

Laila Soliman's Sculptures in the Modern Egyptian Art Museum, Cairo

"الأعمال النحتية للفنانة ليلي سليمان في متحف الفن الحديث بالقاهرة"

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استاذ تصميم الاتصال المرئي - كلية الفن والتصميم - الجامعة الملكية للبنات - مملكة البحرين.

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Abstract:

The contemporary Egyptian sculptor and art education professor "Laila Hassan Soliman" (1932-2014), considered as one of the exceptional pioneer sculptors of her generation. In 1955, she obtained her diploma in art education (1955) and won the "Mahmoud Mokhtar Prize" for sculpture. Since her graduation and shortly before she died in 2014, Soliman was an active sculptor and instructor in the Faculty of Art Education. A journey that lasted almost 50 years full of garnering recognition throughout an art career. Her work reflects critical views for the political and social aspects of modern Egypt after the 1950s, and same while a deep understanding for the aesthetical and intellectual dialogue between West and East, where the Egyptian-Arabic heritage and culture connected with modernism and post-modernism. Working in stone, ceramic and metal, she exhibited in group and solo shows around the world. The Museum of Modern Egyptian Art acquires four sculptures of Laila Soliman (Fig.15,16,17, and 18) which have been stored uninscribed or labelled in the magazine of the Museum. The sculptures (Fig.15,16,17 and 18) show how she managed to different metal forms in terms of both size and function and the development of new techniques as the first Egyptian female artist that dealt with metal waste. Laila expresses the crafting of iron pieces and pipes in circular and cubic shapes and vertical and horizontal directions.

Key words:

Laila Hassan Soliman Sculptures, Contemporary and Modern Arabic Art, The Modern Egyptian Art Museum Cairo.

المخلص:

الفنانة ليلي حسن سليمان (١٩٣٢-٢٠١٤) أحد رواد فن النحت المصري المعاصر والتي شاركت في تطوير الحركة الفنية في مصر والثورة على القيم القديمة في طرق التدريس وتناول فن النحت على المستوى العالمي وما طرأ عليه من متغيرات في العالم الحديث، هي من جيل الريادة الثالث مع النحات صالح رضا والنحاتة نوال حافظ. اكتسبت المنحوتات والأشكال فيها نوعاً من التبسيط القائم على هندسة الشكل وبنائياته القائم على الحس البصري في التشكيل في معطيات حققت فيها تفاعل الموضوع مع الشكل والخامة المستخدمة. تعود الفنانة ليلي سليمان إلى القاهرة لتعمل مدرساً ثم أستاذاً للنحت بكلية التربية الفنية جامعة حلوان وتبدأ نشاطها من جديد وتمارس فيها في حوار مع خامات الحديد المطروق - المواسير المعدنية والبرونز والطين والخشب، وتقيم أول معرض لها عام ١٩٧٦ بجالييري معهد جوته بالقاهرة، تعرض أشكالها المجسمة في خامات الحديد كأول سيدة تعمل في هذا المجال وتعتبر صياغة القطع الحديدية والمواسير في أشكال دائرية التجسيم ومكعبية وفي اتجاهات رأسية وأفقية وتحصل على جائزة النحت في بينالي الإسكندرية للنحت عام ١٩٧٢ عن تكوين حديدي، أضافت

اللون إلى التمثال لاستكمال فكرتها عن الموضوع وتخرج من تجربة الحديد إلى التكوينات التعبيرية في تماثيل ثم إلى التكوينات التجريدية البنائية وتلعب الظلال والأضواء دوراً رئيسياً في التشكيل في مساحات كبيرة باللون الأبيض. كانت النحاتة في حوار دائم مع الخامة، استخدمت الحديد المطروق، المواسير المعدنية، البرونز والطين والخشب. وللفنانة مقتنيات في متاحف كثيرة أهمها متحف الفن الحديث بالقاهرة (القطع رقم ١٥-١٨) والتي توجد حالياً بمخزن المتحف غير موصوفة أو مؤرخة. أثبتت الدراسة ان القطع النحتية للفنانة ليلى حسن سليمان (رقم ١٥-١٨) الموجودة بمتحف الفن الحديث بالقاهرة والتي انتجتها في مرحلة السبعينات تعد من أهم مراحل النحاتة فنياً.

