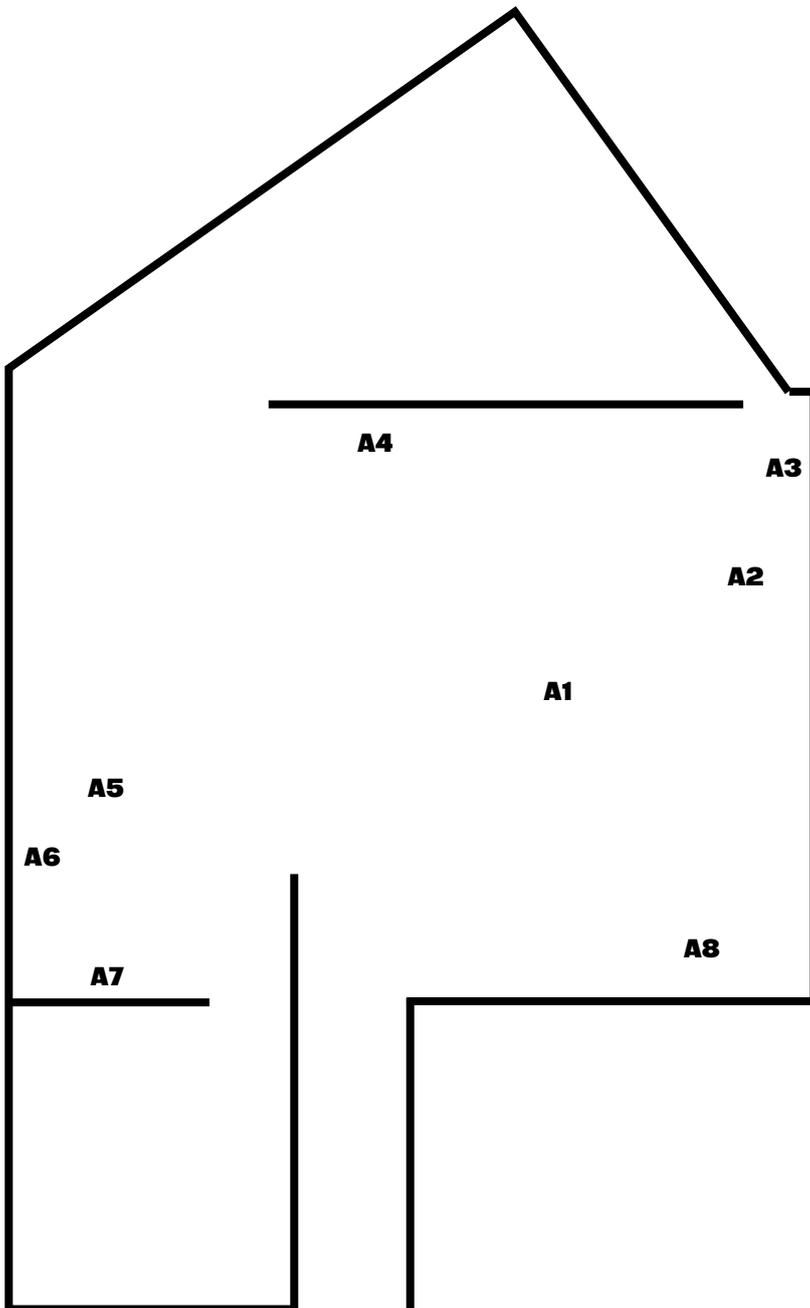


Stéphanie Saadé
BUILDING A HOME WITH TIME
AUGUST 27 – OCTOBER 16, 2016



Stéphanie Saadé's works take as a departure point the moment when one becomes estranged from his/her surroundings. The artist explores the shape, or the shapes of distance, and makes them visible. A process of Artificial Nostalgia is developed, through which strange locations, familiar to the artist, are assembled. The nature of links is questioned, their persistence or their ephemerality.

In her exhibition *BUILDING A HOME WITH TIME* Lebanese artist Saadé explores various aesthetics of time-space, derived in part from her personal history, memories of locality and childhood, ruminations about displacement and in so doing relates poetry to the realm of time. It features new works by Saadé, including *MAGIC HOURS*, *BUILDING A HOME WITH TIME* and *A PLAY OF ONE ACTRESS*.



