

HOT SPOT

ISTANBUL

[illegible]

ERDEM TAŞDELEN

In Anbetracht der relativ jungen Geschichte der konzeptuellen Kunst in der Türkei wurde das „Selbst“ als Konzept auf verschiedene Weisen gehandhabt, beeinflusst durch die lokalen geospezifischen und sozialpolitischen Gegebenheiten. Das „Selbst“, das als zusammenhängendes Ganzes verstanden wurde, war mit der Verantwortung und der Kraft aufgeladen, das harsche politische Umfeld zu verändern. Der in seiner Beziehung zur politischen Verantwortung definierte Begriff des „Selbst“ wurde zu Beginn der 1990er Jahre im Rahmen des Post-Strukturalismus dekonstruiert. Der Post-Strukturalismus suggeriert eine stärker fragmentierte Version des „Selbst“ und widersetzt sich so dem Begriff eines „wesenhaften Selbst“. Er macht das „Selbst“ dysfunktional, indem er betont, dass es bereits von der sozialen und politischen Welt um uns herum geformt wurde.

Erdem Taşdelen's Arbeiten, die sich im Medienbereich ansiedeln, fokussieren auf die Erzeugung und Vorstellung verschiedener Subjektivitäten, die im „Selbst“ zusammengeführt werden, ohne dabei jedoch in einer naiven Weise einfach dem „anderen“ die Schuld zuzuschreiben. Erdem Taşdelen verzichtet auf Verallgemeinerungen. Er verwendet seine verschiedenen Selbst und Erfahrungen, um den Betrachter zum Nachdenken über sein eigenes Selbst anzuregen, wie es in Arbeiten wie *Dear* (2010) und *Worrier* (2013) ersichtlich wird. Statt sich selbst als Künstler zu profilieren, schlüpft Taşdelen in die Rolle des Erzählers, um den Betrachter für die Erzeugung verschiedener Subjektivitäten zu sensibilisieren. An diesem Punkt kommen seine Verantwortung und sein Mitwirken als Künstler ins Spiel. Auch wenn seine Arbeiten die Performativität des Selbst betonen, beruhigt er die Betrachter keineswegs, wenn er behauptet, dass die Regeln und der Schauplatz des Geschehens ausschliesslich durch die kulturellen Gegebenheiten definiert sind. Seine Kunst als kulturelles Erzeugnis suggeriert vielmehr ein Bewusstsein, mit dem der Einzelne spielen kann, so wie es der Künstler in seiner Arbeit *Erdem Taşdelen* (2011) tut. In dieser Arbeit verwendet er Visitenkarten als einen Weg zur Selbstidentifikation, wobei er sich mehr auf seine Zuschreibungen und/oder Bezeichnungen als „frustrierter Freigeist“ und „gestörter Idealist“ stützt als auf seine Beschäftigung als Künstler.

Mehtap Öztürk

Considering the not-so-long history of conceptual art in Turkey, the 'self' as a concept has been handled in various ways, impacted by local geo-specific sociopolitical events. The 'self', which was considered to be a coherent entity, was charged with the responsibility and the power to make a change in the harsh political environment. The idea of self was defined in its relation to political responsibilities – deconstructed in the framework of post-structuralism at the beginning of the 1990s. Suggesting a more fragmented version of the 'self', post-structuralism defies the idea of 'an essential self' and makes the 'self' dysfunctional by emphasising that it is already constructed by the social and political world around us.

Erdem Taşdelen's works, in a range of media, focus on the production and performance of different subjectivities that gather under the 'self' without just naïvely blaming the 'other'. Refraining from making generalisations, Erdem uses his various selves and experiences to make the viewer reflect on his/her own self, which is evident in his works such as *Dear* (2010) and *Worrier* (2013). Rather than singling himself out as an artist, he takes on the role of a storyteller in order to generate 'awareness' of the production of different subjectivities. At this point, his responsibility and contribution as an artist comes into question. Although his works underline the performativity of the self, he does not pacify his audience, as he states that the rules and the stage of the act are only defined by cultural conditions. Rather, his art as cultural production suggests an 'awareness' that the individual can play with, as he does in his work *Erdem Taşdelen* (2011) by using business cards as a way to identify himself, based on his attributions and/or identifications, such as 'dissatisfied libertine' and 'troubled idealist', rather than his occupation as an artist.

