

The aesthetic dimensions of European surrealism philosophy and content and its role in the Egyptian surrealism painting drama

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There is always a close relationship between the past and the present, between reality and imagination, and between different cultures of the Egyptian plastic movements and Western plastic movements. Where its forms and visions were derived from the mysterious impulses of the realms of the subconscious mind to result in relationships of elements among themselves that have no basis in the world of reality. Hanin), who in turn issued a statement about the emergence of the Egyptian surrealist movement in Cairo in 1938 AD, a difference of only fourteen years from the Paris statement, meaning that the artistic movement in Egypt is contemporary with global thought, as the surrealist style spread after that in the whole world and is still in force until now. It is acceptable in the works of artists in one way or another, whether Egyptian or non-Egyptian.

The surrealist school of art was originated in France, and flourished in the second and third decades of the twentieth century, and was characterized by focusing on everything that is strange, contradictory and unconscious. Surrealism developed through the activities of Dada during The 1st World War, with its main centre in Paris, and from the twenties onwards the movement spread across the world and greatly influenced visual arts, literature, music, political thought and practice, philosophy and social theory in many countries of the world, critics described surrealist paintings as having artistic and psychological spontaneity, based on the expression with colour of unconscious thoughts and belief in the enormous power of dreams. Surrealism got rid of the traditional principles of painting, in the Western compositions of objects that are not connected to each other to create a sense of unreality as they depend on the feelings, as Surrealism is concerned with the content and not the form, and this is why its paintings seem ambiguous and complex, although it is an artistic source for endless symbolic plastic discoveries, carrying intellectual and emotional contents that need translation from the audience, the connoisseur, in order to realize its meaning according to his past experiences, and the emotions on which surrealism depends, appear behind the apparent visual truth, as the external appearance that occupied artists in many eras does not represent the whole truth, as it hides the internal psychological state, and the surrealist artist is almost half asleep. He allows his hand and his brush to depict his muscular sensations and his successive thoughts without hindrance, and in this case the painting is more honest.

One of the most prominent artistic groups that founded the Egyptian surrealist movement is the (Art and Freedom) group, through which it presented new topics and unprecedented creative formulations, which became accepted in fine arts exhibitions of paintings and statues, through which the artist expresses himself and his ideas with works characterized by ambiguity and need of the recipient. To an extraordinary amount of culture and more contemplation and reflection, whose members presented works that embody the world of nails hammered into human bodies, feelings flowing like tongues of flames and snakes that seek everywhere, and trees that take

their roots out of the ground and run behind people, and other paintings and subjects that have been presented by many Egyptian artists.

Because Egyptian surreal art has not obtained enough study, especially among students of the Art Education Department, the Egyptian Surrealist school and its most important artists have been studied and the paintings presenting different topics that embody the other side of Egyptian life and society, compared to Western surrealism and knowing the most important principles and different topics related to each artistic movement. After studying, the students presented paintings inspired by the works of Egyptian and Western artists in a different way that mixed both the Egyptian and Western character and the elements it contained to show in the final image a modern artwork based on the principles of the surreal school.

The surrealist movement appeared in Egypt in the late thirties of the last century, and its emergence is mainly dated with the founding of the "Art and Freedom" group in January (1938 AD), which had reasons for its establishment, and these reasons are represented in: A number of its founders rebelled against the artistic and literary traditions prevailing at the time, and in joining artistic groups that challenged those traditions, some of them participated, such as the "Artistic Propaganda" group founded by Habib Georgi and joined by Ramses Younan, but the most prominent of these is the "Assist" group, in which George Henein, founder of the "Art and Freedom" group, was a member of Bahar. It was also represented in the issuance of statements calling for the liberation of creativity.

The second half of the twenties of the last century witnessed the birth of the first artistic groups in Egypt, the "Al-Khayal" group, which included in its membership a group of Egyptian artists of the so-called generation of pioneers. The most prominent of them are the artist Mahmoud Mokhtar, Mahmoud Saeed, Ragheb Ayyad, Mohamed Hassan, Ahmed Sabry, Youssef Kamel and Nagy. It also included some foreign artists residing in Egypt. A group of writers also have been associated with this group as friends of the "Al-Khayal" group, who promote it with their journalistic and critical writings, including: Muhammad Hussein Heikal, Al-Akkad, Al-Mazini, Mahmoud Azmy, and May Ziada.

