

Cevdet Erek

Portfolio 2023

About

Cevdet Ereğ's work is characterised by a marked use of rhythm and site specificity. Ereğ combines video, sound and images, often in an attempt to alter the viewer's perception and experience of a given space. The result functions as a hypothesis, probing the viewer's instinctive logic and thus appealing to the senses. Interestingly, Ereğ manages to combine rational components – such as references to architecture and linear time – with instinctive impulses, thereby levelling the gap between two supposedly opposing spheres.

During his architecture studies at the Mimar Sinan University of Fine Arts, Cevdet Ereğ (1974, Istanbul, Turkey) worked at various architectural practices and co-founded the music band Nekropsi. In 2003, he left the master's program at MSU for the Istanbul Technical University's Center for Advanced Studies in Music (MIAM), where he studied Sound Engineering & Design and worked as a research assistant from 2002-2011. Ereğ was an artist in residence at Rijksakademie in Amsterdam between 2005-2006. He currently lives and works, both as an artist, teacher and musician in Istanbul, Turkey.

Cevdet Ereğ presented his sound installations in solo exhibitions in highly acclaimed international institutions, such as the Hamburger Bahnhof, Berlin, DE (2019/20); Ruhrtriennale, Bochum, DE (2019); The Art Institute of Chicago, USA (2019); InSitu, MuHKA, Antwerp, BE (2018) and MUAC, Mexico City, MX (2017). These shows often include a performative element or a demonstration by the artist. The artist performed or was involved in radio-phonetic projects in venues such as Schirn Kunsthalle, Frankfurt (2019); Berg-hain, Berlin, DE (2017); Haus der Kulturen der Welt, DE (2018) and Tinguely Museum, CH (2018/19). Recent group shows include SFMOMA, San Francisco, USA (2019/20); Gropius Bau, Berlin, DE (2020) and ARTER, Istanbul, TR (2019/20).

In 2017, Cevdet Ereğ presented his monumental sound installation ÇIN in the Turkish Pavillion at the 57th Venice Biennale. Cevdet Ereğ was nominated for the Jameel Prize 4 (2016) at Pera Museum Istanbul. He participated in the 14th Istanbul Biennial (2015), Marrakech Biennial (2013), the 11th Sarjah Biennial (2013), and DOCUMENTA 13 (2012), which was followed by a publication of the same title published by Walther König. A version of his installations for these biennales was shown during Room of Rhythms - Curva at MAXXI in Rome as part of the exhibition 'Open Museum Open City' (2014).

Cevdet Ereğ's Rulers and Rhythm Studies were presented in the Stedelijk Museum Collection in Amsterdam as well as during the 12th Istanbul Biennial and 7th Asia Pacific Triennial in Brisbane. Previous institutional solo exhibitions of his work were organized by the Heidelberger and Kasseler Kunstverein, Spike Island in Bristol — titled 'Alt Üst' (2014) — and 'Week' (2012) at Kunsthalle Basel, Switzerland. Among his sound/music work are his sound and music direction for Kaan Müjdecı's feature length film Sivas (71st Venice Film Festival — Special Jury Prize, 2014), and music and sound co-design for Emin Alper's feature length film Frenzy (72nd Venice Film Festival — Special Jury Prize, 2015).

Current and upcoming shows are:

New work *Brutal Times* at Manifesta 14, Prishtina (2022)

New work for Singapore Biennale 2022, Singapore (2023)

New work for group show "The Floating Collection", Museo d'Arte Moderna di Bologna, Bologna (2023)

Manifesta 14

Brutal Times 2022, Photo Manifesta 14 Prishtina, Ivan-Erofeev

Cevdet Erek presents 'Brutal Times' at Manifesta 14, Pristina, an immersive light and sound installation at the former publishing house Rilindja, which is an icon of brutalist architecture. It was designed by Georgi Konsantinovski and built in the 1970s to host Kosovo's first publishing house, Rilindja Press Palace. Most recently, it hosted a series of electronic dance music events organised by the Hapësira collective, who have advocated for the site to be protected and transformed into a multidisciplinary cultural space. In 'Brutal Times', Cevdet Erek responds to the political turbulence underlying the many shifts in Rilindja's function, identity and appearance.





Bergamo Stereo, Singapore Biennale, 2022, Singapore Art Museum, Singapore.

Cevdet Erek. Bergama Stereo

Bergama Stereo in Singapore produced for Natasha, is the new iteration of a series of installations that references the Great Altar of Pergamon. It reinterprets the historically attributed function, form and ongoing reception of the Pergamon Altar, now partly located in Berlin.

The original version Bergama Stereo was first presented in Germany at Turbinenhalle as part of the Ruhrtriennale in Bochum (2019) and then in the historical hall of Hamburger Bahnhof Museum in Berlin (1945–1965) with an accompanying performance programme. The work was reinterpreted for Arter in Istanbul and turned into a new version called Bergama Stereotip (2020). A variation of the work Bergama Stereotip was presented in the Pergamon ancient city as a part of Bergama Theater Festival (2021), where Cevdet Erek pieced together and rearranged parts of the Istanbul version with the remains of the original altar. The latest iteration, Bergama Stereo in Singapore (2022), features a portion of Bergama Stereo with the aim of drawing attention to the journey and transformation of the work and of the Great Altar.

19.10.2019 to 08.03.2020 in Hamburger Bahnhof, Berlin

In the architectural and sound installation *Bergama Stereo* (2019) the Istanbul-based artist and musician Cevdet Erek uses the form, content and historical reception of the Pergamon Altar that is now in Berlin as the point of departure and reference for a new, architectural interpretation of the monumental Hellenistic construction. Bergama is the Turkish name for the ancient city of Pergamon as well as the present town and district in Asia Minor. The famous gigantomachy frieze of the altar will be interpreted with a multichannel sound composition that will fill the space. Sound here assumes the central role in creating an architecture that visitors perceive acoustically as they move through the space.

Bergama Stereo is a site specific work conceived to be installed in three-locations, each linked in a different way to the history of the Pergamon Altar and the historical context of its reception and reconstruction: The installation will be constructed at Turbinenhalle on the area of the Jahrhunderthalle in Bochum and then move to the Historic Hall of Hamburger Bahnhof – Museum für Gegenwart – Berlin. Forming an integral part of the exhibitions is a programme of concerts and performances, which will be staged within the respective halls and will take up themes and structural aspects of the architecture.

A coproduction by Freunde Guter Musik Berlin e.V., Nationalgalerie at Hamburger Bahnhof – Museum für Gegenwart – Berlin, Staatliche Museen zu Berlin, and Ruhrtriennale 2019.



Bergama Stereo, Hamburger Bahnhof 2019
(photo: Mathias Voelzke)



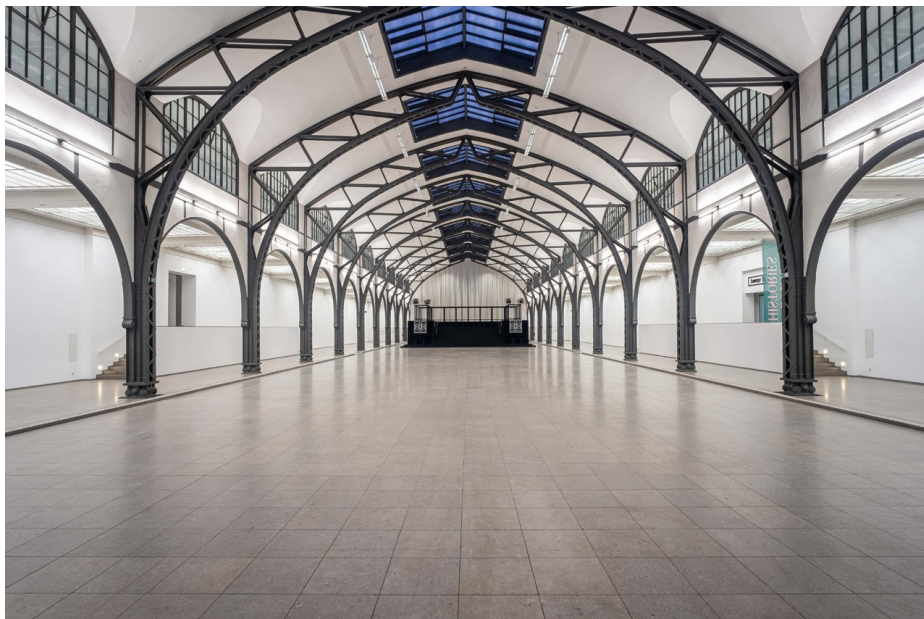
Bergama Stereo, Hamburger Bahnhof 2019
(photo: Mathias Voelzke)



Bergama Stereo, Hamburger Bahnhof 2019
(photo: Mathias Voelzke)



Opening *Bergama Stereo*, Hamburger Bahnhof 2019
(photo: Udo Siegfriedt)



Bergama Stereo, Hamburger Bahnhof 2019
(photo: Mathias Voelzke)





Bergama Stereotip, 2019/20, Architectural construction with 13 -channel sound loudspeakers, amplifiers, computer, audio interface, wood, metal, molton curtain, variable dimensions and durations, installation view ARTER Istanbul, 2020 (photo: flufoto)



Bergama Stereotip, 2019/20, Architectural construction with 13 -channel sound loudspeakers, amplifiers, computer, audio interface, wood, metal, molton curtain, variable dimensions and durations, installation view ARTER Istanbul, 2020
(photo: flufoto)



Bergama Stereo Bergama in Theatre Festival Bergama,
August 2021, photo Yücel Tunca



Performance Cevdet Erek
at
Bergama Stereo Bergama in Theatre Festival Bergama, August 2021, photo Yücel Tunca

Left Right, Stereo at Gropius Bau, part of Rituals of Care

As part of the performance programme Rituals of Care, curated by Noémie Solomon and Stéphanie Rosenthal, the visual and sound installation *Left Right, Stereo* by artist Cevdet Erek is specifically conceived for the Gropius Bau. Situated on the façade of the exhibition hall and in the foyer, the work invites viewers to shift their perception of the place as they enter.

Drawing on his *Bergama Stereo*, an architectural installation with sound at the Hamburger Bahnhof – Museum für Gegenwart, the artist extends his investigation into the trades of form and history around the Pergamonaltar and its famous frieze of gods and underground giants that has been displaced from Turkey and relocated in Berlin since the late 19th century. For the series *Rituals of Care*, Erek proposes two related yet distinct works. Situated on the façade of the exhibition hall, *Left Right* imagines two large banners that at once mark and blur the divide across stereophonic sound production and political spectrums against the classicist and symmetrical architecture of the Gropius Bau. In the foyer, *Stereo* features Erek's own sound system from his high school years that mediates and amplifies a newly made stereo mix of the beat pattern and guttural voice from the sound composition installed in the left-side facade of *Bergama Stereo*. Together, these visual and sonic interventions emphasise the threshold between the outside and inside, prompting a new ritual that invites us to shift our perception of the space – its vibrations and ghosts – as we come in.



