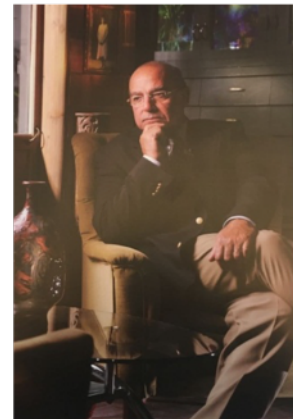


The Dialectic of Feeling and Constructivism in the Murals of Artist/ Abdelsalam Eid, and Their Influence on Art Appreciation

Gihan Aboul Kheir

Introduction

The real artist cannot achieve anything of value without a message. The delivery of such a message requires awareness of the vocabulary of the time and rhythms. This would be achieved through a dreaming vision of the future of the region, through which the artist creates. The Artist **Abdel-Salam Eid** achieved some of his artistic ambitions in his murals, through which he calls for tickling the recipients senses to extract their aesthetic stock, irrespective of their cultural levels and tendencies,¹ at the same time, he is pushing him to think. He maintains a continuous dialectic between the conscience and Mind in his works. **He** has a vision of the Future. His trends in the form may come out to traditionalists, as a daring adventure in the world of dream and unreality, but he proved that he possesses a predictive vision that may shock the viewer at the beginning, but he soon realizes his precursor avant-garde vision. The achievements of this creative Artist has proved, for more than forty years, that he carries an enlightening message, which has become a part of his blazing nature. He is always eager for everything new and shocking in contemporary Egyptian plastic Art domain, either a Painting, mural, or a composite



¹Dr. M. El-Nasser- Abd El Salam Eid and his creation of Murals- the Arab Review-no567-febr.2006-p.128.

artwork (Installation). Every now and then, he raises a specific issue, message and position, with an ultimate goal to establish a close relationship between the Artist, recipient, and the reality, together with the social environment in its totality. Thus He is a permanently preoccupied with his country's issues, and the communication problems with his natives. The contemporary Egyptian plastic Art movement is now witnessing unprecedented success of his murals with all its bold progressive ideas and deep insight. His Artworks are now occupying most of the important places and squares, within and outside the various institutions in Egyptian and Arab cities.

Research background

The material of Artwork remains one of the most important sources for the Artist to construct his idea. It affects his ability to innovate. The more knowledge acquired by the Artist about his material's potential, the greater would be his capabilities and the ways of innovations he explores to integrate his material with the work of Art. The Artist Abdel Salam Eid, considered as one of the pioneers of modern Egyptian plastic Art movement, can grasp material at its main three levels: the functional or beneficial, the aesthetic, and then the metaphysical level. A capacity that is making him soaring in among spiritual horizons, side by side with his strict geometric forms , as he has collected an amazing visual stock of industrial background, together with a considerable breadth of a specific technological visions. Thus he was able to combine in his composite Art , the romantic, wild imagination , and a blazing spirituality, fused in an in depth physical Reality. The result was a marvelous grasp between: intellect, feeling (conscience), the spirit, and material. Abd El Salam Eid possesses a unique capacity to reconcile contradictions, which are always breathing renewed life in his creations. At the end, his Artwork is a permanent dialectic between conscience and reason.

It can be said that **Eid** has found his own world through the general concept of Construc-

tivism, which creates a new reality in terms of the overall vision of the work of Art, methods of implementation, selections among different materials, and then his contemporary vision, which used non-traditional materials in the ongoing attempts of experimentation and innovation Without pre-concepts or previous technical conventions. Thus, Eid has set a new axes for research experimentation to build innovative new formulations and methods, which are results of exploring innovative technics of using different materials for his murals.

Research Assumptions

1- **Abd-El- Salam Eid** has an apparent audacity to explore the surface, thus he was always capable of revealing its mysteries, in order to achieve this, he begins with successive additions to construct a history for the surfaces. For achieving such target, he install additional layers, using collage and deletion techniques, assembling, discarding, and gluing the overlapping parts and segments. In such ventures, his images are generated through dozens of other images, like an emotional current full of contradictions. He tries to demonstrate a sharp sense of solitude and alienation, a sense of mankind's tragedy, at the same time, he is always aware of the insipid, life of contemporary man. Here lies the core of the dialectic between the Artist's feeling and constructivism.¹²³

2- **Abd El- Salam Eid** is not only depending upon formal relations, but he aims at shocking reactions from the recipient, because he is always charged with cosmic and philosophical issues, in an instinctive boldness towards his public, and thus he always surprises us with his results, without resorting to any false claims. His work does not lose the elements of surprise at the first glance and do not lose its luster after the repetitive meeting, as

¹Amal Nasr –Ph.D- an Essay

²Abdul Rahman al-Nashar, repetition in a selection of modern photography and benefit from educational.

³Faresi Foundation for the Care of Arts and Pictures, Abdel Salam Eid Book: Amal Nasr, Bilateral Construction and Demolition, A Study in Collage Abdul Salam Eid, International Press Free Zone, Cairo, 2011.

the experiment is not means of tampering or excitement, or creating a shock within the recipient, but a continuous dialect between reason and conscience (emotion)

Research hypotheses

- 1- Detecting and following the continuous dialectic between mind and conscience in the works of **Abd El- Salam Eid**
- 2- Utilizing the theory of constructivism, cubism, and Futurism, in the field of non-traditional materials for the work of Art, and the method of synthesis and experimentation to raise the level of both technical performance and artistic taste

Research objectives

- 1- Adding new dimensions to the possibility of using various technical materials as an intermediary to achieve completeness of Artworks, or within the overall construction of work.
- 2- Shedding more light on experimentation in contemporary Art and the study of structural theories to achieve the technical relationships between material and Artwork, by enriching the applied practices, that address the surfaces occupied, and the objectives of artistic taste

Research Importance

- 1- To reinforce trends towards adding new dimensions using modern non-traditional materials for aesthetic media
- 2- Developing applied practices for artistic works in the field of Art education, to raise the level of taste of the Arts in general.

- 3- Utilization of modern theories in Art, ways of synthesizing non-traditional materials, strengthening experimental programs to raise the level of technical performance, and enrichment programs of artistic taste among students of Faculties of Education
- 4- To consolidate the concept of the continuous debate between materials used and the artistic methods, in order to define the dialectic demands in the works of the Artist **Abdel Salam Eid**.

Research Methodology

- The researcher follows the analytical descriptive approach in his presentation of constructivism theory, he explores an analysis and characterization of technical materials used in some contemporary experiments, while studying the interrelationships between materials and the Artwork, Which influence the quality of the products.

Glossary of main terms

1- Synesthesia

A sense in which a stimulation of a sensory or cognitive pathway leads automatically to involuntary experiences in a second cognitive path. The famous painter Kandinsky is one of the most famous artists who had the gift of musical sensation in color (from Greek syn= together , estasis= sense).

2- Feeling:

psychological, Emotional reaction. Consciousness is the state in which man finds himself, whether sadness or joy.

3- Constructivism

An artistic and architectural movement that originated in Russia with the October 1917 Revolution in Russia, interested in its non-objective concept of non-specific coordination. The term is

called non-objectivity to describe all that does not contain a topic, whether vital or other. Tatlin, and Kasimir Malevich are pioneers of such style, in their technical methods and ideas

4- After image

An image which remains a phenomenon after the disappearance of the effect and exposure to the original image.. a common aspect among artists.

5- Synthesis

A combination of raw materials, , tools, etc., which forms the artist's use in his creation, makes them compatible with each other in aesthetic harmony to enrich the work of Art.

