

Sadek Wasil

The Perpetual Dismantlement of Steel

by Sami Al-Jraidi & Nour Walli

Saudi sculptor Saddek Wasil, in his early thirties, is part of a new breed of emerging Saudi artists. Having originally studied agriculture, he began dedicating his career to sculpture after experimenting with a hammer and blowtorch to create new entities from discarded car parts and metal scavenged from scrap yards.

Saddek, chooses the perpetual interpretation of existence in order to raid the wave of creativity hence draws his visions and future endeavors through his artworks. This conception, however, is adopted in order to create and maintain distinguished identity among others taking into account the artist is interacting, reacting and working with steel so as to transform the silence of such substance into philosophy and beauty as well as vision and mission.

Being an artist who is dedicated to his philosophy and belief, the artist is merely translating his passion by reflecting his conceptions, beliefs, and themes not on papers but transforming the



hardness of breathtaking steel artworks.

As early as the 90's of the past century, a new Saudi sculpture was born. With 20 years of dreams, sweat, hard work and dedication to excellence, the artist managed to secure a front seat but not among those who deal with soft materials but he had chosen the rough road – managing steel and turn such hardness into forms as soft as butter! As a result, the artist exhibited his works in different occasion and events.

The 90's of the past century is the launching pad for young ambitious Saudi artists hence can be called the era of cultural openness in spite of the old guard acceptance of modernity in one hand and rejection on the other. The resistance of the old guard to modernity and creativity is understood by many because it was hard for them to catch up with changes and globalization.

As working with steel is not a joke, the artist

through love, respect, patience, persistence and determination concluded a deal with MR. STEEL so they became not only friends but close friends!

As a result, the various tools the artist uses turned the steel into clay, the mute steel turned into speaking objects and the speaking objects turned into beauty that turns the heads of those who love and admire arts.

In the artist's works, we can see and read various topics and themes; for instance, he screams loudly in some art works, crying, gloomy and sad in many. The artist, in brief, is keen to reflect the world as it is without masking the truth or twisting facts. As such reality is conspicuous in his artworks, another reality supports his vision as he uses whatever encounters him starting from discarded nails, damaged steel sheets or junk materials that casted into landfills.

The works are imperative to enable others to see complete humans, mutilated body parts, incomplete faces and sometimes pieces of humans scattered here and there so as to read what this artist wanted to say. In of the artist artworks, (The Beast 1), (The Ran over), (Faces), (The Giant Beast), (The Masked), (The Hanged) and (The Silent) – all what we can call the humanization and dehumanization of steel!

The masterpieces and controversy artworks can be represented by a series of artworks that the artist called (The Pentagon of Non-Speaking). In such series we can see nails hammered at the five sense of the human being as the artist wanted to say how in some parts of the world humans are banned from talking, deprived of listening, touching and smelling. In one of the artist's artworks deadlocks are used to denote how the freedom of speech is a rare commodity!

The artist's artworks are neither localized or regionalized but are international reflection



Book

of the status cop and portraits of the negative aspects of ruling the world primitively. It is a loud scream, insurgency and disobedience to traditional governance and deprivation of legitimate human rights.

To reflect the steel in its natural rusty and shiny state, the artist leaves his artworks as they are in order to reflect reality without – colors! Just like water which has no color hence having all colors, the steel is just used as it is so to speaks all kind of colors – just amazing and artful.

The drama in the artist's artworks is so visible, for instance, in (The Upside-down Pyramid), (The Lantern), and the (Bicycle). Each artwork speaks a language and each a language have its own vocabulary. Other artworks illustrate curvy humans, circular or heads leaning left or

right and walking unsteadily. The artist works are a combination of defiance, frustration, uncertainty, injustice, suppression and hardship. The sculptures speak for their own hence reflecting real life and real destiny. (The First Escape), (The Abyss) and (The Last Fugitive) are just an example to what the artist wanted to say – loudly.

Those who love philosophic themes shall be able to read, understand and comprehend the artist's vision and mission. Furthermore, those who love art shall admire the marvelous of the outcome of dedication and determination so as to turn mute objects into speaking art.

Saddiq Wasil, in summary, is not a traditional warrior but a realistic soldier who uses the right weapon for the right battle. STEEL is his materials, tools and means to fight or take a flight!

The artist has been awarded many prizes nationally and internationally and been invited to participate in international exhibitions ranging from the Dakar Biennale, Senegal (2008) to Art Dubai (2009). Saddek Wasil has been a Member of the Association of Culture and the Arts in Saudi Arabia since 1997; the Saudi Society of Fine Arts since 2007; Group Rusafa for Culture and the Arts, Syria; and the Global Foundation for the Arts, USA (since 2009). His exhibitions at Athr Gallery have been greeted with great success.

