الدكتور صبحي الشاروني

مختارات من مجموعة المقتنيات الفنية
للكاتب المهندس محمد سعيد فارس
"الأعمال المصرية" 

277 عملًاً فنيًا بالألوان
تم اختيارها من المجموعة البالغ عددها 148 عملًاً
مختارات من مجموعة دكتور فارسي
"الأعمال المصرية"
متحف في كتب
دكتور صبحى الشاروني

مختارات من
المجموعة المصرية
من المقتنيات الفنية
للدكتور المهندس
محمد سعيد فارسي

المادة العلمية والصباغة
والتصوير الفوتوغرافي
د. صبحى الشاروني

التصميم والإخراج الفني
للفنان حلمى التوني

الترجمة الإنجليزية
السيدة نادية مرقص

الصباغة الإنجليزية
موهير موريس-

ساهم في توثيق اللوحات
السيدة: كريستين روسبيون
السيدة: شروين شاهيمي

التصحيح والمراجعة
د. صبحى الشاروني

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بواعث أن ترتيب القضاة وفود في الكتاب طبيعاً لتتابع الأجيال على أساس تاريخ العيد. أما ترتيب الصفحات فيبدأ من اليمين إلى اليسار سواء قارئ العربية أو الإنجليزية.
متحف في كتاب

بـ: الدكتور صبحي الشاروني

كما تتوفر المعلومات عن مقتنيات المتحف ومبدياتها، وكانت في متناول ورائها عندما يتعينون بمشاهدة محتوياتها...

كانت أكثر جاذبية وأهمية الاري في الحياة الثقافية، فالمتاحف هي مؤسسات للتعليم، هذه الحقيقة البديهية تغيب أحياناً عن أذهان القائيين على المتحف، فقلل جاذبيتها وبدأت نموذجها الثقافي، فيصبح وراءها نادرة.

والكتب التي نديرها بدموا بحميم، وقد يزيد في دور المتحف في حياة الثقافية، فقد تحققت فيه مجموعة نادرة من الطفو الموهوب، نأمل أن يكون لها تأثيرها الإيجابي في مجرى الثقافة المصرية، ليتقدم نوع من التواز مع الثديات السائدة في حل القرن الجميل بالمملكة.

* * *

فلا تقل هكذا نحن نتعاون في أعمال الفنانين المصريين، وقد زاد الاهتمام بأكتر الفنون الجميلة المصرية (أي الرسم والتنقية) منذ عام 1892، عقب وفاة الفنان راغب عبد (1892-1978)، آخر الفنانين الجبل الأول الذي ينتمي إلى مجموعة من الفنانين، لكن الدكتور المهندس محمد سعيد فارسي، هو الوحيد بين عشاق انتاج الفنانين الفني الذي إنهبت بتوأقلم مجموعة التمثيلية التي تعتبر أكبر المجموعات الخاصة من ناحية الكم، وأعمالها من ناحية الفن والفنانة، إذ يبلغ عددها الكلي 168 عملًا فنيًا حتى نهاية عام 1978، وهي متزامنة مع الأيام، هذا بالإضافة إلى الأعمال الجدارية الضخمة المنفدة في الأماكن العامة بالأسكندرية والتي ألتقي على تنفيذها

كما أننا أظهرنا مجموعة مقتنيات خاصة لاحتياجاتي على كل هذه الروائع، وأظهرنا مجموعة مقتنيات أخرى فيما عدا مجموعة متحف الفن الحديث، المعطيات المتواضعة في هذا الكتاب، تم اعتبارها بأفضل ما تضمها المجموعة من ناحية القيمة الفنانية والتاريخية، وأكثرها تعبيرًا عن مسار حركة القرن العشرين، هذه هي القوائم الثقافية والوثائق لهذا المجمع المدرج.

تتميز هذه المجموعة بأنها قد تم تجميعها طبعًا لتوزيق رفيع، ولا سيما صاحب خبرة طويلة صلى نقوش الفن، وعندما أصابها هو العلمي، يمكن أن تكون هذه المجموعة من الناحية الجمالية، نبدأ في تقديرها عبر سعة القائمة، صاحبها، ونستطيع ملاحظة الرؤية لديه، وتسليمه لمختلف الإتجاهات، من واقعية إلى تعبيرية أو سيراليالية، وغيرها.

إن هذا الامتحان القوي هو الذي حقق نسبيًا من الوحدة بين كل هذه الأعمال، مما يجعلها قادرة على إثبات أعداد كبيرة من المشاركين، الذين يتحولون معه في ارتفاع مستوى الثقافة والرفع الحسن الجمال، وقد اقتصر هذا الكتاب على تقديم مختارات من المجموعة المصرية، أما مقتنيات الفارسي من القرن الأول، التي تحظى بها في مصر ولنجد هذه الظاهرة...

وإن تنفيذ هذا الكتاب باعتباره مسلماً صادقاً، وتشهد إلى أبعد الحدود، على حركة الفنون الجميلة المصرية، بعيداً عن مجاملة أصحاب الموباس والوظائف الرسمية من المسؤولين، ومهم جملات تؤثر بالسلب على قيمة وثبات المجموعات العامة، مثل مجموعة مؤسسة الأهرام، التي صدقت صورها في كتاب آخر، ومجموعة متحف الفن المصري الحديث، ومجموعة متحف أنجل، ومجموعة مركز القاهرة الدولي للمؤتمرات التي أعدنا لها كتابًا شاملاً منذ سنوات ولم يصل حتى الآن.

هذه المختارات تقدم الدليل على أن الجيل الأول يضم أحد عشر شابًا على الأقل، ومنهم فنانان من أصل أجنبي، هما: جولا
بالنسبة للمجرد المولد و»هديات الترتكي الأصلب«، فهناك العديد من الفنانين الذين يشيرون إلى تعريف المدرسة المصرية، تمامًا كما يذكر العديد من الفنانين الذين يشيرون إلى تعريف المدرسة المصرية، بسهولة إنتاج المكتبة 문화ية في مصر.

إذا، لوحظ أن هذا الجيل الذي يزيد من أفراده قبل بداية القرن العشرين، ويشير إلى هذا الكتاب الموثوق، وتحمل قيمة ثقافية عالية، عندما يصبح من سبب ترسقه في الأذهان، وهو أن أفراد الجيل الأول لا ينتمون إلى فئة 7 فئات، بل وظيفيين بين النقاد المحترفين من أجل اختصارهم إلى ستة فقط (راجع نيل منهج الفن المصري الحديث الصادرة عام 1932).

أما الجيل الثاني، الذي يبحث الفنانين المؤرخين من بداية القرن العشرين حتى الحرب العالمية (1914) فيهم ثمانية فئات من النقاد الذين تعرضوا لاضطهاد شديد في المؤرخين الذين هاجموا أو ألمموا ذكرهم، إلى حد فيمهم أحد الكاتب بضم اسمه بعضهم إلى الجيل الثاني و枌 ذكر الباقين. وبالنسبة لهذا الاضطهاد، وضع ذكر عدد كبير منهم، بينما تكبد هذه الحفاظات دور المعاصر من أبناء هذا الجيل الثاني الشعاع، والذي عمل معظم أفراده في تدونان الرسم بالمدارس، وفي الصحافة والمطبوعات وفي المرجع الشعاع. لقد تمت تزامنة على عديد الجيل الأول، وسقطت على روؤتهم لعناصر متكررة الجيل الثاني. يدخلون الإجتماعات العراقية الحديثة إلى الفن المصري، ويكتشوف هذا الكتاب المثير، أن الجيل الثالث لا يربح كل أفراده إلى المدارس العراقية الحديثة، زوجي الباقين، بل كان من بين أفراده الذين خلقوا الأسس ليتأثروا بالتعليم الجيولوجي الأول، أمثال مصري راغب محمد صبري وجمال كمال وهشام هزاز. فليثوا جدارتهم بمواهب متفجة في الإنتاج، كما كان من بين أفراده من شارك في ثورة الأريبيانات على الجيل السابقين، وملعب他们在 بموجبة فرضية، ويمثلهم في هذه الحفاظات الذين ينتظمون إلقاءً جيداً في هذه المجموعة الفردية.

ثم يأتي بعد ذلك جيل الستة أو الجيل الرابع، الذي يدخل الحركة الفنية عند منتصف القرن العشرين. إنهم يمثلون الأثاثيات، الذين عمل المعاصرون منهج في تدونان الفن بالمدارس، وفي أصبحت الإذاعة، وتميزت مواقف الفراش، بمثيل جيد للفنان هذا الجيل الذين أقاموا بالأسرة، ونقوم الأمثلة الأثاثيات الغيرية. إن الكاتب الهمداني، سعيد حسني، يعتبره الأسرة، هي مؤقتة الاجتماعية بعد هذه، ويجده ليتمها موطناً يسخن، بالنسبة للجماليات، ولذا تبدو أن الفنانين الأسرة، ممثليًّن متمثئين جيداً في هذه المجموعة الفردية.

في نقصة ملكية كزرة هو مجموعة الفراش، الأول هو كاز محمود سعيد، فهو يضم 12 ورقة من روائع هذا الفنان:

- الفرقة، ثم: كاز سفون، وأدبه، وفيما، وتزعم ملحاته على 100 ورقة تمثل كل مرحلة الفن، ثم: كاز عبد الله الجزار، الذي يبلغ عدد لوحاته 20 ورقة، بينما عدد كبير من أفضل وأشهر أعماله، ثم: كاز حسام 20، الذي يضم أروع لوحاته ويدخل منها 22 ورقة، وأخيراً كاز كمال مصطفى البالغ 24 ورقة. إنها كاز لم يمتلئ مثلاً من ناحية العدد والمستوى الفني.

أما لجيم جمعية تكون على أساس تتابع أجيال طبيبًا تراكم الميلاد، فهو يهدف إلى تحقيق الفائدة العلمية والثقافية. كما وضعنا في نهاية الكتاب فهو يستجيب لمبادئ التدريس على مصدر واحد، فنحن لا نقدم ق supremacistًا أو كاتناً، وإنما عملاً ثقافياً ودينيًا، ونأمل أن تستفيد منه الأجاليات ESC.
الرجل في الوعي السعودي هو الرجل الكبير.
الرجل في المعركة القصصي هو أنظف العالم للرجل.

والدكتور محمد سعيد فارسي - بالنسبة لي هو المعني بهمما - هو الرجل الكبير، والأخ الصادق، والصديق. ابن مكة المكرمة، الواعي، المتمني، المحب للجال، المحب لجد، بوابة الحرمين الشريفين وعروس البحر الأحمر، وعاشق الأسندريه، عروس البحر الأبيض.

وهو أيضًا - الرجال - فنان الجوهار، الفنان الممالي، مخطط المدن، الرسام، شاعر المعاني، الإنسان.
تعرّضت منذ حوالي عشرين سنة منذ ذلك الزمان في صيف عام 1982 لم تتفق على لائقي، وأعترف أتى خلال تلك السنوات لم أقل الدورة حوله، هم تزحل هناك أشياء، عنه لم أعرفها.
كان مولده بالمنطقه - وهو اسم الحاكم الغربي من مكة المكرمة. في يوم 7 يناير من عام 1935 وحصل على شهادة إمام الدراسة الثانية عام 1951 من مدرسة تحضير البعثات في مكة المكرمة وكان من الدفعة التي كان مجموع Modelo أربعة ولائي من جميع أنحاء المملكة توجهوا بعدها إلى مصر وعواصم عالمية أخرى لطلب العلم ثم العودة للمساهمة في بناء النهضة الحديثة، لوحدة المملكة العربية السعودية.

بعد معاينة حبيبة السعودية أصر وأهاله، حصل على بكالوريوس المعايرة والتعليم عام 1973 من كلية الهندسة جامعته الإسكندرية.

وكذلك تلميذ في المعايرة مهندس، بكمبر تخصص المدن، بالمنطقة الغربية لمدة عشر سنوات، ورغم خلاياها حتى أصبح مديرًا للمكتب عام 1972 لم أُشترط رئاسة بلدية مدينة جدة إلى جانب عمله بالتعليم وكان من تلك الوقت في الرجل وقائمه الإدارية والفنية وموهبتها الشخصية على اتخاذ القرارات الصعبة في الأوقات الحرجة، والتي تميز بها جميعًا بين أفراده وعائلته.

owell نواة مساعدة، في حياتها قبل أصبح أول من تولى منصب أمين مدينة جدة، وحصل خلال عمله على درجة الماجستير في المعايرة والتعليم العماني من جامعة الإسكندرية عام 1982 وكان موضوع رسالته مدينة المعجم إلى نفسه.

وقد توسع جمع المسلمين في هذا المجال في خلال عقود، وقدر رسلهم التي تجاهت إلى كتاب فيما بعد بعنوان: الخصائص العملية والتعليمية للمدن الحسية بالمملكة العربية السعودية.

ومنذ لحظة صحيحة بعد إجراء جراحتين كبيرتين بالقلب استقال من العمل الحكومي في 1986، ولكن لم يتوقف عن البحث.
العلمى حيث حصل على درجة الدكتوراه في "المهارة والتطبيق" من جامعة الأسكندرية عن مدينته الثانية - عشقه وهواء وعمله الكبير. "حوابة" التي تحولت إلى عروس البحر الأحمر، وقدم رساناته بها عنوان "تطبيق المدينة العربية بين النظرية والتطبيق". دراسة تطبيقية عن مدينة جدة، قدم فيها خلاصة تجربته الشخصية في العمل والإدارة والتنفيذ.

ولم يتوقف نشاطه أبو هاني، أو عطاؤه بعدما ترك العمل الحكومي، فقد استمر فيه متواجدة بحريّة طفولّته في ميدان الفنون والثقافة وحرّر سلسلة من الدراسات والمقابلات حول تاريخ الفنون والعمارة والتطبيق، أصدر من مجلة "إقرأ الأسوسى" و"المدينة المنورة" وقد كتب جميعها في جدة، ولقد حاولت بعض من تلك المقالات إلى كتاب "جدة"، وقصة الفن في جدة، ونشر عام 1989.

وبعد ذلك عام 1991 قام نجله الوحيد، هاني، بإصدار كتاب "فاخر من الأعمال الفنية التي أقامها والده في مدينة جدة" باللغة الإنجليزية وطبع في لندن.

ولقد شغل الدكتور محمد سعيد فارسى الكثير من المسئوليات التي تحملها بكل كفاءة واقتدار ومنها:

- عضوية لجنة الجد العليا.
- عضوية المجلس البلدي لِلِلِمِكِّة المُكرِّمة.
- عضوية لجنة توزيع الإسكان السريع في مدينة جدة.
- رئاسة مجلس إدارة مشروع الأمير فواز بن عبد العزيز للمياه.

وقد حصل نتيجة لأعماله على وساماً عالمياً، عالياً من الأردن وكوريا والصين وألمانيا وإيطاليا والسعودية والأرجنتين وأوكرانيا. كما حصل على الدكتوراه الفخرية من جامعة "سويل" في كوريا، والكتب "المحفظ" الذي في أعينه اليوم عن عشته الثالث بعد همّة المكّة المكرّمة، و"جدة"، "الأسكندرية"، و"فانيسا".

المصريين الكبير، وقد اختارها بعضاً كبيرة الناقد، وثورت الفنون الأستاذ الدكتور صبري الشاروني من مجموعة مقتنيات الدكتور محمد سعيد فارسى لآثارات الأعمال الفنية التي أقامها والده، لكونه بكلورة الأعمال الثقافية التي تصدر تابعاً وبيان الله.

حمزة عمار
مقدمة...

بسم الله الرحمن الرحيم

أحداً لا يعود الزمن ...

وبتيس الذكريات بذوراً في الأرض الخصبة... كثيرة للأجيال... أصواء أحلام شجاعة... استيعدها في لحظات الصفا... دندنها تعني النفس بها... كيف نستعرض الناس بها... ثم نتحول بها رأئحة الأزهر... ويبرق بها التسليم على شف بحر الحياة... وفي أعماق النفس الهدادة الممتلئة.

ولدت في مكة المكرمة ...

ويلب الأطفال بالألاف في كل لحظة في كل مكان في العالم... ولكن أن تولد في مكة المكرمة فامرأة من الفهم... فإن ذلك يعكس ارتباطها خليداً بال挽غي المشرق والبيت الحرام وهو ارتباط بالمكان منذ أن يبدأ زمانها الخاص (عمرك) من البداية وحتى النهاية... فهي الحرم سوف يختار لك اسمك... وفي الحرم سوف يخلق أول حرف تعلمته لتكتب على لوحك أمام شيخك...

ومن زمام سوف ترويه... وما كان أكثر عطشى وآنا أمر بالحرم عمر كل يوم في طريق من المدرسة الرحمانية إلى البيت في المسافة أو إلى دكان الوفد في سوق الجوهرية في سويدة...

الجمال بين العين والقلب والعقل ...

عرفت عيوني الجمال فأناسته به وعشقته...، وارتقت إليه في حوار هادئ بين العينين والقلب والعقل.

كان بيته القديم في مكة المكرمة إلى جانب عجيد مسجد سيدي منحة يطل على الخليج مسياض المطر المنهر فوق الجبل...، وعلى الباب الخشبي كان عليه، بالحجابات... (الحجابات) مع رفاق الصبا، وفي حبنا، «نافذ»... كان معيين بين الشقاق (هواج الجوهرة)... نشأت فيها أتتني لدلاً، كنت يرتبط بها يرتبط بها... كانت تتشابه، الكبرى التي تنتظروا بانتظارها في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في البيت في بي...
 وحتى السحور، وكذلك كانت الحياة نفسها تتغير في مواسم الحج بعد أن تزددم مكة المكرمة بأفواج الحجاج من ضيوف الرحمن القادمين من كل بلغ الأرث بشئ الأوان والأسننة والولادات والتحرات من الهدايا. وكانوا تحسب جملة طويلة من المنسوجات أو المنقوشات أو الأحجار الكريمة.

ارتبث صفاء السماء في نفس مع ذكرى أول حجة لي مع الوالد وإخوتي. في تلك الليلة الرائعة وناستلقي أمام الحيمة.

ووفي السماء الزرقاء المرحة بالنجوم، وأصوات تكبير وبهيل الحجاج تتبدد من حولي في خشوع وبسيط.

فأذرت جملة العبلة شامكة في ذاكرتي بتلك التجربة الفردية. وعمري لا يتجاوز خمس سنوات، ولكن أجري خلف والدي الذي يمسك يدي وأسدع طفحتي بيدى الأخرى حتى وصلنا إلى السفينة (عيني جدة القرم). واقف في مغامرة أبدى بذلك التسليم البارد وتفتح عيناي على البحر الواصل البعيد (التي لم أعرف الأزرق الداكن واللامزوردي والأزرق). وسماها الصافية من فوقه تعلو بين سهام البحر يصفر القمر. وحبيت جذب القيادة تحبها إلى ما تحت الموج.

لم أمضي أبداً ذلك اليوم، فإن أبناء فق이다 أصبحت مدينة جزءاً من حبي. وأضحى البحر هوائى وعشقي.

فهي مكة المكرمة تعظم جمال المعانى، الحقل الفاضل هو عمادة الرحلات الحقيقية، وكذلك الشعور وإكرام الضيف وإرغام.

الضيوف كان لوطودئ الذي تحتميه هو تصرفات الوالد، معنا هو البيت ومع الآخر من الجيران أو الضيوف.

تعمل الأجنبي الصعب والمؤلم، والعابر الدائم من الوالدة التي كانت تحضس قبل أول ضوء وقعت في ذلك الفجر. أُعيد الوالد ماً.

المضمون، ثم يتعين تحمل وتحمل وترفع السحاب والغيار و nutzen كل أو شكوك. يحتج لها الله.

كان أقصى الشيء في مكة المكرمة للشباب أن يعلم أن الخشوع والحب وحفظ ما في قنوات فلسطين تم بعد ذلك.

الغرب على المثل في مثل الوالد.

وكان ذلك ما خلفه الوالد إلى وإلى، وقفرت في محل الوالد مع إخوتي الكبار. واستحضر لنا الوالد معلماً، ويدرس لنا تصرفات النجوم، وحول في شبح في فتى، ودعا معنا فيصرح، وقفت ذلك الزمن البكر.

عشت بين الحفظ النادي التي كان الوالد يحضرها به من سفريات الكبر لمن في السرباء، وسرباناسوب وابن وابن وابن وابن. ومنذ تلك الأيام، القصيرة، جربت من الحفظ والجوارق قيمة التجريد والتجسير كما عرفت أنها مضروبة في القيم القسطرة من روح الفنان، الذيคมها.

من المجلات والتراث المصري ومن الزاد ومن السينما في تلك الطفولة تعني أن الفن جميل هو علماء كانا لا أنظر...

وأنا قد يكون ناسباً في ليلة هزيمة أو أصداءً يزكي عنها معه على النهار والليل، أو رسم تجربة مع كل من الأوان.

كما عرفت أن الفن جميل يحتاج إلى عين وواحة تنشطة ونفس راضية تجهز وتحضه. لذلك أي الفن جميل هو نتاج النفس الجميلة التي تعلو وتفرز على شزاتها. وإن هذه النفس لا تحتاج إلى ملأاً تقترب مشاعريها. ولكنها لا تستطيع عن الأمان، ينكر.

تستمر وتزداد بالتفقه حساسية.. ومثل تلك العلاقة الحظيرة كانت صراعاتنا مع الفنانين، وجمال الفن.
معايير الجمال...

الجمال غايته لا تدرك... وتعد هذه المواضيع البديعة في الأمراء وتتغزل في الأمور والطبيعة. وتوغز التهافت عند إلقاء النبض السريع وعندما تشعر بالفرح وعندما تشعر بالحزن. وعندما تشعر بالسعادة وعندما تشعر بالحزن. كما لا تشعر النبض السريع إلا إذا فعلت شيئاً جميلاً. للجمال النبض السريع. هل هذا المثل الذي يjectives لأنه جميل؟ أم إنه جميل لأنه يعكس هذا المثل؟

والجمال إحساس تمثله به النفس، ثم الجمال بعد ذلك تعبير وعباءة. ونحن الجمال والجمال يقوم على عناصر أساسية ثابتة تتناولها، وتتناولها، وتتناولها، وتتناولها... وتتناولها، وتتناولها، وتتناولها، وتتناولها...

الجمال من السماحة الثقافية، ومن التفسيرات المثلى، ومن الأعمال الأدبية، ومن الأعمال الأدبية، ومن الأعمال الأدبية، ومن الأعمال الأدبية...

جادة وتحقيق الأحلام...

سنوات طويلة على تلك الأيام الصحافة الثقافية هي... في الخريف، إلى جوار المصيف، في الشتاء، في الشتاء، في الشتاء...

الطبيعة الجميلة للجمال، تتجلى في كل شيء وشاملاً، وشاملاً، وشاملاً، وشاملاً...

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وأخيراً، كون تصوير النبات الذي تنظر فيه عظام الإنسان البدني منذ أكثر من سبعين سنة، فإن الفيلة، وذلك يعني كلمة "الحياة الاجتماعية والثقافية"، كذلك يحق مرجعًا حافلاً لحياة الإنسان في عصره، وكانت تمر في مرحلة إنشائيات مجتمعية، ومنها نبت الأوروبية أضواء العلوم والمجالات، وظهرت فيها مدارس مبكرة في حينها تمكنها. وفيما بعد، وقادتها الأثرية على الرغبة في إشعالها. وكذا كانت الرؤية الإسلامية هي منارة لتكوينات وآفاق إنسانية والمناصب المماثلة积极推进. و كان في صحن الجامعة ورش البيت وقلب النجوم بإشعالها. 

حواس حول اختبار الجمل

السؤال الأول لن المراكز: كيف ستستقبل تجربة الإبداع الحقيقة إلى كيان مميز شكلاً ومضموناً لتكريم الحياة. ينبغي أن تكون مؤسسة متميزة. وسنعتبرها في فننا في القسم الشكل، وهي الفيليب.

والتنوع بين القسم الشكل حول الجمل الذي لا تحتل عليه المكان. وإعادة الحاور إلى بروزها وراصها وإنها روابط وتيرة القهوة، وتعاملاً بين الأصابع. هذه النتائج في فننا و kirami في الثورة.

ولقد تذكرنا، كيف نحن في التحرير فيما بيننا على مراقبة وفهم. ونحتاج إلى التحليل المباشر على موضوعنا، ونبع مثال تاريخي هو، الفيليب، الذي برزه وأصرع فضلاً فاستيقظ، وتعاملاً بين النقوش والفصائح.

وينتج فتيل صعب، ونفهم، ونستيقظ، والكثير عن المقولات أيضًا، ونستخدم تعبيرات نجاح، إذا العين ونتحذى إليها النجاح في جمل النسب وروعة التسويق التي تجعل الأحجار تتبين، واحياناً تعكس في جدية وصرامة.

كما في عام الإبداع، فن冊 부분ية، وحولها في العام الروحي، ثم نحن في محاولة دور المبدأ.

وقمة الجمل - لا يبكى - يتمثل في المثير المستند من النصب الذهبي المتضخم في تماماً للإنسان في حسن.

تقوم، وهي نسب جمال موسيقية. ونعل مسماها تعب شعرنا بصب قيم فهمي هو خضوع الأصبع، والشعر، ورائحت يت كر، واعترض. شكل ابن الدخان، وكذلك القدم، والخطوة، أما الإبداع فينا، فقد بت المراحل، وسائعي، ونستريح.

وتذكرنا، كيف نحن في التحليل المباشر على موضوعنا، ونبع مثال تاريخي هو، الفيليب، الذي برزه وأصرع فضلاً فاستيقظ، وتعاملاً بين النقوش والفصائح.

ولقد تذكرنا، كيف نحن في التحرير فيما بيننا على مراقبة وفهم. ونحتاج إلى التحليل المباشر على موضوعنا، ونبع مثال تاريخي هو، الفيليب، الذي برزه وأصرع فضلاً فاستيقظ، وتعاملاً بين النقوش والفصائح.

وينتج فتيل صعب، ونفهم، ونستيقظ، والكثير عن المقولات أيضًا، ونستخدم تعبيرات نجاح، إذا العين ونتحذى إليها النجاح في جمل النسب وروعة التسويق التي تجعل الأحجار تتبين، واحياناً تعكس في جدية وصرامة.

كما في عام الإبداع، فن冊 부분ية، وحولها في العام الروحي، ثم نحن في محاولة دور المبدأ.

فظاظة الإطار العقل، ملء النظر، وعقل، وهو نقطة المدة نفسها، وهكيل عظمي البلاد، فقد ثم تكون آثار الأول على المنظر، وحزم في الهجة أو الإحساس بالفعل، كما في خطوط المعابدي المصرية، وكم في ناطحات السحاب حديثًا، وعليه، ونستجيب للحركة الجوية، كما في تصور القديس، والقرن، ونستجيب للحركة الجوية، كما في تصور القديس، والقرن، ونستجيب للحركة الجوية، كما في تصور القديس، والقرن، ونستجيب للحركة الجوية، كما في تصور القديس، والقرن.

وربناها أمراً أمراً، إضافة إلى الأشياء، وشاومان، هناك النية، بعد ذلك - مثل ما هو السبب في ذلك الإنتاج القياس للأعمال، فإن خُذ انهم، المسيحية الطاهية في إيجاد الحل، ونستجيب للحركة الجوية، كما في تصور القديس، والقرن، ونستجيب للحركة الجوية، كما في تصور القديس، والقرن، ونستجيب للحركة الجوية، كما في تصور القديس، والقرن.

فإنهم يعملون في ذلك الإنتاج القياس للأعمال، فإن خُذ انهم، المسيحية الطاهية في إيجاد الحل، ونستجيب للحركة الجوية، كما في تصور القديس، والقرن، ونستجيب للحركة الجوية، كما في تصور القديس، والقرن، ونستجيب للحركة الجوية، كما في تصور القديس، والقرن.

الفن الحديث

عديد من الفنون، من أشهرها "الحياة البشرية". فن البيوت والخيم والمدنية، والأسرة الأرضية، وأصبح الفن هو الوسيلة الأولى للتعبير عن شخصية الإنسان الجديدة، وذلك لتحقيق هذه الشخصية الذين تكمن الحضارات الكبرى.
أعمالاً فنية على إعلامات في تاريخ التطور النقاشي الإسلامي. هذه القمة في النحت والتشكيل تمثل أعمال التمثيلية في الأدب والأعمال البصرية، مثل: "أبو النحاس" و "الأمور" و "تفضيلة" و "الكتاب" و "الغصب" و "الكِيَان" و "الرغبة" و "الابتسامة" و "الجمال" و "الشفاء" و "الصحة" و "السلام". كذلك، جذبت أعمال التمثيلية في الأدب والأعمال البصرية، مثل: "التعليم" و "التعليم" و "التعليم" و "التعليم" و "التعليم" و "التعليم" و "التعليم" و "التعليم" و "التعليم" و "التعليم". و"

وفي النهاية، أصبحت الأعمال الفنية تمثل نجاحاً خاصّاً بالنظام، وما يستخدمه من موسيقى ومفردات خليّة من التمثيل. ولهذا، أقام الأعمال النابضات التي احتضنت مختلف فنون الجمال، والمغامرة. في مدينة جدة، في جزيرة بدوم، وهي أعمال لفنانين، "أبو النحاس" و "التعليم" و "التعليم" و "التعليم" و "التعليم" و "التعليم" و "التعليم" و "التعليم". وهما من أعمال الفنانين "أبو النحاس" و "التعليم" و "التعليم" و "التعليم" و "التعليم" و "التعليم". وقد ذكرتها النماذج في التماثيل، و"

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في تلك الأيام الأولى كانت أعمال الفنانين المسرحيين هي تجسيد لاتراك الإحلام الجملي.. كما كانت للمعايشة الجملي لاتراك الإحلام الجملي.. واتراك الإحلام الجملي لاتراك الإحلام الجملي.. والفن في مصر مبرع وحيد الأطرش هو أكبر الفنانين في تاريخ الفنون العمرية الحديث، والتي أثرت في صورتهن بجمال الرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية والرومانية 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المقتنيات
29/11 "Portrait Of A Lady". Pastel on paper, 24 x 32 cm. Dated and signed lower right.

11/29 "The Lovers Excursion". Pastel on paper, 32.5 x 25 cm. Undated and signed lower right.

27/44 "The Game of Hide and Seek". Pastel on paper, 46.5 x 67 cm. Undated and signed.
ولد في مدينة أراد بالسعودية عام 1886 وتوسعت بدايتها، بالمجر، يوم 11 فبراير عام 1902. كان من أشهر رسومات الموت الكلاسيكيين في العالم. والفنان كان يعيش في شارع دبلن مكتباً دراماً، حيث كان يتزوج أوقات طويل، وقد يرتدي ملابس وهمية، وكان يثير الأرواح، ودهوراً، وتودع الأشياء. ولحظات في مجموعات الأفكار، الفنون العربية كما كان رسامًا مبدعًا.

الفنان بأفكارية التراث الجميلة في برلين عام 1910 حيث درس الرسم والتأليف على أديس أنيست كاتب دبلن، والفنان فاناده بعد إسلامه عام 1915. بعد التزلج في الرسوم الكلاسيكية الأولي، ونابع من الحب إلى مدينة عام 1918، ويشير في النص، في بلده أراد، حيث يظهر ماظو، القلم رقماً 1 على الرسم باللون البايستر، يذوب بالضياء، كلكنه بعد أن تزوج رجل إلى الأكاديمية بلينيم بها 34 عامًا، كان من أخص الفناء عليه وال�اء، وإدماجه في الفن، حيث تمثل على نفسه في الإيلات مسمى الفنان المصري جواً بلفات.

وقد استدد الفناء - الذين كانوا يعتبرون مصر - الفنان، سكباً من غيره من النجوم، والإيطاليين، والألمان بسبب الجرحية العالمية. فقد شعر عام 1942 في إمكاني قابلي، وذلك عند أقرح بيوش المحن من الفناء، وفي فترة الانطلاق، سمى بالأدب، وعلى الرسم المشهور، والفنان من شكوك مرسوم بالحروف الكثيرة، بالألغاز المطربة. وبعد الإصلاح على فهم أحمد، المتحد العشاق بالفن الإغريقي بمهمة مديم أعماله، وكان يعتمد إلى الانتاج، يداً يداً، تجولت عُلائق إلى نحو المأثور، على الفنان، فرحًا عام 1948، إلى بلاط نجوم، وصار رمزًا من هناك بعض أعماله، إلى شاقة، ثم توقف ذلك بسبب طرف الحكم في دول شرق أوروبا، وترك الطريقة، وتوافق عام 1957 بعد رحل، روجته بعيد، إذ أن ترك العديد من وثائقه الأثرية لدى أصدقاء الجماعات الخاصة.

