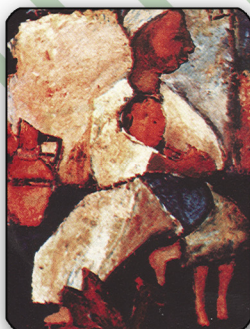


# Arts



## Tahia Halim... Nubian Love

*Together with her husband Hamed 'Abdallah, Taheya Haleem left Cairo to settle in the bride of the Mediterranean; Alexandria, to paint its features and show their exhibitions. No sooner had she stepped into that beautiful city than her artistic energy overflowed as she stood on the rocks of Alexandria beach pondering upon the horizon, absorbing the spirit of existence and holding her brush to sketch her flowing emotions.*

The first lines that her brush drew were the endless extension of the sea with its dark blue and its pacing waves. Overlooking the stillness of water were the eyes of the beautiful brunette Taheya Haleem moving between the loudness of the sea and its stillness, between her painting tools and the extended spacious universe before her. And as the sun was about to bid her farewell, Haleem's portrait was already finished. This was her first and last portrait of the sea, changing track towards the Nile which she drew when she moved back to Cairo. It was then her love to that eternal river that granted Egypt life and eternity grew deeper. She also went to Upper Egypt; Nubia, the land of secrets and mystery however, her true love to the south was when she visited Luxor. There, she moved amidst Luxor fields walking with the Nile as if she found her long-sought objective, ever since, she insisted on discovering Nubia that read nothing about before. Thus began artist Haleem's journey with Nubia when she joined the plastic artist's mission organized by the Ministry of Culture with which she spent

one month touring the Nubian villages along the Nile banks; living among its people. As for her impressions about Nubia, she says "I found its people so clean, simple, beautiful, speaking quietly, behaving gently, generous, friendly and tender with youngsters and the elderly. And this is the nobility in its highest form; fraternity, honesty, love, and sublime high morals. That is why I loved them and said that those are civilized people in all aspects". Artist Haleem adds that Nubia is a poor small city with no museums; its people are poor and simple, yet their simple tools, utensils, ornaments and clothing are marvellous. Their clay-built houses are ornamented with porcelain plates with beautiful formations. With the true artistic eye, Haleem further describes the beauty and simplicity inside their houses saying "I enjoyed the sites, the old houses and the deep-rooted Nubian heritage." The result of Haleem's journey to Nubia and living with its people in addition to the following journeys over the 1960s were various portraits made by the strokes of her creative brush, portraits delved in Nubian



materials and innate nature. The influence of ancient Egyptian art in general, and Coptic art to a limited extent, was clear in her paintings. This can be noticed apparently when we ponder upon her portraits on Nubia, as they look as if they are murals in Pharaonic temples; white houses, and clothes, faces of different brunet shades and graceful bodies. Salient of those portraits is 'Bread from Rock' for which she was awarded the State Promotion Award. About this portrait which she endears so much Haleem says: "When I lived with the Nubians, I saw how poor they are. They work all day long toiling under the sunlight to earn their simple livelihood, yet they are satisfied. When I began painting 'Bread from Rock' portrait, I imagined them getting their bread from rocks." As for the 'High Dam Joys' portrait, she painted it in 1965. It was a huge work of gold and oil colours; a work so close to Pharaonic murals. In this portrait, you will see two boats in the Nile on the day marking celebration of the inauguration of the High Dam. On one of them is President Gamal Abdel Nasser wearing a white galabiyya with a company of four and offering the Nubians, who came and joyfully received him, wheat; the symbol of good. Haleem's portrait 'This Land is Ours' painted in 1969, was also an outcome of her journey to Nubia. This portrait true expresses the Nubian phase that deeply influenced Taheya

Haleem's life; it can be described as the phase of purity, poetic talent and tenderness in this talented artist. The lines of this portrait radiates inner light that shows in the different shades of dark red, blue, yellow and white. Haleem's journey of painting extends to painting portraits for figures and among those portraits was the one for intellectual Dr. Lwis 'Awad. Artist Haleem spent an important part of her life abroad; she travelled to Paris and joined Julianne Academy for Arts for three years in which she was apprenticed at the hands of great professors versed in painting. Haleem's most famous painting in this period was the 'Chestnut Seller' sketching a chestnut peddler and people around him waiting it to get roasted in a lovely folkloric scene. Moreover, she painted the children while they are playing among huge trees and their mothers following them in the Le Quartier Latina in Paris, in addition to other portraits depicting scenes of daily life in Paris. Artist Haleem held tens of exhibitions that included paintings individually or with her husband Hamed Abdallah. Some of Paris museums owned some of her paintings such as 'Hanan' that granted her the Guggenheim Award in New York. The talk about Haleem never ends as she lived a boisterous life full of events and accomplishments since she was born on September 9, 1919 and kept on moving all



over Egypt; north and south to hold her exhibitions that express her feelings, and gain awards inside and outside Egypt. Critics talk about Taheya Haleem like a Greek critic who once said that she provides her characters with a dramatic accent imposing on them a variety in rhythm. Furthermore, Egyptian Critic Muhammad Shafiq wrote about her saying that Haleem's painting extends its artistic roots to the ancient Pharaonic, Coptic, and Islamic national heritage, meanwhile, she has a tender sense to the spirit of folk art.



