

POLITICAL AND SOCIAL OF THE PLASTIC ART AS AN APPROACH FOR DEVELOPING NATIONAL AFFILIATION WITHIN THE ARABIC SOCIETY

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ABSTRACT

The Present research comprises the research introduction, which sheds light on the important role of the plastic art, through its different artistic, aspects, at deep-rooting the value of national affiliation and political awareness of the whole members of the Egyptian society.

The research also addressed its hypotheses, importance, limitations, aims, methodology and procedures. The procedures tackled the analysis of group of painting representing examples of national attitudes of some international artists, like Jack Louis David, Eugin Delacroa, Francisco Goya and Papelo Picaco. It also analyzed some paintings of some Egyptian artists, like Abd-Alhadi All-Gazar, Mohammed Hamed Oues and Abd- Alrahman Al-Nashar.

The research revealed the social, national and political values included in in the above mentioned selected artworks to deep-rooting them in the whole members of the Egyptian society, as an approach for developing social, national affiliation. The research also includes the results, recommendations, Arabic, English summaries, summarized presentation of pictures, paintings, English and Arabic references.

INTRODUCTION

The fine art has always been since the dawn of history with its different fields plays an important role in broadcasting patriotic spirit and supporting social and political affiliation among all members of the community towards their home in addition to what the fine art broadcasts in terms of creative masterpieces of cultures that permeate the fields of politics, economics and sociology which is in turn constitute a revolution of thought among everyone in the community.

"The scientific role of art in primitive societies and prehistory gets clear in connection with witchcraft, education, religious rites and social rituals as all arts combine to resolve the tribe with fighting spirit for example, musical dancer formative literary show are held." (Mukhtar al-Attar, Fine Arts between pleasure and benefit.1994).

Since they were known, arts act practically and functionally like any material tool. As a carpenter manufactures a plow to claw the earth, the artist sculpts a mask to ward off evil spirits or hold a theatrical dance concert for seeding the sky.

The Ancient Egyptian Civilization suggests that the ancient artist embodied the battles of war to the leader kings of ancient Egypt such as King (Ahmose), who expelled the Hyksos, and re-unified Egypt and Nubia. (Ahmose), was considered the first king of the eighteenth dynasty inaugurating a new era called as the era of the modern country where he entered new systems to the Egyptian army that he excerpted the system of chariot pulled by a horse, as well as on one of the walls of the temple of Abu Simbel great (nineteenth Dynasty), the ancient artist depicts King (Ramses II) when returning from one of his disciplinary campaigns against the Nubians. It confirms that the Fine Art with its different fields

in terms of carving and photography, design and architecture etc... Until now it always seeks to embody tournaments and folk epics since the dawn of history as a kind of publishing political awareness presented in the leaders' tournaments against the enemies of the homeland and to take a positive attitude in defense for the independence of his people and the cause of freedom.

In every age, Fine Art embodies peoples' issues in the defense of the independence and freedom as it embodies brilliantly the warship clothes, armor, weapons and ammunition they employed.

In Islamic eras, the architect artist was characterized with construction of palaces and castles of war and whatever the reasons that led to the emergence of castles, they appeared at the beginning of the fourth century AH / tenth century. It was the distinctive appearance for most cities with regional differences in the forms of these castles, sometimes we find the castle standing in a proud view attracting consideration, as in the case in the Citadel of Aleppo and Cairo Citadel. In other times, they hardly appear among the city buildings as it is noted in the Damascus Citadel "(Schacht and Bosworth, the heritage of Islam, 1988)" The most important architecture phenomena in the Ayyubid era were those fortifications and what it included in terms of towers and doors that supplied Egypt walls and its castle.

The doors that established by Salah Eldin were of the type which is called refractor (Bashoura), it is one of the architectural innovations that increase immunity forts "(Abu Saleh El-Alfy, Islamic Art, no date).

The Muslim artist was brave in decorating weapons and armor using the abstract engineering and plant forms and keffiyeh and cursive writings. he added handles made of bronze inlaid with gold and silver and other handles of wood and ivory.

The role of the Fine Art remained raging along with various revolutions that accompanied popular exciting events so it formed the conscience of the Egyptian artist in the 1919 revolution and its subsequent revolutions in modern times. We recall in particular the 1952 revolution, which came and published another situation in the world of thought and literature.

