

Stéphanie Saadé

Portfolio

About

In her work, Stéphanie Saadé (1983, Lebanon) addresses subjects like memory and individual experience of time, scale and place. She affects objects and photographs in a subtle way, measuring terms of growth or decrease, articulated by time, weathering and other natural phenomena. Through a language of suggestion she shares clues, signs, imageless and occasionally silent trails with us, which interact like the words of a single sentence. It is for the viewer to decipher them, as would an archaeologist faced with traces, fossils, and fragments. Playing with poetics and metaphors based on stories, history and personal experiences, Stéphanie Saadé finds a delicate balance between what is fleeting and what is tangible.

Stéphanie 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 (2014/2015), and the Cité Internationale des arts, Paris (2015). Saadé is the 2018-19 recipient of the AFK (Amsterdams Fonds voor de Kunst) 3Package Deal program, a 1year inter-historicity scholarship linked to 4 renown museums and institutions of the city of Amsterdam.

Stéphanie Saadé has had institutional solo exhibitions in Museum Van Loon (The Travels of Here and Now, 2019) in Amsterdam, Parc Saint Léger (Crossing States, 2018) and Maison Salvan (Destiny Without a Beholder, 2018) in France. Her work has been exhibited at a.o. Punta della Dogana, Venice, Italy; MOCA Toronto, Canada; Les Abattoirs, Toulouse, France; La Criée, Rennes, France; Sharjah Biennale 13, Sharjah, United Arab Emirates; MAXXI, Rome, Italy; MuHKA, Antwerp, Belgium; Kunsthau Pasquart, Biel, Switzerland; National Gallery of Iceland, Reykjavík, Iceland; Oslo Kunstforening, Oslo, Norway; Ystad Konstmuseum, Ystad, Sweden; Hessel Museum of Art, CCS Bard, New York, USA; Marres, Maastricht, Netherlands; La Traverse, Centre d'Art Contemporain d'Alfortville, Alfortville, France; Museum Schloss Moyland, Bedburg-Hau, Germany; Mosaic Rooms, London, UK; Casa Árabe,

Madrid, Spain; Casa Árabe, Cordoba, Spain; La Conservera, Centro de Arte Contemporaneo, Murcia, Spain; Home Works 7, Beirut, Lebanon; Parc Saint Léger hors les murs, Nevers, France; Van Eyck, Maastricht, 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.



Terre Pourrie (Rotten Earth), 2020

Found snail shell, "Terre Pourrie" pigment, powder-coated metallic structure, 3 x 3 x 12 cm.

/ A hollow snail shell is filled with a pigment called "rotten earth".



Installation view 'Intimate Geographies', Marres, Maastricht, photo G.J. van Rooij

À Rebours, 2020

235 editions of Against the Grain (À rebours) powder-coated metallic structure (diameter: 150 cm, height 140 cm).

/ More than 200 different editions of Against the Grain written by Joris-Karl Huysmans are displayed in a circular library. The books' edges are visible from the outside, and together they form a gradient ring corresponding to the books' age: old, used or new.

(Installation view 'Intimate Geographies', Marres, Maastricht, photo G.J. van Rooij)





Space Habitability, 2021

1360 grams of hand-glazed cast porcelain, dimensions variable

/ Small porcelain pieces, with a weight equal to the artist's pillow weight, are displayed on the ground. The porcelain pieces have been realized by Maastricht-based ceramic artist David Roosenberg.

(Installation view 'Intimate Geographies', Marres, Maastricht, photo G.J. van Rooij)



Stage of Life, 2021

2 carpets cut in strips, dimensions variable

/ 2 carpets having belonged to the artist and her brother as children are respectively cut in equal strips in order to obtain the respective distances between their current beds and the entrance of their buildings.

(Installation view 'Intimate Geographies', Marres, Maastricht, photo G.J. van Rooij)



Rolling Pin, 2020

used rolling pin, mother of pearl, 4,5 x 48,5 cm.

/ The artist's family rolling pin is incrustated with the current geographical coordinates of the four family members (father, mother, artist, brother).

(Installation view 'Intimate Geographies', Marres, Maastricht, photo G.J. van Rooij)



(Installation view 'Intimate Geographies', Marres, Maastricht,
photo G.J. van Rooij)

Re-Enactment LB/ Chandelier, 2012
 old chandelier, plum blossom energy saving lamp,
 /A disposition seen in a traditional Lebanese house—a lamp used as a support for another lamp— is reproduced. This lunar piece mirrors
 the conflicting relationship between a cheap contemporary culture and the splendour of the past.

The Encounter of the First and Last Particles of Dust, 2019

worn baby blanket, embroidery

/ The artist's blanket as a child, used from her birth in 1983 until 1995, is embroidered with the 12 most significant routes undergone during this time span.





The Encounter of the First and Last Particles of Dust, 2020

Used curtains, embroidery, 1 set of 6 pink curtains (2 x 255 (W) x 320 (H) cm and 4 x 190 (W) x 320 (H) cm each), 1 set of 4 blue curtains (262 (W) x 286 (H) cm each)

/ The curtains of the artist's family home's common spaces are embroidered with the 37 most significant trajectories underwent from 1995 to 2001, since the curtains were installed until the artist's departure from the house.

(Installation view AKINCI, 2020, photo: Peter Tijhuis)



The Encounter of the First and Last Particles of Dust, 2020
(Installation view 'Intimate Geographies', Marres, Maastricht,
photo G.J. van Rooij)



The Encounter of the First and Last Particles of Dust, 2020
(Installation view 'Intimate Geographies', Marres, Maastricht, photo G.J. van Rooij)



Building a Home with Time, 2019

2832 wooden beads (provenance: a factory in Germany now closed), thread,
size of installation: variable

*/ A necklace is composed of 2832 beads. This number corresponds to the
number of days between the artist's birth and the official date of the end of
the Lebanese Civil war.*



DIGIPRINT / 26-08-2019

Inkjet print on Hahnemühle paper, 130 x 70 cm each

/ The mobile phone screen of the artist is photographed. The fingerprints left on the smooth surface of the phone are captured.





Contemplating an Old Memory, 2017

24-carat gold cast of a lentil seed, live lentil sprout of the same seed, plates, iron, water, dimensions variable

/ One lentil is fixed in gold and therefore in time while the other is expected to grow during the exhibition: on the opening day water is poured on the natural seed, potentially pulling it out of dormancy and into life. The chosen seed is a lentil, an important nutritional element, the growth of which will document the passing of the exhibition.

