SONNY SAGGAR

Pandemic Paintings



Fourteen paintings and a later glance

A ST. LOUIS ARTIST

Pandemic Paintings

SONNY SAGGAR

Pandemic Paintings
Fourteen paintings and a later glance

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First edition, 2026.
Paintings: 2020 and 2021.
Eye drawing: approximately 2024.

Original artwork and reproduction inquiries:
saggarsonny@gmail.com

Art at Lumen
Lumen on Locust, St. Louis
lumenonlocust.com/daytime#art-at-lumen

SONNY SAGGAR

Pandemic Paintings

Fourteen paintings and a later glance

A ST. LOUIS ARTIST

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A painter, at home with color

A lemon, a jar, a pawn, a light bulb. The subjects of this collection are familiar enough to be recognized before every contour has been settled. Their familiarity gives the paint room to remain visible. A thick white stroke can be glass, a feather or the edge of a beard without ceasing to look like a stroke.

Sonny Saggar began these paintings in 2020. Five belong to that first year; nine followed in 2021. A drawing of an eye, made around 2024, provides the later glance. Together they record an early encounter with painting through a small, varied group of objects, animals and imagined scenes.

The titles are another way into the work. OPEN DOOR and DRY DOC ask words to contribute something that color cannot supply. Elsewhere, the painting is allowed to carry the page by itself. There is no requirement for every picture to arrive with a punch line.

Three dates, fifteen works

2020

Five acrylic paintings. The beginning of the collection.

2021

Nine acrylic paintings. More subjects, more surfaces, more color.

c. 2024

One eye drawing. A later glance, with a few words around it.

Studies in Black and White

Fifteen pairings. On the left, a photographic study; on the right, the complete painting or drawing. The subjects meet across the fold. Catalogue numbers identify the works; the years follow the artist's account.

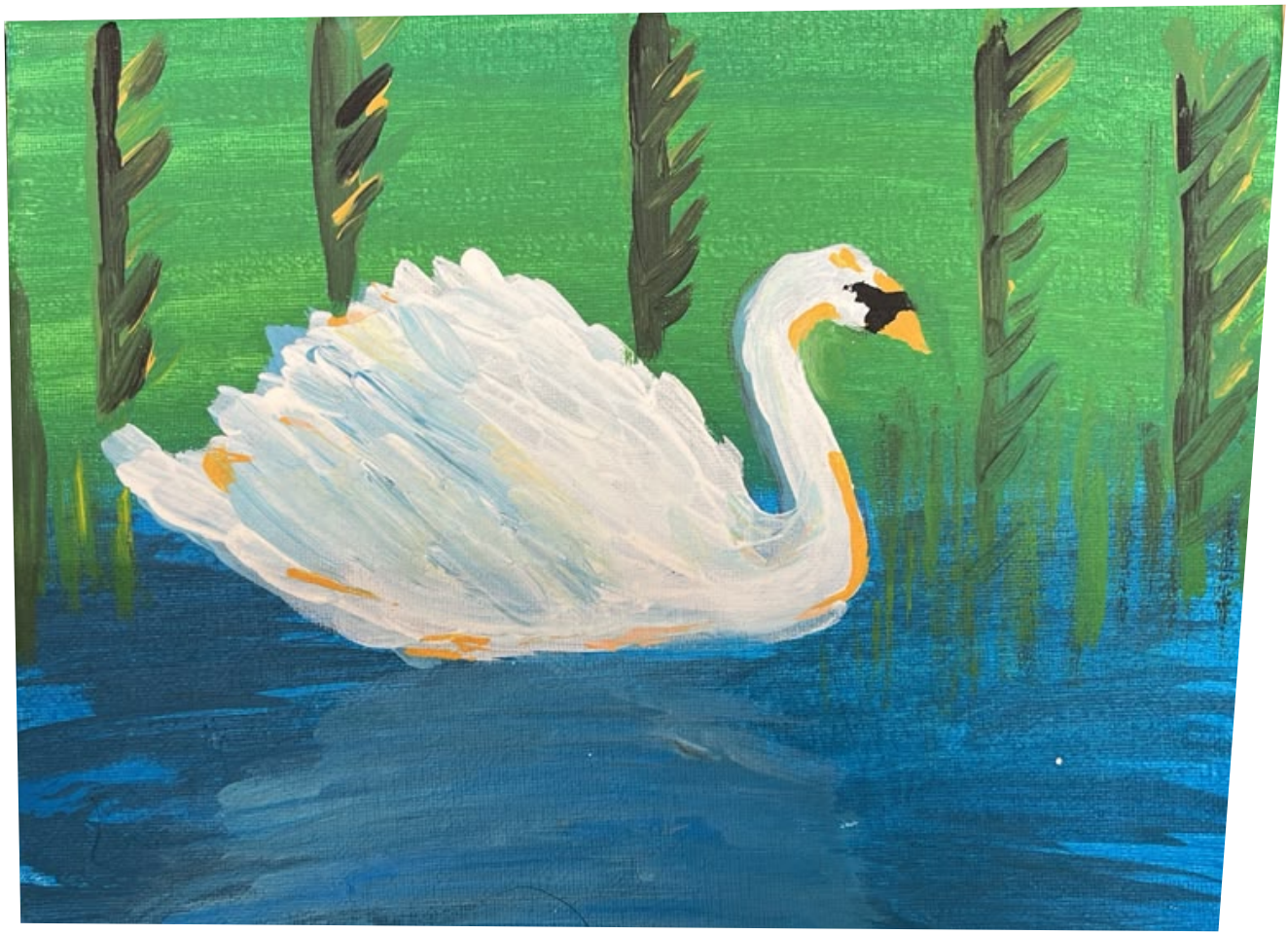
Without color, a curve, an edge or a patch of light has to make its own case. Turn to the painting and the color changes the conversation: a lemon acquires a purple world; a boat carries blue into the sand.

The differences are worth keeping. A photograph can describe a surface in minute detail. A brush can put something else there.



SWAN AND ONLY

A lakeside interlude, with Creve Coeur Lake in mind. Reeds, quiet water and a swan making rather more of an entrance than necessary.



SWAN AND ONLY

Acrylic on canvas



CHANGE OF PLANS

A meadow mood, with Forest Park in mind. Wings open, plans subject to change. The butterfly has declined to sit still for the paperwork.

02 / 2020



CHANGE OF PLANS

Acrylic on canvas



A SMALL CONSOLATION

The sort of consolation one hopes to find after a day at the zoo: a cone, chocolate, sprinkles and a cherry. No nutritional argument is offered.

03 / 2020



A SMALL CONSOLATION

Acrylic on canvas



BEAR WITH ME

A panda with the composure of a zoo's least hurried resident. "Bear with me" is also an instruction concerning my painting skills.

04 / 2020



BEAR WITH ME

Acrylic on canvas



OPENING MOVE

An opening move, with the Central West End chess scene in mind. One small pawn, still considering its options.

05 / 2020



OPENING MOVE

Acrylic on canvas



WHEN LIFE GIVES

A lemon that would look perfectly at home on a St. Louis kitchen counter. Life supplied the subject. Instructions were conspicuously absent.

