

O U V E R T U R E

HALUK AKAKCE

DAVID HUNT



Together Forever, 2000.
Ink and enamel paint on board.

THE TURKISH ARTIST Haluk Akakce, now living and working in New York, internalized the fractal logic of the screen long before the Internet became the midnight haunt of daytraders and pornographers. In his line drawings, Akakce seems to intuit that the screen only ever fulfills a concealing function. The screen creates a stage providing temporary glimpses of the multitude of screens that lie beneath it, always poised and ready to rise to the surface. He dismantles the modernist geometric frame with its insistence on the "snap-shot" distillation, the picture frozen in time, for the amorphous contours of a billowing curtain or ruffled flounce. His recurve line never indicates arrested motion, but the sense that forms are in a combustible state of regeneration, that time is literally pregnant, not necessarily with narrative meaning, with a silence that speaks, but with the spontaneous flow of energy, carrying his buoyant forms aloft. Greenberg's rigid mantra of ever higher degrees of flatness gives way to a kind of quicksand where the liquid flow

of the drape creates a cinematic proscenium, a scrim for Akakce's dangling biomorphic forms to hover and interlock.

Akakce's pictorial surface is a petri dish of genetic code, an endlessly self-replicating double helix of signifying strands. Symbolically charged technofetishistic appliances that morph into cyborgian fairies. So what do they signify? Akakce uses overlapping date stamps and ticker tape stock quotes as a global substrate for his precisionist beings. Dates and numbers, encased in their gnostic sign systems, become lifeblood fueling the engine of his holistic, utopian world. Repeated days hint toward different moments in an illustration of Bergsonian time. Calendrical marks oxygenate the unraveling ribbons and reed thin appendages floating in a tidal drift like an alphanumeric respirator. Woven tracery, as nuanced and various as the crystal lattice structure of a snowflake, trail off into bands of undulating calligraphy. Hidden hands emerge in peek-a-boo applause.

With titles like *Explored and reconnected*, and *Obvious growth, situation detached*, Akakce attempts to define a rhizomatic world disconnected from the roots of the earth. A tree-like structure with its own self-contained capillary action nourishes the tangled vines and skeletal branches radiating at a distance from the central trunk. His fluid arabesques do not gain their kinetic charms from a central event horizon or a totalizing, depthless sublime. Rather, hypertext culture's perpetual state of unfinish, the notion of infinite links and infinite conclusions, becomes the operative metaphor for a cosmic drama that continually unfolds, without climax or resolution.

David Hunt is a critic living in New York.

Haluk Akakce was born in Ankara, Turkey in 1970. He lives and works in Brooklyn, New York.
Selected solo shows: 2000: Henry Urbach Architecture, New York; P.S. 1 Contemporary Art Center, Long Island City, New York; 2001: Deitch Projects, New York.
Selected group shows: 1999: 6th International Istanbul Biennial; 2000: Strange Paradises, Casino Luxembourg; Dusk, I-20, New York.