

An artistic narrative inquiry into the representations of artists during the Egyptian revolution and
how their experience can promote reform

by

Dalia Nawar

B.S., Helwan University, 1994

MFA., Helwan University, 2002

M.S., Kansas State University, 2010

AN ABSTRACT OF A DISSERTATION

submitted in partial fulfillment of the requirements for the degree

DOCTOR OF PHILOSOPHY

Curriculum & Instruction
College of Education

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2023

ABSTRACT

This research is an artistic narrative investigation of the representations of artists during the Egyptian Revolution (ER) and how their experiences can inspire transformation. It explores art educators' perspectives on contemporaneity and art literacy. Three interviews were conducted with each of the five participants using arts-informed narrative inquiry approaches. During the 2011 Egyptian Revolution, three of them were active graffiti artists.

My participants' stories revealed narrative patterns about the evolving purpose of graffiti during ER, the complex relationships within the faculty, ethical practices, and biases, modernizing the curriculum and identity issues, the abandonment of voice, rejecting art labeling and categorization, aesthetic appreciation and its significance in human life, and the implications of skill loss in post-college life. The findings from the research demonstrate the complexities of Egypt's fine arts program, as well as the importance of experience as a vehicle for change and reform.

Keywords:

Egyptian revolution, fine art education, narrative inquiry, Arts-informed research

An artistic narrative inquiry into the representations of artists during the Egyptian revolution and
how their experience can promote reform

by

Dalia Nawar

B.S., Helwan University, 1994
MFA., Helwan University, 2002
M.S., Kansas State University, 2010

A DISSERTATION

submitted in partial fulfillment of the requirements for the degree

DOCTOR OF PHILOSOPHY

Curriculum & Instruction
College of Education

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2023

Approved by:

Major Professor
Dr. Kay Ann Taylor

Copyright

Dalia Nawar 2023

ABSTRACT

This research is an artistic narrative investigation of the representations of artists during the Egyptian Revolution (ER) and how their experiences can inspire transformation. It explores art educators' perspectives on contemporaneity and art literacy. Three interviews were conducted with each of the five participants using arts-informed narrative inquiry approaches. During the 2011 Egyptian Revolution, three of them were active graffiti artists.

My participants' stories revealed narrative patterns about the evolving purpose of graffiti during ER, the complex relationships within the faculty, ethical practices, and biases, modernizing the curriculum and identity issues, the abandonment of voice, rejecting art labeling and categorization, aesthetic appreciation and its significance in human life, and the implications of skill loss in post-college life. The findings from the research demonstrate the complexities of Egypt's fine arts program, as well as the importance of experience as a vehicle for change and reform.

Keywords:

Egyptian revolution, fine art education, narrative inquiry, Arts-informed research

Table of Contents

List of Figures	xi
List of Tables	xiii
Acknowledgements	xiv
Dedication	xv
Chapter 1 Introduction	1
The Egyptian Revolution and Fine Art Status	1
Overview of the Issues	10
History of Public Education	11
The British Occupation	12
Egypt's Reform	13
Statement of the Problem	22
Purpose of the Study	26
Research Questions	27
Subsidiary Questions	27
Procedural Question	27
Research Method	28
Definition of Terms	30
Limitations and Delimitations	32
Significance of the Study	32
Chapter 2 History of Art Education in Egypt	38
Fine Art Education at Undergraduate Level	43
Background of Faculty of Fine Arts	43
Fine Art and the Doctrine of Formalism	47
Art and Politics between 1952-2011	51
Chapter 3 Literature Review	57
Critical Theory	57
Critical Pedagogy	60

Critical Art Theory and Pedagogy	61
Critical Art Pedagogy and Empowerment	63
Literature Review	64
Contemporary Art Scene in Cairo	67
Street Art as a Contemporary Artistic Communal Outlet	69
Effect of Dismissal of Contemporary Art Education at the Faculty of Fine Arts.....	74
Benefits of Contemporary Art Education	75
Summary	77
Chapter 4 Methodology	81
Introduction.....	81
Suitability of the Qualitative Research Design	81
Purpose of the Study	82
Research Questions	82
Subsidiary Questions.....	83
Procedural Question.....	83
Research Design and Rationale	84
Narrative Inquiry.....	84
Narrative Inquiry in Education	87
Arts-Informed Narrative Inquiry.....	88
Becoming a Narrative Inquirer	91
My Background and Why Art-Informed Research.....	91
Narrative Study Design.....	93
Arts-Informed Narrative Inquiry Methods	93
The Creation of a Lifeline and Open-ended Discussion Interview	94
Metaphoric Reflection and Image Interview	95
Construction of a Collage and Semi-structured Interview	96
Participant Selection	96
Research Sites	97
Data Collection	97
Interviews.....	97
Conversation and Open-ended Virtual Interviews.....	99

Photos Virtual Interviews	100
In-depth Semi-structured Virtual Interview	100
Participant Observations	101
Existing Virtual Data	101
Artifacts.....	101
Graffiti opinion Poll.....	102
Data Analysis	102
Triangulation.....	103
Trustworthiness.....	103
Credibility	104
Transferability	104
Dependability	105
Confirmability	105
Limitations of Narrative Inquiry	105
Summary	107
Chapter 5 Findings.....	109
Introduction.....	109
Participants' Overview	109
Participants' Data.....	110
Findings	110
The Participants' Narratives.....	111
Hennery Matisse	112
First Interview Meeting: Who am I, then and now	112
Second interview: Once upon a time there was a revolution	116
Third interview: Looking for clues	119
Gustav Klimt.....	134
First Interview Meeting: Who am I, then and now	134
Second interview: Once upon a time there was a revolution.	140
Third interview: Looking for clues	145
Shigeo Fukuda	155
First Interview Meeting: Who am I, then and now	155

Second interview: Once upon a time, there was a revolution	156
Gorgio Vasari.....	168
First Interview Meeting: Who am I, then and now	168
Second interview: Once upon a time, there was a revolution	171
Third interview: Clues searching	176
Roy Lichtenstein	186
First Interview Meeting: Who am I, then and now	186
Second Interview Meeting: Once upon a time, there was a revolution	190
Third interview: Clues searching	194
Data Analyses	197
Table 3. Graffiti opinion poll, 2022	200
Thematic Analyses	201
Emerging themes discussions	202
1. Evolving purpose of graffities during ER	202
2. The complex relationships inside the faculty.....	204
3. Ethical practices and biases	207
4. Modernizing the curriculum and identity issues	209
5. The abandoned of voice	211
6. Rejecting art labeling and categorization.....	213
7. Aesthetic appreciation and its significance in human life.	214
8. Implications of skills loss in post-college life.....	215
Summary of Findings.....	216
The ephemeral graffiti and the short-lived hope of change	216
Chapter 6 Discussion of the Findings, Conclusions, & Recommendations	222
Introduction.....	222
Knowledge Construction	222
The Quest of Quality.....	224
Relationship and Engagement	226
Community and Networking	228
Academicism and Monolithic System of Cultural Control	229
NGOs and Change Possibilities	231

Conclusion, Recommendations, and Future Research.....	231
References.....	237
APPENDIX A - Recruitment Poster.....	250
APPENDIX B - Interview Questions	251

List of Figures

Figure 1. Students sketching Roman busk, photo credit to Muhammad Abd-al-Ghani (Winegar, 2006, p. 58)	5
Figure 2. A group of youth learning the Holy Qur'an at an Arabic school in Egypt (Library of Congress, 1899)	12
Figure 3. World Bank, 1971 WB Document of Internal Development Association Annex I, 1. 14	
Figure 4. World Bank, 1981 WB Document of Internal Development Association, Annex I, 2. 16	
Figure 5. World Bank, 1981 WB Document of Internal Development Association, Annex I, 2. 18	
Figure 6. First exhibition of the Ecole Egyptienne des Beaux- Arts, Cairo Automobile Club, 1910 (Collection Dr. Emad Abu Ghazi).	44
Figure 7. The High Dam by Effat Naghi 1966. Acrylic on wood. (Barjeel Art Foundation, 2010)	54
Figure 8. The Charter by Abdel Hadi el-Gazzar (1962) (Qassemi, 2014).....	55
Figure 9. A trompe-l'oeil painting on the wall off Sheikh Riham Street from Tahrir Square (Bedair, 2015)	71
Figure 10. 1000 ways to say no in Arabic, by Bahia Shehab (Britton, 2017)	73
Figure 11. Henri Matisse and the Creation of a lifeline.....	115
Figure 12. Henri Matisse's Semi-structured interview-symbolic sketch about facing problems in art education in Egypt.	133
Figure 13. Klimt lifeline metaphor drawing 2022	135
Figure 14. Klimt First milestone. Life before college pencil drawing 2022.....	136
Figure 15. Researcher connection with doodling 2022	137
Figure 16. Klimt first milestone, ink drawing on paper 2022.....	138
Figure 17. Klimt third milestone, ink drawing on paper 2022.....	139
Figure 18. Klimt version of Seshat as a knowledge metaphor on the left, and Seshat picture on the right, pencil drawing 2022.	144
Figure 19. Klimt Harmony and metaphor oil painting on canvas. 2022.....	154
Figure 20. Moon of the poor, photography & screen print, 10 x10 cm	161
Figure 21. Fukuda pictographic generative language	168
Figure 22. Vasari lifeline in Arabic format, ink on paper 2022.....	169
Figure 23. Vasari Metaphor drawing, 2022.	180

Figure 24. Vasari Teaching problems, 2022	183
Figure 25. Vasari vision for art education, 2022	185
Figure 26. At Mount Arafat, Ali Eid Yasean, Silwa Bahari, Egypt. (Photograph credit: Ann Parker) (Parker & Neal 1995, 67).	188

List of Tables

Table 1. Participants' data, 2022.....	110
Table 2. Vasari lifeline English version, 2022.....	170
Table 3. Graffiti opinion poll, 2022	200
Table 4. Participants' evolving purpose of graffiti during ER	204
Table 5. The complex relationships inside the faculty	206
Table 6. Ethical practices evidence.....	208
Table 7. Absence of contemporality Evidence	210
Table 8. The loss of autonomy and agency.....	212
Table 9. The dismissal of revolutionary art term.....	213
Table 10. Aesthetic appreciation.....	214
Table 11. Lost Skills	216
Table 12. Summary of emerged themes	221
Table 13. Summary of recommendations agreement	235

Acknowledgements

First, I would like to thank Allah, the Almighty, the Most Gracious, and the Most Merciful, for His blessings on my study and completion of this dissertation.

Words cannot explain how grateful I am to Dr. Kay Ann Taylor, my professor and committee chair, for her invaluable patience, wisdom, and unwavering support during this journey. Your encouragement has allowed me to move outside of my comfort zone and to grow tremendously as a person, scholar, and educator, I am eternally grateful to you.

I could not have embarked on this journey without the help of my defense committee, Dr. F Goodson, Dr. Lori Goodson, and Dr. Donna Augustine-Shaw generously shared their knowledge and expertise. I also want to thank all my professors with whom I crossed my path at the college of education, especially Dr. Jeong-Hee Kim, for her support and understanding and for introducing me to art-based research.

This endeavor would not have been feasible without the great assistance of my parents, Ahmed Nawar and Wafaa Mosalam, who funded my graduate studies entirely. My heartfelt thanks go to them for their love, wisdom, and unconditional support. I'd also want to thank my kids, Omar, Marwan, and Jameela, for their help and patience throughout this long process. I love you all!

Finally, my love, my husband, Ahmed Reda Elsotouhy, is the last person I'd like to express my gratitude to. I want you to know how much I appreciate all the support and encouragement you've given me along the way. Because of your confidence in me, I have been able to maintain a positive attitude and remain motivated throughout this process.

Dedication

I would like to dedicate this dissertation to my family members, whose love, support, and prayers have sustained me throughout this journey.

Chapter 1 Introduction

During my undergraduate and graduate fine arts study in Egypt, fine arts education focused exclusively on teaching skills and concepts pertaining to art production and gave little attention to educating students about art interpretation, contemporary art concepts, art aesthetics, and art criticism. My five years of teaching fine arts in Egypt after completing my graduate work confirmed that fine arts curriculum was designed to focus on specific repetitive practices that overlook critical thinking and problem solving. In terms of pedagogy, young art instructors like myself often are required to follow what has been laid out for them from either pioneers or elder staff members. As we typically become busy with deadlines, maintaining our daily records, finishing assessments, and managing day-to-day student/art studio issues, it is easy to keep the status quo. This system intentionally kept us busy and hindered our intellectual growth and autonomy.

The Egyptian Revolution and Fine Art Status

Changes in fine arts teaching practices have been minimal across the history of Egyptian art education. Scattered efforts have been made, but not with enough force to shake up and shift the system. However, the occurrence of the Egyptian Revolution (ER) in January 2011 brought hope for change. Following the Tunisian Revolution and ouster of Zine El Abidine Ben Ali in January 2011, Egyptians were inspired to revolt against tyranny and oppression, seeking social justice and freedom: “One of the ways revolutions happen is that the efficiency of government coercion deteriorates” (El-Ghobashy, 2011, p. 1). The lack of democracy and social justice, the riot police insurgence, and the rapidly shifting commodity prices were not the only reasons behind the ER. The absence of human rights and health benefits and the failure of the education system added to and refueled the anger of the people toward the past regime. The revolt plunged

into Cairo's streets and headed to one destination, Tahrir Square (TS). The ER demanded change and reform at not only the political level but also at the social and economic levels. However, it began by querying freedom, democracy, and social justice and toppling President Mubarak's entire regime. TS came to represent a remarkable turning point in Egyptian modern history. Some events in that space were pleasant while others were shocking and daunting. Egyptians had mixed feelings of hope, joy, fear, betrayal, sadness, and determination. In an interview with the Italian architect, Costanza La Mantia, he argued that during the ER, TS was like a "city within a city . . . [Where] thousands of Cairo residents, strangers to each other, worked peacefully in the square to create a well-organized village" (Mantia, 2012, p. 10). Surprising to some, technology played a significant role in influencing and steering protests and revolt. Twitter, Facebook, and blogs were the most popular platforms that contributed to the uprising, to the extent that observers like CNN senior international correspondent Ben Widman named the ER a "very techie revolution" (Wedeman, 2011, p. 1).

Like technology, collective art mediums also contributed to the ER, such as music recitals, satire, theatre performances, and contemporary art representation. Murals, street art, graffiti, and stenciled artwork flooded every street, alley, and square in Cairo. As street art of the ER appeared, it did what only art can do: "art shows you your own feelings, your own thoughts, and impulses, articulated, transmuted, given form and it shows you, in that act of mutual recognition, that you and the collective are one" (Soueif, 2014, p. 5).

Art stirred the masses around the concepts and demands of the ER, revealing the importance of art especially to those with limited or nonexistent artistic backgrounds. Prior to the 2011 ER, art was usually seen as not important or only for the elites in Egyptian culture. As such, the exposure of hundreds of thousands of Egyptians to art during the ER and their natural

bond with it began an important cultural movement in Egyptian modern history. When young artists claimed Cairo's Street walls as their blank canvases, a raw "genre of Egyptian art emerged, work that satisfied one major criterion: it was about or responded directly to the revolution" (Krajeski, 2014, p. 29). This documented visual imagery helped "explain what was happening, some other time(s), they thought that maybe the art was a revolution of its own" (Krajeski, 2014, p. 29).

Among the public, artwork created during the ER was labeled with interchangeable terms, like street art, graffiti, or murals. These painted walls, named "walls of freedom," became an iconic symbol of bombarding oppression and tyranny. The public perceived the ER as a powerful vehicle that pushed for social and cultural developments, for change and reform. The hope was that reform could create a fresh development in the society's politics, economy, and education. Art became an intertwined symbolic outlet that displayed and retold the story of the ER, to the extent that both became one: the rebirth of a new Egypt and new genre of art. It created a "specific sensory experience—the aesthetic that holds the promise of both a new world of art and a new life for individuals and the community" (Ranciere, 2012, p. 613). This momentum-built optimism that young artists could defy the present position of fine arts and fine arts education. However, change did not come. As a graduate and member of the Faculty of Fine Arts, I found that the fine arts program in Egypt is still far from holistic, as it focuses on the process and the final products of art creation and leaves out art talks, art criticism, and aesthetics, which are the core of art making and usually define any fine arts education and standards. For example, the National Art Education Association (2014) (NAEA) asserts that holistic art study is the whole integration of the four artistic processes of creating, presenting, responding, and connecting. However, this is not the case in Egypt. Fine arts education in Egypt glorifies the

prominence of craftsmanship and mastering mediums in a specific field as a core study at the expense of art criticism and aesthetics. The better the students' ability to control and manipulate art mediums, the higher their grades. They forget that content is what drives the execution, not the medium (National Art Education Association, 2014).

The quality of fine arts education in Egypt lacks the critical aspects of art discussions, art criticism, and art theories. As a result, the range of art student growth suffers as well. The art educator's role should be to help students understand the field in its broader aspects as well as understand their own artistic experiences in finding their way and style in this field. In a two-year ethnographic study about the contemporary art movement in Egypt, Winegar (2006) concluded that "the cultivation of a distinct art student identity was a less important part of this process than was the acquisition of skills, knowledge, and, most important, a degree" in art (p. 47).

In terms of pedagogy, the Egyptian fine arts education methods include a collection of unconnected bits and pieces of classical European academy curricula, Greco-Roman methods, neoclassical methods, a limited essence of modern Egyptian art, and little contemporary art. As Naje (2014) asserts, "Arts education in Egypt is stifled by strict censures and terribly outdated syllabi" (p. 1). This mix and match are due to the roots of colonialism, which made it difficult to become an artist. "To be an Egyptian artist was to manage a set of values and tensions produced through the history of colonialism and nationalism" (Winegar, 2006, p. 49). However, all these methods are grounded in a traditional formalistic approach as indicated by Winegar and depicted in Figure 1.1. For example, one common assignment is to copy the work of European masters (mostly from the Renaissance) or work done in European styles: "On any visit to the College of Fine Arts in Cairo, for example, one will find students gathered around the various Greco-Roman

or neoclassical statues and busts in the courtyard, carefully sketching or painting them” (Winegar, 2006, p. 58).



Figure 1. Students sketching Roman bust, photo credit to Muhammad Abd-al-Ghani (Winegar, 2006, p. 58)

On the other hand, contemporary art concepts and methods such as video art, installation, one-minute sculpture, earth art, caricature, or graffiti were unexplored until the 2011 ER. As an artist, I understand the importance of craftsmanship in art. However, understanding the critical aspect of art is not less important than the process of doing and perfecting an art object. A holistic critical art education approach that celebrates artmaking, art talks, and arts methods and theories is highly needed and can contribute to change and reform. In this post-postmodernist and/or contemporary art era, art abstraction usually develops a complex intellectual nature that cannot be revealed easily, especially with the lack of knowledge needed to communicate in the art field. Art is more than the act of doing or performance of doing; rather, it must overlap with a higher order of critical thinking that should be verified through verbal and written components. Fine arts students should be knowledgeable enough in their field to read, analyze, and evaluate different artworks, and most importantly, their own artworks.

Around the world, art students are exposed to a variety of pedagogies that assimilate critical thinking, critical pedagogy, and long-term knowledge acquisition. Art has a rich, multifaceted value that cannot be reduced to an object; rather, fine art should be a subject and an object. Any truly good piece of art demonstrates a high level of craftsmanship in addition to aesthetic flair and grounded artistic concepts. However, in Egypt's fine arts education system, what is traditional is assigned more value; therefore, graduates possess strong craftsmanship skills in making and imitating traditional work (and conceptual contemporary artwork), but few can talk about their work boldly, critically, and knowledgeably.

Now, eight years after the ER, nothing has improved in the main scheme of fine arts education in Egypt. While the rest of the world saw the revolutionary Egyptian art as “an international hit” (Krajeski, 2014, p. 11) and iconic of a national cultural transition, Egyptian officials saw it as vulgarity and vandalism. As such, they rapidly created a new set of laws to punish street art painters with a penalty of up to three years in prison: “In November, local media reports said a proposed law seeks to criminalize graffiti” (Lynch, 2014, p. 2). It was a shocking decision but proved that revolutionary artwork became a movement, an iconic symbol of resistance. Also, the fame of all “Local art scenes often rely on international exposure and funding to flourish” (Kholeif, 2012, p. 19). Unfortunately, the ideas of remarkable breadth and depth that the ER brought to the field were dismissed and overlooked by the Faculty of Fine Arts as they did not echo what has been Egypt's tradition of fine arts education. This promising artistic movement had immense potential for social, cultural, and educational development; however, the regime of tradition and control shut off the drive and force for change and reform.

Some may argue the art was not revolutionary enough to steer change in academia or it was not rigorous enough to stand on its own. Still, it undeniably produced new voices in

Egyptian culture that could have been galvanized to promote the needed change. The fact that the collective graffiti artworks that impressed the whole world in just a couple of weeks was not enough to impress or motivate anyone in the Egyptian fine arts field to change is daunting. Many artists and educators applauded the ER artwork in one way or another, but at the same time, they did not transform their appreciation to teaching practices. They dealt with the artwork in total separation from curriculum and pedagogy. This kind of separation and segmented way of thinking revealed the problem in Egyptian fine arts education today. Kholeif (2012) asserted that Egyptian contemporary art

operates within a hierarchical structure of artists, art schools, academicians, curators, writers, and collectors and philanthropists . . . Namely, one can argue that both cinema and the visual arts in the Arab world continue to emphasize work that bears an Oriental aesthetic quality. (Para. 13)

If anything, positive has come out of the ER, it is the socializing quality of the media utilized both by artists and practitioners who collectively “share” the multiplicity of voices, narratives, and histories present in the region. Historically, this may not have been possible because contemporary art institutions in Egypt in particular have been shielded from public view and have been short of the visibility or the platforms that music, cinema, or literature have held, as concluded by Kholeif (2012):

The so-called “Arab Spring” has come to play a dual role in this grand scheme. It has shed a light on art spaces, whereby venues such as Townhouse Gallery of Contemporary Art in Cairo has become a meeting space for individuals from many different walks of life to congregate, study, and debate through their residencies, open talks, rehearsals, and Independent Study Program; yet at the same time, it has given international cultural

brokers a knee-jerk position from which they can respond, theorize and canonize art from the Arab world. (Para. 17)

Kholeif (2012) also stated that “Higher art education often lacked an infrastructure, both in terms of technical apparatus and, perhaps most importantly, because curricula were never fluid” (para. 16). Art education curricula are a product of this misconception.

This research highlights the use of art for other purposes, such as art-based narrative research. Artwork, images, and image interviews as rich sources of data and methodology for understanding the resistant potential of fine arts education is an unexplored area of scholarship. That is one of the reasons I wanted to conduct this research: to encourage other researchers to delve into this realm and to shed light on unconventional but productive research methods in Egyptian art education. Generally, the ER did not reflect or affect fine art education at any level; it did not cultivate freedom for adopting different art education methods, theories, and pedagogy away from the traditional, formalist approach that has dictated and ruled the faculty for decades. It did not even affect applying to fine art schools, as mentioned by Kholeif (2012), “[students] were forced to study in what the dubbed ‘totalitarian’ systems, whereby they were unable to specialize in a particular media and were only awarded places at art colleges based on their grades, as opposed to artistic potential” (para. 16). Art students and young art educators have no say in what is being disposed to them; new art methods and techniques are not presented at any level at the Faculty of Fine Arts. As such, autonomy and free expression on medium choices is an ongoing problem.

How many revolutions must occur to turn the tide, fix Egyptian education, and fine arts education in particular? This artistic narrative research aims to inquire into the embodied experience of the young artists from the time of the 2011ER to examine the rise and fade of art

as a phenomenon during the revolution. What explains why these artists' unconventional, collective artistic actions did not extend to the fine arts curriculum or instruction at any level? How can their lived experiences promote the reform that the Egyptian fine arts program needs?

In contrast to Egyptian research traditions, this research will focus on the muted voices of artists, educators, and students who lack power in the existing Egyptian education system.

Though this research relies on insights from several different fields of study, fine arts education at the college level is my research core. In this research, I am examining how the faculty praxes has influenced and shaped fine arts education in Egypt for decades and why present art merits and taboos have remained unexamined. Present data suggests that the education system in Egypt is failing despite the sporadic changes and tweaks that have occurred in the last fifteen years (Al-Ahram, 2010; Ginsburg & Megahed, 2011; Krajewski, 2014; Lakhani, 2014; Moore, 2000; Morayef, 2011; Ruiter, 2015; Speri, 2014; Sywelem, 2015; Wilson, 1996; Wolff & Geahigan, 1997). Similarly, fine arts education as a part of a whole system has been failing too, despite the effort of artists and their unconventional artworks during the 2011 ER that paved the way for change and reform. Many artists and art educators such as Metwally (2011) and Lakhani (2014) have stated that fine arts education is rigid and struggling to adjust to a holistic art program. Accordingly, shifting between education at the school level and education at the college level, and art education at the school level and fine art education at the college level became crucial to the study in attempt to understand the power relations between those different stages, and what exactly influenced the counter narrative that is anti-development, anti-reform, and anti-change before and after the ER. As a stakeholder, it is a matter of urgency that education in Egypt, and fine arts education, be elevated to a much higher national priority.

Overview of the Issues

When compared to the National Art Education Association's (NAEA)¹ 2014 definition of a well-rounded art education program, the fine arts program in Egypt focuses on only one of four criteria: producing and making art. The other components (presenting, connecting, and evaluating art) are lacking or altogether missing (National Art Education Association, 2014). Accordingly, to override its over-centralized subject matter and formalistic approach, Egypt's fine arts education program needs wide-ranging reform. Such reform must seek inclusion of contemporary art methods, critical pedagogy, and unconventional research methods to meet today's students' needs and the field standards. Today's Egyptian fine arts students do not practice or study current art concepts, such as caricature, graffiti, installation, video art, or earthwork, nor do they hold art discussions that assimilate higher critical thinking, creativity, and problem solving that promote artistic self-consciousness.

The following issues contribute to the stagnancy of Egyptian fine arts education. Most importantly is denial of the problem and insistence on using only formalistic art content; such a segmented art program over a holistic one focuses only on studio practice, leaving out art theory, criticism, and aesthetics. The elimination of contemporary studio practices has created a knowledge gap between young Egyptian artists and artists worldwide. Further, the persistent belief that content always should be about the subject matter itself leaves out or diminishes the pedagogy of fine arts. This limits the ability of faculty to understand, let alone teach, the connections between critical thinking, critical pedagogy, and art making. Art education in Egypt borrows its concepts, methodologies, and strategies from the mainstream education system of the

¹ National Art Education Association is the leading professional membership organization exclusively for visual arts educators. It was founded in 1947.

country, so an understanding of the educational system in Egypt is needed. My research focuses on fine arts education at the undergraduate college level, and it starts with the historical and political background that defined the Egyptian education system. The next section will discuss three main political periods that affected the history of the education system: (1) Egypt under the Ottoman Empire, (2) Egypt under the British occupation, and (3) Egypt's reform from monarchy to republic/Egyptian industrial revolution. Finally, my research will discuss art education, and then it will focus on main research field, fine art education at the college level.

History of Public Education

Othoman Empire

Historically, the Egyptian education system has been an “Over-centralized controlled system” (Loveluck, 2012, p. 7). Under the power of the Ottoman Turkish territory for 600 years, education was only for the elite who could perpetuate the system: “A modern European-style education system was first introduced by the Ottoman ruler Muhammad ‘Ali (1805-1849) during the first half of the 19th century” (Hartman, 2008, p. 19). Mohamed Ali Pasha established schools for accounting and administration to serve his needs for loyal, well-educated bureaucrats and army officers for building a well-controlled national army. Most of the Egyptian population was demoted to a religious school system called Kottab, wherein they learned only the Quran and Arabic. The teacher was an Imam (like a priest in Christianity) of the masjid (church in Islam) or the most knowledgeable person in religion and the Arabic language arts in the community. Some secular schools were founded later, but with humble educational outcomes. This era not only constituted the power relations in the Egyptian society but also fashioned the segregation between low and high culture in every aspect. This divide is apparent still in today's Egyptian educational system.

The British Occupation

During the British occupation (1882-1922), “investment in education was then curbed drastically, and secular public schools, which had been free up to this point, began to charge fees” (Loveluck, 2012, p. 4). The British occupation created an educational hierarchy system that maintained their presence in the country. They controlled all the schools’ curriculum to prevent any rupture to the societal colonial status by draining and emptying the curriculum from any materials that could lead to criticality of or opposition to their power in Egypt. In addition, they added extra fees for schools to reduce the number of enrolled students. As Loveluck (2012) noted, “the financial investment in education during the British occupation was minimal” (p. 10). Accordingly, like any colonizer, the British goal “of not educating a population which could rebel against . . . them was met” (Loveluck, 2012, p. 20). Al Kottab, or the secular education alternative, was heavily used at this time. As shown in Figure 2, its usually a small circle of students learning the Quran and Arabic in a casual setting.



Figure 2. A group of youth learning the Holy Qur'an at an Arabic school in Egypt (**Library of Congress, 1899**)

Egypt's Reform

In 1950, the Egyptian revolution ended Turkish and British colonization of the country, and the country switched from being a monarchy to become the Republic of Egypt. President Mohamed Naguibe was Egypt's first president but was ejected shortly thereafter through a coup and replaced by the army revolutionary command council. When President Nasser came to power (1956-1960), he assumed executive office after he put President Naguib under house arrest: "Egyptian voters mark their ballots to elect Gamal Abdel Nasser as the first president of the Republic of Egypt, Nasser, who toppled the Egyptian monarchy in 1952 in a military coup, was the only presidential candidate on the ballot" (Editors, 2019, p. 1). He belonged to a low middle-class farming family that experienced the dilemma of colonization and bourgeois. His background influenced his socialistic, nationalistic thoughts and practices. He prioritized education as the core of what he called the new modern Egypt, or the new industrial Egypt. In his days, "the Egyptian curriculum became a model for the region, greatly influencing other Arab education systems, which often employed Egyptian-trained teachers" (Loveluck, 2012, p. 4)

Growing up in a humble middle-class family, Nasser came with a dream: an ambitious plan to make education free at all levels for everyone. Accordingly, free education was granted (and still is) for all Egyptians from kindergarten to post graduate college level. Public school enrollment spiked up as shown below in Figure 3. One may think this would ensure that all Egyptians started from an equal playing field. However, this would be possible only if the education system were geared toward dismantling the social stratification inequalities put in place by counter-bourgeoisie earlier in the society. In the milieu of Bourdieu's (Bourdieu & Passeron, 1977) concept of the reproductive function of education, and even with free education, the upper class that provided financial, social, and cultural capital manipulated and shaped the

education system to fit their status. That created a resilient cycle of reproduction that prevented change in the same groups until now. For example, generations of upper-class people are very well educated in excellent international schools, while generations of middle class and lower are poorly treated with dysfunctional schools and a broken system. Fine art education versus revolution graffiti is a true example of this cycle, as the system only gives credence or attention to high culture art (part of the bourgeoisie inheritance). The notion of free education for all was a noble aim that might have been too good to be true, as it contributed to the problem of education in Egypt today. Collectively scientists, writers, researchers, and educators that worked closely with the education department in Egypt, (Hartman, 2008; Masri & Wilkens, 2011; Osman, 2011; Zewail, 2013) show that population growth and the increased demand on schools and colleges deteriorated the whole system and traumatized the infrastructure, as the government couldn't afford to cover all the costs of free education. Thus, the public schools' legitimacy and teaching and learning quality was highly affected.

Education Indicators under Nasser

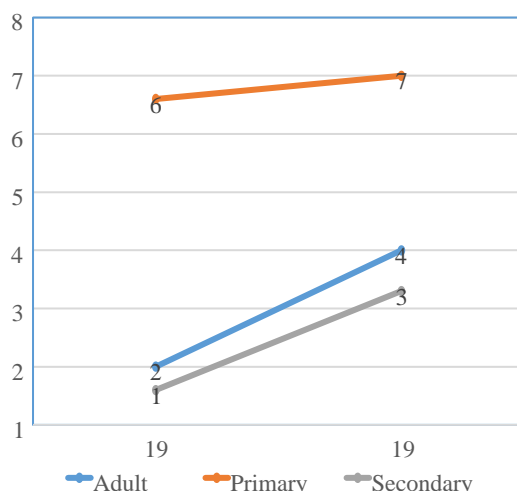


Figure 3. World Bank, 1971 WB Document of Internal Development Association Annex I, 1.

After Nasser's death, President Sadat was Egypt's second president (1960-1990). He was confronted with Nasser's socially draining economy programs that left the country in despair on every level. Sadat radically took the country to the opposite direction, for he opened the country to the global world, especially foreign investments in education, business, and economy. He adopted what is called *Siyaset Alenfetah* (Open Door policies) by the beginning of the 1980s. Private and international schools were the product of this move, which worked only in favor of the sector with money to have better education opportunities. Based on above facts, the public school's enrollment declined as shown in Figure 4. Opening the country's doors to the world was a major positive step, but the lack of assessments and evaluation of this step is questionable, especially in the education arena, as the privatization of education began to flourish in his era, and the gap between public schools and private schools became wider. As expressed by Robinson and Gamier (1985),

Through the choice of curriculum, pedagogical methods, the relationship between teacher and students, and the methods of selection—all of which gave the children of the economically privileged and well educated an advantage over the children of the less privileged and less educated—the education system did not break down class and cultural inequalities but reinforced them. (p. 251)

This sequence destroyed the homogeneity of the social fabric of the Egyptian society, as it generated inequality in education, job opportunities, and lifestyle.

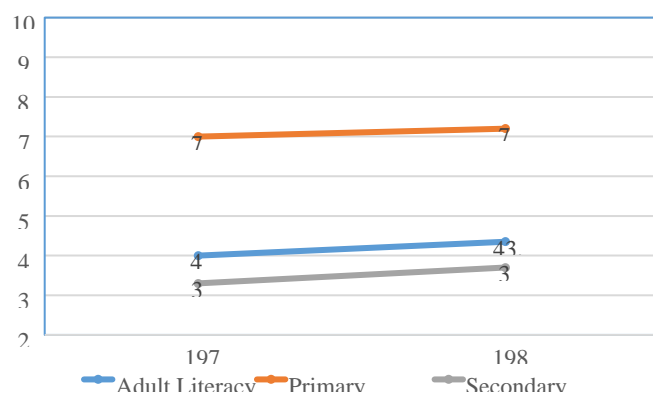


Figure 4. World Bank, 1981 WB Document of Internal Development Association, Annex I, 2.

Following Sadat's time in office, reform in education was insignificant during President Mubarak's era (1990-1992). The education system continued failing, and thousands of private schools and colleges found their way under the privatization of public education notion, which further widened the gap between the social and economic classes in Egypt and negatively affected middle-class families in particular:

Mubarak and his government had spent billions of dollars on transforming the system, enacting countless reforms. Education indicators were the best they had been in the history of the state, with primary enrollment hitting over 100%. Additionally, international aid in Egypt was at an all-time high, with the country consistently receiving three to five billion dollars from the United States each year. The truth, however, was that the system was in more dire straits than ever before. Every single one of the reforms failed at expanding access to education, despite billions of dollars spent, countless promises from Mubarak, and many reported successes by the government. While these massive reform projects were supposedly implemented, government school continued to systematically fail their students in four major areas: overcrowding, inadequate education & private tutoring, censorship and abuse for students, and censorship and abuse for teachers/administrators (Abuaita, 2018).

Thus, only the few of the upper middle class and wealthy had access to good education through private schools and international schools. The World Economic Forum (2005) argued that this poor education system has resulted in poor teacher/student ratios (1:50) and gender inequality. Egyptian female enrollment is typically around 20 percent lower than male enrollment and female dropout rates are higher, which has further exacerbated the gender gap in the Egyptian educational system (World Economic Forum, 2005). This is noted by El Sehity: “In 2011, the Arab Spring gave Egyptians hope for social change, that a new political climate would permit overdue reforms of a deficient education system” (El Sehity, 2011, p. 1). However, the inability of change and reform has been a chronic struggle in the Egyptian education system. The Egyptian government spends about 3.5% of GDP on education, which is low compared to international standards. In the Global Competitiveness Report published by the World Economic Forum for 2013-2014, “Egypt ranked very last in quality of primary education” (Schwab, 2014, p. 456).

Looking at education in Egypt today, one cannot ignore the deteriorated position of the educators, which is contrary to the esteem in which they were held in the past. Many factors contributed to the present scene, mainly the lack of investment into educator growth and development, the structured, rigid curriculum, and the over-screening placed by the Ministry of Education and its inspectors; in short, “authoritarian structures in education are still a real challenge” (El Sehity, 2011, p. 10).

Education Indicators under Mubarak

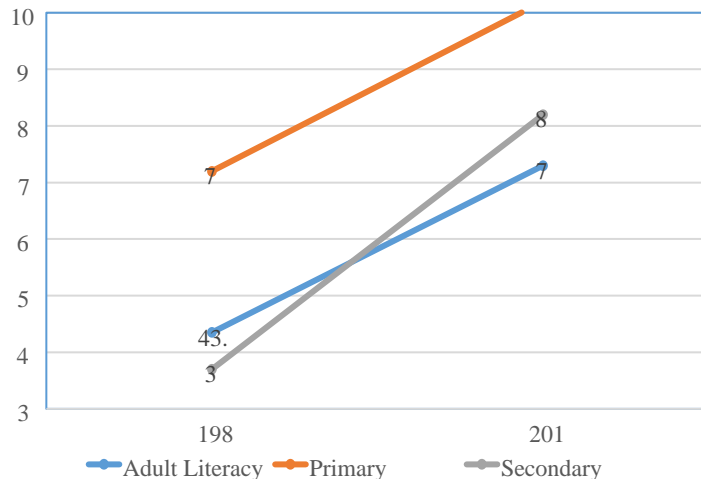


Figure 5. World Bank, 1981 WB Document of Internal Development Association, Annex I, 2.

Loveluck (2012) points out that “The Egyptian curriculum became a model for the region, greatly influencing other Arab education systems, which often employed Egyptian-trained teachers” (Loveluck, 2012, p. 4). In the past, Egyptian educators were the leaders of curriculum development, teaching, and instruction in the Arab region. According to regional standards, they were well equipped, highly trusted, highly respected, and honored by society. In addition, they were paid well enough to live a modest life with dignity, which is not now the case. With capitalism, the gap between life essentials and teachers’ salaries became wider:

The Ministry for Education plays an important role in shaping the educational trajectory of millions of pupils, controlling the curriculum and issuing specific lesson plans. As a result of such tight central control, teachers have little freedom to structure the progress of their classes or to cover material that is not included in the day’s lesson plan.

Government inspectors frequently attend lessons, increasing pressure on teachers to adhere strictly to the given curriculum. (Loveluck, 2012, p. 8)

This excessive control and pressure on educators eliminated any critical growth or self-directed, autonomous teaching. In addition, the fear of not passing the education department’s inspection

pushes teachers to the banking education mode (Freire, 1986, p. 72), as an easy escape from tension. Accordingly, most educators became stranded with no proper outlets to overcome their financial disabilities. With no offered resolution for the problem when it started, an off-the-record parallel educational system called “private tutoring” arose within the mainstream of the education system to the extent that “the normalization of private tutoring . . . emptied out and displaced public schooling” (Sobhy, 2012, p. 49). This issue can be seen in educational statistics: “80% of secondary students in government schools received some supplemental form of private lessons, usually for the entire year. Even more alarming was that even in primary school (ages 6-11), 50% of students already received private tutoring” (Abuaita, Schooling Mubarak’s Egypt: Facts, fictions, and the right to education in an age of privatization, 2018, p. 51). Egyptian families invest millions of dollars in tutoring to prepare their children for national exams, and the Egyptian education system has thus become dependent on private tutors that help students to master test taking through rote memorization. It also “hammers in the same narrow curriculum, preparing students to excel in the national exams” (Fakhouri, 2010, p. 1), which results in the “banking education model” (Freire, 1986, p. 21) we have today. Again, the insufficient rules, regulation, assessments, and discipline legitimize and nourish this system.

With these facts, the efficacy of “free education for all” is questionable. Memorization and learning to the test are two models that maintain an oppressive social order: the more memorization and recitation of every subject matter there is, the less time and energy students must grasp their inner critical consciousness. Accordingly, students learn at early ages to accept the reality as is and the powerful societal sector will keep them marginalized. With all that in mind, one cannot overlook the insufficient budget allocated to education. The lack of funding of education and research is one culprit behind the poor quality of the educational foundation that

exists today. However, enlightening the education system requires far more than raising budgets; it also requires deconstructing and reforming the entire existing governmental public institutions. A critical consideration of the quality of subject matters, resources, curriculum, instruction, assessment, and teacher readiness to teach is crucial to substantial reform of the system. Preferring quantity to quality is a serious matter that deteriorates the system. High-stakes testing has significantly distorted the landscape of the Egyptian educational system. Even with Article 19 of the 2014 constitution's affirmation that the state would "provide education in accordance with international quality standards" (Al-Nouby, 2013, p. 40), Egyptian schools are failing.

Higher education followed the steps of primary education; it bore all the methods and dynamics of this malfunctioned system. Thus, "young people consequently graduate with university degrees but few skills" (Fahmy et al. , 2008, para. 5). Most university graduates struggle to find a job after graduating. Each year over 800,000 graduates apply for 200,000 jobs, which verifies that the workforce cannot support the number of graduates. (El Sehity, 2011, p. 1).

Another concern is the lack of vocational education opportunities for students who have been adversely affected by Egypt's educational system. In an interview with Tarek Nouredine, the Minister of Education Assistant between 2015-2017, he stated that "vocational education is in crisis" (El-Galil, 2017, p. 5), and that even with high investments in this venue, the outcome is still very disappointing. Between the lack of knowledge and negligence of the workforce and market's need, unemployment rates also increased. The poor quality of education and "the heavy reliance on testing in grade promotion and university admission" not only stimulates rote memorization, but also precludes criticality and creativity among students and teachers" (Fakhouri, 2010, p. 1). Unfortunately, students are oppressed twice; first from the system and second from frustrated families that also play a role in dehumanizing the education process in

which “exams do not only engender a culture of fear and frustration” (Fakhouri, 2010, p. 1).

Universities, schools, administrations, teachers, and instructors are under immense pressure to ensure their students are achieving high grades versus quality and high academic achievements.

With all the above problems, the education system in Egypt has been stagnant for decades, and everything remained unquestioned until the ER on January 18, 2011. After the ER, people expected radical changes and reform; the expectations were especially high in the education field simply because it affects everyone in Egypt, and it has a domino effect on so many problems. “Egypt’s higher education system, meanwhile, is underfunded and inefficient by most accounts” and “The biggest structural problem, however, is the Egyptian universities’ outdated curricula. The schools consequently churn out “graduates with no future,” who lack the necessary skills for employment in a modern economy” (Trines, 2018, p. 3).

Unfortunately, nine years later, education in Egypt remains highly deficient as “the twenty-first-century higher education art curriculum in Egypt’s public universities is heavy on the teaching techniques and materials emphasized in classical Western art” (Robinson S. M., p. 9). Elementary education scores are the worst worldwide, and higher education suffers from strains on the infrastructure, poor teaching quality, overcentralized control, and a focus on rote learning styles. As a result, the ineffective system has serious consequences for the Egyptian society by contributing to unemployment, poverty, inequality, and a general lack of knowledge.

Unless the government is aware of a problem in Egyptian education, things will remain the same: “Egypt needs more cultural exchange, civic awareness, and empowerment in society . . . we need more good dialogues” (El Sehity, 2011, p. 14). Reforming an entire system is a political decision that originates and passes from the supreme to the lowest level in the government until it finds its way to the Egyptian school system. The decision and policy makers

should understand that education reform is the most critical change needed in Egypt, and every development in the society that follows hinges on how well this first step is executed. They should come to the realization that, because of its current hazy vision, the system's incompetence affected the entire Egyptian society by contributing to dilemmas such as unemployment, poverty, inequality, a general lack of knowledge, the shrinkage of scientific research, and the absence of criticality and creativity.

Statement of the Problem

The issues addressed above are what I seek to explore in this research. Unfortunately, the glimmer of hope produced by the ER for education reform and fine arts education reform was dimmed, and the ER has been reduced to its political context and impact. Despite the increase in art appreciation sparked by the 2011 ER, an increase that altered the horizon of visual culture, it was not enough to promote changes or reforms in fine arts education at the undergraduate level. The Faculty of Fine Arts overlooked the artistic enlightenment that occurred during the revolution and continue to embrace and offer an inadequate fine arts program. To that end, my research is focused on looking in depth at the rich narratives of the embodied experience of artists during the ER to see how their experiences may promote the reform of fine arts education at the undergraduate level.

The first thing to remember is that Egyptian youth revolted in January 2011 against the regime in the hope for change and reform after experiencing decline across the entire system. At the top of a long list was education reform. By design, school curricula may or may not help students to better understand and have a voice or autonomy in shaping their world, but neither approach is politically neutral (Pari & Shor, 2000); (Shore, 1992). Consistent with Freire (1996) and Shore (1999), traditional modes of education reflect, enforce, and maintain societal policies

and visions. Unfortunately, the Egyptian government fully controls the education system. For decades, the Ministry of Education has made sure that all education facilities reproduce the same notions, values, and thoughts, as well as political and religious views. As such, the Egyptian education system is in cohesion with the country's broad autocratic system that praises the easiest way of teaching. As stated by Eisner (1987),

The easiest content to teach are those . . . that obey rules and are algorithmic in character.

They explore subjects for which both students and teachers can find in the back of the book the correct answers and specific operations they need to employ. (p. 39)

The Egyptian system imposes a straightforward education that neglects the students' needs and crushes creativity, criticality, and originality. Further, it lacks teaching methods that encourage the exercise of judgment, which depend upon attention to nuance, and that require understanding of how parts operate within the whole and how the whole affects the function of those parts. Instead, silence, obeying rules, rote memorization, learning for the test, and overspecialization are the five main axes of the traditional Egyptian education system. In accordance with Eisner's (1987) critique, the Egyptian government wants to maintain the status quo by reproducing students who unconsciously search for the "one" right answer at the end of the book, who memorize and are tested and evaluated on the same "one" right answer. This cycle reproduces students who lack criticality in obtaining knowledge as well as hinders them from attaining embodied experiences about art and art criticism.

Following others' methods of teaching has contributed to the problem we have today. During my years as a graduate student, I interviewed progressive professors about the difficulties they face with cultivating change. Dr. Yasser Mongy, a well-known Egyptian artist/curator and faculty member, one of my interviewees, argued that reform was needed long ago but has been

hard to enact because faculty are resistant to change. About his attempt to implement a holistic art criticism program to counter the deficient existing one, he said, “It took me six months just to get a faculty meeting to present my vision about an art criticism class and how it should be handled differently, and unsurprisingly the voting was not on my side.”

Often, faculty who resist adding critical coursework to the fine arts program believe that art criticism and aesthetics should be taught by literature or theatre professors. However, because they would not be housed in the fine arts department, such courses would not integrate actual artwork that would provide the opportunity to apply what is learned; the exercises would be only academic or theoretical. In the words of Buffington (2010), “Imagine how challenging it would be to teach about photography and specific contemporary photographers without involving students in photographic techniques” (p. 12). The same is true of art criticism: how can we teach it with neither artwork nor a critique? Critiquing art is a far more complex process than the simple recall of information, or even the ability to observe, describe, evaluate, imagine, distance the self from the artwork, and think about it and connect its riddles. Art criticism has the power to transcend the artwork from its solid-state (object) to a verbal, literal, and metaphoric stage with a potent knowledge. As stated by Clark (1973), “knowledgeable observation is the key to understanding the visual arts” (p. 35). In addition, in terms of the course material, the faculty are using old, traditional content that analyzes formal artwork, which is a significant obstacle that prevents young artists from applying a valid, up-to-date mechanism to analyze their contemporary practices. Rather, art criticism must have the competence and “discipline to deal with the changing nature of art itself, to tolerate ambiguity and struggle in reaching toward clarity of new ideas and experiences as embodied in works of art” (Hausman, 1996, p. 18).