Artist intellectual background - environmental effects

In one of his talks, the Artist says¹”..When I turn my eyes through the years, which had escorted artistic career, I recall thousands of works ... paintings, writings, materials, sculptures, Installations...etc. It would be amazing that I was seeing in them just outsets, no more..!!... In such early works, it was the soil, where I learned how to meditate things around me ..how to learn about the form and its laws. So I have begun mediating the Earth, the Sea, and the Sky, as reflected in mirrors of imagination ... In a dazzling state, I stayed watching what the Art innovators had left during the Ages... a feeling of everyday rebirth was flooding me. You can say a feeling of ecstasy and renewal. That rebirth sensation filled me with satisfaction and gratitude to all those who had contributed with us in a journey of constant love, towards the Right, the Truth, and Beauty . !! .. "

There is no doubt that the cultural and social environment, in which the Artist grew up, had a profound impact on his enlightenment and his sense of beauty. He grew up in his father's workshop, a man of ambition and many gifts in mechanical and refrigeration engineering, he

¹Eman . M. El-Mansheliy- study of the history of the contemporary Egyptian plastic Movement- Alex. Univ. Faculty of specific education- art education Dep.2005- p. 11

afforded his talented son with all visual and practical tackling of materials. The visual environment in which **Abdul Salam Eid** grew up was made up of machines, pipes , tools, wires and nails, which had created a visual reservoir and industrial momentum, for a broad individual technological visions. In his synthetic Art, he combines the romance of a wild imagination with an in-depth physical reality, that he could understand beyond all his technical vocabulary. Not only did he manage the ordinary function of materials and tools, but he added an Aesthetic, and metaphysical approach to explore these mediums. In all that is looking normal and falling before our eyes, he possessed the sensitivity of the fisherman with his predictive artistic ideas and there was no one matching his ability to pick up the details, the remnants of materials, fibers, ropes, wires , bolts and nuts... etc around him. He possessed a wide technical skill. Amazing enough that his murals became panoramic landmarks, which reveal a contemporary Egyptian reality. At the same time, they have deep links with our history and the Egyptian Arab culture throughout the ages.

Abdul-Salam Eid is bold enough , when he, gives full concern to the world of technology and industry,¹ without fearing that technology would leave its physical imprint on his Art. He reconciled Art to machine, and continued to use his daring plastic structures with various materials and tools, regarding all their dissonances and noise. In such reunion between various objects, his artistic achievements had acquired a unique position among the artists of his generation, so that his imprint became very clear to the recipient ... Gears ,wheels, wires, empty waste objects, or neglected items, Which do not receive any attention from anyone, are now breathing new life between his hands, as he had mastered the Art of assembling contradictions ... It looked as it is a matter of creation of monsters brought from a forest of modern technology. A tamer of wild beasts, **Eid's** Industrial creatures are making him a real messenger, who puts his unique touches on The distorted and harsh textures of industry, giving his creatures a new

¹Iman Mohammed Al-Menshalini, A Study in the History of Contemporary Egyptian Plastic Art, Ibid., P. 12.

real human and Aesthetic sense ... Industry without touches of Art turns into a destructive physical “Ghoul” ... But **Eid** knew how to formulate These entities, which are interwoven in epic murals, composite works of Art, and which can speak modern and clear language, at the same time, carrying a cumulative Egyptian heritage. A unique messenger with his own postmodernist message.

Eid enjoys a very passionate emotional rush. He has an amazing ability for a spontaneous thrilling reproduction, in his structural units, along his extended murals. This may be what fascinates the recipient before his preconceived knowledge, along the walls of the scene, where he obliges them to retreat, and pave the way for the major part of his creations –the spontaneous artistic urge and the instinctive reproduction¹. Immersed in the visual richness around him, he finds himself gasping among his assets.

Abdul Salam’s methodology in Constructivism

In 1969, **Eid** joined the staff at the Faculty of Fine Arts –Alexandria University. After receiving his doctorate from the Academy of Fine Arts in Urbino, Italy – 1979. He has been actively involved in the contemporary Egyptian plastic movement. He lives the age with all its variants, innovations and postmodern artistic tendencies. He uses a lot of factories and workshops wastes "in a concept of anti-dadaism ideas, which works to reconcile the roughness of Machine , industrial waste, and materiality, to a smoothness of the automatism. Adding from his imagination and creativity a lot. He contemplates the beauty of traditional concepts. **Eid** then re-synthesizes and co-ordinates these wastes, eventually bringing us a creative work, that is a successful reconciliation between Art and technology, between conscience and reason, which call for the Dialectic. Who contemplates the materials and tools of **Eid**, will immediately realize that he has a bit of boldness and independence. At first, this may explain the shock at the recip-

¹Mohammed Kamal-Art Critic-an analytical critical study “ the pleasure of playing and the glow of innocence.

ient's side, but he soon regains confidence in the Artist after a long hopes. The recipient then realizes that these combinations are a result of the Artist's suffering (willingly). The most important aspect: these procedures are always free of the technical vulgarity, Shabbiness. and the monotony. **Eid** has his own persuading efforts, thus he confronts Dadaism with all positivity and challenge. While Dadaism's partisans had expressed their apprehension about the effects of the machine, revealed a hostile attitude towards manufacturing processes and mechanization, that obliged man to live under the dominion of machines in complete submission, we find **Eid** adopting a conciliatory attitude, in which he had fulfilled a sort of reconciliation between Art and machine. Hence, he used many of the elements of industrialization in his Artworks. It was not unlikely that **he** has introduced electrical or mechanical energy in his structural scenes, to give them life, movement, and vitality. At the same time, he was keen to humanize his machinery society ... a society of innocence and peace, which proved to be appropriate for establishing **Eid's** Utopian Cities..!!

An Entrance to the world of Abdel Salam Eid

The Art critique Dr. Amal Nassr¹ believes that Feeling is the gateway to the world of **Abdul Salam Eid**. We can interpret, through the Artist 's Emotional approach, a wider range of perceptions of his artistic achievements, which respects the emotional side of Art experience. His vision of the world, objects, and his nature of the performance depend on the intuitive and emotional interaction with his materials and subjects, during the stages of growth of the Artwork, and even at the stages of completion. His construction law is an emotional law that respects growth and gushing, then decay. At the stages of silence, excitement, and reliance on dreams and meditations, and the flow of deep feelings (free associations), we always find **Eid** dashing towards his own mysterious world, where he conducts his dialogues with his objects

¹Amal Nasr, the conscience of the entrance to vision, a study in the work of Abdel Salam Eid, 2010.

and plastic vocabulary. These entities are passing by through a frequency of creative and restless pulse. therefore, **Eid's** laws of construction are primarily emotional. They are a flow of mixed ambiguous, and amorphous Feeling. Here, Feeling is that blazing emotional side of his artistic experience before the intervention of the mind to organize, transcend, and modifies ..., then the form is being shown up little by little. Hence, **Eid's** approach to the artistic experience is a very emotional and intimate treatment. He does not begin his artistic creations with preconceived assumptions, which may impede his emotional flow during performance. Usually, he is looking, intoxicated, in the state of creativity and ambiguous feelings. He may flies in high horizons of ecstasy (usually he sings), at the same time , he may descend to the lower depths of grieve (which can push him to the edge of tears ... !!), but all his mind goes to retaining the freshness of the first sensation of his creative experience, and then the dialectic takes its turn.

After images in the Art of Abd Elsalam Eid

A stylized image is defined as the image that remains visible in the area of vision after the exposure to the original viewed image by the Artist. It is a kind of visual illusion that retains impressions on the retina after removing the Stimulus. There is no doubt that many talented painters have this symptoms, which has a chemical cause. The photovoltaic effects in the retina continues even after the original stimulus has disappeared. Ewald Hering¹² examined this phenomenon in terms of three pairs of primary red, green and yellow colors and found that there are what so-called positive after images, in which the Artist persists in seeing the images after the disappearance of the stimulus for long period, We can recognize here the secret of the artist's celebration of some of the things and tools that he has picked up in his career and acquired over many years. Things he collected and loved and associated with him since his first years in

¹Karl Ewald Konstantin Hering (5 August 1834 – 26 January 1918) German physiologist who did much research into color vision, binocular perception and eye movements. He proposed opponent color theory in 1892.

