

ANALYTICAL VISION FOR INSPIRING SOME SCENES REPRESENTING POPULAR ENVIRONMENT IN MODERN EGYPTIAN PAINTING

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ABSTRACT

The present research handled a group of modern Egyptian artworks, representing popular environment and the different symbols it includes, clarifying their aesthetic and artistic values, from the perspective of an analytical vision. Additionally showing its different directions, like rules, contextual criticism, impression criticism, intention criticism and intrinsic criticism, etc...

The present research also clarifies the importance of the artistic criticism, which handles work analysis and judging it, to provide its recipient with the positive, negative aspects of the artwork, consequently with the ability of aesthetically appreciating and enjoying it. Additionally the present research sheds light on the importance of artistic appreciation to the recipient, society and its important role, in relation to raising its aesthetical awareness. The research also tackled the importance of art education role to the society.

The research also reviewed some Egyptian artists' artworks, which depict the popular environment through criticism and analysis, like Mohammed Nagi, Ragheb Ayad, Mohammed Oueis, Said AbdAlRasouladGazbeia Seri.

The research was concluded with a group of results and recommendation, and Arabic, English summaries and scientific references ended it.

KEYWORDS: Art Criticism, Artistic Appreciation, EGYPTIAN Modern Painting, Aesthetic Judgment

- **Art Criticism:** art is an activity requires the presence of the technical work, the public and the critic needs to language, which can make the process effective cash, and cash is a technical judgment on the technical work of acceptance or rejection. The technical work is the search for Agayam artistic and aesthetic work within the technical and clarifying to the public Received .
- **Artistic Appreciation:** it is sensitive to the form of technical and artistic taste includes the ability to distinguish between Hassan and Hassan in the Mediterranean and the bad things in the man-made according to the standards imposed To estimate the appropriate choices according to a set of calibrated .
- **EGYPTIAN Modern Painting:** Back in the early twentieth century when she appeared School of Fine Arts in 1908 and until now by a group of Egyptian artists who Ttelmzu modern artists at the hands of two worlds geniuses .
- **Aesthetic Judgment:** Is the sentencing on the artwork contained, according to the assessment addresses the aesthetic conscience Received .

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The Problem Background

No doubt that art criticism assumes an important role in the aesthetic judgments of the artwork that is based on preceding analytical stage, related to the clarification of its beauty locations, extraction of its artistic, plastic value and its approach characteristics, created by an perceptive artist, to distinguish his artworks from other artists' artworks.

Art criticism in its simple levels represents a kind of speech about art, or it is an artistic activity, conditioning the presence of the artwork and audience and the critic needs the language which make criticism process effective and influencing (Mohsen Mohamed Atteia, Art criticism 2002).

Through art criticism theories, the present research will handle the analysis and evaluation of a group of modern Egyptian paintings, handling different scenes that constitute vital part of the Egyptian construct, i.e., popular scenes, their content comprises several symbols connected with habits, traditions, ceremonies and occasions, deep- rooted in the Egyptian society affection, to clarify a part of the said society philosophy, which its historical construct extends for several thousands years.

A group of Egyptian artists, who represent an important artistic and historical era in the Egyptian modern art history- created these scenes, among them YossefKamel -Mohamed Nagi –RaghebAiad -Gazebia Seri Said Abd Al-Rasoul – Mohamed Ouees – and other modern Egyptian artists, who adhered with society, expressed it in different situations and occasions. Additionally they affirm that art has never been an outer decoration of certain society or one of its classes. Also art has not been a negative neutral witness on certain era or stage or joint stage of essential change, but art in different era constitutes the creative organization of the society ultra construct, within coherent system of codes man recognized for understanding existence, and he has philosophized his life according to that. The above-mentioned system includes religions, values and customs, related to creeds, policy or society (EzzAldinNaguib, the societal orientation of the Egyptian contemporary artist, 1997).

Also the artist within society, doesn't represents his self or expresses it, but he expresses his society, either directly or indirectly, as he is the expressive and artistic manifestation of the society, despite the variability, multiplicity of these forms of expression, methods and intellectual trends (SofofCamal popular arts journal, issue 47, April – June 1995).

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Also integration process, either between self, individual, popular or collective, is very important process, regarding projecting originality on the new and projecting artistic glamour on the traditional and popular. Consequently the artistic creativity and aesthetic processes in society must be integrated together, because either they are individual or collective, express the unified social reality, the individual habitats and the group live within. "The social theory opponents affirm the importance of the communication between the artist's mind and the minds of whom surrounding him, also there are close relations between art, other social and cultural phenomena" (Mohsen Mohamed Atteia, the artist and audience, 2001).

