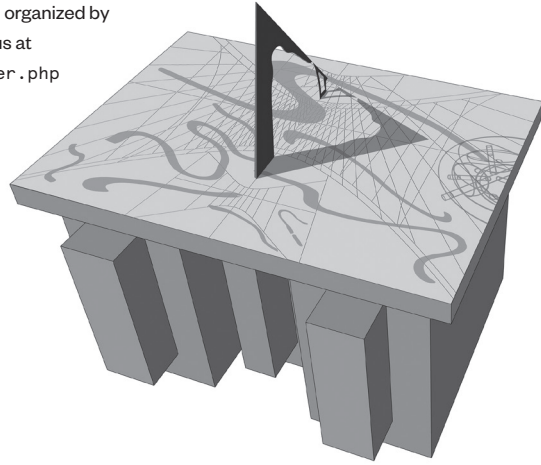


This artwork is produced on the occasion of *Apricots from Damascus*
<http://apricotsfromdamascus.net>

Apricots from Damascus is an **apexart** Franchise Exhibition organized by
Atif Akin and Dilek Winchester. For more information, visit us at
<http://apexart.org/exhibitions/akin-winchester.php>

Contact
delicious@apricotsfromdamascus.net

Sundial



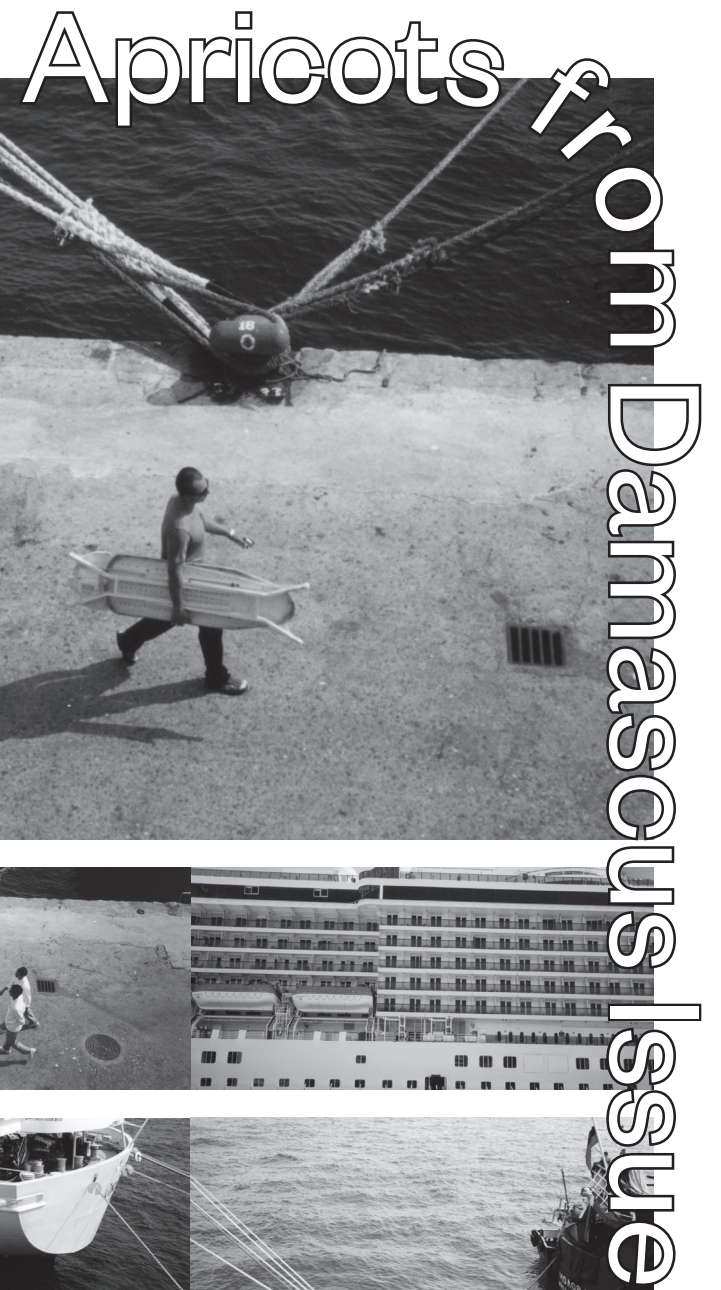
Conceptually *Sundial* references directly the distinguished Muslim astronomer Ibn al-Shatir's horizontal sundial that was erected on the northern minaret of the Umayyad Mosque in Damascus in the 14th Century. Some fragments of the original instrument are preserved and displayed at the National Museum, Damascus. "Ibn al-Shatir's sundial, made of marble and a monumental 2 m x 1 m in size, bore a complex system of curves engraved on the marble that enabled the muwaqqit to read the time of day in equinoctial hours since sunrise or before sunset..."

Taking its cue from the philosophical concept of time, the 'work' refers to the capricious nature of life and art itself. The thematic framework is broadly positioned in the converging ideas of past and future, space and time, and the disjunction and dissonance that take place in their interpretation. Throughout ancient and modern times the measure and representation of time has been layered with numerous cultural, religious, and political connotations. Furthermore *Sundial* examines the notion of temporality and the continuous search for a new artistic language and unique approaches of expression.

Moreover the 'work' presents a distilled vision acting as a reflection on conceptual ideas and a critique that filters through art history and contemporary modes of art production. The contextual focus is specifically on what Marcel Duchamp called the 'fourth dimension'. Duchamp dedicated much time on articulating the relationship of form to 'space-time continuum' and issues around the 'rehabilitation of perspective' as exemplified in several of his works and most notably in *The Large Glass* (1915-1923).

Additionally the anamorphic drawing component acts as a critical discourse around representability and a manipulation of perspective, space and time. The agency role of the Shadow Clock beyond its cultural and symbolic connotations could be interpreted as a form of unsolicited economic exchange situated on the fringes of the free market economy. Hence it also addresses the socio-political dimensions that timekeeping has become to represent in contemporary society.

Ergin Cavusoglu '15



Collège de Sociologie

by Ergin Cavusoglu, London,

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