

Sara Badr Schmidt

name Textile Works

details Created with soul

2026

handcrafted in Nepal

www.sarabadr Schmidt.com

Who

Sara Badr Schmidt is a visual artist of Swedish and Lebanese origin living in Paris. The diversity of her background is reflected in her art, which focuses primarily on the issue of cultural coexistence and the complexities of territorial identity. Seeking to provoke a dialogue, an emotion, with the observer, her works speak of connection, enrichment in diversity, interaction, both in their messages and in their forms, mixing different genres, materials and techniques.

For Sara Badr Schmidt, art is directly inspired by life and the real world, modifies them and is, in turn, modified by them.

Her textile compositions, her installations, her paintings and her work in general reflect this vision, consciously translated in a poetic way that intuitively leads to personal reflection.





On rugs and metaphors by Lia Kiladis, architect

It is no surprise that the rug is the privileged medium through which Sara Badr Schmidt expresses her artistic vision. Badr Schmidt's rugs are not sterile artworks on the wall, nor are they banal floor coverings, but rather they are floating islands that invite inhabitation and interaction: sitting, lying down, reading, conversing, reflecting. A rug delimits space; it is the marking of place, an act of grounding. At the same time, it represents impermanence, as it can be rolled up, transported, and rolled out again somewhere else. The rug is an instrument in the act of boundlessness, boundlessness that does not cut you loose from everything, but rather allows you to be transported and land, lightly but firmly, in another place.

In Foucault's concept of heterotopia, he equates rugs with gardens: «The garden is a rug onto which the whole world comes to enact its symbolic perfection, and the rug is a sort of garden that can move across space.»¹ It is the act of moving that interests us here. Carpets are physical

metaphors (from ancient Greek, *metapherein*: to carry over, to transfer) of transposition, of dislocation. The carpet is a movable garden, a transposed place, a rolled-out scroll of memory, a plan of resettlement – all essentials acts of the exiled self.

Sara Badr Schmidt's rug creations are sometimes commissioned by a client for a specific space, taking into account the physical context of light, colors, views, or furnishings. Other textile works are freer, more intimate and spontaneous, where the language of abstraction communicates a moment in time and place. In rug-making, the gestures of drawing, writing, and painting are translated into weaving, and instants of thought are quite literally given texture and depth, by other hands. In Badr Schmidt's textile works, words and figures are often woven into the composition, multiplying readings (when one speaks the language) and undermining abstraction with arresting literalism.

1. Michel Foucault, "Des espaces autres" AMC, 1984.

What

Sara Badr Schmidt discovered the art of rug-making and decided to incorporate it into her creative repertoire. Her textile works tell a unique story. Created to inhabit a specific place, in harmony with a precise environment, they are also poetic pieces that provoke the imagination and the senses.

The manufacture of these rugs takes up the challenge of reinterpreting a drawing or painting into a textile work. A close collaboration with the craftsman takes place, with numerous exchanges and tests until the final result leading to an exceptional textile work. It's the balance between original design, traditional manufacturing excellence and the choice of noble materials that makes each textile work unique.

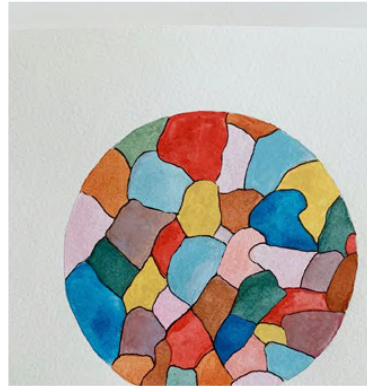
« Create for a place,
question it,
transform it. »



Made-to-measure creation...



Inspiration



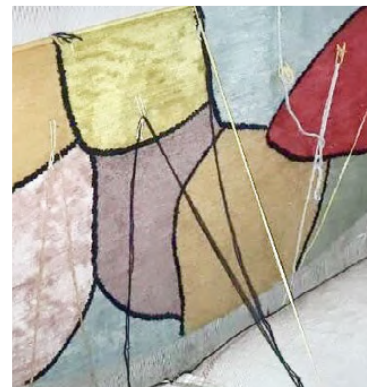
Preparatory drawing



Natural materials
(silk, cashmere, wool, linen...)



Made-to-measure colors



Handcrafted and ethical



Unique piece

How

Each rug is tailor-made to fit a specific location, allowing the artist to take into account the unique elements that characterise it in her creative process, such as the dimensions of the space, the distribution of furniture, the light, the desired use and the personality and history of its occupants. The study of the location, the simulation of different proposals, the development of the chosen concept, the choice of materials and colors and the creation of samples are the essential preliminary stages that guarantee an optimal result. Quality and ecological considerations are at the heart of Sara Badr Schmidt's textile works, which are woven only by manufacturers who respect a traditional and ethical method of production. Everything is done by hand, from spinning to dyeing, weaving and finishing. The very high density used guarantees the quality of the object, and also means that the designs are finished with the utmost precision. These works are made exclusively from natural materials such as silk, cashmere, alpaca, Himalayan wool and plant fibers, giving them a lively visual appearance while guaranteeing a texture of the utmost comfort.



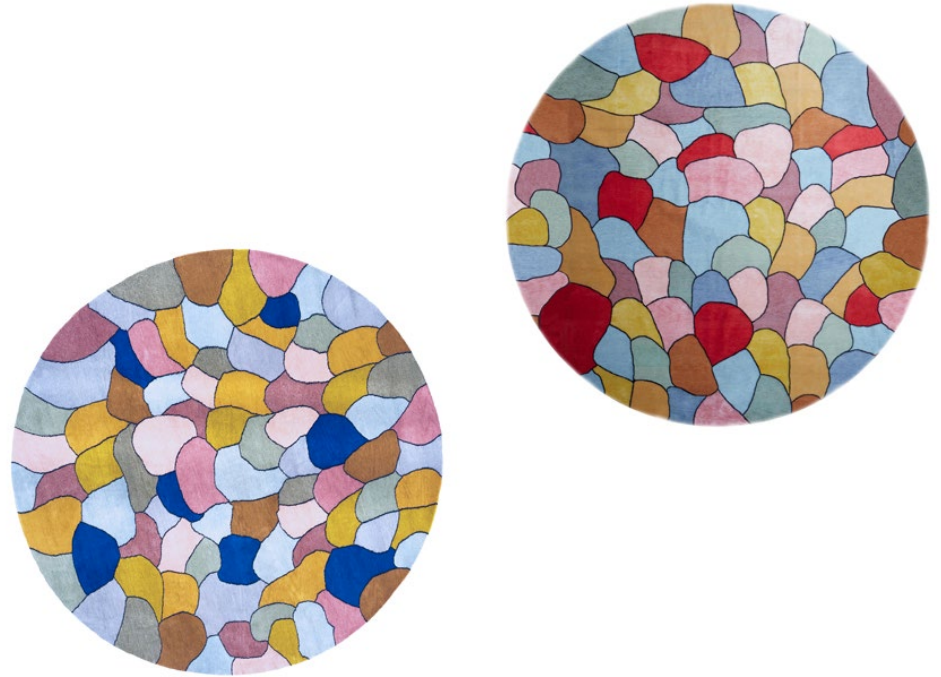
« A rug is a two-dimensional work of art, it's also a three-dimensional experience. »



Renaissance

Inspired by an Italian Renaissance painting and echoing the characteristics of stained glass from the same period, this rug is an abstract retranscription of a visual from the past in a resolutely contemporary image. The juxtaposition of several color patches of various materials and compositions makes *Renaissance* lively and silky to the touch. Available in round, square and rectangle versions, this rug is fully alive, appealing to several senses. Sight is caught by its bold colors and the play of light reflecting off the different materials, while touch enjoys feeling the silk, cashmere or wool in different places.

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









Reflection Colorshot

Reflection Colorshot is a unique mural work, born from the singular alliance of textiles and hand-blown glass. Echoing *Renaissance* rug, the artist offers an abstract and contemporary interpretation freely inspired by an Italian Renaissance painting, while rethinking the aesthetic codes of stained glass.

Sara Badr Schmidt conceived this piece as a living, tactile work, combining contrasting materials such as hand-blown glass, silk, and wool. Vibrant colors interact and enrich one another, creating a surface in tension where opacity and reflectivity, softness and brilliance coexist.

Eyelets symmetrically placed around the edge allow versatile hanging, encouraging exploration of multiple orientations and interpretations.

The viewer's gaze is reflected in the mirrors, fragmented by the textile elements and subtly tinted by the chromatic effects of the stained glass. While the form evokes a mirror, its function diverges: the reflected image is altered, fragmented, as if caught in a perceptible illusion.

