

2025

Student: Omar El Sadek

Opponent: Julie Béna

Grade: výborně (1)

I first met Omar through Instagram—a funny and ordinary moment in 2023. I was looking for a new composer for one of my animated films. Sometimes, you just follow your intuition. As I listened to Omar's compositions, I immediately felt drawn into his complex world. I knew right away that—if he agreed—he would be the perfect person to complete the film. He did, and we worked together for several months.

What I appreciated most about Omar was his professionalism, his gentle demeanor, his way of kindly saying he was unavailable, and his openness to listen and truly consider thoughts, feelings, and directions.

During our collaboration, I visited his home. I saw some small paintings he had done. I found them really beautiful and told him I'd love to see them on a larger scale. He replied that his teachers used to say the same. Are teachers always wishing for bigger? Maybe it's about needing more space—both to express oneself and to claim a place for oneself.

In February, Omar asked me to be his opponent. I usually say no to such requests, but this time, it felt meaningful. After the journey we had already shared, it seemed like an opportunity for me to dive deeper into his artistic practice, just as he had done with mine two years ago. We began discussing his diploma project, which has been accompanying me for the past few months. When I received his portfolio, I wondered how I could help—because to me, he is already an artist.

All the works I saw—from "In order for me to write poetry that isn't political...", to his collaborative piece "Untitled" with Hanne Kaunicnik, to his "Self-Portrait"—they are not student works. They are simply "works". You either engage with them or you don't—but as a teacher, I had nothing to push, nothing to correct. The work speaks for itself. It's already here.

Vulnerability

This isn't about playing with identity. It's about revealing who you are.
It's about digesting your own stories in order to transform them into art.
It's about gaining enough distance from your experiences to create space for others.

Sometimes, an artist needs to be far away to see more clearly, to feel more deeply. That distance isn't always easy—it can be painful. But that very detachment may allow for a unique way of thinking. Strangely, you might find your own voice precisely by being far from what's familiar. You might even return to your mother tongue while immersed in another. But being outside always brings a kind of vulnerability.

You don't know the social codes, you don't speak the everyday language, you're far from your family, your friends, your certainties. Who are you now? Who am I here?

And yet, this vulnerable position can make you stronger. If you don't lose yourself, you might actually find who you truly are—and the art you are meant to fight for. Perhaps vulnerability is not weakness, but strength. Perhaps being vulnerable allows you to think more clearly.

That's what I see in Omar's work. There's always a certain vulnerability in it—but it gives me the impression of strength. And that's a powerful feeling.

Omar El Sadek creates from within himself, but not for himself. He's always searching for ways to make us think and to draw us into the space he's offering. He never pushes the audience away—we're always invited in. We're part of something with him.

Omar also works collaboratively, in both art and music, often in duos. And he manages something difficult: to move between roles with elegance and fluidity. That's because he works with sincerity.

When he commits to a project, he cares deeply—about both the *what* and the *how*. He brings energy and dedication.

And over the past months, I've seen this again: his willingness to confront problems, to rework and reframe them until solutions emerge. His openness to criticism and challenge. He never avoids the hard parts—he faces them. There's an honest, thoughtful, and formal consistency that leads us to what we see now.

From two-dimensional drawing to 3D installation.
From written words to spoken ones.
From scribble to noise.
From Cairo to Prague.
From past to future.

And now, he gives us the present.

For all these reasons, I would give him the highest grade—an A.
His process has been excellent, and I'm sure his installation will be as well.
I hope you enjoy speaking with him as much as I have.
And I'm certain our paths will cross again—because he *is* an artist, and a good one.

I truly hope he finds a place for himself in the often harsh art world—because his voice matters, and his presence is precious.

Thank you.