



GALAL GOUMA

Text: Nile El Wardani
Photographs: George Fakhry

Little is unique about the components used in the art of Mohamed Khalil Mandour. They are simply water, clay, a wheel and kiln—the tools of a potter. What is exceptional is his use of those elements to express his artistic vision, capturing an experience of perfect balance and abundance within the confines of a vessel. The purpose of his art, he says, is in the impression. “The beauty of art is in its simplicity. You leave yourself and you produce.”*

Born in 1950 near the centuries-old mosque of Amr ibn al-As and raised in the al-Fawakhir (Potters) district of Fustat, the artist began his childhood without a father, who died before the young Mandour reached the age of one. As a child, he relished playing in the clay pits, returning home covered in mud. His mother, realizing the importance of knowing a trade and being from a family of potters herself, sent Mandour to become a potter’s apprentice. He learned

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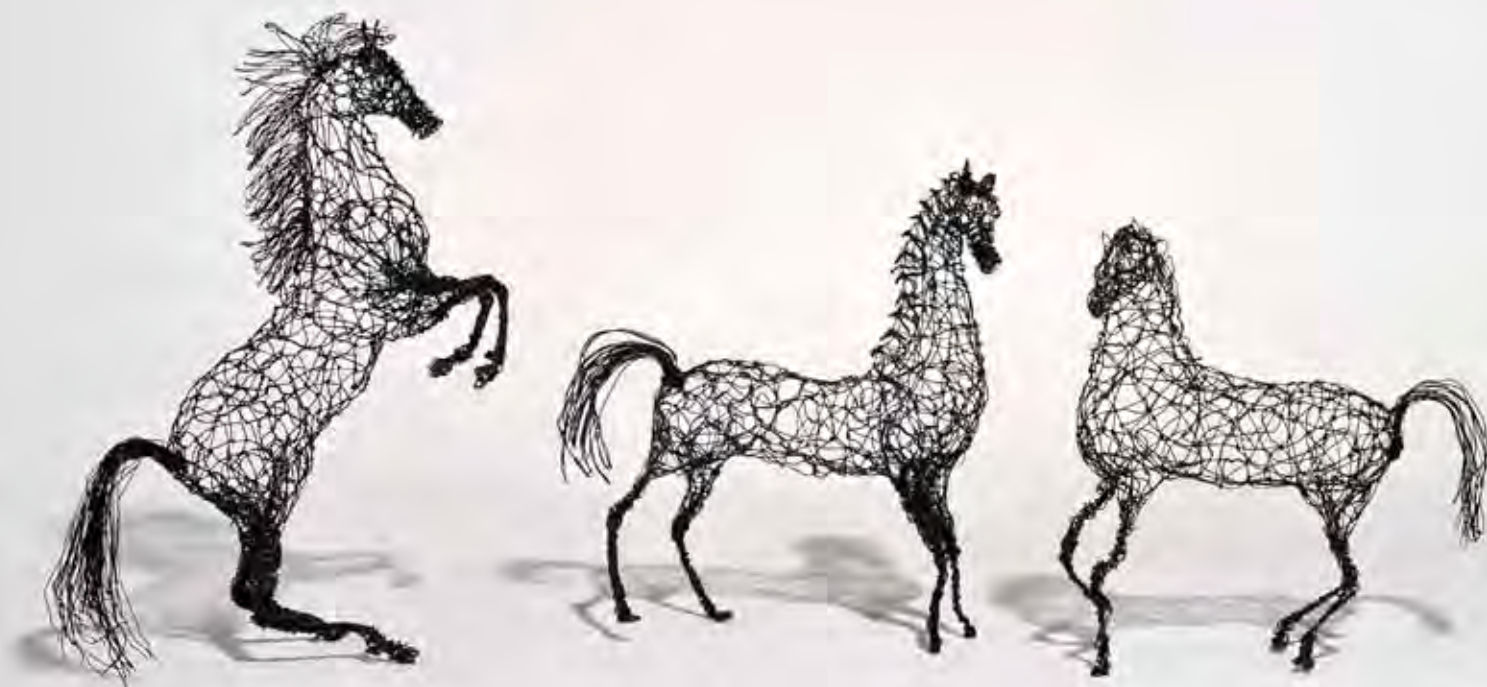


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Left: Photograph of George J. Zaidan, Raouf's father, who was a chemical manufacturer.



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