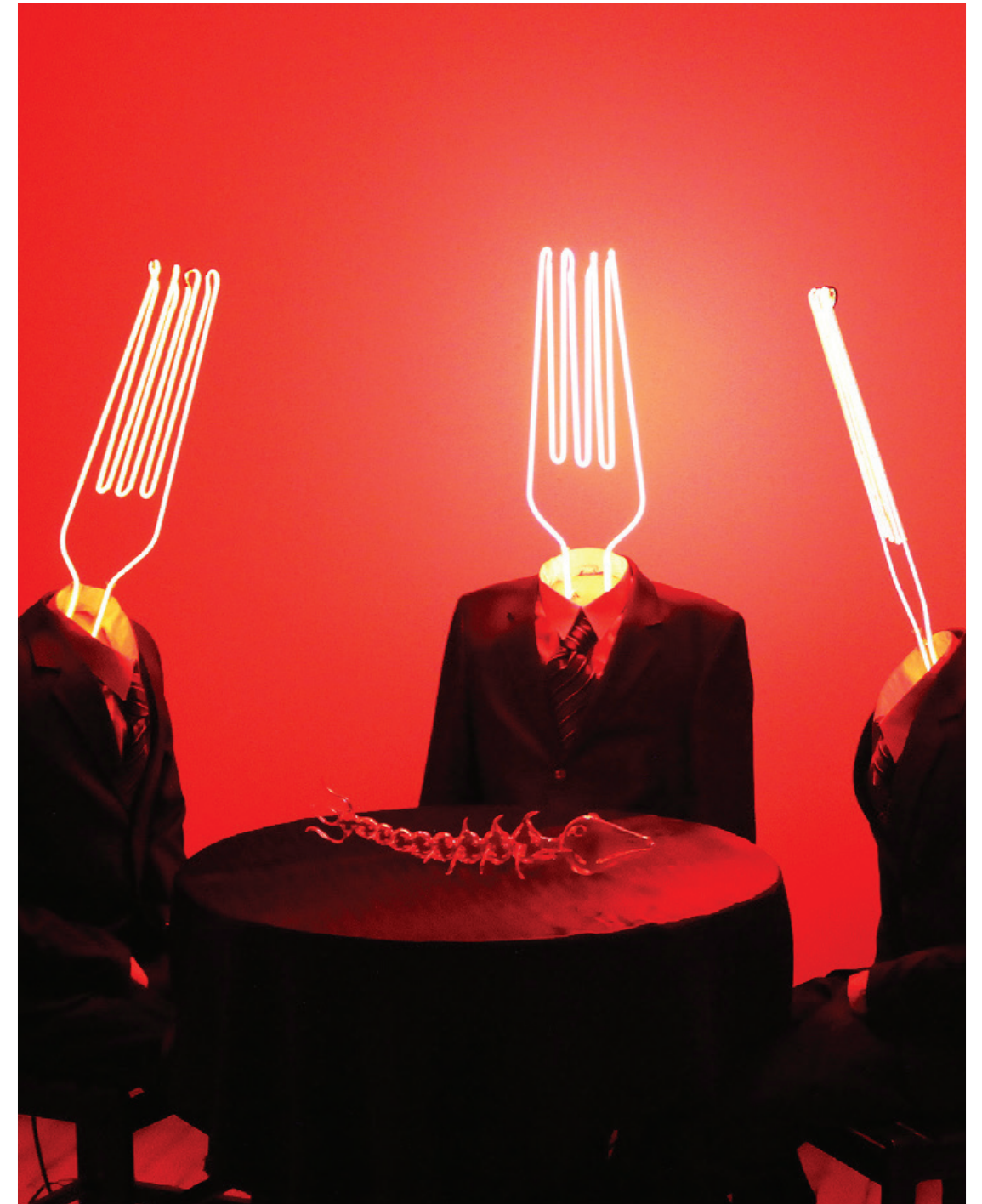
Prologue

One channel Video with sound, 2:35 mins

2012



Always Here
Neon lights installation
2013



The Feast
Installation
2013



Curse of Glory
Installation
2014

A totem in a glass aquarium. And oil is flowing out of his mouth, slowly filling up the aquarium, to drown the totem itself. A symbol to the Middle East, full of oil, blessing of gods, but this oil is like a curse, bringing wars and dictatorship to this region. Bless of the totem is drowning himself slowly.

Curse of Glory

Installation

2014

Oil has always been the biggest blessing of the Middle East, made this region rich and powerful, but in the same time oil has always brought war and interference by the powerful countries. Oil, can be the blessing of the old gods to this ground, a blessing which is slowly drowning this region in wars, blood and dictatorship.

