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## Hamed Nada ,, the painter of music & dance

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### Hamed Nada ( 1924 - 1990 )

was one of the few artists that his art was unified with his personal character. There was no disconnection between both Hamed Nada as a person and his artistic creation which made a very rare and unique faithful expression. As mentioned by Cont Philip Dar Scott the Belgium Conte who was the first to speak internationally about the Modern Egyptian art and its pioneers in the 1940s. Hamed Nada played a very important role in the Egyptian artistic scene and a historical role that can never be forgot in introducing and preserving the Egyptian cultural heritage through an amazing surrealist expression. His surrealist expression was built on the styles of modern expressionism at that time with his friend Abdel Hady El Gazzar. They founded together the group of Egyptian Contemporary Art. Nada adopted the inclination for creating an Egyptian surrealist art depicting the Egyptian life and inspiring the Egyptian heritage and its realities. He wanted to present a new world of artistic creation coming from the deep authentic roots of the Egyptian culture utilizing the popular folkloric life. His research of such folkloric heritage was not sake of adventurous experience or seeking for uniqueness only. It was also a trial to uncover the Egyptian reality surrounding and affecting the human emotions and worries towards life, future and the human defeat against destiny. The artistic cultural discourse adopted and presented by Hamed Nada reflected a desire to depict a sentimental reality for the Egyptian society since the Second World War and after. At that time the Egyptian society suffered from a general feeling of depression and subjugation due to a turbulent political scene and social

disturbances in the society, the contribution of Nada and his colleagues was to denude such vague realities and present it without any trial to make it look better. The artistic expression of Nada valorized an unknown world in the Egyptian cultural heritage. His processing of the Egyptian folkloric heritage through his artistic expression came from his keen interest in expressing human emotions and worries. He went deep inside the popular underworld of the Egyptian culture which is full of traditions and rituals. Also the cults, magic and the popular mythology were mobilized the art of Nada through a world full of symbols and inspirations from the heroes of popular epics. In that way his artistic symbols like the pyramid and the winged serpent, as well as the horse, sun, moon, were all transformed to be absolute humanized symbols, which depicts the pulverization of human in anywhere. Hamed Nada as per his words, discovered a himself in the ancient Egyptian artistic heritage, we could say that he recognized his identity in the ancient Egyptian heritage. The artistic heritage of ancient Egypt inspired him a lot of elements from the world of death in the Pharaonic history and mythology. The other world of the ancient Egypt and how the ancient Egyptian could express and document their beliefs of the other world formed a great wealthy inspiration for Hamed Nada. Some of his paintings looked like a tomb in the Valley of the Kings. The characters, the gods, the sacrifices and the elements of the tomb were all awakened and moving in a dynamic scene away from the static scene of death presented on the walls of the tomb. In one of his interviews the artist mentioned that the observer can notice in his art that the working class characters are shapeless, while the women appear in formations and huge manifestations of femininity. He used to teach art academically in the historical old Cairo streets between the real life of the popular Egyptians, in the old areas like Gamalia, and Al Hussein districts. As a professor he tended to teach the classical landscapes and life elements in its real atmosphere sketched directly from the surroundings. He said later that he had a fascination for depicting natural life of people and their inner conflicts. He sought to glorify Egypt's beauty by expressing those paintings in a unique artistic creation. His art was known by set of elements that accompanied his expression through his different artistic stages of his career and the surrounding sociopolitical circumstances. In addition to human characters he was fond of the cat, the cock, the kerosene lamp, the ox, the lizard, the fish, the horse, and the bird of the folkloric heritage which is called the phoenix. The critics saw the surrealist elements of art were realistic to Nada in his life career in the working class district. All of these symbols were extracted from the tattoos drawn on the hands and chests of the workers, those people believed in those symbols as icons to their folkloric mythology. Nada processed those symbols in, as a kind of creating an expression where the cock served as a symbol for a man, and the bird in the job of protection and care, while he employed the horse and the ox to the symbol of virility.



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