Among several projects started by the European and American governments, one occurred in 2007 when a regional Arab Network for Quality Assurance in Higher Education (ANQAHE) was established with World Bank support (Wilkens, 2011, p. 5). The Quality Assurance and Accreditation Project (2001)² is further proof that change will be difficult. This project was undertaken when the United Nations, a primary funder for the education system in Egypt, mandated that the country reform its higher education system:

The main assignment of the committee is twofold. The first fold is to prepare a detailed feasibility study for the establishment of a National Quality Assurance and Accreditation Agency (NQAAA) for all public and private higher education institutions. The second fold is to establish a quality assurance system at both the university and faculty levels.

(WorldBank, 2005, p. 1)

The requirement was that universities and colleges needed to be accredited to receive educational financial aid, and accreditation would require change. A manifesto was handed to the government that included all the regulations and steps of how to create and apply those changes.

Following this, a team of international delegates assessed the process. Across Egypt, some universities and colleges, including the Faculty of Fine Arts, began preparing the needed documentation to become accredited; the process began in 2006 and was still ongoing until now, 2017. Some delegates commented on the process by stating that there was a lack of desire to reform from the Egyptian authority's side, as the education specialists were skeptical and

² A standard of quality assurance and accreditation is a program reinforced by the UN to change and reform higher education in Egypt. A mandatory program must align it in all the Egyptian universities. If the country failed to comply with this program, so would it fail to be a serious candidate for American financial aid.

unmotivated for two main reasons: first, the higher authorities were not setting education as a national priority, and second, some state officials were against foreign policies. They gave in to the myth of conspiracy theory, colonization, and the West's hidden motives and interests.

Understanding the nature of the compelled resistance phenomena from Egyptian authorities can offer valuable insights that can contribute to forthcoming resolutions (Loveluck, 2012).

Under those given circumstances, the undergraduate fine art program is neither valid nor up to date. It continues to ignore that the prime value of the arts in education lies in the unique contributions it makes to an individual's experience with an understanding of the world" (Eisner, *Educating Artistic Vision*, 1972, p. 9). Consistent with this sentiment is the idea that the originality of art as a multifaceted content manifests our understanding of our surroundings. This manifestation requires a holistic art education that treats studio work, art history, art criticism, and aesthetics equally. Combined, they establish the value of art education and formulate the artist's identity and artistic character. Art making is not merely constructing art; it involves cognitive thinking, imagination, and problem solving, and it requires observations, complex critical thinking, and reflection.

Given all the problems with Egyptian fine arts education at the undergraduate level, what is crucial and missing is the role of young artists and educators in the change and reform process and how their understanding of holistic contemporary art education can boost reform. Therefore, studying artists and art educators and researching their stories to amplify their muted narratives could reveal solutions to those problems.

Purpose of the Study

The purpose of this study is to inquire into the lives of artists and art teachers that were active during the 2011 ER to gain insight into their identities as students in the past, as artists,

and as art educators in present time. The study will examine their understanding of what it means to be contemporary artists and how it reflects in their art praxis and pedagogy. Through a deeper understanding of art educators' lived experience in the revolution, I aim to explore how art educators can (a) promote change and reform; and (b) free, liberate, and enhance students' cognitive thinking, criticality, and problem solving. This narrative, art-based research will also explore the influence of the unconventional artwork during the 2011 ER in altering the fine art education canvas. It will examine the lives of artists during the ER and their expectations toward the fine art education problem. More importantly, this exploration can open dialogue about narratives, storytelling, and artistic-based research as a new, effective method in art and social science research in Egypt. Creating artwork can play a significant role in the research and may convey knowledge that was not expected.

Research Questions

The overarching research question is as follows:

How do the stories of the lived experiences of artists at the Egyptian Revolution site in 2011 promote reform of fine arts education at the undergraduate level?

Subsidiary Questions

What can we learn about:

- a. The context of fine arts education during the last ten years?
- b. The pedagogy of the fine arts colleges during the last ten years?
- c. The teacher-student relationship in fine arts colleges during the last ten years?

Procedural Question

What is the capacity of narrative, art-based research in education and social science?

Research Method

This research observes and analyzes a phenomenon. In the case of this study, the natural setting was TS, where a variety of different artists gathered in 2011 to create visual narratives, referred to here as “Graffiti.” My aim is to explore those visual narratives to understand how the Egyptian artists and art educators perceived themselves in those critical moments when everything was at stake and to see how their understanding of that experience could help reform the Egyptian fine arts education at present.

Narrative inquiry will be utilized to analyze those stories and experiences of artists. Narrative inquiry is popular as the interdisciplinary study of the activities involved in generating and analyzing stories of life experiences (e.g., life histories, narrative interviews, journals, diaries, memoirs, autobiographies, or biographies) and reporting that kind of research (Schwandt, 2007, p. 204). Those experiences will be represented either through writing, speaking, or a visual depiction. Congruent with this idea, Connelly and Clandinin (2006) stated,

People shape their daily lives by stories of who they and others are and as they interpret their past in terms of these stories. Story, in the current idiom, is a portal through which a person enters the world and by which their experience of the world is interpreted and made personally meaningful. Narrative inquiry, the study of experience as story, then, is first and foremost a way of thinking about experience. Narrative inquiry as a methodology entails a view of the phenomenon. To use narrative inquiry methodology is to adopt a particular view of experience as phenomenon under study. (p. 375)

In this research, narrative inquiry encompasses the study of the experiences of the participants, embracing stories of their lives in a certain time and place, and exploring the learned significance of those individual experiences. Narrative methods offer new and deeper

insight into the complexity of what artists and teachers experienced during the eighteen days of the revolution, free in the street, on white canvas, away from the formality of the studios and day-to-day work responsibilities. Along with narratives, I sought a creative, authentic research method that better fit my artistic nature to present my research findings. I was drawn to art-based research as a vehicle to gather, analyze, and present raw, embodied artistic data. Art-based research incorporates artmaking to present the research findings. Findings may focus on the process of artmaking or the final art product.

Complete details about research methods are found in Chapter 3, but an overview follows; research methods will include three interviews for each participant. A 60-minute open-ended interview will allow participants to tell their story uninterrupted, followed by an in-depth structured interview for 30 minutes. In narrative research, data can be in the form of field notes; journal records; interview transcripts; one's own and other's observations; storytelling; letter writing; autobiographical writing; documentation in the form of Google images, newsletters, blogs, questionnaires, social media, or other texts, such as rules and principles; and pictures. To this list, one should add audio and video recordings, as these are also useful data in narrative research.

Accordingly, this study will explore the stories of three artists that deployed the Egyptian streets as an open canvas during the 2011 ER. The research participants will be divided into two main groups, with each group consists of 3 artists. The first group is the main group of artists that were active at the field of the revolution. I will inquire in what ways the ER affected them as artists, art educators, and naïve artists and what their expectations were towards fine arts education at the undergraduate level after ER. The second group will be randomly selected artists, art educators, and curators based on their match of the research criteria.

Participants will be selected from individuals who responded to an email requested participation in this study and who meet the required criteria of first year fine arts instructor, first year art criticism instructor, instructors who had taught for five years, instructors who had taught for ten years, or an Egyptian pioneer in fine art education. By looking at the diverse groups of artists and art educators with different years of teaching experience, I want to explore how artists' lived experience affected their understanding of the role of fine arts educators, fine arts curriculum, critical thinking in fine arts education, and educator autonomy. Interviews will be done via Skype and Viber. An email will be sent to interviewees asking them if they would like to be a part of the research. According to the responses, interviews will be scheduled afterwards.

This research looks in-depth at the ER artwork and the stories behind it and its relation to fine arts education. Art-based research is dynamic, which “begins by envisioning a research approach, engaging in inquiry (questions emerge over time), selecting sources of information and ideas, and then offering interpretations with ‘intellectual openness and creativity’ within practice portraying new understandings textually, visually, and/or performativity” (Sinner, Leggo, Irwin, Gouzouasis, & Grauer, 2006, p. 1225). In the ER, imagery and storytelling played an important role in framing, analyzing, and stirring the whole society towards specific values and ethics. Considering that, I am hoping that artistic imagery will do the same to my research: data in artwork form may appeal and better persuade change and reform in research traditions.

Definition of Terms

Art-based/Art-Informed/Artistic Inquiry: In art-based/artistic inquiry, the researcher composes critical or creative works that embody or analyze conceptually an artistic form. Art-based inquiry can be defined as the systematic use of the artistic process, or the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding

and examining experience by both researchers and the people that they involve in their studies (McNiff, 2007, p. 29).

Context: The circumstances and/or physical environment that form the classroom setting.

Egyptian Revolution: “Beginning in December 2010, unprecedented mass demonstrations against poverty, corruption, and political repression broke out in several Arab countries, challenging the authority of some of the most entrenched regimes in the Middle East and North Africa. Such was the case in Egypt, where in 2011 a popular uprising forced one of the region’s longest serving and most influential leaders, Pres. Ḥosnī Mubārak, from power” (Britannica, 2011, p. 1).

Fine Arts Education: “The term fine art refers to an art form practiced for its aesthetic value and its beauty (art for art’s sake) rather than its functional value. Fine art is rooted in drawing and design-based works such as painting, printmaking, and sculpture” (LLB, n.d., p. 1).

Graffiti, Street Art: Graffiti is a “term applied to an arrangement of institutionally illicit marks in which there has been an attempt to establish some sort of coherent composition: such marks are made by an individual or individuals (not generally professional artists) upon a wall or other surface that is usually visually accessible to the public” (Phillips, 1996, p. 1).

Pedagogy: The term is defined as the approaches or acts of teaching and learning within a school or classroom. It is a concept that “draws attention to the process through which knowledge is produced” (Lusted, 1986, p. 2).

Photo-interviews: Listening to what people have to say about photos is an increasingly popular method in social and historical research, known widely as “photo-interviewing” or “photo-elicitation” (Tinkler, 2014, p. 173).

Praxis: The application and use of knowledge. Paulo Freire (1986) defines praxis in “Pedagogy of the Oppressed” as “reflection and action directed at the structures to be transformed” (p. 36).

Visual Journals: A journal that incorporates any visual material, it can be artworks sketched by the interviewees’ reactions to the research and research questions, photo elicitation. times with different wording that “. . . the photographs provided insight into the way people reaffirm their memories in the process of discovering concrete representations of those memory” (Modell, 1994, p. 157).

Limitations and Delimitations

One limitation of this study may be the limited amount of time spent with educators online via social media during the school days. Being geographically distant from the environment and the setting of the university will prevent me from direct observations. In the broader field of educational research, another limitation may be the validity of visual data, as this would not be considered a formal data collection strategy for some in my field. Another potential limitation is the distance between when the ER happened (2011) and when this research begins. Much social, historical, and political change has occurred between the time of research and 2011.

Significance of the Study

The scholarly significance of the study will be to understand the perceptions of fine artists, naïve artists, and art educators about how democracy, social justice, and freedom relate to art education and how the support or lack of support received from administrators and faculties can elevate or marginalize fine arts education change and reform. In Egypt, the researcher is always constrained by the narrow guidelines of the education system. This system uses the researcher/educator as a vehicle only to integrate policies and procedures that were aligned for

them ahead of time. Inputs and reflections are neither invited nor accepted. Over time the gap between the Egyptian educators and the decision-makers has become wider, as educators have not been a part of solving the system problems even though they live the problems daily. Examining the lives of fine arts educators opposes Egyptian research habits, so this research seeks to introduce a new approach to fine arts educational research in Egypt. Also, limited research has revealed links between fine arts education and the ER's main requests: reform and change. Likewise, the narratives of the artists that experienced the revolution have not been used to reflect on and develop the art curriculum. This limited research is problematic because it means the main role of the ER has been subverted and the artists' and educators' voices and experiences muted purposefully.

Street art and graffiti played a significant role in art appreciation and the progression of visual culture in the Egyptian street. This achievement is overlooked in academic research and literature. Street art and graffiti played a significant role in art appreciation and the progression of visual culture in the Egyptian street. This achievement is overlooked in academic research and literature, despite the high public receptiveness and the ability to understand, respond and appreciate the most complex work of art. In the sphere of fine arts, there is a gap between Egyptian society's art acknowledgment and theorization of these outcomes. The significance of this study lies in trying to bridge the two loose ends of this gap: the sensible and application. Also, for the first time, this research will document and analyze the learning and teaching practices in fine arts over the past years to identify the difficulties that prevent progression and reform in the fine arts field. This research introduces alternative concepts and methods to the Egyptian research field. The typical fine arts dissertation discusses an artistic vision as a central

theme; by contrast, this dissertation is concerned with the pedagogy and the unexamined taboos in the art education field. The artistic and narrative research methods used here are untapped.

This research seeks to enlighten the responsible parties in fine arts education about the following: (a) the importance of reform; (b) the educator's autonomy, voices, experiences, and role in the education development; and (c) the need for narrative and artistic inquiries as unconventional research methods in Egyptian academia.

Researcher Positionality

Being an undergraduate and graduate student at the Faculty of Fine Arts in Cairo, Egypt, between 1990-2000 gave me the chance to live and experience the problems in Egyptian fine arts education that prompted this research. At that time, I had a positive outlook on the fine arts program in Egypt. I thought it had pros and cons just like any program, and professors were striving to help us become experts in the field. I graduated, finished my master's degree, and taught for almost five years at the Higher Institute for Applied Arts. Following my professor's path, I strove to make my students experts in graphic design and book illustrations. By teaching formalism, the importance of elements of art, principals of design, and how to control and manipulate different art mediums, I was confident that I was a good art instructor, specifically when I saw the blossom of my hard work in the graduation exhibitions of the first group of students after five consecutive years.

Everything changed when I became a graduate student in the United States, in a different setting with very different educational outcomes. My specialization as a graduate student became education, not fine arts, and the exposure to progressive and alternative ways of attaining knowledge enlightened me in so many ways and on so many different levels. It made me think, analyze, and reflect on my previous experience of fine arts education and to what extent the

deficient Egyptian fine arts program influenced me as a student and later as an educator. I knew then that there were venues beyond formalism; there were pedagogies beyond memorization; and there were assessments beyond testing for direct, simple knowledge. That drew my attention to think more about holistic fine arts education, critical pedagogy, critical thinking, identity, and self-autonomy as an educator.

In my undergraduate program, I was exposed twice to so-called art criticism and aesthetics in my last two years of my bachelor's degree, 1993-1994. Besides the studio classes, I attended out-of-studio art history lectures and took a combined art criticism/aesthetics class. The latter was taught in complete isolation from studio work. It lacked basic analytical discussion and was so puzzling and confusing to the extent that students could not identify any art criticism components in the syllabus. The course failed to accomplish the least art criticism education should be able to, which is teaching students "what (artwork) is about and how its meaning is embodied" (Danto, 2002, p. 17). Rather, it discussed aesthetic theories, philosophical and physiological concepts, and language literature criticism that is irrelevant to art education and did not cover any art criticism material. Moreover, it was geared towards rote memorization, and students were assessed based on their ability to recite and recall facts and information in a linear written exam.

In full agreement with Moore (2000), art criticism can inform studio and art practices on so many levels simply because art "is (the) humanity's deepest and most complex act of sharing" (Wolff & Geahigan, 1997, p. 2) and "sharing is impossible where some are on the outside and others on the inside, with no communication between them. The job of the critic is that of intermediary" (Moore, 2000, p. 110; Ruiter A. D., 2015). There is no art without audience and there is no art audience without a means of communication. Art criticism is the vehicle that

bridges the inside (art object) with the outside (audience); it impels curiosity and facilitates a better understanding of artwork through observations, description, analyses, and judgments. With this communication, the viewer/student can make connections and generate meaning. I still believe that art making should be the core of art schools, because it helps students to master craftsmanship and design and provides them with a good understanding to manipulate different unconventional materials. Still, art criticism should inform a holistic, embodied knowledge of art within the studio work because, as Wilson (1996), Hysell (1973), and Clark (1973) posited, involvement only in art making/production activities results in very little growth in critical and aesthetic awareness abilities.

As an art educator in Egypt, I was trained to follow and accept the system, so accordingly I mastered how to deal with the organization of my studio, how to follow orders, and how to follow the instructions and prescribed assignments. I sometimes thought if that way was the ultimate way, it was just thoughts that never went beyond thoughts. I thought about what students learned in fine arts education. I only knew that most art students loved fine art and they must master the medium they used. I never thought about the important skills and concepts being taught until I started my graduate study in the United States. These are the influences from my experiences that impact my perspective and research.

Organization of the Study

Chapter 1 is an introduction of the ER, education and fine art education history and development, a statement of the problem, the purpose of the study, research questions, methodology, definition of the terms, the significance of the study, and organization of the study. Chapter 2 establishes a theoretical framework for the study and provides a review of the literature. Chapter 3 states the study's research questions and provides an overview of the

methodology of the research design, data collection process, and an overview of the data analysis. Chapter 4 includes a visual narrative analysis of graffiti, photographs of stories of the lived experiences of artists at the ER site in 2011 and its role to promote reform of fine arts education at the undergraduate level. Chapter 5 presents the findings of the visual narrative analysis including themes and icons revealed within the analysis process. Chapter 6 summarizes the findings and discusses implications to narrative art-based research within education.

Chapter 2 History of Art Education in Egypt

After putting the Egyptian education system into perspective, one can better understand the role and quality of art education in Egyptian schools. With limited funds to school and the focus on scientific classes, art began to disappear from schools in the last decades, which aided in the public disconnection from artistic matter and perhaps contributed to the loss of “the sense of beauty in general” (Elazzizz, 2015, p. 1). Research found “the vast majority of practicing artists in Egypt at the time of my fieldwork came from modest backgrounds with little or no exposure to modern art.” (Winegar, 2006, p. 44). Art education started more than half century ago; however, it started by focusing solely on art making, particularly drawing:

Drawing was introduced as a subject-matter area in Egyptian schools more than half a century ago. It aimed, during that time, at developing skill and coordination between hand and eye. Its purpose was to train the child to get neat lines, to imitate exactly the original, and to keep his paper clean. Squares were used as an aid in copying. (El-Bassiouny, 1964, p. 21)

When the imitation was complete, an art instructor would correct the drawings, making sure that all the students’ drawings looked identical. Craftsmanship was the instruction core; as such, assessments were geared to “see how well the child had assimilated the lessons on perspective, light and shade, and repetition of the units of decoration, and how well he was able to use his memory” (El-Bassiouny, 1964, p. 22). This method was abandoned by the late 1960s and early 1970s, but the art education programs were not strengthened; rather, they became “either marginalized or in many cases completely non-existent” (Metwaly, 2011, p. 1). As established, the general education system in Egypt “reinforces rote memorization and stifles critical thinking and creative expression” (Fakhouri, 2010, p. 1), and art education within this broader education

system is, as would be expected, rigid and does not represent all social sectors: “Egypt as it is now only children from the most financially privileged families [who] have an opportunity of being taken into the journey of art” (Metwaly, 2011, p. 2). The result was that “drawing rooms completely disappeared from our schools” (Elazzizz, 2015, p. 1). Attempts are finally being made to remedy this problem.

Different factors played an important role to what art education has become. Among those are the “social pressures and expectations [that] often dismiss art as a favorable career path for students, giving the creative class a backseat to the more ‘important’ subjects that prepare students for business, engineering, medicine” (Elsirgany, 2015, p. 1). However, neuroscience recent research proved that:

Looking at paintings, listening to music, or reading poems—these are hedonic experiences in which humans consistently choose to engage. And although the relevant objects in and of themselves have no immediate or direct value for survival or for the satisfaction of basic needs (food, shelter, reproduction), they nevertheless accrue great value within human culture. (Starr, Vessel, & Rubin, 2012, p. 1)

Unfortunately, Egyptian parents think that math and science classes are more valuable and useful than art in the end because they lead to the work force and job markets. There is a general lack of knowledge about the art education field in Egypt. However, many studies have found art directly influences the growth and well-being of student achievement. For example, a study of 2000 Australian public-school students found

Youngsters in the high-arts group were stronger than those in low-arts groups in their ability to express their thoughts and ideas, exercise their imaginations, and take risks in their learning. Moreover, they were also more cooperative and showed a greater

willingness to display their learning before community of their peers and parents.

(Burton, Horowitz, & Abeles, 1999, p. 39)

Coming from a developing country that needs to improve in all life aspects, I realize how a lack of scientific and mathematical development and research prevents a nation's stability, innovation, and prosperity. However, the question of whether Egypt's public education system should decide between promoting either science and technology or the fine art in education presents a false dichotomy. In fact, some artists and art historians have linked art and art production to neuroscience and brain cognition and development. For example, the art historian Jonathan Fineberg (2005) claims that art can develop our brain and that even just considering art can promote innovation, creativity, and critical thinking. Also, Starr (2012) links the aesthetic experience of art to its neural science underpinnings. Furthermore, the addition of "A" for "Art" to the "STEM" acronym to turn it into STEAM suggests that there has been a misunderstanding about the divide between the art field and the science realm, a misunderstanding that promulgates the notion that science is antithetical to the organic, unrugged, and interdisciplinary nature of art.

Growing up in Egypt, I noticed that often art education was demoted at all school levels. At the elementary level, we did mostly craft that followed prescribed themes and shadowed the teacher's rigid instructions. By junior high and high school, this humble so-called art class vanished, even though it was always on the school roster. The time on the schedule allotted to art was used instead for additional math and science instruction. Hence, I learned early that math and science were more important and respected in my country. There are some exceptional art programs at private and international schools, but only a minority of Egyptian families can afford them. This situation yields class distinctions in learning, a topic that has been engaged deeply

over time by Bourdieu (1993), who argues that fine art became a high culture limited to the privileged elite, leaving most students with zero exposure or access to the entire field. In complete agreement, Winegar (2006) stated that “If one did not have a parent who was an artist or taught art, there were limited opportunities for exposure to or training in the arts” (p. 49). In this milieu, a gap between the art realm and the society was formed.

It is not deniable that the decline of the Egyptian education system for the past two decades has affected entire professions. High stakes testing, rote memorization, and lack of critical thinking are noted across all levels, and there has been an inability to change and reform in the last two decades. Also, the government’s implicit messages about the value of art education have played an important role in asserting the idea that art is only a frill to the curriculum. Outwardly, the Faculty of Fine Arts promoted fine art education, but adopting the philosophy of the education system created problems with art pedagogy that this research addresses. My studies in fine arts were restricted primarily to studio skills, which raises an important question: is this enough to develop a well-rounded artist? Fine arts curriculum is grounded in formal teaching methods, which distances students from contemporary art practices and new art forms.

Feldman (1992) outlined pedagogical formalism as “the doctrine [wherein] the ultimate focus of aesthetic attention and critical meaning is, or ought to be, organization and presentation of the visual elements of works of art: line, shape, color, texture, mass, space, volume, and pattern” (p. 122). This was an appropriate goal for art education decades ago, but art now is not limited to those elements; artists create art beyond this aesthetic reasoning. As contemporary art became multidisciplinary, artists became more interested in dialogue, conversation, and performance:

Formalism describes the critical position that the most important aspect of a work of art is its form – the way it is made and its purely visual aspects – rather than its narrative content or its relationship to the visible world. In painting, therefore, a formalist critic would focus exclusively on the qualities of color, brushwork, form, line, and composition. (Tats, 2019, p. 1)

Many artists would argue that formal art education is boring and out of context in this era; however, I would advocate for a balanced approach between formalism and contemporary art education. The static position of the fine art program and the inability to reform or change is a main reason for the present state of the program. Its focus only on formal fine art education and studio work excludes art criticism and aesthetics as the core of fine art education, also the dismissal of contemporary art practices in current curriculum. The stagnation of the curriculum manifested a weak program that only praises craftsmanship, lacks criticality and reflections, and overtime, art curriculum became a pool of knowledge reproduction.

One consequence of the problems in Egypt's fine art education is a lack of fine art educational research. The system's neglect of teaching theory, practice, and pedagogy means it is almost impossible to find any documented discourse mapping fine art education at the college level. The inability to have a map of the program to see the departure point and the changes has disconnected previous eras from the present one. Research related to the Egyptian fine art program's mechanisms, coordination, and development did not exist until 2019, which weakened the field. There is a significant lack of holistic knowledge about how fine art is taught, the curriculum and instructional methods used, and how it has changed, if at all, across time. The lack of knowledge has deflated the program at the college level.

Fine Art Education at Undergraduate Level

In preliminary research, influential factors were found that have affected fine art education, some of which are related to the national educational and how it contributed to teaching and learning art. Other factors are more specifically related to the faculty operation system. This section also reviews some traits that emerged over time since the opening of the faculty: (a) fine art and doctrine of formalism and (b) lack of a holistic fine art program. Following these traits that shaped the fine art curriculum into what we have now helps illustrate the need for reform and change.

Background of Faculty of Fine Arts

In “May 1908: The École Égyptienne des Beaux Arts, the first fine arts school in the Arab world, opens in Cairo under the auspices of twenty-six-year-old Prince Youssef Kamal, a wealthy member of the Egyptian royal family” (Seggerman, 2013, p. 2) Prince Youssef Kamal was one of the few royal family members that worked directly with the Egyptian people; he played an influential role in art education in the Egyptian society.

The School of Fine Arts developed over the years from a private art school to a royal art school, and finally to the Faculty of Fine Arts. In 1942, it was called Fine Arts High School and then was renamed the Graduate School of Fine Arts. In 1951, the High School of Fine Arts became the Royal College of Fine Arts, and two years later, in July 1957, the name was changed again to become the College of Fine Arts after the 1956 Egyptian revolution. It was the only fine art academic institution not only in Egypt but in the whole Arab world. Now, the faculty expanded to four branches, Cairo, Alexandria, Menia, and Luxor. However, Cairo’s college remains the popular branch. The faculty developed through many different stages across time. It

started with an independent school then grew into a college run by the Ministry of Higher Education.

According to Egyptian art history, 1940 signifies more than just the founding of an academic institution for fine art education. It was a mark for the birth of “al-fann al-hadith” [modern art] or “al-fun al-jamila” [the fine arts], two terms used interchangeably, and with none of the distinctions of the western art historical tradition. (Ramadan, 2013, p. 2) (Ramadan, 2013, p. 2)



Figure 6. First exhibition of the Ecole Egyptienne des Beaux- Arts, Cairo Automobile Club, 1910 (Collection Dr. Emad Abu Ghazi).

Prince Kamal “situates the institution within a broader network of elite national(ist) initiatives from this period, and finally he stresses the larger significance of ‘deepening aesthetic values and upgrading [the] artistic taste’ of Egyptians” (Ramadan, 2013, p. 3). Despite great resistance from both Egyptian officials and British colonialists, he succeeded in establishing a School of Fine Arts on one of his personal properties on May 12, 1908 (Helwan University,

2013). It was one of the first movements to recover the education system from the typical British colonial objective of educating Egyptian personnel only for the conduct of bureaucratic work in the government administration. The practices began with full immersion in the “French Atelier” concept, due to the lack of knowledge about fine arts. The prince decided to invite artists in residence from Europe to run the school and teach students the latest techniques in art. The school began with three main departments: the photography department supervised by the Italian photographer Paolo Forchila, the sculpture department supervised by the French sculptor Gallium Laplane, and the architecture department headed by French architect Henri Perron.

The school started every day from 8:00 am until 12:00 pm for regular students, and irregular students began in the afternoon until 3:00 (Helwan University, 2013, p. 2). Prince Youssef’s endowment system covered the school tuition and art supplies for all the students. The school was run and administrated by the European in-residence artists. By 1911, the Ministry of Public Knowledge (now Ministry of Education) ran the school. Many changes occurred in the school, such as revisions of the public and internal regulations, development of exams for admission, and students’ certification.

In 1929/1930, the program expanded to a four-year graduate school with three art departments: architecture, painting, and sculpture. In 1931-32, the faculty added a fourth department (decorative arts), and in 1933-34, the faculty added the engraving and printing department. In the academic year 1936-37, faculty added a preceding year to the four years of study, and the acceptance system was modified. Students must hold a high school diploma (baccalaureate) and pass a sophisticated exam before enrolling in the faculty.

In 1937, Fine Arts High School entered a new stage when the government began the Tamseer³ process. Accordingly, the Egyptian painter Mohamed Nagy was the first artist to run the school. One of his main achievements was developing the first form of postgraduate studies in fine arts. He sent excellent graduate students from each arts section to a full-time internal art-in-residency program for two years to study the arts of indigenous Egyptian monuments in Luxor and Aswan. In 1961, the Faculty of Fine Arts joined the Ministry of Higher Education under Helwan University's supervision. Due to the rapid development in the art world, the faculty added more departments to cover all fine art fields, such as painting and sculpture. Department of Art History Graduate Studies was established. As of today, the Faculty of Fine Arts has six art departments.

The concept of art in residency changed a lot over the years; in Egypt, young artists' relationship with the resident was an essential element of the residency program. They live with the resident artist and view and imitate their techniques and styles in artmaking. It sometimes has gone to the extent that they willingly stay in the artist's studio space to help organize, clean, and cook. However, today, artist-in-residence programs exist to invite artists, academicians, and curators to start many different activities, such as research, artmaking, seminars. This unique experience allows artists to explore and express themselves within a different environment, culture, and new art media.

With all good intentions, art practices academically began with observation, imitation, and following others' path. It was the only way of learning. The expert (the well-known

³ Tamsser: abbreviated from Maser (Egypt in Arabic), it means control and administrate by only Egyptian personnel. It was a trial to regain control of Egyptian facilities after British colonization.

European artists) and the students (emerging artists) follow the master's footprint; this structured way of knowledge acquisition may purposely or accidentally play an essential role in reproducing the static, rigid system we have today at the faculty. It rooted the curriculum and the teaching practices in formalism.

Fine Art and the Doctrine of Formalism

Despite the involvement and interest of key figures in the role of artistic production in the making of a modern society, histories of Arab intellectual thought rarely take discussions of art or aesthetics into account, as “art education, art class is not given as much attention as core subjects at schools in Egypt” (Hamama, 2012, p. 1). It also overlooks the role of art criticism to “enrich and deepen a student's understanding of art's larger realities and ramifications” (Wolff & Geahigan, 1997, p. 115).

As a part of this main educational system, fine arts education for the undergraduate level borrowed the public education system's rigid, narrow framework. It overlooked the notion that arts “should be engaged in the schools not only as skilled activities but as an institutionally integrated enterprise involving critical, theoretical, and historical dimensions cooperating with and informing practice” (Moore, 2000, p. 107). Wilson noted that “If the goal of broadening students' perception of art is to be effectively and expeditiously achieved, then methods other than those relating to the art studio need to be developed” (Wilson, 1996, p. 41).

As sociologists and anthropologists of art have long argued, becoming an artist anywhere, Egypt included, is not solely a matter of doing art. A person must learn what art is and how to do it. What an artist makes must be considered as art by a larger community of artists and critics, and the art and the artist usually have to be integrated into this community and credentialed by its institutions (Winegar, 2006, p. 46).

In full agreement with Winegar (2006), Moore (2000), Wilson (1996), and Eisner (1987) agree that fine art education is a product of the faculty teaching approaches used for more than 100 years: “the formation of art institutions in Egypt after 1908, built upon the legacy of European salons, and the subsequent positioning of a high formalist mode of aesthetics” (Gokarakonda, 2013, p. 1). The lack of criticality and freedom in the fine art program is not new; it returns to the date of the establishment of the faculty in the late nineteenth century.

The Faculty of Fine Arts have always adopted a hierarchy to rank subject matter; art criticism, art aesthetics and art history are at the bottom, after studio work. Art aesthetic and criticism courses that focus on literary work not art also is ranked as having low value. So, critical thinking, critical pedagogy, and reflection were missed along the way.

The potential of holistic fine art education in Egypt remains unutilized. It has become obvious that the fine art program overlooked the importance of the relationship between art production and its reception, as it emphasizes production with little attention paid to the domains of distribution and reception and how art functions in the society. This is in violation of the idea that “to see something as art requires something the eye cannot descry – an atmosphere of artistic theory, a knowledge of the history of art: an art world” (Danto, 1964, p. 580). As stated by Maanen, the “art world is considered a world in which artists, museums, collectors, and others create and discuss developments in art; it is a context in which a work can be an artwork” (Maanen, 2009, p. 8). Davise (1991) also assured the deliberation about art is part of the artist and artwork itself, when he stated the following:

Something is being a work of art is a matter of it having a particular status. This status is conferred by a member of the Art world, usually an artist, who has the authority to confer

the status in question by occupying a role within the Art world to which that authority attaches. (Davies, 1991, p. 219)

To analyze and apply this statement and compare it to what the Faculty of Fine Art is providing today is very confusing, even if seen with Monroe Beardsley's functionalist lens (1983). Regarding the focus on the visual aesthetics of an art object, he stated that "aesthetic objects differ from . . . directly utilitarian objects in that their immediate function is only to provide a certain kind of experience that can be enjoyed in itself" (Beardsley, 1983, p. 572). However, the point is the aesthetic experience, the contextualization of these experiences, should be discussed to include the roles of perception, imagination and understanding of art. The Faculty of Fine Art did not pass the formalistic, structured approach in terms of pedagogy. Many artists, and educators posited involvement only in art making and production activities that result in little growth in critical and aesthetic awareness abilities (Johnson & Cooper, 1994; Clark, 1973; Hysell, 1973; Paintings, 1966). Likewise, craftsmanship is substantial in fine art education, as students use it as an outlet to formulate and bring their experiences to life.

To say that the purpose of the Egyptian fine art program is unclear, and misleading is an understatement. Some could argue that art production is the core of fine art education, and art aesthetics and criticism simply help aid this process; accordingly, the existing system is still functioning. Art production is the core in learning the art, but the reception and contextualization of it are not counter to the process; instead, they are the natural extension. At the same time, I am not trying to suggest or to amplify the idea that artists should "be aestheticians and consciously hold an art theory or have an art theory told to them by an aesthetician so that they can consciously hold the theory to create works of art" (Dickie, 1984, p. 20). Rather, I am suggesting

a holistic body of knowledge about art and art practices that emphasize the value, experience, and function and represent an up-to-date vision that suits the ambiguity of art. In other words,

The doctrine that art forms designate only themselves conflicts with the natural activity of our minds. Moreover, separation of form from content is virtually impossible, although some art educators strive mightily to induce that separation in the minds of their students. (Feldman, 1992, p. 124).

Fine art education should “foster metaphor creation, a key facet of critical thinking” (Andrzejczak, 2005, p. 2); accordingly, “arts should be engaged in the schools not only as skilled activities but as an institutionally integrated enterprise involving critical, theoretical, and historical dimensions cooperating with and informing practice” (Moore, 2000, p. 107). In agreement with Andrzejczak, Wilson (1996) stated “If the goal of broadening students’ perception of art is to be effectively and expeditiously achieved, then methods other than those relating to the art studio need to be developed” (p. 41).

Art is not only a product; making art is more than the colors, techniques, craftsmanship and canvases, as it is also the critical thinking, imagination, creativity, emotions, and the prior knowledge that forms and enrich the artist’s experience. Like-minded, Eisner (1987) stated that “since no human being can share his or her experience directly, the visual arts, music, dance, and theater have been created to extract the critical features from those experiences” (p. 40), That is exactly what happened in the ER.

Moore (2000) asserted art criticism can inform studio and art practices on so many levels simply because art “is humanity’s deepest and most complex act of sharing” (Wolff & Geahigan, 1997, p. 2) and “sharing is impossible where some are on the outside and others on the inside, with no communication between them. The job of the critic is that of intermediary” (Moore,

2000, p. 110). There is no art without audience and there is no art audience without means of communication. Art criticism could be the vehicle that bridges the inside (art object) with the outside (audience) because it impels curiosity and facilitates a better understanding of artwork through observations, description, analyses, and judgments. With this communication, the art students can make connections and generate meaning.

Art and Politics between 1952-2011

It is not new that reform in fine art education has been stagnant for decades, despite other role it played in the Egyptian society across history. There is evidence from Egypt's revolution history that fine arts not only played an important role in national events, but that it also was perceived as a social national sentiment that assisted a social national movement, such as "the Nasser regime's style of art, in which political subjects were wrapped with propaganda of 'Nationalism' and with which they achieved very good chances to become 'Agents of Expression' in art" (Mongy, 2012, p. 7). It all started during the opening of the Faculty of Fine Arts: Egypt was experiencing a time of political unease, and radical changes that influenced art production and fine art education. The school opening coincided with the Nahda philosophy (cultural renaissance) and canon at that time. In some ways, art and politics became two sides of one coin through this era in Egypt, as there are artworks available today in the Egyptian national museums that indicate how art fostered varied political narratives associated with the era. Artworks show the Ottoman empire, the monarchy, oppression in post-colonial era, emergence of nationalism, and the transitional period to what is so called "modern Egypt":

Art in Egypt during the first half of the twentieth century has frequently been understood as closely tied to Egyptian nationalism, emerging suddenly in 1908 with the founding of

the Cairo School of Fine Arts to provide the nation with visual representations. (Miller, 2016, p. 59)

Art is a “social product,” but positioning art in a certain context that illuminates only one direction (imperial nationalist art) contradicts its free organic nature. Analyzing these power relations between art and politics could facilitate more understanding of the current curriculum and offer insights for future praxes.

An example can be found in the artworks during the Egyptian revolution led by the nationalist Sa’ad Zaghlul against the British Protectorate in 1919. Artists like Mukhtar were inspired by these political events and created famous Egyptian artwork, such as a sculpture of Nahdat Misr (Egypt’s Reawakening), a pro-independence work merging modernist technique with pharaonic motifs. By the 1930s,

[A] national Egyptian movement in the arts representing the struggle against colonialism was established, with women artists participating as active members. Incorporating nationalist ideals in their work, they drew on pharaonic symbols and depictions of peasant life using Western techniques and styles. (Nashashibi, 1998, p. 167)

Despite this movement,

[C]olonialism in the Arab world marked a pivotal phase of European influence on Arab art. It also initiated a tense dialogue between Eastern and Western ideologies. Today, this tension is reflected in the continuing struggle over the region's heritage, the perceived authenticity of its art, and the integrity of its artists. (Nashashibi, 1998, p. 181)

In 1952, “political poster art and other propaganda art was produced and became known as the ‘art of the people’” (Nashashibi, 1998, p. 167). During the same year, the Al-Thubatt Al-Ahraar (Free Officer Revolution) toppled King Farouk, the last Othoman leader, and Egypt became a

republic with Mohamed Naguibe and shortly thereafter Gamal Abd-Naseer becoming the first official presidents to the Arab Republic of Egypt. In this critical transition, nationalism and sovereignty were the essence of that era; specifically, after the end of the British colony and Othman empire, Gamal Abd-Naseer focused on uniting the entire Arab nation as one entity that could defend the nation's security and to validate that this nation was not subordinate to any other powerful nation. However, he achieved that only to an extent, as unity encompassed only three countries: Egypt, Syria, and Sudan. Still, large national projects succeeded in gathering the Arab nations around them. In the transitional period after the ouster of King Farouk and the success of the first Egyptian revolution in 1956, the artwork of Algazzar, Mahmoud Eiwes, Mahmoud Mokhtar, and Mohammed Nagy were used to spread the new era's strategies of nationalism. As the German philosopher Peter Sloterdijk argued, "if a revolution can give art its soul, then art can give revolution its mouthpiece" (Sloterdijk, 2017, p. 1). As such, art became essential in these political movements:

Gamal Abdel Nasser becomes president of the new republic of Egypt in 1954 and pushes the country toward socialism. Officially part of the non-aligned movement, these new policies have a positive impact on artists, funding international study as well as artists' grants in Egypt. The state becomes the largest patron of the arts, which has a profound impact on the avant-garde political art of the surrealist group. Though some artists, like Gazzar, incorporate surrealist techniques to promote the new state, others, like Telmissany's protégé Inji Eflatoun, use art to continue to advocate for leftist causes. (Seggerman, 2013, p. 22)

A deep look into art in that time makes clear these philosophies and concepts. Art mirrored these concepts, and some art schools were more popular than others. Anti-Nahda sentiment began to

grow thanks in part to a new contemporary art school called Surrealism, “in which surrealists encourage art that breaks from heroic subject matter and criticizes political oppression”

(Seggerman, 2013, p. 18). A group of four surrealist artists—Fouad Kamel, Ramses Younan, George Henein, and Kamel el-Telmissany—formed a group called The Art and Freedom. They also issued a monthly journal, the evolution.

True examples still exist in famous Egyptian museums, showing the influence of the state on fine arts, such as the Aswan High Dam painting by Effat Naghy. In 1964, Nagy was chosen, along with a select number of artists, by the Egyptian Ministry of Culture to visit the building of the Aswan Dam, a national project commenced by the Egyptian government in the decade following the Egyptian Revolution in 1952. Numerous artworks were produced during this period by Egyptian artists, including Effat Nagy. Her artwork, “The High Dam,” in Figure 7 was a significant work that records the triumph of what was called then the modern industrialized of Egypt, which led Egypt from an agriculture nation during the colonial feudal era to a new industrial modern era.



Figure 7. The High Dam by Effat Naghi 1966. Acrylic on wood. (**Barjeel Art Foundation, 2010**)

Likewise, “The Charter,” in Figure 8, a painting for Abdel Hadi el-Gazzar, is another example of the unity of art and politics in that era. In this painting, the painter illustrated Al-Me’thaq (charter) as the “new contract of socialist principles including the revolutionary redistribution of land rights to the peasants of Egypt . . . The painting wins first prize at the exhibition of the tenth anniversary of the 1952 Free Officer’s Revolution” (Seggerman, 2013, p. 23).

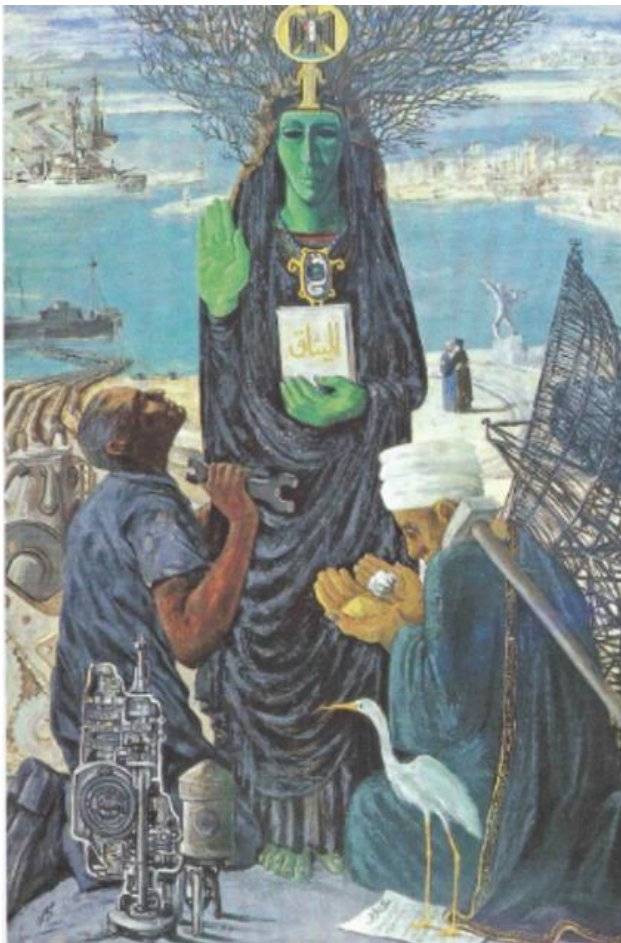


Figure 8. The Charter by Abdel Hadi el-Gazzar (1962) (Qassemi, 2014)

Also, during this era, “surrealists also opened art to a more sustained dialogue with politics, and many artists saw their artwork as a vehicle for social change” (Seggerman, 2013, p. 22). Interestingly, after many years, the influence of this group was echoed in artwork produced

during the 2011 ER. Murals and graffiti integrated those artists' conceptual outlooks, aesthetics, and critical dialogue to influence the country, as "Egyptian artists were thus well positioned to take on a much more direct, activist role, and many did. Art changed as well, becoming more accessible and purpose-driven" (Qassim, 2017, p. 1). For more information about the evolution of fine art in Egypt, Thamanun Sana mina al-Fann (80 Years of Art) is a foundational text that offers one of the most comprehensive overviews, tracing the changes of Egyptian art from one generation to the next, with the establishment of educational institutions and particular political events—such as the 1952 revolution or the Naksa of 1967—highlighted as moments of significant rupture in aesthetic sensibilities (Ramadan, 2013, p. 4).

In summary, this chapter started by showcasing the evolution of art education in public schools and fine art education at the undergraduate level in college. It also presented a full background of how the Faculty of Fine Art was established and operated from day one until the present time. In conclusion, I showed evidence of interconnection power relations between art and politics and how it played off in the Egyptian scene even before the ER in 2011. Next, in chapter three, I provide an overview of critical theory as the theoretical research frame of work. I also discuss the importance of critical pedagogy in art education and its role in understanding the power relations in society and the art field. A review of the current art status in Egypt is presented.

Chapter 3 Literature Review

This chapter provides an overview of the theoretical framework of this research and the influence of critical theory as well as a literature review of contemporary revolutionary art during the Egyptian Revolution (ER) in 2011. To understand the current body of knowledge related to this study, several topics are reviewed: (a) critical theory, (b) critical pedagogy, (c) critical art theory and pedagogy, (d) critical art pedagogy and empowerment, and (e) street art and its effects on the 2011 ER. Critical theory as the theoretical framework informs reform and changes in fine art education at the undergraduate college level at the Faculty of Fine Arts.

Critical Theory

Critical theory stresses rigorous questioning of oppression for the sake of reform. It seeks to challenge what Adorno called “capitalist relations of production” that “have come to dominate society, leading to extreme, albeit often invisible, concentrations of wealth and power” (as cited in Ashton, 1973, p. 6). Critical theory was first associated with the Frankfurt School. Adorno, Horkheimer, and Marcuse are among those who contributed to this theory, along with Freire, Giroux, Macedo, and others. In Horkheimer’s view,

Critical theory was to be a new interdisciplinary theoretical activity, which supplemented and transformed the dialectical philosophy of Hegel and Marx with insights from the new discipline of psychoanalysis, from German sociology, anthropology, and less mainstream philosophers such as Friedrich Nietzsche and Arthur Schopenhauer. The resultant approach had four chief characteristics: it was interdisciplinary, reflective, dialectical, and critical. (as cited in Geuss, 1999, p. 2)

Critical theory’s interdisciplinary roots and adoption by renowned philosophers, educators, and pedagogues make it widely applicable. Interdisciplinarity, dialectic, criticality,

and reflection should be the axes of any educational system. In our rapidly changing and globalized world, we cannot comprehend all that happens from only one perspective.

Interdisciplinarity provides a diverse and rich lens through which to interpret and analyze. Along with interdisciplinarity, dialectic, criticality, and reflection are equally important components.

When students have the freedom to discuss their knowledge and perception in a democratic environment, they will learn early how to be critical thinkers and how to formulate and convey their own perceptions logically and maturely.

In general, the Frankfurt School was wary of capitalism's "appropriation of the surplus value of the collective, and its commodification of every aspect of our modern society" (Jensen, 1997, p. 2). To combat capitalism's control, it promoted better understanding of the self within the big scope of society, how we fit in it, and how this setting changes, diverts, evolves, intertwines, and interacts with power relations (capitalists, laws, and regulation) in every society.

In addition, "the Frankfurt School was among the first to approach questions of morality, religion, science, reason, and rationality from a variety of perspectives and disciplines simultaneously" (Geuss, 1999, p. 4). This school's philosophers and pedagogues believed that combining diverse disciplines would create fresh acumen that had been absent because of the isolation of working on overspecialized academic spheres. They also questioned the legitimacy of an empirical approach to natural sciences as the only authorized source and totally rejected the positivistic legacy of limiting the nature of theory to "correct mirroring of an independent realm of facts" (Jensen, 1997, p. 3). Critical theory and theorists seek to shift education away from the "banking" model and "stupidification" and instill higher order thinking and critical problem-solving. As argued by Freire (1986), "banking education represents a type of slavery where teachers oppress students by ignoring their rights to participate actively in choosing and building

their knowledge” (p. 77). In a Freirean approach, critical teaching means inviting students to examine all subject matters in depth, not to swallow facts passively. Critical teaching asks students to question the status quo and to connect academic learning to their personal acumen and the larger social context. To Freire, education must occur within the context of cultural, social, and political knowledge.

