

sarabadr Schmidt

Textile Works . Weaving a thought in material

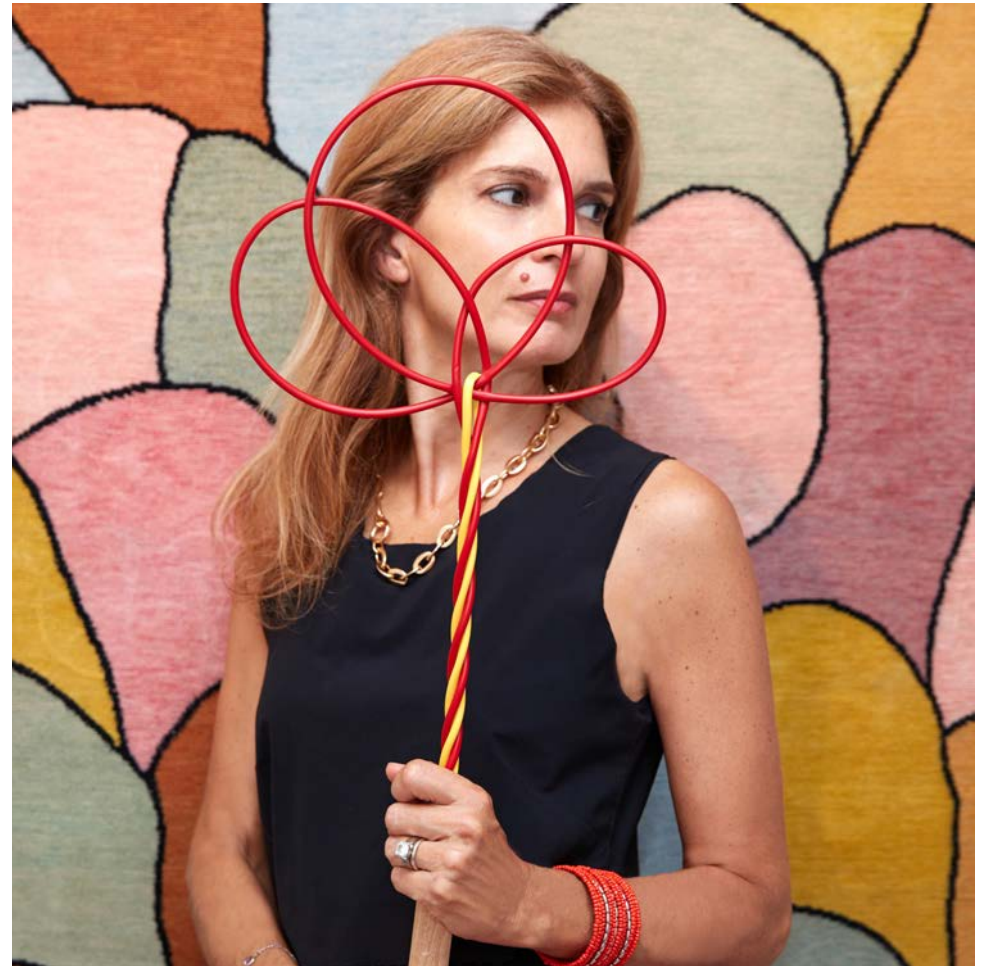




Who Sara Badr Schmidt is a visual artist born in Stockholm.

Swedish and Lebanese, she has lived between Lebanon, France and Sweden. She currently lives and works in Paris. Her approach is poetic and inclusive, in order to raise emotions and questions. Her aim is to make the viewer an active participant, by abolishing the boundary between the work and the individual, whether through immersive installations at exhibitions or functional works with which an appropriation is established. In her work, the various senses, whether sight, touch or hearing, are often called upon.

Her ideas are mainly expressed in paintings, photographs, videos and functional works. Her work has been shown in Paris, Beirut, Milan and New York. It reflects on the impact of geographical boundaries and the relationship of man to his environment. The functional works, on the other hand, concretise her desire to bring art back into our daily lives, transforming it into a sensory experience.





What To make the spectator an actor by abolishing the border between the work and the individual. The outcome of this approach is functional works. Sara Badr Schmidt wishes to bring art back into our daily lives through functional sensory works, particularly textiles, including custom-made rugs that we live with and make our own. Pieces that are as much about function as they are about personal expression. They challenge the traditional applications of materials. Each of these works tells a specific story in a poetic way, opening the door to the imagination.

When she discovered the craft of the rug, the artist decided to integrate it into her creative vocabulary. The rug is an object with which we live in an intimate way, it appeals to the different senses, visual and tactile. The design, the dyeing of the fibres, reproduced by eye according to the colours she creates, the selection of materials, all contribute to the creation of unique and artistic rugs. These creations are often commissioned as one-off pieces or produced in limited editions. The rug also has sound and thermal absorption properties. The ancestral and eco-responsible manufacture combined with a contemporary creation make these pieces a bridge between the past and the present for an art object of the world of tomorrow. When well cared for, a textile work is an object that can be passed on from generation to generation, thus becoming part of the family history.





How Quality and ecological consideration are essential in the production of the textile works. Tailor-made, a major asset: for the creation of the rugs, all the elements of the interior architecture are taken into account, the dimensions of the space, the distribution of the furniture, the light, the uses as well as the personality and history of the clients.

The study of the space, the simulation of different proposals, the development of the chosen concept, the creation of material and colour samples are the essential preliminary steps that guarantee an optimal result.

Sara badr Schmidt's textile works are made by manufacturers who respect an artisanal and ethical method of production. All the stages are manual, the spinning of the materials, the dyeing, the weaving and the finishing, thus making each work an original piece. The very high density used guarantees the quality of the object and also allows a very high precision in the finishing of the designs. These works are exclusively made of natural materials such as silk, cashmere, alpaca, Himalayan wool, vegetal fibres, which gives them a lively visual aspect while guaranteeing a texture of the greatest comfort.

It is the balance between creation, traditional quality manufacturing and the choice of noble materials that make each textile work a unique piece.



Custom-made creation, i.e.



3 to 6 month

Handcrafted and ethical

Natural materials :
silk, cashmere, alpaca, linen,
vegetal fibers

Very high density
for an exceptional quality

Certificate of authenticity



Preparatory drawing
of the artwork

Unique piece or limited series



Branches

The design of this rug echoes the environment of the room for which it is intended: large windows overlooking trees and a wooden beam ceiling. While working on the design of this rug, it was obvious for Sara Badr Schmidt to reproduce on the floor one of her painting representing branches.

Thus in this large living room, a story is told with wood as the main character, in all its states: the living trees visible from the windows, the logs near the fireplace, the beams on the ceiling. And on the floor, the rug with a pictorial representation of branches, which like on a Japanese engraving, seem to have been drawn with ink using a brush, underlined by metallic threads of gold and copper.

The light colour of the rug's background, a mixture of eucalyptus and wool fibers, adds luminosity to the room, the shimmer of the fibers is modulated throughout the day by the natural light that reflects off them.

Like many of her creations, Branches is a tribute to nature, which is and always will be the motherland of the artist's inspiration.

Hand knotted

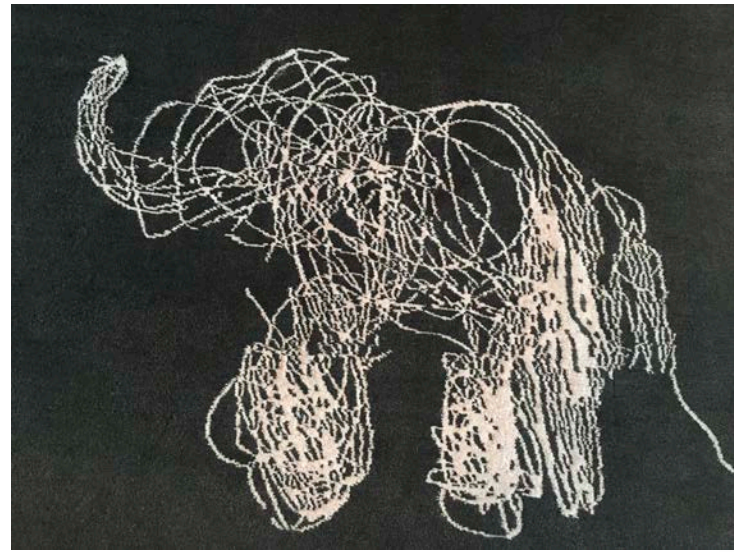
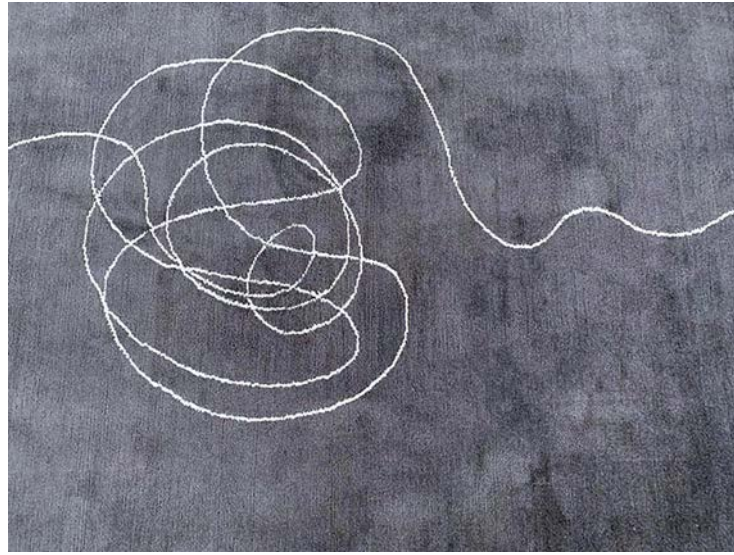
Eucalyptus fiber and Himalayan wool

