

Visual Artist

RANDA HIJAZI

Where Memory Becomes Form • Organic Surrealism



Randa Hijazi explores how memory shapes identity through figurative and organic-surrealist painting.

ARTISTIC PROFILE

Randa Hijazi is a Syrian-Canadian visual artist based in Laval, Québec. Educated in Fine Arts and Media Studies in Damascus, her practice bridges figurative painting, organic surrealism, and cultural storytelling. Working primarily with large-scale paintings, Hijazi explores the relationship between memory, identity, migration, and human interconnectedness. Her visual language combines biomorphic forms, symbolic figures, and layered compositions that move between personal experience and collective history.

Rather than documenting events literally, her paintings transform lived experience into symbolic landscapes where reality and imagination coexist. Human figures dissolve into organic structures, suggesting that identity is fluid, continuously shaped by memory, place, and emotional experience. Alongside her studio practice, Hijazi has developed ambitious public projects, most notably *Timeless Tales*, a monumental mural celebrating Canada's cultural heritage through nearly 150 historical figures. The work reflects her long-standing interest in art as a space where history, culture, and collective memory converge.

Her work has been exhibited internationally across Canada, the Middle East, and Europe, and has received recognition from cultural institutions for its contribution to contemporary visual art.

ARTIST STATEMENT

Art begins for me where memory becomes form.

My paintings investigate how human identity is constructed through memory, migration, belonging, and the invisible emotional experiences that connect us across cultures. Rather than illustrating specific narratives, I build symbolic spaces where figures, organic structures, and imagined landscapes merge into a shared visual language.

Organic Surrealism has become the natural evolution of my practice. Inspired by cellular structures, the human body, natural growth, and subconscious imagery, I create compositions that exist between the physical and the psychological. Forms expand, dissolve, overlap, and regenerate, reflecting the way identity itself is constantly reshaped.

Scale also plays an important role in my work. Whether creating an intimate canvas or a monumental mural, I am interested in how painting can become an environment rather than simply an image. My large-scale projects invite viewers to move through memory as a living experience rather than observe it from a distance.

Ultimately, my work asks a simple question:

How do memory, place, and human connection continue to shape who we become?

Through painting, I seek not definitive answers, but spaces for contemplation, empathy, and shared reflection.

Main Character

MURMUR

Guardian Of All That Words Failed To Hold

MURMUR IN THREADS OF HUMANITY

Within my artistic universe, Murmur emerges as a silent guardian of unspoken emotions. Murmur has no mouth with which to speak; instead, expression unfolds through the eyes, gestures, and subtle presence of the body. This absence of speech creates a heightened sensory and emotional dimension, allowing feelings to surface through gaze, silence, and visual tension. Through the Threads of Humanity series, Murmur inhabits the space between silence and expression, carrying what words leave behind. Fluid biomorphic forms, fragmented figures, and symbolic structures become manifestations of the invisible emotional threads that connect us to one another. Love, devotion, vulnerability, betrayal, and transformation move through these works not as fixed narratives, but as emotional traces—shifting, intertwining, and enduring. Murmur embodies what remains beneath the surface: the feelings we cannot articulate, the connections we cannot fully sever, and the memories that continue to shape us long after words have faded.