06 / 2021



WHEN LIFE GIVES

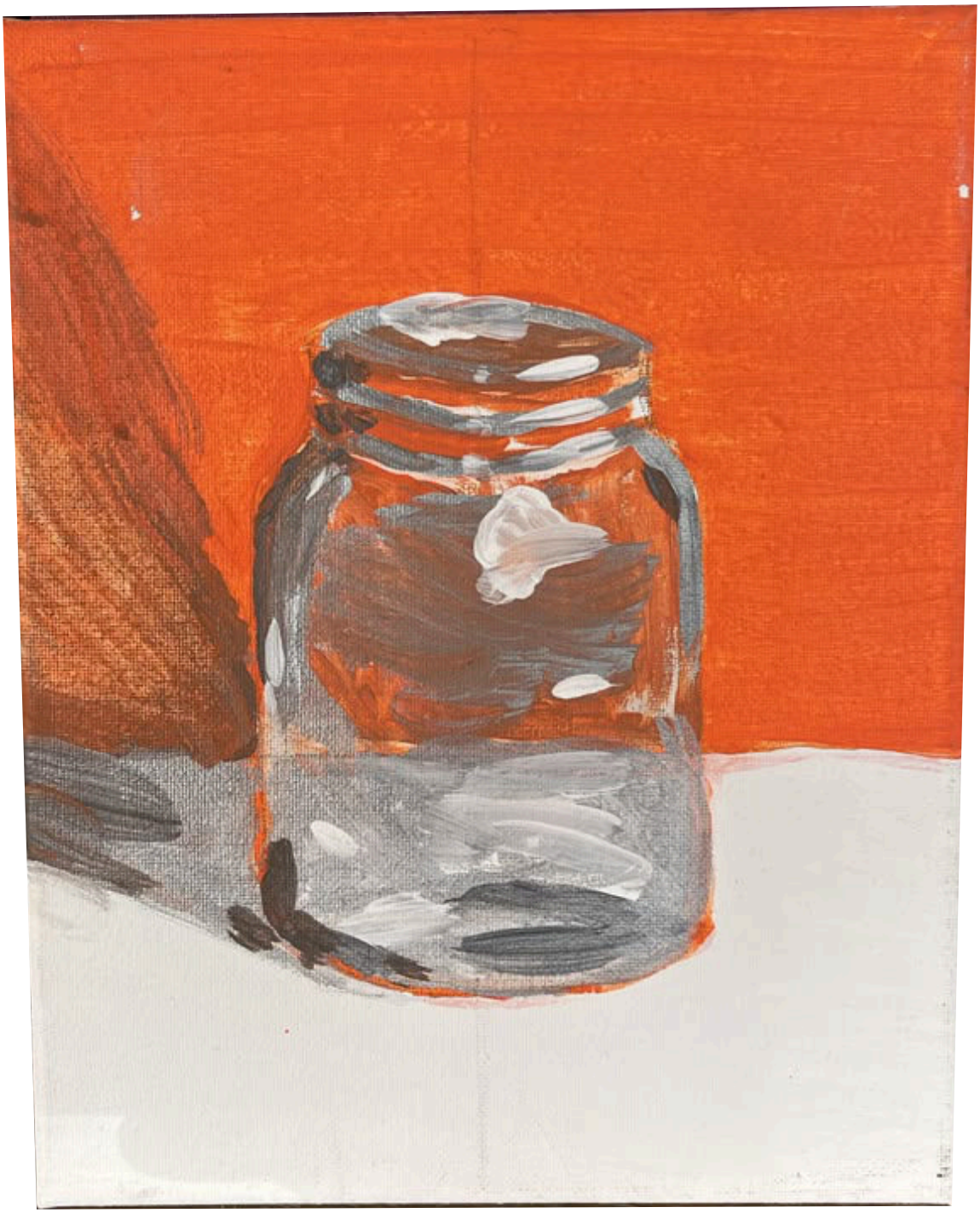
Acrylic on canvas



OPEN DOOR

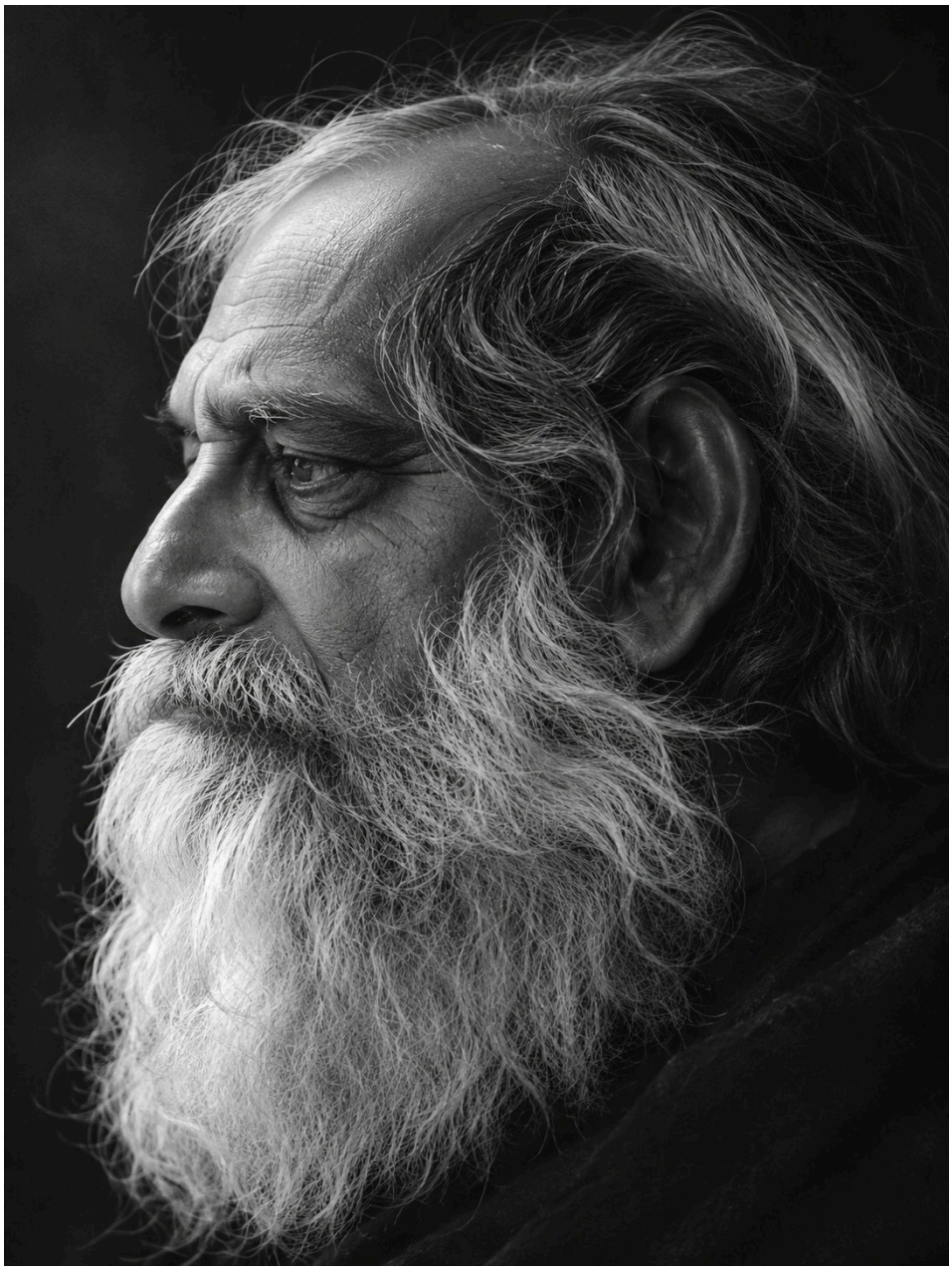
An open glass jar, its rim catching the light. OPEN DOOR: a jar, ajar. I thought I should explain.