(Photos: Gert Jan van Rooij)



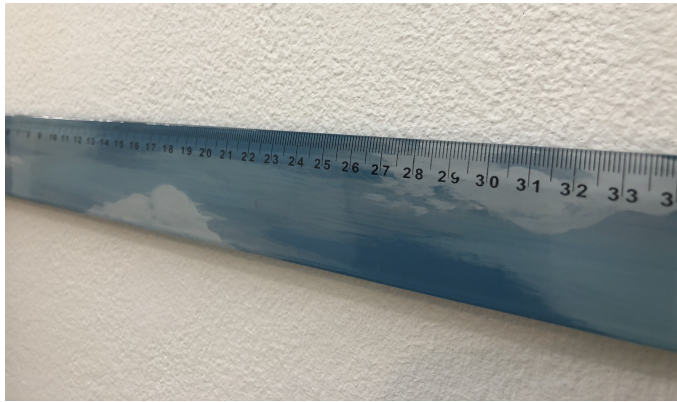
Stéphanie Saadé, *Going to School*, 2019, worn blouse embroidery, 25 x 25cm (private collection)

/A tiny white blouse, worn by the artist and kept by her mother, who had also worn it as a child, is embroidered with the first trajectory taken by the artist to go to school. The path is combined with a piece of cloth worn prior to going to school.

(photo: Gert Jan van Rooij)



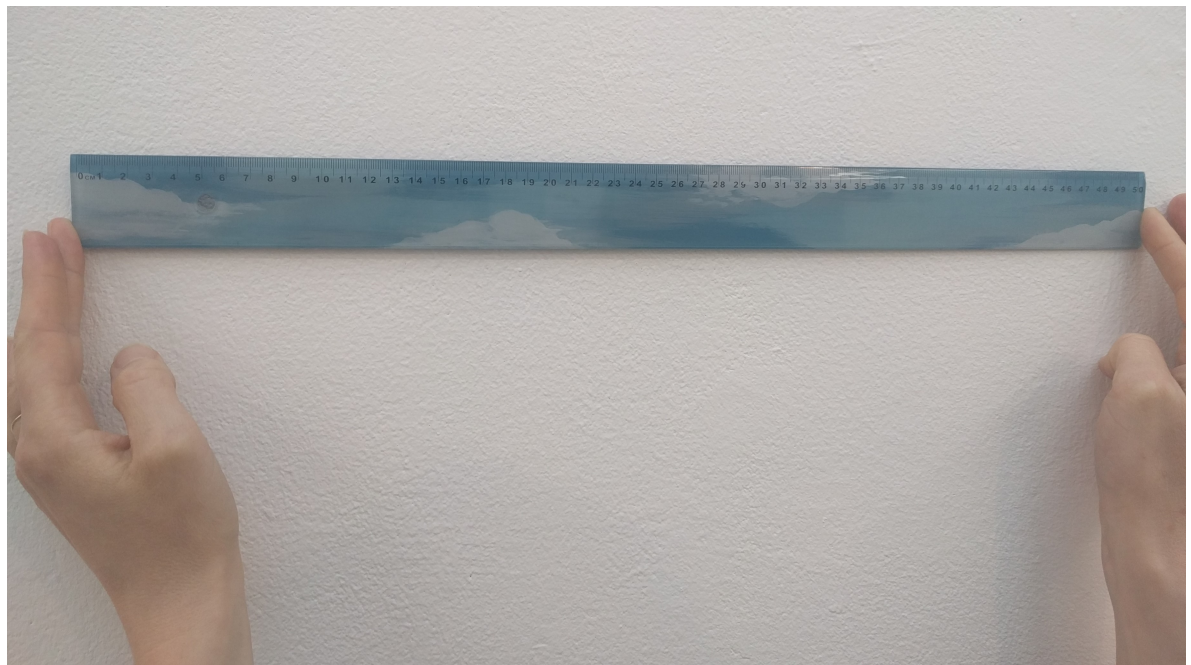
Golden Apple, 2014 -2018
24 carat gold leaf on apple.
/A golden apple degrades, for the duration of the exhibition.

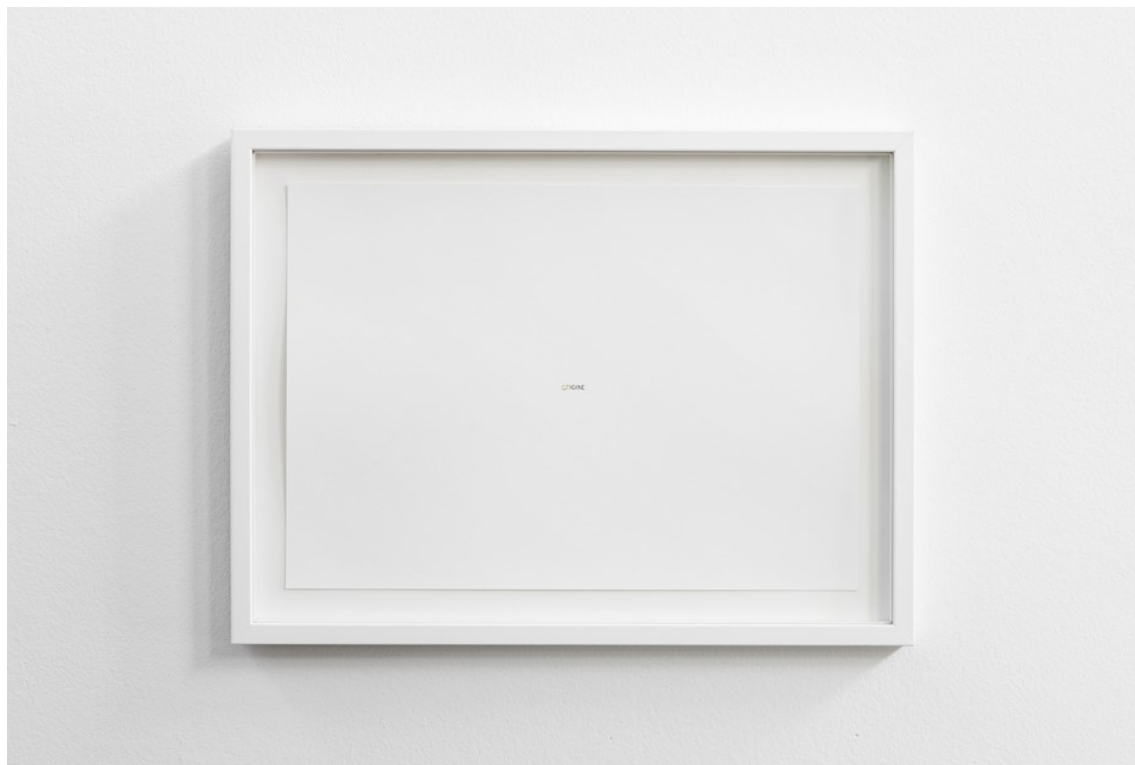


The Day in Order, 2017

A day sky is painted at the back of a plastic ruler.
plastic ruler, acrylic paint, 3,4x5 cm
Unique, with 3 variations+1ap (private collection)