²World of German Physiology. His theory of "opposing color theory"

the Faculty of Fine Arts during the mid-sixties: Artistic pottery sculptures with the instinctive popular sense, which has been acquired from “ Al-Fustat” on one of his trips to old Cairo: a primitive naïve bird sculpture, stones and rubble, saint’s old portrait, dolls and toys, bones and combs, turned into faces and sculptures, vertebra from the vertebral column of a shark (turned into a spatial being, bat with a mythical bird’s wings, a picture of one of the popes of Rome adjacent to another image For an Indian ascetic.. Since his youth, **Eid** has been constantly searching for contradictions and diversity in this life... his biggest concern was to adjust the rhythm of that momentum of dispersion, difference, and diversity. Just like life, which is full with wonders. His emotional attachment to his childhood memories formed a rich and vibrant material, that became an integral part of his personality. And here we see his works which are linked to forms of a living vividness, combined with his memory of Art,¹ which are turning to images of the growing accumulation in his mind with his holdings throughout the experience of Art. Inside his Studio, there is always a constructive inflaming dialogue, between the Artist, and his surroundings, belongings, and memories, which are being churned into concepts, constructions, where he adds an emotional dimension. It seems that **Eid** has a stock of cumulative momentum of “after images”, since his childhood, before and after joining the academic studies, where he became professor of painting at the Faculty of Fine Arts - University of Alexandria. Until he became one of the pioneers of plastic construction at the Egyptian contemporary plastic Art movements.

Dialectics of Constructivism and Deconstructivism in the Artwrks of Abdel Salam Eid

The Russian Constructivism movement in Russia has spread since 1913. It was an artistic movement led by the pioneers of Russian plastic Art modern movement at that time. Soon it

¹Faresi Foundation for the Care of Arts and Pictures, Abdel Salam Eid Book: Amal Nasr, Construction and Demolition Duality, A Study in Collage Abdul Salam Eid, op. Cit.

has spread throughout Europe and continued until the 1940s. This movement is considered one of the essentials of modernism's thought in plastic Art. It has completed the abstract style in contemporary concepts. But it has dealt with the geometrical subjects and the objectivity of the units in a kind of a Rarely emotional, rigorous Experimentation, but Kazimir Malevich (1878-1935), one of the pioneers of constructivism, after he proved his name in the so-called Geometric abstract (1915), possessed senses of spiritual sentiments. In this respect, he adopted a mood of spirituality in his works, which culminated in his doctrine of Suprematism.¹ "There is a feeling of happiness," Malvich said, "when I am being Immersed in the freedom of objectivity and non-objectivity, I feel that I've come back to a desert, where there is only real sense, and when I say Suprematism, I mean the pure sense of creative Art"² .. Suprematism was the basis for all Abstract's trends, that came after. When **Eid**, who has been thinking about this trend, since his academic studies, he may has absorbed constructivism in a completely independent manner, when he started to consider the idea of the city as a creative concern, where the city is the most spacious exhibiting space to receive his works. **Eid** considered The recipient as emotionally connected with the Artwork, and become an integral part within. The city has been associated with the ideas of **Abd-El-Salam Eid**, which has been associated with its archeological monuments since the 1980s. The city has been the title of several works, such as the city of 1982, the famous installation: "the city of Tony Garnier,- a Museum at the city of Lyon in France, It was noticeable that these works didn't not represent a visual impression as a geographical entity and human architecture, but they constituted a representation of the Existence as reflected in the artist's conscience. In her book "Cultural Representation between the Visual and the Written", the critic and aesthetician Marie-Therese Abd El-Messiah discussed some works by **Eid**, where she linked two works of **Eid** and general concepts of the relationship be-

¹Hatherley O. The constructivists and the Russian revolution in art and architecture. The Guardian International edition. 2011.

²Carroll L, Tenniel J, Glassman P. Alice's Adventures in Wonderland. Books of Wonder; 1992.

tween Art and other cultures. The Artist worked to reconcile science to Art. In these works, he was an active proponent of constructivism, wandering between various trends of Suprematism and future, to form complex structural compositions with the use of non-conventional materials that may be suitable for industry in general.¹ Thus, he intertwined science and at the same time, materials had been updated, in the context of mass production techniques. as shown in exuberance societies. Thus, Conscience and feeling were an Entrance for Eid into a wider world of perceptions and activities, intelligence, and knowledge,² and hence the dialectic is raised upon a conflict between material and thought, which enriched his complex work, where the thought of Constructivism and Deconstructivism stems at the same time from a passionate and emotional inflamed context.

“..The Alexandrian experience, represented by a multiplicity of historical contexts, has presented local visual elements to be used in a technical modernization..”,³ says Mary Therese. "This intense debate between science and reality, or science and what is beyond, led to a sort of separation between the Sufi experience and rationality, and between Art and science. which may lead to a state of internal schism within the recipient, so artists tried to heal that rift for the public, through an attempt to formulate the relationship between the self with other cultures .. ". **Eid** was conscious of these faults in our relationship with other cultures before he had sympathized with them. Here the controversy or the dialectic has been intensified between the self and the Subject. (Suzanne Langer: Man is firstly perceives or rationalizes, then he starts to have feeling, because feeling means the emotion or the emotional state).

The composite work (installation) often consists of an accumulation of remnants, materials that are selected from the environment, at the same time, having their own character and

¹Carroll L, Tenniel J, Glassman P. Alice's Adventures in Wonderland. Books of Wonder; 1992.

²Alsaida Gaber khallaf- feeling in the philosophy of Susanne Lange-critical writings- bimonthly publications monthly publications(104)-July2000-Cairo-p.93

³Faresi Foundation for the Care of Arts and Pictures, Book of Abdel Salam Eid: Marie-Therese Abdel-Messi, Cultural Representation between the Visual and the Written, International Press Free Zone, Cairo, 2011.

spiritual taste. These composite works of shapes and materials may represent a leading process (leitmotiv), in which the main constituents are integrated, in a concern for an interesting mixture between old and modern, legendary with the industrial, and natural with the Cultural. Always we find in **Eid**'s Artworks, an overstepping of time, and a witchy contact among contradictories: Materials , which have been carefully selected, are loaded with suggestions ...allusions to various Eras and cultures, that have changed and gone... as if they are reminders of the engraved cultural layers in the history of Alexandria, to help the recipient accepting their cultural diversity. At times of transition, the exhibited intellectual barriers may push the individuals to recoil towards cultural periods, which are consistent with ideological concepts, thus they affect cultural integration to fall apart and so the Artist in his cities seek to overcome the cultural divide to embody the city as a space where mixed natural and cultural elements of the equated relationship of the individual national structure.¹

Structural trends in the works of Abd El-Salam Eid

Eid sought an intellectual logic at searching for new artistic dimensions of traditional and non-traditional materials, to employ them in his creations, to use industrial materials of all kinds, and he was concerned adapting his unusual materials to the concepts of traditional practical uses, namely aesthetic, And so the Cubism was a powerful catalyst for the launch of the mechanics of his style, and so the structural thought entered into his works through geometric shapes (such as ball, cones, cylinders,.. etc.) ... Structural thought was a constant principle of **Eid**'s mental activity, which aims at an interaction of various components, and, a synthesis of different parts in an understandable and reasonable systems, but it stirs vague hopes within us for a promising future. Thus, there was a duality between reason and passion. Surely, that was a result of his early interest in natural materials, industrially innovated, and his diligent scientific

¹Al- Saiida Gaber Khallaf- feeling In the philosophy of ssanne Langer- critical writings- semimonthly publications (104)- first of July2000- p.312

research in contemporary techniques, as an input to the formulation of contemporary ideas. He was a pioneer in his treatments for wall surfaces, giving them a wealthy textures: Plastic, metal wire, ropes, foliage and collage. All these items were Constituting a penetrating vision for the Artist and his innovative thinking, in search of multiple solutions beyond the motor phenomena, space, light, opulence, and transparency, which gave spiritual dimensions to the sensations of his works. Thus, creating an active dialectic, between rough geometric solutions, and intuitive emotions. It also stirs another argument between objectivity or pure Art, and the generation of shapes from their organic form, and threw them into the layman's hands (imagery). The ordinary recipient would then open a domain of participation in artistic creativity , when he triggers his mind, and his mental associations, in the process of receiving the Artwork. The recipient has become a fundamental or integral part in the mural, and a member of the constructivist dialectics within the Artwork.