الكلمات الدالة: ليلى حسن سليمان؛ الأعمال النحتية؛ متحف الفن المصري الحديث

1-Introduction (A brief Artist's Autobiography)

1.1-The Beginnings

Laila Soliman began her artistic journey as a student in the sculpture department at the Higher Institute for Art Education in Cairo. She studied under the supervision of pioneer professors.¹ In 1950, just two years before the 1952 revolution², she obtained her bachelor's degree in art education.

The style of her beginnings can be considered classical realism, which is characterized by carefully executed anatomical aspects of human proportions and emphasizing the face and body gestures. Although the mental analogy quoting reality and reflecting the actual natural measures, the themes of this period were based on the search for modern identity, which the Egyptian pioneer sculptor Mahmoud Mokhtar with his most inspiring monument "Egypt's Renaissance or Nahdat Misr" had approached in the 1920s. Since the unveiling of this huge granite sculpture in front of Cairo University in 1928, Mokhtar's social theme becomes a national trend. Not only Soliman and her colleges were influenced by him, but also photographers, painters, and art scholars. Between the 1930s and the 1960s, and even at the beginnings of the 1970s, several artworks witnessed this fact.³ Particularly after the 1952 revaluation, subjects such as the Egyptian countryside, the farmers, the labor life of workers etc., were strongly present in art exhibitions and even became introduced the academia as projects in different art departments.

Laila Soliman followed the "Zeitgeist" of the 1950s. She produced several sketches, sculptures and reliefs that reflect the political and social changes of the post-revolution i.e. the new era of Nassser's nationalism

¹ Prof. Mostafa el Arnaoty, Prof. Abdel Ghani el Shaal, and Prof. Aida Abdel kariem.

^٢ لبيب، نداء، دور الممثل محمود مختار في تعزيز الانتماء القومي، مجلة علوم و فنون -دراسات و بحوث، جامعة حلوان، ١٩٩٠م، ١٥٩.

³ TAHA HUSSEIN, M., "Bibliography", In *Visuals of Taha Hussein*, Egyptian Ministry of Culture (Ed), 2001, 12.

(Figures 1, 2, 3 and 4). The nationalism dogma was strongly present in her themes, and that includes the embodiment of the simple life of Egyptian farmers. However, the attempt to assert her identity as an Egyptian-female artist is reflected in her first phases. In (Fig.1) "Egyptian Farmer" from 1952, a woman farmer standing with a headdress, and a naked shoulder wearing a simple Egyptian Jilbab. The executions of the face and body gestures, along with the shape of the traditional dress mirroring the social status of female farmers that lives in the peaceful atmosphere of the countryside. The sculptures: "The Jar Holder" from 1954 (Fig.2), the "Egypt and Sudan" (Fig. 4, 1955), and the produced relief from the same year "The Harvest" (Fig. 3), were the well-exhibited and price winnings artworks from this period.⁴ Though she was following classical realism, the sculpture "Egypt and Sudan" represents surrealistic and symbolic views. The way of how the two female figures stand shoulder to shoulder indicate "unity"; the act of holding a girl with a very long hair signifies the river Nile; the differences in features and the worn traditional dresses indicating two different ages and races, but same while a kind of similarity. However, the connected bodies, the hand gestures above the girl's head with exaggerating hair length that looks like running water, and the way of dressing the traditional women dresses of both countries, all embodied the metaphoric execution for nationalistic views of protecting the running water of the Nile river -An economic and strategic political statement that still veiled till today.

In 1957, Soliman received a grant from the Egyptian government to obtain her Ph.D. in visual art⁵ from the Federal Republic of Germany. She travelled with her life-partner the pioneer artist Mohamed Taha Hussein⁶. Both were enrolled as regular students in the Academy of Fine Arts in Düsseldorf.⁷ She studied by the sculptor professor Josef Mages (1895-1977). During her stay in Germany, Soliman travelled to different German cities and European countries. She visited prominent art galleries and museums such as the Berlin Museums, the Louvre Museum, the Bauhaus Archives, the Tate Gallery in London, the Triennial "Documenta", and the Venice

⁴ El ARNAOTY, M., *Ceramics & Sculpture, Forms &Technics, Laila Hassan Soliman, Exhibition Catalogue*, the Egyptian Center for International Cultural Cooperation, Ministry of Culture, March, 2004.