وقد نظم المتحف المقتني بمجموعة الحضارة المصرية، يتضمن أوروبا، وعرض لوحة وثائق من أعماله ب пользователя الكلاسيكية في تورونت 1949، في الفنان عام 1997 بعد أن أصبح سفيراً لبلاده من مصر.
JYULA BALINT

"Painter"

Born: Arad, Hungary, 1884
Died: Hungary, 2 November 1956

Jyula Balint lived in Alexandria from 1926 until 1948 and was considered a brilliant portraitist and landscapist. He was also notable for his skill as a pastel colorist. He was the most prominent of the foreign artists residing in Alexandria and many aspiring amateurs, such as the brothers Selif and Adham Wandy, were students at his studio on Dibhana street behind the electricity station.

In 1911 he joined the Fine Arts Academy of Budapest where he studied portraiture and landscape painting until joining the army in 1915. At the end of World War I he returned to Arad, Hungary where his distinction as a pastel painter led his colleagues to name him as number one in Transylvania.

After his marriage he left for Alexandria where he resided for 23 years. These were the most fruitful years of his life during which he produced his most beautiful pieces. It was in this period that in an exhibition notice he first billed himself - "Balint the Egyptian Artist". During World War II, as the army of the Axis approached El Alamein, the English occupation forces interned Balint along with other Hungarians, Italians and Germans. He was held for six months at the internment camp of Fayad, during which he created numerous expressive pencil drawings, proving his mastery of the art form. Following Balint's release, an Alexandria lawyer, acting as his business manager encouraged his work but eventually began to exercise an unwelcomed control over the artist. In 1948 Balint left Egypt but continued to send art to admirers in Cairo. This later was halted due to Eastern European government conditions and restrictions at the time.

By his death in 1956 - two years after the death of his wife - many of his paintings were already in private collections and there have been two recent exhibitions of his work. In November 1992, Erno Juhasz - then Cultural Attaché at the Hungarian Embassy in Cairo - organized an exhibition at the Alexandria Atelier and after his appointment as Hungary's Ambassador to Egypt, held a second exhibition of Balint's works in Cairo in 1996.
ورد بالأسكندرية عام 1887
وتوفي في القاهرة يوم 25 ديسمبر عام 1951.
هو أحد قضاة الأسكندرية القدامى، ينتمي إلى أسرة ثرية.
وهو ابنه هو خان ثمة صياح. وقد ساهم في الحركة الثورية، مساهمة فائقة خلال النصف الأول من القرن العشرين، ولاستقلية ثانبر وأضح في أعمال محمود سعيد الذي يصفه
ببحضرة سنوات.
رسم صياح كل ما وقع عليه نظرة بالأسكندرية.
رسوم المشاهد البيضية المحيطة بها: البحار، والأعمال، والأشجار، والأشخاص. وكان مصورة بارزاً للطبيعة. وهو الفنان المصري الوحيد الذي له وثائق في متحف فرنسا، والرسام الوحيد من المصريين الذي ورد اسمه في مجموعات أسعار الأعمال الفنية، وظل لمساته في البرازيل والولاية المتحدة على نموذج كامل، وكما كتبه عام واحد.
حركة الناخبين في فرنسا من طرف الحنين.
عندما بلغ التاسعة عشرة أسراً وابتدى إلى باريس لدراسة
القانون (1916) فلقد يتوالى إلى دراسة الفن والتحقيق برسم
الرسومات، وقيل: من فنون الفنون.
فما علما وأدُه أنه لم يمر في دراسة القانون، وأنه لم يغصبه
وقبل ذلك هو نفسه، وهو في باريس، في الإقامة، في فرنسا،
حتى يسكتن دراسته، فعمل في مجالات الفنون حتى
حقق هذته، لتصبح محتوى شهير من كل عام
ابتداء من 1916 في القارة الأفريقية، مقابلة للرسام
لأكثر من عشرين عاماً.
وقد أقام معرض للفنان تكريمًا له، لكنه ضمن
صالون الفن، بباريس عام 1926، وصغب للفنان في فنون
نهضة没问题 من مواهب مصر، ولهما، ونشرت ذلك في باريس،
جميل أعماله في صياح، وأصدرت تجارة شاملاً للأعمال،
GEORGES SABAGH

"Painter"

Born: Alexandria, 1887
Died: Cairo, 20 December 1951

One of the pioneer artists of Alexandria, Georges Sabbagh was born into a wealthy family, the son of Hanna Pasha Sabbagh. His involvement in the art movement during the first half of the twentieth century had a discernible impact on the art scene in general and in particular on the works of Mahmoud Said - ten years his junior.

All that passed before his eyes - the simple scenes of sea, mountains, trees, people - were transformed into compositions of beauty. His use of classical techniques also contributed to his reputation as an excellent painter of nudes. Sabbagh's boldness of touch and use of strong colors are testimony to the control and mastery he brought to his art, which can be likened to the artists of the early twentieth century Nabis movement.

In 1906, at the age of nineteen, Sabbagh was sent to Paris by his father to study law. Before long, however, he found that the study of art was more to his liking and joined the atelier of Maurice Donni and Felix Valotin. Upon learning that Georges was no longer studying law, his father discontinued all financial support. Undeterred by this turn of events, the young Sabbagh sold cars in order to remain in France and complete his studies.

While he spent the major years of his life in France, in 1920 Sabbagh began to spend the winter months painting in the warmer climate of Cairo - a practice he continued for the next twenty years. So prominent was he in France that the French came to see Sabbagh as a French painter who happened to have been born in Egypt. This led to Sabbagh being the only Egyptian painter whose works are exhibited in French museums and whose paintings are included in price lists of art catalogues.

In 1952 - the year following Sabbagh's death - an exhibition of his works was held in his memory during the Paris Autumn Salon. Continuing to hold Sabbagh in high regard, the French have formed The Association of the Friends of Sabbagh, issued a "Catalogue Resume" of his works and held a Paris exhibition in 1990.
11/30 “A Rural Landscape In France”, Oil on canvas, 29 x 55 cm. Undated and signed lower right.

18/07 “Duck On The Shore”, Watercolor on paper, 28.5 x 22.5 cm. Undated and signed lower right.

19/07 “In Front Of The House In Abi Hame”, Oil on canvas, 100 x 79 cm. Undated and signed lower left.

19/30 “A Church In The Country” (probably Cyprus), Oil on paper, 32.5 x 48 cm. Undated and signed lower left.

20/30 “A Country House”, Oil on wood panel, 135 x 23 cm. Undated and signed lower left.

20/30 “A Farmhouse”, Oil on canvas, 75 x 70 cm. Undated and signed lower right.

21/30 “Grilling Lamb In Cyprus”, Oil on Celotex, 52 x 36 cm. Undated and signed lower left.

22/27 “An Ethiopian Celebration”, Oil on paper, 29 x 22 cm. Undated and signed lower left.

23/27 “An Ethiopian With European Children”, Oil on wood panel, 42 x 28 cm. Undated and signed.

24/27 "A Farming Scene", Oil on canvas, 29 x 55 cm. Undated and signed lower right.

25/27 “A Farmhouse”, Oil on wood panel, 135 x 23 cm. Undated and signed lower left.

26/43 “Repeatability”, Oil on wood panel, 29.5 x 45 cm. Undated and signed lower right.

27/26 “A Church In The Country”, Oil on paper, 32.5 x 48 cm. Undated and signed lower left.

28/26 “A Farmhouse”, Oil on wood panel, 135 x 23 cm. Undated and signed lower left.

29/30 “A Farmhouse”, Oil on canvas, 29 x 55 cm. Undated and signed lower right.

30/30 “A Farmhouse”, Oil on canvas, 29 x 55 cm. Undated and signed lower right.

31/30 “A Farmhouse”, Oil on canvas, 29 x 55 cm. Undated and signed lower right.

32/30 “A Church In The Country”, Oil on paper, 32.5 x 48 cm. Undated and signed lower left.

33/30 “A Farmhouse”, Oil on wood panel, 135 x 23 cm. Undated and signed lower left.

34/30 “An Ethiopian With European Children”, Oil on wood panel, 42 x 28 cm. Undated and signed.

35/30 “A Farmhouse”, Oil on canvas, 29 x 55 cm. Undated and signed lower right.

36/30 “A Church In The Country”, Oil on paper, 32.5 x 48 cm. Undated and signed lower left.
محمّد ناجي

ولد بالأسكندرية في 22 يناير 1888، وتعلم بمدرسة قرب الجريدة في 5 أبريل 1901. وهو أحد منفذه بمساعدة الفلاحين في مسرحية مسمى "الخوف" عام 1905. وقد عاش في الأسكندرية، وكان له تأثير إيجابي على الحركة الثقافية في مصر. توفي في طهران في إيران. كما وُلد زميله:

22/30 "Part Of The Karnak Temple", 1912, Oil on wood panel, 20 x 31 cm. Signed and dated on the reverse.

23/30 "The Mermaid Status", circa 1942, Oil on paper, 24 x 34 cm. Unsigned and undated.

24/30 "The Last Battle in Waziristan"، فنانون cartoon، 1935، لون، 26 x 37 سم. غير مدفوع.

25/30 "The Chose Player", Watercolor on paper, 31.5 x 46 cm. Signed and undated.

26/30 "An Ebbisham Lady Sewing", Watercolor on paper, 30 x 46 cm. Unsigned and undated.
MOHAMMED NAGUI
"Painter"

Born: Alexandria, 27 February 1888
Died: Giza, 5 April 1956

Mohammed Nagui was among the generation of Pioneers - the First Generation -who
set the standard for a renaissance of Egyptian modern art.

In 1906 he entered the University of Lyon and after earning a law degree in 1910 went
to Florence, Italy where he studied art for four years. Prior to the outbreak of World War
I he returned to Egypt and introduced, what
was to become a widespread art revival.
Revolting against the complexities of academi
art, he tended towards the impressionist
school and its use of color. Nagui's paintings
came to be characterized by a delicacy and
transparency of color accompanied by a
strong and balanced composition as well as
an obvious influence from ancient Egyptian
murals.

At the end of the war, Nagui returned to
France and took up residence in Giverny,
where he became acquainted with Claude
Monet. His association with Monet and also
Marquet allowed him to gain a deeper under-
standing of modern impressionism and its
ramifications and in his correspondence with
Andre Lotte he was able to discuss the aestheti
c problems they both faced in their work.

In June of 1925 Nagui joined the Egyptian
Ministry of Foreign Affairs and was appoint-
ed to posts in the Egyptian embassies in Paris,
France and in Rio de Janeiro, Brazil. Leaving
government service, he traveled to Ethiopia
in 1931 where he was able to paint the
Emperor and his court officials as well as dig-
nitzaries of the Coptic Church and other presi-
tigious Ethiopian personalities. While in
Ethiopia he also produced scenes of nature in
all its vivid colors, showing his appreciation
of the natural world. The paintings Nagui
produced during this time period are consid-
ered among the finest of his career as his mas-
tery of precise mathematical composition
joined with his clever blending of colors to
create works of beauty and great aesthetic
appeal.

Returning to Egypt in 1932, he had a posi-
tive influence on the local art movement,
establishing the Alexandria Atelier and serv-
ing as its president. Five years later he was
appointed as Head of the Fine Arts High
School (now the Faculty of Fine Arts), and as
the first Egyptian to hold this post, took up
the position in June of 1937. During that same
year an exhibition of over 40 of his Ethiopia
paintings was held at the Fine Arts Salon in
London, at which time he also made one of
the paintings available to the Tate Gallery. In
1939 he became Director of the Modern Art
Museum, an undertaking that also allowed
him to devote more time to his own art.

In 1947 Nagui's role as artist and diplomat
were combined when he became the Director
of the Egyptian Academy of Art in Rome and
also served as the Egyptian Cultural Attaché.
Retiring from government service he returned
to Egypt, and at the age of sixty-two, estab-
lished the Cairo Atelier in 1950. Three years
later, in March of 1953 he was elected as presi-
dent of the Atelier with the mandate to fur-
ther cooperative relations between Egyptian
artists and writers and their foreign col-
leagues living in Cairo.

Always seeking out new subjects, Nagui
gone to Cyprus in 1955 to paint Bishop
Makarios the leader of the island's revolution
against the British colonial establishment.
After several months he returned to Egypt,
travelling to Luxor where he settled for a
short time in the village of El Gourna.

Returning to Cairo and his studio near the
Pyramids he continued to work until his
death at the studio on 5 April 1956. Nagui's
studio is now the museum for his paintings
under the authority of the Egyptian Ministry
of Culture. In January 1991, after the comple-
tion of renovations and the construction of
additional buildings, a ceremony was held
for its official reopening.
15/36 "The Greetings of A Lady Aristocrat", 1926. Fusain and color Panel on paper. 22.5 x 31cm. Signed and dated lower right.

16/36 "Lady In A Wide Dress", Rough sketch. 1926. Fusain on paper. 21 x 29cm. Signed and dated below.

17/36 "Lady Admiring An Ancient Object", 1926. Fusain on paper. 23.5 x 32 cm. Signed and dated lower right.
ولد يحيى المغربي في القاهرة يوم 11 أبريل عام 1889.
وتوفي في القاهرة يوم 6 مارس عام 1956.
كان يحيى أحد أبرز الفنانين في القرن العشرين، فضلاً عن اهتمامه بالحركة الوطنية في مصر، وكان له دور كبير في نشر المفاهيم الإسلامية في الفن.

وقد تأثرت حركة الفنون في مصر بعد الحرب العالمية الأولى من خلال أعمال يحيى المغربي، حيث أصبحت_inches أداة للتنحية عن الحقبة تراجعت فيها العالم إلى حقبة ما قبل الحرب العالمية الأولى_

وفي حياتها الأخيرة، تركزت أعماله على اللوحات الحاسمة التي تجسدت فيها أفكاره السياسية والاجتماعية.

1936 "A Man's Portrait". Oil on canvas on cardboard. 30 x 49 cm. Signed and dated lower left.

1947 "Lady Seated". Oil on canvas. 112 x 82.5 cm. Unsigned and undated.

1948 "Ghulla’s Portrait". Oil on canvas on cardboard. 37 x 46 cm. Unsigned and undated.
AHMAD SABRI
"Painter"

Born: Mogharbileen, Cairo, 9 April 1989
Died: Cairo, 9 March 1955

Ahmad Sabri was the professor of several
generations of artists - and is considered a
pioneer in the art of portrait painting. While
he was a master of portrait painting and the
use of pastels he also painted nudes, rural
scenes, landscapes and a variety of other sub-
jects. From impressionism he learned the puri-
ty of color, from the classics aesthetics and
composition, from realism veracity and from
ancient Egyptian art, grandeur.

During the 1940s his works became the
target of a rebellious group of artists who
attacked him for his "academic" method of
painting and his drawing room art. Yet he
had a lasting effect on the art movement
through the many generations he taught at
the Faculty of Fine Arts and later on those,
who in turn, became their students.

At the age of two Sabri lost his mother and
when he was eight his father also died - leav-
ing him to taste the bitterness of life as an
orphan. In his youth he abandoned his stud-
ies and turned to life of musical gatherings
and entertainment. In 1911 he entered the
Cairo School of Fine Arts and in 1914 was
chosen for a scholarship to study in France,
but as the First World War broke out and,
unfortunately, he was not able to leave Egypt.
He remained at the School of Fine Arts from
which he graduated in 1916.

He then worked for two years as a teacher
in Public Education and also set up a studio
near the Cairo Station.

In 1919 he decided to sell all he owned and
left for France, entirely at his own expense. In
Paris the young Sabri studied under the
instruction of Paul Albert until he ran out of
money in 1921 which forced him to return to
Egypt.

Upon his return he worked at the Ministry
of Agriculture, drawing insects until 1926
when he again was able to travel to Paris as a
member of one of the Egyptian government's
missions for artists. In Paris he exhibited his
painting "After Reading" at the 1926 Paris
International Exhibition and in 1929 he
entered his painting "The Nun" in the Paris
Autumn Salon receiving the Prize of Honor.

In 1930 he returned to Egypt to teach at the
High School of Fine Arts where he founded
the Department of Independent Studies
which allowed anyone, regardless of qualifi-
cations or age, to enroll in an art program.
After his retirement in 1951 his eyesight began
to weaken and by his death in 1955 at the age
of 66, he had become totally blind.

Two books have been published on
Ahmad Sabri. The first was published in
1964 by Moustaifa El Gammal in the series
Min Aalan El Fananeen El Arab (Among
Famous Arab Artists) and the second in 1984
by Hussein Bicar in the series Wasf Misk El
Ma'asra Min Khidul Al Fenoun El Teskilia (The
Description of Contemporary Egypt Through
The Plastic Arts). The Museum of Modern
Egyptian Art in Gezira, Cairo, held an exhibi-
tion in 1991 of its Ahmad Sabri collection as
part of the celebration for the inauguration of its new
building.

17/41 Statue "When Meeting The Man". Bronze. Executed in 1929. Height with base 44 cm.

18/41 Statue "Lady Carrying An Earthenware Jar". Bronze. Completed between 1927-1929. Height 38 cm.
محمود مختار
مَتَّال

ولد في 10 ماي 1891 بقرية طلخية قرب مدينة المحلة الكبرى ووفى بالقاهرة يوم 19 مارس سنة 1972.

بدأ مصري محترم بظل معارق ومعلما في حركة الدين، نجم على مدرسة dışانية، ونظم أتعلم رابعا عشرة عامًا في المدرسة.

تولى مهمة مصر لله وأمام عامة القاهرة، وتمدّد منذ زغول المثل على كورسي قصر النيل من جهة الجزيرة بالقاهرة، ثم تمدّد منذ زغول مبيدان محلة الزمل بالاسكندرية.

وبعدها، تولى محمد مختار في أثناء اجتماعه في رافعة القصر، دعوات عامة كبيرة، وعَتْب وافقًا على أن تكون هناك علاقة واضحة أمن عليها لهذا البلد، حيث كان أمانةً له. وقد كتب في مقال عن الأندلس، ومعها نهان الحزينة، ومعها نهان عبد الله، وتلقيت الدعوات لل TORTOIS يرجى من أسد الرمادي.

ثم تمدّد من جاء بهم، وتمدّد منذ زغول مبيدان محلة الزمل بالاسكندرية.

وهي المرأة التي تحمل بدءًا هائلاً تبع وحمر من أسراء الرؤى، ثم تمدّد طاقير بين زاجات، كما استمرت روح الحركة.

وفي هذه الخلافة، كانت عبد الله، ومحمد فيردو، كما تأكد في حركة الأندلس، ليس فقط بسما، بل وإنما شارك في مسؤوليات الإصلاح، وساهم في الاستقلال عام 1910.

وقلتمونه عليه من بعد من المدافعين ورددونه السين بسماة 15 يومًا.

ثم لم تنته الفتاة إلى الحركة المصرية إلا بعد سبع سنوات من 1911، حيث كانت فلسطين في الحرب العالمية الأولى، وتمكن الشاهد للقرن في عهد النحش، وكان المصري، ومحمد فيردو.

وهو الشاب الذي يمكن أن ينصحه بحياة حرة، وقد يدل على عدد من المدافعين، وتنامي بمسيرة الكون، ورجاء إلى الجسم المرجع بمسيرة الكون، ورجاء إلى الجسم المرجع.

وهو الذي ينصحه بحياة حرة، وقد يدل على عدد من المدافعين، وتنامي بمسيرة الكون، ورجاء إلى الجسم المرجع.
MAHMOUD MOKHTAR
“SCULPTOR”

Born: Tanbar, 10 May, 1891
Died: Cairo, 27 March, 1934

Mahmoud Mokhtar, as the ingenious forerunner of sculpture in Egypt at the beginning of the twentieth century, will always remain a noteworthy emblem of the Egyptian fine art movement. Through his art he expressed the ideologies of the 1919 national revolution.

The symbolism of these ideologies can still be seen today embodied in his sculptures which grace public places in Cairo and Alexandria—“Egypt’s Awakening” located in front of Cairo University and the two sculptures of Saad Zaghloul—once in Cairo facing Kasr El Nil Bridge from the El Corniche side of the Nile and the other in Alexandria Square at El Ramli Station.

Mokhtar’s great talent is evident in the manner in which he created a modern, aesthetic form of Egyptian sculpture with no earlier examples to draw upon.

Mokhtar was born in the village of Tanbar near Mahalla El Kubra, where his father Sheikh Ibrahim El Badawi was “imam” or “mayor” of the village. His parents separated and his mother moved to the village of Nesha near Mansura. It was there, as a child, that Mokhtar’s talent was first revealed as he formed statues of clay.

In 1908 when the Cairo School of Fine Arts opened, Mokhtar entered the school and studied under the French artist Laplagne. By 1911 he was ready for advanced studies and left for Paris, where he studied under the French artists Coutain and Antonin Mercier. With the outbreak of World War I, Mokhtar’s financial support from the Prince Youssouf Kamal ceased and he was forced to work as a porter at an arms factory.

During this time he had the good luck to meet his former professor, Laplagne who was the curator at the Grevin Wax Museum. Mokhtar was hired and Laplagne later appointed the young artist as curator to succeed him.

Just prior to the war, while Mokhtar was still a student in Paris, he had returned to Egypt for a brief visit and it was at that time that he first took notice of ancient pharaonic sculpture. Through this broadened artistic vision he found a suitable framework in which he could begin to combine the heritage of European sculpture with that of his own ancient Egyptian heritage. During an earlier visit to his homeland, in 1910, the young Mokhtar had another experience which also heightened his awareness of Egyptian nationalism. He participated in the National Movement by joining the demonstrations that were demanding the formation of a constitution and independence from British colonial rule. He and many other demonstrators were arrested and Mokhtar spent 15 days in jail.

These dual awakenings— to the heritage of ancient Egyptian art and to Egyptian national aspirations—past and present, greatly inspired Mokhtar. While he had learned from his professors a Franco-European sense of aesthetics and artistic taste, these experiences led him to the creation of specifically Egyptian works of art. His liberation of the national heritage led him to sculpt “Kheula Bint El Azrou”, the daughter of the Azures who freed the women of the Tabaa and Hamir tribes from the hands of the Romans, and “Tarek Ben Zayed”. Into his statues of “Mustafa Kamel” and “Mohammed Fard”, he breathed the very spirit of the National Movement.

As the news of the 1919 revolution reached him in Paris, he was inspired to make a model of his later sculpture “Egypt’s Awakening”. He exhibited this model at the French Artists Salon of 1920 and was awarded an honorary certificate. Upon the completion of the sculpture, he invited a number of the Egyptian intellectual community in Paris to collaborate on having the statue erected in one of the squares in Cairo. Upon their return to Egypt, they organized a national subscription to raise funds for this purpose, but fortunately, the Egyptian government stepped in. With government funding Mokhtar oversaw the placement of “Egypt’s Awakening” in the Cairo Station Square, where it was inaugurated in 1926. It was relocated in 1955 to its present location in front of Cairo University.

Mokhtar, after his return from Europe, participated in organizing the Egyptian art movement by forming the “La Chimere” group and also was one of the artists involved in establishing the Higher School of Fine Arts. His work was exhibited in Egypt and France where his sculptures were the first works of modern art by an Egyptian to be exhibited abroad. Indeed, in 1930 a special exhibition of his work including 40 statues of marble, bronze and stone was held at the Bernheim gallery. The 1930s also saw the completion of his famous Cairo (1930) and Alexandria (1932) sculptures of Saad Zaghloul.

On the 10th of March 1934, shortly before his 43rd birthday, Mokhtar died in Cairo. Following his death his family donated his works to the state on the condition that they be placed in a special museum. With the inauguration in 1962 of the Mokhtar Museum in the Independence Garden at Gezirah this wish was finally fulfilled.

Two books have been published on Mokhtar and his works. His nephew, an art critic, Badr El Din Abou Ghazy published Mokhtar in 1949 (Mir Publications) and The Sculptor Mokhtar came out in 1964 (National Guidance and Culture Publications, Arab Library Series). In addition, a centenary celebration of the sculptor’s birth was organized by the Ministry of Culture and the Friends of the Mokhtar Museum in 1991 with festivities continuing throughout the year.
8/36 "A View From The Citadel". Drawn in 1921. Oil on canvas. 49 × 58 cm. Signed and dated lower right.

37/38 "An Egyptian Village In Winter". Oil on canvas. 1938. 124 × 71 cm. Signed and dated lower right.

6/36 "An Old Villager's Face". Oil on wood panel. 19 × 25 cm. Undated and signed lower left.
يوسف كامل

ولد بحا الظاهر بالقاهرة يوم 6 مايو سنة 1881
وفاته في 12 ديسمبر سنة 1931

بلغ عدد الولادات التي أنجبها الفنان أكثر من الفئة، بما فيها تخرج من المدرسة الثانوية. كانت تszهيم المدارس العلامية مساعدة للصوب الطفولة الدعامة والهوايات، ومنها تمتد، من الأفكارية النقبية 결과ات التحرير في الناس، والписать بحثة رائعة على حضورها وفروعها.

تستخدم تزهيم المدارس العامة، ويتخذ له قطع البلاط في تجديد الفن، والحافظة على فينات، وحذاء للقصبة كافية، وأ Hazelwood الاتفاق الميلادي، وأما مجاناً فين كنهاة ماكين أو أرسل أو راحيه. حتى أنهم سنتها الإسلامية، خاصة، انتهى الأجر، أولم، ونهاية، وحذاء فلاش، بيكين flask، ونهاية، وحذاء فلاش.

درس في مدرسة باب الشاميدة الإيطالية ثم مدرسة الفن والصناعات الحيوية، ثم مدرسة الفنون الجميلة عام 1908 عند إنشائها، وتيمار على بديع الفن الإسلامي، بالفنون، فهرس MPH، وتخرج عام 1911.

في العام 1922 ساماً في إنشاء المدرسة الإعدادية (الإسلامية والثانية) بصيغة الجهاز والثورة في المغرب، حيث راماه في ذلك كل من الأساتذة العادل والمافي، وأحمد حسن الزيت، وعبد المجيد، نادر، وبهبهم من معمل مصر، ويلعبونهم، متحاولون، معه، في إنشاء هذه المدرسة.

ساهم عام 1924 إلى رفع الإستضافة من دراسة المغر في مبناه الثانوية مع رضي بيعاد على تفوقها الخاصة. وفي عام 1935 أوائله الحكومية المشهورة في بعثة إلى إيطاليا لاستكمال دراسته، وقد عام 1939 تفعيل استعداد آخر، للتصوير الأدبي، ومدرسة الفنون الجميلة العليا، وكان أول مصري يبحر بالدراسة بها. وقد رفع الإستضافة من الفن الحديث عام 1939، وقد نستة سكاي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكلي، الكل
YOUSSEF KAMEL
"Painter"

Born: Cairo, 26 May 1891
Died: Cairo, 12 December 1971

The art world is indebted to Youssef Kamel as one of the pioneers of Egyptian art. He produced over two thousand paintings, making him one of the most prolific artists. He followed the impressionist style and especially loved landscape scenes of the Egyptian countryside - scenes of country markets and small houses.

His depictions added a tender poeticism to scenes of everyday life.

As a child and an adolescent he attended the Primary School of Bab El Shaariya and the Khedivial School of Arts and Crafts. Upon the establishment of the School of Fine Arts in 1908, he entered and studied under Paulo Forticella, the Italian artist. He graduated in 1911 and in the following year participated in the founding of the Preparatory School (primary and secondary) in the El Daher district of Cairo. He then taught in the secondary section of the school along with many distinguished men of letters and science - such as El Akkad, El Mazzny, Ahmad Hassan El Zayat, Farid Abou Hadid and Mohammed Badran - all of whom had been involved in the founding of the school.

In 1921 he traveled to Rome at his own expense to study art, in an unique arrangement with fellow artist Ragheb Ayad. One worked and contributed his salary to the other and the following year they exchanged roles. Kamel was able to return to Rome in 1925 with the Egyptian government financing the completion of his studies. Returning to Egypt in 1929, he became a professor of oil painting at the Higher School of Fine Arts - the first Egyptian to teach at the school. He later was appointed Head of the Department of Painting. He also served as curator of the Modern Art Museum in 1948 and in the following year became the Dean of The Royal Faculty for Fine Arts (after 1952 The Faculty of Fine Arts), a post he held from 1950 until 1953. During his tenure, girls were allowed to enroll for the first time and throughout the years of Kamel's academic career, many future leaders of the Egyptian art movement were among his students.

Throughout his active life, he was the recipient of many prizes in Italian competitions as well as the Egyptian State Honorary Prize for Arts in 1960. In addition to his teaching and finding time to continue with his own art, Kamel also served as a member of the High Council for the Protection of Arts, Literature and Social Sciences and as Chairman of the Commission for Plastic Arts.

Unfortunately, following his death in 1971, his family did not honor his memory and the paintings were stored in his studio and its doors closed to the public. It is not known what has become of these paintings, but his works can be found in private collections in Egypt and abroad as well as in the Cairo Museum of Modern Egyptian Art, the Agricultural Museum in Dokki, the Alexandria Museum of Fine Arts and in the Museum of Modern Art in Rome, Italy.
21/12 لوحة، رسمت عام 1966
بألوان مائية وأحبار على ورق، 48 × 32 سم، موقعة ومزودة عند الركن الأيمن السفلي.


21/12 لوحة، رسمت عام 1966
بألوان مائية وأحبار على ورق، 48 × 32 سم، موقعة ومزودة عند الركن الأيمن السفلي.


25/31 "Horse Dance In The Country", 1993, Ink and watercolor on paper, 76.5 × 97.5 cm, Signed and dated lower right.

25/31 "Flies And The Buffalo" (painted on the reverse of the previous painting), 1965, Ink and watercolor on paper, 67.5 × 47.5 cm, Unsigned and undated.

26/31 "The Buffalos And The Hives" (painted on both sides), 1966, Ink and watercolor on paper, 67.5 × 47.5 cm, Signed and dated lower left.

22/44 "A View Of Wadi El Natroun Monasteries", 1965, Indian ink on paper, 49.5 × 34 cm, Signed and dated lower left.

21/31 لوحة، خريطة للطريق الصوفي، رسمت عام 1960، بأحبار وألوان مكانة على ورق، 48 × 32 سم، موقعة ومزودة عند الركن الأيسر السفلي.

24/31 "The Stilt Procession", 1990, Ink and watercolor on paper, 36 × 52.5 cm, Signed and dated lower left.

35/41 "Monks Drawing Water From The Well", 1977, Ink and watercolor on paper, 45.5 × 65 cm, Signed and dated lower right.
ولد في القاهرة في 10 مايو عام 1882، ووُلد بإسم إبراهيم عبد الحليم. هو من أشهر الكتاب والمراجع في فئتي الطابع والاجتماعي. درس في إسطنبول، حيث تخرج من الجامعة العثمانية عام 1911، وانتقل إلى مصر حيث تعمق في:set;

- **نقطة تجديد**: نشاطه السياسي والثقافي الذي انتشر خلال القرن العشرين.
- **التعليم**: تلقى تعليمه في الجامعة العثمانية، وانتقل إلى مصر حيث تعمق في الأدب والفنون.
- **الكتب**: كتب كتابات تناولت المواضيع الاجتماعية والسياسية، مثل "نكد في أحدث النظور".

**المراجع الإحترافية**

- **1933**: "Cannds And Country women", 1933. Ink and watercolor on paper, 67 x 48 cm. Signed and dated lower left.
- **1941**: "A Monastery", Ink on paper, 69.5 x 35 cm. Signed and dated lower left.

**الملاحظات**

- **التعليم**: تلقى تعليمه في الجامعة العثمانية، وانتقل إلى مصر حيث تعمق في الأدب والفنون.
- **الكتب**: كتب كتابات تناولت المواضيع الاجتماعية والسياسية، مثل "نكد في أحدث النظور".

**المراجع الإحترافية**

- **1933**: "Cannds And Country women", 1933. Ink and watercolor on paper, 67 x 48 cm. Signed and dated lower left.
- **1941**: "A Monastery", Ink on paper, 69.5 x 35 cm. Signed and dated lower left.
RAGHEB AYAD
"Painter"

Born: El Faggela, Cairo, 10 March 1892
Died: Zamalek, Cairo, 24 December 1982

Ragheb Ayad is remembered as the most independent and bold of the pioneers - the First Generation - artists. While his fellow artists of the generation followed the traditional styles in painting, never going beyond the impressionist style, Ayad spontaneously created a powerfully expressive style of painting that sometimes bordered on caricature. He chose to paint scenes of popular culture - country weddings, the daily lives of the fellahin - the peasants, as well as depictions of the desert monasteries and their monks.

He is also remembered as one of the painters whose efforts in the field of the Fine Arts led to the recognition of their importance as a part of modern Egyptian art. As a young artist, Ayad and his colleague Youssef Kamel, took turns working to support each other - one worked for a full scholastic year while the other studied in Italy and the next year they changed places. This dedication to their art affected the political and cultural ideologies of their day to the extent that the Egyptian parliament, for the first time in 1924, instituted legislation that would allocate the annual sum of twelve-thousand pounds to be spent on funding for fine arts scholarships to Europe.

Ragheb Ayad attended the French Freres School for his primary and secondary education and then entered the Cairo School of Fine Arts at its inauguration in 1908. After his graduation in 1911 he taught painting at the Comprehensive Coptic School. Managing to save some of his salary, in 1914 he began traveling to Europe during the summers - visiting Italy and France.