Hand tufted
High density
Silk, wool and silvered hand-blown glass





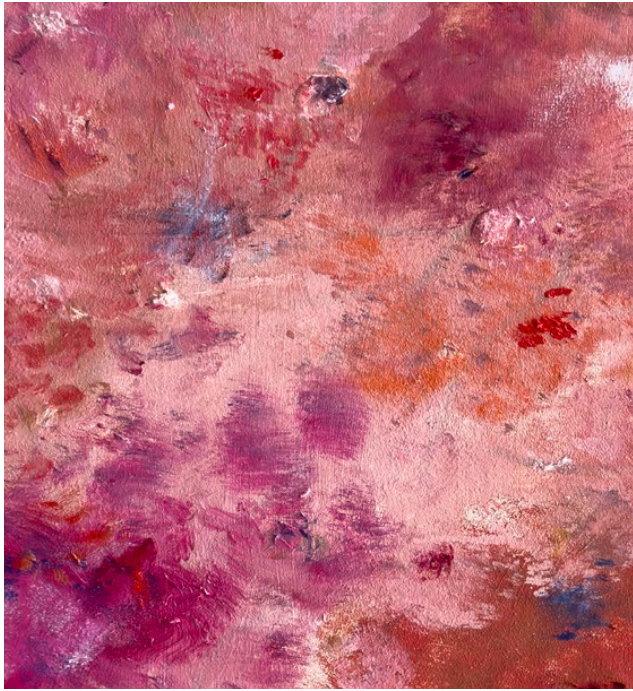
COLLECTION

Quattro Stagioni

Inspired by *The Four Seasons* by Antonio Vivaldi, this series of textile artworks translates the cyclical rhythm of time and landscapes into material form. Through four pieces, each dedicated to a season, the artist offers a sensitive and contemporary interpretation of this iconic composition, where music becomes texture, color, and movement.

As in the musical score, each season unfolds its own atmosphere, nuances, and contrasts: the delicate awakening of spring, the vibrant fullness of summer, the melancholic depth of autumn, and the quiet stillness of winter. Threads respond to one another like musical motifs, intertwining and layering to create a textile language that is both rhythmic and immersive.

These works invite a multisensory experience, where sight, touch, and imagination extend the musical emotion. They evoke the passage of the seasons as a continuous variation, a dialogue between nature and perception, memory and sensation.



COLLECTION
Quattro Stagioni

La Primavera

Oil painting and textile work.
Part of the artist's project «We left home... but what is home.»

An immersive installation that invites both the gaze and the body to enter a sensitive landscape, where an oil painting depicting a blossoming cherry tree meets a textile work spread across the floor. The latter offers a mirrored reflection, extending the image until spatial references dissolve, creating the illusion of a vast, expanding field of color.

The viewer is thus enveloped in a composition where the boundaries between surface and depth, between reality and representation, begin to blur. A subtle combination of cashmere, silk, and wool, meticulously interwoven and layered, gives rise to a vibrant, almost shifting material. The fibers capture the light and release it in changing nuances, like a sea of shimmering petals stirred by an invisible breath.

Hand knotted
Silk, cashmere and Himalayan wool
150 000 knots/m²





COLLECTION
Quattro Stagioni

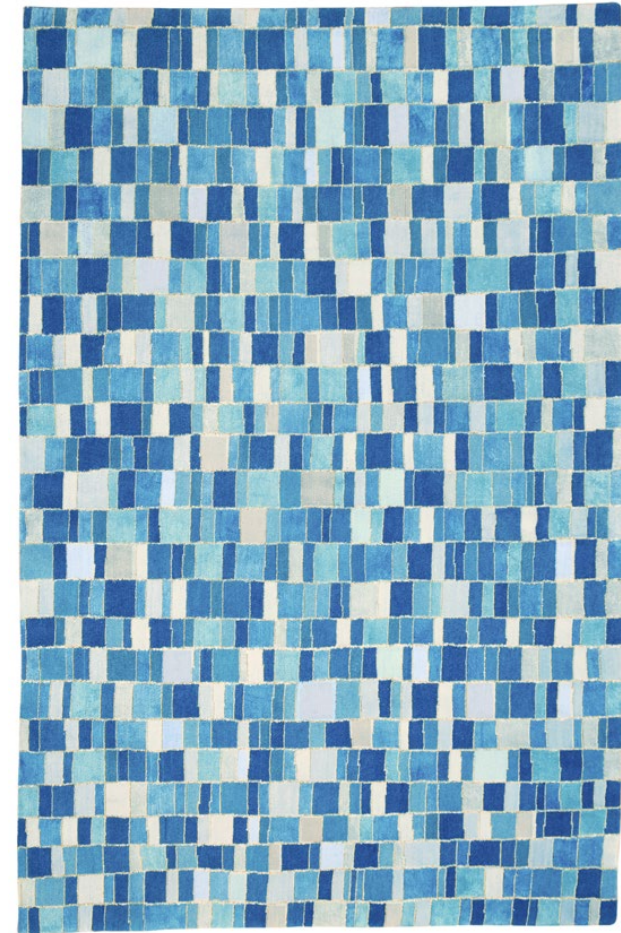
L'Estate

Imagined for a space opening onto a lush terrace, *L'Estate* is a mosaic of blue nuances in which the eye loses itself, evoking the depth and shimmering quality of water. The work creates a fluid connection between interior and exterior, extending a sense of freshness and movement.

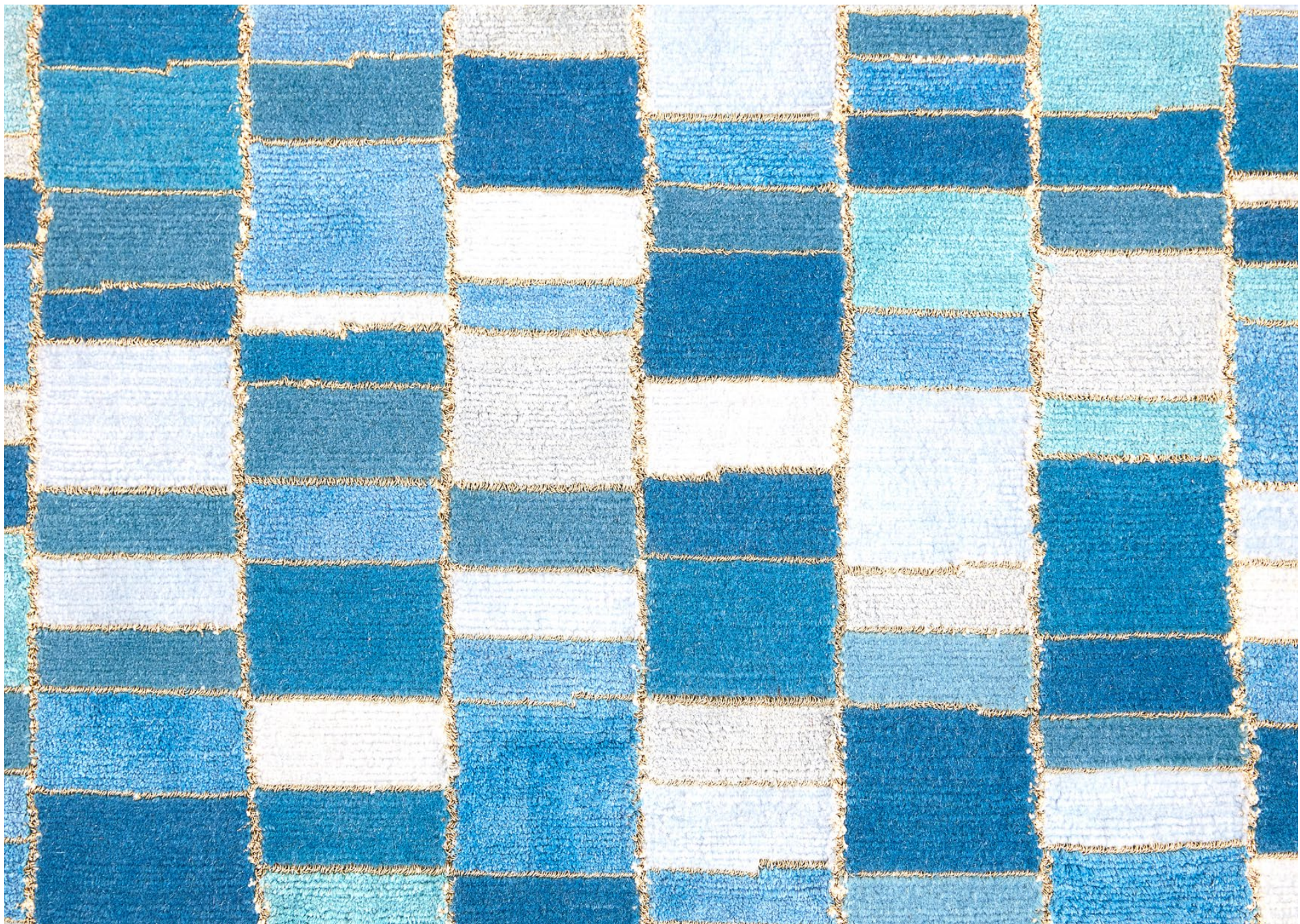
Sara Badr Schmidt draws her inspiration from her swimming laps, those suspended moments when water becomes a world of its own. For this piece, she was particularly influenced by the pattern of swimming pool tiles, whose shifting reflections transform each immersion into a sensory experience.