Perhaps most of all, Freire’s approach rejects the status quo. In his writings, Freire invites the audience to be proactive citizens. To Freire, critical thinking is social inquiry into the historical, cultural, political, and personal meaning of any knowledge. It assumes that knowledge is not “a gift bestowed by those who consider themselves knowledgeable upon those whom they consider knowing nothing” (Ottey, 1996, p. 2).

Critical theory in education can foster a diverse rather than over-specialized education for all individuals. It will create students who will be able to think, question, and analyze different powers that affect and control their daily lives and refuse the inherited societal norms. Critical theory is grounded in the notion learning should take place in its historical, political, sociological, and cultural context. It also helped in formulating post critical theory that promotes dialectical analysis and the quest to explore the layers of society. To that end, critical theory does not stop at problem diagnoses; it also offers solutions to change unjust norms and strives to alter disadvantaged society into being fair, lucid, civilized, and reconciled. It endorses “two different kinds of normative aims, diagnostic and remedial” (Jensen, 1997, p. 4). It is not just a theory; it is theory added to practice: “Critical consciousness is brought about not through intellectual effort alone but through praxis—through the authentic union of action and reflection” (Freire, 1986, p. 58). Whereas critical theory’s emphasis on action fosters revolt against repression and discrimination, it is a revolt that will help create a humane, balanced society; in education,

critical pedagogy can invite students to understand and assess power relations, question the way things are, and imagine alternatives.

Critical Pedagogy

In education, critical theory is enacted in critical pedagogy. Critical pedagogy is a teaching methodology that helps oppressed students to question and challenge domination, beliefs, myths, clichés, and practices that typically dictate the origin and flow of knowledge. Critical pedagogy emerged from Freire's (1968) *Pedagogy of the Oppressed*. Important names in the field include Kincheloe, Macedo, Wexler, McLaren, Shor, Darder, Giroux, and hooks.

At a broad level, critical pedagogy, like critical theory, seeks to empower oppressed nations "to seek justice, to seek emancipation" (Burbules & Berk, 1999, p. 50). In agreement with Marx's most famous thought, critical pedagogy fuels the rebels against dominant constraints and helps them to move forward to change it, with "change" being the most important: "The philosophers have only interpreted the world, in various ways; the point, however, is to change it" (Marx, 1994, p. 98).

To achieve its goal of emancipation from oppression, critical pedagogy promotes critical self-awareness. Shor (1992) argued that students could develop self-awareness and critical consciousness by delving beneath the surface of meaning. He writes that students must "understand the deep meaning, root causes, social context, and personal consequences of any action, event, object, process, organization, experience, text, subject matter, policy, mass media, or discourse" (p. 129). Kincheloe (2013) added that critical pedagogy "continues to develop and operates to sophisticate its understandings of the world and the educational act, this evolving criticality in education should never lose sight of its central concern with human suffering" (p. 1). In sum, all critical pedagogues are specifically concerned with the following:

The influences of educational knowledge, and of cultural formations, which perpetuate or legitimate an unjust status quo; fostering a critical capacity in citizens is a way of enabling them to resist such power effects. Critical pedagogues take sides, on behalf of those groups who are disenfranchised from social, economic, and political possibilities. (Burbules & Berk, 1999, p. 2)

Like Freire and Macedo, I believe that understanding the self and the world around us is crucial to understanding and creating knowledge “because the learned ignoramus is never able to interrelate the flux of information so as to gain a critical reading of the world” (Macedo, 2006, p. 21).

Critical Art Theory and Pedagogy

Within the framework of critical theory and critical pedagogy, which questions the given world and searches beyond society’s norms, critical art theory and pedagogy questions and looks beyond the given art world, challenging assumptions about what good art is and what is not and art’s value. Critical art theory rejects the unjust hierarchies of high culture (museums, famous galleria) over low culture (visual popular culture) and modernism over postmodernism and post postmodernism. It celebrates democratic environments and equips students with diversified, critical, and dialectical tools to question and analyze society and their day-to-day problems, dreams, and concerns. Both visual cultural studies and criticality are equally important in critical art theory and pedagogy, as Cutrone (2011) states: “the dialectic of art and criticism is necessary for the vitality of art” (p. 27). In addition, Barrett (2006) argues, “The congruence of the arts with the humanities is established through instilling communication (akin to languages and literature), continuity (parallel to history), and criticism (in line with philosophical studies)” (p. 2).

If critical art theory's main role is "to understand how the given art supports the given order" (Ray, 2007, p. 1), critical art pedagogy might follow these six steps: (1) The art educator needs to introduce art students to the social system in which we live. For the United States and most countries of the world, capitalism is the social system. (2) Then, students will grasp capitalism's imbalance between the capitalist class and the middle working class (e.g., the means for manufacturing and distributing of factories, technology, transport systems, etc., is owned by a small minority of people) and challenge the purposeful ignorance of society; according to Marx as cited in Zuidervaat, "bourgeois economists necessarily ignore the exploitation intrinsic to capitalist production" (Zuidervaat, 2011, p. 13). (3) This challenge will lead students to examine art's occupation in capitalism. In other words, how does art as a personal visual view (the artist's) correlate with the power role of the art world (production, reception, marketing, evaluation)? What is the relation between the artist's autonomy and philosophy and the power of the art market, dealers, museums, galleries, and curators? To push it further, who has the upper hand, the power, and the authority in this field in terms of art's evaluation? (4) By identifying this tension, students will be able to see that the art market coercively penetrates artist autonomy. (5) Students can then provide examples of visual popular cultures that demonstrate these tensions of the daily art world and (6) discuss, analyze, and criticize these tensions in a dialectical reflective manner (how they see the problem and their proposed solution)—for example, students may examine women's position in the contemporary art world dominated by male. How do they fit themselves into this unequal situation, and what are the reasons behind this phenomenon? Within this framework, students will create collective, compiled art projects that have more meaning in their lives.

In this process, the art making is not the goal; rather, the goal is an understanding of artistic matters and tension within cultural historical and sociological patterns. Accordingly, critical pedagogy will help students formulate a personal vision and philosophy about the art world and their positions in this world. In Ray's (2007) words, "under a capitalized society that limited art to reception and interpretation, critical art theory will rapture and penetrate the reproduction of domination and control in the art world" (p. 1). Shor (1992) suggested that the teacher's main role is to help students recognize and then refuse the clichés, perceptions, power relations, and hierarchy in society. Only then will students be ready to critically examine everyday life. Educators must be prepared for at least double the work they do in ordinary "banking" classes. Even students must be prepared for the extra work and the effort that this sort of class requires. In this type of class, the power is equally distributed, and this method will result in the liberation of educators from the burden of becoming the only source of knowledge in class. Within this approach, achievements are neither automatic nor easy.

Critical Art Pedagogy and Empowerment

In a country like Egypt that is undergoing reformation, critical art pedagogy's questioning of the status quo, exposing and identifying the veiled societal problems, and correcting the unjust situations can empower students and educators to combat the authority for the sake of progressive development. Consequently, "the art classroom can become a site of performativity where popular culture is interpreted through conational practices drawing upon provided cultural signs (and) signifying them to address the local politics of home" (Morgan, 1998, p. 126). In agreement with Morgan, Giroux (2001) noted that his own identity was fashioned on the terrain of popular culture and everyday life that shaped him more significantly than public education. Accordingly, he argues that pedagogy needs to be theorized in terms of a

variety of public sites that shape, mold, socialize, and educate individuals. Since the enlightenment, the art museum—the high art culture—has maintained its status as the primary focus in art education. However, as Smith (2006) argues, art study should not be limited to one context; rather it should embrace “a number of contexts in which students learn to perceive art, to understand it historically, to appreciate it aesthetically, to create it, and to think about it critically” (p. 102). Thusly, critical art pedagogy encourages the study and consideration of popular visual culture— “low” culture—along with that of high art culture. Again, Smith notes: “using cultures is invitation. . . to ponder the dialectical tensions of life and art” (Smith, 2006, p. 6).

Literature Review

It is essential to revisit the ER that occurred, how researchers approached this topic, and why this dissertation is critical and how it will add to the research pool. The ER in 2011 demands can be summarized around three main slogans, “eish, horriya and adalaa egtma3eeha.” Eish meant bread, but it is a metaphor used to show how the economic standards were harsh on people, to the extent that they could not find the essential nutrition, which is bread in the Egyptian culture. “Horryah” means freedom in Arabic; people asked for reform in the political arena and asked for an authentic democratic establishment. “Adalah egtamay” means equal and social justice; this part includes good education for all, health care for all, and equal opportunity in life. Artists documented, unfolded, and visual narrated the revolution through graffiti, murals, and street art.

The ER was a debate topic of conversation and researchers’ focal point around the world. Therefore, the ER event was reviewed in different contexts, the political, the social, and the artistic context, excluding the educational perspective, which is the core of my study. A wide

range of books, theses, journals, and videos documented, described, and analyzed graffiti during the ER. Among those resources is “Walls of Freedom: Street Art of the Egyptian Revolution” by Hamdy and Karl (2014). This book was one of the first resources published after the ER with various texts, chronicle documentaries, essays, and discussions about freedom, democracy, and social justice in Egyptian society. It serves as pooled storage for the artwork done from 2011-2013. It tackled many essential points, like the history of the rebellious Egyptian personality, what paved the way for street art to bloom, social media’s influence, and how art can lead to social transformation.

Another source worth mentioning is Hamed and el-Bassiouny’s book “Mirrors of Reality: Visual Communication of the Egyptian Revolution” (2015). This book provides a memoir about street artists, musicians, writers, and complete descriptions of all the ER events from 2011 through 2012. The journalist, Soraya Morayef, also documented the graffiti artwork from 2011-2013 and includes analyses, short essays, and interviews, her work can be found on a website called jadaliya, under the seven wonders of the revolution article.

Hammond’s (2018) thesis “Historiography, the Global Contemporary, and Street Arts of the Egyptian Revolution,” approached graffiti from a historiographic background. She started by analyzing the work of seven graffiti artists. She stated that “the artworks are posited as ‘historiographic objects,’ a term coined here to describe visually representative accounts of history” (p. 3) and how artists intentionally created art that gives voice to history. Other notable sources include Lau (2011) who also analyzes the murals on Mohamed Mahmoud Street.

Habib Linssen, (2018) authored “Reconsidering the Image of the Blue Bra: Photography, Conflict, and Cultural Memory in 2011–2013.” It focuses on one physical harassment incident of many towards women that led them to shy them way from participating in the public event. She

further emphasized on the relation between photography, graffiti, and “the development of cultural memory role.” (p. 2) Similarly, Naguib (2016), wrote “Engaged Ephemeral Art: Street Art and the Egyptian Arab Spring, that approaches graffiti art within cultural history, memory, and heritage studies in modern Egypt.

Abou-Setta, (2015) wrote “Revisiting Communities of Practice – The Case of Egyptian Graffitists.” In it she notes, “The Egyptian Revolution gave birth to an intriguing community of graffiti artists that have been going through successful social learning processes,” (p. 1) where she offers a comprehensive analysis on the learning experience of six graffiti artists. She compares the gained knowledge inside and outside academia, how learning happens with social communication between people, and how that can affect Egypt’s art space. Certain websites played a vital role in documenting the dates of creation and removing graffiti; the Gadeliya website traced artwork and artists’ status. Theses, journal articles, videos, and short films played an essential role in documenting the ER and the art production within this timeline. Many websites like Mosireen, YouTube, Vox, and Populi became an archival hub for ER.

Notably, all the above resources focus on the graffiti timeline, chronological order, and the artwork’s analyses. The artistic aspects focus on street art, graffiti itself as a political stand, a revolution tactic, or a cultural performance that exemplifies the Egyptian population’s muted voices. These resources provide a picture of the daily events during the ER; however, there is a gap in how this art did or did not affect education after the ER unfolded. These findings remind me of my study’s significance and the importance of filling in the present research space about artists’ experiences, perceptions, and the unfolded opportunity of change. Many questions surfaced during the literature review how this collective body of contemporary artwork could not shake the entire paradigm of the postcolonial fine art education in Egypt. To have a clear view, it

is important to review the status of contemporary art in Cairo, what constitutes and is valued as art, street art as a contemporary artistic communal outlet, the effect of dismissal of contemporary art education at the faculty of fine arts, and the benefits of contemporary art education.

Contemporary Art Scene in Cairo

The fine art sector is completely state run under the supervision of the Ministry and Minister of Culture. Main artistic events occur in big main cities in Egypt, but frequently are centered in Cairo:

According to Al Thani, the 20th century can be divided into three sections: Until the 1950s, modern art in Egypt was shaped by the European-influenced generation of pioneers. The following generation of artists however placed more emphasis on the national moment. In turn, the third generation renounced its predecessors, but incorporated the traditions of the pioneers. (Thani, 2018, p. 3)

The structure of the present art scene is overextended between three main poles, as poised by a significant Egyptian curator, Dr. Yasser Mongy: “Well, I think that we cannot talk about the “real” structure of the current Cairo art scene without talking about four of its major components; those are: art academies, governmental/ official art institutions, art galleries and art departments of foreign cultural centers” (Mongy, 2012, p. 6). For many years, academic fine art education worked in isolation from the world art field. Governmental institutions like the supreme art sector and the supreme ministry of culture work on inclusion and full awareness of current art changes: “Such governmental Institutions make the up-mentioned balance with a simple strategy; which is to plan a “mixed schedule” of exhibitions, workshops, seminars, residencies, etc., in which we find the contemporary beside the conservative” (Mongy, 2012, p. 7). Over the last 25 years, contemporary art exhibitions increased in Egypt for two reasons: The Ministry of

Culture director Farouk Hosni was an artist himself, and he had a great interest in developing and expanding the plastic art sector during his appointment. Second, he brought a team of important artists into the office's upper administrative positions under his supervision. Collectively, they had a diversified group of artists as employees who represented all art branches.

The art movement itself represented a wide array of diverse art schools; formalism, expressionism, and abstract representations were all celebrated. It also included art branches like photography, which are overlooked. This environment paved the way for artists to experiment with unconventional mediums and techniques such as art installations, earthwork, digital art, morals, and computer technology. It is worth mentioning that there has been a recent increase in the number of art galleries too.

However, the resurgent art scene has not been accompanied by a surge in art criticism, aesthetics, and art history for several reasons. As stated by Saadedin, "There is a disconnect between appreciating or owning art and taking the time to analyze and understand it. Does the reason lie with the artists? The audience? With the art produced. Or does it lie with the critics and writers who own the pens and pages?" (Saadedin, 2016, p. 24). Another reason is how those subject matters are introduced in colleges, which needs to include a good curriculum, clear texts books, and qualified trained educators. For a large nation like Egypt, aestheticians and curators are minimal, and therefore the growth of these ventures is minimal.

It is widely accepted that both the Ministry of Culture and the Supreme Art Sector have impacted the flourishing of fine art in Egypt from the late 1990s to the present. They worked on different levels, from adopting contemporary art and artists, building and renovating museums, putting interest in youth exhibitions, and building cultural bridges across Europe, Asia, and the Arab world through international biennales and triennials. While these achievements were a

milestone in the art field, their effect only touched a particular segment of society, artists, curators, and connoisseurs. This body of growth neither affected the public nor moved art education forward in public schooling, as noted by Mousa: “While many galleries are public - and are available at a low or no cost - they are socially viewed as a luxury and are frequented by limited social demographics” (Mousa, 2015, p. 8). This art movement may have helped a few artists and the art field. Still, it failed fine art education as the contemporary art curriculum's dismissal continues throughout different learning stages at the undergraduate level. Fast forward, a new art movement bloomed during ER. Street art became a shared interactive outlet for the many recipients.

Street Art as a Contemporary Artistic Communal Outlet

Graffiti started to appear in streets after the ER began as a reaction to the censorship and the official media bias of the old regime. During the first three days of the ER, no local news coverage was available for the event; social media was blocked for two days. In this critical setting, art was “defined as a means of revolution, particularly because of its function in agitating the masses and as the appropriate form of the expression of revolutionary policies” (Lunacharsky, 2007, p. 14). For the first time in the Egyptian modern history, street artists used graffiti as a vehicle to oppose the Mubarak regime in public, “We find a recent increasing popularity of others who seek alternative art; especially Graffiti artists, who became stars and gained fame, even among segments of society who are not concerned with art” (Mongy, 2012, p. 8). While the bold political graffiti were new in Egypt, it is believed that street art has been always imbedded in the fabric of the Egyptian culture. Artists like Bakr and Awaad think that this graffiti may have existed in Egypt a long time before the 2011 ER, as Bakr (2012) stated:

The art of graffiti was born and has existed very solidly and strongly in the Egyptian village. Thirty or forty years ago, every village had their graffiti artist, and that artist would depict and celebrate certain events such as the hajj. They would have certain symbols and images, and some of these images have been imported into the Muhamed Mahmoud Street murals as a way of reviving all of the defacement of the Egyptian art in the villages and all of the ugliness that the Egyptian village has gone through over the past years since the rule of Abdel-Nasser onwards; from when the village was losing its taste and its aesthetic sense. (p. 1)

The purpose of the graffiti changed and overlapped during ER. It began as a resistance and documentation tool, but quickly it became a strategic tool to mobilize the masses. Most of the time it spread optimistic messages that required craftsmanship and creativity as it highlighted the political will of young artists and activists who claimed the walls of Cairo and other Egyptian cities as their canvas. Notable examples of this approach can be seen in Figure 9 that presents the clashes between protestors and the Egyptian riot police. By creating this graffiti, the art also transformed the cement blocks those authorities put in all streets surrounding TS to limit and control future demonstrations; the art became a visual extension of the street, which creates an encouraging and hopeful message of continuity despite the obstacles.



Figure 9. A trompe-l'oeil painting on the wall off Sheikh Riham Street from Tahrir Square
(Bedair, 2015)

Egyptian artists considered graffiti as a medium for several factors, including that “the particular appeal of street art for the graffiti artist lies in its ability to function simultaneously as a medium of communication and a contentious performance” (Ruiter A. , 2015, p. 1). Another factor is that artists were able to freely create an aesthetic experience through the performance of producing singular, genuine art that all viewers could relate to as society stakeholders. These artists could deconstruct, change, and reconstruct social relations and social powers through their representations, which Ruiter (2015) calls the “redistribution of the sensible” (p. 12). Artists used art as a humanitarian method of comfort, determination, encouragement, and singular, liberal self-expression for the individuals; they believed “the graffiti remains and keeps our spirits alive” (Rashed, Egypt’s Murals Are More Than Just Art, They Are a Form of Revolution, 2013, p. 5). As argued by Ruiter (2015), graffiti and street art have a unique essence in that they “combine[s] the power of framing, the power of performance and the power of imagination” (p. 581). Art representation manifested the revolution’s demands of freedom, democracy, and social justice. The streets resembled art studios, art galleries, and open museums

where art creation, performance, and art talks took place. Graffiti art is an embodied social product of the ER (Winegar, 2006). Easily, art legitimated its position in the society after it appealed to the public sector, perhaps because “Revolutionary art is attractive partly because it is familiar. “Even casual observers have a reference point for interpreting it. (Because it) does not try to make big claims” (Krajeski, 2014, p. 28). Even though most Egyptian citizens had not been regularly exposed to art, when they did have a connection with art as an agent of change, they could relate to art’s potential for political power (Krajeski, 2014). Had all the museums in Cairo tried to design a program to engage millions of people in art, it appears unlikely that the outcome would equal what the ER achieved in only a couple of weeks. The ER created a momentum of change in the state of Egyptian visual culture.

Graffiti’s artistic style were purposefully either pop art motifs or inspired by the ancient Egyptian pharaonic drawings and calligraphy; as Dhegam noted, the use of pop art in murals was important for these reasons:

We started to revive the popular images to show Egyptians that we do have heritage and symbols that existed, but we only need to revive them. And because we need this currently, we need this kind of communication with our heritage to be stronger and to face the defacement. It was sort of comforting for people to stop, see, communicate, and ask us why we are doing this, why are we painting, and ask us these questions and for us to respond to this. (Dhegam, 2012, p. 3)

Mediums like freehand, spray cans, airbrush, and stencil, oil paints, and collage were frequently used across all artworks. Most of the graffiti had a full artistic representation that was complex in design, color choices, and techniques. Other artists like Bahia Shehab preferred to use lettering to create short sentences that summed up the daily events. Her artwork was clean and

its political moment. Identifying the art as revolutionary may accidentally seal the movement itself and prevent its seeds from flourishing. This makes it appear that the revolutionary art was temporal, or only a commentary on past events. A significant gap in the research was any discussion post-ER of the political aspect of the revolutionary artists, the stories of the artists after they returned to their normal daily life, their studios, and their teaching praxes. Many unanswered inquiries could be followed, such as how changes are seen in academic and artistic journeys, how experiences affected people as artists and art educators, and how individual enlightening narratives fit into (or do not fit) within the grand narrative of education.

Effect of Dismissal of Contemporary Art Education at the Faculty of Fine Arts

The dismissal of contemporary art left a hole in the body of knowledge acquired in the fine art education, as summed by one of the most prestigious Egyptian writers and curators, Mongy:

The art academies still depend on the “Old Masters” manners as a major character of its way of teaching, keeping eyes on old movements and schools of art; such as: Realism, Art Deco, Expressionism, Surrealism, etc. and you will find the majority of academics repeating all the time that the types of figuration in art is the “real art”, looking at Abstraction, Conceptual Art and other fields of contemporary art; as Installation Art, Video Art, Performance Art, etc., as hoaxes or as “Non-Essential” types of new phenomena in Art. (Mongy, 2012, p. 6)

Fine art education became trapped in the postcolonial era, and it was isolated from the fine art education field at large. This widened the gap of communication across cultures, and it also produced illiteracy among art students regarding the post postmodern movement and its aesthetics. For many years, the faculty enforced curriculums that keep reproducing and

uniformed generation that did not value contemporary art. As a result, Egyptian society sees contemporary art as a frill that does not need to be included in educational curriculum; they view it as merely lines and colors with no meanings nor value. It became important in this research to present a reminder on the contemporary art benefits and its contribution to art students and society.

Benefits of Contemporary Art Education

The term contemporary art “refers to art—namely, painting, sculpture, photography, installation, performance, and video art—produced today” (Richman-Abdou, 2017, p. 1). It is an artistic reflective expression that encompasses all aspects of the present life. According to this definition, art students can connect to their everyday life through their medium of expression. Chor Ching (2015) stressed on the importance of embedding contemporary in every classroom. in her words, “Contemporary Art is essential in the 21st century classroom. In this global climate, being able to understand and translate visual data is vital to one’s ability to navigate through a complex world” (Ching, 2015, p. 1) Contemporary art can promote critical thinking and problem-solving abilities and empathy “Today’s artists work in and respond to a global environment that is culturally diverse, technologically advancing, and multifaceted. Working in a wide range of mediums, contemporary artists often reflect and comment on modern-day society” (Museum, n.d., p. 1)

Contemporary art can impact and enhance art teaching, as it questions modern art’s out-of-date languages as it encourages and celebrates experimenting with styles and techniques. Its innovative technologies allow art educators to be more creative in their curriculum content, bringing new ideas and practices to the field. Contemporary art’s interdisciplinary essence can

encourage cross-curricular; it broadens different disciplinary borders, such as conceptual art and performance art.

For the overall society, the plurality in contemporary art allows the inclusion of social problems, ambitions, and struggles, which lead to more involvement and critical thinking about life. Recipients can relate to their own daily life and connect with the artwork on many different levels. This bond will return art to center stage, much as it was during ancient Egyptian civilization. “In a globally influenced, culturally diverse, and technologically advancing world, contemporary artists give voice to the varied and changing cultural landscape of identities, values, and beliefs” (unkown, n.d.). Contemporary art allows empathy and sympathy between different multicultural societies, which can help close gaps between continents and unite people around elicit ideas and values.

Contemporary art not only can upsurge art appreciation in any society, but it can also praise social practice, civic involvement, and citizenship. Egyptian graffiti and street art are an example for social training and civic participation during the ER. Artists were defying the old regime, oppression, and security and army forces. As mentioned by Succaire, “Graffiti reflects the real break of barrier of fear in the heart of new generations” (Succarie, 2016). Contemporary art can also promote social change; an example is graffiti used for women’s campaigns that supported the social change for women’s role and rights. The women’s anti-harassment campaign was famous artwork during the ER. Contemporary art helps “people understand various aspects of the world, which would otherwise remain beyond their reach” (Kemperl, 2013, p. 99). It also “strives to return to society and everyday life, while thematizing the current issues that the individual faces here and now” (Kemperl, 2013, p. 97). contemporary art not only focuses on everyday human experiences, but it also is concerned with heart-felt issues like

values, hopes, and dreams. It also brings in art recipients as active participants in artwork construction, as it centers their feelings and reflections towards art.

Summary

An overriding concern is that “education in Egypt remains highly deficient, according to education professionals and experts who gathered at a panel on education at the Goethe-Institute Cairo,” and as a result, the ineffectiveness of the system has serious consequences on the Egyptian society by contributing to unemployment, poverty, inequality, and a general lack of knowledge (Sehity, 2014, p. 2). Unless Egyptian education leaders are aware that there is a problem in art education in Egypt, things will remain the same: “Egypt needs more cultural exchange, civic awareness and empowerment in society...we need more good dialogues” (Sehity, 2014, p. 14). In agreement with Sehity, Zewail stated that, education reform is the most critical change needed in Egypt, and development hinges on how well this first step is constructed. Because of the current hazy vision, the system’s incompetence had affected the entire Egyptian society as there was limited means to address unemployment, poverty, inequality, a general lack of knowledge, the shrinkage of scientific research, and the absence of criticality and creativity (Zewail, 2013). The education system in Egypt was stagnant for decades and remained unquestioned until the 2011 ER.

The shift and construction of a new system at all levels would make changes in fine art education. Changes could happen through far-reaching transformations within the education system that enforce critical thinking, critical pedagogy, democratic setting, free expression, and most importantly, culture connection awareness. An awareness of culture connection is especially important, as Nashashibi (1998) noted that

Art historian Afif Bahnassi blames the educational systems in the Arab world that have neglected cultural studies and have only recently started translating available texts on Arabic and Islamic art. He also attributes the public's disregard for modern art not so much to their ignorance, but to its apparent lack of cultural ties to their heritage. Bahnassi asserts that the only way to resolve the “authenticity” of a culture is to create works that are unique in their aesthetic foundations, rejecting all foreign elements, and relying on the personal and cultural to merge in new ways that would begin to redefine the elements that make a culture work. (p. 166)

It is important that fine art education focuses on both high art culture and low visual popular culture. In the Egyptian educational system, both critical pedagogy and critical self-awareness are central to radical democratic reform. Such reform would halt the reproduction of “youth ...that ...are being increasingly driven from the public sphere, active democratic citizenship, and empowering creativity into privatized spaces where they are positioned as consumers and provided with identities that replicate commodified models and ideals” (Giroux, 2001, p. 145). Yet this is not an easy mission, as articulated by Zewail (2013): “Empowering future generations with contemporary liberal arts education represents a significant challenge, even for highly developed nations” (p. 1). This is echoed by Lamie, who stated, “Art should be taught in schools, as the subject is vital to social change and education” (Lamie, 2014, p. 17). Throughout my dissertation, I work to address the breadth of education, as I draw upon a wide range of data about Egypt’s education system, art education at the school level, and fine art education at the college level to create a holistic reference of how each of these sources affected each other.

My belief in the power of art is noted by Lunacharsky (2007), who states, “a great deal

from the influence of the Revolution on art, to put it simply: I expect art to be saved from the worst forms of decadence and from pure formalism.” (p. 14). Despite the prominence of art as an action not a rejoinder, the effects of art during the ER did not extend beyond the Egyptian streets and squares. It changed nothing in academia, art teaching methods, or art curriculum. However, there is still disagreement about whether its graffiti is a form of art or vandalism. Some saw Egyptian graffiti as a change in the contemporary art momentum while others saw it as a delayed-in-time movement that happened decades ago when United States artists fought the domination of bourgeois high art versus pop art. Both views remain debatable, which may place a pause on its impact.

Although the purpose of this research is not to compare those views, it is important to elaborate on the anti-graffiti claim as it contradicts the idea that graffiti artworks and the ER are one inseparable body. Whether graffiti artwork is documentation of the ER or a visual form of the ER or both, it is imperative to see the artwork through the lens of the ER with an underpinning of the authentic social and cultural milieu. Art is a multifaceted platform of visual communication that utilizes forms, objects, colors, and textures to hoist higher critical thinking and problem solving. Graffiti utilized this platform and empowered thousands of citizens to join one cause. This spread of artistic awareness among the public had not occurred through museums and art galleries over the previous decades. This dissertation will continue to examine the impact of different art forms and how they can be valued and utilized in faculty practices and curriculum.

Chapter four discusses the suitability of arts-informed narrative inquiry as to the research methodology. I also present evidence regarding narrative inquiry’s success in amplifying human experience in academic research. I conclude by providing a detailed sequence of the study

design, research site, selection of participants, sources of data, data analysis, ethical considerations, and credibility issues in narrative research.

Chapter 4 Methodology

Introduction

With the evolution of graffiti art during the ER, a gap between what is taught in fine art education and contemporary art resurfaced. The Faculty of Fine Arts did not find enough significance in this kind of art to incorporate it into the academia. This study's educational value is to amplify the artists' muted narratives and their own experiences during the ER, and to raise awareness of the importance of young artists' and educators' role in change and their understanding of holistic, contemporary art education that can boost reform. This chapter will discuss the research methodology, narrative inquiry study design, arts-informed narrative inquiry, research site, selection of participants, sources of data, data analysis, ethical considerations, and credibility issues in narrative research.

Suitability of the Qualitative Research Design

Since experience is central to my research, art is closer to experience and narratives. Throughout history, there is a bonded relation between art and visual narrative and how both depended on each other. Across different cultures and eras, people have told stories with images. Long ago, in ancient civilization, they drew, designed, sculpted, and painted portraits with written stories about their lives in caves and tombs. These visual narratives helped us understand those lived experiences, and the existence of these visual stories that exist across history, show the importance of art-informed narratives before they became an inquiry in academic research. As an artist and art educator, I see narratives and art expression as figures of living that shape my daily life. Being a narrative inquirer is much like being an artist drawing a particular picture at a specific time in a known place under certain circumstances and feelings. Accordingly, arts-informed narrative research will be incorporated during research analysis, for "Arts-informed

research suggests that art has been the way chosen to inform the analyses and the meaning made of the field text already existing” (Mello, 2012, p. 214)

Purpose of the Study

The purpose of this study is to inquire into the lives of artists and art educators that were active during the 2011 ER to gain insight into their identities as students in the past, as artists, and as art educators in the present time. The study will examine their understanding of what it means to be a contemporary artist and its art praxis and pedagogy. Through a deeper understanding of art educators’ lived experience in the ER, I aim to explore how art educators can (a) promote change and reform and (b) free, liberate, and enhance students’ cognitive thinking, criticality, and problem-solving. This narrative, art-based research will also explore the influence of the unconventional artwork during the ER in 2011 in altering the fine art education canvas. It will examine artists’ lived experiences during the revolution and their expectations toward the fine art education problem. More importantly, this exploration can open dialogue about narratives, story-telling, and artistic-based research as new, effective art and social science research methods in Egypt. Creating artwork can play a significant role in the research and may convey knowledge that was not expected.

Research Questions

This study aims to inquire into the lived experiences of artists that were active during the 2011 ER. To gain insight into their identities as artists and how collective experiences can shape fine art education in Egypt, the study will examine their understanding of what it means to be a contemporary artist and its art praxis and pedagogy.

The overarching research question is as follows:

How do the stories of the lived experiences of artists at the Egyptian Revolution site in 2011 promote reform of fine arts education at the undergraduate level?

Subsidiary Questions

What can we learn about:

- a. The context of fine arts education during the last ten years?
- b. The pedagogy of the fine arts colleges during the last ten years?
- c. The teacher-student relationship in fine arts colleges during the last ten years?

Procedural Question

What is the capacity of narrative, art-based research in education and social science?

Through a deeper understanding of art educators' lived experience in the ER, I aim to explore how do the stories of artists' lived experiences at the ER site in 2011 promote fine arts education reform at the undergraduate level? Also, how art educators can (a) promote change and reform and (b) free, liberate, and enhance students' cognitive thinking, criticality, and problem-solving. This narrative, art-based research will also explore the influence of the unconventional artwork during the ER in 2011 in altering the fine art education canvas. It will examine artists' lives during the revolution and their expectations toward the fine art education problem. More importantly, this exploration can open dialogue about narratives, storytelling, and artistic-based research as new, compelling art and social science research methods in Egypt. Creating artwork can play a significant role in the study and may convey knowledge that was not knowable in another form.

The overarching research question is how do the stories of artists' lived experiences at the ER site in 2011 promote fine arts education reform at the undergraduate level? As the central question is studied, critical theory will reveal how power is decentered and widespread and how

it has impacted the artist and leadership development experiences. Additional analysis questions directed towards artists were beneficial to help guide the process and better understand the power within the organization and how individuals can be used as a vehicle to exercise it. I ask the questions, what we can learn about the context of fine arts education during the last ten years, the pedagogy of the fine arts colleges over the previous ten years, and the teacher-student relationship in fine arts colleges for the last ten years?

Within the framework of critical theory and critical pedagogy, which questions the given world and searches beyond society's norms, critical art theory and pedagogy questions and looks beyond the given art world, challenging assumptions about what good art is and what values are not part of an artistic experience. Accordingly, critical theory intersected with art-informed narrative inquiry to frame research. It will provide additional distinct ways for exploring the lived experiences of artists while bridging an explanation of the intentional processes they undertook to effect such sustainable change in their lives.

Research Design and Rationale

The following section outlines the theoretical foundations and concepts of Clandinin and Connelly's (2006) approach to narrative inquiry research. I discuss the suitability of this methodology to further explore my research phenomena about the experience. I then present art in narrative research through Lindsay and Schwind's (2016) arts-informed narrative inquiry lens. Finally, I share how my art education background informed methodology choices.

Narrative Inquiry

Narrative inquiry rests on the epistemological assumption that we as human beings make sense of random experience by the imposition of story structure (Bell, 2002, p. 207). Narrative inquiry is a qualitative research method that focuses on human lived experiences: "Narrative is

the best way of representing and understanding experience” (Clandinin & Connelly, 2000, p. 18). Since this study explores the lived experiences of artists during the ER, this study lends itself well to narrative inquiry: “The Narrative Inquiry we use originated from Connelly and Clandinin in the 1990s, and rests on John Dewey's philosophy that experience is relational, temporal, and situational, and as such, if intentionally explored, has the potential to be educational” (Lindsay & Schwind, 2016, p. 1).

Narrative inquiry research is about understanding and validating human experiences through stories lived and told. However, there is a remarkable difference between story and narrative; as Kim (2016) indicated, “a narrative is recounting of events that are organized in a temporal sequence, and this linear organization of events make up a story” (Kim, 2016, p. 8).

In Dewey’s words, experience plays an essential role in education, if it relies on continuity and interactions. Experience cannot happen in isolation in a void; the social context always exists, “for Dewey’s, experience is both personal and social, both personal and social are always present” (Clandinin & Connelly, 2000, p. 2). In narrative research, the experience is not a fixed term; it is not limited to a particular event; it continues to cross paths and evolve to further experiences. In the education setting, these collective experiences provide a guide to a different embodiment of meaning, changes, and reform; as stated by Connelly and Clandinin (2000), “There is always a history, and it’s always going somewhere” (p. 2). “Narrative also offers teachers the possibilities understanding their students in new ways” (Bell, 2002, p. 211), for art students and teachers, art informed narrative research, can open a new path of communicating, learning experiences and growth to all involved.

Clandinin and Connelly overviewed narrative inquiry in education, in their perspective narrative inquiry can highlight teachers’ experiences, reflection and voices. “Narratives allow

researchers to present experience holistically in all its complexity and richness. They are therefore powerful constructions, which can function as instruments of social control (Mumby, 1993) as well as valuable teaching tools (Egan, 198)” (Bell, 2002, p. 209). In educational settings, many external affects the teaching and learning process in schools, mostly important is the human experiences, that the main claim for the use of narrative in educational research humans “are story-telling organisms who, individually and socially, lead storied lives. The study of narrative, therefore, is the study of the ways humans experience the world” (p. 2).

As Dewey (1938) implies, experience could be a strong basis for education, it can expand our knowledge and perception of a phenomena. Experiences in education as a personal and social key can help us to perform better as educators. Studying the daily experience in the education landscape is based on the ideas of Dewey, Eisner, and Barone, studying day to day experiences embedded in a cultural and social context is the soul of the education that had been undertaken and eliminated.

In this research, narrative inquiry can facilitate a holistic exploration of how the Egyptian artists lived, told, and retold their experiences, with the social, cultural, and historical milieu in mind. Researcher reflections and reflexes can promote changes needed in Egypt's art education field, as Mello suggested that “conceptualizing experience narratively was a powerful way to provoke reflection and transformation” (Mello, 2012, p. 203). Also drawing upon Clandinin and Connelly's (2000) three-dimensional narrative inquiry metaphor, the story lived and told is placed between personal and social interaction, time, and place.

“Connelly and Clandinin (2006) sought to identify the commonplaces of narrative inquiry to clarify how this methodology was distinct from similar qualitative methods. The three commonplaces are temporality, sociality, and place” (Suen, 2016, p. 35) in narrative research, the

three common places must be applied inwards and outwards throughout the inquiry. Temporality is defined as the exploration of an unrestingly phenomenon that moves through the past, present and future. Sociality is the interactions of the narrators with the surroundings, and the interaction between narrators and the researcher as well. Place is the physical space that the story took place and how this space affected storyteller and the inquiry.

Narrative Inquiry in Education

As Dewey (1938) implies, the experience could be a solid basis for education, as it can expand knowledge and perception of a phenomenon. Experiences in education as a personal and social key can help educators reflex on daily praxes and become better educators. Studying the daily experience in the education landscape is based on Dewey, Eisner, and Barone's ideas, and studying day-to-day experiences embedded in a cultural and social context needs to be a central aspect of education. In complete agreement with Dewey, Bell (2002) stated that "Narrative also offers teachers the possibilities understanding their students in new ways" (Bell, 2002, p. 211). Also, she indicated that narrative inquiry goes beyond simply telling or retelling a story; thus, it is the complete understanding and analysis of the underlying issues that lead to the story. She added that narrative inquiry digs deep in narrator souls, their set of values, believes, perceptions, and may lead them to understand things they were not aware of about themselves as human and recognize different sides of their experiences.

Clandinin and Connelly (2006) stated that "humans are story-telling organisms who, individually and socially, lead storied lives. The study of narrative, therefore, is the study of the ways humans experience the world" (p. 2) Clandinin and Connelly set the stage and overviewed the inquiry to flourish as a prominent methodology in recent educational research. In their perspective, narrative inquiry can highlight the teachers' experiences, reflection and amplify the

muted voices. Clendenin stated that the human experience, especially the teacher's experience, reflections, and knowledge construction, is the most critical variable in teaching praxes. In her perspective, narrative inquiry can highlight the teachers' experiences, reflection and amplify the muted voices.

Narrative research can change the educational research outcome, push boundaries, and get us closer as it gets to understand an authentic experience and build bridges with an unreachable marginalized population. Likewise, Narrative as an inquiry has the capacity: "for freeing education from a language of the technical, for ensuring that understandings link with fundamental qualities of human experience; and for establishing bonds in method and meaning between education and other fields of endeavor" (Clandinin D. J., 1986, p. 385).

Greene (1993) brought up using art to narrative inquiry in educational research and stressed the bond between art and story and how this leads the way to create "a curriculum of a human being" (Greene M. , 1993, p. 211). Similarly, Adra and Knowles (2008) encourage their students to experiment with different art media for unconventional knowledge acquisition. Eisner also stressed on the uniqueness of using art media. In his words, he claims that the use of images can "give us insights that inform us in the special ways that only artistically rendered forms make possible." 1993 7 In the light of Greene, Eisner, and Baron's views on using art in educational research, I seek arts-informed narrative study aspiring new learning experiences and open a new path for considering a novel methodology in academic research in Egypt.

Arts-Informed Narrative Inquiry

"The central purposes of arts-informed research are to enhance understanding of the human condition through alternative (to conventional) processes and representational forms of inquiry, and to reach multiple audiences by making scholarship more accessible" (Knowles,

2008, p. 60). Arts-informed narrative inquiry is a qualitative research method that integrates any form of art (e.g., visual art, dance, music, poetry) during the analyses process, data collection, or transition from field to text. Incorporating work of art in narrative inquiry educational research is not new. Art-based research and art-informed research are evident in the creations of McNiff, Eisner, Barron, and others. The two terms are used reciprocally in recent studies; the only distinction is “arts-based narrative inquiry has to do with field text gathering, while arts-informed narrative inquiry is related to research text presentation” (Mello D. , 2007, p. 215). In other words, in art-based research, art is the foundation, the main base, and the beginning of the study; in comparison, arts-informed research is the usage of art to inform the constructed implication in the study. “As a framework for inquiry, arts-informed research is sufficiently fluid and flexible to serve either as a methodological enhancement to other research approaches or as a stand-alone qualitative methodology” (Knowles, 2008, p. 61). In this research art informed research is used as methodological enchantment with narrative inquiry.

Nevertheless, it is essential to mention; art is an inseparable part of the research in both methodologies. Artmaking becomes a part of the whole experience, reflections, and the grand story. It is not merely an illustration; however, it is a key element embedded in the research fabric that plays an important role, for “the image bridges the gap between the limitations of language and experience” (Hodges et al., 2001, p. 390). I draw upon the work of Eisner (2001), Greene (2000), and Bach (1998); art can be used to tell a story, share an experience, and inform educational research. “By definition, narrative art is the type of visual art that tells stories” (Lee, 2016, p. 1) the work of art in art informed research has to enrich and complete the told and lived experiences. Artwork is a product of human experiences; creativity and imagination are the core of this experience. Greene (2000) stated that art could enable us “to see more in our experiences,

to hear more on normally unheard frequencies, to become conscious of what daily routine has obscured, what habit and convention were suppressed” (Greene M. , 2000, p. 123). Also, in Eisner’s words, “meanings are not limited to what words can express” (Eisner E. , The arts and the creation of mind, 2002, p. 230); therefore, meanings can be understood through multiple forms of art. Bach (1998) agreed on how works of art like photography can influence narrative inquiry, stating that “When I see photographs, I see what matters and learn to see anew. I learn to tell my stories in different ways” (Bach, 1998, p. 14).

Equally important to the work of art is the experience we receive from this art, which is the aesthetic experience. Eisner (2002) asserted that art honors multiple aesthetic perspectives, diverse, empower, and invites recipients to construct their own views and personal aesthetics experiences. In his words.

There is, in the arts, more than one interpretation to a musical score, more than one way to describe a painting or a sculpture, more than one appropriate form for a dance performance, more than one meaning for a poetic rendering of a person or a situation. In the arts diversity and variability are made central. (Eisner, 2002, p. 197).

Art-informed research can push the boundaries of academic research and it opens a door of possibilities in conducting research, collecting, and analyzing data. Greene (2000) states that arts-informed research could fuel imagination and creativity, and this could be the seed that helps to shift the educational spectrum in schools. For her, “opening up a space for imagination is an important step for organizing a community in which pluralism and diversity exist, and multiple voices are heard” (Mello, 2012, p. 220). Art-informed narrative inquiry presents new understanding experiences through artistic lenses: “Visual narrative inquiry is an intentional, reflective, active human process in which researchers and participants explore and make

meaning of experience both visually and narratively” (Given, 2012, p. 939). Through artmaking exploration, new understanding and meaning can immerge about us, the participants and the research.

Becoming a Narrative Inquirer

“Narrative inquirers tend to begin with experience as expressed in lived and told stories” (Connelly & Clandinin, 2006, p. 40)—as an emergent narrative researcher, I found that the “Narrative inquirer is not embodied recorders of someone else’s experiences” (Connelly & Clandinin, 2006, p. 81). However, the researcher is compelling a new experience from a past one through thick, rigorous data. A narrative inquirer adopts positive communication skills with the storyteller to understand and analyze other experiences, actions, and organize events structures in a momentous whole:

We become narrative inquirers only when we recognize and embrace the researcher-researched relationship’s interactive quality, primarily use stories as data and analysis, and understand how what we know is embedded in a particular context finely that narrative knowing is essential to our inquiry. (Stefinee Pinnegar, 2012, p. 8).

In narrative research, an interpretive, critical research approach (becoming a narrative inquirer) is key. The narrative inquirer becomes an active storyteller, focuses how these stories were told and experienced within a historical and social milieu where the narrator is always present throughout the research analyses. Active listening, positive communication, and building trust are important keys to become a narrative inquirer.

My Background and Why Art-Informed Research

There are different reasons that shaped my decision to embark on the journey of using art informed methodology in my study. Art-based research is defined by the presence of certain

aesthetic qualities or design elements that infuse the inquiry process and the research text” (Barone & Eisner, 2006, p. 95). Adding art elements to the data collection and analyses can enhance my research methodology, and “enhance perspectives about certain human activities” (Barone & Eisner, 2006, p. 95). Art can promote a better understanding of the lived experiences of artists during the Egyptian revolution. In educational research, Eisner and Baron stated that the orthodoxy of programmatic methods had been dominant in the research methodology for too long. Researchers are driven to research certainty, prediction, and the ability to manage and control the outcomes. However, art-based research “aim to suggest new ways of viewing educational phenomena” (Barone & Eisner, 2006, p. 96).

Art formed my identity as a person and educator. My family and I have always been close to art and my background contributes to why I choose art-informed research. I have tight connections with art since I was young. I grew up in a very artistic family. Both my parents are artists and art professors until the present time. My dad is a known artist in Egypt; he paints, sculpts, printmaking, art installation, earthwork, and video art. My mom is an architect and interior designer, and she was the first woman in Egypt to lead the Faculty of Fine Art as the dean. When I was young, my dad was a startup artist, so his studio was in our apartment; most of his work was printmaking. I remember the vast green printmaking machine that almost occupied half of his studio. I did my first printmaking two colors drypoint etching when I was eight years old. I was invited to experiment with all art mediums imaginable, and I will never forget the happiness when my dad invited me to his studio room, put me in his lab, and drew some little stokes in his paintings. Dad introduced me to the power of art and self-reflections; he encouraged me as a kid to reflect my emotions (sad, happy, scared) with art. I remember my dad taking me to college during summertime; he always introduced me to his students as the young

artist Dalia. I spent days and days playing in the gardens and experimenting with materials in the studios. We had monthly trips to art galleries and art exhibitions. It was either the exhibition of a family friend or parents' coworkers. Our tiny apartment in Cairo, Egypt, has more than 200 artworks; artwork can be seen from every house angle. It is easy to say that I was in a complete immersion art program my entire life.

Another aspect of choosing arts-informed research is my educational background. Unintentionally, I learned early a lot of artistic vocabulary, color coordination, style, harmony, blanketed, simply because it was the normal household conversation. I finished my bachelor's and master's degrees in fine art, graphic design, and printmaking. Art is the vocabulary that I can express myself the best. All my research participants are artists too or related to the art field, so incorporating art elements will advance the research analyses and findings while art can capture many of the participants' unseen, unheard pieces in their stories, which can lessen the gaps or the missed information in the data collection.

Narrative Study Design

Next, I will outline the narrative study design by defining and describing the arts-informed narrative inquiry methods used in this research. I follow by illustrating the process of data rigor justification adopted from Connelly and Clandinin's (2006) narrative evaluative inquiry criteria. I will briefly describe the participants' process selections, the research site, the data collection process, and data analyses.

Arts-Informed Narrative Inquiry Methods

Eisner (2008) stated, "We come to understand the world in many ways; the arts are among these many ways" (Eisner E. , 2008, p. 3). Artmaking is a reflective creative process; it can fill the gaps words cannot explain. In agreement, Schwind and Lindsay (2016) stated,

“Creative engagement accesses profound knowing and understanding that is not reachable by words alone” (p. 473).