07 / 2021



OPEN DOOR

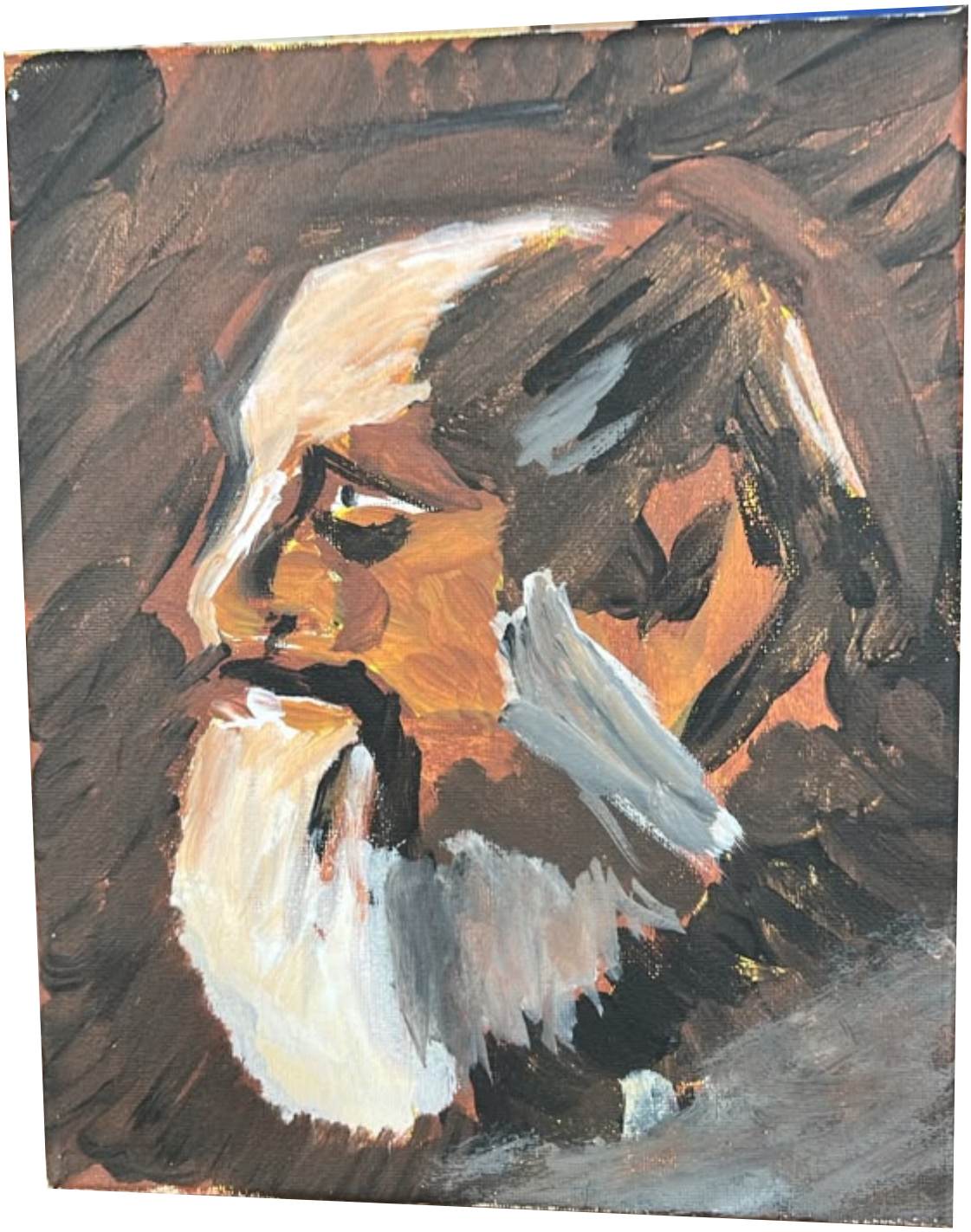
Acrylic on canvas



SELF-FUTURE=PORTRAIT

Another old fellow supplied the starting point. I tried to make him look more like me. The beard appears to have its own plans.

08 / 2021



SELF-FUTURE=PORTRAIT

Acrylic on canvas



CLOWN'S BEST FRIEND

A balloon dog, assembled from twists and reflected light. Low maintenance. Keep away from pins.