What above-mentioned reveals the importance of painting the popular scenes in relation to shedding light on some aspects of the Egyptian life in country, urban sites, coastal environments and south Egypt, as that sheds light on the established social values of its groups, which are represented in unison through the society's cultural entity.

Consequently the Research Problem Could be Summarized in the Following Question

- Is it possible through the critical analysis of group of modern Egyptian painting, handling some aspects of the popular environments in the Egyptian society, to reveal the included symbols, artistic cues, expressive and aesthetic values?

The Research Hypotheses

- It is possible through the analysis and criticism of group modern Egyptian artworks, epitomizing different scenes of the Egyptian popular environment, to reveal the life philosophy nature of these environments.
- The critical presentation of painting selections of the popular environment within the Egyptian society, participates in revealing the popular symbols and popular cues, connected with the customs and traditions of the different environments.
- Interpreting some popular aspects of the Egyptian society, through the artworks of some modern Egyptian artists, participates in reaching the characteristics of the inherited cultural aspects, connected with this people heritage.

THE RESEARCH IMPORTANCE

It is Related to the Following

- It handled a group of artworks, painting some aspects of the popular environments within the Egyptian society.
- The present research clarifies, through critical and analytical vision, the philosophy and nature of the popular life within the Egyptian society, which represents an important aspect of the cultural system of this society.
- The present research connects modern Egyptian artworks influenced with west and the Egyptian inherited culture, through a kind of civilized continuation on the local and international levels, in relation to the Egyptian society nature.

THE RESEARCH AIMS

The Present Research is Aiming at

- Reaching the expressive and aesthetic values included in the modern Egyptian artworks that painting the popular environments within the Egyptian society.
- Clarifying the correlation extent between the Modern Egyptian artist and his society, including different popular environments.
- Shedding light on the nature of some outwards appearances within the Egyptian society, and the connections between these appearance and the customs, habits, extended through his civilized inheritance in the past and future.

THE RESEARCH LIMITATIONS

They are Presented in the Following

- Clarifying art criticism concept.
- The most important art criticism directions
- The important of art criticism.
- The concept of art criticism.
- Handling through criticism and analysis selection of modern Egyptian paintings, epitomizing some popular outward appearances within the Egyptian society of each of the following artists: Ragheb Aiad - Yossef Kamel - Mohamed Nagi — Mohamed Ouees – Said Abd Al-Rasoul - Gazebia Seri.

The Research Methodology

The research adopted the critical analytical methodology.

The Research Procedural Steps

First: The concept of art criticism

Mohsen Mohamed Atteia, mentioned in his book, "Arts criticism': that the term criticism means the judgment scale. Also the word kritikis was mentioned in the Greek language since the 4th century B.C. Also the word Critica

appeared in the Italian language since 1595 and circulated in France in the beginnings of the 17th century. The criticizing spirit circulated the art field upon the interest maximization with the affairs related to feelings and sensations in the art field. The critic was described as enjoying high taste and acumen, as the latter underlying the ability of issuing judgment, while the criticism task implies examination. Additionally the criticism concept was broadened in the 18th century, and it works through the cooperation with psychology. Consequently the word criticism is pointing out to any commentary about something either good or bad.

"Consequently the art criticism stage succeeds the taste or appreciation stage, through which the critic carries out analytical process, i.e. intellectual not appreciation process, as the critic tries to reveal the places and elements, included in the lost thing composition, and affects, what previously affected through the appreciation process "(Zaki Naguib Mahmoud, in criticism philosophy, 1983).

Also art criticism means: "a close examination process, aiming at issuing general judgment comprising the whole evaluations of the work, i.e satisfying some values of this creativity and grasping them and overcoming the difficulties obstructing their definitions" (Abd Al- Fatah Al-Didi, the beauty philosophy, 1985).

Mokhtar Al-Atar points out in his book "Fine arts between enjoyment and utility, 1994", that art criticism means issuing judgment on the work, evaluating it and trying to reveal the whereas of this judgment, clarifying the work and its interpretation". "It also includes the transformation of the plastic vision to written one, interpreting the artwork, highlighting it and differentiates between cheap and fine, and between art and non art.