150 000 knots/m²



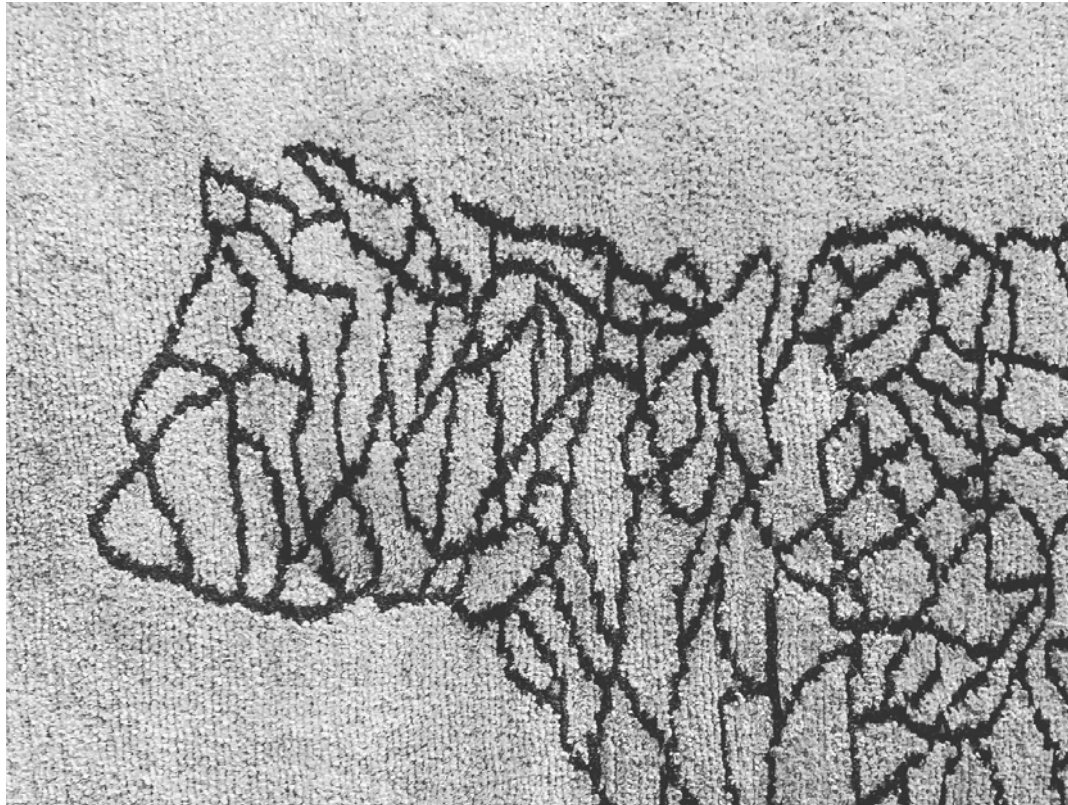






Follow the line

The randomness of a line or a thread that intertwines and intersects indefinitely. At once playful, refined and sober, the different variations of **Follow the line** are abstract or figurative. The softness of this carpet adds warmth and comfort to the space.





Follow the line / Fil Rouge, was designed for the central corridor of a flat with an art collection.

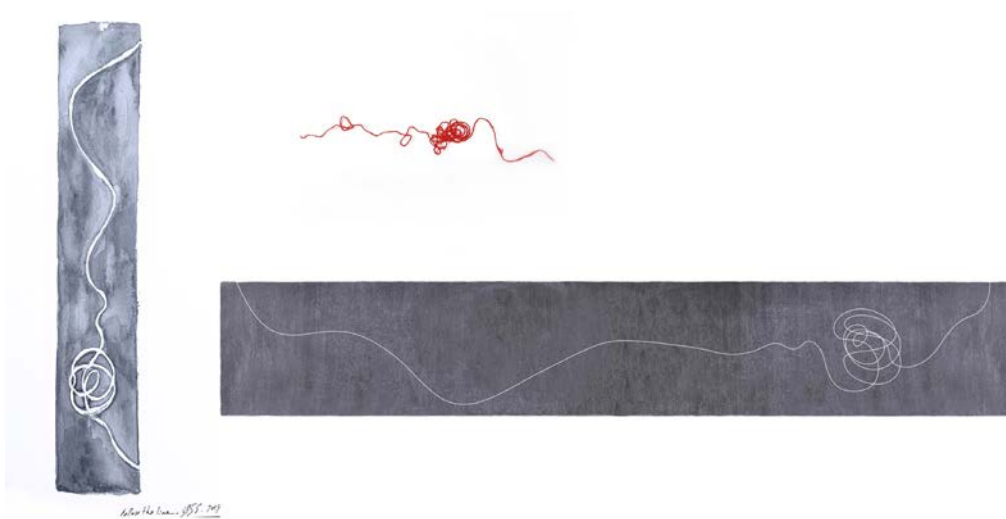
A guiding thread directs the steps to the different rooms in the flat. With this commission, the challenge for the artist was to create a rug with its own personality while adapting to the various art displays, enhancing them like a jewel box.

In addition, the acoustic qualities of the textile allow it to absorb noise, thus bringing optimum comfort to this central space.

Hand knotted

Eucalyptus fiber and Himalayan wool

150 000 knots/m²







Follow the line / Cat

Sushi, the cat of the house, inspired this rug. In the form of a cat at first, a line leads the steps through the living room.

It evolves to become abstract on the other side of the room, emphasizing the two distinct parts of the living room while bringing them together.

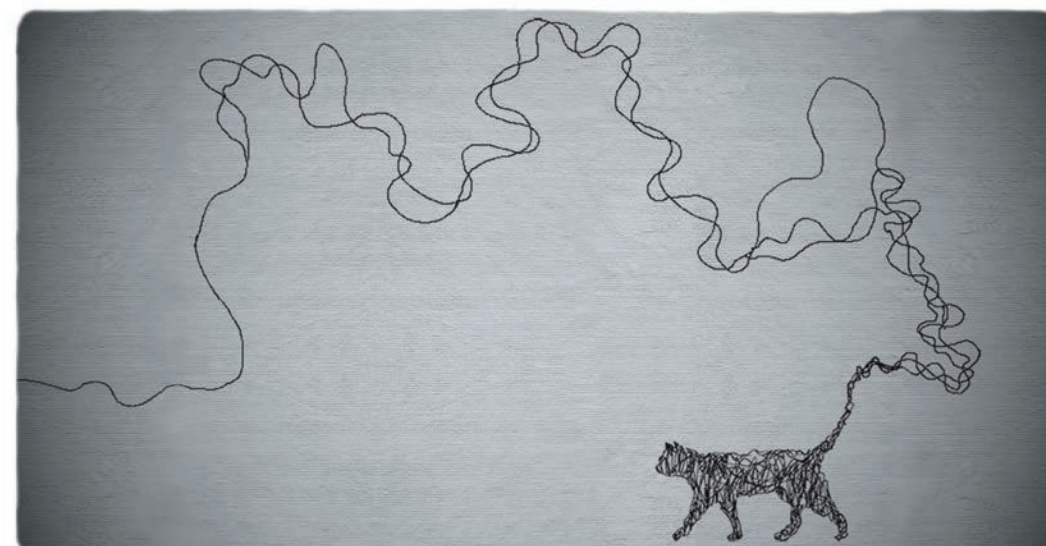
The softness of this rug adds warmth and comfort to the space. The edges of the rug were rounded to follow the curves of the furniture and soften the angularity of the space.

The colour was designed to catch the light throughout the day modulating the overall mood of the room.

Hand knotted

Eucalyptus fiber and Himalayan wool

150 000 knots/m²





Follow the line / Elephant, a tangle of lines drawn on a sheet of paper giving rise to an identifiable form, an elephant.

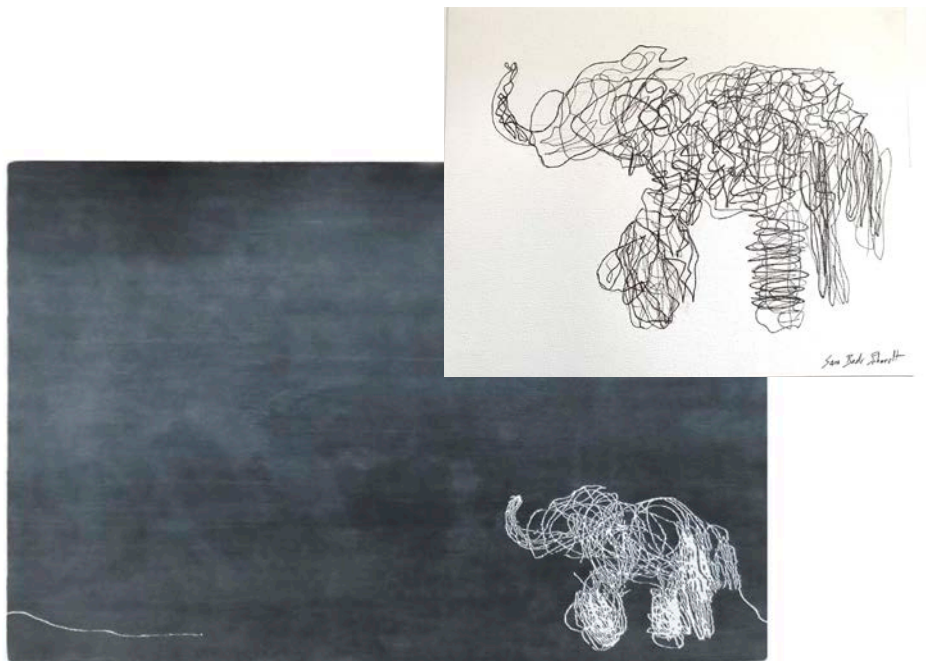
The size of the elephant is adapted to the use of the rug. Placed under a piece of furniture, the elephant becomes very small to remain visible and the rug becomes minimalist. Without any visibility constraints, the elephant spreads out over the entire surface to the point where it becomes almost abstract.

