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Hazem Taha Hussein, Kram Al Arayes, Mixed Media on Canvas , 80 x 120 cm – 2012. Image courtesy of Al Masar Gallery of Contemporary Art

ARTS & REVIEW

The Mirage II, at the Al Masar Gallery of

Contemporary Art



Hazem Taha Hussein, Egyptian Angel III , Mixed Media on Canvas , 75 x 102 cm – 2013.
Image courtesy of Al Masar Gallery of Contemporary Art

CAIRO, EGYPT— Presently at the [Al Masar Gallery of Contemporary Art](#) is *The Mirage II* by artist Hazem Taha Hussein. Hussein is one of the foremost Egyptian artists. Born in Giza, Egypt in 1961, Hussein is an Associate Professor of visual communication design at the Faculty of Applied Arts in Helwan University. *The Mirage II* showcases the artist's new collection. Hussein is an internationally recognized artist and his works have been shown in museum and galleries across the globe.

Hazem Taha is notorious for his unique composition technique. He builds his work by overlaying Islamic patterns or motifs in the background in an effort to obscure or hide his [abstract figures](#). Starting with the painting or drawing of figures, faces, or angels, he then covers them with paint, followed by plain areas. He finishes the work by superimposing over the entire surface, repeated and interlacing [Islamic patterns](#) or ornaments that he is fond of. The result is an [optical illusion](#) similar to a photograph. It shows a profile that is never motionless before the eyes, but constantly appears and disappears. The patterns superimposed on the figures create a sense of fluidity, movement and change. The last layer with its repeated patterns is the most interesting. It resembles the repeated patterns typically found in [Mosques](#) forcing the spectator to stare at one point in a time. This view is fluid and will change at different times and at different states of emotions, leaving the viewer to endless interpretations and different perceptions, each time uncovering something new.

Therefore Hazem Taha, a neo-expressionist painter, has succeeded in combining western and eastern elements in his paintings to produce forms for the spectator to interact with and to relate to, thus evoking some visual dialogue. The works involve the spectator in a dialogue questioning the meaning about rather than the perennial appeal.

“In Hazem Taha Hussein’s work we can recognize writings, symbols

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with issues regarding politics, society and humanism that would generally remind us of our childhood and culture. Also we see symbols and icons from the streets, in our houses, schools, characters and books that appear to record moments and important incidents of our lives. His visual language reflects the extent of his interest in the relationship between the East and the West in many aspects.”

ALSO READ: [With His Art, Taha Hussein Evokes the Rich Cultural Relationship Between ‘East and West’](#)



Hazem Taha Hussein, Othman El Gabbar, Mixed Media on Canvas , 145 x 160 cm – 2013.
Image courtesy of Al Masar Gallery of Contemporary Art

The Mirage II, on view through December 3, 2013 at the Al Masar Gallery of Contemporary Art, Baehler’s Mansion 157 b. 26 July St., Zamalek, Cairo, Egypt

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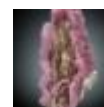
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