

Sara Rahanjam

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Sara, I'm so pleased to be discussing your work today, thanks so much for your time. Let's start with the basis of your practice. Since your work is aimed at shedding light on the societal inequalities women face, and particularly those in more traditional countries; can you please share what those inequalities look like, for those who may be unfamiliar.

For me, speaking about the inequalities women face is not just a social topic—it is something deeply connected to my own lived experience. In many traditional societies, women encounter limitations that appear not only in formal laws but also in the subtle, everyday expecta-

tions that shape their lives.

These inequalities can range from restricted personal freedoms and limited decision-making power to social control over a woman's body, appearance, movement, and even her ambitions. In some countries, a woman still has to justify the most basic choices about her own life, and the pressure of collective judgment follows her almost constantly.

Art has become a powerful tool for me—a way to translate and communicate these experiences in a universal language. Through my work, I try to show that these restrictions are not merely political issues; they leave emotional and psy-



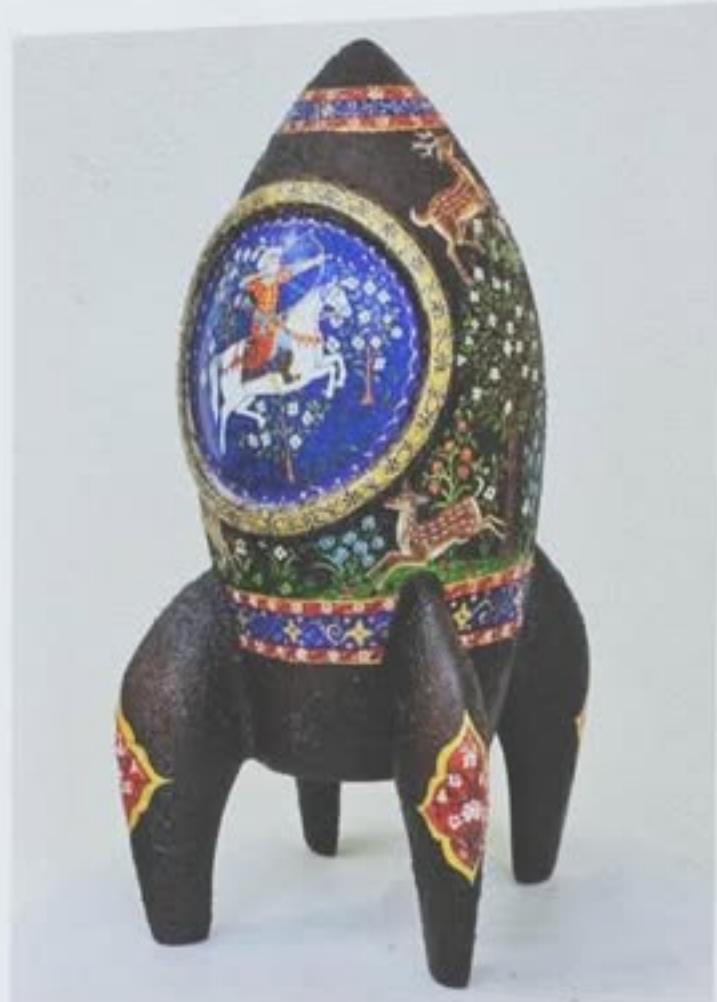
Skin in the Game, 2026
balloon installation
30 x 30 x 70 cm each



Spring Series, 2016
fiberglass & bronze
40 x 40 x 80 cm







Spring Series, 2025
fiberglass & bronze
40 x 40 x 80 cm



Spring Series, 2025
fiberglass
35 x 35 x 50 cm

To convey a strong message or story effectively, consider the following:

Clarity of Concept: Be clear about what you want to communicate and why. Even complex artworks are more impactful when their core message is understandable.

Connection to Human Experience: Link your story or message to universal human emotions and experiences. Audiences resonate more with works that reflect shared feelings, struggles, or joys.

Choose the Right Medium: Each message may require a specific medium—sometimes video, sometimes visual art, installation, or performance—to communicate effectively.

Authenticity and Truthfulness: Be honest and personal in your approach. Authenticity strengthens the credibility and emotional impact of your work.

Patience and Flexibility: Understand that audiences from different cultures or backgrounds may interpret your work differently. Be ready to present it in ways that are globally comprehensible without losing the essence of your message.

What are you currently working on and is there anything we should be on the lookout for coming up for you?

I am currently working on a project titled *Bombs*, which explores the impact of war, violence, and collective memory on human identi-

ty. Through objects, the project examines resilience, and resilience in communities continuing in the psychological and cultural aftermath after the explosions.

I plan to further develop this project, which includes international residencies and exhibitions, representing interactive and participatory elements of the work. *Bombs* is a platform for dialogue about violence, resilience, and hope amidst destruction.

Thank you so much!





Spring Series, 2025
fiberglass
35 x 35 x 50 cm

Truthfulness: Be honest with your approach. Authenticity, credibility and emotional impact.

ability: Understand that different cultures or backgrounds work differently. Be ready to adapt what are globally comprehensible to the essence of your message.

Currently working on and is something you should be on the lookout for? What are you?

Working on a project titled 'Bombs' that explores the impact of war, violence and memory on human identity.

ty. Through objects, imagery, and installations, the project examines the hidden layers of fear, resilience, and reconstruction, showing how communities continue to grapple with the psychological and cultural effects of conflict—even after the explosions have ceased.

I plan to further develop this project in several international residencies and exhibitions, presenting interactive and immersive versions of the work. *Bombs* is an invitation to engage in dialogue about violence, the geography of conflict, and the possibilities of recovery and hope amidst devastation.

Thank you so much for your time today, and

for sharing your experience with us, Sara. We'd love to stay connected and continue following your work, how can people best do that?

Thank you so much for having me! I really appreciate the opportunity to share my work and experiences. The best way to stay connected and follow my projects is through my website www.sararahanjam.com, where I regularly update about exhibitions, residencies, and new works. You can also follow me on social media @sararahanjam for more frequent updates and insights into my ongoing projects. I always welcome conversations and collaborations, so feel free to reach out anytime!





Stranger, 2023
sculpture
37 x 20 x 54 cm



Stranger, 2025
fiberglass & bronze
130 x 100 x 80 cm

chological marks that shape a woman's identity. These marks are often invisible, yet they are profoundly real.

Ultimately, my intention is to create a space for dialogue. I want the viewer not only to understand a woman's narrative from a traditional society, but to feel it. I hope my work encourages the audience to pause for a moment and ask: Why do these imbalances still exist, and what is my role in changing them?

Can you please speak about the importance of creating dialogue around these inequalities and making them more well known on a global scale? And please share how your work aims to do this?

Creating dialogue around these inequalities is essential because silence has always been one of the strongest tools of oppression. When certain experiences—especially those of women—are kept private, minimized, or normalized, the structures that create inequality continue unchecked. Bringing these realities into public awareness is the first step toward dismantling them. It allows people from different cultures to recognize that these issues are not isolated or local; they are part of a global pattern that affects millions of women in different forms.

My work aims to contribute to this dialogue by visualizing what is often invisible. Many of the pressures women face—emotional control, social expectations, fear, internalized censor-

ship—do not leave the body. The sculpture, installation, or performance becomes a site where these tensions can be felt, experienced, and discussed.

By presenting these works in galleries or through interactive performances, I invite audiences to engage with them on a deeper level than intellectually. I want the weight, vulnerability, and strength of women's lives to be felt, and I hope that my work encourages empathy and a greater understanding of the essential components of a woman's experience.