The elephant is made up of interlaced white lines. The colour of the plain grey background has been worked to match the elephant's skin tone. The whole thing resembles a chalk drawing on a slate board.

Hand knotted

Eucalyptus fiber and Himalayan wool

150 000 knots/m²





Follow the line / Petit Poucet is inspired by the pebbles we pick up while walking in the forest or on the beach. In the middle of a multitude of pebbles, the eyes are fixed on a particular stone. It is different from the others, we can't really say why. One feels an irresistible urge to put it in one's pocket, without knowing what to do with it. It is this human experience, almost inscribed in the collective memory, that the artist tried to retranscribe in this series of rugs. Petit Poucet is another way of thinking about the functional sensory work. This series of rugs, actually composed of one or more elements, can be adapted to the needs of the moment and of each person. Thanks to their format, they can be easily integrated into any environment. They are easy to use and mobile: either laid out like a path in a corridor or stacked on top of each other to form a small sculpture, they can be scattered on the ground to make a temporary seat. As with all the rugs in the Follow the Line series, the material has been designed to be as soft as possible, providing warmth and comfort. The colours are worked to obtain the most natural and mineral shades possible.

Hand knotted
Eucalyptus fiber and Himalayan wool
150 000 knots/m²

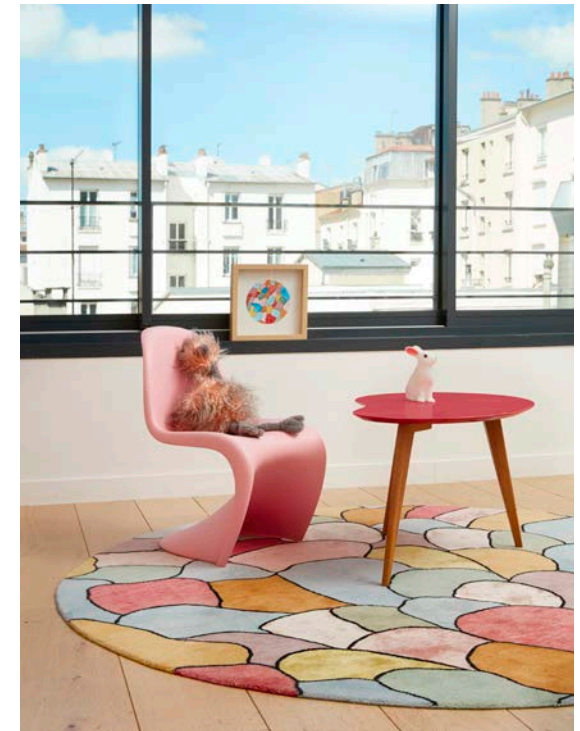




Colorshot

Inspired by a painting from the Italian Trecento and taking up the characteristics of stained glass, dating from the same period, Sara Badr Schmidt wanted this rug to be an abstract transcription of an image of the past in a resolutely contemporary image. The juxtaposition of several ranges of colours, of different materials and compositions make the feel of **Colorshot** vibrant and shimmering. Round, square or rectangle, this rug is fully lived appealing to several senses. The vision is captured by its bold colours and the play of light reflecting on the different materials while the touch is amused by the feel of the silk, cashmere or wool depending on the place touched.

Hand knotted
Silk, cashmere and Himalayan wool
300 000 knots/m²





Reflection / Colorshot

Reflection / Colorshot is an innovative work. Designed to be hung, it is composed of textile and stained glass.

Inspired by a painting from the Italian Trecento and taking up the characteristics of stained glass, **Reflection / Colorshot** is the abstract and contemporary interpretation of a visual from the past. It is a work that Sara Badr Schmidt wanted to be lively and silky, juxtaposing bold colours declined in various materials such as glass, silk and wool.

The image of the viewer is reflected in it, interspersed with the textile parts, and is tinted according to the colours of the stained glass.

A priori a functional object as a mirror, one quickly realizes that it is only an illusion, the reflected image being tinted and distorted. Eyelets affixed in a symmetrical way on the perimeter allow to orientate the hanging of the work according to one's desire.

Reflection / Colorshot is the artist's homage to the know-how of art and craft.

Hand-blown glasses, cut from templates and silvered, have been inserted on the textile part composed of silk and wool dyed to measure and tufted by hand.

Produced in Aubusson by Robert Four Manufacture

Materials: silk, wool and silver hand-blown glass

Limited edition of 8 pieces

The particularities of the blown glass and the textile make each piece unique





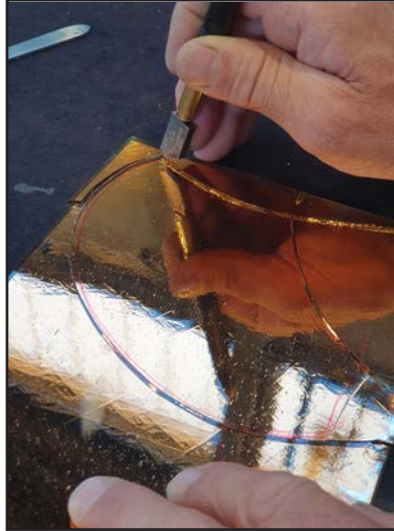
Making-Of



inspiration and sketch



materials and colours



hand-blown glass: cutting and silvering



made to measure dyeing : silk and wool



hand tufting



template for the glass sections



insertion of the hand-blown glass





Cloud

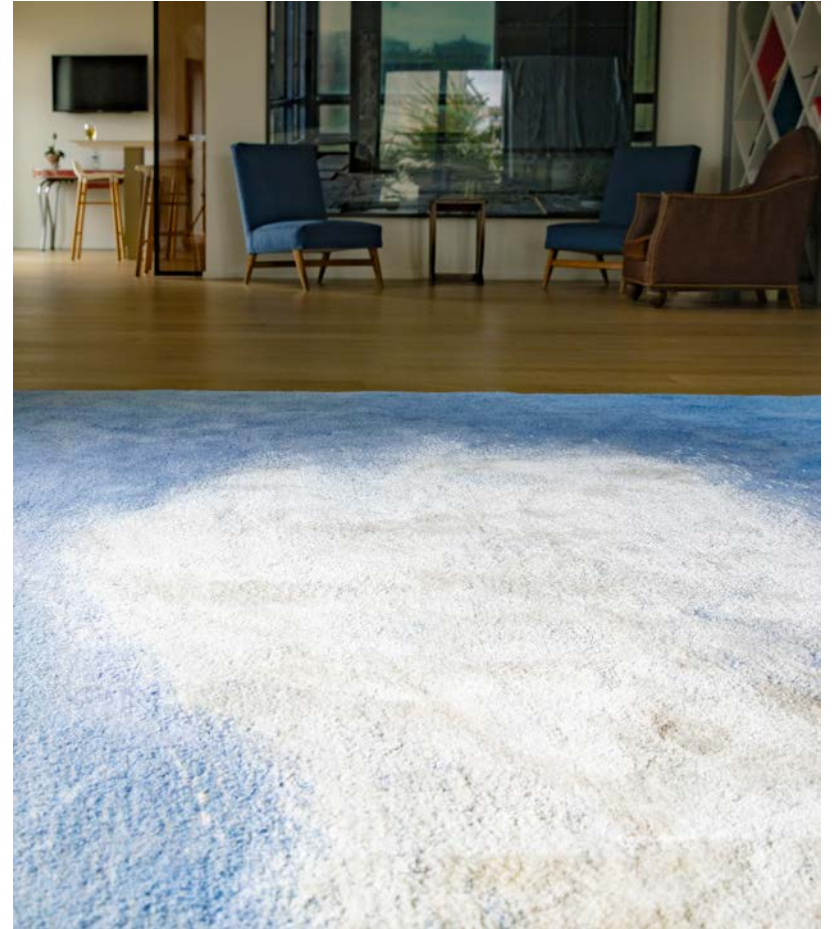
Specially designed to be in a place with a view of the sky, Sara Badr Schmidt imagined **Cloud** as a dialogue between the ground inside and the sky outside.