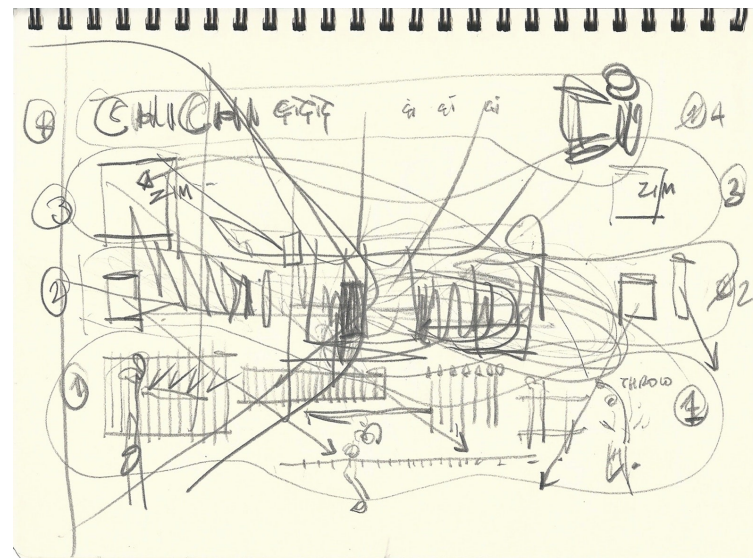
Rituals of Care, Gropius Bau, Berlin

Chiçiçiçichiciçi**Art Institute of Chicago**

The new performance and installation by Cevdet Erek (born 1974, Istanbul), *chiçiçiçichiciçi*, takes its cue from daily life: how footsteps strike the pavement; how one's fingers gently play a railing or a fence; or how beats, rhythms, and sonic patterns affect the movement of people on the street. Each sound is a percussive proposal and designates a different motion or relationship to the architectures and objects that are part of this everyday soundscape.

chiçiçiçichiciçi uses the gallery wall in the museum's Griffin Court as instrument, soundtrack, and graphic notation. Conflating representation and performance, Erek adds various forms of visual and written language to the wall—all variations of the work's onomatopoeic title—while the same wall is host to architectural elements that can be played as instruments. Erek's own prerecorded sound permeates Griffin Court through a 18-channel sound installation, in order to suggest a pace, to impact how our bodies navigate space, and to designate a shifting proximity to architecture and sound.

chiçiçiçichiciçi is the first installment of *Iterations*, a series of new performance commissions. Erek opened the installation with a performance.

Sketch for *chiçiçiçichiciçi*, 2018



Installation view of Cevdet Erek: *chiçiçiçichiciği*, 2019, Art Institute of Chicago. © Cevdet Erek



Installation view of *Cevdet Erek: chiçiçiçichiçi*, 2019, Art Institute of Chicago. © Cevdet Erek



Cevdet Erek performs *chiçiçiçichiciçi* (live) during opening of *Cevdet Erek chiçiçiçichiciçi*
February 28, 2019, Art Institute of Chicago



Installation view of Cevdet Erek: *chiçiçiichiçi*, 2019, Art Institute of Chicago. © Cevdet Erek



Cevdet Erek performs *chiçiçiçichiciği* (live) during opening of *Cevdet Erek chiçiçiçichiciği*
February 28, 2019, Art Institute of Chicago

Shading monument for the Artist

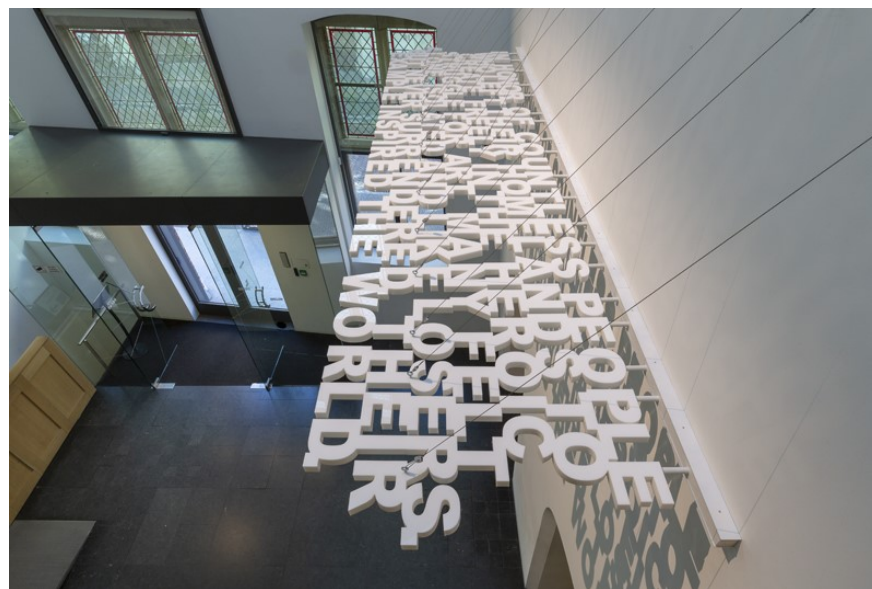
Commissioned by Centraal Museum, Utrecht, The Netherlands



Shading monument for the Artist, 2009 / 2018, lasercut, plexiglass, wood, aluminium, iron, 99x420x3 cm
Collection Centraal Museum, Utrecht (photo: Adriaan van Dam)



Shading monument for the Artist, 2009 / 2018
 lasercut, plexiglass, wood, aluminium, iron, 99x420x3 cm
 Collection Centraal Museum, Utrecht (photo: Adriaan van Dam)



AAAAA

InSitu, M HKA

Antwerp, BE (2018)

Curated by Nav Haq, Senior Curator at M HKA.

For his exhibition at M HKA, Erek developed an experimental project that took the core facets of his practice into a new material investigation.

Along with numerous site visits to Antwerp, Erek has traced back impressions and experiments from a month's work period in the city in 2009. At the heart of the installation was a new typographical work the artist had created, formed through translating the geometric grammar of the façades of terraced homes found in the city that resemble the letter "A", into something we read as language. As well as inspiring the title of the exhibition – AAAAA – these façades were presented as life-size graphic paintings on the walls of the gallery. These letters resembled the comic-book style for the visualisation of sounds, as if they were coming from the city and into the museum via the window.

Erek worked with his interest in the relations between the spaces inside and outside the museum, also looking at the presence of "street furniture" – barriers, bollards and advertisement boards – in the street just beyond the exhibition space. The project brought such functional "readymade" items into a formation within the exhibition space that mirrored literally that of the outside. The exhibition sought to raise questions about the role of objects in human mediation, contrasting the mode used by one public infrastructure – the municipal mediation of the street – and that of another – the psychologically mediated 'attention economy' of the museum. The outer world of the street and the inner world of the exhibition space had an uncanny relationship, where the logic of objects in one space became alien in the other.

The exhibition included two toy-like sculptural archetypes based on the classic form of a van. Made of Corten steel which oxidises over time, one van is parked outside the museum, and one inside the gallery.

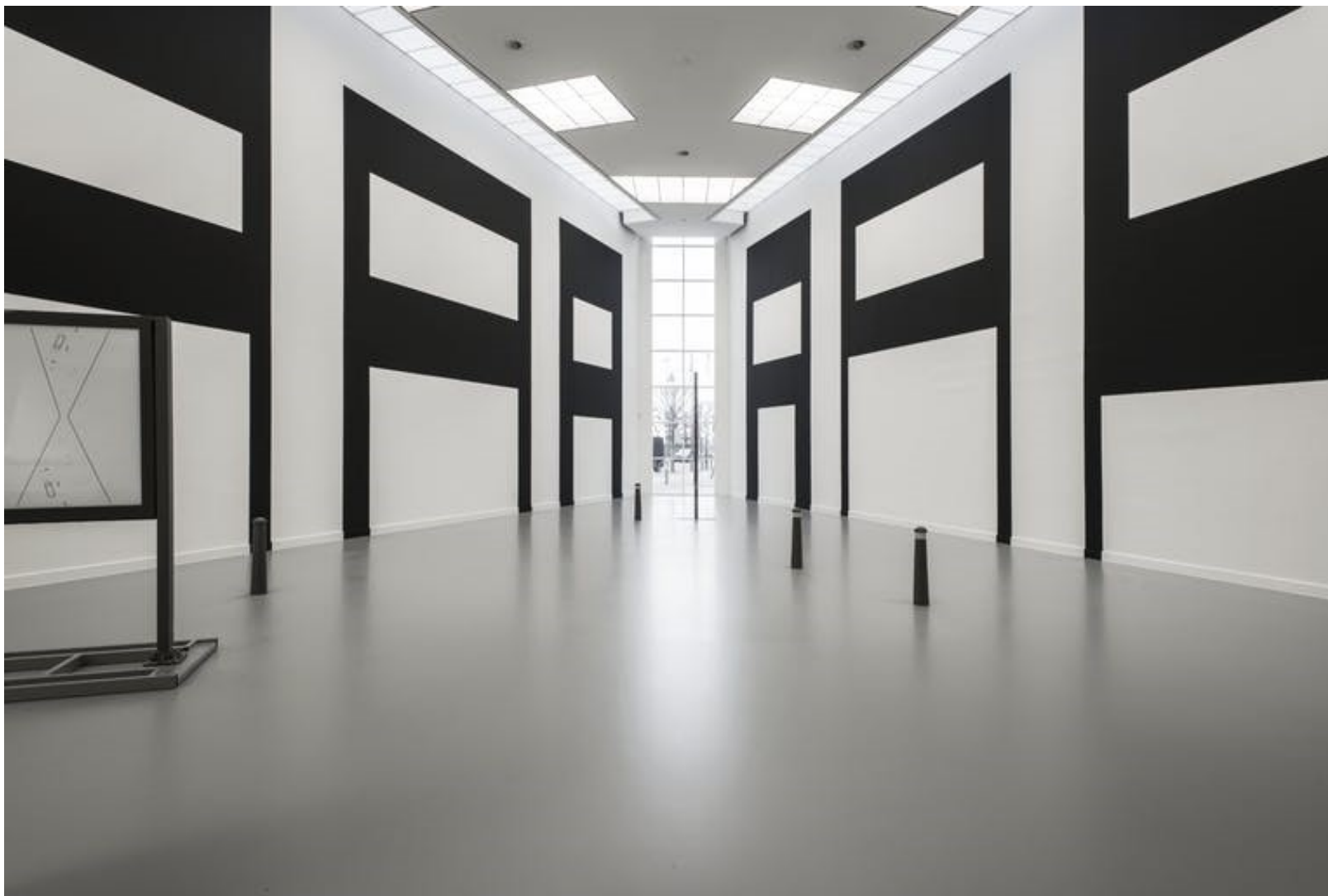
SAHA provided support for the production of the new work by Cevdet Erek.



