



حنان 70 × 140 سم خامات متنوعة على خشب 2009
Hanan 140 x 70 cm .mixed media on wood 2009





معجزة الشرق 200 × 250 سم خامات متنوعة على قماش توال 2009
The miracle of the orient 250 x 200cm. mixed media on canvas 2009



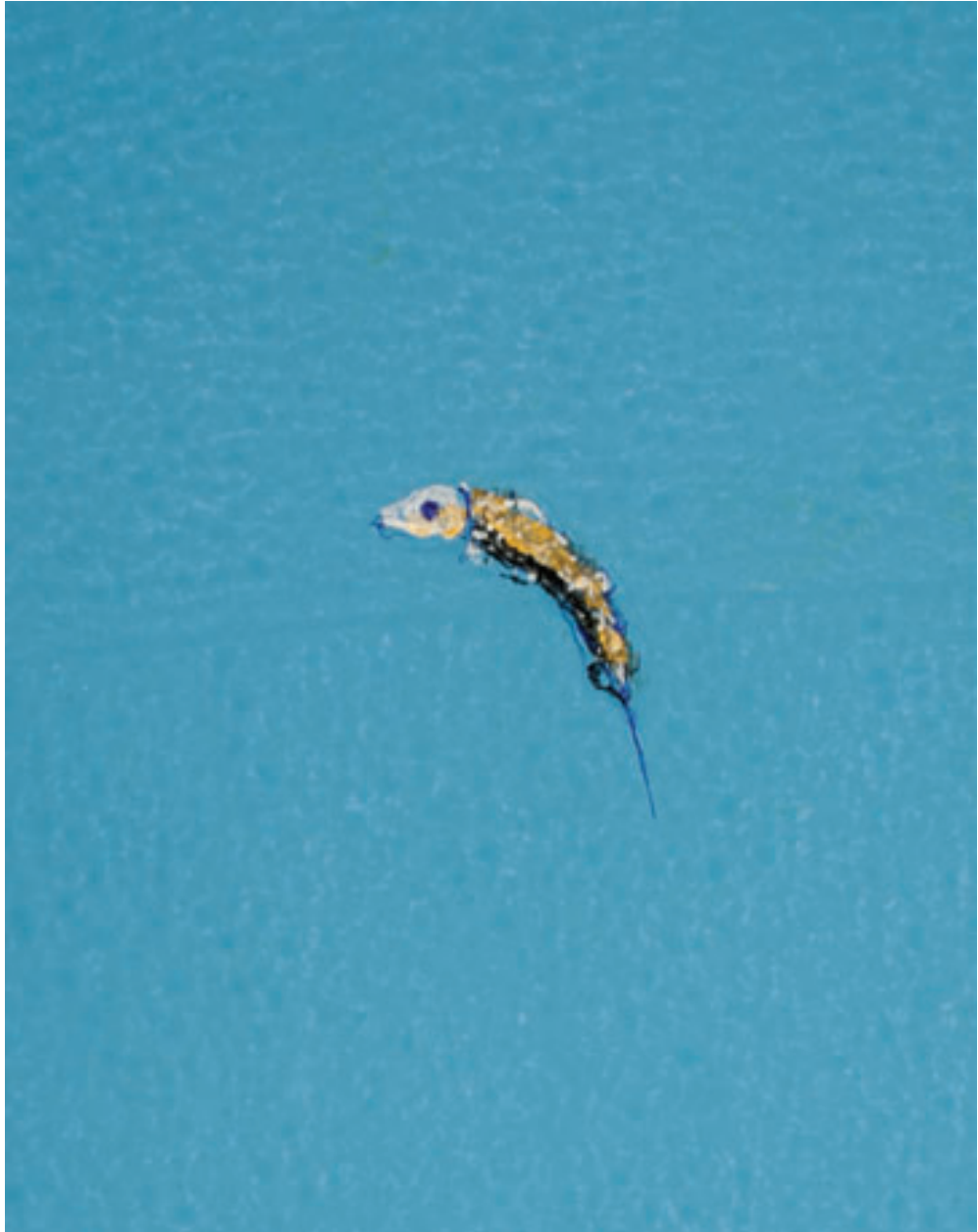
معجزة الشرق تفصيلية 1
The miracle of the orient Detail 1