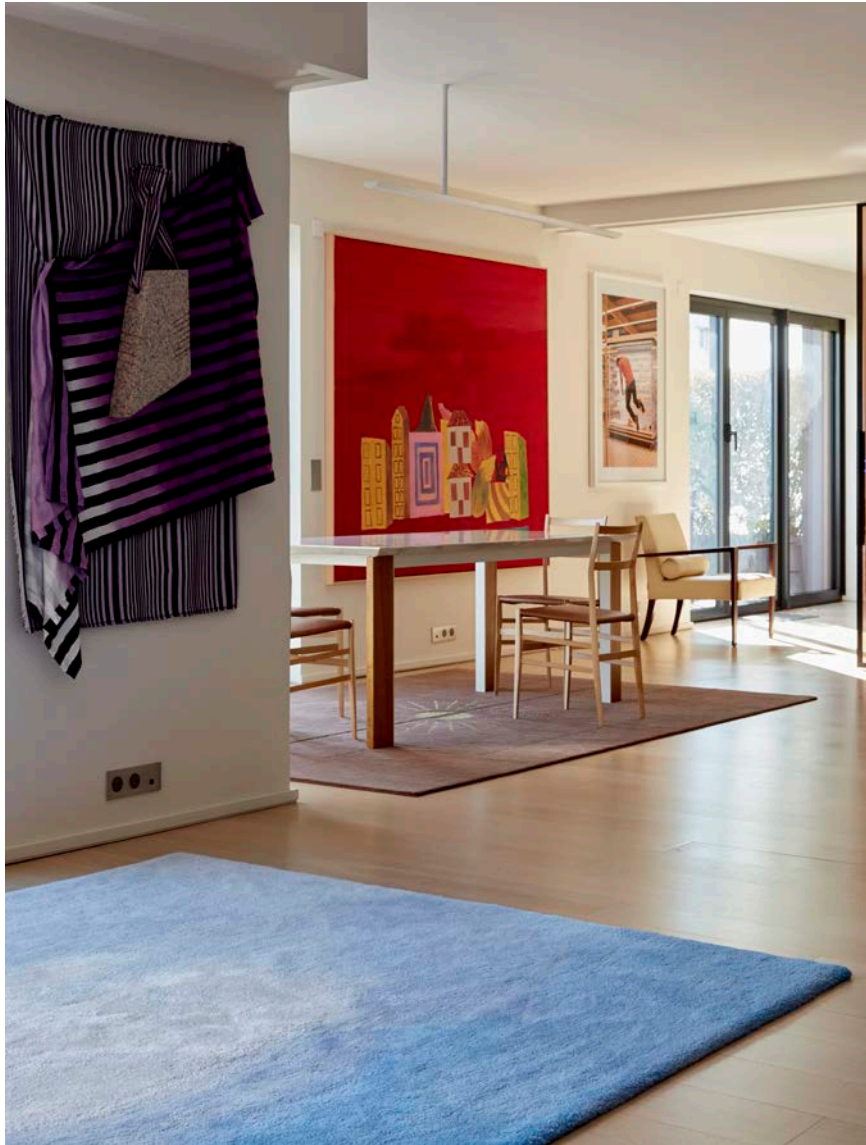
The clients asked Sara Badr Schmidt to imagine a rug for an empty space located in front of a large bay window. The latter opening on the sky, the artist had the idea to reproduce on a rug, a cloud that she had painted on a canvas.

Oil paint has very particular characteristics. These qualities had to be reproduced with fibers. The challenge was to reinterpret a detail of an oil painting into a textile work. It is the balance between innovative design, traditional quality manufacturing and the choice of noble materials that makes this rug unique. The eucalyptus fibers and wool fibers have been dyed according to the colours of the painting, in a subtle palette of blue shades. The material, on the perimeter in blue wool, evolves progressively towards the center in eucalyptus fiber to reproduce the depth of the sky and the brilliant aspect of clouds, vectors of light. A craftsman capable of visually interpreting a design was specially appointed by the manufacture to carry out this work. A close collaboration with the artisan took place, with many exchanges and tests until the final result was achieved, transforming an oil painting into a textile work. The artist wanted the rug to be trimmed to a minimum to maintain a soft, vaporous cloud-like appearance.

Hand tufted
High density
Eucalyptus fiber and wool





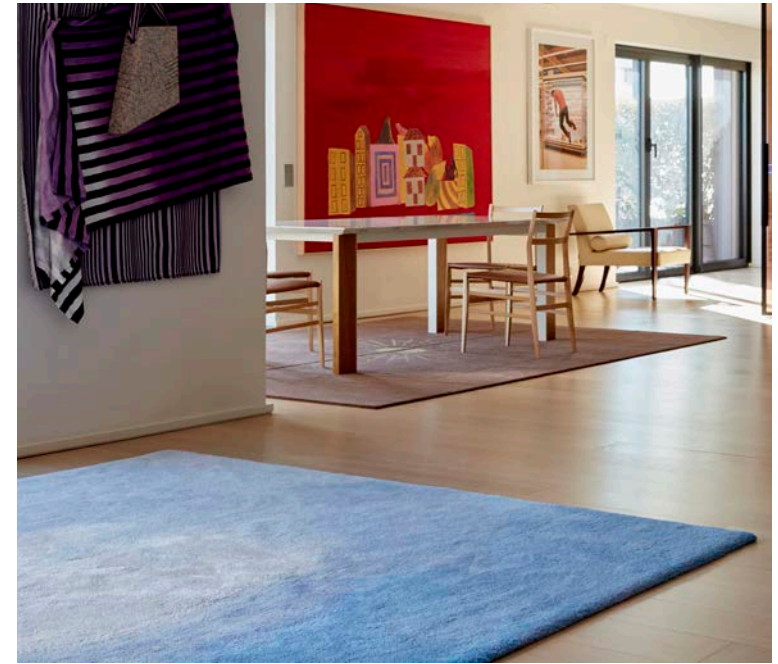




The Golden Project

The Golden Project is a set of graphic textile works that I created in resonance with the **Cloud** rug. Four pieces make up this serie: **Golden Sun**, **Golden Lines**, **Golden Dust**, **Golden Path**.

For this project Sara Badr Schmidt mixes different sources of inspiration from ancient civilizations, a Chinese proverb, a solar observatory represented on the floor of the cathedral of Palermo and a symbolic thought from classical Antiquity.





Golden Sun

Golden Sun, a sun shines in the center of the rug and echoes the Cloud rug placed a few meters away.

This rug illustrates an idea from classical Antiquity that associates in a triad the sun, the heart and gold, entities with correspond.

The artist also draws her inspiration from the design of a solar observatory that appears on the floor of the cathedral of Palermo.

The central sun is framed by lines of copper fiber and black wool, a motif found also on **Golden Path**, another piece in the **Golden Project** series.

Project series.

Hand knotted

Himalayan wool, linen and metallic fiber

150 000 knots/m²





The infinite is a square... without corners.

Golden Lines

A page of paper torn out on which one can see the golden lines of a writing sheet.

At the corner of this page is an ancient Chinese proverb: "The infinite is a square without corners."

The rug is made of silk, a material that Sara Badr Schmidt chose for its brilliance in order to reproduce the particularly subtle colour of eucalyptus leaves, shades of green, grey and blue.

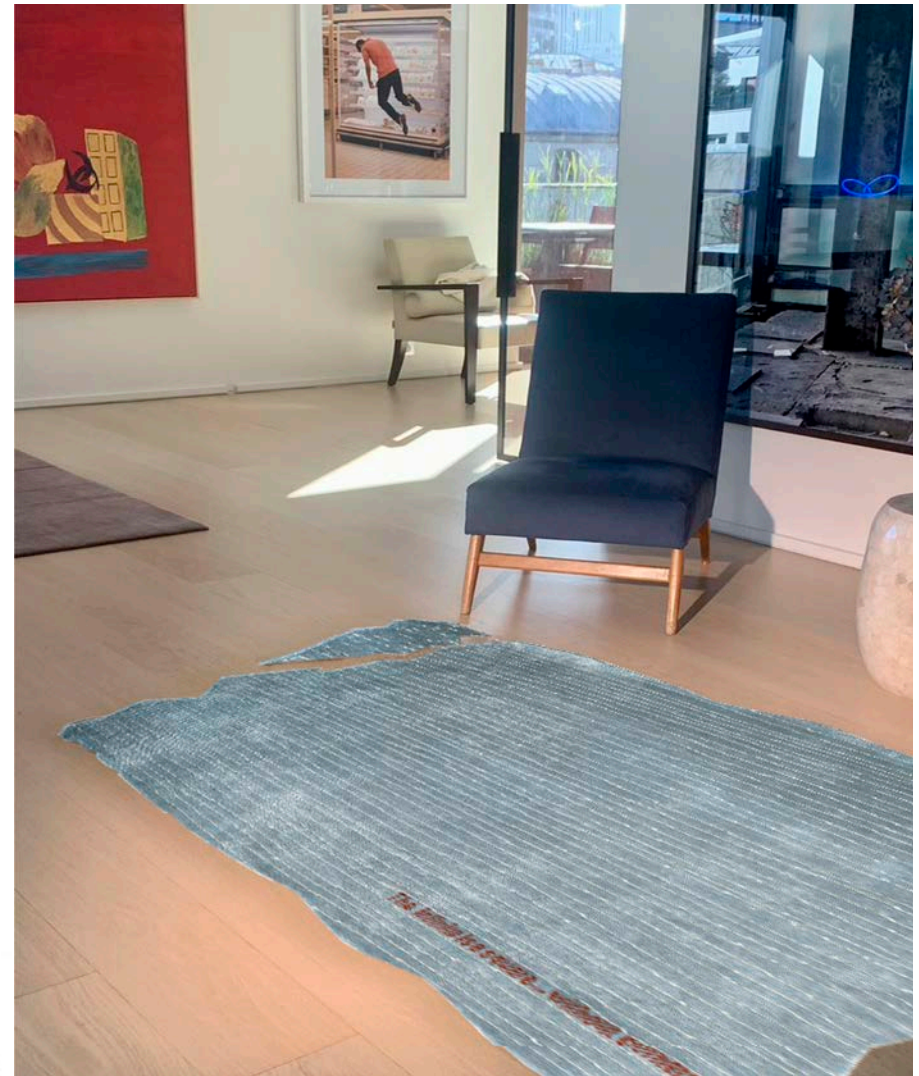
The edges of this rug are cut to suggest a torn sheet of paper.