People of ancient Middle East believed that their totems with body of lion, ears of bull and three pairs called "Shedu" can protect their lands, but now Shedu is only a symbol of the past glorious empires of the Middle East. Looking at these totems people remember the gold epoch of their lands, a period which they are proud of, but what is remaining from that period in the reality? Endless wars, crisis, separation and endless blood flowing... Glory is in the past and the only thing remaining are the totems. These people live in some kind of the mental prison of the past, they try not to see how they have lost the past while Shedus were not able to save them.

These artworks are about the old totems in the modern world, their destiny and the destiny of their lands.



This Too Shall pass

Solo exhibition

2016

I have always been fascinated to see the Buddhist monks of Tibet spend months of work in their temples for drawing a big and complicated colorful painting made of colored sand on the ground and at the end destroy it often by opening the doors and windows for the wind to swipe away all of their effort as a symbol of the Buddhist doctrinal belief in the transitory nature of material life.

The initial sparkle of these series was born in my mind when I watched a documentary on how artworks of the famous graffiti artist Banksy are being ripped off along with the wall to be sold in auctions, which is totally counter to the spirit this artist created them for.

Art is meant to be an experience not a product. So I decided to make some artwork which is only an experience and cannot be turned to a product later and also symbolizing mortality of the nature at the same time. I began working on works which will self-destruct by the end of their exhibiting period. So all the works exhibited will have their own life span. They will live and die during the time that is meant for them to be exhibited.

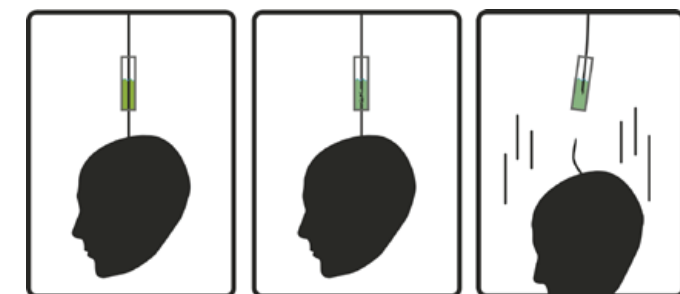
The spirit of the works are based on my all-time thoughts about our existence and our relation with the time. That how we are gifted our times on earth and how should we evaluate it.

I can say that this exhibition is a great representation of my thoughts, ideas and worries about the existence, the time and the being.



The humankind always dreams of immortality. We carve our names on stones as testaments of our existence, when these rocks turn into the same dust as their inscribers. For we were made from dust, and to dust we shall return.

This work consists of a big black board mounted onto the wall. On this board a poem by Omar Khayyam is written using naphthalene. Naphthalene is a chemical substance that slowly evaporates from solid form into gas through time. It will take around 5 to 6 weeks for the poem to disappear.