Kinetic Constructivism in the works of Ab-El Salam Eid

The architectural works of **Eid** are characterized by dynamic characters, which are rippled with dynamic forces, and include different types of real and illusionary movements. Some of them have included sophisticated and progressive ideas, which use optical illusive and modern methods, which have quickly dominated the contemporary Egyptian artistic movement. He is interested in the fundamental structure of forms, far from being involved in Nature. His Art has navigated far from simulation and imitation. Structuralism, as it appeared in his murals and Artworks is fully compatible with the spirit of the time, the developments of science, and Technology. His interest in various elements of structure, and Constructivism in his Artworks units, are always shown up in distinct forms, far from of the traditional, and familiar, at the same time, it does not depart from the spirit of natural coexistence with the environment. Also his interest in geometric structure, motor balance, and strict form, doesn't neglect the emotional

side of the elements. Development and flourishing of his materials are giving fresh breathe and life to his work of Art. In spite of his full concern with the strict patterns of Cubism and abstract (submission to strict forms), and being far from nature, he is aware of the hidden and mysterious forces that control the fate of the universe, the temporal context, and therefore, his works in general radiate an emotional spiritual vision which remains at the root of that dialectical dialogue among emotions, sensibility, and what the positive embodied structural implications can offer. The logic of **Eid** deals with all the senses together, giving a distinct entity of a bulk, which the Viewer moves around. Thus he can recognize the aspects of construction, including methods, techniques, artistic and structural values in a coherent, harmonious, and renewable look ...Thus, the Artwork of **Eid** in the field of murals or installations have become a positive model of our contemporary time, where their visual construction is confirmed with a tangible sense, and releases of conscience, while freeing the work of Art from simulation and imitation. These concepts, had been established by the Artist as a kinetic structure, in which Science and Art are embracing in a clear vision, that is behind a stirring dialectic between feeling and rigid forms of Art.



Works of composite ropes and oil paints 1992



Collage, Watercolor and Pastel 2008



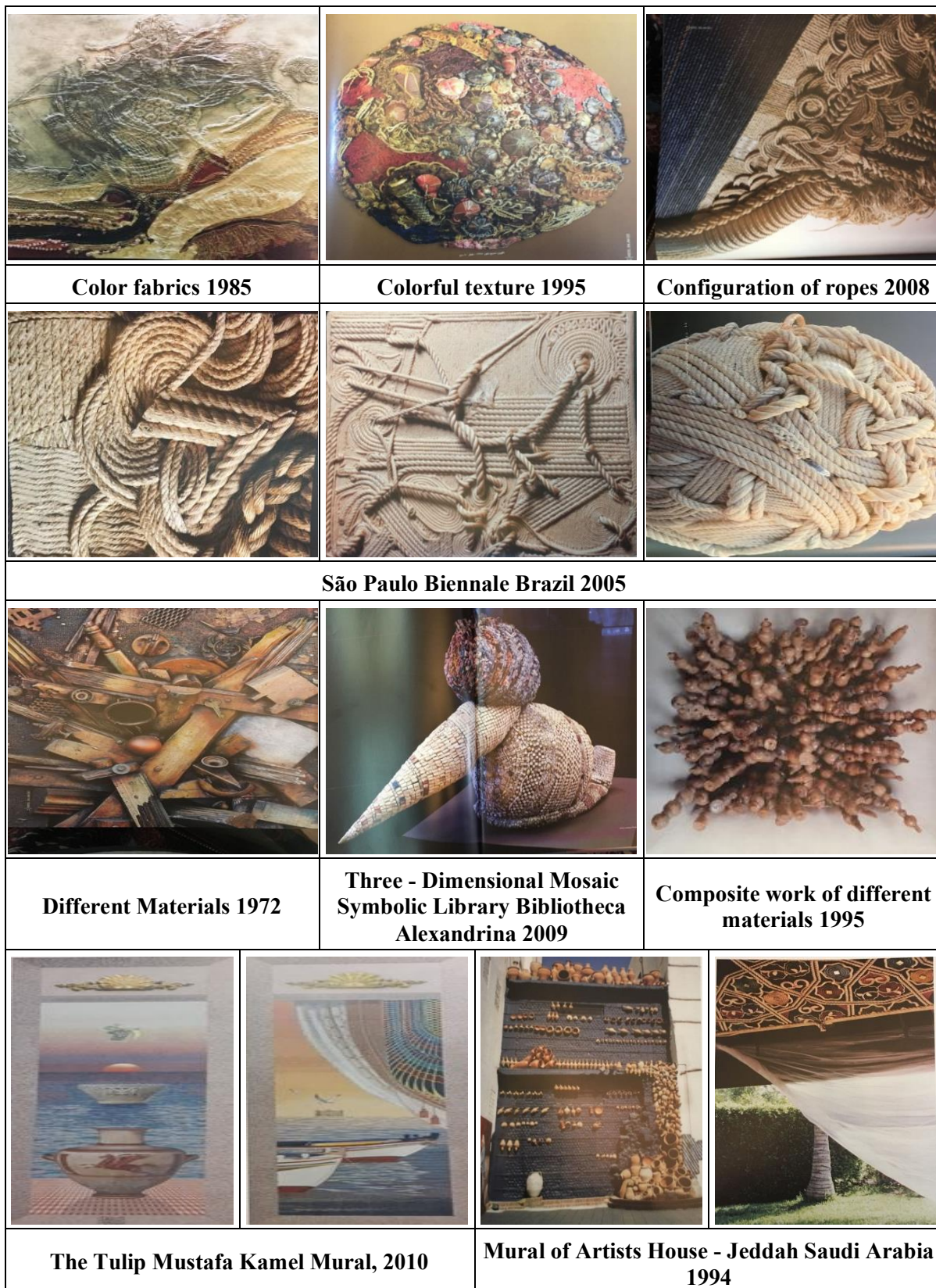


Figure 1: Some works of Eid in the field of composite art and murals with different materials¹

¹Farsi Foundation for the Care of Arts and Pictures, Abdel Salam Eid Book, International Printing Press Free Zone, Cairo, 2011.

Dialectics of the spirit of the city at the murals of Abdel Salam Eid

The works of Abd al-Salam **Eid** and his installations represent a visual record of multiple civilizations, which passed through Alexandria. These civilizations have left their cumulative imprints as numerous tributaries, that have been assembled and fused in the Egyptian soil with its cuddly nature.¹ It is noted that the murals of **Abdul Salam Eid** represent the spirit of the city throughout its history. They are capable of containing and lionizing any other culture. The importance of placing the artist's murals in the heart of the city and its important squares is due to his diligence to be seen by thousands of the people of the city in their daily activities. Such epic murals evoke a full life, in which we live and dwell, and always drive the citizens to think about their national identity

We will review some of **Eid's** creations in the field of murals, bearing in mind his diligence to establish active debates around his monumental Artwork. Such debates are usually inflamed among his objects, which he combines in awareness and deep insight, pouring with them passionate, emotional feelings.