⁵ (i.e. the German diploma at this time considered as equalizing to the Egyptian Ph.D.)

⁶ THESING, D., *Mohamed Taha Hussein Ein künstlerischer Dialog zwischen Orient und Okzident*, Verlag Dr. Kovac, Hamburg, 2003.

⁷ TAHA HUSSEIN, M., *Biography of the Artist Laila Hassan Soliman*, 2010 (unpublished).

Biennale. She had the chance to study with future influential artists such as Günther Uecker and be introduced to well-established German and European creative figures professor Joseph Boyes (1921-1986). Her first production in academia reflects her diligent, ambition, and daring to change and move a step forward toward abstraction. Although the new ways of expression demanding –somehow- breaking the rules of classical realism, Soliman didn't neglect the anatomic aspects. Her new work evident a semi-abstract view. Even her topics remain closely linked to her socio-cultural and religious backgrounds. The liberally developed part of her work was the artistic style that can be clearly classified and described.⁸ Forms become more geometric, detailed features are almost disappeared, cloth details almost removed or replaced with soft counter-forms, even the perspective starts to flatten. A kind of naive art mixed with religious stories starts to appear in reliefs (Fig.5 and Fig.6).

Although Laila Soliman was aware of the art movements and styles of modernism, which remain prevailed in Europe and America, especially the artworks of surrealism, cubism, and the Bauhaus, she was attracted neither to the conceptual and pop-art nor to the latter appeared by the mid of the 1960s the Op-art. As her Egyptian mentor describes her work: The sculptures and forms acquired a kind of simplification based on the geometry of the shape and its constructions based on the visual sense that reflects her succession in an embodiment of the interaction of the subject with the form and the material used.⁹ Indeed, Soliman was selective in her formal research and analysis and didn't try to move quickly from one style to another without finding solid ground for her artistic arguments.

1.1. The Shift to Semi-Abstraction and Interactive Art

1.2.1 The Semi-Abstraction

In 1961, Soliman returns to Cairo to give birth to her son Hazem and in five years later her daughter Mona. In the same year, she was appointed as a lecturer at the Faculty of Art Education, Helwan University, where she was promoted in 1977 to the rank of full professor of sculpture and ceramics.¹⁰ Her teaching method starts with explaining the influences of the world heritage (especially the African and Egyptian art) on the new

⁸ ABDEL KARIEM, A., *Biography of the artist Laila Hassan Soliman*, 2010 (unpublished).

⁹ EL ARNAOY, M., *Ceramics & Sculpture, Forms & Technics, Laila Hassan Soliman, Exhibition Catalogue*, the Egyptian Center for International Cultural Cooperation, Ministry of culture, March, 2004.

¹⁰ In 1975, Soliman obtained her Ph.D. in art education. The topic was about the Bauhaus school.

trends and ended-up with linking the pragmatic implementation with the theoretically gained knowledge. She integrated with her lectures and studio hours, the theories and techniques of Walter Gropius (1883-1969), Johannes Itten (1888-1967), and Josef Hartwig (1880-1955), but also the style of non-Bauhaus masters such as the British sculptor Henry Moore (1898-1986), and began experimenting in the classrooms, demonstrating and sharing her artistic activities and expertise with the new usages of iron materials - metal pipes, protrusions, clay and wood.¹¹

The 1970s can be considered as the central stage or the bottleneck in her artistic carrier, where the anthropomorphic forms and the different experiments with styles and materials started to appear. Soliman used to work -sometimes parallel- with three different mediums and even in different styles. The colored glazed clay sculptures are semi-abstract and reflecting a direct correlation to the political nationalism of Nasser's era. In the sculpture "The Death" from 1970 (Figure 7), Soliman depicted the enormous crowds at Nasser's funeral, where millions of Egyptians occupied the streets of Cairo screaming with "Nasser" and aiming to reach his coffin. She turned the ellipse-like clay form into figures that stacked to each other, carrying the body of the leader. A strong reduction of features and body details reminds us of her reliefs from the German period (compare fig. 7 and 8 with 6). With the same execution of using the ellipse-like form, Soliman formed the heads geometrically, one time in the form of a ball and in other time in rectangular-like shapes or just in reduced simple strips.

