

National Day

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Egyptian Art Then And Now

Enriching Man's Life And Making Him Happy

by Rateb Siddik

The Ambassador's Message

Brother and Staters.

Egyptian revolution which took place on the 23rd of July, 1952. for an era of tyranny and occupation and revived the sovereignty of the Egyptian people which they were deprived from for centuries.

This anniversary synchronises with the end of the Gulf war, a crisis which threatened the Arab and Islamic solidarity. Egypt adopted a firm stand towards the latest Gulf crists extracted from the principles of its foreign policy which does not rely on slogans, which called for a peaceful settlement of the dispute and its resolution within an inter-Arab framework

diplomatic relations between Egypt and Bangladesh, the bilateral ties are characterized by good abundant

understanding and cooperation. As usual, Egypt was one of the cyclones and floods. This was democracy. demonstrated by the condolences followed by immediate arrival of world nations. three Egyptian cargo aircrafts carrying relief goods to the affected a vital role unitedly within the

people's of Bangladesh. On the other hand, the mutual collaboration between both countries in different arenas and on the framework on international and specifized agencies became one of the most important features of the relation between Egypt and Bangladesh. This has been witnessed this year, when Egypt, used her status as chairman of the 19th Ministerial Conference

of the Organisation of Islamic

Bismillai ir Rahmanir Rahim Conference, to forward a request to the Secretary Ceneral of the OfC on May 9. The request asked to distribute a message to the Foreign Ministers of the Islamic 39th anniversary of the countries to provide urgent assistance to this people of Bangladesh in order to face the This revolution marked the end natural catastrophes and cyclones. Egypt has also asked to llocate an immediate help for the Islamic solidarity fund for emergency assistance to alleviate the sufferings of the people of

a practical demonstration to the Egyptian awareness of her role on the Islamic world which its based upon her deep belief in the message of

In a practical demonstration to the vitality of the Egy ptian role on the Arab scene, this year has witnessed the return of the Arab League back to its base in Cairo, Since the establishment of in addition to the election of the Egyptian Ex-foreign Minister as Secretary General of the Arab League by unanimous decision of the member countries.

The Egyptian awareness of the Third world problems became the leading nations which proved her main motive behind the Egyptian solidarity to Bangladeshi people efforts in the field of economic and government, during the and social development as well as lastest natural calamities of the issues of human rights and

Egypt's adherence to the messages sent by HE Mohammad philosophy of the nori-aligned Hosny Mubarak, President of the movement and as one of the Anab Republic of Egypt to H E founders of this movement has Justice Shahabuddin Ahmed, always been one of the muin basis Acting President of the People's and essential corner stones of her Republic of Bangladesh. It was foreign policy towards the Third

Egypt and Bangladesh played framework of the non-aligned movement which demonstrated the understanding persisting between both countries.

> Bangladesh Zindabad Egypt Zindabad Long live Egypt-Hangla

Mohamad Mastafa Badr Ambassador of the Arab Republic of Egypt to Bangladesh.

Heartiest felicitation on

the National Day of the Arab Republic of

Egypt

The Egyptian artist embo with their statues and murals. He invested with value all he invented what - his shelter, his clothing, his adornments and his tools. Magnanimity, pride serenity reverence, fastidiousness, delicacy, restrained power these were some of the values projected by the civilization of an-

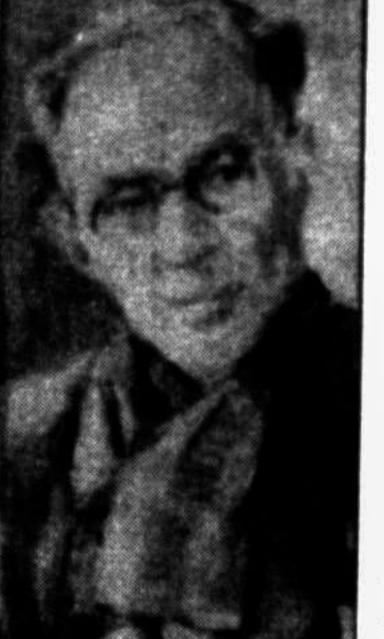
cient Egypt in its plastic art. Egypt moved from Hellenistic paganism to monotheistic Christianity with ease; and in the Coptic era, the variations of the human psyche as discovered in spiritual seclusion were crystallised in marvellous paintings and weavings. In Muslim Egypt, the plastic artist transformed the spirit of the Glorious Koran into magnificent combinations in wood, glass, pottery, metal. brick and stone.

