

COASTLINES

Hassan Sharif

By Ibrahim Mubarak

Like a woodpecker, he never rests on a single tree branch or succumbs to silence and tranquility, he dislikes to see art transforms into a scents circle for very official visitors.

As we have been accustomed to some who do not accept to see cultural and art institutions to become just a repercussion to voices that usually lead its work, and if art and creativity were to be freedom and redemption from grills to the external space and an attempt to navigate in the world of freedom and power, you express yourself verbally and create the different and the exciting to perplexity; we get this bird or wood-pecker always surprises the art scene with the distinguished different.

What confuses us, is that this bird goes on its way and leaves to the other to preoccupy himself with objects whereas Hassan Sharif always says when talking about his works “my objects” seen how much these works were to him.

An old friend who I met before he launches or sets his horse towards the exciting art field. We lighted a lamp one day in the domain of words and gateways; Hassan has come from Freej Al Bastkia and our friends have come from other areas; in Dubai we all meet in Al Nasr club as part of its cultural committee later on we dispersed each on his own way.

One day I meet my old friend in Al Diafa Street, a coffee house and we had the following conversation:

He says: The debut was school, even well before school I used to be fascinated by cars, the Bedford I like the shape of this old vehicle, I made ones similar to it from scrap tins, I had been fascinated with drawing its outlines, the Bedford, there was also another car which I used to be fond of and it resembles to a human face, it might be the same car or another model of cars.

In Al Shaab school of Dubai I can never forget master Abu Zaydeh, the history teacher who asked me to paint some pictures from the history book where it used to be full of pictures and drawings to stimulate my inquisitive side, e.g. discovering fire and casing. I painted whole book and the teacher whom I can never forget hanged all these paintings or drawings on the classroom walls and the whole class has turned into murals that is I gave to classroom a visual aspect or visual education and even students from other classrooms used to come and view those paintings, as the students in that school called me Al Shaab painter.

When we go outside home or Al Bastkia district I passing across the marketplace I used to hint to my friends to observe buildings and strange objects, and we also came to an awareness that we are going to learn in school theoretical aspects as well as the visual side of those paintings.

- Hassan Sharif, I met you in the cultural committee of Al Nasr club and you used to be painter of its magazine at that time, what has remained from that past and where were the caricature drawings?

Since 1979 I have not done caricature and I do still keep these drawings which I did in the period from 1972 – to 1979; it used to be a period of vital importance to me and what I produce right now is a reduction or summary of that period; it is intensive, acute and rigorous.

All in that period has no doubt influenced my life and art – I would like to elaborate on the words acute and rigorous my last works.

The acute and the rigorous were connected in a female sense, where there is a female to inhabit or live in my last works. I believe that a female is more rigorous and more serious than man!

- Why do some claim that they do not understand your works?

First: we tackle the understanding of art that is how you comprehend or appreciate a work of art?

There had been a long history since the debut of man with using instruments, since his inception of the idea to use objects and since that very old date and up to this age where man built his very special object the (space-shuttle and space station)

There is history and in order to understand this work we must go over the history of these objects and art. So, my works of art charged by some as incomprehensible were to have a history behind them.

The one who wants to stand in front of my works or objects of art, and to see visual concepts he must know the Russian artist Kasimir Malevich, what he has presented particularly in his squares, which he exposed in the year 1915.

He must know also the Dutch Piet Mondrian in his works since 1920 and onwards!

At last I would like to say, he must also know French artist Marcel Duchamp in his works since the year 1913 and till his death.

This is in addition to all what has been said in the symbolic or figurative poetry, serious drama and modern literature.

Therefore these works to contain pieces of ropes or plastic or cloth do not spring out of emptiness.

**Al- Ittihad –
Sept.22, 2000
Translated by Dr.Hassan El-Rayah**