

## DESIRE LINES - TAROT AND CHESS / ERGIN ÇAVUŞOĞLU

*"Any man - any artist, as Nietzsche would say - climbs the stairway in the tower of his perfection at the cost of a struggle with a duende - not with an angel, as some have maintained, or with his muse. This fundamental distinction must be kept in mind if the root of a work of art is to be grasped.*

*All the arts are capable of duende, but it naturally achieves its widest play in the fields of music, dance and the spoken poem, since those require a living presence to interpret them, because they are forms which grow and decline perpetually and raise their contours on the precise present." (Garcia Lorca, F. The Duende: Theory and Divertissement, 1930)*



I really had to move my chair away from the window to be able to Skype with him. It's November as I write this, and instead of sad weather and cold, the sun had turned my room into a bright, 27 °C summer scenery. But as it turns out, the weather is only the first in a line of gorgeous mind fucks.

In front of me, Ergin Cavusoglu sits in what looks like another bright room, this time in London. The past few days, upon request, Ergin has been e-mailing several drawings, synopses, biographies, screenplays and updates on his work – and as we start up our conversation, I notice that – in real life – he is every bit as passionate about his most recent project.

***Desire Lines – Tarot and Chess*** (to be launched in Antwerp in 2015) is a threefold video installation in which three different elements (poetry, tarot and chess) are juxtaposed, entwined and allowed to collide and interact. **Desire Lines** stands for “the shortest navigational route between origin and destination”. Tarot and chess serve as intuitive and rational opposites, esoteric versus logical, left versus right – two very distinct games that Ergin and Arnold Barkus have merged into a theatrical (!) screenplay. Poetry, again, emotional yet metrical and precise.

It is the very yin and yang that wells up throughout every layer that he expose. In a previous project with a similar title (*Desire Lines – Duende*, 2011), Cavusoglu juxtaposed archaeologists and fortune-tellers – again opposites – maybe hoping that, right in the middle, he would find his duende.

*Duende*, a word that he will often use to describe the aspirations in his art, is a term described by Garcia Lorca as the highest form of synchronicity that a flamenco dancer can achieve. When a flamenco dancer reaches his duende, he has reached the highest level of engagement with his music, as possible.

It's hard not to notice that Ergin is looking to reach his *duende*. Through the dialectical use of opposites. Through the struggle to balance his own creative, yet theoretical views on art. Weighing pleasure and displeasure. Satisfaction and dissatisfaction. Making and thinking. And still, when finishing, leaving space for the public to interact, having their personal interpretations reflect. My respect for flamenco dancers had grown exponentially during the hours that we spoke. Reaching one's duende seems like the work of a life time.