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The World of Kurdieh's glory Revives the Forgotten Soul

By Nagham Sharaf

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

The works of the artist Majd Kurdieh reflect a part of the soul of everyone who views them. We find in his paintings, which are governed by a gang composed of several characters such as Fagoon, the elephant, and the mouse, most of what we are looking for in a style free of acquired residue and full of feelings.

These creatures live in a parallel world, in which we enter and learn how to communicate with words and colors that we do not find in our reality, so we return to the first feelings of love, fear, evil and courage and understand that they are permissible, justified, and natural, and we receive them all with the same spaciousness.

Majd stays away from demonizing the other, and deals with feelings that are classified as good and bad with one vision, and about the reasons for our acceptance of the characters that represent evil in his works, such as “The Despicable Mr. Beast,” as well as those that represent good, such as “Mr. Elephant.” He says: “The monster, the elephant, and the rest of the characters

are... The whole of it is one human being in his states and fluctuations, and it is easy to place all the blame on one villain in the story, but life is more complicated than that.

The complexities between people are transformed into a simple dialogue between Fasaeen, when “Fasoon”, who is in love with “Fasouneh” and lying on the ground smiling after being hit by flower arrows, asks, “How did a gazelle kill you?” He answers: “She told me: You are the hunter.” This dialogue, in addition to the clear picture with all its details, carries emotional intelligence with social-psychological dimensions, which translates part of the relationship that may bring together two people, and the roles they play and hide on the surface.

Regarding these facts that are rooted in a world that the viewer may see as an escape, Majd explains: “I planted the belief that my works do not deal with reality. I talked about freedom, brutality, gratuitous killing, death, hope, despair, and the rest of the complexities that we encounter in life, but I dealt with them with art, which I consider an act of courage and boldness, not an act of escape. I present Reality and human issues, but perhaps the recipient is accustomed to works of art that resemble news bulletins.”

“Mr Elephant” appears in the painting with a body containing many roses, which did not stop him from walking on a new branch, which represents an upcoming experience. “Mr Elephant, whose heart was a fish,” will tread among the thorns and on it until, at the end of his journey, he reaches the orange rose and adds it inside him in all its beauty and with a branch free of thorns, which will mature and become, according to the sentence attached to the painting, “what he is walking toward.”

Majd says about the development of the characters: “With time, everything matures or changes so that we do not fall into the trap of repetition. Characters changed in appearance, such as the monster that was black, but when I paid attention to its racist symbolism, it was changed, and there are characters in a state of rest, such as the wolf and the owl. As for this year, the character of the elephant, the whale, and the donkey, which became the King of the Watermelon, developed, and the adventures of the watermelon knights will be the product of the coming year.

As for Fagoon and Fasouneh, they have not changed, but perhaps I have changed.” Majd explains the mutual relationship with the gang members, which sometimes leads to friends mixing between him and them, by saying that he always tries to hide behind a curtain and let them move freely on stage, and although he manages them, the story is written by life.

Our innate spirit is lost with time and experience, and thought and fear overpower communication and love, so a Kurdish band of glory emerges from a world whose feelings produce thought, to remind us that we are simple creatures who indulge, depend, share their situations with others and try as much as possible to preserve their core. Creatures for themselves and for others, they only want to express themselves with clarity and lightness, and to grow through adventure and knowledge.

For Majd, true success is represented by the ability to implant art in the daily lives of people: “Al-Mutanabbi’s fame stemmed from his ability to speak what is on people’s consciences, and I am trying to play in this arena, and confront my fears and thoughts in artistic work. It is the ability to transfer the personal to the universal or as Darwish says: “Neither the personal is personal nor is the universal universal.”