The International Conference : Cities' Identity Through Architecture and Arts (CITAA)

Art and Cultural Identity

(Visual Arts and Egyptian cultural Identity after the revolution of 2011)

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Abstract

This paper analyzes aspects of Egyptian history, including unique qualities that influenced the Egyptian culture and gave it its identity that has developed throughout the years until today. It will also discuss Egyptian visual arts and its critical role throughout history, including how arts have appeared and developed over Egypt's lifetime and influenced the Egyptian citizen. Furthermore, this research sheds light on the effects of every political change that took place in Egypt, and how that could be a mirror of the Egyptian civilization, its development and its decline while considering the role of visual arts throughout and after the revolution of 2011. Analyzing Egyptian culture, education, technology, internet and multimedia after the revolution can be imperative to understand the cultural identity and the role of visual arts in Egypt. Thus the mutual relationship between arts and the Egyptian cultural identity will be questioned, along with the way that they impact each other, and finally, how both of them could play a key role in developing Egypt after the 25th of January, 2011 revolution.

1. Introduction

Cultural identity can be defined as a set of moral and aesthetic values, along with common language that binds a society's members, enabling the same community to build its real character through education, culture and employment, which in turn affects the world, our role and image in it. Culture and arts (visual arts included) embody our values, and define the basis of the good mental health of a society. These practices build an individual and collective sense of identity and citizenship. It is a kind of thinking/making which enables people to form and develop their identity**[1]** (El-Kassas)

Nomenclature

Reasons Behind Conducting This Research

Political, economic, and social changes that led to the 2011 revolution caused instability in the Egyptian cultural identity. The changes in the religious ideas that appeared in society since the 80's, which have also continued post 2011, have also affected the Egyptian identity.

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[1] El-Kassas, (14-16/03/ 2005)

There are different elements in determining cultural identity, including visual arts asit is a mirror that reflects the rise and fall of the Egyptian society. Visual arts also play a role in defining cultural identity while taking advantage of all the significant advancements in technology and visual media.

Research Aims

The research aims to determine the relationship between the Egyptian cultural identity and visual arts after the revolution of January 2011 and the challenges of that relationship.

Research Methodology

This paper utilizes a descriptive research methodology, specifically the theoretical documentary, based on collecting information from different sources of references including books or through the internet, with the development of evidence and proof.

Egypt's History:

Egyptian cultural identity is affected by its long and rich history along with other elements including its unique geographic location and the Nile river[2] (GeoPedia Expert). For almost three millenniums, the Pharaonic civilization was one of the brightest in the world. The Egyptian cultural identity thereafter remained distinctively Egyptian in it came to religion, arts, language and customs, despite imperialism and the introduction of new religions introduced over several decades since the 6th century BC, when Persians conquered Egypt, then the Ptolemaic and Roman eras (332 BC–641 AD)[3] (The Polemaic and Roman rule to the Arab conquest). Christianity was introduced to Egypt in the 1st century and Islam arrived in 639–42 AD after a series of conquests. Egypt also suffered from the British invasion. Egypt was occupied by the French briefly between 1798 and 1801. After that in the year 1805, Muhammad Ali [4](Méhémet Ali) established a rich dynasty in Egypt until the revolution of Gamal AbdelNasser in 1952 [5](Nasser renverse la monarchie en Égypte), which is the real beginning of processes to establish the Egyptian republic.

The Republic of Egypt was founded in 1953, after that, Egypt passed through a series of political changes and wars including the 1948 Arab–Israeli War, the 1967 War, the death of Gamal AbdelNasser in 1970, the war of October 1973 led by Anwer Sadat, the peace treaty in 1979, and Sadat's assassination in 1981 by Muslim brotherhood.

With the appointment of Hosni Mubarak in 1981, Egypt's history was dominated by events for nearly thirty years until the 2000's. In the 1990's terrorist attacks in Egypt became numerous and severe, especially by the Muslim brotherhood [6] (Egypt's muslim brother hood), which took a toll on the economy given that the tourism sector was severely damaged. The beginning of the Egyptian economic breakdown led to major changes in the form of society, culture, and identity.

