

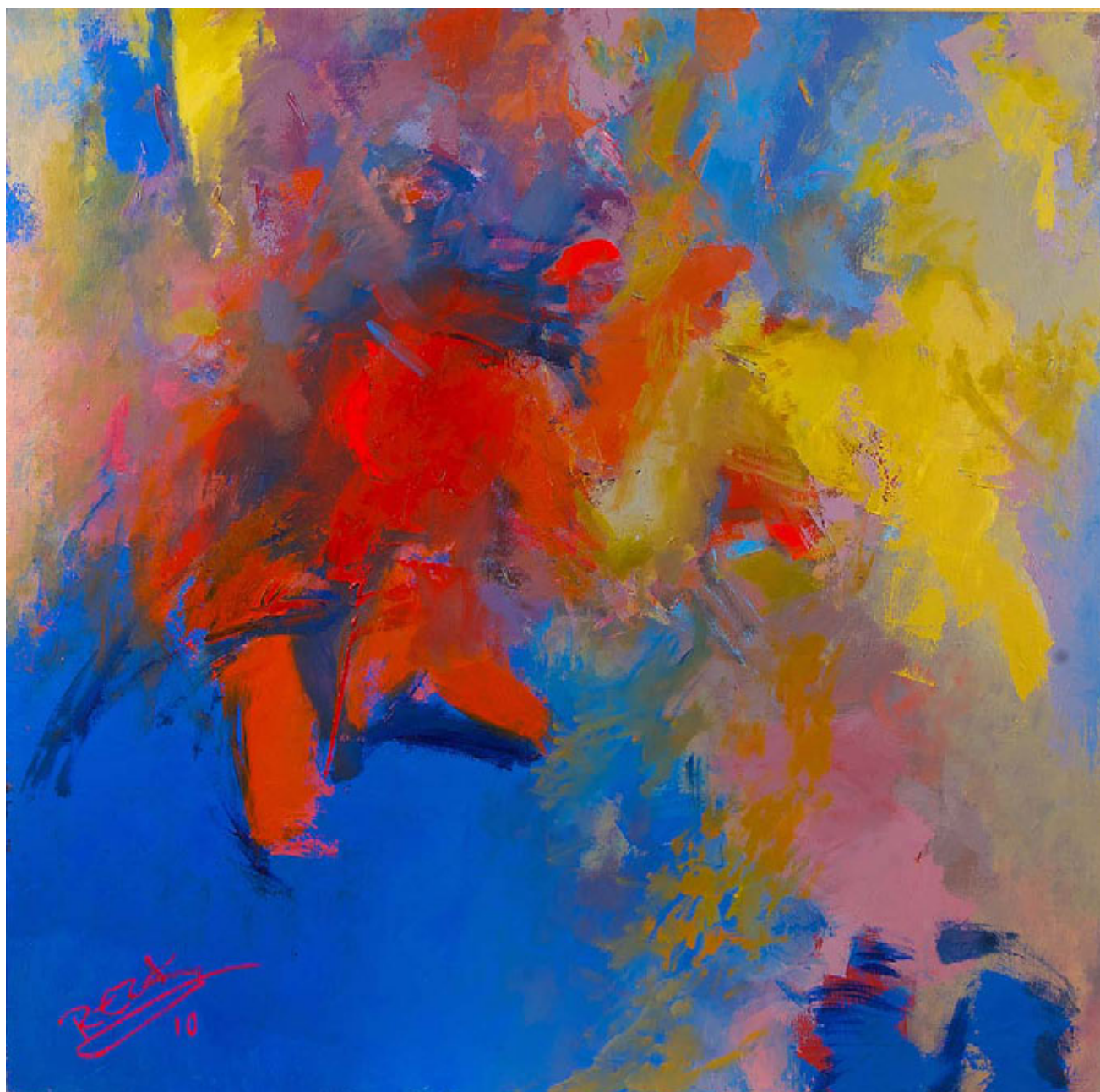
Oil on canvas
70 x 70 cm.



