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Original Research Article

The Influence of Arab Nationalism on Modern Egyptian Art: Studying the Evolution of Modern Egyptian Art From 1920 to 1960*

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Abstract

Egypt's modern art was formed in the background of independence wars, leftist ideology, and nationalist sentiments during the 1920s to 1960s. Modern Egyptian artists were looking for native, national, and Egyptian art so that they could depict the wholeness of Egypt through it. Contrary to the idea that modern art is a western and European phenomenon, artists from non-western countries such as Egypt have achieved important experiences in local, national, and non-western artistic modernism. However, in modern art historiography, these experiences are often ignored and given less attention. In this article, we will address these questions: How was Egyptian artistic modernism formed? How did Egyptian nationalism affect the national and Egyptian artistic movements? What experiences did the artists achieve in Egypt? To answer these questions, the historical research method is used to draw an inferential process of the evolution of modern Egyptian art by collecting the documents and studying the available sources. The purpose of this research is to investigate the formation of modern art in Egypt as a non-western country and the shedding light on political, social, and cultural nationalism in that country. The current research was done qualitatively and descriptively and analytically using the historical research method.

The results of the research showed that three sub-currents should be distinguished in Egyptian nationalism and artists influenced by these three currents reflecting different experiences of modern Egyptian art. Including 1. Cultural nationalism: archaic and historicist (like the works of Mahmoud Mokhtar), 2. Social nationalism: localist and landscape (like the works of Ragheb Ayad), 3. Political nationalism: expressive and socialist (like the works of Abd al-Hadi Al-Jar). Examining the artists' works indicated their efforts in shaping local and national artistic modernism. These experiences of Egyptian artists inspired many artists in the Arab world during the years 1920 to 1960.

Keywords: *Egyptian modern art, Arab nationalism, Modern Egypt, Non-western art, Egyptian art.*

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Introduction

The lack of knowledge about modern art outside the borders of Western Europe and America prompted this article to start deeper studies on the history of modern Egyptian art. Therefore, it was tried to evaluate the effective factors in the formation of the modernist movement in art by examining the primary sources and examining the works of art in magazines, administrative correspondence, and political history, while examining the works of art of this period, and in this regard, the efforts of the researchers of this It was to see the modern movement in Egypt as a part of the global phenomenon of modernism. The reason for paying attention to the modern art of Egypt among non-western countries is the main role of Egypt in the political, commercial, and cultural networks of the 20th century. However, most of the foreign sources largely ignore Egypt's agency and Egypt's own issues in creating artistic modernity and introduce it as a purely imported phenomenon. In order to better understand the visual cultures of the world in which humans live, the necessity requires that diverse biological histories be read in a new way. During the last decades of the 19th century and the first decades of the 20th century, the idea of Egypt as a country that could have complete independence emerged with power in the intellectual circles of Egypt. The situation in Egypt at the beginning of the 20th century is very complicated regarding the definition of "nation". On the one hand, this country was officially a part of the Ottoman Empire, under British and French occupation (since 1882), and on the other hand, it had a strong historical background to the greatness of the pharaohs. In examining what Egyptian nationalism achieved, all these factors must be taken into account. Egypt shared Arab culture and Islam with neighboring Arab countries. This ancient and great history shone even more with archaeological discoveries in the 19th and early 20th centuries. In fact, Egypt is a combination of cultures,

and each of the Egyptian artists tried to draw their nationalistic view with modern language based on their views and ideology. Most of these pioneering artists had graduated from the new College of Fine Arts in Cairo. Mahmoud Mukhtar, Ragheb Ayad, Mahmoud Saeed, Mohammad Naji, Efat Naji, Abdul Hadi Al-Jazar, and other artists played a significant role in the formation and formalization of the modern movement in Egypt.

The present article tries to investigate modernism in Egyptian painting by purposefully selecting pioneer and modern Egyptian artists. The connection between the nationalism and colonialism of the Egyptian nation-state in these years led to the creation of works with the language of modernity in the field of painting, which had a deep connection with the political and social conditions of Egypt today.

Egypt was the center of the Arab Renaissance from the second half of the 19th century to the beginning of the 20th century. The idea of fighting French and British colonialism, and independence from the Ottoman Empire became a model for other Arab countries. Egypt drew a new identity for the Arabs, which was rooted in the rich civilization of the Pharaohs on the one hand and in the rationalism of the modern era on the other hand. The independence of Egypt in 1919 and the Egyptian revolution in 1956 were also a model for the developments of the Arab lands during this period, from Beirut to Cairo and Baghdad. The modernization of Egyptian art also had such a place in the Arab world.