Following his 1922 exchange program of work and study with Youssef Kamel, he was sent in 1925 on the first of the Egyptian government fellowships to Rome. He studied oil painting, decorative arts and scenery design. In 1929 an exhibit featuring his paintings of rural scenes marked the first exhibit by an Egyptian artist to be held in Rome. During his years in Rome, Ayad was instrumental in the efforts that led to the establishment of an Egyptian Academy of Fine Arts in that city, frequently professing his belief that artists should be free to devote their time to their art. In 1936 the Italian government honored his art by awarding him a decoration with the rank of knight.

Upon his return to Egypt in 1930 Ayad became Head of the Decoration Department at the School of Applied Arts and in 1937 moved to the Higher School of Fine Arts, where he was appointed Department Head of Independent Studies in 1942. While still at the Higher School of Fine Arts Ayad was chosen, in 1941, to organize the Coptic Museum in Old Cairo. After leaving the school in 1950 he served as Curator of the Cairo Museum of Modern Art until 1955.

In addition to his teaching Ayad was also active in many other art-related activities. He participated in the formation of the Atelier group in Cairo, took part in several international conferences and exhibitions as well as serving on committees of the Ministry of Education, the Ministry of Culture and the High Council for the Protection of Literature and Arts. In 1953 Ayad was chosen to represent the Egyptian Museums and the Egyptian National Commission at the International Council of Museums in Paris.

Ayad also found time to devote to his own art, holding over 40 exhibits in Egypt and abroad today his works are in private Egyptian and international collections. His murals can be seen in hotels, churches and former palaces in Egypt. The Modern Egyptian Art Museum in Cairo, the Agricultural Museum in Dokki and the Museum of Fine Arts in Alexandria own some of his art.

The centenary of Ragheb Ayad's birth in 1992 was celebrated by the private Zamalek gallery, Extra, with an exhibit of 40 paintings gathered from various private collections.
35/35 "Portrait of Zainab Abdou - Mrs. Ahmad Yousef". Oil on cardboard. 41 x 58.5 cm. Undated and signed lower left.

31/35 "Woman Leader of the Zan (Kadia)", 1926. Painted in Rome. Oil on wood panel. 29 x 19 cm. Signed and dated lower left.
محمّد حسين (älle)

رسام

ولد يوم 2 مارس عام 1882 ببلدة دنجاوي بمحافظة الديفانية.

وهو عام 1871 بالفترة.

كان محمد حسين عبد أن السفاحين ومن ثم محكم له.

ومعًا في عصر الدولة وعندما كان قادراً على تقديم كل ما يكون عليه من أعماله فنية أو إدارية،

ويعد عرب بن الخطاب المصدرية في بداية وعده الحركة الفنية. وهذا كان إنتاج الفن بلغة بالنسبة لزملائه من فناني الجيل الأول. كان أحد قادة الفئة الفنية الحديثة.

حيث تخرجت على يدي العالمين الفنانين الذين آتوا

بدورهم في الحركة الفنية من بعد.

كان أساسي في الفن التجريبي، وكان رائدًا في المدرسة الفنية عمليًا في الفنون التشكيلية، مازال أكثر من هن، كان

رسامًا مثالًا ومثالًا في صماعة

المبدعون الفنية ومنهم جمال عبد حقع به جودة الصور وجعل

ال كثافة من خلال اكتساب مهارات حضرت في بداية

فون الرسم والميدانية. هذا وكان له دور في ميدان الرسم

الدولي، قبل أمتداد الأسلوب إلى بيض بالإتجاهات التي كان

يبرزها في مجاورته.

الفنون الجميلة منذ افتتاحها عام 1878

وقد عين مساعدًا للرئيس في وزارة الفنون حتى عام 1921 ثم شغل منصب

الفنون وศาสตราً للفنون سنة 1927، ثم تعرّض لمثل

دراية الفنون الجميلة ومدرسة الفنون والزخارف.

وقد مرّ من إثر إياه في بيئة مدرسة الفنون الجميلة

حيث حقق في الصور第三节.

ومع ذلك لم يكمل محمد حسين العملاء من بعد.

وسمّى بمدرسة الفنون والزخارف، ثم بمدرسة الفنون، إنها إفادة التعليم الفني،

وتم تشكيل الفريق في مدرسة الفنون والزخارف.

ثم تالفة مدرسة الفنون الفنية.

ثم تالفة مدرسة الفنون، ثم تالفة المدرسة الفنية العليا.

كما عمل مراقبًا لل окружаية العامة للفنون

الجميلة، ثم مراقبًا عامًا للفنون الجميلة في مدينة

والخراج، وقد ساهم

بإدارة الفنون في الداخل والخارج كما كان له

فلاسفة، ثم ضيق القليل من المعارف العامة

يتم في إمارة Publish Magazine

وذكرها، وكان له دور مؤثر في إمارة المجلة

والتحرير، والتحرير، بالإضافة إلى إمارة المجلة

و.private 3.jpg

وخصوصًا رسوم الفنون الجميلة.

وكان له دور في إدارة فنون الفنون، حيث كان مشرفًا

على دار الأوربية وإدارته الفنية، والرسومية، وكان له

الإثر واضحة في تطور فن الفنون إذا أثبتت

الفنون والرسومات أعلى ارتقاء الفنون والأدب والعلوم.

الاجتماعية، حتى وفاته.
MOHAMMED HASSAN

"Painter"

Born: Dungreni, Dokkaia Governorate, 2 May 1892
Died: Cairo, 1961

Mohammed Hassan was a colleague and friend of those who held positions of power. His talent was multi-faceted - he was able to produce works of art in varying media and he was also a capable administrator. As a leader and director of the modern art revival, Hassan’s administrative skills were frequently in demand. This, unfortunately, took time from the production of his own art and he, therefore, produced fewer works than many of the other First Generation artists. In spite of this, throughout his career as a teacher and administrator, Hassan influenced many of the young artists who would become the leaders of the Egyptian art world in the years to come.

Hassan was a pioneer in the field of applied art. In his paintings he recorded subjects as they were, evidenced by his realist portraits depicting the faces of many nations. He was a distinguished creator of miniatures reviving the arts of the enameler and medalist. In his sculpture, the art of caricature can be seen.

Upon the opening of the School of Fine Arts in 1908, Hassan enrolled and in 1910, before completing his studies, was appointed Assistant Director to the Head of the Decorative Arts Department at the School of Arts and Crafts. In 1917 he was awarded a scholarship to study Applied Arts in England, where he also studied Fine Arts at the London Decorative Arts School. After the completion of his studies in England, he was sent on another scholarship to study painting in Italy. Upon his return to Egypt, Hassan accepted a position as a teacher in the Decorative Arts Department at the Khedivial Egyptian School of Arts and Crafts and later he was a professor at the Egyptian School of Arts and Decorative Arts.

He eventually was appointed the Deputy Director of the School of Applied Arts and later was the Inspector of Applied Arts in the Ministry of Education’s Administration for Art Education. Hassan served as headmaster at three institutions - the School of Decorative Arts, the School of Applied Arts and the Higher School of Fine Arts. He worked with the Fine Arts General Administration as Assistant Supervisor, Supervisor General and as its Director General. He also served as the Director of the Egyptian Academy of Arts in Rome and as the Director of the Fine Arts Museum and Cultural Center in Alexandria.

Although Hassan’s administrative duties took up much of his time, he organized many general exhibitions in Egypt and abroad, as well as entering his own works of art in local and foreign exhibitions.

He also devoted his efforts to the creation of the Agricultural Museum in Dokki and to the Museum of Civilization in Giza and was a long time supporter of various arts organizations, particularly the Friends of Fine Arts Association.

In addition to his life-long involvement in the Applied and Fine Arts, Hassan also played an important role in the development of the stage arts. He was the manager of the Opera House as well as the National Theater Group. Right up to the time of his death Hassan held an appointment as a member of the Theater Committee of the High Council for the Support of Arts, Literature and Social Sciences.

In recognition of his achievements in the arts, he was nominated for the State Honorary Prize of Arts in 1961, and was awarded the honor posthumously. Today his works are found in the Museum of Modern Egyptian Art in Cairo, the Museum of Fine Art in Alexandria and in private collections in Egypt and abroad.
24/44 "Rocks And Hills In Aswan". 1953. Oil on cardboard. 38 x 34 cm. (Signed on the reverse). رسمت عام 1948 باللوحة على الخشب، رسمت عام 1953 باللوحة على الخشب، 40 x 34 سم. موقعة وموزحة عند الركن الأيسر السفلي.

33/31 "Nails On The Nile". 1945. Oil on canvas. 28 x 64 cm. Signed and dated lower left. رسمت عام 1945 باللوحة على الخشب، 28 x 64 سم. موقعة وموزحة عند الركن الأيسر السفلي.

13/29 1/2 لوحات "البلاط"، مرسومة باللوحة، 69 x 97 سم. رسمت عام 1943 باللوحة على الخشب، 64 x 60 سم. موقعة وموزحة عند الركن الأيسر السفلي.

36/31 "The Syrian Rectory In The Pavilion". 1943. Oil on wood panel. 43 x 26 cm. Signed and dated lower left. رسمت عام 1943 باللوحة على الخشب، 43 x 26 سم. موقعة وموزحة عند الركن الأيسر السفلي.

31/31 "The Shadowed" (lever to raise irrigation water). 1934. Oil on wood panel. 115 x 88 cm. Signed and dated lower right. رسمت عام 1934 باللوحة على الخشب، 115 x 88 سم. موقعة وموزحة عند الركن الأيسر السفلي.


35/31 "The Suez Canal inauguration". A smaller example of the large painting. 1947. Oil on wood panel. 38 x 19 cm. Signed and dated lower right. Рисована в 1947 г. на деревянной панели размером 38 x 19 см. Подписано и датировано.
محمد سعيد

ولد بمدينة الأسكندرية في 8 أبريل 1867.

وقد توفي في 8 أبريل 1938.

وهو أحد من رواد الأدب العربي، ومن أبرز مؤلفاته: "السيرة الفنية" و"الشكوك المجردة".

وبالإجمال، فان المركز وما يتعلق به من توجهات رائدة، فإن النقاد والمؤرخون في الأدب العربي يتعاملون معه كواحد من أعظم رواد الأدب العربي.

وقد صدرت له العديد من الكتب والأعمال الأدبية، وقد قام الأدب العربي بدوره في ترجمة أعماله إلى الأدب العربي.

وقد صدرت له عدة كتب وأعمال أدبية، وقد قام الأدب العربي بترجمة الأعمال التي كتبها إلى الأدب العربي.

وقد حصل على جائزة الدولة القديمة.

وقد تُعد ثقافة الأدب العربي من الأمثلة المرجعية في الأدب العربي.
MAHMOUD SAID

"Painter"

Born: Alexandria, 8 April 1897
Died: Alexandria, 8 April 1964

As a member of the First Generation - the pioneers of the Egyptian art movement - Mahmoud Said is remembered as the artist whose oil painting focused on the depiction of Egyptian subjects making him a forerunner in painting much as Mahmoud Mokhtar was in sculpture.

Said was also known for his audacity in the arts, in which he turned to all the subjects of his paintings - such as in the self-portrait entitled “The Prophet” - and for his lack of inhibition which can be seen in the many paintings of nudes. The conventions he set for himself led to freedom for other painters of his day to also paint and exhibit without the censorship imposed upon other art forms.

Mahmoud Said was able to ignore the artistic proprieties usually imposed upon artists, because as the uncle of Queen Farida, no one outside of the Royal Family dared to attack him for his unconventional artistic style and views. Said used his privileged position not just for his own good, but also to assist colleagues, as in a well known incident in 1947. Abdel Hadi Al-Gazzar's painting “Hunger” caused Al-Gazzar to be arrested at the opening of the exhibition of the Egyptian Contemporary Art Group and Said and Mohammed Nagui interfered with the political police to win his freedom.

Said is also the only artist of the pioneer generation who was not attacked by the rebellious young artists of the 1940s who were calling for a free expression of art. This group felt that Said was the first painter to express the depth of the subconscious in his work, pointing to his paintings “The Lady with Gold Tresses” and “An Invitation to Travel” as examples. Because of his artistic ideologies he was invited to participate in their exhibitions.

Said attended Victoria College in Alexandria from 1904 to 1908, receiving his Primary Certificate in 1911. He went on to receive the Kafr Certificate in 1912, a Baccalaureate in Literature in 1915 and then a Law degree in 1919. His law career progressed from his 1921 appointment to the Prosecution of Mixed Courts, through the Mixed Courts Judiciary, to his position as Justice Councillor in the Courts of Appeal, which he held from 1939 until his retirement in 1947. As could be expected, Mahmoud Said received a number of medals and prizes in acknowledgment of his long service to the judiciary system.

After retiring, Said was able to devote full time to his painting. However, his career in law did not prevent him from pursuing his artistic endeavors at the same time. Said had begun to study painting in 1912 and studied with Emilia Casonato Davolio for two years. In 1916, for another two year period, Said painted at the studio of the Italian artist Arturo Zaniere and then, in 1919, left for Paris, joining the Free Arts Section of The Academy of Grande Chaumiere for a year.

Said participated for 15 years in the annual exhibitions of both the Alexandria Atelier and in those of the Friends of Fine Arts Salon in Cairo. In addition to the multi-artist exhibitions, Said’s work was featured in a number of solo exhibitions. Two showings of his art were held in New York in 1937, the Alexandria Atelier Association mounted the first comprehensive exhibition of his works in 1942, and Alexandria was also the 1945 site of a special exhibit by the French Friendship Association. Later comprehensive exhibitions, were held in Cairo in 1951 at Cozira Exhibition Rotunda Hall which has become the Plastic Art Syndicate Headquarter and in 1960 the Municipality of Alexandria held the third comprehensive show at the Museum of Fine Arts. The latter museum also held a 1965 exhibition commemorating the first anniversary of Said’s death.

Said also frequently represented Egypt at artistic events at home and abroad. He won an honorary medal for his work in the Egyptian section of the 1937 International Paris Exhibition and represented Egypt at the International Venice Biennial in 1938, 1950 and 1952; the France-Egypt Exhibition at the Louvre in 1948; in 1953 at the UNESCO Exhibition of Arab Artists in Beirut, the Egyptian Art Exhibition in Khartoum, and the Cairo Spring Exhibition; and in 1958 the Egyptian Exhibition in Moscow.

Mahmoud Said also found the time to serve on various committees during his very busy life. He was a member of the Advisory Committee for Fine Arts in 1929 and in 1937 was appointed to the Advisory Committee of the Alexandria Municipal Council. With the founding of the Supreme Council for the Protection of Arts and Literature in 1956, Said was appointed a member and became Chairman of the Committee for the Plastic Arts. In 1959 Said’s many artistic accomplishments were recognized with the Honorary Prize of State for Arts.

Not surprisingly, Said’s life and works have been the subject of numerous publications. The first book to be written was the 1937 volume by Ahmed Rousou entitled Mahmoud Said - An Egyptian Painter. In 1960 Bdtr El Din Abou Ghazy and Gebreel Boctor collaborated on a book and in 1980 the former wrote the third Arabic language book on Said, which was published by the General Organization for Books. Two books have also been written in French the first in 1951 by Henri El Kiam and the other by Gebreel Boctor in 1952. During Said’s lifetime, special issues of Egyptian and French magazines also featured articles on his life and his work. After Mahmoud Said’s death in 1964 the Ministry of Culture purchased his home in the Gianaelia district of Alexandria and opened it as a museum featuring 40 of his paintings. During the presidency of Anwar Sadat the paintings were loaned to Israel for an exhibit and the museum, unfortunately, returned in a damaged condition. The museum is currently closed while new facilities for a modern museum are being built in the garden of the property.
حافظ على النسيج الفني الرائع، وتمسك بالتكوين المشهور.

إن اللوحات التي خلقتها تبرز على الواجهة، بкрасة ودقة، إضافة للرسومات المميزة.


2. “The Cart And Water Carrier In Fayoum”. 1927. Oil on wood panel. 61 x 32.5 cm. Signed and dated lower left.

3. “A Scene Of Matara”. 1927. Oil on wood panel. 47.5 x 37 cm. Signed and dated lower right.

SHAABAN ZAKI
"Painter"

Born: Mansoura, 1899
Died: Cairo, 1962

Shaaban Zaki was an amateur oil painter who joined the First Generation's art revival from its beginning. He painted in a poetic impressionistic style and was known for the use of warm colors. Zaki participated in the Salon du Caire from 1922 until 1938. He also published some articles in El Helay magazine on the Salon as well as on the 1926 Helayet exhibition.
11/36 "The Oasis", Watercolor on paper, 41 x 27.5 cm. Undated and signed lower left.

5/36 "Nile Boats", Oil on canvas, 134 x 84 cm. Signed and undated.

12/36 "One Of The Old Cairo Gates", Watercolor on paper, 21.5 x 35 cm. Undated and signed lower left.

10/36 "Palace", 1929, Watercolor on paper, 33 x 51.5 cm. Signed and dated bottom. With notation to Shaaban Zaki.

13/36 "A Country Market", Watercolor on paper, 27.5 x 18 cm. Undated and signed lower right.
لا يعرف تاريخ ميلاده أو وفاته.
جميع لوحتاته بالألوان المائية ونادراً ما نجد لوحة زيتية
من رسومته.. وكان مشهوراً بهذا النوع من الرسم الذي أحبه
وأناضله له، ومعظمها تصور مناظر خليبية، وهي تتشر في
بيوت محبيه، وهواء الانتقاء يفخورون بما تضمه
مجموعاته من لوحاته.
كان يعيش من فنه كفنان محتفل، درس الذي هي تركيبة
وجاء إلى مصر قبل بداية الحرب العالمية الأولى (الحرب
العظمى) 1914، فاعتقلته الانتقالي حتى سنة 1919.
لتقي تشجيعاً أديباً ومدنياً من أحد المحبين للفن الأولم،
وشارك في معارض صالون القاهرة التي أقيمتها جمعية
محبي الفنون الجميلة من عام 1918. وقد كان منAFK ورابطة
الفنانين المصريين، وكان معروفاً في مرسومه (17 شارع
الانطلاقة) وكانت تضم راغب غياث، رجب عزيز، حميان
زكرى، أحمد أحمد يوسف، عبد الفتاح سليمان.
أقام معرضًا للملكة في مرسوم عام 1934، وكان يتم
معارضته الخاصة في نفس المكان مرة كل عام، ولها لوحات
في عدد كبير من متاحف العالم وفي المجموعات الخاصة
وقد ارتفع معرضاً وازداد الطلب عليها في السنوات الأخيرة.
HEDAYET
"Painter"

Born: Unknown
Death: Unknown

Hedayet devoted his life to the art of watercolors and only a few oils can be found among his paintings. The majority of his work are scores of country landscapes and can now be found in the homes of amateur collectors and others who appreciate his art.

He studied art in Turkey and then came to Egypt in 1914, just prior to World War I. Hedayet - like other foreigners from Axis countries, was interned by the British and was not released until 1919. After the war, an Armenian gentleman, who admired Hedayet's work became his patron which allowed him to make an adequate living from his art.

In 1920 Hedayet began participating in the exhibitions of the Friends of Fine Arts Association which were held at the Salon du Caire. He was the founder of the Egyptian Artists Union even housing the headquarters at his 13 Antikhana Street studio. Many of the prominent First Generation artists, such as Ragheb Ayad, Ragab Ezzat, Shaaban Zaki, Ahmed Ahmed Youssef and Abd El Fattah Soliman, were members of the Union. Hedayet held an annual exhibition of his own work at the studio and in 1934, a Union exhibit was also held there.

In recent years there has been a renewed interest in Hedayet's work with prices rising with the demand. His paintings are held in private collections and in museums around the world.
29/29 "To The Market". 1955. Oil on wood panel. 48.5 x 74.5 cm. Signed and dated lower right.

35/30 "Flowers". 1973. Oil on velvet. 32 x 42 cm. Signed and dated lower right.

ولدت بالأسكندرية يوم 12 أبريل عام 1905
و توفيت بها يوم 2 أكتوبر عام 1994

بدأت الفنانة عفت ناجي حياتها الفنية من تأثير أباها الفنان الرائد محمد ناجي، وكذلك صديقه الفنان والمفكر الفرنسي، اندريلو لوت، وكانت آلتها تسمى بالجريء التي تتفرد من أساليب الرسم (الدوف)، وكانت تستخدم الألوان الجوانش والأخضر.

وبعد أن تزوجت من الفنان سعد الطهري عام 1954 الذي اشتهر بدراساته المتميزة في الفنون الشعبية والريفية، ومنذ عام 1970 تنبعت اهتماماتها وتحولت إلى مهنة المجموعات ذات الطابع الشعبي وخاصة طلام وغايا، وسعت الفنانة في سياق أعمالها الإبداعية بإنتاج مشابه للرسومات البيضاء إلى مساحات لوحتاتها، ثم أنها بدأت بالفنون النسائية، وتأثرت بعالم السحر والمشهد العربي بكل خصائصه وروحه.

أعمالها الأخيرة ناهضت بها ساعد الكولاج الذي تميزت فيه المناظر الإسلامية بالشمسية على أرضيات من الفسادات والكتابات الشهيرة ب oluş السحر.

وقد سافرت إلى إيطاليا عام 1988 حيث درست فن الرسم الحاضري (البريسك) بالנאشفودية الفنون الجميلة في روما، وقد وضعت الفنانة الفرنسية عن شعبيتها الفنان محمد ناجي، وهي تشارك في المعارض التي تقام منذ عام 1972 تقيم معارضها الخاصة في مصر وإيطاليا، وقد تميزت بجمالها في عصر ونحاس، كما شاركت في بيروت الأسكندرية عدة دورات.
EFFAT NAGUI
"Painter"

Born: Alexandria, 12 April 1905
Died: Alexandria, 3 October 1994

Effat Nagui began her artistic life under the influence of her brother, Mohammed Nagui and his friend and colleague, the French artist and thinker, Andre Lortie. She was, however, able to carve out an artistic niche for herself with her brilliant frescoes in which she used gouache techniques featuring bold, vivid colors, reminiscent of the Fauvist style.

In 1932 Nagui began to participate in many artistic activities, including frequently representing Egypt with her paintings, in exhibitions at home and abroad, such as Biennials held in Alexandria, Venice, Italy and Sao Paulo, Brazil. She also held solo exhibitions in both Egypt and Italy, as well as authoring a book in French on her brother.

In 1948 Nagui traveled to Italy, where she attended the Fine Arts Academy in Rome studying the art of mural painting using fresco techniques. Nagui married the artist Saad El Khadem in 1954 and by 1960 her artistic interests had begun to be influenced by his study of the folk arts. Nagui’s art turned towards subjects of popular culture - especially sorcerers’ talismans and charms - and she began incorporating collage techniques by adding representations of these objects as wood paneled forms in relief to the surface of her paintings. She then applied strong, glowing colors to the wood panels creating images that suggested primitive worlds of magic and secrecy in all their harshness and confusion. Towards the end of her career, she again added innovations to her art with the introduction of Islamic motifs to her earlier symbols of talismans and charms. She applied this mixture of popular culture to surfaces of cuttings and writings that created fascinating collages resembling the spells of sorcerers.
35/43 "A Bouquet Of Flowers". Oil on wood panel, 98 x 87 cm. Undated and signed lower left.

11/35 "Still Life". Oil on celotex, 38 x 44.5 cm. Undated and signed lower right.

8/35 "A Fishera On The Nile In Aswan". Oil on wood panel, 87 x 56 cm. Undated and signed lower left.

10/35 "The Nile And The Mountain". Oil on wood panel, 79 x 54 cm. Signed and undated.

9/35 "A Fatelaha And A Duck". Pastel. Oil on silverboard, 55 x 92 cm. Signed and dated lower right.
الحسنيين ضامنوزي
جرافيك

ولد بالعملية الإعدادية بالقاهرة يوم 1 سبتمبر عام 1905

استمذن الفنان زهرة النسبية رفعت روهم الصحفية، وهو استاذ في الجرافيك (فن النص أو الطباعة الغربية) وزادناه الأول في مصر والشرق الأوسط. كان يرتبط بين الكتب والرسوم الصحفية حققه بسعة واسعة فيما بين 1950 - 1970، وقد روعي رسمه نشر على أغلب مجالات أخرى

الساعة والرسمة الجديدة ومجلة الأطفال على بابا... بالإضافة إلى رسومه الصحفية لقصص بوسف المبادئ وسلسلة تجاه ظهر غمكر في 200 متابعات على معاهج جريدة الجمهوروية. ورواية تجاه محلات وأولاد حديثا التي نشرت مسابقة في جريدة الأهرام، وغيرها.

النقش بقسم التصوير، الزنكي بمدرسة الفنون الجميلة المصرية عام 1922 وتخرج عام 1926. نجا نجاح مشاهدة خاصة عند تفاضل جائزة الأبيض، ونشرها بعد الدراسة في القاهرة في باريس عام 1928 حيث نشب بسرة مسيرة "استاذ" للطباعة وحصل على جائزة الجرافيك عام 1932. كما درس برسوم النان بفوجي، استاذ في التصوير، فناز، ونال شهادة شرفة عام 1939 عن لوحات زينية عرضها في صالون الفني، وقد انتخب بقسم الفنون والزخارف العليا بباريس والدبلوم عام 1933.

بعد عودته من فرنسا لمسح نصب القاهر (الجرافيك)، عام 1934 لم يصبح زعيماً حتى أحلته إلى التفاءد.

كان ضمن الرؤية من فنانون مصر يشتهر برسومهم بيدوية على الكريستال في مصنع "البرجواي بروكسك" وكان مشارك في ثلاثة من مهرجان السجاني وحامي عبد الرحمن مبارك. وقد أشرف على رسم النان العملي بالأسرة (1964 - 1970) وقاد سامو في الناصيف بالرسوم الصحفية في الجرافيك، رسومات ومجازر الأجيال، في إصدار الإصدار الاسبوعي. كما أقام أوتروت التمثيلية لمنشط المصورة للفنون والوحشية في التجهيز الصعيدي والجوانب الصغرى بقرار الجنس المذكور بأمريكا والشتاء المصري في الهند، كما وضع الرسمة الملونة للكاتب "مساءج القاهرة" (اولا من جيين) الذي تشمل زوايا الأفاق والنحراه عليه من الناحية الأثرية كريستوف والد، عالم عالم عام 1951، ثم رسم كتب تملت من النافورة الذي أصدره دار الكتاب العربي، وتوجت نماذج من أعماله في متحف الفن الحديث ونحوت الحضارة الإمبراطورية إلى جاجي من شمعة في متحف كليه الفنون الجميلة بالدمام في عام 1923 حصل على جائزة الدولة التشجيعية مع عام العام، وديف من المفهوم الأول، كما حاز جائزة فن الحجر (الجرافيك) من بيانسة الأسكتدية في نفس العام. وقد حصل على جائزة الدولة التشجيعية عام 1989.
Born: New Helwan, Cairo, 4 September 1905

El Hussein Fawzi was known in Egypt and the Middle East for his pioneering work in the field of journalistic graphic arts. For two decades 1951-1970 he was a renowned book and press graphic illustrator. His illustrations were seen on the magazine covers of Akher Sao, El Risala El Gedida and the children’s magazine Ali Baba. He was also the illustrator for many writers such as, the stories of Youssef El Sebai, the El Gunhuriya series “Omar Makram’s Life” - which ran in 340 daily episodes - and for Naguib Mahfouz’s novel Ashad Daratna, published as a daily series in Al Ahram. He also did the colored drawings for the two volume Masreq El Kahir El Kahirina (Cairo Mosques) that was published by the Ministry of Wakts in 1951, and for the Minares of Cairo, published by Dar El Kateb El Arabi.

Fawzi began his artistic studies in 1922 at the School Of Fine Arts, studying oil painting and he graduated in 1926. He won the first prize at an art competition for which he received an art fellowship in 1928 and entered the printing school in Paris, from which he received a lithography diploma in 1932. He then studied for a time with Fougera - an artist and professor of oil painting, before entering the Paris Higher School of Arts and Decoration from which he received a diploma in 1933. Fawzi was also awarded an honorary degree for an oil painting exhibited at the 1939 French Salon.

Although Fawzi’s fame was as a graphic artist he also had an active career in the fine arts. Upon his return to Egypt, he founded the Department of Graphic Arts at Cairo Faculty of Fine Arts and later was appointed director of the department, a position he held until his retirement.

He also supervised the Fine Arts Studio in Luxor from 1954 to 1960. Fawzi was one of four Egyptian artists to have their work engraved on crystal by the Steuben glass factory in New York (others were Camal El Seguini, Hamed Abd Allah, Hussein Bicmr). Two large oils were done for the El Manseum National Museum and other paintings were commissioned for the Health Museum, Cairo and the Egyptian Section of the Hall of Fame in Chicago, Illinois and for the Egyptian Embassy in India. Examples of his work can be seen in Cairo at the Museum of Modern Art, the Museum of Civilization and in the section that bears his name at the Museum of the College of Fine Arts in Minya. Fawzi was awarded the State Prize and Order of Sciences and Arts in 1963, and in the same year, won the Lithography prize at the Alexandria Biennial. In 1989 he was awarded the State Prize of Merit.
سـيـف وانـانـن

رسـالـة

ولد بالأسكندرية في حي محمر بيك يوم 22 مارس 1906، وتوفي في مستشفى يوم 15 فبراير عام 1979.

تعزف سيف وانان (محمد سيف الدين والي) بتونس شديد في إنتاجه كفنان خلاب. وكان يبحث الاتجاهات الفنية الحديثة والعناصر التي ظهرت في الغرب، وتوجهه بالفن العالي العربي كان أقرب من حرسة على الطابع المحلى، وقد أشرب بجوار المشيئه التراكسيين والمغنيين والملحنين في عروض الباليه والموسيقى التي كانت تقدم إلى مصر من مختلف دول العالم، كما كان سيف والي ينقل بين مختلف المذاهب الفنية محتوى إليها طابعًا خاصًا بمعبر أسلوبه في استماعه لطبيعة عربية الأسكندرية كمدينة ساحلية. يمكن أن نطلق على أعماله في السنوات الأخيرة التي سبقت وفاته أنها ذات تجربة جديدة تناغي الألوان التي تجعل المشاهد ي качح بكرمه.

درس في التصوير الريفي بالأسكندرية في مرسى الفناء الإيطالي، وانضوى يagement مع شخصية أحمد ونيل من 1925 حتى 1949. وقد عرفة معرفة انتقال السكندية في ذلك الوقت، وكان رأساً جامعية للثقافة الجامعية، حيث استمر في الدراسة في مدارس اللغة واللغة واللغة واللغة واللغة. تزوج من الإستاذة لفني معروفةً ابتداءً بل القلعة والبيت، ورسالة عام 1947. وقد صمم ديكور العديد من السينما، وانتشر أعماله المسرحية وأعماله المسرحية في مصر، انجلترا، أمريكا، إيطاليا، إسبانيا، أستراليا، ألمانيا، وفرنسا.

ويثيره

تأمل في الدخلة الثقافية والمدارس في الفنون، كما أنه مدرسة للفنون، كما أنه مدرسة للفنون، كما أنه مدرسة للفنون.

ومصر عام 1948، كان عندهم عدة أعمال التي يضم أكثر من 100 صورة لأعمالها عن أهلية مصرية عامة، الهمام برامي، الأخوان سيف وانان، يقلم: كمال المعايير والمحفظة.

بالنهاية، وفاز أيضاً بالجائزة الأولى في معرض بحريني الأسكتية الثالث عام 1937. وقد عزف استغلال الفن التصوير الريفي بالكلية الفنون بالجامعة الأسكتية عام 1938.

كان بيرودا يتيح الفنون وسائط الفنون، كما أنه مدرسة للفنون، كما أنه مدرسة للفنون.

ورغم الرغبة في التعرض للطبيعة، فقد اقتصرت على الدراسة في مدارس اللغة واللغة واللغة.

ولذلك، وفاز بالجائزة الأولى في معرض بحريني الأسكتية الثالث عام 1937. وقد عزف استغلال الفن التصوير الريفي بالكلية الفنون بالجامعة الأسكتية عام 1938.
29/45 "A Horse’s Head". Gouache on paper, 7 x 7.5 cm. Undated and signed lower left.

28/44 "The Circus World". Oil on wood panel, 56 x 45 cm. Undated and signed lower left.

29/44 "Excursion Boots". 1974. Oil on canvas, 60 x 50 cm. Undated and signed lower left.

10/51 "A Meal Of Fish". 1964. Oil on cardboard, 60 x 70.5 cm. Signed and dated lower left.
14/31 "A View Of Paris (Pont Neuf)". 1967. Oil on canvas. 96 x 57 cm. Signed and dated lower left.

5/31 "End Of Summer". 1941. Oil on cardboard. 67 x 31.5 cm. Signed and dated lower left.

7/31 "The White Bridge On the Canal In Venice". 1952. Oil on wood panel. 71.5 x 58 cm. Signed and dated lower right.

