



BATOUL

ARTWORK DOSSIER

Khalid Al-Shadadi (Sarab)





ARTWORK DETAILS

Artwork

Batoul

The Artist

Khalid Al-Shadadi

Collection

Poetic Dialogues

Year

2026

Type

Wood Sculpture

Technique

Hand Carving

Wood

Acacia

Final Treatment

Tung Oil and Beeswax

Literary Source

"Al-Batoul" — Prince Badr
bin Abdul Mohsin

Studio

Sarab Art Studio



ECHO OF SILENCE



OVERVIEW

Batoul is structured around a vertical composition in which a human figure emerges from a trunk of acacia, between a surface that retains its natural roughness and areas reshaped by carving. A deep cavity occupies the lower part of the mass beside the face, creating a balance between fullness and void, and between what the hand has formed and what the material has been allowed to preserve.

The eye moves from the features to the grain, then to the cavity and the shifting surfaces. The sculpture cannot be read from a single viewpoint; its presence changes with light and distance, as though the figure does not reveal itself all at once, but slowly unfolds.

CORE IDEA

The wound takes no direct form here. It appears instead as an inner void where fragility and the capacity to endure coexist. What has been broken is not erased; it becomes a place from which life .emerges





IN DIALOGUE WITH

In Dialogue with

“AL-BATOUL”

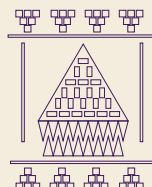
PRINCE BADR
BIN ABDUL
MOHSIN

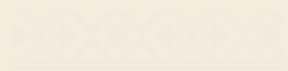
They never knew
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wound until it
healed.

Batoul enters into dialogue with Prince Badr bin Abdul Mohsin’s poem “Al-Batoul” through the line: “They never knew the beauty of the wound until it healed.” The carving turns neither the wound into an image nor the poem into a scene. Instead, it holds the poem’s central paradox: that some forms of beauty do not appear in the moment of pain, but in the trace left by passing through it.



Batoul therefore stands beside the poem, not as an explanation of it. The word gives this meaning its time, while the wood gives it a body. Each remains complete in its own language, joined by a shared trace rather than a single interpretation.





GALLERY





METHOD

In Batoul, wood is not treated as a neutral surface awaiting the carving. Its grain, cavities, and fissures enter into the structure of the work, directing the places of presence and absence. Parts of the mass were preserved in their natural state, while others were shaped by hand, keeping visible the distance between the carved form and what the material already carried.

Meaning does not reside in the face alone. The eye moves from the features to the lower cavity, then along the grain and the shifting surfaces. Through this progression, the void becomes a structural element rather than a lack, and the material participates in forming the state instead of merely carrying it.

REFLECTION



Some wounds lie deeper than the face can tell.

And yet life continues, and we learn to live with them—
not because the pain has vanished,
but because, in its trace, we have found another way to endure.





When wood speaks

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