/The rational tool is subjected to the whim of a reverie.





ORIGINE, 2015
print on paper, gold leaf, 21x29,7 cm .
/In *ORIGINE*, the letters OR, meaning gold in French, are gilded.

Graceful Degration, 2013

welded iron, stainless steel and brass, 4 x 40 x 270 cm

/ A ladder is made of three different metals, each one more precious than the last.



The Second Space, 2017



Old wooden beam with three brass itineraries, belts, beam: 29 x 29 x 460 cm
Installation view *The Second Space*, Marfa Projects Beirut, 2017

/The three paths followed by the artist as a child to reach school from her home are carved into an old wooden beam coming from a traditional Beiruti house.

The Second Space, 2017



Portrait of a Lake, 2017



Printed map on natural fabric, strings, water, size of fabric: 280 x 280 cm
 Installation view of Tamawuj, curated by Christine Thome"
 Sharjah Biennial 13, U.A.E.

/A map of part of Lebanon is rendered waterproof, at the exception of the Yammoune lake. Water is poured on the top of the map and drips through the lake onto the floor.





Overview *The Leaf Once Pilgrim*, curated by Chiara Ianeselli, AKINCI, Amsterdam, 2016
(photo: Gert-Jan van Rooij)

Portrait of a River, 2016



Printed map, waterproof varnish,
water, 112 x 150 cm

/A map of a part of Lebanon is rendered waterproof, at the exception of the river showing on it. Water is poured on the top of the map and drips through the Lebanese river onto the floor of the gallery.

(photo: Gert-Jan van Rooij)



Overview *The Leaf Once Pilgrim*, curated by Chiara Ianeselli, AKINCI, Amsterdam, 2016 (photo: Gert-Jan van Rooij)

The Sky is a Village, 2016



Printed photographs left outside, 115 x 78 cm and 115 x 95 cm

/Pieces of sky taken from childhood photographs are scanned and enlarged to the size of the artist's studio's windows. Left outside, the marks left by the rain, wind and air reactivate them today.

Installation view *The Leaf Once Pilgrim*, curated by Chiara Ianeselli, AKINCI, Amsterdam, 2016

(photo: Gert-Jan van Rooij)



The Shape of Distance, 2016

Pupil table and chair, welded brass,
size of installation: 77 x 127 x 55 cm, 11000 g

*/Brass extensions are welded onto the feet of a pupil's table and chair,
making them as high as a professor's table and chair.*

(photo: Gert-Jan van Rooij)



The Rose is Without Why, 2016



Dismantled rose, size variable,
vitrine: 130 x 50.2 x 86.6 cm, 20.3 gr.

/A rose is dismantled and its different parts are placed inside a vitrine.

(photo: Gert-Jan van Rooij)

Under Cover, 2012-2016



Photo, blanket, piece of sky extracted from childhood photo,
folded together with blanket, 75 x 50 x 10 cm

Home Key, 2016



Gold plated key, 6 x 2,5 x 0,2 cm, 17,54 g

*/The key of the home of the artist in Beirut is plated with gold.
The occurrences of leaving and returning home are registered
in the material of the key as the gold slowly wears off.*

Thin Ice, 2015



Diamond, gold, mounted in floor

/A real diamond is inlaid in the floor of the gallery. The visitor inadvertently walks on it.

Installation view *The Leaf Once Pilgrim*, curated by Chiara Ianeselli, AKINCI, Amsterdam, 2016
(photo: Almudena Lobera)



Overview Open Studio Van Eyck Academy Maastricht, 2015
(photo: Romy Finke)

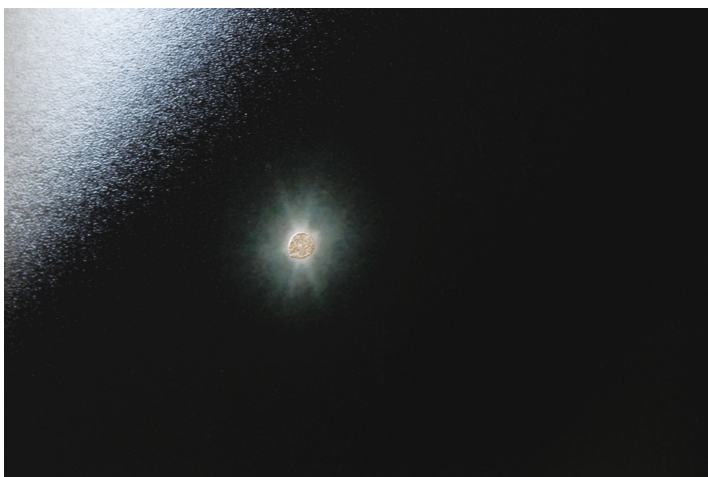
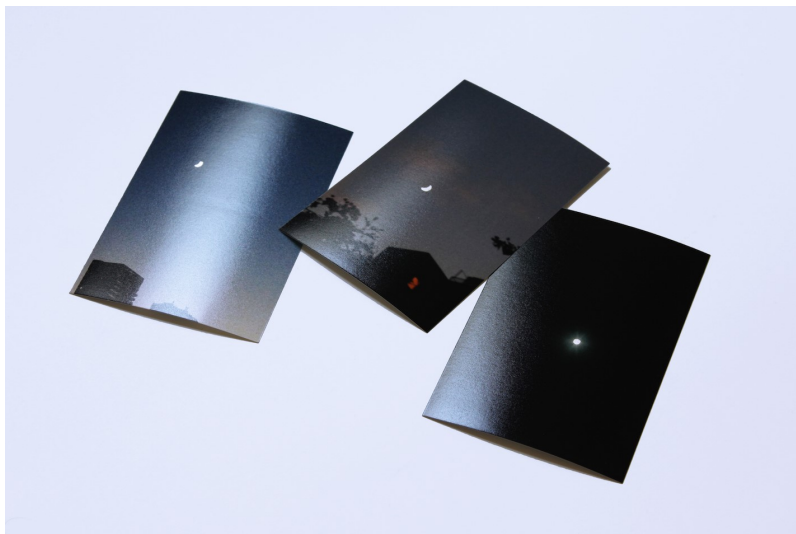
A Map of Good Memories, 2015