09 / 2021



CLOWN'S BEST FRIEND

Acrylic on canvas



DRY DOC

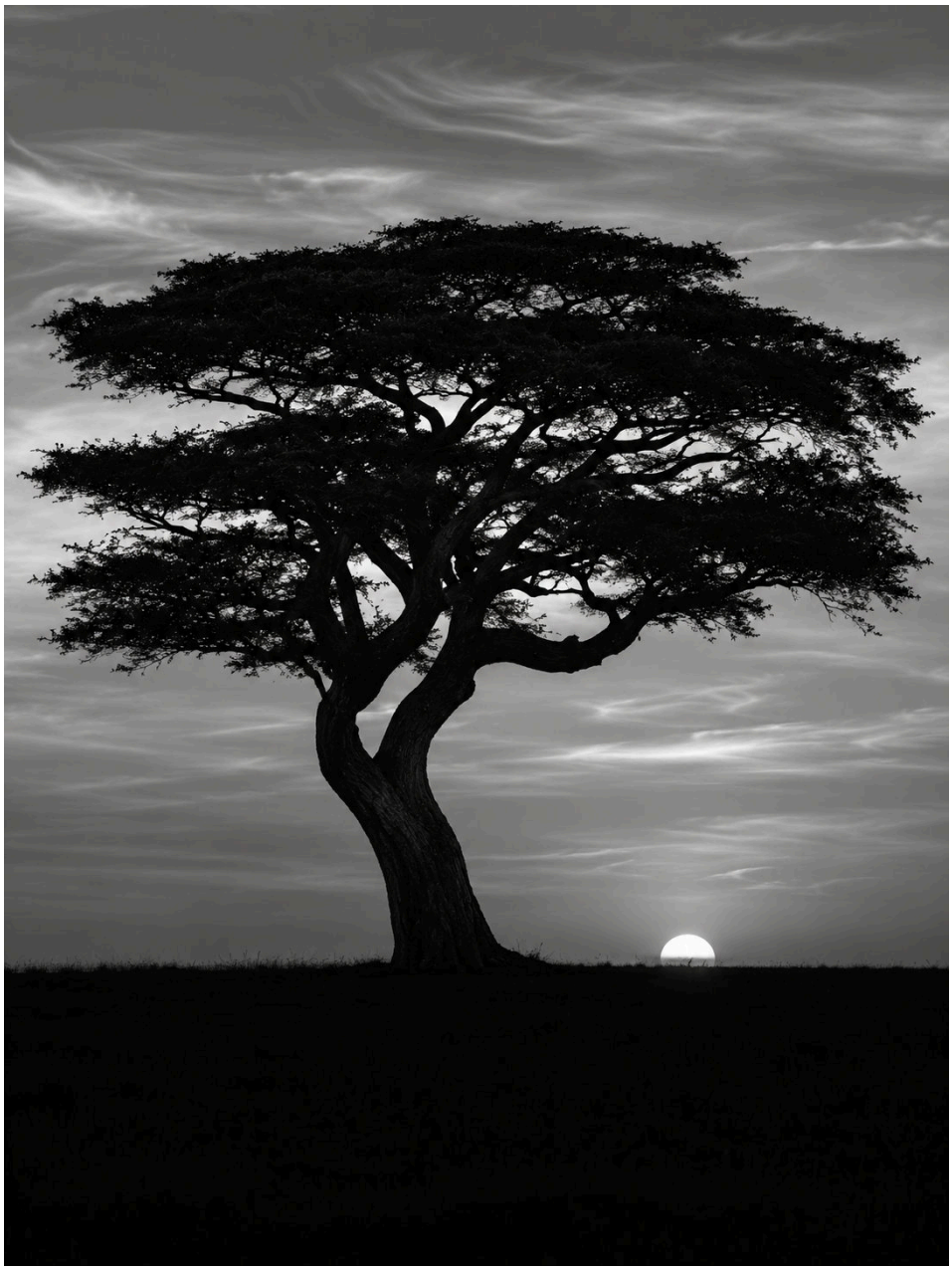
A boat experiencing a particularly barren spell. DRY DOC. I shall leave you to decide which part of the title requires explanation.

10 / 2021



DRY DOC

Acrylic on canvas



THE DAY STOOD STILL

The painting recalls a tree at the back of my old lot on Bridle Trail West. I painted it one day because the day was standing still.

11 / 2021



THE DAY STOOD STILL

Acrylic on canvas



JUST BEEING

JUST BEEING. A garden interlude, with Tower Grove Park in mind. No crown, no appointment, simply getting on with it.

12 / 2021



JUST BEEING

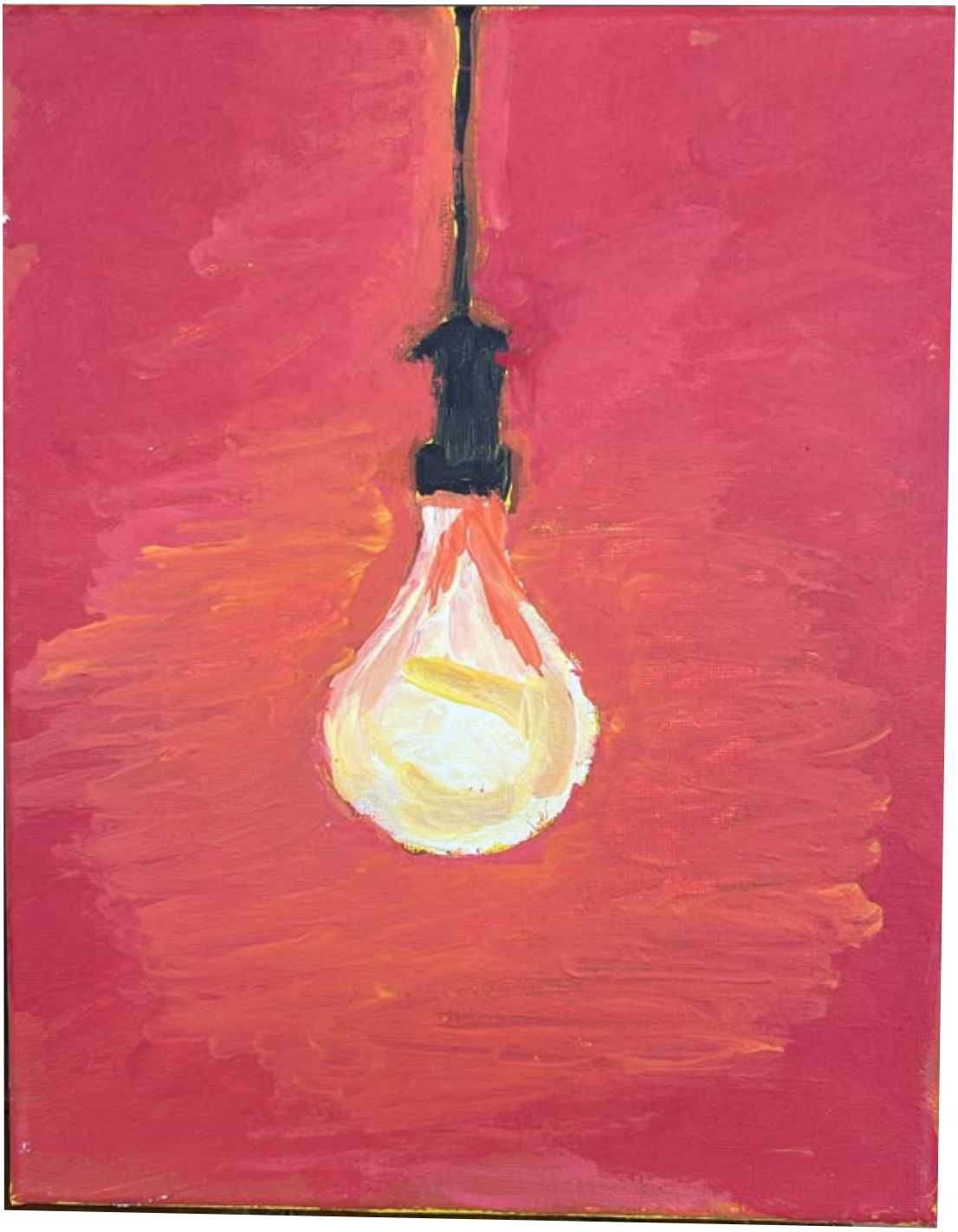
Acrylic on canvas



A LITTLE ENLIGHTENMENT

A little light for a life being rearranged. The bulb makes no promises about the rest of the room.

13 / 2021



A LITTLE ENLIGHTENMENT

Acrylic on canvas



STANDING RESERVATION

A flamingo with the poise of a zoo regular. One leg does the work; the other appears to be on leave.

