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Majd Kurdieh: Art is not like Medicine, nor like Engineering

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The original article was written in Arabic and has been translated to English below:

The drawings of the Syrian artist Majd Kurdiyeh are still receiving attention from his followers on his Facebook page, specifically the stories of “Al-Fassa’een”, as they re-publish them immediately after he publishes the image of the painting, i.e. “the story”, and search through it, regardless of their affiliations, for their human truth.

His exhibition entitled “Stealing Sadness,” which was organized by “Al-Sawy Culturewheel” in the Zamalek suburb of Cairo, included (200) paintings, considering that art is not like engineering or medicine, and that he began his journey with painting 30 years ago.

“Al-Sawy Culturewheel” in the Zamalek suburb of Cairo recently organized a visual exhibition by Syrian artist Majd Kurdiya entitled “Stealing Sadness.”

The one-week exhibition included (200) paintings, chosen by the artist from among the works he painted over the previous five years.

The paintings are distinguished by their precise details and cheerful colours. Kurdiya called the heroes of his paintings “Al-Fasa’een”, which are small creatures that always smile and bring joy and joy to the souls of everyone who sees them. The Syrian artist was also able to embody the poetic verses in his paintings, as he loved him, especially Al-Mutanabbi.

In the exhibition brochure, Kurdiya stated, "Art is not like engineering or medicine, and there are no specializations in art. If we contemplate poetry, we will find in it many poetic images, and poetic images are nothing but paintings that the poet paints with his words."

His story with drawing

He said, "My story with drawing is long and extends over 30 years. It began at the age of fourteen when I studied graphics and metal printing," noting that the idea of the exhibition was not born all at once, but gradually matured through research and work.

He added, "Financial difficulties are something that are not worth mentioning. The real difficulties are in producing different works, developing works, and correcting their paths. There are many works that have won the love of the public, and frankly, I cannot specify them because every person has his own taste and story that is dear to his heart, and I am not proud of anything. Art cannot tolerate pride."

Reject violence and war

He was born in 1985, and studied at the Faculty of Arts at the University of Aleppo. He abandoned the war and settled as a traveler in the country of Jbeil in Lebanon.

He held several exhibitions and painted hundreds of paintings, but the most famous of them is what he draws on his Facebook page.

Many of the users of his page share the stories of "Al-Fassa'een" and repost them as soon as he downloads the image of the "story" painting, through which they, regardless of their affiliations, search for their true human nature.

Many observers and critics believe that Kurdiya calls, through his works, for the return of links between the plastic arts and central issues, which have recently moved away from their humanitarian goal, in order to redirect the recipient's compass to his common sense of love and rejection of violence.

Study art

In his paintings, Majd relies on drawing living creatures in line with the beginning of the discovery of plastic art on the walls of caves, and the symbols that he draws express certain connotations according to the story, which in turn changes with the inspiration of the painting, as there is a mixing between the text and the painting, and therefore Majd could not limit a character to a specific symbol with meaning. one.

In his latest works, he combined drawing and writing, and did not dispense with his pure, childish lines that depicted an ideal, integrated universe, which at first glance makes you feel that the drawings are completely separate from reality and the Syrian event in particular, but they are indirectly influenced by it. Kurdiya says to Al-Araby Al-Jadeed: "My works may appear to be unrelated to reality, as a result of our habit of directness, which is a trivial and exhausting way of presenting an idea in art. I do not care about the details of things. What is most important to me are the values that are absent from our current time and I

try to embody them.”