“Through such artful inquiry we push the boundaries of what it means to co-create knowledge” (Lindsay & Schwind, 2016, p. 473). Drawing on the work of Schwind and Lindsay (2016) method arts-informed narrative inquiry method (AINI), and following their research procedure, I am going to engage research participants in creative artistic activities and reflective dialogue that includes three different stages, (1) the creation of a lifeline, (2) metaphoric reflection, and (3) construction of a collage. Each art activity is connected to an interview session. I designed this inquiry around conducting three different interviews sessions with each participant. Verbal narratives and artmaking will be incorporated in each interview session, both the participant and the researcher will contribute to the artistic process separately. Artwork is positioned in this research as a method of self-reflection and expression, an instrument to open new horizons for connecting with the lived experience, the storyteller, us, and the surroundings. I designed this inquiry to extend to three sessions for every participant, with each session containing both an artmaking and an interview component via Zoom, each session will be recorded. Following is a detailed descriptions of the Lindsay and Schwind AINI three stages method and where exactly the three interviews fit in the process.

The Creation of a Lifeline and Open-ended Discussion Interview

Following Lindsay and Schwind’s (2016) creative process, I will invite my research participants to delve inward and reflect on their life experiences. Simple instruction about the needed material will be introduced ahead of time in my interview email. I will ask the participant to (sketch, draw, paint) his/her lifeline and identify the life experiences that have the most significance. “They will note the personal events below the line, and professional events above

the line” (Lindsay & Schwind, 2016, p. 473). Defining the lifeline’s personal and professional aspects is rooted in the narrative approach methodology because personal experiences first exist and informed our professional ones. Emerging themes in the timeline can also create opportunities for more informed choices for future actions, as “We bring this knowing forward into our teaching-learning and research” (Lindsay & Schwind, 2016, p. 473).

After the timeline drawing, Schwind and Lindsay (2016) ask the participants to write a story about themselves, which I will omit and alter with an open-ended conversation. Being far away and virtually communicating with participants, discussion can create better interaction. The purpose of the open-ended interview will give the participants space and the time to retell their continual stories. Such continuity boosts the research authenticity and builds trust between the interviewer and interviewee. Finally, after finishing the interview, I will ask the participants to share their creative art and reflect on the lifeline drawing “on what was meaningful to them and what, if anything, they learned through the process” (Lindsay & Schwind, 2016, p. 475).

Metaphoric Reflection and Image Interview

After finishing the lifetime creative process in a follow-up virtual session meeting, I will invite research participants to engage in a metaphoric quest. The quest consists of two stages. In the first stage, I will start with image interviewing, presenting some of the graffiti and murals created during the Egyptian revolution, then I will ask them to choose a metaphor that best represents a particular phenomenon and then draw it. Photos can help in recalling memories and events and can promote reflections. This creative process is a reflective process that will encourage self-expression and creativity and it also will “deepen the understanding of how the chosen metaphor reveals personal knowing” (Lindsay & Schwind, 2016, p. 476). The second stage will be writing an open letter to the self, the chosen metaphor.

Construction of a Collage and Semi-structured Interview

In the final session meeting, Lindsay and Schwind (2016) conclude the creative process with meaning construction via collage construction. Collage is a French-inspired art term used to describe sticking cut-out paper on a surface. It was known as an art technique before the postmodern era. Collage is used as a method that allows “the opening up of conscious, which is very direct... it is also a way of looking at what you are consuming all the time” (Stezaker, n.d., p. 1). As a form of visual inquiry, “collage evokes embodied responses and uses the juxtaposition of fragments and the presence of ambiguity to engage the viewer in multiple avenues of interpretation” (Butler-Kisber, 2010, p. 102). I will ask the participants to construct a collage using his/her materials and different medium about all his/her aspirations as an artist and educator. Artists will be given time, about a week, to finalize and submit their artwork. A semi-structured interview will follow, which is a guided, relaxed conversation while maintaining the research guidelines.

Participant Selection

The researcher will follow the protocol and procedure to obtain approval from the Kansas State University Internal Review Board (IRB) to conduct this study. Upon IRB approval, I will access the artists’ index found in the “Walls of Freedom book” and invite them to participate in this research study via bulk electronic mail. The email will contain a participation invitation, a summary of the research, and my contact information.

As per Sargeant (2012), “Subject selection in qualitative research is purposeful; participants are selected who can best inform the research questions and enhance understanding of the phenomenon under study” (p. 1). The sample of participants in narrative inquiry can be small compared to other studies. Accordingly, participant selection is purposeful and will include

six participants for the study: two art professors, one pioneer artist with over 45 years of creating art, and an art curator that currently teaches art criticism in an aesthetics class. Most importantly, I will recruit three non-academic artists that produced graffiti art during the revolution; this approach enables further insight and context around academic and non-academic career paths and their roles in shaping the art education field.

Research Sites

The world-wide coverage of the Arab Spring events subsequently meant that many resources contributed to documenting and protecting artifacts that were created during the ER. Accordingly, my research site is based on virtual artifacts and communication with ER artists and art educators who lived the ER events. This research relies on interviews, images, autobiographies, recorded videos, TV shows, magazines, newspapers, blogs, and different archived artifacts during the 2011 ER. All communication with participants will be virtual via Zoom. Being in two different continents, with time differences, and for convenience, participants will have the freedom to choose the interview site of their choice.

Data Collection

Interviews

Interviews in narrative inquiry are unique in their form and outcomes; questions are aimed to spark a dialogue, an open conversation about an experience and learn how particular events and individuals connect. As Chase notes, “The stories people tell constitute the empirical material that interviewers need if they are to understand how people create meaning out of events in their lives” (Chase, 2012, p. 660). Before data collection commences, I will seek IRB approval from Kansas State University.

Participants are intentionally chosen to benefit the main research question better. According to Bassma Hamdy & Don Carl (2011), there is a sum of forty-five graffiti artists in their walls of freedom book that contributed to street art during ER. Upon IRB approval, I will send a blind carbon copy (BCC) bulk email to all the artists. Selection will be determined by their quick responses, availability, and willingness to participate.

Following recruiting participants, I will acquire consent from each interviewee who will participate in the study (Creswell, 2013). Each participant will complete the consent form per the Kansas State University IRB protocol and will be given a copy to keep. The researcher will go over the interview protocol with participants to avoid miscommunication via a Zoom video meeting. Participants should have a good understanding of the research nature and their involvement in the research, which will include these ten items:

- All participants will receive an ice breaker interview, following, three different interviews will take place: one open-ended interview, one photo interview, and one semi-structured interview
- Two hours is the amount of time expected to complete each interview.
- Interviews will be conducted every other week to enable more in-depth reflection.
- All interviews will be audio recorded and transcribed for accuracy and appropriateness,
- Transcriptions will be done twice a week for four hours each day.
- I will be taking notes in many formats as I see them suitable: drawings, collaging, and writing.
- All interviews are accompanied by art-making activities, as art is a vital means for the data collection process in this research

- Artwork produced during interviews can be revised and enhanced after the interview.
- The interviewee will have access to the transcribed interviews seeking accuracy as a member check within two days after interview.
- Potential corrections and rechecking of transcribed data several times may occur.

After receiving the responses and signed consents, I will start emailing the ice breaker interview to all my participants, with the choice to respond verbally over the phone through Viber or send back a written response. All the interviews will be recorded, and participants will choose to respond in Arabic or English. I will be taking extensive field notes throughout my interview process. Follow-up interviews will be scheduled every other week, so participants have time to reflect on the process. Each interview will be around two hours, and transcriptions will be done twice a week for four hours each day. Interviews will be scheduled as the participant's schedules allow via Zoom, Skype, Facebook Messenger, WhatsApp, Facetime, or Viber. The researcher will use conversations, and open-ended interviews, photo interviews, and in-depth semi-structured virtual interviews in the data collection process.

Conversation and Open-ended Virtual Interviews

Narrative inquiry relies on the storytelling of an event, the experience that was lived by the participant. The purpose of the open-ended interview will give the participants space and the time to retell their continual story. Such continuity boosts the research authenticity, builds trust between the interviewer and interviewee, and formulates and shapes structured questions for more in-depth interviews. Interviews will be conducted according to the artists' schedules and conversations with the research subjects will focus on the story with minimal interruption.

Photos Virtual Interviews

Listening to what people have to say about photos is a popular method in social and historical research, known widely as photo-interviewing or photo-elicitation (Tinkler, 2014, p. 173). Photos and images were an important part of documenting the raw scenes during ER, and visual archive for all the artworks took place at that time. Therefore, using photo interviews and listening to what participants have to say about photos produced at that time is vital to this research. Photos can help in recalling memories and events and can promote reflections.

In-depth Semi-structured Virtual Interview

The time of the interview will depend on the participants' schedule, considering that we live in different time zones. Like all narrative researchers, my "in-depth interviews aim specifically at transforming the interviewer-interviewee relationship into one of narrator and listener" (Chase, 2012, p. 660). This acquired relationship will build trust and affirm that participants' narratives are not compromised, but they will still own their stories and their voices will be amplified. Numerous analytical data popped up during and after the ER that considered historical, geopolitical, and political contexts, however, interviews will allow the narrator to tell "his or her particular biographical experiences as he or she understands them" (Chase, 2012, p. 661).

In-depth interviews will be conducted online via many social media applications, such as Skype, Facebook Messenger, WhatsApp, Facetime, and Viber. Audio and video will be used throughout the process. The length of each interview will be approximately one hour. Some interviews will be sent via email to participants and will not be recorded, however, the email will provide a written record. Notes will be taken through all the interviews to record the participant's reaction to the question and the researcher's reflection on the process.

Participant Observations

Throughout the interview sessions, participants will be observed virtually via the social media application used for the interview. Fieldnotes will be initiated during the interviews to record the interviewees' reactions, feelings, and attitudes toward me as the interviewer and the visual images presented to the participants.

Existing Virtual Data

Once consent forms and dates are obtained and set, the researcher will conduct Internet searches to find other documentation and artifacts related to the interviewees. Why? The information that will be collected will be analyzed and organized chronologically by the date of each event.

Artifacts

Research will depend heavily on visuals, digital images of murals, graffiti, and street art, and images of artists' studios at faculty of fine arts. Images will be used "as a tool to start storytelling and its meaning making" (Mello D. , 2007, p. 209) to start a conversation about the lived experiences during ER and the lived experiences during teaching the participants' students. Visual images will become part of the field notes, data collected, and part of the analyses; as Mello notes, "The photographs and the conversations were the tools to construct both the field texts and the research texts" (Mello, 2012, p. 209).

Audiotapes, artists' recorded autobiographies, archived TV shows, archived blogs, newspaper and magazine articles, and other documents will be used as artifacts as suggested by Clandinin and Connelly. (Connelly & Clandinin, 2006). As another aspect of the research text, there are also works of art composed by the researcher that will be incorporated. Works of art

will include but are not limited to, drawing, collage, photography, and mixed media. Data will be collected that covers the span of 2011.

Graffiti opinion Poll

Graffiti opinion survey is a research activity in which I asked the identical questions to all study participants to find out what they thought of ER graffiti art. After the second interview, I utilized this questioner as a warm-up for the last semi-structured interview. I choose the following six basic statements:

1. Graffiti is a great foundation for artistic conventions, content, and study.
2. Graffiti provides access and entry for students of all skill levels and backgrounds
3. Studying graffiti empowers students. Students use their voices to speak to issues significant to them through art.
4. Graffiti is interdisciplinary, Metaphor, symbolism, and irony are all concepts that can be studied, applied, and internalized through graffiti inspiration.
5. It takes art they are familiar with seeing in their everyday lives and transforms it to a celebrated art form.
6. Graffiti can open students and give them a voice. Students tell their stories through graffiti-inspired work.

Data Analysis

Coding

After data collection and the omission of participants' identities as proposed by Kuntz (2010), the next step is to review the raw data and make sense of it (Creswell, 2013; Miles et al., 2014). The researcher will re-read the data found in observation memos, the interview

transcripts, and the artwork. Coding, triangulation, emerging themes, member checks, and peer-reviewing will be employed in the data analyses process.

Triangulation

Triangulation improves the research credibility; it adds clarity and value and shows the study's possibilities to contribute to the knowledge pool: "One approach to promote social change, mitigate bias, and enhance reaching data saturation is through triangulation: multiple sources of data. Triangulation adds depth to the data that are collected" (Fusch, Fusch, & Ness, 2018, p. 19). In this study, the researcher will adopt data triangulation that uses different sources like interviews, observations, interpretation, reflections to extend the understanding of the same phenomena in depth. Data triangulation includes analyzing the research questions by comparing multiple data sources to examine and validate the research findings' themes.

Trustworthiness

Narrative research depends on the story lived and told by the research participants, so building a good rapport of trustworthiness is ingrained in the inquiry and can influence the research's continuation. "We can utilize general qualitative strategies such as member checks, triangulation, and audit trails, which are commonly used to establish trustworthiness" (Kim, 2016, p. 99) building a trusting relationship with research participants is critical for the success of any qualitative research. In narrative research, engaging the storyteller in all the research steps is a validation tool. Also, it can lessen the probability of a participant dropping out of the study. Simple techniques can be followed, like showing empathy, give the storyteller the time, space, and ownership of the story, and body language. Maintaining frequent communication habits like sending debriefing following interviews, ensuring the story's clarity, and scheduling follow-up interview dates will ensure the participants will not fade away.

Credibility

“Credibility establishes whether or not the research findings represent plausible information drawn from the participants’ original data and is a correct interpretation of the participants’ original views” (Anney, 2014, p. 276). Prolonged engagements in the field, peer debriefing, triangulation, and member checks are strategies used to extend qualitative research credibility. In narrative research, prolonged engagement with participants occurs through many levels of interviews and observations. The researcher will address trustworthiness by using various practices, starting with thick, rigorous data, peer review, and member checking. Detailed descriptions of the data play an essential role in attaining credibility in qualitative research. The researcher will provide a detailed description of how and when the audit process strengthens the research credibility.

Transferability

“Transferability concerns the aspect of applicability” (Moser, 2018, p. 122) transferability in qualitative research provides the necessary evidence to highlight research findings’ capability to be applied to different contexts and settings with a diverse population. The researcher’s role is to collect and present substantial evidence that invites readers to connect the research elements with their own experience. Evidence delivery is present through an extensive description of the method and the findings. Data includes a detailed description of subjects, interviews, observation memos, location, method, and the researcher’s role in the study. Lincoln and Guba (1985) suggest that researchers can enhance transferability through rigorous, thick explanations of the phenomenon. In complete agreement, Creswell (2013) stressed the influence of rich data on reader decision-making on the possibility of transferability. Not only the “readers are asked to make judgments on whether or not the evidence and argument convince them at the level of

plausibility, credibleness, or trustworthiness of the claim” (Polkinghorne, 2007, p. 477). But also, they will assess whether the research findings are transferable to their research.

Dependability

Dependability is concerned with “the stability of findings over time. Dependability involves participants’ evaluation of the findings, interpretation, and recommendations of the study such that all are supported by the data as received from participants of the study” (Moser, 2018, p. 121). Another critical aspect to dependability “includes the aspect of consistency” (Moser, 2018, p. 122); providing a clear, well-articulated map of the research progress, steps, records, and procedures is vital to the success of the narrative study and whether this map is following the guidelines of the qualitative research methods.

Confirmability

“Confirmability concerns the aspect of neutrality” (Moser, 2018, p. 122). Confirmability focuses on the study findings validation by multiple researchers. It is concerned with the authenticity of the data collected, the researcher’s interpretation, and the research findings. It is also concerned with the researcher’s position, biases, and authority during the research and whether neutrality aspects were consistent. Confirmability in the study can be measured by inspecting the audit trails’ authenticity; the routes include descriptive notes and memos on all the research decisions.

Limitations of Narrative Inquiry

Clandinin and Connelly (2006) summarized the limitation on narrative research as follows:

Narrative researchers are concerned with the representation of experience, causality, temporality, and the difference between the experience of time and the telling of time, narrative form, integrity of the whole in a research document, the invitational quality of a

research text, its authenticity, adequacy and plausibility. Currently in narrative inquiry, it is important for each researcher to set forth the criteria that govern the study and by which it may be judged. It is also the case that others may quite legitimately adopt other criteria in support of, or in criticism of, the work. (p.139)

Creswell (2013) notes that narrative inquiry is a challenging approach to use. Some limitations can affect narrative research, including the authenticity of the story and lived experience, and if all events occurred. Also, time constraints are a significant setback to narrative inquiry. The researcher needs to grasp the context of each participant's experience in a couple of interviews to retell it. The potential of leaving out told or untold information is present and may affect the story's credibility:

Hearing and understanding the perspective of others may be one of the most difficult dilemmas that face the researcher. The better a researcher can recognize his/her personal view of the world and to discern the presence of personal lenses, the better one can hear and interpret the behavior and reflections of others. (Fusch, Fusch, & Ness, 2018, p. 21)

“The threats particular to narrative research relate to two areas: the differences in people's experienced meaning and the stories they tell about this meaning and the connections between storied texts and the interpretations of those texts” (Polkinghorne, 2007, p. 471). Another limitation is the authenticity of retelling the story; narrative inquiry is rooted in telling a lived experience and the researcher's role lies in unfolding, uncovering, and retelling those stories. In this process, the researcher may influence given data. In narrative research, researchers must stay authentic, question where they stand, and identify their own biases, so nothing is pressed on the participants' or participants' stories.

Research Timeline

The timeline for research completion is five months.

Proposal meeting	July 2021
Proposal revisions	July 2021
Secure IRB approval	July 2021
Interviews, transcription	August, September, October, November 2021
Code data	August, September, October, November 2021
Write findings and remainder of dissertation	December 2021, January-February 2022
Dissertation Defense	December 2022

Summary

A disparity between what is taught in fine art education and contemporary art resurfaced with the evolution of graffiti art during the ER. This type of art was not deemed significant enough by the Faculty of Fine Arts to be included in the curriculum. The educational value of this study is to raise awareness of the significance of young artists' and educators' position in change and their perception of comprehensive, modern art education that can boost reform by amplifying the artists' muted narratives and personal experiences during the Egyptian revolution. As it seeks to recognize an authentic perspective and create bridges with an unreachable oppressed community, narrative research has the potential to improve educational research outcomes, push boundaries, and bring us together. Narrative as an inquiry has the potential to liberate education by ensuring that understandings are related to fundamental qualities of human experience and by establishing methodological and conceptual links between education and other fields.

Since experience is crucial to my study, art is more closely related to both experience and narratives, so I chose arts-informed narrative research. The link between art and story has the potential to lead to the development of new research directions. I am looking for arts-informed narrative research that will provide new learning opportunities and pave the way for new academic research methodologies in Egypt. This chapter demonstrated that the rigor and trustworthiness of data are essential for conducting narrative research. Following IRB approval, I will begin walking into the stories using Clandinin and Connelly's (2006) research method, first being in the field, and walking into the midst of stories produced from the several conducted interviews. Secondly, I will move from the research field to field text which later introduces moving from field texts to research texts and meaning.

Fine arts education present status in Egypt, the art educator's perceptions about current curricula, practices, autonomy, and pop high culture gap. As mentioned, before art education is not appreciated in the Egyptian education system for different reasons. It is treated as a frill to the curriculum. My main concern is how fine art is taught at college level, the gap between college after the art boom during the ER, why art education is dimensioned in Egypt, and why art educators' voices are muted. Chapter 5 will address the findings from the research, followed by Chapter 6: Discussion and Recommendations for Future Research.

Chapter 5 Findings

Introduction

This study aims to inquire into the lived experiences of artists that were active during the 2011 ER. To gain insight into their identities as artists and how collective experiences can shape fine art education in Egypt, the study examined their understanding of what it means to be a contemporary artist and its art praxis and pedagogy. The overarching research questions are: How do the stories of the lived experiences of artists at the Egyptian Revolution site in 2011 promote reform of fine arts education at the undergraduate level? How do Egyptian artist define fine art literacy, holistic fine art education? and What can we learn about?

The context of fine arts education during the last ten years?

The pedagogy of the fine arts colleges during the last ten years?

And the teacher-student relationship in fine arts colleges during the last ten years?

Participants' Overview

Eleven potential participants who fit the research criteria were emailed. At their request, we started a WhatsApp conversation. Three of the participants did not reply to my emails, two declined to participate in the research, and one agreed but did not set up an interview. As a result, five people took part in the study. All five participants completed the study required work; however, one was unable to complete the artwork. Each of the participants was a former art student in the faculty of fine arts in different cities in Egypt at some point. During the Egyptian revolution (ER), three participants, Matisse, Klimt, and Roy were artists, art instructors, and prominent graffiti artists. A well-known curator, historian, writer, and educator is Vasari, the fourth participant. The fifth participant is Fukuda, a well-known designer, scholar, author, and educator.

Table 1 lists the artists and their pertinent information. All names are pseudonyms. For this research, field text from observations, texts from transcribed interviews, texts from transcribed notes and researcher art journal were used with five research participants. The table contains information on the number of years each participant has taught art, as well as the sort of study method and link to the researcher.

Participants' Data

Table 1. Participants' data, 2022

Participants Chosen Metaphor		Profession				Level Taught		Years of Experiences	Type of research done			Type of Artwork Done		
		Academic artists/	Educator	writer	Curator	Undergraduate/	Graduate	YEARS	1)Open Discussion-Zoom	2)Image Interview-Zoom	3)In-depth Interview-Zoom	1)lifeline drawing	2)metaphor drawing	3)Painting
First Participant	Gustav Klimt	Y	Y			Y		17	Y	Y	Y	Y	Y	Y
Second Participant	Henri Matisse	Y	Y			Y		17	Y	Y	Y	Y	Y	None
Third Participant	Roy Lichtenstein	Y	Y	Y		Y	Y	8	Y	Y	Y	None		
Fourth Participant	Shigeo Fukuda	Y	Y	Y		Y		27	Y	Y	Y	Photography		
Fifth Participant	Giorgio Vasari	Y	Y	Y	Y	Y	Y	22	Y	Y	Y	Y	Y	Ink Drawing

Findings

Data collection started by verbally collecting artists' portfolios/website information with all their full academic credentials and personal backgrounds. I then asked them how they wanted to be addressed and verbally collected their agreements upon the consent forms. Three in-depth

interviews were conducted for the graffiti artists, and one semi-structured visual questionnaire for the art critics, prominent artists, and art professors. The interviews lasted three to four hours depending on the internet connection. The duration between interviews fluctuated from a minimum of three days to a maximum of three weeks, according to the participant's availability. In the beginning, many of my participants showed discomfort about the research method, as they neither had heard about narrative inquiry nor about art-informed research; however, all were delighted to share their stories, experiences, and artwork.

The Participants' Narratives

Participants were interviewed in-depth, and I listened to their stories as they unfolded. I chose to start with the Graffiti artists group, as they wear multiple hats, like being professors, artists, and activists during the Egyptian Revolution (ER). A summary of the participants' stories is provided, followed by an outline of themes that emerged from the interviews.

The narratives are organized in the following sequence: The first participant is Henner Matisse, the second participant is Gustav Klimt, the third participant is Roy Lichtenstein, the fourth participant is Shigeo Fukuda, and the fifth participant is Giorgio Vasari.

This document summarizes the in-depth conversations I had with each artist throughout the interview portions of my research. The member verification mechanism guarantees all summaries are correct and permitted for research use. The research sought the potential points of similarity between the artists' education careers and personal artistic histories. By engaging in this introspective activity, I intend to demonstrate that the personal dimension of the three-dimensional narrative inquiry space is essential for comprehending the commonalities of sociality in all our interactions. (Connelly & Clandinin, 1999; Clandinin & Connelly, 2000).

Hennery Matisse

“Teaching art should be adventurous.”

First Interview Meeting: Who am I, then and now

Discussion Type: Open-ended discussion and a lifeline drawing

Duration: 3 hours-Location: artists’ studio via Facetime meeting

Location: artists’ studio is communicating via FaceTime meeting conference application.

With a joyful smile and warm welcome, I met Henri Matisse for the first time via a facetime video conferencing app from his art studio. He lives in a famous city in upper Egypt known as the home of ancient Egyptian civilization, which has one-third of the world’s ancient monuments. This rich culture enriched the artist’s life and his artwork style. His artwork speaks volumes about his exceptional talent, and his life is full of achievements despite his young age. The interview began by asking the artist to define art literacy and then create a lifeline of the significant personal and professional experiences in his lifetime in chronological order that shaped the person he became today. He instantly stated

Three main experiences: open-minded family, living between the ancient civilization (temples, cultural legacies, heritage, customs, traditions, narratives all combined) and starting an academic career at the faculty of fine arts. My parents were not educated at all, so they did not have the means to support my artistic endeavor nor to advise me on what to do with my talent in any sense, but they were an open-minded easy-going family, which is rare in our culture. They gave me freedom and lots of personal space to experiment and explore art and life. Art without freedom is nothing. I was raised as an independent kid. (Matisse narrative, 2022)

Matisse stressed that his family was the primary source of his achievements despite their illiteracy. They may not have the means or the education to push him forward, but they granted him a healthy environment to flourish and succeed as an artist.

His story with art started when his family agreed to let him enroll in a big art competition, and he won first place. The prize was a gold medal and a valuable check. This moment was the birth of the artist we know today.

The family knew by then that I was talented in drawing, and needed to invest somehow in my talent, so they pushed me to investigate how to develop this talent and not waste time in temporary jobs like any teenager in my age, so I could focus on developing and improving my art skills. I learned from my educational journey that family support plays a vital role in our early lives.

Matisse was not only lucky to have a supportive family but also lucky to live in a very culturally rich environment. He lives in an open museum of ancient Egyptian civilization, where streets are filled with the beauty of temples, tombs, wall scripts, and narratives. In his words:

Egypt's culture is multi-layered and so rich. Living between the ancient Egyptian temples, cultural legacies, heritage, customs and traditions, narratives, and my association with the tales and folklore enriched my professional experience as an artist and as an art educator.

Matisse's passion for art led him to learn art academically. He started a new phase by taking his talent and honing his skills. In his words:

Starting my professional career as an art student at the fine arts faculty helped me take my skills and art knowledge to an academic knowledge framework. It helped me to

identify my artistic style and to utilize my talent to its maximum potential. It was the starting point of a growth process that will continue to flourish if I live.

When Matisse shared how his metaphor drawing related to his experience, he explained that his metaphor is a visual depiction of his lifeline. Speaking from the perspective of his metaphor, Matisse says:

My lifeline experiences are interconnected. Each experience depends upon the pre-existing one; all are connected in one rope, as shown below in my lifeline drawings [Figure 11]. The lifeline can be simplified into three main stages; my childhood stage was symbolized by a butterfly, as butterflies are brightly colored and always beautiful and free in their life. The second stage was the academic college education stage, in which I explored ancient Egyptian art and history. The Lotus plant symbolizes this stage. The Lotus plant stands for the core of the ancient Egyptian civilization. The third stage would be my postgraduate stage. It is the growth period and the formation of my identity and style as an artist. I chose the fish symbol for this stage. This symbol is extracted from ancient Egyptian art that reflects rebirth and regeneration.

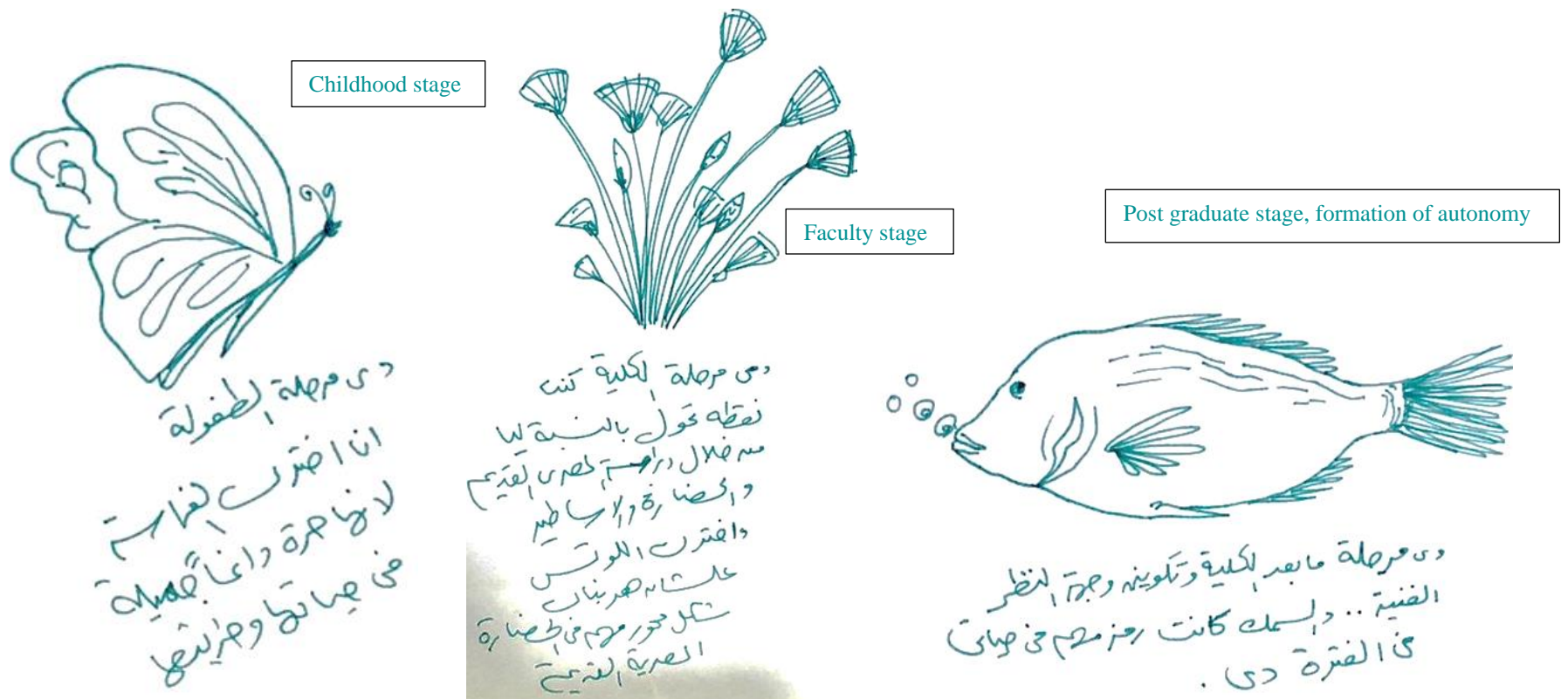


Figure 11. Henri Matisse and the Creation of a lifeline

The metaphor Matisse used to describe his lifeline was so simple and beautiful. I noticed a joyfulness in his voice when he was talking about his symbols and how he showed pride in returning to his Egyptian folk-art roots. Nature plays an essential key component in all his metaphor references, which may be a catalyst for personal renewal, refreshed feeling, or may represent regeneration and spirit-lifting.

At the end of his lifeline, we revisited his definition of art literacy; Matisse stresses the idea that the artist is not like any other profession in society. An artist is the mirror of society. The artist reflects on simple daily life, significant events, dreams, and aspirations. The proof was the graffiti artwork during the ER. In his words:

Art history in Egypt returns to the ancients and civilization, but a clear definition of fine art education involves more than artmaking. Art literacy involves art history, criticism, aesthetics, and philosophical literacies. For a well-cultured artist, the art field is not like any other profession in society; the artist is the mirror of society, and art must reflect on simple daily life, significant events, dreams, and aspirations. The proof was the graffiti artwork developed during the ER.

Second interview: Once upon a time there was a revolution

Images interview and metaphor drawing

Duration: 3 hours-Location: artists' studio via Facetime meeting

Matisse came to our second session knowing we would be watching a short PowerPoint presentation of some brief graffiti done during and after the ER. He started by emphasizing what the revolution meant to him, drawing upon his reflections on his experience during the event.

It was just the beginning of a dream. We expected that we would reach a new period, a new world, and a new stage in our life as Egyptians, but you can say it was not meant to

be completed. The Egyptian people do not have experience and are limited in their ability in the political field. If we look back now, all the issues are still the same as before in the same way, with the same ideology. Therefore, I do not see that we were destined to reach anything new.

My past anguish was brought back to mind by Matisse's sense of despair. As an Egyptian, I was always dreaming of change, especially in the realm of education. I was hopeful about a change that may have accelerated an entire nation's advancement and seemed so close to happening. He went on to describe how he felt obliged to use his artistic voice to support the cause and how he collaborated with other artists to create graffiti artwork around Tahrir Square. Artists' collaborations were motivated by the in-place going events. His stories made me feel jealous I was not present there.

According to Matisse, graffiti art arose from the urge to capture resistant events for our old regime authority in our Egyptian society. It is a type of visual opposition. He noted, "We did not have the luxury of time, so the task had to be done quickly, or we would be caught. Most graffiti artists during ER were unknown or used anonymous identities to avoid getting into problems with the authorities." Matisse conveys ambiguities, moods, and excitement about his street art experience with his graffiti. Working on a tall scaffold, the chilly weather, light directives, the unpredictable paths for the moving crowds, and the police crowd control authorities were the challenges he had to overcome.

He said:

To tell you the truth, there were conflicting emotions of anxiousness, joy, and dread. I was aware of the chaos around me, and at first, I was afraid of how the public crowds would respond and what I would anticipate.

Still, he enjoyed making live art during crowded events. It was a frightening scenario at first, but with the support of passing-by crowds, he grew less fearful. People expressed their support and curiosity through artwork interaction, questions, and recommending edits.

Having so many people interact with art is unusual in Egypt. It was a historical occurrence that cannot be replicated or planned for.

Matisse lauds teamwork and partnership among artist friends. Artists cooperated on every artwork by brainstorming, can spraying together, and supporting one another. Sometimes one artist has an idea, and with the aid of the others, brings it to reality.

We are talking about large pieces of art that will take weeks, if not months, to complete, and we need to work quickly and move on to the next job while trying not to get caught.

One artist would sketch the portraits, another would color the vast surfaces, and another would prepare the textures.

It emotionally moved me as I learned more about Matisse's perspective on what it was like during the events. It reminded me of times when I was watching live events covered on television and was astounded to see graffiti on the wall revealing shocking disturbances. Also, I was interested in learning how the painters managed to produce work in such a challenging environment. Did they plan for these possibilities in advance, or did they just find them accidentally?

According to Matisse, art during the revolution was primarily an outlet for expressing public responses and political and social turmoil. For him, art is seen as a live testimony, like pictures and films posted online. Art was the most acceptable means to talk about the ER. As artists were not concerned with aesthetic perspectives or perfections, it was a crucial testimony to

the significant event. However, the primary purpose of art was to chronicle and catalog the events of the ER; Matisse steadfastly refused to classify graffiti work as revolutionary art.

I am afraid I must disagree with the assertion regarding the term “Revolutionary Art” since art is revolutionary by nature. It means revolution when I constantly abandon old attempts and adopt novel approaches. Any new method is a revolution against earlier conventions, conceptions, and theories. Labels in works of art bother me.

Third interview: Looking for clues

Semi-structured and metaphor drawing

Duration: 3 hours-Location: artists’ studio via Zoom meeting

We went ahead to our final interview after the images interview. In a semi-structured interview, Matisse shared his teaching philosophies, methods, and practices. He began by outlining how Egypt’s educational system came to be. He pointed out that the educational system in Egypt is separated into two parts: public and privately managed schools. The latter is split into two sections: local private schools where all topics are taught in foreign languages but are overseen by Egypt’s Ministry of Education and the International private schools that adhere to an international curriculum of the hosting country.

Both private sectors, particularly international schools, are far better in curriculum development and study. They are especially interested in fine arts education, as they implement high-quality programs to help their students acquire exceptional artistic abilities.

When he participated with international schools in several workshops, Matisse was astounded by the caliber of the students’ creations compared to students at public and local private schools. He discovered the students’ mindsets are entirely different, as the content and

context vary significantly, “They have a great deal of autonomy and room to innovate, as the advanced international school art curriculum is packed with all the required knowledge that art students should need.”

Matisse stressed the idea of contemporality, freedom, and self-expression, as art projects discuss present issues in Egyptian society and sometimes the global world—the array of topics varied from feminism, equality to identity, and freedom of expression. He spoke about how projects were implemented and how new mediums are utilized, like installation art, murals, graffiti, and performance art.

The international art syllabus focuses on enriching students’ various capabilities and on developing their powers to the maximum potential extent; on the contrary, Egyptian public school educational boards give a minor focus on art subjects at public schools. Matisse reassured that there are occasional deviations in some public schools, where individual efforts are made by some sincere art instructors, not obligated, or driven by the institutional boards of education.

I, for example, have a positive memory of my art teacher, who encouraged and directed me to invest in my expressive abilities through drawing. Yet this is a rare experience in public schools.

Matisse believed art should be reinstated at all school levels like any other subject. Art courses must be added to the GPA to demonstrate to the students the value and significance of the arts by instructing the student and spreading the art awareness among their parents that art is not a frill. This will gradually force a mind shift on how the public looks at art. Although it is widely acknowledged that art influences students’ worldviews, the question of whether to teach art is still up for debate in Egypt educational schools.

Schools should be concerned with developing various art skills and creating awareness. Because of this aesthetic sensibility, a new generation with a strong sense of art will be formed. This view will affect many facets of society and our overall vision. It will raise the age of Egyptians' confidence in an ideology and a newly created Egyptian society.

When Matisse talks about the status of art colleges, I can hear his irritation and shift in his voice; it is a mixture of frustration, sadness, and sarcasm. As he attempts to overcome the numerous obstacles he encounters every day, he regards his teaching experiences as challenging. He thinks that the hierarchy of curricula, instructional strategies, and teacher preparation and training must all be changed entirely in art colleges.

What is now available at these institutions is outdated and does not advance the fundamental goals of fostering individual creativity, self-expression, and skill development. He outlined many issues, starting with the state, popular culture, colleges, academics, and curriculum.

Matisse asserted that one of the biggest problems in college is the academic staff; there are several issues with the ideologies that govern these colleagues.

Some educators are unfamiliar with visual art education. Their art knowledge would merely scrape the surface. They are stiff, resistant to change, and callous. We have six art colleges, some primarily focused on skills and workmanship. Others place a higher value on writing about art theory, criticism, and aesthetics than on-the-spot creative methods. The abundance of disciplines taught in certain art colleges prevented students from grasping the basic information included in the art education curriculum and the effects this education would have on their personal and professional lives. As a result, the

student's ability to concentrate on the larger picture was impaired. Schools unable to implement constructive teaching methodologies result in the graduation of subpar artists.

Matisse asserts that the first step toward transformation is to surround yourself with knowledgeable individuals who have a solid grasp of the educational tenets pertinent to our day, someone who can develop the field of art by using the newest technological applications.

There are many ways to teach; there is no one strategy that works for everyone regarding information acquisition. An art professor must have all characteristics of a true artist, such as artistic taste, creativity, experience within the field, and not only a lecturer but a positive influencer as well. Indeed, a practitioner that attends art exhibitions and is up to date on the newest art theories, trends, and art technologies is the most needed valuable professor. All the criteria mentioned above are lacking in most art school professors.

He also mentioned that the factors hamper the advancement of art education he previously highlighted. Matisse drew attention to one major typical problem: the failure to adhere strictly to most fundamental rules.

For instance, the Faculty of Exceptional Art Education is the only university in Egypt that accepts students with special needs. After four years, they can pursue bachelor's degrees in art. The college administration is aware that the degree of comprehension and the ability to carry out creative projects may differ from that of the average student. SPED students are pushed into regular classrooms without accommodating them with a sign language teacher, leaving that burden on the regular instructor to deal with without guidance. In addition to all these unfortunate incidents, the administration forbids special needs students, even those who reached the dean's list, from pursuing a teaching career.

Any student with a greater level of technical proficiency may obtain employment as a teacher, which constitutes a great injustice.

Matisse expressed his dissatisfaction with educators, stating that many instructors at the colleges of art continue to teach students the traditional instructions retained from ancient times, with no progress, creativity, or updates to it.

I have nothing against conventional methods of art instruction that emphasize artistry.

My concern is that the next generations are not improving upon these strategies. Each generation must contribute its uniqueness, modernity, new ideals, new approaches, and new curricula to advance the progress and education mechanism. However, adhering to an unreasonable system while observing a good occurrence from 70 years ago is unacceptable.

While discussing employment opportunities and recruitment at art schools, Matisse communicates a sense of unfairness and refers to university rules that are not applied uniformly across all colleges.

Like any other institution, art colleges should look for the best art professors and shun referrals from friends, family, and acquaintances. Creating equal opportunities and fair selection may attract talented, creative educators.

To change the current culture, Matisse emphasized that the state must pay attention to art in general and give art activities a crucial place in its plans. Any society's progression depends on having such talent.

I believe that The Ministry of Youth and Sports, local art colleges, museums, galleries, and art NGOs must work together to achieve their goals. The Egyptian government must clarify that art is essential and serves as a window into society. The development of

methods and curriculum for teaching the arts in Egypt must involve significant participation from all these entities in the nation. The government should provide for the needs of art instructors at all levels, as fine arts is the lowest salary nationwide since there is no market for their services.

Matisse is tired of being isolated and having no influence on what his school does.

According to him, art schools must keep up with technological changes in our current society.

Art institutes and organizations do not work together. Any institution's body is crystallized within itself. It exists on its own. There is a lack of interest in training art educators and utilizing current teaching methodologies. As a result, the artist and educator are fragile, confined, and have a limited perspective. The entire educational system must be redesigned. Every art school focuses on a single technique while ignoring several other areas. It is entirely devoted to art, design, or a collection of random flourishes from many sources.

Most importantly, an art professor needs to be an artist with a sense of artistic taste, an experienced artist, not a lecturer but a genuine artist. A practitioner actively participates in art exhibitions and is familiar with the latest art theories, trends, and technologies. We lack all that in art colleges.

For example, how many artists from the Faculty of Art Education or Specific Art Education are known as artists inside or outside Egypt or well-known in the art market? Very few present professors have space on the art map in Egypt and fewer established ground-up roads. Let us agree that we have concluded that the curricula are weak, the instructor is ineffective, and the student is weak.

Matisse pointed out the differences between the faculty originally initiated and the present one; he said there was a considerable change in the faculty's teaching methods. The institution was initially founded by pioneers like Hamed Nada, Abdel Hadi Al-Jazzar, Fathi Ahmed, and Abdullah Gohar, who were the only professors on the faculty; ownership established a stable framework for the entire generation, and as such, they developed a strong generation of elite artists, well cultured and knowledgeable.

The system started to deteriorate as time passed, and inadequate instructors produced a poor generation of artists that lacked innovation and originality. Who frequently duplicates and copies ready templates from online resources like Pinterest. The student is supposed to think, remember, and communicate something or work that belongs to him, creating these multiple layers to their work that become their style and signature. We misused the Internet and social media applications, and students took advantage of them.

To create a positive, engaging environment for art students, the faculty member needs a strong, well-rounded program, in his words. In his personal view on teaching art, he said nature is the first teacher; all famous artists worldwide started their work from nature and the environment they live in, not in a confined place; it will not bring the best in students. Art students should be living in the street between people and drawing everyday life, problems, and aspiration, simply experiencing the pulse of the Egyptian street. He also talked about the different divisions and sections restricting students from free artistic expression and experimentation and how they create a passive combative situation between different divisions, as some claim superiority over others. In his words:

I dream one day that these separate sections can combine, I know it is not easy, but it is my dream. If you investigate the international academy for fine art, you will find that all

have three sections without any modified sections: architecture, painting, and sculpture. If this dream is far from reality, different departments across the college should collaborate in full as part of the primary curricula.

In fact, collaboration hit a cord; it was one of the topics the artist was most passionate about; he stated that students would better learn and understand art through exploration, communication, expansion, and building bridges outside of the faculty walls. He believes that all the art colleges in Egypt should collaborate in exchanging professors, teamwork, group projects, and monthly academic meeting hours. In his words:

We have four fine art colleges, one in Cairo city, one in Luxor city, one in Alexandria city, and one in the city of Menya. The artist's students in Cairo are trained to draw landscapes in old Islamic Cairo, with its busy street and Islamic architecture. The artist in Alexandria on the Mediterranean Sea, however, is accustomed to sea scenes, boats, and nautical art. While the artist in Luxor, and Menya, Upper Egypt, are accustomed to drawing ancient Egyptian monuments, temples, and the valley of the queen and kings. When we collaborate, we merge different contact cultures and enrich students' experiences and backgrounds.

Matisse adds an essential element of why art education is inefficient; he said that art professors became an employee, not artists; they seek a position as a job and salary only.

In a conversation between one of the professors trying to set a syllabus for the students' second-term projects and me, he produced a haphazard vision in less than five minutes, without thinking or planning. He objected that students would start drawing a complete model with a pencil. When I tried to talk him out and told him that the student had been working on the model project throughout the last semester. It is better to take them

gradually to draw the model. The professor changes the project from drawing a model to drawing the same model with still life in the background. Realistically, from this conversation, you can understand how things are going in college. They simply do not care.

Another problem Matisse mentioned is to expand the student's awareness in art colleges and not be limited to one template, enabling the student to keep pace with contemporary arts and think outside the box. The student must also be exposed to modern art forms besides traditional academic ones. Allow the student the space to experiment with different concepts, techniques, and mediums, such as installation, conceptual art, etc.

Even though contemporary art is limited in academia, young artists are sweeping the artistic trajectory of the annual juried competition known as the Youth Salon with their artwork. Also new art exhibitions are being created, like a salon called "Processing in the Vacuum" also arrived full of dialogue and discussion of assorted topics in the field of arts, which is only present in the places of the comprehensive exhibition. However, the students in art colleges are not tutored by these modern art methods but discover them by themselves after graduation. Still, they are taught in colleges in theory and not in practice, and I am talking here about, for example, the school of pop art or modern and contemporary arts. The student learns about classical traditional schools but are not capable of linking it to their contemporary current practices.

Matisse asserted that he was not against classical, traditional, or old schools. On the contrary, classical schools are the main traditional form of art. The basis for studying arts is the base from which all modern and new art schools came. Nevertheless, enclosing the student at an

old stage is not the correct way to teach contemporary art; it should happen gradually from classical school to abstraction and contemporality.

Most modern art is abstract and symbolic, resulting in a new worldwide art scene. It is not a simple read. Students must be prepared to read and appreciate various genres of art. Students who are only familiar with classical genres will be unable to comprehend this sophisticated art form. It is a difficult task that requires time and in-depth examinations of critique and aesthetics to develop students to be critical thinkers rather than passive learners. The student must reach a specific place where he knows what modern art trends are and how to distinguish between modern and classical arts.

Matisse provided great reasons as to why the student must be able to differentiate between art with good content and art with no purpose, where the artist does anything and call it art. In the era of mixing good and bad art, students must learn how to evaluate art in an academic setting. To do that, students must believe in the professor's skills and knowledge to trust them. Knowing that the professor is just a lecturer with humble abilities prevents this trust from taking place.

The field of abstract art is not easy or direct. If the student is not influenced correctly, they can be confused in opinions and not have precise information to understand or start an intense dialogue on this current work topic. The type of art and how it is presented to society, since its high content, how it uses symbols, how it is processed, and how it can change and be portrayed to reach a particular style as students become independent artist in the modern world.

He added that students would understand the dialogue when this subject is explained to them. Crazy ideas in art are spreading everywhere. The young student must know that sometimes

well-known art masters reach a point in life when they can do whatever they want and call it art. They have greater freedom to experiment, even if these experiences have nothing to do with the place from which they started. They sell their name built over the years, but the beginnings are often quite realistic. When the student has this knowledge and is given that international artist Pablo Picasso began his artistic career with a classic and realistic journey, it evolves to simplify his work to Cubism over time. Students will understand the criticism of classical art and its application, aesthetics and the philosophy of aesthetics, and their relationship to contemporary art.

Students must understand that in contemporary art artist goes through different stages to reach a final vision. Also, student is required to know the artist's background, and the evolution of the artists' styles. This final stage become the artistic name, the signature.

The student must have the correct technical criteria, which is the criticism by which he judges artists and their development.

Moving from contemporality, I asked Matisse if he saw the traditional art methods of drawing roman busks as postcolonial methods. He completely disagreed, as he sees no such thing as the post-colonial era in modern art. On the contrary, he sees that when the student draws ancient Roman objects and know how they focused on realism, it will benefit them in honing fine drawing skills of the body, clothes, muscles, and composition. but also, he stated that Roman bask should not be the only inspirational model, but also must be exposed to different objects from different ears.