Usually, he erects his geometrical strict constructions- in which he is always celebrating Science, from within a poetic spirit of passionate emotions, such that, the walls would have a constant dialogue among them. In 1983, Abdel Salam **Eid** , together with his students at the Mural painting department of Alexandria- Faculty of fine Art, accomplished the first Mural on the walls of the painting department's building, as the first applied project in Mural Dep. Until that time, Mural painting was being only taught as a curriculum. That was the first applied field work at the mural painting Dep. At the undergraduates levels of the faculties of Arts in Egypt Figure (2).

In 1992, Eid constructed the Egypt's first Egyptian frescoes, "The Mural of the Sea", which

¹Farsi Foundation for the Care of Arts and Pictures, Abdel Salam Eid Book: Amal Nasr, Dream of the City, International Printing Press Free Zone, Cairo, 2011, p. 340.

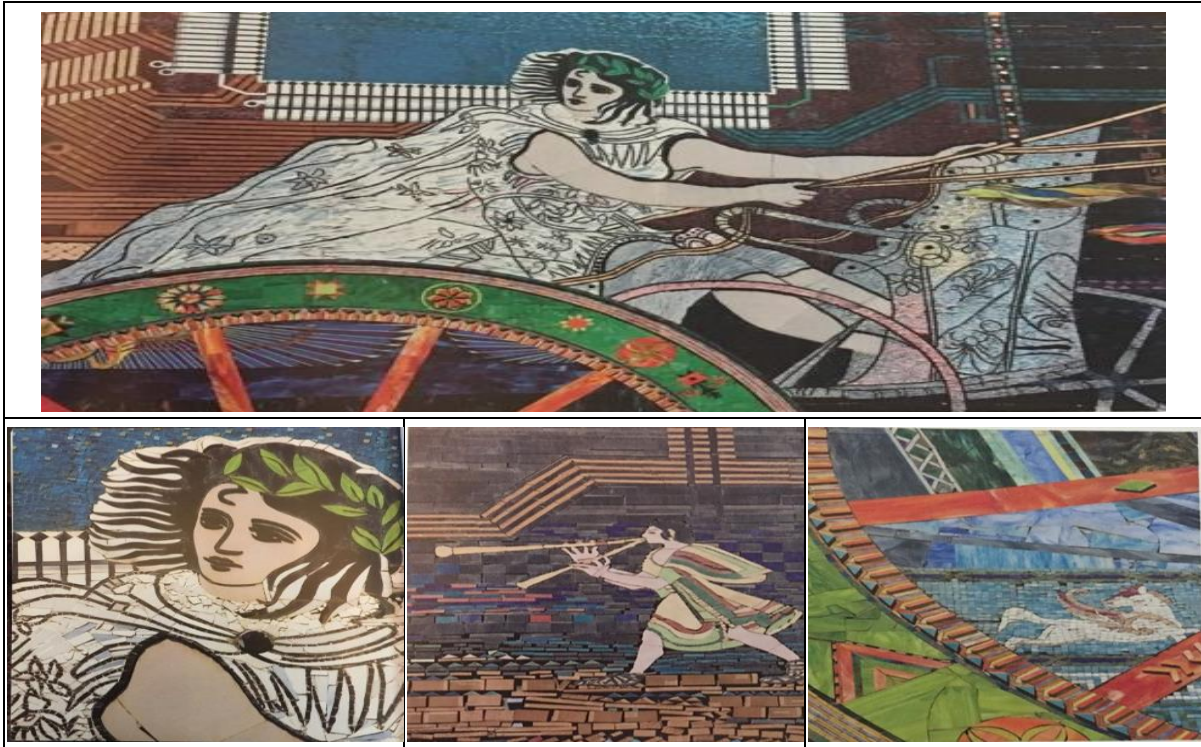


Figure 2: Entrance of the Faculty of Fine Arts in Alexandria, 1997.¹

covers the main façade of San Giovanni Hotel in Stanley, on Alexandria Beach. Ceramics have been used within a technology of using cement in mural painting (dimensions:100x200). In this work, Eid explored all the possibilities of contemporary painting for the mural Art, presenting it as an integrated Art work, where a dialect is initiated between the strictness of the form and the spirituality of sensations, towards the sea, its creatures, and legends, not a mere decorative façade for a touristic hotel.

Thus, **Abdul Salam Eid** began to dedicate himself to the mural Art. He also volunteered to adapt his painting, graphic, and structural capacities to carry the keys of the painting to educational dimensions that address the passing by citizens, enlighten them to know their history, and offers solutions, which are not familiar to the contemporary Alexandria street. In general, **Eid**

¹Faresi Foundation for the Care of Arts and Pictures, Book of Abdel Salam Eid, previous reference.



Figure 3: Mural of the sea: the facade of the Hotel San Giovanni Alexandria 1992¹

had achieved with his frescos a difficult combination between the abstract values of the plastic painting and the implied values within the Artwork, which the ordinary receiver can simply receive through his historical momentum². Thus, there would be Several levels of taste, available in **Eid**'s murals, ranging from celebrating emotions and simplicity, until using reason, deduction, and the liberated imagination. The murals of **Eid** are actually a comprehensive, flowing, and panoramic Artwork, which are passing before the recipient, like dreams combining the past, present, and future , in condensed time space exposition

-The Mural of Faculty of Medicine 1996

One of the most famous murals of **Abdel Salam Eid**. In 1996, he used fresco and Mosaic techniques. The Artist exhibited the history of medicine since the pharaohs until modern times. A panel of Avicenna, the pioneer of medicine in Islam since the ninth century, took precedence in the Design. The dialectic is established here between the recipient and his free associations

¹Faresi Foundation for the Care of Arts and Pictures, Book of Abdel Salam Eid, previous reference.