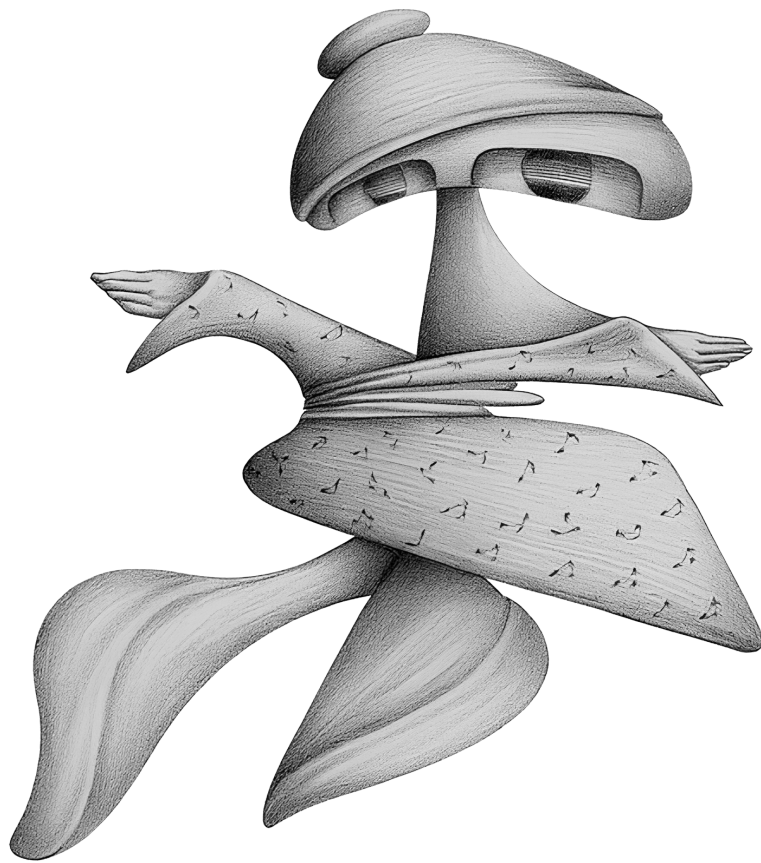
CRITICAL REVIEW SUMMARY

In a professional portfolio review, art critic and cultural manager **Ainhoa Fernández** highlighted the distinctive visual language that defines Randa Hijazi's artistic practice. She describes Hijazi's work as a unique fusion of human, organic, and symbolic forms, brought together through biomorphic figures, expressive textures, and a refined, harmonious color palette that creates a powerful emotional presence.

Fernández emphasizes the artist's ability to balance the fantastical with the familiar, creating deeply expressive characters that evoke vulnerability, empathy, and human connection. She identifies this emotional resonance as one of the strongest qualities of the portfolio, noting that the works invite viewers into contemplative spaces where symbolism and imagination coexist with technical precision.

The review also recognizes Hijazi's consistent visual identity, praising her disciplined use of layered linework, texture, and organic forms that establish a coherent artistic universe. Fernández concludes that the work holds strong potential within the contemporary surrealist art market, appealing to collectors, galleries, and audiences drawn to poetic, symbolic, and emotionally driven contemporary art, while encouraging the artist to continue strengthening the narrative surrounding her practice to further enrich its impact. [Link](#)

SELECTED ARTWORKS





BODIES IN DIALOGUE

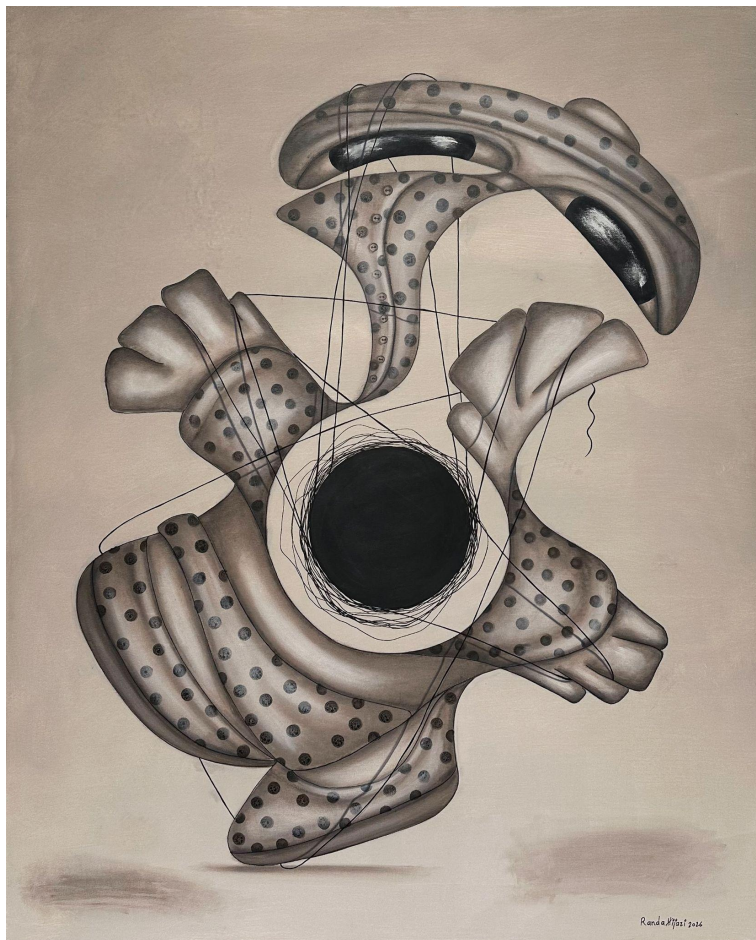
Acrylic on Canvas

150 × 120 cm

2026

Connection is an invisible architecture.