In the present article, we discuss the political and social developments of Egypt in the years 1920 to 1960; That is, the era that can be considered the peak of nationalism in Egypt. This period roughly begins with the beginning of Egypt's independence in 1922 and ends with the defeat of the Arabs from Israel in 1967. Egypt's rapid modernization in connection with Arab nationalism, which Egypt inspired, made Egyptian modern art find an important place in the

Arab world. That's why in this article we are talking about modern Egyptian art.

In this article, we follow the question that leading Egyptian artists such as Mahmoud Mokhtar, and Ragheb Ayad. What experiences did Mahmoud Saeed, Mohammad Naji, Efat Naji, and Abdul Hadi Al-Jazar achieve? How did they try to create modern Egyptian art? How were the experiences of modern art formed in the discourse of Arab nationalism? To answer this question, we will review the political developments in Egypt and the various currents of political, social, and cultural nationalism and what effect these currents had on the experience of leading Egyptian artists.

Research Method

The current research is based on the methodology of history studies. In fact, historiography, the study of historical documents, was used to investigate a specific problem of historical knowledge. This included three stages: collecting information and then classifying them systematically and logically after resolving the conflicts and conflicts of the data and the third stage, logical and rational processing and extracting the answer to the problem in the form of reasoning (Soleimani Amiri, 2021, 174).

The technique used in historical methodology is "trend analysis"; Although there are many differences of opinion regarding the definition of "process", by process, we mean connecting a set of events in a situation (Strauss & Corbin, 2015, 144). In other words, trend analysis is the analyst's way of explaining changes (Ibid, 149). According to the research questions, this work includes following the trend of political developments, social policies, and cultural programs such as establishing art institutions and holding art exhibitions and events. Therefore, in this article, we will discuss the political, cultural, and artistic developments between 1920 and 1960. We follow the trend of artistic development based on the analysis of the works of leading and

influential artists. The selection of these artists is based on purposeful sampling. It means choosing the artists who were the leaders of an art movement or played an important role in an art movement.

Research Background

Patrick Kane, in his book entitled *The Politics of Art in Modern Egypt: Aesthetics, Ideology, and Nation-Building* (Kane, 2013), focuses on the tumultuous changes of the 1920s to the 1960s when controversial discourse and performance Art developed against the deep-rooted conservatism and the complicity of elite culture and the government. Radical forms of cultural criticism and dissonance emerged, and this legacy continues to resonate through contemporary activism and dissent. Kane examines the emergence of artistic styles, such as Egyptian surrealists, and their coordinates in relation to the elite culture movement, as well as state authoritarianism and Nasser's nationalist program. Through the works of artists and critics such as Abd al-Hadi al-Jajar and Jamal al-Saghini, he provides a rare insight into Egypt's cultural and aesthetic experience and how it was formed in the context of political and social conflict. In her book "Creative Assessment of Politics, Art, and Culture in Contemporary Egypt" published in 2006, Jessica Winegar took an ethnographic approach to modern Egyptian art (Winegar, 2006). Egypt is a historical report on modern and contemporary art, artists, their works, and their importance for the development of modern art in Egypt. Lilian Karnouk also explores artists through institutional obligations and support systems with an anthropological perspective in her book *Contemporary Egyptian Art* (Karnouk, 2005). Seggerman & Mukhtar, (2014) in his book *Modernism on the other side of the Nile* challenges the standard frameworks of art history, challenges the common understanding of Islamic art, modern art, and Eastern art. In addition to art critics and historians, many Egyptian artists have written

descriptively about their performances and works in various publications. Al-Ahram online weekly in the art and culture section presents several articles about Egyptian artists and their works every week; which are worthy of attention. What distinguishes this research from other studies is that in this article, the link between modern art and the discourse of nationalism has been considered an issue of the day in Egypt.

Theoretical Research Literature

• Artistic modernism and nationalism in Egypt

Many researchers have challenged the view of modernism as a purely European phenomenon. Although the birth of modernism was in Europe, after its arrival in other countries, it has become endemic according to the cultural, political, and social situation of those countries. In Iran, Jalil Ziapour, presenting the complete school, unlike Greenberg, does not believe in the function of self-criticism in painting, the existence of historical continuity in painting, the lack of modernity planning in art, and the importance of the historical and cultural context of modern art (Rafiei Rad, Akrami & Kiadeh, 2018, 61). Although his goal is to achieve formalism, the rules he proposed in the Kamal school are different from its western foundations. Or in Syria, some artists, by creating valuable works with western methods and styles, restored the historical identity of the Syrian people during the period under French rule, and by presenting a suitable and pleasant image of the nature and architecture of Syria, they drew the attention of the western audience to the A native of Syria, (Mohammadzadeh & Talebi, 2021, 180-181). In Afghanistan, contemporary Afghan painters, relying on the structural aspect of painting, have devised strategies to take advantage of its possibilities in combination with the basics of modern art (Rafiei Rad & Mohammadzadeh, 2020, 1). After entering the countries of the Middle East, the modern ones were not used in a pure imitation way