36/30 "From The Group Of The Monasteries no 1". 1980. Oil on paper. 47.5 x 33 cm. Signed and dated lower right.

21/32 لوحة، من مجموعة الآثار رقم 1، رسمت عام 1942 باليونا رئيسي على خشب 77 x 24 سم، موقعة وموزعة قرب المركز الأثري المسفلت.

25/31 لوحة، نهایة الصيف، رسمت عام 1942 باليونا رئيسي على خشب 24 x 77 سم، موقعة وموزعة قرب المركز الأثري المسفلت.

7/31 "The White Bridge On the Canal In Venice". 1952. Oil on wood panel. 71.5 x 58 cm. Signed and dated lower right.

14/31 "A View Of Paris (Pont Neuf)". 1967. Oil on canvas. 96 x 57 cm. Signed and dated lower left.
Born: Moharram Beg, Alexandria, 31 March 1906
Died: Stockholm, 15 February 1979

Seif Wanly’s distinctiveness lies in the variety of his paintings and in his anticipation of the modern and contemporary art tendencies in the West. His interest in Western art was stronger than his regard for purely Egyptian subjects. He is notable for his distinctive paintings of ballet and opera dancers, singers and actors. He moved rapidly between painting’s changing trends, while always adding a special characteristic to his work that reflected his style as well as the character of the city of Alexandria. The works of the last years of his life could be called musical abstractions, as they resembled light dance music, a delight to the viewer.

Wanly worked as a functionary in the port of Alexandria and so had to study and paint in his free time. From 1925 to 1929 he and his brother Adham studied the art of oil painting at the studio of the Italian artist Bechi. In 1932 he founded the first Egyptian artist’s studio in Alexandria - prior to the opening of Wanly’s studio aspiring artists could study only with Alexandria’s foreign artists - and in 1936 he was awarded the Mokhtar prize for painting.

Wanly and his brother went to Europe several times, where he recorded scenes of his travels and inspiration for his paintings also came from the ballets and operas that performed in Egypt from all over the world. He and his brother could be found back stage, sketching scenes that later became some of their famous paintings.

In 1958 Wanly was awarded a State Fellowship for Creative Artists by the Ministry of Culture and for the next two decades he was able to devote himself full-time to his art. The following year, Wanly joined a group of artists who traveled through old Nubia to record the landmarks and monuments that would be lost with the completion of the Aswan High Dam. A collection of his paintings was later published in a book that received worldwide distribution as an appeal for the preservation of the Nubian monuments.

Wanly often exhibited in Cairo and Alexandria with his brother until the latter’s death in 1959, after which he held solo exhibitions. His paintings were also frequently exhibited internationally - Baghdad, Beirut, Beijing, Moscow, the São Paulo Biennial Venice and in Japan, Spain, and Yugoslavia. In addition to his numerous paintings, Wanly also created the stage sets for many plays.

In 1959, at the founding of the Alexandria Faculty of Fine Arts, Wanly accepted the position of professor of painting. In later years he also oversaw the curriculum at the Adham Wanly Institute of Drawing and Painting and served as Director of the Fine Arts National Association. He also held a number of advisory positions - technical advisor to the Cultural Centers in Alexandria, fine arts Counselor to the city of Alexandria, member of the Advisory Committee of the Alexandria Museum of Fine Arts, member of the Cairo Acquisitions Committee and the Grants Committee, as well as a jury member at both the Cairo and Alexandria Faculties of Fine Arts.

In addition to the 1936 Mokhtar prize, Wanly received many other prizes and honors such as the State Prize for Merit accompanied by the Gold Medal and Order of Sciences and Arts in 1973, he was honored with the Key to the City of Alexandria and in 1976 was awarded an honorary degree from the Arts Academy. A book "Seif and Adham Wanly - The Brothers Seif and Adham Wanly" that included over 100 photographs of their paintings was written by Kamal El Mallalh and Selby Sharouny and was published in 1984 by the government press, "The General Book Organization".

At the age of sixty-eight, five years before his death, Wanly married the painter Ithar Mokhtar. Perhaps the light musical quality of his late paintings can be attributed to this lifestyle change.

Today his works can be found in many Egyptian museums and in public and private collections in Argentina, Czechoslovakia, England, France, Germany, Italy, Lebanon, Poland, Russia, the United States and Yugoslavia.
أدبه وفنانين


كان أدبه (أجرامهم فهمهم وأدبيهم) اخوه. سيف من أعلام فن الأكاديمية. حيث كان مسرحهم مارزا للｱﻃﺎLongrightarrow

ومثليشين ثقافياً 460 وفياً، حتى بعد وفاة أحمد واستمر سيف في مسيرته هابطة عمره.

وقد أشرت يسارية تجربة سيف في مسيرته هابطة عمره. وقد أشرت يسارية تجربة المسرح، الذي استمر في قضاء الأيام والأيام التي عرفت

عنصرها في مارزا الأدبي والثقافة. محمد على الأكاديمية. وعندما أشرت يسارية تجربة سيف في مسيرته هابطة عمره.

المسرح، تزامن اسماءً ل_mex مسرح، وتعزى ورشة المسرح، التي يستمر فيها أختيار الأدبيات التي استمرت بها

خروجها من ضمنه ومن مسرحية. وعمل أحمد مدبست ليكون بديلة التعليمية بالأكاديمية. وظل في هذا العمل حتى حصل على الترشح (وحده) للدكتور في مجال أدبيات عام 1989، قبل وفاته.

وقد أنجز الباحثة أولاً مدراسة عام 1971 لجامعة القاهرة، ثم أشرت يسارية تجربة سيف في مسيرته هابطة عمره.

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30/45 "A Dance From Russia". Conte pencil on paper. 5 x 6.5 cm. Undated and unsigned.

13/30 "Backstage at a Latin American Show". 1953. Oil on cardboard. 46.5 x 34.5 cm. Signed and dated lower left.

17/38 "Spanish Dancer in Yellow Dress". Fusain and gouache on paper. 17 x 19.3 cm. Undated and signed lower right.

20/38 "Spanish Dancer in Red Dress". Color inks and watercolor on paper. 16.5 x 18.5 cm. Undated and signed lower right.

22/30 "Dancer And Cigarette". Black ink on paper. 17 x 27.5 cm. Undated and signed lower left.

23/78 "Dancer And Cigarette" (sketch). Black ink on paper. 19 x 28.5 cm. Undated and signed lower left.

26/78 "Ballet Dancer". Fusain on paper. 11 x 8.5 cm. Undated and signed lower right.

27/78 "Spanish Dancer". Fusain and gouache on paper. 11 x 13 cm. Undated and signed lower right.

28/78 "Spanish Dancer". Fusain and gouache on paper. 11 x 13 cm. Undated and signed lower right.

29/78 "Spanish Dancer". Fusain and watercolor on paper. 10.5 x 15.5 cm. Undated and signed lower left.

30/78 "Spanish Dancer". Fusain and watercolor on paper. 10.5 x 15.5 cm. Undated and signed lower left.

31/78 "Spanish Dancer". Fusain and watercolor on paper. 10.5 x 15.5 cm. Undated and signed lower left.

32/78 "Spanish Dancer". Fusain and watercolor on paper. 10.5 x 15.5 cm. Undated and signed lower left.

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37/78 "Spanish Dancer". Fusain and watercolor on paper. 10.5 x 15.5 cm. Undated and signed lower left.
\[ 3/30 \text{ "The Port Of Brindisi". Oil on wood panel. } 24.5 \times 51.5 \text{ cm. Undated and signed lower right.} \]

\[ 5/30 \text{ "Niolo Torna Square In Venice". Oil on wood panel. } 47.5 \times 41 \text{ cm. Undated and signed lower left.} \]

\[ 24/28 \text{ "Circus Horse". Black ink on paper. } 33.5 \times 20.5 \text{ cm. Undated and signed lower right.} \]

\[ 23/39 \text{ "The Bullfight". 1954. Black pencil on paper. } 19.5 \times 45 \text{ cm. Signed and dated lower right.} \]

\[ 6/39 \text{ "The Unruly Horse". Pastel on paper. } 7 \times 6.5 \text{ cm. Unsigned and undated.} \]
ADHAM WANLY

"Painter"

Born: Alexandria, 25 February 1908
Died: Alexandria, 20 December 1959

Adham Wanly (Ibrahim Adham Wanly) and his brother Seif were among the most notable artists of Alexandria. For more than 40 years, the intellectual and artistic communities found their way to their studio. Wanly gained fame for his paintings that recorded life in the circus and on the stages of the opera and ballet performances. With his brush and palette, he captured the players and dancers in all their grace and elegance as if the lights of the stage still highlighted their movements. He also was a talented caricaturist - a skill which he often turned upon himself and his contemporaries.

Wanly worked as the director of the Education Authority Book depot in Alexandria until 1959, when a few months before his death, both he and his brother received State Fellowships for Creative artists allowing him to devote himself to his art full-time.

In 1928 he met the Italian artist Bechi and upon the opening of Bechi's studio the following year, both Adham and Seif studied with him until the Italian left Egypt in 1934. The following year Wanly, with his brother and Mohammed Beyouny, established their own studio. His interest in caricatures led to several of his drawings being published in the magazine Rose El Youssef and his paintings were exhibited for the first time in 1938 in a show with his colleagues at the Alexandria Atelier, then under the direction of Mohammed Nagui. In 1950, with the help of Dr. Hussein Fawzy, Wanly held his first exhibit in Cairo and in 1956 began to participate in international exhibitions.

Wanly visited Italy for the opening of the Venice Art Biennial in 1956 and, with his brother and other artists made a journey to record the monuments and landmarks of Nubia. Some of his and Seif's paintings were later published in a book used for a world wide fund raising appeal to save the Nubian monuments from their inundation by Lake Nasser. Wanly then accepted a teaching position at the Alexandria Faculty of Fine Arts when it opened in 1958, shortly before his death.

A comprehensive exhibit of Wanly's works from 1930 until his death was held by the Alexandria Museum of Fine Arts in March of 1961 and two years later the Adham Wanly Museum was inaugurated. The street adjoining his studio was also given his name, but unfortunately, the museum building was destroyed and the paintings it had housed were scattered among private collections. Many of his works can, however, be seen in the Museum of Modern Art in Cairo, the Museum of Fine Arts in Alexandria, in offices of the Foreign Ministry, as well as in Egyptian embassies abroad and in numerous private collections.

In 1984 the art critic and artist, Roushdy Iskandar wrote a book on Adham Wanly's life. It included 40 colored photographs of Wanly's paintings, taken by Sobhy Sharouny and was published by the General Organization for Information as a part of the series A Description of Contemporary Egypt Through the Plastic Arts. The same year the General Book Organization published a book entitled The Two Brothers Seif and Adham Wanly, written by Kamal El Malik and Sobhy Sharouny, which included over 100 photographs, of which half were in color.
SA LAH T A H E R

"Painter"

Born: Cairo, 12 May 1911

Salah Taher is one of the foremost painters of the Second Generation - the generation who have continued to fan the flames of creativity, begun by the First Generation of pioneers. From 1934 until 1956 he was well known as a painter of portraits and scenes of the countryside. His style then changed to the abstract, which has also brought him renown.

Taher joined the Higher School of Fine Arts in 1929, studying first with painters Camillo Innocent and Roger Beval, and then with one of the First Generation pioneers - Ahmed Sabri. After his graduation in 1934, Taher taught drawing in Minya and Alexandria before accepting an appointment as a teacher of painting with the Cairo Faculty of Fine Arts in 1942. He later supervised the Luxor Faculty of Fine Arts studio and then, in 1954, became the Director of the Cairo Museum of Modern Art. Four years later he was promoted to the position of Director of all art museums in Egypt and in 1959 and 1961, respectively took up positions as Head of the Office of the Ministry of Culture and National Guidance for Artistic Affairs and Head of the Department of Fine Arts in the Ministry of Culture. From 1962 to 1966 Taher served as Head of the Opera and then joined the Al Ahram as art counselor; a position he still holds today. He has also served as the Head of the Commission for Plastic Arts in the Council of Culture, as well as the Chairman for the Arts section of the Specialized National Committees.

In addition to his early teaching positions, Taher taught for four years in the 1960s at the Cinema Institute and during the 1970s at the Cairo Faculty of Information and Information and the Cairo Faculty of Antiquities teaching Art History at the latter institutions. Taher has also found time to devote to his own art, holding 53 solo exhibitions and participating in over 53 collective shows, both in Egypt and abroad. In addition, he translated the book FI Thuil El Fins (In the Shade of Art) in collaboration with Ahmad Yousef and released his first translation by Kamal El Mallakh of Hadi El Fan El Hinta (On Modern Art). Throughout his career Taher has, of course, been awarded various prizes and awards - the State Prize for Painting (1959), the Guggenheim (1960), the Alexandria Biennial Prize for Painting (1963), the State Arts Prize of Honor with the Medal of Merit (1974), and the Academy of Arts bestowed an honorary Ph.D.

Salah Taher’s paintings can be seen in numerous Egyptian museums in the Al Ahram headquarters and in many private collections. Photographs of his paintings can also be found on book-covers, calendars, post cards and greeting cards.

25/35 "Habu City In Luxor". Oil on canvas, 67 × 42 cm. Signed and undated.

26/36 "Karnak". Oil on canvas on cardboard, 40.5 × 30 cm. Signed and undated.

28/38 "Kab El Fatesh". Oil on canvas, 58 × 68 cm. Signed and undated.

29/36 "Flowers". Oil on wood panel, 35.5 × 40 cm. Signed and undated.

32/43 "Scene From The Old District". 1935. Oil on wood panel, 26 × 18.5 cm. Signed and dated lower right.

30/35 "Scene In A Popular Area". Oil on canvas, 34 × 27 cm. Signed and undated.
HOSNI EL BANANI

"Painter"

Born: 1912 Died: 23 May 1989

Hosni El Banani was a member of the Second Generation of Egyptian artists and is one of the most prolific impressionist painters of that generation, producing more than 2500 oil paintings. El Banani was a friend and student of Youssel Kamel of the pioneer generation and they were also related by marriage. Many of his paintings depicted country scenes and popular Cairo districts, such as the mosques of Old Cairo, where he recorded scenes of contemporary life.

El Banani studied painting at the Higher School of Fine Arts, graduating in 1937 with the Ahlia certificate which qualified him to teach drawing. He worked as a drawing teacher in primary schools until, at his own expense, he went to Italy to continue his studies. He studied at the Academy of Fine Arts in Rome for two years and received a diploma in 1940. He then returned to Egypt and since then worked as the stage screen painter at the Opera House. Throughout his career as a scenery painter, he painted background scenes for over 200 Egyptian movies and great expanses of frescoes. He won many competitions including an honorary prize at the Washington, D.C. Scenery Exhibition in 1948. His murals can be seen at the train station in Port Said, in Cairo on the background wall of the Parade Tribune in Nasr City and at the entrance to the Telephone Center in El Ataba.

After his position at the Opera House, El Banani was appointed as the curator of the Museum of Forensic Medicine at the Faculty of Medicine at Cairo University. In 1950 he accepted a position as teacher of painting at the Royal Faculty of Fine Arts (later the Faculty of Fine Arts), where he became Dean of the Department of Independent Studies in 1956, and in 1965 Dean of the Department of Painting, a position he held until his retirement. In 1983, on the occasion of the Diamond Jubilee of the Faculty of Fine Arts, El Banani was awarded the Order of Excellence of the First Degree.

Throughout El Banani’s forty-year career, he held three man exhibitions and participated in many collective ones in Egypt and abroad. He also served as a member of the Committee of Plastic Arts in the High Council for the Support of Arts and Literature. His numerous oil paintings can be found in private collections, in Egyptian embassies and in the museums of Cairo and Alexandria.

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NEHMIA SAAD
"Lithographer"

Born: Assiout, 1912
Died: Helwan, 1945

Nehmia Saad entered the Higher School of Fine Arts in 1928 to study painting under Graphic Arts professor Bernard Reis. He specialized in sketching and engraving and participated regularly in the yearly exhibitions of the Salon du Caire, becoming well known in his field. In 1937 he was awarded a Gold Medal for the 11 decorative paintings he executed for the entrance to the Egyptian section at the International Paris Exhibition.

Saad suffered from tuberculosis, and on the advice of his doctors, lived for a time on the West Bank of Luxor. While in Luxor, he spent time at the studio of the Fine Arts, in order to devote himself to his art and to study the Thebes antiquities, which served as an inspiration to his work.

Nehmia Saad died in 1945 at the age of thirty-three. Much of his work was in the private collection of Ahmad Galal El Din Raafat and in 1972, the Friends of Fine Arts Association held an exhibition of Saad's work. After the death of Galal El Din Raafat, the works were dispersed among a number of private collections.

25/26 لوحه 1، عربية، لملخص
26/27 لوحة 2، مرسومة بالوان، رسمية
28/29 لوحة 3، مرسومة بالوان، رسمية
36/35 "Nude Combing Her Hair"، Oil on canvas. 68.5 x 93.5 cm. Undated and signed lower left.

ولد بمدينة مombo عام 1912، وتوفي في Helwan عام 1945. نجم من الفنون الجميلة، درس فن الصور الرسومية، وتكفل على يدي أساتذة الجرافيك. بيراتد رابي التخصص في هذا النوع من الفن. فاز في سنغافورة، وكان يشارك باستمرار في معارض صنفه التي زال شهيرًا من خلال هذا النشاط. قام بتنفيذ اللوحات الرائعة (11 لوحة) بمدخل القسم المصري في معرض باريس الدولي عام 1937، وحقق على ميدالية ثمينة من هذا المعرض.

أتعاف فترة في مرسوم الفنون الجميلة بالأقصر حيث اهتم بالإنتاج الفني ودراسة الحياة والأثار في طيبة، وكانوا إقامة في أبير الفن الديومية الأقصر بناء على نسبية الأطياس لإنشاء معرض صغير. توفي عام 1945 وهو في سن الثالثة والثلاثين، وقد نظمت مجموعة صنف الفنون الجميلة عام 1928، معرضًا لأعماله في مجموعة الأساتذة أحمد جلال الدين رفعت، الخاصة، وذلك في مقر النجمة، يحيى لدرست هذه اللوحات في المجموعات الخاصة.
محمّد يحيى
"رسام"


6/28 "Nubia Drowning", 1983. Oil on wood panel. 35 x 44.5 cm. Signed and dated lower-right.

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HUSSEIN BICAR
“Painter”

Born: El Antufi, Alexandria, 2 January 1923

Hussein Bicar (Hussein Amin Bicar) originated a style of journalistic art that elevated drawing and painting for newspapers to a level close to that of the fine arts. He is known for his simple and clear style which has appeared in newspapers throughout his career and also in magazines and books for children. Bicar’s journalistic contributions include narrative poetry and as an art critic, his poetic style of writing is evident. In addition to his journalistic endeavors, Bicar is also notable as an oil painter. His oils - many of which are portraits - show him to be a sensitive and perceptive master of composition, color and artistic expression.

In 1928, Bicar entered the Cairo Higher School of Fine Arts, studying under Ahmed Sabri, on his return from France, and various foreign art professors. He graduated in 1933 and then participated in the organization of the new Cairo Wax Museum. The following year, he received the Ahliya certificate which qualified him to teach drawing. He then worked as a drawing teacher in Public Education until 1938, when he accepted a position in Morocco. For three years he was an Art Education teacher at the Caliphate Institute in Tetuan, and was awarded the Medal of Honor from the Caliphate government of Morocco. In 1942 he returned to Cairo and joined the Faculty of Fine Arts at Cairo University as Assistant Professor to his former teacher, Ahmed Sabri, who was Dean of the Independent Studies Department. At Sabri’s retirement Bicar became head of the department and later was also head of the Regular Studies Department for Painting. During his academic career, Bicar also sat on several Masters and Ph.D. committees.

As of 1944, Bicar began his journalistic drawing career with the daily newspaper “Ahkbar Al Yom” and also with various children’s magazines. In 1959, he resigned from the Faculty of Fine Arts to devote himself to journalism and it was then that he introduced his method of artistic reporting in Egyptian magazines, as he traveled to many countries on assignments.

Between 1964 and 1972 seven children’s books containing Bicar’s paintings were published by Dar El Maaref, and Dar Akhbar El Yom also has published a two volume book “Suaer Natika” (Vocal Paintings) as well as a book in the series Kitab, “Li Kol Fannan Kiss” (Each Artist Has His Story).

In 1958, just before leaving his academic art career, Bicar was one of the four Egyptian artists whose work was chosen to be hand engraved on crystal by Steuben Crystal in the United States, and during his journalistic career, Bicar has continued to produce paintings. He has frequently participated in local and international exhibitions, as well as holding occasional solo exhibitions. He also produced 80 paintings depicting the history of Abu Simbel for the movie “The Eighth Wonde”, which told the story of the famous monument and its move in 1970 to save it from the rising waters of Lake Nasser. These paintings exist in the Goyva Museum near Hurghada.

Hussein Bicar has played a leading role in the Egyptian art movement through his leadership on many committees and has received numerous honors, medals and prizes, such as the Gold Medal of Honor at the 1949 General Industrial and Agricultural Exhibition, the Painting Prize at the 1959 Alexandria Biennial, the Order of Sciences and Arts in 1967, the State Prize of Merit and Medal of Merit in 1980, and the Arts Certificate of Honor in 1987.

Today, Bicar continues to work with Akhbar Al Yom and his paintings can be seen in the Egyptian Modern Art Museum in Cairo and the Alexandria Fine Arts Museum. The many portraits he has painted are in the homes of their subjects and many of his other paintings are in private collections.
ولد محمد موسى يوم 17 مايو عام 1922.

واحد من أبرز الفنانين في العالم العربي، بدأ مسيرته الفنية في عام 1943، حيث أتقن فن النحت بسرعة كبيرة، ونظم أول معرض له في عام 1947.

بعد ذلك، أقام العديد من المعارض الفنية في البلدان العربية والمغربية، وتصدرت أعماله المراقبة في كنائس السلام.

MARYAM

20/4/1941 "Woman Standing", Gresy granite. Height 75 cm. Undated and unsigned.
21/40 "White Pigeon". Marble. Length 22 cm. Undated and unsigned at base.

21/41 "Girl With Her Kids". Gray granite. Height 26 cm. Length 37 cm. Undated and unsigned.
12/40 "Red Pigeon". Red granite. Length 30 cm. Undated and unsigned.

15/40 "Motherhood". Red granite. Height 13.5 cm. Undated and unsigned.
MAHMOUD MOUSSA

"Sculptor"

Born: Alexandria, 17 May 1913

Mahmoud Moussa’s great interest in ancient Egyptian sculpture is evident in his work and it is characterized by his use of the same materials and methods as those of the ancient sculptors. The Egyptian government’s practice of offering fellowships to talented artists allowed Moussa to devote himself to his artistic endeavors without the pressures and anxieties of a job. He created his own style, which was simple and instinctive in its innocence and expressiveness, making his works special and unique in contemporary Egyptian sculpture.

He began his art studies in 1926 in Alexandria at one of the city’s night schools and two years later participated in his first collective exhibition. The show was held in Cairo at the home of Conte Zoghbeib (the house later became the Modern Art Museum) and opened by Prince Omar Toussoun. In 1929 Moussa moved to the night school for the arts founded by the Amateurs of Fine Art Association and headed by Mahmoud Said. It was at that point that Moussa was touched and transformed by the artistic and cultural milieu in which he found himself. He ceased to be a mere craftsman forming architectural decorations in plaster of Paris and became a true artist creating the forms he sculpted.

In 1933 Moussa moved to Cairo and for three years worked in the El Hoda factory of ceramics, which had been founded by Mrs. Hoda Shaarawy. While at the factory, Mrs. Shaarawy offered to send Moussa to Paris to study ceramics, but the agreement was never concluded. From 1940 onward, however, Moussa was able to devote himself wholly to his artistic creativity, working from his private studio at Alexandria Atelier until 1986 when he moved the studio to Agami.

When the Faculty of Fine Arts in Alexandria opened in 1957 Moussa taught stone cutting in the Department of Sculpture and over the years, he participated in a number of collective exhibitions in Egypt and abroad. He won many prizes for his work; the most important of which was the Egyptian Section First Prize at the 1963 Alexandria Biennial. In 1963 Moussa received a four-year Ministry of Culture Fellowship, which allowed him to retire from teaching and concentrate solely on his art. As a result in 1973 he was able to hold his first comprehensive exhibition which took place at the Soviet Cultural Center in Alexandria and in 1979 he went to Yugoslavia, where he created a three meter sculpture for the garden of Porta Ross, which displays the work of many world renowned sculptors.

Mahmoud Moussa has created numerous sculptures during his career and some of the most significant are: the Cenotaph of the Greek Air Force (1943, commissioned by the Greek Ministry of War); the marble relief on the facade of National Bank’s main headquarters in Cairo (1955); the relief on the Akhbar El Yom building in Cairo (1957); the relief at the Alexandria Railway Station (1957); the relief on the Jesuit church in Alexandria (1961); the relief at the Cairo Sheraton Hotel (1967) and the relief on the Marunite church in Alexandria (1977).

[Image: Girl’s Head. Grey granite. Height 23 cm. Undated and signed at base.]
ABD EL BADIE ABDEL HAI

"Sculptor"

Born: Mallawy, Minya Governorate, 30 June 1916

Abd El Badie Abdel Hai is one of two sculptors who specialized in sculpting both large and small pieces, using the hardest materials, such as granite, diorite, quartz, basalt and flint. He brings to his work a feeling that borders on a passion for the raw material of his sculpture, and from this he creates figures bursting with life. This outstanding characteristic of his work - his interaction with the rigid material - is evident whether he has formed a human or an animal figure, as personality flows from the hard stone.

In his early years Abd El Hai was not able to study art, since he was from a poor background and worked as a cook for a notable family in Mallawy. He later went to work for Mrs. Hoda Shaarawy, a feminist and supporter of the fine arts, which gave Abd El Hai the opportunity to associate with the artistic community.

He began to create sculptures and participated in the Mokhtar Sculpture Competition winning first prize in 1944, 1945 and 1948. He eventually was able to study at the Faculty of Fine Arts Department of Independent Studies and then worked as a molder. In 1949 he won a prize that allowed him to study for two years at the Studio Of Fine Arts in Luxor, after which he worked at the Fine Arts Studio in Luxor for several years. Abd El Hai entered the Competition celebrating Ten Years of the Revolution in 1962 winning third prize and in the same year received the Minister of Culture’s Fellowship, which allowed him to devote himself fully to his art.

Abdel Hai participates in many of the collective exhibitions of sculpture in Egypt and also took part in shows in France, Holland, Italy, Sudan and Syria (he contributed one of his works to Syria). The Egyptian government awarded him the State Prize of Support (1972) and the Order of Sciences and Arts (1982), and the Academy of Arts gave him the Certificate of Merit (1982). His work can be seen in the Cairo Museum of Modern Art.
31/36 "Houses On The River-Edge". Oil on wood panel. 16 x 31.5 cm. Undated and signed lower left.

27/37 "The Harvest". Oil on canvas. 186.5 x 117 cm. Undated and signed lower right.

27/36 "The Harvest Season". Oil on wood panel. 22 x 11.5 cm. Signed and undated.

27/35 "Fishing In Anously". Oil on wood panel. 49 x 75 cm. Undated and signed lower right.

27/34 "Selling Fish At Marsa". Oil on wood panel. 45.5 x 60 cm. Undated and signed lower right.

27/33 "From The Sea The Kafr El Bared Wall". Oil on wood panel. 51.5 x 38.5 cm. Undated and signed lower left.

27/31 "1/37 "From The Sea The Kafr El Bared Wall". Oil on wood panel. 51.5 x 38.5 cm. Undated and signed lower left.

27/30 "Rural Houses". Oil on wood panel. 37 x 49 cm. Signed and undated.

27/29 "The Toilet". Circa 1956. Oil on cardboard. 19.5 x 29 cm. Undated and unsigned.

27/28 "Boat On The River". 1948. Oil on canvas. 73 x 45 cm. Signed.

27/27 "4/37 "Fishing In Anously". Oil on wood panel. 49 x 75 cm. Undated and signed lower right.

27/26 "11/40 "The Harvest". Oil on canvas. 186.5 x 117 cm. Undated and signed lower right.

27/25 "1/40 "The Harvest". Oil on canvas. 186.5 x 117 cm. Undated and signed lower right.

27/24 "27/36 "The Harvest Season". Oil on wood panel. 22 x 11.5 cm. Signed and undated.

27/23 "23/36 "Nice Scene". Oil on wood panel. 47 x 49 cm. Undated and signed lower right.

22/13 "3/31 "Houses On The River-Edge". Oil on wood panel. 16 x 31.5 cm. Undated and signed lower left.

22/12 "2/31 "Houses On The River-Edge". Oil on wood panel. 16 x 31.5 cm. Undated and signed lower left.

22/11 "3/30 "Rural Houses". Oil on wood panel. 37 x 49 cm. Signed and undated.

22/10 "Rural Houses". Oil on wood panel. 37 x 49 cm. Signed and undated.

22/9 "4/37 "Fishing In Anously". Oil on wood panel. 49 x 75 cm. Undated and signed lower right.

22/8 "Dar Mohammed Sadi Farid's Portrait". Oil on wood panel. 47.5 x 60 cm. Undated and signed lower right.

22/7 "10/37 "Rural Houses". Oil on wood panel. 37 x 49 cm. Signed and undated.

22/6 "10/37 "Rural Houses". Oil on wood panel. 37 x 49 cm. Signed and undated.

22/5 "10/37 "Rural Houses". Oil on wood panel. 37 x 49 cm. Signed and undated.

22/4 "11/40 "The Harvest". Oil on canvas. 186.5 x 117 cm. Undated and signed lower right.

22/3 "3/30 "Rural Houses". Oil on wood panel. 37 x 49 cm. Signed and undated.

22/2 "27/36 "The Harvest Season". Oil on wood panel. 22 x 11.5 cm. Signed and undated.

22/1 "3/31 "Houses On The River-Edge". Oil on wood panel. 16 x 31.5 cm. Undated and signed lower left.
كدام مصطفى محمود

ولد بالأسكندرية يوم 23 ماي عام 1917 وتوفي بالأسكندرية يوم 31 يناير عام 1980

تمت أعمال الفنان كدام مصطفى استمرارًا للدراسة

التالفة في الفن التصوير، بعد أن انخرط فناً صغيرًا،
وبدأت عن موضوعات من جميع البيئة والحياة في
الأسكندرية بشكل عام، وقد استطاع هذا الفنان أن
يرى أجيالًا مناً نقدًا عامًا العامًا، ولم يغرس
عليها أساليبًا أولية، وإنما استطاع أن ينفرد
كل الممارسات التالية، وفقًا لأساليبه ونقده، من
تشمل كل أعماله ورجوعًا شديدًا وتقدمًا مستمراً من

شقة جمع أعمال الفنانة.

تتغلب بدرسية الفنانة العليا عام 1936
وتعتبر في دراسة في التصوير لزيت، وتتمكّن على إنتاج
الأساسيات بناءً كاذبًا وحمض صبري ومحمد ناجي
وخرج عام 1941. وعَينَهُ مُعِيدًا بالقسم الذي درس به في
تخرجه، ثمُ أُوْفِد في بعثة إلى إيطاليا عام 1945 للدراسة في
اكاديمية الفنون الجميلة بروما.

درس عن التصوير الزئتي بالإضافة إلى دراسة
التخريج على يد الأساتذة خريري فرنسا، كما حصل على
دبلوم تربية اللوحات الفنية الزئتي، ثم عاد من بروما
عام 1945. وُجِب على عودته مجددًا لنشر التصوير الزئتي
بكلية الفنانة الجميلة بالقاهرة حتى عام 1948 ثم منحًا إلى
الأسكندرية بعد عامًا كلاً، كلية الفنانة الجميلة بها لميعًا
أولًا، ثم تزامن التصوير الزئتي بها.

في عام 1961 تولى منصب عميد كلية الفنانة الجميلة
بالاسكندرية حتى من تقاعده عام 1977، عملًا مستملاً غير
مُنْتَهِيًا بنهاية وفاته، وقد شارك في العديد من العوارض
العالمية والدولية منها بهاليكسية، ومُنِيعًا في
فينيسيا ثلاث سنوات، كما عُرِضَت أعماله في لندن وبرلين.
قاس معرضًا لإنتاجه بالاشتراء على الفنان عبد الله
جعفر من مكتبة الفنون الجميلة بالاسكندرية عام 1962
(عرض المدعو) كان ذاك معرضًا هرفيًا شاملاً لإنتاجه
بمسافات عديدة عام 1969.

وقد رسم العديد من الوثائق التي تشمّل أحداثًا
تاريخية وشيكة في الحاضر الوطني مثل بعض بورسعيد
ومعهد ابن تشن بالصورة وانتشل الحرية
بالاسكندرية ومحطم مستقبل كاذب بالغة
له متقبل مجمع الفن المصري الحديث بالقاهرة
ومعهد الفنانة الجميلة بالاسكندرية ووزارة الخارج
وزارة العربية والمجموعات الخاصة بمصر والعراق.
23/36 "A Rural Scene". Oil on canvas, 185 x 255 cm. Undated and signed lower right.