24 carat gold leaf on floor, 150 x 300 cm, installation view during Home Works 7, 2015

/The artist remembered twenty good memories, related to her life in Lebanon, dating from her childhood to the present time. She retraced these trajectories of going to see beloved people and going to beloved places, and assembled them, respecting their scale and orientation, until they formed a closed shape. Relating to different moments of the past, and to different geographical locations, they enclose an intimate, sentimental territory, drawing the outlines of a geographical self-portrait.

Moongold, 2016



Photograph, Moon Gold leaf, 15 x 10 cm



N-S-E-O-, 2016



Gold chain, pearls, acrylic paint, length 90 cm

*/A necklace composed of a gold chain and four pearls,
inscribed with the letters N, S, E and O: North, South,
East and West (Ouest)*



Faux-Jumeaux, 2015



Natural white rose, artificial white rose, vase, 15x30 cm

*/A natural rose and its plastic imitation co-habitate in the same vase.
As the days pass by, the difference between them becomes evident.*

Golden Memories, 2015 - 2017



2015-2017, old photograph, 24-carat gold leaf, 10 x 15 cm

*/A photograph from the artist's childhood is covered with gold leaf.
The memory of the past is no longer accessible; instead, it mirrors the
present reality.*

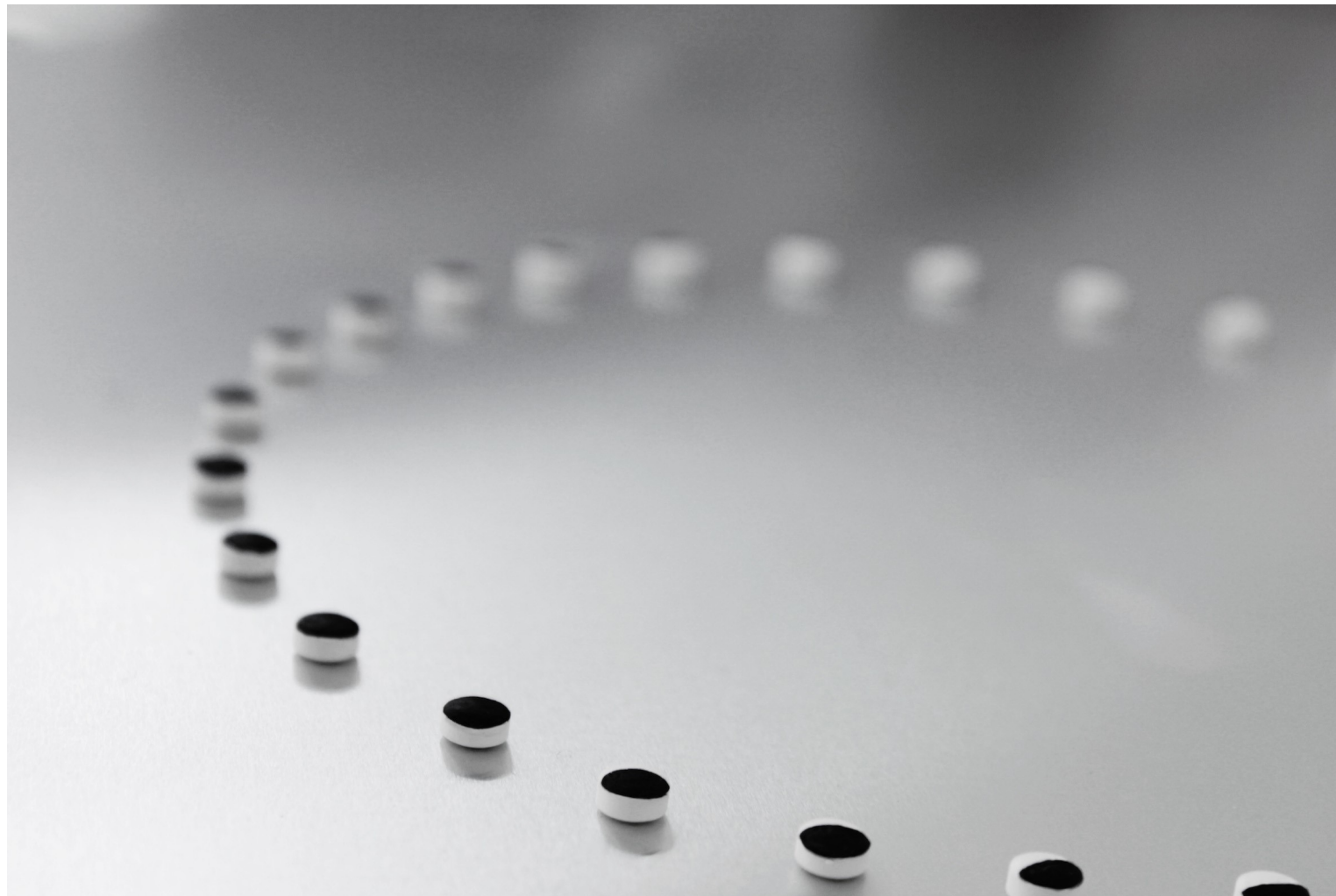


Golden Memories, 2015 - 2017



Installation view Golden Memories, *The Second Space*, Marfa Projects Beirut, 2017

Moon Pills, 2014



28 contraceptive pills, watercolour

/A tablet of contraceptive pills is emptied. Its 28 contraceptive pills are painted with the cycle of the moon.