The aforementioned events led to the revolution of 2011 that ousted Mubarak and resulted in the first democratically elected president in Egyptian history, Mohamed Morsi. However, Morsi's ideaology caused unrest in 2013 due to his ideology, adapted from Muslim Brotherhood's ideology, which tried to change the Egyptian cultural identity. After his arrest and total turmoil of the country, the military regime re-emerged with the military president Abdel Fattah el-Sisi in 2013 to continue the military domination over Egypt.

The Egyptian Cultural Identity Before the Revolution

Identity in its basic sense, is a person's psychological awareness of who he/she is [7](El-Kassas). That simple concept expanded as it interacted with a range of social sciences to give rise to social and cultural identity. All of these terms imply a belonging of the individual to a particular social status, cultural heritage or ethnic group. From here we move beyond the individual to the group or a sense of collective identity shared by the members of a particular group. Based on the aforementioned, we can find that the Egyptian cultural identity is formed based on some factors such as history, economy, and politics. Another important factor that has shaped the Egyptian identity early on is Egypt's geographic nature [8](hieroglyphs) that ultimately led to colonization. Arguably, Egypt still struggles with its own identity given globalization and the economic and cultural domination of the United States of America.

Another factor is that Egypt's relatively homogeneous population consists of over 90% of Arabic-speaking Sunni Muslims; about 6% of Orthodox Christians and other minority groups including Catholic Christians,

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[2] GeoPedia Expert, (06/2016)
[3] The Polemaic and Roman rule to the Arab conquest (332 DC/ 646 AD), retrieved 15/09/2016
[4] Méhémet Ali (1769 - 1849) Le maître du Nil, (17/11/2015)
[5] Nasser renverse la monarchie en Égypte, (20/11/ 2016)
[6] Egypt's muslim brother hood, (2512/2013)
[7] El-Kassas, (14-16/03/ 2005)
[8] hieroglyphs, retrieved 13/10/2016

Nubians, Armenians, Greeks, Italians, and Jews [9](Countries and their cultures-Egypt). The minorities groups were more abundant before the middle of the 20th century. This population is divided between rural and urban areas, but they mostlyh choose to live in urban areas because of economic reasons and work opportunities, mostly in Cairo, Alexandria, and followed by the cities of the Delta. There are some differences in culture and architectural characteristics between the city and the village. The urban character of the national culture is most apparent in Cairo and Alexandria. The architecture of Cairo reflects its culture and various epochs of its history, such as the Islamic and Coptic eras. The modern city center was built and modeled after Paris in the 19th century, but has degraded since the 1990s.

After the large immigration to oil- rich countries with the era of Infitah, the money earned by migrants was mainly used in villages to build urban model houses. The Egyptian intellectual middle-class generally criticized this transformation of the village-scape as a blind emulation of urban lifestyles, while the traditional village is seen as the locus of authenticity and reservoir of a tradition of the Egyptian nation.

Ethnic relations are also the main issue when defining the Egyptian cultural identity. People debate whether being Egyptians with pharaonic roots or being Arab is more important. The Arab world shares language and partially culture, including Islamic values and practices, and a sense of shared political problems, even when countries and people take different positions, they focus on the same problems.

In conclusion, over the centuries, Egypt and its people formed a unique Egyptian cultural Identity adapted Pharaonic, Nasserist nationalist, Mediterranean, Christian, Islamic, African and Arab characteristics. The constitutional architects defined identity in terms of geographical, historical and cultural spheres. Egypt's cultural identity resides in the fact that it is "Egypt": the oldest and longest lasting state in human history. Egypt has always been a discrete and complex entity that emerged in phases producing civilizational layers that accumulated one on top of the other. Therefore, to reduce or ridicule its identity is a futile endeavor.

The History of Egyptian Visual Arts

Egyptian art, visual arts included, is influenced by the nature of life in Egypt and all the political, economic, cultural, and social changes. Meanwhile, they were and still are the mirror that reflects that nature of those changes, as well as being a way of documenting the history of Egypt since ancient times, until now.

Egyptian pharaonic art is probably the best- known form of ancient arts in the Mediterranean basin, with its architecture, its style of painting and stone carving. Egyptian arts and crafts were developed largely over many centuries, unhindered by external invasions or internal shocks [10](Ancient Egyptian Art). The Egyptian civilization was highly religious, so Pharaonic art was meant to glorify the gods and the Pharaoh and secondly, to assert and preserve the values of life.