Crafted with exceptional artisanal expertise, *L'Estate* is a refined patchwork of textures and colors, structured by a grid of golden metallic thread. The alternation of silk, cashmere, and wool plays with light, creating subtle variations and glimmers reminiscent of the rippling surface of water. Like water in constant motion, this textile work vibrates underfoot, inviting both visual and tactile immersion.

Hand knotted
Himalayan wool, cashmere, silk and metallic yarn
300 000 knots/m²









COLLECTION

Quattro Stagioni

L'Autunno

L'Autunno draws inspiration from the nuances of autumn, envisioned here as a chromatic and sensory territory.

Woven from heathered wool, it weaves together a dialogue of tones, brick, mauve, grey, and eucalyptus green, that overlap and intertwine to create a living, almost painterly surface.

The material, both raw and nuanced, reveals a study of depth and color vibration, where each thread contributes to a subtle composition balancing harmony and contrast.

Hand knotted
Himalayan wool
150 000 knots/m²





L'Inverno

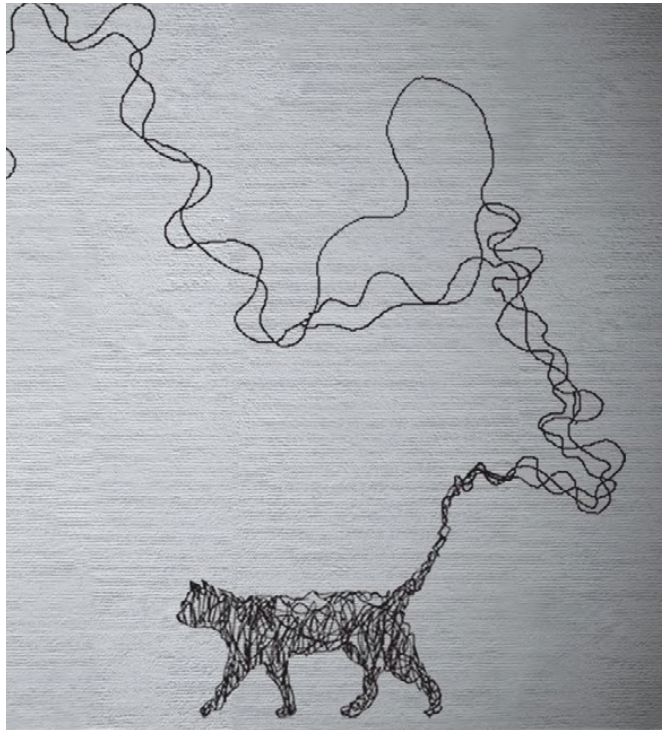
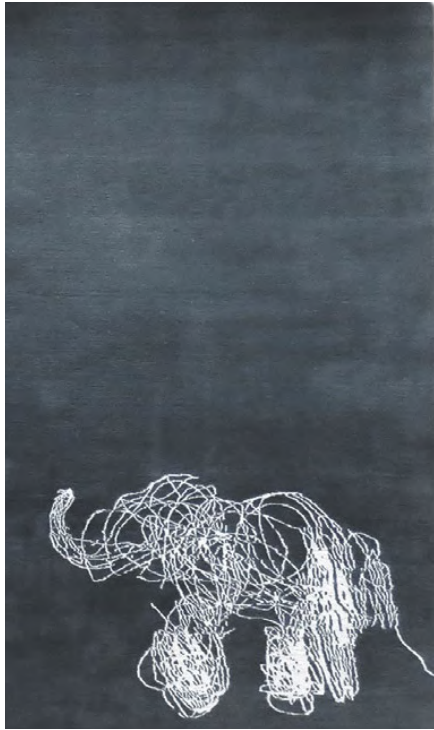
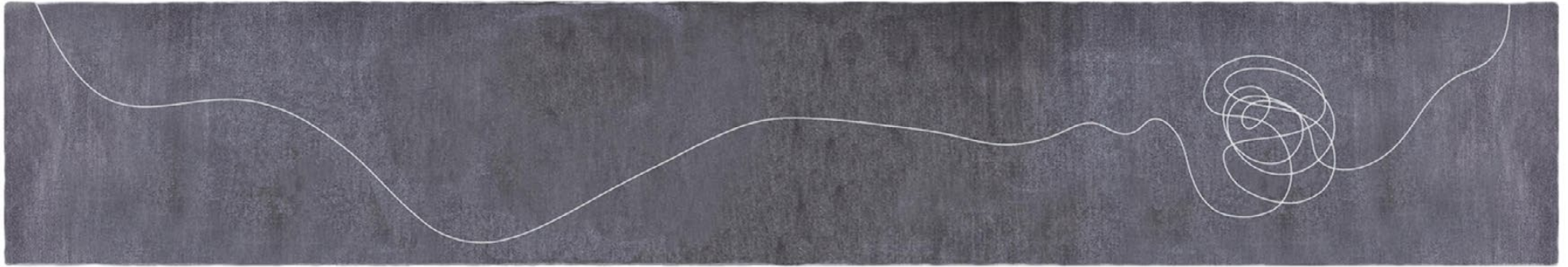
When creating this textile work, Sara Badr Schmidt sought to transpose onto the floor one of her paintings depicting branches. In the living room where the rug is to be placed, wood naturally emerges as the guiding thread of a narrative, from its origin to its combustion: the trees visible through the windows, the exposed timber frame on the ceiling, and the logs in the fireplace. Thus, on the floor, the textile piece extends this narrative through a pictorial representation of branches, as if drawn in ink on a Japanese print, and enhanced by metallic threads of gold and copper. Its light background illuminates the room, while the shifting sheen of the fibers evolves throughout the day under natural light. Like many of the artist's creations, *L'Inverno* is a tribute to nature, an inexhaustible source of her inspiration.

Hand knotted
Himalayan wool, Tencel and metallic yarn
150 000 knots/m²









COLLECTION

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 figuratives.

Each piece offers a singular experience: from a nearly naïve drawing to a more architectural composition, from an intimate object to a modular element, the line connects uses and imaginaries. It becomes a sensitive link between space and those who inhabit it, between the creative gesture and everyday experience.



COLLECTION
Follow the line

Fil Rouge

This textile work was designed for the central corridor of an art collector's apartment. A guiding thread directs footsteps to the apartment's various rooms. With this commission, the challenge for the artist was to create a textile work with a personality all its own, while adapting to the changing hangings of the collection, enhancing it like a jewel case.

Hand knotted
Himalayan wool and Tencel
150 000 knots/m²





COLLECTION
Follow the line

Cat

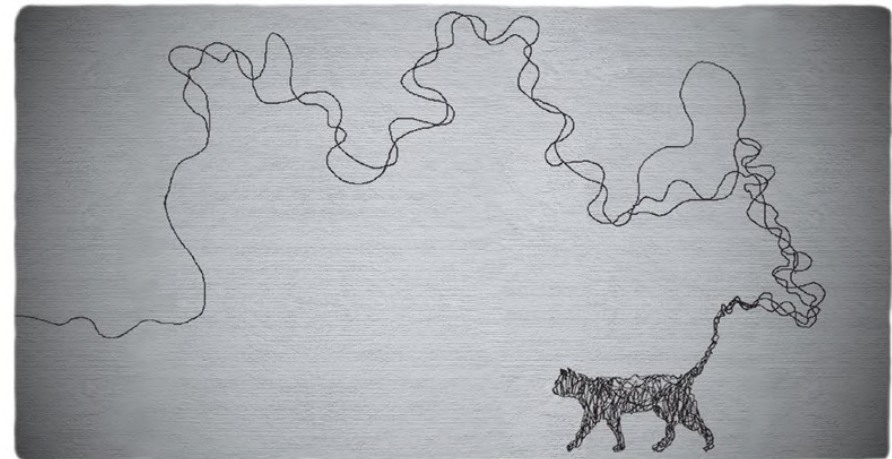
The cat of the house, inspired this rug. In the form of a cat at first, a line leads the footsteps through the living room.