"There are examples of new problems triggered by the revolution in our cultural new position. The most important and comprehensive is socialism and how to phrase it to suit the people who are characterized with features. They are the Egyptians.(Zaki Naguib Mahmoud, this age and its culture- 1987).

"The culture did not differ one day from keeping pace with events that experienced. the forefront of the revolution in July 1952, it also has been a pioneer in this area. if some of the events and memories may be exposed to forget or ignore for its smallness or it is (local) and therefore do not receive the appropriate size of the memorial, the July glorious Revolution was one of the magnificence and grandeur that it cannot be considered a regular occurrence, but an exception not in the history of Egypt but also in the history of the Arab region and the Middle East "(Catalog of Art and Revolution, and the Ministry of Culture) as well as the heroic attitudes of the Egyptian soldier in the 1973 war which the Egyptian artist embodied brilliantly. to affirm the vitality, progress and ability of the art to absorb all of the events embodying them with thanks to the creative artists and creators. Based on the above, research problem can be summarized in the following question:

The Research Problem

Q: Is it possible through a technical analysis of a selection of creations of Fine Art, which embodies national

positions globally and locally to develop the national belonging within the community?

Research Hypotheses

- Through the analysis of a selection of Fine Art, which embodies the social attitudes and popular revolts globally and locally, we can stand on the philosophical and intellectual influences.
- With analysis of selections from the works of Fine Art, which embody the national epics and revolutions peoples, we can stand on the technical and aesthetic phenomenon of it.
- Through art works that embody the social attitudes and libertarian revolutions, we can find out the embodiment of national positions and clarify the role of Fine Art in giving attention to the people's issues and docking them which enhances the chances of national belonging within the community.

The Importance of Research

The Importance of Research is for the Following Points

- Give a light on some of art work selections that addressed the embodiment of national profiles and the liberal revolutions of the peoples in the global and the local community.
- Contributes to highlight and clarify the role of Fine Art in docking the people's issues and embodies them as a way to express their political and social views in connection with all the issues in the society, past and present.
- Confirm the relation between the role of the artist in his society and his ability to broadcast the national spirit and nationalism among each individual within the community through the artistic creations he embodied to deal with the issues of society.

Research Objectives

The research aims to do the following points

- Sensitize members of the community with the important role of fine art in giving attention to their issues and that the Fine Art has never been apart from what matters to them and their defense.
- Illustrate the important role of Fine Art as an important weapon in defense for the important issues of the homeland.
- Raise the level of the national and social awareness to members of the community through what they see and feel in terms of aesthetic and artistic creations.

The Limits of the Research

The limits of this research are confined on the following:

- Analyzing selections of the global photography works that from the works that dealt with embodying social and national attitudes for (Jacques Louis David, Eugene Delacroix, Francisco Goya and Pablo Picasso).
- Analyzing selections of embodiment works to some contemporary and modern Egyptian artists modern such as (Abdel Hady Algazzar, Mohamed Hamed Aweys and Mohamed Sabry).
- Clarify the role of the fine art and its relationship to the national and social issues of community.

Research Methodology

The researcher follows the descriptive analytical method

The Procedural steps of the Research

The importance of Fine Art and its relationship to the political and national issues of community:

The Nature of Art

"In fact, we are talking generally about the arts, we may mean this pronunciation as the total human skills with their different fields, with evidence that we are talking about the useful arts, applied arts, fine arts, major art and minor art.... etc. In the books of specialists, we may find vague references to the art of time, the arts of place, the stereoscopic arts, the Avatar arts, ornamental arts, arts of simulation, and arts of fantasy.

(La Land) philosophical Lexicon suggests that it attributes two meanings to the word (art): a general meaning refers to the total operations that are commonly used to reach a particular result, and the meaning of aesthetically makes art the only producer of every beauty achieved in the work of OEUVRES carried out by the one who is existing, conscious or characterized by a sense "(Zakaria Ibrahim, the problem of art, no date).

(Jerome Stolentz) defines Art as "the brave conscious treatment in order to consummate the goal" (Mukhtar al-Attar, Fine Arts between pleasure and benefit -1994).