IN SITU: Cevdet Erek – AAAAA, exhibition view M HKA 2018, photo M HKA



IN SITU: Cevdet Erek – AAAAA, exhibition view M HKA 2018, photo M HKA



IN SITU: Cevdet Erek – AAAAA, exhibition view M HKA 2018, photo M HKA

ÇIN, Venice Biennale 2017

A site-specific installation, ÇIN uses architecture and sound to explore poetic and political imaginings. Its title has been imagined as a sound signal that foretells the work. An onomatopoeic word in Turkish, ÇIN imitates a specific percussive sound, similar to the ding in English, and is also a root from which two words are derived: reverberation (the prolongation of a sound after it occurs, defined by characteristics of the space it is in) and tinnitus (ringing in the ears due to acoustical trauma or other reasons).

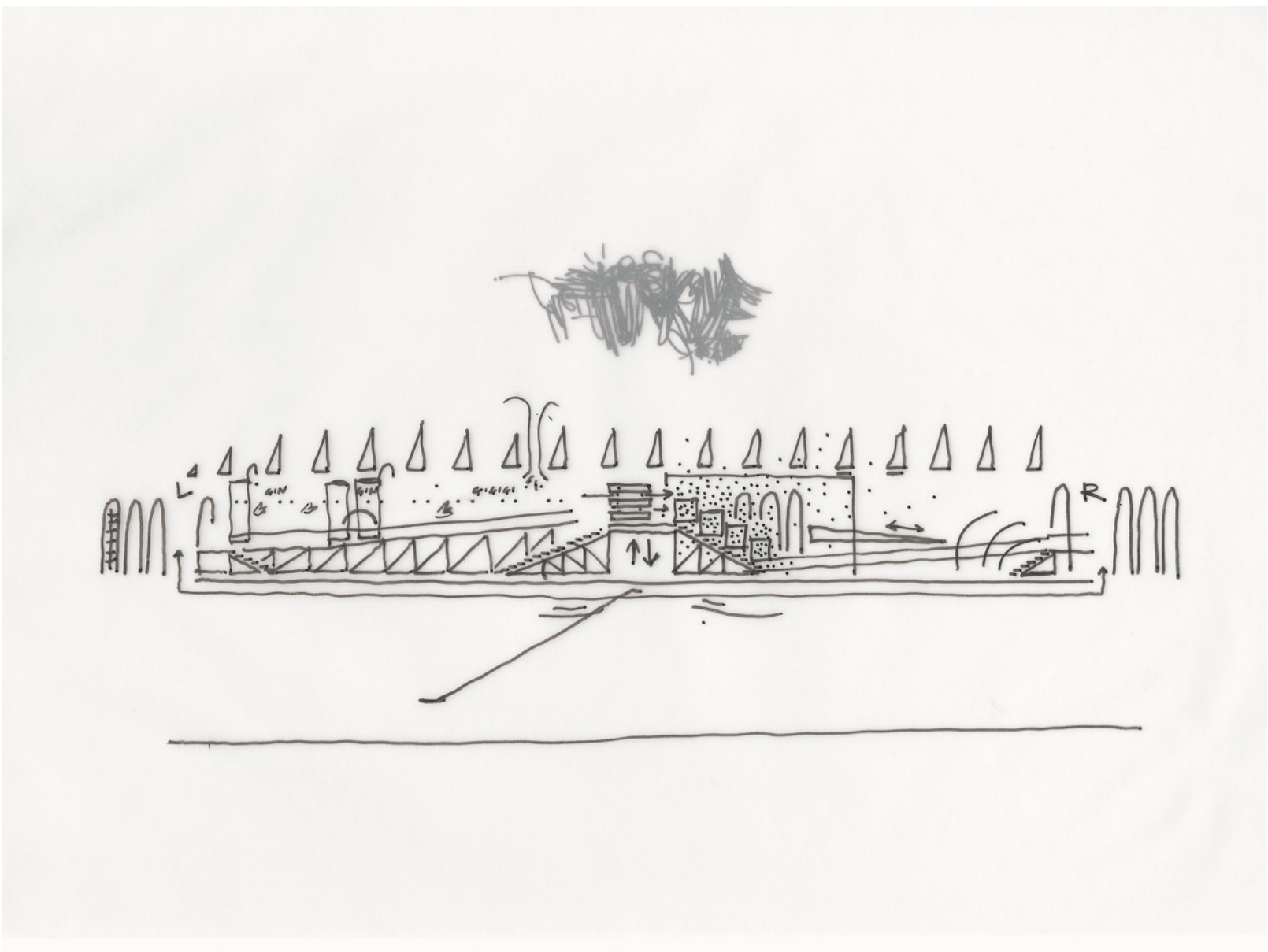
With ÇIN, Erek continues the experimentation of themes and methods which he has investigated in his previous series “Room of Rhythms”, “Rulers and Rhythms Studies” and “Sound Ornamentations”. In these works, rhythms of history, every day and nature are formalised in the coming together of sound, architecture and performance; visual and sonic timelines are constructed; and architectural ornamentation is created through the use of sound patterns and speech.

Pre-conceptualisation, experimentation and improvisation each play a part in ÇIN’s creation. The basis of Erek’s work for the Pavilion of Turkey consists of a spatial programme concretised by an architectural construction and a multichannel sound installation that were conceived in tandem. Sounds - all produced in the space after its physical construction was completed - guide the one’s passage and are confronted both sequentially and as an infinite variety of combinations. Their complex configurations are at times immersive and at other moments are obscured due to the position and direction of the visitor, generating unseen boundaries and articulating transitivity. Over the course of the Biennale Arte 2017 ÇIN will also be open to interventions: in enabling artists to perform in the space, for instance, with the original sounds varied or switched off. Its form is never final.

The movement of the visitor is integral to the work, encouraging diverse responses through the evocation of temporal and bodily memories. A “sound-ornamented” inner façade and platform occupying the centre of the installation is lifted above a “transit route” that makes it possible to journey between neighbouring pavilions. Dividing the room physically and aurally into two main areas with related qualities, the façade is reached by way of stairs and ramps, while blocked “away terraces” located behind these can be seen but not entered - a temporarily unavailable and inaccessible public space.

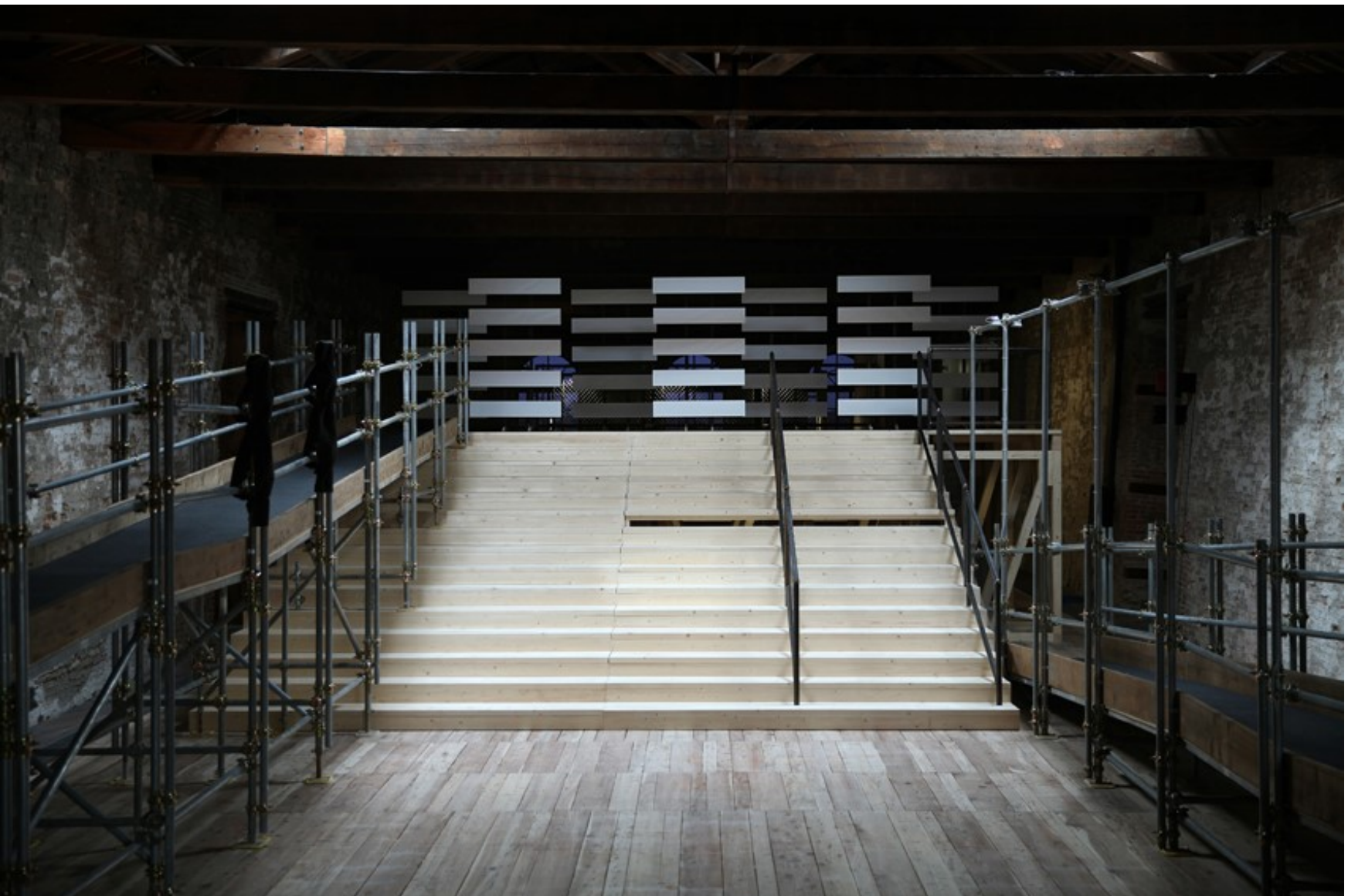
The installation aims to summon memories. For instance, of the recent experience of crossing a Venetian bridge over ramps - originally constructed for the city’s marathon and which have subsequently stayed; or perhaps of reaching a dramatic elevation or of resting on stairs in the public realm. Stairs might emerge with connotations to any given impression from a venue for mass gathering: from a ruined cultural venue to a stadium, or just a pedestrian pass in a city with hills. The sampling of some architectural elements – and body’s movements on those – is expected to spread the work to the town that hosts it and perhaps other places via memory. Activated through sound - an abstract medium at times - and space, imagination becomes a matter of political urgency, creating a place that is both tangible and intangible. “The work attempts to pull in different directions,” Erek explains: “towards a place that is inhabited, a place with its contradictions and limitations, a place that drive the will to challenge and confront, a place to imagine.”