Unfortunately, the culture and knowledge level of the Egyptian student is minimal, so post-colonial representation as you are suggesting will not send any wrong message to

students. simply, because they deal with the Roman bask as a piece of still life, an object with no correlation to the historical and political context era this statue represents.

Matisse also added that it is imperative to incorporate more live drawings in public, such as in markets, temples, cultural Sofi carnivals, and many other places. Students need to create artwork in their habitat and its integrated environment; in contrast, to bring a model to school and recreate a fake setting inside a studio.

For Matisse, another vital need is to connect prospective artists to the more prominent artists and workforce community. Art students in Egypt have not learned to present themselves to the community. The Egyptian student has talent in technique and performance, but they struggle to employ those talents and find their unique artistic capabilities. They struggle to find a style that can differentiate their artwork from other works of other artists. It is a challenging period to identify themselves and have a successful career. The big problem is that we do not introduce the students to post-college practices.

We bring the student to the labor market with zero knowledge about the practical field in which they will be part. Therefore, many students lose their way and change careers. I took a moment to share my teaching experiences with Matisse. I told him about my frustration and how I felt stressed during the first couple of months as an art instructor as I was unsure of my responsibility and role in the studio, being pushed in class with little guidance. Having no control over what and how the subject is taught.

With all the downfalls of the system at the faculty and the number of daily problems instructors face, it was imperative to examine the effectiveness of the quality assurance program in change.

Regarding the Quality assurance program, there are fluctuations in its implementation process and active practices. Some professors theoretically plan a syllabus, and others do not. Some apply what they planned, and others do not. Thus, from my personal experiences, the majority of professors that I worked with do not use it at all. Even the quality of the written syllabus is very questionable. It became to check a box, so they do not get in trouble. Unfortunately, no evidence proves that the QA has changed or improved anything in the art colleges.

Matisse ended the conversation on a good note, telling me there will always be hope for change, to do better, and to see our country prosper. To have well-equipped cultured artists, we must start from the elementary level. Art should not be a frill and should be included in the student's GPA, and art blocks must stay as art blocks, so students can enter art colleges and have the knowledge of art. Also, rote memorization must end, so the student comes to college knowing how to apply research and use the internet to bring the distances closer for the spaces between different cultures, arts, teaching methods, and new art techniques.

Matisse pointed out that, relatively, many factors can be used to entice the student to study fine arts thoroughly. Fine arts instructors must build a relationship of trust and respect without pressure to allow the students more autonomy, exposing students to new, contemporary issues they can relate to and creating a sense of ownership. Shifting the focus on transformation versus imitation is another crucial component. There is no place for just crafters in art today.

For example, students have been taught repeatedly to draw still life and models in the same way for many years, so they have the skill, but they do not know how to innovate and transform the still life into a new thing; teaching art should be adventurous. Matisse choose creativity and connectivity as his metaphors, in figure12 he draws some symbols

that shows the complexity of problems in the education system and how his brain is trying to figure it out. in his words, he noted that “we need to get out of our heads and focus on creativity, connectivity, and exploration. We need to spread our wings and liberate and free art education in Egypt”.

The image of Matisse's artwork is a metaphor for the difficulties involved in education in universities and schools seen below in Figure 12. According to Matisse, the brain is like a tightly sealed jar that is crammed full of wires and threads, and it is desperately attempting to break free from its confinement. There are several constraints that both students and teachers must contend with. The eye that is sealed within the jar is aware of these issues and watches as they develop, but it is unable to affect any of them.

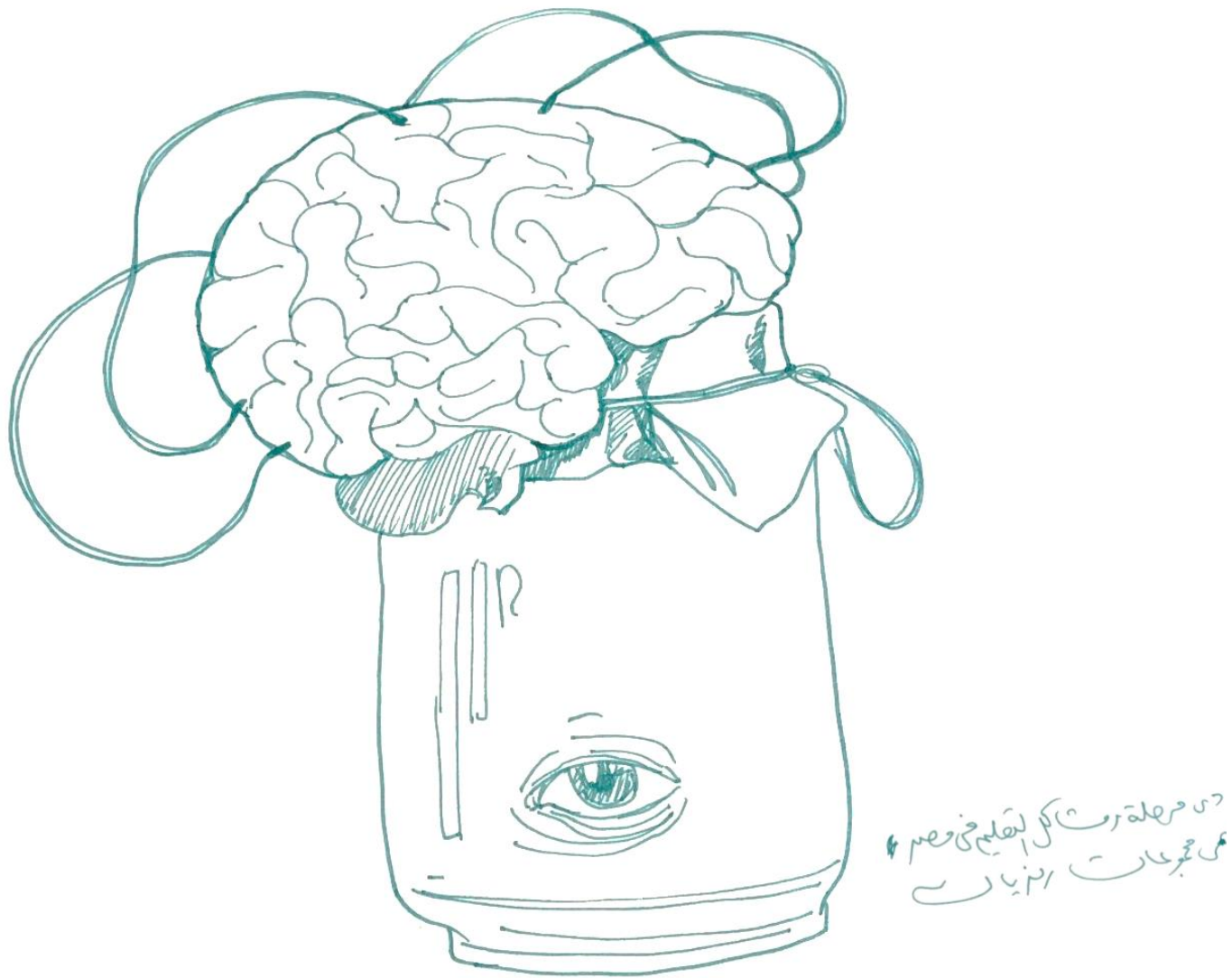


Figure 12. Henri Matisse's Semi-structured interview-symbolic sketch about facing problems in art education in Egypt.

Gustav Klimt

“To understand who we are, we must first know where we came from”

First Interview Meeting: Who am I, then and now

Open-ended discussion and a lifeline drawing

Duration: 3 hours-Location: artists’ studio via Zoom meeting

Egyptian painter and muralist Klimt, born in 1981, is well-known for his intricate style featuring scenes of celebration, victory, Sufism, Egyptian social life, and culture; he draws inspiration from ancient and modern Egypt. His artistic taste is inspired by murals of war and peace in ancient Egyptian Art. He is currently an assistant lecturer. He is well-versed in his cultural history and proudly incorporates his Egyptian identity into his art. In his words:

I am an artist who draws on my Egyptian roots by using culture and legacy, I add richness and distinctiveness to my artwork, especially ancient Egyptian heritage.

Since his early childhood, Klimt has painted. “My dad encouraged me,” he says. He is inspired by his country’s life, traditions, and pharaonic legacy, “It is crucial for me to send a current message in ancient Egypt, as part of my respect principles.” Furthermore, he gets his style from present culture but also tries reviving many lost traditions such as Egyptian festivals, carnivals, and most of all the Sufi feast.

Klimt’s mural captured the Egyptian people’s essence and gave voice to the revolution’s tumultuous emotions and occurrences. Unfortunately, authorities demolished these murals because they look down on public art and commonly mislabel painting on walls as street graffiti. Much of the public art on Mohamed Mahmoud Street referenced ruling authorities during critical periods of Egyptian history. Klimt’s murals include both ancient and current Egyptian themes. His strong and rich hues offer a sensation of holiness and changeability illustrating an open and unseen link only sensed by those who value legacy and history.

As shown in Figure 13 in his lifeline, he created a graph drawing featuring six important transitions, but chose only three significant events to discuss during the session. He stated, “I choose three main life events that is significant to me, before college, ER, and practical life”.

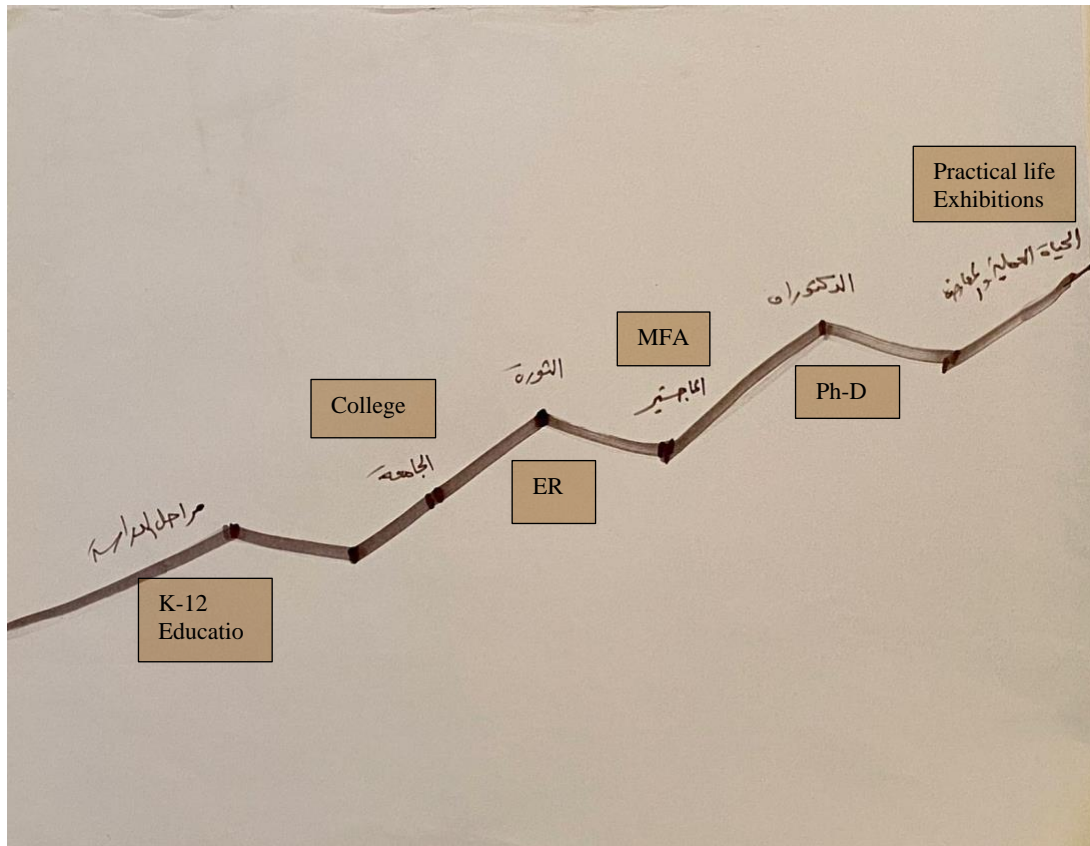


Figure 13. Klimt lifeline metaphor drawing 2022

Starting with academic life, since Klimt was young, he loved and practiced drawing, he used to draw all the time even while studying core subjects, in his words:

All my schoolbooks' margins are filled with drawings; it was a habit that I had while studying. I was not that interested in core subjects or any other subject matter than art, however I used to study hard to fulfill my dream to enroll in a good art school. A note worth telling, we have lots of disciplines that we study during school that does not benefit us all and does not relate to the work force or profession we chose.

Beside his love for art, Klimt expressed his love for sports as well, especially basketball; he used to play all the time with friends when he was young. Figure 14 expresses the beginning of becoming an artist. The symbols that really matter to him are drawn in a larger scale compared to the words, which gives the visuals the importance. He emphasizes the main objects such as the sketch book, drawing tools, and basketball by drawing them into the foreground to depict what is most important to him. The stacked books in the right corner purposely have no details primarily to show the viewer they have no significance to the artist.

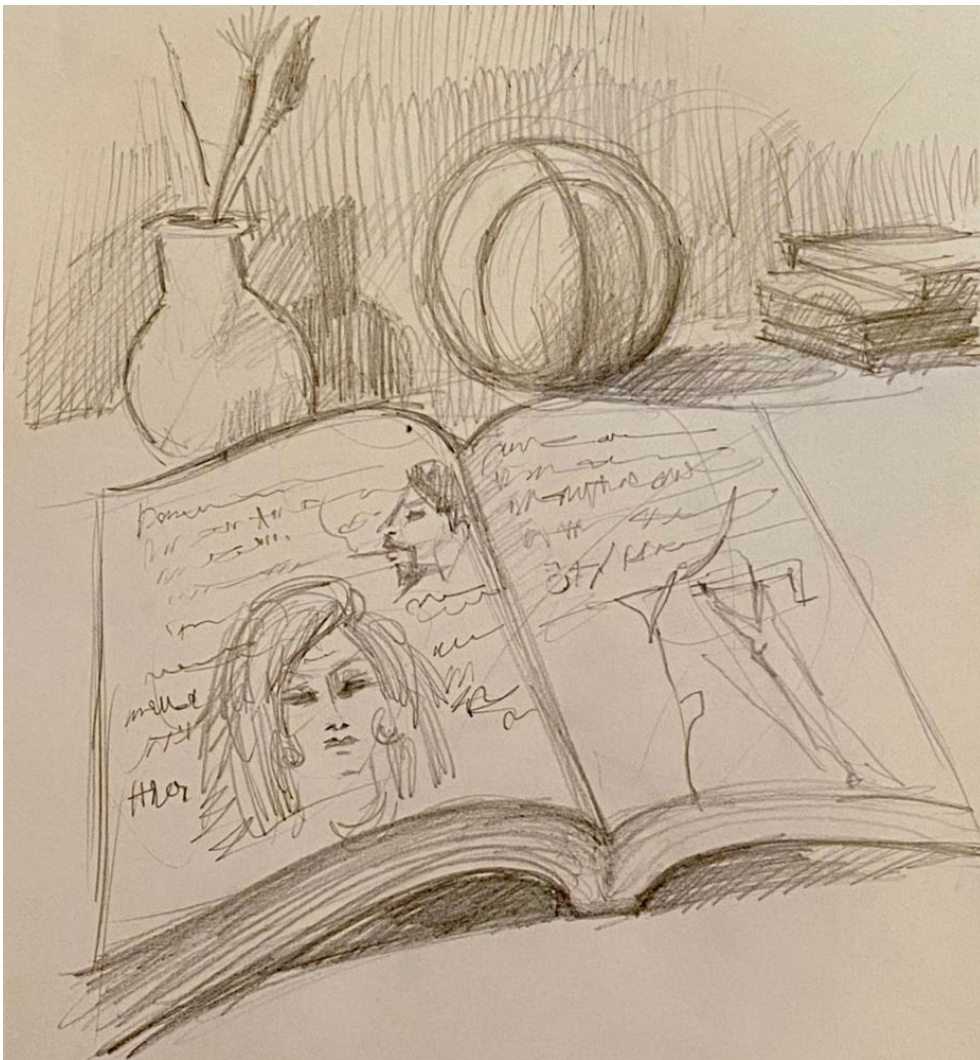


Figure 14. Klimt First milestone. Life before college pencil drawing 2022

I felt so connected to Klimt because growing up I had no interest in anything other than art and sports. I pushed myself through so many meaningless subjects just to be able to attend art school. I told him that I, too, have drawn all over the margins of my books since I was a child and continue to do so as depicted in Figure 15. Doodling has always been an important part of my life, especially when I was younger. It was my creative outlet that helped me cope with the heaviness of the subjects I was learning daily. It represented what was more important and dearer to me.

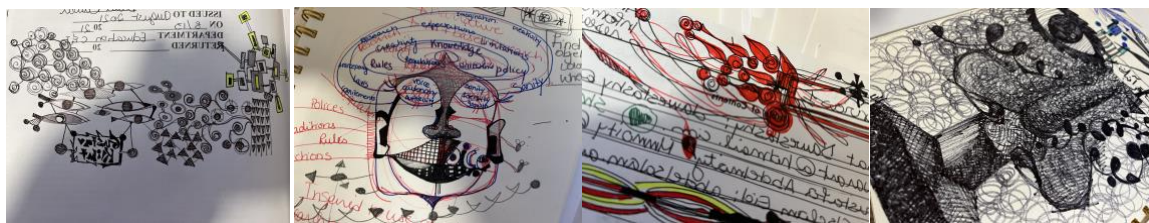


Figure 15. Researcher connection with doodling 2022

The second drawing depicts Kemet's second landmark, the Egyptian revolution, which is about freedom and the desire for change, he chose a female figure as the metaphor for change and progression. During the Egyptian revolution, Klimt paid respect to the great courage of Egyptian women by representing them in women-centric murals. He created neo-pharaonic themes of strong ladies based on an old etching in the wall of the Ramesseum temple, Pharaoh Ramesses II's funerary temple built in the 13th century BCE. Women in his paintings march or climb ladders as symbols of advancement, and they occasionally hold large scrolls in their hands as emblems of wisdom. "I drew a woman figure that represents ordinary Egyptian women holding the freedom flame marching fast towards the future freely, fast but steady," he says. Klimt's figures are always drawn in 2D in profile and rub shoulders, primarily inspired by ancient frescoes as shown in Figure 16. The female figure speaks for current issues in Egyptian society, such as women's rights.



Figure 16. Klimt first milestone, ink drawing on paper 2022

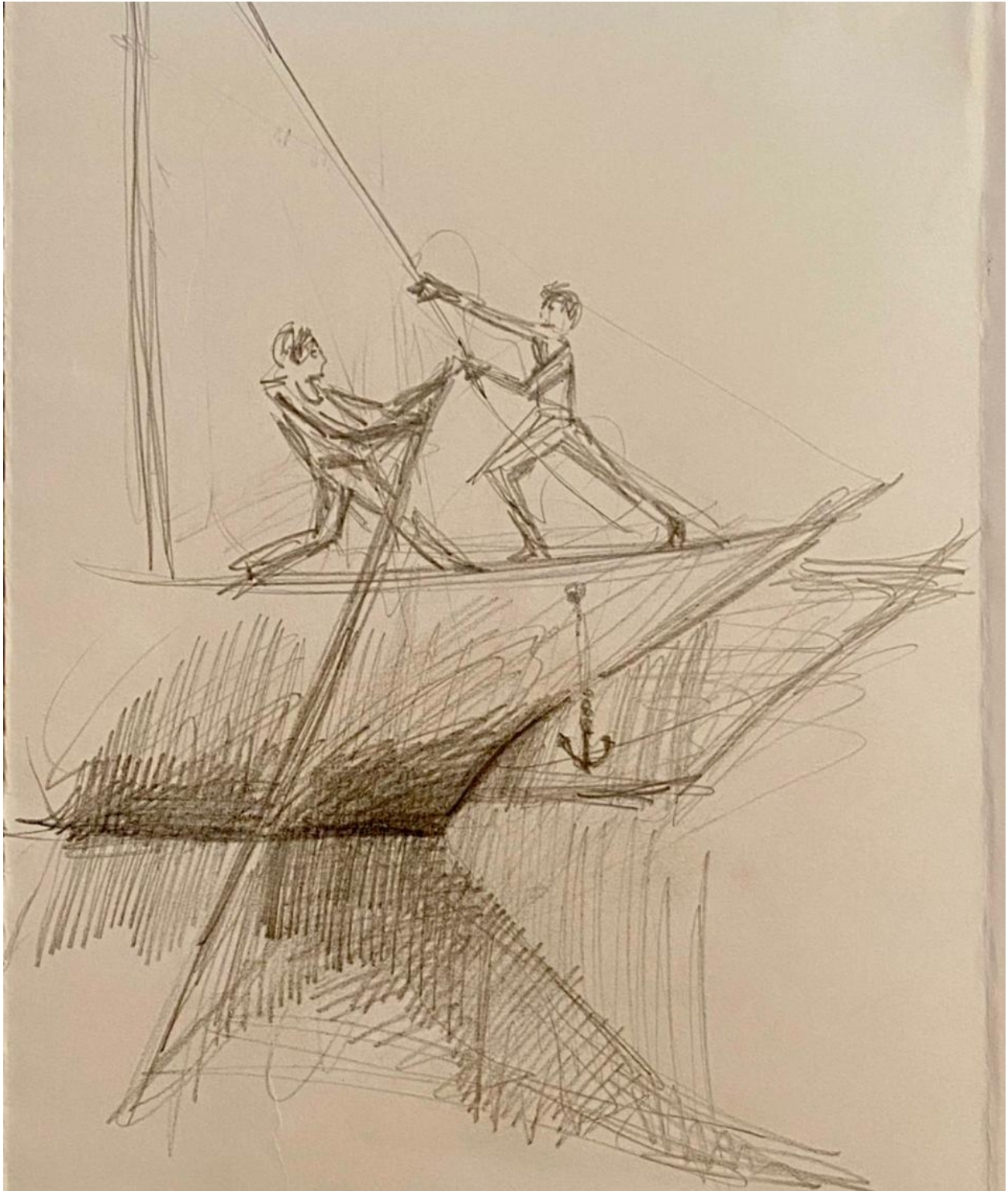


Figure 17. Klimt third milestone, ink drawing on paper 2022

The third drawing in Figure 17 is a representation of everyday life. Klimt recalled, “I used to ride a fairy in the Nile River to work every day. I enjoy watching fishermen work hard every day on

their small, insignificant boats. The concept of water, boats, and labor movements represents our life, journey, and adventure. To me, practical life is a journey, not a destination.”

Second interview: Once upon a time there was a revolution.

Images interview and metaphor drawing

Duration: 3 hours-Location: artists’ studio via Zoom meeting

Klimt, a Cairo-based artist, describes how the amazing murals and graffiti in Tahrir Square were created. His art portrays the tale of Egypt’s revolution by reviving the ancient pharaonic tradition of murals. He loves to paint with a proper brush and acrylic paints instead of the stencils and spray paint that many other graffiti artists use. His intricate murals can take up to a week to finish because of the materials he uses and the complexity of his designs. Klimt prefers to create his artwork in the style of neo-pharaonic graffiti art. The choice to do so serves as a means of preserving Egypt’s unique identity and draws attention to its lengthy, rich history. Klimt had just finished some sketches in his art studio in upper Egypt and was enroute to Cairo to stock up on art supplies for his upcoming art exhibition when the Egyptian revolution began in 2011. He told me he was impelled to take part in the scene for a variety of reasons, including his patriotism as an Egyptian who supports reform and change, his urge to document the event as an artist, and his interest in war, battles, and victories as aesthetic subjects as an art scholar.

While in Cairo, I heard about Mohamed Mahmoud incident at the time, I made the decision to visit Tahrir Square. I was shocked to discover a sizable gathering of people acting agitated and angry.

Klimt expressed his sadness when he knew about the tragic events that day. I remembered also that day when my husband and I were glued to Aljazeera news channel watching these horrifying events from my house in Manhattan, Kansas. I will never forget the

bitterness, the anxiety, and the fear for the wellbeing of our families and friends. Klimt told me he was first only a spectator, but after some time he found himself driven to fight, to speak up and share why he believes in the movement and why he wants change. He stayed with the demonstrators like every other free Egyptian, even though he had strong opinions about parties he revolted with. He expressed his solidarity with the Egyptian army wholeheartedly even though he has criticized the past government and President Hosni Mubarak. He has always had a high faith in the armed forces, and he will not stray far from those beliefs even with the downfalls that occurred. In his words:

I started making art in the streets after the Mohamed Mahmoud incident and the brutal attack on adjacent peaceful protestors in November 2011. I used neo-Pharaonic style and comical symbols to accurately reflect the events. Sometimes I mixed typography with well-known symbols from ancient Egyptian art, including black lotuses, the Black Cat, green goddesses, and the heart-weigh sign from the Book of the Dead.

With the unrest of the events, Klimt's work continued to develop as he began painting enormous murals of ancient war scenes. He kept doing murals for a while after that in the hopes that his symbolic artwork would spark discussion and debate among the general population.

The events shifted fast during first days of ER, forces on ground also changed and altered too, four main forces controlled the scene, the peaceful demonstrators, the army forces, police, and riots. Regardless of their political or religious connections, certain groups started to riot and wreck the country. The activities and gatherings that were going on around the civilian population were complicated and confusing. Many people's responses to the revolution in the wake of it were purely emotional.

Klimt assured that he was fully aware of the turmoil around him and with his safety too, “I did not endanger myself in the presence of the military and police. In none of the illustrations, no party was attacked.” We artists were commentators on the event, as we send messages to each other, to the state to the outside global community worldwide. He told me that he was lucky as he watched the events unfold and was not misguided like others. He stated:

Both mainstream and alternative media have little impact on me. There was a lot of misinformation, misunderstanding, and disparities across all media platforms. That led to my taking a journey to Tahrir, I wanted to see for myself rather than relying on the politicians or the media.

Being in the field of the events, enriched and influenced Klimt’s artwork and helped him to produce big scale murals for his graduate projects that he would have never made without the occurrence of the revolution.

I never had the opportunity to work on such a large scale in my life, I dreamed about it but was not sure it was achievable. I also never interacted with such masses of recipients before the ER. I was able to communicate with people from all walks of life throughout the revolution and capture the action as it happened. My efforts are motivated and inspired by people. Egypt’s plastic art is only accessible to a few numbers of its cultural elite. Therefore, the majority of my most memorable experiences was sharing my talent with the common Egyptian and being amazed by their questions, feelings, and words. People were really interested in the arts and wanted to chat to me about them a lot. I did not have any expectations and only hoped for a brief encounter; I had no clue that my murals would turn out to be so potent and broad.

Moving forward in our discussion, I asked Klimt if he agrees with labeling his murals as a political art. He told me that he is not fond of labeling art in general, art is art. He argued that preserving and expressing the cultural and social traditions in his work was his top goal. He expressed his disinterest in politics, he prefers to examine the sociopolitical intersections, tensions, and visual culture. He also stated he would never claim that he documented every single event, rather he was chronicling the eagerness to reform and improve.

I used my murals to communicate ideas that address the nation's current social and political context. I am hesitant to categorize my work as political art because of the holistic character of my work and the fact that I first forge connections in the social sphere. If I were a political artist, I think I would feel more like an artist of journalistic stimulation who create artwork only about the news after reading it. Politics in art is a pointless subject. Politics being a one form of expression, and political art would have a single, constrained scope. square.

We finalized our discussion by me asking Klimt if he included the graffiti form of art in his teaching practices. Klimt explained the impossibility of teaching graffiti art as a course in public institutions. It is a prohibited practice since it is considered political art and has been criminalized and forbidden since ER. Instead, Klimt added that the faculty have a mural painting department.

Since graffiti focuses more on experimenting with non-changing materials such as stencils and Airbrush-ready designs-which restrict uniqueness-I prefer mural expression.

Klimt considers murals to be a more enduring art form over graffiti since the latter serves as a transient depiction of an event that has already happened and lacks coherence. On the other hand, murals are the holy text. It was just a matter of time before the Egyptian revolution came to

an end and he went back to resume examining every aspect of daily life in Egypt as soon as the rebellion ended. He went to farmers' fields, cow and camel markets, and Mawlid festivals across Egypt's many governorates. He reevaluated and refocused his work and relationships because of the Egyptian revolution.



Figure 18. Klimt version of Seshat as a knowledge metaphor on the left, and Seshat picture on the right, pencil drawing 2022.

Klimt chose knowledge as a metaphor, he found that Seshat, an ancient Egyptian goddess of wisdom and knowledge who is said to have invented writing is the best representation to his

metaphor as shown in Figure 19. She was revered as the goddess of accounting, architecture, astronomy, and astrology, and was regarded as a scribe and record keeper. Klimt noted, “Going back and adhering to our roots and history is the formative meaning of the Seshat symbol.” Klimt has always believed that preserving his culture and history is critical to his national well-being. The message of the importance of knowledge is conveyed by subjective meaning.

A knowledge-based art curriculum would emphasize learning about art rather than creating art to acquire knowledge independent of experience. As part of a quality art curriculum, art students must have the confidence and ability to debate artwork.

Klimt expressed that a knowledge-based curriculum and realism should give students the opportunity to learn about art throughout history and up to the present day. Students must understand the fundamentals of art, such as color theory and formal aspects, but this must not come at the expense of the student’s ability to create original works of art or express themselves creatively and freely.

Third interview: Looking for clues

Semi-structured and metaphor drawing

Duration: 3 hours-Location: artists’ studio via Zoom meeting

This is the third and final interview session; it is a semi-structured set of questions; we began by discussing the status of the faculty in a very desperate tone. He stated the situation surrounding collegiate art education is turbulent and disorganized.

I have caved into this terrible system after trying in vain to change anything at the collegiate level.

We began our conversation by discussing the current state of the faculty. Klimt stated unequivocally that art students are taught the fundamentals of craftsmanship in the classroom; they know how to execute art but know nothing about it.

They are not taught how to hone their artistic talents. They have no idea where to look for topics to investigate artistically. It is significantly more important than the medium or method. Students leave school with no knowledge or comprehension due to a lack of support and have no access to resources to help them develop their own distinct artistic style.

We moved on to teaching styles by exchanging ideas about the best way to teach art. Klimt expresses concern that current approaches to teaching are outdated, underdeveloped, and have little to do with modern instructional techniques. The quality of fine arts education is rapidly deteriorating. According to Klimt's teaching style, emphasizing classical art, and making drawing classes the main cornerstone of every academic area was the best approach to the problem. Students must practice life drawings, live landscapes, and live models in their natural surroundings, in addition to other disciplines. However, the learner must first be given the freedom to pursue their artistic interests. Klimt's strong opinions prompted us to consider what contemporary means to him as an artist and educator. Klimt expressed the ambiguity in the approach to modernization, and the issue of culture and identity receives less attention. In his words:

I have nothing against modernity and contemporaneity, but we must recognize how superficial some current trends are because realism is essential to all its components; I believe the student should devote sufficient time to studying it. Students hone a particular high level of aesthetic quality in realistic art; the Russian art curriculum is a great

example of schools that centered their teachings around realism rather than abstraction or cubism. Unfortunately, Egyptian identity is not reflected in contemporary art. As a result, it encourages adherence to our identity and culture, resulting in unrealistic depictions. I support modernism with few to no Western influences.

To create art with a distinct self-contained personality, Klimt argued that artists should not strain their artwork from its Egyptian roots. Common subjects from Egyptian life must be depicted in art, whether in urban Cairo, or tiny rural communities. Art depicting the bustling daily lives of the Moulids, Souks, oriental cafes, and male and female dancers. A work of art depicting the true Egyptian cosmos. artwork inspired by the formal aesthetics of Islamic, Coptic, and Theban ancient tombs. Klimt elaborated,

We must have our own perspectives and contribute to contemporary issues; for example, in my artwork, I addressed contemporary issues such as women's rights, identity, and so on. During the Egyptian Revolution, I also modified ancient murals to neo-pharaonic with a contemporary aesthetic. The structure, technique, and composition were all useful as a starting point for me, but I infused them with my own aesthetic sensibility. We must approach globalization with caution rather than simply repeating what we learn in modern European schools in our own institutions. Our colleges should encourage students to develop a strong sense of self-identity that is rooted in the culture of society.

Klimt's teaching style is straight forward, "I focus on drawing a lot. Furthermore, I enforce realism in the first two years to level up the student's craftsmanship." He also incorporates analyses and critiques although it is not required in the curriculum.

I use many references (documentaries, books, short movies, art videos, art research) in my studio in addition to lectures to prevent boredom and to reinforce knowledge from a variety of sources. This also aids in promoting creativity.

Klimt is always eager to take his students out of the studio. When possible, he arranges field trips to different destinations. One of his favorite places is Luxor City, where students sketch intriguing facets of ancient Egyptian civilization. He also tries to incorporate as many of the markets and other public locations.

I believe that art students should have the chance to explore their own culture in its natural surroundings. Even though there is no curriculum that students can use to study generic culture. It might become a state priority if this issue is gradually brought to the attention of schools and the public. These measures could significantly alter Egyptian modern history.

Klimt emphasized the students' isolation, as they spend most of the five years in the studio. They are confined to a small space and forced to draw the same models that are available at school or worse, printed photos or online examples.

The use of the same materials by students for five years as well as the existing repetitive processes presents a technological challenge that prevents students from experimenting with other themes and media. To get close to reality, the learner must leave the studio. Interacting with reality provides novel experiences and ideas that inspire and influence their imagination.

Klimt assured me that art criticism and aesthetics are not that effective in schools and are not an essential part of the curriculum. It is entirely up to the instructor and the amount of time he wishes to devote to these areas,

When I can, I do some basic technical analysis. I show students a variety of artistic mediums so they can assess their own level of ability. My goal is to provide my students with the opportunity to learn and practice art in a holistic manner. To that end, whenever possible, I try to connect drawing and design to art history, philosophy, criticism, and aesthetics. However, it is an individual approach.

Even though the revolution undoubtedly spurred a new wave of activity, evidence suggests that students continue to concentrate on a particular one field of study in line with their chosen major. As a result, nine out of ten students still lack fundamental abilities in critical thinking and aesthetics. They cannot evaluate or interpret any work of art since they are illiterate in expressive language. They are ignorant of the meanings of terms like art vocabulary, art statement, portfolio, and art talks. The post-revolutionary advances can be owed to some professors that applied changes through an independent mindset.

Another issue, Klimt added, is isolation. He stated many bright young art students lose their enthusiasm when they become engrossed in a specific department, and they become technically deficient.

I am opposed to the concept of departments and their division. Sculpture was one of my interests, even though I am an accomplished contemporary painter. Despite my belief that I could be skilled in both, the academic structure of my college prevented me from pursuing sculpting as a second major. Departments are stifling students' technical potential. Sectionalization is a significant issue. When we look at international artists from all over the world, we discover that many of them worked in multiple disciplines at the same time. Picasso, for example, worked on both paintings and sculptures. This

concept of specialization is problematic because the student focuses on a specific area of the arts. As a result, his remaining creative contributions will be deficient in technical knowledge.

Aside from the day-to-day issues he faces, Klimt has some serious concerns that he wants to address at both the Ministry of Education and the department level. Klimt began by discussing issues directly related to the Ministry of Education, such as the decision maker, the quality assurance program, and low wages. Klimt described how difficult it is to redirect or change an education policy. Persuading faculty leaders that specialization is a problem, and that department consolidation is the solution is a pipe dream. Referring the problem to the Ministry of Higher Education for resolution is even more difficult. Klimt's words:

It is not going to go well. We are not used to being a part of bottom-up changes because we only get orders from senior management, which we follow. Artists could create a new generation, not a new style, but a new stage in philosophy and art that is completely different from what is currently available if the boundaries were removed. And this has the potential to have a significant impact on Egypt's cultural heritage.

The Ministry of Culture and Art academies should do a better job to support and assist artists and their line of work. In his words:

Absence of art is associated with barbarism, randomness, and cultural diminishing. When the state disregards artists, the arts, and culture, the entire society disintegrates. That is the issue we are currently dealing with in Egypt. Egypt unfortunately lacks talent in all areas of fine art. Illiteracy, ignorance, and a lack of cultural awareness have spread like a disease, eradicating a generation's taste.

Moving to the idea of reform and quality assurance program, Klimt showed lots of frustration and in a very sarcastic tone while laughing said “Egypt’s quality control system is a fraud.” Paper and ink are all you need to understand it. According to the criteria and anchors developed by the quality assurance system, art instructors produce a curriculum based on unified national standards.

They create syllabuses and lesson plans, however, when you read these strategies, you will notice how flimsy and illogical they are. It is made with the intention of marking off observation procedure items on a list. There is no following through to any of the standards.

Klimt sees the poor wages in Egypt are a huge problem, as the faculty members face a monetary problem. He added:

Our earnings do not provide enough money to support both our personal expenses and those of our family. A university professor makes only 6000 L.E per month in compensation, whereas normal monthly expenses run about 20,000 L.E. accordingly, instructors have one to two other jobs after work hours to compensate the income shortage.

However, on the department level, Klimt expressed his frustrations and anger towards problems on the department level. He stated:

The standards of ethics and integrity for administrators in colleges and universities fall short on a fundamental level. Professors are also unwilling to collaborate due to strained relationships and differences in approaches, methodologies, and curricula; Departments are competing with one another, and there is a lack of coordination and cooperation among various departments.

Also, nepotism controls the faculty's senescence; some dishonest deans choose instructors who lack the fundamental qualifications so that they can easily carry out their agenda without opposition. Deans assigned themselves to the master and PhD committees of these instructors, which allowed total control of the hiring process. Recruitment relies on referrals and recommendations from friends and relatives at some point.

Klimt sounded exhausted from all the negativity we had discussed, so we shifted our conversation to a more positive tone. Regarding the potential for change and reform in fine art education, Klimt stated:

We are capable of countless transformations. The difference is not just in the methods used to educate the arts, but also in the general framework and cultural context. Art is a positive reflection of society. The arts education will change as society changes. Egypt is a big country with a long history, yet change is slothful here, therefore the shift will not happen quickly. Change takes decades or even generations to happen.

Klimt assured that after the revolution, there might have been an improvement in the economy and a change in foreign policy. But there has not been any improvement in education. However, he is convinced "change is inevitable, a kind of forced evolution, it is the following generations that will see and feel this change." Klimt believed the Egyptian educational system was unaffected by the revolution due to some factors, most notably the fact that no changes have been made to the conditions for educators since the revolution, universities are still the same as they were prior to the revolution, still implementing the same procedures, programs, and instructional strategies. Klimt concluded our conversation by emphasizing the importance of art education in Egypt, and how many parties must work together to help it progress. He stated universities' efforts alone cannot address the issue of art education.

The student will not be able to study everything about art from scratch to college level in five years. If we are to make the study of the arts a vital component of the curriculum, students must begin at the elementary, preparatory, and then secondary levels gradually. As a result, the university will be far superior to what it is now. Klimt stated that disturbing regressions are occurring in education, particularly at the secondary level. The first step toward devaluing the arts was the removal of art classes from students' GPAs. Consistent evidence that art has no value. On the other hand, the state establishes and accredits public art colleges while having such lax K-12 art education standards.

Klimt also finds that identity is another problem because Egyptian painters failed to develop a unique aesthetic that would set them apart from other global artists. A strong sense of self-identity is necessary for artists and practitioners. Egyptian culture is not taught in schools, nor is there a course labeled "Egyptian Civilization as Inspiration in Modern Art." There are not many artists who are passionate about Egypt's modern past. Nobody wants to create artwork on the battle of Salah al-Din al-Rafah Ayyubid, the convoys, or the ships that navigate the Suez Canal. There are no national programs, maybe because of the Ministry of Art and Culture's subpar performance after 2000. Klimt notices Egypt is stepping further away from the global art map, in his words:

We are a long way from the global art community if we gauge our progress against it. Egypt has neither bursts nor cultural movements. The nation owes nothing to the artist. There are no Egypt-related pieces in the collection of the Museum of Fine Arts. However, none of Egypt's issues can be seen in the work of our talented young painters who can create stunning artwork. The Internet gave birth to the present generation of artists.

Klimt chooses harmony as a metaphor, as shown in his painting. This is a symbol of everything that he hopes to happen in art faculties, which is that there will be harmony between the departments, such as musical pieces, i.e., harmony is created when individual voices combine to form a cohesive whole. We may play different individual notes, but harmony is created when we connect our individual parts as depicted in Figure 20.



Figure 19. Klimt Harmony and metaphor oil painting on canvas. 2022

He stated:

Egypt's culture was developed by several cultural accumulations from pre-ancient civilizations such as the Coptic, Ptolemaic, Roman Empire, and Islamic Era. All these cultural layers contributed to the culture's depth which produced the present reality we live in. These layers do not form in a vacuum; there are always indications of linkages

and bonds, such as the similarities between Sufi rituals and ancient Egyptian Obet feasts.
“I’m attempting to play a role in redefining the Egyptian heritage.

Shigeo Fukuda

We used to compete on a battlefield that was not ours, armed with nothing of our own, but now we are reclaiming our history, and it gives us an edge. The key is looking into the past and designing for the future. (Fukuda, 2022)

First Interview Meeting: Who am I, then and now

Open-ended discussion and a lifeline drawing

Duration: 2 hours via Zoom video meeting

Fukuda introduced himself as a practitioner, designer, and educator to begin our conversation. According to him, three milestones shaped his practice and career: being an artist, educator, and scholar. By enrolling in the faculty of fine art and graduating with a major in printmaking, he was introduced to art as a profession for the first time.

Art used to be a hobby since I was conscious and aware of what art is. I can say that the first milestone was being introduced to art and using traditional techniques like drawing and printmaking, which I used later to express my knowledge, skills, and emotions on paper as a medium.

He completed his master's degree in art after finishing his bachelor's degree, as he felt he wanted to be more involved in academics and research through unconventional methods. The thing which led to his second milestone, in which he traveled to Switzerland to finish his second master's degree in spacious design at Zürich University in Darn. In his own words:

It was a significant milestone because it gave me room for experimentation. It helped me see space art differently, especially using my artistic practices in a new way, and a new

medium far from traditional fine art techniques. Using light, sound, and video as means of expression leaves a space, not like the conventional way to look at art, as it is not on canvas or the wall.

Fukuda's third milestone came after receiving his Ph.D. from the University of England in the United Kingdom. Getting more involved in academia and research gave him new perspectives on artistic practices, as he stated:

It was in-depth research on theoretical meanings, which might lead to visual art or not. —

As a scholar graduate study led me to express myself in words, images, and sound.

Second interview: Once upon a time, there was a revolution

Images interview and metaphor photograph

Duration: 2 hours via Zoom video meeting

After Fukuda and I watched a PowerPoint presentation on ER graffiti and took a trip down memory lane about the revolution, he opened our conversation with:

As an artist, I am, and I am stereotyping, but always artists have a visual memory. So, we capture what we see. We use all our senses to capture a moment. Not necessary to bring it back again in the form of an artwork. It is part of how we register information by using visuals. That is all part of my experience during the revolution. I was recording history using all my senses, not aiming for it might come back or not but believing it might be a time that it might be too much to digest and may come out as an artwork that could convey a message.

Fukuda expressed his opinion on ER graffiti as an art form, explaining that political messages were of minor interest to him, and that the social aspect was more important than the political factor. During the revolution, he did not create art, but he felt like a machine that

recorded emotion visually and verbally. Fukuda has some thoughts on the matter, which are not presented in the form of artwork per-se but in the form of a memoir, which is the act of writing about what he saw visually (without resorting to the mediums of drawing, photography, or videography). The text itself is a visual description, he explained that this is how the revolution, and the social and political event of the time will always stick in his mind.

As a scholar, I know, historically speaking, what it means graffiti-like. It is a mean of expression. It was how people revolted and wanted to communicate with the masses. So, it is how they make direct contact with the street. It was not a common way of expression in Egypt. Few samples, I would not say graffiti in the modern definition, but it is more like using words to express writing literature but not in the significant pictorial form.

Fukuda elaborated that it was surprising to see both professional and amateur artists using walls after the revolution. Because it is a great way for them to get their ideas across to the public crowds and because it was the most effective means of communication for those on the ground. Art is the most effective means of expression. Different generations, cultures, and educational levels used the internet to communicate with one another; this demonstrated the universality of the medium. The public or those with a background in the arts and law used it.

Fukuda considers graffiti to have been one of the revolution's most important benefits. The Greek word "palimpsest" refers to the practice of writing multiple layers of text on a wall to make it feel more alive, organic, and dynamic. These days, the wall is more like a living board that can be updated by writing on it, erasing what was written, and writing again. We can compare this contemporary form of graffiti to the ancient Greek palimpsest. Artists' contributions are the starting point for their works. Some follow and embellish it, some erase it,

and some complement it. The opinions of others are split. As such, it evolved into a dynamic channel of expression.

The term “revolutionary art” is controversial, and Fukuda stated that to define it, one must first establish what a revolution is. Although the concept of revolution is open to different interpretations depending on the time and place of study, the term revolution art is accepted.

From the masses’ standpoint, I am generalizing that revolution is an act of revolt, and using artistic expression to convey the action of rebellion could be an art. I will not have it as a general term like a step in the stone because every art piece needs to be taken on its own.

Fukuda argues that it is incorrect to make broad assumptions about revolutionary art; instead, he calls for a careful examination of each individual work based on its content and historical context. To quote him:

For example, what was the timing, what was the event itself, who was doing it, how it was perceived, and then I might define if it is a piece of art expressing revolution or not.

I inquired of Fukuda whether he thought graffiti art constituted a critical strategy that questions the norms of artistic quality. In response, he said:

It is a challenging question. Honestly, I am against the idea of classifications in general. I am one of the believers that classification is a dying thing. It only actually exists in academia. When you need to obtain a degree and major, then you need to let us say, major in printmaking or painting. That is the only time we should classify and label artists, but, in terms of practice, I mean creative practice. It does not matter if you are organized or not. It is how you convey a message, which medium you use, and which context you are exhibiting the work. An object could be considered in a specific

showcase design, but if you take it out of this context and put it in a gallery, it is an art piece.

I then asked Fukuda where the Egyptian artist is located on the field map to shift the conversation to the current state of the Egyptian art scene. I quote what he said,

If we are talking about the community of artists in Egypt, we are 50 years behind, we are still discussing the constitution of conceptual art, a concept that was carved in 1959.

It is deduced from Fukuda that classification and labeling in the Egyptian art field is a huge problem, for example someone is classified as a painter, another is classified as designer, or saying that some mediums do not belong to the fine art practices and so on.

Even for artists, it is a bit problematic in the Egyptian context, to be honest. Back to historical context, again, in Egypt, few artists decided consciously in their early practice to divorce themselves from being in the high-tier fine art place. They refused to communicate with recipients within the gallery and museum context, which was considered elitist or privileged at the time. They tried to share with the masses, and their way of communicating arts with them was the field of journalists. They wanted to work in newspapers and magazines. They tried to draw every day and illustrate. That is how they wanted the people to see the work, which is not the same as making artwork in galleries and exhibitions. They tried to communicate with the people who perceive the job daily within the context of vernacular.

Fukuda added that also the graffiti is an act of protest and easy to digest. It is an image much faster to attract an audience than words. That would make it much easier to perceive a message so when it was in Egypt, it was something people liked. For the style, Fukuda added:

Some artists combined catchy artistic fonts with images, some used cartoonish illustration, and others used motifs and designs collectively. All images narrated the

political and social events of the revolution. It was not only a way to give the people the opportunity to understand and see the different contexts but also allowed them to act with it, communicate with it, to engage with it. So many people work, as I mentioned, the idea of the palimpsest people start interacting, what they might like, they complement and what they do not like, they might try to erase.

Fukuda expressed the most fantastic aspect of ER graffiti was the communication between the masses and the artwork, which he believes as much more crucial than only sending and receiving a message back.

Graffiti was not the first trial from Egyptian artists to communicate with masses, to put things in historical perspective once more, in modern Egypt, some artists deliberately distanced themselves from the elite realm of fine art early in their careers. They refused to limit their outreach to the elitist or privileged museum and gallery settings of the time.

Artists hoped that by communicating their illustration skills in the realm of journalism, they could reach a wide audience with their work. How they envisioned their work being viewed by the public differs from how artists create pieces for galleries. They tried to speak the local language to reach out to the community.