And if "Al-Khayal" group expresses the artistic trends of the pioneering generation, especially the national trend in art, with its attempt to renew the Egyptian society by resurrecting fine arts as an essential component in the culture of the elite, and trying to present modern art to the whole community, and achieving interaction between Arts and Letters, "The artistic and literary groups that appeared in the thirties were an expression of the rebellion of a new generation of creators against the previous generation. New experiences in art and writing, and the split occurred in that group due to the poet George Henein's attack on the complicity of some Italian creative members of the group with fascism, and then he split from the group and established with his colleagues the (Art and Freedom group).

The emergence of literary and artistic groups dominated by a surrealist orientation, such as the Art and Freedom group, was an expression of the friction of the intellectual and artistic movement in Egypt with the currents of global culture. The battle of modern art represented the artist's liberation from the constraints of the traditional academy. The first half of the twentieth century witnessed a second revolutionary wave that began with Cubism, Futurism, and Dadaism, and reached its climax with Surrealism with the issuance of the Mexico Declaration (1938 AD) for a free revolutionary art, when George Henein founded the Art and Freedom group, it was an Egyptian expression of the call that the last statement carried.

Perhaps the Art and Freedom group was an expression of surrealism in Egypt. It included, along with George Henein, a number of Egyptian and foreign creators residing in Egypt, most notably: Kamel Al-Telmisani, Ramses Younan, Anwar, Fouad Kamel and Angelo de Reese. The group's exhibitions have begun Since 1940 AD, there was a revolution in the field of plastic arts in Egypt, and the group continued until the second half of the forties, to be replaced for a short period by "The Sand Delinquent", through which Fouad Kamel tried to revive Art and Freedom Group.

The Egyptian surrealist movement was a daring attempt to challenge the traditions to unite with a global trend facing the restriction of freedom of creativity and the stereotyping of arts and literature. Then gradually faded away in a different historical moment internationally and locally, although surrealism in Egypt remained confined within the framework of a group of creative writers and plastic artists, it undoubtedly formed an important part of the intellectual and cultural movement in Egypt since the late thirties until the middle of the thirties and the sixties of the last century, as it was associated with the progressive political movements of this era, and was one of the forms of interaction between our thinkers, creators and intellectual currents in the world.

And because surrealism is a name given to the arts that derive their forms and visions from the mysterious impulses of the realms of the subconscious mind. Next to the colours to obtain effects that suit their unfamiliar themes, as the paintings were displayed hung on the wall erected in a confusing way, to hang here and there, to show other paintings hanging from clothespins on a noose...and so on, "these details suggest the depth of the surrealist philosophy in the souls of art pioneers, which indicates the power of influence and their strong imprint on the Egyptian plastic movement which became more visible and longer lasting, to expand its scope to artists from Syria and Lebanon.

In 1946, the second strongest artistic group appeared in the history of the Egyptian plastic movement, which is the group "Contemporary Egyptian Art" led by the thinker artist "Hussein Youssef Amin". The Surrealist, the contemporary Egyptian art group completed the message, adding the local Egyptian form that no one can mistake, to complete the strength of the Egyptian plastic movement and proceed to the beginning of the sixties with an independent personality in form, subject and content.

The research also dealt with a study of some Egyptian surrealist artists, including the artist Ramses Younan 1966-1913, the artist Fouad Kamel 1919-1973 (Fouad Kamel), the artist Kamel Al-Tlemceni (1972-1915) Kamel AlTlemceni, and the artist Hamid Nada (1990-1924). Hamid Nada, the artist Abdel Hadi Al Jazar (1966 - 1925) Abd El Hadi Al Jazar, the artist Samir Rafie (1926 - 2004) Samir Rafie.

Despite the importance of the Egyptian Surrealist school and its creative works, there is a noticeable gap separating the Egyptian surreal visual arts and the masses of educated connoisseurs, graduates and young students interested in art and its students. With the Egyptian artistic knowledge and culture that he is currently missing to some extent from the reality of the current study.

