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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] |
| Mahmoud Hammad, born in Jarabulus, Syria, was among the first Arab artists to adopt the letter forms of the Arabic language as a basis for modern compositions, and his experiments predate the pan-regional 1970s florescence of horoufiyah (visual manipulations of the Arabic letter in fine art) by more than a decade. His early Arabic writing paintings, first exhibited in exhibitions in Damascus, Beirut, São Paulo, and Venice in the early 1960s, deconstructed the letters to produce semi-geometric abstract compositions. Hammad would continue to ex (Wijdan)plore Arabic writing for the duration of his subsequent career. His later paintings struck a more studied balance between formal and communicative properties. Coming of age during the Syrian struggle for independence, Hammad played roles of both artist and organiser in Syrian modern arts. 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, finishing in 1956. After returning to Syria, he taught in rural schools, then joined the faculty of the new College of Fine Arts in Damascus in 1960. In the 1970s, he would become Dean, serving until 1981. He died in Damascus, Syria. |
| Further reading:  (Al Sharīf)  (Atassi and Sayegh)  (Lenssen)  (Wijdan) |