Fukuda uses the analogy of bread to explain how his understanding of the cultural and political value of bread shifted during the chaos of the 25th of January revolution. With shouts of “Bread, Freedom, and Social Justice,” millions of Egyptians came to the streets in January 2011 to demand improved economic and social circumstances. This flour power surge inspired him to view bread as a metaphor for life, which led to a several other art projects. Bread had taken on such a monumental role in Fukuda’s life that he felt he needed to graphically communicate his feelings and artistic vision about it. Fukuda embraced Egyptian bread, shown in Figure 21, as a

means of everyday self-expression because it contextualizes contemporary societal challenges within Egypt's historical and cultural canon, with bread serving as the unifying factor between ancient Egyptians and modern-day Egyptians.



Figure 20. Moon of the poor, photography & screen print, 10 x10 cm

Third interview: Clues searching

Semi-structured and metaphor drawing

Duration: 1 hour via zoom video meeting

I started our discussion with the graffiti poll. Fukuda agreed on all the statements but one, which was using graffiti as an educational means for expressing the freedom of expression. He expressed the contents need to be defined. When asked about graffiti and vandalism, he completely disagreed and stressed the idea of the importance of content.

It does not need to be unlawful. It could be legal. In Europe, if it is not one of the state buildings, which sometimes prohibits drawing on it, it is a very welcomed act, people can express as a form of art to convey a message as well.

He told me he brought graffiti to practice but not praxis after the revolution. He has used it in his teaching practices to make significant changes in the art program in his university. The art program changed a lot after the revolution.

We teach the student at AUC freedom of expression, including artistic expression. One of my graduates created a project, but very recently, in 2019, using augmented reality as a technology for creating an app that could express graffiti. You can draw and make any graffiti but in a virtual world. Then you leave it in its place, and anybody else having the same app can see a map, let us say, for example, to tahrir Square. You have the same app. You know the map of the square area, and I will show you other people that draw virtual graffiti in the area square.

Fukuda expressed the app was created because of the political situation; graffiti became a prohibited practice. It's unlawful to draw anywhere in the streets. Hence, his art students figured out a way to use technology to draw invisible graffiti.

Freedom of expression struck a chord, since Fukuda claimed freedom of expression is valid at the AUC but not at a public institution because art education at state-run colleges is quite conventional. Furthermore, because state university is a governmental area, one cannot oppose the state or the government. One must agree with the state. Different settings exist for the curriculum, faculty, and lecturer. To the best of his knowledge, not from personal experience, but from colleagues teaching there and knowing a few graduates from the public institution, this is not the way we should encourage art students to express themselves.

Moving on, I asked Fukuda where the art is now. He said, with a good attitude, I would say the future is here. Even if the public universities lag and even with a little of restorative probation, entities like the AUC, most youthful generations, have fantastic ideas. The students are highly aware, and they are also well versed about technology. In his own words: “For decades, the state-run University was Egypt’s principal source of designers. However, the establishment of design programs at the international universities shifted the balance in favor of the private sector, facilitate and promote an evolving design culture.”

Fukuda stated that for sure, after the revolution, the world looks at what is happening in other places. With a positive notion, people start to be conscious of where they came from, what is happening in Egypt, the roots, the origins, the heritage, people were not aware of a lot of things because of our education system. He expanded:

During the 80s and the 90s, for political reasons, we endorsed adopting British and American British curricula or American curriculum or Franco Arab education system? after the revolution, we began to admire where we came from, especially younger generations are fully aware of that and will make a change. It is just a matter of time. So, on a positive note, the future is here.

After discussing the rigidity of public universities compared to privet sectors, I asked Fukuda about the curriculum and if it still has traces of colonial art.

I do not think it is a concrete concept. The structure is slightly colonial but not in content; that is what I think.

Fukuda thinks Egyptian education from the eighties and nineties was based on rulers’ and governors’ political interests. If the state is leaning toward the USA, it adopts the American

curriculum; on the other hand, if the same state is leaning towards Britain, so it leans towards Britain and its British curriculum. Fukuda noted,

As I mentioned before, the future is here; the young generation is interested in politics, education, and power roll. They want to decolonize the education system from inside to outside, not the opposite way. Simply because it is impossible to be a bystander and wait for the whole system to be upside down and change. They realized that it was not going to happen any time soon.

Fukuda sees the shift can occur gradually from inside to outside on a small scale in so many ways. By student groups asking for the creation of novel subjects, or by progressive faculty members that change their class structure and so on. So, it is minor changes from individuals, and in that sense individual acts here and there will accumulate change over time. This is the only way. It is because, the education system is not a neutral/independent system. It has a lot of ties with the political system, so it is a harder to make changes. On another subject, we discussed the gap between Egypt's art field and the outer world.

In my opinion that the languages of art have changed a lot, the language changed, and we do not speak it. We must spectate and learn the global language of art.

Fukuda expressed change is hard in Egypt not only in the art field and that is due to the state of denial. People are experiencing the same problems for prolonged years, and they think of themselves as a perfect nation of 7000 years history with no problems.

We are very close community in terms of institutions, and is entirely dependent on these governmental institutions, so we need to open up because we are already very late. We need to learn and have a better education. We must work on public literacy too.

Fukuda elaborated more on the issue and stated people need first to recognize they have an issue, so they can fix it. Unfortunately, they do not acknowledge that yet. If they admit they have the problem, later then they need to learn how to fix it by seeing what others have accomplished on these issues. The current problem is we have a stone stubborn brain with which we are dealing. In his words, “In academia instructor or professor deals in class as if he is a god? The most knowledgeable person knows everything in the world. This way of thinking must be changed.”

Individuals can have a role to change in institutions, for example establishing NGO’S, art foundations. For example, this is one of the things that can make a significant change. Artists create funds to support young artists, scholarships, or art residency programs to give them the exposure they need.

We need to start communicating differently with the global context, not depend on the government, to achieve something for the art, the artist, and the art field. More, institutions need to be flexible, and even the way professors deal with students must change.

Again, since faculty is a part of a more extensive system of the Ministry of Higher Education, it is challenging, and it will not happen instantly. That is why we must work inside out. By doing that, art practices and education becomes independent. In the past, professional artists ran it. Later, the government interfered, with good intentions, to support the art community at that time. Unfortunately, recently it became a tool to support the political systems on the ground, as Fukuda reflected, “Starting from Nasr nationalism to Sadat’s open-door policy or Mubarak’s mix of interference of government all ruined the whole field, not only the faculty of fine arts but the entire art field.”

About Fukuda's view on the Quality Assurance Program, he said on a positive note creating an educational structure for colleges is a good thing even with shortcoming. If instructors follow the curriculum standards in their courses and produce decent syllabi, it would be an outstanding achievement by itself. The recognition and creation of the system is a step forward by all means.

Later we moved our discussion to training and how instructors get prepared to teach, Fukuda stated:

Graduates are impatient in a good and in a wrong way. In a good way they are fast learner smartest but intolerant. Sometimes they do not give time to things. Yes, we are now living in a world different from ten years ago. However, still, things need time to be coped with, they need to read, need to be exposed to different artistic outlets, need to learn how to see again. In general, they need to learn how to obtain knowledge through multiple resources.

As a conclusion for our interview discussion, Fukuda stated that art faculties produce students with craftsmanship and high technical skills in traditional art; or teach them how to get a job in art as designers. Between both approaches, there are many lost skills, like how to introduce themselves, build a portfolio, talk about their work, conceptualize their ideas.

For education to progress in Egypt, some changes need to be considered in learning art. Students need to learn how to speak, write, present and grasp concepts and ideas of artworks. They need to think equally about what message they want to convey, and how would the message be perceived and executed. In terms of leadership, the art community need to invest in youth early leaders, like fostering the sense of commitment, collective responsibility, teamwork, selfishness, and decision making to create a good artist and a good citizen. Fukuda noted that,

“The recorded history of modern art is very Eurocentric.” The artists said that western artists are always in art history books while not mentioning any Egyptian artists; however, both artists used very similar techniques. Egyptian artists are often overlooked in curricula. Another problem is art books are often out of print and censored, so we often must rely on online resources, which thankfully are not censored yet, but sometimes it is not enough. No one has ever written down the entire tale of Egyptian art and design. We lack philosophers and critics but are replete with designers and practitioners. In Arab countries, documentation is virtually nonexistent. Western scholars come here to do the work for us.

When I asked Fukuda to create an artwork that shows his aspiration for the future of art in Egypt, the artist picked his most recent work in progress. The central goal of this project is to implement a machine-learning-based, pictographic generative language (Artificial Intelligence technology). His point is to make people think about whether there is a common language that all humans can understand. The basic premise is that the computer invents a new language by mimicking the development of pictographic languages from their earliest ancestors in hieroglyphics to today's emojis. In his words,

As a designer and a design educator, part of my specialty is concerned with visual communication systems and typography, which is the visual representation of a language. The artwork in Figure 22 itself hints at the potential for the merging of art and technology to foster communication and the sharing of knowledge in the dynamic field of technological new media arts. The artist is interested in design and art projects that push the limits between humans and machines.

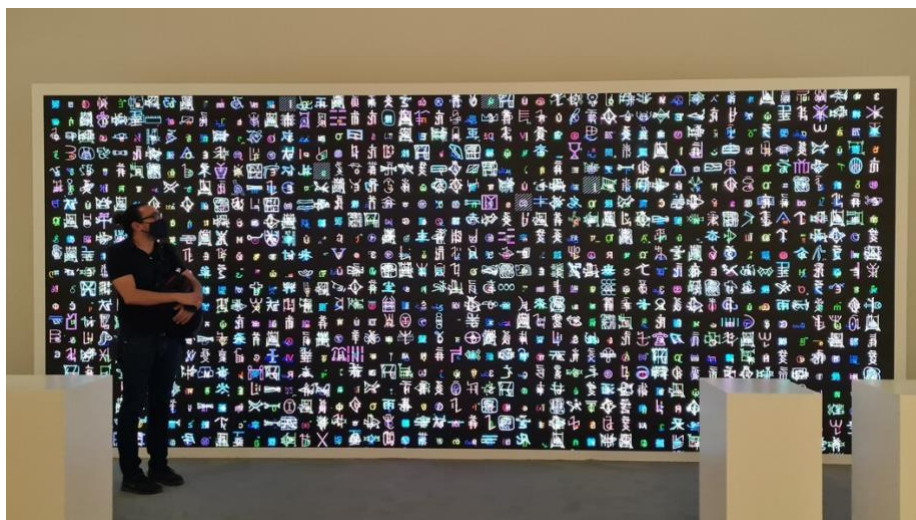


Figure 21. Fukuda pictographic generative language

Gorgio Vasari

Artistic history still suffers despite its richness and diversity, the lack of accurate documentation and the lack of a research methodology that re-questions what is believed to be the constants.

First Interview Meeting: Who am I, then and now

Open ended discussion and lifeline drawing

Duration: 2:00 pm-4:15 pm, Location: Vasari's Home office

Vasari is a well-known artist, curator, and academic researcher in the field of visual and cultural art studies. He writes fiction, critical studies, art history editions, poetry, and other types of research and literature. Vasari created a lifeline with 18 different events, beginning at the very young age of 4 up until now. This lifeline is shown in the Arabic language in Figure 23 along with the English translation in Table 2. Vasari made sure to star his major achievements, in which three of the five he emphasized, which will be addressed later.

Vasari's first major milestone was having received the Grand Award at the Youth Salon in 1998. The annual Cairo Youth Salon is a prestigious art exhibition. In 1989, the Ministry of Culture established the Salon to assist aspiring and emerging visual artists. The works on display in the Salon were carefully chosen from hundreds of submissions by artists to the Fine Arts Sector, which was overseen by the Ministry of Culture.

The second milestone was becoming a critic, starting his writing, and publishing journey. He published nonfiction novels, fiction books, critical studies, art history, and poetry. He was also a very active researcher in visual cultural studies, and still is.

The third milestone Vasari starred was when he received the Fine Art Arab Critics (Sharjah Award for Fine Art Criticism research) award twice in 2008 and 2009. Sharjah Award for Plastic Art's Critical Research is culturally significant since it strengthens the role of artistic criticism which serves to be a creative parallel to the artistic process. The Critical Research offers studies that contain approaches, analyses, and objective readings from multiple directions.

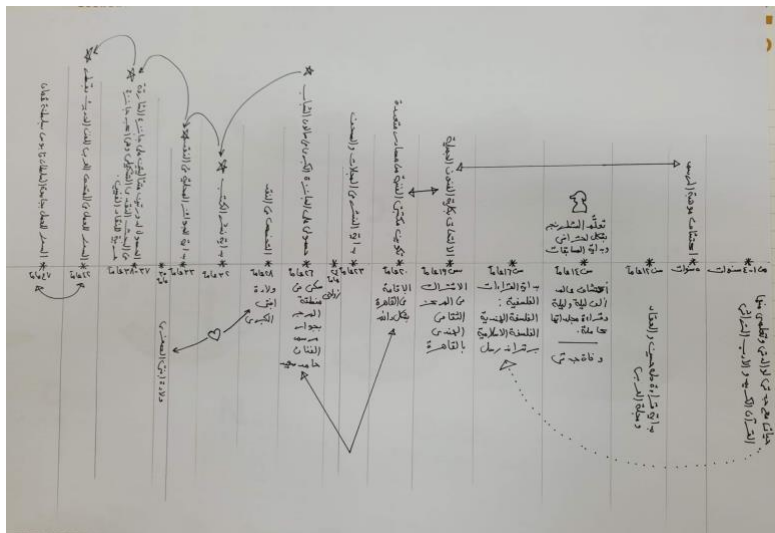


Figure 22. Vasari lifeline in Arabic format, ink on paper 2022

Table 2. Vasari lifeline English version, 2022

Personal milestones	Age	Professional milestones
Life with grandmother. Quran and thew literature	1-4	
	5	Talent discovery
Reading books for prominent Egyptian writers Taha Hussein, Alkaid	12	
Reading Thousands and one nights Literature and grandmother death	14	Playing chess professionally tournaments
Reading Indian, Islamic philosophy	16	
Subscribe to the Indian Cultural Center	19	Faculty of fine art enrollment
Moving to Cairo	20	Creating my own library
	23	Publishing in journal and periodical
Getting married	24	
Living near artist Hamed Saeed studio	26	Receiving Grand award at Youth Salon 1998
Birth of my oldest daughter ♡	28	Specialization in critiquing
	32	Book Publishing ★
	33	National Awards in criticism ★
Birth of youngest daughter ♡	35	
	37-38	Sharjah Award for Fine Art Criticism ★ research
	42	Working in the modern museum in Qatar ★
	47	Working in sultan Qaboos in Oman university in

Second interview: Once upon a time, there was a revolution

Images interview and metaphor drawing

Duration 2 hours via Zoom video meeting

Vasari has strong feelings about the art created during the Egyptian Revolution. He started our conversation by explaining that understanding any artwork requires the knowledge of art history. Before delving into the graffiti movement, it is critical to review fundamental ideas and concepts that serve as the foundation of art history around the world. Some media referred to revolution graffiti as a cutting-edge art form that outperformed other forms of contemporaneity during and after the ER. For several reasons, I must respectfully disagree with this assertion.

Vasari expressed his sentiments,

When viewed through the lens of art history, graffiti is a type of contemporary art, but I presume the passion surrounding it needs to be adjusted and reduced. Graffiti is a despised art form around the world, not just in Egypt, due to its political crudeness, territoriality, offensiveness, and any combination thereof. Even the most liberal countries disagree on the idea of whether graffiti is illegal or legal and should be protected. Graffiti is considered an illegal private practice in the United States, and many cities advocate for graffiti-free buildings. According to urban planning and local preservation societies, when used excessively on a building or in a public place, it alters the characteristics of the area that were determined by the town's affairs. It changes the structure and the norm of a recognizable architectural pattern.

Vasari expanded on the origins of graffiti art through the lens of Western philosophers of aesthetics and beauty, who describe it as a form of distortion, sometimes vandalism. According to Vasari, the word vandalism has a powerful connection to obliteration and the erasure of

civilization: “Vandalism stems from Vandal tribes that once existed in the northern countries and engaged in intentional sabotage of all that is civilized while fighting the Romans.”

According to Vasari, graffiti art is always associated with being done in secret, unless it is commissioned. As a result, many anonymous graffiti artists use codes or pseudonyms and are only known by their pseudonyms rather than their real names. As a result, it was carried out in a variety of American neighborhoods, including the side and back alleyways of Harlem.

Moving on to ER graffiti, Vasari stated, “It is critical to examine the graffiti created during the ER in the context of history and aesthetics, and because of the political fervor, surrounding the events at that time, artwork was amplified by news outlets and social media.”

I asked Vasari about ER graffiti and its worthiness in comparison to other traditional forms of art. In Vasari’s words:

ER graffiti has the same aesthetic qualities as other forms of art. Any work of art should have two major components: the formal (the concept) and the intellectual (the subject or content). When we consider formal components and aesthetics, or items related to visual aesthetics, we see that displaying ER graffiti results in comparable teaching techniques in the faculty of art. Abstraction, pop art, sarcastic art, and caricature, as well as political symbolism, are already taught in the illustration and animation department.

Vasari continues to believe that from an aesthetic standpoint, there is no distinction between graffiti art and the artwork created in technical academic institutions contemporary is viewed as an encrypted practice. Many students in academia are now working on new and interesting topics and have developed artwork very different from the past. They work on strong and explicit things in physical relations and artwork that has clear political insights. He stated:

The ER graffiti was an artistic protest from artists that felt neglected, and their voices were muted and not heard. They felt empowered that they control the scene, and they can impress themselves as they see fit. The excessive optimism is what made them try to speak, I may permit myself. I will not call it revenge, but a kind of redemption of their old rights. Just as the country was looking for needs and trying to look at the old regime in Mubarak's days as having negative aspects, and so they themselves blamed this on the artistic discourse and criticized the academy. It was said that the academy is considered a part of the state educational system, so it is politically corrupt, in that sense, ER artists are against this corruption.

From a critique point of view, Vasari is convinced that if we follow the traces of the different ways artists created their graffiti, we will find a similar practice taught at length during college. He said there was a different array of styles used in the ER, some of which were influenced by the American pop artist Roy Lichtenstein's body of work. Graffiti artists work in a crowded field that has no room for details, proportions, or anatomy (which is like pop art). This genre of art usually requires brisk performance so the act they just executed does not land them a one-way ticket to jail or does not end with them being chased down the street. So, graffiti became the continuation of pop art after it was popularized in Egypt. According to Vasari,

Pop art contains recognizable imagery and icons that are driven from popular media with vibrant, catchy colors, and artists can challenge the status quo and easily use the subject matter to make a statement about current events through satire and humor.

Some other work was affected by a second procession that entered the culture of youth in general, which is comics, animation, and video games, "It represents a kind of current generation that has grown up during the social media, computer games, and the Internet, the American

cultural components” (Vasari, 2022). Some other graffiti are influenced by graphic design, flat 2-D dimensional art that is simplified and depends on the heavy usage of calligraphy. As for the Graphic Designer, they are interested in an easy, closed and simplified colored space.

Vasari continued to discuss the artistic style of graffiti art which led us onto the next graffiti style, being, social realism artwork, which was influenced by Russia, Poland, and Mexico tens of years ago. Graffiti artists utilized realist paintings that carried a clearly discernible social or political comment. They also made use of well-known symbols to express specific data and institutions, but in a slightly contemporary way. Some other graffiti reused and recreated ancient Egyptian paintings to issue a message that the Egyptian cultural components have become important to them from the dominance of foreign cultures. They want the re-investment of the heritage of ancient Egyptian art with the popular artistic condition.

Continuing the aspect of similarities and differences between graffiti art and murals, Vasari stated the styles betwixt the two are similar more than they are different, which he argued here:

I mean, graffiti if differs in something it is an act of protest and it is not aimed to be a commercial activity, or for decoration of the space. Graffiti does not necessarily have the goal to create beautiful art. On the contrary, it is very often purposely made to be ugly to convey a message to a certain audience. This is what I was saying from the beginning, because during the ER when the fast changes were happening, some non-specialist journalists got into trouble with some of their writings. Unfortunately, they did not have any art background, so they imagined that this art was invented by the Egyptian revolution in January. This is not an Egyptian invention. We have taken it from abroad, as we have taken the canvas, and it is a modern Western art.

Vasari expressed the absence of historical knowledge is a big problem in Egypt that happens very often, not only in art. People write and comment on a specific topic in Egypt in a fictitious way with no proof, like journalists who wrote about graffiti artists that were not specialized in the medium, which in turn gave the artwork a sense of sovereignty, an extreme sum.

We moved our discussion to contemporality issues in art and if graffiti added something to the art field in Egypt. Vasari stated graffiti is a new practice in Egypt, but it is not the only or first. He expressed his concern about incorrect information about how graffiti triumphed over and entered the realm of academic art practice. Contemporary topics and media such as digital, video, installation, or performance art were all refused at first. However, there became increasing acceptance from one generation to another. Vasari stated,

I wanted to talk about contemporary art in its nature, I cannot deny that it has some political nature, but we cannot ignore an important thing, the idea of saying that graffiti represents contemporary is an artistic exaggeration. It is part of contemporary art based on self-liberation to the utmost degree. The contemporary artist wants to escape censorship, whether it is customary censorship or political censorship, as he represents an individual case with an individual discourse. Contemporary artists represent themselves only so that they are not interested in representing a society or a particular political moment. Because this will take them somewhere else, and they will go at that afterwards in the social realism. That was in the thirties and forties.

Vasari continued to elaborate upon the ways in which graffiti art can be traced in the Egyptian history. The situation regarding graffiti has been paved for a long time. In his words:

My words are a little strange. It is very much described now that graffiti appeared in Cairo in 2011 during the ER. However, if we look at the Egyptian culture, we will find

the graffiti art was present long before 2011. You will find pilgrim graffiti, wedding graffiti, travel graffiti all that are related to the Egyptian cultural rituals on architectural buildings and houses.

Also, in modern time Vasari told me the city of Cairo had two important figures in the history of Egyptian art, Abd al-Hadi al-Jazzar and Hamed Nada. A large part of their experiences in contemporary art were visiting neighborhoods of old Cairo and monitoring patterns as well as visual schemes on the walls. Also, he said that during the Cairo Fire of 1952, similar practices were found, when artists used old canvas election banners to attack King Farouk. These banners had satirical cartoon drawings accompanied by stenciled vernacular Arabic words.

The conclusion is that before the revolution in 2011, we had more than 200 years of similar practices, the only difference being that it reflects the context of daily life for the common Egyptian not associated exclusively with political issues. These paintings were working as a popular uprising against the outside, directed at the Tripartite Aggression, 1956 on Egypt. These works stood by the side of the homeland more. As for the graffiti in 2011, it was directed and against the whole internal system.

We concluded our discussion about the Graffiti and Vasari was asked to create a metaphor drawing based on how the ER affected him personally. However, in response to this task, he voiced that he preferred to create metaphor drawings regarding the problems of teaching in Egypt and his teaching style.

Third interview: Clues searching

Semi-structured interview and metaphor drawing

Duration: 2 hours via Zoom video meeting

I started our conversation with the art education problems in Egypt, Vasari stated he sees a crisis in pre-university education. The K-12 teachers' training is not at the level that qualifies them to help students enter the art college and cut the required course.

The real crisis is that students who enter fine arts must establish themselves by themselves. It is sad that the teachers who teach them throughout all elementary and high school are not qualified enough in terms of practice. This is what made the huge gap we see now. The students in western countries study art, visit museums and art workshops, and learn about art history, criticism, and aesthetics when young. But here, when the student starts studying art history in school, the information provided is not as fruitful.

I asked Vasari if he sees the curriculum of art as postcolonial traces, and in response he expressed again his main concerns about art history documentation. He then proceeded to add the fact that the art field suffers from misleading information about Egyptian artists, i.e., sometimes they are forgotten despite their enormous role for the art movement in Egypt. Some other times some artists are exaggerated and given a spot they do not deserve. He noted:

A big problem with documentation is that we do not have enough historians, theorists, or curators in Egypt. You can find three to five active writers that publish books and write in art periodicals and journals. It's a sad situation, but this is the reality. Another problem is orientalism, a term that coined imperialism, when Western artists traveled widely to the Middle East, North Africa, and Asia. Western historians sometimes start with preexisting perception about the art, the culture, and everything in-between. Some are biased and try to force westernism to the discipline intentionally, some of them often intended and want to show that some places in the East is not advanced and needs an external western vision to transform it to what they call contemporary life, because they see these places still

suffering from old cultural compounds. In my opinion, those historians either lack solid information, or they need to get rid of some bias.

Vasari felt that the unjust image of what some western historians called the East reframed the culture as unfit and enabled this idea that the society must change not for progress but only to fit in with Western modern art movements or standards.

From misinformation and lack of documentation, we remained on the same subject, and I asked Vasari if he still saw some traces of postcolonial praxes in the faculty as suggested by some Western researchers in the field. He was not fond of the assumptions and felt a little bit annoyed, but he calmly argued that, already, many art academies over the world focus on classical or traditional forms of art, Bozar in France is an example. He also stressed the idea that there are many forms of error, and the idea of respecting other thoughts, because otherwise, the art field will turn into a rigid discourse. Lastly, he states that while contemporary is a rebellious act against traditional artistic patterns, it is also a rebellion against prescribed art and guardianship.

Moving to art criticism and aesthetic literacy for art students in Egypt, I asked Vasari about the importance of teaching art criticism, to which he said:

Is it important for the student to study art criticism? The answer is yes. They must first study how to think critically, it is a completely different way of thinking that they aren't used to. It is a method of transferring your knowledge, it is the way of understanding the world and a way of linking the artistic work to the culture of the era in which the critic lives. Not everyone can teach art criticism, well, unless they are well cultured and knowledgeable, because works of art are taken from everything in the world. It has history, if they are not readers of history, they will not be able to explain them to the

students in its historical context. Also works of art wherever we go rely on a literary component, psychology, and pure science, such as bio art, mechanic art, and digital art, which makes a person have a very large literary outcome, and most importantly, it returns the student to the analytical mindset, to which this confirms the importance of criticism.

Vasari continued, saying the situation regarding teaching art criticism was unsatisfactory until 2013. The faculty used to hire a professor from the college of art and science literature section to teach art criticism and aesthetics. It was very confusing because the curriculum focusses solely on philosophy of athletics in literature, poetry, theatre, and cinema, not in visual art. Instructors failed to make a concise division between art criticism and aesthetic discourse which made it more complex for students to comprehend. He explains that he had already presented a new syllabus to the faculty to teach those subjects in a more progressive way and that the focus on fine arts, accompanied by students' protest, and a complaint submission to the Deanship, enabled him to teach those subjects for a couple of years before moving to another university overseas. That led me to ask Vasari about his teaching methods. With a sense of pride and ownership, Vasari spoke in detail about said methods.

I love to teach with both conventional and unconventional methods. With lectures, I use PowerPoint presentation, books, fieldtrips, research methods, and educational films because visuals are very important in bringing ideas together. My class depends on discussion more than lectures to enforce creativity and critical thinking. I create mini discussions groups, and rewards, too. We also do formative art analyses and discuss artwork content along with context components. In a more correct sense, I would like to add that I make unconventional means of motivation to keep them engaged. I held

competitions for students in college, and some of them were announced publicly on social media, which also helped in connecting students with important people in the field.

Vasari is also keen to discuss important issues that relate to them such as, identity and gender issues. He tries to get close to the youth and go through contemporary topics that have truth, so that they feel that the art that is being studied needs to be expressed.

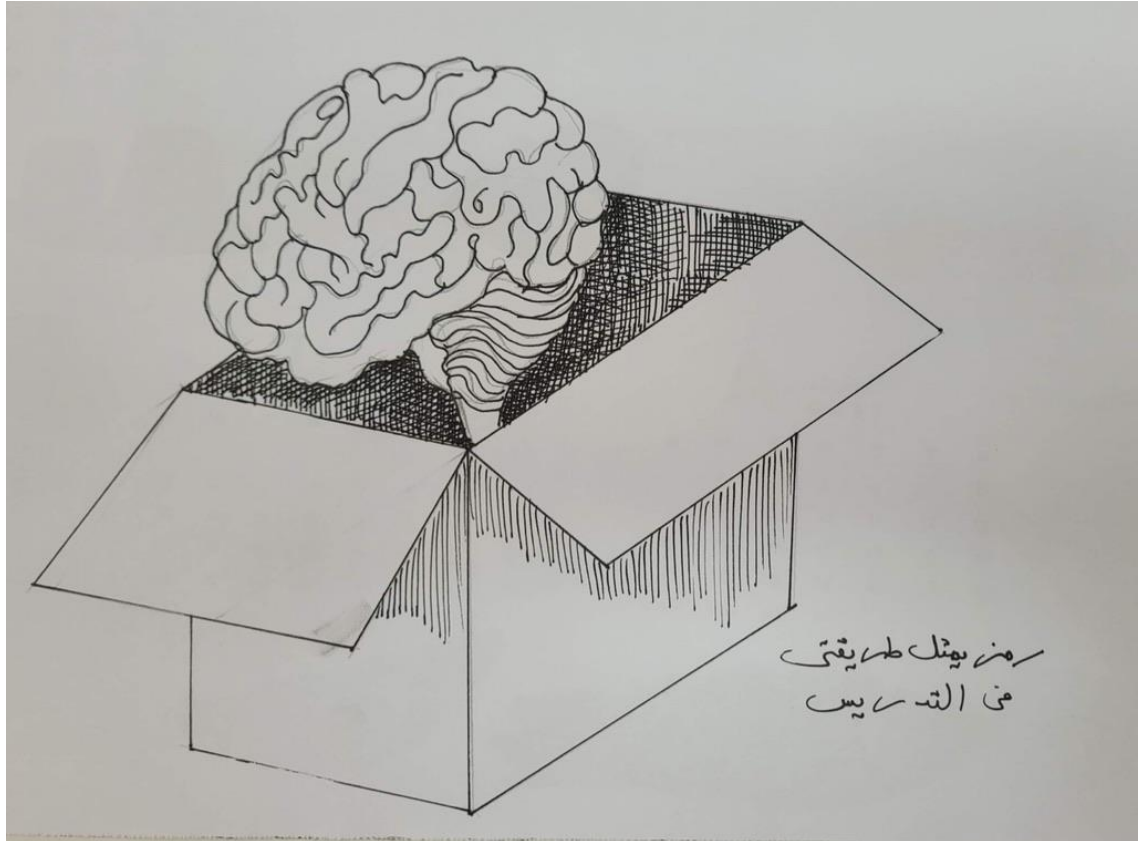


Figure 23. Vasari Metaphor drawing, 2022.

Vasari said there are some discrepancies in teaching art criticism and aesthetics due to the differences of the instructors' educational backgrounds. It depends on the culture of instructors, if they know the subject matter well, it will be a comprehensive teaching if not, it will be a failure. In this situation, lots of shortcomings will be suspected. His answer influenced the next question, I asked Vasari about the instructor's readiness and training. He said:

We have a very big problem; we do not have a specialized department for art criticism and aesthetics. We do not have training or programs that help instructors professionally develop their skills. The biggest problem is that we tend to focus on the theoretical part but fail to support it with the practical and analytical part.

On the subject regarding the importance of art criticism literacy, Vasari concluded works of art borrow from other disciplines. A few examples being: philosophy, history, literature, psychology, and pure science, such as: bio art, mechanic art, digital art, and many other trends. In turn, this makes art students have a very complex literary outcome, and most importantly, it allows the students to reach the analytical mindset, which confirms the importance of criticism.

Next, I asked a Vasari whether the practitioner inconsistency affected the students, and whether they do or do not have the ability to analyze and criticize their own artwork along with their peers' artwork. He responded:

At a minimum level, students are aware that the artwork has a formative, subjective part, and historical context. The formative part being that they describe the use of elements of arts and principal of designs in the artwork. The subjective part is the message, a political symbol, a psychological symbol, etc. It all depends on the strength of the educational dose they take from the teacher. If they have a well-educated instructor, they maintain higher limits in strength, practice, and vice versa.

Vasari explained to me that even though the level of teaching art criticism and aesthetics is not exemplary in academics, recently, there has been faster progression in art investments in the criticism sector by private entities and NGOs in Egypt. For example, the Mohebi Fine Arts Association which was established six years ago. He described the association, "We train young

artists in the workshops for a month or two and then we run a competition and control research to which both boys and girls come out of them writing well.”

Afterwards, it was necessary to touch base on the coherence between the national standard and the accreditation system established in 2008, and if it does or does not play a role in the required change in art education in Egypt. Vasari told me the National standards existed for a long time, way before 2008, but was on pause. This neglect eventually became the norm. He explained:

When the faculty of fine arts was established, most of those who studied art were the most important and famous artists in the Arab region, the pioneers. They applied their experiences, directly to the students without any written plan. That was the norm that was taking place in the practice on the ground; each artist teaches his own way until the announcement of the assurance accredited system in 2008.

Vasari told me the activation of the assurance program is in full force not only in Egypt but in the entire Arab world. On a serious note, Vasari assured that universities are following a designed curriculum standard linked to international institutions, because they are internationally accredited. Professors are required to create syllabi, lesson plans, and assessment rubrics aligned with the curriculum standards. In addition, Vasari said educators must apply the standards in full, but they can change the scope of said standards. He also mentioned that universities’ administration follows through by conducting regular inspections to check if instructors conform to the specifications and standards, or not, and assert the idea that failure to comply with quality assurance procedures can jeopardize their teaching careers. Vasari’s metaphor drawing in Figure 25 expresses the problems Egypt faces in terms of education. He drew two sellout figures pushing forward a big obstacle and the body movement shows each of the figures are pushing

against the other. He used horizontal and vertical arrows to show movement and indicate that at every direction, there are problems. It may also symbolize reaching goals and achieving targets.

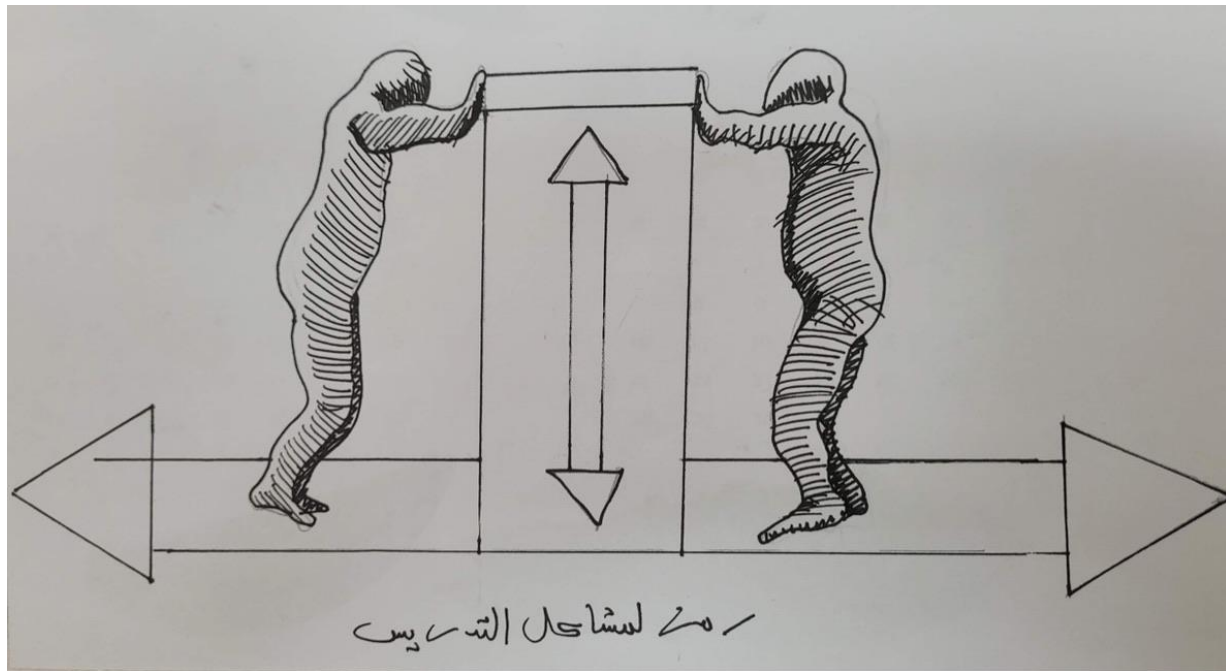


Figure 24. Vasari Teaching problems, 2022

In terms of training and teaching properness, Vasari told me there are some deficiencies, however, the faculty have some courses for developing the capabilities of the members of the teaching committee. This includes workshops on curricula, teaching methods and skills to communicate accurate information to students. Upon asking Vasari about the instructors' teaching autonomy and if they have any control on the subjects they are teaching, he stated,

Students are following a prescribed syllabus that is laid down by the professor, the facilitator in the class. They will be in the same position until they finish their master and PhD combined, which may take five or more years. Again, this depends solely on the professors' direction and style. There are some that are strict and some that are more lenient and can provide amateur educators with sufficient space to experiment and lead.

These five years may compensate the lack of training because they get experience from practice.

Regarding the role of faculty members in curriculum development, Vasari stated that his university, the system provides him the chance to change 20% percent of fixed standards on a yearly basis. Also, the sector committees of faculty of fine arts attend the university Supreme Council and present an opinion on curriculum development. New regulations and policies are drafted after the Professor's approvals on the subject area.

Vasari concluded our discussion by expressing the importance of learning art criticism as a part of doing art. This is shown when he says:

Looking critically at the work of others would allow students to understand compositional devices and then explore these in their own art. It is also important to guide students through the process of analyzing visual material of any kind, including drawing, painting, mixed media, graphic design, sculpture, printmaking, architecture, photography, textiles, fashion and so on because they need to learn a wide range of specialist art terms, to use subject-specific vocabulary in their responses.

Vasari chose the variety and unity in his metaphor drawing, as shown in Figure 26, his chose to draw some symbols like the paint brush that represent visual art, ink quill that represent writing, a note that represents music, and the comedy and tragedy mask that represents theatre, film, and television. He is hoping for the unity in teaching different kinds of art. He filled the whole background with array of different lines, which is linear and clear at the core, and then faded them out as the focus goes away from the center. He used horizontal lines that may create a sense of stability and permanence, vertical lines which suggest height, reaching upwards or

even falling and lastly, he tightened up the background with intersecting perpendicular lines which can express rigidity and strength.



Figure 25. Vasari vision for art education, 2022

Roy Lichtenstein

“If you make art, make it public, so that it’s close to people’s hearts”

First Interview Meeting: Who am I, then and now

Open ended discussion and lifeline drawing

Duration: 3 hours via facetime audio

I engaged with Lichtenstein in discussing the critical events in his lifeline. He is one of the most famous graffiti artists, and his art filled Tahrir square and all the streets in downtown Cairo. He employed symbolism and iconography in his work. He started by telling me he was so lucky as a student because he graduated from the first phase of the new Faculty of fine Art that was established in Upper Egypt. He elaborated:

The student number was small. The teaching environment was so relaxed and flexible and had been taught by legendary artists. There were no pressures in time, delivery, or praxes as in any traditional faculty in Cairo. We were able to spread our wings without restrictions. Instead, by luck, we were a very talented student group with high capabilities in drawing and painting.

Following graduating, Lichtenstein voiced his puzzlement about what art is. What does a contemporary artist look like? Who is his intended audience? What is the most effective teaching method? While trying to sort out his thoughts, everyone on the field was requesting him to do an art exhibition, this was the subject that troubled Lichtenstein the most, he said. He was always bothered by the conventional method of displaying arts and the concept of artworks displayed on the walls of museums or galleries.

I am not sure that every artist's work should be summarized in a single picture displayed on a wall in a hall or a museum. The artist's main aim and aspiration should not be the art gallery.

Lichtenstein stated that he is not opposed to traditional methods of presenting. He saw all his professors who used this method succeeding, and he admired their work; nonetheless, he always thought it was not for him as an artist. He stated that his search for meaning, led him to three milestones that changed his life. The first of which is a collection of occurrences. Being in Luxor, an ancient city steeped in history, affected his work. He was also meeting with a writer and architect acquaintance who pushed him to focus on the notion of documenting via art.

My focus was on culture and folk art, so the idea of documentation was exciting for me.

One form of folk art—the most interesting for me—was the Pilgrimage⁴ art (figure), done by people who do not consider themselves artists but do murals while building houses of people on pilgrimage. I drew and painted lots of artwork documenting the reconciliation of old houses and displacements. I was a former archaeological painter at archaeological sites.

Because Lichtenstein admired pilgrimage murals, he was driven to learn more about this art genre and uncover the naïve artist's role in Egyptian culture. He elaborated:

I did extensive research to connect with these artists and listen to their stories and how they started. I wanted to document these houses and the artist's meaning as they talk about their past and present experiences.

⁴ Pilgrimage is called hajj in Arabic. The hajj is the fifth of the fundamental Muslim practices and institutions known as the Five Pillars of Islam. It is going to the holy city of Mecca in Saudi Arabia, which every adult Muslim must make at least once in his or her lifetime.

Figure 27 shows one of hajj murals called “At Mount Arafat” painted by native artist Ali Eid Yasean, at Silwa Bahari, Egypt.



Figure 26. At Mount Arafat, Ali Eid Yasean, Silwa Bahari, Egypt. (Photograph credit: Ann Parker) (Parker & Neal 1995, 67).

Lichtenstein told me that one of the naïve artists took him on a home visit to show him a mural he painted forty years ago. It was a wedding, Mural; he saw how the family still remembers the artists and how they shared experiences that happened on that day.

For as long as I can remember and since I took the art path, I have always questioned the stereotypical frame of formal artists. I was not fond of art production being geared only toward a gallery exhibition. This idea bothered me a lot, and it took me a while to figure it out, exactly when I saw the family's reaction when they met the naïve graffiti artist after all these years. I realized that if I were to make art, I would be making it public.

The second milestone was when Lichtenstein started to travel and document the Mawlids⁵ (villages carnivals) events all over Egypt.

I did much work about Mawlid performances, the dance, and glorious, bright green clothes. I was very interested in the elements, the innovation, and the expressive dancing, how they freed themselves from all known customs and traditions. Many contradictions I found in this field, such as the man who wears bright satin and lace clothes. It was an exhilarating experience.

Lichtenstein said that he enjoyed the Mawlid drawings to the extent that he could paint for three consecutive days and move with the Mawlid from one village to another. Sometimes he will travel far from the city where he lives to finish visual documentation for the event.

Lichtenstein's unique experiences in the streets, whether in ancient tombs, public markets, or the Mawlid, had paved the way for him to feel comfortable working life in the streets.

I got used to working in public places long before ER. It is a different experience that influenced me as an artist.

Lichtenstein's third milestone was ER. He went to the revolution and had all these backgrounds. For him, the revolution was an opportunity.

I read it all and was confident that this moment would not be repeated, or, in other words, it would not be repeated soon. I borrowed from all these backgrounds, from archeology documentation to folk art exploration. I was used to the idea of temporality and ephemerality in my artwork.

⁵ Mawlids are festivals, commemorating the anniversary of a saint's death - or, as Sufis believe, the day a saint was born for the heavens. The Arabic word mawlid means simply "anniversary" - the anniversary of a Muslim wali, a saint of sorts, one who serves as a meditator and intercessor in front of God.

Second Interview Meeting: Once upon a time, there was a revolution

Semi-structured and metaphor drawing

Duration: 1:30 hour via FaceTime Audio

Lichtenstein stated that it was impossible to move forward in Egypt. He expressed how the streets were full of many people, ordinary people with no political affiliation and people who thirst for change. He told me that he was one of these people that revolted to change many things that he did not like.

I am an Egyptian citizen who does not like politics or talking about politics, and the truth is that I would not say I like all political parties and have never been in line with one another. I believed in the revolution and the idea of the revolution. I might have overdone it personally, as I got excited quickly, and as an artist, it is straightforward to get affected by people and their conditions.

Graffiti art was misused after the revolution, and some artists dealt with the works of the revolution as if it were definitive work of art. The gallery sold these paintings as any traditional artwork, and they forgot that it was a momentary expression of an important event the country was going through at that time. It was supposed to be a different media that reconciles the moment. I have been invited to places related to the media and the press. They considered graffiti to be a unique medium with a particular case. He says we start differently, and it is neither political nor biased.

In his words, hundreds of thousands were in the streets to protest oppression, corruption, and abuse of authority. I am compelled to do something for my country. Like so many others, I started writing. I wrote everywhere. I carried a big bag full of spray paint cans and wrote on all the wall words like, stay put, be with the revolution, we are coming.

He told me that he did not think about drawing and painting at the beginning of the events. He was protesting like everyone else without caring about the work's aesthetics and quality. He was acting like an Egyptian, not an artist.

Like other artists, I started the graffiti and mural phases when the media started to bluff the people and miscommunicate and alter the news in favor of the old regime. Graffiti became the first sign for the people at home that something big was happening, and if you follow the murals at that time, they tell you everything that happened.

Lichtenstein's told me that the events were dreadful, and they were working in turmoil during very bloody events. They kept creating lots of artworks until the regime fell. He said:

People were proud to be Egyptians. As an artist, I felt I must create murals representing the people who have died, our martyrs. I did not have photos of everyone who died; that is why I chose to create symbolic artwork, so everyone is included.

Lichtenstein was perplexed when the revolution ended without success, so he left the streets and went back home for a while. He used to visit Cairo from time to time to buy art supplies. On one of these trips, he heard about the Port Saeed Massacre and the innocent people that lost their lives. In his words,

I decided to stay and paint. I stayed from February to April with other graffiti artists. We occupied Mohammad Mahmoud Street for these two months. We painted main events, mourning mothers, and angel-winged martyrs during this time. A few months later, the police whitewashed all the paintings.

Lichtenstein elaborated on street art as a concept. He told me that he had finished the artwork and left it to people. He knows that it can be destroyed, erased, added to, or subtracted from, and this is very important.

The artist who tries to paint live on the street must be reconciled with himself and disconnect from the idea of ownership; it is not my property. It is the property of everyone in that place, which is precisely the opposite of the artist in a traditional setting.

Lichtenstein told me he would not forget the moment's glory when he created the artwork amid the events and how these moments changed his outlook on what it takes to be an artist. He also said that some in the field didn't grasp the uniqueness of graffiti and murals. They dealt with the works of the revolution as if they were traditional works of art. Even Galleries Had also sold some graffiti as traditional artwork,

They forgot that it was a momentary expression of an important event the country was going through at that time. It was supposed that it was a different media that reconciles the moment.

Even if we were not satisfied with all the events that were taking place then and if we were put in Jail tomorrow, in the end, the voice represented in the graffiti actions was not supporting any violence. I kept painting in the Egyptian streets and outside Egypt in Europe and America until 2015. I am more than most people who paint in the streets. I was the last to leave the street, trying to preserve the downtown area as a contemporary art hub. It was an art area, and many people visited to see the art works. So that people get used to seeing art constantly everywhere. My wish was not only graphite, but I hoped, for example, to make invitations to artists to come and attend these areas while we do the artwork.

I was hopeful that we could continue to reclaim some of the walls in Tahrir square after the revolution so artists could perform and exhibit art to the public on a permanent base. I was dreaming of creating an art display, a hub in the center of Cairo for plastic art that is not politicized nor religious oriented and to showcase our thoughts and opinions.

Lichtenstein is convinced that graffiti and murals had touched ordinary people deeply; however, the majority never saw any art exhibitions or even had the minimum level of art background. He believes that graffiti not only informed the public about events but also brought them a new form of knowledge and joy.

People kept praising and encouraging other colleagues and me to keep producing art.

They were also curious about the meaning, art form, and techniques as they asked me many questions about my compositional decisions and color choices.

Lichtenstein told me that much collaboration between artists happened, sharing ideas, helping, and protecting each other. Also, gathering every night after they finished the artwork and started dialogues became almost sophisticated and entered deep discussions and analyses. Graffiti artists were documenting, answering, and commenting on each other.

Lichtenstein was hopeful that the graffiti art form would continue flourishing and extending its content beyond the political context, as some of his works entailed years after ER ended. However, he said that the entire political movement died after 2015, and died with it, the street art.