and became local. In multi-paradigm countries such as Egypt, Iran, and India, modernism is strongly tied to the political, cultural, and social history of these lands. Changing aesthetic priorities along with the need for native art led to the modern art movement in Egypt. This movement did not follow the European path toward formal abstraction. This allocation and participation was not a simple imitation, but an active and calculated choice that was made with different goals. Regarding modern art in Egypt, it should be acknowledged that Egyptian artists were fully familiar with modern art techniques through training in European academies, especially French, and were also aware of local Egyptian, Arab, and Islamic visual traditions. With this view of modern Egyptian art, it joined world art by creating an eclectic canvas that included domestic, indigenous, and cultural subjects and western techniques. One of the accelerating factors for this borrowing in the early 20th century was the formation of a single and independent nation of Egypt. Of course, it should be noted that the establishment of the Faculty of Arts in 1908 itself played a fundamental role in the formation of the modern art movement in Egypt (Hanna, 2011, 154).

Until World War I, the thought of Egyptian nationalism was mainly identified with the Ottoman-Islamic Empire. Its most official form can be found in the full party statements. After the First World War, it was secular nationalism was dominated by Saad Zaghloul by dismantling the Ottoman Empire and creating the Wafd Party. The nationalism that prevailed in the 1920s was based on a discourse that considered the unity of the nation in honor of ancient Egypt, the pharaohs, and the Nile River (AlSaiyyad, 2005). According to this ideology, the Nile, which belonged to all the people of Egypt and for them was a manifestation of life and fertility due to the fertility of the land and the prosperity of agriculture, played an important role in uniting the nation. Therefore, the symbol of the Egyptian

peasant was chosen as a symbol of nationalism by artists and intellectuals.

The crisis peaked during the nationalization of the Suez Canal in 1956, following the tripartite invasion of Egypt by France, Britain, and Israel, following Nasser's announcement of his decision to nationalize the Suez Canal, mass arrests of Jews, and businesses They were taken over. Many left Egypt. Following the nationalization of the Suez Canal, Egypt's economy improved in the 20th century. This economy fostered institutions and markets that fostered communities of professional artists in Cairo and Alexandria. By the late 1950s, Egypt's foreign population, which had been very large in the first half of the century, had declined significantly. The world of art followed a similar pattern: foreign artists who found Egypt's pristine landscape and atmosphere suitable for work and practice left Egypt. Or at least there is no evidence of their presence at this time. What remains is a national image of modern Egyptian art in the first half of the 20th century, reflecting the political conditions of the mid-century.

In this research, to facilitate the study and draw attention to the various dimensions of nationalism discourse, its various cultural, political, and social aspects have been separated:

A) Cultural nationalism and historicism in Egyptian art

After the revolution of 1919 and especially after the discovery of Tutankhamun's tomb in 1922, national cultural priorities changed from Arabic-Islamic to ancient Egypt. The tomb was found more or less intact on November 4, 1922, in the Valley of the Kings by Howard Carter with financial support from Lord Carnaron. From now on, by referring to the ancient culture of Egypt, artists tried to adopt the proud history of this land as a strong tool to fight colonialism. "In this period, which is called the "Egyptian Renaissance", a generation of Egyptian modernist artists combined Western traditions

acquired during their studies in Europe to innovate and modernize the aesthetic elements of ancient Egypt and develop a new national style" (Radwan, 2017, 36).

Mahmoud Mokhtar (1934-1891) can be considered the most important representative of this type of nationalism. As Egypt's most prominent modern sculptor, he traveled between Cairo and Paris throughout his professional life. Seggerman calls him a good representative of modern Egypt (Seggerman & Mukhtar, 2014, 31). The most important function of Mokhtar was that he combined the aesthetics of Parisian sculpture with the images and forms of ancient Egypt. In many ways, Mahmoud Mukhtar's works were in line with the secular nationalism of the 1920s, using pharaonic elements, villagers, and women as symbols of the nation (Abughazi, 1964, 105). The use of women in the works of artists of this generation should be examined in the context of changing gender roles. In Mukhtar's works, the Egyptian nation is not only a political entity but a hypothetical and constructed idea that unites its members around a series of common characteristics and histories (Anderson, 1991).