Amira Matur defines art as (a phenomenon that has an objective basis participating in appreciation society, in other words, the possibility of involving people in response to it should be available so as not to remain an individual act as if it was a dream. The standards that estimate the technical work are common social standards but not limited to single special mood. even if the artist did not mean to please the audience, he demands the audience to share him the sense of approval and satisfaction of what pleases him - but if the art confined on its owner, it will become just a personal hobby. "(Amira Helmy Matur, Introduction to aesthetics science and philosophy of Art, 1989).

The Social Role of Fine Art

Indeed, if we talked about art, it is not only individual's work done by the artist according to what his emotions and feelings dictates, but the art since the dawn of history, serves a social role therefore, the artistic output was called as a social Travail because the artist at that time was the owner of a profession and craft, the artist since the first civilizations, paves the nature to his tribe through what he makes in terms of different crafts such as building huts, manufacturing pots, forming the weapons, and the daily registration for each course of his life on the walls of temples and caves, making a statue of the goddess, the kings and nobles.... etc..

Therefore, the artist began his production with a craft that he is good at. If we go back to the Middle Ages, we shall find that the art has been a serious craft strived by the society and the artists met every occasion and spending on them by kings and presidents. "But in the eighteenth century, every artist was maker and an owner together, he made panels for structure, and painted portraits of princes and princesses, and designed decorations and inscriptions on the walls of national institutions, and carved statues which adorned the palaces of kings and princes... etc ". (Zakaria Ibrahim, the problem of art, A reference mentioned before).

In fact, the craft is the point of joining the art and the society so if we want the modern artist to return to the heart

of the social life, he must have a craft or a profession.

In fact, the Fine Art has a human great role because it let us know another kind of facts that are not understood by science. it made us know the poetic and dramatic facts of the life. it guided us to the depths of human deep experience. whatever was said of the criticism of art, I do not think that anyone denies its role in promoting human association. Russian senior (Leo Tolstoy) acknowledged this role, saying that "the art is based on the fact that when a person meets through the sense of hearing and seeing to express the feelings to another human, he will be able to experience the aesthetic emotion that made someone express it. This poetic contact which leads to spiritual connection, is the one only that creates humanity. (Tolstoy) suggests that the feature of real good art not pseudo art is represented in the ability of this art to infect others. the higher infection rate was, it was an evidence of good art presented in the ability of this art to infect others, and the higher rate of infection was, will be an evidence on the rise in the level of art "(Ahmed Mahmoud Hamdy, beyond the art, 1993."

Indeed, Tolstoy's former opinion explains that art played an important role in the unity of mankind and that the artist's duty is to raise the level of people's artistic feelings in order to be able to experience the feeling of high real art.

It is noteworthy that the Fine Art with its different fields plays an important role in serving the community because when the people attribute greatness to any civilization, they often rely on their judgment on the achievements of technical civilization because it is not often import as technology. Thriving Fine Art in a society determines the point which the community reached. It is not wonderful if historians and intellectuals returned to artistic works to know the communities they analyze. "The art in any era of Ages was not mere external ornament infusing society or a class of its classes. it was not also just a negative neutral witness on the era or on the stage of articulated fundamental shifts where they had just watched a negative neutral witness on the era or an articulated period of fundamental shifts in it. It was throughout the ages creatively organization leading to the superstructure of society in an accurate system of law which the human knew to understood the presence and programmed his life on its basis which include religions, values, morals, customs. It was often an effective element in achieving shifts in thought which governs the society ideologically, politically or socially "(Ezz al-Din Naguib, the social orientation of the contemporary Egyptian artist -1997).

The Fine Art has a close relationship with politely morality in society and upgrading its level at individuals. we are not embarrassed to say with "Brnschwk that (art is to present a great service to morality because it is the one which elicits us from self- centeredness families in order to achieve a form of emotional effective participation between us and the others by taste artistic feelings. Undoubtedly, the aesthetic education is the successful means that we can move from the partial limited ethics to total public morals through it "(Zakaria Ibrahim, the problem of art, abovementioned reference).