Golden Lines is made in an exceptional knot of three hundred knots per square meters, which allows for the precision of the letters.

Hand knotted

Silk, cashmere and metallic fiber

300 000 knots/m²



Golden Dust

With **Golden Dust**, Sara Badr Schmidt illustrates the phrase that appears on the rug just a few metres away, **Golden Lines**: «The infinite is a square without corners».

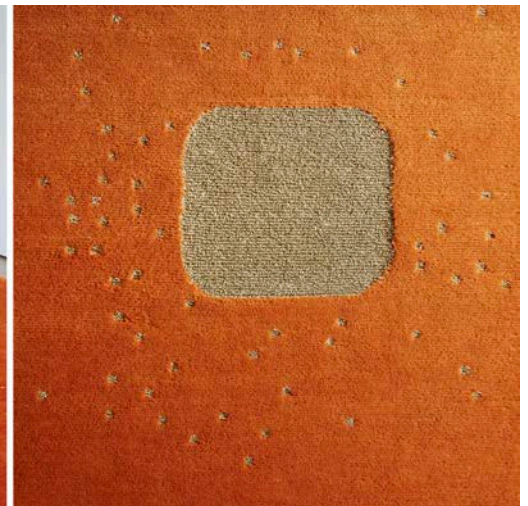
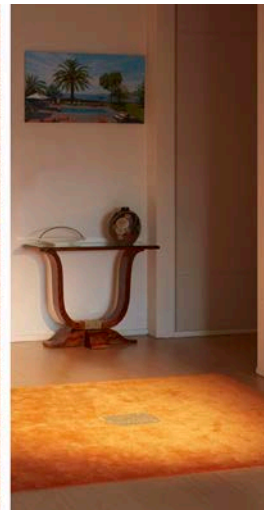
At the centre of this rug is a square with rounded edges, an allegory of the **Golden Sun**.

All around it, like golden dust, small squares clump together to form the central square. The deep orange background provides a vibrant backdrop for this dance of particles.

Noué main

Laine himalayenne, fibre d'eucalyptus et fibre métallique

150 000 nœuds/m²







Golden Path

Golden Path accompanies the footsteps through the corridor that serves the private part of the apartment.

A central line in metallic bronze fiber inspired by the graphic of a solar observatory that appears on the floor of the cathedral of Palermo, crosses this rug made of three parts that fit together like a puzzle.

Nine small golden squares punctuate the path to finally constitute a large square, final point of the path. A third part branches off into the dressing area with nine other small golden squares in its center.

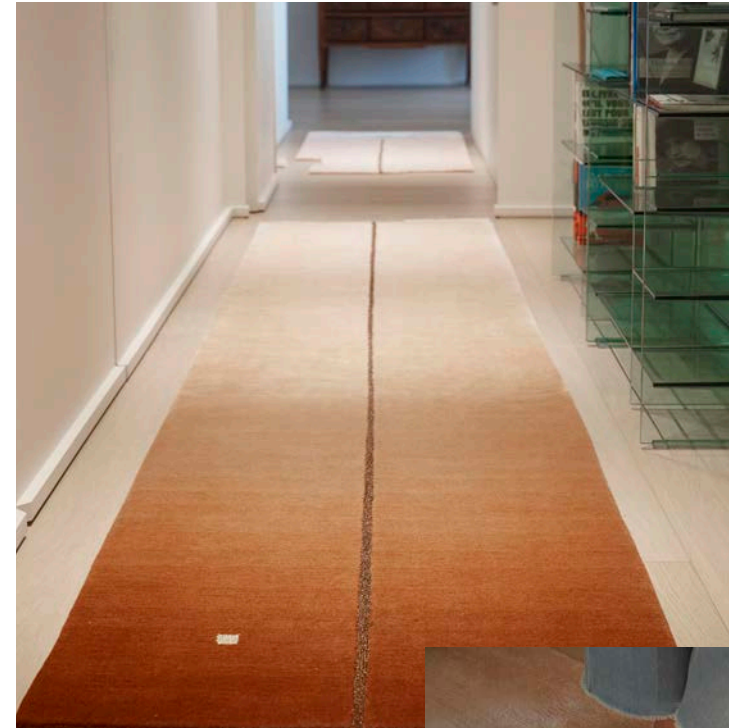
A subtle gradient underlines the perspective of this place of passage. The wool gradually gives way to silk and finally cashmere takes over in the part that leads to the dressing room.

In addition to being visual, this progression of materials transforms the crossing of this rug into a sensory experience.

Hand knotted

Silk, cashmere, Himalayan wool and metallic fiber

150 000 knots/m²





Cose Naturali

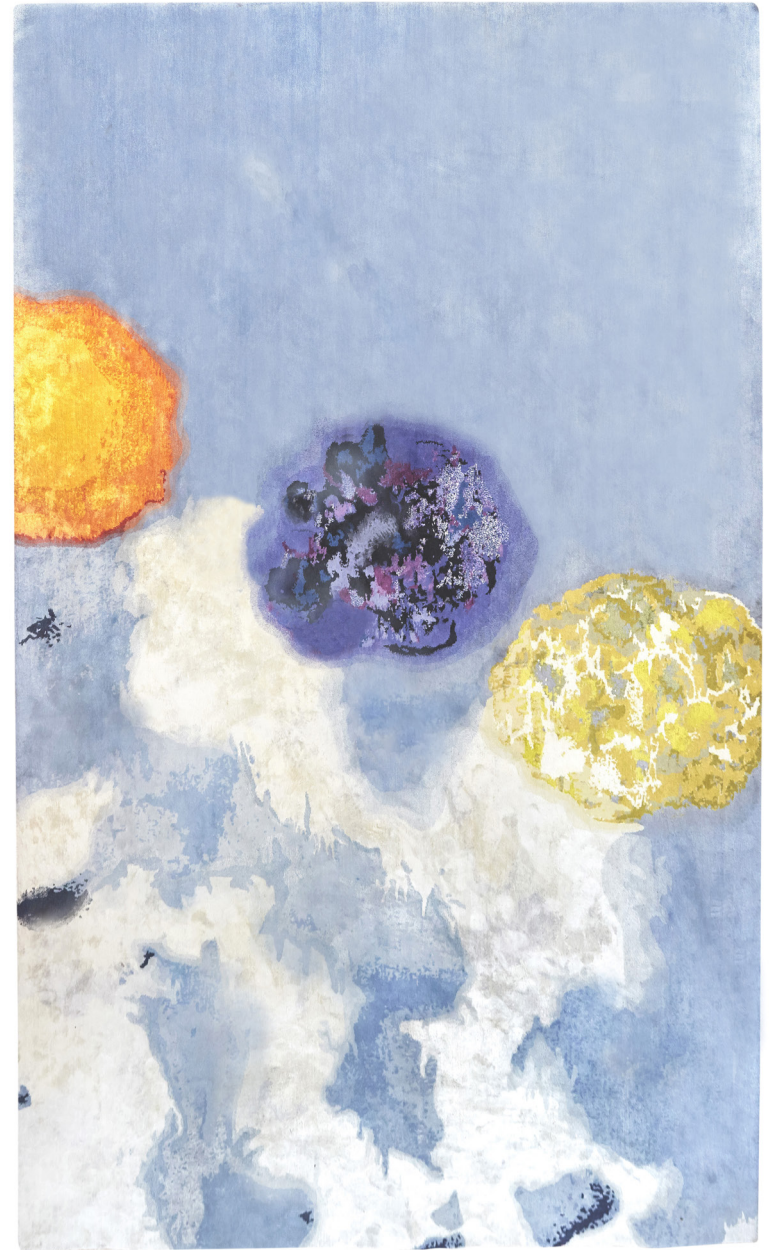
Foliages, flowers, natural elements, **Cose Naturali** is a tribute to one of the favorite themes of art since the 16th century and in particular of the Dutch masters, the still-life. To evoke the effects of transparency and depth of painting, Sara Badr Schmidt used a combination of materials, silk, wool and cashmere. A very dense knot also contributes to the quality of the final result. The making of this rug was similar to that of a painting, with touches of colour being applied as the eye felt, working the volumes that appear to be in three dimensions.

The touch is extremely rich, the tangle of silk, cashmere and wool creates a contrasting and subtle sensation reinforced by the depth of the rug which provides unparalleled comfort.

Hand knotted

Silk, Himalayan wool and cashmere

300 000 knots/m²









Splash

Designed for a room overlooking a green terrace, **Splash** is a mosaic of shades of blue in which the eye drowns. Evoking water, an element of nature, this rug makes the link between inside and outside. The artist was inspired by the hours she spent staring into the blue water, and more specifically for this creation, by the tiles in a swimming pool.