14 / 2021



STANDING RESERVATION

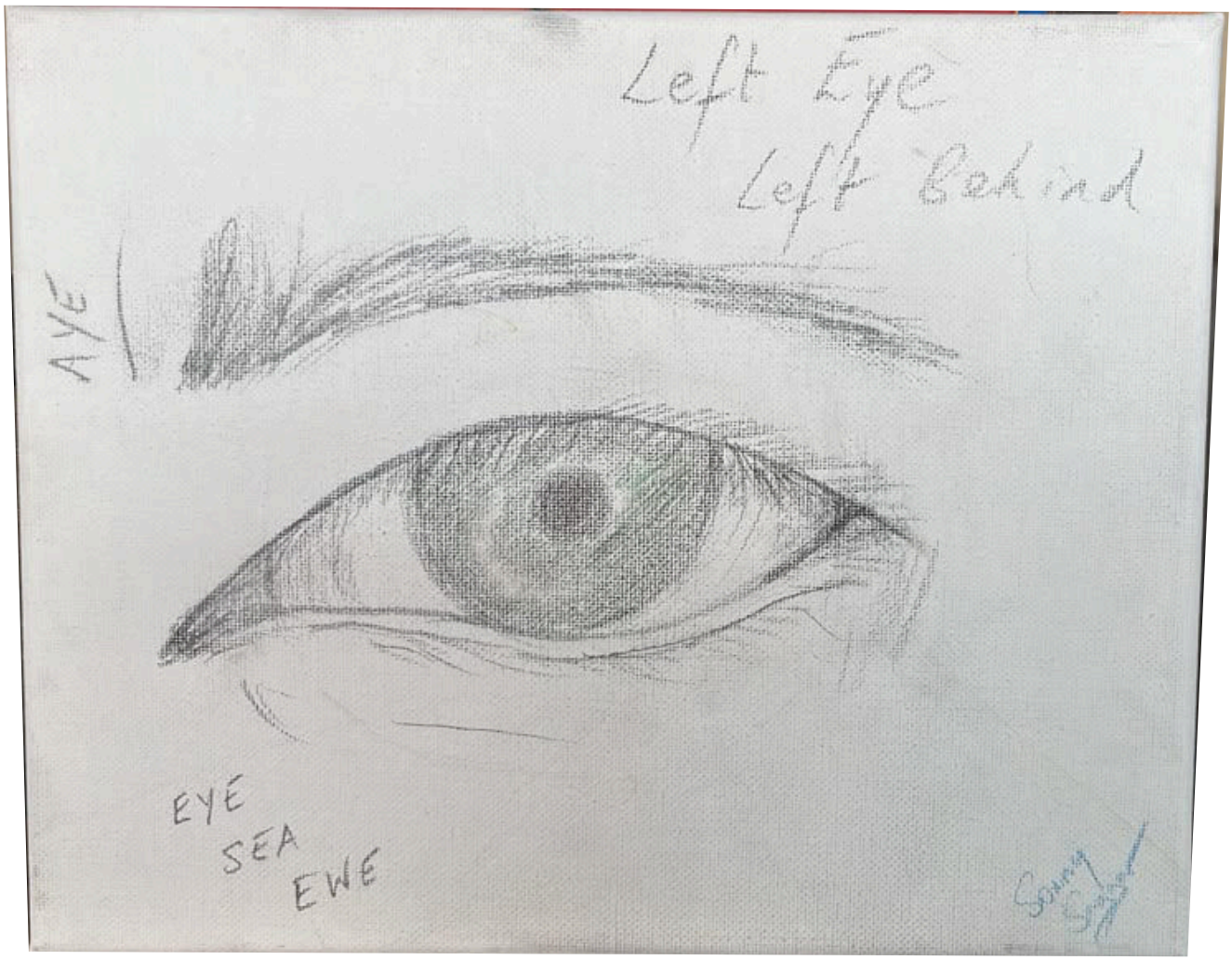
Acrylic on canvas



EYE? AYE! CAP'N

A woman’s eye, drawn around 2024. I drew the eye; the title did the talking. EYE? AYE! CAP’N.

15 / c. 2024



EYE? AYE! CAP'N

Drawing

Words beside pictures

It is never a good idea to explain the joke, but I thought I should anyway.

BEAR WITH ME is both a title and an instruction concerning my painting skills. OPEN DOOR offers a jar, ajar. DRY DOC allows the doctor into a picture without requiring him to get his feet wet.

The titles are a second way of looking. If the joke arrives late, the painting is prepared to wait.

Color gets there first

The lemon has a purple world. The ice cream has a pink one. The boat carries blue onto dry land. Color gets its point across before the title starts interfering.

The brush marks remain visible. On a small canvas, even the background gets to have a personality.

At home with a painting

The originals remain with the artist at the time of this edition, and offers are welcome. Most are small enough that acquiring one need not involve an extension.

A small painting rewards the places we approach: beside a reading chair, above a desk, near the point where a conversation settles. It does not need to dominate the room to become part of it.

A narrow frame and a little clear wall can be enough. The setting opposite offers one possibility for WHEN LIFE GIVES. The suggested frame and scale are illustrative; the collector catalogue is the place to confirm the original’s dimensions.



WHEN LIFE GIVES · A suggested setting. Framing and scale are illustrative.

A boat, comfortably ashore

The worn surface of DRY DOC sits comfortably among wood, books and quiet light. A frame can give those rough marks a definite edge while leaving their energy alone.

The artist's explanation of the title is economical: "I'm a doc...tor." The boat supplies the other half of the arrangement.

For a real installation, measure the canvas before choosing a frame. The setting opposite is a display suggestion, not a measured installation photograph.

No departures are currently indicated.



DRY DOC · A suggested setting. Framing and scale are illustrative.

Small enough to live with

Most of these canvases are small; the sunset tree is larger. Their printed sizes vary so that each can be seen comfortably.

The original brings something the page cannot: the actual edge, the raised paint, and the pleasure of deciding where it belongs. Please ask for measured dimensions before making a hole in the wall.

A little darkness helps

The tree holds the sunset together. Black edges give the butterfly its structure. A few dark marks keep the panda from becoming a white circle with ambitions.