During his studies at École Égyptienne, Mukhtar created the statue of Khawala bint Al-Azwar (image 1). This work shows a Muslim female warrior who participated in the victorious war against the Byzantine army in Syria wearing men's clothes. Al-Azwar also became the subject of some contemporary women's magazines as well as historical texts on public girls' schools (Booth, 1997, 843-853). One of the interesting details in this work is the woman's dress, which is behind her elbows, indicating that she is moving and rushing toward the enemy. This early work shows several criteria of Mokhtar's style. The first criterion is the choice of a woman as a symbol of the nation. The second is the moving clothes, which is one of the characteristics of Mukhtar's works and later became one of his stylistic elements. In Khawla, Mokhtar

chooses a woman from Arab-Islamic history who embodies and represents the nation (Fig. 2), symbolizing the use of women to represent the nation in popular Egyptian visual culture, literature, and politics at that time. In publications, Egypt was usually shown as a woman, which was usually oppressed by French, Turkish, and British men (Baron, 2005). For Mukhtar, Egyptian history revolves around an Arab-Islamic past; It was a model he later moved away from. This choice was also intensified by the Neo-Mamluk style of architecture that prevailed in Egypt at that time (Sanders, 2008, 56). In Khawla, Mukhtar participated in the embodiment of a modern nation by choosing a particular kind of historical priority. By drawing a portrait of a brave Arab-Islamic heroine, he supported the past shared history of Arab-Islamic for the Egyptian nation. This historical choice changed to a great extent after attending the School of Fine Arts and at the beginning of his career in Paris. His collection of works and especially his masterpiece - Egyptian Awakening (1920-1928) - provided a way to visualize the nation-state (Fig. 3). The narrative of the construction of the statue of Egypt's awakening represents well the nationalist discourse in the society. After the end of the war, the people were tired of the interference of the British in the administration of their country and started to protest in the streets. Even groups of women protested and participated in demonstrations that remained in the nation's memory as a representative of the widespread impact of the unrest (Baron, 2005, 107). These events, which were covered in international publications, encouraged Mukhtar; to make a memorial statue of them. First, in 1920, he created a small sculpture in Paris for the Salon of French Artists and called it Egyptian Awakening (Fig. 2). A group of Egyptian students went to meet Mukhtar and visited his new statue in Paris and immediately realized the nationalist side of the work. They wrote passionate articles in Egyptian publications

in support of his work and launched a national campaign to make a public memorial version of this statue; Finally, it was decided to install this monument in front of the main railway station of Cairo at the request of Wafd Party (Abughazi, 1949, 53). Mahmoud Mukhtar decided instead of modeling his statue according to French examples and making it out of bronze, he made it out of pink granite from Aswan stone quarries, like the memorial statues of Ramses. Despite the importance of French sources for Mukhtar's work, as Parta Miter and John Clarke have argued in relation to modern art in India and East Asia respectively: while the forms and techniques used by modern artists elsewhere in the world often derive from the sources they acquired from Europe, but they themselves acquired new different meanings to present. The new Western forms, in the cultural and social context of Egypt, were the embodiment of modernity that the Egyptian nationalists addressed. For example, in *Derbidari of Egypt*, Mukhtar has rooted this modernity in ancient local history and produced new and complex meanings. In addition, the symbolism he used faces some of the specific challenges of Egypt in the process of imagining a coherent nation (Miller, 2012, 80). Description of Hasnain Hey Karnock writes in the book "Art of Civilizations of Egypt" after describing the statue: When the crowd gazed with hope for the future at this great allegory that tied modern and ancient Egypt together, it seems that their whole soul as, the eternal soul of Egypt is gathered in one place (Karnouk, 2005). The strange thing is that although contemporary Egypt is embodied as a woman, women were forbidden to attend this ceremony, except for a few women. Mahmoud Mukhtar, in his work entitled *Egypt as a Woman*, looks at the awakening of Egypt in the context of the development of the iconography of the Egyptian nation as a woman (Baron, 2005, 57-81).

The village woman in Mukhtar's sculptures is a



Fig. 1. Khawala Son of Al-Azwar, Mahmoud Mokhtar, 1910.

Source: www.Egyptianmuseums.net.

strong woman and a historical symbol. He stands fully erect, and his robes, covering his entire body, create strong general lines. The V-shaped edge of her dress at the neck shows a masculine collar. His face shows cold confidence in a pious way, and Mokhtar Khatour has made his image bold so that it can be seen from a distance. There are thick lines around his eyes and they are similar to the eye of Horus from ancient Egypt. Her hair is classically curled and a thick scarf is visible from under her stone veil, which is attached to a forehead band; This headband is an ancient Egyptian symbol for the dung beetle (which is sacred to the Egyptians). Even though this village woman is not necessarily taken from an ancient Egyptian image, Mokhtar has emphasized her immortality through her posture and features. He listens to the people and conveys their message to the Sphinx. Although this work conveys a message (with the woman's standing position), this statue also shows the transfer of messages between cultural protests and people. In addition to the symbolic

