"An over flowing romanticism, provocative of suppressed passion and furious imagination exists, until a link is directly formulated between the basic instincts and spiritual inspiration."

Ramsees Younan

Gamal Bakry, has a multi faceted personality that is reflected in his paintings, a pure self-expression, liberal from any professional architectural or building constraints.

Ever since my acquaintance with Bakry in the late eighties, I’ve known him insistent on introducing himself as the artist/architect, finding the title of “engineer” degrading. In addition, I’ve known him referring to terminology from the artistic dictionary, such as the “spatial melody”, describing the alteration and succession of masses and curvature of lines in architectural design. Bakry repeatedly, and shamefully, points out to others the inability of visualizing the third dimension in architecture and art.

His composite character, encompasses deep knowledge in the domains of science, philosophy, art, music, literature, and technology. Bakry’s character is also intensively perceptive of history and heritage, in addition to literature and poetry reserves. He memorizes scores of verses pertaining to various historic and cultural eras, out of which he picks and appropriately employs in his daily discourse with a bewildering ease and fluency.

This rich knowledge is associated with consciousness and wisdom, constituting a dominant feature of Gamal Bakry, the painter. However, this feature is allied with another, that is the childish purity, ultimate openness and emerging innocence. Such characteristics are not necessarily indicative of spontaneity or impulsiveness, as may be inferred from a first impression. On the contrary, these characteristics pass through purifiers and condensers helping Bakry get over the phases of beautification and preliminary planning prior to any action or design decision. Such qualities, although instant, sudden, and involuntary, exemplify a process of satisfactory potential explosion. Over and above, Bakry is always in a state of astonishment. His reactions are
quick and spontaneous, as if he hears what he has already said for the very first time.

Thus, we can identify a major profundity in Bakry's paintings, which is the honest and spontaneous response. Accordingly, these complicated webs of spiral lines twisting around one another in an ever-renewed rhythmic melody, present a true reflection of his composite mind. Altered and reconstructed, freed and melted in a unique amulguam of originality and individuality.

The second profundity in Bakry's paintings lies in his deep perception of the third dimension. He forces his drawing tool over the drawing surface, painting without the least intentional effort - maybe even unconsciously- creating a depth in perspective. This perspective is always from a bird's eye view, flying over a utopia, whose elements are lost and whose details have vanished.

Bakry transforms the perspective into a loud rhythmic space melody in a maniac thrust. Doing so, he maximizes and exploits his prevailing potentials before attacking the surface of paper or canvas, just like the tiger whose muscles keep reverberating silently before attacking his prey. Just then, he falls in a speedy feverish enthusiasm. The lines bend and the colours overlap ending the obsessive act of drawing as his signature.

When Bakry faces the drawing canvases he neither prepares his material or plans for his painting. On the contrary, watching him initiating a drawing, I almost hear his heart beat and feel him holding his breath whenever he bumps into fresh
colours or sketching papers. Bakry employs any available material as far as his hands can reach or his eyes can see. As a result, his works reflect innocent creativity and pure ingenuity.

Here, I would like to hint that Gamal drives his drawing tool over the paper in a feverish speed and spontaneity in Sufi silence. He goes beyond what he knows, beyond his expectations and preferences to reach his own satisfactory creative thrust.

The third profundity in Bakry’s paintings, is his adoption of an organic style, free of the edged geometric modules, with their sharp straightness and harsh inclinations. Some artists mistakenly believe that they are in control over their lines and colors, forcing nature to abide to their own motivations and aspirations. This common error was long ago made by impotent cubism and abstract pioneers, claiming territoriality over nature. Bakry’s work on the contrary demonstrates a rare purity and complete lack of pretension, rendering it completely authentic.

Originally, in his paintings, Gamal emphasizes the involvement of the artist in producing art. He draws directly on the paper, often in a feverish speed, focusing on the immediate moment without planning or premeditation. His works reflect a spontaneous and intuitive approach, allowing the artist’s hand to lead the process. This method of painting often results in a sense of freedom and unrestrained exploration.

As a Sufi, Gamal emphasizes the search for the divine through the contemplation of divine names and attributes. His art can be seen as a form of contemplation, where the artist engages in a dialogue with the spiritual realm. The blending of Sufi ideals with the visual arts is evident in his work, which often contains elements that represent the spiritual journey and the search for understanding.

