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Abdullah Murad, Recent Paintings.



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Claude Lemand Gallery
Paris, France
6 April – 7 May 2016

Abdullah MURAD. *The little freedom and hope that is left in us.*

Within my overall artistic experience and as an abstract painter, I have never given much importance to the subject as I was convinced that it was useless to overload the canvas with ideas of which it could not bear the weight. I always considered painting like a language that is silently formulated, that is listened with the eyes and that is observed with an interior vision.

As an artist, I cherish anything that contributes to life's constant vibrancy and radiancy. However, our country is suffering from the terrible and difficult present circumstances and we have all been affected by it. My recent paintings of 2015 are but a cry, reacting to the destructive tendency of certain humans, whatever their social motives may be. My paintings shout back to anything that might pose a threat to our human nature.

Art has always been an inherent call for freedom and an escape from a world that is yet again and always has been consumed by disturbance, brutality, chaos and injustice. Staying optimistic and keeping hope are the only ways for us to live and to pursue the paths of our destinies.

Damascus, 7th December 2015

Translated from French by Valérie Didier Hess.

Biography

He is a graduate of the Faculty of Fine Arts from the University of Damascus in 1970. Murad is a member of the Syrian Syndicate of Fine Arts and the Arab Artists Union and is considered to be a pioneer of abstract expressionist Arab art. He won first prize at the Greeting to Miro and Picasso Exhibition at the Spanish Cultural Center in Damascus in 1984. Murad's work has been displayed at many international group and solo exhibitions in Syria, Lebanon, Turkey, Bulgaria, Switzerland, UK and the Gulf.

His work has also been a part of public and private collections including France, Germany, Switzerland, Bulgaria, Turkey, Bahrain and the Sharjah Museum, UAE.

Murad's paintings and drawings feature arabesque concepts and are deeply influenced by the fauvist colors and the abstract expressionist movement. His paintings are experimental and wild in the use of color and movement, exposing layers of details varying from thick impasto to transparent and mixing media textures, newspaper collages, and cut-outs. A contrast of area treatment and asymmetrical compositions dominate his paintings, allowing an intriguing alternation of space expansion.

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