

Absolute Timelessness

Presenting a conceptual depth with her versatile productions, Hayal İncedoğan presents the collateral aspects of time, space and memory perception spectacularly in her exhibition “In the Shade of Time” in Anna Laudel Gallery.

Fictionalized scientifically by human beings, time is perceived within the permanent and absolute existence of the universe, whereas the comprehension of time within the universal cycle varies from person to person as well as their perception. Confronting us with multi-layered forms, Hayal İncedoğan approaches and examines the question of time and she presents the concept with the questions as well as totally personalized answers. Is there a time? If there is, will it be subjective or can it become subjective or is it possible to talk about a universal understanding of time?

The personal existence of individual in relation to time and timelessness becomes subjective with several variations in vital balances and variable perception of life. When we think about the relativity of time and its effect on the person within the aforementioned equation of time, it is possible to think time as a trace filled with various memories. Any kind of past memory has its own place on the pages of time. When the subject of perception of a human and remembering the memories in his/her memory is being considered, reaching the memory can be possible only by determining existence of time.

Hayal İncedoğan’s exhibition “In the Shade of Time” is constructed like a multi dimensional and perceptual mathematical game with its rather layered approach. From a formal aspect, the artist’s works, which vary in discipline and mediums from video to photography and neon to installations, are being spectated “In The Shade of Time”. The works viewed in the exhibition are created with an approach, which will illuminate the time loop and memory concepts, and presented as a projection from the artist’s mind. Since İncedoğan presents the way of a multi-identity door of time, which becomes objective over her subjective approach of time, when in fact she doesn’t accentuate a pure time indicator. Presenting time as a formative, individual and transparent image, the artist exhibit time and memory themes with defining signs within a limitless experimentality. The individual forms his/her reality in the spiritual and existential metaphor of time. The images that we come across in the practice of the artist builds strong bridges and creates connections in between literature, art and life.

One of the most significant sign that will highlight the works of the artist, in the “In The Shade of Time” exhibition is: *“I am going to tell you story tonight. This story should remind you everything and shouldn’t remind you anything at the same time...”* With a reference from Goethe, this sentence presents the primary aim of this exhibition with a striking reality. Formed with silver grey letters in the entrance of the gallery creates a fictional rotation to the spectator. In her exhibition, where İncedoğan prepared with her personal references, she takes a route from individuality to communal by taking a spectator-

oriented approach as Roland Barthes mentions in his “The Death of The Author” article. Every experience transforms into a sublimated memory by merging with the traces that the person finds in his/herself. This is where the sole aim İncedoğan wants to create with the conceptual pluralism, lies. The spectator places a new composition out of his/her story and the works he/she encountered in the whole exhibition into the concept of time by mixing them with his/her memories. Created on the concept of time and memory, each and every work pursues the goal of questioning individual’s consciousness and intentional existence. The moment that the spectator comes in touch with the work, he/she realizes the interpretation and combination of work with the memories hidden in between the intense convulsions and layers of mind as an act that is beyond consciousness.

While the exhibition composes the total approach as time, it narrates this composition through works from various disciplines in terms of formal perspective. Botanical approach forms the basis of her work in conceptual content. The video sharing the same name with the exhibition ‘In The Shade of Time’, which İncedoğan has been working on for a long time, she creates timeless sensation and spiritual experience by bending time with a multi-layered and illusionistic game of perception. The basic image in the video is a type of succulent named ‘Echeveria’ appears as a projection of nature. The succulent viewed in the video transforms into abstraction reversing the perception of the spectator. Coalescing with a special sound, both the hypnotic transitivity of the video in itself and the illusionistic abstraction image within the leaf forms attract the spectators to the video with an unseen force. Elaborately prepared and containing challenging details, this video presents an intuitive game metaphor in relation to image and sound as a layered editing. It gets into the rooms of mind with a hypnotic method; takes control of all memories unconsciously and drifts the spectator to an alternative gap of perception. The mathematical power of image is undeniable within the abstract, geometrical structure. Containing traces of elements from cult traditions and niche motifs of East, the video creates a dynamic balance by combining daily experimentality with sound. Engin Bayrak specially created the sound in the video with an approach that will make references to parallel existence themes. The video, which appeals to all the visual and auditory senses of the spectator and unveiling the disappearance of the sense of existence and time, has also turned into a musical composition that can be listened as a single in iTunes.