A1

Building a Home with Time

2016

2,832 bricks, cement

12 x 599 x 629 x 277,5cm

A2

Re-enactment LB/ Chandelier

2012

Old chandelier, Plum Blossom Energy-Saving lamp, cable, plug

Dimensions variable

A3

Re-Enactment NL/ Lock

2016

Lock in wall

Height: 160cm

A4

Re-Enactment CH/ Abus

2013

Nickel handles, chain, padlock from the brand ABUS

10 x 50 x 100cm

A5

Under Cover

2012–2016

Printed photograph (75 x 200cm), blanket (160 x 210cm)

75 x 50 x 23.5cm

A6

Sensitive Hammer

2014

Handmade hammer, wood, aluminum, paint
1,7 x 9,5 x 26,5cm

A7

A Play of One Actress (Minna Wünderlich)

2014–2016

Script, performance, video

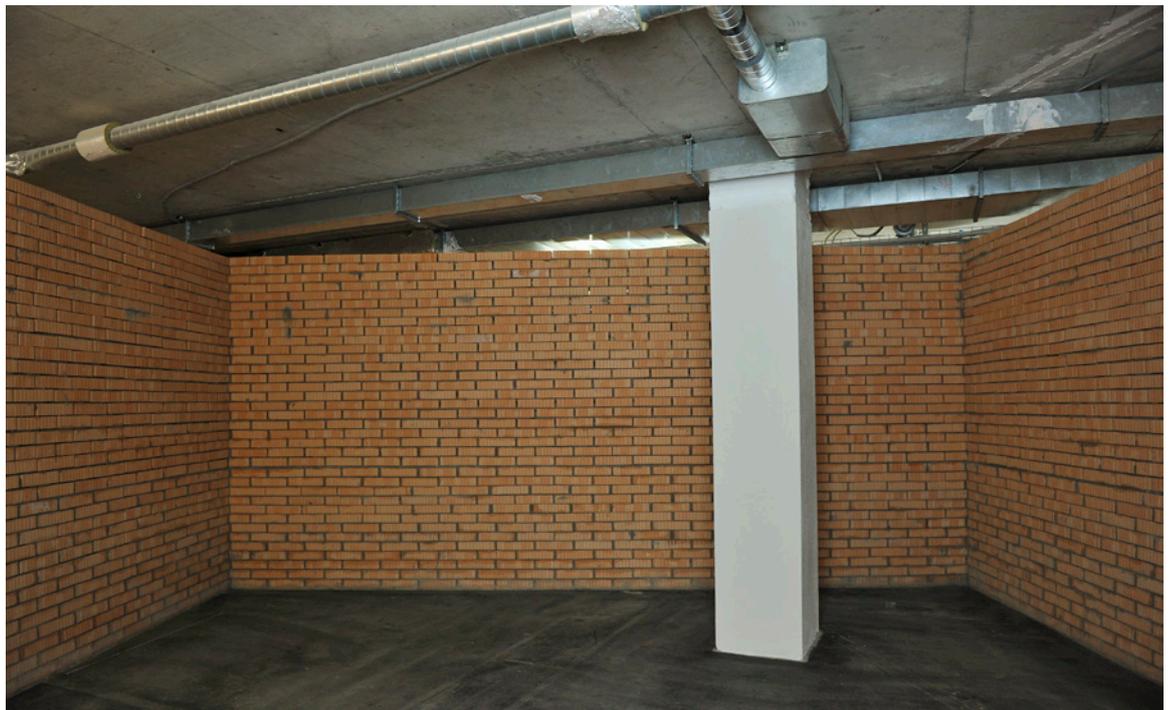
A8

Magic Hours

2016

29 prints on plexiglass, 5 x 8,8cm each, screenshots of mobile phone display, taken between March 21 and end of March, 2016, and June 1 and June 20, 2016

Dimensions variable



BUILDING A HOME WITH TIME (2016), the centerpiece of the exhibition, is a large-scale installation, recalling the spatial semblance of a room. The room is proportional to the artist's childhood room, and has been built with 2,832 bricks. This number is the exact number of days between Saadé's date of birth and the end of the Lebanese Civil War.