During the Ptolemaic Hellenistic Era, Egyptian art was influenced by Greek art that encouraged the naturalistic representation of individuals, which, for example, was shown in the Fayoum portraits [11](Agrippa).

Coptic art originally displayed a mix of native Egyptian and Hellenistic influences. It is the art of Egypt produced in the early Christian era or for the art produced by the Coptic Christians themselves. It's famous for its paintings, textiles and other artistic mediums. Subjects and symbols were taken from both Greek and Egyptian mythology, sometimes altered to fit Christian beliefs. Coptic icons are more concerned with religious truth and beauty than realism.

The Arabic conquest of Egypt allowed the Coptic art to influence the Islamic art and architecture with many features that are now integrated into the Islamic art [12](Art of Ancient Egypt).

Islamic art includes many mediums as painting, architecture, calligraphy and others. It frequently includes secular and frowned upon elements, if not forbidden. Islamic art developed from many sources as Roman, Christian, Byzantine arts [13](Macaulay-Lewis).

Modern art in Egypt, including visual arts, developed mainly in Cairo and Alexandria, which is why modern artists were emerging in these two cities; they were developing fast with the emergence of artistic spaces, and some support from the public and from abroad. Egyptian modern art has always strongly focused on national, political, and social aspects throughout history, taking into consideration traditions and the national culture (Figure N°1). The period between 1920 and 1956 was the establishing stage of modern art in Egypt. Most of the artists in the first part of the 20th century were going to foreign schools located in Egypt or abroad (mostly in

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[9] Countries and their cultures-Egypt, retrieved 17/10/2016
[10] Ancient Egyptian Art, retrieved 12/12/2016
[11] Agrippa, (05/02/2014)
[12] Art of Ancient Egypt, (10/02/2013)
[13] Macaulay-Lewis, retrieved 18/09/2016

Europe), and pioneers were influenced by European artistic traditions (Figure N°2). However, these traditions changed later on, mainly because of the Islamic ban on pictorial art (Figure N°3) [14](Mikdadi). It is during those decades that Egyptian modern art became institutionalized. The institutionalization of art began in 1908 with the creation of the Fine Arts School by Prince Youssef Kamal [15](Prince Youssef Kamal), after that came the shift towards a more modern component, which gave birth to Egyptian modern art and the development of a real modern identity.

Nasser's era played an important role in defining the Egyptian cultural identity and Egyptian art, including all visual arts, given that the whole period was characterized by several events such as the creation of the state of Israel in 1948 supported by the West, followed by the war. The first consequence was that Egyptian artists dissociated themselves from the West for many reasons. Modern art therefore became greatly influenced by the the rising Palestinian cause. Modern Egyptian artists also started expressing pan-Arabism through their artwork[16] (Egyptian art and architecture). The main theme of this era was Arab unity, not only after the Palestinian cause but also by the expansion of art throughout the Arab world. During this period, art has shifted from Western influence to common being influenced by the Arab culture (Figure N°4), especially after establishing the Academy of Arts in Egypt in 1959, which contributed to the preparation of many Egyptian visual artists in cinema, theater, ballet and other artistic fields. Nasser's government also established and developed the Egyptian visual arts institutions, especially in cinema and theater, such as the Egyptian Company for film production, which has helped Egyptian artists to express their identity in many of their productions. (Figure N°5).

Anwar Sadat became president in 1970, and in order to counteract the Nasserist's left wing regime, he allowed the coming back of Islamism [17](Anwar Sadat president of Egypt). During the same period, modern art has seen the emergence of Islamic characteristics in the works, sometimes even stronger than social and political aspects. The war of 1973 played a vital role in decelerating that influence for a while; Egyptian nationalism and patriotism were the most important loyalties at the time (Figure N°6). That influence of Islamism was accentuated since 1981 with the beginning of Mubarak's era, especially from year 2000 to 2010. The transformation of the political and economic scene in Egypt led many intellectuals to emigrate ro the Arab gulf (rather than foreign countries) with their Islamic concepts [18](Mubarak era) that sometimes contrast with moderate Islam practiced in Egypt. The consequence of the aforementioned is a change in the Egyptian cultural identity, Egyptian arts, including all visual arts, in addition to the fact that the arts faced, and are still facing, censorship from the government, a lack of funding from official sources, and the influence of foreign curators.

