

**404.** That's an **error.**

The requested work

***film ikhwany*** was

not found in this  
gallery.

**THE CENSORED**

**Ghada Wali - Film Ikhwany**

**17 - 26 October**

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Hardy Tree Gallery

119 Pancras Road

NW1 UN, London

[kalimatmagazine.com/thecensored](http://kalimatmagazine.com/thecensored)



# THE CENSORED

17 - 26 OCT | HARDY TREE GALLERY

Kalimat Magazine and Hardy Tree Gallery are excited to present The Censored, an exhibition of new work by Cairo-based graphic designer Ghada Wali. This exhibition marks the first solo show of Wali's work in Europe and will feature a series of works that were previously deemed "too risky" by a London-based gallery. The Censored will be running for a limited 9 day period from 17-26 October.

On 20 September, with five days to go before the London opening of In The City, a design and sound art exhibition, which Wali was a participant of, the exhibiting gallery made the decision which has given birth to The Censored. They demanded that 12 politically-sensitive pieces not be displayed. The official explanation given was that the work was potentially libellous and as a consequence, the gallery had to "mitigate risk". However, legal jargon and hyper-inflated fears over libel cannot disguise what any sober assessment would term the decision – censorship in the heart of London.

The pieces in question, titled Film Ikhwany, highlighted Wali's fury at the perceived 'Brotherhoodisation' of her native Egypt. Ex-President Mohammed Morsi is satirised through a series of mock-film posters, national stamps and publications which depict him, and his political-religious movement as a pernicious epidemic infecting Egyptian society.

Throughout the work, Wali challenges the political and cultural taboos which traditionally define the boundaries of political discourse in Egypt. With works like Planet of the Apes, a reappropriation of the "Planet of the Apes" film poster with Morsi as the ape-like figurehead, Wali questions the hierarchical and vertical relationship between the Brotherhood and its followers. This comical challenge to Morsi's perceived intellectual authority is evident throughout the work with him satirised and reappropriated as Minnie Mouse, a joker, and a motley collection of other fictional characters. The exhibition's challenges are not limited to Egypt either; Wali turns her focus to the US and the rest of the international community's acquiescence to Brotherhood rule by synonymising them with corporate sponsors.

Kalimat Magazine and Hardy Tree Gallery are non-partisan, independent entities which are committed to promoting art and culture, not political positions. We therefore hold no stance for, or against, the Muslim Brotherhood. We do however passionately believe that Wali is entitled the same freedom of expression which any artist in London should enjoy. To deny her work from public display runs contrary not only against the principles behind artistic expression, but behind those which underpin any free, democratic society.

So it is, all will remain, our pleasure to invite a London audience to exercise their right to view The Censored.

## About the artist:

Ghada Wali is an Egyptian Graphic Designer and Illustrator, based in Cairo. She currently works at MI7, a local advertising agency working with several multinational brands, and has also worked at JWT and Fortune Promoseven. Besides her full-time work, she is also a teaching assistant at the American University of Cairo in their newly launched graphic design programme. She continues to stretch her production of modern design work independently through projects that help in saving cultural heritage and identity and by combating false beliefs through awareness to political issues and humanitarian causes. Her work has been featured in the F+F Schule Fur Kunst Und Mediendesign exhibition in Zurich. [ghadawali.com](http://ghadawali.com)

## About the gallery:

Hardy Tree Gallery promotes the work of emerging visual artists, photographers and performance artists. Co-founders Cameron Maxwell and Amalie Russell aim to create a space which pushes boundaries and gives artists the freedom to bring their visions to life.

119 Pancras Road, London, NW1 1UN

Thurs – Sun 12.00-19.00

By appointment - email [info@kalimatmagazine.com](mailto:info@kalimatmagazine.com)

## MEDIA CONTACTS:

**Safa Sharifi, Kalimat Magazine**

**07588887113 | [safa@kalimatmagazine.com](mailto:safa@kalimatmagazine.com)**

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## BIOGRAPHY - STATEMENT OF WORK

**GHADA WALI** is an Egyptian Artist, Illustrator and Graphic Designer based in Cairo. She currently works at MI7, a leading local Advertising agency working with several multinational brands, and has also worked at JWT and Fortune Promoseven. Besides her full-time work, she took the vow to contribute to the building of the future Graphic Design in Cairo, through the newly launched Graphic Design programme at the American University in Cairo where she is a teaching assistant. Believing in the power of design, she continues to stretch her production of modern design work independently through projects that help in saving cultural heritage and identity and by combatting false beliefs by providing awareness to political issues and humanitarian causes. Her work has been featured in the F+F Schule Fur Kunst Und Mediendesign exhibition in Zurich.

[ghadawali.com](http://ghadawali.com)

## FILM IKHWANY

Egypt's coastal city Alexandria, the Mariah, one of the most beautiful cities of the Mediterranean, the hub of diverse civilisations, religions and cultures, is Egypt's second largest city known for its uproar and loud revolutionary voice since the famous January 25 revolution and the current June 30 revolution. Throughout history, Alexandria was known as the coastal beauty, filled with beautiful monuments, sculptures and a source of enlightenment for the entire world. The city was considered Egypt's stronghold: standing strong throughout any invasion.

After the 2011 revolution, Egyptians fell into the entrapment of religious fascism where those voices dominated over the revolutionary voices that ousted Mubarak. Egyptians, for the very first time, were flooded by the Islamist currents whose numbers far exceeded what people estimated.

The brotherhood ruling has been adversely affecting Egypt. From this stand my work Film Ikhwany emerges - a reaction of a normal Egyptian citizen living in a world of Islamists, quickly changing into a religious state, either through the rapid appearance of the bearded men and niqabi women in the streets, or a media that, for the past two years, has transformed Egyptian homes into 24/7 live news channels, or the implementing of new safety measures on the average citizen that we have been pushed to as Egypt became a chaotic state without law and order.

Alexandria is one of the major cities in Egypt with a strong confrontational dialogue between the Muslim-brotherhood and the liberals. It witnessed intense struggles and fights between the extremist parties.

Film Ikhwany (2013) is my expression of denying the brotherhoodisation of my beautiful Egypt. The new reality which unfortunately, we are living: similar to the spread of a deadly epidemic throughout the nation. Through this body of work, I portrayed my feelings into a series of movie-posters with the Islamist president taking on the lead role. Each time portraying a different character: whether as a joker or as a Pharaoh, and other times just by changing the slogan from Morsi's original presidential poster, with a difference in his balance symbol.