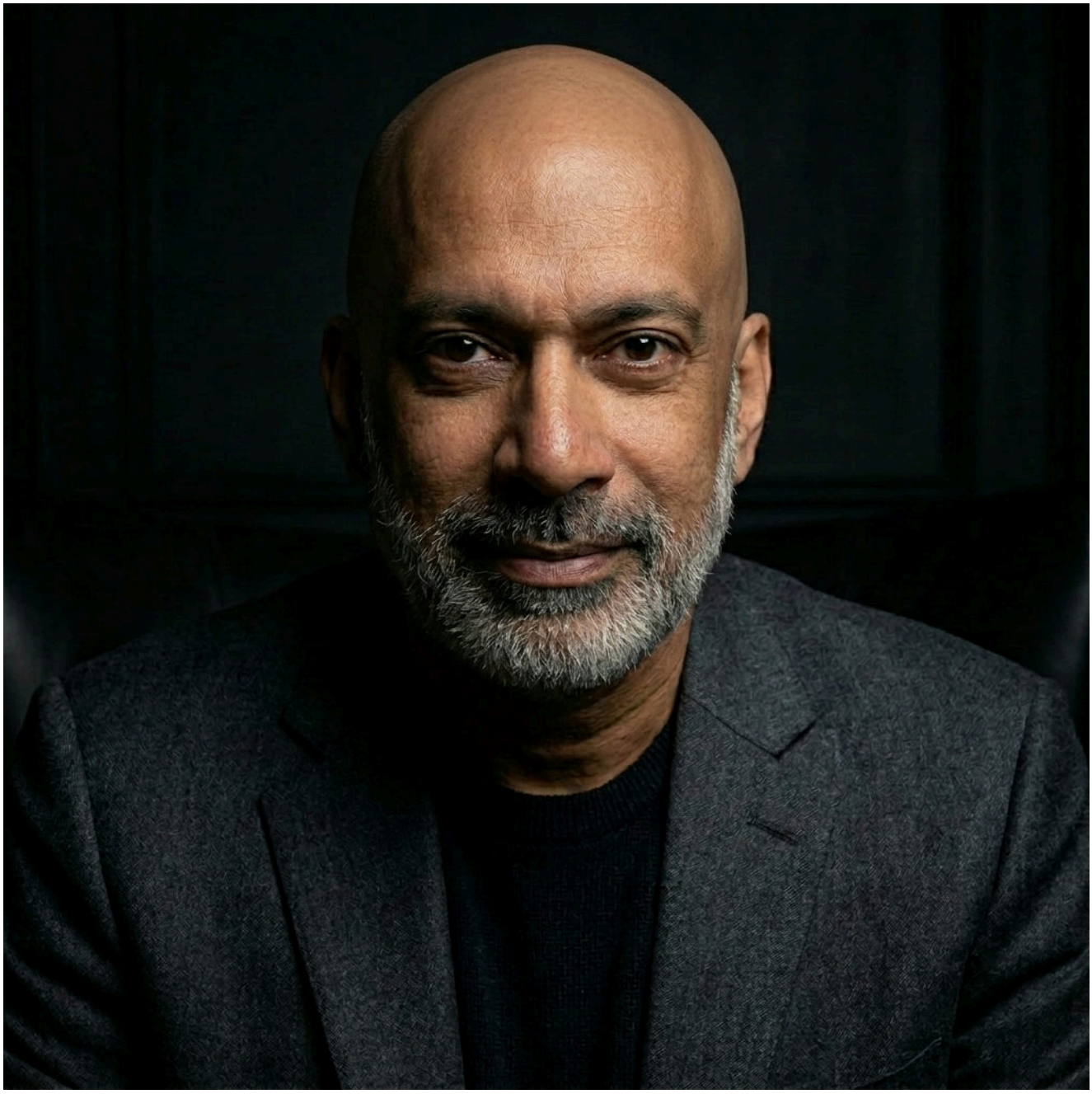
Light has an easier job when something nearby agrees to be dark.

Sonny Saggar

Sonny Saggar is a St. Louis artist and author with a background in emergency medicine. He began the paintings collected here in 2020, continued in 2021, and made the later eye drawing around 2024.

The doctor appears explicitly in the title DRY DOC. Elsewhere, familiar objects and animals provide the subjects, with the titles giving language a small but distinct role. The lemon also connects this collection to his separate book project devoted to that fruit.

This collection brings his early paintings together with a later drawing and a setting for seeing the originals: Art at Lumen, a proposed daytime exhibition program at Lumen on Locust in St. Louis.



Sonny Saggar. Portrait image from the artist’s website.

A room in St. Louis

Lumen on Locust occupies 2201 Locust Street in St. Louis. Its main room has a high ceiling, white columns, a mezzanine and long areas of wooden floor. Daylight enters along the building's windows.

The photograph opposite shows the room itself, before an Art at Lumen installation. The scale of the space suggests a useful contrast with the small canvases in this collection: a modest group of work can create a place to pause inside a much larger room.

The paintings would need to be grouped for close viewing. An isolated small canvas can disappear in a room of this size; a considered group can hold a wall or a quiet corner.



Lumen on Locust. The main room.

Lines already in the room

The stair and mezzanine bring their own geometry: railings, vertical supports, rectangular openings and angled shadows. These architectural lines would be part of any exhibition seen in the space.

The task of arranging paintings is therefore also a task of choosing what surrounds them. A clear run of wall or a restrained movable display can give a small painting enough separation from the room's stronger lines.

The photograph records the existing architecture. No exhibition installation is shown.



Lumen on Locust. The stair and mezzanine.

Daylight at Lumen

The window photograph makes the source of the room's light explicit. Fabric softens the opening, while brick and shadow give it a dark frame.

For an exhibition, daylight is both an atmosphere and a practical condition. Its direction and intensity change. The position that makes a painting pleasant to see in the morning may create glare later in the day.

A daytime program invites visitors to encounter the room in this changing light. The paintings would be placed where their surfaces can be seen comfortably, with the final arrangement checked in person.



Lumen on Locust. Daylight through a window.

Art at Lumen

Art at Lumen is conceived as a free daytime exhibition program bringing local artists into Lumen on Locust. Pandemic Paintings is proposed as one collection within its first exhibition.

The pilot is intended to begin with a small group of artists and one reliable daytime session. Additional dates would depend on the venue's event calendar and staffing. Confirmed opening times would be published online.

The book remains a record of the collection independently of any particular exhibition date. Current program information is available through the Lumen Daytime page.

Small work, close viewing

The small canvases invite a relatively close encounter. A few grouped works at a comfortable viewing height would allow visitors to compare surfaces and titles without crossing the entire room.

Movable panels or stable tabletop supports offer possible ways to accommodate an event venue. The choice depends on the available display area, the support each canvas needs and the changeover arrangements.

An artist’s work could remain visible during another event only by agreement. The exhibition program and the venue’s other uses would share a room, with display and storage arrangements settled before installation.

Collecting an original

The originals remain with me at the time of this edition. If one has stayed with you, I would be pleased to hear from you. Sensible offers are welcome. The paintings have been excellent company, but none contributes to the household bills.

Each work has a catalogue number used here, online and in correspondence. Quote that number and the title to ask about availability, the current price, measured dimensions and framing.

Original purchases are offered with signed artwork documentation and a personally signed copy of this book, inscribed beside the work's catalogue entry. Book delivery timing and the full purchase arrangements are confirmed before a sale.

Email saggarsonny@gmail.com with the title or catalogue number. Ask about a viewing, the current availability or making an offer. A conversation is a perfectly good beginning.

See the collection

Ask to see a work at Lumen on Locust. Appointments and exhibition dates are confirmed individually or announced on the Lumen Daytime page.

