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| **About you** | **[Salutation]** | Anneka | [Middle name] | Lenssen |
| [Enter your biography] | | | |
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| **Your article** |
| Hammad, Mahmoud (1923-1988) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| [Enter an **abstract** for your article] |
| Born in Jarabulus, Syria, Mahmoud Hammad was among the first Arab artists to adopt the letterforms of the Arabic language as a basis for modernist compositions. His early works were first exhibited in Damascus, Beirut, São Paulo, and Venice in the early 1960s. when Predating the pan-regional flourishing of *horoufiya* (visual manipulations of Arabic script in fine art) by more than a decade, his early Arabic writing paintings deconstructed the letters to produce semi geometric, abstract compositions. Hammad would continue to explore Arabic letter art for the duration of his career; his later works striking a studied balance between formal and communicative techniques.  Coming of age during the Syrian struggle for independence, Hammad played both the role of artist and organiser in Syrian artistic circles. He started exhibiting in Damascus as early as 1939, and was a member of Studio Veronese, the country’s first fine arts club. In 1952, he was granted a study fellowship to the Academy of Fine Arts in Rome, which he completed in 1956. After returning to Syria, he taught in rural schools, later joining the faculty of the new College of Fine Arts in Damascus in 1960. In the 1970s he was appointed Dean of the college, serving until 1981. He died in Damascus, Syria. |
| Further reading:  (Al Sharīf)  (Atassi and Sayegh)  (Lenssen)  (Wijdan) |