Accelerated Time, 2014



Vase broken in fragments, 12 x 45 x 9 cm

*A vase is broken into smaller and smaller fragments,
until a part of the fragments are reduced to flour.*

Solid Gold, 2014



Chain, gold leaf, 2 x 200 cm

*/The welds that close the links of a chain
and make the chain strong are gilded, and appear.*

Soft Door, 2014



Melted, used aluminium door handles
10.5 x 16 cm on white shelf 1 x 16 x 25 cm

Walking Stick, 2014



Wooden cane, screw, 2 x 82 cm

/A wooden cane stands alone, offering itself as a support for tired passers-by, and an image of old age in our present.

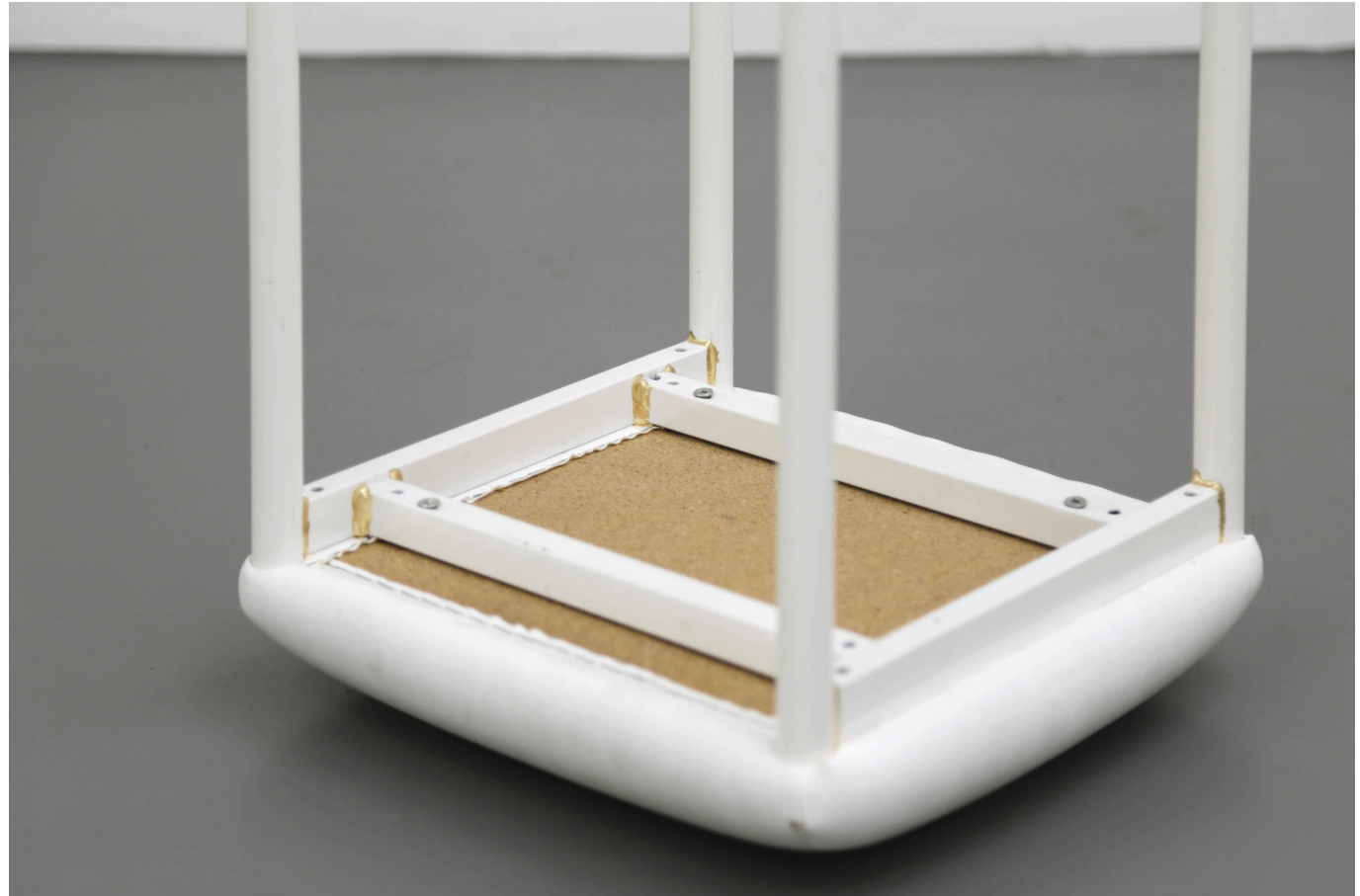
Reverse Sea, 2014



Photograph, water, 21,5 x 37,5 cm

/The bottom of a photograph of the sky and the sea hangs in a puddle of water. The water of the sea falls down from the photograph to the floor. The water on the floor goes up on the photograph and slowly degrades it. Everyday, the water is renewed.

Lost Intimacy, 2014



Stool, gold leaf, 32 x 32 x 45 cm

*/A stool is turned upside down, revealing its structure.
Welds, screws and staples support it. Only the welds are gilded.*

