

***Ambient: Tile-works and Mediterranean Paintings***  
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*Ambient: Tile-works* has an identity that is at once atmospheric and permanently in transit, disavowing pictorial centring and signification systems. It is to be presented as large-scale, all-encompassing environment that surrounds the viewer. Alongside this, Mustafa Hulusi also presents *Mediterranean Paintings*, a series of small yet seductive hyperrealist paintings that depict florid Venetian and Mediterranean glassware dating from the 16<sup>th</sup> Century onwards.

Within the ceramic installation's material properties there is a sensuous physicality that it is intensely durable, celebrating in turn materiality, pure surface and abstraction. Decentred and iconoclastic this work embraces a gesture that invokes sublimity through overloading the senses and straining of the faculties within the field of encounter. Within a Deleuzian framework, it presents a schema of becoming that is intense and a nomadism outside of the contemporary structure of time.

The optical focus of the work is displaced and therefore viewed through peripheral vision, playing out in art, what the musician Brian Eno formulated within the musical genre of *ambient music*. Here, the separation between art and life fuse, occasioning the role of art within a meditative process as a way of life.

The graphic motifs on the tiles do not fit comfortably into any era of design, shifting from ancient to industrial, or from modern to futuristic, thereby inducing an epochal journey. The ceramic tile itself has a long history and one that has been transported, originating from the Orient then travelling to the Far East and the West. It can be re-combined to form endless variations, and evolves upon each culture it comes into contact with, thereby suggesting the malleability and re-combinatory potential in all cultures.

Alongside the tiles, there are the *Mediterranean Paintings* that serve to dislocate us from our contemporary framework despite visually representing the inertia of the motionless object. Less spatially energetic than the tiles, the paintings also move us temporally, as the ephemeral nature of what is depicted conveys a fragility and lightness of touch and calls forth through a series art historical references and reverberations; a *mélange* of the photo-real, the enigmatic *nature morte*, the antique world of artisanal craft, the faded pages of dated V&A catalogues and 1970's auction publications.

Affirming something that is either counter or anti-modern, yet without a repressive turn, here is a body of work that helps us think beyond just the geographical location and contemporary temporality. By creating disorientation in time, this work provokes the potentiality of the ecstatic imaginary.

*The Ambient: Tile-works and Mediterranean Paintings* hope to invoke the ability to visualize a world yet-to-come whilst retaining a memory of that which is past, worlds that are not governed by the logic of consumer capitalism, leisure, tourism, banking and information technology. Rather than the conditions under which our current mental horizons have collapsed, the invigoration of our imagination and the realisation of sensuous human needs are touched upon. Perhaps a small gesture but a gesture that both offers and opens.