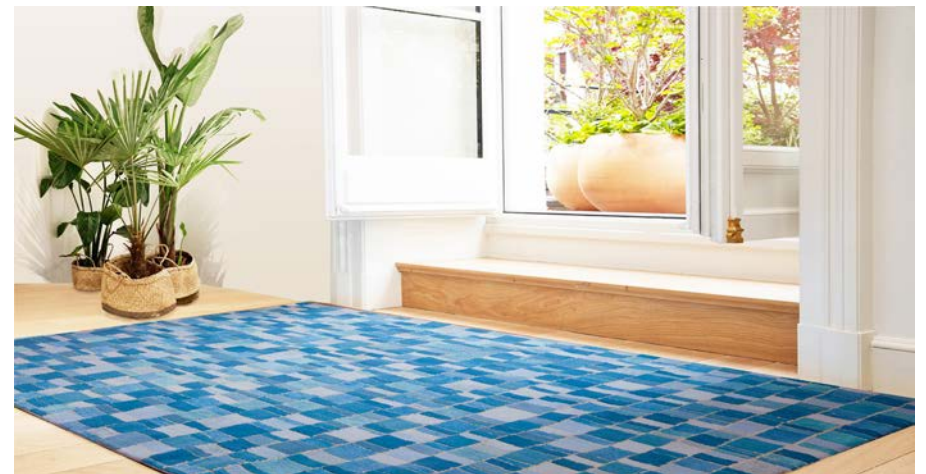
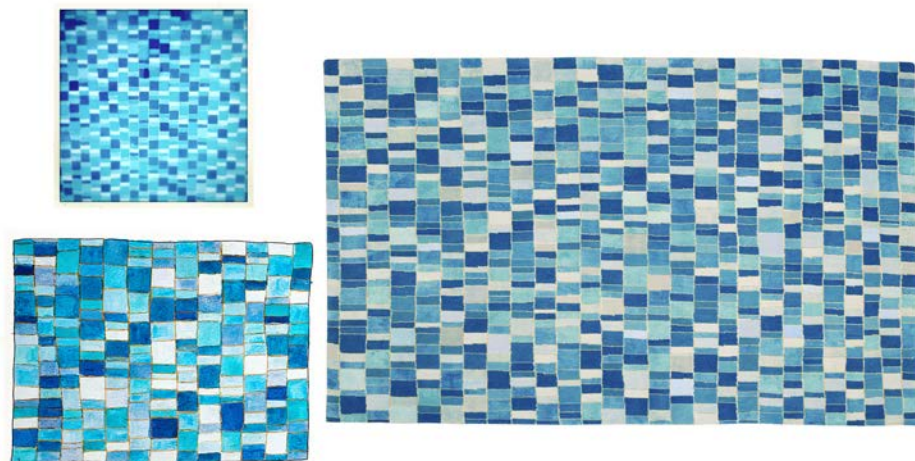
Exceptional craftsmanship has allowed the realization of this patchwork of materials and colours crisscrossed by a golden metallic thread.

This alternation of silk, cashmere and wool allows a subtle play of light accentuated by the gold of the grid.

Hand knotted

Silk, cashmere, Himalayan wool and metallic fiber

300 000 knots/m²





Street Rainbow

Street Rainbow evokes a great colourful dive. The tones of the colours are intertwined to form a circular rainbow.

Sara Badr Schmidt was inspired by the observation of a drop of gasoline on the asphalt after the rain, proving that the extraordinary and the beauty exist in the most insignificant things.

The interweaving of the colours and the subtlety of the weaving give this rug a very strong identity.

Hand knotted

Silk and Himalayan wool

300 000 knots/m²





Universe

“The universe is a box which contains the earth
which is a box which contains the house
which is a box which contains the humankind
which is a box which contains the soul
which is a box which contains the universe”

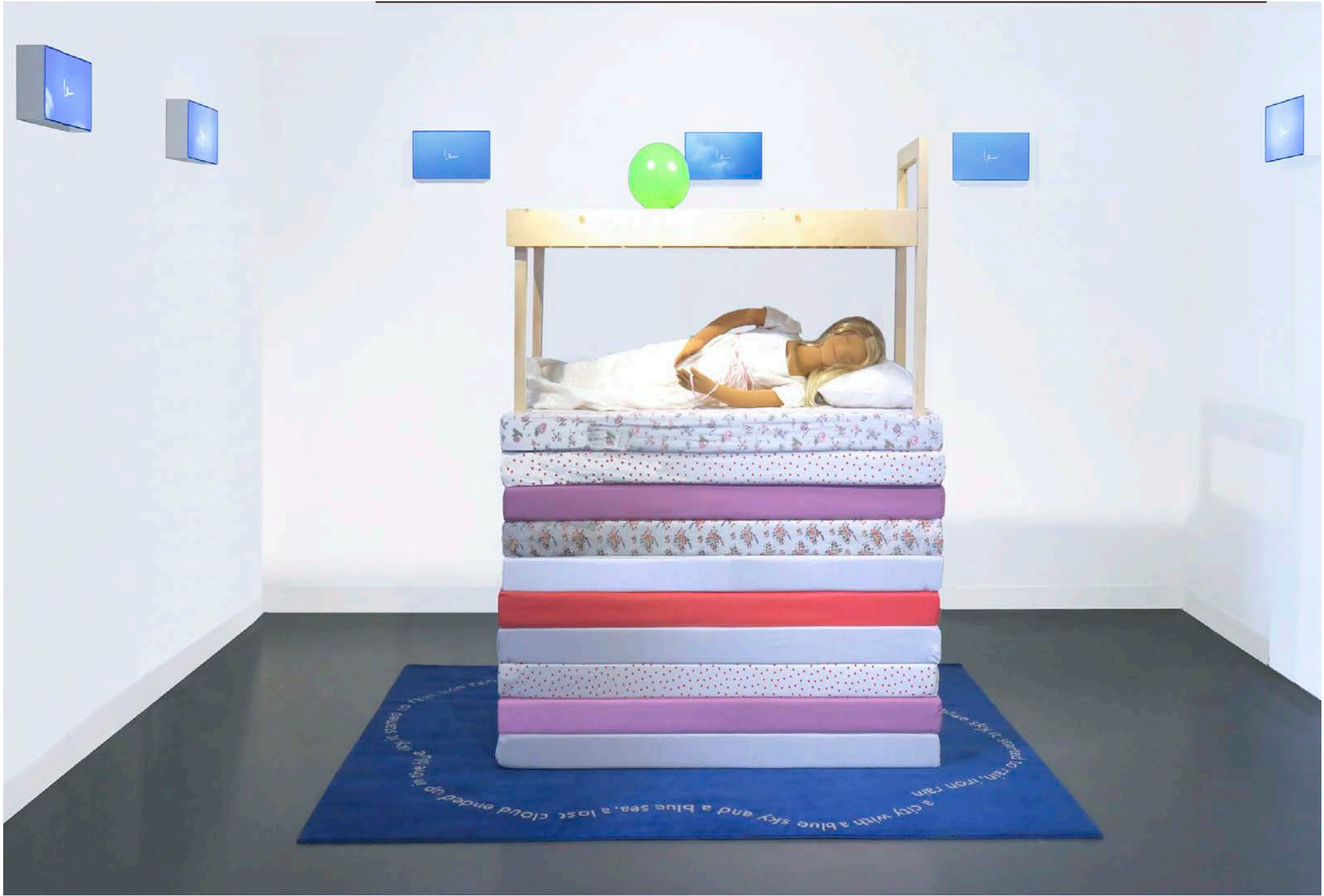
Inspired by a work that was part of an installation presented at one of the artist's exhibitions, this “thought leading thread” written on a monochrome background imposes itself as the focal point of the rug. **Universe** is minimalist in its design yet complex in its technique, as its tight and precise knotting makes it possible to obtain the small size and the sharpness of the characters on a dense weaving base.

Hand knotted

Himalayan wool and silk

300 000 knots/m²





Petit Pois

“A city with a blue sea and a blue sky. a lost cloud ended up in the blue sky, it started to rain, iron rain”.

This textile work was part of Sara Badr Schmidt’s installation, «Il était une fois un petit pois», presented at the Agial Gallery.

The blue background evokes the sea and the sky while the shape of the sentence recalls the cloud quoted in the text.

Petit Pois is minimalist in its form and complex in its technique as a very tight and precise knotting allowed to obtain the small size and sharpness of the characters.

Hand knotted

Silk and Himalayan wool

300 000 knots/m²





Moss

Organic and tactile, **Moss** is the visual continuation of the outdoor garden inside the room. Inspired by a childhood drawing, Sara Badr Schmidt used the marks of time visible on the edges of the leaf, or the fading of the ink over the years as essential elements of the design. Imitating moss, small tufts of different heights and compositions emerge on the flat surface of the rug, a play of heights brings a visual and tactile dimension. The edges are irregular and cracks punctuate the whole.

Moss retranscribes the organic texture of the surface of a garden, its roughness and irregularities. To express these particularities, the artist has exploited all the possibilities offered by hand-knotted rug techniques. Different materials were used, linen for the furrows, a mixture of eucalyptus fiber and wool for the background and the tufts of moss, in different proportions depending on the place. The colours, variations of greens, required a subtle work of dyeing the threads, assembled in a unique way in each section of the rug.

Hand knotted
Eucalyptus fiber, Himalayan wool and linen
150 000 knots/m²





Beach

For this composition Sara Badr Schmidt was inspired by a photograph I took of a beach and the three almost abstract geometric bands formed by the sky, the sea and the sand.

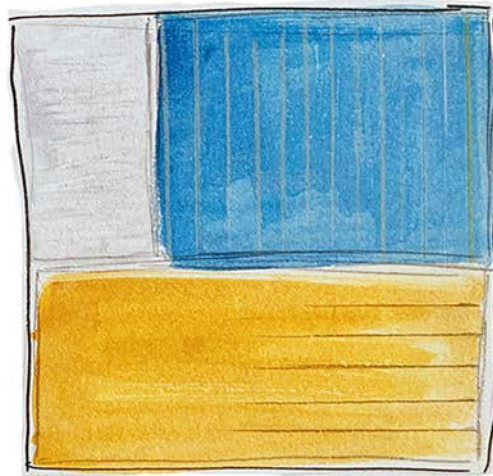
Beach is made of three removable and interchangeable colour fields, allowing you to compose your rug according to your desires or the seasons.