Soliman created many sculptures such as "The Awakening" from 1973, (Figure 6), which has been completed after Egypt won the war with Israel in October 1973. The sculpture is covered with glazed black color and almost in the size of the sculpture "The Death". The most significant mark in this work is the changes of symbols or visual codes where Nasser's body has been replaced with a carried person, who raised her/his arm with a closed fist. The form of the heads and the bodies are more rounded, and the entire sculpture indicates a protest-like action that signified the forward movement for a better future.

¹¹ محمد علي شرف، حنان، "دور خريجي التربية الفنية في النحت المصري المعاصر"، رسالة ماجستير غير منشورة، كلية التربية الفنية، جامعة حلوان، ٢٠٠٢م، ٢٠١.

Egypt in the 1970s had started a new era with the regime of president M. Anawer El-Sadat (ruled 1970-1981), who made an enormous shift in the political dogma of Egypt and moved from socialism to imperialism. Although these radical changes attracted many artists, Soliman's themes, such as "Unity", "The Family", "The Egyptian Farmer", or topics that contain nationalist mottos, remain unchanged.

While this political, social, and cultural transformations of the "Infitah" policy (= meant the opening to the West), allowed the importing of expensive materials for casting, the opening of private art galleries, and the entrance of new collectors to the market, Soliman continues working with scrap metal and rejected the "shift" to more "elegant" smoothly casted bronze sculptures.¹²

In 1972 - directly before the 1973 war - Soliman won the sculpture award in the Alexandria International Biennial¹³ for her work "Israel vision of Piece". An iron-rounded empty ball looks like the planet earth, composed out of welded differently-sized sharp scrap metal pieces. The black painted sculpture signifies the supportive statues of the world to the aggressive views of Israel for the piece with the Arab countries. (Figure 16)

1.2.2 Recall of old themes and the experiment with Interactive Sculptures

The 1970s and the 1980s witnessed exceptions that are denoted in the re-calling of old concepts or experimenting with new concepts, new styles, mediums and techniques. For example, the sculptures "The Family" from 1977 (Fig.10), and "The Stability and Movement" from 1975 (Fig.18), both representing two completely different styles and techniques.

"The Family" is inspired by the composition of "Egypt and Sudan" (Fig. 4), but in a different context and execution. The sharp-edged scrap metal with the three semi-abstract figures acting as mother-father-child. The figures look like three connected fish, two big holding their child. The used medium added a significant metaphoric view toward the socio-economic condition of a small Egyptian family at this period.

In contra, in the sculpture "Stability and Movement" and in other similar artworks, Soliman experimented relatively early within the Middle East, the idea of movement embodied in interactive sculptures and

¹² It is her?? worth to mention, that Egypt had a single private gallery till the 1980s. Artist's works were mainly collected with moderate price from the government.

¹³ It is her?? worth to mentioning that the Alexandria Biennale was one of the most respectable art events among the Mediterranean countries.

documenting moved sculptures in cinematic/video footages. The meaning of "Stability" in this sculpture appears in the dimensions of the construction and in the used welding techniques. The rounded steel tubes are shaped in U-form in a ratio of (1:2), and painted in black color. At the top, an aluminum ball with holes from two sides is installed in the middle of a black painted steel bar. The sculpture is constructed at human height and intended to interact with its viewers, who are allowed to the role the aluminum ball as strong as they wish.

Her intention was to document and record the moment along with the reaction of the viewers and their impressions on cinematic/ videotapes . Unfortunately , because of the high cost of the camera, Soliman couldn't succeed to install the devices in the exhibition hall at this time. However, a few years later, and with the help of a videographer, Soliman experimented the concept of "Movement" with video, where she throws from one small hill near the pyramids in Giza, four U-Form steel tubes, painted two in black and two in white colors. Soliman wants to examine the "stability / disability" of the U-Form tubes in several ways by throwing with different strength.

