

HASSAN MEER

ARTISTS REPRESENTED BY AB GALLERY

<u>Shahriar AHMADI</u>	<u>Halim AL KARIM</u>
<u>Samira ALIKHANZADEH</u>	<u>Toshiya KOBAYASHI</u>
<u>Wamid AL AMERI</u>	<u>Farideh LASHAI</u>
<u>Fereydoun AVE</u>	<u>Iman MAHMUD</u>
<u>Ahmed BADRY</u>	<u>Hassan MEER</u>
<u>Barbara BELIN</u>	<u>Bruno MÜLLER-MEYER</u>
<u>Rolf BERGMEIER</u>	<u>Trudy OUBOTER</u>
<u>Fatima CHAFAA</u>	<u>Azadeh RAZAGHDOOST</u>
<u>Manal AL DOWAYAN</u>	<u>Baktash SARANG</u>
<u>Shahram ENTEKHABI</u>	<u>Hassan SHARIF</u>
<u>Simeen FARHAT</u>	<u>Sadegh TIRAFKAN</u>
<u>Ernst HESSE</u>	<u>Jos VAN DER BEEK</u>
<u>Samira HODAEI</u>	

HASSAN MEER



Reflection from the Memories # 1, 2009
40x30 cm, photograph printed on art paper

**ART KNOWS NO BORDERS,
NO RELIGIONS,
NO LANGUAGE BARRIERS.
ART CONNECTS
AND DEMANDS TOLERANCE.
THE LANGUAGE
OF ART IS UNIVERSAL.**

AB GALLERY

The Swiss AB GALLERY with locations in Zurich and Lucerne has focussed on the cultural exchange between Switzerland/Europe and the whole Islamic World for many years. We have taken great care in maintaining our contacts to artists, collectors and interested people and cultural institutions, building a fascinating network and many friendships.

Art from the Islamic World is often unjustly met with prejudice, which is certainly due to the fact that contemporary art from these regions has not been shown frequently so far in European countries. The exceedingly dynamic artistic modernity still goes largely unnoticed by the European art community. We have established the AB GALLERY to strive to trace and discover these highlights and establish outstanding artists on the international art market. Both the Lucerne and Zurich locations offer the perfect framework to get to know and appreciate art from these regions. Our program includes a variety of artistic positions ranging from traditional painting to performance art.

Additionally, in 2010 AB GALLERY Zurich opened AB PROJECTS which constitutes a platform for young innovative art from the Islamic World. We also provide an artist-in-residence programme for young artists from these regions in collaboration with the ORYX Foundation which has been initiated by the AB GALLERY. The artists-in-residence are invited to work for 2–3 months in our own studio in Lucerne and receive the opportunity to broaden their horizon by experiencing new impulses, which will stimulate their artistic work and creativity. On the other hand European artists are also introduced to the Islamic World. The AB GALLERY in cooperation with the ORYX Foundation also organizes round tables and podium discussions about various topics concerning culture, economy and politics that bring together people interested in art from diverse cultural backgrounds.

Art knows no borders, no religions, no language barriers. Art connects and demands tolerance. The language of art is universal.



HASSAN MEER

Rejection # 1, 2011

40x30 cm, photograph printed on art paper



HASSAN MEER

Rejection # 2, 2011

40x30 cm, photograph printed on art paper

ARTIST STATEMENT

My work is a contemplation and search in the spiritual domain and the magic rituals bequeathed to us from ancient times and has established itself profoundly in our society. My works relates to the Levant, its beliefs and legends. It narrates my pondering and questioning of death, the mortality of man and examine others local prevalent rituals.

Since my childhood, here in Oman, I have always thought and wondered about the powerful effects these mysterious legends have in controlling and directing the course of man's life. Art to me is a language, and a medium through which I seek to discover the state of human and the contradiction, he undergoes in the midst of cultural and civilization conflict. I attempt to link some of these elements and symbolic concepts shared among the various cultures.