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 corners of the rug have been rounded to follow the curves of the furniture and soften the angularity of the space.

The color has been designed to catch the light throughout the day modulating the overall mood of the room.

Hand knotted
Himalayan wool and Tencel
150 000 knots/m²







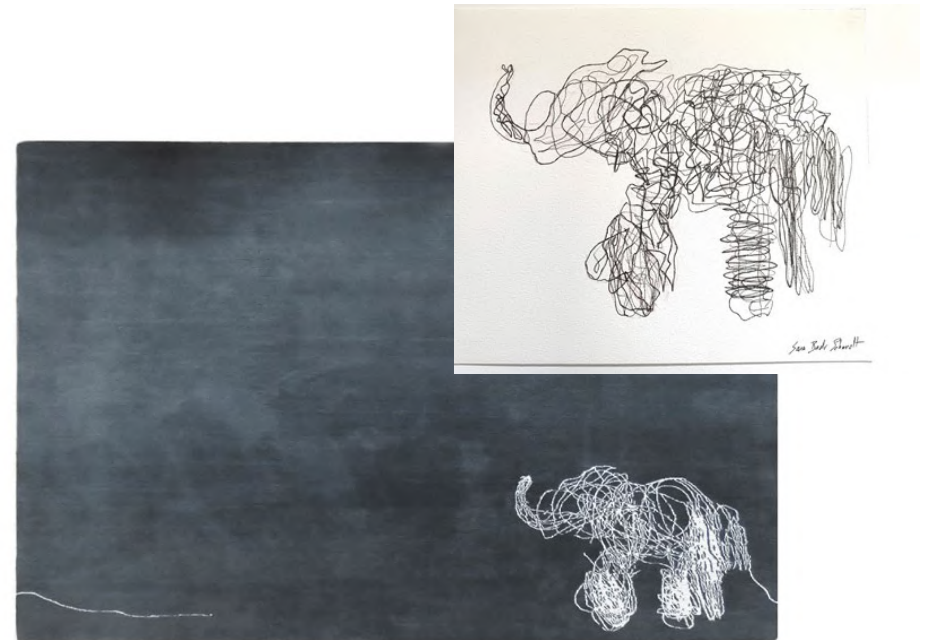


COLLECTION
Follow the line

Lucky Charm

Lucky Charm is a tangle of lines, an abstract doodle that gives rise to an identifiable shape, an elephant. The solid shade of the grey background was designed to match the elephant's skin tone. The whole thing resembles a chalk drawing on a slate board.

Hand knotted
Himalayan wool and Tencel
150 000 knots/m²





Pebbles

This series is inspired by the pebbles we pick up on our walks in the forest or along the beach. In the midst of a multitude of pebbles, the eye is drawn to one in particular. You feel an irresistible urge to put it in your pocket. It is this human experience, almost inscribed in our collective memory, that the artist has sought to retranscribe in this series of rugs.

Pebbles is another way of thinking about functional sensory work. This series of rugs, in fact composed of one or more elements, can be adapted to the needs of the moment and of each individual. Their format makes them easy to integrate into any environment. Easier to use and more mobile: either laid like a path in a corridor or stacked on top of each other to form a small sculpture, they can be scattered on the floor to create a temporary seating area. The colors have been carefully created to achieve the natural, mineral tones of pebbles.

Hand knotted
Himalayan wool and Tencel
150 000 knots/m²





Cloud

Imagined for a location with a view of the sky, Sara Badr Schmidt imagined *Cloud* as a dialogue between the ground and the sky. For this commission, the artist reproduced on a textile work a cloud she had painted on canvas.

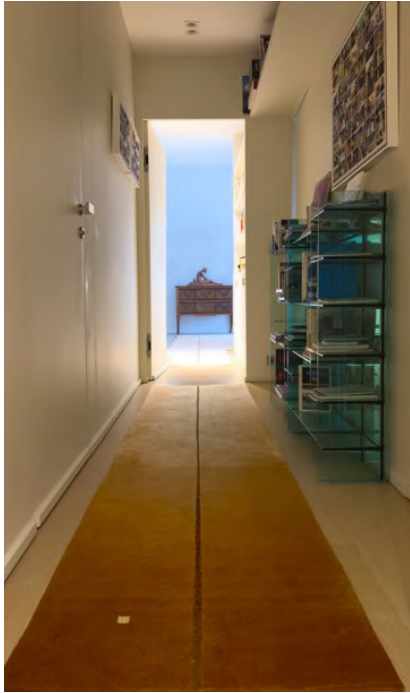
Silky plant fiber and wool were dyed to match the colors of the painting, in a subtle palette of shades of blue. The material, worked around the edges in blue wool, gradually evolves towards the center in silky plant fiber to reproduce the visual depth of the sky and the brilliant appearance of the clouds, vectors of light. The artist wanted the fibers to be very lightly shaved to preserve a soft, wispy, cloud-like appearance.

Hand tufted
High density
Silk and wool









COLLECTION

The Golden Project

The Golden Project is a series of textile works designed to resonate with the *Cloud* work. Comprising five pieces, *Golden Sun*, *Golden Lines*, *Golden Dust*, *Golden Path* and *Golden Constellation*, this series explores light and its multiple reflections.

For this project, Sara Badr Schmidt draws her inspiration from the knowledge and symbols of ancient civilisations: a Chinese proverb, the solar observatory engraved on the floor of Palermo Cathedral and a symbolic triad inherited from classical antiquity. These references are woven subtly into his work, creating a dialogue between past and present, abstraction and geometry.



Golden Sun

A golden sun shines down from the centre of the textile, echoing the cloud represented on the work of art a few metres away.

This creation is inspired by a symbolic triad inherited from classical antiquity, in which the sun, the heart and gold are intimately linked. The artist has also drawn on the design of a solar observatory engraved on the floor of Palermo Cathedral, reinterpreting its lines with contemporary finesse.

The central sun is framed by copper and linen fibres, elegantly structuring the space. A removable round piece can cover its centre, transforming the work into an evolving narrative in which the eclipse becomes an integral part of it.

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





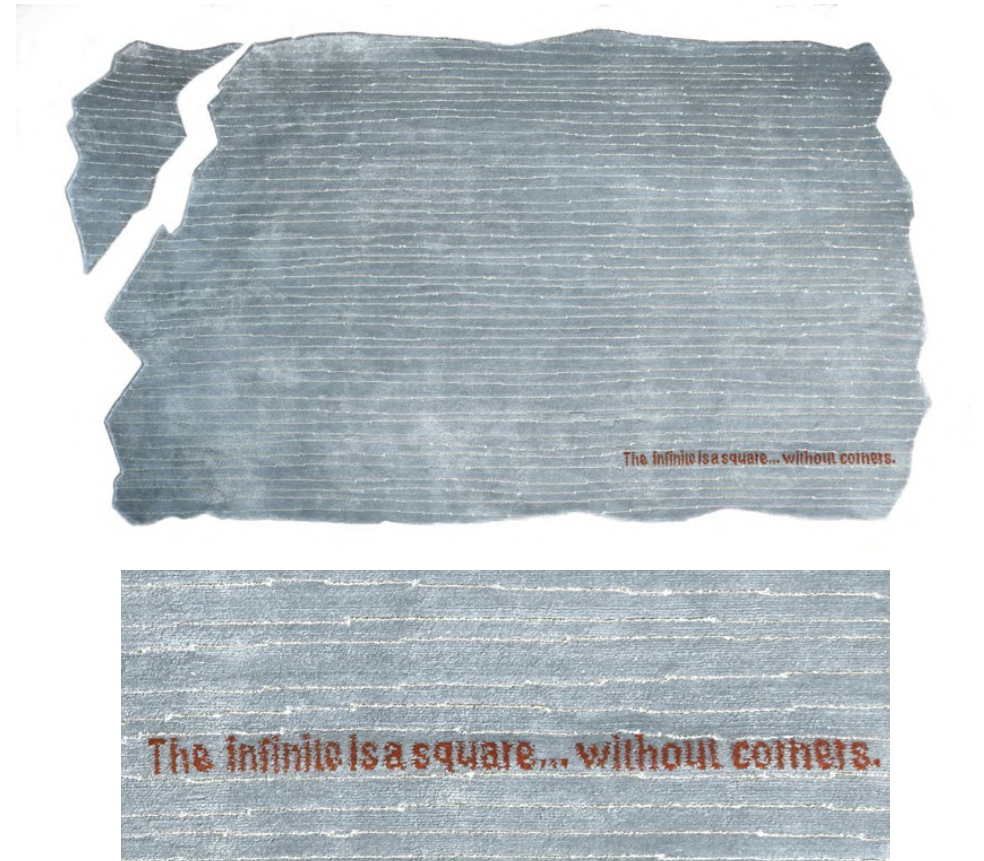
Golden Lines

In one corner, an ancient Chinese proverb is revealed: «The infinite is a square without corners.»