1.2. The Anthropomorphic Forms and the Game of Light

In 1976, and after several successful participation in group exhibitions, Soliman holds her first solo exhibition at the Gallery of Goethe Institute in Cairo, where two different mediums and styles interestingly appeared in two dominant contradicted colors (Black and White). The first style was presented in a group of small-sized and black painted, anthropomorphic abstract forms mostly circular, and are crafted out of steel pipes. This group can be interpreted as a continuation of her visual research with abstract objects in metal. The other group appeared in white, and reflect a completely new experiment with "Light and shadow". Its concept is based on the changes in the visual perceptions of the viewers when the three-dimensional objects alternate their appearance through variables of light and shadow. In the horizontally-constructed pyramid-like form "(Figure NEW), its repeated wood-strips components, appeared differently with each change in light recourse. With the same concept, Soliman constructed her second sculpture "The Square" from 1974 (Figure 9). The unified-in size, connected twenty white cubes contain differently fixed cones-like forms. The cubs function as a relief with different levels that reflect a variety of shadows.

On one hand, this “magical” object mirrors the artist's research about the Bauhaus.¹⁴ But on the other hand, the factor “lighting the darkness” that appears in Abu Simple Temple twice a year on October 22 and on February 22, where the rays of the sun penetrate the sanctuary and illuminate the sculptures on the back wall. It could be interpreted that a recall from the spirit of the modern is combined with the history, where changes of shadow are mathematically well-calculated.

1.3. The return to Semi-Surrealism and Symbolism

During the Post-Sadat era, i.e. under Mubarak's regime (1981-2011), parallel to artistic life, where she resumes producing with the same enthusiasm and spontaneity, Soliman continues teaching and supervising Masters and Ph.D.'s students in art education. From 2011 till her death in 2014, clay remains as her beloved medium of expression. Her assistances and students from the faculty of education used to bring the clay to her apartment in Dokki, Giza. For almost thirty years, i.e. between the late 1980s and the 2000s, Soliman was focusing on local cultural codes that have the visual craft to signify her previous beloved themes “The Family” and “The Unity”, but also to emphasize the un-artistic analytical aspects of “Feminism”. In an expressive semi-abstract style, the Egyptian middle-class and farmers are seen by her as humans or actors symbolizing motherhood, the family gathering, or the family protections (Figures 14, x, and x).

In the seek of formations and formulas that coexist in symbolic forms, and having the ability to deliver socio-cultural and political codes, the clay sculptures are constructed and composed out of organic shapes, that one time embodied Egypt as a sitting-woman with a long dress that weaved out of the fishing net and full of moving fish (Fig.12: “The Liberty” from 1986), and other time as standing human-like tall object covered with flying long dress that covers the body and the face (Fig. 11: “Belonging to the Homeland”, 1980). The latter is a combination of aimed added to each idea what is consistent with it from the formation of surfaces and spaces through which the aesthetic and artistic value of each sculptural work is confirmed.

¹⁴ TAHA HUSSEIN, M., *Biography of the Artist Laila Hassan Soliman*, 2010 (unpublished).

2-The sculptures of Laila Soliman in the Museum of Modern Egyptian Art in Cairo:

2.1. Sculpture (1): The Explosion, 1970



Fig.15: *Explosion*,1970, The Museum of Egyptian Modern Art, no.6714, Iron steel, H.49x W.58cm, (photo @ Hazem Taha Hussein)

The *Explosion* is considered one of her most important sculptures. It is made out of a group of scrap metals with different lengths and forms. The significance of the sculpture is closely linked with the time of the execution, where the Egyptian nationalist spirit was extremely weakened. Many Egyptian cities have been attacked and even occupied by Israel. Soliman used the scrap metal of buildings and vehicles. In an extraordinary usage of very sharp metals, depicted the sculpture the mortal moment of the explosion, and symbolized through the split sharp-edged bars the inner pain in the Egyptian society.