The artist is a member in an open society that has no walls penning it. In this view, he is as the hero or as the saint who carries upon himself to improve the community. As he gives us an idea, a new feelings and love for the ideal city (This city is not existed but it is spiritual gracious hospitality to all people as it arises on the basis of love not of blood, fear or hatred. we know it that love can not be between people despite their differences unless they all followed the same values and possessed them. art assists in this because it gives them the beauty and love so we should that the art in this sense creates a community more than being a product and reflection of it (Farouk Wahba, the phenomenon of alienation in contemporary art photography -2001).

Fine Arts is the cause of the noble behavior for many admirers, the greater were the value of the artwork, the

effects on the values of life and on the depth of emotions will vary. The Fine Art is does not affect our technical feelings only, but also has many effects on all properties without exception. One of the writers says "After we learned from the art, we now observe in nature, fields and crowds of people forms such as those whom the artist made us give attention to so we pay unlimited attention in watching it, selecting from it and reorder it in views imagined from our creativity. This effect is not limited on our senses but extends to our imagination, our sense and our imaginations. Great artworks as far as it greatness and glory are able to fine, tune and refine these capabilities, sharpen our imaginary ability, raising our feelings and refine our minds "(Ahmed Mahmoud Hamdy, beyond the art, abovementioned reference).

In addition to what was mentioned, (Thomas Monroe) adds that art includes various skills as well as cultural products which are transmitted by people and the artistic production is an attempt by the artist to express to others or convey a thing of his past experience and trends, present feelings and ideas to them but also he makes it sensible and stereoscopic in a manner that can be perceived. whatever the researchers' permanent difference about the definition of art and beauty was, they agree without exception that it is a spiritual human need, necessary for progress, the continuation of life and that people accidentally or in another way choose an aesthetical way and are divided between creators and gourmet to help the spiritual powers inside them. the man creates as the science, ethics, political and economic systems, cultural tools and technology do in order to recognize the world, aware of its potential and controls the environment "(Mukhtar al-Attar, Fine Arts between pleasure and benefit, abovementioned reference).

"As the task of Artistic Creativity depends on the partnership between the artist and his audience therefore, the creative process is subjected to social complete connections. the real public audience is the one characterized by his ability to accept the art and appreciation of the properties that most vital and sensitive which he co-authored in addition to enjoy it, and art achieves the emotional belonging or emotional harmony between individuals "(Mohsen Mohammed Attia, the artist and the audience - 2001).

Thus, the role of Fine Art is clear in joining with the society, refining it, reforming it and modification of its behavior to the finest emotionally as it is the first method in the embodiment of the pulse of the community, its defense and beautify the environment using all his aesthetic means. Along the days, we did not see the artist that abandoned from doing his duty on the society as since the dawn of history, he is the first in the advancement of the forearm by and it is a daunting mission the fine artist carry on himself without the slightest reference.

The Political Role of Fine Art

The political role of the Fine Art towards the community for his role is not different than the social role of the artist as he is the first advocator for the freedom of peoples because he took upon himself the cause of freedom advocating it on the level of the individuals and the groups because freedom is the primary motive in the artist's expression of emotions, feelings and the embodiment of all that are on his mind without fear or subordination, "In the past times, the artist was more integrated part in his society and his role was clear and prominent, for example, the artist is the one expressed ideals of the Renaissance and its ambitions. The image has been found before the printed word long. The image was able to address a wider circle of peoples.

The issue of artist's freedom increased in its unit in the twentieth century. This freedom has been seen a necessary condition to achieve the technical work. it has been linked with the political sense of democracy. in 1939 on the occasion of opening the new building for the of Modern Art Museum, the American late President (Roosevelt) said (you can only

develop only when people are free to express themselves, and to assume themselves to organize their energies and unleash their powers. the requirement for a democracy is the condition of the art presence. what we call political freedom leads to freedom in art. if the society is not free, it will comply with strict orders, "(Naim Attiya, modern art is a try to understand, no date).

In the eighteenth century, The beginnings of interest in individual freedom and human rights began to pay attention to the Charter of Human Rights, the spread of democracy, technological growth based dynamic basics, changing the relationship between the manufacturer and the employer, and between the public and the technical work. with all of this, it was easy to accept the words of the American philosopher, "Horace Calin" (freedom of feelings is linked to freedom of the artist, even if the freedom of the consumer was associated with free trade among producers. the art is as industry, science does not reach the degree of affluence and do not achieve public benefit except when it allowed variety of choices for its lovers, generous variations to consumers to choose what they see good. the plenty of choices, and the act of choice itself is an exercise of feelings taste are based on the freedom of the artist's creativity and critic's automatic preference. all of this freedom and spontaneity have become closed to the fact of beauty itself "(previous reference).