In *Bodies in Dialogue*, monochromatic biomorphic forms converge into a dense, interdependent structure. The boundary between self and other dissolves as individual figures merge, creating a shared physical and psychological weight. Hovering between a luminous void and a stark, dark plane, they do not merely occupy space they construct it together. Sharp red threads fracture the muted palette, mapping the unseen emotional vectors that bind the figures to one another and to the space beyond. These geometric lines act in stark contrast to the organic fluidity of the bodies, symbolizing both the vital lifelines of human interaction and the inevitable tension of coexistence. The work suggests that identity is never truly isolated, but constantly held in balance by the invisible forces that connect us.



SPINNING IN THE VOID

Acrylic on Canvas

150 × 120 cm

2026

The center of existence is often an absence.

In *Spinning in the Void*, a fluid biomorphic structure orbits a stark, impenetrable black core. The figure bends and contorts, suspended in a state of continuous motion, as if caught in the gravitational pull of its own internal emptiness. Here, the void is not a missing element, but the definitive anchor around which the entity organizes itself. Frantic, chaotic black threads weave through the organic form, tethering it to the edges of the abyss. These delicate lines map a psychological tension: the struggle between surrendering to the unknown and actively holding the fragmented self together. Rather than depicting a collapse, the painting visualizes the dynamic balance of navigating uncertainty. It suggests that human identity is often shaped by what is missing just as powerfully as by what is present.



IDENTITY

Acrylic on Canvas

130 × 110 cm

2026

The self is shaped by what surrounds it.

In *Identity*, a gathering of fragmented, biomorphic heads forms a silent perimeter, enclosing a vast and impenetrable black void. The watchful eyes do not look outward to the viewer; rather, they gaze inward at the emptiness. This composition suggests that the core of human identity is not a fixed, solid entity, but an open expanse framed and constructed by the memories, histories, and experiences that border it.

A single, vibrant orange thread traces the edge of the dark center, breaking the monochromatic silence. It wanders, frames, and eventually tangles into a delicate knot. This fragile line acts as the boundary of the self, representing the complex, often non-linear narrative of personal evolution and the fragile tension of holding oneself together.

The work challenges the concept of identity as a complete portrait, proposing instead that who we are is the profound, silent space held between our past experiences and our continuous introspection.



BLOOMING IN SILENCE

Acrylic on Canvas

180 × 120 cm

2026

Resilience is born from the weight of collective stillness.

In *Blooming in Silence*, a dense stratification of watchful, biomorphic figures creates a heavy, grounded foundation. Stacked layer upon layer like psychological sediment, these muted forms represent the quiet accumulation of shared history, memory, and endurance. They exist in a state of compressed observation, anchoring the lower half of the canvas in a profound, monochromatic silence. From this dense mass, a single, fragile thread extends upward, culminating in a visceral, explosive crimson bloom. The striking contrast between the earthy stillness below and the vivid, blood-red splatter above visualizes a powerful release of suppressed energy. It is the sudden, undeniable manifestation of life and emotion breaking through. The painting reflects on the nature of voice and existence, suggesting that even the longest periods of silence inevitably give way to profound and dramatic growth.