The research dealt with the study of the surrealist trend because of its important role in building the artwork and presenting it in a different dramatic manner characterized by expression, honesty, seriousness, innovation and distance from stereotypical thinking, especially that there are many types of drama that the artist can benefit from in the content of his artworks through

the surrealist direction, despite the importance of the psychological drama presented by the surrealist direction within the artwork, especially when merging the Egyptian and Western surrealist direction, we find that it did not receive an adequate share of study, especially in the field of oil painting despite its importance in achieving the expressive richness of the artwork, and the field of photography was not provided as much. Al-Kafi is a study of making use of the creations of surrealist art and how to combine the two directions through the artist and presenting it to the recipient. The aim of the research is to develop students' creative ability using aesthetic dimensions and the philosophy of Western surrealism in Egyptian painting through: Enriching the students' artistic vision through the use of formal formulations for composition in the graphic painting - Developing originality, flexibility and fluency among art education students in contemporary Egyptian painting - Stirring the imagination and thought of education, students' Artistic creations in photography by merging the surreal content of the West and the surrealism in Egypt - giving students the opportunity to learn more about the methods, techniques and drama of the content of photography that are unique to the surrealist trend. The research relied on the experimental method as it is the most appropriate method that is consistent with the nature of this research. He also used the following statistical methods to analyse the results, multiple comparisons of the differences between group averages - T-test for linked groups (within groups) and unrelated (between groups) - Eta power coefficient for the strength of the effects of treatments. The research concluded that there is a correlation between Egyptian Surrealism and Western Surrealism in Philosophy and content.

Through the research experience, the results reached through the first hypothesis within the experimental to the existence of statistically significant differences between the tribal and remote measurements of the experimental group in favour of the post measurement, the control group), and to confirm the validity of the hypothesis, the (T) test was used for the linked groups. The fifth hypothesis includes the presence of statistically significant differences between the two groups in the degrees of creativity in the pictorial board. To verify this hypothesis, the method of one-way analysis of variance was used. The two groups in the scores of the pictorial board as content, and to verify the validity of this hypothesis, a one-way analysis of variance was used between the scores of the two groups. It is clear from the table that there are significant differences in favour of the experimental group against the control group.

One of the results of the experiment means that the program of the experimental group is superior to the program of the control group with regard to the degree of creativity of the figurative painting in terms of content, which means that the philosophy of surrealism increases the creativity of the figurative painting if it is taken into account alone.

The seventh hypothesis is based on the presence of statistically significant differences between the three groups in the degrees of creativity of the pictorial painting as a total degree, and to verify the validity of this hypothesis, one-way analysis of variance was used. The experimental group program ranked first with statistically significant differences, and the control group program alone ranked second with statistically significant differences between the two groups that they take the same order that they took in both form and content creativity, where the experimental program ranked first, followed by the first program (the control group).

The previous analysis of the fourth: seventh hypothesis (Tables 3:9) indicates that although there is an effect of the regular program in the creativity of the painting, it is compared to the proposed experimental program in the second place, with statistically significant differences,

and that the experimental program ranked first, in terms of creative knowledge, and the degree of creativity of the pictorial board, and to confirm the previous results, all of them used the ETA coefficient to measure the strength of the effects of treatments, and the all previous analysis with their various affirmations indicate that the first experimental treatment was highly effective in increasing both creative knowledge and increasing the creativity of the figurative painting, and that the use of the philosophy of surrealism alone in interaction with the creative knowledge also had a great impact on both the creative knowledge and the creativity of the figurative painting, whether at the level of form or content, or we took into account the total degree of creativity in the figurative painting. This is consistent with the orientation of the theoretical framework, as shown after each table.

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- m7md noar: ebda3 aloud 'dar alghaz llshrwaltozy3 'al8ahra.\٢٠٠٣ 'm.
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- aymyh azar: altsoyr al7dyth fy msr 'trgma 'adoard al5ra6 'n3ym 36ya 'almgls ala3ly llth8afa 'al8ahra.\٢٠٠٥ 'm.
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