Egyptian Visual Arts Before the Revolution

At the dawn of the 20th century, Egyptians, after a long time of foreign occupation, were united in their aspiration for a modern nation and were also searching for their national identity. Art, visual arts included, was an essential way to express this identity and to express freedom from foreign domination. It was a manifestation of the intellectual discourse led by material male and female liberals, with writers, poets, plastic and visual artists among them. The arts changed and developed, the local cinema industry was established and it flourished to the point that Egypt led the Arab world in these fields [19](Mikdadi). The first generation of modern Egyptian artists was driven by a renewed appreciation of the national patrimony and the return to ancient pharaonic art detached from any African, Arab, or religious references. This Neo-Pharaonic style, based on a revival of Egyptian classical art, used modern techniques and influences in all aspects and branches in plastic and visual arts (Figure N°7). After the 1952 revolution, artists lost substantial government earnings, as well as elite patronage; artists' groups were disbanded along with political parties even though Egyptian artists were considered the best in the Arab region and on a global scale especially in visual arts and cinema (Figure N°8).

In the second half of the century, artists suffered from the absence of venues, excluding Nasserist artistic institutions. In the wake of the Arabs' crushing defeat in the 1967 War, artists searched for an aesthetic language drawn from younger artists working outside the mainstream, exploring controversial subjects or using unconventional techniques(Figure N°9). They found themselves isolated, and many emigrated to the West, returning to Egypt almost annually to participate in artistic manifestations [20](Mikdadi). These artists continue to have a significant impact on local trends. This order continued during Sadat and Mubarak's era, especially in the years leading up to the revolution of 2011, many artists in all branches of plastic and visual arts camouflaged their opposition behind symbolic works (Figure N°10).

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[14] Mikdadi, (10/2004)
[15] Prince Youssef Kamal: The Art lover, (23/07/ 2008)
[16] Egyptian art and architecture, retrieved 17/09/2016
[17] Anwar Sadat president of Egypt, (7/02/2015)
[18] Mubarak era, retrieved 10/11/2016
[19] Mikdadi, (10/2004)
[20] Ibid, (10/2004)

Some years before the revolution, the contemporary art scene became limited, aimless and superficial, due to the regime's pressure to keep social issues away from the front image. Despite this system, a lot of artistic fluxes appeared, including the Independent Cinema (Figure N°11) and independent galleries encouraging revolting artists such as the Town House Gallery in Cairo and finally, new mediums of art emerging, such as video or installations. This marks the beginning of a new era in Egyptian contemporary art towards the will to democratize art and make it available for all audiences [21](Elsirgany), but because of the chaotic cultural and social situation related to other political and economic reasons, Egypt almost lost its leadership and respectable status between the Arab countries.

Reasons Behind the Revolution:

The main reasons were socio-economic and political factors along with high population growth, which led to two-thirds of the Egyptian community who are under 30 years old to be jobless. The poor educational system, the lack of health services and economic privatization are also key factors that led to bad living conditions, poverty, inflation, low income and rising inequality [22](Mason). Another factor is the fact that Egypt's foreign policy is not in any way influenced by public opinion, along with the overzealous security forces and the implementation of a permanent state of emergency empowered the president and his ministers and gave them control over the citizens' liberty. All aspects of public life were controlled, including the censorship of cultural and media production. Discrimination and corruption became the common enemy. All that bounded protesters together across classes was technology and social media, which caused the revolution to be undertaken by ordinary people who triggered the process [23](Green).

Egypt After the Revolution:

The real Egyptian cultural identity was revealed after protesters shattered all expectations and stood united against an authoritarian regime with incredible courage. Egyptians back then dared to imagine a completely new political, social and economic system, but that system did not hold up until todday. Instead, Egypt has been through social and economic turmoil over the past six years. Egypt's political has went back to being a military one led by General Abdelfattah El Sisi. The political system and uncertain security have caused people to doubt Egypt's stability [24](Reibman), especially because of all the austerity measures that Egyptians are forced to endure along with the lack of freedom of speech. Activists, journalists, and ordinary people are arrested, while the remaining media houses are heavily censored by authorities [25](The Egyptian military empire); the security situation has grown dramatically worse, especially with recent terrorist attacks.

