HALUK AKAKCE Birth of Art and The Fiction of an Isolated object | par Lotte Boesen

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Exhibition at Cosmic Galerie, Paris

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The newly started **Cosmic Galerie** is presenting two internationally acknowledged artists, Haluk Akakçe and Annika Larsson, who are both given a great amount of space to install their video-dominated works. It is Akakçe, who is the most interesting acquaintance. He raises questions, which are worth dwelling a little bit further on.

Haluk Akakçe was born 1970 in Ankara, Turkey, but lives and works in New York and London. His work has always been focused on how technology and its dynamic aesthetics can be used in an artistic program to create alternative realms. He combines his digitally manipulated videos with wall designs and sound, which altogether create a sphere for the viewer to enter - corporeally, but primarily through the mind.

A video projection called **Birth of Art** is presented along with some of its still images. In this digitally animated work Akakçe visualizes the raise of a fictive object, a sort of botanical phenomenon. This object is born black and white from a flow of strings, and developed into a group of weightless metallic harebells with a bright coloured heart. From the non-coloured animation the objects are entering a concrete but blurred represented locality, a classical churchlike interior, which appearance is altered into psychedelic spaces in the reflections of the bells. The floating movement of the yawning steel flowers is happening in slow motion and accompanied by a tinkling sound, and altogether the images evoke a poetic lightness.

Birth of Art is introducing a subject, which seems like the core of the artist's work at the time. As the title is suggesting, we are dealing with an attempt to visualize the origin of creativity. For Haluk Akakçe creativity lies in the intersection between the organic and the technological, between reality and virtuality. Some of his graphic animations could assimilate bio-technological phenomena like DNA-structures or other kinds of techno-organic hybrids. These are dreamlike images in a virtual time and space.

Akakçe is echoing this flow of lines in the double projection **The Fiction of an isolated object** lead off by a wall painting introducing this abstract design of strings. The artist creates environments, but the screen and its two-dimensionality is still dominating. The static and rather unimaginative beginning is contrasted by the dynamic digital worked out video projection. The mind is forced to surrender to the minimalistic play of lines (white on black and blue and black on white), which just fall and fall and slide and slide forever. In a rather traditional way Haluk Akakçe is using the screen as a mean to create illusory spatiality - exactly like the aim of the first 3D virtual space, the perspective. The space of the work unfolds itself for the spectator on the wall as a counterpart of the gallery space, and tries to draw one into this parallel world of floating spaces.

With digital technology Haluk Akakçe is capable of creating psycho-landscapes or liberating spaces « in between », which are exploring and suggesting alternatives to perceptive reality.
If he is circling about a theme of *originality* or *essence*, he does this in a way that is adjusted to the world of hypertextuality. Especially in the *The Fiction of an isolated object* it is obvious, how the work of Akakçe has no aspect of the narrative in a traditional way. Rather it is endlessly unfolding and infinite in it's own seductive and dynamic way.