Secret Object, 2014



Welded brass lock, 1 x 8 x 5 cm

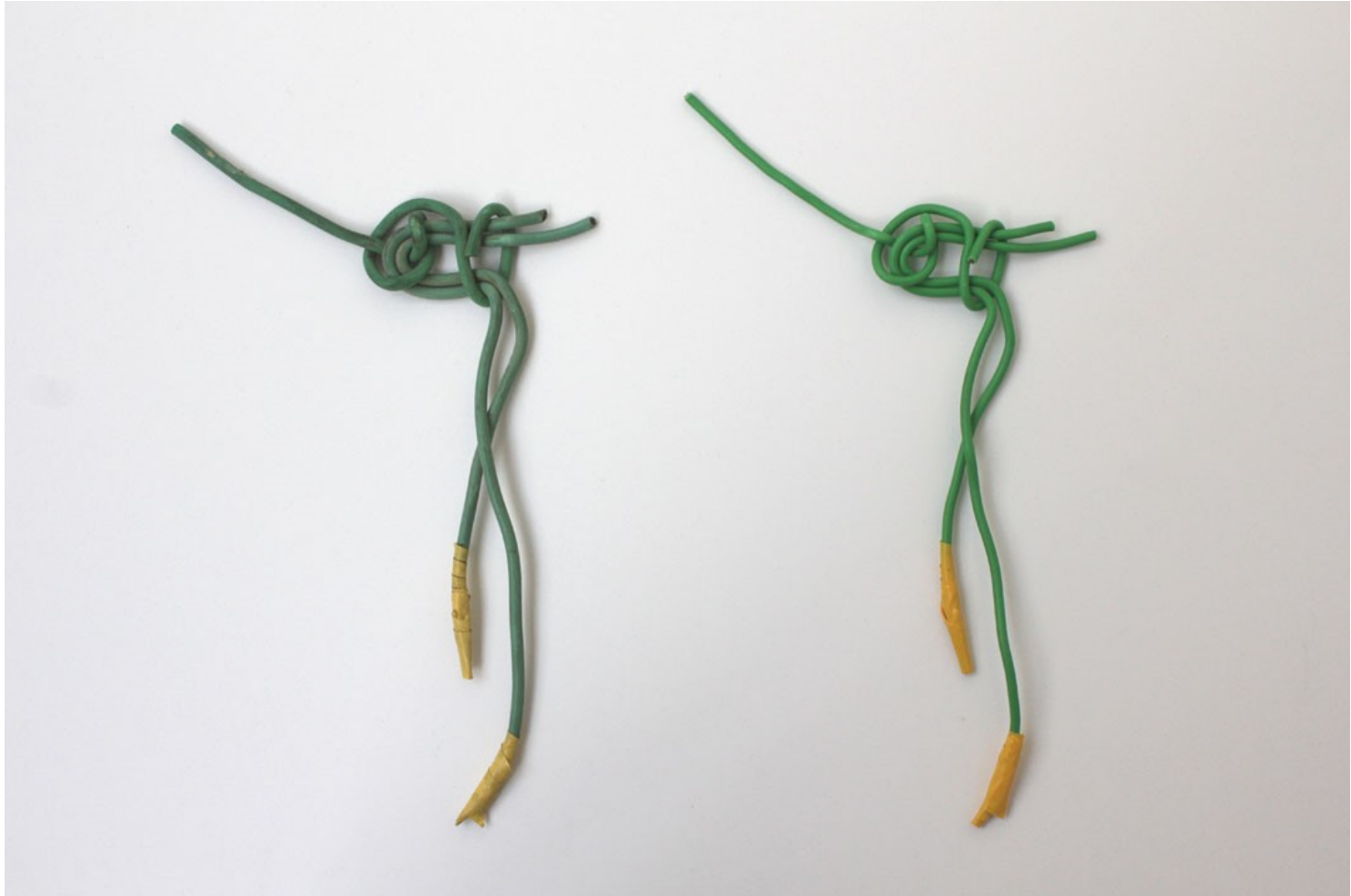
*/A lock is welded on the part where it usually opens It is sealed forever,
and locks up its story with it.*

Second Nature, 2014



Gold leaf on broken glass, 6 x 7,5 cm

Logic Remains, 2014



Found cables and latches, new cables and latches, various dimensions

*Found wires and latches are reproduced.
The old and the new are joined in pairs.*

Nostalgic Geography, 2013



Printed map, mirror stainless steel track, 83 x 83 cm

/A familiar trajectory, regularly undertook by the artist when she lived in Paris, is transposed onto the map of Lebanon. A number of obstacles prevent the Parisian path to be crossed: it is interrupted by a river, buildings, or the absence of streets. By coincidence, the end point on the new map is located very close to the place where the artist lived as a child.



Underlines, 2013



White book with printed lines, 14 x 21 cm

/A book on which sentences have been underlined is reproduced, using the same paper and the same format as the original one. All the text is erased, and only the lines and marks are kept. These lines are considered from the point of view of drawing.

Scarred Object, 2013



Cut and welded aluminium bar, 2 x 2 x 100 cm

/A metal bar is cut in equal parts. The parts are then welded together to reconstitute the original shape of the bar. The bar never goes back completely to its initial state. Welding marks and deformations inevitably appear.



Passages with Sophie Calle, Hamza Halloubi, Stéphanie Saadé & Imogen Stidworthy, AKINCI, Amsterdam 2014

Suspended Horizon, 2012



Painted metallic structure, 170 x 100 x 50 cm

/Wherever he goes, the viewer moves around a romantic horizon, in a denial of reality. The photograph of sunset is simply laid down on the structure, and drifts gently when moved.



Curriculum Vitae

Stéphanie Saadé, Lebanon, 1983.

Presently living and working in Beirut and Paris.

Education / residencies

2023	Residency, Saison La Présence, Centre Pompidou, Paris, FR
2018	Artist in residence, AFK 3-package deal, Amsterdam, NL
2018	Artist in residence, Maison Salvan, Labège, France
2017	Artist in residence, Villa Empain, Fondation Boghossian, Bruxelles, Belgium.
2015	Artist in residence, Cité Internationale des Arts, Paris, France
2014-2015	Artist in residence, Jan van Eyck academie, Maastricht, Netherlands
2013	Artist in residence, PROGR, Bern, Switzerland
2010-2012	Post-graduate program, China Academy of Arts, Hangzhou, China
2005-2010	École Nationale Supérieure des Beaux-Arts de Paris, ENSBA, graduated with the DNSAP

Awards

2018	2018 NADA Miami Artadia Art Award
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Solo exhibitions

2022	Building a Home with Time, Curated by Stefanie Gschwend, Kunsthaus Centre d'art Pasquart, Biel, CH
2020	Sleeping Under the Shadow of an Unknown Tree, AKINCI, Amsterdam, NL
	Choses Sues et Oubliées, Galerie Anne Barrault, Paris, FR
2019	The Travels of Here and Now, Museum van Loon, Amsterdam, NL
	L'Espace de 70 jours, La Scep, Marseille, FR
2018	Traversée Des Etats, Parc Saint Léger, FR
	Destinée Cherche Propriétaire, Maison Salvan, Labège, FR
	Retrouvailles Avec des Amis Inconnu, Galerie Anne Barrault, Paris, FR
	Maison Salvan, Labège, France
2017	The Second Space, Marfa Projects, Beirut, Lebanon
2016	The Leaf Once Pilgrim, AKINCI, Amsterdam, NL

- 2015 Building a home with time, Counterspace, Zürich, Switzerland
 The Shape of Distance, Grey Noise gallery, Dubai, U.A.E.
 En Dormance, Anne Barrault gallery, Paris, France
 New Positions, Art Cologne, Cologne, Germany
 Slow Erasure, Van Eyck Open Studios, Van Eyck, Maastricht, NL
 Discipline of Nostalgia, adhoc gallery, Vigo, Spain