Regarding Egypt's economic sectors, the value of the Egyptian pound (LE) has fallen from LE5.5 per US dollar in January 2010 to over LE19.8 in early 2017 (still uprising daily), after liberating the exchange rate. Egypt's economy is capable of producing growth; the challenge is to find a way to produce inclusive growth that benefits all sectors of the population. The government also needs to strengthen Egypt's new investments and large infrastructure projects and find a solution to stop corruption. The key economic challenge for Egypt is in fact a political one. The government has to forge a new social contract in Egypt based on an inclusive model that promotes job creation, reduces poverty and creates a realistic social safety net. On the other hand, the army has to stop playing a substantial role in politics and the economy and be confined to military activities. The government should also consider education and health insurance systems which are deteriorating in Egypt. There is a significant decline in social principles in Egypt when it comes to behavior, morals, and ethical fundamentals. The society's values have declined along with the spread of the terrorism, religious extremism, lack of women's rights and oppression, violence, kidnapping, rape and sexual harassment, organ trafficking and other social problems. All of these problems are heavily reflected on the level of culture and art in general, with visual arts being the most prevalent [26](Nathan).

Egyptian Cultural Identity After the Revolution:

Since the 2011 revolution, Egyptians have continued to battle for their cultural identity, but historyproves that tradition and folklore remains a superior influence on identity. Salafists and members of the Muslim Brotherhood imagined that Egyptians had voted for their Islamist project and religious-ideological vision in which "cultural identity" takes a central place, but they were wrong [27](Mohamed Morsi).

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[21] Elsirgany, (25/ 06/2015)
[22] Mason, (05/02/2011)
[23] Green, (17/02/2011)
[24] Reibman, (01/02/2016)
[25] The Egyptian military empire, (09/07/2014)
[26] Nathan, and others, (11/01/2016)
[27] Mohamed Morsi, retrieved 03/11/2016

Before the revolution, Egypt's cultural identity has always been a discrete and complex entity that emerged in phases producing civilizational layers that accumulated one on top of the other. The Egyptian folk heritage that extends across athat entire time period retains lasting and unshakable values, words and meanings, rites and rituals. The Egyptian identity evolved for the longest period under the influence of the native Egyptian culture, religion and identity. Egyptians do not identify first and foremost as Arabs, they are Arabic-speaking Muslims and Christians, but the Egyptian identity comes first and the Arab one comes as a consequence of past events. Egyptians are more in favor of territorialism, nationalism and are distant from the pan-Arab ideology. Although the majority of Egyptians today continue to self-identify as Arabs in a cultural sense, the intellectual minority rejects this and even a number of modest cultural Egyptians consider themselves different from Arabs. Egyptians see themselves, their history, culture and language as Egyptian and not Arab, their main interests are still domestic. Being descendents of the pharaohs is still deeply rooted in their spirits [28] (Pharaonism)

Questions on identity were silenced under the pressure of politics and the confusion of the transitional period. That silence was deepened after the revolution because of many social aspects, economic and political circumstances that Egypt faced. One of the benefits of a democratic transformation is that it evokes dormant questions in society, particularly with regards to identity [29](Telhami). Cultural conflict will have to take a long time to produce satisfactory or useful answers and determine the margin of action for the different cultural groups forming the society, it is best resolved after principles on the transfer and separation of powers and other democratic principles are laid out. Cultural conflict and questions on identity are needed for societies to reach political, social and economic stability. The problem is not in cultural conflict in itself, but rather how it is managed, because failing to manage it will threaten the entire process of a democratic transformation.