Graffiti became against the law. At that moment, I decided to return to my elements and create art in the streets with the people but on paper only. I was gaining inspiration from the streets, from the daily life of ordinary Egyptians. I like to present my work to the public without resorting to traditional exhibitions in the field. I do not mind, but I do not believe in its effect on the Egyptian people and our circumstances here in Egypt.

Lichtenstein ended our discussion by stating that, however, graffiti became prohibited in public spaces. However, the political movement paved the way for commercially recognizing and spreading this form of art.

Most graffiti artists create their art for a commercial audience, which is very good. This culture must survive, and the mindsets keep changing. Many shops and restaurants in Cairo today want to use this art in decorating their spaces. The culture is moving forward despite the setbacks.

Third interview: Clues searching

Semi-structured and metaphor drawing

Duration: 1 hour via zoom video meeting

In this interview, Lichtenstein went over the problems that face the art education field and why change is difficult. Lichtenstein showed lots of pride when he discussed his praxes and vision. He told me that he is always interested in experimenting. As an educator, he pushed his students to think outside the box, be creative and critical thinkers, and try new things without fear. In describing his teaching style, Lichtenstein stated that art should be connected to the culture, the daily life, so he refused the idea of conjuring up characters from outside, stripping them from their environment to be drawn inside the studios. He said students must experience and see the object or the figure inside its elements and natural setting, “I always used to take my students outside the college, away from closed studio places. I am convinced that new ideas and innovations are found outside the walls of the college, not on the inside.”

Lichtenstein said that everything is traditional and old in the faculty, the system, the faculty members, and traditional curriculums.

As young people, we aspired to work and had many renewed ideas at the level of art and teaching at college. However, I could not change anything in college, even after the revolution. I cannot change the curriculum. I cannot change the teaching method, and I cannot change anything.

Discussing exposures and their relation to steering change and shifts, Lichtenstein assured us the problem does not lie in exposure itself. It is in the system. Several art students get a full state scholarship to pursue their graduate studies abroad. The students are exposed to different countries, cultures, history, art techniques, and teaching methods. Lichtenstein was so upset when he discussed his scholarship to Europe.

I could not transfer my experiences to my students. The state pays exorbitant expenses in foreign currency for four or five integrated years to return with a doctorate or master's degree. However, unfortunately, there is no way to integrate the newly gained knowledge and experiences into the current system.

Another problem he mentioned is the turmoil environment in the faculty, there is a lot of troubles and conflicts between all the departments, professors that put a toll on the productivity and progress. The department are working against each other, there is zero collaboration and no intention to move forward.

The surreal hierarchal value of departments created by some faculties does not fit this era. Unfortunately, there is no space for change in anything. There is no space for an opinion and the other opinion. There is no space for modification in the curriculum. There is no space for freedom to say what you want or put forward your point of view.

Lichtenstein communicated that students keep using the same resources for five years. This practice became an unjustified method when they happened to inquire about it. He said he could not stand this cycle anymore, so this system forced him to leave the university and become an independent artist.

Moving to art teaching topic, Lichtenstein voiced his hope to see arts more retable and influential in the Egyptian society, he also sees interdisciplinary art programs throughout

different education level. Lichtenstein elaborated on the idea of learning in a vacuum, and the inability to see across different fields. He remembered in archeology sites, where he worked for some years, there was always tensions between him and the archeologist, he stated:

There was disrespect way in how we envision each other. They see us uncultured in history and just painters. in return, we see them uncultured in art they are just retaining historical information and repeat it constantly with zero knowledge about art or art schools. This kind of analogy in is the result of isolated, disconnected knowledge.

Lichtenstein also sees that faculty problems starts with the enrollment process. He voiced his frustration on how students get admitted into the fine arts faculty. Students in Egypt attend art colleges if they meet the GPA and standardized testing requirements in core subjects. The only qualifier for art skills and knowledge is passing one drawing exam. Students' skills in drawing are only assessed in the drawing exam, there is no portfolio, art statement, or anything else like universities in the USA and Europe. Lichtenstein sees that testing students' drawing skills is not enough to be accepted in art colleges.

We continued elaborating on the problems that faces the art education field in Egypt, Lichtenstein voice dimmed and with hopeless tone he said:

unfortunately, in Egypt, there is a significant crisis in how art is addressed in general and what it has to do with many things. Not only the curriculum and teaching methods but the way of thinking itself, how professors think, those in charge of universities and colleges, and those in charge of the curricula. All combined factors create chaos. Most professors are determined that still life, one model, and landscape drawn from printed images is the best way to learn the arts. He argued that colleges of arts turned into decorative schools, where the student learns a craft or a skill.

Lichtenstein said art students should not be defined within a specific framework, as I saw in universities in Europe and America. Also, he stressed that educators need to think more about the student, how s/he is being taught, and how to expand their horizons of knowledge to create flexible graduates that are open to working in more than one field and creative in more than one art genre.

The concept of specialization must be destroyed and ended. There must be a mixture of intertwined arts departments, or at least a mixed different subject that can cross over all the departments. The student cannot graduate from college after five years and can only be specialized to do one form of art. This is history, it cannot exist now.

Before ending our last discussion, I felt the heaviness of the issue on him, he expressed his disparity exhaustion from resisting the problems in the field, and how it affected him on a personal basis. he told me that he decided to leave the teaching profession for good, because there were so many circumstances around him that he could not control or change.

Lichtenstein agreed on the research terms to produce three different pieces of art, but unfortunately, he did not. I tried to communicate with him several times after we finished the interviews, but I could not get the hold of him again.

Data Analyses

The purpose of this research is to learn more about the creatives' perspectives on the ER of 2011. Understanding what it means to be a contemporary artist and its art praxis and pedagogy was studied to gain insight into their identities as artists and how collective experiences can shape fine art education in Egypt. Central to this study are the questions: How do the stories of the lived experiences of artists at the Egyptian Revolution site in 2011 promote reform of fine arts education at the undergraduate level? How do Egyptian artists define fine art literacy,

holistic fine art education? and What can we learn about? The context of fine arts education during the last ten years? The pedagogy of the fine arts colleges during the last ten years? And the teacher-student relationship in fine arts colleges during the last ten years?

There are two approaches to narrative analysis, according to Donald Polkinghorne (1995). Narrative analysis tries to analyze the narrative on its own terms. Examination of a single narrative's structure, thought, instrumentation, and language to isolate its constituent parts, for instance. And yet, narrative analysis is an approach that looks for recurring patterns in several stories. This study uses the latter approach to analyze five distinct narratives, extracting core themes and concepts, describing them in greater depth, and demonstrating their potential influence on policy and decision-making. The upcoming section is in three parts, the first part addresses the results of the graffiti poll, and in the next part is identifying the emerged themes.

Graffiti Poll

Before starting the third in depth semi structured interview, I created a questionnaire to grasp participants' perceptions toward graffiti and its future position in college studios. The survey was taken verbally via FaceTime audio. Following are the seven criteria presented in the poll:

1. Graffiti is a great foundation for artistic conventions, content, and study.
2. Graffiti provides access and entry for students of all skill levels and backgrounds
3. Studying graffiti empowers students. Students use their voices to speak to issues significant to them through art.
4. Graffiti is interdisciplinary, Metaphor, symbolism, and irony are all concepts that can be studied, applied, and internalized through graffiti inspiration.

5. It takes art they are familiar with seeing in their everyday lives and transforms it to a celebrated art form.
6. Graffiti can open students and give them a voice. Students tell their stories through graffiti-inspired work.

Table 3 below displays the results of the graffiti pole. All five research participants agreed with the first three poll statements: graffiti provides a great foundation for artistic conventions, content, and study; graffiti provides access and entry for students of all skill levels and backgrounds; studying graffiti empowers students; and students' artwork serves as a platform for students to share their perspectives on matters of importance. Only four participants found consensus on the fourth pole statement, which held that: graffiti is multidisciplinary, and the concepts of metaphor, symbolism, and irony can all be studied, applied, and internalized through graffiti inspiration. Three of the participants agreed with the statement that it makes ordinary objects and activities seem more like works of art. Two survey takers found that the opportunity to express themselves creatively through graffiti was important. Students communicate their thoughts and feelings through graffiti-like artwork. The responses illuminate the relevance of graffiti education in the context of schools, demonstrating its capacity to inspire creativity, independence, and agency in students.

Table 3. Graffiti opinion poll, 2022

Statement	Total Agreed out of 5	Shigeo Fukuda Disagreed out of 5	Shigeo Fukuda & Giorgio Vasari Disagreed out of 5	Gustav Klimt. Shigeo Fukuda & Giorgio Vasari Are Neutral out of 5
Graffiti is a great foundation for artistic conventions, content, and study.	5/5			
Graffiti provides access and entry for students of all skill levels and backgrounds	5/5			
Studying graffiti empowers students. Students use their voices to speak to issues significant to them through art.	5/5			
Graffiti is interdisciplinary, Metaphor, symbolism, and irony are all concepts that can be studied, applied, and internalized through graffiti inspiration.	4/5	1/5		
It takes art they are familiar with seeing in their everyday lives and transforms it to a celebrated art form.	3/5		2/5	
Graffiti can open students and give them a voice. Students tell their stories through graffiti-inspired work.	2/5			3/5

Thematic Analyses

According to Riessman (2005), “Thematic analysis emphasis is on the content of a text, what is said more than how it is said, the told rather than the telling” (p. 2). I began the analysis by transcribing the interviews. I transcribed 15 interviews, three for each of my five participants, Matisse, Klimt, Vasari, Fukuda, and Lichtenstein. The transcription was followed by the translation from Arabic to English. To keep the information authentic, I made every effort to carefully choose vocabulary and phrase patterns. At the end of each interview, I used member checking to ensure that the meaning was coherent. I also used the same translation method for my field notes.

Following the member checks, I started coding all the data. I began with generic open coding and then developed additional categories and a more specialized set of codes while searching for patterns in the data. Throughout this process, I sought for threads that related different aspects of the participants’ lives and experiences. My intention was to create conceptual categories by identifying patterns and meanings that arose inside and between the stories. Using the categories I created, I studied the structural and contextual features of the narrative. The central research question remains the same. However, when I read through the field notes, I improved the sub-questions I had previously developed in the literature research. To address my overarching research topic, I generated additional sub-questions that required more inquiry.

I began our discussions to learn how Matisse, Klimt, Vasari, Fukuda, and Lichtenstein built their personal and professional identities. Through lifeline, we spoke about their childhoods, how they became artists, and how they became art educators. we discussed in detail their experiences during Egyptian revolution, how they considered their role as an artist at the

time, how they perceived the fine art field in Egypt, and how they perceived their experiences as educators.

Using the thematic analysis methodologies indicated above, I identified eight themes that arose from my study findings. The following eight concepts were developed as follows: The changing purpose of graffiti during ER, the faculty's complex relationships, ethical practices, and biases, modernizing the curriculum and identity issues, the abandonment of voice, rejecting art labeling and categorization, aesthetic appreciation and its significance in human life, and the implications of skill loss in post-college life. Table 4 indicates the issues that have been discussed often among participants following the discussion of the findings. The number of participants who agreed on the developing themes is shown in the bottom row.

Emerging themes discussions

1. Evolving purpose of graffiti during ER

The streets mattered. They were where we lived, met, and talked; where we renewed our commitment to our ideas and to each other. . . .and to reaffirm also – to re-experience – the certainty we carried in our hearts: I am not alone. . . . And when the street art of the revolution appeared it reconfirmed that certainty a million-fold. For it did what only art can do: art shows you your own feelings, your own thoughts, and impulses, articulated, transmuted, given form. And it shows you, in that act of mutual recognition, that you and the collective are one. The streets of the revolution were our world; and the street art of the revolution expressed and celebrated our world. It blossomed on the walls, speaking for us and to us, a miraculous manifestation of the creative energy the revolution had released across the country.

Ahdaf Soueif, the Egyptian novelist and political and cultural commentator, described how street art reinforced the revolution view. It reflected the protestors and viewers' thoughts, feelings, and impulses, expressing the artist's inner struggle. That shared understanding demonstrated how interconnected all the ER participants were.

Graffiti started in the first days of the ER as an immature form of visual commentary, some words here and there like "be with the revolution," "Freedom," "regather," and "go away" using simple spray cans and sometimes stenciled art. Artists were cautious and did not want to be caught and persecuted. Matisse Klimt and Lichtenstein conveyed that they wanted their voices to be heard as Egyptian citizens. They used visuals because this is how they perceive things in life and express themselves the best. Composition and aesthetics were not any of their concerns at this stage.

In general, what was interesting about Cairo was that the walls were becoming more and more alive, and you started to see the conversation that was happening in society being almost reflected on the walls. (Ganzeer, 2021, p. 7).

It was not long until artists established a foundation and knew that hundreds of thousands of protesters were on their side, protecting their backs by giving them extra time to make more event-focused artwork. Graffiti and murals became more explicit as they started narrating full stories on significant events that changed the protesters lives forever, such as the day of the revolt, the Friday of anger, the battle of the camels, the fall of Mubarak, mad graffiti weekend, etc. The stories were vivid and can easily read as Ganzeer stated

It was a very exciting time, in the sense that if you landed in Cairo and knew nothing, by simply walking through the city, you could see everything on the walls. (Ganzeer, 2021, p. 8)

The artwork appeared to be more organized and collected in content and context, to the extent that someone can know a complete story of an event by just looking at that specific mural, as Lichtenstein stated.

With the outbreak of the revolution there was a gap between what was happening on the street and what was being expressed and reported in media, especially early on. (Ganzeer, 2021, p. 3)

However, the look of graffiti art evolved and changed throughout the Egyptian revolution. Still, all my participants, Matisse, Klimt, Vasari, Fukuda, and Lichtenstein, agreed that graffiti art was deployed as a documentation tool and as a force on the ground to counter the state's misleading information about the seriousness of the event. It was an activist approach to face and stand up in front of many oppressive years of dictatorship and the unjust police state.

Table 4. Participants' evolving purpose of graffiti during ER

Evolving purpose of graffiti during ER		
Artists	Narratives	Page#
Matisse	• They(professors) simply do not care	131
	• Students must believe in the professor's skill and knowledge to trust them, knowing that the professor is just a lecturer with a very humble ability won't work	132
Klimt	• Current approaches to teaching are outdated, underdeveloped, and have little to do with modern instructional techniques.	148
	• The existing repetitive processes, present a technological challenge that prevents students from experimenting with other themes and media.	151
Vasari	• Term of freedom of expression it is valid by a place like the American University in Cairo (AUC) not a state university.	165
Fukuda	• Term of freedom of expression it is valid by a place like the American University in Cairo (AUC) not a state university.	165
Lichtenstein	• Term of freedom of expression it is valid by a place like the American University in Cairo (AUC) not a state university.	165

2. The complex relationships inside the faculty

Matisse, Klimt, Fukuda and Lichtenstein mentioned numerous times that communication between professors, students, and departments is a bit haphazard. They discussed the passive

nature of the student-teacher relationship and its unsettling effects at length. Nothing mattered to them since they reduced the teaching profession to job-salary connection solely as they don't prioritize or care much about their students' education. Considering the current circumstances, everyone involved acknowledged that wasn't always the case with the pioneer artists and their line of succession. The downfall in communication between students and some of the professors was rooted from the declining quality of the art program, in line with the participants above statements, Schomaker (2015) stated:

In terms of quality, higher education in Egypt is characterized by a lack of adequate and qualified teaching staff, affected by under-motivation, and underpay, which often leads to corruption. (Schomaker, 2015, p. 7).

Concurrently with Schomaker's statement, Matisse, Klimt, Fukuda and Lichtenstein stated that as a result of the instructor's inability to demonstrate even basic artistic ability, their students no longer look up to them as leaders or role models and no longer have faith in their ability to impart the necessary artistic knowledge. Accordingly, students are severely affected by having outdated information shown to them. Several participants mentioned how frequently students questioned the same routines without receiving satisfactory explanations. As a result, several students rose to demand that their teachers alter how the classes were taught. Students felt disconnected from the world beyond the studio due to a lack of creative freedom. The professor-instructors relationship may seem mechanical due to the fact that they are given a set curriculum to follow for five to eight years and are viewed as passive participants. Getting a doctorate in a particular field is crucial and the only way to their autonomy. Therefore, they are unable to alter the course material, instructional strategy, evaluations, or classroom environment.

The seriousness of the problems inside the department was also debated; participants citing things like a hostile atmosphere, unhealthy competition, and a lack of faculty-wide communication as contributing factors. The intricate nature of the faculty's working relationship is illustrated by the participants narratives included below in Table 5.

Table 5. The complex relationships inside the faculty

Professor-Student relationship		
Artists	Narratives	Page#
Matisse	• They(professors) simply do not care	131
	• Students must believe in the professor's skill and knowledge to trust them, knowing that the professor is just a lecturer with a very humble ability won't work	132
Klimt	• Current approaches to teaching are outdated, underdeveloped, and have little to do with modern instructional techniques.	148
	• The existing repetitive processes, present a technological challenge that prevents students from experimenting with other themes and media.	151
Fukuda	• Term of freedom of expression it is valid by a place like the American University in Cairo (AUC) not a state university.	165
• Professors-Instructors relationship		
Matisse	• They are stiff, resistant to change, and callous	125
Fukuda	• The ER graffiti was an artistic protest from artists that felt neglected, and their voices were muted and not heard.	175
Lichtenstein	• I could not transfer my experiences to my students, ...there is no way to integrate new gained knowledge	197
	• There is a major crisis in how art is addressed in general, the way of thinking itself, the way how professors think, those in charge of colleges.	198-199
Vasari	• Instructors are following a prescribed syllabus that is laid by the professor, they are facilitator in the class... until they finished their master and PhD combined.	186
Klimt	• Professors are also unwilling to collaborate due to strained relationships and differences in approaches, methodologies, and curricula	154
• Department Issues		
Matisse	• What is now available at these institutions is outdated and does not advance the fundamental goals of fostering individual creativity, self-expression, and skill development	125
	• My concern is that these strategies are not being improved upon by next generations. Each generation must contribute its uniqueness, modernity, new ideals, new approaches, and new curricula to advance the progress and education machinery.	127
	• The lack of interests in training art educators utilizing current teaching methodologies.	128
Klimt	• The situation surrounding collegiate art education is turbulent and disorganized.	147
	• Departments are competing with one another, there is a lack of coordination and cooperation among various departments.	154

Fukuda	<ul style="list-style-type: none"> If we are talking about a community of art in Egypt, we are 50 years behind, we are still discussing the constitution of conceptual art, a concept that was carved in 1959. 	162
Lichtenstein	<ul style="list-style-type: none"> The surreal hierarchal value of departments created by some of the faculties does not fit in this era. There is no space for modification in the curriculum. Frankly in Egypt there is a major crisis in how art is addressed in general, and it has to do with many things, not only the curriculum, and teaching methods, but the way of thinking itself, the way of how professors think, those in charge of universities and colleges, and those in charge of the curricula and all these things. all combined created a chaos. 	197 198

3. *Ethical practices and biases*

In its annual Corruption Perception Index (CPI) in 2012, Transparency International (TI) announced that Egypt had slipped to 118th out of 176 countries in levels of corruption. The index is mainly concerned with perceptions of corruption in the public sector, the realm where public universities belong. (Masry, 2013, p. 2)

In full agreement with Sara EL Masry (2013) Matisse, Klimt, and Lichtenstein stated that ethical practices fell short inside the faculty, and it ranges from neglection, nepotism, and misuse of power. They claimed that corruption can be detected in underestimating the teaching profession and its impact on the society. Also, the lack of respect for the student's mind, when professors go to classes unprepared handling dated materials and consciously meddling with all developmental opportunities of change showed up to them- such as disregarding the QA program a nationwide reform initiative.

“Public universities in Egypt are institutions with multi-layered corruption from sexual harassment to nepotism” (Masry, 2013, p. 3). It was also agreed upon by Matisse, Klimt, Fukuda, and Liechtenstein that detrimental ethical behaviors were occurring within the faculty related to abuse of authority and favoritism during the hiring process. The appointment of incompetent professors has a direct and negative impact on students.

Egypt and all Arab universities when heavy-handed and security-oriented administrations often interfere in student academic life in areas such as student admissions, student research, student conduct and choice of curricular materials. (Zain-Al-Dien, 2016, p. 435).

Klimt agreed with Zain-Al-Dien that some professors tend to manipulate and control graduate students through forcibly advising practices is another concerning setback. He said that it's a systematic intimidating process to have full control on the instructor and prevent them from pushing back. Table 6 illustrate the collected evidence about corruption from participants narratives as follow.

Table 6. Ethical practices evidence

Nepotism and biases		
Artists	Narratives	Page#
Matisse	<ul style="list-style-type: none"> Like any other institution, art colleges should look for the best art professors and shun referrals from friends, family, and acquaintances. Creating equal opportunities and Fair selection may attract talented, creative educators. 	127
Matisse		127
Klimt	<ul style="list-style-type: none"> Nepotism controls the faculty's senescence 	154
Lichtenstein	<ul style="list-style-type: none"> Lichtenstein I was desperate to all these problems, and I tried a lot, but the circumstances that were around me where I could not control and all things mixed with each other, the circumstances were the religious or political trends of the teacher overlap in how to study art or how not to study art. Art must be taught freely without personal biases Some art departments exalt upon other departments, a catastrophic problem I called department racialism. 	199
Quality assurance and faking system		
Matisse	Regarding the Quality assurance program, there are fluctuation in the implementation process and active practices of it. Some professors theoretically plan a syllabus, and others do not. Some apply what they planned and others not. Thus, from my personal experiences, the majority of professors that I worked with do not use it at all. Even the quality of the written syllabus is very questionable. It became to check a box, so they don't get in trouble.	135
Matisse	Unfortunately, no evidence says or proves that the QA have changed or improved anything in the colleges of art.	136
Klimt	They create syllabus and lesson plan, however, when you read through these strategies, you'll notice how flimsy and illogical they are. It is made with the intention of marking off observation procedure items on a list. There is no following through to any of the standards.	153
Fukuda	I am not going to say applying this structure but putting a system is a good thing if we realize that we create a design a curriculum, a course distribution a syllabus, this is an outstanding achievement by itself. The recognition and creation of the system is a step forward by all means.	168
Lichtenstein	Quality assurance is a hoax	197

4. Modernizing the curriculum and identity issues

Surveys of students and graduates of Egypt's higher education and vocational education sub-sectors indicate common concerns: insufficient choice of field of study relevant to career preferences, highly restricted opportunities for students to change fields of study; inadequate preparation for employment resulting from curriculum irrelevance, lack of practical skills formation, an over-concentration on memorization content, passive pedagogies; and lack of learning materials, library books, facilities and equipment. (OECD, 2010, p. 23)

In agreement with the OECD findings that described the Egyptian higher education system as unstable, to say the least, about all research participants, apart from Vasari, also agreed that the faculty of fine arts program is outdated and lags significantly behind contemporary practices.

“Another challenge is the students’ limited familiarity with topics outside of their disciplines”. As such students graduate from the faculty with not enough practical and theoretical knowledge about presents art practices. Klimt and Matisse believed that perceiving or feeling an artwork, sometimes known as making emotional or aesthetic assessments deals with philosophical issues such as, what is art? what is beauty? how do we define high-quality art? Is there a certain way that we react to works of art? and the response to these inquiries is complex and dynamic. It changes depending on the era and level of artistic development being discussed.

Neil Collins stated that New York city gradually surpassed Paris as the center of the art world in several innovative artistic movements including pop art, conceptual art, installation art, and digital art. Beginning in the late 1980s and continuing into the 1990s, contemporary art became the dominant style of art worldwide. Major awards such as the Turner Prize were rarely won by conventional or academically educated artists. Put another way, academic art had

rapidly, by the turn of the millennium, became almost irrelevant to most of the mainstream practices of art in many parts of the world.

Further, Matisse, Klimt and Fukuda suggested that young artists are experiencing identity crises as they try to find their own artistic voice and emphasized the significance of appreciating and recognizing Egyptian popular culture. Some students become so disoriented by the lack of guidance and opportunities for hands-on experience that they give up on their original career goals while still in college. Given that many of the artistic endeavors address pressing societal issues in Egypt and beyond, participants underlined the need of being up-to-date, free, and able to express oneself openly. Table 7 compiles textual narratives that back up participants' claims of a lack of contemporaneity, a need to hold fast to Egyptian identity, and the right to free expression.

Table 7. Absence of contemporality Evidence

Lack of contemporaneity		
Artists	Narratives	Page#
Matisse	• The student does not learn modern art methods but rather discovers them themselves after graduation.	131
	• Sometimes students learn new ways of contemporary art in theory not in practice	131
	• We need to get out of our heads, focus on creativity, connectivity and exploration as shown in my drawing. we need to spread our wings, liberate, and free art education in Egypt.	136
Klimt	• We must have our own perspectives and contribute to contemporary issues	149
	• Unfortunately, Egyptian identity is not reflected in contemporary art. As a result, it encourages adherence to our identity and culture, resulting in unrealistic depictions. I support modernism with few to no Western influences.	149
Fukuda	• We are 50 years behind	162
Vasari	• The old generation did not accept all digital art, installation, and performance as contemporary art. However, they began to warm up to the concepts and media, and acceptance rates slowly increased from generation to generation.	177
Lichtenstein	• Everything is traditional and old in the faculty, the system, the faculty, and traditional curriculum	196
• A need to hold fast to Egyptian identity		
Matisse	• Egypt culture is multilayered and so rich, living between the ancient Egyptian temples, cultural legacies, heritage, customs and traditions, narratives also, my association with the tales and folklore all combined enriched my professional experience as an artist and as an art educator.	118

Klimt	<ul style="list-style-type: none"> Unfortunately, Egyptian identity is not reflected in contemporary art. As a result, it encourages adherence to our identity and culture, resulting in unrealistic depictions. We must approach globalization with caution, rather than simply repeating what we learn in modern European schools in our own institutions. Our colleges should encourage students to develop a strong sense of self-identity that is rooted in the culture of society. 	149 150 150
Vasari	<ul style="list-style-type: none"> Another problem is orientalism, a term coined imperialism, when Western artists traveled widely to the Middle East, North Africa, and Asia. other time western historians sometimes start with preexisting perception about the art the culture and everything in-between, some are bias and tried to force westernism to the discipline. intentionally, some of them often intended and want to show that some places in the East is not advanced and needs an external western vision to transform it to what they call it contemporary life, because they see these places still suffers from old cultural compounds. in my opinion those historians either they lack solid information, or they need to get rid of some Bias. 	180
Lichtenstein	<ul style="list-style-type: none"> Lichtenstein stated that art should be connected to the culture, the daily life, 	196
Fukuda	<ul style="list-style-type: none"> The gap between Egypt's art field and the outer world. In my opinion that the languages of art have changed a lot, the language changed, and we don't speak it. Let's see more of the global language of art. The recorded history of modern art is very Eurocentric, artist said that western artists are always in art history books but not Egyptian one, however, they both used very similar techniques. Egyptian artists are often overlooked in curricula. 	167 169
<ul style="list-style-type: none"> The right to free expression 		
Klimt	<ul style="list-style-type: none"> The learner must first be given the freedom to pursue their artistic interests. 	149
Fukuda	<ul style="list-style-type: none"> Term of freedom of expression it is valid by a place like the American University in Cairo (AUC) not a state university. Students learn contemporary art by practice not education. 	165

5. *The abandoned of voice*

During the interviews, Matisse, Klimt, Lichtenstein, and Fukuda have voiced their concerns about autonomy, especially for newly hired young instructors. However, Vasari argued that partnership with instructors varied from one professor to the other, it depends on their leniency and rigidity. They felt that it's a topic that needs constructive conversation to highlight its crippled effect on teaching and learning. They argued that teaching is centralized around the professor vision only, instructor or must comply to prescribed curriculum and direct orders from peers.

Dependence on the professor for knowledge and of passing exams only through voicing the professor's ideas represents one example of lack of academic freedom within the higher education system in Egypt. (Ghazal R. Y., 2012, p. 20).

The participating instructors reported facing a wide variety of challenges over a typical academic day, and in turn they regarded their jobs as difficult. Academic freedom is nonexistent due to rigidity. Faculty nowadays do not promote creativity, independence, or originality as stated in Kraince (2008) "The major obstacle to building respect for academic freedom in Arab societies is the persistence of authoritarian culture" (p. 5). Until young instructors earn a doctorate, they have no say throughout on any decisions and lose all control over their work environment. They must give up their autonomy in favor of a predetermined course of study.

One of the main issues is that this kind of centralized regulation of speech restricts the free exchange of ideas in which competing points of view are evaluated according to their merit. Some professors rarely adjust their methods of instruction; they are the only source of any knowledge and the exciting culture provide them with the means of power to remain the only source of knowledge production. Some of the potential explanations for the autonomy claim's downfall are presented in Table 8.

Table 8. The loss of autonomy and agency.

The loss of autonomy and agency		
Artists	Narratives	Page#
Matisse	<ul style="list-style-type: none"> Negotiating the prescribed syllabus is not an easy thing, it is sometimes is impossible, that's why I try to work with flexible professors which is rare so I can have a little bit room to move freely. 	132
Klimt	<ul style="list-style-type: none"> I have cave-in the terrible system after trying in vain to change anything at the college level 	148
Lichtenstein	<ul style="list-style-type: none"> There is no space for change in anything. There is no space for opinion and the other opinion. There is no space for modification in the curriculum. There is no space for freedom to say what you want or put forward your point of view 	197
Fukuda	<ul style="list-style-type: none"> In academia which instructor or professors deal in class as if he is a god, the most knowledgeable person that knows everything in the world. 	167

6. *Rejecting art labeling and categorization*

The categorization and hierarchical worth of departments is re-used by Mattis, Klimt, Fukuda, and Lichtenstein, all of whom find it inappropriate. They see the need for categorization at universities as a vanishing practice. However, in the realm of creative work, it is all about getting your point through. apart from the above participants, Vasari think that the call for departments mix up is a romanticized unrealistic idea to consider.

For me, the graffiti represent the creativity of people to develop new tools for protest and dialogue that are stronger and more permanent than the tyranny of their rulers. The artists have transformed the city's walls into a political rally that will never end as long as noisy Cairo remains. (Rashed, 2013, p. 7).

Matisse, Klimt, and Lichtenstein contested the claim that their graffiti and murals were an example of revolutionary art. The participants consider art is revolutionary in general and graffiti art during ER became a self-perpetuating movement, a form of revolution. The stories shown in Table 9 provide an example of how the partisans have explained away the dismissed revolutionary art claim.

Table 9. The dismissal of revolutionary art term

The dismissal of revolutionary art term		
Artists	Narratives	Page#
Matisse	I'm afraid I must disagree with the assertion when it comes to the term "Revolutionary art," since I feel that art in general is revolutionary. It is a revolution when I abandon the old and adopt a new approach. Any new method is a revolution against previous conventions, conceptions, and theories. Labels in works of art bother me.	123
Klimt	I used my murals to communicate ideas that address the nation's current social and political context. I'm hesitant to categorize my work as political art because of the holistic character of my work and the fact that I first forge connections in the social sphere. If I were a political artist, I think I would feel more like an artist of journalistic stimulation who create artwork only about the news after reading it. Politics in art is a pointless subject. Politics being a one form of expression, and political art would have a single, constrained scope.	146
Lichtenstein	The surreal hierarchal value of departments created by some of the faculties does not fit in this era	203
Fukuda	I am against the idea of classifications in general. I am one of the believers that classification is a dying thing. It only actually exists in academia. When you need	161

	to obtain a degree and major, then you need to, let's say, major in printmaking or painting. That is the only time we should classify and label artists, but, in terms of practice, I mean creative practice.	
--	---	--

7. *Aesthetic appreciation and its significance in human life.*

The education system's disinterest in art education and the alienation of the artists role in society not only harmed the fine art education, but also was one of the reasons of the spread of ugliness in the streets, and vulgarity in music and cinema industry. In addition to other factors, especially economic; it is consistent, in all countries of the world, that the less fortunate groups in the standard of living tend to be indifferent to the aesthetic aspects of the public space, as well as to the arts in the first place, a phenomenon previously noted by the scholar "Ibn Khaldun" in his famous introduction; When he talked about the priorities and ranks of urbanization activities. (El Gamaal, 2019, p. 3)

Schools should be concerned with developing various skills and creative awareness. Because of this aesthetic sensibility, a new generation with a strong sense of art will be formed. This view will affect many facets of society and our overall vision. It will raise a generation of Egyptians that are confident in an ideology and a newly created kind of Egyptian society. Absence of art is associated with barbarism, randomness, and cultural diminishing. When the state disregards artists, art, and culture the society as a whole comes to a demise. Table 10 below shows participants concerns about aesthetics role in the society.

Table 10. Aesthetic appreciation

Aesthetic appreciation		
Artists	Narratives	Page#
Matisse	Schools should be concerned with developing various skills and creative awareness. Because of this aesthetic sensibility, a new generation with a strong sense of art will be formed	125
Klimt	Absence of art is associated with barbarism, randomness, and cultural diminishing. When the state disregards artists, the arts, and culture, the entire society disintegrate.	153
Fukuda	We must work on public art literacy	122

	Designers are essentially problem-solvers, and – by virtue of being communicators – they have a role to play in shaping the visual culture of a community	
--	---	--

8. *Implications of skills loss in post-college life*

Almost all participants in the research agreed that the classical art tradition is the cornerstone of the art world, the starting point for any rigorous study of the visual arts, and the ancestor of all following art movements. Although they acknowledged the value of studying the classics, they argued that students should be encouraged to push boundaries in their artistic endeavors at the university level. Students must be taught to seek information from a variety of sources. All the college departments either prepare students for careers in the art world (as designers, for instance), or produce artisans with a deep understanding of traditional art forms. Many important abilities have been lost because of the two schools of thought, including the ability to introduce oneself, create a portfolio, discuss one's work, conceptualize one's ideas, and visualize them in different contexts. They stressed on the idea that students need to become fluent in discussing artwork, documenting it in writing, giving talks, presenting ideas, and finally, deciding how and where to show their work. The five participants all agreed that after obtaining a bachelor's degree in fine arts they are immediately thrust into the competitive art market; the college does not prepare students for life post-university level. A further critical requirement is the facilitation of communication between aspiring artists and the established artistic and professional community. The Egyptian art student has not been taught how to present themselves professionally. While Egyptian students may excel in areas such as technique and skills, they often have trouble channeling those strengths into their own creative verbal and/or written expression. They have a hard time developing a personal aesthetic that will set them apart from other artists. Table 11 below shows participants input regarding the effect of lost skills on students' experiences after graduation.

Table 11. Lost Skills

Lost skills affecting post college experience		
Artists	Narratives	Page#
Matisse	Students must be prepared to read and appreciate various genres of art. Students who are only familiar with classical genres will be unable to comprehend this sophisticated art form.	132
	We bring the student to the labor market with zero knowledge about the practical field in which they will be part. Therefore, many students lose their way and change careers	135
Klimt	They are not taught how to hone their artistic talents. They have no idea where to look for topics to investigate artistically. Students leave school with no knowledge or comprehension due to a lack of support and have no access to a wide range of resources to help them develop their own distinct artistic style.	148
Fukuda	Our faculties produce students with craftsmanship and high technical skills in traditional fine art or teach them how to get a job in art, as a designer, for example. Between both approaches, there are many lost skills, like how to introduce yourself, build a portfolio, talk about your work, conceptualize your ideas, and visualize across the medium.	168,169
Vasari	We have a very big problem; we do not have a specialized department for art criticism and aesthetics. we don't have training or program that helps instructors to professionally develop their skills. The biggest problem that we tend to focus on the theoretical part but fail to support it with the practical and analytical part.	181
		183
Lichtenstein	We have major crises how students are accepted in faculty of fine arts comparing to universities in USA and Europe. Students get to art colleges if they meet the GPA and standardized testing requirements, plus passing only one drawing exam. The drawing exam is assessed by students' skill of drawing only. there is no portfolio, art statement or anything else.	198

Summary of Findings

The ephemeral graffiti and the short-lived hope of change

This overview of the data has provided examples of the shifting perceptions about change and reform in art education after ER. The first part of this chapter demonstrates the results of the graffiti poll. The second part is to introduce the participants' narratives of how they found art, the changing role of the artist during the revolution, and their teaching experience. The last part outlines the analyses of the participants' narratives through the emerging themes in the data collected. It was an in-depth evaluation of graffiti artists' experiences and their role in change and reform, pedagogy in the academies, and their colleges' department's internal affairs.

Higher education in Egypt currently suffers from a decline in the quality of education” (Ghazal R. , 2012, p. 19). Egypt’s higher education system may be broken down into two broad categories: the public higher education sector, which includes both universities and non-university institutions, and the private higher education sector, which is dominated by a small number of private universities. Multiple indicators point to widespread problems across Egypt’s educational landscape, including the country’s private sectors. Considering the findings of the emerging themes and how they demonstrated the unsuitability of the Egyptian educational system. Ghazal stated that three main disputes contributed to the quality of education in Egypt, “inadequate academic resources, constrained curricula, and limited academic freedom” (Ghazal R. , 2012, p. 9). Additionally, the analysis showed that the artistic outbursts of ER had little effect on Egypt’s formal national educational standards. Despite the difficulties inherent in the teaching profession, the artists used their experiences in the field to build a foundation for implementing meaningful reform in their studios independently. In full agreement, Lindsey (2012) also stated:

Underfunded, understaffed, and suffering from opaque governance and political repression, the public higher education system that Egypt’s new civilian government inherited from the Mubarak era is deeply flawed. Yet change in this area has stopped far short of a revolution. (p. 1)

For public universities

Equally important Boutros also stated that:

The Egyptian education system is a well-funded, overstaffed, under-qualified, corrupt, and overly centralized system that only delivers average results despite the enormous expenses. It drives out the poor and gives youth unusable skills, warehousing many in

vocational schools, which add little value beyond keeping the unemployment rate lower.
(Boutros, 2013, p. 9)

The repression of education system is complicated due to several factors, some of which were discussed above; nonetheless, to get to the bottom of things, a political perspective was required. According to Nadim Mirshak (2020), one of the most significant obstacles to education reform is the urge to politicize the classroom. The administration has ignored developing a critical and reflective national identity separate from the political leanings of the current leadership ever since the revolution in July 1952.

Education constitutes a key hegemonic apparatus capable of developing consent through encouraging the acceptance of certain knowledge, attitudes, and behavior conducive to the regimes in power. Moreover, this understanding critically infers that hegemony can never be absolute but is always contested. (Mirshak, 2020, p. 40)

Mirshak asserted that educational institutions were politicized by Nasser, Sadat, and Mubarak because of their importance to the survival of their regimes. Nasser used education as part of the social contract to legitimate his revolutionary dictatorship; Sadat used it to modernize Islam and prepare Egyptians for economic liberalization; and Mubarak used it as a national security problem to support neoliberal changes. Education may have helped, but none of the three regimes ever consolidated absolute power in the areas of politics, economics, and culture. (Mirshak, 2020, p. 50). Similarly, Madi also brought up student action as an aspect of democracy illumination brought to light by the ER. The ER was a one-and-only chance to make political, social, or economic demands. Under these conditions, college students have made an overdue list focus on reform, Mady said:

The 2011 revolution was an opportunity for students to call for a series of key demands: the amendment of student bylaws to guarantee autonomy for student unions, alongside radical reforms in the education system in terms of curriculum, teaching styles, university independence, and teachers' salaries. These noble ideals were shortchanged by the events of July 2013, wherein student activists faced the regime's repression. (Mady, 2016)

Maintaining the status quo and discouraging critical education are all facilitated by control, a lack of democracy in the classroom, and a lack of significance attached to the right to free speech. It hampered feelings of belonging, community, independence, and value. as stated by Lindsey (2012), "The situation will not improve until the political will exists to create a more transparent and equitable system" (p. 2).

As a further hindrance, fluctuations exist, including inconsistency at all levels, inconsistency in instruction due to the professor's art literacy, inconsistency in hiring based on merit, and inconsistency in implementing a national reform plan. As an example of ministry-level corruption, educational reform is often led by the minister of education; hence, any reform plan or policies are inherently attached to that person; so, when he quits, all the body of work disappears along with him. Dr. Talaat Abdul Hamid, a professor of education at Ain Shams University, attributes the educational system's failure in Egypt to the country's irregular policymaking. Mohamed also explained that changes occur because one minister steps down and is replaced by another who wants to implement policies that are different from those of the outgoing cabinet (Mohamed, 2022, p. 25).

The educational system ultimately oversaw the significance of pedagogy, the study of teaching and learning, as well as how pedagogy influences curriculum decisions, the interests of those producing and enhancing learning, and the most effective means of educating both teachers

and students. Since political developments and the start of the reign of the late Egyptian President Anwar al-Sadat and until now, quality education has become a luxury item for the country's upper class. The public's view of the importance of education evolved when the government adopted a more transparent approach or a pay-to-get policy for service. Critiques contend the transparency and authenticity of some of private higher education sector are compromised and that those entities "are perceived by many as institutions that sell degrees to those who can afford them" (Sebai, 2006, p. 80). This approach treated education less as a constitutionally protected right and more as a marketable product.

The issue has spread to technical universities as well as public and private universities. More than two million people are enrolled in two-year technical schools to make sure that all high school graduates may continue their education and to keep colleges from becoming even more crowded. However, Sebai (2006) stated that:

Due to the lack of adequate financial, human, and material resources, most of these institutes provide poor quality education and are perceived by some observers as no more than "academic parking lots" for surplus students. (p. 80)

Even though the hope for change was short-lived, still the ER will stand as one of the most influential events in modern Egyptian history, the will of the people to change made the January 25 Revolution possible. It also shed light on the many problems in the Egyptian scene; it framed lots of socio-economic, political problems, in specific the educational system.

Table 12. Summary of emerged themes

Participants	Themes							
	1. Evolving purpose of graffiti during ER	2. The complex relationships inside the faculty	3. Ethical practices and biases	4. Modernizing the curriculum and identity issues	5. The abandoned of voice	6. Rejecting art labeling and categorization	7. Aesthetic appreciation and its significance in human life	8. Implications of skills loss in post-college life
Matisse	✓	✓	✓	✓	✓	✓	✓	✓
Klimt	✓	✓	✓	✓	✓	✓	✓	✓
Vasari	✓						✓	✓
Fukuda	✓	✓		✓	✓	✓	✓	✓
Lichtenstein	✓	✓	✓	✓	✓	✓	✓	✓
Total	5	4	3	4	4	4	5	5

Chapter 6 Discussion of the Findings, Conclusions, & Recommendations

Introduction

The results show that fine art education has remained mostly unchanged for quite some time and that even the graffiti outbreaks of ER did not cause significant changes on a national basis. However, some art educators have taken it upon themselves to improve their methods of instruction to the greatest extent possible, given the constraints of their current circumstances. Even if the adjustments don't seem like much individually, they're part of a larger plan to fix the system. In addition to these measures, it is necessary to re-manifest and highlight some norms that had been lost over time, such as knowledge construction, the quest for quality, relationship, and engagement, community and networking, academicism, and monolithic cultural control, and finally NGOs and independence possibilities.

Knowledge Construction

“Knowledge in Arab countries today appears to be on the retreat” (Watch, 2005, p. 1). Knowledge acquisition is a lost canon in Egyptian education practices, due to the focus on standardized tests only. In the context of critical theory as the theoretical framework of this research, The goal of critical theory and its components is to reform schools such that they emphasize higher-level thinking and critical problem solving rather than the “banking” paradigm and “stupidification” In accordance with Freire’s contentions (1986), “banking education represents a type of slavery where teachers oppress students by ignoring their rights to participate actively in choosing and building their knowledge” (p. 77).

The education system in Egypt adopted methods fixated on knowing a preset subject matter inside out via rote memorization, focusing on the content tangles only. It overlooked that inquiry into the social, cultural, political, and individual significance of a body of knowledge is

critical thinking. In this view, knowledge is not “a gift bestowed by those who consider themselves knowledgeable upon those whom they consider knowing nothing” (Ottey, 1996, p. 2). Many aspects get lost in this cycle; the most significant is the role of education itself, disregarding the fact that education needs to connect learning to real-world experience.

In this regard, education can become a burden, a systematic mechanism to destroy students’ agency, and their ability to be problem solvers nor be able to derive meanings on their own. Attaining knowledge is wider and deeper than prescribed static information. Knowledge is a self-driven possibility that could counter the state of learning passiveness available now in Egyptian classes. Education should rather focus on knowledge construction. In Dewey’s perspective, learning is a social, collective process that depends mostly on the ability of students to construct their own knowledge based on individual experience. Dewey believed:

No thought, no idea, can possibly be conveyed as an idea from one person to another...only by wrestling with the conditions of the problem first hand, seeking and finding his[her] own way out, does he [she] think.....the joy which children themselves experience is the joy of intellectual constructiveness. (Dewey 1916, p. 166)

Multiple ways pushing critical pedagogy can help knowledge attainment; critical education empowers students. To echo Marx’s most well-known idea, “critical pedagogy” gives people the energy they need to push back against oppressive power structures and the tools they need to really transform those structures for the better. Dewey also emphasized the importance of a rigorous curriculum that developed powerful methodologies and knowledge. Another lost knowledge is the knowledge about education itself, how students learn, what methods are used, history of curriculum development, mapping the teaching practices, the environment and how it impacts learning experiences. In Ray’s (2007) words, “under a capitalized society that limited art

to reception and interpretation, critical art theory will rapture and penetrate the reproduction of domination and control in the art world” (p. 1). Understanding aesthetic concerns and tension within cultural, historical, and social patterns is more important than the actual act of producing art. Thus, critical pedagogy will aid students in developing an own worldview regarding the art world and their place within it.

The Quest of Quality

Quality in education is characterized as a multidimensional idea that encompasses all of its roles and activities, including teaching, academic programs, research, staffing, students, facilities, equipment, community services, and the academic environment (World Conference of Higher Education WCHE, 1998). Asmaa Elbadawy looked at the state of education in Egypt from 1998 to 2012 in her research [education in Egypt: improvements in attainment, problems with quality and inequality] From her research, she concluded that “School quality needs to be substantially improved” (Elbadawy, 2015, p. 127) The quality of art schools is problematic across the board, including in terms of infrastructure and career advancement opportunities. In agreement with Lindsey (2012), “Egypt must undertake a number of fundamental and difficult reforms to improve its overburdened, underperforming public university system” (p. 1).

Art education is a diverse field of study; however, it has been demonstrated that aesthetics and art criticism are not given sufficient weight in the curriculum, it is imperative that a comprehensive review of the quality and breadth of the art programs be carried out. Art criticism can “enrich and deepen a student’s understanding of art’s larger realities and ramifications” (Wolff & Geahigan, 1997, p. 115). Equally aesthetics “can positively affect a student’s appreciation. In many instances, students can see the link between humankind and art. This understanding can influence how students see beauty and the way they appreciate and

understand art. The ability to view art using aesthetic methods of interpretation allows students to make personal judgments about why and how they respond to the art in a variety of ways” (Loudermilk, 2002, p. 1) by carefully considering what makes an effective art program, we can help our students benefit from it.

According to NAEA, Standards for art teacher preparation insure that “Art educators are capable of providing excellent art instruction for all students” (NAEA, 2009, p. 3). The fine arts faculty has an obligation to develop strategies for enhancing classroom procedures, ensuring that all students have an optimal educational experience, and vetting potential teachers thoroughly. For instance, in the National Art Education Association’s (NAEA) teacher preparation program, all stakeholders, including teachers, state arts supervisors, museum educators, and university educators, equally collaborated to creating five key criteria to assure the quality of teaching praxes: (1) art teacher preparation programs focus on the content of the visual arts, (2) art teacher preparation programs focus on theory and practice in art education, (3) art education faculty have expertise in theories and practices of art education, (4) art education faculty demonstrate best practices in their teaching, (5) art education faculty are active in the art education profession and other professional communities. These norms can serve as a guide as we begin to revamp the current system.

Also, the art colleges should give careful thought to the quality of its art facilities. Because of the hands-on nature of studying visual art, it is crucial for students to have access to well-equipped classrooms, laboratories, studio spaces, etc. For example, students who plan to pursue a degree in digital art and graphic design should have ready access to the latest in professional-grade hardware and software. Students may be at a disadvantage if the tools they utilize in class are in poor condition or do not accurately reflect the standards of professional

output they will face after graduation. Matisse informed me that the press in the printmaking department had been broken for years.