The Art Criticism Directions

It comprises several principal and important directions, the following are some examples:

Criticism through Rules

It is marked with establishing certain rules, through which a criterion of the aesthetic value is established, upon judging the artwork, like its quality, transforming and simulating reality or revealing the artist's emotional strength or the embodiment of the heroism and moral nobility situations. This criticism is known as the neoclassical criticism that appeared in the 17th and 18th centuries, inspiring his examples from Greek and Roman eras and applying them in literature and visual arts. "This theory shows that art creation is not only an individual inspiration, as art is considered social activity within other activities" Jerome Stolnitz, Art criticism: Fouad Zakaria translation, 1981".

Contextual Criticism

This kind of criticism means seeing the artwork through certain context, in which it originated and defining its effect in the society, which produced it, in addition to examining the artist's - as the producer -psychological, social and temperamental aspects and his relation with the society

Contextual criticism is a kind of criticism, appeared in the past, searching about the art's historical, social and psychological bases. Carl Marx is one of the famous contextual criticism leaders. The contextual criticism studies art through its historical, social and psychological contexts. It considers that artworks are social produces, and embodiment of civilized believes. Its symbols reflect his era traits (Mohsen Mohamed Atteya, previously mentioned reference).

The Impressionist Criticism

This criticism type implies that art couldn't be judged by rules, like the above –mentioned criticism theories, but it depends upon the critic's temperament, when handling art through criticism, analysis and the critic ability, in respect of telling his adventures, impressions and thoughts, extracted, upon being influenced by the art work. John Crowe Ransom said in this concern: "aim at the subject and let feeling to trace its own path" (Amira Helmi Matar, introduction in aesthetics, 1972).

Intentionalist Criticism

This kind of criticism contradicts the impressionist criticism, which is focused on the artist's impressions and interpretation of the artwork

The intentionalist art is focused on the artist's inner feelings, psychological motives and desires. Despite that that of the vagueness of the creative artist's intentions, due to the action of other ideas, which change the artwork idea, through the artistic modeling process.

The Intrinsic Nature Criticism

It is new movement in the art criticism, which is fully interested in the intrinsic nature of the artwork, without paying attention to the artwork outwards aspects, including the artist's emotions. F. R. Leavis said: "My efforts are entirely focused on the artwork through corporeal judgments and partial analysis" ([jerome Stolnitz](#), reference previously mentioned).

The new criticism movement was linked with literature, music and the formalism movement, led by [Larry Bell](#) and Karen Fry, their criticisms were focused on the formal elements of the art work (line, color, area, mass, space etc..), they used certain terms for the description of the formal relations, like tempo, harmony and tension. They describe themselves as aestheticisms, i.e., they are abided to the intrinsic nature of the art work and the value of the artwork in aesthetic experiment.

Through the above- mentioned presentation of some directions of art criticism, light was shed on its most important directions and due to the limited space, all kinds of art criticism weren't reviewed. The following shows the importance of art criticism and its educational role:

The Art Criticism Importance

- It is an instructional, cultural means, and in the same time it's marked with the multiplicity of directions and art schools.
- It sheds light on the approaches nature of the artwork, clarifying its thinking, social, and economic aspects, which participates in informing the appreciator with important information about the artwork creation and the artist as a producer.
- It clarifies the aesthetic and artistic values, included in the artwork, and the different techniques, the artist created.
- It reveals the masterpieces of the world art, created by group of genius arts within the civilized heritage of the plastic art.

Mohamed Attia said in his book (Arts criticism, previously mentioned reference) about the importance of art criticism: "the first aim of the art criticism is understanding the meaning of art subjects and the characteristics proving the artwork quality, in addition to realizing pleasure, originated from discovering its value, qualitative characteristics, underlying the aesthetic satisfaction offered through this artwork, additionally art criticism participates in deep rooting and condensing the appreciator enjoyment".

Art Appreciation

Appreciation is defined in the education technology: "it is the sensitivity to artistic form, and appreciation, includes the ability of distinguishing between good, medium and bad, in relation to man-made things according to established criteria, and evaluating certain choices according to a group of criteria " (Mahmoud Al-Basioni, art education principals 1989).

Zaki Naguib Mahmoud, defined art appreciation in his book (criticism philosophy, reference previously mentioned): "it is any perceptual process, within which man is in direct relation with the perceived thing, either it is visual, as when seeing painting or hearable when listening to musical piece or poem."