²The memorial book of the Artist- p. 242

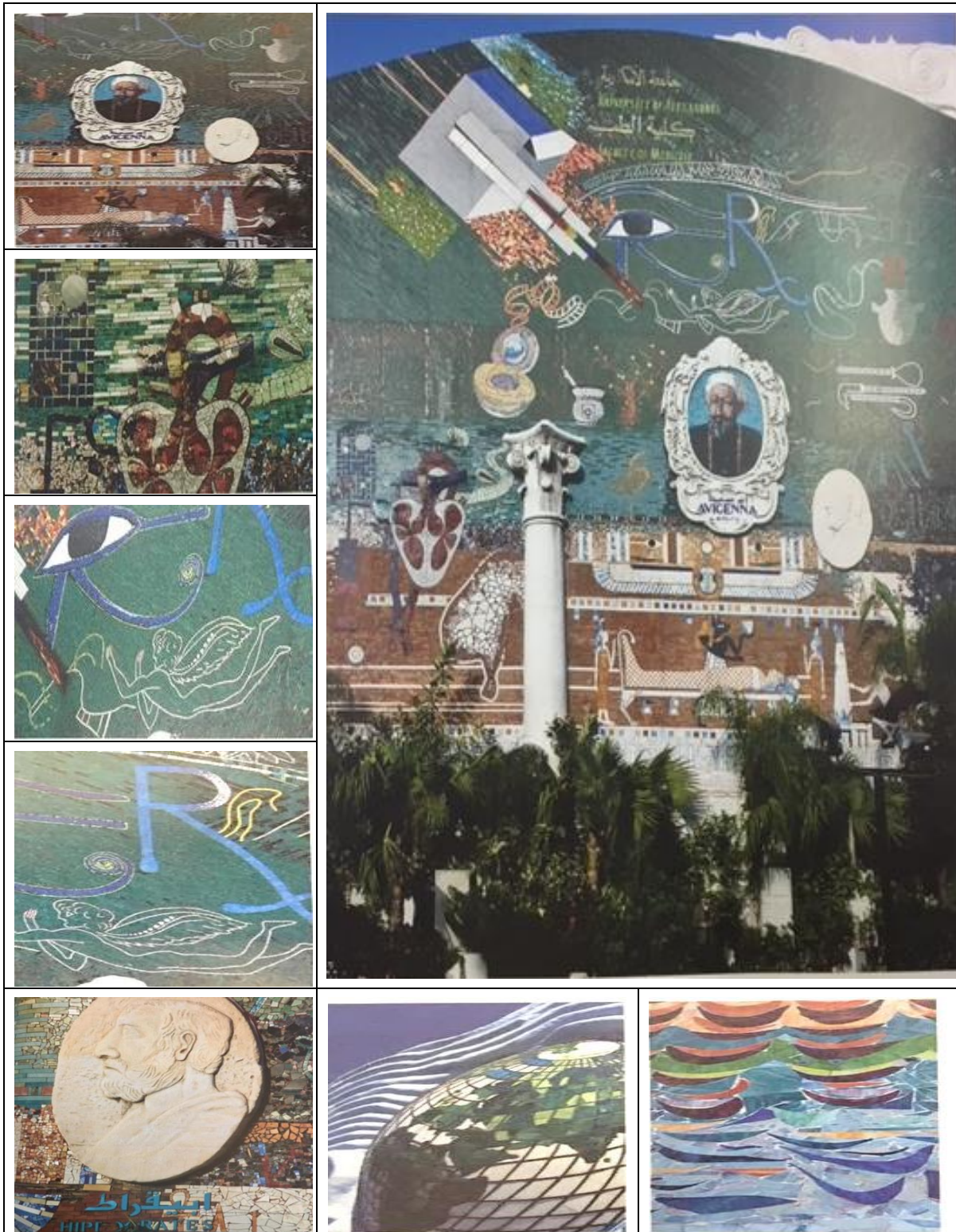


Figure 4: Mural of the Faculty of Medicine with some details, 1996.¹

about the history of medicine.

¹Faresi Foundation for the Care of Arts and Pictures, Book of Abdel Salam Eid, previous reference.

Moustafa Kamel Mural 1998

One of the most important murals of Abdel Salam Eid. It is a lustrous monumental work, with a length more than 200 meters and a width of ten meters along the walls of the Armed Forces Hospital, at Alexandria Corniche - district of Mustafa Kamel -facing the sea. The Work has become a national landmark of the city, wedding couples used to have Happy shots there, as a rituals of their wedding nights, adding to a national dimension that excites the delight of the Alexandrians. The work is multi-center and has a panoramic vision. The Work looks like a dream, in which elements of the past, present and future are combined in a multi-source, multi-point, pyramid, Roman Ark, pharaonic cartridge and ceramic pot representing Islamic eras, with a statue of Alexander the Great. There are protrusions of indistinct ambiguity, a crown of a Coptic column, inscriptions from all Eras, a giant Roman coin and the addition of unmarked artifacts, taken as copies from the Greco-Roman Museum at Alex. The symbolic link between the fictional world of the Mural and its historical context gives the work a unique fragrance through that epic presentation of multi-contexts and centers. Thus the Artist refers to the multiple Egyptian civilizations that passed by Alexandria, represented in their symbols and homogeneity by logical unity and organizational capabilities.

The mural begins with the pyramid, which is the most significant form and a reference to the ancient Egyptian civilization. It was built by the Artist in a cumulative, spontaneous and ancient forms, in which hundreds of pieces were installed by tens of hands, placed in that hierarchical and fictional images. The pyramid itself is made as multiple layers of soil, together with marble crumbs , interlaced with mosaic pieces. Hieroglyphs inscriptions, lines, signs, and stained glass items. This is reminiscent of an ancient area in Alexandria known as "Com Al-Shokafa, (a heap of pottery'd fragmehts)"due to the accumulation of pottery, and glass leftovers, since Roman and Islamic times. The Pyramid in is a virtual one and pivotal landmark along the Mural.

The Artist Aimed at making it as a shrine, where every Egyptian would take share, putting a stone and goes to his way, as if every civilization on the land of Egypt has participated in the construction, then departed .. It was a Pyramid, which symbolically contained all ages.

In this Mural panorama, the types of there have been myriads of dramatic argumentations, as the work looks like an extended civilization from Past to Future, from the Roman tear bottles¹, to the complex scientific networks. The construction of the Mural is based on a vertical motion that takes the form of several longitudinal segments, orthogonal to the movement of an extended flow of waves, along the whole mural. The waves extend horizontally, in a precise balance between the vertical and horizontal coordinates. There are many indications to Egyptian civilization, Islamic curtains, covers of popular decorations, old folds. Athletic items, covered with colored pieces in contemporary rhythmic units. electronic networks preceded by a fictional crest, then covered in another fabric of rhythmic waves, and a curtain of a pseudo African fabric...) ... a unique texture expressing the history of Alexandrian cultures along its history. The dense threads of that texture represent all the ideas and experiences of the Artists who passed through the city, along its history.

The recurrent wave motive represented a common factor, which attaches various parts, thus achieving a unified rhythm among varied images, sources and cultures ... Colorful waves of Roman tear flasks and Egyptian waves are carrying the Nile water to the Pharaonic tombs ... There are also hypothetical waves from mathematic and geometry's domains, smoothly stretching in white, along the length of the work. Another striking down wave (that shakes all firm rooted tradition..!!) , a wave that carries the philosophy of life, in its eternal flow, between life and death (isthmian). Then the scene moves through many transitions, ending with a group of globe balls that depict the world as a ball , which is seized by the clashed waves. They are the waves of historical transformations, where everything, that is stable and inhabitant, moves (the Artist has

¹In Roman Era , it is supposed that the mourners at funeral collect tears in bottles leaving them in tombs as a matter of respect for the deceased