Listen to a fragment of ÇIN [here](#).

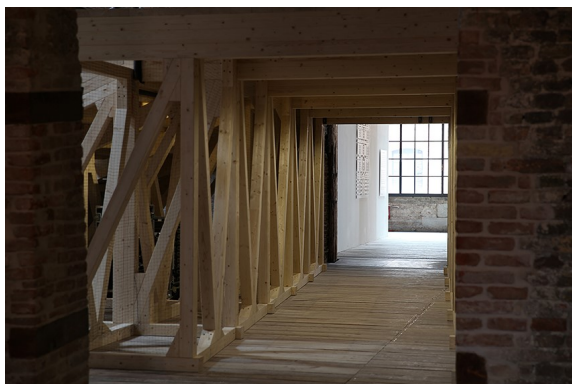
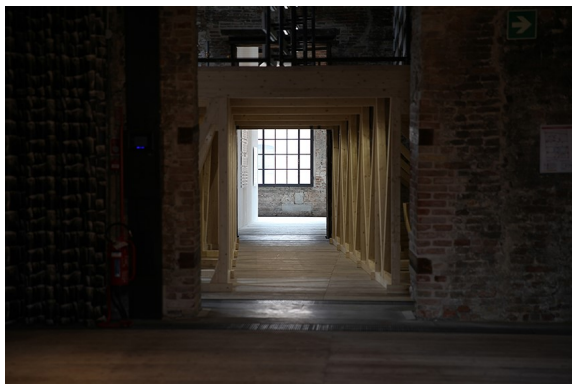




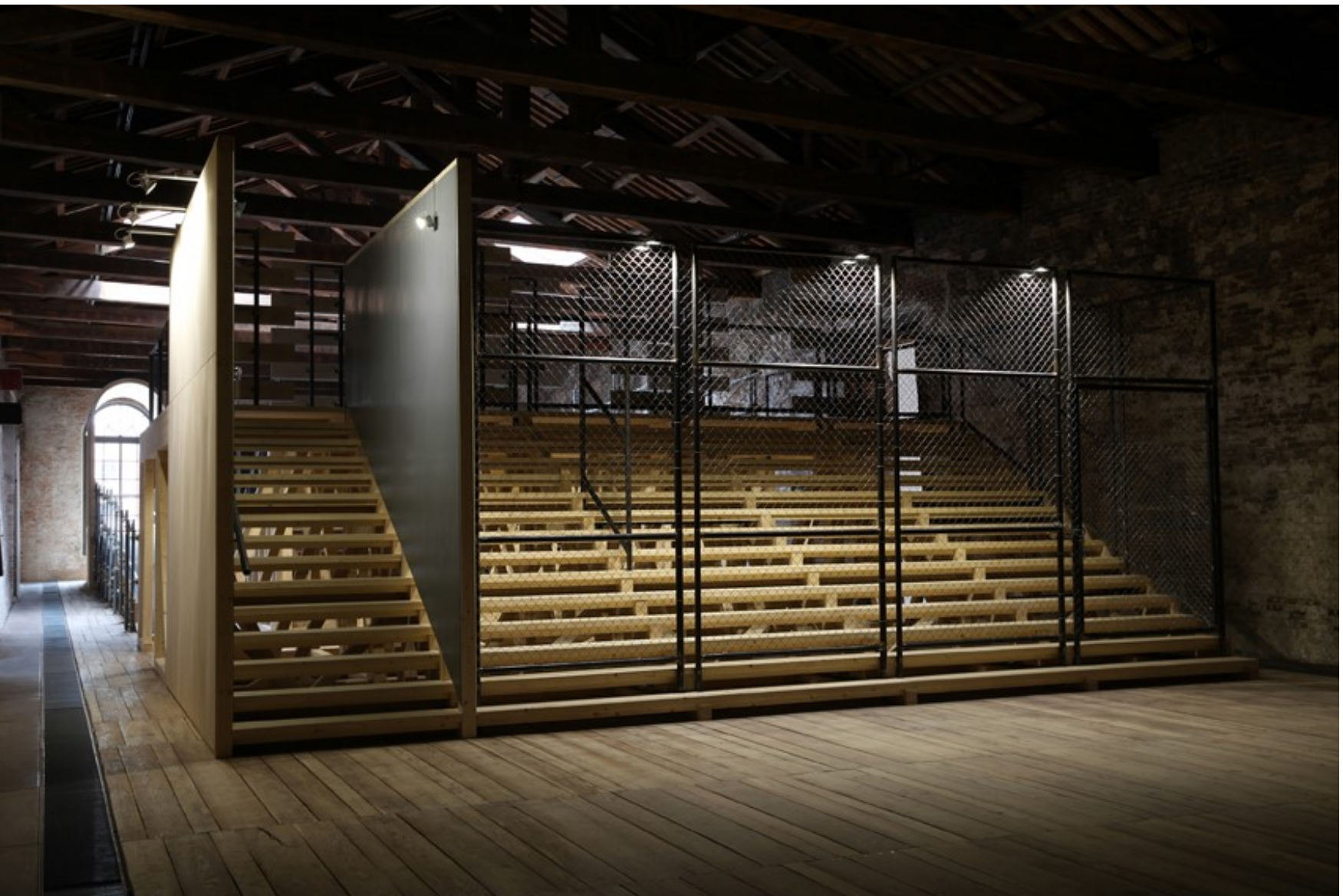
ÇIN, 2017
Pavilion of Turkey at the 57th Venice Biennale



ÇİN, 2017, Cevdet Erek, Pavilion of Turkey at the 57th Venice Biennale, installation view - photo by RMphotostudio



ÇIN, 2017
Pavilion of Turkey at the 57th Venice Biennale,
installation view, photo by RMphotostudio



ÇİN, 2017, Cevdet Erek, Pavilion of Turkey at the 57th Venice Biennale, installation view - photo by RMphotostudio



ÇİN, 2017, Cevdet Erek, Pavilion of Turkey at the 57th Venice Biennale, installation view - photo by RMphotostudio

A Long Distance Relationship (2017)

MUAC, Mexico City

If distance only appears in relation to two points in space or time, the power to make it disappear usually happens in relation to two or more bodies. To make it disappear is at the same time to make it tangible. *A long distance relationship* is Cevdet Ereğ's aesthetic approach to this phenomenon. It describes and emanates from its own specific conditions of production. Based in Istanbul, Cevdet Ereğ was asked to create a work for the Espacio de Experimentación Sonora without being able to visit it beforehand. He asked then to borrow the eyes, senses, brains, and experiences of those who could. Distance is present through this collaborative process but also in the displacement of its elements between separate points in the museum. This conversation with percussionist Iván Manzanilla (Ciudad de México, 1973) and architect Adalberto Charvel (San Diego, 1989) resulted in three interconnected works based on Ereğ's habit to unravel rhythms embedded in architecture and in life in general. The continuation of his ongoing project *Rulers and Rhythms* lies in between two rhythm centered pieces conceived for MUAC: *Measures Taken* and *Close Far Close*. Each one is a reading of objects transformed either into a visual score or a transcription: a football supporter scarf and acoustic wall panels.

In *Measures Taken*, by turning the EES's wooden elements designed to condition the acoustics both into a visual score and a percussion instrument to play it, Ereğ among other things points out how neutrality in sound spaces is inversely proportional to neutrality in the visual arts realm. The sound equivalent to a white cube is a space highly visually charged of elements and textures.

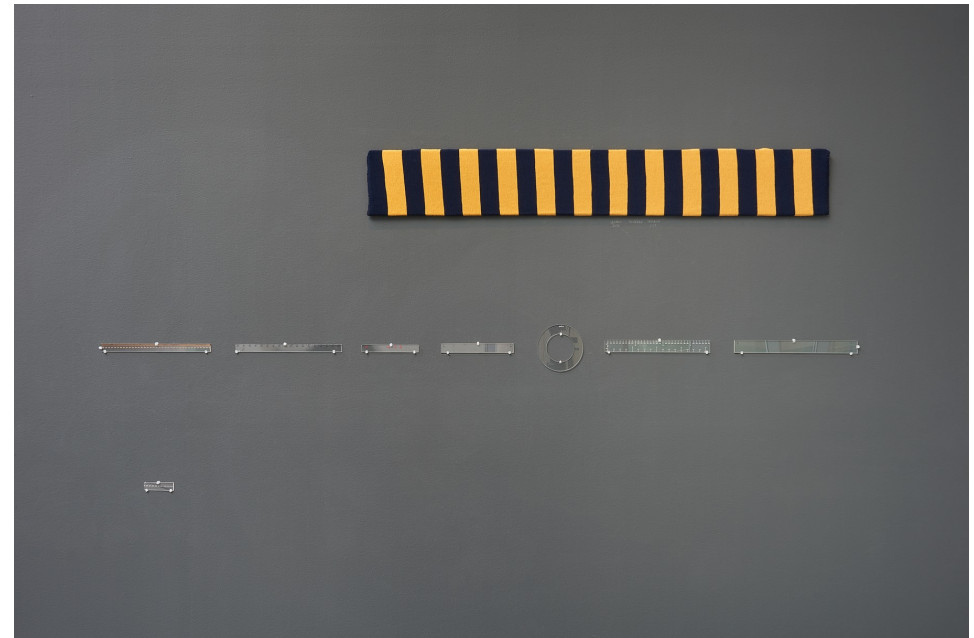


A Long Distance Relationship, 2017, MUAC, Mexico City (photo: Oliver-Santana)

A twelve-step pattern read in 8 different ways (left to right, right to left, top to bottom, bottom to top etc) each announcing the correlation between the a reading direction and the conception of time. The artist takes advantage of the non-hierarchical structure of the display of the speakers in the sound space to present a non-hierarchical experience of these different conceptions/directions of time.