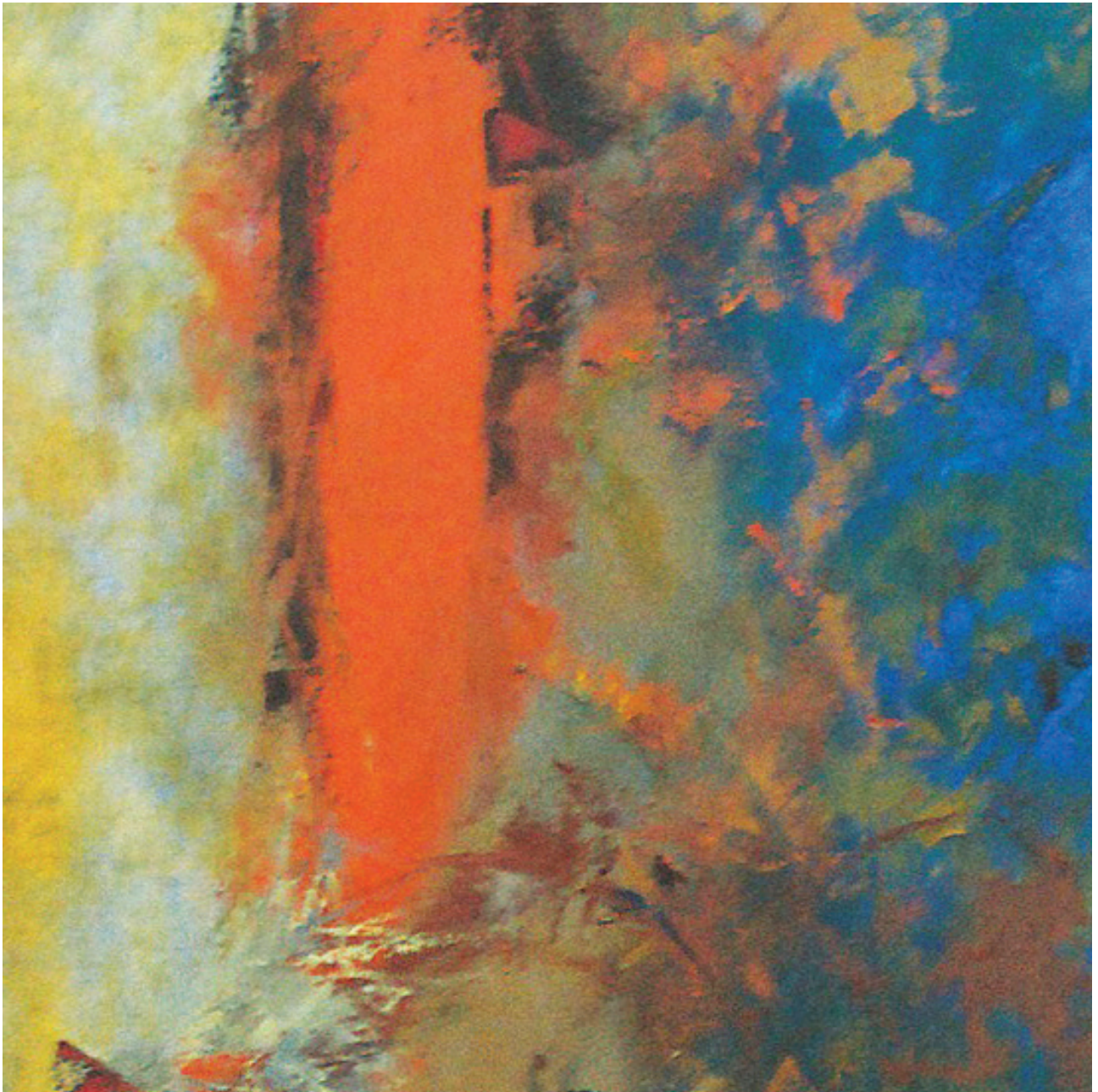
Oil on canvas
80 x 80 cm.



Detail



Oil on canvas
80 x 80 cm.



Detail



Oil on canvas
180 x 180 cm.



Oil on canvas
180 x 180 cm.



Oil on canvas
180 x 180 cm.



Oil on canvas
150 x 150 cm.



Oil on canvas
60 x 60 cm.



Pastel on paper
60 x 45 cm.



Pastel on paper
17 x 25 cm.



Oil on canvas
180 x 180 cm.