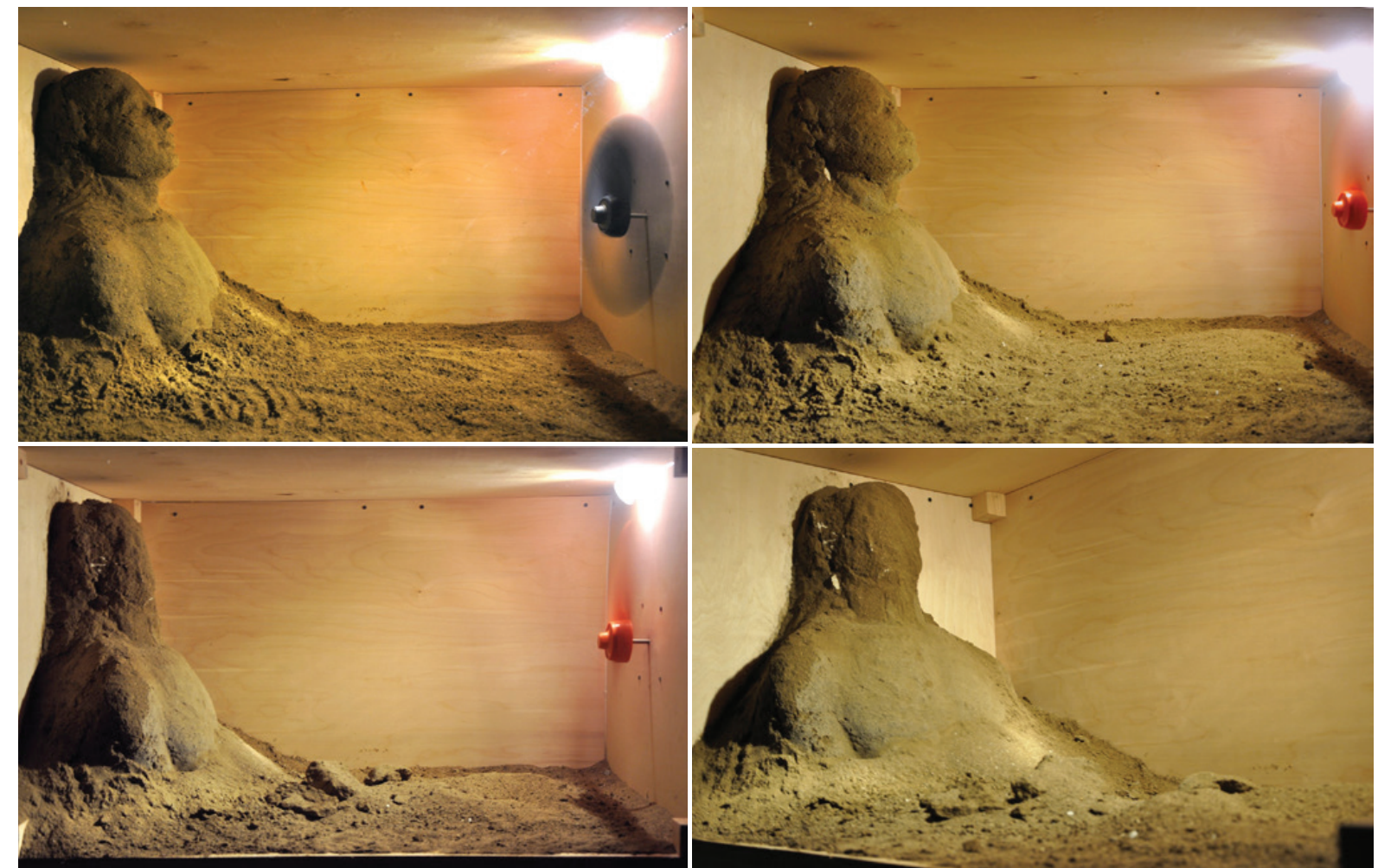
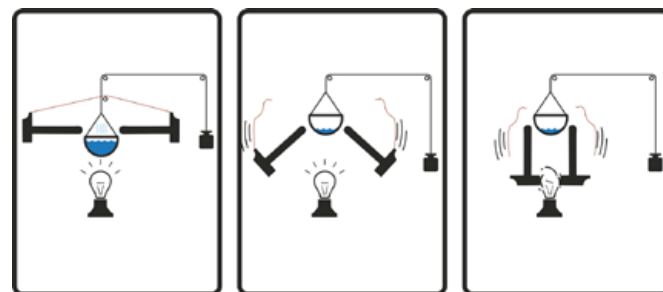




The incandescent light bulbs convert less than 5% of the energy they use into visible light; remaining energy is converted into heat. In this installation, three lamps of different voltages are placed inside separate boxes.

Over each of the lamps there is a container filled with water that weighs the same as the two hammers fixed on each side of the scales. During the exhibition, the heat of the lamps will slowly steam the water away. This process will eventually trigger the mechanism which will release two hammers from each side breaking the lamp.

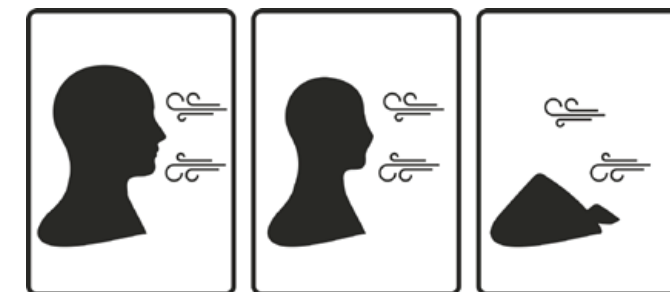
The brighter the lamp is, the faster it gets crashed.



Nothing is eternal; rocks and mountains, continents, planets and even atoms will all be gone one day. Everything is slowly washed away by the passage of time. The next work consists of a symbolic bust of a human made of hardened sand placed in a box.

A fan is built into the structure of the box so that the spinner creates an artificial wind. The friction swirls the sand against the sculpture and gradually begins to sand it away.

The fan will be working non-stop till the end of the exhibition until there is nothing left from the sculpture, as it will be turned back into sand.