In our present day and with the sharp upheavals and fluctuations our societies experience, I realize the paramount importance of experience and research employing new tools and artistic devices that are more capable in portraying and expressing contemporary issues.

I employ what I call' the conceptual seed' or the art that is based on a concept or an idea making use of video art. The experiment is developed on basis of realities i.e. not to experiment in abstract. During the last few years, I directed my experiment towards a unique mélange of both the personal and the general experiences i. e. between personal and general memories and recollections.

Hassan Meer



HASSAN MEER

Untitled, from "Asian Workers play cricket
in their break time" series, 2011
51 x 41 cm, photograph printed on art paper



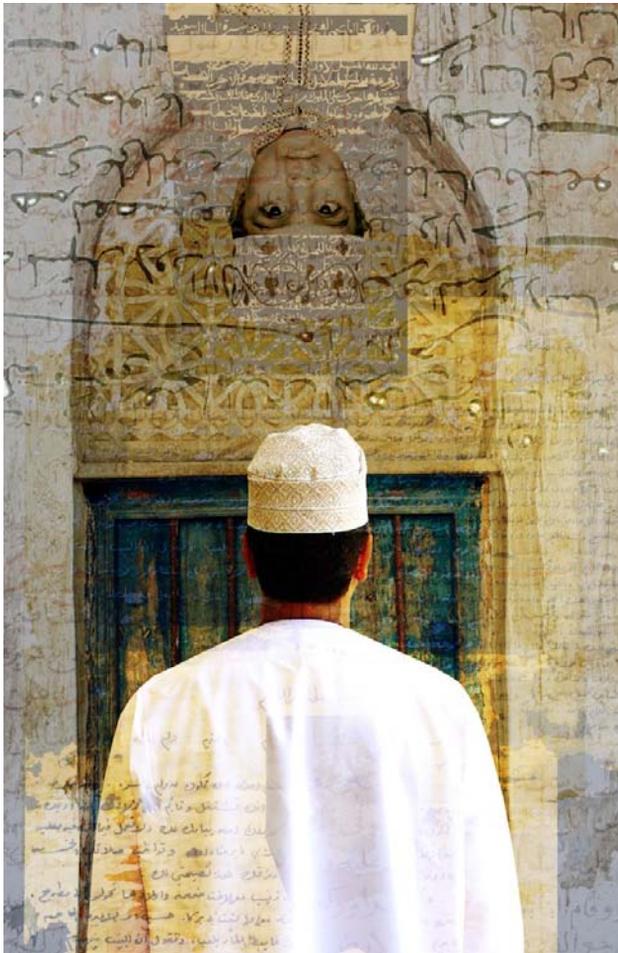
HASSAN MEER

Untitled, from "Asian Workers play cricket
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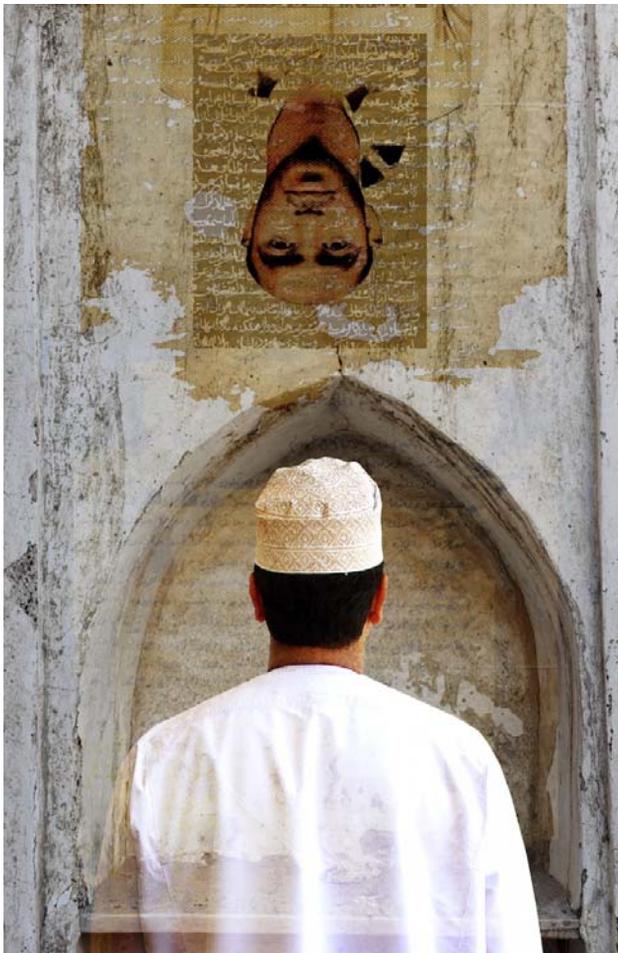
HASSAN MEER