24/36 "Life On The Nile Bank". Oil on wood panel, 36.5 x 15 cm. Undated and signed lower right.

33/36 "Boats In The Canal". Oil on wood panel, 65 x 45 cm. Undated and signed lower right.

42/36 "A View Of The Northern Coast". Oil on wood panel, 47 x 25 cm. Undated and signed lower right.

44/36 "On The Ridge Of The Valley". Oil on wood panel, 74.5 x 50 cm. Undated and signed lower right.

45/36 "A House In A Rural Area". Oil on wood panel, 16 x 14 cm. Undated and signed lower right.

60/36 "A House In A Rural Area". Oil on wood panel, 16 x 14 cm. Undated and signed lower right.

75/36 "A River View". Oil on wood panel, 185 x 11.5 cm. Undated and signed lower right.
KAMEL MOUSTAFA

"Painter"

Born: Alexandria, 26 May 1917
Died: Alexandria, 31 January 1982

Kamel Moustafa Mohammed's works represent a continuity of the Impressionist school of painting, but adapted to a specifically Egyptian Impressionism which depicts the subjects that are inherent to the Egyptian way of life in general and to life in Alexandria in particular. He was successful in teaching consecutive generations of painters to appreciate other forms of art expression, as well as the principles of artistic individuality without also imposing his own style upon their creativity. His art continues to be extremely popular and is appreciated by many art collectors.

In 1936 Mohammed entered the Higher School of Fine Arts and studied painting under Youssef Kamel, Ahmed Sabri and Mohammed Nagui. After his graduation in 1941 the same department he had studied in employed him as a tutor. Five years later he was awarded a scholarship for study at the Academy of Fine Arts in Rome where he studied painting and the decorative arts with Pretzio Frans. In 1950 he received a Diploma in Art Restoration and returned to Alexandria. Upon his return he was appointed to teach painting at the Faculty of Fine Arts at Cairo, where he remained until 1958 until he joined the newly established Faculty of Fine Arts in Alexandria as painting professor and Head of the Department of Painting. In 1969 he was appointed as Dean of the College of Fine Arts, a position he held until his retirement in 1977 and then continued to teach part time until his death.

During his academic career, Kamel Moustafa also found the time to participate in both collective and solo exhibitions. He entered paintings in the Alexandria Biennial twice and three times in the Venice Biennial, as well as exhibiting in Warsaw, Poland and in Berlin, Germany. In 1973 at the Alexandria Museum of Fine Arts he held a joint exhibit with Abd Allah Gohar and in 1979 a one-man comprehensive show was held at the same museum. He also produced several paintings that recorded historical events that were subsequently displayed in various national museums such as the Port Said Museum, the Ibn Lokman Museum in Mansoura, and the Moustafa Kamel Museum at the Citadel in Cairo.

His paintings can be seen in the Cairo Museum of Modern Art, the Alexandria Museum of Fine Arts, the Ministries of Foreign Affairs as well as in many private collections in Egypt and abroad.
2/29 "Unconsciousness".
Acrylic color and other material on paper, 94.5 x 46 cm. Signed and undated.
HAMED ABDALLAH
"Painter"

Born: Cairo 1917
 Died: Paris, December 1985

Hamed Abdallah was an artist who, during his early years, relied solely on his talent as he struggled to forge his own style of art and he gained fame at an early age. His early works were in the Impressionist style but he later painted in the Naïf style - painting that resembles the artwork of children - and he also produced a number of abstract works, as well. After emigrating to Europe, Abdallah became interested in the use of Arabic letters in his paintings using the Arabic words to create visual forms that expressed the meaning of those words.

Abdallah graduated from the Academy of Arts and Decorative Art in 1935, and while still a student he forged new methods of expressing his talent. He joined the artistic movement of his day three years later with the exhibition of his work at the Salon du Caire. The following year, 1939, he went to the old Nubian area and Aswan, where he spent six months painting the region’s landmarks. In 1940, he held his first one-man exhibit.

In 1943, Abdallah opened a private institute for teaching painting where he taught many of the future generation of artists, among them Tahia Halim and Safia Helmi Hussein. While teaching at the institute, Abdallah held several exhibitions in a number of Egyptian cities and also participated in the French-Egyptian Exhibit at the Louvre in 1948. Although Abdallah left the institute in the 1940s, the organization continued to teach art until 1948.

Abdallah lived in France from 1949 to 1951 with his wife, the artist Tahia Halim, and, after returning to Egypt, a comprehensive exhibit of his work was held in 1946 in the Hall of Friends of the Fine Arts Association. He then relocated to Europe, living in Copenhagen for ten years and regularly exhibiting his paintings in Europe and South East Asia. In 1967, he returned to Paris where he continued to paint and exhibit his work.

In 1976, an exhibition of his work brought Abdallah back to Cairo for the first time since his emigration, and in 1983 he returned for a show commemorating a half century of his art. At the time of his death, Abdallah had held over 100 one-man exhibits.

After the 1983 show Abdallah began to spend the winter in Cairo, but passed away in Paris, in December of 1985. His burial site was moved to Cairo in February 1986.
جمال السجیني

ولد في القاهرة عام 1916، وتوفى في القاهرة عام 1978.

يعتبر الفنان إلى الجيل الثالث الذي قام بالتأثير على الأدوات الفنية في مصر. فقد أدخل الريشة الرسمية والتعميرية في فن التحرر المصري. وبرغ في الفن التجريبي من التأمل الشخصي (الفسد) لكن أجلس ما هو أعمالي الحاسمة تظهر كيف كان رائدًا فيها.

التحقيقات: 1937 في عقد 1937، وفاز في عام 1937 بجائزة مختارة، وهو برغ بعد خروجه من الفن وعرض خروجه معرضًا بالكليات.

درس بها وبدأ مشواره في الحركة الفنية عام 1943 - تمثيلًا، ومونتيريكيه (البيضاء) ثم كون جمعية صوت الفناء - عرض الحركة الفنية في مصر حيث قامت على فلم الفناء، وقد سبق في الطبعات الخاصة لدراسته بعد أن قضى بعض الوقت في فنون الفنون والهندسة، وحول على بلمون الفن في وقت وفاته «الميدالية وسكن الفناء، 1950».

عاد إلى القاهرة عام 1951 فتولى مدرسة للدروس المالية والفنية، وقد تزوج بسرعة فتولى فنان في الفنون، في عام 1954. ويعتبر من الفنانين الذين أثرت في الحركة الفنية، وعندما تأهل الفنان في جريدة عرض موتوكي، بacrina عام 1957 - تمثلًا، وفاز في الفنون التجريبي، وانخرط في البداية ولم يرغب في السياسة، ولم يرغب في السياسة في السياسة في السياسة، ولم يرغب في السياسة في السياسة، ولم يرغب في السياسة في السياسة.
GAMAL EL SEGUINI
"Sculptor"

Born: Cairo, 1917
Died: Barcelona, 1977

Gamal El Seguini was a member of the Third Generation, which rebelled against the conventional art styles of their predecessors. He brought symbolism and expressionism to Egyptian sculpture. He was known for his sculptures of heads and busts and as a skilled medalist. His beaten copper pieces were among the most beautiful of his many works and he was considered a forerunner in this field.

El Seguini studied sculpting at the Higher School of Fine Arts in Cairo which he entered in 1933 and four years later, before completing his studies, he won the Mokhtar Prize. Upon his graduation, he joined the faculty in the same department and by 1942, was beginning to be an influence in the art movement with the creation of his expressive statues. After World War II El Seguini formed the group “Sound El Gumay” (The Artist’s Voice) and many of the young innovators of the new artistic styles were members.

El Seguini then went to Paris at his own expense to continue his studies and in 1947 went to Rome on a scholarship, receiving a diploma in Sculpture and Medal Arts in 1950. The following year he returned to Cairo to teach sculpting at the Cairo Faculty of Fine Arts. During the 1950s he had many successes at exhibitions and competitions - out of a field of 12 international artists, El Seguini won the Gold Medal at the 1957 International Moscow Exhibition, and in 1958, he was awarded First Prize in the High Council for the Support of Arts and Literature Competition for the design of a sculpture of the poet Ahmad Shawky. The statue - created in bronze - stands in the Borghese Gardens in Rome and a copy was also

22/29 "A Girl's Face". Oil on canvas on wood panel. 60 x 100 cm. Unsigned and undated.

خشب مساحة 100 x 20 سم - غير موقعة أو مؤرخة.
35/35 “The Village Mosque”. Oil on wood panel. 47 x 32 cm. Illegible signature lower right.

34/35 “A Scene Of Yemen”. 1976. Oil on Celotex. 59.5 x 35 cm. Information on the reverse: Signed lower right.

32/35 “A Scene Of The Village”. Oil on canvas on wood panel. 57 x 55 cm. Signed and undated.
Abd El Aziz Darwish was a master of color and design. He perfected the principles of classic art while at the same time incorporating touches of Impressionism. He painted both portraits and rural scenes. However, the painting for which he is most famous is 'The Circus Cown,' and it is considered one of the masterpieces held by the Egyptian Modern Art Museum in Cairo.

Darwish studied painting at the Faculty of Fine Arts in Cairo, and upon his graduation in 1943, he was hired as a tutor. He later went to Spain on a scholarship and earned a Ph.D. in oil painting in 1952, from the San Fernando Academy in Madrid. On his return to Cairo, he accepted a position as professor in the Department of Painting at the Cairo Faculty of Fine Arts and became Head of the department in 1969 and Deputy Director of the Faculty in 1973. During his academic career, he also taught at Cairo University, Ein Shams University, The Alexandria Faculty of Fine Arts, and the Italian Institute of Leonardo Da Vinci in Cairo. From 1976 to 1980, Darwish worked as a teacher in the Popular Democratic Republic of Yemen in the city of Aden, three years and then returned to Egypt, where he settled in Cairo and focused on his art until his death.

Abd El Aziz Darwish's paintings can be found in many museums and public buildings in Egypt - the Egyptian Modern Art Museum in Cairo has 11 paintings; the Moustafa Kamel Museum at the Cairo Citadel, eight; four are in the Foreign Ministry; two in the Cairo Governorate headquarters; the Dar Ibn Lokman Museum in Mansoura, one; a large mural, 23 meters by three meters, is at the Assembly of Judicial Courts in Cairo; there are two murals at the train station in Port Said and one in the Foods Organization building in Cairo. The Ministry of Culture in Aden has several of Darwish’s paintings.
36/29 "The Village", 1954. Oil on Celotex. 72 x 60 cm. Signed and dated lower left.

32/29 "A Nubian Woman's Head", 1973. Oil on Celotex. 50 x 50 cm. Signed and dated lower left.
Born:Douga, Sudan, 9 September 1919

Since the 1930s, Tahia Halim has been a professional artist and is one of the few artists who have been able to make painting a full-time career. She has chosen as her subjects country life and popular Egyptian scenes and began her work in the impressionist style, but later evolved into the native style of painting. Her work is simple but poetic. She is skillful in her mixture of colors and their distribution, creating touches of intensity and boldness in works that are both simple and poetic. Over the years, her paintings have become much in demand in Scandinavia.

Halim studied with the Syrian artist Youssef Taraboulisi from 1938 to 1940 and then with Hamed Abdallah from 1943 to 1945. After spending time in Luxor, Aswan and Nubia to study ancient Egyptian art and the legacy of Coptic art, she went to Paris in 1949. She studied at the Julien Academy for three years and then returned to Egypt where she taught painting at her studio in Zamalek from 1957 to 1960. In 1960, Halim received a State Fellowship for Creative artists that allowed her to concentrate on her work for the next ten years.

Tahia Halim has exhibited both collectively and individually since 1942. Some of the most notable collective shows were in 1952 and 1960 Venice Biennals, and Biennals in Sao Paulo, Brazil and Alexandria, Egypt. Individual exhibitions of her work have been in Austria, England, France, Holland, Italy, Sweden, and Norway.

She has also received numerous prizes and medals - the prestigious International Guggenheim Prize (1958), the Salon du Caire Gold Prize (1960), and the State Prize of Support in Painting with the Order Of Sciences And Arts (1959), the State Prize of Merit in the Arts (1959).

In 1993, the Egyptian Society of Plastic Art Critics held a youth competition of studies on the subject of Halim’s life and art, culminated with the awarding of prizes at an exhibition of her work in the Egyptian Modern Art Museum. The Modern Theater Dance Troupe also presented a show on her life, produced by Waheed Awry, in 1996.

The Guggenheim Museum in New York acquired Halim’s painting ‘Hanam’ (Compassion) for which she won the 1938 prize, as well as other of her paintings. Her work is also in the Egyptian Modern Art Museum in Cairo, the Fine Arts Museum in Alexandria, the Modern Art Museum in Stockholm and in embassies and private collections worldwide.
37/5 لوحات ذات الفETS الأصلى، برسخت عام 1998، بayoutان زهية على فماس 65 سم، فوق زوجة عند الركز الأول الرئيسي.

27/3 "My Little Girl". 1999. Oil on canvas. 76 x 58.5 cm. Signed and dated lower left.

7/33 "Yellow Flowers With Self Portrait". 1999. Oil on canvas. 75 x 56 cm. Signed and dated lower right.

13/3 "A Lady Reading". 1988. Oil on canvas. 58 x 76 cm. Signed and dated lower left.

10/33 "Lady With A White Scarf". 1988. Oil on canvas. 80 x 63 cm. Signed and dated lower right.

1/33 "Still Life With Apple". Oil on canvas. 75 x 56 cm. Undated and signed lower right.

6/33 "Lady in a White Dress". Oil on canvas. 39 x 54 cm. Signed and dated lower right.

13/3 "Still Life With Apple". Oil on canvas. 75 x 59 cm. Undated and signed lower right.

23/3 "Still Life With Apple". Oil on canvas. 75 x 56 cm. Undated and signed lower right.

4/33 "Flowers In A Blue Vase". 1994. Oil on canvas. 39 x 49 cm. Signed and dated lower right.

8/33 "Lady In a White Dress". 1996. Oil on canvas. 39 x 53 cm. Signed and dated lower right.
SABRI RAGHEB

“Painter”

Born: Cairo, 3 December 1920

Sabri Ragheb’s skill in painting is unique. He has excelled as a portrait painter, having been taught by the Egyptian forerunner of the art - Ahmed Sabri. Ragheb's work is characterized by his ability to transform a simple portrait into a work of art. The faces of his portraits are alive with an expressiveness created with the use of free, close brush strokes.

Ragheb entered the Higher School of Fine Arts in 1957 but left his studies the following year to travel to Italy where he studied at Free School which specialized in the use of free models for the teaching of painting. With the outbreak for World War II Ragheb was forced to return to Egypt, but did not continue to attend school on a regular basis for the next few years. After the war, in 1949, he returned to Italy, where due to his talent, he resumed his art studies as a third year student at the Academy of Fine Arts in Rome. He also began participating in collective shows during that year. The next year, due to financial difficulties, Ragheb returned to Egypt and continued his studies at the Faculty of Fine Arts in Cairo from which he graduated in 1952.

After his graduation, Ragheb taught at the Ministry of Culture and Education and then moved to the Exhibition Department at the Ministry of Commerce in 1955. The following year, Ragheb received a Fellowship from the Ministry of Culture and was able to work full time at his art, which led to his first solo exhibit in 1959. During the 1950s he also traveled to many countries to paint portraits of notable personalities such as President Ahmed Sukarno of Indonesia (1955), Syrian President Shukry El Kuwaity (1956) - for which he received the Decoration of Merit - and General Franco of Spain (1958).

Ragheb received prizes for his art at the Salon du Caire in 1963 and 1964 and in 1966 he joined the Helipolis Housing Company. He was charged with the task of embellishing the grounds of the Maryland Gardens, which he accomplished by adding statues. In 1970, Ragheb established a museum and exhibition hall at the Gardens. He was also appointed to the position of Art Consultant with the mandate to decorate the Cairo Sports Stadium in Nasr City with works of art.

From 1980 until 1993, Ragheb held many exhibits of his work. Today his art can be seen in the Museum of Modern Art in Cairo and the Museum of Fine Arts in Alexandria as well as in the museums at the Faculties of Fine Arts in both cities. Since 1989, his paintings have risen in value and are in many private collections in Egypt, the United States, Yugoslavia, Italy, China and the Vatican.
INJY AFLATOUN

“Painter”

Born: 1924
Died: 18 April 1988

Injy Aflatoon's paintings treated social issues in Egypt, such as the lives of laborers in the countryside and often focused on women workers. Her early style of painting tended towards surrealism with a naive depiction of the subjects and then moved to pointillism with colors limited to the palette of the impressionist style. Her work of later years, however, are paintings filled with light and they radiate a gaitly, even when depicting such somber subjects as life in a women's prison. Injy Aflatoon's singularly distinctive style, her choice of subjects and her involvement with Egyptian feminist organizations brought her fame both as an artist and as a feminist.

Aflatoon grew up in an aristocratic family and by the age of ten, her parents pushed her towards studying to be a teacher, but from the mid-1940s much of her time was devoted to writing and to the Egyptian feminist movement. In 1948 she joined the Democratic International Feminist Union and published several books. Her first book Tamammun Mi'at Min 40 (Eighty Million Women With Us) was published in 1947 with a preface by Taha Hussein.

In 1948, after a Matura of four years, Aflatoon resumed her painting career, turning to scenes of the Egyptian countryside. She held her first exhibition in 1952 and over the next two decades she held 31 solo exhibitions in Cairo, Dresden, East Berlin, Moscow, Paris, Rome and Warsaw. In 1959, Aflatoon’s landscapes won her the first prize in a Ministry of Culture exhibition and during those years she also participated in many art festivals around the Arab world. In 1965 she received a state fellowship and two years later was involved in staging an exhibition for the World Women’s Year observances, entitled “Ten Egyptian Women Artists: A Half Century of Work.” Aflatoon was in charge of the 1971 Modern Egyptian Art Exhibition in Paris and then in 1974 she accepted an invitation to hold a one-woman touring exhibition. The tour visited Moscow, Prague and Sofia and in 1981 she exhibited in New Delhi and the Egyptian Academy of Fine Arts in Rome.

A book has been published on Injy Aflatoon's art by the General Authority of Information as part of the seriesWestern Muses (Rihal El Fann El Tsahila) (A Description of Egypt Through Its Plastic Art). Her paintings are in the Museums of Modern Art in Cairo, Alexandria and Dresden, Germany; the National Museums of Poland and Bulgaria; the Museum of Eastern Art and the Pushkin Museum in Moscow; the Italian Chamber of Deputies in Rome.

Injy Aflatoon’s paintings are in the Museums of Modern Art in Cairo, Alexandria and Dresden, Germany; the Warsaw and Sofia National Museums, the Museum of Eastern Art and the Pushkin Museum in Moscow; the Italian Chamber of Deputies in Rome and in many private collections in Egypt and abroad.
30/29 "Sunrise In The Country". 1953. Oil on canvas. 68 x 47 cm. Signed and dated lower left.

31/29 "The Buffalo Shed". 1954. Watercolor on paper. 33 x 47 cm. Signed and dated lower left.
محمود جندا

ولد بالغبارة في 19 أكتوبر 1944
وهو أحد تجار العقيق الذين تعرضوا على
التجاوزات الجنسية بعد اشتراكهم في جمعية النمل الموحدة التي اشتركت في معارض عام 1975، واحتلت بموضوع الحياة الشعبية ومتهمين على مكان الأحياء
الحمياتية الغير قانونية، لكنهم ألغوا الفنان المصري لسقطه وفاة في عام 1976.
نحو ضريحية مصر في النسيج الحضاري، وتظهر فيها تعبير عن النماذج النورسية.

 жизنة

1/32 "The Crossroads And Pencil", 1969. Oil on cardboard. 43.5 x 50.5 cm. Signed and dated at bottom.
7/32 "Adam With A Fish And Eve With A Bird", 1971. Watercolor on paper. 37 x 45 cm. Signed and dated lower left.
14/32 "An Inspiration From El Gamalia District", 1978. Oil on canvas. 73 x 41 cm. Signed and dated lower right.
14/32 "Lady Swimmer", 1975. Oil on wood panel. 124 x 124 cm. Signed and dated lower right.
20/32 "Twin", 1974. Oil on wood panel. 33.5 x 48 cm. Signed and dated lower right.
31/28 "The Crossroads And Pencil", 1969. Oil on cardboard. 43.5 x 50.5 cm. Signed and dated at bottom.
7/32 "The Rowster’s Song". Oil on cardboard. 43 x 28 cm. Dated and Signed lower left.


6/32 "Imported Underwear". Oil on Celotex. 43 x 28 cm. Undated and signed lower left.

27/32 "The Singer And The Pianola No. 2". 1988. Oil on cardboard. 43 x 58 cm. Signed and dated lower left.

30/32 "Lady Singer". 1988. Oil on cardboard. 58 x 43.5 cm. Signed and dated lower right.

19/32 "The Operetta Oil Peace". 1978. Oil on Celotex. 120 x 83.5 cm. Signed and dated lower right.
22/32 "Brass Music". 1986. Oil on wood panel. 120 x 120 cm. Signed and dated near bottom.

27/27 "Vogue" - الموسيقى الجامية - رسم عام 1981 بمواد زيتية على جلد جاهز مقاسها 120 x 100 سم، ومؤخرة قرب الدافع السفلي.

28/32 "The Cosmorama And Panola". 1988. Oil on cardboard. 59 x 49.5 cm. Signed and dated lower right.

6/44 "Dancer And Pipe". 1989. Oil on wood panel. 108.5 x 119 cm. Signed and dated lower left.

17/32 "Henna Eye". 1988. Oil on wood panel. 180 x 120 cm. Signed and dated lower right.

30/31 "Couch" - ساحة النوم - رسم عام 1981 بمواد زيتية على خشب مقاسها 120 x 85 سم، ومؤخرة قرب الركن الأيمن السفلي.

35/38 "The Cosmorama And Panola". 1988. Oil on cardboard. 59 x 49.5 cm. Signed and dated lower right.
HAMED NADA

"Painter"

Born: Cairo, 19 November 1924
Died: 27 May 1990

Hamed Nada is one of the famous artists of the Third Generation who rebelled against traditional styles of art. Nada began his career with the Contemporary Art Society which held its first exhibition in 1946. He was interested in popular life and the superstitions that controlled the inhabitants of the popular districts. He was also influenced by African art but the characteristics of ancient Egyptian art are obvious in his work. He mixed surrealism with humor and satire, painting subjects in a simple manner, its components rough in appearance but with particularly Egyptian character.

Hamed Nada studied painting at the Higher School of Fine Arts and graduated in 1951 after it had become the Royal Faculty of Fine Arts. He taught drawing until 1955, became a member of the Luxor Fine Arts Studio in 1956 and was then appointed to teach in the Painting Department of the Alexandria Faculty of Fine Arts upon its inauguration in 1957.

He went to Madrid on a scholarship to study the art of mural painting and in 1961 received the Fine Arts Diploma from the St. Fernando Academy of Fine Arts. Upon his return Nada worked as a teacher at the Cairo Faculty of Fine Arts, then as Head of the Painting Department. After his retirement, Nada worked as a part-time professor of mural painting. During the 1940s he participated in the Contemporary Art Group exhibitions and later in most of the collective exhibitions. During his career, Nada held 15 personal exhibitions in Egypt, Spain and Italy.

Nada received the First Golden State Prize at the Kuwait Biennial in 1957, and in 1959 both the First Prize in painting at the Salon du Caire and the Second Prize at the Alexandria Biennial. He was made an honorary member of the Mediterranean Cultural Center of Barcelona in 1977. His name is among the artists mentioned in the French Dictionary Larousse and the German Modern Art Dictionary. His works are in the Foreign Ministry offices, the Cairo Modern Egyptian Art Museum, the Cairo and Alexandria Faculties of Fine Arts, as well as the Alexandria Museum of Fine Arts. Nada’s work is also in numerous private collections in Paris, Milan, Brussels, Moscow, Prague, Istanbul, Damascus, Germany, Spain, Kuwait and Egypt.
عبد الهادي الجيسيار

ولدaniel في القاهرة في مارس عام 1925 وتوفي في القاهرة في مارس عام 1970.

ساهم الفنان في عدة أعمال في الفنون، بما في ذلك:
- جمعية الفنانين المصريين في مهرجان الفنون في القاهرة.
- منظمة الفنانين المصريين.
- المركز الفني بالإسكندرية.

وقد أدى هذا التفاعل مع الممارسات الفنية الحديثة إلى إنتاجه العديد من الأعمال الفنية المتميزة.

تم إنتاج عدة أعمال حوارية ورسومات ورسومات بارزة في معرضه الفني.

تم نشر هذه الأعمال في عدد من المجلات الفنية بارزة، بما في ذلك:
- "لوراند" في القاهرة.
- "جريد الخير".
- "المجلة الفنية".

استمرت أعماله الفنية حتى وفاته في 1970.

روما أجده أنجزت أعماله الفنية داخل مصر، ولكنها تواصلت أيضًا في دول أخرى، بما في ذلك:
- فرنسا.
- إيطاليا.
- الولايات المتحدة.

في أثناء وجوده في القاهرة، واجه الفنان رضاً صعبًا بسبب القمع السياسي.

وقد تزوج الفنان من الفنانة رضوى favors في عام 1948، وابنتهما هما:
- والتي تزوجت الفنان الصحافي أحمد طاهري في عام 1960.
- والتي تزوجت الفنان أحمد طاهري في عام 1962.

وقد تزوج الفنان من الفنانة رضوى favors في عام 1948، وابنتهما هما:
- والتي تزوجت الفنان الصحافي أحمد طاهري في عام 1960.
- والتي تزوجت الفنان أحمد طاهري في عام 1962.

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وقد تزوج الفنان من الفنانة رضوى favors في عام 1948، وابنتهما هما:
- والتي تزوجت الفنان الصحافي أحمد طاهري في عام 1960.
- والتي تزوجت الفنان أحمد طاهري في عام 1962.
ABDEL HADI AL GAZZAR
“Painter”

Born: El Qobari District, Alexandria, March 1925
Died: Cairo, 7 March 1966

Abdel Hadi Al-Gazzar and his colleagues were members of the Egyptian Contemporary Art Group who were instrumental in the trend to change the direction of art from traditional academic to modern. While Al-Gazzar’s art progressed through three phases, all three had links to the metaphysical. His earliest phase incorporated the use of shells to create symbolic fantasy images of man at his creation as the symbol of preservation. During the second phase, Al-Gazzar became engrossed with popular culture in Egypt’s cities but wanted to avoid the traditional Western academic representations of Middle Easterners. As a result, his paintings from this period contain a certain metaphysical quality, with which the artist interpreted the myths, the inherited concepts and the drawn images, which he saw as the underlying ideologies governing the lives of the popular classes. In his last phase, Al-Gazzar produced surrealist paintings depicting the world of outer space. Of the three periods, Al-Gazzar was most prolific during the second phase and these paintings are considered to be the most creative in form, expression and content.

Abdel Hadi Al-Gazzar spent his childhood in the Sayeda Zeinab district of Cairo and attended the Helmia Secondary School. After completing secondary school, Al-Gazzar enrolled in the Higher School of Fine Arts in 1945 and upon his graduation in 1950, the school hired him as a painting tutor. In 1946, while still a student, Al-Gazzar had joined The Contemporary Art Group founded by his former secondary school teacher, Hussein Youssef Amin, and began to participate in their exhibitions both in Egypt and abroad.

In 1958, Al-Gazzar received a scholarship to study at the Fine Arts Academy in Rome from which he received a diploma in restoration with a specialty in the technology of painting. He returned to Egypt in 1961 and worked as an assistant professor at the Higher School of Fine Arts. Between then and his death in 1966, Al-Gazzar held three solo exhibitions that represented the phases of his work.

During his career Al-Gazzar won numerous prizes and medals such as, the First Prize in Painting in the Art Creativity Competition for the painting “Denshiwai”(1945); First Prize in the “Ten Years Of The Revolution” Competition for the painting “The Charter” (1962); the winning fresco in the Fresco Competition for the Judicial Courts Building in Cairo (1958); the Silver medal at the Brussels Plastic Art International Exhibition (1958); the Silver medal at the Arab Artists Exhibition in Bari, Italy; First Prize in Painting from the Salon du Caire (1962); the Golden Medal in Drawing (1963) and the Egyptian State Prize and Order Of Sciences and Arts (1964).

Two books about the artist have been produced, the first in 1966, on Al-Gazzar’s life and works was written by Sobhy Sharoyny and published by the National Publishing and Printing House. The other volume featuring colored illustrations of his art, was written by Alain and Christine Roussillon in 1991 and was published by Dar al Mostaqbal al Arabi. Since his death three comprehensive exhibits have also been held. The Czechoslovakian Cultural Center in Cairo held the first one in 1969, followed by a 1971 exhibit at the Hall of Art for All People and a 1985 show at the Aida Gallery in Giza.
Section of the Alexandria Biennial (1959); the Salon du Caire First Prize (1960); First Prize for Painting at the Alexandria Biennial (1963); Fourth Prize at the World Contemporary Art Exhibit in Monaco (1968); the Egyptian State Prize for Painting (1970) and the Cairo Opera Competition Prize for quadruple tapestry (1990). She has also been nominated for the Egyptian State Prize of Art Honor.

Media coverage for Sirry’s work has brought her many fellowships as well. She was awarded the Ministry of Culture State Fellowship for Creative Artists annually from 1962 to 1966 and a second time from 1969 to 1971. She has also been recognized by international organizations such as the Los Angeles based Huntington-Harvard Foundation from which she received a six-month Fellowship in 1965. In 1975, Sirry was awarded a fellowship from the West Berlin organization Deutscher Akademischer Austauschdienst and in 1953 was the recipient of the prestigious Fulbright Fellowship and served as the Artist in Residence at the

Washington, DC Museum for Women in the Arts from March to July that year.

The artist and her work are frequently mentioned in books and in the media. A 1961 book entitled Modern Painting in Egypt written in French by Aime Azar, devoted a full chapter to Sirry’s art as did Naim Atiya, in the book El Ein El Asha (The Amorous Eye), published in 1976 by the Cairo General Book Organization. The Organization for Information also published a book written by Farouk Bassyouni, in the 1984 series Wasf Misr al Musara min Khilal al Fenoum al Tashkeela (A Description of Egypt Through its Plastic Arts) that included 40 colored illustrations of her paintings.

Sirry is also included in the 1976 edition of the Robert Dictionary of painting, the 1982 Larousse Dictionary of Painting, the 1982 Cambridge International edition of Who’s Who, as well as in numerous articles and studies in both the Arab and foreign press. Egyptian Television produced a documentary film on her work in the 1982 series Successful Women.
GAZBIZA SIRRY

"Painter"

Born: Cairo, 1 October 1925

Gazbia Sirry is one of the most prolific and progressive of artists. During the late 1950s, her paintings dealt with social issues, especially the struggles of women. Later, her work moved into a lighter phase in which the fun and playtime activities of young girls were featured, after which she switched to the portrayal of houses and their ornamentation, with the structures assuming human figures while people were portrayed as structural shapes. Her next period featured desert paintings and she then developed a style that combined the three previous periods, producing paintings executed as gaily-colored abstract configurations.

Gazbia Sirry studied painting at the Higher Institute for Women Art Teachers and received her diploma in 1948 and her teaching certificate in 1949. The next year she traveled to Paris to study and upon receiving the Prize of Rome Fellowship, went to Italy in 1950 to pursue postgraduate work. After receiving a British Council Fellowship, she completed her postgraduate studies at the University of London’s Slade College and graduated in 1955.

Sirry returned to Egypt and taught art education at the Teachers School, the Technical Secondary School and the American University in Cairo before joining the Higher Institute for Art Education (the current Faculty of Art Education at Helwan University), where she taught until 1981.

Although engaged in a teaching career, Gazbia Sirry also continued to produce her own art and took part in many exhibitions, including 59 solo exhibits in Egypt, Europe and the United States. Numerous prizes have been bestowed upon her: the Prize of Rome (1952); the Venice Biennial Honoray Prize (1956); the Cairo Creative Painting Honoray Prize (1957); Second Prize for Lithography in the Egyptian
صلاح عبد الكريم

كان محمد البرنامج، وقد لعب فنانًا ساحرًا في العصر، نجمًا في القرن العشرين، فنانًا في القرن العشرين، ولعب دورًا حاسمًا في القرن العشرين، ولعب دورًا حاسمًا في القرن العشرين.

دورة 1944، ووافق عليه بالإتفاقية.