ANTICIPATION

Mixed Media on Canvas

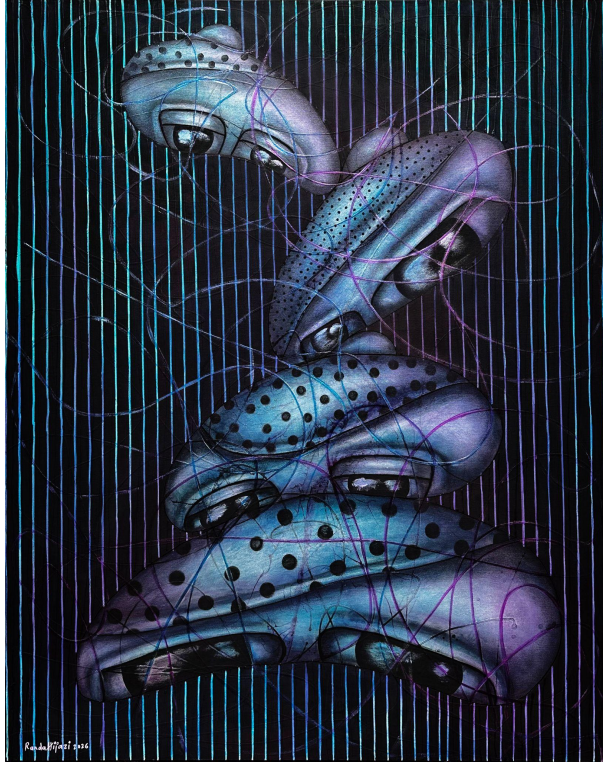
170 × 140 cm

2024

Expectation is a shared psychological weight.

In *Anticipation*, a complex entanglement of textured, biomorphic figures is suspended in a unified state of tension. Their wide, unblinking eyes are fixed on an unseen horizon, locking the composition into a moment of collective watchfulness. The figures overlap and crowd the canvas, creating a dense physical architecture that mirrors the overwhelming emotional pressure of waiting.

Rather than illustrating a specific narrative, the work captures the atmospheric threshold between hope and dread. The intertwined bodies embody humanity's perpetual vulnerability when confronting the unknown, portraying anticipation not as a passive pause, but as an intense, collective struggle.



RECONFIGURATION

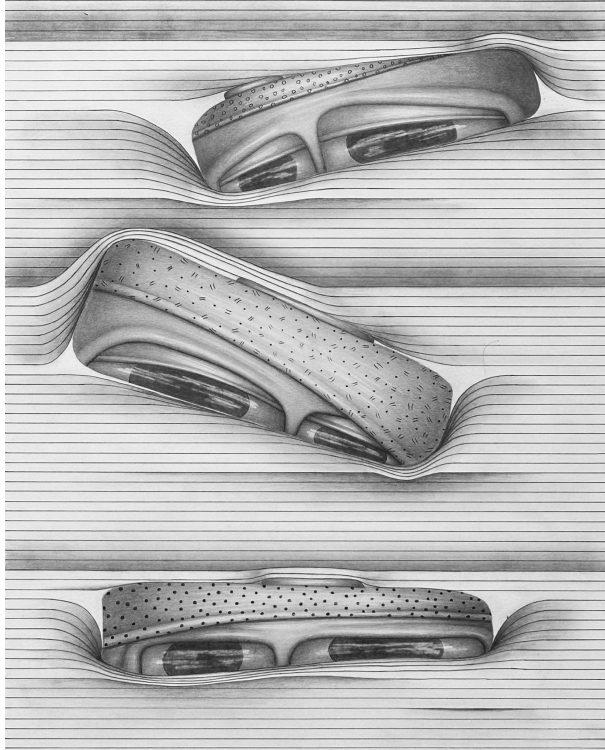
Acrylic on Canvas

150 × 120 cm

2026

Identity is a constant negotiation between structure and chaos.

In *Reconfiguration*, a vertical accumulation of biomorphic forms hovers against a stark, illuminated grid. The luminous palette of deep blues and purples evokes a profound psychological depth, while the fragmented, stacked heads suggest a state of continuous transition. They do not rest; they are actively rearranging, representing the fluid nature of human consciousness as it adapts to new realities. The composition thrives on the visual tension between opposing forces. The rigid, parallel lines of the background impose a sense of external order, systemic boundaries, or the passage of time. In sharp contrast, erratic, swirling threads bind and cut through the organic figures, visualizing the unpredictable, chaotic energy of inner emotional life and memory. Rather than portraying brokenness, the work captures the profound resilience required to continuously dismantle and rebuild the self within the frameworks we inhabit.