If we talked about politics in general, it is (a methodology people use to judge themselves by themselves in credence to the famous words of "Lincoln" about democracy "of the people, by the people and for the people."

The politics includes preventing control inside or outside, or it is the dialogue good methods that the people use to solve their problems in terms of the public relations with each other and with other individuals in other countries "(Mahmoud Bassiouni, Art to educate conscience - 1981).



Figure 1

In fact, the Fine Art with all its artists did not give up political participation, resisting the colonizer, defamation of injustice and aggression against each dictator in rule. many of the artists at the global or local level have pioneer positions in fighting against the injustice, the expression of the issue of his country, resisting dictators through their methods of expression that the Fine Art embodied in an universal language was more effective than using the word or the normal lexicon. When the Bolshevik Revolution sparked in Russia in 1917 and the communist regime in Russia invoked governance and make of Fine Art a tribune calling for the Communist doctrine through it, a large number of Russian artists migrated of their country in protest against the paving of art on behalf of the Communist, for example, the artists (Marc Chagall (1887), the artist (Naum Gabo) (1890-1977) and the artist (Wassily Kandinsky (1866- 1944).

The First Painting

The painting Name: Department of the brothers Horace

- Date of painting: 1784.
- Artist: Jacques-Louis David (1748).

Analysis of the Painting

(Jacques-Louis David) quoted the subject of this painting from one of the seventeenth century plays in Italy as this painting percept three young Roman warriors who are from (Huartios) families who gave themselves to fight to the death against a nearby town that was at war with Rome, despite their three sisters were married to men belonging to the hostile city.

David has been drawing three of these young people paying down their arms, swearing in front of their father while the sisters appeared crying in the right of the painting.

The artist followed projection and code method in this painting in the sense that when he portrays a myth, a story from history or ancient literature, he selects an attitude applies to the political situation in France at that time which is almost fully applicable. France was threatened by its outside enemies and in the dire need to the national unity in order to overthrow the feudal family relationships and families system including the monarchy for the nation triumph "(Sobhy Al-Sharouny, these artists and their wonderful paintings -1986).

Through the technical analysis of this painting, it is clear to us that the movement of arms, feet, objects turning to the left for the three warriors with the movement of their father's arms and feet is an inverted triangle with his a head being down and a base to the top, while the bodies movement of their three sisters is a rectangular area in the right of the painting, while the background acted in columns with half circular relationship (head and horizontal) with engineering divisions to the area of the land where the persons stand on which suggests the ability of the artist to divide the painting mathematically like a theatrical scene.

The painting combines the strengths represented in the movement of young people with their father and weaknesses of the crying three sisters. it is another value to be added to the importance of the painting, which was considered at that time the greatest painting in history because it represents the integrated model of artistic style.



Figure 2



Figure 3

The Second Painting

- The name of the painting: 2nd May and 3rd May, 1808.
- History of painting: 1814.
- Artist: Francisco Goya (1746).

Analysis of the Painting

In 1808, Napoleon sent his armies to Spain and set his brother on the throne. The king of Spain and most of the men of the aristocracy surrendered without resistance but the Spanish people rebelled against the invaders. Francisco Goya filmed this revolution in the process of the great (May and 3rd May). The first depicts the revolution in the city and the second depicts the French troops executing rebels. He has followed his emotional Romantic style in the imagery of these paintings. this style cares about the real events and expresses it in a tragic manner.

If we look at the engineering and mathematical construction of these two paintings, we shall find that the artist divided it geometrically into two rectangle spaces horizontally at the top and bottom despite the two induction focus are concentrated in the larger rectangle area at the bottom of the two paintings. The two paintings has a continuous movement in the trends of objects and their tendency while the background including structural engineering shapes represents a form of greatness and the weight in the background.



Figure 4

The Third Painting

- The name of the painting: Liberty leads the People.
- History of painting: 1830.
- Artist: Ferdinal Aoyejan Victor Delacroix (1798).