معجزة الشرق تفصيلية 2
The miracle of the orient Detail 2



معجزة الشرق تفصيلية 3
The miracle of the orient Detail 3

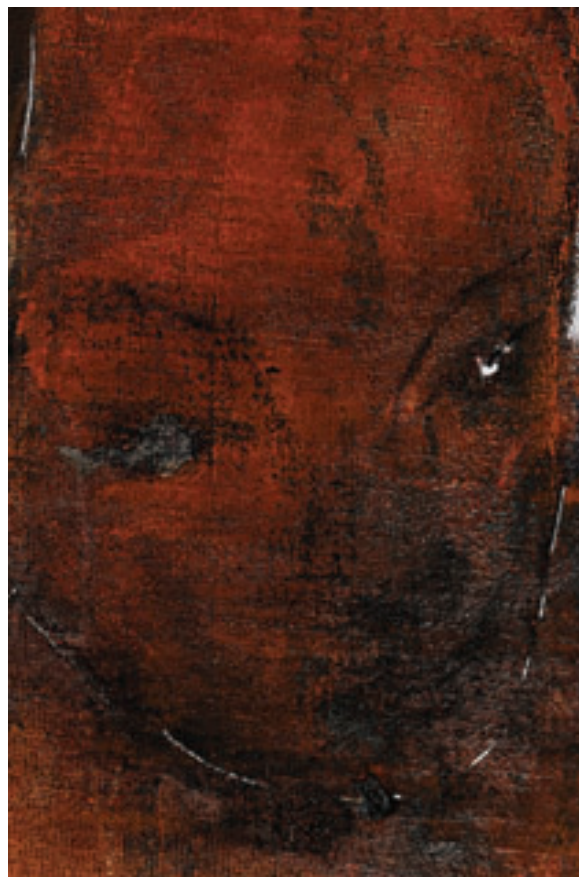


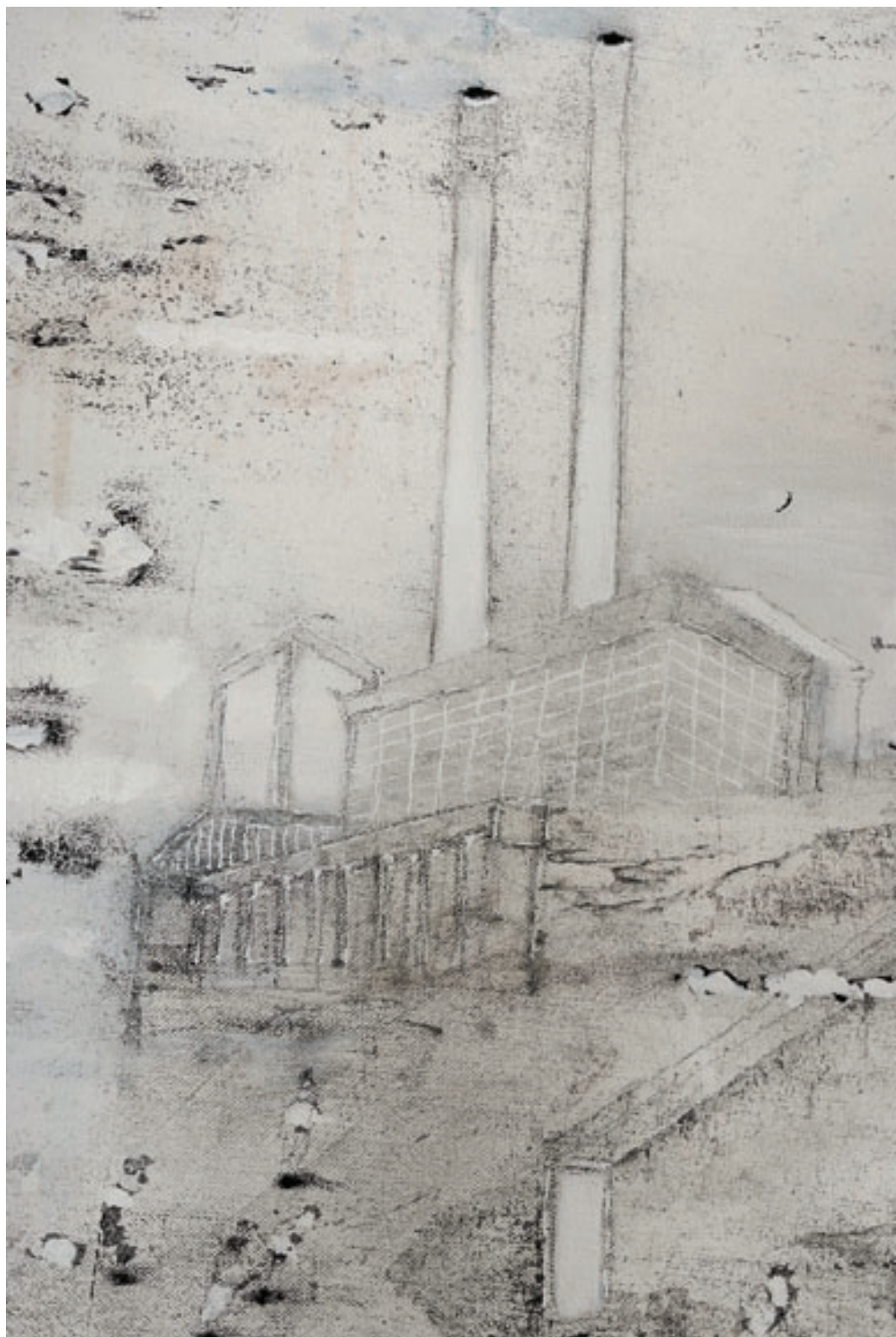
خميس والبكري وسراب المصنع 200 × 250 سم خامات متنوعة على قماش توال 2009
Khamis & Baqary the mirage of the factory 250 x 200cm. mixed media on canvas 2009





خميس والبقري وسراب المصنع تفصيلية 1
Khamis & Baqary the mirage of the factory Detail 1





أبو السعود دائرة قطرها 187 سم خامات متنوعة على قماش توال 2009
Abu el seuod tondo 187 cm.diameter mixed media on canvas 2009



أبو السعود تفصيلية
Abu el seuod Detail



حكاية القرد والغزال 187 × 315 سم خامات متنوعة على قماش توال 2009
fable of the monkey and the deer 315 x 187cm. mixed media on canvas 2009