BETWEEN LINES

Pencil on Paper

35.6 × 43.2 cm

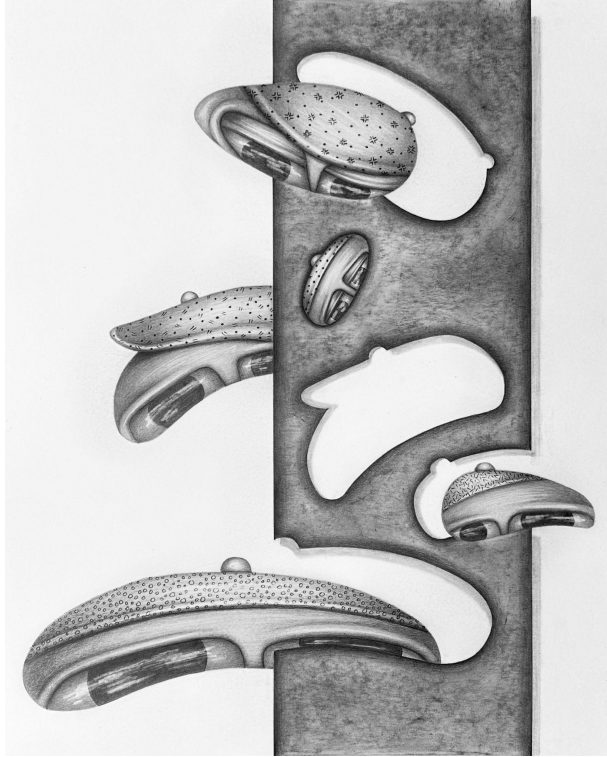
2026

Presence often reveals itself within the margins of structure.

In *Between Lines*, fragmented biomorphic forms are deeply embedded within a rigid expanse of parallel horizontal lines. The geometric structure reminiscent of ruled paper or societal constraints physically warps and stretches around the figures, suggesting that the organic self cannot be entirely flattened or contained. The watchful eyes peer out from these narrow gaps, silent but intensely observant, occupying the negative space of a highly ordered world.

The choice of graphite strips away the distraction of color, focusing the viewer's attention purely on the tension between the fluid bodies and the restrictive grid. The drawing serves as a metaphor for unspoken human experiences: the emotions, memories, and identities that reside quietly "between the lines" of our documented lives.

Rather than a scene of entrapment, the work captures the quiet resilience of consciousness pushing against the boundaries of imposed order, finding a way to exist and observe from within the constraints.



OUTSIDE MYSELF

Pencil on Paper
35.6 × 43.2 cm
2026

To observe oneself is to leave a trace of absence.

In *Outside Myself*, textured biomorphic figures are captured in the precise moment of detachment. They slide outward from a dense, dark vertical structure, leaving behind perfectly shaped, luminous white voids. The monochromatic graphite rendering starkly highlights the contrast between the heavy, anchored column, the patterned organic bodies, and the striking negative space they once inhabited. The composition explores the psychological experience of dissociation, self-reflection, and transformation. The solid vertical block serves as a metaphor for the established self or a restrictive mold, while the exiting figures represent the conscious mind stepping outward to examine its own reality. The empty silhouettes suggest that every shift in awareness or identity inherently creates a void, a shedding of a former state. Ultimately, the drawing visualizes identity not as a fixed cast, but as a fluid entity capable of extracting itself from its own boundaries, turning alienation into a profound act of self-discovery.



LOOKING FOR MYSELF

Pencil on Paper

35.6 × 43.2 cm

The search for identity often begins within the overwhelming presence of the collective.

In *Looking for Myself*, the surface is entirely consumed by a dense, claustrophobic mosaic of watchful biomorphic forms. Tightly packed and intricately patterned, these cellular structures press against one another, leaving absolutely no negative space. The relentless repetition of eyes creates a profound sense of multiplication, where every fragment is both observing and being observed, mirroring the overwhelming noise and proximity of shared existence. The meticulous graphite rendering highlights the tension between uniformity and individuality. While the crowd appears monolithic at first glance, each organic shape carries its own unique texture dots, ridges, and deliberate cross-hatching. This visual density captures the psychological struggle of individuation. To look for oneself within this intricate architecture is to navigate the endless reflections of others, suggesting that true identity is not found in isolation, but meticulously excavated from the weight of the collective.



NO FINAL VERSION

Acrylic and Pastel on Canvas

170 × 140 cm

2025

Human identity is never complete.

In *No Final Version*, fragmented heads emerge not as symbols of rupture, but as traces of continuous transformation. Memory accumulates layer by layer, reshaping perception with every lived experience. The body becomes an evolving archive where personal history is carried, revised, and reimagined.