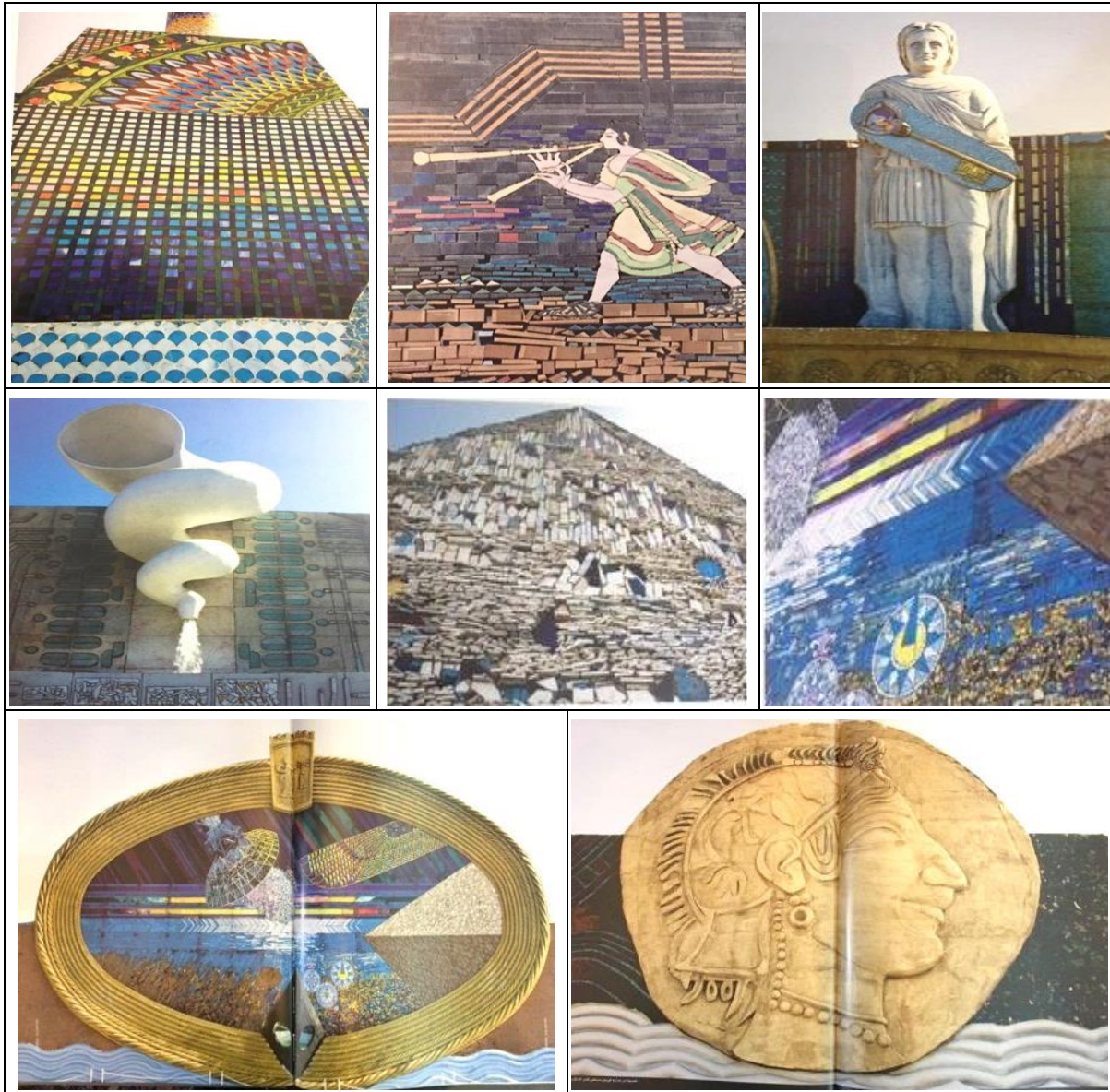


Figure 5: Details of mural Mustafa Kamel, 2001¹

embodied that idea in a white rectangle, that is inclined by waves). Then, the waves are receding, giving way to three laden ships with grains and flowers, in reference to the eternal values throughout human history: the right, the good, the beauty, which have been clearly shown up

¹Faresi Foundation for the Care of Arts and Pictures, Book of Abdel Salam Eid, previous reference.

within the framework of ancient Egyptian civilization (Egyptian Sun boats). And then we come to the Essence of that great work. The vision is now intensified and reached its Zenith. The point of convergence of the two wings of mural: the right, that starts with the balls of the earth, and the left, which begins with the Great Pyramid. The meeting point is a majestic oval frame sculpted in solid forms of braided, imposing, and sturdy ropes, which are taking a special angle of inclination to face the light and receive every new light. They are breaking into the frame, at the top right, while Horus's Wing is almost touching the emanating vibrations from a bursting satellite at the left.

When we feel flashes and movement within the composition, we would remember the metaphorical portrayal of the process of creation in the wonderful fresco of Michel Angelo at the "Capella Sistina of the Vatican" (1508-1513). The Artist wanted there to express the moment of creative encounter between Past, Present and Future. Abdal Salam Eid is exploring the horizons of the Past, the Present, and the Future, with a time machine and pushes us boldly between the spectra of the Past and the Future, and he is tincturing his feeling (consciousness) to create building units ...and that was the core of his controversies, which became a decisive motive of raising the levels of artistic taste among students and ordinary recipients

The Mural of the Egyptian Telecom Company

This mural has been executed in 2007, within an area of 800 mt² at the Smart Village (figure6). The Artist's approach for that Artwork was similar to the ancient Egyptian Artist's concept of the walls of his temples and the tombs of his kings, which he considered to be the homes of the afterlife. Thus he avoids spaces in design, goes along with the curves of blurring walls with solutions for his beliefs, Symbols, and colors. **Eid** is not dealing with the Mural as a part of an architectural floor through a specific area, but he dealt with all the interior architecture of the building of the TE as a visually constructed building, designed as an inverted pyramid ...He,

aesthetically and visually, analyzed the building in an intelligent solution. The idea of dealing historically has been adopted through ascending time layers starting from the ground floor of the building to end in the last round. These vast spaces allowed him an area, where his idea was vastly free. At the same time, he faced many challenges related to the special nature of the building and the precise calculations, through which his creative images has been be revealed. No place for randomness in it, it is the ability of a Mural painter who must respect the solemn presence of Architecture

As the ancient Egyptian Artist put the events in sequential records, the oldest event begins with the lowest Mural and the nearest event above to let the events, which chronologically flow across several successive levels, known in the ancient Egyptian Art as Records. Thus, **Eid** expressed the idea of communication by dealing with the interior architecture of the building as a whole. The idea of records has been used as a chronological narrative to rearrange communications since ancient times until now, starting with the ground floor (five stores), which takes a quiet tone with simple. Irregular rhythms with a mosaic of warm silt color were interspersed with colored rows and some hieroglyphics, which are composed of a quiet background for a collection of important figures with key roles, placed in specific boxes to confirm the idea of a museum exhibition. **Eid** established a group of old phones in square gaps inside the slant building, where the old telephones displayed what was called El –massarra(the house of secrets), that was the telegraphic telephone, which has been used in the initial stages of the phone.

In an important corner of the Mural, we find a column of telephone poles. The Artist ,in a happy coincidence, has found it in one of Alexandria streets as a dump. soon it was installed in this corner as an important symbol for the history of communications. **Eid** cleverly puts mirrors as a background to the pole. Giving a repetitive imitation of telegraphic poles, which accompany us in our long travel by the train.

On the other hand, we find an element that comes out of the heart of Egyptian mythology,



Figure 6: Details of the mural of Telecom Egypt, 2008.¹

a black statue of the jackal “Anubis”, "the God of embalming" in ancient Egypt’s culture. The Artist puts an old black telephone on Anubis’s head. "Anubis" is giving an aspect of surprise to the work, where it casts a metaphysical shadow in that domain. The blackness of the face of Anubis is ready in harmony with the black telephone block, especially between the telephone and its ears, which has long listened to the Inhabitants whispers (dead kings and Queens at the West Bank -Valley of kings- Ancient Egypt). Anubis rests on a column, which is taking the

¹Faresi Foundation for the Care of Arts and Pictures, Book of Abdel Salam Eid, previous reference.

form of a mummy with linen rolls. At the background we find other parts from the wooden aerial telephone pole, which ensure the overall rhythm and connect a rectangle with the corner of the antenna column

On another wall, the Artist presents a collection of imaginary Columns crowns. In an odd Design, the Artist replaces the electric coil by the Lotus Flower. Thus he has put that element in a historical context, because of its importance in the embodiment of the idea of communication. Electric oscillations are turning to magnetic vibrations and then to sound waves, These columns displayed a curved frame in which a series of cables are arranged by the Artist to reveal a variety of wires of different colors. He decided to expose them, splitted the cover to reveal the beauty and their technical arrangement. The Artist has a set of frames that contained configurations of electric , electronic waves, and electrical coils, distributed through various wall records.

This first record ends with a wide range of colors, from the ancient Egyptian painting, reminiscent of the mask colors of” Tutankhamun”. It reminds us of the colors of the precious stones of the ancient Egyptian jewels. The Artist places them in abstract spaces with varied tonal rhythms, which adds vitality, and thus a transforming the composition to the upper record. A series of old telephones are lined up in square-shaped cavities on a quiet background that ends with a belt of decoration, which the Artist had inspired its Concept by electric circuits.

Then the work is being moved to one of its important centers, which resembles a kind of relief, with its components taking the shape of combinations of telephones and keyboards computers in different styles. All of them are unified in one color. At the same time, the Artist kept only the mass and rhythm of a contemporary relief, on a background of the intersecting lines crossed. At the left, a huge form of a human Ear is being dominant on top of the scene, which embodies the idea of attentive listening, upon which the concept of communication is established. with a part of the background of the head cover of an old Egyptian statue. This piece of sculpture took a linear rhythm to respond to the lines of keyboards and telephone

details. Here the Artist insists that all parts, materials..., etc, are valid vocabulary for the work of Art, and that the Artist 's soul is able to contemplate beauty in the usual things, which can tempt us seeing things in a new look and respect all subject matter to convey certain message.

