

Reda Abdel Rahman Born in Ismailia, Egypt and having studied at the University of Minya at the College of Fine Arts, being surrounded by outstanding Pharonic monuments and Coptic monasteries left a lasting impression on Reda Abdel Rahman, one of Egypt's leading contemporary artists. It has resulted in his artistic expression focusing on the relationship between what he regards as his ancient Egyptian heritage and the demands of contemporary life. One of the key focal points in his work is that happiness, indeed "a good life," are intricately related to what is grown and gleaned from the fields of Egypt and the Nile valley, and hence serves as a reoccurring theme in his art. Reda's work draws strength from the nurturing Nile which serves as a source for his creativity. Also, unlike much of contemporary Arab art, Reda has been seen as ground-breaking in that he draws and presents to us the naked or semi-naked female figure in his pictures, believing profoundly that women are central to the well-being of the family which is a commonly held value in Egyptian society. Through Reda's work we see the combination of Pharonic and decorative motifs. He draws a direct relationship to the hieroglyphs that the ancients left behind. Taking this further and incorporating the ancient traditions, he has designed many mosaics that decorate many cities throughout Egypt. Indeed, his work can take on monumental proportions, whether it is large canvases or murals, depicting scenes that are of old yet at the same time new. More recently he has powerfully focused on the continuing Egyptian revolution following the events of January 2011. Not only has Reda enjoyed a prolific and international career in the Arts but he has also encouraged others by participating in a number of varied initiatives designed to promote artists and the Egyptian art scene. In this regard, he has been integral to the formation of internationally recognized events such as the Luxor Painting Symposium and the formation of the annual Aswan Sculpture Symposium. He has also led the Fustat workshops in Old Cairo that brings together a range of artists from around the Middle East. Reda also established an art magazine and curated a gallery in downtown Cairo, both of which were titled Portrait. Reda was an important founding artist in the acclaimed interfaith CARAVAN arts initiative, the hosted annual the CARAVAN Festival of the Arts. He is an ongoing participant artist in the CARAVAN exhibitions as he seeks to use the Arts as a means to build bridges between the East and West, and between their creeds and cultures. His artistic career has taken him around the world, from Latin America to Europe. Reda lives now in his studio in gold island in downen townen he do .nothing only his art

Mythology of postponed promises Intriguing secrets seduced by artist Reda Abdel-Rahman

In his exhibition "Mythology", which is now on display in the Gallery Misr artist Reda Abdel-Rahman comes up with a new experiment based, technically and conceptually, on space (pictorial aesthetics) and time (narration). They are the chief features of the spectacular Island of Gold on the Maadi's Nile. Abdel-Rahman's experiment appears to be a threshold of a new phase in his career. He triggers the viewer's curiosity about linear narration and the artist's adventurous attempts to explore its intellectual and aesthetical dimensions. Throughout his five-year adventures, Abdel-Rahman drew much of his inspiration from the ancient Egyptian art. The influence of the ancient Egyptian artisan was apparent in an experiment Abdel-Rahman launched at the Gezira Art Centre in May, 2010. At that time, he keenly named his experiment 10 Inspirational Egyptian Papyri, which ran parallel to a literary experiment of the same name adopted by Egyptian man-of-letters Mohamed Salmawi.

Historian Taqqyy-Eddin Al-Maqrizi (764-845hijra), who was dubbed the doyen of Arab historians, admired Maadi's Island of Gold for its unique location in the area. The island was in a constellation of fertile plots of land emirs and rulers used to bequeath to eminent scholars and the elite. In the meantime, the Island of Gold acted as the magnet for renowned Sufi sheikhs and hermits, who were highly respected by middle class and ordinary citizens.

Abdel-Rahman's new experiment drew a good measure of inspiration from the island, which witnessed social and political momentous events. These events, which featured chiefly in mid-1990s attracted intense media coverage. They were at the centre of topics of television talk shows, as well. Likewise, charged with his artistic, social and intellectual passion, Abdel-Rahman, in his Gallery Misr's experiment, addresses the public concerns; he attempts to explore the dark labyrinths of the people's psyche. His former exhibitions, their themes and headlines should substantiate this argument. For example, the artist revealed the exhibition "People Around Me" in Amman in 2008; he launched the 2nd edition "People Around Me-II) in the Ibdaa Centre in Alexandria. However, Amman's and Alexandria's editions showed the artist's keenness to give the woman the central role in his work. It was also apparent that Abdel-Rahman appreciated the woman as the inexhaustible source of inspiration and creativity. In the meantime, he acknowledged the woman as the perfect embodiment of a plethora of controversies associated with symbols, emotions and the existence. His "Mythology" is an adventure to decode mysteries shrouding the female and her universal and existential role.

The artist's Scheherazade, who is the narrator of the Arabian Nights, introduces