In his paintings, Gamal uses a variety of materials, such as paper, ink, and charcoal, to create his artworks. The use of these materials is not just a matter of choice, but a reflection of the artist’s personal and cultural context. The choice of materials can also have a symbolic meaning, such as the use of ink to represent the flow of knowledge and understanding.

In summary, Gamal’s art can be seen as a synthesis of Sufi spirituality and visual expression. His works are not just paintings, but a window into the artist’s search for understanding and connection with the divine. Through his art, Gamal invites viewers to join him in this search, offering a glimpse into the inner world of the artist and the spiritual journey that informs his work.
جمال بكري الرسام والمصور

مصطفى الرزار

رومانسية غامرة، معركة، تفرج الأضواء
لكنها تشكل بذور الخيال حتى تحقق
الصدى رأْس بين ذويات التفسير
وصفات الألفاظ.

رسام بكري
جمال بكري، شخصية مركبة، تتكامل تركيباتها
المتنافسة على أعماله التصويرية الخاصة التي
بدعها من لن أركب مقالة على التفاصيل الخاصية
والمجرز من أي يوم هندسي أو بنائي أو نقدية
من النواحي الهندسية المعمارية.

جاءت على جمال في نهاية التماثيل، ومنه
عرفته وهو حريص على تقديم نفسه بالفنان
المعماري. مستحيلة أن يحمل قلب المهندس
مستكشفاً أن يغيب ذلك القلق الفني البديع
للفنان. ولكن، فقد ظهر عودة حُريصة على
استخدام مصطلحات فنية مثل الألوان، ففيماطلاط
مصطلح "النحو العربي" على تابع وتابع
الطابع والتحريك في تصادمها في التصميم المعماري، كبرى ما ينتج جمال أخري
لعدم قدرته على قراءة الألفاظ الثانى في الأعمال
المعمارية والفنية على حد سواء.

عودة إلى شخصية الحركية، فقد اجتذبت في
شخصيات جمال المركبة عناصر المعرفة العميقة.
جاءت في بعض القصص واللغة والمحوري و
الأدب وعلوم التكنولوجيا، وذكاء التحليل، ومع
الكثير من الأفكار الثالثة، في نفس الوقت، من
العمل تأثيرات مدة تجعل منها من المثير للإعجاب
فيها، مع التوجهات الصرامة، وخصوصية كلماتها،
ووفقها في إحداثية اليوم.

ومعظم ما يواجه جمال مسبح الرسم، فهو عادة لا
يجب موضوع الرسم، ويبسط الخامات، أو الحداثة، و
يذهب بالتحليل بدرجة أو أخرى من التحضير
السابق على عملية التصوير ذاتها. بل وافق -
حين أراه بهم التصوير - أكمل ضربات
قليله في طباع واطلاح، وأكمل أشعاره استريكي،
ويفترق أنفسهم إذا صادف البلايا، أو
ورقة أغمق فشيئاً فضلاً خلاف الخطوط عليه. استخداماً
في ذلك أي أداة تكون في متناول يده أو يقع
عليها بصريه.

و كثرة الحركات العلمانية التي يدعمها الحركة
والروائي، تكون بها ركياً من شخصية جمال بكري
الرسام والمصور. ها هي تلك الكتالوجات التي
ترتكز على كميات شخصية وسجية، وهي السحاب
التلفزيوني الذي تلفح حول بعضها البعض في
البداية، ثم تتلفح في تركيبات حادة في سوق،
هادئة تابعة شديدة الصدقة
معبرة لرغم تحريكة عقل المركبة، صادفة
و احتفظ
حلافتها وتحفز فانصر في سبيكة شديدة
التسمير والأضواء.

البعد الثاني في رسمات لوحات جمال يكمن
في رسم الثقة بالبعد الثالث، فهو يدفع بالقليل
في صنع واحساسه بالنفس، أو يبكي الرسوم على سطح اللوحات فيصور دون
أن يقعد، بل ربما دون أن يدري عن مما ينفث،
ثم في الهواء، أو الألوان تتلفح في تركيبات
رسوماتها، وغابات تنازلتها استحاثتها إلى
خُ nắng حيًا، وحروف الرسم العيد، غيبي الالتفاف.
وهو
تعدد ما يتبادل فنونه، في حياته.