representation of Egypt, this statue also shows the general issues of this modern nation (Seggerman & Mukhtar, 2014, 33). The standing position of this rural woman and the way she shows her face from under her hijab is a powerful image. "The gesture of a village woman in Egypt's awakening does not directly ask Egyptian women to remove the hijab, but it embodies an emerging and awakening nation" (Ibid., 34). In general, in the works of Mahmoud Mukhtar, the woman is a symbol of the Egyptian nation. This type of view is in continuation of the view of other Egyptian nationalists and orientalists who consider the village woman to be a symbol of the fertility and survival of the Nile Valley (Gasper, 2009; Selim, 2004). Instead of simply creating a symbol of Egypt, Mukhtar chooses the form of his works in a way that shows a modern aesthetic based on his nationalist beliefs.

- Social nationalism and localism in Egyptian art

Regarding the first case, in the first half of the 20th century, and with increased urgency in the late 1930s and early 1940s, there were many discussions among Egyptian elites about what they perceived to be the "peasant question" (Mitchell, 2002, 132). From the point of view of the elites, the poverty and illiteracy of the peasants were apparently considered an obstacle to the modernization of Egypt. In 1938, three important articles on the "Peasant Problem" were published. In addition, a new agricultural museum was supposed to be opened as a basis for agricultural reforms. If Egyptian literature is also examined in these years, the common interest of artists and writers for the nation and its embodiment in the faces of peasants, women, and Ancient Egypt emphasizes the discourse of nationalism against colonialism and liberalism.

Tawfik al-Hakim is one of these writers who played a major role in promoting nationalist thought. Many writings since 1915 focused on the rural areas as authentic Egypt, and the peasants who were not influenced by the West were introduced as