Oil on canvas
100 x 100 cm.



Oil on paper
50 x 35 cm.

I would call the internal rhythm of the Artist who summons his innocence and his instinctive nature, and let them reflect that rhythm which spouts, same as blood is pumped out of the heart through the arteries, or as yawning or fanatic ritual dance beyond one's control.

It is a sort of soul liberation from the burdens of skill, experience, and learning, but without being able to do so, for it is impossible to free oneself from those elements which represent indeed the external rhythm of the Artist, acquired through theoretical and experimental studies and pursuits, besides the variables of the structure, analysis and comprehension of the artistic work and its contexts.

Returning to the wonderful saying of the American Artist Jackson Pollock:

"I don't paint Nature; I am Nature!"

We may then understand the endeavour of this Artist to liberate himself from the standards and teachings of the artist's external rhythm, for the benefit of the internal clarity that flows out of the internal organic rhythm which motivates the child, the delirious, and the primitive, so as to be motivated only by his internal rhythm and his intimate thoughts

The Artist Mohamed Rizk has not lived the experiment of the Early Surrealists' delirious writings, nor has he suffered the state of being detached from the World to express the body in a bodily language through nervous and quick motions that would not allow rationalism or skill to float on the surface.

Rizk maintains a sort of equilibrium between the dualism of opposites: the rational and the emotional, geometry and the deluge. Such state has been summed up by "SEILM" in:

"the enjoyment of contradiction and of simultaneous opposites"

Here, perhaps, lies the truthiness of this Artist. What applies to his Art, applies also to himself and to his behavior. Sometimes he is conservative and protocol-abiding, and some other times he is radical and rebellious; sometimes he displays deep culture and fondness of knowledge and learning, and some other times he is radically open-minded to innovated thoughts.

He really reflects in his behavior the concept of simultaneous opposites, or, say, the integrated balance between brain and emotion.

Some other times, the colour spaces may creep on the canvas surface in varying trends and various formations, as if imprints impressed on the surface, leaving their primitive traces.

A substantial mass, encompassing the Plate playground, or displaying spots, scattered spontaneously here and there, though balanced by the internal rhythm of the Artist, without calculations or artificial linkage signs.

Some other works depend on geometrical shapes and colour equations ... rationalism, alleviated somewhat by treating the surfaces with such touches that rather resemble tanned hides, giving the plate a sort of warmth.

Black formations, racing on a heavily-clouded surface, like a raiding flock of bats, with the void in-between illuminated with fire flashes.

In some of his works, he uses strips of various breadth and various colour shades, and overlays them with medium graded colours, which receive strong and bleak strokes defining the sight paths to override the geometrid order of the strips.

In other works, Rizk uses other geometrical shapes such as triangles and rectangles, overlapping on the surface of the "plate" in a clear sight paths, whose insistence is alleviated by the attempts to give transparency to the surroundings of those geometrical shapes.

When using soft paint on soft background, the edges melt, and the seepage of the paint spreads around the added surfaces.

The works of Rizk lie beyond post-impressionism. They reflect the freedom and softness of his brush strokes, the purity and harmony of colour associations, and the sensing of the waves and winds dynamics.

In such works, we feel a sort of nearness to ENSOR's surrealism, and magic worlds in MAX ERNST's plates, in addition to the vitality of the works of TURNER and MONET.

Excluding for a moment the structural works where he leans on the outer rhythm which he learnt from the theories and basics of design, we find ourselves facing a state of instant expressionism that outpaces meditation and deliberation. That is when the Artist recalls the momentary feelings at the moment of direct performance, consequences wherein the dynamic energy interacts with the sub-conscious, like the delirious writings of the Early Surrealists, who were never detached by the significance or the context, but were seeking what would come out of the locked-up unconscious. The recalling of the unconscious, or getting prepared to pump it out in nervous pulses in face of the canvas, constitutes what

Mohamed Rezk and the Internal Rhythm

by: Moustafa El-Razzaz

"I don't paint Nature; I am Nature!"