Of different materials, wool, silk and banana fiber, these three parts reflect the light each in its own way throughout the day and create a visual game like the evanescence of ether, the transparency of water and the mattness of sand.

Hand knotted

Silk, Himalayan wool and banana fiber

150 000 knots/m²





pausa

Pause

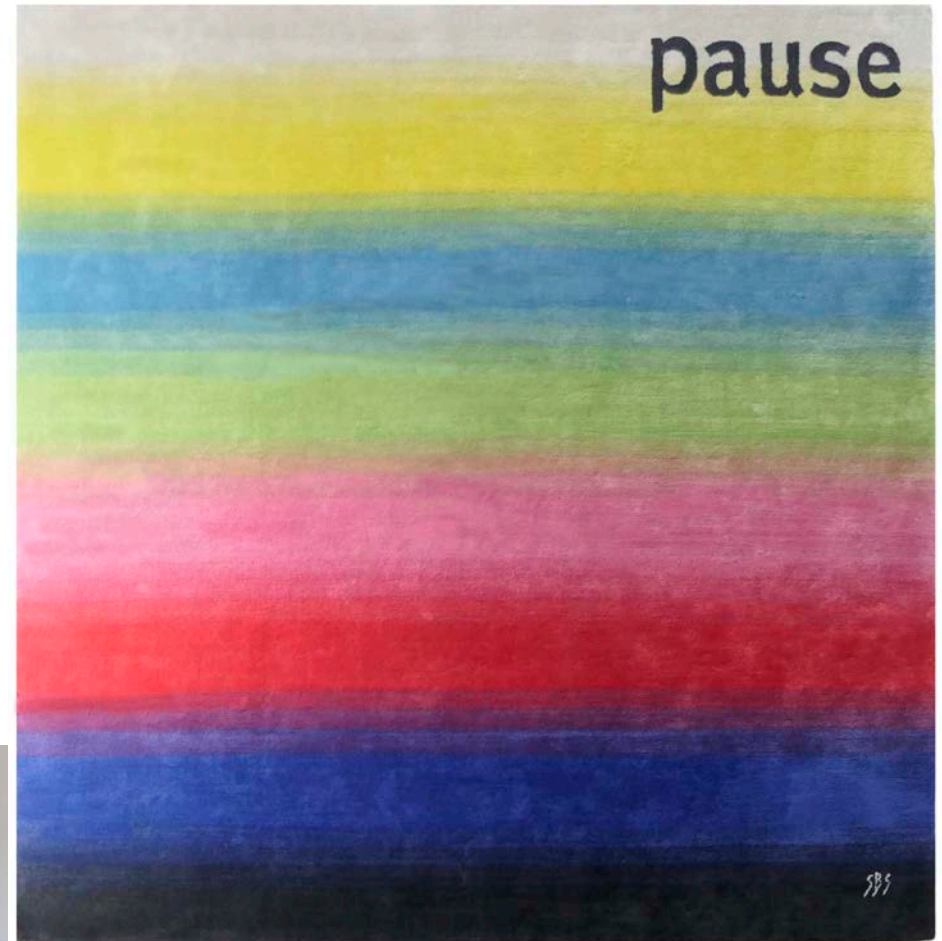
Inspired by the television test pattern that appeared to signify a pause, Sara Badr Schmidt wanted **Pause** to be an invitation to stop, to take time, alone, with family or friends, in a bath of joyful and playful colours.

Designed for the relaxation area of a very contemporary house built in the middle of nature, this rug with joyful colours is an ode to lightness.

The stripes in bright and decisive tones intermingle one after the other in a finely woven gradation bringing a touch of softness and visual appeasement.

Made of wool and eucalyptus fiber, this mix of comfort and light makes the break a privileged and serene moment.

Hand knotted
Eucalyptus fiber and Himalayan wool
150 000 knots/m²





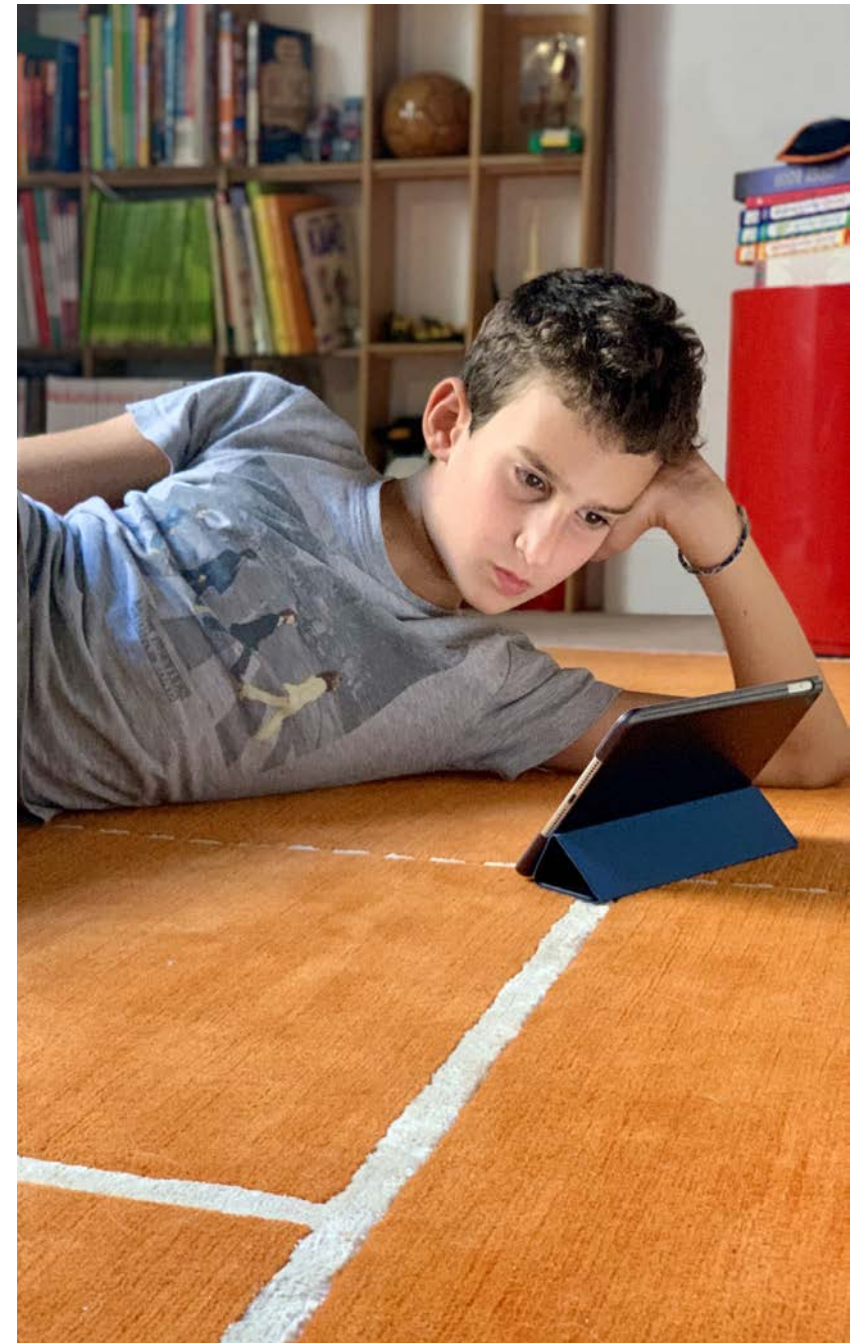
Smash

A nod to a clay tennis court, which, like a rug, is defined on the ground in a specific area, **Smash**, by its originality, immediately gives a playful note to the room where it is located. The artist paid particular attention to the colour development in order to reproduce the hue and matte appearance of the clay. In order to delineate them well, the white lines are made in linen with a chiseling of the contours.

Hand knotted

Himalayan wool and linen

150 000 knots/m²





Mirror

Sara Badr Schmidt created **Mirror** specifically for the room in which it is covering the floor.

It reflects the ceiling trim by dismantling it, the rectangular shape is redistributed on the perimeter, the floral ornament, however is stylised and dispersed throughout the whole rug, all in a gradient of ochre silk. It perfectly compliments the room, creating a dialogue between the floor and the ceiling and their two well distinguished areas.