# Arts

## Cairo Radio & TV Festival



*Under the aegis of Mr. Anas al-Fiki, Minister of Information, Cairo 12th Radio and TV Festival was held in Cairo International Conference Centre (CICC) over November 19-23, 2006. The festival was attended by the Lebanese Minister of Information, whose country the festival chose as that year's guest of honour, and a big gathering of Egyptian and Arab artists including Actress, Samihah Ayyoub as the festival's honorary president. That year, a special award at LE 100,000 was granted to the best production that bears an innovative unprecedented theme, in addition to the radio awards that include six golden awards, ten silver, and ten awards for creativity.*

Ahmad Anis, Head of Radio and Television Union announced that the number of participant countries in the twelfth session of Radio and TV Festival reached 19, 14 of which are Arab countries and 5 are foreign countries. Those countries reserved 124 halls for showing their production while 11 institutions participated without reserving any of the halls. He added that the total number of participating companies and bodies in the festival reached 69. Furthermore, 14 countries reserved 85 halls in the Arab marketing section; Syria, Sudan, Iraq, Lebanon, Dubai, Saudi Arabia, Algeria, and Morocco. As for foreign marketing, there was 9 halls in which 8

countries participated, of which are Germany, England, Turkey, Greece, and Korea. Salient objectives of the festival are:

1- Promoting the level of radio and TV production in the Arab world.

2- Boosting relations among Arab creators and exchanging experiences among Arab institutions and media bodies.

3- Activating the marketing of Arab and foreign radio and TV production via the international market for production.

4- Being acquainted with the state-of-the-art communication technology via the international exhibition for equipments.



### Festival Awards

Moroccan film "Iqa'a" won the special award which was granted in the closing ceremony held on November 11, 2006. And the Moroccan Radio and TV Company received the award as the film included all the factors that provided its rapid motion and professional touch that rendered it attractive.

In addition, Egypt was granted the special award LE 50,000, for radio production. The rest of the awards were equally divided, unlike the expected, upon the demand of the Minister of Information who asked for just judgment without compliments on the part of committees.

As a result, the Egyptian short film "az-Zyarah" received the gold award while the Moroccan film "al-Bo'd al-Akhar-Qayd an -Neda'" won the silver one. Meanwhile, the gold award, at LE 40,000, for creativity was shared between the Egyptian actress Magdah el-Khatib and the Moroccan Rashid Waly. The documentary film gold award was shared between the Egyptian and the Sudanese films "Hams en-Nakhil" and "Orgoh wa Zeit" respectively, while the silver award was shared between the Egyptian and Moroccan films "al-Gammalyah" and "al-Hilm" respectively.

As for TV comic series, the Egyptian soap opera "Adhka Ghaba fi el-'alam"

won the gold award, while the Algerian soap opera "Goha" won the silver award. As for social series, the Egyptian soap opera "Amaken fi al-Qalb" and the Syrian "Ghezlan fi al-Ghabah" won the gold award, while the silver award was shared between the Qatari soap opera "'endama Toghany az-Zohor" and the Egyptian "al-Qaherah Torahebo Bekom".

The award of the best director of a social soap opera, LE 40,000, was shared between Ismail Abdel-Hafez and Ibrahim El-Shwadry. The award of best actor, worth LE 40,000, was shared between the Egyptian and Syrian actors Hisham Selim and Gamal Suliaman. As for the historical soap opera award, it was shared between the Jordanian "Abnaa' ar-Rasheed al-Ameen wal Ma'moun" and the Syrian "Muluk at-Tawa'ef", while two Egyptian soap operas shared the silver award. As for talk shows, Egypt shared the gold award with Bahrain and the silver award went to two shows; one Egyptian and the other Jordanian.

On the other hand, awards of the TV contests were divided as follows: the gold award was Egypt's, while the silver was shared between Egypt and Iraq. As for serials for children, Syria got the gold award, and Egypt got the

silver. The awards for commercials were granted so that Egypt won the gold medal for the commercial on Orascom, while Lebanon won the silver medal.

The closing ceremony opened with an operetta by singer Khaled Selim and May Kassab followed by a speech by chief of the Jury Panel Dr. Mona el-Hadidy in which she asserted that there was a keenness on the concept of competition among the different competing works; 583 works by 18 countries. The ceremony also included honouring Samiha Ayyoub, the honorary president of the festival.

In addition, Mr. Anas el-Fiki, Minister of Information expressed his appreciation and congratulations to the winners and added that the positives and negatives of this festivals would be monitored to learn from them and avoid the negatives in the coming festival.

His Excellency also expressed his reservation on the issue of sharing the awards, however this did not affect his deep respect to the juries. Furthermore, he said that each session of the festival will have an Arab state as its guest of honour, and a special committee will be formed for an award in the name of Naguib Mahfouz to be granted as of the coming year.