Time out of Mind

NADER RAHMAN

There is a certain complexity to Mustafa Zaman's work, which separates him from his peers. At its worst it is a cerebral onslaught, at its best it's satire turned inside out, but no matter what one says about it, his work elicits a critical response from all who stand before it. In today's hyper materialist world of art, where the Saatchi's and hedge fund billionaires rule all, Mustafa's work stands toe to toe with them, asking them "why?" rather that "buy me!" His second solo exhibition tests the water at edge of our minds; the only question is, how deep is one willing to go?

With a printmaking degree in hand, Mustafa never really returned to his roots, instead choosing other mediums to express his artistic vision. His lifelong habit of reading helped nurture his art and in many ways his work is comparable to that of Bertolt Brecht. It was Brecht that first thought of 're-functioning' the theatre to a new social use and in many ways Mustafa 're-functions' his art to a new social (mis)use as well. Seemingly Zaman uses his art to intervene in the process of shaping society. This poses yet another question, how intentional is it from his side. Does he actively seek to intervene in the process of shaping society or is it a role his art has bestowed upon him? Victor Frankenstein has become his creation, or has his creation taken him over? To become and to be taken over are two decidedly different experiences.

The Mind Out of Time exhibition begins with some of Zaman's earlier creations. With most of the work from 2005 there is a common theme of the internal haemorrhaging of emotions. Figures are stretched and twisted, amorphous and fluid, yet through it all the average range



A Cultural Phenomenon in the Afterlife of the Cultured. Acrylic on canvas, 2008