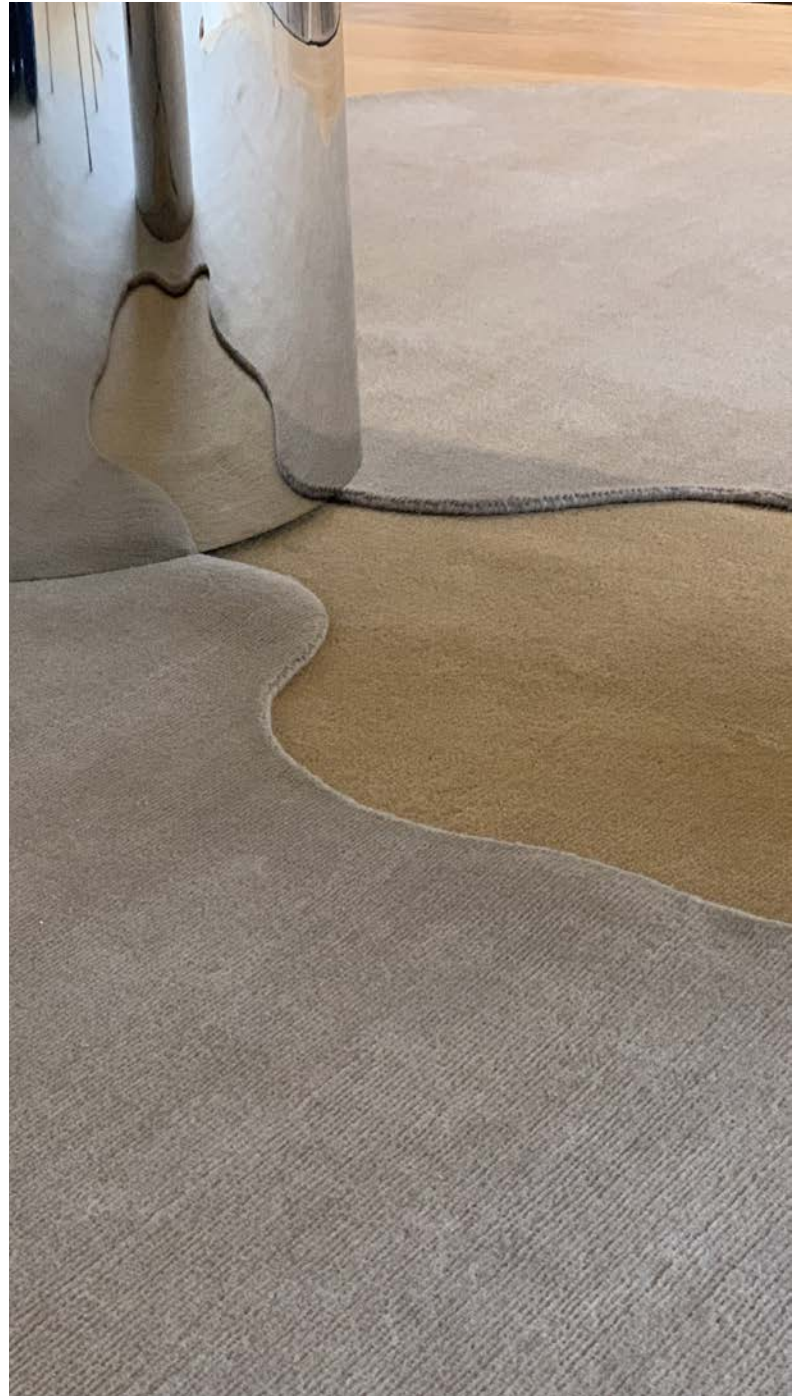
The silky and shimmery nature of the eucalyptus fiber is counter-balanced by the raw aspect of the nettle fiber. The joining of the two materials gives the rug the glistening effect of a lake.

Hand knotted

Himalayan wool, nettle fiber and silk

150 000 knots/m²





Puddle

The sight of a melted candle inspired **Puddle**.

Two thin layers are superimposed for an organic look and feel.

Emancipating itself from the rectangular shape, Sara Badr

Schmidt's intention is to encourage freedom of form.

Thus, despite its large volume, this rug conveys an

impression of lightness and elegance.

With its personality, it dresses the space by itself, giving it

originality and subtlety.

In order to perfectly match the shapes of the furniture and

the room for which it was created, the production of several

1/1 scale models were necessary.

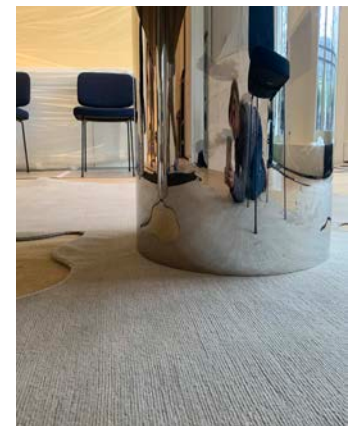
The artist imagined openings in the upper layer allowing

the lower layer to show through in certain places.

Hand knotted

Himalayan wool

150 000 knots/m²



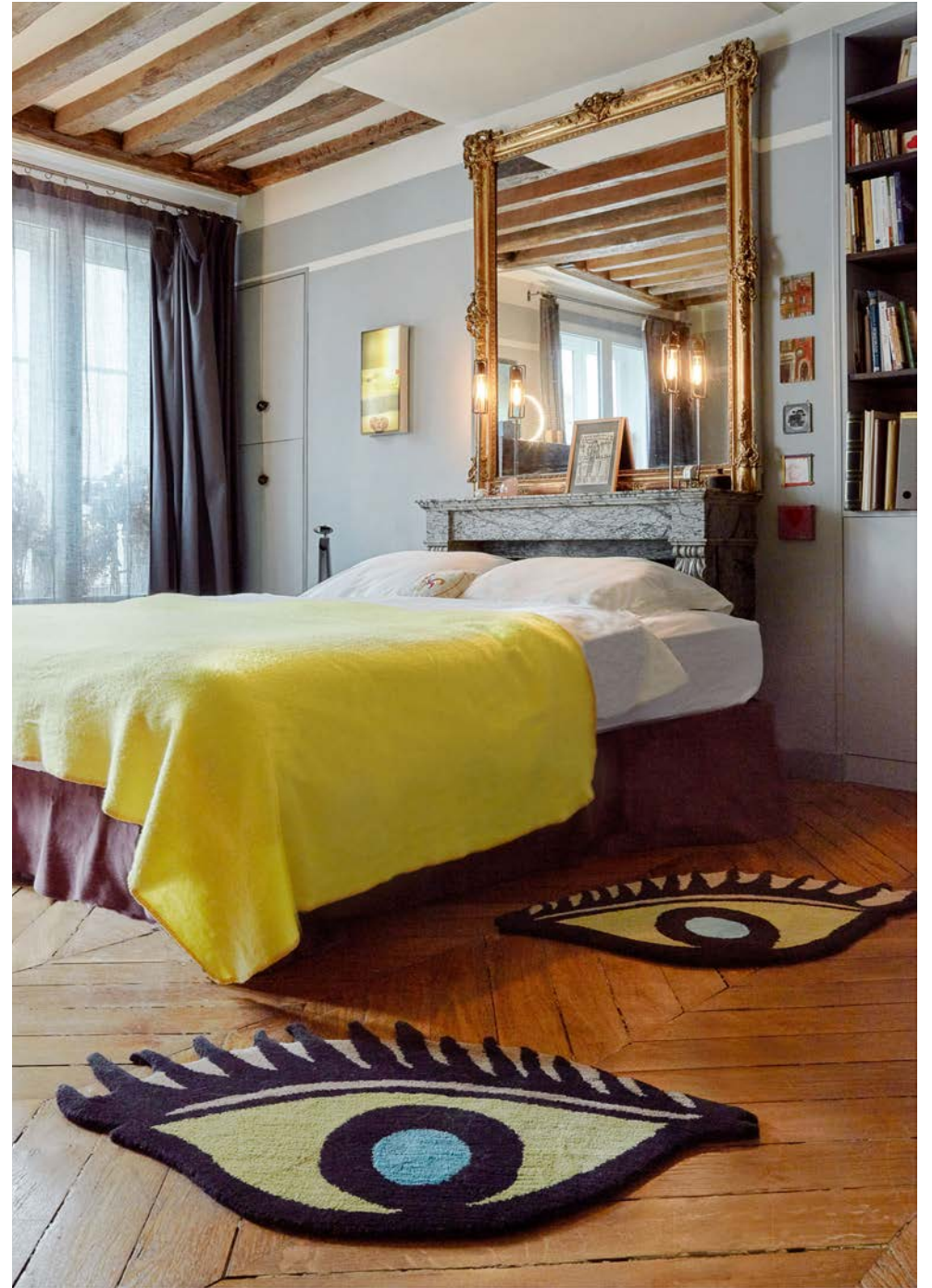
Contour

Contour is designed to fit the furniture. Composed of one or more pieces assembled like a puzzle, **Contour** favors freeform shapes that adapt to the furniture. This flexibility allows the rug to be moved without having to lift the furniture, for easy handling and maintenance.

Thanks to a bespoke working method, Sara Badr Schmidt takes all the elements of interior architecture into account when designing a **Contour** rug: the dimensions of the space, the distribution of furniture, light and usage.

The artist also thinks carefully about the material. The areas on which we do not walk (under a table, a sofa, a billiard table...) can receive inserts made of coloured and textured glass. Every detail is thought out to make a **Contour** a must-have piece, which dresses up the space by fitting in with the furniture.





Good Luck

Creating **Good Luck**, Sara Badr Schmidt was inspired by the lucky eye that is traditionally found in the Middle East.

The idea behind the concept of this rug-object was born from the desire for a rug that could be used as a seat cushion.

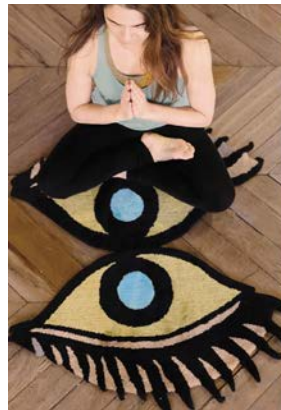
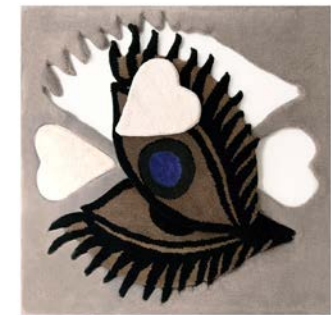
Like a puzzle, the different parts are removable and can be used independently as needed.

Decorative, playful and functional, a work of art and a lucky object for the house.

Hand knotted

Eucalyptus fiber and Himalayan wool

150 000 knots/m²





“My intention is to bring art back into our daily lives through the creation of sensory functional works.”

sara@sarabadrshmidt.com

+33 6 73 73 97 36

1, rue Séguier, 75006 Paris, France

www.sarabadrshmidt.com



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