Made from silk, this work captures the brilliance and subtle nuances of eucalyptus leaves, a delicate balance of green, grey and blue. Its irregular edges evoke the torn outline of paper, reinforcing the illusion of a fragment suspended in time.

Thanks to its exceptionally fine knotting, *Golden Lines* reproduces the lines of the letters with remarkable precision, transforming the written word into a textile motif.

Hand knotted
Silk, cashmere and metallic fiber
300 000 knots/m²



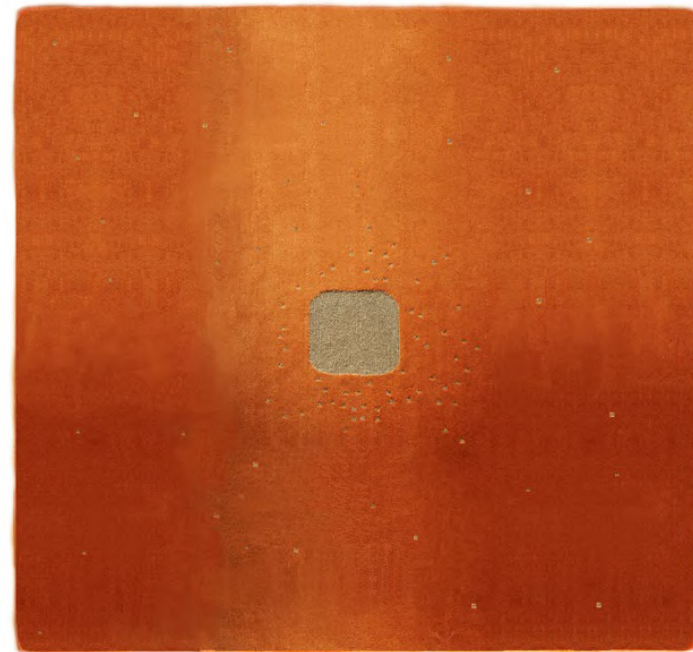


Golden Dust

With *Golden Dust*, Sara Badr Schmidt gives visual resonance to the phrase inscribed on the textile work *Golden Lines*, placed a few metres away: «The infinite is a square without corners».

In the centre, a square with rounded corners glows, echoing the sun in *Golden Sun*. Around it, a constellation of small golden squares seems to float and gradually come together, like luminous dust converging on its core. The deep orange background intensifies this composition, providing a vibrant backdrop for this dance of suspended particles.

Hand knotted
Himalayan wool, Tencel and metallic fiber
150 000 knots/m²





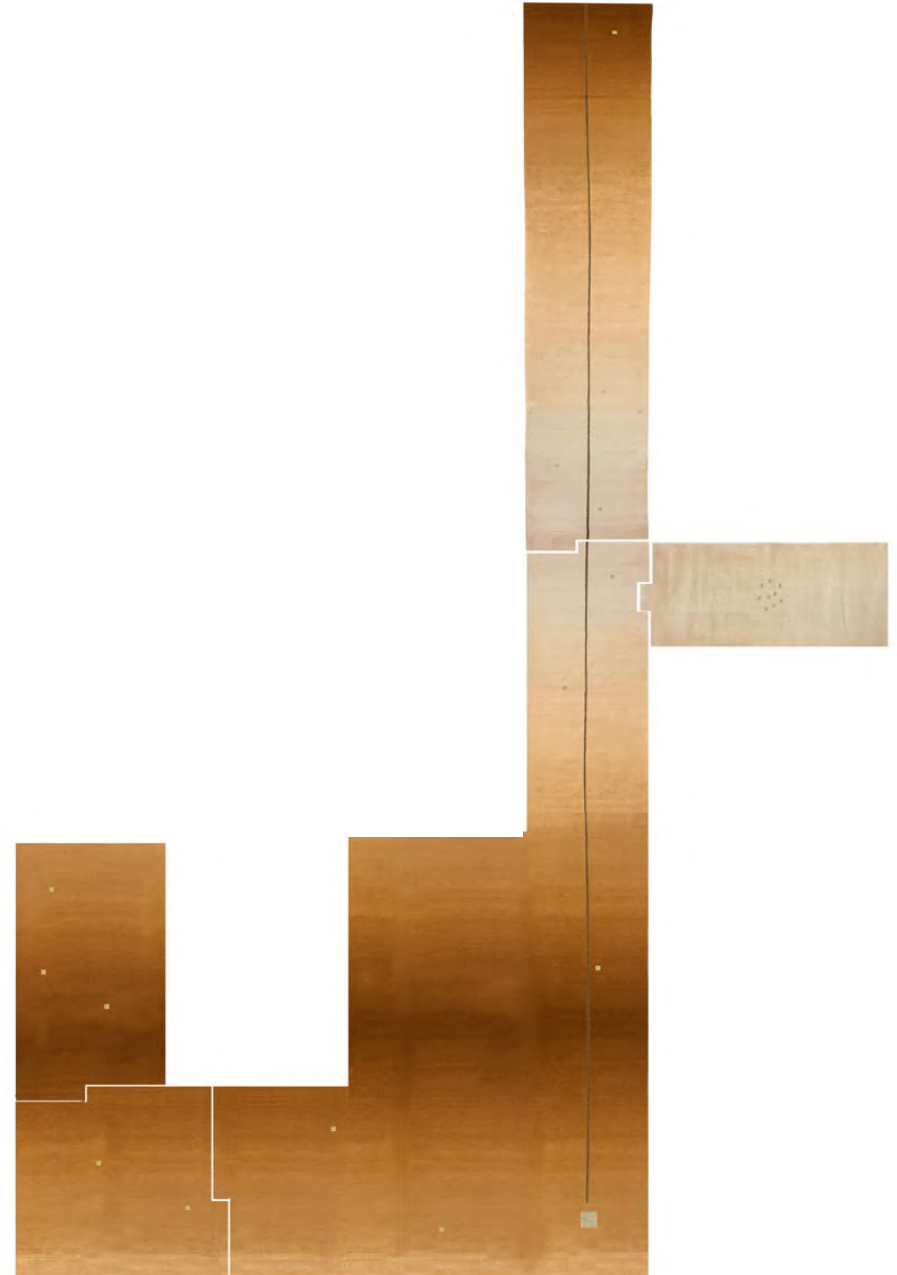
Golden Path

Golden Path guides your steps through the corridor leading to the private area of the flat.