أعمال عدد من الفنانين في القرن العشرين، ومنه:

1. زيارة للفنانة في القرن العشرين، ومنه:

2. زيارة للفنانة في القرن العشرين، ومنه:

3. زيارة للفنانة في القرن العشرين، ومنه:

4. زيارة للفنانة في القرن العشرين، ومنه:

5. زيارة للفنانة في القرن العشرين، ومنه:

6. زيارة للفنانة في القرن العشرين، ومنه:

7. زيارة للفنانة في القرن العشرين، ومنه:

8. زيارة للفنانة في القرن العشرين، ومنه:

9. زيارة للفنانة في القرن العشرين، ومنه:

10. زيارة للفنانة في القرن العشرين، ومنه:

Design at the Higher Institute of Cinema and the Higher Institute of Theatrical Arts. He taught at the latter school on a part-time basis for five years, while at the same time, he was a professor at Helwan University, holding the position of Head of the Department of Decor, Dean of the Fine Arts Faculty and was Director of the University at the time of his retirement in 1985.

Abd El Karim served as a member on various committees during his career - the Specialized National Council; the Committee to Beautify Greater Cairo; the Permanent Committee for the Scientific Evaluation of Teacher Boards, which was headquartered at Helwan University; and on the Plastic Arts Committee, as well as being elected to serve as Head of the Plastic Arts Syndicate in 1987. He also was awarded numerous medals, such as the Medal of Merit for the Arts (1964), the Republic Medal (1965), the State Prize in Decorative Sculpture and the Sciences and Arts Decoration (1966 and Posthumously in 1991); the Day of Learning Honorary Certificate in 1979; the State Prize for Honor of the Arts (1986) and during the Diamond Jubilee celebration of Cairo Faculty of Fine Arts in 1987, Abd El Karim was honored with the Order of Excellence.

Abd El Karim also found the time to participate with his art in numerous exhibits and won many prizes. Including the Vigo International Prize for Painting (1956); the International Honorary Medal for Sculpture at the Sao Paulo Biennial (1959 and 1963); the Egyptian Section Prize for Sculpture at the Alexandria Biennial (1960) and the price in the local division of the Guggenheim International Painting Competition (1960). In addition to a 1965 comprehensive exhibit held in the Cairo Fine Arts Hall, Abd El Karim’s work was included in a 1966 traveling exhibition of Egyptian art, which toured in Western and Eastern Europe. He participated in the 1960 and 1966 Venice Biennales and in India’s First International Triennial in 1968, with the India government acquiring Abd El Karim’s sculpture “The Crab”. In the 1963 Lorsace Dictionary of Art Rene Huygbie included a citation of Abd El Karim’s sculpture “The Monster’s Roar.”

SALAH ABD EL KARIM
“Sculptor”

Born: Fayoum, 1925
Died: Cairo, 23 November 1988

Salah Abd El Karim was an artist with several creative interests that brought him world recognition - weaving, sculpting and set design. His skill in each field was enhanced by a total understanding of the inherent characteristics of each medium. With his loom, he created tapestries which assimilated trends in world art while at the same time injecting his own unique interpretation and, between 1960 and 1964, he designed the scenery of 70 stage productions. It was, however, as a sculptor that he attained the greatest fame with his metalwork statues.

Abd El Karim entered the Cairo Faculty of Fine Arts in 1943, specializing in decorative arts, and graduated in 1948. He then worked as a tutor in the same department until he was awarded the Ismail State Prize which allowed him to study in France and Italy.

Upon his return to Egypt Abd El Karim began a career that included production of his own art as well as academic positions. Much of his early professional life was involved in various facets of set and exhibit design. In 1963, he designed and executed the United Arab Republic’s wing for the Seattle International Exhibition and then did the same at the New York International Exhibition. When Cairo held its millennium celebration in 1969, Abd El Karim designed the costumes for the show “A Thousand Years in Cairo” and then went on to design and execute the Egyptian and Abu Dhabi wings for Expo ’70 in Osaka, Japan. He also served on the committees in charge of embellishing the Cairo International Conference Center in Nasr City and the National Cultural Center in the Opera complex. He also won First Prize in the competition for the design of the entrance to Tenth of Ramadan City.

During Abd El Karim’s academic career he was involved in the founding of the Department for Set
MOHAMMED EL KABBANI
"Painter"

Born: Alexandria, September 1926
Died: 1995

Mohammed El Kabbani studied with Seif Wanly at the Wanly brother’s Alexandria studio and the assimilation of the Wanly style is evident in his paintings. Much of El Kabbani’s work depicts marine and fishing scenes of Alexandria, created from an imaginary perspective.

El Kabbani earned a diploma in Graphology and Ornamentation in 1960, from the Mohammed Ibrahim School of Graphic Arts. While his main profession was as a designer at the National Textile Company, he also worked consistently at his art. He exhibited in many local exhibitions including the 1957 and 1959 Alexandria Biennials and in 1975 held his first solo exhibition. Over the years he received many prizes for his work and in 1983 was awarded the State Fellowship for Creative Artists.

His paintings can be seen at the Cairo Museum of Modern Egyptian Art, the Alexandria Museum of Fine Arts, the Alexandria Faculty of Fine Arts, the Horreya Cultural Center and the Anfoushy Cultural Center in Alexandria, in the Egyptian Embassy in Washington, and in many private collections.


15/27 “Mrinal Balsal”. 1992. Oil on wood panel. 70 x 100 cm. Signed lower right and dated lower left.

14/27 “Dambourien Train Station”. 1993. Oil on wood panel. 70 x 100 cm. Signed lower right and dated lower left.

"رسام""محمّد القباني"

ولد بالأسكندرية في سبتمبر 1926 وتوفي في عام 1995

تعرف باسم "سيف وانلي واثبات" لأنه تعلم في مرسوم الأخوين، سيف وانلي واثبات، واستعذب أساليبهما في الرسم والدانير وظهرت وأظهرت في لوحتاته لاحقا هذه الدراسة.

معظم لوحاته تصور مشاهد من الأسكندرية وخاصة المناطر البحرية والصيد، ويسودها مظهر خيالي.

حصل على دبلوم الخط والزخرفة من مدرسة محمد إبراهيم للخط العربي عام 1960، وكان يعمل بالشركة الأهلية زماناً دامياً، استغل فتوحاته، وشارك في المعارض العامة وخاصة معرض الفن الأسكندرية، بإنتاجه وقدم شارك في معرض الأسكندرية الثالث والثلاثين عام 1959، وحصل على عدد من الجوائز كما أقام عدداً من المعارض الخاصة كان أولها عام 1975.

حصل على منحة للدراسة في جامعة كناب في الإبادة عام 1960، استغل فتوحاته، وقدم شارك في المعارض العامة وخاصة معرض الفن الأسكيدي، بإنتاجه وقدم شارك في معرض الأسكيدي الثالث والثلاثين عام 1975.

وأقام عدداً من المعارض الخاصة.

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GAMAL KAMEL

"Painter"

Born: Assuit, 1926
Died: Cairo, 26 November 1986

Gamal Kamel achieved public fame because of his journalistic illustrations in the magazines, Rose El Yousef and Sabah El Kheir (Good Morning). For many years, his weekly Sabah El Kheir full-page illustrations - a combination of realism and biting caricature focusing on controversial societal issues - served as a platform that promoted public discussion and debate. He combined art with the written word and thus played an important role in introducing the visual arts to the public. His paintings have been published in color on numerous book and magazine covers.

Gamal Kamel attended the Faculty of Fine Arts in Cairo, studying oil painting with Ahmed Sabri - one of the original pioneer generation of artists. After his graduation in 1948 Kamel worked for two years as a designer at Dar El Hilal before moving to Rose El Yousef. He rose to the position of artistic counselor and was with the magazine until his death in 1986.

Over the years Kamel participated in several collective exhibits and also held three solo exhibitions in the United States. He worked in oil, watercolor and pastels and was considered outstanding in the latter medium. In 1983, during the Diamond Jubilee of the Cairo College of Fine Arts Gamal Kamel was awarded the Order of Excellence.

ولد بالقاهرة 26 نوفمبر 1926
ولتوس ينهاية حياة في 26 نوفمبر 1986
كان أحد رواد الحركة الفنية المعروفين جامعيا من خلال رسمه الصحفى لمجلات روز اليلوم و صباح الخير ...
وكان لوحه الأسماء التي قدمها على صفحة كاملة على مدى سنوات طويلة في مجلة صباح الخير من أشهر رسومه,
وكان تجمع بين دقة الرسم المعبر ودقة الكاريكاتير
والدشكنى الاجتماعي للدلالة، كان يجمع حوله القراء وتأثير
الجذب والتماس، لقد قام بدور إيجابى في نشر الفن
الشكلي بين الجامعات المصرية، وقدم الفن الفي الرافقة
مع الكلمة المعرفة وكتبت لوحاته الملونة تلتشر على أغلبة
المجلات والكتب، وقد استخدم في رسومه الألوان الزائبة
والطلاء وألوان الباستيل.

درس في التصوير الرئيسي بكليات الفنون الجميلة بالقاهرة
على يدي الفنانين البارزين أحمد صبري وحسين على الدليمي
عام 1948، عمل بعد خبره رساماً صحياً بدار الاحتلال
لمدة عينين ثم انتقل إلى دار روز اليلوم، وكان المستشار
 الفني للدى حتى وفاته.

اشترك بواجبه في عدد من المعارض العامة. كما أقام
ثلاثة معارض خاصة بالولايات المتحدة الأمريكية، وهو
أحد الفنانين الشباكر الذين تمكنوا في رسم الوجه
الشخصية (الغريبتى) وخصائص الألوان (الباستيل)،
حصل على نوبل الأفلام من الطبقة الأولى، ومنحه العلم
فؤاد حسن يكتب

ولد بالقاهرة 1921
1945 ينتمي

يسعى في تحرير الصحافة العربية، فقد
encoder أسلوب التحرير الصحافي المصور، هدفًا من
استخدام الصور الفوتوغرافية كان يطرق إلى ميدان
الأحداث ورسم الشخصيات والواقع تنشر مع التحققات
الصحافية... وكانت أول تجربة في تأريخ الصحافة المصرية
من هذا النوع عندما رسم وفاة سماحة محافظ الإسكندرية
بإعتبار الوزير الأول عثمان باشا، وهو لابرى طالبًا بالنقد.
لا يعيش في القاهرة...

وقد درس في التصميم والمكتبة، وتخرج عام 1948
، وقد أصدر العدد الأول من مجلة الصور الجديدة العليا،
1947 حيث كتب ورسم وأدرج أول عمل صناعي له،
وطابع في العمل الفني بالصحافة عقب اختمره في
الجديدة، لكنه، وشغفه، حتى لا...، وشارك في
هذا الفن لعبد السلام الشريف في إخراج مجلة الشرق،
وبعدها 10 يوليو 1952 شارك في إصدار مجلة التحرير، وهي
تأسس دار النشر الحديث، وقام برسم أغلفة عدد من
الكتب ومعرض كتب ومن الرسم التوضيحي لرواية الأرض
التي نشرت في جلداتيرة المصرية، 1950 أصدر
جميل «النافذة» وبعدها 1949 محمد عبد
1949 (عدد خاص) ثم أعاد إصدارها
قبل الانتهاء...

وهو الذي اشترى على تحرير إخراج مجلة صياح
النافذة» heat دباعها عام 1953، ورافع إلى دور السيد
آهر النافذة الثلاثة حيث أصدر مجلة السرية
للذاتية، حيث أصدر الرسم الصناعي لرواية عبد
الرحمن الشرقاوي، والتي نشرت في
جميل النافذة، وهي نتشهث من
اعتبر ضمن السنوات 1949، وهي متلازمة
النشرة، وكأنها أقامت عبادة ثالث، ورسم مجموعة من
الروايات وال_dependency، وأقرن جو بعد خمس سنوات،
وعنَّ مستشارها في مؤسسة روز بيبس 1964... ثم
مدير المركز القومي للأعمال الشهيرة 1947، ومديراً
وأحد عام إلى عمادة روز بيبس، وتولى رئاسة
تحرير مجلة صياح النافذة 1941، كما وضع الصياغة
المبدعة لرواية، الأرض، وأصدر كتابًا للأولى عن النقاد
العديد، 1943 على ما...

 منها إلى Lead 1947 حيث يغطي في إحدى الجرائد
المبتعدة، التي تصدر هناك، ومجلة 1942 الفصل، رابطًا
تحرير صناعي، كتابه الثاني، عن دار روز بيبس.

30/30 "A Fellah’s Face". 1956. Brown pencil (sepias colored) on paper. 31 x 43cm. Signed and dated lower right.
HASSAN SOLIMAN

“Painter”

Born: Cairo, 1928

Hassan Soliman is a prolific painter, who has been able to devote himself entirely to his art. Throughout the 1950s and 1960s he held annual exhibitions with new paintings each year. During Soliman’s early career he was absorbed with the balance of color in a painting and painted studies of ancient Pharaonic, Greek and Roman sculptures. He later became engrossed with architectural dimensions and inanimate objects and the paintings of that period contain cubes, triangles, bottles and other such inert subjects. He then moved on to the depiction of animals, barnyard fowl, still-lifes - subjects that could be painted in a studio. He also altered his use of color to the point that his paintings were eventually predominately shades of grey. This style greatly influenced his students, many of whom imitated his work.

Hassan Soliman studied painting at the Faculty of Fine Arts in Cairo, graduating in 1951 and then received a State Fellowship which allowed him to spend two years at the Fine Arts Studio in Luxor. In 1953 he began to teach painting at the Public University - a school open to amateur painters - and later also taught in the Ministry of Culture’s Department of Popular Culture.

He also was involved in the production of several art related books and magazines - the most important of which was the fine art book Harregat El Fannan (An Artist’s Freedom). He also edited a section on the plastic arts in the magazine El Kateb (The Scribe) as well as editing the publication El Megalla (the Magazine) for several years.

From 1952 to 1967, Soliman held annual exhibitions in Cairo and Alexandria, but then began to exhibit abroad causing his local shows to be held at greater intervals. He continued to exhibit both locally and internationally until 1981. Many of his works can be found in the Cairo Museum of Modern Art, the Alexandria Museum of Fine Art and in private collections in Egypt and abroad.
"A Part of the Market." 1990. Oil on wood panels. 45 x 60 cm. Signed and dated.
23/41 "Sheikh El Bakal (the village sheikh)", Bronze. Height without base: 9 cm. Unsigned and undated.


Adam Henein

Born: Cairo, 1929

The sculpture of Adam Henein, Samwel Henry Henein from the mid-1950s to the mid-1960s made an important contribution to the development of the art form in Egypt. The basis of Henein’s work lies in his native environment combined with elements of ancient Egyptian sculpture, and to this, the artist added his own sensitive interpretation of social truths. He is skilled at creating dynamic sculptures that radiate the spirit of a current event, showing his inner commitment to the social issues he interprets through his art.

Adam Henein studied sculpture at the Faculty of Fine Arts in Cairo and graduated in 1953. Following his graduation he spent two years at the studio of Fine Arts in Luxor, where he immersed himself in the Pharaonic antiquities and in the popular culture of Upper Egypt, both of which are reflected in his work from that period. In 1957 he received a two-year scholarship and went to Munich, Germany where he studied with Anthony Heller. Upon his return to Egypt, Henein was awarded the Ministry of Culture State Fellowship from 1961 to 1969 and spent ten months of the fellowship period as an illustrator for Saba El Khir (Good Morning) magazine. During the years of 1960 to 1965 he, however, lived in the Upper Egypt area of Nubia. In 1971 he took the position of Art Consultant with Al Tahrir Printing and Publishing House, working there for ten months before relocating to Paris.

While in Paris, Henein worked as a professional artist and his subjective form of sculpture evolved into a more abstract style using clay with broken stones. He also engaged in the art of painting on papyrus, using an abstract geometric style that was popular in Europe.

In 1957 Henein won first prize in the Artistic Creation Competition for his statue “El Horayya” (Freedom), which was later placed in the Ministry of Education Museum and in 1992 he was awarded the Nile Prize at the Fifth International Cairo Biennial, his bronze sculpture “El Mohareb” (“The Fighter”), which now stands in the garden of the Greater Cairo Library.

Adam Henein has had over 20 private exhibitions of his work in Egypt and Europe and many sculptures are in public sites. In Egypt, the Ministry of Culture and the Cairo Museum of Modern Art own some of his sculptures; a statue of a bird stands in front of the Al Ahram building and a colored ceramic relief depicting a musical motif is on the facade of the entrance to the City of Arts at the Pyramids. The International Garden in Dallas, Texas is the site of the bronze sculpture “Hamed El Kedoor” (The Carrier of Earthenware Pots) and a sculpture of a dove is in the garden of the Egyptian Academy for Fine Arts in Rome.
FOUAD TAG

"Painter"

Born: Tanta, 1933

Fouad Tag became notable for his skills of portraiture and art restoration. The artist Kamel Moustafa gave Tag instruction in art evaluation, dating and in the restoration of both paintings and their frames. In Tag’s early years he experimented with several methods and became a master in complete control of the tools of his profession. He became well known for his portraits of prominent personalities as well as for the painting restoration work he undertook for private collectors.

He graduated from the Cairo Faculty of Fine Arts in 1958. He studied painting at the Faculty and while still a student worked as a journalistic illustrator from 1957 to 1966. After graduation Tag was employed as a teacher at the Faculty of Fine Arts in Alexandria before leaving for Italy. He studied on a scholarship at the Academy of Fine Arts in Rome and in 1970 received a Diploma in Painting. Tag taught at the Faculty of Fine Arts in Alexandria and later was director of the Department of Painting.

Over his career, Tag has participated in numerous competitions and exhibitions, frequently winning prizes in painting and graphic arts. He received the first prize at the Alexandria Biennials of 1962 and 1967 and the first prize in sculpture in the eleventh session of the same Biennial. He also exhibited his work at the Fourth Paris Biennial for Youth, in two of the Venice, Italy Biennials and in three of the Sao Paulo, Brazil Biennials. Tag has held several private exhibitions in Alexandria and one in Paris in 1965.

Tag’s murals are in several of the presidential residences as well as in St. George’s Church at Sporting Station, Alexandria and in the Archangel Michael’s Church in Karmoos. He has also created paintings on leaded-glass in the presidential palaces of the Montaza Haramlek, Alexandria and El Zahraa.

Fouad Tag’s works are in the Cairo Museum of Egyptian Modern Art, in the Museums of the Faculties of Fine Art in Cairo, Alexandria and Minya, the Museum of Fine Art in Alexandria as well as in the Governorate buildings of Cairo and Alexandria; and in numerous private collections.

1993 مولى بمدينة طلخا عام 1933

عرف الفنان محمد قادح تاج الدين بمهارة فلقة وخبرة
ممتازة في الرسم والتحصين. جرح عدة آثار وتفوق فيهما، وهو مستقب الاعتماد على الأدوات. وقد أشارته تخصصه
في فن بناء اللوحة الشخصية، البورتريه. وقد تلقى
خبرات واسعة من الفنان كامل صاحب في مجال ترميم
الأعمال الفنية وترميم البارونير (أي الإطارات) وتحديد
العمر وما.

أعماله

تختلف بناء الفنون الجميلة بالقاهرة حيث تخصص في
فن التصوير الرئيسي وخرج عام 1951 وعمل رسمياً صحياً
وهرولة طالياً بناء الفنون الجميلة من 1957 وحتى
1966. ثم عمل بالتدريس في كلية الفنون الجميلة
بالاسكندرية، وشارك في إيطاليا في بعض دراستها حيث
التحق بكالة الفنون الجميلة بروما، وحصل على دبلوم
فن التصوير الرئيسي عام 1970.

شارك بأعماله من أعمال في دورتين من دورات
"بيتاني هنستور"، ثلاث دورات من "بيتاني ساسوالو"
بالبارونير، وفي "بيتاني باريس" للشباب. كما عرض
أعماله في بيتاني الأسكندرية في دورتين 1966 و1967، كما
افتتح معرض خاص لأعماله بالأسكندرية، وعرض اعماله
بباريس عام 1956.

حصل على جائزة التصوير الأولي في بنيني الأسكندرية
دورة جائزة التصوير الأولي في الدورة الحادية عشرة للفن
الرئيسي، كما حصل على عدة جوائز في فن التصوير
والافراح في المنافسات والمعرض المحلي. وله أعمال
في التصوير الجادري بعد من "فرانسيس جوهر" وهي
كيمة مارجريت إيسي كورت جوداز ونقطة الفناء ميخائيل
كيرموز كما قال بإعمال إداراج الموقف للرسامين قضى
الحمراء وصقر الرماد، ومن ضمن رأسية الأسكندرية،
عمل أيضاً رئيساً للقسم التصويري (الرئيسي) بنيني
فنون الجميلة الأسكندرية. وقد تألじゃه كمصور
لوجة الشخصيات البرازيلية (البارونير)، وفتنة في
ترميم اللوحات الفنية لدى، أعمال المجامعات
الفنية، وأنشطته ترقيها منتظر "فن الخضراء الحديد
بالفرانسيس" وطنح دعايات الفنون الجميلة بالقاهرة
والاسكندرية، ومن ثم انخفف الفنون الجميلة بالاسكندرية،
وفي محافظات الشمالية والاسكندرية، إلى جانب
المجامعات الفنية.
17/18 "The Fortune Teller." 1990. Oil on wood panel. 19 x 32.5 cm. Signed and dated lower left.


19/27 "Nude Adorning Herself." 1993. Oil on wood panel. 33.5 x 23.5 cm. Signed and dated lower right.
HELMY EL TOUNY
"Painter"

Born: Beisira, 1 May 1934

Helmy El Touny has had a great effect upon the field of book publishing and printed matter through his skill in turning the ordinary pages of books into works of art. In his early non-publishing paintings, he tended toward a poetic and sensitive treatment of his subjects. He depicts these characters as humanized heroes with contemporary social and political messages.

El Touny entered the Cairo Faculty of Fine Arts in 1953, studied ornament art and interior decoration, and graduated in 1958 with Honors for his graduation project. While still a student, he participated in many collective exhibitions and also began to contribute drawings to weekly newspapers as he had become interested in journalistic illustration and layout. He worked for El Helal Publishing House, an artistic director on the magazines published by the organization, designing the covers, and handling page layout.

In 1974 Helmy El Touny went to Beirut where he worked as a book designer for a number of publishing houses, eventually designing over 3,000 book covers. He held a Beirut exhibition of his paintings in 1975 and in 1976 wrote, illustrated, and designed the children's book What Does Salim Want?. Published by UNICEF, in each of the six official United Nations' languages, the book received worldwide distribution; and three years later the artist's poster design for the UNICEF International Poster of the Child competition was awarded first prize.

For three consecutive years - 1978 through 1979 - El Touny won the prize for the Publications Design, Production and Layout Competition at the Beirut International Book Exhibition. The following year he became a member of the competition's jury. In 1981, he was also awarded a similar prize at the Leipzig Book Exhibition.

El Touny remained in Beirut during most of the Lebanese Civil War, concentrating on his painting from 1982 to 1985. He then returned to Cairo and held an exhibit at the end of the year. Over the years, the artist has received numerous prizes for his paintings and has exhibited in many general competitions. He has also designed many multitype advertisements for plays and movies, which were featured in a touring exhibition of Egyptian Governorates' Cultural Centers in the mid-1980s. In addition to his painting and his book design work, El Touny also designed the puppet character, "Sahtali" for a play written by Salah Gahin and performed at the Cairo Puppet Theater.

In 1986, after El Touny's return to Cairo, he supervised the publication of the first three issues of the magazine El Siyasa under the direction of editor-in-chief, Ahmad Baha El Din. El Touny later became Director of the El Helal Publishing House, and in 1990 produced an excellent book on the artist Abdel Hadi Al Gazzaz, which was published as part of the Arab Art Library series by Dar al Mustaqbal al-Arabi, with funding from the Egyptian and French governments.

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MOUNIR FAHIM
"Painter"

Born: Rashid, 26 June 1935
Died: Alexandria, 1982

Mounir Fahim’s paintings contributed to the introduction of the fine arts to the Egyptian middle-classes - doctors, architects, lawyers. This level of society had previously tended to purchase paintings that were replicas of postcard scenes and Fahim’s better class of paintings became very popular among them. He was, however, attacked for this popularity by academically trained artists.

Fahim attended the Cairo Faculty of Fine Arts for the scholastic years of 1956 through 1959, but was stricken by a bone disease which prevented him from completing his studies. During the years of treatment he began to paint as a means of earning money to pay for his medical expenses. From the beginning his work dealt with Egyptian society and was influenced by the work of Mahmoud Said. The subjects of his work also included well known Egyptian politicians and intellectuals.

Fahim worked for two years in journalistic design and then found a way to market his art by placing it in furniture stores and picture framing shops. By the early sixties he began to be a part of the Egyptian art scene and held his first solo exhibit in 1969 at the Cairo Press Syndicate. He then held successive exhibitions at the Mahmoud Said Museum in Alexandria, in the Anfoushi Cultural Center and under the auspices of the Ministry of Tourism, in hotels.

The Ministry of Culture chose two of his paintings to use as posters advertising Egypt as a tourist destination and they also selected other paintings to be used as art posters to be sold in United States bookshops. In 1981 an exhibit of Fahim’s art toured the United States and Canada.
23/27 "The Turn Cloak." Oil on canvas. 139 × 60 cm. Undated and signed lower left.

27/22 "Wife." Oil on canvas. 119 × 76 cm. Signed and dated lower right.


27/27 "Lady In Dressing-gown." Oil on canvas. 23 × 29 cm. Undated and signed lower right.

21/27 "Dancer and Tambourine." Oil on canvas. 48 × 68 cm. Undated and signed lower right.
MOUSTAFA HUSSEIN
"Caricaturist"

Born: Cairo, 1935

Since the 1970s, Moustafa Hussein has been the most talented and prolific of the caricature artists. He has drawn the cover illustrations for many books whose style match his type of parody and has become well known for the excellence of his work. He has also contributed to the development of children’s books illustration by raising the accepted standards of the field.

Hussein studied at the Cairo Faculty of Fine Arts and graduated in 1959. Beginning in 1953, he worked for various publications as a press illustrator and caricaturist, including the evening paper El Masira at its founding in 1956. Upon his graduation he moved to Akhbar El Yom (Today’s News).

Hussein held his first exhibition in 1962 and was then involved in a successful cinematic cartoon project with the painters Hassan Hakem and Abd El Halim El Bergini. Throughout his career, Hussein has had a remarkably productive form of creativity, which allowed him to produce more than three caricatures a day. During his years at Akhbar El Yom, an entire page each week was given over to his drawings. At a book Exhibition in Beirut, Hussein created numerous caricatures of the attendees - men-of-letters and artists - and in 1967 an exhibit of these political caricatures toured the Egyptian Governors’ Cultural Centers. At the founding of the weekly magazine Caricature in 1991, Hussein collaborated with the Caricaturist Ahmad Toughan in its editing.

On the occasion of the Cairo Faculty of Fine Arts Silver Anniversary (1908-1983), Hussein was awarded the Medal of Excellence (he was also the recipient in 1991) and in 1985 he received the Best Caricaturist Prize, the High Council Cultural Prize, and the State Prize of Support for Children’s Book Illustrations.

Moustafa Hussein has served as the Director of the Board of the Cairo Faculty of Fine Arts Alumni organization, is a former member of the High Council of Culture and has been the Head of the Caricature Society since the death of its founder, Zohdi El Adawi.
Born: Cairo, 20 January 1937

Ismail Taha Negm worked in the field of book design, layout and production. His drawings and paintings use interpretive elements from folklore and legend in a simplified style, with the addition of ornamented areas on the page which together with his choice of colors result in a well-constructed and cohesive composition.

Taha entered the Cairo Faculty of Fine Arts in 1953 and graduated in 1958. In 1968 he received a year's scholarship to study at the Budapest Academy of Fine Arts and later received a second scholarship which he used to study at the Academy of Fine Arts in Rome where he received a diploma in 1975 and then returned to Egypt. Taha worked for many years at the Alexandria Faculty of Fine Arts as a professor of Decorative Arts and was Dean of the Faculty from 1985 until 1993.

Taha’s journalistic illustrations have been published in magazines such as, *Rose El Yousef, El Risalin* (The Messenger), *El Hadaf* (The Aim), *Bent’ El Watim* (The Building of Our Homeland) and the daily Al Ahram. He has held two solo exhibitions of his work in Budapest as well as participating in many collective ones in Egypt and abroad. Over the course of his career he has been awarded prizes in competitions for postage stamp design, a prize for painting at the Science of the Pharaohs Competition, a prize at the 1963 Alexandria Biennial, a Science Day Medal, the Afro-Asian Conference Golden Medal and the prize for the winning logo design for the Organization of African Unity.

Ismail Taha Negm’s work can be seen in Cairo at the Museum of Egyptian Modern Art, in Alexandria at the Museum of Fine Arts and the Museum of the Faculty of Fine Arts, and also in many private collections around the world.
7/27 "Liaison." 1974, Lithograph on paper, 48 x 66.5cm. Signed and dated lower middle.
HALIM YACOUB
“Sculptor & Decorative Artist”

Born: Mit Ghamr, Dekabria, 7 April 1937

Halim Yacoub has worked in numerous forms of the creative arts - he has been a stage and interior designer, has designed postage stamps and paper currency, he has been a ceramist, a designer of enameled silver jewelry, a painter and a sculptor. However, it may be for the latter two art forms - painting and sculpting - that Yacoub has received the most recognition. Yacoub has executed the large metal monuments that adorn the city of Jeddah in Saudi Arabia but his most outstanding creations are the small metal sculptures which are generally no more than 10 to 30 centimeters in height. No matter how humble is the subject of the small statue, each is characterized by an expressiveness that radiates a dignity and an eloquence making them seem larger than they actually are. A characteristic of Yacoub’s work is the imprint of his fingers which he makes on the soft wax just prior to molding, imparting a touch of the human spirit and of the strong emotions present at the moment he forms the sculpture.

Yacoub entered the Cairo Faculty of Fine Arts in 1955, where he studied design in the Department of Interior Design. After his graduation in 1960 he worked at the Postal Press until he received a Fellowship in 1964. He studied chalcography (engraving on steel), and bank note design and printing at the Zurich Academy of Fine and Applied Arts, graduating in 1967.

It was during the years 1981 to 1985 that Yacoub collaborated with Salah Abdel Karim in the creation of the seven large metal statues in Jeddah and he also designed the gold medal for the centenary of the Egyptian National Bank. There have been six private exhibitions of his work in Egypt, France and Italy and he has participated in collective exhibits in Europe and the Middle East.

And in the midst of the difficulties, 7 April 1977 (1978), Halim Yacoub has worked in numerous forms of the creative arts - he has been a stage and interior designer, has designed postage stamps and paper currency, he has been a ceramist, a designer of enameled silver jewelry, a painter and a sculptor. However, it may be for the latter two art forms - painting and sculpting - that Yacoub has received the most recognition. Yacoub has executed the large metal monuments that adorn the city of Jeddah in Saudi Arabia but his most outstanding creations are the small metal sculptures which are generally no more than 10 to 30 centimeters in height. No matter how humble is the subject of the small statue, each is characterized by an expressiveness that radiates a dignity and an eloquence making them seem larger than they actually are. A characteristic of Yacoub’s work is the imprint of his fingers which he makes on the soft wax just prior to molding, imparting a touch of the human spirit and of the strong emotions present at the moment he forms the sculpture.

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on an Egyptian Fellowship and then received his Ph.D. from the Nuremberg Art Academy in 1981. Farouk Shehata participated in the Alexandria Biennial Four times. He has exhibited at numerous Biennials including ones in Paris, France; Ljubljana, Slovenia, Krakow, Poland; Florence, Italy; Varna, Bulgaria and in the Ebene Reichenaus Biennial. His work has been in collective exhibitions in over eighteen countries in Europe, Africa and the Middle East and there have been 29 solo exhibitions in Austria, Belgium, Germany and Egypt. Shehata has also organized a number of exhibitions of German art in both Cairo and Alexandria as well as organizing Egyptian exhibitions in Germany and France. He has served as a jury member for the Norwegian 1986 Graphic Arts International Triennial, for the 1996 Hungarian Biennial and for the 1997 Bangladesh Asian Art Biennial and served as the Commissary of the Second World Graphic Art Triennial held in Cairo in 1997. Shehata has also served the Egyptian government in various capacities - from 1990 to 1993 he was the Cultural Counsel and Head of the Egyptian Cultural Mission in Vienna, Austria and in Slovakia, Bratislava. In 1996 he was appointed to the Cultural Committee of the Specialized National Commissions; and in 1997 served as an expert on the Tourism Committee of the National Assembly. He has also taught at the Faculty of Fine Arts in Alexandria for many years where he is currently Vice President.