Group exhibitions

- 2024 Imagine Home, curated by Nina Folkersma, Het Noordbrabants Museum, 's-Hertogenbosch, NL
 Intimate Garden Scene (in Beirut), organized by Ashkal Alwan in the context of Home Works 9, Sursock Museum, Beirut, LB
- 2023 Les artistes brouillent les Cartes, Bibliothèque Germaine Tillion, Paris, FR
 019 te gast in LLS Paleis: ENTROUVERTE, LLS Paleis, Antwerp, BE
 Présence, residency and presentation in the permanent collection, Centre Pompidou, Paris, FR
 Beirut: Eternal Recurrence, SAW, Ottawa, CA
 Murphy's Echoes, Centre de creation contemporaine Olivier Debré, Tours, FR
 Saison La Présence, curated by Michel Gauthier, Residency at Centre Pompidou Paris, FR
 Les Furtifs, curated by Quentin Derouet & Galerie Pauline Pavéc, Appartement Jacques Prévert, Cité Véron, Paris, FR
 Zone de Contact, curated by Yvannoé Kruger, Poush Aubervilliers, FR
 House of Dreamers, curated by Anne-Laure Lestage, Villa Empain, Brussels, Belgium
- 2022 Re-appearing Imaginaries, Curated by Samuel Leuenberger, Misk Art Institute, Riyadh, SAU
 Vergoldet / Doré : Recontextualiser l'attrait de l'or, Curated by Harald F. Theiss, Le Château de Nyon, Nyon, FR
 Zijn naam was Austerlitz, Curated by Sam Steverlynck for Tlön Projects, A Tale of A Tub, Rotterdam, NL
- 2021 a yellow sun a black sun, Curated by Karina El Helou, Martch, Istanbul, TU
 How will it end? Co-curated by Alicia Knock and Louma Salamé, Villa Empain, Fondation Boghossian, Brussels, BE
 Histoires d'abstraction, le cauchemar de Greenberg, Curated by Marjolaine Lévy, Fondation Pernod Ricard, Paris, FR
 AJAR, Curated by Mouna Mekouar, Part of gallery festival 'Curated By', Hubert Winter Gallery, Vienna, A
 Age of You, curated by Shumon Basar, Douglas Copland and Hans Ulrich Obrist, Jameel Art Center, Dubai, UAE
 Intimate Geographies, duo exhibition Stéphanie Saadé and Charbel Joseph H. Boutros, Marres House for Contemporary Culture, Maastricht, NL
- 2020 Secrets of Alidades, curated by Fabien Danesi, 8th edition of 21,39, Saudi Art Council, Jeddah, SA
 A Few in Many Places, 5 artists interventions in 5 different cities, curated by Mari Spirito, Protocinema, Beirut, LB
 Paper Biennial, Thuys/Home, curated by Diana Wind, Museum Rijswijk, NL
 Game of Goose, curated by Stéphanie Saadé with Caline Aoun, Sirine Fattouh, Paul Hage Boutros, Martin Laroche, Marwan Moujaes,

- Stéphanie Saadé, Sanne Vaassen and Maha Yammine, Salts, Birsfelden, CH
 Art Brussels, Tours and Taxis, duo presentation with galerie Anne Barrault (Paris, FR), Brussels, BE
 Art Rotterdam, NL
 L'Oeil et la Nuit, L'Institut des cultures d'Islam, Paris, FR
 (This) precious stone set in the silver sea, Copperfield Gallery, London, UK
 When Two Artists Meet, duo show with Charbel H. Boutros, curated by Vincent Verhoef and Arnisa Zego, Amsterdam, NL
 When the Image is New the World is New, MARFA Projects, Beirut, LB
- 2019
 Age of you, created by Shumon Basar, Douglas Copland and Hans Ulrich Obrist, MOCA Toronto, CA
 Marcher pour vivre, Le Musée Des Abattoirs, Toulouse, Palais Des Évêques, Saint Liziers, FR
 Art Festival Watou, Poperinge, BE
 Partir! Partir! – Group exhibition by Musée des Abattoirs, Espace d'Art Contemporain Bédarieux, Toulouse, FR
 Age of You – Group exhibition curated by Shumon Basar, Douglas Copland and Hans Ulrich Obrist, Moca Toronto, CA
 L'Oeil et la Nuit – group exhibition curated by Géraldine Bloch, Institut des Cultures d'Islam, Paris, FR
 Luogo E Segni - curated by Mouna Mekouar and Martin Bethenod, Punta Della Dogana, Venice, IT
 Personne, pas même la pluie, n'a de si petites mains - curated by Sophie Kaplan, La Criée, Rennes, FR
 What Can a Dot Become? - curated by Stéphanie Saadé, AKINCI, Amsterdam, NL
 La Percée des Images - group show curated by Audrey Martin and Sarah Deslandes, Domaine M, Cérilly, FR
 Beirut, Beyrut, Bayrut, Beyrouth, Beyrout, Itinerant group exhibition, Oslo, NO, Ystad SE, Listafn Islands IS
 Shapes of Sleep, curated by Fatma Cheffi, Atelier Ismaïl Bahri, Tunis, TN
 Mémoire de formes, created by Collectif Petit Surface, Galerie Michel Journiac, Sorbonne Paris, FR
- 2018
 Ashkal Alwan, 25th Anniversary Exhibition, Beirut, Lebanon
 Or, MUCEM, Marseille, France.
 So long ago it feels like a memory of someone else - curated by Andrew Hubbard, Hessel Museum, New York, USA
 Beirut, Beyrut, Bayrut, Beyrouth, Beyrout , itinerant group exhibition,
 Oslo, Kunstforening, NO, Ystad Konstmuseum, SE and Listafn Islands, IS
 Sundays, curated by Valentijn Goethals, Ghent, BE
 Zeitspuren - The Power of Now - curated by Felicity Lunn and Samuel Leuenberger, Kunsthau Pasquart, Biel, CH
 Cycles of Collapsing Progress - curated by Studio Cur'Art (Karina el Helou) and Anissa Towati,
 Rachid Karamé International Fair, Tripoli, LB
- 2017
 Home Beirut, Sounding the neighbours, MAXXI, Rome, Italy, curated by Hou Hanru with Giulia Ferraci
 Sharjah Biennale 13: Act I, curated by Christine Tohmé, Tamawuj, Shargah, U.A.E.
 The Materiality of the Invisible, Marres, Maastricht, The Netherlands
 Scamming, curated by Franziska Sophie Wildfoerster and Flavio Palasciano, Palazzo Lancia, Torino, IT