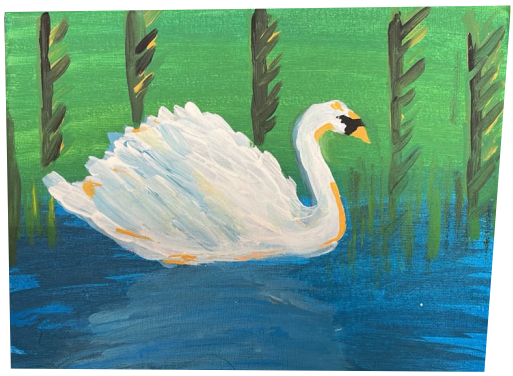
Lumen on Locust
2201 Locust Street
St. Louis, Missouri 63103

Browse the individual works and inquire using the collector catalogue. Current price, availability, dimensions, framing and delivery are confirmed before purchase.

THE ARTIST'S COLLECTION
newphysician.org/artist

saggarsonny@gmail.com

SWAN AND ONLY



2020
Acrylic on canvas
Sonny Saggar

Painting / drawing: page 9
Photographic study: page 8

Dimensions & framing
Confirmed individually with the artist.

Original with the artist at publication.
Offers and viewing inquiries welcome.

The long curve of the neck holds together a much rougher arrangement of strokes. Across the wing, white, cream and pale blue remain visibly separate. Against the upright reeds, the bird has a direction of its own.

The strongest passage is the meeting of neck and back. A narrow turn becomes a broad body without losing the sweep that carries the whole picture.

ASK ABOUT ORIGINAL 01
saggarsonny@gmail.com

CHANGE OF PLANS



2020
Acrylic on canvas
Sonny Saggar

Painting / drawing: page 11
Photographic study: page 10

Dimensions & framing
Confirmed individually with the artist.

Original with the artist at publication.
Offers and viewing inquiries welcome.

Thick black divisions keep the orange wings distinct from an almost equally warm background. The two sides belong together, though they do not match exactly. A blunt curve on one side answers a longer curve on the other; the white dots vary in size and spacing.

Those small differences give the image its hand-painted rhythm. The black outline does the structural work, while the red and orange keep the surface unsettled.

ASK ABOUT ORIGINAL 02
saggarsonny@gmail.com

A SMALL CONSOLATION



2020
Acrylic on canvas
Sonny Saggar

Painting / drawing: page 13
Photographic study: page 12

Dimensions & framing
Confirmed individually with the artist.

Original with the artist at publication.
Offers and viewing inquiries welcome.

The blue middle spreads well beyond the cone. Below it, pale strokes converge on a point close to the edge of the canvas. That narrow base makes the whole arrangement seem slightly precarious.

The sprinkles are small enough to require a nearer look. They interrupt the dark scoop without breaking its rounded shape. Behind everything, pink occupies almost as much attention as the ice cream.

ASK ABOUT ORIGINAL 03
saggarsonny@gmail.com

BEAR WITH ME



2020
Acrylic on canvas
Sonny Saggar

Painting / drawing: page 15
Photographic study: page 14

Dimensions & framing
Confirmed individually with the artist.

Original with the artist at publication.
Offers and viewing inquiries welcome.

The face is built from a compact arrangement of dark patches and small pale marks. A slight curve beneath the nose changes the expression of the entire figure.

The belly has room for broad sweeps of gray and white; the feet are much denser. With the blue left open around the bear, the darker shapes give it a firm, seated weight. The image is direct, with very little between the figure and the viewer.

The artist adds that BEAR WITH ME is also an instruction concerning his painting skills.

ASK ABOUT ORIGINAL 04
saggarsonny@gmail.com

OPENING MOVE



2020
Acrylic on canvas
Sonny Saggar

Painting / drawing: page 17
Photographic study: page 16

Dimensions & framing
Confirmed individually with the artist.

Original with the artist at publication.
Offers and viewing inquiries welcome.

The reflection is the less orderly half of this painting. Its yellow-gray strokes echo the pawn, then loosen into the surface below. Above them, a curved highlight runs down the dark body and gathers around the base.

The contrast between the compact piece and its disturbed reflection gives the composition more interest than a perfectly symmetrical rendering would have provided.

ASK ABOUT ORIGINAL 05
saggarsonny@gmail.com

WHEN LIFE GIVES



2021
Acrylic on canvas
Sonny Saggar

Painting / drawing: page 19
Photographic study: page 18

Dimensions & framing
Confirmed individually with the artist.

Original with the artist at publication.
Offers and viewing inquiries welcome.

The shadow extends far enough to become a second major shape. Above the fruit, leaves add another dark mass. Between the two, yellow has very little competition for the eye.

White strokes run down the lemon in broken bands, with greenish passages along its shaded side. The fruit has weight, although the large, flat shadow also makes the picture read as an arrangement of cut shapes.

ASK ABOUT ORIGINAL 06
saggarsonny@gmail.com

OPEN DOOR



2021
Acrylic on canvas
Sonny Saggar

Painting / drawing: page 21
Photographic study: page 20

Dimensions & framing
Confirmed individually with the artist.

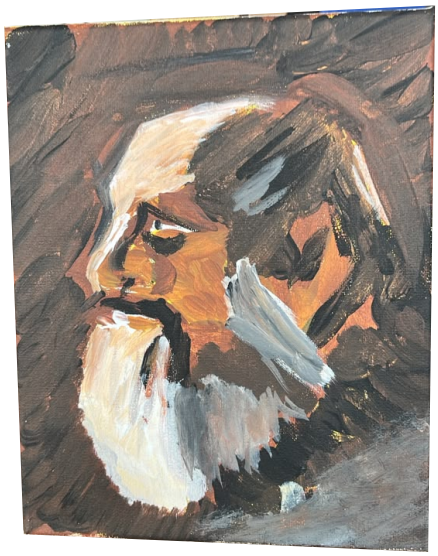
Original with the artist at publication.
Offers and viewing inquiries welcome.

Orange remains visible through the jar, while gray and white strokes make parts of it seem nearly solid. The rim is the most convincing passage: a stack of irregular ellipses that suggests both the opening and the ridges around it.

Below, the heavier paint complicates the glass. Transparency and opacity occupy the same vessel. The painting is at its most interesting where the two are difficult to separate.

ASK ABOUT ORIGINAL 07
saggarsonny@gmail.com

SELF-FUTURE=PORTRAIT



2021
Acrylic on canvas
Sonny Saggar

Painting / drawing: page 23
Photographic study: page 22

Dimensions & framing
Confirmed individually with the artist.

Original with the artist at publication.
Offers and viewing inquiries welcome.

The artist began with another older man as inspiration, then tried to make the face resemble himself. The future portrait is therefore part observation, part negotiation.

Warm planes of cheek and brow sit against the dark hair; broad pale strokes give the beard its weight.

ASK ABOUT ORIGINAL 08
saggarsonny@gmail.com

CLOWN'S BEST FRIEND



2021
Acrylic on canvas
Sonny Saggar

Painting / drawing: page 25
Photographic study: page 24

Dimensions & framing
Confirmed individually with the artist.

Original with the artist at publication.
Offers and viewing inquiries welcome.

Dark purple separates the inflated sections; white strokes make their surfaces shine. The dog holds together through a succession of ovals pointing in different directions.