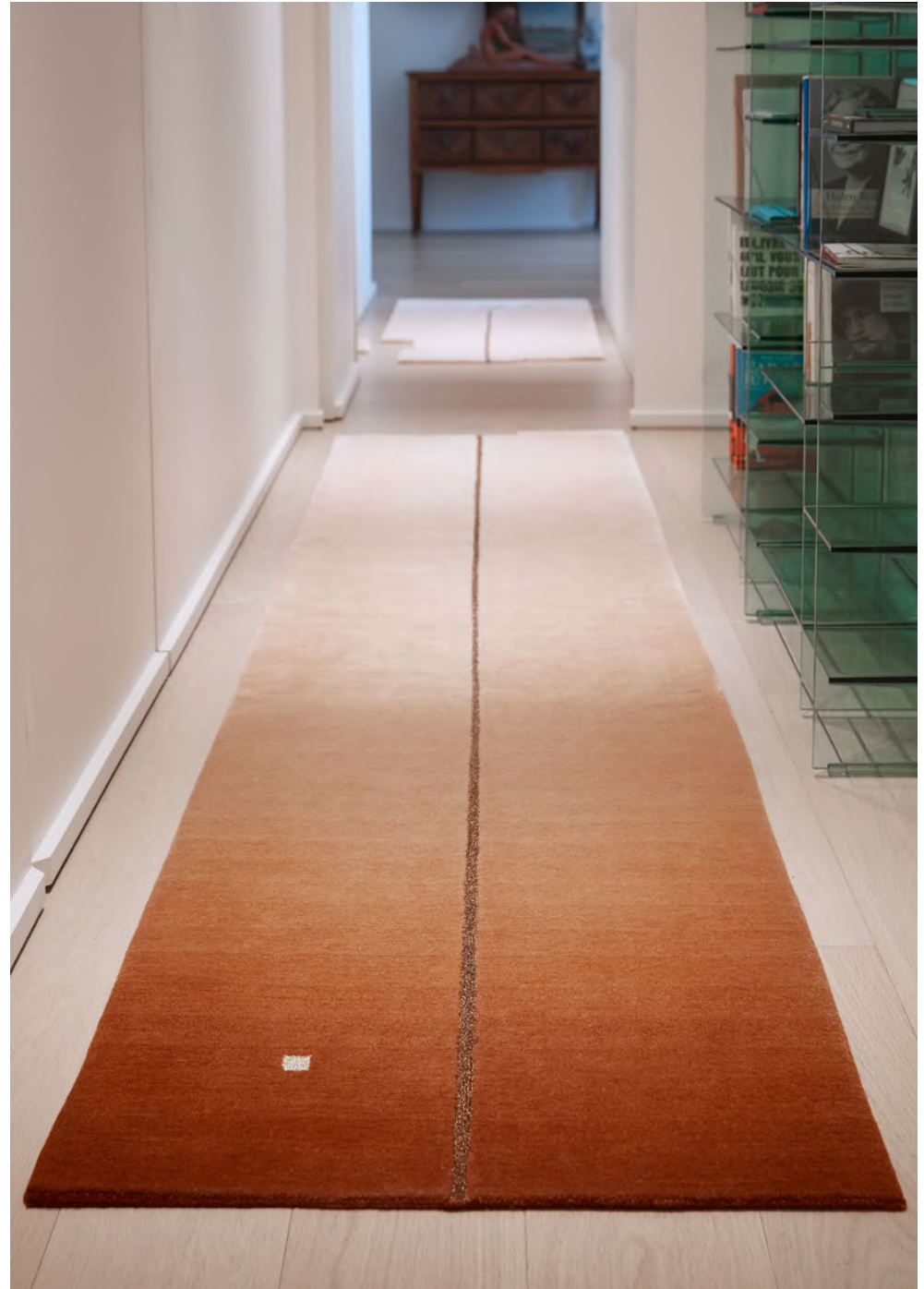
Inspired by the design of a solar observatory on the floor of Palermo Cathedral, a central line in bronze-coloured metallic yarn runs through this exceptional rug. Made up of five pieces that fit together like a jigsaw puzzle, this textile work adapts harmoniously to the space: the first part covers the hallway, while the second enters the bedroom. The third branches off into the dressing room, with nine small gold squares at its centre. In the bedroom, the rug gently curves around the bed, wrapping its feet in a controlled play of shapes.

A subtle gradation emphasises its perspective: wool gradually gives way to silk, while cashmere dominates the area leading to the dressing room. Finally, a refined blend of wool and silk adorns the bedroom. More than just a decorative element, this evolution of materials transforms every step into a unique sensory experience.

Hand knotted
Silk, cashmere, Himalayan wool and metallic fiber
150 000 knots/m²









Cose Naturali

Foliage, flowers, natural elements... *Cose Naturali* pays homage to one of the major themes in art since the 16th century: the still life, sublimated in particular by the Dutch masters.

To retranscribe the effects of transparency and depth characteristic of painting, Sara Badr Schmidt has meticulously selected a combination of noble materials: silk, wool and cashmere. An extremely dense knotting enhances the effect, giving the rug a remarkable quality of execution.

The textile work is produced in a similar way to a painting: touches of colour have been applied gradually, following the feel of the eye and sculpting the volumes to give an illusion of three-dimensionality.

The richness of the textures is immediately apparent to the touch. The intertwining of silk, cashmere and wool creates a subtle sensation of contrast, while the density of the rug gives an unrivalled impression of comfort.

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









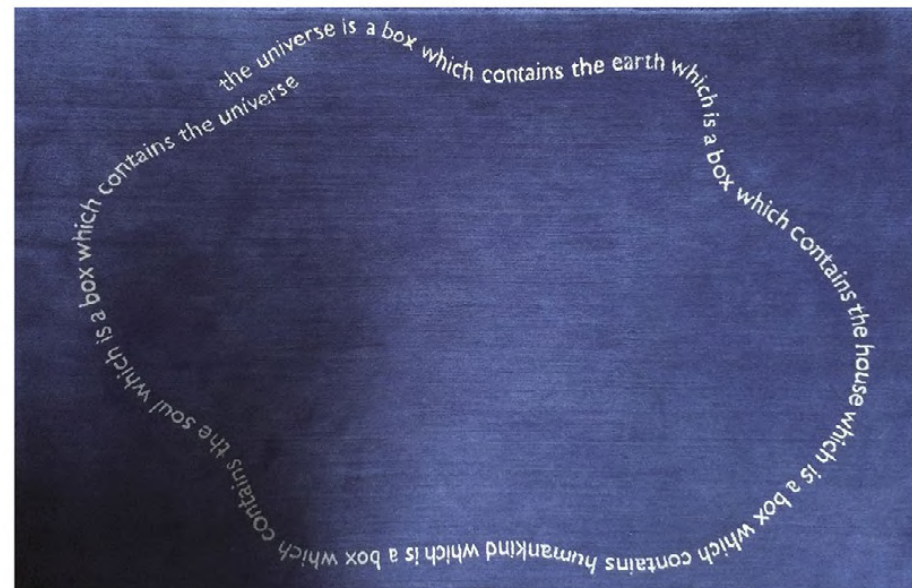
Universe

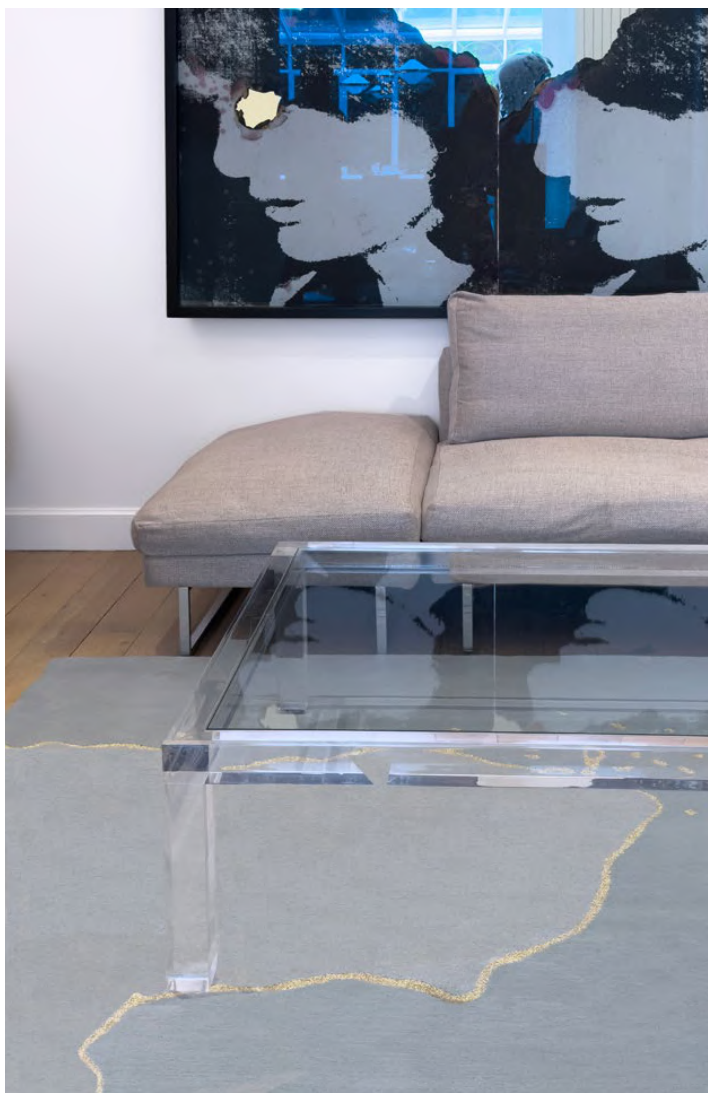
«The universe is a box which contains the earth
which is a box which contains the house
which is a box which contains the humankind
which is a box which contains the soul
which is a box which contains the universe»

Inspired by a work integrated into one of the artist's installations, this philosophical reflection is set against a monochrome background with an extremely dense weave that becomes the rug's common thread.