Zakaria Ibrahim added in his book (the art problem, Masr library, without date): "appreciation is feeling, through which the meaning of the aesthetic subject is revealed, and it is also revealed through the close union between material and picture or between content and form".

In fact the art criticism stage follows the art appreciation stage, as the critic carries out an analytical process, i.e. intellectual process, and not appreciation process, as art criticism tries to grasp the places and element of the criticized thing, which impose its effect within the appreciation process.

It worthy to notice that art appreciation is not necessary followed by art criticism process, while any art criticism could be completed, without the succeeded art appreciation, as through art criticism, the aesthetic and formal characteristics of the work are defined and consequently the related aesthetic judgment is issued.

Plastic Art & Society

Art assumed an important role, since the emergence of the first civilization and till now. Art at the beginning of civilizations was considered a serious craft, the society pay close attention to it, also there was artistic studios, patronized by monarchs and princes and there were also certain crafts adopted by the art workers. The artist in the 18th century mastered a group of crafts: painting monarchs, princes, decorate palaces with ornamentations, inscriptions, and sculpturing statues for the decoration of the monarchs and princes palaces.

"Arts of the past were dependent on knowledge, till it constituting a part of the dominating educational curricula, as art value was only based on its ability of broadening and establishing knowledge, consequently art in ancient eras was a kind of knowledge when it could think through its own way "(Mohsen Attia, reference previously mentioned).

In fact art is a natural phenomenon, defined through the general state of the collective mentality and dominant moral habits. Additionally art has necessary relation with religion, morals, policy and economy and other society manifestations. ".. But surely the artist responds to the human fate through certain response, distinguishing him from the religion man, the moralist, the political and economist etc.. " May be what Herbert Reed meant, when he said:

"practicing and evaluating are, are two separate processes, as art starts as an individual activity, and it don't weld with the social life weave, only when the society can recognize these experience units, placing them in the hurt of the collective existence" (Zakaria Ibrahim, the art problem, reference previously mentioned).

John Dewey affirmed what above-mentioned: "when the artworks are not distant from the general life or enjoying them fully satisfied, within the group circle, they are turned to be the existence signs of joined unified life, and in the same time these artworks are effective means " (Mahmoud Al-Basioni, the principals of art education, reference previously mentioned).

In fact art without audience is illusion, i.e. language without exchange, and forms effect. Artist is one of the audiences, so he must lives their tragedies, sadness, joys, feasts, and feels every pulse of the society. "but he is an artist, the Almighty God endowed with an expression tools, so he much more able than others, in relation to embodiment of these pains, joys, the meanings, in the moulds of the plastic art, literature, music, lyrics, theatrical or motional. Consequently the artist takes from the audience, gives them, inspire the raw material from him and formulate it in the mould, which impose new dimensions on it to enable the society to be aware of his problems and embodies his emotions "(Mahmoud Al-Basiony, Art in affection educatin).

The Educational Role of Art Education

It is worthy to notice that art education assumes an important role in the developing aesthetic taste within the society, due to its theoretical and practical curricula in the field of plastic arts, which instills in the youth, seeing beauty and used to it, in addition to practicing its different activities in different instructional institutions. Raymond Bayer affirmed that: "education and study have the same effect on the individual's own ability, in relation to issuing aesthetic judgments, as long contacts with artworks polishes the individual's taste, educating his aesthetic feeling, smoothing his artistic feeling. So art education acts in the individual's psyche, leading him to recognize the existence of true aesthetic judgment, which could be considered decisive critical translation of the subject "(Zakaria Ibrahim, art philosophy in the contemporary thinking – without date).

Consequently art education is simultaneously develop the artistic taste, aesthetic feeling, educating the society member, in respect of the critical ability to distinguish between beauty and ugliness, which reflects on the society environment.

THE AESTHETIC ANALYSIS OF THE SELECTED ARTWORKS

First: Mohammed Nagy Painting (1888- 1956)

- **The Painting Title:** Bread (61x 77 cm.), Oil on plywood.
- **The Painting Composition:** expressive, expressing the popular environment in the Egyptian country, which Mohamed Nagi is distinguished in painting it (some critics consider that Mohamed Nagy is most important Egyptian artist, who recorded the manifestations of our popular life, as Mohammed Nagy is the true father of the Egyptian contemporary art, the most creative Egyptian artist, his paintings are considered true treasures and deep study of our popular life, including all its manifestations (Mohammed Nawar the pioneers' creativity, reference previously mentioned).