Farouk Shehata’s works are in the Musee de Gravures in Paris, the Museum of Modern Egyptian Art in Cairo, in the Museums and Academies of Art in Alexandria, Cairo and Rome, in governmental institutions in Egypt and Syria as well as in private collections in Europe and the Middle East.
FAROUK SHEHATA
"Graphic Artist"

Born: Alexandrin, 1938

Farouk Shehata has made valuable contributions to the development of technique and expression in Egyptian graphic arts. In the 1960s, he became well known for his paintings that give expression to the issues of the Palestinian dispossession and occupation. His paintings from this period are documents of protest against the oppression and the abuse of humanity. Shehata next turned to the treatment of more comprehensive issues with an emphasis on contemporary man’s fears and sense of alienation. The expressionistic works of this period make use of animals and birds to convey and symbolize these themes and are printed solely in black. In a third phase of work, Shehata drew inspiration from scenes of nature and from microscopic natural objects, but interpreted them through a lens of fear, alienation and obscurity. The works of this phase leave a lasting imprint upon the viewer. In later years, while studying and working in Europe, his paintings evolved into a period of European scenery that were mathematical studies examining the relationship between colors. The paintings emphasized the similarity in form between the macrocosm and the microcosm, giving his works an abstract style. He also created paintings during the last stay in Europe of an abstract musical dimension.

Shehata attended the Faculty of Fine Arts in Alexandria where he studied lithography and graduated with honors in 1962. He received his Masters Degree in 1973 with a thesis on "Expressionism in Graphic Art" and went on to study at the Dusseldorf Academy of Fine Arts.
Prof: Alexandria, 1938

أدت حسين has progressed through two stages in his art. During the first stage, he concentrated on the varying methods of producing graphic art. His works from this period have an abstract quality while at the same time showing a mastery of execution. During the second stage, Hussein created paintings crowded with disparate, strongly colored objects combined in surreal juxtapositions expressing a metaphysical world of abstract symbolism.

Hussein graduated from the Faculty of Fine Arts in Alexandria in 1963 with a specialization in graphic art and in 1973 earned a Masters degree from the same institution. The following year he went to Urbino, Italy where he studied embossing and engraving and received a diploma in the specialization of graphic design of printed material - especially advertising.

Upon Hussein's return to Alexandria in 1987 he worked as a professor of Graphic Art in Design Printing at the Faculty of Fine Arts and later was appointed to the positions of Vice President and then Dean. From the time of his graduation in the 1960s, Hussein began to participate in exhibitions and his work is in numerous private collections as well as in the Ministry of Culture and the Fine Arts Museum and the College of Fine Arts Museum in Alexandria.

ولذ بالأسكندرية عام 1938، كان يهتم اهتماماً حاسمًا بأسلوب
التجزيز في ميدان الطباعة الجرافي (الجرايفيك) ، فثورته تحظى
معظمًا بجودة ومستشار في نفس الوقت مهاراته
العالية في التفريز، وفي مرحلة الثانية انتقل إلى الرسم
الليلين (التصوير الزراعي) فترسم لوحاته تزامن بالإنسام
العذابلية الأولوئيا والمعبرة عن عالم مبانيه غريب
فوق الأوران مين بسروان والعناصر المباهلة.

الجرايفيك (التصوير الزراعي) يعرض ألوان بسروان والعناصر المباهلة.

أدت حسين كالنهج الأولي كان يهتم اهتماماً حاسماً بأسلوب
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تذكير بـ "أعطي خمسة حسبين" يتميز بالجناحي والأخلاقي وإبداع
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("The Albatross Dances") 1991. Oil on canvas, 80 × 102 cm. Undated and
signed middle bottom.
24/43 "The Rooster's Tale." 1985. Oil on canvas. 47 x 44 cm. Undated at bottom. (Information on reverse)


30/26 "The Tale Of The Narghile." 1985. Oil on canvas. 40 x 56 cm. Undated and signed lower left.
Born: Dakahlia, 1940
Died: Cairo, 1981

Abd El Hamid El Dawakhli was known for the use of the expressionist style in the creation of sculptures of domesticated animals, with the statues generally ranging from half-a-meter to a meter in size. Another hallmark of his work, were the arcs and convex forms incorporated into his sculptures. In a 1968 book, the Spanish art critic, Carlos Arzana, demonstrated the relationship between the areas and domes found is Islamic architecture and the use of similar shapes in El Dawakhli's work.

The artist attended the Cairo Higher Institute of Art Education specializing in sculpture and ceramics. Upon his graduation in 1962 he worked as a tutor in the institute. In 1964 and 1965 El Dawakhli received fellowships from the Italian, British and French governments which allowed him to spend a month in each country, and he was then awarded a two years State Fellowship for Creative Artists. He earned a diploma from the Central School of Ceramics in Madrid, Spain and then went on to earn a Ph.D. in sculpture from the San Fernando Academy.

During his career, El Dawakhli exhibited his work in numerous international collective shows and also held 14 solo exhibits of his painting and sculptures in Egypt and four at international locations. During the 1960s, he was a member of the exclusive Five Artists Group and he won prizes at many competitions during those years - the Prizes for Sculpture at the Youth Exhibition (1962) and the Salon du Caire (1963), the First Prize for Sculpture at the Youth Exhibition (1963); the Ceramics Prize at the Ibiza Spain Biennial for Youth (1967); and the Honorary Diploma at the International Exhibition in Spain (1968).

El Dawakhli was a professor at the Faculty of Art Education in Cairo and, just prior to his death, was a visiting professor in Saudi Arabia for several years. His art is in a number of private collections around the world as well as in the Cairo Museum of Modern Egyptian Art and the Tourism Ministry building in Sweden.
8/28 "The Village." Oil on cardboard, 68 x 47 cm. Signed and undated.
AHMAD EL SETOUHI

"Sculptor"

BORN: Edfu, Aswan, 22 November 1942

The works of Ahmad El Setouhi are expressive creations of iron and various other metals. He graduated from the Alexandria Faculty of Fine Arts in 1966 with a degree in sculpture. He went on to earn a 1967 Masters for his thesis on "The Appreciation of Artistic Values in Sculpture", and his 1982 Ph.D. dissertation was entitled "A Compendium Monument for Egypt: El Obour (The Crossover).

The Ministry of Culture has acquired a number of his works and El Setouhi has participated in collective exhibitions and has held solo exhibits of his work at the Alexandria Atelier (1981), the Cairo Center of Arts (1983) and the Anfoushi Cultural Center (1984). Since 1996 he has headed the Alexandria branch of the Plastic Arts Syndicate and currently teaches in the Department of Sculpture at his alma mater.

Walter is the son of a mason born on 22 November 1942.

Ahmad Elm rateh, a graduate of Alexandria Faculty of Fine Arts in 1966, holds a degree in sculpture. He went on to earn a 1967 Masters for his thesis on "The Appreciation of Artistic Values in Sculpture", and his 1982 Ph.D. dissertation was entitled "A Compendium Monument for Egypt: El Obour (The Crossover).

The Ministry of Culture has acquired a number of his works and El Setouhi has participated in collective exhibitions and has held solo exhibits of his work at the Alexandria Atelier (1981), the Cairo Center of Arts (1983) and the Anfoushi Cultural Center (1984). Since 1996 he has headed the Alexandria branch of the Plastic Arts Syndicate and currently teaches in the Department of Sculpture at his alma mater.

Saher has been a sculptor since 1962 and has participated in numerous exhibitions and collective exhibitions. He has held solo exhibits of his work at the Alexandria Atelier in 1981 and the Cairo Center of Arts in 1983 and the Anfoushi Cultural Center in 1984. Since 1996 he has headed the Alexandria branch of the Plastic Arts Syndicate and currently teaches in the Department of Sculpture at his alma mater.

Walter is the son of a mason born on 22 November 1942.
21/49  "A Bull's Head."
Welded iron. Height 38 cm.
Undated and unsigned.
ESMAT DAOUSTASHI

"Painter"

Born: Alexandria, 14 March 1945

Esmat Daoustashi is a restless artist who has often changed his style. He began with abstract forms employing college techniques from his earlier photographic work. He then stopped painting for a time and when he resumed he also changed his name from Esmat Abd El Halim to Esmat Daoustashi – calling himself the "Illuminate Dada". In this phase his paintings took on a surrealism – similar to Dadaism – presented as irrational but symbolic, arrays of strongly colored coils and bobbles. In his next phases, Daoustashi turned first to paintings that incorporated Sutu mysticism and then to the use of discarded items that he created three-dimensional forms of calligraphic commentary on social issues.

Daoustashi graduated with honors in sculpture from the Alexandria Faculty of Fine Arts in 1967 and two years later established the "Gomani El Tawamun" (The Group of Transformation). The other founders were Thawar El Bahar and Abd El Salam Eld and membership was restricted to the founders.

In June of 1969, Daoustashi relocated to Libya where he worked in journalistic design and layout. Returning to Egypt in 1973, he was an assistant producer for cultural programmes at Egyptian Television, and later was an Exhibitions Supervisor at the Ministry of Culture at the Mahmoud Said Museum in Alexandria. In 1993 the artist was appointed by the Ministry of Culture to serve as Director of the Alexandria Museum of Fine Arts and Cultural Center. In that capacity, Daoustashi supervised the organization of the eighteenth Alexandria International Mediterranean Art Biennial.

Daoustashi has published a trial issue of the Plastic Arts Magazine and several books, among them a series entitled Catalogue 67, a commemorative book entitled Auton Daoustashi (Daoustashi's World) - the latter to mark his 50th birthday in 1993 - and has supervised the publication of two other volumes - Almin El Selma (Pens of the Conscious) and Al Iman Wal Tawamun (Man and Development). Other endeavors have included short story, poetry and script writing as well as art criticism. He has also executed a series of films using both exposed and unexposed color film to which lines, colors and scratchs were added.

Since 1962 Daoustashi has participated in several group exhibits and has held 41 private exhibitions of his paintings, plus several photographic exhibits. In addition, he participated in the 1976 Tunis Amateur Film Festival and in the 1994 The Festival of Lights in Nantes, France. He is a member of the Egyptian Society of Plastic Art Critics and oversees the camera club at the Alexandria Atelier.

The Ministry of Culture awarded Daoustashi the State Fellowship for Creative Artists in 1996 and the Ministry has also made acquisitions of his work, as have the Alexandria Museum of Fine Arts and the Cairo Museum of Modern Egyptian Art. His works are also in numerous private collections in the Middle East, Europe and the United States.


14/16/18 Part of living room slanted roof decoration in Farsy house in Agami. 1987. Ropes, colors and Pharaonic motifs.

14/16/19 Part of main drawing room giving on to garden of Farsy house in Agami. 1987. Ornamental ironwork and glass. W 4.22m x H 1.61m. Jointly with M. Soubol.

عبد السلام عيـد

ولد بالأسكندرية عام 1962

التقنيات اللوحية الغلافية ذات الطرفية تجمع بين الرسم والجمال، ويستخدم خواتم مغذية في تشكيله تجمع بين الطبيعة والحياة والجمال وروعة الطبيعة أو الأساليب المبتكرة وغيرها من الخصائص التي يصنع منها لوحاته.

درس في السوهاج (أي الرسوم والألوان) بكلية الفنون الجميلة بالأسكندرية وتخرج عام 1989، وعين منذ ذلك الوقت محللاً في الفنون والجمال عام 1999، ثم تأسف إلى إيطاليا في فبراير عام 1980، وذلك للدراسة في روما حيث أنه تعلم هناك، كما أنه تعلم في روما، ثامن عام 1987، وعاد إلى الأسكندرية حيث استمر في دراسته هناك، وكان يعمل في مجال الفنون حيث أن كل لوحة تجربة تجريبية تجربة أخرى.

توجه علومه إلى إيطاليا في عام 1980، وتعلم هناك في معهد الفنون، ودام هناك حتى عام 1999، وعاد إلى الأسكندرية في عام 2000، ودارت هناك معركة كبيرة بين الفنون والجمال، حيث أن كل لوحة تجربة تجريبية تجربة أخرى.

توجد نماذج من أعمال الفنان في متحف الفن المصري الحديث بالدار، ومعهد الفنون الجميلة بالأسكندرية، وتمتلك لوحات الفنانة الجميلة بالأسكندرية والفنون وروبع الفنان، وبعض الفنانين متقنين دار الأكاديمية، ومركز القاهرة للمؤسسات، وفي الجمعيات الخاصة بالمدارس، وتمتد الأعمال الجامعية الشبكية التي تركز عليها الفنان:

- إضافة للفن المصري الخاص الفنان عبد السلام عيـد
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ABD EL SALAM EID
"Painter"

Born: Alexandria, 1943

Abd El Salam Eid's work combines the arts of painting and sculpting with the use of relief features formed of wood, iron cloth, rope, foam rubber, sponge and various other materials.

Eid studied painting at the Alexandria Faculty of Fine Arts and after graduating in 1969 worked as a tutor at the Faculty. In 1969, he was also one of the founding members of the exclusive Gnomal El Tahami, (The Group of Transformation) with Tharwat El Bahr and Esamat Donustashi. After earning a Masters degree in 1975 Eid went to Italy the following year on a fellowship and received a diploma in 1979 from the Art Academy in Urbino. He returned to Alexandria in 1982 to teach at the Faculty of Fine Arts, eventually attaining a full professorship.

Abd El Salam Eid has created a number of large murals which are considered his greatest contribution to contemporary Egyptian art. Among them are three sites in Alexandria - the mural on the corniche in the Stanley Bay area of the city, the facade of the San Giovanni Hotel, and the monumental 19 x 22 meter 1966 creation on the facade of Medical Faculty at the University of Alexandria. In the Saudi city of Jeddah there is a mural at the House of Artists and also in the Festival Hall of King Abd El Aziz University, Jeddah. The Fine Arts Museum in Lyon, France has also acquired the mural entitled "Egypt".

Eid exhibits his work locally and internationally and, to date, has held at least 30 private exhibitions. While still a student he was awarded the First Prize for Painting in the 1977 Italian government competition for art students and he held his first private shows during his student years. In 1982 he was awarded the first prize in the Egyptian General Exhibition for his work "The Time Condenser", an illuminated creation incorporating several organic materials; and his work was also represented in the 1984 Venice International Biennial.

Abd El Salam Eid's art is found in Cairo at the Museum of Modern Egyptian Art, the Opera House, and the Conference Center; in Alexandria at the Museum of Fine Art and in the Museum of the Faculty of Fine Art; as well as in the museums of the Faculties of Fine Art in Minya and Urbino, Italy; and in the Amman National Museum in Jordan. Collectors in Egypt and abroad also have acquired many of Eid's works of art.
Born: Kafr El Sheikh, 18 July 1944

Shaker El Maeddawi works in watercolor, oil and in lead and charcoal pencil. El Maeddawi uses a technique of scattering elements of the composition - such as a human face, an animal, or such - into the midst of the composition's thick lines and patches of color to convey the mood of the piece. Some of his expressionist paintings are depictions of violence which make use of dark colors to express movement and conflict, while others are small creations expressing poetic tenderness. He also paints on textiles and established a studio and workshop in the Ezbat Maaddict Mahdi section of Kafr El Sheikh.

El Maeddawi received a degree in painting from the Alexandria Faculty of Fine Arts in 1967. Then he joined the Armed Forces serving from 1968 to mid-1974. After his release from the military he received a fellowship to study at the Fine Arts Academy in Rome and earned a diploma in 1978.

El Maeddawi has worked at his painting on a full time basis since 1982 and has exhibited his art at a number of collective and private shows in Egypt, Italy and other international locations. He has also been especially interested in writing and painting for children's literature and his work has been published in Egypt by Dar El Minaref and the General Book Organization as well as by a Lebanese publisher. In 1989 he won the Book Cover prize for children's books from the Egyptian National Center for Children's Culture.

Shaker El Maeddawi currently works with the General Organization for Cultural Centers in Alexandria.
22 لوحة - مسجد التنومة - رسمت عام 1993 بالوان مائية على ورق 50 × 35 سم. موقعة ومورخة عند الركن الأيسر السفلي.

36/27 "The Village Mosque." 1993. Water color on paper, 50 cm × 35.5 cm. Signed and dated lower left.
Mohammed Youssef Hassan

"Painter"

Born: 27 December 1944

Mohammed Youssef is a 1967 graduate of the Faculty of Fine Arts in Cairo. Since 1966 he has been participating in collective exhibitions in the Middle East and Europe and has held several private exhibitions of his work in Cairo, Riyadh, Saudi Arabia, and in Abu Dhabi, UAE. He has been awarded prizes in both art and advertising competitions in the Middle East.

Youssef works with the General Organization of Cultural Centers and also teaches painting at the College of Diversified Education in Dokki. His paintings are found in private collections in Egypt and abroad.
1/28 "A Fish." 1994. Oil on canvas. 74 × 64 cm. Signed and dated lower right.
AHMAD NAWAR

"Painter"

Born: 03 June 1945

Ahmad Nawar works in several mediums - drawing, painting, and lithography. In his painting, he frequently incorporates areas of relief as a means of imparting a sense of scale. Many of his pieces are expressions of modern man's alienation drawn from his own experiences as a soldier during the Egyptian War of Attrition in the late 1960s and early 1970s.

Nawar received a lithography degree in 1967 from the Faculty of Fine Arts in Cairo and after his military service he received a 1971 Fellowship which allowed him to continue his lithography studies in Spain. He earned a diploma from the San Fernando Academy in Madrid and then went on to complete a Ph.D. in mural painting in 1975. Upon his return to Egypt Nawar was appointed a professor of lithography at the Faculty of Fine Arts in Cairo. He later founded the Faculty of Fine Arts in Minya and served as the department's first dean from 1982 to 1997. He has also served as technical advisor to the National Research Center during the years 1980 to 1983, and has been a member of the Plastic Artists Syndicate's Board of Directors and a member of the Plastic Arts Committee of the High Council of Culture since 1980.

Ahmad Nawar has been a member of several artists groups - such as the Latina Group in Majorca, Spain, the Madrid Lithography Group and the exclusive Axis Group. He has also been one of the most active of Egyptian artists in both the organization of exhibitions and in his level of participation. To date he has taken part in 172 collective exhibitions in Egypt and abroad, has held 59 solo shows in the Middle East and Europe and has been awarded 26 prizes for lithography, drawing and painting. Some of the most important exhibits and prizes have been the First Prize for Painting in the 1968 Ibiza International Biennial and the First Prize for Lithography at the 1972 Alexandria Biennial. Nawar was also chosen to participate in UNESCO's Fortieth Anniversary Exhibition and has received the Egyptian Science and Arts Decoration and the 1979 State Prize in Support of Art.

Because of his consistent involvement in artistic activities, Nawar has often been asked to serve on jury panels at international competitions such as the 1984 Seventh International Lithography Biennial in Norway and the 1986 Baghdad World Festival. In 1983, Nawar was chosen as one of four artists from all over the world to whom the United States offered a three-month fellowship. Nawar was chosen to represent Egyptian artists in the 1983 second edition of the Nobel Commissioner's book Modern Masters of Art and awarded a Gold Medal.

Ahmad Nawar's works are in numerous private collections and in the Cairo and Alexandria Art Museums as well as in museums in Iraq, Jordan, Kuwait, Morocco, France, Norway and Spain.

أحمد نوار

"الرسام"

ولد في 03 يونيو 1945

أحمد نوار يعمل في مجموعة من الوسائط - الرسم، اللوحة، والمطبوعات. في لوحته، يضيفareas of relief as a means of imparting a sense of scale. العديد من أعماله تعبيرية وتشير إلى مجتمع المعاصر، وخاصة أثناء الحرب العالمية الثانية، حيث يظهر فيه في ذاكرة السوداء من مشهد الموت.


أحمد نوار كان عضوًا في العديد من المعارض الدولية، مثل معرض الصحراء في إسبانيا، ومعرض القاهرة الدولي، ومعرض الصحراء في القاهرة، و."معرض الشرق الأوسط" في إسطنبول.

أحمد نوار كان عضوًا في الفرق البارزة في فينام، وكجزء من النادي المصري للرسم، و."معرض القاهرة الدولي" في عام 1980.

أحمد نوار كان عضوًا في مجموعة "المطابع" في مدينة القاهرة، و."معرض القاهرة الدولي" في عام 1982.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 1983.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 1984.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 1985.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 1986.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 1987.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 1988.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 1989.

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أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2002.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2003.

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أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2011.

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أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2013.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2014.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2015.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2016.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2017.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2018.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2019.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2020.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2021.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2022.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2023.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2024.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2025.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2026.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2027.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2028.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2029.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2030.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2031.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2032.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2033.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2034.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2035.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2036.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2037.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2038.

أحمد نوار كان عضوًا في مجموعة "معرض القاهرة الدولي" في عام 2039.
7/44 "The Dove" 1989. Oil on Wood panel. 120 cm x 120 cm. Signed and dated.
Hussein El Shabouri
“Painter & Decorator”

Born: Alexandria, 1945

Hussein El Shabouri graduated from the Faculty of Fine Arts in Alexandria in 1967 with a degree in the decorative arts. After graduation, he worked as a tutor at the faculty and then went on to earn a Masters degree in 1974 and a Ph.D. in 1982.

Due to his success in the field of interior design — especially for the hotel industry — he resigned his teaching position in 1989 to open the El Shabouri Gallery - a design studio and art gallery on El Horreya Road in Alexandria. He also continues to paint and his abstract pieces are shown in numerous collective exhibitions.

El Shabouri has served as President of the Alexandria branch of the Plastic Arts Syndicate in 1986 and in 1990, has been chosen several times as a member of the High Council of the Alexandria Biennial and has served on the Board of Directors of the Alexandria Museum of Jewelry. He was involved in the interior design of the new Aswan Nubian Museum and has been commissioned by the High Council of Antiquities to develop the National Museum of Rashtid.

Hussein El Shabouri’s paintings are in private collections and can be found in Cairo at the Museum of Modern Art, the International Conference Center and the Opera House.
13/27 "Untitled," 1966. Pastel color on paper, 84.5 x 64 cm. Signed lower right.
ISMAIL ABDALLAH

"Painter"

Born: 1948

Ismail Abdalla h is an abstract painter who graduated from the Faculty of Fine Arts in Cairo in 1976. He then worked for five years as editor of the magazine Warraq (Waves), before being appointed as the Director of the Arts Department in the Alexandria Cultural Administration. He was chosen as an honorary member of the Committee for the Correction of Higher Studies at Alexandria University from 1989 to 1991, and since 1995 is an on-going recipient of the Ministry of Culture’s State Fellowship for Creative Artists.

Abdallah participated in the 1986 exhibition of Egyptian art in Cuba, the 1990 Salon de Paris, in Egyptian exhibitions in India and Spain, as well as in the 1994 Alexandria Biennial. There have been several private shows of his work in Italy and he participates in the annual General Exhibition in Cairo. Abdallah’s works are in several public collections and can also be seen in the Cairo Museum of Modern Egyptian Art.
35/28 “Composition.” 1991. Several materials on paper. 46.5 × 60.5 cm. Signed and dated lower left.
ALI BAYOUMI

"Architect"

Born: Alexandria, 01 January 1955
Ali Bayoumi entered Alexandria University's Faculty of Architecture in 1973. He graduated with honors in 1978 and then worked as a tutor in the Faculty. He went on to earn a Masters degree in 1985 and after spending two years (1992 - 1993) in the Ukraine on a fellowship, received his Ph.D. in 1993. He currently teaches in the Department of Architecture at Alexandria University.

Mohammed Said Farsy, while mayor of Jeddah, commissioned Bayoumi to design 22 of the large works-of-art that adorn the squares of the Saudi city. Paintings by the artist are found at the King Abdul Aziz University and at the Saudi National Bank in Jeddah. Murals executed by Bayoumi can be seen at the Alexandria train station and at the entrance to the Mahmouda Canal in Alexandria. Many of his paintings are in private collections in Egypt, Kuwait, Germany and the United States.

1/27 "Sea Waves." 1994. Oil and pastels in relief on canvas. 28 x 30 cm. Signed and dated lower right.

1/28/ "Flowers No. 2." 1989. Watercolor on paper. 38 x 46.5cm. Signed and dated lower right.


Wad al-as-Sakdrina, 01-January 1955

The first professional degree in architecture was awarded by Alexandria University in 1973. He then worked as a tutor in the Faculty, and then went on to earn a Masters degree in 1985. He spent two years (1992 - 1993) in the Ukraine on a fellowship, and received his Ph.D. in 1993. He currently teaches at Alexandria University.

Mohammed Said Farsy, while mayor of Jeddah, commissioned Bayoumi to design 22 large works of art that adorn the squares of Saudi Arabia. Paintings by the artist are found at King Abdul Aziz University and at the Saudi National Bank in Jeddah. Murals executed by Bayoumi can be seen at the Alexandria train station and at the entrance to the Mahmouda Canal in Alexandria. Many of his paintings are in private collections in Egypt, Kuwait, Germany and the United States.

١٤٤٢ هـ/ ١٩٢٣ ميلادي

ولد بالأسكندريه يوم أول يناير عام 1955

والتحق بكلية الهندسة بجامعة الأسكندرية عام 1973

وتخصص في العمارة، وتخرج عام 1978 بدرجة الماجستير مع

مرتبة الشرف، فعين عضواً بها وحصل على درجة

الماجستير عام 1985 ثم الدكتوراه عام 1993 ويعمل

باندوريس بقسم العمارة، سافر في بعثة إلى أوروبا لمدة

عامين 1992 - 1993 وقد أقام ثلاثة معارض للوحاته

بالقاهرة والأسكندرية.

له أعمال ميدانية في مدينة جدة بالمملكة العربية

السعودية تبلغ ١٢ عملة، أقامها بنفسي من أهم المدن

السعودية مكة مكة، وهو عدد يأتي على طراز الميدانية.

ووجد نماذج من لوحاته في جامعة الملك عبد العزيز

جدة والبنك الأهلي السعودي جدة وกาแฟ عدد من

المجموعات الخاصة في مصر والكويت والولايات المتحدة

والمانيا.

١٤٤٢ هـ/ ١٩٢٣ ميلادي

ولد بالأسكندريه يوم أول يناير عام 1955

والتحق بكلية الهندسة بجامعة الأسكندرية عام 1973

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المجموعات الخاصة في مصر والكويت والولايات المتحدة

والمانيا.

١٤٤٢ هـ/ ١٩٢٣ ميلادي

ولد بالأسكندريه يوم أول يناير عام 1955

والتحق بكلية الهندسة بجامعة الأسكندرية عام 1973

وتخصص في العمارة، وتخرج عام 1978 بدرجة الماجستير مع

مرتبة الشرف، فعين عضواً بها وحصل على درجة

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باندوريس بقسم العمارة، سافر في بعثة إلى أوروبا لمدة

عامين 1992 - 1993 وقد أقام ثلاثة معارض للوحاته

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المجموعات الخاصة في مصر والكويت والولايات المتحدة

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جدة والبنك الأهلي السعودي جدة وコーヒーユعداد من

المجموعات الخاصة في مصر والكويت والولايات المتحدة

والمانيا.

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المجموعات الخاصة في مصر والكويت والولايات المتحدة

والمانيا.
Guirgis Loutfy
“Painter”

Born: Alexandria, 1955

Guirgis Loutfy uses the painting methods of iconography, employing tempera colors dissolved in egg yolk and gilt paper which allow his works to remain as bright and fresh as the day they were created. The subject matter of his paintings are also rendered in the simple, naive style characteristic of religious icon art.

After receiving a Bachelor of Arts degree from the Alexandria Faculty of Fine Arts in 1980, Loutfy went on to receive a diploma in 1986 from the Cairo Faculty of Fine Arts and then a 1990 Masters for his thesis “Coptic Painting from the Fourth to the Eighth Centuries”. In 1994, he was awarded a Ph.D. in the Philosophy of Art for his dissertation entitled "Coptic Painting and its Influence on Modern Art".

Since 1987 Loutfy has been participating in collective exhibitions, has held 11 solo exhibits in Cairo and Alexandria and his work is in private collections in Egypt and abroad.

ولد بالإسكندرية عام 1955

يعتبر في رسمه لوحاته أسلوب رسم الأيقونات الدينية ومعروف بتقنيته باستخدام ألوان الريق المذابة في صفار البيض وتضمن مساحات من البرينز وبيهات مع مرونة الريان، وهو يحرص على الرسم الذي يميل إلى القطرة والبساطة التي تتميز اللوحات المصرية القديمة.

حصل على بكالوريوس في التصوير الديني من كلية الفنون الجميلة بالإسكندرية عام 1980 ثم حصل على دبلوم من كلية الفنون الجميلة بالقاهرة عام 1986 ثم الماجستير عام 1990 عن بحث عنوانه "التصوير القبطي من القرن الرابع حتى القرن الثامن" ثم حصل على درجة الدكتوراه في الفلسفة عام 1994 عن بحث عنوان "التصوير القبطي وتأثيره في القرن الحديث".

وقد شارك في المعارض العامة منذ عام 1987، كما أقام 11 معرضًا خاصًا للوحاته بالقاهرة والإسكندرية. وتعتبر نماذج من أعماله في المجموعات الخاصة ب مصر والخارج.


Born: Cairo, 1955

Salah Anani is an expressionist who uses his painting as a vehicle of social criticism. His dynamic compositions are generally crowded with distorted and exaggerated human characters which, combined with a sense of agitated movement realized through his use of color and strategic placement of elements, transmit powerful emotions to the viewer. In his paintings which portray the period between the two world wars he also inserts additional social commentary by the use of foreigners and their manner of life.

Anani received a Bachelor of Arts in Art Education in 1977 from the Cairo Faculty of Art Education and then taught in the Department of Painting at the same institution. He later worked as an illustration painter for the magazine Sabah El Kheir and many of his paintings have been used in book illustrations, on book covers and on postcards. Anani's painting of Naguib Mahfouz receiving the Nobel Prize for Literature has been printed by the Ministry of Culture to celebrate Mahfouz's receipt of the prize. He also executed the paintings used for Salah El Tobami's historical documentary film on Al Azhar and the National Movement. While Director of the El Ghouri Cultural Center, Anani transformed it into a center specializing in Egyptian folkloric heritage and art.

Salah Anani held the first exhibition of his work at the French Cultural Center in 1979 and continues to exhibit his expressive and witty paintings to an appreciative public. His paintings are in private collections and both the Ministry of Culture and the Cairo Museum of Modern Art have acquired a number of his pieces.

1/29 “The Classroom.” 1993. Oil on canvas. 78 cm x 69 cm. Signed and dated lower right.
GAMAL ABD EL GHANI

“Architect”

Born: Alexandria, 1956

Gamal Abd El Ghani received a Bachelor degree in Architecture from the Alexandria Faculty of Fine Arts in 1979 and went on to earn a Masters in 1986 and a Ph.D. in 1990.

He is specialized in the arrangement of historical sites and heritage preservation. He teaches in the Department of Architecture at Alexandria University and is a member of the Commission for Heritage Preservation and of the Comprehensive Planning Commission, Alexandria.

As an accomplished painter, El Ghani has been exhibiting collectively since 1979 and has also held six private shows since 1984. Galleries in Egypt, Saudi Arabia, Kuwait and China frequently exhibit his work.

ولد بالأسكندرية عام 1956

حصل على بكالوريوس العمارة من كلية الفنون الجميلة بالأسكندرية عام 1979 .. وحصل على الماجستير عام 1986 والدكتوراه عام 1990 .. وقد تخصص في تنسيق المواقع والحفاظ على التراث .. وعمل بالتدريس بقسم العمارة الذي تخرج فيه .

وهو عضو لجنة الحفاظة على التراث .. والتخطيط الشامل لمدينة الأسكندرية ..

وهو يشارك بلوحاته الفنية في المعارض الجماعية منذ عام 1979 .. كما أقام ستة معارض خاصة للوحاته منذ عام 1984 .. وتم توزيع عدد من الجالeries (قوامات معرض اللوحات التي تجسد .. وتتحف) يعرض أعماله عرضًا دائمة فى الأسكندرية .. القاهرة .. والرياض .. وجدة .. والكويت .. والصين ..
21/26 "From the Sea Series No.1," 1903. Oil and pastes in relief on canvas. 67.5 x 47.5 cm.

16/26 "Alexandria Shores," 1903. Oil and pastes in relief on canvas. 68 x 47.5 cm. Signed and dated within round insignia top left.

15/26 "The Oasis," (From the Arab City Series). 1903. Oil and pastes on canvas. 70 x 80 cm. Signed and dated within round insignia lower left.
MOHAMMED EL NASSER  
"Painter"

Born: Qena, 01 January 1957

Mohammed El Nasser is considered among the most outstanding of media illustration painters. He paints in watercolors and is skilled at depicting the scenes portrayed in novels. His paintings are clear expressions of the movements and facial expressions of the characters and much of his work has been published in magazines.

El Nasser grew up in the Red Sea town of Hurghada and came to Cairo in 1974 to study painting at the Faculty of Fine Arts. He graduated in 1979 and received the Diploma Of Higher Studies in 1981. He worked for a publication in Saudi Arabia for a time and in Egypt has worked as editor and painter for the magazines October and Neaf El Douba (Half of the World)

Since 1982 El Nasser has received numerous prizes at collective exhibitions and has also held two solo shows. Private collectors in Egypt and abroad have acquired his paintings.
6/35 “A Street in Old Cairo No. 1” 1994. Watercolor on paper, 30 x 41.5 cm. Signed and dated lower left.

21/34 “Lady’s Portrait No. 1” Watercolor on paper, 18 x 12.5 cm. Signed and undated.