The open yellow background is especially effective. It gives the clustered shapes enough space to remain legible and lets the pale highlights carry the suggestion of stretched rubber.

ASK ABOUT ORIGINAL 09
saggarsonny@gmail.com

DRY DOC



2021
Acrylic on canvas
Sonny Saggar

Painting / drawing: page 27
Photographic study: page 26

Dimensions & framing
Confirmed individually with the artist.

Original with the artist at publication.
Offers and viewing inquiries welcome.

The upper blue edges describe the boat more clearly than the mottled hull beneath them. Across the lower surface, gray, olive, blue and scattered marks suggest wear without resolving into a list of boards and fittings.

A broad shadow anchors the boat to the sand. Its relative simplicity gives the more complicated paint above it somewhere to settle.

ASK ABOUT ORIGINAL 10
saggarsonny@gmail.com

THE DAY STOOD STILL



2021
Acrylic on canvas
Sonny Saggar

Painting / drawing: page 29
Photographic study: page 28

Dimensions & framing
Confirmed individually with the artist.

Original with the artist at publication.
Offers and viewing inquiries welcome.

The tree stood at the back of the artist's old lot on Bridle Trail West. His account is simple: he painted it one day because the day was standing still.

Small openings in the canopy let the warm sky through. The tree's silhouette holds the picture while the light gathers near the horizon.

ASK ABOUT ORIGINAL 11
saggarsonny@gmail.com

JUST BEEING



2021
Acrylic on canvas
Sonny Saggar

Painting / drawing: page 31
Photographic study: page 30

Dimensions & framing
Confirmed individually with the artist.

Original with the artist at publication.
Offers and viewing inquiries welcome.

The yellow abdomen and its black bands take most of the visual weight. Short orange strokes interrupt the yellow, while the pale wing reaches into the blue with much less force.

The legs make an irregular cluster beneath the head. Together with the long wing, they keep the insect from becoming a simple vertical emblem.

ASK ABOUT ORIGINAL 12
saggarsonny@gmail.com

A LITTLE ENLIGHTENMENT



2021
Acrylic on canvas
Sonny Saggar

Painting / drawing: page 33
Photographic study: page 32

Dimensions & framing
Confirmed individually with the artist.

Original with the artist at publication.
Offers and viewing inquiries welcome.

The black cord provides a narrow route into the painting. Beneath the socket, the form opens into yellow and white. The surrounding red makes that small pale center seem brighter.

There is no smooth halo. The suggestion of light depends on neighboring colors and on the concentration of pale paint near the bottom of the bulb.

ASK ABOUT ORIGINAL 13
saggarsonny@gmail.com

STANDING RESERVATION



2021
Acrylic on canvas
Sonny Saggar

Painting / drawing: page 35
Photographic study: page 34

Dimensions & framing
Confirmed individually with the artist.

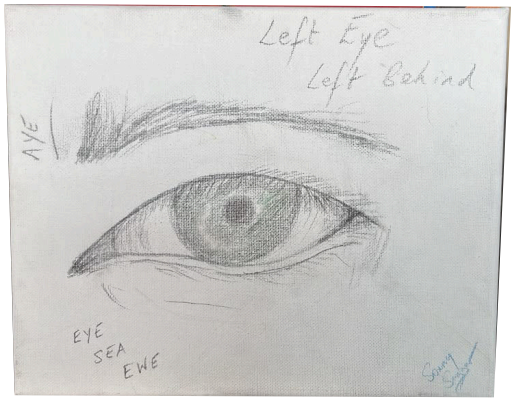
Original with the artist at publication.
Offers and viewing inquiries welcome.

The neck gives the eye an uninterrupted curve. Across the body, pink, white and dark red break into shorter overlapping strokes. The legs introduce a finer line again.

Below the bird, the reflection is only a scattering of red fragments. Leaving most of the turquoise unoccupied gives both the figure and those fragments room to register.

ASK ABOUT ORIGINAL 14
saggarsonny@gmail.com

EYE? AYE! CAP'N



c. 2024
Drawing
Sonny Saggar

Painting / drawing: page 37
Photographic study: page 36

Dimensions & framing
Confirmed individually with the artist.

Original with the artist at publication.
Offers and viewing inquiries welcome.

Searching lines remain beneath the lower lid. The iris is built from short marks, with a darker pupil at its center. Around the drawing, the handwritten words move between naming, sounding and joking.

The eye and its annotations belong to the same page. Their different kinds of mark are part of the work, including the faint lines that a cleaner transcription would lose.

ASK ABOUT ORIGINAL 15
saggarsonny@gmail.com

A painting and its paper trail

An original purchase is accompanied by signed documentation identifying the work: artist, title, catalogue number, year, medium and measured dimensions. The record also describes any frame supplied and the agreed collection or delivery arrangements.

The signed book keeps the painting within the story of the wider collection. A personal inscription beside its catalogue entry marks the particular copy that travels with it.

Keep the documentation and purchase receipt with the book. They record what was acquired, from whom and when. A future owner should not have to reconstruct the paperwork from an enthusiastic text message.

Making room

Choose the place before the fittings. Check the actual canvas and framed dimensions, the available wall space and how close you can comfortably stand to look.

Ask a framer to choose support and hanging hardware appropriate to the work's construction and weight. A secure installation is a small favor to both the painting and whoever sits beneath it.

Ask the artist or framer about care before cleaning the surface. Keep the purchase record, frame details and photographs of the work together.

The frame may be quiet. The painting has already supplied the color.

A continuing collection

Works may move into homes; their place in this catalogue remains. The same number follows each painting from the page to an inquiry and into its signed documentation.

For current artwork information, visit the collector catalogue. For the daytime exhibition program, visit Lumen on Locust.

Original artwork inquiries:
saggarsonny@gmail.com

Art at Lumen
lumenonlocust.com/daytime#art-at-lumen

Return to the collection
newphysician.org/artist

Colophon

Fifteen works by Sonny Saggar: fourteen acrylic paintings made in 2020 and 2021, and a drawing dated approximately 2024. Dates follow the artist’s account. Reproductions are not to a uniform scale.

Artwork photographs supplied by the artist. The photographic studies accompany the paintings as visual pairings. Room settings are illustrative display suggestions; framing and scale should be confirmed against the originals.

Portrait photograph from newphysician.org. Lumen venue photographs from lumenonlocust.com. Commentary discusses the visible works; quotations attributed to the artist use his supplied words.

Set in Noto Serif with DejaVu Sans.
76-page portrait hardcover, 8.25 × 11 inches.
Collector revision R06.

Original artwork inquiries: saggarsonny@gmail.com

A jar. A boat.
A future face.

Fourteen paintings made in 2020 and 2021, followed by a later drawing. Familiar subjects acquire bright surroundings, visible brushwork and titles with a mind of their own.

St. Louis artist Sonny Saggar brings together his early work in a collection of complete reproductions, photographic studies and observations on the painted surface.

The doctor is ashore.

LUMEN ON LOCUST

St. Louis

lumenonlocust.com/daytime