



SARAB ART STUDIO

Irth

Artwork Dossier

Khalid Al-Shaddadi (Sarab)





ARTWORK DETAILS



Title: Irth

Artist: Khalid Al-Shaddadi (Sarab)

Collection: Saudi Heritage and Memory

Year: 2026

Type: Wooden Sculpture

Technique: Hand Carving

Wood: Pine wood

Final Treatment: Mixed

Literary Source: A visual dialogue with A Letter from a Bedouin
by Prince Badr bin Abdulmohsin

Edition: One-of-One — Unique Work

Studio: Sarab Art Studio

In Erth, the desert is not recalled as a vanished past, but
encountered as a living identity.



OVERVIEW



Irth—an Arabic word meaning heritage or legacy—draws upon A Letter from a Bedouin as its poetic source. Rather than translating the poem literally, the sculpture reawakens its spirit within a carved scene shaped by Bedouin resilience, the stillness of the desert, and the enduring bond between the human being, the land, its creatures, and the journey.

The Bedouin stands at the forefront of the composition not as a solitary figure passing through an empty expanse, but as an embodiment of steadfastness and self-reliance. Behind him, camels move across the grazing land, held within a curved terrain that evokes the traces of the desert, while their presence preserves the memory of companionship, travel, and an earlier way of life.

In this sense, the sculpture does more than portray a Bedouin scene. It seeks the deeper meaning of heritage itself: dignity, patience, strength of spirit, and the profound bond between the human being and the homeland.

CENTRAL THEME

«IRTH DOES NOT PRESERVE THE DESERT AS A MEMORY OF THE PAST;
IT REVEALS HERITAGE AS A LIVING PRESENCE.»



LITERARY DIALOGUE



IN DIALOGUE WITH

Above the Clouds
Prince
Badr bin Abdulmohsin

I am a Bedouin—my garment torn across my back,
yet like the dark mountains, my patience stands firm.
Like the palm tree, I was made with my head held high;
I have never bowed my stature except in prayer.

Irth enters into a profound dialogue with A Letter from a Bedouin by Prince Badr bin Abdulmohsin. Visual expression meets poetic language through shared values of dignity, perseverance, desert identity, and self-possession.

The man stands upright within the sculpture, facing the desert with his staff and his principles, sustained by the memory of a long journey. In him, the declaration “I am a Bedouin” becomes more than a statement of geographical belonging; it becomes an existential position founded upon uprightness, endurance, and fidelity to one’s values.



The camels are not merely figures accompanying the scene. They form a living continuation of the journey and of subsistence, embodying movement, livelihood, companionship, and the widening horizon of the land. Through them, the work evokes the open path, the continuity of life, and the enduring memory of a desert that seems without end.

Through this dialogue, the sculpture does not merely illustrate the poem. It carries its ethical and emotional essence into the wood. Irth becomes a reflection of identity, patience, pride, and a quiet nobility that has no need for display.



GALLERY





METHOD



Wood is not treated here as a passive material, but as an active bearer of contrast, memory, and surface presence. Basswood, white suede, and red suede meet in a restrained dialogue of colour and texture, while the chemical final treatment deepens the tonal range and unifies the visual field without erasing the warmth of the hand-carved trace.

The work builds its meaning through only a few elements: a human figure, camels, and land. Yet these elements are not isolated details; each sustains the others within a unified visual structure. Together, they form a memory of the desert and of a life shaped by patience, movement, companionship, and economy of means.

The composition unfolds horizontally, echoing the line of the land across the desert. The Bedouin stands in the foreground, anchoring the immediacy of the present, while the camels and the carved relief behind him extend the sense of journey, livelihood, and belonging to an inherited environment.

The literary source is approached as a dialogue rather than a transcription. A Letter from a Bedouin is not reproduced in wood; instead, its values—patience, dignity, uprightness, belonging to the desert, and truthfulness—are carried into a concentrated sculptural scene.



REFLECTION

Irth does not summon the Bedouin as a nostalgic image suspended in the past. It presents him as a living presence within Saudi memory—an origin in which strength and dignity coexist with solitude and companionship, and where restraint of means is matched by expansiveness of meaning.

ARTWORK REGISTRATION RECORD

Purpose	The internal record of the artwork and its technical and archival information.
Artwork ID	SARAB-IRTH-001
Record Authority	Sarab Art Studio
Record Type	Internal Studio Record
Record Year	2024
Category of Work	Wooden Sculpture
Artwork Title	Irth
Artist and Rights Holder	Khalid Aidh Mohammed Al-Harthi
Artistic Name	Khalid Al-Shaddadi (Sarab)

The registration details are presented as stated in the certificate issued by the Saudi Authority for Intellectual Property. The artistic record is kept separate from the visual reading in order to preserve the clarity of the experience, while making the documentation available to those who wish to explore the work further.



SARAB ART STUDIO

LET THE WOOD SPEAK.



This dossier forms part of the Sarab Art Studio archive of selected works and is intended for documentation, presentation, and artistic correspondence.

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