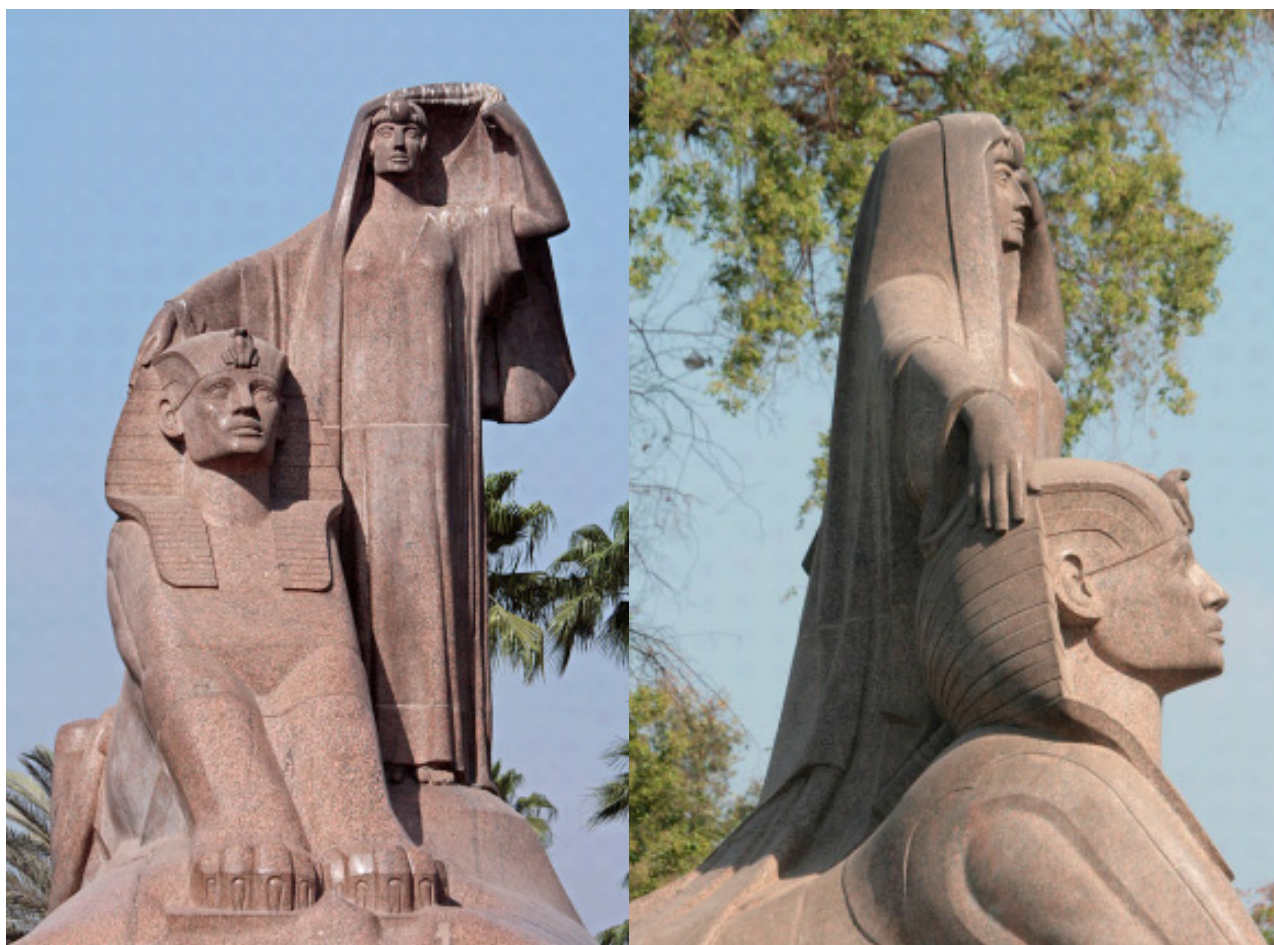


Fig. 2. Mahmoud Mokhtar, Egyptian Awakening Statue 1920-1928. Source: Seggerman & Mukhtar, 2014.



Fig. 3. Suburbs, Ragheb Ayad, watercolor on paper, 50x70 cm, 1935. Source: www. finart.gov.eg.

representatives of the new Egypt. In some writings, peasants even appear as descendants of ancient Egyptians. For example, in Al-Hakim's famous novel "Return of the Soul", the peasants play the role of ancient Egypt (Kasmai, 1987, 57). Of course,

it is not unlikely that the Egyptian painters of this period were influenced by their European masters who were interested in the virgin and rural areas around Egypt, in search of the Orient; Be interested in this type of view and topics. However, peasants were the favorite subject of artists in this period.

In the following section, there are some paintings of Egypt which seem to be coherent during the working years of these painters. However, under each painting, there is a constant and continuous contradiction of the idea of a single and unified Egyptian nation (Mitchell, 2002, 182).

Ragheb Ayad (1892-1982) can be considered a representative of this type of nationalism. Born into a Coptic Christian family in al-Furqala, a middle-class district in Cairo, in March 1892, he attended the French Catholic school of Ferries. His study

abroad was common among Coptic Christians (Hassan, 2003, 20). Ragheb was one of the first students who entered the Cairo School of Fine Arts in 1908, when it was founded, and graduated in 1910, along with Mukhtar.

In 1928 or 1929, he set up exhibitions with rural themes in this city and was awarded the title of knight in 1939 by the Italian government. His presence in Italy directly influenced his works. The most important feature of Ragheb Ayad's works is the constant presence of the peasant character and scenes related to the common life of Egyptians in Ragheb's paintings and drawings, which he chose as a material to show the idea of a united nation. However, Ayad seems to have been influenced by Italian landscape art in choosing peasants as the main subject. In the 1920s, the issue of the peasant was the main figure in Italian art and thought. Peasant art appeared in the Italian peninsula in the first decades of the 20th century as a topic of interest and a source of inspiration, and through exhibitions and publications. It was advertised. Important exhibitions included the main focus of the Ethnographic Exhibition of 1911, and the Village Art Exhibition in 1921, which aimed to explore "the new possibilities that 'village art' could offer to contemporary designers" (Miller, 2012, 128-129). Of course, in Ayad Dehghan's works, he was a symbol of the oppressed minority. This choice was not unrelated to Ayad's own minority as a Coptic. A prominent example of Ayad's use of various sources to show the identity of the Egyptian nation is the work of Al-Zare' (Fig. 4). This work is one of the last works of Ayad's painting, which was created in 1958. This work shows all the ideology of Ragheb regarding the issue of nationalism: the subject of the painting is the country of Egypt, which is depicted as a rural landscape. Horses, humans, and machines are working hard to irrigate along the Nile and together they draw the atmosphere of the nation. Egypt is depicted in a vertical rectangular format, and the



Fig. 4. Al-Zare, Ragheb Ayad, 1958. Source: [www. finart.gov.eg](http://www.finart.gov.eg).

sequence of events turns this painting into a map and timeline. In the upper part of the panel, there are houses with the characteristics of Upper Egypt, and in the lower part, its irrigation methods can be seen, as much as the upper part of the panel is related to Upper Egypt as the ancient past of Egypt. Related to the delta, it indicates more modern technology, which has turned this painting into a picture of the history of the Egyptian nation. Each of the main elements shows the same angle of the canvas and is combined to create a single efficient system. The body of peasants wearing local clothes is a part of the agricultural mechanism. In the faces and figures of the farmers, there is no trace of the difficulty of agricultural work. In this work, Ayad tried to show the regional and time differences, the differences that exist in the heart of a nation, but they do not prevent the general feeling that this painting, an image of a unified Egypt, along The Nile is