Analysis of the Painting

Delacroix depicted this famous painting which is printed above French banknotes to denote honestly on his leadership and his revolutionary thoughts. he has produced this painting, which tops now the Louvre Museum in the wake of the French Revolution in 1830 championing the right over injustice, freedom against repression, oppression, deprivation

and detention. He depicted France which carrying the French flag in the image of a woman having her top part with no clothes going forward rows while fires are behind and surrounded by a group of fighters with their weapons while the representatives of injustice and slavery die under their feet. To increase confirming struggle for freedom, he depicted a kid who is less than 14 years old gripping his rifle involved in fighting for freedom. This is a symbol meaning all the people with its categories of the elderly, children, men and women provided for this hope, which is a human right – freedom is the most important requirement in life.

"The style, which Delacroix used to make his portrait and other paintings in the visual kind in which he speaks to the broad masses that understand the meanings which he is trying to convey to them in his painting (Liberty Leads the peoples). humans use symbols to crystallize the idea of influential politically and socially and psychologically creativity" (Mahmoud Al-Bassiouni, educating the aesthetic feeling -1986).

This painting was showed in 1931 Salon and acquired by France at \$ 3, 000 francs. Delacroix depicted himself in this painting as a rebel student carrying a rifle, going forward rows, shooting on the barricade. The expressed freedom is seen as close to the National Association between the revolution and the romantic movement. It is conveyed through the right of the Political emotion to the rebelling Europe.

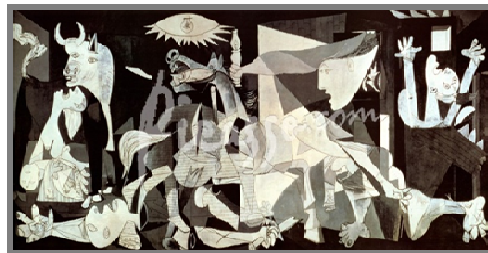


Figure 5

If we moved to the engineering construction of the painting, we shall find that the composition of the painting is subject to pyramid position as the woman's body and the French flag represent its top. The sides of the pyramid stretches along the little boy's head in the right side of the painting and the rebel student's head which is in the left side stretches to both sides of the painting. This painting is characterized with abundance of color and vitality in addition to the continuous movement of shapes made within the painting as well as the infinite extension which cloudy spaces show in the background of the painting.

The Fourth Painting

- The name of the painting: Guernica.
- History of painting: 1937.
- Artist: Pablo Picasso (1881-1973).

Analysis of the Painting

In January 1937, the Spanish government in exile commissioned to make a mural painting to its building in the International Exhibition, which was going to be opened in Paris in July of the same year. Picasso in a great puzzle and thought of the most appropriate way to perform this task until twenty-sixth of April, 1937 came when the German aircrafts

bombed the small village Guernica at the behest of Franco in a brutal manner. This small village is located in the Spanish Basque Country so the vision became clear for Picasso. it defined the way which he must select. The first sketch of Guernica in May 1937 after less than a week after the Germans brutal bombs hit the small village.

The previous studies that were carried out by the artist to make this painting consist of sixty-one sketches or designs and seven photographic images illustrate the progress and growth of this painting.

This painting presents nine forms. Each of them has a distinct role in a different clear way for other forms, four women, one child, the statue of a warrior, the revolution, the horse and the plot of the painting as "(Arnhem)" says controlled by women. the man who is half a man and half a statue is not more than being non-animated base as well as the bull is unmovable, prominent and not effective while the women scream, hurtle, run and fall down. It is worth mentioning that the village of Guernica during the attack was largely a village of women and children while most of the men were in the front line. However, women and children were always a symbol of full completeness of mankind for Picasso "(Shaker Abdul Hameed, the creative process in the art of photography, 1987). This painting suggests darkness through distributing the gray painting (mono). The things related to light, darkness and the shaped of bulbs have been chosen in the painting because of its direct symbolism. We find two lamps in this painting; one has been pushed forward strongly and in violence to the center of the light. It is a modest oil lamp rushed forward by women represented outside the window.