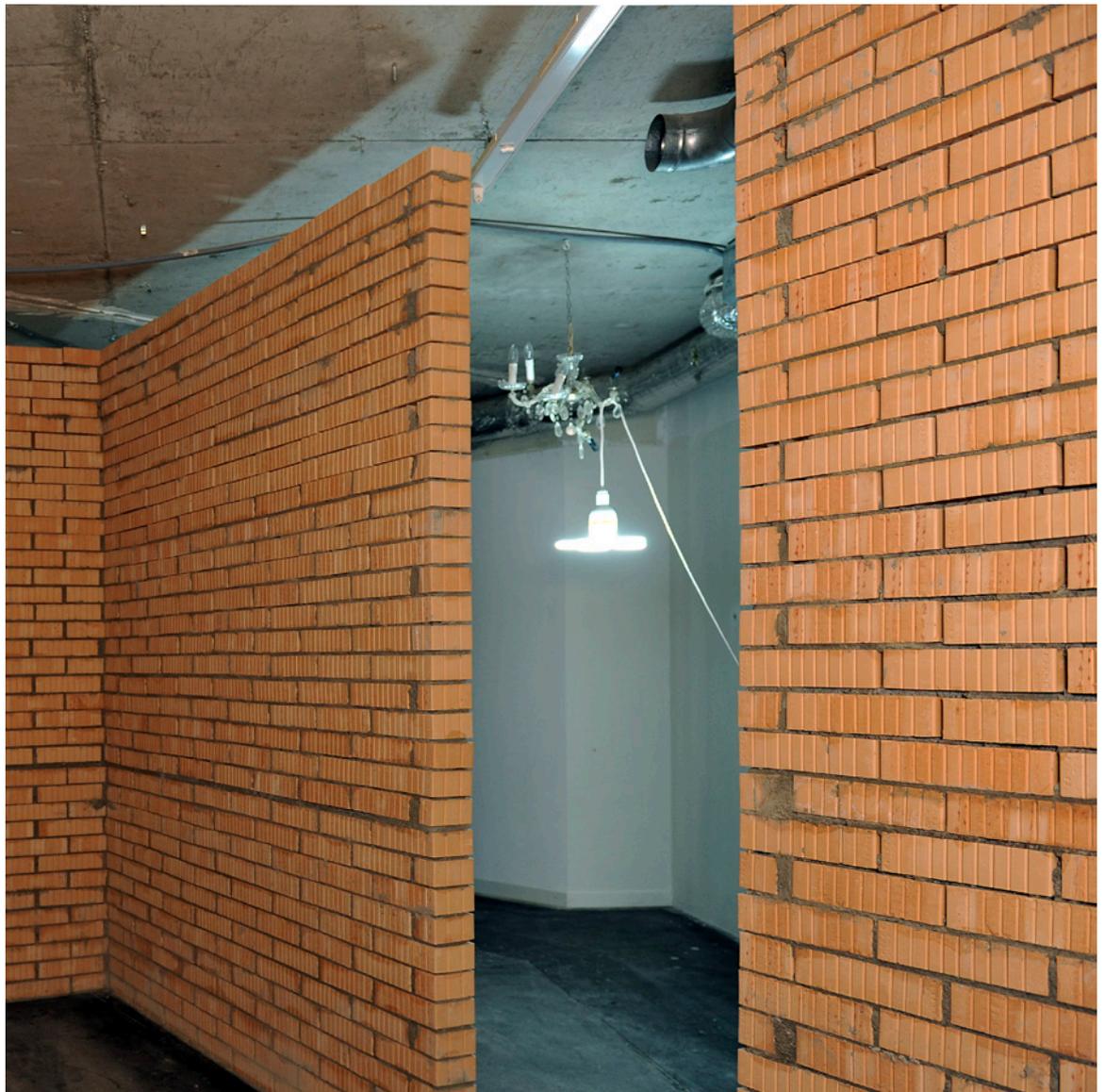
This incidentally also corresponds roughly to the number of days in early childhood, which ends around the age of eight. Inseparable and aligned, this violent political event, the war, and what is usually thought of to be a very sweet moment in life, early childhood, give shape to a space. With its simplicity this rough construction alludes to a shelter, whether it is one that children like to play in, or one where cover is sought; It is also reminiscent of unfinished houses, visible all over Lebanon, never completed but playing an important aesthetical role in the Lebanese landscape. After the end of the exhibition, the room will be destroyed.