2.2. Sculpture (2): The Arab Unification, 1974



Fig.16: *The Arab unification*, 1974, The Museum of Egyptian Modern Art, no.8276, Iron, 120cmx70cm, (photo @ Hazem Taha Hussein)

The Arab Unification is the second sculpture in the group of scrap metals. Another unique artwork that integrates religious symbols in a metaphoric context in a totally abstract work of art. The Jesus Christ crown of thrones and nails is now floating above the heads of vertically standing metal bars, which symbolize the Arab countries. The group of bars changes their lengths and even their postures due to the representation of each country according to its economic and political status , influences, and especially their support to Egypt and Syria during their war with Israel. The spaces between the bares reflect as well the distract views and the divert political dogmas of the Arab countries. Soliman distinguished Egypt and Syria, and installed both of them in relativity thicker bars at the front, and left the crown floating above the heads of the rest of Arab countries. The thickest and tallest bar symbolized Egypt, in an indication of its remaining leadership role in the Arab world.

2.3. Sculpture (3): Israel's vision of Peace, 1975



Fig.17: *Israel vision of peace*, 1975, The Museum of Egyptian Modern Art, Iron, 100 cmx100cm, (photo @ Hazem Taha Hussein)

The sculpture is made out of scrap metal and symbolizes the world and Israel's views toward peace with the Arab world.

2.4. Sculpture (4): Stability and Movement, 1975



Fig.18: *Stability and movement*, 1975, colored Iron and white metal, 180cmx120cmx50cm, The Museum of Egyptian Modern Art, no.7516, (photo @ Hazem Taha Hussein)

The sculpture combines the movement of the ball to the right and the left, and it is an actual movement that occurs when the ball is moved and the discretionary movement represented by the movement of the iron figure in the void and its repetition, as if it were an increasing succession that achieves the ratio of the shape and the space between it (1:2)

3-Comment:

This study ended up with the findings that the Egyptian artists at the beginning of the twentieth century, and with the advent of the modern Egyptian art movement that starts with M. Mokhtar, were preoccupied with the academic trend of classical realism i.e. the fear of blindly imitating of modern European artistic trends.¹⁵ Even these concerns lasted until today, the early 1940s witnessed Egyptian artworks that go beyond the well-known western schools like impressionism, surrealism, etc.. The period was characterized by a rebellion against the conventional academic forms of art. This also coincided with the second world war and its aftermath which saw dramatic changes in the world in general, and in Egyptian society in particular. It endorsed the emergence of more than one art group, including “The Voice of the Artist”, “Modern Egyptian Art”, “Art and Freedom” and others, each of which attempted to set its own artistic rules of form and content and to distinguish itself from other trends. The Contemporary art Group (Le Groupe de l'Art Contemporain),

¹⁵ ISMAIL, F., *29 Artists in the Museum of Egyptian Modern Art*, Cairo, 1989, 14.

established by Hussein Yousef Amin in 1946 included Hamed Nada, Ibrahim Massouda, Abdel Hadi El Gazzar, Sami Rafeh, Maher Raef and Yousef Kamel. Their collective aim was to create "individualistic" modern Egyptian art through the reviving of ancient Egyptian art.¹⁶ Serious social changes accomplished by the Revolution of the 23rd of July 1952 were taking place. There was a general change in Egyptian Society together with the creation of a new trend that supported the features of liberation and Arab nationalism. The artists of the sixties played a major role in paving the way for the art movement of the nineties and even after. Thus, the period of the seventies abounded in a number of social trends and violent reactions expressing the shock of retreating from the national utopia of the sixties to the materialism of the seventies, from the moral to the logical and from the unique to the stereotypical¹⁷.

The Museum of Egyptian Modern Art includes a unique collection covering Egypt's most influential artists from the early pioneers to the present generation¹⁸.

Regarding the previously colored metal sculptures of Laila Soliman (Fig.15, 16, 17 and 18) in the Modern Egyptian Art Museum, Cairo, the collection includes two different styles and techniques that record the artist's work during the seventies, which can be listed in the following points:

- 1) Laila Soliman relied on the basic symmetrical shapes and structures of ancient Egyptian sculpture, not on motifs or shapes¹⁹. The sculptural works (Figures 15-18) in the Museum of Modern Art were also characterized by abstraction based on geometric shapes such as the cube, circle, and cone, which supports the theoretical and applied methods of the Bauhaus.
- 2) The concepts of the sculptures are based on political and social events in the seventies in Egypt emphasized in their titles: Explosion (Fig.15) The Arab Unification (Fig.16), Victory and Arab unity (Fig. 17), and Stability and Movement (Fig. 18).