In its engineering construction, the painting relies on the top of the formative triangle which includes a warrior, a horse and the fugitive women. At the same time, it is also a pyramid of light. In a prominent position, we find the little lamp whose head was re-formatted in the form of brilliant white comet. it is not just a means to uncover the facts in the night, but also it guides on the top of the invisible column. It is high-strength, however, it refers to light latent power but the chaos of destruction has hid it. By comparing the light lamp with the strength of the oil lamp, the large lighting in the ceiling is dim. It is not induced or proceeded by any person. Its impact given by light is not clear as it is outside the light cone. It includes a cooler inefficient power and jar rays somewhat isolated in the darkness and shadows getting lighted as if they were torn papers.

The mono color in the painting gives the shorthand character and makes it closer to abstraction as the shapes have been reduced to expressive forms having explanatory qualities more than being anecdotal narrative forms.

Second: Technical Analysis for a Group of Egyptian Paintings



Figure 6

The Fifth painting

- The name of the painting: peace.

- History of painting: 1965.
- Artist: Abdel Hady Al-Gazzar (1925-1966).

Analysis of the Painting

In this painting, the artist mobilizes the Egyptian workforce from different provinces of the country surrounding around a courtyard centered by a large conch giving lazord shadow on the desert land. a crested bride embracing a bouquet of flowers is promoting within and behind her, there are two chaperones carrying wax and in the perspective rear of the painting, there is a platform where the leader, Gamal Abdel Nasser sits upon a green mattress with representatives of a friendly country, around them, there are a constellation of their fellow citizens. Behind all this, an architectural structure of power character stands above a desk full of stairs. On one of its doorstep, two heroes are standing as the bearers of the Olympic torch, one of them is white and the second is black. Two giant wings prescribe from both sides of the architectural block in the natural color of the feathers. In a realistic influential drawing, they flit over a cloudless sky, the Alexandria sea with its port, lighthouse, vessels and spacious beaches.

"In front of him where the painting is on the right and in the middle where all the people with all his professions, generations and environments, Al-Gazzar draw himself in front of the painting carrying a map of colors and brushes in his hand " (Mustafa Al-Razaz, Egyptian Artists, 2003).

Al-Gazzar wears a popular hat and leaves the Demon of Art planning some of the icons on the back of his white shirt. On the carrier, there is a painting having on it : the same planning of the peace painting, in front of him, a statue as the Egyptian writer and a space man close to him holding the globe. We consider the large building and the realistic wings that go out of it. a matrix of friendly countries flags appear on it. Observing the space man in his mechanical suit, we remember the car's engine in the front of the panel. The engineering construction of the painting is shown through dividing it into two parts rectangular horizontally.

The highest rectangle begins at a horizontal line limiting the wings from the bottom to the top of the painting. The down rectangle begins from the top of the leaders' heads in the summit of the Non-Aligned to the bottom of the painting. the painting includes an up movement represented in opening the two wings, a down movement in the group of popular musicians and the movement of the horse and the people from the left hand in the painting.

The Sixth Painting

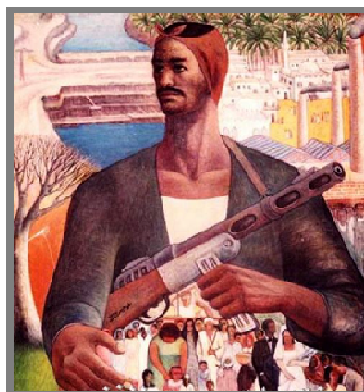


Figure 7

- The name of the painting: people's struggle.
- Date of painting: 1967.
- Artist: Mohamed Hamed Aweys (1919).

Analysis of the Painting

The 1967 defeat came as an earthquake struck every creative project for Mohamed Aweys including progressive renaissance project for his nation. he like everyone felt the gap between the logo and reality and stopped for a full year from the drawing that he felt the useless of the art but he finally convinced himself that his will which the people despoiled to be restored in order to be able to defend himself and his gains. thus he re-bring an intensive symbol acquiring an apostolic missionary tinge having a great meaning and construction. it reflected on the same free citizen with defeat abasement as balm moisturizing his feelings and restores the confidence, trust and hope in the victory. the painting of the people's struggle was to be the peasant legendary symbol of the whole people that protects his individual with his gun to make students go to schools, couple get married, children play, lovers talk to each other quietly, smoke billows factories, mosques call the azan is escalated from minarets, bridges and crowns of palm trees get high and fields are grown. It's an integrated system of life like a souvenir photo of the homeland.