- **The Line Analysis:** The painting composition is based upon the circular, curved, and semi square lines rhythm, as the composition is divided to two square parts, nearly equal, the center line crosses the animal body (the dog), and the bodies of the women up and down the painting constitute semi square form, extended from up to down through continuous movement (as shown in the analysis of the painting no., 1).
- **The Color Analysis:** The colors are marked with simplicity and glittering, to affirm the artist's impressionist approach and in the mean time impose the expressive aspect on the composition depicting the populist environment, represented in the women's faces and their clothes' colors (different shades of brown and blue, from light to dark).

Second the Painting of the Artist Youssef Kamel (1891- 1971)

- **The Painting Title:** Whispers (98 x 57.5 cm.), oil on twill.
- **The Painting Composition:** It is marked with whispering speech between the two women, sitting within the tree shade at the painting far left, in front of the simple rural house, while two little girls one is standing and other is sitting in front of the tree. At the far right, a woman is sitting beside simple sofa, and two black ducks stands near her (Youssef Kamel, succeeded in drawing our attention to the beauty of buildings, people and vivid life, additionally he succeeded in presenting our humble animals and normal farmers (Abo Saleh Al Ali & others, Appreciation and art history, 1974).
- **The Line Analysis:** The lines the painting are divided to vertical lines, represented in the geometric construct of the house walls and its door in the painting background – As the painting is horizontally divided to two semi equal area rectangles, the standing girl represents a vertical line on the painting background, the curved, semi circular and the diagonal lines in the women's different positions represent continuous movement. Additionally the women's bodies in the painting far left, represent semi square form, extended from the sitting women in the painting far right to the head of the standing girl then to the body of the two sitting women, and the head of the standing girl and the bodies of the two sitting women, represents equilateral triangle (look to the line analysis of the painting no., 2).
- **Color Analysis:** Contradiction dominates the painting colors (light and shade), represented in group of blue, brown, orange, black and oil colors, clarifying that the artist's are effected with impressionist approach, in relation to the distribution of the colors within the painting.

Third: The Painting of the Artist Ragheb Aiad (1892- 1982)

- **The Painting Title:** Café in Aswan (62x69 cm), oil on twill.
- **The Painting Composition:** The expressive content, emanating from a party of Nubian singing, which marking the poplar cafés in Aswan and Nubian country. The features of the audience with their dark complex and native clothes are marked with caricature touch, the short and plump bodies, sitting on palm branches chairs, dominating the native cafes in Aswan, as every body sits to enjoy popular singing.
- **Naeim Atteya Said in his Book (the Infatuated Eye):** Commenting on Ragheb Ayad art: "Aiad converted in his study period in Roma, from his academic liberation before his leaving, and headed for painting cafes goers,

popular districts and female dancers, as his painting are full of life and vivacity, through certain vision that is more interested in dynamic expression, more than simulating nature. "

- **Line Analysis:** The general composition of the painting is divided to unequal areas (1/3: 2/3) from up to down the painting, as the tangent line between them cross under the two sitting person in the upper part of the painting. The painting composition is marked with architectural geometric construct stemmed from the perpendicularly of the persons bodies and chairs legs on the painting background, with the exception of some simple curved lines, represented in the arms movements. The higher personality represents a rectangle form; its base tangential to the base of upturned triangle, its head is under the woman's feet, who sit in the painting foreground.
- **The Color Analysis:** The artist was creative, in relation to choosing the color group of this painting, which endows it the joyful popular character, due his right choice of the clothes colors, dominated by dark colors, in addition to distributing some light degrees, through impressionist approach. Additionally through making the sitting woman in the painting foreground, with its light colors (yellows, whites, oranges), an important focus in the artwork, through which, the vision extends inside the painting, affirming the composition quality and the harmonizing of its foramal and color elements through correlated artistic unit.