حكاية القرد والغزال تفصيلية 1
fable of the monkey and the deer Detail 1



حكاية القرد والغزال تفصيلية 2
fable of the monkey and the deer Detail 2



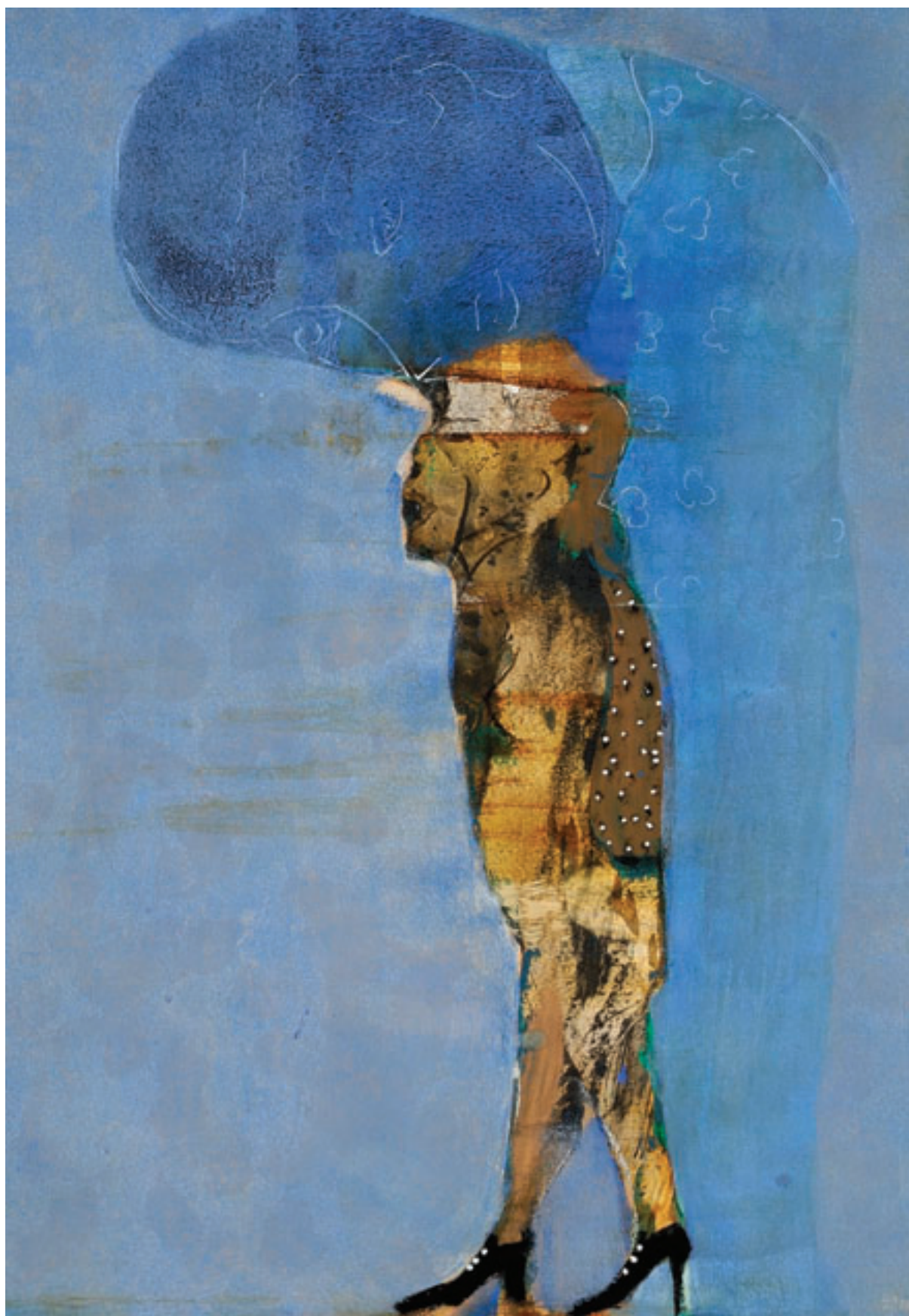
قزم غاضب 50 × 70 سم خامات متنوعة على ورق فيريانو 2009
Furious midget 70 x 50 cm. mixed media on fabriano paper 2009



حيوان فى الرأس 50 × 70 سم خامات متنوعة على ورق فبريانو 2009
Animal in the head 70 x 50 cm. mixed media on fabriano paper 2009



متحول 50 × 70 سم خامات متنوعة على ورق فبريانو 2009
transvestite 70 x 50 cm. mixed media on fabriano paper 2009



طفولة حيوان 50 × 70 سم خامات متنوعة على ورق فبريانو 2009
Animal's childhood 70 x 50 cm. mixed media on fabriano paper 2009



أفريقيا 1 50 × 70 سم خامات متنوعة على ورق فبريانو 2009
Africa 1 70 x 50 cm. mixed media on fabriano paper 2009



على بابا 50 × 70 سم خامات متنوعة على ورق فبريانو 2009
Ali Baba 70 x 50 cm. mixed media on fabriano paper 2009



قرد صغير 50 × 70 سم خامات متنوعة على ورق فبريانو 2009
Small monkey 70 x 50 cm. mixed media on fabriano paper 2009



عن صعوبة حمل الورد 50 × 70 سم خامات متنوعة على ورق فبريانو 2009
On strain of carrying roses 70 x 50 cm. mixed media on fabriano paper 2009