Egyptian Visual Arts After the Revolution:

Art played a significant role in the revolution given that visual artists documented the essence of an uprising. Likewise, new genres of arts emerged, such as street art. The most powerful form of art during the revolution was Graffiti, which during the era of Mubarak was illegal and was classified as a violation. During the days of the uprising, Graffiti (Figure N°12) became the strong tool for artists to express and protest peacefully in the streets around Tahrir Square, along with video and photographic documentaries that helped to register each moment [30](Martinez). After that, many artistic manifestations appeared across galleries, cinemas, and theaters. Even though the art scene is still unstable given that it is experiencing a kind of chaotic freedom along with the downfall of the economy, the revolution has given artists greater courage to express themselves. A few new independent art galleries have opened up in Cairo, the number of independent theatrical groups has grown with their theater plays that express the opinions of youth and the Egyptian street, and cinema production continues(Figure N°13). Artists are currently investing in hopes of making Egyptian art reach the global community so that it could regain its past glory [31](Magdy Amal). For artists to be able to express themselves in the way that they did is an advantage of the 2011 revolution that also blurred the divide between fine arts and the people, as it was previously considered a field for elite artists and intellectuals ony. In general, after the revolution, the people's perception of visual arts and its status is no longer the same; the revolution moved it to the streets. Multimedia technology and social networks were a window to freedom of expression and these also helped artists reach their audience in a more interactive way [32](El-Sirgany).

The revolution could still yield more powerful Egyptian art which can easily be a window to the Egyptian cultural identity especially that the revolution has accelerated the evaluation of Egypt's youth culture and its independent artists. These artists are committed to freely expressing themselves, engaging in a civic dialog with the society, in the way that was previously forbidden by Mubarak's regime. That culture is able to indicate a high incidence of national and gender related imagery which highlight the political and social themes that engage different communities within the Egyptian society. That culture is also capable of reconstructing national codes, principles, and identity [33](El-Sirgany).

Technology and Multimedia's Role in Egyptian Cultural Identity and Visual Arts

Both technology and multimedia play an important role in the Egyptian cultural identity especially after the 2011 revolution. New technology is also important to develop visual arts by using new softwares and applications which facilitate achieving art products. Similarly, as mentioned before, multimedia and social networks are fort

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[28] Pharaonism, retrieved 03/11/2016
[29] Telhami, (16/08/ 2013)
[30] Martinez, (29/04/ 2013)
[31] Magdy Amal, (08/05/ 2016)
[32] El-Sirgany, (25/ 06/2015)
[33] ibid (25/ 06/2015)

factors that help artists to freely express their opinions and reach their audience in an interactive way. As a result, traditional art is no longer the most common type; interactive arts preferred among youth [34](El-Sirgany).

When it comes to cultural identity, the interactive and visual arts along hand with technology and multimedia, play an important role in re-sculpting the Egyptian cultural identity with its principles. The new generation was born in the time of technology, multimedia and its social networks, which obviously reflects on their relationship with the visual arts, and definitely on their cultural identity. That identity is influenced by vast international sources of knowledge that discuss all subjects without taboos and restrictions. People can easily access all kinds of information through technology, given the existence of the internet. Using this knowledge, the new generation can construct its own national and cultural identity in an open- minded way.

However, as much as technology opens doors to new tools and knowledge, it introduces some downsides. Being open to the universal society can erase the local cultural identity. It is therefore important to respect the particularity of being Egyptian when expressing culture and opinions and also when introducing visual arts that reflect the Egyptian cultural identity and society [35](El-Sirgany).

Visual Arts, Cultural Identity and Education in Egypt

Universally, nowadays, one of the most important usages of visual arts is in the educational process in general, and in the education of arts in particular, whether visual or not, in both traditional study places such as universities and schools, or through distance education which has spread in recent years through the use of computers and multimedia. There are many advantages of using multimedia visual arts in education, such as enabling the learner to understand and gain practical skills according to his or her personal competencies, skills and needs. It also facilitates access to information collection by raising the largest number of human visual and auditory senses and it provides the recipient with enough time to work on his or her rhythm without feeling pressured [36](UNESCO World Report). For the time being, the educational process in Egypt is not exactly applying this universal system even in art schools and institutes because most of them apply the traditional ways of learning. Given that the world is changing, Egypt's educational system might be enhanced in order to fit in the global community. The current Egyptian educational system works against improving the Egyptian culture and its identity, creating ignorant generations. So to promote the Egyptian cultural identity, we have to change and enhance the educational system which is actually a product of the political, social and economic crises.