Another important aspect is helping educators better their teaching experiences through meaningful and relatable professional programs. In this changing world, teaching practices, methods must move as fast as these changes so education can be relevant. Professional development can encourage looking forward and identifying opportunities to learn something new, refreshing knowledge and skills, or keep up to date with the latest developments within art education. It is an ongoing process of continually improving an individual's skills and competencies to enhance teaching performance.

Relationship and Engagement

For students in particular, a professor's guidance and advice may have a profound impact on their development and future success. A student's chances of realizing their full creative potential increases in proportion to the degree to which they are driven to study about art on their own time. Developing strong bonds between educators and their students is an excellent strategy in this regard. Relationships between students and faculty are crucial to the success of the learning process, since they foster a sense of community and fellowship among the students and help them feel more invested and engaged in the material being taught.

The current passive methods can be countered by creating a good connection with the learners and becoming their mentor not as the absolute knowledge source. According to Shor (1992), a educator's primary responsibility is to equip the students to understand and reject societal stereotypes, biases, power dynamics, and hierarchies. After then, and only then, students will be able to take a step back and analyze the world around them. For educators, this means at least twice as much work as in typical "banking" art courses. The extra effort and preparation

that this type of class takes must be anticipated and planned for by the students as well. As a result of this strategy, educators will no longer feel like they need to be the only go-to source for knowledge in the classroom. They will have flexible time on hand to step back and mentor.

Egyptian higher education has not identified mentoring as an academic need. Most public universities include advising offices in which students can get services such as registration assistance for their classes. (Abdelrahman, Irby, Hamada El Farargy, Lara-Alecio, & Tong, 2020, p. 309)

Mentorship helps students develop skills and knowledge that will help them succeed in their jobs and link their coursework to real-world issues. Mentoring empowers and encourages students to overcome obstacles and achieve academic goals. Learning makes educators better. When educators exceed expectations, respond well to criticism, and adapt to new knowledge, students prosper. All students do better when regarded as peers in an academic enquiry. Students will feel more comfortable discussing and seeking clarification. When students have faith that their instructors truly care about them, they are more likely to consistently show up for classes and work hard.

Academic success can be boosted when students have stronger connections to their colleges and their educators. If students are invested in their work for its own sake, rather than to an end (mastery), they are more likely to develop a lifelong curiosity for learning. In addition, they are more likely to have a constructive outlook on their education. Separating the concept of making art for grades is also crucial, since this can stifle and eventually destroy student creativity. Students will have better success in school if they shift their attention from grades to knowledge. It's understandable that not every artist wishes to feel compelled to produce, to pursue exhibits and gallery representation, or to make a living based on commissions and sales;

similarly, professors must separate the concept of being merely a federal employee. Actively engaging in creative endeavors and making art of any kind may, however, improve the learning process and to show the students by example that importance role of art to them and to the society.

Community and Networking

Art students may learn a lot from engaging with a vibrant community of artists outside of the university. Exposure to the actual world, as well as the possibility of discovering many additional creative potentials, might arise from giving students the chance to share their artwork and receive constructive critique from peers.

Unfortunately, art making and the number of newborn artists in Egypt are declining rapidly. Artists are leaving the country as soon as they graduate from university, or even before, due to the limited appreciation of art around them. (Hamama, 2012, p. 5)

Building a strong community will provide students with confidence about their future in the field. It will help them discover and hone their artistic interests and abilities, art schools should foster a thriving arts community where student groups host exhibits, seminars, and other kinds of artistic expression both on and off campus. These initiatives have the potential to foster an artistic sensibility across the student body. Young artists, gallery owners, art collectors, and the many other private entities that make up the art business all benefit from connecting with one another through networking. To assist young artists flourish and learn how to effectively advertise themselves in the local scene, post-college support should be one of the components of any complete art education program.

Academicism and Monolithic System of Cultural Control

Faculty taught art according to a strict set of conventions and rules, and involved only representational art, there isn't any contemporary art class. However, there is evidence the spread of contemporary art between the current young generation of artists during the postgraduate level. The curriculum is based entirely on the practice of figure drawing - that is, drawing the works of old masters of Greco-Roman methods, neoclassical methods as subjected by Winegar.

“On any visit to the College of Fine Arts in Cairo, for example, one will find students gathered around the various Greco-Roman or neoclassical statues and busts in the courtyard, carefully sketching or painting them” (Winegar, 2006, p. 58)

Copying such masterpieces is the only means of absorbing the correct principles of contour, proportion, light, and shade. The style is known as academic art or academicism. Students began drawing classical Greek sculptures of the Renaissance era made of drawing from plaster casts or originals of antique statuary. Having completed this stage, students then moved on to drawing portraiture from life models along with still life and landscapes. Teaching only one art style not only made the curriculum strict to a specific set of praxes but also created a stricter ranking system of what is more worthy of art style than others, which led to much discontent among student artists, as my research participants disclosed. This is according to Gokarakonda (2013), who writes that “The formation of art institutions in Egypt after 1908, built upon the legacy of European salons, and the subsequent positioning of a high formalist mode of aesthetics” (Gokarakonda, 2013, p. 1).

The structure of the bachelor's degree program of fine art in Egypt and USA may look similar in structure but they are totally different in content. Both have studios and labs for painting, drawing, sculpture, graphic design, printmaking, but the USA may have more classes

like mixed media, calligraphy as well as a darkroom for photography. Like Egypt, in USA, a fine art bachelor's degree requires the in-depth study of classical drawing principles on achieving heightened realism in imagery, develop an understanding of anatomy, gesture, proportion, and structure in human figures, but also, they learn to develop the conceptual and technical aspects of studio arts in both traditional and new media. They develop the ability to evaluate artwork through art history courses, class critiques, writing, and viewing original works in museums, galleries, and artists' studios on permeant bases. They also learn other things like design, digital manipulation, critical reading, writing, research skills, so at the end the art program prepares students to pursue their own creative direction in the future.

“Contemporary Art is essential in the 21st century classroom. In this global climate, being able to understand and translate visual data is vital to one's ability to navigate through a complex world” (Ching, 2015, p. 1)

To the detriment of academic art, contemporary artists promote a new canon of aesthetic principles. Most modern styles appeared to go against at least some of the norms established by the Greeks, rediscovered by the Italian Renaissance, and now encouraged by the academies, and yet they may be created with little to no formal training or conventional skill. However, the growing sophistication of computers—including art and design software, as well as other digital resources—threatens to render handmade creations extinct.

“The cultivation of a distinct art student identity was a less important part of this process than was the acquisition of skills, knowledge, and, most important, a degree” in art (Winegar, 2006, p. 47).

In agreement with Winegar, students will have difficulty defining, discussing, understanding, or relating to contemporary aesthetics. So, is it better for art students to focus only on academicism

and realism, or gain a wider scope by experimentation in a variety of art forms? Also, which is superior, the intellectual ability to interpret and organize what one sees, or the ability to reproduce what one sees or both? The answers to these questions are vital for changing the current worldview.

NGOs and Change Possibilities

Among Egypt's private sectors, art associations, and nonprofit foundations, there is a newfound enthusiasm for the arts since the revolution. Some organizations are the Drab 1718, the Peacock for Art, and the Art Lovers' Association. Some of these groups also provide exhibition spaces in addition to providing educational opportunities like seminars and mentorship programs for aspiring artists. Most care deeply about the public's reception of modern art. There is also the downtown contemporary arts festival (D-CAF), Egypt's only international multi-disciplinary contemporary arts festival that takes place over three weeks in March-April each year at multiple sites in downtown Cairo.

The program's goal is to encourage a parallel path to formal education. For numerous reasons, including the absence of stifling government oversight, private organizations have the flexibility to innovate and advance in the face of adversity that is crucial to the development of the arts. These modest initiatives are steppingstones toward a larger goal: altering the conversation around fine art education in Egypt. They do this by giving students a place to experiment with new methods of learning and by fostering an atmosphere conducive to growth and support art independence.

Conclusion, Recommendations, and Future Research

There is various research that discussed the Egyptian revolution. However, much of the literature reinforces a one-dimensional understanding of ER with its political lens by making

only fleeting references to education reform. Examining education reform in Egyptian universities cannot be separated from the social, cultural, and political milieu. Education to flourish in Egypt must go beyond the faculty of fine arts reform, and there must be social, political, and cultural reform.

Through this research, I found there weren't any changes in higher education, specifically in fine art education. That is due to the rough transition period after the outset of President Mubarak. Higher education reform has not been a priority because diverse political parties have focused all their energies on fusing power or gaining leverage over a new political order. Higher education reform, a necessary step toward addressing the ER hopes, requires challenging public dialogues. The education system in Egypt is entwined with socio-economic and political strains. For fine art education to flourish in the foreseeable future, it is imperative to alter some present conditions, such as establishing independence for faculty affairs and restructuring the power roles inside departments. It is essential to change the minimalist enrollment requirements and make extensive changes to the art program and link it with the demands of the present market. Finally, increasing the faculty salaries, improving the facilities' infrastructure, and gradually increasing possibilities of training and professional development must be addressed.

Art colleges can change if significant changes occur outside the faculty in the education system. It all depends on the educational stakeholder's determination to create a more transparent approach by making information about change mechanisms available and facilitating an open and informed discussion about the present and future to the public. It is a high priority that Egypt undergoes a contentious reform, including changes in faculty staffing criteria, student admissions, and administrative procedures, that will undoubtedly encounter resistance.

Based on the research analyses, the Egyptian art education system needs reform. The following are some suggestions based on research findings: (1) Pushing more research about fine art education, mapping the field, and the educator teaching experiences. (2) Art and community engagement. (3) Collaborative research and finally, (4) Interdisciplinary perspective in art. I found a massive shortage of data on fine art education in Egypt, pedagogy, and curriculum development. Equally important is the need for more data on educators, their experiences, autonomy, or even the snags they stumble upon daily. The data found on teaching and learning art needs to be updated, along with the absence of reliable data that map the art teaching field and how it was started and evolved. There is a gap in research that describes the day-to-day experiences of studios, educators, and faculty staff. There is enough information about the pioneers. Still, there is a need to research the pioneer teaching style, what the studio looked like at that time, and what methods they employed in their teaching and in their evaluations. Accordingly, many opportunities can be explored through research from the pioneer time until now. Comparative studies between teaching methods then and now are beneficial as they may create a new path to making good art education as successful as they did in the past.

Art and community engagements are another research opportunity, i.e., how the fine art schools can build bridges of communication outside of the faculty classes through public art. Studies that aim to foster new connections among community members who come from vastly varied backgrounds and hold differing perspectives, graffiti art during ER, is an excellent example of public engagement.

It's also true that visiting art galleries and studios and connecting with other working artists is essential to developing a unique artistic vision—opening and expanding the knowledge horizon through engaging in collaborative studies nationally and internationally can foster

change. Online collaboration has become accessible; there is a growing body of online art training resources, workshops, and online art conferences.

An interdisciplinary perspective in art is a valuable research prospect. To be an artist with something to say, art students must expand their view beyond the art world. Students must explore and participate in the social and historical context in which their work occurs. Among learning art, studies in philosophy, critical theory, social science/history, and humanities and sciences are eye-opening to students on the sensibility of art nature and how it crosses multiple disciplines. Figure 12 below summarizes the recommendation's agreements between the researcher and participants.

Finally, the Egyptian revolution in 2011 may not have accomplished any of its public demands; however, it will remain one of the most vital milestones in contemporary Egyptian history. Furthermore, the sum of visual images created during the Egyptian revolution in 2011 echoed with the Egyptian audience for the first time in history, even though all the street art is covered over or defaced after it was created. Its impact affected not only pedestrians but also the international community. These images formed a visual record of those events, told via the words of eyewitnesses; they are now an integral component of the revolution's communal memory, which struggles to survive in the face of the grand narratives.

Table 13. Summary of recommendations agreement

Participants	Recommendations					
	1. Knowledge construction	2. The quest of quality	3. Relationship and engagement	4. Community and networking	5. Academicism and monolithic system of cultural control	6. NGO's and change possibilities
Matisse	✓	✓	✓	✓	✓	✓
Klimt	✓	✓			✓	✓
Vasari						✓
Fukuda	✓	✓		✓	✓	✓
Lichtenstein		✓				✓
Nawar	✓	✓	✓	✓	✓	✓
Total Sum	4	5	2	3	4	5

References

- Abdelrahman, N., Irby, B. J., Hamada El Farargy, H., Lara-Alecio, R.-A., & Tong, F. (2020). Who Mentors Me? A Case Study of Egyptian Undergraduate Students. In N. Abdelrahman, B. J. Irby, H. Hamada El Farargy, R. L.-A. Lara-Alecio, & F. Tong, *The Wiley International Handbook of Mentoring: Paradigms, Practices, Programs, and Possibilities* (pp. 309-326). Hoboken: Wiley-Blackwell.
- Abou-Setta, A. (2015). Revisiting Communities of Practice - the case of Egyptian graffitists. *Higher education skills and work-based learning*, 5(2), 135-151.
- Abuaita, A. (2018, April 15). *Schooling Mubarak's Egypt: Facts, fictions, and the right to education in an age of privatization*. Retrieved from Watson Brown University: https://watson.brown.edu/mes/files/mes/imce/for-students/Abuaita_Thesis_Final_electronic.pdf
- Abuaita, A. (2018). *Schooling Mubarak's Egypt: Facts, fictions, and the right to education in an age of privatization*. Brown University, Middle east studies. Brown university.
- Al-Nouby, M. (2013, December 30). *English translation for the Egyptian new constitution*. Retrieved from Al Ahram: <http://www.ahram.org.eg/News/1049/26/250587/>
- Andrzejczak, N. (2005). From image to text: using images in the writing projects. *International journal of education and the arts*, 1-17.
- Anney, V. (2014). Ensuring the Quality of the Findings of Qualitative Research: Looking at Trustworthiness Criteria. *Journal of Emerging Trends in Educational Research and Policy Studies (JETERAPS)*, 5(2), 272-281.
- Bach, H. (1998). *A visual narrative concerning curriculum, girls, photography, etc.* Edmonton: Qual Institute Press.
- Bakr, A. A. (2012, April 18). *The epic murals of tahrir, Visualizing artists*. Retrieved from The American University in Cairo: <http://schools.aucegypt.edu/research/cts/Pages/TheEpicMuralsOfTahrir,visualizingArtist.aspx>
- Barjeel Art Foundation. (2010). *Hamed Ewais*. Retrieved from Barjeel Art Foundation: <http://www.barjeelartfoundation.org/collection/hamed-ewais-le-gardien-de-la-vie/>
- Barone, T., & Eisner, E. (2006). Arts-Based Educational Research. In e. a. Judith L. Green, *Handbook of Complementary Methods in Education Research*. Taylor & Francis.
- Barrett, J. R. (2006). Culture and Arts In Education: A review Essay. *International journal of education and the art*, 10.
- Beardsley, M. (1983). *The Aesthetic Point of View: Selected Essays*. New York: Cornell Univ Pr.

- Bedair, Y. (2015, April 15). *Graffiti and political polarization in Egypt: From optimism to sciencence*. Retrieved from Egyptian Street:
<https://egyptianstreets.com/2015/04/18/graffiti-and-political-polarization-in-egypt-from-optimism-to-silence/>
- Bell, J. S. (2002, Summer). *Narrative Inquiry: More Than Just Telling Stories*.
doi:10.2307/3588331
- Bourdieu, P. (1993). *The Field of Cultural Production. Essays on Art and Literature*. Cambridge: Polity Press.
- Bourdieu, P., & Passeron, J.-C. (1977). *Reproduction in Education, Society and Culture*. London: Sage Publications.
- Boutros, I. (2013, September 16). *Education, a waste of money*. Retrieved from Daily News Egypt Newspaper: <https://dailynewsegypt.com/2013/09/16/education-a-waste-of-money/>
- Britannica, E. (2011, February 11). *Egypt Uprising of 2011*. Retrieved from Encyclopaedia Britannica: <https://www.britannica.com/event/Egypt-Uprising-of-2011>
- Britton, B. (2017, April 17). *Bahia Shehab: 1000ways to say no in Arabic*. Retrieved from CNN: <https://www.cnn.com/style/article/bahia-shehab-arabic-thousand-times-no-unesco/index.html>
- Buffington, M. L. (2010). Podcasting possibilities for art education. *Art Education*, 11-16.
- Burbules, N. C., & Berk, R. (1999). *Critical Thinking and Critical Pedagogy*. New York, USA.
- Burton, J., Horowitz, R., & Abeles, H. (1999). Learning in and through the arts. *Art Education Research*, 36-46.
- Chase, S. (2012). Narrative Inquiry: Multiple Lenses, Approaches, Voices. In C. Faber, & C. Diamond, *Handbook of Qualitative Research* (pp. 651-672). Thousand Oaks: Sage Publications, Inc.
- Ching, B. C. (2015). Teaching Contemporary Art in Primary Schools. *Athens Journal of Humanities and Arts*, 2(2), 95-110.
- Clandinin, D. J. (1986). Rhythms in teaching: The narrative study of teachers' personal practical knowledge in classrooms. *Teaching and Teacher Education*(2), 377-387.
- Clandinin, J., & Connelly, M. (2000). *Narrative inquiry*. San Francisco: Jossey-Bass.
- Clark, G. (1973). Analyzing iconic learning in the visual arts. *Studies in Art Education*, 35-47.
- Connelly, M. F., & Clandinin, J. D. (2006). Narrative inquiry. In J. L. Green, G. Camilli, & P. B. Elmore, *Handbook of complementary methods in education research* (pp. 477-489). Mahwah: Lawrence Erlbaum Associates, Inc., Publishers.

- Curtone. (2011). *The Relevanve of critical theory to art today*. Retrieved from Platypus: www.Platypus1917.org
- Danto, A. (1964). The Artworld. *The Journal of Philosophy*, 61(19), 571-584. Retrieved from <http://www.jstor.org/stable/2022937>
- Danto, A. (2002). From philosophy to art criticism. *Chicago Journal: American Art*, 14-17.
- Davies, S. (1991). *Defintions of Art*. New York: Cornell University Press.
- Dhegam, H. E. (2012). *The epic murals of Tahrir, visualizing artist*. Retrieved from The American University in Cairo: schools.aucegypt.edu/research/cts/Pages/TheEpicMuralsofTahrir,visualizingArtist.aspx
- Dickie, G. (1984). *The Art Circle: A Theory of Art*. New York: Haven.
- Editors, H. (2019, August 27). *Gamal Abdel Nasser elected president of Egypt* . Retrieved from History: <https://www.history.com/this-day-in-history/nasser-elected-president>
- Eisner. (1972). *Educating Artistic Vision*. New York: Macmillan.
- Eisner. (2002). *The arts and the creation of mind*. Harrisonburg: Yale University Press.
- Eisner, E. (1987). Educating the whole person: Art in the curriculum. *Music Educator Journal*, 73(8), 37-41.
- Eisner, E. (2002). *The arts and the creationof mind*. Harrisonburg: Yale University Press.
- Eisner, E. (2008). Art and Knowledge. In J. G. Cole, *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues* (pp. 3-13). Thousand Oaks: Sage Publications, Inc.
- El Sehity, M. (2011, May 31). *What education in Egypt is lacking*. Retrieved from Egyptian Streets: egyptianstreets.com/2014/05/31/what-education-in-egypt-is-lacking/
- Elazzizz, T. A. (2015). *Catastrophy... drawing rooms dissapeared from the Egyptian schools*. Retrieved from AL-Akhbar Almsaei.
- Elbadawy, A. (2015). Education in Egypt: Improvements in Attainment, Problems with Quality and Inequality. In R. Assaad, & C. Krafft , *The Egyptian Labor Market in an Era of Revolution* (pp. 127-146). Oxford: Oxford University Press.
- El-Bassiouny, M. Y. (1964, Spring 19). *Art Education in the United Arab Republic (Egypt)*. Retrieved from JStore: http://www.jstor.org/stable/1319750?seq=1#page_scan_tab_contents
- El-Galil, T. A. (2017, September 08). *Egyptian Vocational Education Largely Fails the Country's Youth*. Retrieved from Al-Fanar Media: <https://www.al-fanarmedia.org/2017/09/egyptian-vocational-education-largely-fails-countrys-youth/>

- ElGamaal, A. (2019, July 5). *Documentation of unknown sculptures in historical palaces*. Retrieved from aljarida.com: <https://www.aljarida.com/articles/1562257653394224700/>
- El-Ghobashy, M. (2011). *The praxis of the Egyptian revolution*. Retrieved March 14, 2018, from JSTOR: http://www.jstor.org/stable/41407999?seq=1#page_scan_tab_contents
- Elsirgany, S. (2015, September 14). *Art in the classroom: The case of art education*. Retrieved from Community Times: communitytimes.me/art-in-the-classroom-the-case-of-art-education/
- Fakhouri, H. (2010, September 30). The chronic delma of egypt's educational system. Flint, Michigan, USA.
- Feldman, E. B. (1992). Formalisim and its discontents. *Studies in art education*, 122-126.
- Freire, P. (1986). *Pedagogy of the Oppressed*. New York: Continuum.
- Frost, N. (2011). *Qualitative Research Methods In Psychology: Combining Core Approaches*. Berkshire: England.
- Fusch, P., Fusch, G., & Ness, L. (2018). Denzin's Paradigm Shift: Revisiting Triangulation in Qualitative Research. *Journal of social change*, 10(1), 19-32.
- Ganzeer. (2021, January 23). Egypt's revolutionary street art. (M. Gopalakrishnan, Interviewer)
- Geuss, R. (1999). *The Idea of a Critical Theory: Habermas and the frankfurt School(Modern European Pilosophy)*. New York: Cambridge University Press.
- Ghazal, R. (2012). Major issues in Egyptian higher education: Reflections of an Egyptian student. *Comparative & international higher education*, 19-21.
- Ghazal, R. Y. (2012, Spring). Major Issues in Egyptian Higher Education: Reflections of an Egyptian Student Authors. *Journal of comparative & International higher education*, 4, 19-21.
- Giroux, H. A. (2001). *Public spaces, private lives, beyound the culture of cynicism*. Lanham: Rowman & Littlefield Publishers, Inc.
- Given, L. (2012). *The SAGE Encyclopedia of Qualitative Research Methods: Visual Narrative Inquiry*. Thousand Oaks: SAGE Publications, Inc.
- Gokarakonda, S. (2013, 8 19). Book Review: The Politics of Art in Modern Egypt: Aesthetics, Ideology and Nation Building. London, UK.
- Greene, M. (1993). Diversity and inclusion: Toward a curriculum of human beings. *Teachers'College Record*, 2, 95-211.
- Greene, M. (2000). *Releasing the imagination:Essays on education, the arts, and the socialchange*. New York: Teachers College Press.

- Hamama, M. (2012, May 22). Case Studies on art education in Egypt. Cairo, Egypt.
- Hamdy, B., & Karl, D. (2014). *Walls of Freedom: Street Art of the Egyptian Revolution book*. Malta: From Here To Fame Publishing.
- Hamed, S., & El-Bassiouny, N. (2015). *Mirrors of Reality: Visual Communication of the Egyptian Revolution-*. Cairo: Dar El Kotob.
- Hammond, K. E. (2018, August). *Historiography, the Global Contemporary, and Street Arts of the Egyptian Revolution*. Retrieved from ProQuest: <https://search-proquest-com.er.lib.k-state.edu/docview/2461615151?pq-origsite=primo>
- Hartman, S. (2008). The informal market of education in egypt: private tutoring and its implication. Mainz, Germany.
- Hausman, J. (1996). Journalism and Art Criticism. *Art Journal*, 18-10.
- Helwan University. (2013). *Helwan University*. Retrieved from Faculty of fine arts /History: www.helwan.edu.eg/fineartsen/fenongamela.html
- Hodges et al. (2001, November). Masterworks of art chronic illness expieriences in the elderly. *Journal of advancing nursing*, 36(3), 389-398.
- Hysell, D. (1973). Testing an Advance Organizer Model in the Development of Aesthetic Perception. *Studies in Art Education*, 14(3), 9-17. Retrieved from file:///C:/Users/Dalia/Desktop/Testing%20an%20advance%20organizer%20model%20in%20the%20development%20of%20aesthetic%20perception.pdf
- Ingram, C. (2015, March 19). *The Sublime: Raising Well-Rounded Geeklings*. Retrieved from Art class curator: <https://artclasscurator.com/the-sublime-raising-well-rounded-geeklings/>
- J. Gary Knowles, A. L. (2008). *Handbook of the arts in qualitative research*. SAGE Publications.
- Jensen, W. (1997, May). Defining the Critical Theory: Appplication of Critical Theory. USA.
- Kemperl, M. (2013). Contemporary art and citizenship education: The posibilityies of cross-curricular links on the level of content. *C.E.P.S Journal*, 3(1), 97-117.
- Kholeif, O. (2012, May 2). *The Social Impulse: politics, media and art after the arab upisings*. Retrieved from Ibrazz: <https://www.ibraaz.org/essays/34>
- Kim, J.-H. (2016). *Understanding narrative inquiry: The crafting and analysis of stories as research*. Thousands Oaks: SAGE Publications, Inc.
- Kincheloe. (2013). *Kincheloe's Portofolio*. Retrieved from The Freari project: www.freireproject.org

- Knowles, A. L. (2008). Arts-Informed Research. In A. L. Knowles, *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues* (pp. 55-71). Thousand Oaks: SAGE Publications, Inc.
- Kraince, R. (2008). Academic Freedom in Muslim Societies. *International Higher Education*(51), 5-6. Retrieved from <https://doi.org/10.6017/ihe.2008.51.8016>
- Krajeski, J. (2014, March 31). *Studio or square? Art and revolution in Cairo*. Retrieved from The Nation: www.thenation.com/article/studio-or-square/
- Lakhani, L. (2014, January 9). *Cairo artists take creative energy to the streets*. Retrieved from CNN: www.cnn.com/2014/01/08/world/meast/cairo-street-art
- Lamie, G. (2014, May 31). *What education in Egypt is lacking*. Retrieved from Egyptian Streets: <https://egyptianstreets.com/2014/05/31/what-education-in-egypt-is-lacking/>
- Lau, L. (2011). *The Murals of Mohammad Mahmoud Street: Reclaiming Narratives of Living History for the Egyptian People*. Retrieved from Boston University Arts & Sciences Writing Program: <https://www.bu.edu/writingprogram/journal/past-issues/issue-5/lau/>
- Lee, P. (2016, October 31). *What is Narrative Art ? Art history*. Retrieved from Widewalls: <https://www.widewalls.ch/magazine/what-is-narrative-art>
- Library of Congress. (1899). *A group of youth learning the Holy Qur'an at an Arabic school in Egypt*. Retrieved from Library of Congress: <https://www.loc.gov/item/92502596>
- Lincoln, D. a. (1994). *Handbook of Qualitative Research* .
- Lindsay, G., & Schwind, J. (2016, March 1). Narrative inquiry: Experience matters. *Canadian Journal of Nursing Research*, 48(1), 14-20.
- Lindsey, U. (2012, September 04). *Freedom and Reform at Egypt's Universities*. Retrieved from Carnegie Endowment for International Peace: <https://carnegieendowment.org/2012/09/04/freedom-and-reform-at-egypt-s-universities-pub-49212>
- Linssen, D. H. (2018, March 16). Reconsidering the Image of the Blue Bra: Photography, Conflict, and Cultural Memory in the 2011–2013 Egyptian Uprising. *Humanities*, 7(1), 27.
- Loudermilk, M. L. (2002, 1 1). Theses, Dissertations and Capstones. *The Use of Aesthetics in a Comprehensive Art Curriculum* . Huntington, West Virginia, USA.
- Loveluck, L. (2012, March). Education in Egypt: Key Challenges. London, England.
- Lunacharsky, A. (2007). *Revolution and Art*. (G. Raunig, Ed.) Cambridge: Semiotext(e).
- Lusted, D. (1986). Why pedagogy? *Screen*, 2-16.

- Lynch, S. (2014, June 23). *For Egypt graffiti artists, the writting is no longer on the wall*. Retrieved from USA Today: <https://www.usatoday.com/story/news/world/2014/06/23/egypt-street-art-freedom-of-expression/11255419/>
- Maanen, H. V. (2009). *How to Study Art Worlds: On The Societal Functioning of Aesthetic Values*. Amsterdam: Amsterdam University Press.
- Macedo, D. (2006). *Literacies of power*. Boulder: Westview Press.
- Mady, A.-F. (2016). *Students and Democratization in Egypt*. Retrieved from Wilson Center: <https://www.wilsoncenter.org/publication/students-and-democratization-egypt>
- Mantia, C. L. (2012, January 21). *Forms of energy # 15. A history of Tahrir square, and the rediscovery of public space in Cairo. A conversation with urban planner and researcher Costanza La Mantia*. Retrieved from Domus: <https://www.domusweb.it/en/interviews/2012/01/31/forms-of-energy-15.html>
- Marx, K. (1994). *Selected Writtings*. Indianapolis: Hackett Publishing Company, Inc.
- Masry, S. E. (2013, February 13). *Where corruption thrives: Public universities in Egypt*. Retrieved from Daily News Egypt: <https://dailynewsegypt.com/2013/02/13/where-corruption-thrives-public-universities-in-egypt/>
- McNiff, S. (2007). Art-based research. In J. G. Knowles, & A. L. Cole, *Handbook of the arts in qualitative research* (p. 681). Ontario: Sage Publications.
- Mello. (2012). The language of arts in narrative inquiry landscape. In J. Clandinin, *Handbook of narrative inquiry: Mapping a Methodology* (pp. 203-223). Thousands Oaks: SAGE Publications, Inc.
- Mello, D. (2007). The language of arts in a narrative inquiry landscape. In J. Clanddinin, *Handbook of narrative inquiry: Mapping a methodology*. Thousand Oaks: Sage Publications, Inc.
- Metwaly, A. (2011, June 13). *Art: A ray of forgotten sun in Egypt's schools*. Retrieved from ahramonline: english.ahram.org.eg/news/14218.aspx
- Miller, E. (2016). Nationalism and cosmoplotanisim in Egypt. *Art margin*, 59-79.
- Mirshak, N. (2020, August 13). Authoritarianism, education and the limits of political socialisation in Egypt. *Power and Education*, 12(1), 39-54.
- Modell, J. A. (1994). Envisioning Homestead: Using Photographs in Interviewing in Interactive Oral History Interviewing. In E. McMahan, & K. Rogers, *Interactive Oral History Interviewing* (pp. 107-141). Hillsdale, NJ: Erlbaum.

- Mohamed, N. M. (2022, March 24). *The education crisis in Egypt: between reality and hopes*. Retrieved from Fanak.com: <https://fanack.com/society-en/the-education-crisis-in-egypt-between-reality-and-hopes~229614/>
- Mongy, Y. (2012, December 30). (ArtBahrain, Interviewer) Retrieved from <http://artbahrain.org/web/?p=2635>
- Moore, R. (2000). Art Criticism and Education Book Review. *Journal of Aesthetic Education*, 107-113.
- Morgan, R. (1998). Provocation for media education in small letters. In D. Buckingham, *Teaching popular culture: Beyond Radical Pedagogy* (pp. 107-131). London: UCL Press Limited.
- Moser, I. K. (2018). Series: Practical guidance to qualitative research. Part 4: Trustworthiness and publishing. *European Journal of General Practice*, 24(1), 120-124.
- Mousa, S. (2015, August 25). *Pop culture: Egypt making art public*. Retrieved from Aljazeera: <http://www.aljazeera.com/indepth/opinion/2015/08/egypt-making-art-public-150822104944575.html>
- Museum, T. J. (n.d.). *About Contemporary Art*. Retrieved from The J.Paul Getty Museum: https://www.getty.edu/education/teachers/classroom_resources/curricula/contemporary_art/background1.html
- NAEA. (2009). *Standards for Art Teacher Preparation (No. 412)*. Retrieved from National Art Education Association: <https://my.arteducators.org/naea-merchandise-details?id=68e835d1-f0d7-ea11-bf21-0003ff681f5a&index=0>
- Naje, A. (2014, October 31). *Between a Rock and a Hard Place: The Fate of Revolutionary Art in Egypt*. Retrieved from The Tahrir Institute for Middle East Policy: <https://timep.org/fate-of-revolutionary-art/>
- Nashashibi, S. M. (1998). Gender and politics in contemporary art : Arab women empower the image. In S. Zuhur, *Images of Enchantment Visual and Performing Arts of the Middle East* (pp. 165-181). Cairo: The American University in Cairo Press.
- National Art Education Association. (2014). *National Art Education Association*. Retrieved from The National Visual Arts Standards: <https://www.arteducators.org/learn-tools/national-visual-arts-standards>
- OECD. (2010). *Reviews of National Policies for Education: Higher Education in Egypt*. OECD Publications.
- Ottey, S. D. (1996). Critical pedagogical theory and the dance educator. *Art Education Policy Review*, 31.

- Pari, C., & Shor, I. (2000). *Education is politics: Critical teaching across differences, postsecondary*. Portsmouth: Heinemann.
- Phillips, S. (1996, August). *Graffiti definition*. Retrieved from The Dictionary of Art: <https://www.graffiti.org/faq/graf.def.html>
- Polkinghorne, D. (2007). Validity Issues in Narrative Research. *Qualitative Inquiry*, 13(4), 471-486.
- Qassemi, A. S. (2014, October 31). *Egypt's long history of activist artists*. Retrieved from The Tahrir Institute for Middle East Policy: <https://timep.org/egypts-political-art-history/>
- Qassim, S. (2017, May 16). *The Politics of Egyptian Fine Art*. Retrieved from The Century Foundation: <https://tcf.org/content/report/politics-egyptian-fine-art/>
- Ramadan, D. (2013). *The Aesthetics of the Modern: Art, Education, and Taste in Egypt 1903-1952*. Retrieved from Columbia University Academic Commons: <https://academiccommons.columbia.edu/catalog/ac:185879>
- Ranciere, J. (2012). The aesthetic revolution and its outcomes. In J. Tanke, & C. McQuillan, *The Bloomsbury Anthology of Aesthetics* (p. 613). New York: Bloomsbury Publishing Plc.
- Rashed, W. (2013, May). *Egypt's Murals Are More Than Just Art, They Are a Form of Revolution*. Retrieved from Smithsonian Magazine: <https://www.smithsonianmag.com/arts-culture/egypts-murals-are-more-than-just-art-they-are-a-form-of-revolution-36377865/>
- Rashed, W. (2013, May). *Egypt's Murals Are More Than Just Art, They Are a Form of Revolution*. Retrieved from Smithsonian.com: <https://www.smithsonianmag.com/arts-culture/egypts-murals-are-more-than-just-art-they-are-a-form-of-revolution-36377865/?no-ist>
- Ray, G. (2007, May). *European Institute for progressive culture policies*. Retrieved from Towards a critical art theory: eipcp.net/transeversal/0806/ray/en
- Reconsidering the Image of the Blue Bra: Photography, Conflict, and Cultural Memory in the 2011–2013 Egyptian Uprising. (2018, Marsh 16). *Humanities*, 7(1), 27. Retrieved from <https://search-proquest-com.er.lib.k-state.edu/docview/2026640783?pq-origsite=primo&accountid=11789>
- Richman-Abdou, K. (2017, May 11). *Art History: What is Contemporary Art?* Retrieved from My Modern Met: <https://mymodernmet.com/what-is-contemporary-art-definition/>
- Riessman, C. K. (2005). Narrative analysis. . In C. K. Riessman, *Narrative, Memory & Everyday Life* (pp. 1-7). Huddersfield: University of Huddersfield. Retrieved from University of Huddersfield repository.

- Rizk, Y. L. (2005, March 23). *Noble Prince*. Retrieved from AL-Ahram Weekly on-line: www.weekly.ahram.org.eg/2005/734/chrncs.html
- Robinson, R., & Garnier, M. (1985, Sep). Class Reproduction Among Men and Women in France: Reproduction Theory on its Home Ground. *American Journal of Sociology*, 91(2), 250-280. Retrieved from <https://www-jstor-org.er.lib.k-state.edu/stable/pdf/2779759.pdf?refreqid=excelsior%3A48ad28df1844c82ca857cf68bd46ed43>
- Robinson, S. M. (2015). From Hieroglyphs to Hashtags:The Information-Seeking Behaviors of Contemporary Egyptian Artists.
- Robinson, S. M. (n.d.). From Hieroglyphs to Hashtags:The Information-Seeking Behaviors of Contemporary Egyptian Artists.
- Ruiter, A. (2015). Imaging Egypt's political transition in (post-)revolutionary street art: on the interrelations between social media and graffiti as media of communication. *Sage Journals*, 581-601.
- Ruiter, A. D. (2015). Imagining Egypt's political transition in post revolutionary street art: On the interrelations between social media and graffiti as media of communication. *Media Culture and Society*, 581-601.
- Saadedin, M. (2016). *Articulating art: Writing about modern art in Egypt*. Retrieved from Rawi Egypt's Heritage Review: https://rawi-magazine.com/articles/articulating_art/
- Sargeant, J. (2012). Qualitative Research Part II: Participants, Analysis, and Quality Assurance. *Journal of Graduate Medical Education*, 4(1), 1-3.
- Schomaker, R. (2015). Accreditation and quality assurance in the Egyptian higher education system. *Quality Assurance in Education*, 23(2), 149 - 165.
- Schwab, K. (2014). *The Global Competitiveness Report*. Geneva: World Economic report.
- Schwandt, T. (2007). *The sage dictionary of qualitative inquiry*. Los Anglos: Sage Publications, Inc.
- Schwind, & Lindsay, G. (2016, Spring). Arts-Informed Narrative Inquiry: Crossing Boundaries of Research and Teaching-Learning. *LEARNing Landscapes*, 9(2), 473-487.
- Sebai, N. M. (2006, November). The egyptian higher education system: Towards better quality in the future. *Journal of Futures Studies*, 11(2), 75 - 92.
- Sebai, N. M. (n.d.). The Egyptian higher education System.
- Seggerman, A. D. (2013). *Al-Tatawwr (Evolution) : An Enhancec Timeline*. Retrieved from The University of Iowa's Intitutional Repository: <http://ir.uiowa.edu/cgi/viewcontent.cgi?article=1269&context=dadasur>

- Sehity, M. E. (2014, May 31). *What education in Egypt is lacking*. Retrieved from Egyptian Streets: <https://egyptianstreets.com/2014/05/31/what-education-in-egypt-is-lacking/>
- Shor, I. (1992). *Empowering Education*. Chicago: University of Chicago Press.
- Shor, I. (1992). *Empowering Education*. Chicago: University of Chicago Press.
- Shore, I. (1992). *Empowering Education: Critical Teaching For Social Change*. 1992: University of Chicago Press.
- Sinner, A., Leggo, C., Irwin, R. L., Gouzouasis, P., & Grauer, K. (2006). Dissertations: reviewing the practices of new scholars. *Canadian Journal of Education*, 1223-1270.
- Sloterdijk, P. (2017, May 8). *Globes spheres Volume II : Macrospherology*. Retrieved from Semiotexte.com: <http://semiotexte.com/?p=127>
- Smith, R. A. (2006). *Culture and the arts in education: Critical essays on shapping human expieience*. New York: Teachers College Press.
- Sobhy, H. (2012). The de-facto prvatization of secondary education in Egypt: Astudy f privat tutoring in technical and general schools. *A journal of comparative and international education*, 47-67.
- SouEIF, A. (2014). The streets mattered. In B. Hamdy, & D. K. Stone, *Wall of Freedom, Street Art of the Egyptian Revolution* (p. 268). Berlin: From Here To Fame Publishing.
- Starr, G., Vessel, E., & Rubin, N. (2012). The brain on art: intense aesthetic experience activates the default mode network. *Frontiers in human neuroscience*, 6(66). doi:10.3389/fnhum.2012.00066
- Stefinee Pinnegar, J. G. (2012). Locating narrative inquiry historically:thematic in the turn to narrative. In J. Clandinin, *Handbook of narrative inquiry: Mapping a methodology* (pp. 3-34). Thousand Oaks: SAGE Publications, Inc.
- Stezaker, J. (n.d.). *Collage*. Retrieved from Tate Museum: <https://www.tate.org.uk/art/art-terms/c/collage>
- Succarie, M. (2016, August 11). Grafettisin Egypt's revolution. (C. p. Core, Interviewer) Thursday, August 11, 2016 at 12:29 AM EST via Brown Media Core. Retrieved from The Choice program Brown University: <http://www.choices.edu/teaching-news-lesson/graffiti-egypts-revolution/>
- Suen, E. (2016, July). Quilting Stories and Embracing Culture: An Arts-Informed Narrative Inquiry Exploring the Experiences of an Older Chinese Canadian Immigrant with Depression . *Thesis*. Ontario, Canada: University of Ontario.

- Taia, A. (2010, August 22). *The Awakening of the Arab People*. Retrieved from Le Monde: http://www.lemonde.fr/livres/article/2010/09/22/abdellah-taia-le-vertige-de-la-liberte_1414511_3260.html
- Tats. (2019, January 30). *Formalism*. Retrieved from Tats: <https://www.tate.org.uk/art/art-terms/f/formalism>
- Thani, H. B. (2018, March 9). *Egypt is the focal point of modern Arab art*. Retrieved from Bonn University: <https://www.uni-bonn.de/news/065-2018>
- Tinkler, P. (2014). Photo-Interviews: listening to talk about photos. In P. Tinkler, *Using photographs in social and historical research* (pp. 173-194). Sage.
- Trines, S. (2018, February 21). *Education in Egypt*. Retrieved from World Education News and Views: <https://wenr.wes.org/2019/02/education-in-egypt-2>
- unknown. (n.d.). *What is Contemporary Art?* Retrieved from Art 21: <https://art21.org/for-educators/tools-for-teaching/getting-started-an-introduction-to-teaching-with-contemporary-art/contemporary-art-in-context/>
- Watch, H. (2005, June 8). *Reading between the "Red Lines" The Repression of Academic Freedom in Egyptian Universities*. Retrieved from Human Rights Watch: <https://www.hrw.org/report/2005/06/08/reading-between-red-lines-repression-academic-freedom-egyptian-universities>
- WBUR, 9. (2005). Can art develop our brain? [Recorded by j. FINEBERG]. Boston, Massachusetts, USA.
- Wedeman, B. (2011). *Egyptian Revolution*. Atlanta, GA: CNN Broadcasting.
- Wilkins, K. (2011). *The Brookings project on U. S. relations with the Islamic world: 2011 U.S. Islamic world forum papers*. Cairo: Saban Center.
- Wilson, B. G. (1996). An experimental study designed to alter fifth grade students' perception of paintings. *Studies in Art Education*, 33-42.
- Winegar, J. (2006). *Creative reckonings: The politics of art and culture in contemporary Egypt*. Stanford, California: Stanford University Press.
- Winegar, J. (2006). *Creative Reckonings: The politics of art and culture in contemporary Egypt*. Stanford, California: Stanford University Press.
- Wolff, T. F., & Geahigan, G. (1997). *Art Criticism and Education*. Illinois: University of Illinois Press.
- World Economic Forum. (2005). Women's empowerment: Measuring the Global Gender Gap. Geneva, Switzerland.

- WorldBank. (2005, May). Quality Assurance and Accreditation Project (QAAP). *Operational Manual*. Cairo, Egypt, Egypt: World Bank. Retrieved from http://siteresources.worldbank.org/EDUCATION/Resources/3314_a-iqs_operation-manual.pdf
- Zain-Al-Dien, M. M. (2016). Student Academic Freedom in Egypt: Perceptions of University Education Students. *Universal Journal of Educational Research*, 4(2), 432-444.
- Zeinobia. (2008, July 23). *Prince youssef kamal the art lover*. Retrieved from Egyptian cronicles, Egypt that you dont know: www.egyptchronicls.blogspot.com
- Zewail, A. (2013, Spring). *Reflections on Arab Renaissance: Acall for education reform*. Retrieved from The Cairo Review of Global Affairs: <http://www.aucegypt.edu/gapp/cairoreview/pages/articleDetails.aspx?aid=22>.
- Zuidervaat, L. (2011, Winter). *Theodor W. Adorno*. Retrieved from The Stanford Encyclopedia of Philosophy: <http://plato.stanford.edu/archieves/win2011/entries/adorno/>.

APPENDIX A - Recruitment Poster

Participants Needed

A graduate student from Kansas State University (KSU) is conducting educational research on Egypt's fine art education. The study is titled: An artistic narrative inquiry into the representations of artists during the Egyptian revolution and how their experience can promote reform. The research study will incorporate interview sessions, artmaking. The experiences and stories that artists have during er are valuable and improve Egyptian schools' art education.

You are eligible if you:

- Were a Graffiti artist active during the ER in 2011 Preferably: are an art educator
- are fluent in English, speaking and writing.

There will be a series of 2 research sessions. Each session will be around two hours in length. Our meeting will be virtual; you can choose the communication medium from the attached apps list (Zoom, Skype, Viber, FaceTime, Facebook Messenger). Each session will incorporate an artmaking aspect. You will be invited to participate in the creation of lines, drawings, and collages. With your voluntary consent, the interview will be recorded and transcribed for educational purposes. Also, with your voluntary consent, notes will be written during the writing and artmaking process. You have the freedom to ask any questions, raise any concerns, or even to withdraw completely from participation in the study at any time with no consequences.

If you are interested in this study, please contact Dalia Nawar for more information:

Researcher: Dalia Ahmed Nawar, nowar@ksu.edu

Supervisor: Dr. Kay Ann Taylor

APPENDIX B - Interview Questions

First Interview Questionnaire: Ice Breaker

Ice Breaker: Demographic Background

1. What is your name?
2. How old are you?
3. Where do you live?
4. What is your affiliation?

Ice Breaker: Educational Background

1. What is your current level of education? Where did you receive your art degree?
2. How did you find art, and how did you know that you want to pursue it as a profession (no academic participants that do not hold an art degree)?
3. How was your experience of education in this location?
4. What educational challenges did you face?
5. How did you manage to achieve this level of education despite the challenges?

Ice Breaker: Professional Background

1. What sort of work experiences did you have before working in art?
2. How did you make the decision or happen to engage in those work experiences?
3. How did you find those work experiences?
4. What challenges or learnings did they bring forward for you?

Second Interview Questionnaire: Lifeline Open Ended Discussion

1. In my interview email, I will include simple instructions about the necessary art materials needed for this interview.
2. I will invite my research participants to focus on their life experiences and go inward.

3. I will have the participant (sketch, draw, or paint) his or her lifeline and describe the most significant events during ER.
4. I will follow up with an open-ended dialogue
5. I will ask the participants to share their creative art and reflect on the lifeline drawing

Third Interview Questionnaire: Images Interview

1. I will start by reflecting on the previous interview, what was important to the interviewee and what, if anything, they learned through the process after the interview was completed
2. Showing the participant his/her artwork in a collage and stating: Your experiences as an artist, describe your feeling when you see the artwork produced at that time?
3. To tell you the truth, I cannot choose a favorite from your artwork, but if you select one, which one are you going to choose? And in what ways is it significant to you?
4. We all can agree that Visual graphic images played a huge role during the ER in 2011. What parts do you think your artwork contributed to the revolution and the society at large?
5. The gained experiences are unthinkable; once in a lifetime, in what capacity do these experiences affect you as an artist?

Fourth Interview Questionnaire: Construction of a Collage and Semi-structured Interview

1. How would you describe your art education experience from school to faculty of fine arts? (open-ended)
2. How did your college experience differ from that of your time in high school?

3. As an artist and art educator, how did Egyptian educators define contemporary art education?
4. How do you define holistic fine art education in the light of the Egyptian revolution?
5. In the light of the role of art in graffiti during the Egyptian revolution, how do artists perceive contemporary art in art education? What was the effect on their teaching practices? What storylines guided their actions?
6. We have talked for a while about artwork production during ER. What is the most memorable event that happened to you during the Egyptian revolution? How did/do you feel about it? (descriptive)
7. What is your opinion about how art is taught in recent days? What were your expectations, if any, about the changes that might occur in the art educational field after the explosion of graffiti?
8. From your perspective and experience in the Egyptian art field, what prevented the shift from happening?
9. You have talked about many challenges you face as a new teacher. Please tell me how you try to overcome those challenges.