- Political nationalism and expression in Egyptian art

In 1952, following the revolution of the free officers in Cairo and the overthrow of the monarchy, and the exile of King Farouk, Gamal Abdel Nasser became the president of Egypt and led the country toward the discourse of socialism (Azizian, 2016). After the 1952 revolution, the Nasser government allocated part of its budget to culture and supported art as an important information and propaganda arm to achieve the government's goals. The Ministry of Culture was established in 1958 by the order of Nasser. To this day, as a legacy of state socialism, this ministry sponsors biennales as well as the strong infrastructure of national galleries and plays a key role as an official judge for the production and consumption of art in Egypt (Elshakry, 2009). Gradually, during the years of the presidency of Nasser Abdul Jamal, this ministry became the planning center of the cultural revolution. Sarwat Akashe, who was a free officer, was one of the famous ministers of this ministry. He paid serious

attention to publishing art books. "This institution supervised all literary, Arabic, and international congresses and conferences and even selected its members and participants. This organization would issue a ruling on a new institution, prohibiting or sanctioning it. Also, this institution supervised all the awards that the government of the revolution had considered to appreciate the works of artists, writers, and thinkers. These awards were given to people who produced works in line with the revolutionary and socialist goals of the government. The cultural institutions of the revolution were lying in wait for any new development or movement in the field of literature and arts. The Supreme Supervisory Council did not allow the new poetry movement to continue its activities, accusing it of being a rebel movement against the regime. Also, a lot of expenses were spent on changing the attitude and actions of the artists and controlling the programs and works of art. Movies, radio programs, visual arts, and music were controlled and directed to a great extent (Azizian, 2016, 38).

In the field of visual arts, artists through colonialism or decolonization, and joining the institutions of Nationalist Socialism, necessarily linked visual art practices with the national ideology and turned it into the dominant discourse. At this time, the themes of nationalism were different from those adopted by Mahmoud Mukhtar during the time of Saad Zaghloul and Wafd party. Was considered. Attention was turned from ancient Egypt to modern Egypt. Common causes such as the rejection of colonial rule and later anti-Zionism brought together governments and artists from opposite sides of the political spectrum throughout the Arab world. For example, the painter Hamed Ayvaz (1919-2011) Hamed Ayvaz repeatedly created works centered on the Suez Canal during the nationalization of this canal. Taha Halim (1919-2003), Ragheb Ayad (1882-1892), and Efat Naji (1995-94) received financial assistance for documenting the Aswan

Dam construction project. The atmosphere created among the artists was such that the artists who were against the policies of socialism were not necessarily against the artists who worked for the government. Or even the artists who worked for the government did not necessarily agree with all the functions and decisions of the government, and even in the hidden layers of their works, they intelligently presented a subtle criticism of the government's decisions. At the time when the dominant political discourse of the society was the discourse of socialism, the artists of folk legends, the neighborhoods in the traditional context of the city and public places and their inhabitants, peasants and their relationship with the Nile and agricultural land, pharaohs and even mythological gods They choose the title of their works. Without a doubt, Abdul Hadi Al-Jazar is considered one of the most important Egyptian socialist artists. He was born in Alexandria, Egypt in 1925, but moved to Cairo in 1936 with his father, who was one of Al-Azhar scholars. This family settled in Sayeda Zeinab neighborhood, in the medieval and modern outskirts of Cairo. Thus, al-Jarz grew up in urban religious traditions. Al-Jazar's works were exhibited in 1952, 1956, and 1960 Venice Biennales as an official Egyptian artist, and he received scholarships from the government to work and study.

His artistic activity has two important stages: the stage of folklore, and the stage of man and technology, which were mixed with a relatively short abstract phase between the years (between 1380-1382 AH / 1960/1962 AD) (Al Qassemi, 2017).

A statue of a woman is standing in the style of pharaohs and holding a book called Mithaq, cotton and wheat farmers and artisans are kneeling in front of it as if searching for their ideal in it. In the rough hands of the farmer, there is a soft cotton ball. Rough hands tell the story of a nation that has suffered. The Nile in the background occupies a large part of

the image, tree-like branches have grown from the statue's head, as if emphasizing the characteristic of fertility and growth in Egypt. The presence of a stork in front of the image is a reference to the role of Egyptian gods who appeared in the form of animals and indicates the connection between humans and animals in ancient Egyptian culture, which has been taken into consideration by artists in modern art and literature. The stork is a symbol of knowledge and wisdom and in this work, it stands on a text written on paper. Tuhuth was one of the first gods of ancient Egypt, a man with the head of a stork, and Antar and the stork were sacred animals for Tuhuth. He was also the mediator between good and evil. There is a falcon on the head of the female statue. The falcon was considered as a protector and belonged to Horus, the son of Isis and Osiris. In fact, the falcon was one of the legends of ancient Egypt. (Horus was a major player in the story of Isis and Osiris - the war between him and Seth, god of the desert and storm) continued until the awakening of Osiris. It is said that Horus was associated with the falcon because he considered himself the god of the sky and war. "This work is known as a symbol of the 1952 revolution" (Winegar, 2006, 270) ; (Fig. 5).

