

Endgame January 10, 2013

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Ahmed Kassim is a young contemporary artist that has shown great talent in bringing to life a complex tapestry of events. Kassim adds a subtle sense of humor to his work through an intricately woven web of details featuring the chaotic world around. His work is open to endless interpretations. By directing our gaze to the highest heaven, Kassim manages to whirl us through his maze where you become a player in his game rather than just an onlooker.

But Kassim believes that his painting addresses individual freedoms as well the concept of respecting human rights. The viewer is engaged at once trying to decipher the characters, codes and symbols though loosely scattered around the canvas, yet the message is deliberate.

Kassim's ability lies in defying large canvases by his effective control of this large space creating a multitude of sarcastic details from an unusual perspective. His work reveals itself through his own beliefs and understanding of the world around him thus resulting in a both a conceptual and an aesthetic artwork.

He uses the widely known rubrics of games to symbolize how life is exactly like a game, where individuals are subjected to the forces of good or evil in their daily lives and how chaotic and unpredictable life has become in modern day Egypt.

We witness again his humor to express otherwise a negative subject matter. Within his use of bold symbols and Kassim portrays the staples of modern and current Egyptian society; the money signifying corruption, the TV news constantly on informing the people in their homes though not necessarily with credible and truthful information (another irony that is explored in his work), bread rolls and loaves which are the basic means of food for the Egyptian population because of its cheap and accessible nature as well as the bastions of riot police, which Kassim includes in his work to show that the state and government is always vigilant and keeping an eye on its people to root out dissidents. There is also a large red chair symbolizing the 'throne' that is actually the seat of any president, who because of corruption has become more of a monarch with absolute power in the people eyes rather than a democratically elected patron.

The exhibition runs from February 5 - 22, 2013

Source: Safarkhan Gallery