Rather than portraying instability, the painting proposes identity as an unfinished structure constantly rewritten through time.



SYMPHONY OF EXISTENCE

Acrylic and Mixed Media on Canvas

150 × 120 cm

2024

Organic forms intertwine like living organisms suspended between growth and consciousness.

Individual bodies dissolve into a shared rhythm, suggesting that existence is neither isolated nor fixed, but composed through countless invisible relationships. Vibrant passages of colour move across the surface like currents of energy, binding the composition into a single breathing entity.

The work reflects on interconnectedness as the fundamental condition of human existence.



REFLECTIONS OF HEARTS

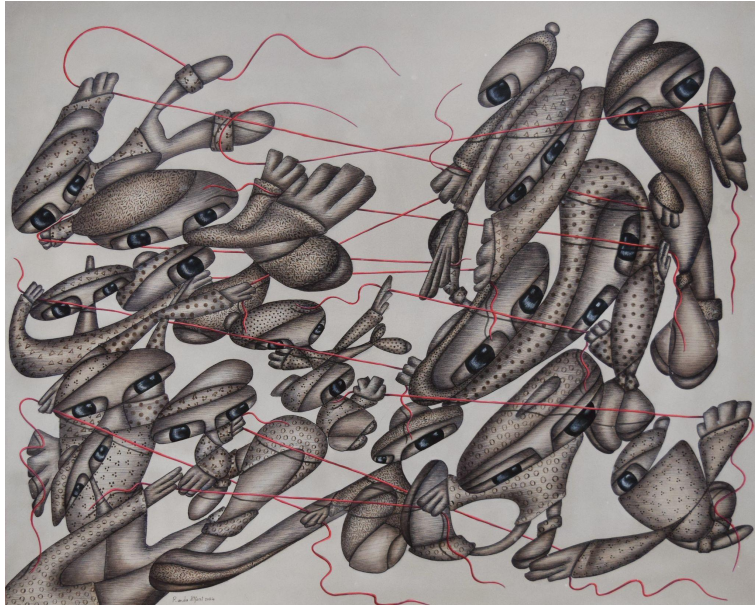
Mixed Media on Canvas

150 × 120 cm

2024

Emotional experience rarely exists in isolation.

Through layered organic forms and symbolic figures, the painting explores how love, vulnerability, and memory echo between individuals. Rather than representing specific people, the composition becomes a psychological landscape where inner emotions continuously shape collective experience.



EXPRESS YOURSELF HOWEVER YOU WANT

Mixed Media on Canvas

170 × 120 cm

2024

Separated by space yet connected through delicate red threads, the figures embody individuality without isolation.

The work considers difference not as division, but as the invisible network through which human relationships continue to exist. Identity emerges here through dialogue rather than uniformity.



SHELTERED SOULS

Acrylic on Canvas

170 × 140 cm

2025

Figures gather closely, creating a fragile architecture of protection.

Soft textiles, luminous eyes, and compressed space evoke the emotional need for safety during moments of uncertainty. Light quietly enters the composition, suggesting resilience rather than escape.

The painting reflects the human instinct to seek belonging even in times of fear.



MEMORY OF JASMINE

Acrylic on Canvas

100 × 80 cm

2025

Memory survives beyond geography.

Inspired by Damascus, jasmine becomes more than a botanical reference; it transforms into a living symbol of permanence. The hollow figure speaks not of absence, but of the spaces memory continues to inhabit long after displacement.

The work reflects on exile as an emotional condition rather than a physical distance.

MAJOR PROJECT

TIMELESS TALES, Canadian Heritage, 2023

Oil on Canvas | 900 × 450 cm | 2023

Sponsored by the Canadian Government

History is not merely a timeline; it is a shared landscape.



Timeless Tales is a monumental institutional project that reimagines the collective memory of a Canadian nation. Spanning three years of continuous creation, the work steps beyond traditional historical painting to become a living archive of human interconnectedness.

Featuring approximately 150 pivotal figures from Indigenous peoples and early founders to modern cultural icons, the mural forms a cohesive visual testimony of integration and diversity. It acts as an immersive environment rather than a conventional canvas, designed to create a commanding psychological and physical presence in public and museum spaces.