Figure 8

The engineering construction of the painting is based on the pyramid position whose top is represented in the farmer's head and its base is their people. a type of movement is reflected in the situation of persons whom the farmer embraces between his hands. They represent different categories of people who are hopeful in the victory over the enemies and defend for the dignity of the nation.

The Seventh Painting

- The name of the painting: transit.
- Date of the painting: 1974.
- Artist: Mohamed Hamed Aweys, (1919).

Analysis of the Painting

That is the artist's vision about the Egyptian army transiting the line Bar-Lev in 1973, taken in the same silence

saga in his portrait earlier. Through this lofty depiction in the form of a soldier carrying a fork and scythe. Instead of harvesting by the farmer, he went reaping enemy's fortifications which seemed cubic cork and destroying them. Over his steel chest, there is a semi-circular clock. Its hands indicate points to two and five minutes the moment of the beginning the battle.

We see the sky in a red color in the soldier's background in the form of a spiral motorcycle worthy of this fateful event in the history of the nation although the Aweys' symbolic paintings exceed the limits of the event timeframe towards a comprehensive dimensions in human destiny.

The engineering construction for this painting consists of a semi-tetra, its top rib extends from the warrior's hand passing through the helmet to the wrist of his right hand, which carries the sickle. The second rib extends in the same extension of a hand or a handle of the machete then the third side which is the sword of the machete. The fourth rib extends from the end of the machete sickle into the warrior's at the top of the painting.



Figure 9

It is worth mentioning that this quasi-quartet form includes a focus event in the painting because it includes most of the elements of this painting in addition to the red color – black tinged in the background which lends the vitality to the painting agrees with soldier's enthusiasm and warrior's spirit to achieve victory over the enemies.

The Eighth Painting

- The name of the painting: Battle of Port Said.
- Date of the painting: 1957.
- Artist: Mohammed Sabry (1917).

Analysis of the Painting

The artist Mohamed Sabry depicts the epic of Port Said people during the tripartite aggression against Egypt in 1956 in this painting, explaining the position of Port Said people in defense of their valiant city against the tripartite aggression as a kind of national devotion which is the character of the Egyptian citizen. The mediator to this painting sees how horrendously the battle raging between all classes of people in Port Said city and the men of the enemy. The painting is characterized by the permanent movement shown in the fighters hurtle and bodies of enemies falling. orange colors emitted from the raging fires of battle confer to be shown in the buildings in the background, which confirms the power of the event. this painting shows the artist's influence with the French artist's work (Eugene Delacroix) in his portrait (liberty Leads the peoples) which was described above.

The engineering construction for this painting divides it to the percentage: one-third to two-thirds horizontally from top to bottom as the construction of the painting depends on the pyramid position which its top represents the highest construction in the background centered in the middle of the painting. The two costal of the pyramid extends to both sides of the painting at the bottom. its base is this horizontal line representing the base of the painting.

CONCLUSIONS

The Research found out the Following Conclusion

- Fine Art did not relinquish one day for his role in community service both at the political, economic and social level.
- The fine artist always and forever confirms its nationality for his proud situations through what he embodied in terms of heroic situations and victories in creative work experienced by different cultures in the past and the present.
- Fine Art with its different fields is considered a social civilized weapon to defend the homeland not less than the most lethal dangerous weapons in their influence.
- That when the language of artistic expression is used for the defense of national issues, they are more eloquent in showing cases of the homeland and defend their freedom as it is related to the language of psyche as the language of art is universal in high technical infection speed among peoples which would contribute to the develop the issue of the national belonging among individuals.

The Recommendations of the Research

The research recommends the following

- To emphasize the need to exploit the language of Fine Art to show the cases of the nation in international and global affairs.
- Dilation of technical studies related to the analysis of artworks that develop national affiliation for the members of the community.
- Make competitions in all fields of Fine Arts to develop the Arab nationalism, patriotism and defense among all members of society.
- The artistic awareness is a life necessity which the artist must take upon himself to publish among all members of society.
- The necessity to develop the artistic feeling of each individual within the community because the development of artistic emotions contributes to enjoy the artistic values within each artwork whether it addresses aesthetic, political or economic problem. etc. and thus it works to develop the national belonging within the community.

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