

of the sun, they could almost be read as and striking. *Helen Sumpter*

## Mustafa Hulusi

★★★★★

**Max Wigram** East End

Mustafa Hulusi has previously used his name as the basis for an East End fly-posting project and in 'The End of the West', he continues to exploit the associative power of text and image. The rather loaded title sets you up to expect something more obvious than the pleasant images of natural landscape that make up the show; giant, hyper-real paintings of milky-white female hands caressing flowers bear down from the walls with a purity so choreographed that it borders on the brazen. Despite being loaded with painterly references, the images are actually derived from promotional material; those plump fingers touching a group of lilies might be belong to a

painting of Venus, but are actually borrowed from a perfume advert. The conceptual effect is like picking up what you thought was a brick to find that it is an almost weightless, polystyrene prop.

Unfortunately, Hulusi fills in the intellectual gaps created by the paintings with the inclusion of a series of photos of olive groves in his native Cyprus and a video of the TV programmes that were on air during the exhibition opening (from 'EastEnders' to 'Channel 4 News') to which he and JJ Charlesworth respond with a running critique. By drawing attention to himself with the photographs and video, Hulusi breaks the connection between artwork and viewer created by the paintings; instead, the artist is revealed – warts and all. *Rebecca Geldard*



'Untitled (White Flower and Hand)'

**34 Time Out London** January 11 – 18 2006



'Mickey'

★★★★★

**White**

Hung in edly ren painting tional th work of sweetly naked g through 1960s cr Americ relation of sex at cent. In vases, y buzz. T Americ in the '6 er the c painting various works e every p

Rebecca Geldard, Mustafa Hulusi, Time Out London, 11 – 18 January 2006, no. 1847 p.34