A ruler that states the dates of Turkey's recurrent cycle of coup d'état, another with the Art Biennial years, the *Ruler Summer-Winter*, and the *Ruler Quincena*, among others, are part of the series *Rulers and Rhythms* presented outside the EES, an open research Erek has been developing since 2007 on the wide spectrum of rhythms that surround us: everyday personal rhythms, historical, natural, art world rhythms , musical, economical, cultural etc.

In *Close Far Close* two instruments –a drum with two cymbals and a drum with a kornetto- that are borrowed from the culture of football stadiums are used to confront the rigor of the fixed temporal measures of *Measures Taken* and the regulated acoustics of the EES. In the performance, Cevdet Erek and Ivan Manzanilla continuously change their positions (places) in musical time and physical space, a movement in tune with the nature of the whole project, a long distance relationship highly based on collaboration and continuous improvisation.



A Long Distance Relationship, 2017, MUAC, Mexico City (photo: Oliver-Santana)

Winter Ausstellung– Kış Sergisi (2016)

Kasseler Kunstverein

Cevdet Ereğ's inspiration for Winter Show came to him in a hotel lobby with a screen playing one of those video's of a burning fire-place. It was winter and the video actually felt very much like a real fire to him. It sparked his idea for the Kasseler Kunstverein, where he imagined a burning fire to create a welcome place to pass time together. Through live streaming a recording of the fire would be able to be viewed on the internet, connecting friends all over the world with the comfort of that one hearth. Unfortunately, strict fire regulations made it impossible to burn the actual fire in the Kasseler Kunstverein itself, so instead, the fire burned in a real hearth in a real house, and was streamed into the exhibition just like it streamed into the households of every viewer checking in from the world wide web.

The live streaming fireplace extended into a work that became a measure of time: big letters of logs were mounted to the walls of the exhibition space. Every day, chunks of the letters were taken down as fuel for the fireplace. During the course of the exhibition the letters slowly disappeared as the fire blazed on, visualizing in twofold the passing of time.

Winter Ausstellung was flanked by a new presentation of *Day* (2012), *Ruler Day Night*, *Ruler Centenary* and a live performance program.

Winter Ausstellung– Kış Sergisi , 2016

Detail of the installation: screen with live streaming video of the burning fireplace
Kasseler Kunstverein, Germany





Winter Ausstellung– Kış Sergisi , 2016
Installation view
Kasseler Kunstverein, Germany

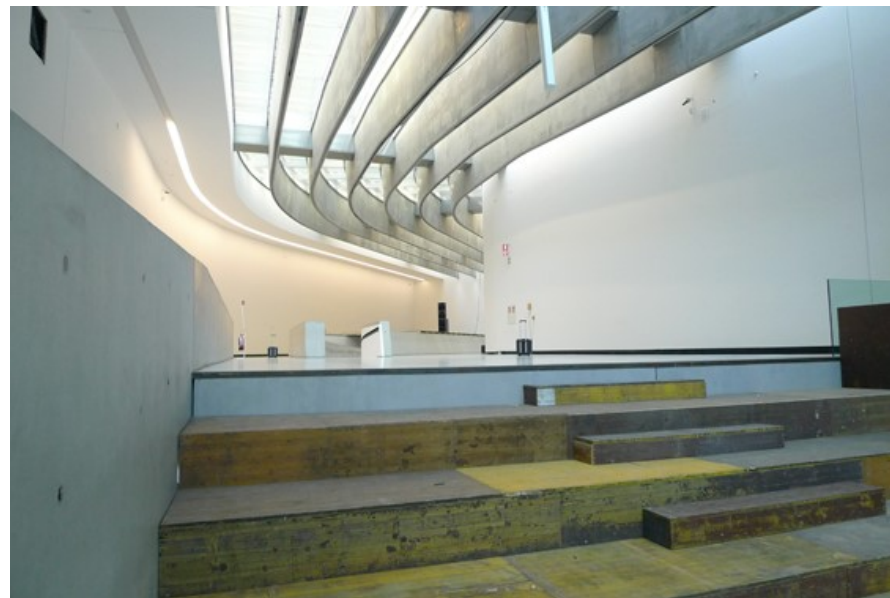
A Room of Rhythms

In Cevdet Ere 's various installations of his *Room of Rhythms* the conjunction of sound with site-specific architectural and graphic gestures provide an ongoing source for new interpretations of space. Together, these gestures and sounds create a resonance with the walls, the building, the site that surrounds them, consequently (re-)defining the space and creating a unique installation of *Room of Rhythms* each time.

Formed and transformed sonically through the sound and echo reverberating between the physical space and the visitor, multiple layers of understanding occur, establishing not only an aural resonance but also a conceptual one: an understanding of the space through the interrelationships of the space, its architecture, sound, time, and the functional means that categorize and standardize these elements. By using subtle devices, reducing any superfluous aspects, *Room of Rhythms* concentrates the visitors' experience, emphasizing the interrelationships of the elements present and presented.

Variations of *Room of Rhythms* have been presented and installed at multiple occasions, amongst which the 20th Sydney Biennale, the 14th Istanbul Biennale, dOCUMENTA 13, and MAXXI, Rome — always adapting to the site-specific space.

A Room of Rhythms – Curva / Ritimler Odası – Curva, 2014
 Various loudspeakers, computer and additional architectural elements, dimensions variable
 Installation views, Open Museum City, MAXXI, Rome
 (Photo: Giorgia Romiti, courtesy Fondazione MAXXI)





A Room of Rhythms – Curva / Ritimler Odası – Curva, 2014
Temporary wooden stage and main loudspeaker set: 'Totem'
Installation view, Open Museum City, MAXXI, Rome
(Photo: Giorgia Romiti, courtesy Fondazione MAXXI)



A Room of Rhythms – Curva / Ritimler Odası – Curva, 2014
Installation view, Open Museum City, MAXXI, Rome
(Photo: Giorgia Romiti, courtesy Fondazione MAXXI)



Room of Rhythms – Long Distance Relationship
Installation view at Cockatoo Island for the 20th Biennale of Sydney, 2016
(Photo: Ben Symons)

A Room of Rhythms – Otopark / Bir Ritim Mekânı – Otopark (2015)
14th Istanbul Biennial

In his installation *A Room of Rhythms – Otopark*, Erek articulates a void by emptying an old car park and gas station built out of concrete in 1940 — a last act of farewell to the building that is scheduled to be demolished as part of the district gentrification process. This articulation of space and time through sound and physical elements also refers to aggregations of people in public spaces and other spaces of interval in daily activities. The work is an experimental iteration of his 2012 *Raum der Rhythmen (Room of Rhythms)* for dOCUMENTA (13), an experience of sound and space achieved through three layers of rhythms: everyday life; rhythms of musical measurements; and abstract references to waves of history, as revolutions or coups d'états.

<https://vimeo.com/143951409?from=outro-embed>

A Room of Rhythms – Otopark / Bir Ritim Mekânı – Otopark, 2015
Mixed media and additional architectural elements, dimension and duration variable
Details of exhibition, Istanbul Biennale, 2015

Produced with the support of SAHA – Supporting Contemporary Art from Turkey and collaboration of Istanbul Technical University MIAM (Centre for Advanced Studies in Music) and TMDK (Turkish Music State Conservatory).





A Room of Rhythms – Otopark / Bir Ritim Mekânı – Otopark, 2015

Mixed media and additional architectural elements, dimension and duration variable

Overview exhibition, Istanbul Biennale, 2015

Room of Rhythms (2012)
at dOCUMENTA (13)

Continuing his experiments in space, Cevdet Ereğ's *Room of Rhythms* makes use of sound in conjunction with architectural and graphic gestures in an attempt to define the space. These gestures create a resonance with the space in the old C&A Department Store in Kassel. This resonance is formed sonically through the sound and echo reverberating between the physical space and the visitor. Similarly, the multiple layers of understanding the space through the interrelationships of the space, its architecture, sound, time, and established means of categorizing and standardizing these elements, establishes a conceptual resonance.

The International Style of the building and interior itself emphasizes the principles of "ornament is a crime," "truth to materials," and "form follows function." These principles are also encapsulated within the formalized rhythms found in techno music, on which the sound emanated in the space is based. Similarly, our understanding of the measurement of time and its passing is standardized to form a common means of communicating information. By using subtle devices, reducing any superfluous aspects, *Room of Rhythms* concentrates the visitors' experience, emphasizing the interrelationships of the elements present and presented.

This reduction to a common understanding is further highlighted by visual gestures within the space, encouraging a personal reflection of

one's own relationship with the space and to what extent one may deviate from the common denominator.

In the *Ruler* series, the process of standardization and necessary reduction in the measurement and thus understanding of time in relation to space is visually presented. However, the role of the individual in referencing meaning to both the time and space is implicit, forming new meanings at different points in time.

<https://vimeo.com/124147885>



Room of Rhythms, 2012
Installation view, dOCUMENTA (13), Kassel
(Photo: Rosa Maria Rühling)



Room of Rhythms, 2012
Mixed media, architectural additions, dimensions variable
Installation view, dOCUMENTA (13), Kassel
(Photo: Nils Klinger)



Ruler dOCUMENTA (13), 2012
 pine wood (18 pieces), pencil, dimensions variable
 Collection Vehbi Koç Foundation, Turkey
 (Photo: Peter Cox)

Detail of *Room of Rhythms* commissioned by dOCUMENTA (13) with support of SAHA, Istanbul. Cevdet Erek marked the history of dOCUMENTA with a pencil from its inception 1955 until 2012; each ring in the wood corresponding to a calendar year. Shown at dOCUMENTA (13) and AKINCI, Amsterdam



Faça (2014)

Faça involves Ereğ's impressions formed when visiting a city for the first time. Ereğ fused these impressions with a research project on Greek avant-garde urban planner and architect Constantinos Doxiadis along with fragments from the Greek architectural magazine 'Arkitektoniki' from the 1970's.

From personal notations to Southern Modernism, to old ladies looking down from balconies above – the artist's annotations form repetitive interludes within the framework and perpendicular rhythm of the magazine layout and are a constant work in progress.