أختان 50 × 70 سم خامات متنوعة على ورق فبريانو 2009
Sisters 70 x 50 cm. mixed media on fabriano paper 2009



البهيمة 50 × 70 سم خامات متنوعة على ورق فبريانو 2009
The Beast 70 x 50 cm. mixed media on fabriano paper 2009



حب الإستعراض 50 × 70 سم خامات متنوعة على ورق فبريانو 2009
Showy girl 70 x 50 cm. mixed media on fabriano paper 2009



قبلة فى الهواء الطلق 50 × 70 سم خامات متنوعة على ورق فبريانو 2009
Kiss in the open 70 x 50 cm. mixed media on fabriano paper 2009



بصحبة الكلب 50 × 70 سم خامات متنوعة على ورق فبريانو 2009
With the dog 70 x 50 cm .mixed media on fabriano paper 2009



يأس الحكيم 50 × 70 سم خامات متنوعة على ورق فبريانو 2009
Despair of the Sage 70 x 50 cm. mixed media on fabriano paper 2009



الأم والابن 50 × 70 سم خامات متنوعة على ورق فبريانو 2009
Mother and son 70 x 50 cm. mixed media on fabriano paper 2009



افريقيا 2 50 × 70 سم خامات متنوعة على ورق فبريانو 2009
Africa 2 70 x 50 cm. mixed media on fabriano paper 2009



ثلاثة كائنات 50 × 70 سم خامات متنوعة على ورق فيريانو 2009
Three creatures 70 x 50 cm. mixed media on fabriano paper 2009



تجاور صعب 50 × 70 سم خامات متنوعة على ورق فبريانو 2009
Tough cohabitation 70 x 50 cm. mixed media on fabriano paper 2009



وسواس 50 × 70 سم خامات متنوعة على ورق فيبريانو 2009
obsession 70 x 50 cm. mixed media on fabriano paper 2009



لا تعاتبيه 50 × 70 سم خامات متنوعة على ورق فبريانو 2009
Do not blame him 70 x 50 cm. mixed media on fabriano paper 2009



Plates

power despite their fragility, their unease and their timidity. They are the martyrs who witness the future.

Even if the body is in the center of the painted surface, it does not possess the presence of the "icon"; the shamelessly narrated fable in the presence of witnessing doppelgängers shrouded the bodies a bit, as if by a kinetic and transparent veil of language that moves freely across the painted surface to complete the narrative. The story here has a physical presence, be it political, personal, or of a close friend; there are imperceptible trace elements on the surface of the painting that are real and complete the work. Like a stage drama, some painted "characters" stand up front, almost isolated from their backgrounds as if to pronounce what they had failed to say during their real physical life on this earth.



Some figures blend with their backgrounds; those represent the more complex fable of the memory, the story that has bends and turns, a one that has to live in proportional and logical dimension, perhaps because it evolved from the zones of faith. Its clarity will be in flaw should it be devoid of all sensual and emotional desires that evolved from the same belief zone: First the love to a person or an idea, to a body or to a dream, to an ambition or to a social class. Perhaps, too, to other "things" that we were never fortunate enough to touch but experienced the heaviness, bitterness and joy of having felt that "otherness" touch our hearts.

Alexandria
8 Dec. 2009

the memory? Is it a temporal dimension that exists only in magic?

The fable is magical as well, and Siwi's imaginative connects heaven to the very current earthly beings in a virtual stray time. Just prior to the climax of the ultimate



disjunction, Siwi's fables, we stand on one threshold of memory: The small personal story moves from one spot to another, from one idea to the other, from complex geography to a more abstract space and from a sophisticated narrative to the ultimate degrees of simplicity and straight-forwardness. Memory is not a single mass and has no one definite time, nor a single reference. There is a process of continuous amalgamation of elements that suggests a burning desire to express, an intention to touch the deepest bottom of memory with all its glitter and somberness. At the depths of memory, narrative dwells in dim light.

The little fable is not of a single dimension. It is intricate and has all the very same characteristics and constituents of the larger fable; it is the narrator who makes all the difference. The story has both close-ended and open-ended finales. The bodies become eternal icons, as popular as they may be, shameless as they can get, as they are the same old recourse of the artist, where he/she uncovers the flaws of construction of this memory. Emotions, deactivated for long are exposed and encouraged to float and attempt some of its inert models. After dropping the heavy burdens of the years of suppression and hiding, in the center of the painting a face appears, then a

body and then the doubles, all look to the lens – or the viewer – or the artist; who then takes an ideal position to freeze a moment that would live through eternity.

Every "subject" waits for a future that will eventually outlive the artist himself, thus their presence transcends the actual moment. They are not looking to anyone, they do not care about anyone; only the future counts, a future that will legitimize their attained

narrative in an alternative time dimension, with a consequent alteration in the “type” of fable, its future and its references. The face and body handle time in an equally “alternative” manner, more physical and more colorful rather than through handling its (time) unphysical nature. All Siwi’s visual elements are crammed into one single unit, dense with emotions as seen by the regards and the looks of the faces.

Eyes probe the world from the inside of the painting to the outside: Suspicious regards of isolation explore the emptiness of the surrounding space around all bodies and faces. The fable recounts a story of an artist, an individual who attempts treading the tangential boundaries between his own intimate and the collective memories, in a way that preserves each other’s independence and individuality. The overall harmonious



outcome is suggestive of a visual melody, melancholic but sweet, loaded with inquisitive curiosity and playfully joyful.