How to Emphasize Cultural Identity Using Visual Arts

Similar to all arts, visual arts play a role in bringing up an individual who is able to develop objectives, achieve goals, be a well-rounded member of society, and think positively and creatively. Arts, visual arts included, are part of the Egyptian cultural heritage and civilization. Arts play a prominent role in confirming social values, organizing the surrounding environment, developming communities on the social and economic level, and showing the level of social and economic progress within a society.

Visual arts also play an important role in improving the cultural identity of the society by helping people express themselves and point out societal issues that should be addressed. Artists also use visual arts to protest against systems, and to link between cultural groups, which also enhances the society's cultural identity.

Learning visual arts helps people to understand multiculturalism and integration [37](Clyne, Jupp). That's why an artist is usually more mature and sensitive compared to an ordinary person. Visual artists should be given more space to express themselves given that they contribute to the evolution of society and they emphasize on and enhance its cultural identity.

Conclusion

Egypt's history and its particularity always reflects on its cultural identity. Cultural identity is a result of the economic, political and socials aspects. The special characteristics of Egypt, such as technology and multimedia, also influence Egyptian visual arts. This is all somehow related to the level of education in Egypt and the fact that visual arts can emphasize cultural identity. In conclusion, there are a combination of relations between elements and aspects of society that cannot be separated and work together to guarantee its continuity.

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[34] ibid, (25/ 06/2015)
[35] ibid, (25/ 06/2015)
[36] UNESCO World Report Investing in Cultural Diversity and Intercultural Dialogue, (07/ 2009)
[37] Clyne, Jupp, (2011)

Illustrations

Figures

Fig.01
Awakening, Granite;
Mahmud Mukhtar
(Egyptian, 1891–1934)
public monument Cairo, Egypt)

Fig.02
Untitled, 1943, Oil on canvas;
60 x 85 cm, Ramsis Yunan
(Egyptian, 1914–1966), Collection
Institut du Monde Arabe, Paris

Fig.03
Dervishes, 1927, Oil on canvas; 97 x
68.5 cm, Mahmud Said (Egyptian,
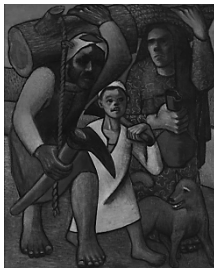1897–1964), Collection of
Dr. Mohamed Saiid Farsy

Fig.04 Peasant Family, 1959,
Oil on canvas, 99.5 x 80,
Hamed Ewais, Egyptian Modern
Art

Fig.05
The Second wife, Film, Drama,
1967,
Directed by Salah AbouSaif
(About the Peasants' life and
Feudalism)

Fig.06
6 Films, Drama, between 1973 &
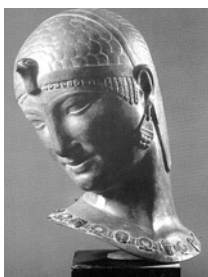1975,
(About the wars of 67/73)

Fig.07
Head of Nil's Bride, Granite;
Mahmud Mukhtar
(Egyptian, 1891–1934)
public monument Cairo, Egypt)

Fig.08
Nasser & the nationalization, 1957,
Oil on canvas, 134.5 x 109.5,
Hamed Ewais, Christie's Site

Fig.09
The Horse, 1971, Scrap iron and
motorcycle parts, Salah Abd al-
Karim (Egyptian, 1925–1988)
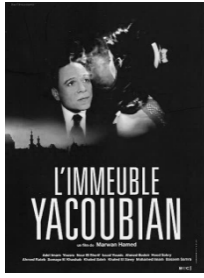Collection Institut du Monde Arabe,
Paris

Fig.10
Yaqoubyan Building, Film, Drama,
2006,
Directed by Marwan Hamed
(About Egyptians'social problems)

Fig.11
Microphone, Film, Drama, 2010,
Independent Cinema
Directed by Ahmed Elsayed
(About Egyptians'social problems)

Fig.12
Graffiti, 2011,
Unknown Artist
Tahreer Square, Cairo, Egypt

Fig.13
The other land, Film, Drama, 2016,
Independent Cinema
Directed by Aly Edrees
(About Egyptians'illeagle immigrations' problems)

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