

PERA  MÜZESİ

Çiftdüşün  
Çiftgörü

Doublethink  
Double vision







#### Erdem Taşdelen

← Erdem Taşdelen  
2011

78,7 x 80,7 cm (her kartvizit 8,4 x 5,5 cm) /  
(8,4 x 5,5 cm each card)

4/5 + I edisyon, pleksiglas üzerine 48 ayrı kartvizit /  
4/5 + I edition, 48 individual business cards on plexiglass  
Fotoğraf / Photo : Uğur Ataç, Engin Şengenc



different expectations but there are expectations in any case

is it just potentially that it is so crippling?

For whom?

I want you to be my friend but ~~at the same time~~ I know how difficult that might be. I won't pretend that there isn't a power imbalance here. I'm okay with seeing you with no expectations and forgive me for saying so, but I don't think you are. Please don't think I'm reading too much into your words, but I sense that you have certain expectations of what this could turn into, and I might not be able to meet them. Actually I know for a fact that I won't. I'm not really in a place right now where I can have a relationship. I have too much to deal with in terms of what's been happening to me throughout the past year, and I also ~~have too much work-related things to deal with~~ <sup>have too much work-related things to deal with</sup> I barely even have time to see anyone <sup>really</sup>. We spent a lot of time together within a very short period of time so maybe it didn't seem that way to you. And maybe the reason I am so invested in my work in the first place is because I don't want to deal with any personal matters. <sup>personal revelation</sup> ~~that seems redundant~~ <sup>more of a chicken or egg?</sup>

I have ~~something like~~ a superstition. I think November is ~~in~~ <sup>more of a</sup> bad month. I've had a lot of bad things happen to me ~~during~~ <sup>in</sup> Novembers, and I've seen ~~it~~ <sup>them</sup> happen to others around me too. We met towards the end of October so I guess I should have been more cautious. Don't get me wrong, I'm not saying that meeting you was a bad thing at all. But I should have known from the beginning that this wouldn't work. I'm sorry if I've misled you.

I don't think it's a good idea for us to keep seeing each other <sup>that seems redundant</sup> ~~think it's a good idea for us to not see each other anymore~~. I don't think we're a very good fit. You've only seen the surface of it, but trust me, you want someone with less problems than me, and maybe someone less anti-social too. I know you will respect my wish to not see you. I think this will make things easier for us both. Let's not complicate each other's lives any more than we already have. <sup>reinforcement</sup>

I hope you know what a great person you are. <sup>why and with this?</sup> <sup>is this a consolation of some sort?</sup>

Love,



*Taşdelen* olan ve karakterinin 48 farklı yönünü yansıtan 48 farklı renkte kartvizitten oluşan 2011 tarihli bir iş olduğunu söylemem gerekiyor burada. Kendisi aynı zamanda “sıkıntılı bir idealist”, “mutsuz bir kuir” ve “ikircikli bir çoğulcu”dur. İkircikli olabilir ama kendisine ve ötekilerle ilişkisine dair çoğulcu bir vizyonu vardır. Buradaki felsefi yola çıkış noktası, Descartes’in “Düşünüyorum öyleyse varım”ından daha karmaşıktır. Taşdelen, kendisinden önce Nietzsche’nin yaptığı gibi “ben”i sorgular. Eğer “ben”in 48 farklı versiyonu varsa, bu düşüncenin yürüncesini daha karmaşık kılmaktadır, çift düşün üzeri 47 diyebilir miyiz buna?

Bir yazar olarak, bu sergiyi 2010 tarihli *Sevgili* adlı işle sonlandırdım. Taşdelen bir dizi aşk mektubu yazdı. Bunlardaki bazı kelimelerin üzeri çizilmişti, eklemeler, düzeltmeler, ifade edilemeyecek olanı –bir kişinin diğeri için duyduğu aşkı– ifade etme girişimleri vardı bu mektuplarda. Artık herkesin yaptığı gibi, duyguları ifade edemeyişini emojiyle telafi etmez, endişe, şüphe ve tutkularını ifade edemeyişinin kâğıtta izler bırakmasına müsaade eder. Burada bir denge yoktur. Bundan kaçır. Aşkımızı ifade etmek isterken tüm kuralları yıkarız. Mantığı bütünüyle terkederken çift düşün bile yardımcı olamaz bize.

reaches for a Walter Benjamin quote: ‘knowledge comes in lightning flashes. The text is the big roll of thunder that follows.’<sup>109</sup>

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Benjamin, Walter, *The Arcades Project*, The Bel Knopf Press of Harvard University Press, Cambridge, USA, 1999, p. 488

Erdem Taşdelen is more tentative in his praise of literature. Indeed one of his business cards reads ‘Erdem Taşdelen: desolate bibliophile.’ He dwells on the complications of identity, and the difficulty of communicating through words rather than their thunderous qualities. An understanding of oneself has been the essential prerequisite of mainstream Western philosophy and psychology, which has been fundamentally egoistic. Two more of his business cards acknowledge this, one declaring him to be a ‘distraught egomaniac’ and another an ‘egotistical hypocrite.’ I should explain the artist made a work simply called *Erdem Taşdelen* (2011), which consisted of 48 differently coloured business cards, reflecting 48 different sides of his character. He is also a ‘troubled idealist,’ ‘sullen hermit,’ ‘unhappy queer’ and ‘hesitant pluralist.’ He may be hesitant but he does have a pluralist vision of himself and his relationship with others. The philosophical point of departure is more complicated than Descartes’ ‘I think therefore I am.’ Like Nietzsche before him, Taşdelen questions the ‘I’. If there are 48 different versions of ‘I’ it makes the trajectory of thought more complicated: doublethink to the power of 47?

As a writer, I have left *Dear* (2010), to conclude this exhibition. Taşdelen has written a series of love letters. They are riddled with words crossed out, additions, amendments, attempts to express the inexpressible - the love one person has for the other. He does not resort to the common practice now of littering his failure with words with emoticons, preferring to let his raw inability to express his anxiety, doubt and passion scratch its way into the paper. There is no balance here. He is fleeing from that. In wanting to declare our love we break all rules. Even doublethink can’t help as we abandon all reason.