In the series “Faces”, the feminine features are omnipresent in faces and bodies executed in simple contours and turns, crowned by balding heads to signify the essence of unmarked female purity. There is conceptual ambivalence: between isolation from and sanctifying the feminine on the one perspective, and its liberation from all sexist influence on another. Inside the body and the face, and around them, there are stars, flowers, popular motifs, reptiles, brands of commodities and other objects, all constitute the alternative universe that hosts the figures; a universe where all elements fuse to create a mythological space that transcends the dimension of time. Elements float outside the frames with exaggerated proportion, suggestive of a trans-normal fable. We have a new story with minute details of every day life. The proposed space, perhaps, is

of the horizontal and vertical surfaces. Not their real physical bodies, but to a suggested reality reserved to the imaginative and to its personal memory.

Only the imaginative is capable of such exaggerated dimensions. The imaginary of childhood memory that never stops growing. After we develop from childhood, our imagination blends with memory; dimensions are amplified, details are created, and the physical real flees from the awesome power of remembrance. Again, Siwi resorts to the safe haven of in-between-ness, an area the artist have been excavating to discover in the mass of collective memory. Each of us is dwarfed in front of the colossal painting, in this case: The collective memory at its best.



The body, on the other hand, evolves sometimes as a worn out wall, a decaying mass, with temporal and colorful detritus sneaking their way through. Bodies cross time in multiple penetrations, and the accumulating layers of color pastes, each with its own specificity, reveal the long itinerary of the body and its transformation. The body becomes a continuum to the problematic where all symbols collapse, and where visual history is preserved and maintained. In Siwi's work, the face and the body replace the frame: They carry codes for the personal history that stands in total defiance to that of the collective, that eternal emotional burden; it's fears and its transformation. The individual is one indispensable "space" for the generation of such authentic emotions.

The replacement of the physical frame with the visual elements of the face and the body is indeed a transformation in the visual narrative, a subtle implied and non-explicit



with their “bigger stories”, during which Siwi grew up and had his perceptions developed and shaped. In a decisive moment, the artist abandons the dream of bigger stories and trades those for art. The practice of painting that expresses the personal “smaller fables” of his visual memory.

His fables are those of people. Those who play in fragmented scenes of the personal memory; or is that, perhaps, nostalgia for the memory itself? But the choice of color and the voluntary decision for the form of Siwi’s faces, as well as the scenes themselves contradict “any” state of nostalgia. Art is never submissive, no matter how vanquished by defeated emotions or by dramatic feelings, nor by how cold the surroundings are. To Siwi, art has to be controversial and warm; all great art is. To attain such states

of warmth and controversy, sometimes the artist has to sacrifice calculated losses, gambits, dropping over-imaginary symbols, and adopting instead a single abstracted element that “finishes” the face, and freezes nostalgia. It is a factual struggle today for all artists to assimilate a visual past and try to reproduce a contemporary inspired artwork that is successful in triggering both controversy and nostalgia. The photographic portrait constrains nostalgia in fields of the past, while Siwi’s medium of painting and its colorful tools release such constraints by altering the initial impressions of “things”, isolating the initial from the painted. Painting, thus, guides us to alternative areas of the visual experience where certain spots of the senses are touched for the first time, and in pluralistic multitude of ways no matter how déjà vu, the “Stars of My Life” triggers the contemporary nostalgia.

“Stars of My Life” strikes the nail on the head.

In the Series “The Other”, the gigantic canvases which are incomplete at parts, as well as their minimal content of elements, animate the painted forms – in fact all bodies and faces – direct them to seek refuge to the other reality that exists outside the constraints

they persistently – and unanimously

– want to liberate themselves of their heavy frames. Their lives are like the truth: Out there; and they want to belong to the larger world, risking along the way to abandon their cultural specificities, their minutest details, and perhaps adopt an alternative identity more compatible with life in a new world.

Reversion is, perhaps then, optional, and with extraordinary stations. Every face has a particular role; the face becomes the space for expression, communication, nostalgia and memory, a place for both implicit and explicit dialogues. It becomes the recharged arena to meet the clan, where collective memories are stored and preserved. The image and what remains of it in the memory stay for posterity after the inevitable departure of ancestors.

Painting always assumed the responsibility of documenting and preserving the image; no matter how distorted, painting retains the human trace and transports the memory throughout time. Painting splices the human deed from its time and eternalizes it.

The face: It is also one of the many fables, always a reminder with its initial “person”, painted as it becomes, it always has an owner, alive or dead, somewhere in existence. The face binds the moment to the absent owner who floats on the surface of the artist’s visual memory, amongst hundreds of other faces that crossed the path of the artist one day or the other, and left their individual mark along the way. Us: Painted faces remind us of our own, a reminder to contemplate and discern between fiction and reality. It is the voyage in the realms of painting and the controversy of creation that makes us want to return to our original being. We do not reach out to our own faces in a painting; but just the traces of those, who, as they become a field of color, symbol and experimentation, that face becomes the surface of the painting. Its borders is not the strict rectangular shape of the canvas, but a field that is flexible enough to allow contours that bend and fold to unravel hidden depths of references that the artist derives his forms and strokes from.

