



Project Space



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Samirra Sada

***Screams Internally* (for Attention)**

January 17 – February 15, 2020

Using found items and craft-based materials, Samirra Sada combines disparate objects into absurd physical collages that viewers are encouraged to engage with and react to as they move through Sada's immersive installation, **Screams Internally* (for Attention)*.

Sada's new series of artworks attempt to pass an assortment of fabricated objects off as items and textures that are reminiscent of real life, creating re-interpretations that deliberately fail as exact replicas of their original counterparts. This is intentionally not their purpose: Instead, the works of this exhibition function as symbols that are instilled with personal memory, accessing moments of nostalgia and common experiences of everyday living. The walls of the Project Space, painted entirely in sky blue, is not quite a blue sky; it's psychedelic patches of wood grain texture suggest something is off about this space. Sada's narratives provide an entry point into reimagining mundane experiences, seeking to intrigue viewers into further exploring her environments.

The ability of Sada's objects to function as artworks and symbols emblematic of real life results in an installation that balances of humour and an awkwardness that is difficult to place. Sada speaks of humour as "a way to engage with vulnerability and sadness in a way

that is accessible”¹ but also serves as a means of placing the viewer within the installation, through their own relationship to the objects. *Oh Girl It's not looking good (1-3)*, Sada's series of three clay hands clutching objects rest on shelves demonstrate this humorous negativity. The hands, accessorized with sparkly pink nail-polish and glossy red nail extensions, sit on plinths wrapped in imitation wood, marble, and brick patterns. The hands respectively clutch a Magic 8-Ball revealing the word 'NOPE', an iPhone showing the search results for 'MY CRUSH' (of which there are none), and a 'CASH FOR LIFE' Scratch & Win with 'NOPE' written all over it. Though these moments of sadness are experienced by many, their wonky appearance will make you laugh while wondering why exactly you're laughing and what you're actually laughing at.

Embodying these pluralities, the accessibility of the subject matter and materiality seeks to encourage viewers to think of moments of life that are commonplace or and nostalgic. Sada mounts a psychedelic renaissance painting in the likeness of herself on an archway draped with fake vines that have been studded. *Ladies and Gentlemen Nostalgia is One Hell of a Drug* relishes in the things that Sada enjoyed in younger years, like the studding of old denim jackets or a paint-by-numbers crafts project. Not only are Sada's objects themselves familiar, but so are the materials with which she has constructed them, contributing to the irregularity of the work.

Understandings of what is and what is not valuable further complicate and compound the balance of humour and out-of-place nature of the work. Sada's material choices deliberately suggest inexpensiveness. Their value is highly personal and directly referential to the original objects that they replicate. A wall-like structure with a print of stained glass chained above (**I look up to the Sky and Scream Aloud* "Please Lord send me some Chili!"*), embodies this. Though made from styrofoam covered in paper mache, the stamped brick pattern repeated across the wall mimics the repetition of a real brick wall. Instead the stamped bricks are the size of dominoes, implying a scale where the viewer is made aware of their own size in relation to it. The wall houses a combination of objects that suggest a narrative waiting to be uncovered, though we are not privy to this narrative, we are given the

¹ Samirra Sada, in conversation with the author, January 15th, 2020.

opportunity to make one ourselves. The items shelved on it are miscellaneous: A Salvador Dali melting clock and a framed miniature of the Mona Lisa function as souvenir art objects, drawing from the rich cultural significance of their origins, a fresh pitcher of lemonade, a glass encased polymer clay rose, and a functioning light box with the phrase “ALL BAD AND I KNOW THAT”. The objects io invite the viewer to make sense of its randomness.

Despite being highly personal to the artist herself, the ubiquity and commonness of her material choices allow the viewer to draw their own conclusions and reflect on typical experiences for the sake of imagining new possibilities of the stories these familiar objects could tell. *Screams Internally* (for Attention) guides the viewer through the installation, and encourages an embracing of its strangeness.

“Nothing here passes as real but we’re going along with it anyways” ²

– court gee

² Samirra Sada, in conversation with the author, January 15th, 2020.