**Images and Representation in Uninterrupted Space**

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In September 1997 the space craft Viking 2 identified a thin layer of ice covering the 44th parallel North on Mars. At the base of its antenna that enabled communication between the spacecraft and Earth, were the signatures of thousands of people who had worked on the design, production, testing and launch operations. \*

The 6000 year-old Sumerian clay tablets when rediscovered by the British archaeologist Austin Henry Layard in 1849 brought to light information on people living in that period of time.

Today Emin Mete Erdoğan borrows the form of the Sumerian clay tablet and creates reliefs. The artist by way of these reliefs questions the “antrophic principle” which takes the human as the being at the center of the universe and the notion that the universe is designed and created for the human and thereby critiques this desire to constantly place oneself at the center of the universe.

We are neither bird nor elephant, we are human. We cannot ignore our fixation with the idea that humans are the main actors on the timeline of evolution and that other creatures are mere extras.

The Abiogenesis theory within the field of natural sciences is defined as a speculative theory on how life is able to arise from non-life. The theory accepts the first forms of life on Earth to have appeared 3.5 billion years ago.

It is important to consider the meaning of time at this point. We mark certain events that change the course of the flow of time as turning points in time. In the exhibition “The Flood” Erdoğan marks Abiogenesis as the turning point. The artist inscribes his subjective position on the tablets by redesigning the time period since the 3.5 billion years following Abiogenesis, in other words, our present day.

In his earlier works Erdoğan focused on inanimate forms then in time added organic forms to his drawings. This, combined with his wonderful use of perspective, results in the kind of work that, though created through a set of different mediums, resonates as characteristically his. For this exhibition the artist has amassed his subject matter: humans, clouds, animals. Animals that could never be found side by side are positioned together and seem to be drawn towards the frame by an unseen force.

In the exhibition Erdoğan moves away from his earlier drawings, where the human is depicted as machine, and depicts the human and the human mind as a globe made up of equilateral triangles. \* This particular representation keeps repeating itself: The human being that is situated at the center of the universe.

The Flood is indeed a representation of collectivism. Aren’t we currently experiencing similar floods as an outcome of global warming? The prophet Noah saved the innocent. But who is our God today? Who is the Prophet? Is it the human? Or is the human cast in the role of God?

What is evident for all of us is a “ yearning for the sacred”. In Solipsist thinking the human placed at the center of the Earth and can speak only from there. But what if the human was not at the center? What if there were living temples made up of human beings rather than bricks? Emin Mete Erdoğan’s work triggers such questions and lays bare his own scepticism. How else could the sacred be defined?

An entity that gathers its mass out of pure energy fills the entire universe.

There are no empty spaces in Emin Mete Erdoğan’s work: the entire surface of each work is filled with the texture of the images. The texture of a plant or that of a machine merges into one and the same in Erdoğan’s surfaces because he is invested in grasping the “unit” and is determined to present a topology of the unit. This explains the reasoning behind the suffocated nature of Erdoğan’ work.

These are not definitions of a solitary subjects but rather a cross-section of a massive web; one that ties together polar opposites and one in which gateways are indeterminate, a network that can be grasped only up to a degree; one that can fire up other micro-webs from any given point within. Erdoğan expresses a plethora of relationships of a perceptible subject to its surroundings through his drawings.

The information we hold within our genes is ancient, collected over perhaps billions of years. Our books hold information collected over thousands of years. What of the knowledge of our minds? A lifetime? Hence, as Carl Sagan also notes, “Ancient wisdom is not merely a matter of human knowledge” We are mere humans in search of meaning, trying to capture and integrate the information that has somehow made its way to us. Erdoğan’s work proposes adept metaphors that constantly remind us to consider the turning points, the systems of thought and belief and further to synthesize and consider the totality, therefore to face up to ourselves.

\*Though quite unaware, human beings have already become a species that exist on different planets (author’s note)

Translation by Alev Ersan