Catalogues

2017	"Poetics of Repair", text by Caroline Cros, Marfa' gallery, Beirut, Lebanon.
2015	The Morning I Killed a Fly, with an essay by Chiara Ianeselli, curator, published by Mazzolli gallery, Modena, Italy Van Eyck open studios catalogue, Maastricht, NL
2014	The Pink Sky exhibition catalogue, MuHKA, Anwerp, Belgium Salon de Montrouge exhibition catalogue, Montrouge, France
2013	PEEPING TOM DIGEST #3 BEIRUT, Paris, France Journeys through our Heritage exhibition catalogue, Beirut Exhibition Center, Lebanon
2012	Young Artist of the Year Award exhibition catalogue, A.M.Qattan Foundation, Ramallah, Palestine Exposure 2011, exhibition catalogue, Beirut Art Center, Lebanon
2010	Catalogue des diplômés, ENSBA, Paris, France

- Home is so Fucking Complicated, curated by Samuel Leuenberger for Curated by_Vienna, Nathalie Halgand, Vienna, AT.
 Kindling, curated by Rachel Dedman, Fotopub, Novo Mesto, Slovenia.
 Epitopou, ephemeral works in the landscape, island of Andros, Greece.
 Two to Tango, Sperling gallery, Munich, Germany.
 Ghosting of Beings and Worlds, Grey Noise gallery, Dubai, U.A.E.
 QUIET, curated by Samuel Leuenberger, Barbara Seiler Gallery, Zürich, The Netherlands
 Kunsthalle 3000, Dalieh of Raouché, Beirut, Lebanon.
 Transformations, Akinci gallery, Amsterdam, NL.
- 2016 On Water, Rosemary and Mercury, part of Home Works 7, Beirut Art Center, Beirut, Lebanon.
 Say it with Flowers!, Museum Schloss Moyland, Bedburg-Hau, Germany
 Sèvres Outdoors, Cité de la Céramique, Sèvres, France
 Do Boomerangs Always Come Back?, curated by Annemie Van Laethem & Erik Croux, Castle Oud-Rekem, Belgium
 Nouveau!, galerie Anne Barrault, Paris, France
 Voice of the Border, Selma Feriani gallery, Tunis, Tunisia
 Still Life, Parc Saint Léger hors les murs, Nevers, France
 Les Fragments de l'Amour, La Traverse, Centre d'art contemporain d'Alfortville, Alfortville, France.
 On Water, Rosemary and Mercury, part of Home Works 7, Beirut Art Center, Beirut, Lebanon.
 The Morning I Killed a Fly, Galleria Mazzoli, Modena, Italy.
- 2015 I Spy with my Little Eye: an Emerging Generation of Beirut Artists, Mosaic Rooms, London, Casa Arabe, Cordoba, Casa Arabe, Madrid.
 Adam, Eve and the Devil, curated by Ardi Poels, MARRES, House for Contemporary Culture, Maastricht, NL.
 Sun, Romance and Destruction, Anne Barrault gallery, Paris, France.
 The Girl with the Sun in her Head, Van Eyck, Maastricht, NL.
 Éternel Retour, Perception Park gallery, Paris, France.
- 2014 13, LA CONSERVERA Centro de Arte Contemporaneo, Murcia, Spain.
 Passages, Akinci gallery, Amsterdam, NL.
 The Pink Sky, MuHKA, Antwerp, Belgium.
 Le 59e Salon de Montrouge, Le Beffroi, Montrouge, France.
 Memory Material, Akinci gallery, Amsterdam, NL
 Witness Matter, Vitrine gallery, London, UK.
- 2013 Intangible Experiences..., Grey Noise gallery, Dubai, UAE.
 Crisis Practice, WORKSHOP gallery, Beirut, Lebanon.
 Journeys through our Heritage, Beirut Exhibition Center, Lebanon.

- Another Time, The Running Horse gallery, Beirut, Lebanon
 We hesitated between arrangements, modulations and manœuvres, MINUS 5, Lebanon.
 TRANSFORM, Bern, Switzerland.
- 2012 Qalandiya International (QI) Biennale, itinerant biennial, Palestine.
 Young Artist of the Year, A.M.Qattan Foundation, Ramallah, Palestine.
 A Territory of Resistance, The Running Horse gallery, Beirut, Lebanon.
- 2011 Exposure 2011, Beirut Art Center, Beirut, Lebanon.

Publications

- 2015 TRANSFORM, Bern, Switzerland
 I Spy with my Little Eye, Mosaic Rooms, London, UK
 Adam, Eve and the Devil, MARRES, House for Contemporary Culture, Maastricht, NL
 The Girl with the Sun in her Head, interviews by Padraic E.Moore, curator, and contributions by artists, Van Eyck, NL
- 2014 Vitrine 70, text/work images published in Issue 06, Cement Block, ed.: Carl Haase in collaboration with Charles Nypels Lab
- 2013 Standing in the liminal zone, or how Dubai is gradually changing the mentalities, published in Peeping Tom's digest #3 Beirut
 Crisis Practice publication, WORKSHOP gallery, Lebanon
 Volume 2, annual publication, Grey Noise gallery, Dubai, U.A.E.
- 2011 Vitrine 70, in Exposure 2011 exhibition catalogue, Beirut Art Center

Press

- 2017 art press n°444, « 13e biennale d'art contemporain de Sharjah », by Anaël Pigeat, (cover: Portrait of a Lake)
 The Daily Star, « Precious Banalities in Gold Leaf », by Jim Quilty
- 2016 Ibraaz, review on Stéphanie Saadé's the shape of distance, by Rahel Aima
- 2015 Art Press, "Home Works 7 : Beyrouth solaire malgré tout", by Léa Bismuth
 The Daily Star, "Toxic Monuments, precious Landscapes", by Jim Quilty
 Le Quotidien de l'Art n°761, "Stéphanie Saadé, Souvenir du Liban", by Emmanuelle Lequeux
- 2014 Frieze issue 162, exhibition review by Paul Carey Kent
- 2013 Dust magazine online

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