Fourth: The Painting of Mohamed Oues (1919)

- **The Painting Title:** Towards light (80 x 100 cm), oil on canvas.
- **The Painting Composition:** It includes realistic social content, as it is endowed with symbolic character, reminding us with the works of the socialist realism in Eastern Europe. Also this composition clarifies the artist's influence by the social realism movement in Mexico, which accompanied the Mexican revolution in the year 1917: "which is aiming at criticizing the pre-revolution society and defining the path for best social judgment, honoring works, workers, and establishing brotherhood between white and black. Additionally establishing science as the base for the progressive march " (Mahmoud Al-Basioni, art in the 20th century, 1983). Consequently the paintings of Mohamed Oues accompanied the events and changes through the path of revolutionary and social changes of 23 July revolution, as his painting shows a mother wearing the native women's cloak, in the popular districts, while her features resemble upper Egypt women's, holding her son hand, who carries the science documents and progressing toward light. The painting background comprises popular houses built from reeds and a cart made from wooden blocks resides in front of the houses. The realization of the above-mentioned contents adopted artistic approach able to contact people, free from cultural barriers. The said approach is near to epical ideality, inbred simplification and popular elements (Ezz Al-Din Naguib, the social orientation of the contemporary Egyptian artist, a reference previously mentioned).
- "During his whole life, the artist Mohamed Oues has been preoccupied with the science subject and generations continuation. This subject has constituted an essential part of this journey. So this mother represents the simple native woman, who might be deprived from his right of education, and compensate that deprivation through her child, accompanying him to the school, while holding his hand, the slate board is hanged around it and the other hand carries a drawing paper" (Ezz Al-Din Naguib `:Mohamed Oues: creativity and revolution, 2003).

The Line Analysis: May be this painting composition shows that it is divided to two semi equal rectangles, contingent in one line, represented with the wall end of the reed house in the painting background and extended downwards to intersect with the extension of the diagonal line representing the cart side, and the woman's arm holding the child's hand. Additionally the woman and the child bodies form a triangle, its head is up the women's head and its bases is under the woman's and child's feet. The movement in this painting emanated from the woman and child continuous forward march. There is also another movement near to stillness in the divisions of the cart at the painting background.

- **The Color Analysis:** The artist has committed to realism methodology in relation to colors distribution, so they are free from showiness and mannerism, so the colors are limited to group of whites, yellows, dark green and the black color dominated large area in the foreground women, opposed to an area of white color in the little child's school uniform, also the artist skillfully distributed in the painting background, through harmony and artistic union imposes the symbolic aspect on the painting, to agree to the subject nature, i.e. towards light.

Fifth: The Painting of Sayed Abd Al-Rasol (1917 - 1995)

- **The Painting Title:** Horses dancing (119 x 87 cm) oil on Silutks (1970).
- **The Painting Composition:** The painting depicting one of the important scenes of our popular ceremonies, namely in Upper Egypt, i.e. horses dancing. It marks the artist style as a whole, who was clever in depicting such popular scenes, due to his strong connections with epitomizing the scenes, which were linked with the Egyptian people heritage and affirming what Ezz Al-Din Naguib said (in his book, the social orientation of the Egyptian artist, a reference previously mentioned): ".. there a group of artists headed by Sayed Abd Al-Rasol.. Their works and visions are marked with the same artistic values, their heritage roots, environmental roots and connections with the popular subjects. " The subject composition depended upon the decorative style, which is marked by summarizing and briefing, as the scene is profile and frontal also, and that shows the artist's influence with the ancient Egyptian art style, in relation to scenes drawing. The painting also records musical tonal rhythm, accompanying the continuous movement of the horses' legs through organized dancing show, reminds us the paintings of impressionist artist Edgar Degas (1834 - 1917).
- **The Line Analysis:** The perpendicular character- emanated from – perpendicularity of the horses' and youth's legs on the painting ground. The painting could be divided vertically to three rectangles and a semi square form, is formed in the painting left, through the arms extension and the staffs of singlesticks fencing game. Additionally the movement of horses' bending legs through dancing rhythm, form a triangle, its base is the other horses' legs, uprightly extended to the painting bottom.
 - The background is flat and divided to rectangular and square geometrical areas, agreeing to the decorative style, dominating the painting composition.
- **The Color Analysis:** the dominating decorative style imposes the character of gaiety and joking on the painting. Also the color harmonization of the oranges, blues, dark green colors and whites, which are concisely distributed in the forms and background, impose artistic unity and affirming the nature of the aesthetic subject, the artist depicted for the popular environment reality and its celebrations manifestations of several occasions.