The sculpture is then topped by a new record of Islamic motifs that take on a color similar to that of the sculpted part. his sculpture is topped by a new record of Islamic motifs in a similar color to the associated sculpted part, putting it on a new background of various degrees of colors, that pave the way for the upper part and represent an intermediate step. There is a color gradation, from the color of Earth to the color of sky, from warm green and terrestrial terracotta to the degrees of blue etheric Color. Thus the mural is opened in its upper parts to the universe, as if this part represents the sky of the mural, in which the idea of communication is launched to the end. Transparent glasses transmit the light of the sky, which reverberate through the walls of the Mural in silhouettes, giving dynamic vitality, that ensure the sparkled areas. This celestial part is interspersed with a series of imaginary communications towers, in blue, painted in soft electronic formulations, which represent the stage of voice transmission through the Internet.. the technological breakthrough in the world of communications

At the end, the history of the manufactured human tools is almost the same history of civilization itself. Every tool the man invented, was an extension of his senses which has gone beyond his limited capabilities. This is the adopted approach by **Eid**, in dealing with the idea of communication. He has conceptualized this mural as an open museum, through which he launched the idea of communication. Which has begun with the beginning of the history of mankind, and witnessed his permanent desire to remotely communicate using smoke, mirrors, drums, pigeons, and signs. The TE Company's Mural has been a vast Arena for the Artist **Abd -El-Salam Eid** to set his creative capabilities free.

How can the Artworks of Eid develop the level of artistic taste..?

Evaluation of the artwork requires the integration of objective information about that work, with a subjective view of the recipient. In general, artistic taste is a personal matter of the first order. However, the objective of evaluating a painting as an example, is not to emphasize that one loves or dislikes her, but why he likes or dislikes her. This requires a certain amount of objective knowledge of the work of Art in general. Art students, who are intended to develop their level of taste, through the study of Eid's artworks, must search for the following facts about these artistic products.

1- The context of the Artwork, 2- The Artwork itself, 3- the Artist's career

The more they are acquainted with these facts, the more they have the ability to activate the evaluation process itself, and then the taste begins to improve their level of artistic taste

Abdul Salam Eid has a special intuition that takes guides him to the depths of things, and tells him of his unique nature, that can't be expressed in words. He surprises the recipient by considering ordinary things and putting them in front of him, as if he is rediscovering and transmitting a new life. Thus, his concept of his discoveries of life is being transferred to the recipient, whether the student or the ordinary man

There is no doubt that the perception of Eid for things is an emotional sense in the first place, and his research in the field of materials indicates that he has exceeded the utilitarian level. He navigates beyond the aesthetic function of the ordinaries, because he looks to a metaphysical level, which raises the issue to transcendental horizons. Three examples of the Artist's creations reflect his Aesthetic concepts, and can lead us to raise the level of artistic taste of students, who are exposed to those works.

1- San Giovanni Hotel in Stanley area, Alexandria

The history of the mural in 1992, which is implemented in ceramics and drilling technique on cement, occupies an area of 100 meters 2. In which the artist transcends the function of the mural on the faces of the famous hotel just as a decorative panel, but puts all the potential of the contemporary painting in the art of wall painting to be an artistic work of education to the recipient to try to deal in the language of form and symbols, raising the level of taste. The design achieves a difficult mix between the abstract values of the plastic panel and the values of the receiver received by the ordinary receiver. Thus, the student can find many levels of reading, here is a dialogue and dialectic debate between the rigidity of the form and the spirituality of the sensations of the sea and its creatures and myths. The first steps taken by the students of the mural to develop their level of artistic taste are to experiment with the emotional input of the artistic work, from which they learn how to see things from an emotional perspective within a technical and objective realm.

2- Mural Faculty of Medicine

The artist performed in 1996 with the techniques of Persek and Mosaic, and reviewed the history of medicine since the Pharaohs until modern times, and did not forget to be led by a panel of Ibn Sina, the pioneer of medicine in Islam in the ninth century AD. The diocese is full of animations from primitive medical instruments to mythological views, all of which are 1 cm wide, the chief of the Egyptian gods and the watchful eye of Horus, as if the artist attests to the fact that history attests to our science in origin and to our imagination in the horizons that extend to the following civilizations. And all of it shows that the conscience is the gateway to the visible and hidden artistic world of Abdel Salam Eid. Such murals hope deeply and carefully analyzed, the first steps to raise the level of artistic taste of learners when they understand that record of the accumulation of civilizations in a multi-tiered accumulation structure. There is a

narrative and dialectical approach that combines various historical elements (between primitive and modern instruments, for example). The construction of contradictions also hopes to achieve higher levels of beauty in the experimental work of Abdel Salam Eid.

3- Mural Mustafa Kamel

These frescoes extend in a panoramic view facing the sea. It has become a landmark of modern Alexandria. And the military patrol around the fence of the Armed Forces Hospital about 300 meters long. A panoramic work of multi-center, appears as a dream connected to the past, present and future in a dense and overlapping multi-source, including the pyramid and the Roman ark, the pharaonic cartridge and the ceramic pot, the statue of Alexander, the crown of a Coptic column, writings of all ages, and a Roman coin giant, The artist connected the artistic and the fictional world to the historical world, thus adding to it a historical link to an epic exhibition that includes signs of the civilizations that passed through Alexandria in numerous tributaries that extended to the depth of history ... and I began to melt together in a very contemporary Egyptian melting pot.

The contributions of **Abdul Salam Eid**'s murals can be summed up in raising the levels of artistic taste for art students in the following points:

- 1- Recipients of this type of murals acquire a new vision of things that are not limited to their visible reality, but they have to learn how to revel in the joy of discovery when they realize the value of something beyond mere utility. That is, the level of taste stems from the fact that perception itself has its own beauty.
- 2- The recipient learns the meaning of intuition as a mental sympathy, which transfer him to the depths of things and unites him with his individual qualities
- 3- The taster student builds his vision from the angle of conscience. He learns that his en-

trance to the understanding of the work of Art should start from the angle of conscience - the emotional side of the experience. Construction within these works is closely related to the forms of human conscience: growth and fall, flow and silence, conflict and stoppage. The infinite flux of all that feelings is giving rise to the vitality and depth of the work. Contemplation of the mural's frescoes would establish multiple dialectics among its elements.

Conclusions

- 1- The newly developed materials added values and aesthetic views to the complex work of Art (installation), and the structural character of modern murals in general
- 2- Abdul Salam Eid employed different techniques in his compositions. He is guided by the evolution of artistic concepts in modern times. Despite their apparent inconsistency and dissonances at the first sight, the conscious recipient of the work will realize that the techniques used are so generously employed the materials so that they were combined in a unified structural context at the end
- 3- Structural achievements of Eid offered an opportunity to learn how new materials are aesthetically employed.
- 4- The impact of technological and scientific developments on the vision of the structural artist and his aspiration to harmonize science and art in his creations
- 5- Success of constructive creative work depends to a great extent on experimenting with new materials and new technologies so that the work would acquire technical aesthetic affluence.

Recommendations

- 1- Scientific institutions should conduct field statistical studies for new and updated materials, which can be used in modern technical methods in the construction of murals. Experiments in that field for students of colleges and technical institutes in order to raise the level of artistic taste, are most insisting
- 2- Technical workshops for modern technologies should be established to deal with new materials in preparation for the future construction of mural and installation Projects
- 3- New trends towards the explorations of new tools, equipment and materials, to provide students with expertise in dealing with non-traditional mural construction methodology, should be activated, in order to raise the level of artistic taste.

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