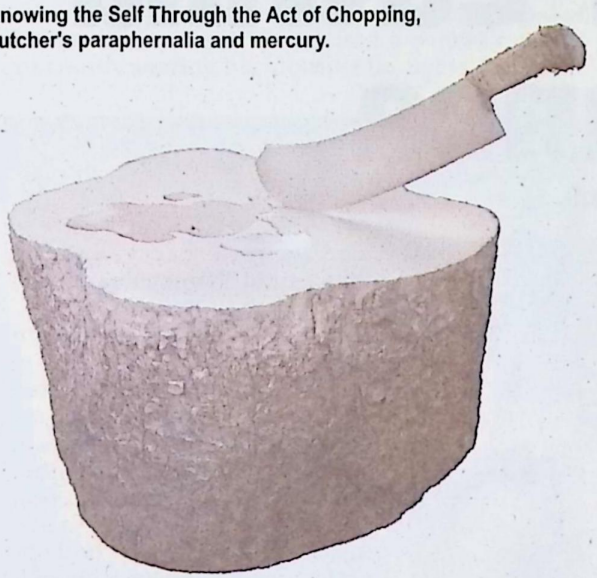
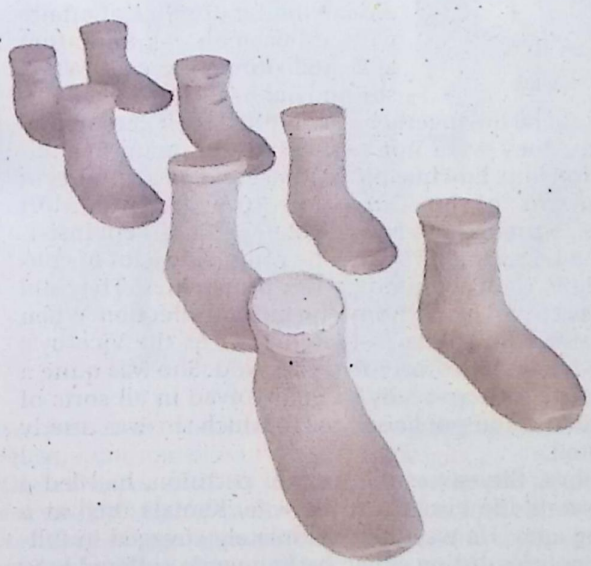
The standout piece from the exhibition is titled; There is a Strange Horse Behind Each Bangladeshi Boat. A plastic horse is framed to a white canvas, while transparent white cloth is stretched over the entire piece. The transparent cloth creates a dream - like ambience to the piece, yet the almost simplistic boat drawn on the cloth on top of the horse is what draws everyone's attention. It is difficult not to see the boat as political taking into account the current situation in Bangladesh, and the horse has a sort of androgynous political meaning behind it. Often a symbol of Europeanism, one could say the horse represents the European tradition of the monarchy, which has been transformed into the hierarchy of our current political parties. There could also be a simplistic reading of the piece that horse not known to be the smartest animal represents the real brains behind not just the current government, but most governments in Bangladesh. Eventually one has to decide for oneself and that is what makes his exhibition both fun and engaging.



Knowing the Self Through the Act of Chopping, butcher's paraphernalia and mercury.

With Mirrored Reality: Speeding Across the Reflection he has cut three plastic animals in half, and attached them to three mirrors. The halves he has chosen to glue to the mirror are the hind legs and the tails and backsides of a camel, a horse and a cow. With their rears pointing straight at us and having to look into the mirrors that they are glued, one feels he is asking his audience who the real ass is. Our reflection or the animals back sides? Yet again he plays with the self and other in this piece something he does so continuously throughout the exhibition. His other piece Hind-Sight Choreography is a word play on the fact that the image of two animals chopped in half are glued together to give is two hinds and no heads. He poses yet another question, do we think with our heads or through our rear-ends?





History Reduced to a Few Calculated Steps, clay, socks and paint.

Meat Reality: Knowing the Self through the act of Chopping is an insightful installation where a butchers block is the centre of attraction. A used meat cleaver is stuck on block while little pools of mercury float about the surface. The mercury reflects imagery as well as adding weight to the sculpture. The blood of a butcher's block is represented by mercury as one essentially sees one's own reflection in blood. In History Reduced to a few Calculated Footsteps ankle socks are filled and lined up evoking more than just footsteps, but the direction in which one walks to create history, whether it is personal or not. Looking at the installation one feels that the socks and earth that fill them are distinctly different, one could be walking the path, while another could be following. Eventually the show walks a fine line between the conscious and unconscious, the self and the other, the artist and the individual. His exhibition emits a sort of unconscious intelligence, which is easy to see yet hard to pin down and with it, the metamorphosis of Mustafa Zaman continues.