The striking relation that Hayal İncedoğan forms in between existence and time can also be viewed in her other works formed by various practices. Prepared by multi-perspective thinking, her two-colored – bronze and white- mirrors can be interpreted as a synthesis in between nature and geometry. Mirror is based on objective interpretation as a reflection, where a person watches his/herself and can insightfully touch him/herself both psychically and mentally. Each person looking into these mirrors named as “The Atlas of Shadows / The Atlas of The World” start watching a piece of themselves in the mirror. Another work named “Adagio” is an image, which is diptych mirror that looks as if separated by a sharp knife, and on which a -faint- misty forest scene can be viewed. The mirror series, in which İncedoğan presents the question of time as an illusion over nature, reference the sole exit of existence as a small sign.

Looking at an ambiguous forest silhouette, the spectator has an illusion with a weird duality in the face of blurred reflection his/herself and sharp forest image. Another work by the artist with the mirror is a single piece named “Adagietto”. Presenting an approach going from general to specific and from the whole to the piece, a silhouette of a forest made out of tree leaves is being viewed in this piece. Breathtaking trees and their leaves within the calm and plain structure of nature provide a retrospective in İncedoğan’s mirrors, in which an individual would find traces of himself or herself. Nourished from music and literature in her works, İncedoğan presents the pleasure of 5th Symphony by Gustav Mahler, who is one of the most important representatives of romantic music, on individual through association with a visual image in her piece “Adagietto”, which creates a synesthetic perception.

Among her mirror works, two pieces carrying elements from Eastern traditional culture – geometrically cut mirror pattern-, strike attention. Through a fragmental structure in a holistic creation, the artist presents indisputable connection in between tradition, nature and human as a stunning image in an abstract style and over from analytical approach.

Another work of the artist spectated within the concrete existence of botany and the spiritual uncertainty of time, is the installation named “Will you remember me?”. This installation created with a multiple practices, is formed out of silhouette of flowers in glass box. Within its own conceptual depth, the piece signifies memory in between past and future in specified slice of individual’s existence and time as well as memory that needs to be remembered. Imperceptible black flower silhouettes in a frosted glass touches a memento as an image that was once lived or will be living in naïve and fragile time. The piece, in which the spectator is in its center, transforms into a personalized association of form and perception by touching the consciousness.

One of the most prominent pieces of the exhibition is a neon installation called “Anemoia”. The word Anemoia is a Greek word meaning longing for an un-lived time or nostalgic feelings for others in a specific place. İncedoğan presents the exhibition’s main concept of time and memory as a half-unseen/seen existence with these neons. Written on a white wall with white neon lights, the word “Anemoia” formed out of ten different typographies creates an image that is in between white and transparency. The word, which references an ambiguous period in between intuition and time and past and present, transforms into a pluralist synthesis through usage of different typology of each neon letter. The work presents the existence of an emotion or place that was never existed or lived over its own meaning by showing an apathetic existence in the face of concepts such as visibility and absence, timelessness and insensibility.

Hayal İncedoğan’s “In The Shade of Time” exhibition presents a layered unity and striking image on time and perception, life and remembrance. The exhibition in general is embraced by black, white and silver colored effects from a formal aspect. The existence in between black and white – perception of unity, desire for individualism, nature in the illusion of time- appear as a two-sided duality in view of

light and shadow. Evaluation of black and white, which presents a metaphoric indication, throughout the existence of human race from various aspects is interpreted with unique works within the relationship of the existence of memories and time.

The exhibition, which was formed with a structure taking the spectator from a subjective time slot to a social time slot, lead to a series of open-ended questions together with experimental productions. Just as Contemporary Art should guide, the spectator can interpret the artist and her works with his/her personal and social values, vital impulses, anthropological, sociological and pure psychological identical values. This is the point, when the relativity of time and personalized exhibition experience turn into a multi-layered construction arena. The exhibition, with which İncedođan touches the spectator's personal perception of time and mementos, do become a real impact and encounter solely in due course of the spectator's confrontation with the works and questioning those works.

Within the holistic synthesis of time and memory concepts, Hayal İncedođan's "In the Shade of Time" exhibition deals subjects such as philosophy, theology, world, universe, existence, absence, perception and intuition from a pluralist and multi-dimensional approach. The exhibition is presented in spectacular way: an aesthetic banquet with an incredible reflection of imagery in a plain visuality!

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