

Inspiration from Wissa Wassef's tapestry pendants in painting art Research and applied experience.

Associ. Prof. Dr. Fayrouz Samir Abdel Baky

Associate Professor -Painting Department -Faculty of Fine Arts - Helwan University

Fayrouz_samir@f-arts.helwan.edu.eg

Abstract:

Based on the idea of influence and mutual influence in the visual arts, the research deals with some samples of the textiles of the Wissa Wassef Center, which express the Egyptian environment in sharp flattening of the elements. The applied aspect deals with the idea of merging and mixing the flat and the stereoscopic to achieve a single organic unit. These textiles were employed as flat backgrounds for the anthropomorphic human element that merged with it in a state of oneness and transferred with it to a parallel world that mixes the contradictory elements in one unit. The experiment was carried out on 12 panels using oil paint on wooden boards. The researcher used the technique of scraping, deleting, and adding with a knife to the palette, which increased the sense of texture and created confusion between being woven or drawn on a real Wassef textile. The researcher tried to preserve the composition, elements, and colors of the original texture while reducing some of the details that might harm the final design of the painting. The paintings were divided into three groups (pendants - on the edge - coexist). The paintings dealt with the theme of the contemporary woman who is tired and burdened search for moments of calm and tranquility and giving herself the opportunity to contemplate beauty to catch her breath and regain with the virgin nature and her simple creatures. The poses of women in composition, was inspired by ancient Egyptian art and the tree of life.

Keywords:

Painting, tapestry, flat, stereophonic, woman

Introduction:

Painting is considered one of the most important visual arts in history. It developed throughout ages and across all cultures and societies. In fact, Painting was the way to imitate what man feels and experiences. So, since dawn of time, Man started to copy and to imitate his life on cave walls to tell his daily life routines. Later, painting developed to be the critical eye of social and cultural surroundings. It emerged to target political and social criticism according to historical events and aiding some social issues. Thus, painting is considered one of the visual arts that is affected by humanitarian arts, sciences, and philosophies. It is also said to be superabundant with freedom of choice regarding subjects, tools, and materials.

As per the ideas of influential visual arts and exchanging idea, this research is to shed lights on traditional Egyptian textile designs. Such designs emphasize the importance of textile arts since ancient Egyptian eras. The ancient Egyptian weaver was known for his professionalism in employing cheerful colors and materials that are adopted from the Egyptian environment. Therefore, many samples of such textiles are found in tombs to instill in minds the importance of such manufacturing. In addition, textile arts had been developing throughout the Coptic era,

and it was modified and adjusted to include some plant designs symbols, and animal and birds prints.

Wassef's Contributions:

Such celebration with ancient Egyptian textiles is profoundly contributed to Wissa Wassef (1911-1974) efforts. According to the biography of such a tremendous artist, he was born to a family that heavenly appreciates arts. Wassef graduated from Paris Art Academy in 1935, and so he intended to exert all efforts to preserve the Egyptian identity in the field of arts. He insisted on founding an intellectual organization to give the Egyptian textiles the cultural and traditional aura of Egypt specifically. Such intention sprang originally from the idea of getting Man and the environmental surroundings in rural areas in harmony and unison to be reflected on the art of textiles.

Nature, Human Innovation, and Social Development in Fusion:

Wassef was really concerned with the new artistic forms that used to deform the general gusts. He exerted all efforts to revive the ancient artistic heritage to defeat the new gusts that he used to describe them as corrupt and deformed. Thus, Wassef believed that by reviving the ancient artistic heritage this will enable new artists to emancipate their innovation, and to express their feelings and emotions. Following Wassef's artistic ideas, Habib Georgy (1893-1965) was totally taking his side and aiding his reviving views. Georgy sided with the theory of improvising that paves the way to enhance the capabilities of innovation for adults and children alike. This will aid the independence of their innovation without being dictated by other adults, which crystalizes the credibility of their artistic works.

Haraneyya Experience and Wissa Wassef Arts Center:

In 1942, Wissa Wassef established an art school in one of the charitable organizations to teach children the arts of textile. He chose the village of El Haraneyya to be the center of such revival that would aim at re-establishment of the traditional and innovative community. In fact, such center was the inspiration for artist to fuse traditions, real life experiences and imagination in one mold to express their talents. Wassef's center depended on an exquisite fusion of ancient Egyptian, Coptic and Islamic architecture; thus, this attained a strong bond between man and his environment.

Preserving Child's Innovation:

Wassef's experience rested on the pillars of enhancing and widening the broads of the child's artistic senses. Therefore, he managed to track the children to express their senses and feelings without resorting to copying or imitating other artistic forms and pieces. So, by posing the child in front of the threads and the weaver, they start to concentrate and express his innovation to the most minor details. Such details mirror the innovation that lies inside the child's creativity.

After Wassef's death, his wife, Sofy Habib Georgy, worked hard with their daughters: Susan and Juana to keep going in their father's experience. They also succeeded in adding other handmade works that innervate the artistic sense in the artist's soul. Many of El Haraneyya works were awarded with international prizes as in an exhibition in Swiss, and El Aghakhan Award that went to appreciate all Wassef's efforts in art fields.

Practical Objectives of the Research:

By comparing between the works of Wissa Wassef and other ancient works found on walls of the tombs, the practical objectives of the research become crystal clear. There are copious and various similarities that prove that Wassef's aim and concern were to revive some traditional and ancient artistic forms and mingle them with modern ones. In addition, the material and the approach are similar. Regarding the topics, Wassef's work reveals the challenges by which the Egyptian woman is passing. Wassef used symbolism and allegory in his works to let the spectator analyze the idea by searching for freedom and tranquility. One can also notice how the formation of women is established amid the portrayal of natural existence of trees and grass. This highly symbolizes the spirit of Isis that possesses the soul of the Egyptian woman.

Results Analysis:

The practical objectives resulted in some findings as follows:

- The natural and instinctive production of the Egyptian artist is very close to the features Coptic and ancient Egyptian art
- Elimination of external effects leads to discovering the depth of the original talent
- The art of painting can embrace all types of arts and it can generate other art works that have a special taste and gust
- Fusing concrete and abstract forms result in surrealism and imagination
- Natural adoptions expresses the unique touch of the artist
- Employing symbolism illuminated the effect of the Egyptian identity in many works

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