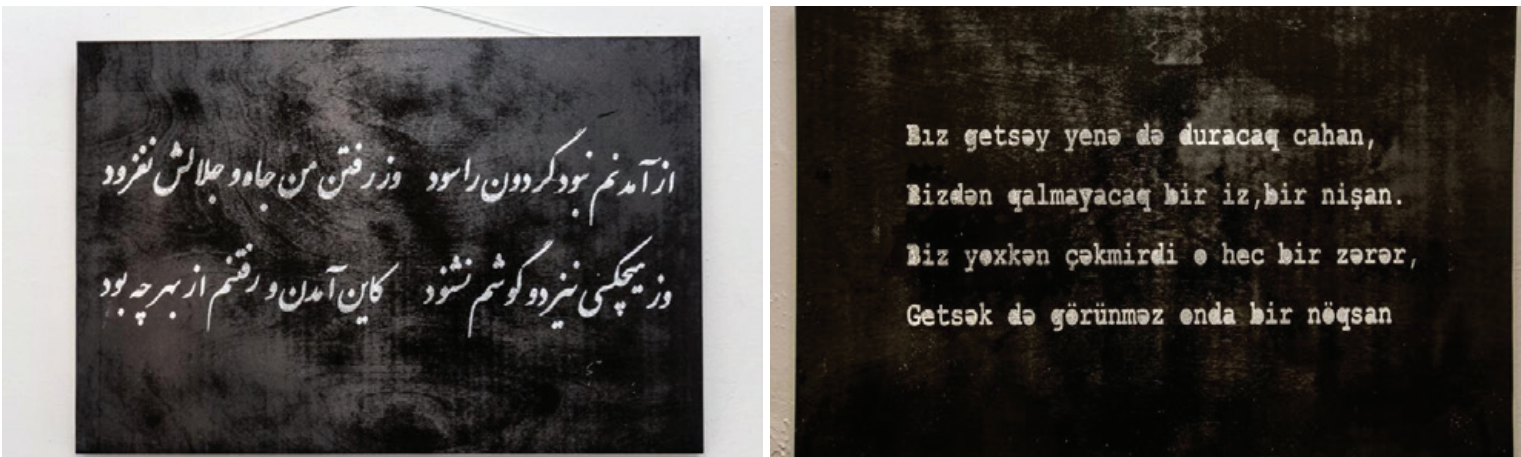
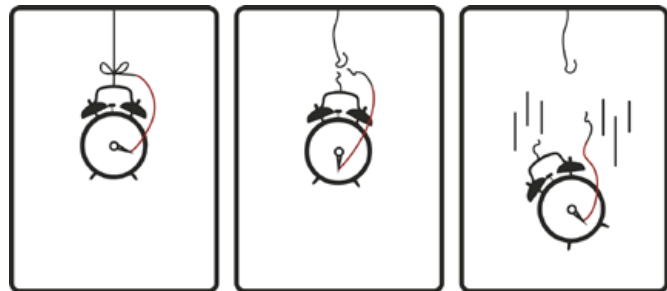




A clock is condemned to only one function – to be an intermediary between time and people. The nature of a clock is to show time in an exact and steady advancement; and if we take this away we devoid the clock of its prime function and the object is no longer a clock. In this installation the above-mentioned nature of the clock is used against itself.

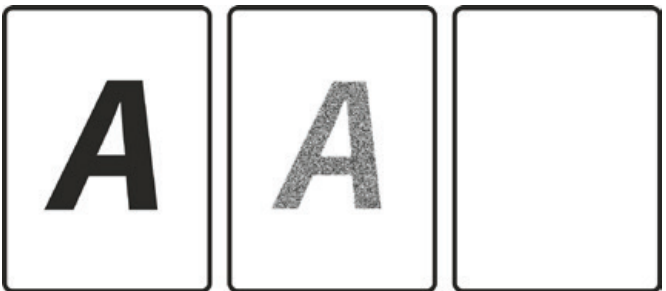
Several clocks are attached to the ceiling with spools fixed to the hour arrows of the clocks. These spools turn 720 degrees every 24 hours along with the clock handle, and slowly roll up the thread around. When all of the thread is rolled up, the pin holding the clock will be pulled which will cause the clock to fall from the ceiling and break.

The fate of the clock is to die because of its sole nature of being a clock. As time will pass the clocks fixed to the ceiling will fall down and break one by one and at the end of the exhibition none of the clocks remains on the ceiling.



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Waiting for Godot Installation 2016

We are all going to leave this world one day. There are things which are unpleasant for almost everybody to think about such as the truth that everybody we know and love is eventually going to die one day; or that we will probably face our parents and grandparents pass away some day in future. These truths are always around but we usually try to chase these thoughts away.

The installation muses on the subject of loss and consists of a tree in the center with several portraits made of hollow plaster forms hung from its branches. Each of the portraits are hung with metal wires that go through small glass pipes. These pipes are sealed on both ends and contains exact amount of acid that is needed to corrode the metal wire within a time period between 1 to 3 weeks. When the acid weakens the metal wire to the level it can't handle the weight of the portrait, the wire breaks and causes the portrait to fall and break into pieces.

In the end all the portraits will be laying on the ground in pieces. This installation is a small reminder for us to appreciate the presence of our loved ones while we all have the opportunity to still be together.



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