No matter how precise the faces are in comparison to their original owners, be it celebrities or historical figures, the result is not copies or replicas, but a warm documentation of the personality representative of the roles they played in human conscience. Hence the preservation of the collective memory from extinction comes to life.

In the series “Stars of My Life”, such warm documentation is practiced on known faces of film, sports, performance, visual arts and entertainment celebrities. They all share the similar nature of belonging to the universe of popular-culture; all are saturated with dense emotional charge that quenched our thirsty imagination at one point in time. Every face has a story that left an impact on our developing and growing memories: Happiness or sorrow, we inherit the emotion and the shared history.

The faces work as a common continuum for the state of in-between-ness, the area that both separates and binds an artist and his/her surrounding community. The series reflect a period in time, precisely the fifties and sixties, the politically charged decades

A Magical Fable

Alaa Khaled

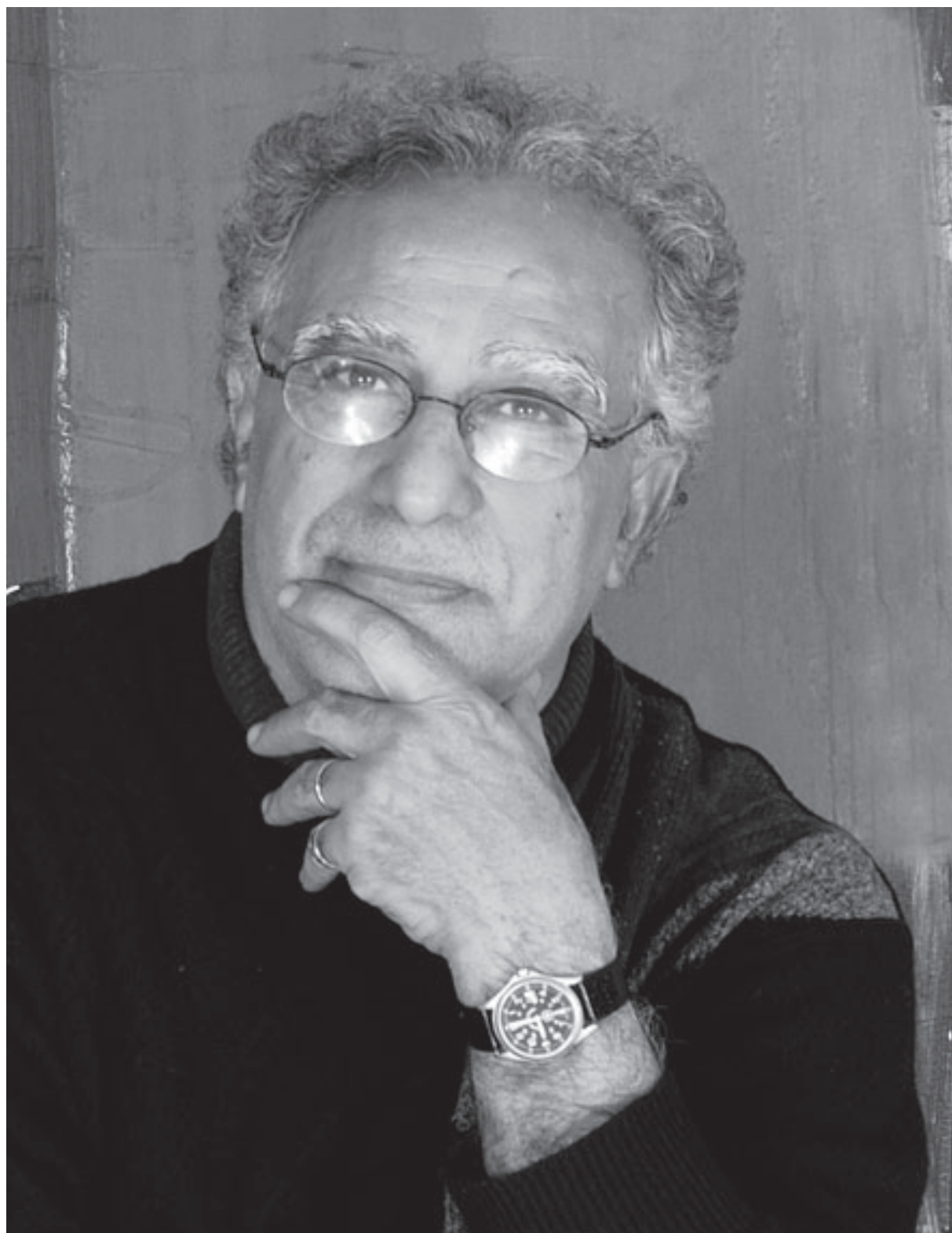
There is always a return to a state of in between-ness in the narrative of Adel el Siwi. We revisit the perfect middle between the abstract fable that he chooses to adopt: Painting, and the details of the popular story that allows for an extended narrative. The location plays an integral part in his storytelling, a narrative that lies between the physical/sensual reality and absolute condition of abstraction. A common space that hosts an enigmatic society that fails to receive, perceive and communicate with visual abstract symbols and signs, in a new world of open skies that requires different visual coding to communicate successfully.

Perhaps the problem in Painting as a medium, is that its standard codes and symbols offered by its source – today's complicated world – became over-sanctified in overt contradiction between the divine presence of a painting and the chaotic frigidity of today's societies. What would an artist do with such a challenge? Perhaps revert to a personal reference, or to an intimate space? Or perhaps take refuge in charged moments of personal pasts liberated from one's own dense totalitarian universe? Reversion, then, is to a sacred world of warm faith, relative or clumsy, but independent of, and refraining from, patronizing cultures inflicting particular references or idolization, as well as of other prevailing alien concepts.