Sixth: The Painting of the Artist Abu Saleh Alalfi (1915)

- **The Painting Title:** Popular music (70 x 100 cm), oil on plywood.
- **The Painting Composition:** It depicts a hawker of reed pipes, resembling flute instrument, which the traveling popular music bands use, in saints' anniversaries and feasts, they are frequently used in the rural wedding parties and popular districts. The player wears simple clothes and simple plastic sandal, revealing great parts of his feet, while he continues playing inside one of the popular districts, its houses in the background are different from the houses of other high- classes districts. In the right of the painting background, a walking woman wearing popular cloak, and holding the hand of young female child, near to vanish in the background to outside the painting through continuous movement.
- **Line Analysis:** the painting composition is divided vertically to 1/3 : 2/3 areas. The line construct of the player body represents the pyramidal position, as the pyramid top, is over the man's head, while the pyramid base is the painting bottom line. Additionally the man's body represents perpendicular direction on the painting background. Also certain rays extend from the pipe groups on his left arm to the painting background.
- **Color Analysis:** The painting composition shows complete harmonization between the different colors concisely distributed in the painting different parts, which endows the painting with real content. Additionally the large areas of light colors reveal that the artist was influenced with the impressionist approach, in relation to lights and shades distribution, as if the painting is depicted in day time. Additionally this concise composition affirms the artist's full grasping of such popular scenes.

Seventh: Gazebia Serri Painting (1925)

- **The Painting Title:** "Hide and seek" (150 x 200 cm) (oil on canvas)
- **The Painting Composition:** It clarifies an important subject, related to children's playing in the popular districts, i.e., hide and seek game, as the artist presented her painting through innate approach, coping with children's arts characteristics, to impose funny and praisin spirit on the painting subject, as shown form children playing and their continuous movements within the painting, towards the painting right. ".. Also Gazebia Serri utilized transparency to realize powerful expression and form consolidation, namely the subject of childhood is most preferred subject, representing children games, like "seesawing, hopscotch, robe leaping, kites and others" (Sobhi Al-Sharoni, Aldouha Journal, issue 86, 1). Consequently to understand the plastic philosophy of Gazebia Serri, the development of her artistic giftedness must not be ignored, or bypassing the new influences added through time passing to her affection, and artistic insight. What above-mentioned was reflected upon her forms, which are marked with roughness, and affirming the beginning of her development from social realism to expressive realism and sometimes to social symbolism. The salient examples of this significant development in Gazebia Serri art is the paintings: "the martyr 1962", "Man and singing 1965", "Fall " "Shock" "Human Whirlpool 1967" and "take me lemon, 1962", " hopscotch ", "hide and seek " and "the marionettes "(Naem Attia, the infatuated eye, reference previously mentioned)".

- **Line Analysis:** The painting analysis is divided vertically to five rectangles, and thick lines, defined the persons continuous movements, reminding us with works of George Rouault, the wild artist (1871- 1958), who used to define his forms with thick dark colors, and rough style. The movement of the first person, suggests the existence of a triangle above this person, while the movement of each of the two persons, suggest the existence of semi-square form, starts at the end of the arms extension and ended at the end of the feet.
- **The Color Analysis:** The painting colors are simple and reduced, to flat geometrical areas, interposed by transparent geometrical areas. The people's colors are dark, including yellows, browns and blues. Additionally the background color areas are flat, without any depth, adopting any geometrical perspective, or shading to suggest 3-dimensionally effect. Consequently what above-mentioned imposed innate style on the painting's sphere, coping with the nature of the subject (hides and seek game).

THE RESEARCH RESULTS

The Research Revealed the Following Results

- The modern Egyptian art was connected at its beginnings with the Egyptian Society affection, and expressed it in several occasions and ceremonies by different artworks which epitomize the Egyptian originality and deep-rooting.
- The Modern Egyptian artist, discovered fertile artistic resources, in the Egyptian popular environments, their influences appeared in different subjects, epitomized through his artistic creative thinking.
- The expression of the Egyptian popular environment through modern Egyptian art, in not less important than the world arts masterpieces, which attract several artist inside and outside Egypt, who are seeking Nationality.

THE RESEARCH RECOMMENDATIONS

The Researcher Recommends the Following

- The necessity of affirming the relation between the modern Egyptian artist and its popular environment, which is considered one of his fertile resources.
- Urging the modern Egyptian, to affirm the originality of his society affection, through his epitomizing to his different situations and occasions, clarifying his deep-rootedness, since several thousands years, instead of involving in European arts imitation, for searching modernity and fame.
- Affirming the necessity of carrying out more artistic studies in the field of plastic art, namely in the modern Egyptian art to reveal several artworks handling the popular environment reality inside Egypt, to clarify their artistic symbols and aesthetical values and presenting them to the appreciation of specialized and non specialized, to affirm their affiliation to their environment and society.