Minimalist in form, *Universe* stands out for the complexity of its construction. Its high-precision knotting ensures that the characters are perfectly fine and sharp, giving the whole a singular rigour and depth.

Hand knotted
Himalayan wool and silk
300 000 knots/m²





Resilience

Resilience unfolds in two parts, created to accompany the succession of spaces in a private mansion. Its exceptional feel envelops the room in a sensation of comfort and well-being, inviting you into a unique sensory experience.

Inspired by the philosophy of Kintsugi, the Japanese art of sublime repair, this textile work celebrates the beauty of scars and the strength that comes from cracks. Like objects glued back together with fine gold, it conveys the idea that every imperfection, far from altering, contributes to the richness and history of a place. His meticulous weaving combines textures and reflections to evoke the golden glints of Kintsugi, playing with light and perspective. Each step reveals a subtle dialogue between tradition and modernity, between resilience and rebirth.

Hand knotted
Himalayan wool and metallic thread
150 000 nœuds/m²





Moss

Organic and tactile, *Moss* visually extends the outdoor garden to the heart of the indoor space. Inspired by a childhood drawing, Sara Badr Schmidt has captured the marks of time on the paper sheet, frayed edges, faded ink, to create a textile work with a living, evolving texture.

Like the moss that colonises the surfaces, small tufts of varying composition emerge from a flat background, creating a subtle play of heights that enriches the visual and tactile experience. Its irregular edges and visible cracks are reminiscent of the roughness of natural soil, evoking the roughness and changing contours of a garden.

To convey this organic quality, the artist has exploited the full range of hand-knotted rug techniques. Each material plays a precise role: linen draws the furrows, while a mixture of silky plant fibres and wool structures the background and the tufts of moss. The shades of green, achieved through meticulous dyeing, vary subtly from one section to the next, giving *Moss* a unique chromatic depth.

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









Terracotta

Terracotta is a rug conceived as a living material, rooted between land and sea.

It evokes hand-shaped pottery, marked by time, with its warm nuances, subtle irregularities and organic textures.

Its terracotta tones, inspired by fired clay and Mediterranean soils, naturally converse with a mineral, monochrome interior. Variations in relief and color recall layers of earth, pebbles polished by the waves, and raw landscapes surrounding the home.

Both restrained and deeply warm, *Terracotta* brings a calm, enveloping presence. It connects interior and exterior, inviting nature and the sea into the living space as a seamless, soothing continuation.

A rug like a landscape, crafted to endure, where material tells a story of earth, light, and silence.

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





« Home is not where you were
born ; home is where all your
attempts to escape cease.. »

Naguib Mahfouz

Home

Home evokes an inner place, not a point on a map, but a moment of calm.

Made of silk, its tone recalls the soft hue of eucalyptus leaves, crossed by very fine golden lines that catch the light.

Its organic form settles freely at the heart of a space surrounded by a collection of artworks, with which it enters into dialogue without ever submitting to them.

A second, smaller rug, placed at the entrance, announces its presence like a sensitive threshold.

Here, home is not an origin, but the place where one stops running.

Hand knotted
Silk, cashmere and metallic yarn
300 000 nœuds/m²





ere you were born; home to where all your attempts
to attain the



Golden Cage

Golden Cage, inspired by Jacques Prévert's poem *Pour faire le portrait d'un oiseau*, translates a reflection on waiting, absence and freedom into the language of textiles.

A grid of golden threads forms a cage whose weave evokes both protection and confinement. An opening in the mesh, like a possible passage, gives way to an escape route: it is through this crack that the bird is said to have flown away.

A subtle gradation of materials, from wool to plant-based silk, interacts with the light.

A bronze bird accompanies *Golden Cage* without ever settling upon it. It can be placed nearby, moved, almost forgotten elsewhere in the space. Its mobility extends the narrative beyond the tapestry, suggesting that the essence lies not in the representation but in what is released from it.

What remains is the trace, the void, and this tension between what holds back and what opens up. Through this textile work, the idea of a comfort that confines as much as it reassures takes shape in the background, along with the ever-present possibility of breaking free from it.

Hand knotted
Himalayan wool and metallic yarn
150 000 nœuds/m²





« First, paint a cage
with an open door
then paint something pretty
something simple
something beautiful
something useful
for the bird »

Jacques Prévert

Excerpt from the poem
Pour faire le portrait d'un oiseau





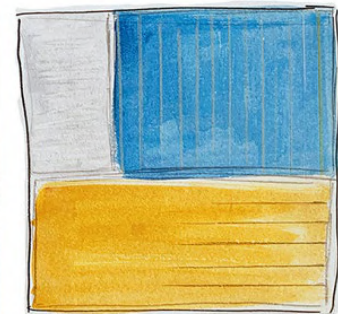
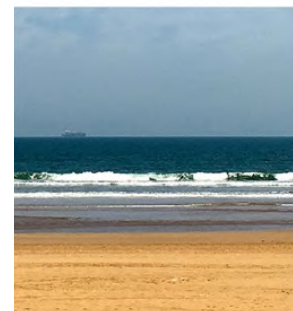
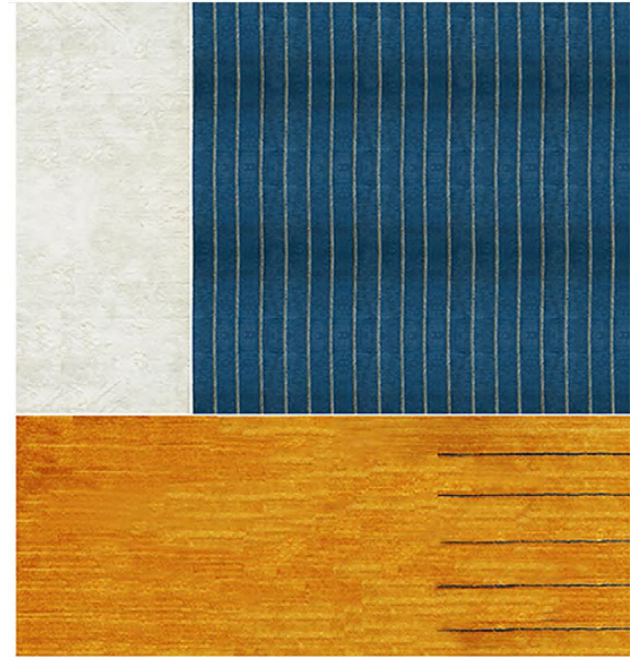
The Beach

For this composition, Sara Badr Schmidt was inspired by a photograph she took of a beach, capturing the horizon in three almost abstract geometric bands: the sky, the sea and the sand. This timeless, minimalist image gave rise to *The Beach*, a modular textile work that invites you to recompose your interior landscape.

The Beach is made up of three removable and interchangeable colour fields, so you can rearrange the whole to suit your mood and space. Each part, made from a different material, wool, silk and banana fibre, interacts with the light in a unique way, changing with the passing hours.

The subtle sheen of the silk evokes the transparency and shimmer of water, while the mattness of the wool is reminiscent of the softness of sand. Banana fibre captures and diffuses light with a changing texture, echoing the evanescence of the sky and the infinite variations of the atmosphere. *The Beach* is an ode to nature and movement, a textile landscape to be recomposed as the mood takes you.

Hand knotted
Silk, Himalayan wool and banana fiber
150 000 knots/m²





Pause

Designed for the relaxation area of a house with resolutely contemporary architecture, nestled in the heart of a natural setting, this textile work in vibrant colors is a veritable ode to lightness and gaiety.

Inspired by the famous television test pattern that once marked the end of programs, it bears the word "pause", as an invitation to slow down and take a moment out of time, alone, with family or friends. Its playful, bold colors, subtly interwoven in a finely woven gradient, add a dynamic, cheerful touch to the space, while creating a soothing, warm atmosphere.

Soft and plush underfoot, this textile work of art offers incomparable comfort, transforming every moment of rest into a unique sensory experience. It becomes a veritable cocoon of well-being, infusing the room with positive energy and a feeling of harmony.