(Jackson Pollock)

Since long years indeed, I have been watching the works of the artist Mohamed Rizk. I have come somewhat nearer to him from time to time, but have never ceased the follow-up of his experiments in abstract- expressionist painting, which he adopted since the early years of his experiments. I felt him as an artist who screens off his emotions from his colleagues, but his meditative, listening, and pursuing senses have always been sharp and efficacious. I admired his role in the management of Gezira Art Centre: wisdom, openness, radicalism..... with some ambiguity, and with a rare expertise in the organization of exhibitions, and the innovation of such displays that would surprise the artist himself when he sees his work exhibited in such vivid style as planned by Rizk.

He has been renowned for his faith in the young avant-garde and their rebellious experiments. He has thus succeeded in upgrading the position of the "Art Centre" to occupy a fore front place in the Plastic Arts activity, and the associated cultural and creative pursuits.

Reviewing in my mind the paintings of Mohamed Rizk, I find several features resulting from the application of pastel colours on coloured paper, or paints on generous sparkling and multiple surfaces of the canvas.

Contemplating his tendency to apply accumulation of transparent colours, and the sudden actional emotion of axial blocks invading the formation from an unexpected angle, or those wandering in a latent ambiguous space.

Imagine the nervous movement of the hand right and left for producing a fabric of intersecting wefts and warps: intermittent and scattered. I behold him mashing the paints so smoothly that they appear as if flying cloth.

Unpredictable states: from extreme darkness to clear light, heralding his quick signs of intersecting and entwined lines. Sometimes his colours seem as slices and flakes, floating on a pool of transparent oil at various levels without being mingled together.

He weaves his paints and feeds his spaces with veins of responsive on harmonic colours according to the adjacency of the shade grade; or he may mash his paints on the mother space so that their edges would melt and spread in various directions in attendance of his signs and demarcations.

The lines breaking over the shapes, the falling of light over the colored illusionary relieves looks beautiful only if the unlimited manifests itself in the limited, i.e. only when the eternal is passing by or if the passing by becomes eternal, wherefrom the rhythm concords between the picture and the receiving state of the soul. This is the burden that Mohamed Rezk is carrying all along his history as a painter, walking with humble pride without blowing trumpets.

* * *

Mohamed Rezk appears through his paintings to be an impressionist of those who meticulously and painstakingly analyze light through color dough, revealing the era of the painting, its venue, its being and its cultural environment.

Apart than his impressionism being predominantly full of jolting strokes of the brush on the drawing area as if breaching the under surface emptiness, perhaps in many of his drawings, he could differentiate between the color of the "object" and the color of "light" in a precipitous motion which made him closer to the "informalism", and what is more is that this shocking reflection over the elements of his drawings in a way to let us see the picture keeping that simultaneous paradox becomes in turn a synchronized sign, discriminating him from other impressionism colleagues.

Mohamed Rezk

by: Ahmed Fouad Selim

In his drawings, Mohamed Rezk attempts introducing symbolism in the color and then scans the picture with scrutiny as if granting it the purity and the chastity he is seeking for.

His unique objective is the symbolic containment of the mystical and Sufi rough bumpy postures at the borders which extend and unfold under the light, to the extent of appearing to the eye shortly after wards as an icon following a paradox.

Mohamed Rezk demonstrates the enlightened matrices through lines that seem to be like nocturnal valleys, since, in here enters a spirit and out there a spirit departs. Moreover, they are like the blowing of a rudimentary flute at the vanishing points of pictured voice. There is nothing in his view of the abstract to indicate the common that we encounter in the works of many artists.

In the contrary, we notice the artist's moody touch of the picture. The subject itself is unimportant but only to an extent that the internal composition of the scenery i.e. "the hidden" and the scenery that we watch, is equally extracted from place as well as from time, wherefrom it let you see-through, a difficult and repelling dream which transcends like sea waves.

And us, when we see the drawing filled with this freedom which colonizes the structures of the picture, we remember the storming scenery art of "Turner", like the one we see in Monet's drawing "Festival of June 30", apart than with Mohamed Rezk, the audible becomes sensory and the sensory becomes mystical due to abundance of the ecstasy of the paradox.

Mohamed Rezk transforms the event in the picture into motion, then he shapes the rhythm in the motion which itself is the result of the event, into colored light.