The greater fable metamorphoses into a personal story.

In the series of "faces", elongated faces penetrate the surfaces and break the boundaries of the canvas into the surrounding space, representing the myth. All faces, in exaggerated proportions – perhaps of people whom the artist knows, or of imaginary origins – break the frame of the canvas. The faces are definitely not portraits as they are not of any resemblance to the people they inspired from, and





Most of Every Painting

Most of every painting I confronted in awe was a source of stories to tell; canvases that recounted stories of places, creatures and things. Seldom have I been impressed or taken aback in surprise by abstraction; only stories manage to “shake me” in awe. Rules of abstract painting alone –those laws devoid of core content and narrative – fail to attract my attention; only works with symbols and codes, forms and values, signs and narratives are those that I consider embody the best achievement we have created as humans.

For the past three years I have attempted to narrate a fable that recounts itself and unravels instantaneously, and yet takes us to a certain “absentia”: heroes, situations and other moments that are kept, deliberately, unexposed and hidden. Those details –perhaps – drive me to dwell in paths of a past: the basic manual solutions, the old clan’s voice, the history of form rough as it may get, or is it singing in vocal expression? Have I attempted to escape the trap of “style”? Am I searching for a bridge to those visible yet fragmented images?

Perhaps.

Adel El Siwi
Cairo
December 2009

Siwi

The Fables

1997 Contemporary Egyptian Art, University of Lebanon, Beirut
 1997 Biennale of Alexandria, Alexandria, Egypt
 1997 Sans Frontières, Gallery Micheline Fallet, Geneva, Switzerland
 1996 Biennale of Sao Paolo, Sao Paolo, Brazil , parallel works in Rio
 1996 Cairo Biennale, Cairo, Egypt
 1995 Lexus Hall, Jedda, Saudi Arabia
 1995 Modern Egyptian Art Exhibition, Marseilles, France
 1995 International Institute for Commerce, Mexico City, Mexico
 1994 The Arab World Institute, Paris, France
 1994 Rencontr africaine National Gallery, Johannesburg, South Africa
 , Capetown, South Africa, Lisbona, Portugal
 1994 British Institute, Cairo, Egypt
 1993 Modern Art Museum, New Delhi, India
 1989 Ghury Palace, Cairo, Egypt
 1986 Foreign Artists in Italy, Innocenti Palace, Florence, Italy

Solo exhibitions

2010 Siwi fables .Ofok1 . Cairo . Egypt
 2009 Contemporary icons : Artspace , Dubai ,UAE
 2008 The Face and Beyond / Au delà du visage, Le Violon Bleu, Tunisia
 2007 Siwi Faces Art space, Dubai, UAE
 2006 My stars Mashrabia gallery, Space Karim Francis, Cairo, Egypt
 2005 French Cultural Center, Alexandria, Egypt
 2004 Illusion Art Gallery, Kuwait City, Kuwait
 2003 Al Riwaq Gallery, Manama, Bahrain
 2004 Atassi Gallery, Damascus, Syria
 2004 Agial Gallery, Beirut, Lebanon
 2003 Ammar Farhat Gallery, Tunisia
 1999 Ekhnaton Gallery, Art Center Zamalek, Cairo, Egypt
 1999 Vision Egyptienne d'Eternité, Ville d" Agde, France
 1996 Egyptian Academy, Rome, Italy
 1995 Mashrabia Gallery, Cairo, Egypt
 1993 Mashrabia Gallery, Cairo, Egypt
 1993 Epreuve d' Artiste, Beirut, Lebanon
 1992 Mashrabia Gallery, Cairo, Egypt
 1990 Papiry Gallery, Berlin, Germany
 1990 Mashrabia Gallery, Cairo, Egypt
 1989 Koreuber Gallery, Berlin, Germany
 1988 Mashrabia Gallery, Cairo, Egypt
 1987 Cairo Atelier, Cairo, Egypt
 1985 Cairo Atelier, Cairo, Egypt
 1980 Cairo Atelier, Cairo, Egypt

Adel El Siwi

- 1952 born in Behera, Egypt
- 1970/76 M. D. at Faculty of Medicine, Cairo University, Egypt
- 1974/75 Independent studies, Faculty of Fine Arts Cairo, Egypt
- 1979 takes up painting full time
- 1980 moves to Milan, Italy
- 1990 returns to Cairo where he lives and works

Group exhibitions :