ERDEM TAŞDELEN (*1985), lives and works in Vancouver.

Exhibitions (selection): *Erdem Taşdelen*, Republic Gallery, Vancouver (2013); *Signs Taken in Wonder. Searching For Contemporary Istanbul*, MAK, Vienna (2013); *Envy, Enmity, Embarrassment*, ARTER, Istanbul (2013); *Erdem Taşdelen. The Semi-Aware Subject*, Galeri NON, Istanbul (2013)

More information: www.galerinon.com



YOU YOU YOU, 2012
Interaktive Soundinstallation mit Webcam-gesteuertem
Bewegungsmelder, Spotbeleuchtung und Lautsprechern /
Interactive sound installation with webcam-operated motion
detector, spot lights and speakers
6:51 min

Very important point that needs to be stressed more often

Dear,

By calling you "dear" I am already situating you in a certain position in relation to myself. You would never have defined yourself as my dear, but as soon as I call you dear

~~think~~ I'm making it clear that that's what I'd like to see you as. I hope this doesn't make you feel uncomfortable. ~~I don't think being someone's dear should be something to avoid.~~ Being someone's dear, I think, shouldn't be something to avoid. You

slept in my arms, you looked into my eyes, and I thought you were a dear. Aw!

I suppose

It makes perfect sense that after our last conversation you wouldn't talk to me. I can see

your reasons and it's understandable. But part of me still wishes you would contact me,

I'll admit that

I'm still waiting for it. I can't help but feel neglected, I don't understand if it's ~~easy~~ easy

for you to stay away from me. I wish I could know if you miss me. I wish I could know

what you feel for me other than pity. Pity is such a pitiful feeling.

I remember you ~~saying~~ ^{telling me} that everyone you sleep with ~~falls~~ ^{ends up falling} in love with you, and that it's ~~you find it~~ difficult ^{to} to not break people's hearts. ~~At the time~~ ^{at the time} I thought it was strange, ~~I couldn't~~ ^{couldn't}.

~~understand how many people could fall in love with you.~~ I fell in love with you but I ~~couldn't~~ ^{I didn't think that} didn't see how other people could. You are very particular and the things I like about

you ~~are probably not~~ ^{would be} qualities most people look for. I had felt quite special to be the

person to feel what I felt for you, I just thought you weren't someone a lot of people could appreciate. I was ~~so~~ ^{to such an extent} delusional that I was thinking it ~~takes~~ ^{would take} someone like me to like someone like you, and that in itself should make me special for you. You have so many

flaws, but to me they were just lovely. ~~I didn't understand how others could find those~~ ^{repetition!} things lovely too. ~~Maybe~~ ^{on top of that} I still don't really understand, but ~~to add to my confusion~~ ^{to add to my confusion}, I

can't understand how I fell for those things myself either. Sometimes I suspect that if I

got to spend more time with you, you would start to annoy me. ~~I'm not sure if I'm just~~

~~trying to make myself better, though~~

Perhaps assuming this is a way to make myself feel better about not having you.



DEAR, 2010
 Inkjet und Tinte auf Kopierpapier (24 Briefe,
 47 Seiten) / Inkjet and ink on copy paper
 (24 letters, 47 pages)
 je / each 28 x 21 cm

ERDEM TAŞDELEN, 2011
 48 individuelle Visitenkarten zwischen Plexiglas /
 48 individual business cards sandwiched in Plexiglas
 54 x 56 cm



DON'T SAY I DIDN'T SAY SO, 2013

Installation mit lebendem, regenbogenfarbenem Papagei in einem Käfig und Wandanstrich /
Installation with live rainbow parrot in cage and wall paint