The function of art was then and still is to make man happy and to enrich his life. Whether to create or simply to appreciate it, art is a way of achieving human identity.

Selim I invaded Egypt in 1517 AD and Egypt was ruled for centuries by the Ottoman Turks, who drew most of its artists, and craftsmen to Turkey. The living pulse of Egyptian creativity abated. Values degenerated but did not quite die. Through his simple perception of values, the popular artisan saved them in his consciousness, where they waited to be reborn.

At the beginning of the present century a revival took place in literature, music and plastic art. There were Taha Hussein, Tawfiq El Hakim, El Akkad and Ahmad Shawky in letters, Sayed Darwish in music, Mukhtar in sculpture. Mahmoud Said, Sabri, Nagi, Youssef Kamel and Ragheb Ayyad in painting.

Mahmoud Mukhtar, Egypt's foremost sculptor in modern times, was the first Egyptian to call attention to the greatness of sculpture in the ancient Egyptian tradition. Though he studied in France and was impressed by the European tradition of sculpture, his mind and soul remained Egyptian and art stemmed from the ancient



Ayyad : Revival.

Egyptian heritage.

Painters were familiar with European culture in general and with the special artistic trends that had recently been fashionable in Europe and America. Many of them, Sabri Youssel Kamel, Mohammed Nagi were powerfully influenced, for example by the Impressionists. Such pioneers contributed to reviving the arts especially when the school of Fine Arts was established in Cairo. Most of them taught in

Egypt sent many scholars to study the art of painting in England and most them came back with some notions of the tradition of the water-color English school. Three of them Shafik Zaher, Habib Gorgi and Mahmoud Abdel Hadi taught painting and drawing in the Teachers High School to students in diverse disciplines to enable them to become Teachers of painting and drawing in the general education schools and watercolor painting dominated, especially the

thirties. Prominent among this school's artists were Hidayit and Shafik Rizk, for example, under whom a select of teachers were trained in the art of painting, as an adjoint to other specialisations.

With these men and other young artists Youssef Affifi established the New Oriental Artists Group rebelling against the static academism which was the basis of education in the School of Fine Arts in Cairo and in other schools, its members were diverse branches of a style tree, nourished by the contemporary European theory combined with poetical Oriental-Egyptian mysticism.

A younger generation. established the Contemporary Art Group led by Hussein Amin. Prominent among its members were Hamid Nada, Samir Rafi, El Gazzar, Abrahim Massoud, and Youssel Sida The Art and Liberty Group. established contemporaneously with this one included an elite of plastic artists and writers. Egyptians and foreigners, from Catro and Alexandria. Most members of the two groups joined them in the name of free art a opposed to the

academicism of Arts schools. The exhibitions it held in 1941. 42. 43. 44 and 1949. real festivals attended by thousands of visitors were a far cry from the shows of today.

Surrealism was at its peak of popularity then and each exhibition was full of surprises. Authors and poets contributed to the exhibitions, writing poems on anything available, on the canvases on the sculptures, on the doors, even on the floor. The leaders of the movement were the artists and writers themselves, while the sponsors walked behind.

Hamid Said lived in seclusion. Free of any mundane encumbrance, in a house designed for him by architect Hassan Fathi.

In 1945 a group of young artists teaching painting gathered round him. They were able to attain half of the week from the Ministry of Education to study and work in Marg village under supervision of Hamid Said. Eminent among the members of this group were Ilwani. Himaide, Hanafi,

Rashwan and Khamis Shihata, all painters, the sculptors Anwar Abdel Moulla and Hafez Fahmi. Together they constituted a school called Art and Nature. Its credo was that a profound, but objective vision of nature could lead to understanding of the laws governing its structure and thus to personal development as well as to awareness of aesthetic values in every minute part of nature. Each part being understood as a whole in itself and all parts being seen as in unison with the whole. This school clearly had a beneficial effect not only on its members themselves but also on their schools and students and on

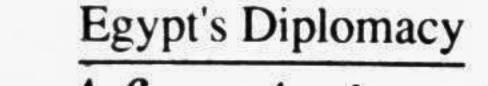
President Hosni Mubarak : Firm leadership.