Discussion

The entry of modern art into Egypt by artists who traveled to France or studied in French and European academies and universities was accompanied by the formation of the discourse of nationalism in the cultural, political, and social sectors. In the Middle East, nation-states were formed especially in response to colonialism, and these nations caused the emergence of modern art in this region in its non-European way (Seggerman & Mukhtar, 2014, 28).

In a comprehensive review of modern art, it is necessary to consider the art of this era in an international context. In fact, the relationship of



Fig. 5. Abdul Hadi al-Jar, Mithaq, 1962. Source:www.Egyptionmusuems.net.

modern art with European art and institutions should be understood in the terms defined by Clarke in *Modernism in Asia* (1993): when forms and techniques transform the cultural context, they find

meanings that sometimes even for Those who live in the same culture cannot be distinguished. This is what Partha Mitter (1994) calls a “paradigm shift” and it implies that the relationship of modern Egyptian art with European art is one of the approaches that are affected by the specific repetition of modernism. Among the other factors that play a role in this, we can mention the social composition of Egypt, at least the presence of foreign residents, the country’s mostly agricultural economy, pharaonic history, and the changing role of women in the first half of the 20th century. These items contribute to the creation of a tradition of modern art in Egypt, while initially linked to European modern art traditions, they take on different meanings and function in different ways in the Egyptian context. In general, the impact of nationalism in its various forms in Egypt on artistic modernization in visual arts can be classified in the table below (Table 1).

Conclusion

In this article, it was tried to pay attention to the fact that the emergence of modernity in Egypt was basically influenced by nationalism. The artists mentioned in this article under the title of pioneers of modern Egyptian art are considered to be the national artists of Egypt. Nevertheless, when their works are examined more closely, we will realize that national

Table 1. Types of nationalism and its characteristics in Egypt and their interaction with artistic modernization. Source: Authors.

The interaction of Egyptian nationalism with artistic modernization	Characteristics of Egyptian nationalism	Types of nationalism
The use of female figures and ancient elements, content centered on ancient Egypt	Antiquarian and historicist	Cultural nationalism
Paintings of peasants, native Egyptian landscapes	Native and scenic	Social nationalism
Painting with the theme of workers, elements of ancient Egypt, folk stories, the centrality of Arab Egypt	Expressive and socialist	Political nationalism

and individual identities, and their visual expression, are the fruit of the complex calculations of Egyptian society and should be accepted and understood in the same way. Not only are the works of these three artists stylistically very different from each other, but they have visualized the Egyptian nation from the angles of their thinking and belief towards the society. Each of these artists portrays a specific type of nationalist discourse. In Mukhtar's works, the woman becomes a symbol of the purity and virtue of the nation, while Ragheb chooses Dehghan, who is related to the Nile, as the source of an authentic life. In the course of examining modern Egyptian art, which is tied to the thoughts of nationalism, the issue is that the history of modern Egyptian art should not be studied according to Western historiography, and it is important to understand the story of Egypt itself as a part of the puzzle. Highlighting the issue of difference in the nation-building process makes it possible to look at the specific historical and social conditions of nations, which is influential in the formation of modern art under a certain type of discourse. Considering this, it becomes clear that artists, far from blindly imitating a European model, react to their own cultural requirements. In Alexandria, Egyptians progressed parallel to European artists, often trained in Italian or French private studios, the first teachers of the European Cairo School of Fine Arts; All three artists who were associated with modern Egyptian art in Cairo in their generation were trained in private European schools or colleges and sometimes even spent long periods of their lives abroad; Finally, they were looking for visual sources, both European, the modern and ancient art of their country. The richness of modern Egyptian art, which is rooted in historical and cultural characteristics, in the form of aesthetic matter in Mokhtar's sculptures, which is the product of the imposition of the scattered reality of the society around him, in contrast between Ayad's claims about the faithful presentation of the customs of the popular classes of Egypt on the one hand, and

His appeal to pre-existing images as a source for his authentic peasants, on the other hand, is manifested; It is visible in the existing continuous conditions that cause the breakdown of the visual hierarchy in the reflected image map; And the deep theological images of Al-Hadi al-Jazar, in which he tries to convey mysticism and permanence to the changing world around him, can be seen. By approaching these artists and their work as contributors to the process of defining a modern national society within specific historical, geographical, social, and political parameters, we gain access to a rich tradition of modern art that contributes to our understanding of visual modernism.

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