- 2009 Venice Biennale - Venice, Italy
- 2009 Helga Hoffman gallery , Amsterdam, Holland
- 2009 Invisible presence - curated by Stefania Angarano .samaakhan ,Cairo
- 2009 faces – Ofok1- Cairo. Egypt
- 2008 Cairo biennale - Cairo , Egypt
- 2008 Arabia Italia : Chelsea art museum - New york ,U.S.A
- 2008 Word into Art - Artists of the Middle East, British Museum : travelling exhibition (curated by Venetia Porter), The British Museum, Dubai, UAE
- 2008 Mediterranean Trilogy, Palais des Arts, Marseilles, France
- 2008 Arab artists in between Italian and Mediterranean Traditions (curated by Martina Corgnati), Damascus, , Beirut , Cairo
- 2007 Occidentalism (curated by Karim Francis) The Swiss hotel, Cairo, Egypt
- 2005 Al Azhar Park, Cairo, Egypt
- 2005 Mashrabia Gallery, Cairo, Egypt
- 2005 Fonoon Gallery, Cairo, Egypt
- 2005 Espace Karim Francis, Cairo, Egypt
- 2003 ARAB canvas (curated by Saleh Barakat) Dubai, UAE
- 2003 Arab paintings for Children (curated by Mohi Al Labbad)
The Arab World Institute, Paris, France
- 2003 Repliques, Initiative of Philippe Mouillon, Algeria
- 2003 Human Face in Contemporary Egyptian Art, Bibliotheca Alexandrina, Egypt
- 2002 Contemporary Egyptian Art, Beijing, China
- 2002 Ateliers Arabes, Unesco Hall, Beirut
- 2002 18 International artists: Hommage to King Henry the Fourth Initiative of Philippe Mouillon, Lyon, France
- 2001 Contemporary Art in Egypt, Mexico City, Mexico
- 2000 Expo 2000 Hanover . Germany
- 2000 Italian – Egyptian Contemporary Art Confrontation, Gezira Art Center, Cairo
- 2000 Trans African Art, Orlando Museum of Modern Art, Florida, USA
- 1999 A la nuit Tombée - virtual art show, Philippe Mouillon, Grenoble, France
- 1999 12 Contemporary Egyptian Artists, The Arab World Institute, Paris, France
- 1998 Bellektin - Moderling, Dolmabachi Cultural Center, Istanbul, Turkey
- 1998 Days of Kom Ghurab, Hanager Art Center, Opera House, Cairo, Egypt
- 1997 Venice Biennale: Modernities and Memories, recent works from the Islamic world, Venice, Italy
- 1997 Biennale of Sharjah, Sharjah, UAE

Adel el-Siwi

El-Siwi belongs to the avant-garde artists.

His paintings of human figures, which are the conclusion of his intellectually sophisticated vision, sincerely and aesthetically express different aspects of life and its mystery. El-Siwi admirably combines the visible and invisible reality. He is distinguished by his monochromic expressions and the use of warm colours, which substantially change our classic understanding and appreciation of the shape and human representations. El-Siwi is also famed for his elaborate combination of traditional and contemporary life in Egypt. He came up with extraordinary elongated African portraits, in which he concluded an admirable dialogue of colour and texture. He had recently unveiled a new technique of expression by magnifying his African portraits in two-piece or triptych paintings. His new achievements highlight his contemporary vision and the consistency of his artistic language and intellectual vision, which is influenced by his fertile imagination.

Ehab el-Labban

Director of Horizon One Gallery

Ehab el-Labban

Director of Horizon One Hall

El-Siwi, culture of success

Adel el-Siwi has been in the limelight since he submitted his artistic credentials about 25 years before.

El-Siwi,s adventurous use of colour, and elegant and graceful brushstrokes would always arrest my attention and stir up my curiosity. Perhaps, my devotion to representational artists prompts my decision to stand in the front of the queue to get into el-Siwi,s new exhibitions and see what new achievements he has come up with. I am a great admirer of representational artists, especially those, who appreciate the human values and are increasingly interested in rich expressions and features the human face displays inexhaustibly. My admiration in this respect increases when the representational artists, such as el-Siwi, navigate through the depths of the human psyche and subconscious. Cleverly-suggested radical techniques and defiantly-fragmented scene would always persuade us to reconsider classic rules and theories of aesthetics we had been incessantly bombarded with during years-long academic study. A collective ,Ah, would echo loudly when one of the representational artists unveils works, which draw our admiration independently from what we have been used to. Our steps become heavy and our eyes are exhausted when we are invited to exhibitions devoted to classic art. Getting bored, we would leave these exhibitions to ask ourselves: Why has curiosity-arousing art been absent? where is that art, which overwhelms us when we go to bed?

Adel el-Siwi enjoys his art. Like a preacher, he devotes his art to the message, which is basically concerned with the human values. El-Siwi,s message is the fulfilment of different cultures and sincere feelings. That is why el-Siwi,s works have been featuring prominently in the map of art, locally and globally. During my visits abroad, I would feel proud that el-Siwi has carved a niche for himself in intellectual circles overseas. Signs of admiration in the eyes of his audiences abroad would always fill me with confidence that Egypt enjoys inexhaustible potentials to successfully take part in the fierce competition in overseas markets.

Mohsen Shaalan
Head of the Sector of Fine Arts

I am increasingly interested in the development of Adel Siwi,s artistic career. He distinguished himself by his sophisticated knowledge of art and culture. El-Siwi is also famed for his burning enthusiasm, independent spirit and devotion. He made a name for himself in the community of leading Egyptian artists. In an acknowledgement of his art and creativity, I nominated him for representing Egypt in Venice Biennale,s edition, which has wrapped up recently. I am confident that el-Siwi would live up to our expectations and increase his fruitful contribution to art movement in his country.

Farouk Hosni
Minister of Culture

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Ehab El-Labban

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Hala Ahmed Hassan

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Mohamed Gadalla

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Special Thanks To Khaled Hafez For Translating The Arabic Text Into English

This Book Has Been Supported By : WARD Culture & Art Center



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Adel El Siwi

Curated by
Ehab el-Labban