A2

Re-enactment LB/ Chandelier (2012)

Old chandelier, Plum Blossom Energy-Saving lamp, cable, plug. Dimensions variable.

Unique
Variation of 5 (5 of 5) + 1AP





A configuration seen in a traditional Beirut house—a lamp used as a support for another lamp—is reproduced. A relationship develops between two generations of objects. *RE-ENACTMENT* (ongoing series, 2013-present) is centred on objects fabricated by others, that the artist reproduces. Encountered by chance in different places, the chosen objects escape standardization. They have been conceived according to a strange logic, different from the artist's own. Through the process of reproduction, this foreign logic is appropriated. The re-created objects surpass practicality. *RE-ENACTMENT* generates a slow collection of unimportant, neglected objects, which quickly would disappear otherwise. The lifetime of the objects is extended.



A lock inserted into a wall, at the height of the head, originally encountered by the artist in Maastricht, is reproduced.



A closing system, formed by a chain taking the shape of a triangle with a lock with the brand Abus is reproduced. It is the way that a formica closet, which the artist discovered in Bern, is re-enacted.



A piece of sky, extracted from a childhood photograph, is enlarged and folded together with a blanket.

A6

Sensitive Hammer (2014)

Handmade hammer, wood, aluminum, paint, 1,7 x 9,5 x 26,5cm

Unique



A hammer's head is made out of a malleable metal, keeping the trace of every hit that it strikes. It is the artist's own hammer, used while making works and while installing shows.

A7

A Play of One Actress (Minna Wünderlich) (2014–2016)

Printed script, performance, video

Edition of 5 + 2 A.P.





In another newly realized work, *A PLAY OF ONE ACTRESS*, Saadé looks at the surreality and construction of memory and personality: What do we selectively or unconsciously remember or grasp onto and why? In which instances does memory fail us and why? Saadé has asked a 33-year-old actress Minna Wüdrich, to recall, for the period of one month—the month of her birthday—all the verses she remembers from all of the theatre performances that she had ever played in. Fragments of plays surface, while others are completely forgotten. Wüdrich enacts various distinct characters, mainly but not only, women. From the cultivated and witty spirit of the Devil, Mephistopheles, in *FAUST I* by Johann Wolfgang von Goethe (1808) to the loyal Julie in *DANTON'S DEATH* by Georg Büchner (1835). An alloy of literary texts is constructed, from classics to contemporary plays, spanning from 1784 to 2013. The work is made up of three parts: a book, a performance and a video. The actress will perform live her own recollections on August 28th. Thereafter the video will accompany the book.

Magic Hours (2016)

29 prints on plexiglass, 5 x 8,8cm each, screenshots of mobile phone display, taken between March 21 and end of March, 2016, and June 1 and June 20, 2016

A8



At moments of the day, the clock displays double digits. When noticed, this uncanny occurrence distracts the viewer from his/her original purpose: one ends up looking at the visual effect produced rather than at the time.

Biography Stépanie Saadé

Stépanie Saadé was born in Lebanon in 1983. She lives and works between Beirut and Paris.

Saadé graduated in Fine Arts from the École Nationale Supérieure des Beaux-Arts, Paris, France and attended a post-graduate program at the China Academy of Arts, Hangzhou, China. She was an artist-in-residence at the Jan van Eyck Academie, Maastricht, The Netherlands (2014/2015), Cité Internationale des Arts, Paris, France (2015) and PROGR, Bern, Switzerland (2013).

Her work has been exhibited at Home Works 7, Beirut, Lebanon / Museum Schloss Moyland, Bedburg-Hau, Germany / Cité de la Céramique, Sèvres, France / Parc Saint Léger hors les murs, Nevers, France / La Traverse, Centre d'art Contemporain d'Alfortville, France / MuHKA, Antwerp, Belgium / Marres, Maastricht, The Netherlands / Mosaic Rooms, London, UK / La Conservera, Centro de Arte Contemporaneo, Murcia, Spain / New Positions, Art Cologne, Cologne, Germany / Van Eyck, Maastricht, The Netherlands / Le 59e Salon de Montrouge, Montrouge, France / Beirut Art Center, Beirut, Lebanon / Beirut Exhibition Center, Beirut, Lebanon / A.M. Qattan Foundation, Ramallah, Palestine / Qalandyia International Biennial, Qalandyia, Palestine.