art in general. In 1960, the Ministry of Culture set up a program to subsidize artists and men of

letters. Its purpose was to separate the artist from any other responsibility but his artistic creativity. Each was paid a suitable monthly salary which relieved him of the necessity of turning to any other way of making a living. The project began, with the selection of five artists: the painters Ramsis Yonaan, Rateb Siddik and Tabia Halim, the sculptors. Adam Hunein and Mohyiddin Taher. The project went on in utter seriousness of purpose and with superb results in production, for six years and grew to include dozens of artists and men of letters. The production of plastic artists was crowned with a magnificent exhibition held in the big hall of the Arab Socialist Union in February 1968, generally considered the best ever held

in Egypt up to that time. The whole project had been created by Dr Tharwat Okkasha, Minister of Culture then, and by Hamid Said, its designer and supervisor.

Production deteriorated when the people responsible for it changed. The artists were now restricted and support for them became devoid of real meaning. Hamid Said, however, was thinking of another project, the creation of art life in which artists would be truly free without any outside intervention. As a base was selected the Manastirli palace which stands in the most beautiful spot in Cairo, on the southern tip of El Rouda Island the Nile. This center housed young artists intent on understanding the ancient (See facing page)



Reviving Afro-Asian Solidarity

By Seifullah Noseir

alone without the others.

tlement of the Cambodean

problem. Egypt emphasized

the importance of working honestly for the implementa-

tion of UN resolutions on

Cambodea and the creation of a

the Cambodean people to

realise their aspirations and

resistance movement and looks to the day during which

peace will prevail in West Asia

and the people of Afghanistan will be enabled to exercise

their right of self-determina-

tion without any pressures by

big powers. Egypt hopes that

constant efforts rendered in

this regard will succeed in

bringing a settlement to the

Afghan question guaranteeing

the rights of this moslem

brotherly people in peace, freedom and stability.

that continuous efforts to find

urgently, a just and peaceful

solution to these problems

could contribute in lessening

Egyptian diplomacy believes

Egypt also supports Afghan

desire for unity.

F Egypt is an African country, she is also an Asian one, because she enjoys this geographical uniqueness among all countries of the world since the Egyptian land of Sinai falls within the Asian continent. Therefore, the importance given by Egyptian diplomacy to Asian affairs represents a vital and major dimension in Egypt's foreign policy.

Egyptian diplomacy calls for the revival of the spirit of Afro-Asian solidarity and the spirit of Bandung due to the 32nd anniversary of the Bandung Conference. That Conference was the embodiment of the victory of the will for solidarity and common work among the newly independent countries in Africa and Asia, their struggle against colonial powers, and the realization of full independence to oppressed peo-

Egypt believes that Afro-Asian cooperation is the proper formula capable of confronting problems and challenges facing the countries of Africa and Asia. It will also enable them to achieve economic development, serve the cause of peace and security in the world and foil the attempts of interference and hegemony by foreign powers.

Egypt supports the cause of peace in Asia, because her adherence to peace is a universal one. She believes that for peace to prevail, it should not be achieved in one area

world tensions and consolidat-Otherwise, it will be a fragile ing the quest for peace. This is peace and liable to fail at any because to avoid resorting to moment. Peace in the Middle force in international relations, East or Africa could not be which is becoming a dangerous complete without peace in trend at present and threatens South East Asia or Western the future of many nations, peace could not be achieved Egyptian diplomacy is conexcept by adopting the real cerned about the state in the meaning of peace based on South East & Indo China justice, respect of the regions. Egypt supports the insovereignty of states and ternational efforts adopted for adherence to the principles of a peaceful and permanent setinternational law.

Demonstrating that, Egypt always backed Bangladesh since the establishment of relations between both countries, which reflected on the suitable atmosphere to enable fraternal ties and understanding between both nations. Such distinctive ties became one of the most important features of both Egypt & Bangladesh foreign policy. That also reflected to lead to a continuous coordination and cooperation between both countries in the different international organizations and specialized agen-

Finally, it should be emphasized that Egyptian foreign policy commits itself to extending the circle of political, economic and cultural dialogue with Asian state, to gain a deeper understanding of their civilizations through the organization of bilateral symposium with several Asian countries.

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