

The Philosophic vision for the heritage culture and its Impact on the artistic experiment for the artists Awad Elshimy and Saleh Abdelmoaty

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Abstract:

There is no doubt that the visual artist is the reflection of his community and the surrounded environment. The innovation process is basically stemming from the visual storage that combined from the environmental visual elements which interested by it from his childhood. In this study the researcher introducing experiments for two famous Egyptian artists, they have a great output full of the Egyptian elements and signs. They are Awad Elshimy and Saleh Abdelmoaty.

Awad Elshimy is one of the most important artists in Egypt and middle east, he is born in one of the most ancient areas in Cairo which is teeming be Islamic architecture and famous for Mamluks style like Zoila Door and minaret of Moaed Mosque, Elshimy says "I was Always thinking of the ancient people who lived in the past in those houses and walked in those streets.."

In this research we will explore how Elshimy insurgence of reality in his work and went back to the past for the Mamluks era and used all the elements and signs, composed it in an interesting visual formula, in each volume the artist takes you in a journey throw Time Machine for the Islamic eras.

Key words:

Graphic, Culture heritage, philosophic vision, printmaking.

Slaves Vol. which produced at 1977 Elshimy was a fresh graduated from the faculty of fine arts, and he done it by etching techniques, his artistic vision appeared for the first time which inspired from the Islamic era style, in this volume the artist concentrated on the textile and the geometric abstract style.

In his second collection of Slaves the researcher found that the artist got the topic from a new vision and visual treatment more maturity, and more dynamic from the past edition.

On Slaves second edition the artist produced new circled designs full of power and energy, the women body and her movement was the base of his compositions surrounded by the Islamic style decorations mated with geometric shapes and we can observe that the artist hid the women faces may be to let the viewer think about it.

On anther art collection which called The Mamluk fighter revival the researcher found that Awad Elshimy had glory the ancient Arabian Knight on one of the strongest Era in the Islamic history which recorded the strongest wars and victories.

The Mamluky fighter revival work edition was colored etching printed on paper we can find that the artist concentrated on the knight's clothes, kits weapons, and Islamic decorations and he still work with geometric shapes in work space.

“Eastern Windows” is a Collection which contained from twenty-eight printed work at 1996, this collection is a completed state for the visual philosophic vision for Awad Elshimy that’s based on his nationality Islamic cultural heritage but this time was from new perspective view Elshimy draw the ancient Islamic style walls surrounded with half-tones and dark tones and he depended on it to have a high contrast between light and dark.

“The turbans” is a colored drawing collection Awad Elshimy concentrated on east men head covers and its styles as a basic component in his art work.

The researcher showed in this paper Sharzad collection and discussed the new technology that Awad Elshimy used in Sharzad Collection, the researcher in this part wrote about the visual treatment for the art work and how the artist used the digital technology to produce Sharzad collection, from another point of view the Researcher showed the history of Sharzad story as apart of Islamic heritage and how was the artist interested on it and was as inspiration source to Elshimy.

On the final of the last part the researcher proved how was Awad Elshimy inspired with Islamic history and it was apart of his mentality and his spirit to play the basic role in composing his artistic vision.

The researcher also studied Saleh Abdelmoaty biography and showed his background and its impact on his artistic philosophy.

Saleh was born in Luxor the city full of power, spire, art and history, there is no doubt that this place had the enough power to move the artist forward to have a great artwork, the same was with Saleh Abdelmoaty since he was child, he looking for art in ancient Egyptian temples like Luxor temple and Islamic mosques and tombs, he was living next those areas.

Saleh Abdelmoaty saturated visually by the ancient art, also he was grandson for Abu Elhagag, he was a Sufi Sheikh at 12 century, The researcher explored in the study how was Abdelmoaty inspired from Sufi traditions and ceremonies like Mouled and Zakir, and how was those culture traditions reflected on his personality and his artistic vision.

As Abdelmoaty saw all of the ancient Egyptian walls in temples and tombs it was full of signs and hieroglyphs scripts, Saleh Abdelmoaty chose to be the Symbols and Signs the most important visual units in his artworks.

“Egyptian story” collection the researcher found that Abdelmoaty made a visual mixing between geometric shapes and organic shapes, also he putted ancient Egyptian signs and this is approving that the artist was fully impacted with his culture heritage for the city he was born on it.

The same we can found in “Ikhnaton” artwork Abdelmoaty concentrated on the doctrine of monotheism; also we can see the ancient Egyptian architecture in the same piece.

On “Composition 1” drawing with ink pen the researcher found that Abdelmoaty was impacted with Egyptian folklore, by using some objects such like sweet doll and sweet knight as a visual unites.

The researcher also described and analyzed art work called “Composition2” explored that Saleh Abdelmoaty used some symbols such like the circle shape as sun, Scarab for good thing from God as proved about the ancient Egyptian and the circled lines for infinity.

Through all of the above the researcher proved the assumptions about Saleh Abdelmoaty, he influenced by his surrounded environment and culture and used many of the ancient Egyptian signs also folklore and Islamic heritage as visual units in his graphic artworks.

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