MICHEL HENRI MALOUF
"Painter"

Born: Alexandria, 1960

Michel Henri Malouf was already a successful media illustrator before he formally studied painting. In 1976 he wrote and drew cartoons for the children's Egyptian magazine Tintin published by El Maarof Publishing House. In 1978 - 1979 he worked at the Al Ahram Organization where he contributed drawings to many of the stories in the magazine El Shooh. (Youth).

After Malouf's graduation in 1984 from the Alexandria Faculty of Fine Arts, he wrote and drew cartoon illustrations for the Saudi magazine Bassem, furnished a number of caustic social-commentary drawings to Caricature magazine and also contributed to the "Oscar" series of the stories he wrote which eventually turned into special issues under the name El Eshoun (the Weekly). The special issues were later published as books.

Malouf has designed a number of advertisements and other printed material for the Ramada, Palestine and Sheraton hotels in Alexandria as well as for the Hotel Sinbad in Hurghada. He has also drawn the cartoons to be used in animated advertisements for many European advertising agencies and then supervised their execution at animation facilities in London.

In addition to his illustration work, Malouf has been involved in the painting of wall and ceiling murals for the interior design of private homes and has also engaged in the restoration of several paintings. In recent years he has devoted time to portraits of public figures.

Michel Malouf's paintings have been acquired for the Presidential Palace and the Ministry of Culture and by private collectors in Europe, Egypt and other Arab countries. The artist's work is also on permanent display at El Shabouri Gallery in Alexandria.
15/33 "A Girl's Face." 1996. Pastel color on paper. 16.5 x 25.5 cm. Undated and signed lower right.


17/33 "Rock Look." 1995. Pastel color on paper. 27 x 36.5 cm. Undated and signed lower right.
OTHER ARTISTS

(Anonymous)

19/11

Girl, Oil on canvas, 26 x 30 cm. Unsigned and undated.
32/30 "Still Life." Oil on wood panel. 33 cm x 17 cm. Signed Serbel and dated lower right.

17/29 "Children and Fruit." Printed on ceramic tile. 36 x 25 cm. Unsigned and undated.

11/40 "Dog Chase during Greek Mythological Times." Oil on canvas. 36 x 24 cm. Illegible signature lower left.
د. صبّاحي الشعراوي

المؤلف

وقد بالظاهرة يوم 2 أبريل 1932 وتمثل إلى فترة وجيزة
شروع قرب موعد نهاية حملته الفنية،،،،. أول ذلك في ينحرف هذا العمل في مصر وحلته مهنته
الأولى، بينما جميع من شقيقه في مجال الفن الفني يقفون
بمارشة الكاتب إلى جانب هيئة أخرى كامرأة أو واحد، وقد
عمل في الدولة المصرية في عام 1932 قبل إقامة رأسقاءة الدكتور
الناطق بالفنون النحوية، وقُل في كتابات الأدباء بالكتب التأريخي،
كما يُشير النَهَج الاجتماعي الذي يربى بين المؤثرات العدالة
بجانب نموذجين هما اقتصاديات ناشئة في جريدة
عمل محصول جريدة الاهرمية الصحفية (تُقى في جريدة
المساء منذ تاسيسها عام 1959) وقد انتهى كأكبر كاتب للفنون
الجميلة في عام 1932 وأعماله ومحاضراته في سماعة للجمهور.
درجت النجاح في الفنون الجميلة في جامعة حلوان 1979 و
ذكروا الفنون في جريدة الناشئين في سماعة للجمهور
وقد استمرت في الفنون الجميلة في عام 1949.

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DR. SOBHY SHAROUNY

" The author "

Born: Cairo, 3 April 1933

Sobhy Sharouny is the first art critic in Egypt who has made criticism his main profession. Those who preceded him have engaged in painting or sculpting as well as the writing of art critiques. An interest in the historical background of art is prevalent in his writing as he strives to link the social influences that surrounded artists with the stages that occurred in their work.

Sharouny entered the Cairo Faculty of Fine Arts in 1952 and received a Diploma in Sculpture in 1958. In 1956, however, while still a student he began his journalism career as art critic when the newspaper El Mesry was established. During those early years he also worked as a reporter at Dar El Comtoria and received his first artistic award - the Second Prize of Sculpture in the 1957 Art Creativity Competition. Sharouny founded the publication house Khitbat Mosann (Contemporary Writings) and from 1968 to 1975, he supervised the layout and editing of its publications. He also directed the preparation of the first five books of the series Wafi Misr el Mosann min Nabil el Fawwar (A Description of Egypt through its Plastic Arts), published by the Information Organization as well as photographing the majority of the paintings that appear in the books. He served as editor-in-chief of the initial ten books of the series Denasat fi Nabat el Fawwar el Gamila (Studies in the Criticism of the Fine Arts) published by the Society of the Critics of Fine Arts in collaboration with the General Egyptian Book Organization.

From 1974 to 1979 Sharouny, as head of El Messy's art section, supervised the newspaper's weekly Plastic Arts page and continued today to edit the weekly Tuesday section Albasna ta Tishgha (Colors and Statues). In the early 1980s he also served as the Cairo correspondent for the London-based magazine Fawwar Araba (Arab Arts) and his critical studies have been published in a number of Arab, English and German cultural magazines.

Sharouny has documented the work of all Egyptian artists, as well as that of the majority of other Arab artists and numerous foreign artists. His body of work comprises the largest comprehensive reference of the art movement in Egypt from its inception to the present. In the Qarari magazine El Dounia and the Egyptian magazine Ihat, he published a series of studies accompanied by colored photographs of the work of Egyptian and other Arab artists. He has contributed data on the lives of 400 Egyptian artists along with more than 3000 colored slides of their creations to the Art Information Bank at Minia University's Faculty of Fine Arts. In 1987, he began a written and photographic documentation project of the exhibits at the University's Fine Arts Museum which he completed in 1994 with the addition of the most recent exhibits. In collaboration with Mina Sharufin, Sharouny undertook a two-and-a-half year project in the late 1980s which documented the Gezira Museum's acquisitions of world art as well as the collection of European paintings and sculptures of the Mahmoud Khalil Museum. In addition to his art documentation endeavors and his journalistic career, Sobhy Sharouny has also published 17 books on fine arts criticism and art history.


He held seven photography exhibitions in Cairo, Rome, Paris and several German cities.

Sharouny has also found the time to acquire advanced degrees. He earned a Masters of Art from Helwan University Faculty of Fine Arts in 1979 followed by a Ph.D of Fine Arts in 1994. He is professor of History of Civilization and History of Art at the Faculty of Fine Arts at many universities.

Honours: He received the State Prize in 1986 for his study and documentation on Plastic and Folkloric Arts; the Akhbarat Prize from Minia University Faculty Of Fine Arts in 1988, and holds the Medal Of Excellence First Degree since 1991. The State Office Paper published the Presidential Decree for the Order Of Sciences And Arts merit. The Minia Governorate and Cultural Centre honoured him with three other artists at the inauguration of the Cultural Centre's new building in 1997.
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THE COLLECTION
would not celebrate Egypt's Awakening? Who does not admire the pride and wisdom in the statue of Saad Zaghloul? Whose heart will not be moved by the expression of strength and suppleness in the depictions of the Egyptian fellaha carrying or filling her earthen jar or struggling against the khamaseen winds, or seated in quiet thought as in the Secret Keeper. Mokhtar's brilliant choice of subjects express the physical strength of the Egyptian fellahin as protector of the land and thus the nation.

Mahmoud Said was the closest artist to my heart with his interpretations of the Alexandrian quarters in which I lived during my youth. My admiration for his work was not only for the subjects he chose but also for his unique style of interpretation - the enchanting warmth of his colors created the impression that the objects of the paintings basked in the sun's golden rays. Mahmoud Said's paintings firmly established the basis for the modern Egyptian art of painting. He most likely drew inspiration from the beauty of the human form seen in ancient Pharaonic art; from later ages and cultures, the distribution and arrangement of the essential artistic elements; and from his own heritage, the spiritual aspects of life and beauty. These assimilations are incorporated in paintings such as Banat Bahari (Bahari Quarter Girls), El Darawish (Dervishes), El Moussaloon (At Prayer), and Gamal Leil El Iskandaria Alal Corniche (The Beauty of Alexandria Evenings Along the Corniche).

I respected the ideas and philosophy of Abd El Hadi El-Gazzar who interpreted his revolutionary ideas and his philosophy through the strokes of his brush and by his choice of colors. His moods were expressed in black and white articulating the contradictions between night and day, depression and hope. The great furors over his marvelous paintings Thawrat El Giyaa (The Hunger Revolution) and Thawrat El Araya (The Revolution of The Naked) were what attracted me to him. In the works of Gazzar I admired the themes taken from popular legends. The symbolic representation of the beauty of the human body is encompassed in his use of form and distribution of elements and their relationship to color and size.

I feel that the paintings of the illustrious artist, Hamed Nada express many of the thoughts we do not have the courage to acknowledge. To convey his vision he invented an alphabet whose letters are formed by the movements of a woman's body, of birds, or animals, or even the implements of daily use. Lines are the masters of Nada's paintings - bent, rounded, straight - flowing freely without boundaries or limits between earth and sky. I came to feel that the artist takes into himself the colors, the scents, the emotions of life - and these images burn themselves into his heart and brain and are then released as his art.

The works of the Egyptian artists in my collection are an expression of many fond memories in which I drift for long moments. I hope that the readers of this book will see in this collection the triumph of man's spirit which at its lowest yearns for extinction, but at its highest embraces life and beauty.

Mohammed Said Farsi
truthfulness is as sharp as a razor blade. Likewise, Rembrandt's works are lit by a radiant veracity in the midst of darkness. The texture of a work of art, although somewhat secondary, is also important - the smoothness of marble, the translucence of glass, the sharpness of iron edges or the dimness of bronze - these elements are seen by both the hand and the eye of the viewer. Ultimately what remains is the creation itself - the successful combination of all the aesthetic elements: line, color, light, texture, media, which transmits the artist's work to the eye of the viewer.

Art is history that flows from the emotions of the artist, which transmit the vision from his heart to his hand, to his intellect. The appreciation of a work of art is also a reaction that is specific to age, culture and mass of knowledge. At first, the appreciation of art is the answer to a question in the mind of the viewer: What is the importance of the work of art? Does it have a dramatic and exciting story? The viewer progresses to the next stage when knowledge has increased and an attempt is made to understand the work of art - the elements employed by the artist and the style of the artist's expression.

The Culmination of the Dream for Jeddah

Perhaps the artistic works of Miró, Calder, Lipchitz, Arp, Vasarely, César, Hellmann, La Fuente, Salah Abdulkarim and Moore that we chose for the World Art Museum in Jeddah are the best examples of blending form with vision. Moore in his sculptures assimilated the characteristics of ancient Egyptian, Sumarian and Pre-Columbian art. In doing so he created a relationship between the mass and the inner or the surrounding space, that communicates in a new way to the observer. The American artist Calder chose yet another method of communication by turning the density of iron into elegant works of color and motion that swirl gracefully through space.

The Realization of the Egyptian Collection

Over the years, my early experiences in Alexandria and my work in Jeddah culminated in a greatly cherished collection of works of many of the great masters of art - both international and Egyptian. Art in Egypt is not only part of its history but an integral part of the history of the entire Arab nation. Artists such as Um Kolithoum, Mohammed Abd El Wahab, Abd El Halim Hafez and Farid El Atrash are the greatest names in the history of modern Arab song. They are associated in our consciousness with both romanticism and nationalism. Likewise, the great Egyptian sculptors and painters have been the interpreters of the Arab people's desire for independence and progress. Mahmoud Mokhtar, the sculptor has said that art is not a luxury, but a necessity to all peoples who realize the importance of spirit in the creation of a nation. In this context we are able to read the history of modern Egyptian art in the lives of Mokhtar and the country's other great artists - Mohammed Nagui, Mahmoud Said, Youssef Kamel, Ragheb Ayad, the brothers Wanly, Salah Taher, Hussein, Bicar, Sabry Ragheb, Hamed Nada and Abdel Hadi El - Gazzar... to name only a few.

Nagui in his works, expressed an affinity with the Egyptian countryside, although he came from the upper class of Egyptian society. These works combine fine art with a sense of nationalism. The sculptures of Mahmoud Mokhtar have also become examples of the age-old vigor, power and beauty found in the fertile Egyptian land and its fellahin. Who
modification of architectural styles through the use of decorative arts to suit the precepts of the new religion. Islamic influence is evident in the manufacture of ceramics, glass, metalwork, woodwork and textiles. It is also shown in the geometrical designs of plaster and stone, modified forms of floral decoration and in letter characters and geometric decorative designs acquired during the Sassanian and Byzantine ages when these arts became refined.

It may be, however, the art of the word which is the eternal art in Islam. For in the language of poetry, the ring of words and rhyme are musical melodies which the poet reads and the ears receive. As the dark letters of the artist’s pen flow across the white expanse of paper, their progression resembles the rhythms of a musical tune. The letters follow each other like a melody with an everlasting physical and spiritual effect.

The art of painting was also embodied in the twelfth century offerings of El Wasty El Boghdady. His paintings registered the social and cultural life of the time. The Andalusian Academy of Toledo was the center of an enlightened Islamic civilization, which brought an end to a period of fear, anxiety and unrest that had engulfed ancient Europe for many decades. Europe assimilated the arts, the sciences and literature, as institutes of learning emerged in the Islamic cities of Spain.

The Islamic-Arab style of architecture - its floral and calligraphic decorations, its domes and lattice-work, its courtyards and its graceful mosques - became known as the Arabesque style and continued the communication between the past and the present as the golden age of Islamic civilization waned in Europe.

**Modern Art**

Among architects beauty is also a kind of music, but with a rigid tune. It is listened to with one’s eyes as the soul is comforted by the perfection of the three dimensional arrangements of masses of stone. The zenith of beauty is, in my opinion, represented by the standards derived from the golden proportions fulfilled in God’s creation of mankind. They are the beautiful proportions of the human body seen in the span of the hand, the foot and the step. The golden ratio is also evident in the great art of the world from ancient Pharaonic times through the Hellenistic period. It is continued in the works of the Renaissance artists - especially in the sculpture and paintings of Leonardo Da Vinci. The eternal symmetry can also be seen in the modern European architecture of Le Corbusier as well as in the Islamic architecture of Hassan Fathy. Beauty, therefore, does consist of basic elements that, for the most part, are constants. These elements are the language of communication in the plastic arts.

Lines are the framework of the artist’s creations - they may be more crucial than the actual material itself. Lines can create the viewer’s first impression, inciting joy, exaltation or awe as one gazes upon the confluence of lines in an ancient Egyptian temple or in a modern skyscraper. They can create a feeling of movement and vitality as in paintings of riders and horses. Lines, therefore, whether straight or curved or broken, are the imprint of the artist.

Light and shade, homogeneity or contrast of color give the viewer a sense of the artist’s aesthetic, emotional and intellectual interpretations during the creation of his art. Shade and color resemble the letters of words vibrating within the heart and brain. This may be the reason that Van Gogh’s paintings have attained such a peak of artistic acceptance - their
under the waves, into the deep. I have never forgotten that day - and never will - Jeddah became my beloved and the sea became my passion.

Before life would return me to Jeddah, however, it led me to Alexandria - the most beautiful city on the Mediterranean - the cradle of art and civilization - where I took my first steps on the long road of life. Again, my love of the sea, the shore, the waves, the sand, the breezes brought Alexandria into my heart. I went there to complete my studies and during my free time my feet pounded the clean stone pavement of its streets. At night as I walked the streets lined with beautiful lamp posts I was reminded of the soft light of the oil lamps in the alleys of my Makkah Al-Mokarrama neighbourhood. I learned to love the history in the facades of the old houses in Moharrem Bey - my first home in Alexandria - and as well as those in the neighborhoods of Abou Kir street, Ramleh Station and Ibrahim Mosque; and the history in the beautiful palaces, villas and mosques dispersed throughout the streets that ran to the sea. In this city with the clear blue sky and the afternoon breeze on the corniche, my heart was moved by love. As I walked, thinking, I daydreamed of the tender smile and large black eyes, moved by my buried feelings - in search of a journey of friendship and compassion that would offer peace to a heart and rest to a soul looking for stability.

My study of architecture was a real pleasure. My teacher was Dr. Abou Steit, who through his admiring voice and pleasant comments transmitted to me man’s understanding and development of architecture since the dawn of history. His words, his laughter and comments gave me a love for the history of architecture. It was the same with Dr. Khouly and Dr. Abu Gad, from whom I learned about design. It was with the influence of these teachers that I began my first steps in acquiring art works and appreciating beauty. For the first time I began to decorate the walls of my home - a small apartment -with paintings of the sea, the shore and people. During those early days the works of Egyptian artists were the embodiment of all my dreams. Living intimately within Alexandria’s enchanted atmosphere of the 1950s had the greatest effect in forming my artistic consciousness.

Jeddah and Preparing to Fulfill a Dream

In 1963 after completing my studies in Alexandria I returned to Jeddah and began to work in the City Planning Bureau under the supervision of the United Nations experts in urban planning. My job was to plan an aesthetic environment for the city and for its inhabitants. Although, I could never have imagined such a close relationship with this city, my years there were ones of true love between man and place, while striving to fulfill my dreams. This was the beginning of a venture that sought answers for many questions: Where do we start? What will be the appropriate style of art expression for the city of Jeddah and how does one apply it? Where does one place these works of art? How can we select among the many aesthetically beautiful works while at the same time respecting our Arabian rules and traditions?

Islamic Art and Civilization

There are unfortunately many prevalent misconceptions on art in Islam. The truth is that Islamic civilization yielded a human art, which started in the first Hijra century (3). It began with artisans developing an Islamic architecture by embellishing old structures with the

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(3) The immigration of the prophet Mohammed (Peace be upon him) from Makkah to Medinah during the seventh century AD.
My conversations with artists whether in Brussels, Paris, London, Rome, Cairo, Alexandria, Jakarta, Helsinki or Madrid returned time-after-time to the creation of beauty for the eye of the beholder. Beauty in music is dependent upon sound and melody and a harmonic coherence between the high and low tones of the musical scale. The artist’s talent is in his ability to blend the music’s tonal relationships with his feelings and desires. The successful melding of music and mood influence the reception of his art by the listeners. The story is told of the medieval musician El Farabi whose listeners laughed at the first tuning of the strings of his instruments, cried with the second tuning and then slept as he turned for the third time - at which point he gathered his instruments and calmly departed.

Perfection is an unattainable goal. After a long trip searching and travelling one needs to stop to take a breath before going on. Life is a continuous striving towards perfection - each of us has a personal struggle - a Safa and Marwa(2). As the spirit does not tire from its striving it also does not tire from searching for the secret of perfection. A thing of beauty is seen as perfection and the discussion of beauty has been going on for ages. Does one like a work of art because it is beautiful or is it beautiful because one likes it? Is the concept of beauty objective - the viewer is accepting of an agreed upon standard - or is it subjective - a personal concept, dependent upon the temperament and feelings of the viewer?

Beauty is a feeling that replenishes the spirit as well as an expression and an offering. Aesthetics is founded upon firm basic elements that sometimes intermingle and interact in a calculated way. In contrast, within beauty lies the equilibrium between lines and areas of color, light or darkness, between the scale and size and the surrounding spaces. Within beauty also lies the intrinsic essence with which the artist’s spirit illuminates his work of art. The lines may be straight and geometrical, or bent and rounded, the areas composed of triangles, squares or circles - with the whole spectrum of colors - of light and darkness in a harmonious interaction resembling night or day, dawn or dusk. The overall appearance can be smooth or rugged, delicate or crude. Use of mass and space, density and lightness, size and scale are the criteria demanded by aesthetics. But at the end - it is the artist who remains. It is his spirit, talent, knowledge and precision that balance all these variables and constants which form the basis of beauty. Art does not issue forth from a void. Dreams are rooted in reality and aesthetic experience has been innate to humans throughout the ages. Humanity is enriched as its experiences have increased the purity of this inherited sense of aesthetics.

The Inspiration for the Egyptian Collection

Long years have passed since the serene days of my childhood in Makkah, during which my sense of beauty was formed. Since then I have learned and discovered much from my travels to many countries of the world, but of all the cities I have visited, my first love has always remained with the city of Jeddah. My memory of the first visit when I was but five, is linked to the depth and vastness of the sea. I recall holding my father’s hand as I followed him through the streets to the old port of the city. There I stood, inhaling the cold, crisp air into my lungs - my eyes open to the vast, seemingly endless sea. The deep azure and green of the water with the clear sky above adorned with tufts of small white clouds brought to my young mind my grandmother’s stories of the female jinn that takes her lover with her.

(2) The rite of running seven times between the hills of Safa and Marwa during the Haj.
changed. Staying out after evening prayers - ordinarily forbidden - was now permitted, as I was allowed to join the gatherings of people listening to the Egyptian Quranic readers, or after iftar - the meal that breaks the day’s fast - just sitting in my father’s garden with friends and family until “Sohour” the last meal before dawn.

Another season of the year during which the daily pace of life was altered was the Hadj. Makkah Al-Mokarrama was overcrowded with pilgrims arriving from all over the world - bringing their many tongues and customs. With them came objects to trade - beautiful and costly works of art, wonderful crafts, fine textiles and precious stones. The memory of my first Hadj with my father and brothers is linked to a clear sky. I recall lying in front of a tent - the deep night-blue of the sky glittering with stars - as all around me the voices of the pilgrims rose to the sky, praising and glorifying God.

As a child in Makkah, I was expected to take up my father's occupation as a jeweller. My father brought a teacher from India to his shop and my brothers and I watched as he instructed us in the art of jewelry creation. In addition, from early childhood I lived among rare works of art brought back from my father’s travels to China, India, the islands of Indonesia, Iran and Egypt.

During those happy and carefree days of childhood I was learning without realizing that beautiful art is formed from a total giving - giving without expectations. Art may arise from a melody in the voice of a lover, it may be a composition played on the strings of a lover’s heart, or a painting colored by the fingers of an artist. I was learning that art is the product of a beautiful spirit and thus requires a conscious eye to grasp it and a ready spirit to love and cherish it. The early awakenings of my spirit allowed me to learn from the very art itself - be it fine paintings or exquisite jewelry - the aesthetic value of order and beauty. These experiences are what led to my later friendships with artists and to my esteem for their art.

**Aesthetic Standards**

*How to Select Beauty*

The everlasting question an artist asks is: How can I interpret my intimate feelings in an object with a distinctive form and content, that also expresses my distinctive personality in a unique style?
MY LIFE - MY COLLECTION
by Dr. Mohammed Said Farsi

My Early Life

Memories are as seeds that remain in fertile soil - treasures for future generations. My earliest memories are linked to the city of my birth - the holy city of Makkah Al-Mokarrama. To be born in Makkah, creates an everlasting bond with the Great Mosque, the Holy Kaaba and the Holy Spring of Zamzam. On the grounds of the Holy Mosque you will write your first letters on your slate under the watchful eyes of the Sheikh and you will quench your thirst at Zamzam spring. In Makkah Al-Mokarrama the daily symphony of life began simply with the dawn call to prayer, the rhythm of the day rising to its crescendo at noon with the voice of the muezzin floating over the city and then slowing as it flowed to the final movement with the evening prayer echoing over the mountain passes and valleys bringing a peace and calmness to all.

I recall simplicity as the characteristic of my life in Makkah Al-Mokarrama - attending Al Rahmania School and then returning to my home beside the mosque of Sayedna Hamza in Al Masfala quarter or to my father’s shop in the jewellers market in Sweiga, or playing a game of football with my friends in the Ba-jaber courtyard using rolled up socks for the ball, or competing with my friends in jumping over a camel’s howdaj¹ - all simple pleasures. An exciting outing for us was walking to a nearby garden at the Masfala pond - an activity that required getting permission from my father. Most modern technology had not yet arrived and we watched in wonder as the mechanical press at the Ba-harith mill ground sesame seeds into oil and the Kaaki plant, which provided electricity to our quarter, turned water into ice. But even these wonders ceased with the evening prayer, and quietness descended upon the city.

It was in Makkah Al-Mokarrama during those idyllic days that I also was taught the beauty of a high moral standard - from my father I learned that noble deeds, hospitality, aiding the poor and helpless are all part of this standard and are the true essence of manhood. From my mother I learned perseverance, patience, loyalty and the beauty of work as she rose early to prepare the warm water for morning ablutions and then spent the day in caring for her family and household.

I recall the most wonderful days of my early life as those during the holy month of Ramadan - the fasting month. Everything was different, the rhythm and order of life

¹ A special device of wooden sticks used for riding on camels back.
ment work in 1986 but did not stop his quest for knowledge. He received a Ph.D. in Architecture and Town Planning from the University of Alexandria Faculty of Architecture on the other subject of great importance to him - his revered and loved city of Jeddah - the city of his great work. In his thesis “The Planning of Arabian Cities Between Theory and Practice - An Applied Study on Jeddah” he presented the essence of his personal experience in the work, administration and implementation that transformed the city into the “Bride of the Red Sea”.

Abou Hani’s (Father of Hani) activities in the fields of art and culture also did not cease with his retirement. He wrote a series of studies and essays on the history of art and architecture that were published in Jeddah in the weekly magazine Ikraa, and in two newspapers “Al Madina Al Monawara” and Al Bilad. Some of these articles were later collected in a 1989 book published in Jeddah Kessat El Fan Fi Jeddah (The Story of Art in Jeddah). In 1991, his only son Hani produced a book on his father’s work as mayor of Jeddah that led to the installation of art works in the city’s public places. The book entitled Jeddah City of Art, was published in English by the London publisher Stacey International.

Dr. Said Farsi has also held numerous positions on various councils and committees:
- Member of the Haj Supreme Council.
- Member of Makkah Al Mokarrama Municipal Board.
- Member of the Committee for Drawing the boundaries between the Kindom of Saudi Arabia and the Hashemite Kingdom of Jordan.
- Head of the Commission for Housing Distribution in the City of Jeddah.
- Head of the Administrative Committee of Prince Fawaz Ben Abd El Aziz’s Project for Cooperative Housing.

Dr Farsi has been awarded medals and prizes from Argentina, China, Ecuador, Indonesia, Italy, Jordan, Korea, the Philippines and Sweden and has also received an honorary Ph. D. from Seoul University in Korea.

A Museum in A Book is about Egyptian artists. The art works in it have been carefully chosen by the art critic and historian Dr. Sobhy Sharouny from Mohammed Said Farsi’s art collection, for their historical and artistic value. This volume is the first in a series of cultural documentations intended for future publication.

Hamza Ibrahim Amer
Ar'rajjal in colloquial Saudi Arabic, means the honoured man, while in literary Arabic ar’rijal is the plural of man. To me, both meanings are embodied in Dr. Mohammed Said Farsi. He is a great man, a true brother and friend, Makkah al Mokarrama’s son, sharp and open minded. He loves beauty, the city of Jeddah and Alexandria. He is also ar’rigal the plural of man, in his diversifications as a jewelry artist, master architect, city planner, painter, poet and humanitarian.

We met in the summer of 1978, twenty years ago, and since then have never left each other without knowing that we would meet again. I must confess that throughout these years, I have not succeeded in knowing him thoroughly, for there still remains matters of which I am ignorant, but out of courtesy have not asked.

He was born in the south-western quarter of Makkah al Mokarrama known as Mesfala, on 7 January 1935. He completed his secondary studies in 1956 at a school in Makkah al Mokarrama that prepared students to study abroad. There were thirty-four graduates that year from all over the Kingdom who traveled to Egypt and other countries to study and then returned to take part in the modern renaissance of their country - the Kingdom of Saudi Arabia.

After having lived a number of years in Egypt, mingling with her people, Dr. Farsi received a Bachelors Degree in Architecture and Town Planning from Alexandria University Faculty of Engineering in 1963. Returning to the Kingdom of Saudi Arabia he worked as an architect in the Town Planning Bureau of the Western District for ten years, during which he was promoted until he became the Bureau’s director in 1972. At the same time he was appointed Head of Jeddah Municipality based on the excellence of his administrative and technical capabilities, especially his ability to take difficult decisions in critical situations.

Dr. Farsi’s successes led to his becoming the first Mayor of Jeddah in 1980. During those years he also earned a Masters Degree from Alexandria University in 1982 for his thesis on a subject cherished by himself as well as by Muslims worldwide - “Makkah Al Mokarrama”.


After having undergone two major heart operations, Dr. Farsi resigned from his govern-
attacked, or ignored by historians, represent this generation in this book. It was common to merely add a few of their names to the list of the following Generation and not so much as mention the others. Consequently, a great many of these artists have never been acknowledged. This selection, therefore, affirms the importance of the role played by the talented and bold Second Generation. Most of them taught drawing in schools, worked for the press, in publishing, or in theater and cinema. They were the students of the First Generation and were vilified by the mutinous Third Generation - the ones responsible for the introduction of modern European trends into Egyptian art.

This book which can be seen as a sort of museum, demonstrates, however, that not all the members of the Third Generation tended towards the modern European schools of surrealism and the absurd. Some, such as Sabry Ragheb, Mohammed Sabry, Gamal Kamel and Hassan Fouad followed the impressionist methods and the legacy of the First Generation. Their great talent and prolific works are the greatest proof of their value to the world of Egyptian art. Also among them were those who participated in this Generation's revolution during the 1940s against the styles of the two previous Generations. These revolutionaries were, however, armed with ample talent and the artists Hamed Nada and Abdel Hadi Al-Gazzar represent them in this selection.

Next came the middle generation - the Fourth Generation, who became part of the art movement in the middle of the twentieth century. They were born in the 1930s and the most talented among them worked as university art teachers and in the media. The Farsy collection possesses a good representation of the works of this middle generation, most of whom resided in Alexandria, as well as many works by the succeeding generations of Egyptian artists.

While the entire collection is magnificent - there are certain outstanding highlights such as the 12 unique paintings by Mahmoud Said; the over 100 paintings representing the various stages of the art of brothers Seif and Adham Wanly; 65 of the best and most well known works of Abdel Hadi Al-Gazzar; the 32 paintings by Hamed Nada considered to be among his most beautiful works and 24 treasures by Kamel Moustafa. The magnitude of works by these artists cannot be found in any museum - only in this rare assembly created by Mohammed Said Farsy.

This book is meant to be one of cultural and historical interest, which, I hope, will be of benefit to future generations.

Sobhy Sharouny
THE BOOK
by: Dr. Sobhy Sharouny

The greater the availability of information on a museum’s collection and its artists, the more appealing it becomes to the visitor and the greater effect it has upon our cultural life. This book assumes the same role, if not more important, of a museum in our cultural life. It was carried out within the framework of a unique set of suitable conditions which I hope will have a positive effect on the course of Egyptian culture, thus creating an equilibrium among the prevailing trends in the field of Fine Arts in the Arab world.

There are few collectors interested in acquiring the work of Egyptian artists. However, since 1983 following the death of the painter Ragheb Ayad (1892-1982) - the last of the First Generation group of masters, greater attention has been paid to the Egyptian Fine Arts of painting and sculpture.

Dr. Said Farsi, as the only collector of many of these Egyptian art figures, is also the only person who has taken interest in documenting this valuable collection. The collection is considered artistically and monetarily valuable. By the end of 1997, Dr. Farsi owned 628 works of art and no doubt, his collection will increase in the years to come.

This collection is of such importance because it consists of masterpieces of the finest Egyptian artists whose works are not seen in collections outside of the Cairo Museum of Modern Art. The selection in this book is the best of the collection in both the artistic and historical contexts since it illustrates the trend in painting and sculpture in Egypt during the twentieth century.

The collection has been gathered by a man of culture who over the years refined his sense of artistic discrimination. Inspired by a passion for works of distinctive beauty, this collection now stands as a testament to his cultural outlook and his esteem for the varying artistic trends such as realism, impressionism, expressionism and surrealism. He has brought together a body of work that can now be appreciated by other lovers of art around the world.

This selection verifies that the First Generation - those born before the beginning of the twentieth century - consisted of at least eleven artists, including two non-Egyptians - Jylul Balint of Hungary and Hedayet, of Turkish origin. Both are considered members of the “Egyptian School” of art as were certain non-French artists considered members of the “School of Paris”, based upon their residence in France. The earlier belief was that this “generation of pioneers” - the First Generation - consisted of only seven artists and certain modern critics have even tried to reduce their number to six. (1)

The Second Generation of artists are those born between the beginning of the twentieth century and the First World War (1914). Ten artists, who have been either persecuted and

(1) See the 1993 guidebook of the Modern Egyptian Art Museum.
Artists are classified according to their date of birth. Page numbers are from right to left for Arabic as well as English readers.

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Dr. Sobhy Sharouny
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Supervisory Editor
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Dr. Sobhy Sharouny

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Helmy Al Toury

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Nadra Morcos

Participants in
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and Sherwet Shafei

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Maureen Moynihan

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Dr. Sobhy Sharouny

A Museum In A Book

Selections From
Dr. Mohammed Said Farsi’s Art Collection

377 Colour Plates out of 648 Art Works
The Farsi Art Collection
“The Egyptian Works”