<https://vimeo.com/118698164>

Faça, 2014

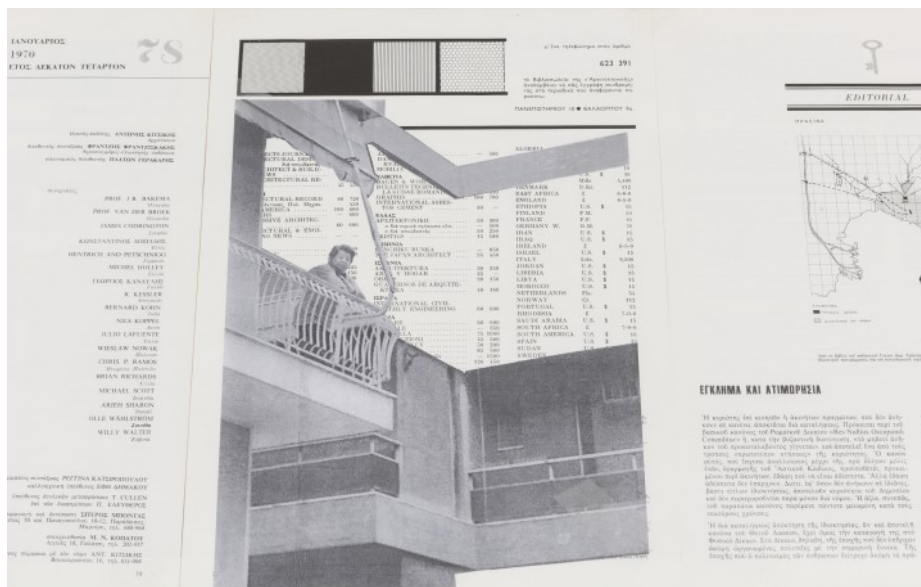
92 pages from magazine, sketches, prints

1090.2 x 65.2 cm, unicate

Installation view at AKINCI, Amsterdam, 2014

(Photo: Peter Cox)

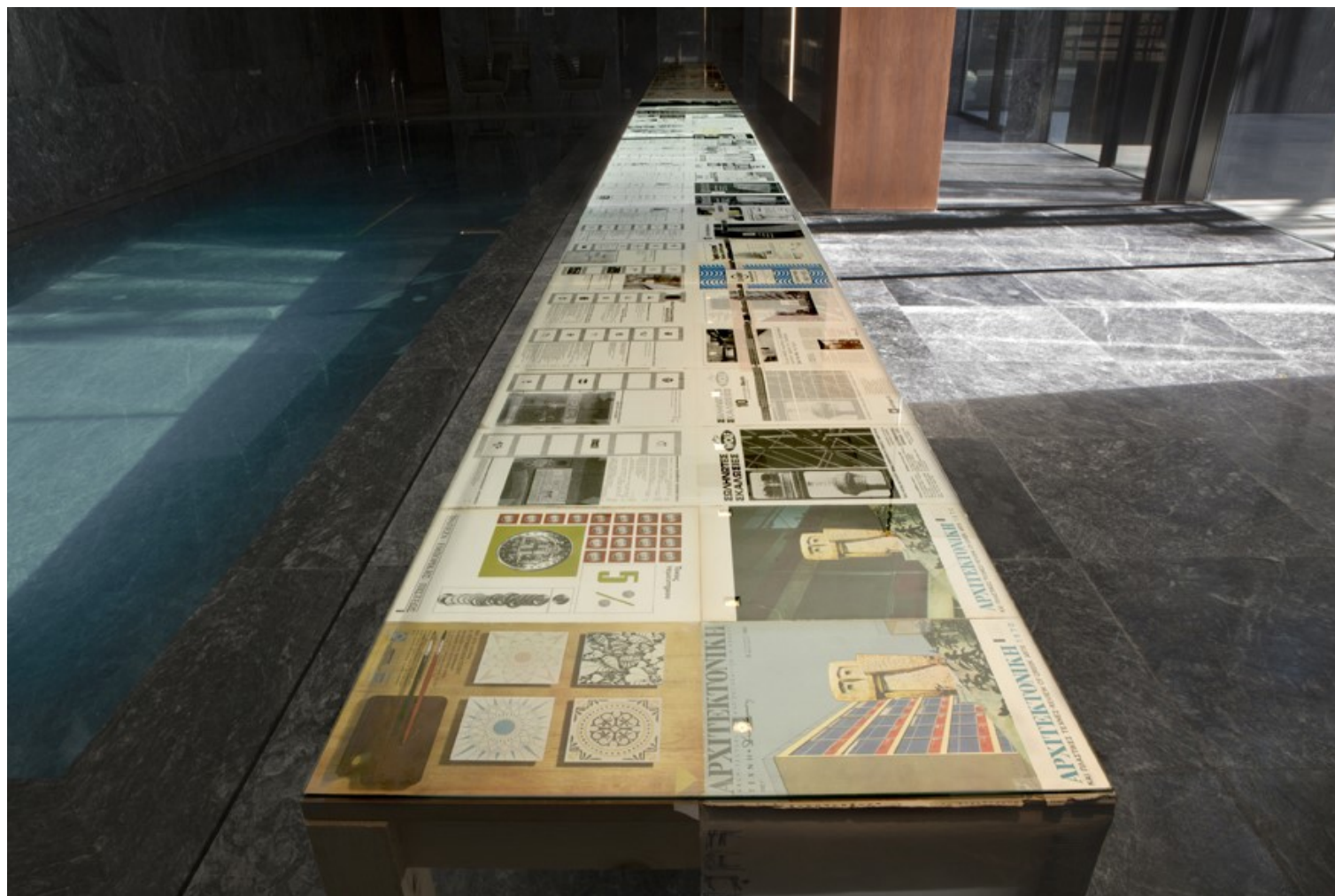




Faça, 2014

92 pages from magazine, sketches, prints, 1090.2 x 65.2 cm, unicate
Details installation AKINCI, Amsterdam, 2014
(Photo: Peter Cox)





Faça, 2014

92 pages from magazine, sketches, prints

1090.2 x 65.2 cm, unicate

Installation view of exhibition 'The Space Between,'
Former Doxiadis Offices, Athens, 2014.

Faça Ornamentations (2014)

The *Faça Ornamentations* were initially composed for Cevdet Ereğ's exhibition and the space at AKINCI gallery, using a drum machine to create two rhythmic ornamentations. Together, the rhythms interact in a lively dialogue.

"If rhythm is to be understood as patterns in time or as metered time, then Ereğ's installations interrupt the rhythm, the sequencing of time, and to an extent the regulation of place. In other words, the patterns of how we engage with the time-space axis are reformulated, or opened up to different rhythms."

(Nat Muller)

Ereğ composed *Faça Ornamentations* similar to previous compositions for his monumental work *Courtyard Ornamentation with 4 Sounding Dots and a Shade*, commissioned by the Sharjah Biennial in 2013.

Faça Ornamentation I & II, 2014
programmed sound, directional
speaker, mono, 40 sec.
Installation view at AKINCI, Amsterdam, 2014
(Photo: Peter Cox)



***Day* (2014)**

In *Day*, Erek takes the natural rhythm of light as his starting point and translates it back into artificial light. A LED display—often used to show texts—pulses from left to right.

Like most of Erek's works, *Day* is always site-specific. A series of LEDs depicts minutes of daylight that have been calculated for the duration of the exhibition at AKINCI (one LED bulb represents one minute).

This work is representative of Cevdet Erek's strategy to convert instruments that are usually used to measure space or display textual information, into tools to measure time.

Please watch the placement of the piece as presented in Alt Üst (Spike Island, Bristol, 2014) :

<https://vimeo.com/124302957>

***Day (Yellow)*, 2014**

16 x 160 cm LED display,
3 modules (1 module = 12 x 121 cm)
Installation view, AKINCI, Amsterdam, 2014
(Photo: Peter Cox)



Alt Üst (2014)

Spike Island, Bristol

From the exhibition text: “Trained in architecture and sound design, Cevdet Erek is a visual artist and musician based in Istanbul. He is also the drummer in avant-garde rock band Nekropsi. Erek’s artistic practice is based on the themes of sound, architecture, rhythm, measured time, dance music and site-specificity. Having developed ambitious new site responsive installations for dOCUMENTA 13, Kassel, (2012) and Kunsthalle Basel, (2012) Erek will undertake his first solo project in the UK at Spike Island, Bristol in 2014.

Erek’s work combines video, sound and images, often in an attempt to alter the viewer’s perception and experience of a given environment. He is particularly interested in the way we apprehend the world around us and organise our lives through measurements of space (metric system), time (calendar and clock) and music tempo (beats per minute). The artist conflates these seemingly objective systems with other apparently more subjective ones, such as the timeline of events or the changing rhythm in musical improvisations.

Working with his own versions of rhythms and markers, Erek creates an immersive new installation for the gallery at Spike Island. He brings into play his responses to the architecture of the gallery (the central atrium of a former factory), the sounds already present in the building and the wider context of the Bristol music scene.”

Alt Üst

Detail installation view, Spike Island, Bristol, 2014

(Photo: Stuart Whipps)





Day at Alt Üst
Installation view Spike Island, Bristol, 2014
(Photo: Stuart Whipps)



Alt Üst

Installation view, Spike Island, Bristol, 2014

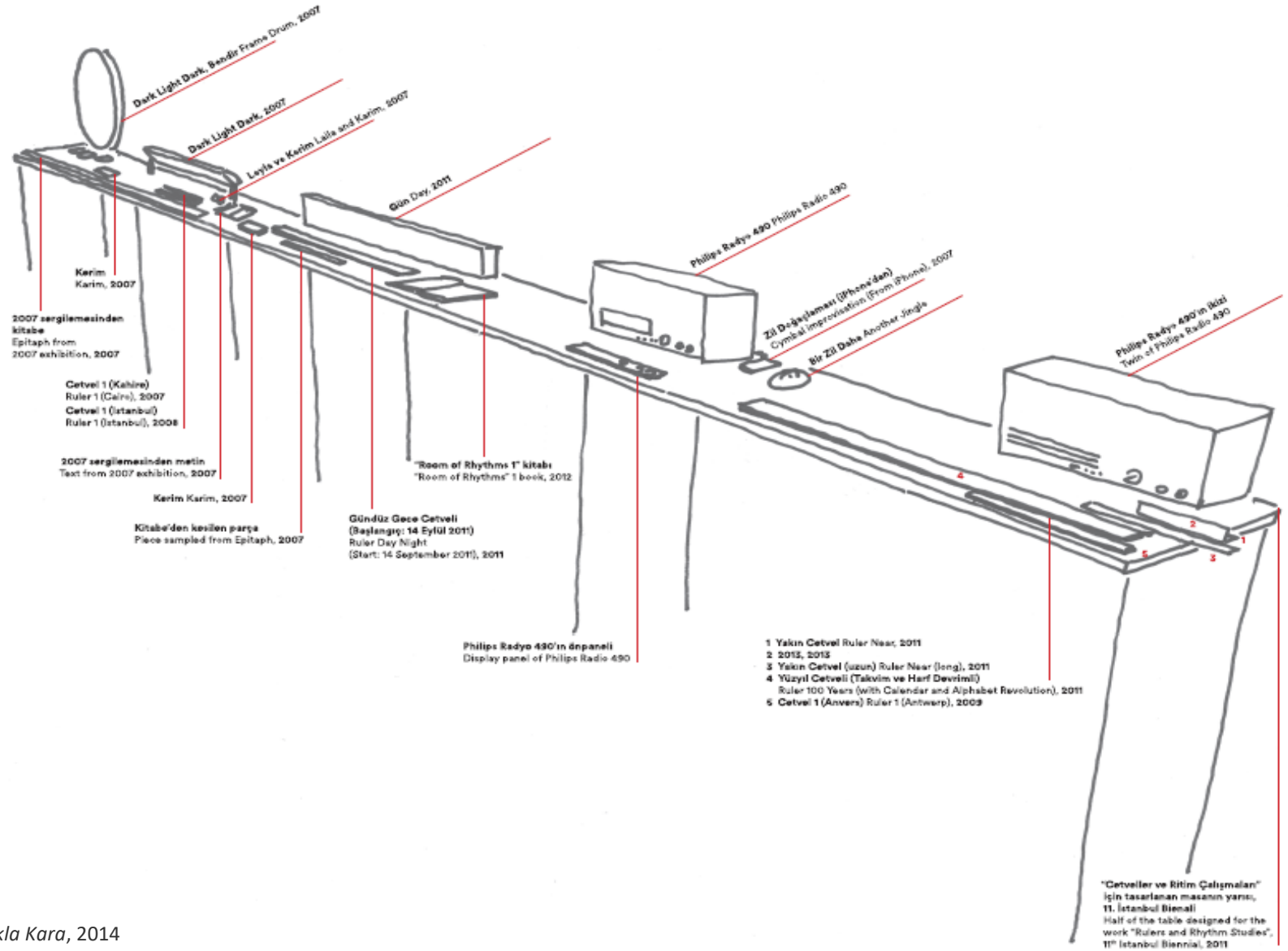
(Photo: Stuart Whipps)

