

## TAMMAM AZZAM (SYRIA, B. 1980)

Tammam Azzam is a multidisciplinary artist whose practice is based on building and deconstructing composition. What began as an exploration of texture through the layering of diverse media has evolved into a close examination of demolished landscapes—symbolic of his homeland’s war-ravaged environment. Azzam’s artistic practice continuously adapts to his perception of the urban surroundings, which are in constant flux due to shifting natural, environmental, and geopolitical conditions. This transformation in the visual identity of the landscape drives his work and has led him to experiment with the tension and interplay created by his chosen media.

Still rooted in his fascination with urban environments, Azzam’s recent work focuses on the medium of collage. He pushes the traditionally flat technique by incorporating perspective, adding depth and dimension to compositions that were once monochromatic. These works act as windows into carefully selected scenes, using color as a powerful tool to blur geographical boundaries. Through this approach, Azzam merges different worlds—combining memories of Syrian landscapes with those he has encountered in Berlin. He has recently delved into the world of watercolors and allows the medium to push the boundaries of abstraction, land, and cityscape.

Assemblage and layering are essential tools in Azzam’s artistic approach, whether through digital photomontage, collage, painting, and more, those have been omnipresent across the past two decades of production. This is exemplified in his internationally acclaimed print *Freedom Graffiti*, where he employs digital techniques to transform everyday visual elements into a compelling commentary and form of protest directed at a global audience.

Born in Damascus, Syria, in 1980, Tammam Azzam received his artistic training at the Faculty of Fine Arts, University of Damascus, specializing in oil painting. Alongside a successful painting career in Syria, he also worked as a graphic designer—an experience that would later inform his digital media work after he relocated to Dubai at the onset of the Syrian conflict.

Azzam has participated in numerous major international exhibitions, including the FUU-Street Art Festival, Sarajevo (2015); Vancouver Biennale, where he was an artist-in-residence (2014); FotoFest Biennial, Houston (2014); Dak’Art: Biennial of Contemporary African Art, Dakar (2014); Alexandria Biennale (2014); and the 30th Biennial of Graphic Arts, Ljubljana (2013).

In recent years, his solo and group exhibitions have included venues such as Kornfeld Gallery, Berlin, Germany (2022); Museen in Südtirol, Italy (2020); Haines Gallery, San Francisco, USA (2019); Ayyam Gallery, Alserkal Avenue, Dubai (2019, 2016); Bienal del Sur, Caracas (2017); Künstlerforum Bonn, Bonn (2017); For-Site Foundation, San Francisco (2016, 2017); European Capital of Culture, Pafos (2017); City Museum of Oldenburg, Germany (2017); Künstlerverein Walkmühle, Wiesbaden (2016); Columbia University, New York (2016); Tainiothiki Twixtlab, Athens (2016); Banksy’s Dismaland, Weston-super-Mare (2015); Fondazione Giorgio Cini, Venice

(2015); Framer Framed, Amsterdam (2015); Forum Factory, Berlin (2014); Lena & Roselli Gallery, Budapest (2014); Liquid Art House, Boston (2014); Rush Arts, New York (2014); Busan Museum of Art, Seoul (2014); and 1x1 Art Gallery, New Delhi (2014).

In 2016, Azzam was awarded an artist fellowship at the Hanse-Wissenschaftskolleg Institute for Advanced Study in Delmenhorst.