It was a real surprise for audience visiting the exhibition by artist Mohamed Rezk, to witness his conscious mature control over content in style and technique, as he boldly crosses beyond figurative painting to sensitive abstract expression.

The artist chose to take this rough turn of complex expression, that needs extensive capability to overcome the absence of symbolism and visual stimuli associated with figurative painting. This show comes as a real surprise, without previous notice due to the rare display of the artist's work, limited to a few participations in group shows.

Rezk states that, "the artist implies an idea, but doesn't fully express it. As with nature, objects, and creatures, that aren't necessarily bound by one certain shape or figure, but rather convey implications. It's this liberated vision that invites the artist to indulge in creative expression. And in every artwork there's an evident side, and another hidden that can be experienced only in dream and poetry."

By this statement, the artist enlightens our perception of his work... Nature is truly full of visual items, that are available for any personal experience, so it's up to the artist to copy nature without further manipulation, or seek inspiration to one's own self, thus seeing beyond the shallow surface into worlds of original visions and lively expressions, as poetry.

But, what is poetry? Is it not the result of the artist's deep desire to interact with his surrounding... And what is this surrounding? Is it not the rough confrontation between object and subject, positive and negative. Isn't life a constant shifting between static and dynamic? Isn't it this - silent or loud - dialogue between contradictions?

From this course of life, Rezk seeks inspiration for his works, and visualizes his subjects, balancing high intellect with intense emotions. Bound by an equilibrium that does not tend towards sheer emotional expression, nor stiff mental mathematical construction laws.

He bases his paintings on a profound mathematical, and a rather static geometric foundation, then boosts the work in vibrant visual stimuli that elevates its rhythm... Applying texture in a lively manner, with strokes that may appear hesitated or shivery, or fluent , or even blast through the painting as a shooting star in the darkness, or the sound of thunder in the stillness of the night.

From an article by art critic Hussein Bikar
El- Akhbar Newspaper, 13 Jan, 1984

The Art of Mohamed Rezk...And the Staidness of Wise men

The Artist, Mohamed Rezk is considered one of those whose work occupied Great position on art ground,

as this unique artist is distinguished by matching between thinking, culture and fine art elements to produce a good artistic works and his ability highlights his complete conscious and realization.

Rezk offers to the Fine Art Movement in Egypt a lot of contributions through his position as he is a strong support to all who administrate the fine art since it was an Authority to Arts and Literatures ,then Fine Arts Administration ,then the National Center of Fine arts and finally actual Fine Arts Sector .Mohamed Rezk meets the generation of Abd EL Hameed Hamdi , Saad Abd EL Hafeez , Youssef Shawki , Moustafa Abd EL Moaty and Ahmed Nawar. He still administrates Gezira Arts Center , its several galleries and distinguished museum which includes the selected Islamic ceramics in important ages . Mohamed Rezk has the first priority in presenting the wonderful standard of beauty and abidance in the center as all people of different countries who visit the center has certified.

Rezk administrates his paintings and art as he does in his distinguished position approach. He controls very sensitive artistic school which is Abstractionism in which he chooses a direct direction to himself in dealing by the language of expression ;either familiar colors or opposite ones. But they conclude by creative position embracing the viewers. They create familiar atmosphere not only typical making but also conclusion of colored struggle and techniques respecting this violent mixture of formation elements by colors to reach calmness in order to open the way for high expressive taste. I request the pleasure to present the artist ,Mohamed Rezk in his exhibition as this exhibition adds in Fine Arts Sector Agenda minded taste to one of our distinguished ground wise men.

Mohsen Shaalan
Head of Fine Arts Sector

The Artwork and The Prose

At times, an artist insinuates an idea, or a flicker of a thought. The game lies between the acts of revealing in full expression some parts, and letting creative detritus guard others for later visual excavation. The deed of insinuation is inspired from objects, things and creatures: all do not offer a definitive form, but only suggest the required forms and their relationships.

The liberation from the tyranny of definitive forms and openness to such suggestions, provide the artist with a flux of channels to tackle imagery in absolute freedom.

In my perception, I believe every artwork possesses two components: one overt, and another more esoteric, invisible enough to allow the artist to dream, and cross the creative process in endless prose.

Mohamed Rezk



MOHAMED REZK

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2010

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