Black with White / Akla Kara (2014)

Cevdet Erek: *Black with White* merges visible, tenable and audible things into a work of art, whether shown or not (until the present) in the so-called art world. The majority of these works have generally been shown together, or as solo pieces and, apart from the names and materials, no other information has been given. The work, and those who view the work (those who see it, are immersed in it, experience or hear it), have been left alone, unmediated. On occasion simple descriptions of the works were published, for others, except for my own exhibition texts, reviews have been written. A portion of the works here are the product of a trip to Cairo, the others are the successors that have followed, diversified or distorted them.

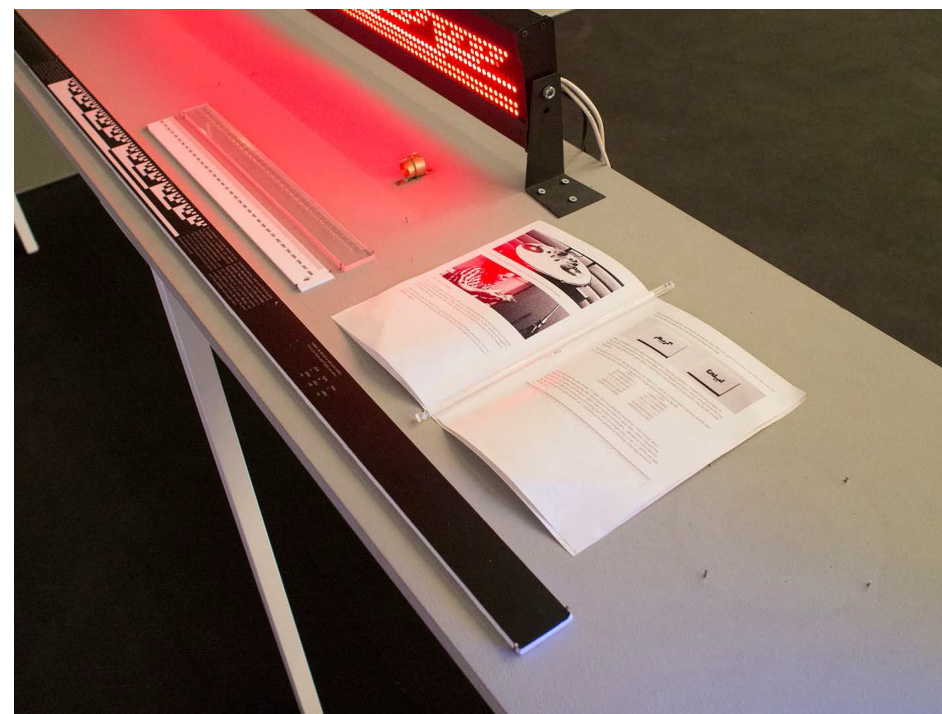
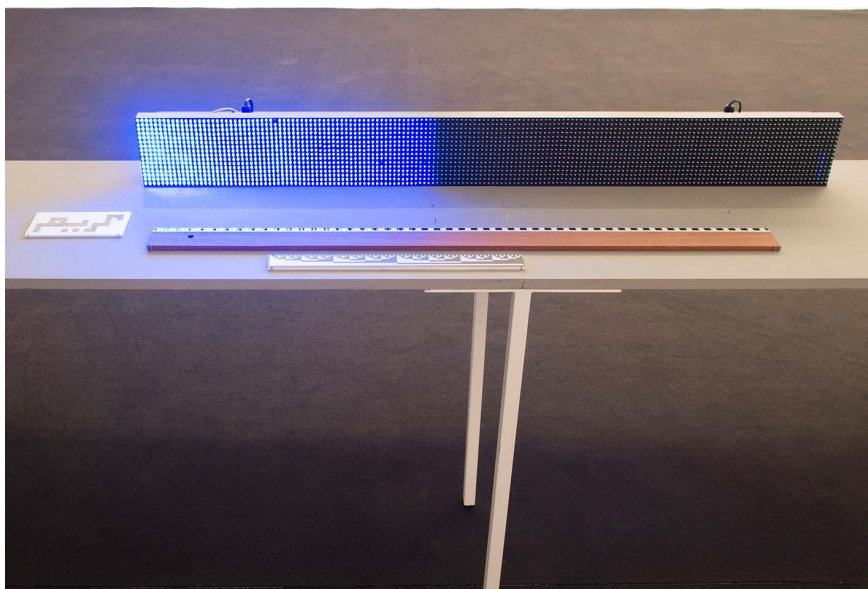
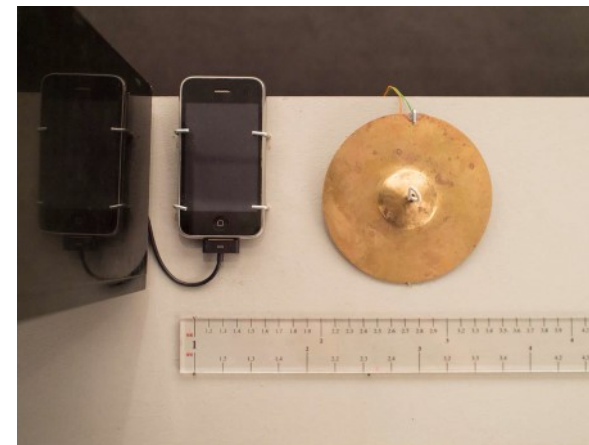


Black with White / Akla Kara, 2014
Installation view of exhibition
'Neighbours,' Istanbul Modern
(Photo: Sinan Koçoslan)



Black with White / Akla Kara, 2014

Drawing and text for catalogue and wall, 'Neighbours,' Istanbul Modern, 2014



Black with White / Akla Kara, 2014
 Details installation view of exhibition 'Plurivocality,' Istanbul Modern, 2014

***Courtyard Ornamentation
with Sounding Dots and a Prison (2014)***

Courtyard Ornamentation with Sounding Dots and a Prison is 'inhabited' by a minimal and repetitive vibration, some sort of sound pattern that invites you into a physical exploration of its architecture. Standing at its centre, one feels the beating heart of encounter, of differing rhythms.



Courtyard Ornamentation with Sounding Dots and a Prison, 2014
Sound installation, 8-channel sound, loud speakers in various sizes, textile shade, ropes
With support of SAHA at El Badi Palace, 5th Marrakech Biennale



***Courtyard Ornamentation
with Four Sounding Dots and a Shade (2013)***

Four directional loudspeakers are placed on the walls, like on the walls surrounding the courtyard of Bait Gholoum Ibrahim in Sharjah's Heritage Area. Each loudspeaker plays a percussive pattern repeated at regular intervals, creating different combinations. Only at the 'sweet spot' under a central shade, do the four sounds combine, forming a recognisable rhythm: a reduced version of one of the world's best-known dance beats. The beat becomes a minimal gesture, an invitation to dance in the empty space.

The rhythm recorded is performed by hand, reflecting the artist's desire to connect 'audio ornamentation' with handmade visual ornamentation. The human voice is also heard occasionally, transmitting a message that acts as a calligraphic text in geometrical relation to the percussive dots.

<https://soundcloud.com/peryt/co4sds-4sngas>

*Courtyard Ornamentation with 4 Sounding
Dots and a Shade, 2013*
Installation view at Sharjah Biennial, 2013



Sky Ornamentation
with 3 Sounding Dots and Anti-Pigeon Net (2010)

Sky Ornamentation with 3 Sounding Dots and Anti-Pigeon Net, 2010
3 channel sound, 3 directional loud speakers, anti-pigeon net, steel wires
Installation view, TBA21, Vienna
Commissioned by Thyssen-Bornemisza Art Contemporary and Vehbi Koç Foundation
(Photo Michael Strasser)



In the Courtyard / Avluda (2002)

In 2002, Erek was asked to propose a piece for Istanbul Pedestrian Exhibitions I: Nisantasi—in the context of 'Personal Geographies, Global Map'. For the exhibition, he selected and processed an archive of video footage and sound recordings which he made in two unused courtyards of the university where he spent most of his time as a researcher and recording engineer.