¹⁶ صبحي الشاروني، فن النحت المصري والعراقي في القرن العشرين، رسالة ماجستير غير منشورة، كلية الفنون الجميلة، جامعة حلوان، ١٩٧٩م، ٤٢٣.

¹⁷ ISMAIL, 29 Artists, 16.

¹⁸ ISMAIL, 29 Artists, 11.

¹⁹ EL ARNAOTY, *Ceramics & Sculpture*, 12

3) The Sculptures (Fig. 15 and 18) were used to be displayed in the open area by the front of the Museum during the nineties synchronizing with its opening. Since the 2000s the sculptures are stored and preserved.

4) The sculptures of the artist Laila Hassan Soliman at the Museum of Modern Egyptian Art are of great artistic and social importance, this for the main reason that the artist is eventually from the third pioneering generation of sculptors with the sculptors Saleh Reda and Nawal Hafez being the first female sculptor to use metal in her sculptural work in Egypt. Documenting and creating a digitized archive for the sculptures (Fig.15-18) will allow future researchers to compare and analyze her artistic bath.

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Fig.1: *Egyptian farmer*, 1952,
Colored Gypsum, 45×15×15 cm,
Artist's private collection, @Mona Taha Hussein



Fig.2: *Jar holder*, 1954,
Colored Gypsum, 25×18 cm,
Artist's private collection, @Mona Taha Hussein



Fig.3: *The harvest*, 1955,
Colored Gypsum, H.120×W.60 cm,
Artist's private collection, @Mona Taha Hussein



Fig.4: *Egypt and Sudan*, 1955,
Colored Gypsum, 90×60×40 cm,
Artist's private collection, @Mona Taha Hussein



Fig.6: *Egyptian countryside*, 1960,
Colored Gypsum, H.45×W.35 cm,
Private collection, Germany, @Mona Taha Hussein



Fig.5: *Noah's Ark*, 1960,
Bronze, H.45cm×W.30cm,
Artist's private collection, @Mona Taha Hussein



Fig.7: *Death*, 1970,
Ceramic glazed, 45cm×30cm,
Artist's private collection, @Mona Taha Hussein



Fig.8: *The awakening*, 1973,
Ceramic colored black, 50cm ×35cm,
Private collection Germany, @Mona Taha Hussein

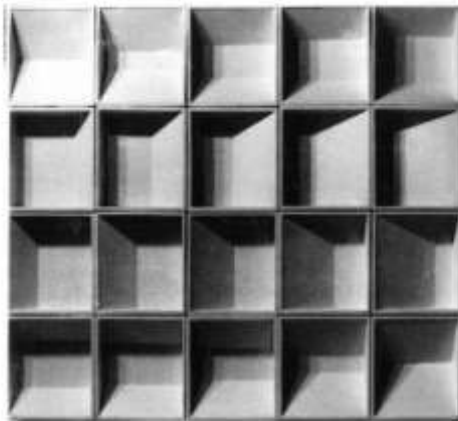


Fig.9: *The Square*, 1974,
White painted wood, 1,50m×2m,
Artist's private collection, @Mona Taha Hussein



Fig.10: *The Family*, 1977,
Iron, 150 cm×60cm,
Artist's private collection, @Mona Taha Hussein



Fig.11: *Belonging to the Homeland*, 1980,
Polyester, 103cm×52cm×28cm,
Artist's private collection, @Mona Taha Hussein



Fig.12: *Liberality*, 1986,
Polyester, 66cm×27×20cm,
Faculty of Art & Education,
Helwan University Museum, Cairo,
@Mona Taha Hussein



Fig. 13: *Meeting*, 1997,
Polyester, 106cm×59cm×20cm,
Artist's private collection, @Mona Taha Hussein



Fig.14: *The Motherhood*, 2002,
Bronze, 22.5cm×10cm×7.5cm,
Artist's private collection, @Mona Taha Hussein