Untitled, from "Asian Workers play cricket
in their break time" series, 2011
51 x 41 cm, photograph printed on art paper



HASSAN MEER

Reflection from the Memories # 2, 2009
40x30 cm, photograph printed on art paper



HASSAN MEER

Reflection from the Memories # 3, 2009
40x30 cm, photograph printed on art paper

WORK MARRY REMEMBER

Hassan Meer's photographs look as if they were from old times, from a time one pictures Oman as a white and sandy place. One imagines old houses, ruins, narrow streets – the old walls being the only shelter to escape the incredible heat. Nothing reminds of present times, only the past is visible and within the past the artist finds himself. Inspired by the memory of his grandfather's house Hassan Meer issues his family's history while looking upon his own identity. The photographs show the repeating perspective of the artist's back, standing in front of an old house, of a window or an entrance. This window is the gateway to the past, to the artist's memories, which appear in a short magic moment.

The installation *Reflection from the Memory* is increasing the nostalgic atmosphere, adding a haptic element to the photographic approach. Consisting of suitcases and boxes that were taken from the grandfather's house it offers an additional layer of memory of the house and the past. Emerging from the boxes and suitcases there are two screens showing projections that underline the image of the past, one projection showing the search for the protagonist's house of birth and the other one a sequence of old-fashioned photographs, recalling old flickering 18mm movies.

Along with the photographs the installation functions as an overall setting, a space that is filled with mystical memory. The artist allows images of the past and the present to interfere, bringing together the visions of the collective memory as well as his own. By making images that strongly refer to Oman in the 60s and 70s, Hassan Meer creates a symbol of temporality which is also present in the materiality of the antique relics from his grandfather's house.

Similarly poetic are the photographs from the *Wedding* series. Capturing a young couple that has just married the photographs show their hours after marriage: the posing for the wedding photo and the first touch in their wedding night. These photographs have a strong emotional power that is evoked by the couple's body postures. While the groom's touches seem to lead nowhere, the atmosphere of the room is full of tension and reluctance. The strangeness of the situation shows an emotional state of anxiety and disturbance, feelings that have no legitimacy within the force of tradition.

Hassan Meer's multimedia-installation *Asian Workers Play Cricket in their Break Time*, comprised of a video work and portrait photographs, discusses the role of migrant workers in the boom cities of the Arabian peninsula. This documentary work shows migrant workers playing cricket in their break from work, observing them from an outside perspective at one of the so familiar construction spots of the cities. Often treated as second class people and by mostly living outside of the cities they are not entitled to use the space they are actually constructing. In his documentary, both in the video and the photographs the artist gives the workers a face, providing them with visibility – something that they may lack in reality.

Hassan Meer was born in Muscat, Oman and is currently living and working there as an artist and curator. He holds a Bachelor and a Master degree from the Savannah College of Art and Design, Georgia, USA. After his studies in the USA he returned to his home country, being very active since then. Among his various activities he is the head of the Circle Group which started the Circle Show that is taking the lead of encouraging new forms of art in Oman and in the Gulf region.

Anna Dobrucki, March 2012



HASSAN MEER

Wedding # 1, 2011

40x30 cm, photograph printed on art paper

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