Hand knotted
Himalayan wool and Tencel
150 000 knots/m²





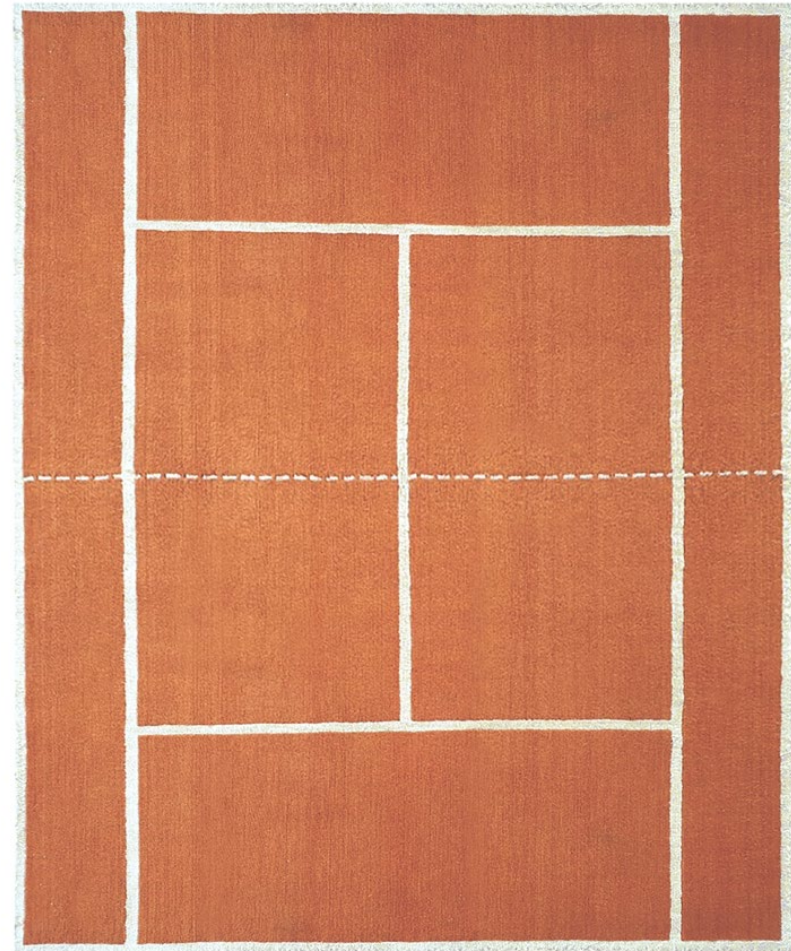
Smash

Smash stands out as a centerpiece that structures space with originality. Like a carefully delineated playground, this textile work defines a precise area on the floor, instantly creating a dynamic, playful atmosphere.

The artist paid particular attention to the development of color, seeking to accurately capture the deep hue and matte appearance characteristic of clay. The result, both authentic and sophisticated, evokes the timeless elegance of legendary courts. To reinforce this effect, the white lines, a faithful echo of the markings on a real tennis court, have been crafted in linen and underlined by delicate chasing, bringing relief and precision to the whole.

Smash transforms space into a field of expression where the energy of the game is combined with contemporary aesthetics.

Hand knotted
Himalayan wool and linen
150 000 knots/m²





Survól

Created for a home rooted in nature, *Survól* draws inspiration from the surrounding landscape and the passage of migratory birds flying overhead. Their light silhouettes punctuate the surface like traces in motion, subtle and alive.

The rug's color gradient echoes the tones of the wooden floor. It unfolds with great subtlety, moving seamlessly from one color to another without interruption. Particularly complex to achieve, this nuanced work brings depth and softness to the whole.

Both grounded in materiality and open to the sky, this rug creates a natural connection between the interior, the landscape, and the rhythm of the seasons.

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





Resonance

Sara Badr Schmidt created this bespoke textile work in perfect harmony with the architecture of the room it covers. The pattern is directly inspired by the frieze on the ceiling, which is interpreted in a contemporary way: the rectangular geometric elements follow each other in a fluid gradation around the edge, while the stylised, airy floral ornaments spread out lightly across the whole rug. The whole is sublimated by a silk gradation in shades of ochre, evoking the patina of time and the richness of the textures.

This work doesn't just dress up the space; it creates a subtle dialogue between floor and ceiling, between tradition and modernity, between memory and reinvention. Its surface, where the shimmering softness of silk contrasts with the organic roughness of nettle fibre, plays with the light and creates a shimmering effect, reminiscent of a lake glistening in the sunlight. A unique piece that combines craftsmanship and artistic sensitivity, revealing all the depth and richness of the space it occupies.

Hand knotted
Nettle fiber and silk
300 000 knots/m²





Puddle

The vision of a melting candle inspired the creation of the *Puddle* textile work, whose organic design evokes the fluidity and spontaneity of molten wax.

Composed of two superimposed thin layers, *Puddle* plays on contrasts in texture and volume to offer a unique visual and tactile experience. By freeing herself from conventional rectangular shapes, Sara Badr Schmidt invites a more intuitive approach to rugs.

Despite its size, this textile work gives off an impression of lightness and elegance. Its singular character makes it a centrepiece that dresses up a space with originality and subtlety.

To ensure that *Puddle* blends harmoniously into its surroundings, several full-scale models were made, ensuring that it would fit perfectly with the furniture and volumes of the room. The artist devised openings in the top layer of the rug, subtly revealing the bottom layer and creating a play of shadows and depths that enriches its aesthetic dimension.



Hand knotted
Himalayan wool
150 000 knots/m²



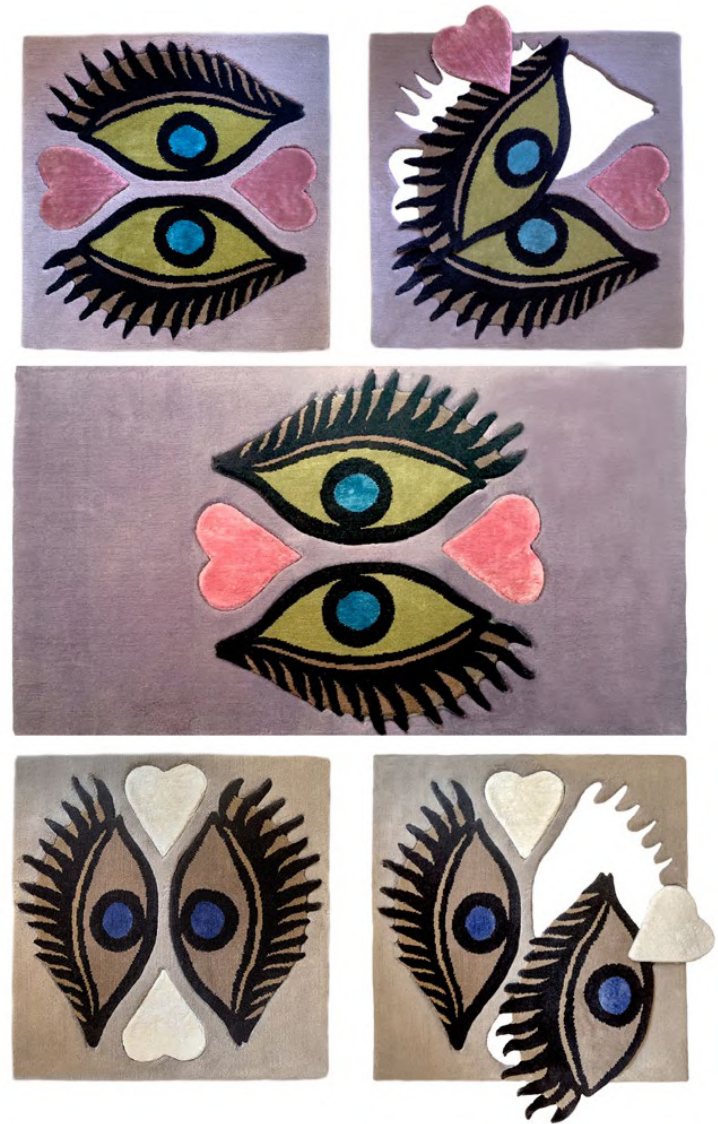
Talisman

With *Talisman*, Sara Badr Schmidt revisits the evil eye charm, an ancestral symbol of protection widely used in the Middle East. This textile work embodies an approach that is both aesthetic and functional, where creation and tradition meet.

The founding idea behind *Talisman* is versatility: designed to be modular, this rug can also be used as a seat cushion. Like a jigsaw puzzle, its different parts are removable and can be assembled or separated as required.

Decorative, playful and functional, *Talisman* is a protective textile work of art that invites interaction and personalisation of space.

Hand knotted
Himalayan wool and Tencel
150 000 knots/m²





sara@sarabadrshmidt.com
+33 6 73 73 97 36
1, rue Séguier, 75006 Paris, France
www.sarabadrshmidt.com
@sarabadrshmidt

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Saleh Barakat Gallery

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Nina Slavcheva
Sara Badr Schmidt



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