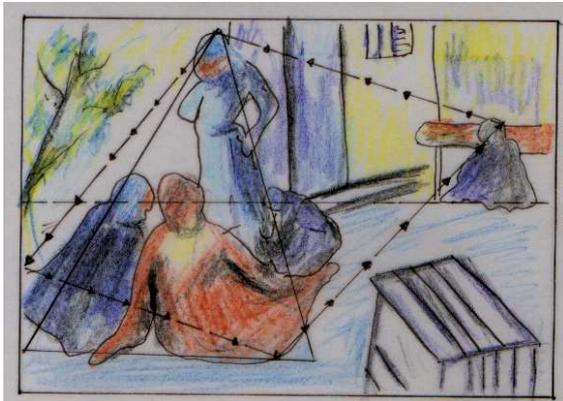
Artistic of the Work



Artistic Analytical of the Work No. 1



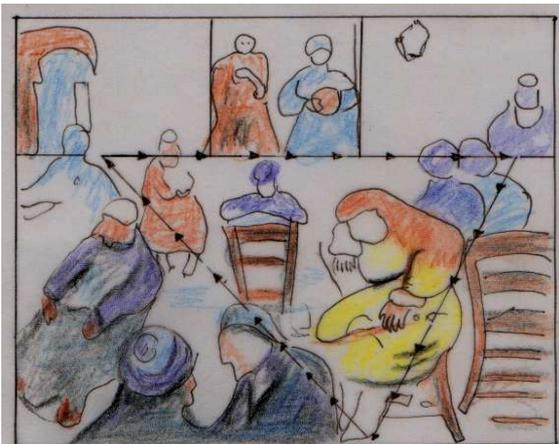
The Work No. 1



Artistic Analytical of the Work No. 2



The Work No. 2



Artistic Analytical of the Work No. 3



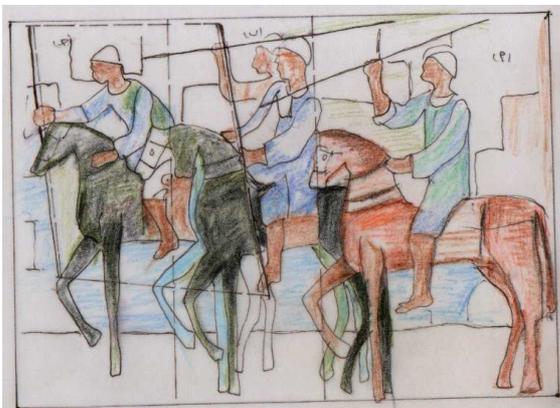
The Work No. 3



Artistic Analytical of the Work No. 4



The Work No. 4



Artistic Analytical of the Work No. 5



The Work No. 5



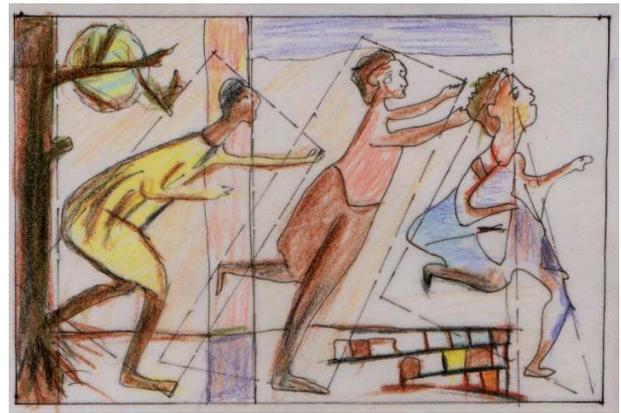
Artistic Analytical of the Work No. 6



The Work No. 6



The Work No. 7



Artistic Analytical of the Work No. 7

CONCLUSIONS

- That the Egyptian Modern Art has been linked in many of his themes-rich environment Egyptian popular social topics and different occasions, they also include symbols of popular artist inspired Egyptian Modern creative in his paintings .
- Represents the environment Egyptian popular a fertile source of artistic creativity and aesthetic .
- That the analysis of works of art through the theories of art criticism contributed to the access to the technical nature of the issues and clarify Mabha of different subjects and assessment of technical and aesthetic increase the level of cash and Altdhuqy to the recipient .
- Egyptian Modern Art emerged from the present research through more liberal in dealing with a lot of social issues that were not dealt with in previous periods of the twentieth century and the diversity and multiplicity in the technique of the artist to another according to the technical school to which he belongs.

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