

ARTSY

Hayal Pozanti: "20 Artists on the Work They Made in 2020"

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Hayal Pozanti

B. 1983, Istanbul. Lives and works in Los Angeles.

Can you tell us about the work you made in 2020?

The work is called *Shapes of Our Times* (2020). It is an online calendar and archive. Each day, I capture and display the trending Twitter hashtag. I also cull the most popular image related to that hashtag. I then create a unique shape representing the date using my "Instant Paradise" lexicon. All of these come together to create a representation of each day. The aim of the project is to act as an instant logo generator for the zeitgeist and to create a cultural history archive. The project can be followed online and also @ShapesOfOurTimes on Instagram as well as @OurShapes on Twitter.



Hayal Pozanti, *Each the Other's World Entire - 85 (Latabgu Kamyu Nu)*, 2020

Courtesy of Jessica Silverman

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My practice has always been concerned with curating and editing dates and statistics. I've wished to translate this into a daily practice for some time. The perfect means of doing this surfaced when my gallery (Jessica Silverman) approached me about doing an online-only project. This was during the most intense part of the pandemic, around April to June, when we were all in lockdown in California and looking to expand our understanding of what an art exhibition could be. We decided to launch the project right around the elections to be able to keep an accurate pulse on history. For now, it will last about two months, but I have a vision for it to be a self-generating project that extends to infinity.

How did the events of 2020 impact you as an artist? Did your outlook change?

I decided to close my studio and move it to our garden to create an outdoor studio. Living in L.A. allowed me to do this relatively easily and I enjoyed the process immensely. Painting and sketching outside, with trees rustling above and birds peering over my shoulder, provided me with moments of respite from the difficult circumstances all of us are facing. This flexibility, coupled with a sudden confrontation with mortality, allowed me to relax the harsh conceptual expectations I had placed on my work. What has emerged are paintings that are more intuitive, more alive, and more mysterious to me. Within them, there are still encrypted numbers. But the numbers stand in as magical representations for poetic titles. What comes to the forefront is an emphasis on feelings, tactility, and mystery. Something primitive that is connected deeply to the experience of being human and living on Earth.



Left: Hayal Pozanti, *Flower of Life - 23 (Kamguyunu)*, 2020. Right: Hayal Pozanti, *A Mind Forever Voyaging (107 - Batfinu Ruru)*, 2020.

Courtesy of Jessica Silverman

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I've enjoyed this branch of work alongside the more digitally generative project that is *Shapes of Our Times*. They provide different outlets for me to explore the contemporary complexities of human experience, simultaneously. I am sure that sometime in the future they will overlap and combine. Just like our cyborg natures.

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