By weaving together symbolic references and historical presence, Timeless Tales transcends documentation. It operates as a cultural bridge, utilizing scale and organic continuity to preserve identity, reflect societal evolution, and celebrate the shared human values of coexistence.



CV (SELECTED)

SOLO EXHIBITIONS

2025	"Fight Together" with CIBC Bank, Château Royal, Laval, Quebec
2022	"Beat 2", Palais des congrès de Montréal, Montreal, Quebec
2021	"Beat 1", Virtual-Exclusive for International Lions Clubs
2019	"Grenadine Seed", Dib Design Gallery, Laval, Quebec
2018	"22 Kisses", Afkar Art Gallery, Beirut, Lebanon
2016	"Between Angel & Human", En Vogue Gallery, Dubai, UAE
2015	"Halat 2", Syrian Opera House, Damascus, Syria
2015	"Halat 1", Moustafa Ali Gallery, Old Damascus, Syria

GROUP EXHIBITIONS

2026	"ART CAIRO" (Art Fair), Grand Egyptian Museum, Cairo, Egypt
2025	"Threads of Human", My Vitae Gallery, Oakville, Ontario
2025	"Culture Laval", Montmorency College, Laval, Quebec
2023	"Diversity in Art", Leonardo Da Vinci Gallery, Montreal
2022	"Montréal En Festivités", Gallea Gallery, Montreal
2021	"Élixir", Arab Culture Centre, Damascus, Syria
2021	The 51st International Exhibition of CAPSQ, Paris, France
2019	"Untitled", M Gallery, L'Assomption, Quebec
2019	"Tisser Vos Rêve", Musée des maîtres et artisans du Québec, Montreal
2018	"Réflexion-Réfraction", Musée des maîtres et artisans du Québec, Montreal
2017	"Regards d'artistes de la Syrie", Musée des maîtres et artisans du Québec
2017	"Métissage", Contemporaine d'Art Gallery, Montreal
2016	"Crazy", UNESCO Palace, Beirut, Lebanon
2016	"World Art Dubai", Dubai, UAE

AWARDS & DISTINCTIONS

2023	International Medal of Merit, International Lions Clubs, Montreal
2023	Golden Medal in Art, Leonardo Da Vinci Gallery, Montreal
2022	Award from International President, Lions Clubs Foundation, USA
2021	Silver Medal, CAPSQ, Paris, France

2021	Certificate of Honor, Ville de Laval
2020	Letter of Congratulations, House of Commons, Canada
2020	Won competition to design a public monument, International Lions Clubs
2016	Certificate of Appreciation, Embassy of Paraguay, Beirut
2000	Discretionary Medal, Ministry of Higher Education, Egypt

MEMBERSHIPS

<i>Since 2022</i>	Professional member, RAAV, Quebec
<i>Since 2023</i>	Professional member, Culture Laval, Quebec
<i>Since 2020</i>	Professional member, Canada Council for the Arts, Ottawa
<i>Since 2019</i>	Member, CAPSQ, Montreal
<i>Since 2000</i>	Member, Syndicate of Fine Arts, Damascus, Syria

COMMITTEES

<i>Since 2015</i>	Main Member, BPW, Culture & Arts Committee, Dubai, UAE
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TEACHING & MENTORING

2001–2004	Lecturer, Damascus University, Visual Communications, Syria
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EDUCATION

2018–2019	Vocational Specialization, Starting a Business, Montreal
2004–2008	Bachelor of Media Science, Damascus University, Syria
1996–2000	Bachelor of Fine Art – Visual Communication, Damascus University

PROFESSIONAL EXPERIENCE

2025	Live Painting, Lebanon Cinema Days Festival, Rialto Theater, Montreal
2025	Live Painting, CIBC Bank Gala, Château Royal, Laval
2019	Live Painting, Yalla Magazine, Montreal

PUBLICATIONS

2024	Featured in The Artworld Book, New York, USA
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- 2024 Featured in La Pertinenza Del Blu, Italy
- 2024 Featured in The 101 Featured Artists Behind The Portrait

OTHER ACHIEVEMENTS

- 2024 Painting selected as official Canadian Government greeting card, Canada
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CONTACT

RANDA HIJAZI
VISUAL ARTIST

— ♦ —
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