The three synchronized videos with 6-channel sound consist of six sequences. Several visual and temporal collage techniques were employed in order to realize a panoptic experience. The installation was initially realized in a former chemistry laboratory, which was used as a storage space for more than 15 years within the same university building. As an experiment for capturing an intense experience—playing with continuity and pause in time and space

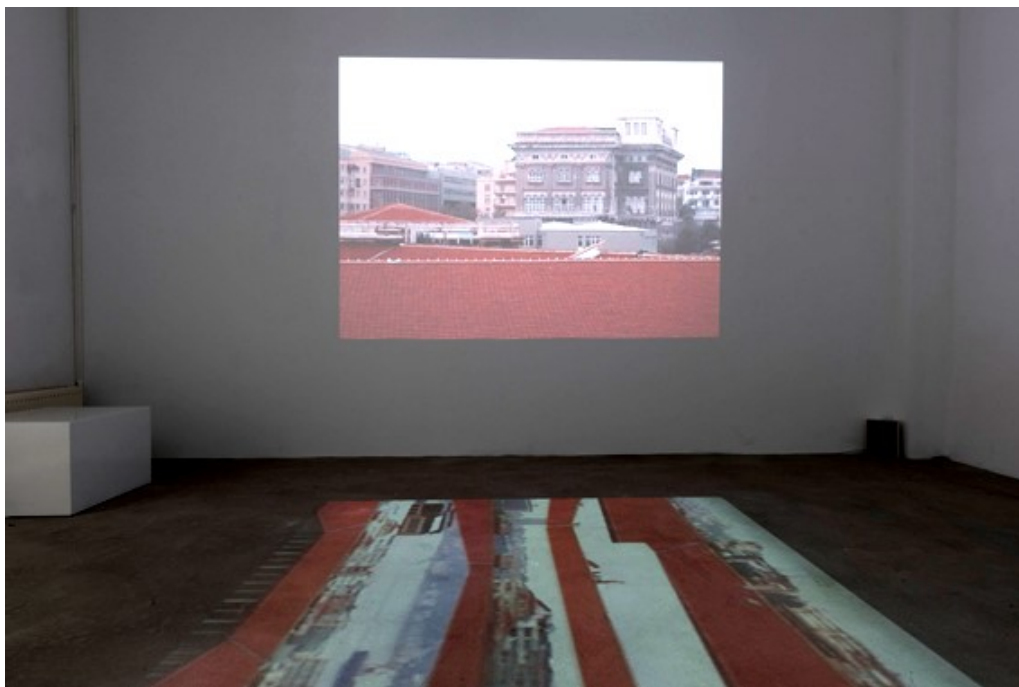
<https://vimeo.com/116750149>.

In the Courtyard / Avluda, 2002
3-channel colour video projection,
7:12 min. loop, 6-channel sound
Installation view at Sharjah Biennial, 2012

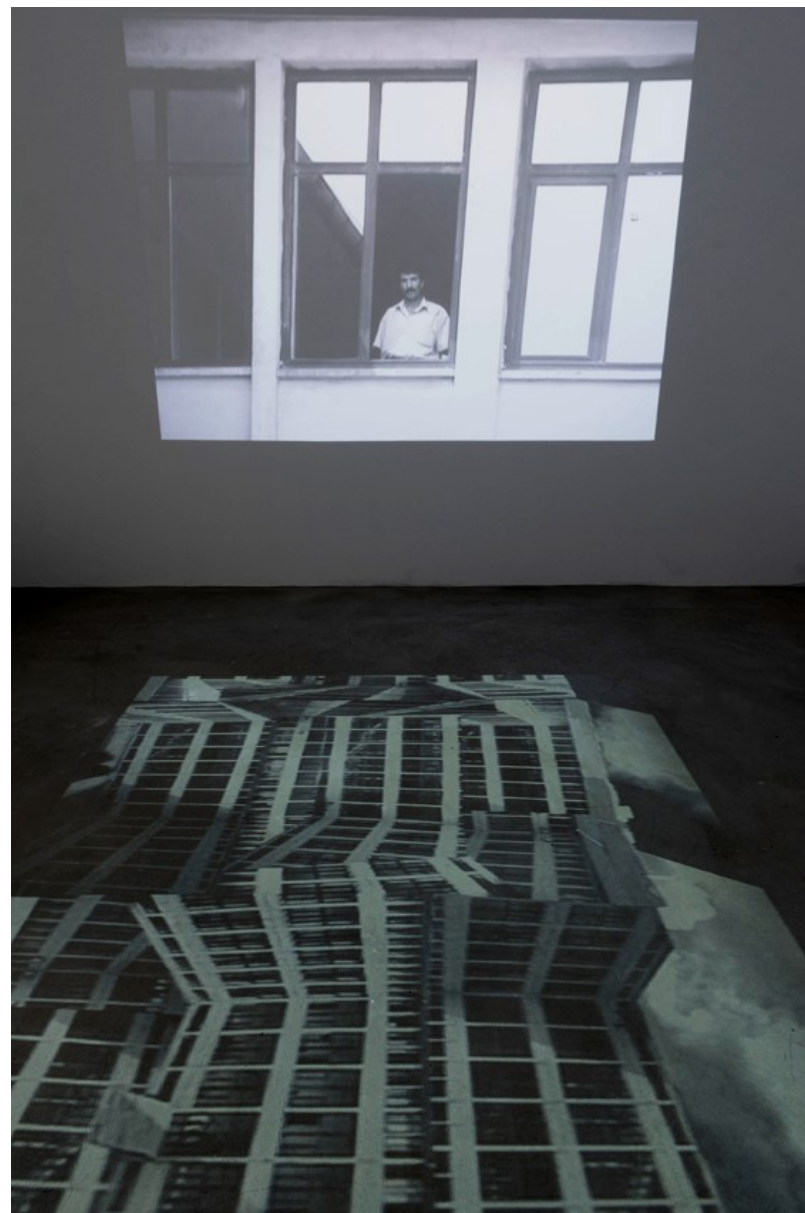




In the Courtyard / Avluda, 2002
3-channel colour video projection,
7:12 min. loop, 6-channel sound
Installation view at AKINCI, Amsterdam, 2014
(Photo: Peter Cox)



In the Courtyard / Avluda, 2002
3-channel colour video projection,
7:12 min. loop, 6-channel sound
Installation view at AKINCI, Amsterdam, 2014
(Photo: Peter Cox)



Re-illumination (2013)

For the first MAK NITE Lab of 2013, artist Cevdet Ereğ developed a site-specific performance concept. Combining elements of his 2012 Nam June Paik Award-winning work *SSS – Shore Scene Soundtrack*, in which he recreates the entire spectrum of noisy marine sounds as heard from the seaside, with drum rhythms from his dOCUMENTA (13) installation *Room of Rhythms*.

Ereğ's performance took place in his installation *Re-Illumination*—conceived for the MAK exhibition *SIGNS TAKEN IN WONDER*. Searching for Contemporary Istanbul—in the MAK's central exhibition hall, where the artist also involved the insulated echo in both a talk and a Q&A session.



Re-illumination
Installation view, 'Signs Taken in Wonder,'
MAK, Vienna, 2013

Jingle / Çingir (2012)

*wine glass
bell
ayran inside wine glass
Jingle
ipod in wine glass
goats far away
8 tracks into mono
hit gently with two fingers and nails
glass dome
16 seconds
repeat*

Cevdet Erek takes the Turkish word for reflection, 'yansima,' which also means 'onomatopoeia,' and builds a conceptual link between visual and auditory forms beyond language and through an investigation of sounds, words and visual forms that human beings develop by imitating nature with their bodies and physical movements. Shown at Manâ; Istanbul, AKINCI; Amsterdam, and Palais de Tokyo; Paris.

<https://soundcloud.com/pervot/jingle-cingir>

Jingle / Çingir, 2012

Glass, sound, ipod, ayran, text, dimensions variable
(Photo: Peter Cox)





Jingle / Çingir, 2012

Glass, sound, ipod, ayran, text, dimensions variable

(Photo: Peter Cox)

Cevdet Ereğ – *Week*

Kunsthalle Basel, 13 January–18 March 2012

By Adam Szymczyk

Kunsthalle Basel proudly presents the first institutional solo show in Europe by Istanbul-based artist Cevdet Ereğ.

Each of Ereğ's pieces, rather than originating in the studio and bound to a particular medium, formulates a statement re-sponding to a specific context, employing various media and formats which fit best to make the idea visible – or just to evoke it with only the most modest of visual investment. To that end, Ereğ often works with ephemeral formats such as live sound and performance. The artist's interest in sound and rhythm is rooted in his larger curriculum. Ereğ studied architecture at Mimar Sinan University of Fine Arts in Istanbul and then worked for four years in an architectural firm. He has also been involved since early on in Istanbul's vibrant music scene and today, aside from holding a PhD from the Faculty of Music at the Center for Advanced Studies in Music, at Istanbul Technical University, he plays drums in an avant-rock band Nekropsi which he co-founded in Istanbul.

The exhibition at Kunsthalle Basel features *Week* (2012), a new work conceived for the spacious, sky-lit gallery on the upper floor of the Kunsthalle. In addition to the installation in the exhibition space, a large flashing LED sign has been placed in the window above the main entrance to the Kunsthalle, announcing the *Week*(2012) to passers-by on the street below. This changes the expression of the sober, neo-classical façade of the building into that of a late night music venue, unlikely to be found in the otherwise stately neighbourhood of Grossbasel, the old city centre, home to museums, theatres, galleries and other places of interest that are associated with high culture. However, at the same time, Barfüsserplatz, the iconic city square is located a hundred metres down the street from the Kunsthalle and remains the favourite spot for the local youth from Basel and the entire agglomeration, who meet there on Friday and Saturday night before disappearing into bars and clubs along the Steinenvorstadt, a buzzing and trashy pedestrian street that ends (or begins) at the square. The *Week*

sign makes a connection to the nightlife around the square, but as the exhibition of Cevdet Ereğ is open only during the day, an important difference between a club and an art venue becomes apparent. Another LED-based piece, *Day* (2011), is installed in the exhibition space – units of blue light interspersed by dark intervals travel along the single LED module and represent all the days of Ereğ's exhibition, each one reduced to a specific number of pixels, equivalent to the changes in the duration of daytime in Basel between January 12 and March 4, where one diode emitting the light stands for one minute of daytime.

The main inspiration of Ereğ's work at the Kunsthalle is the typical space of a club – such as the notorious *Weekend* club in Berlin. Usually the entrance to a club involves a corridor leading from the outside world into the inner space, a passage that leaves no time for adjusting the guest's perception: the change of circumstances between the normalcy of daily life outside and the celebration of the week-end night's victory over

the sun is radical and short. The club is a social space defined by a number of carefully orchestrated elements that build up to a total assault on the senses: the beat of the music, the lights and smoke, the heat of the crowd, the alcohol and drugs. All of this is precisely what is usually excluded in the experience of a museum-goer.

The *Week* addresses the central issue of Cevdet Ereğ's multifarious practice: the mutual translation and permeability between the seemingly different systems of representation, through which we apprehend the world around us and organize our lives: measurements of space (metric system), time (calendar and clock) and musical tempo – measured as a steady number of beats per minute. The artist conflates these seemingly objective measurement systems with other, apparently random ones, such as the timeline of historical events or a changing rhythm in musical improvisation.

The architecture of the show has been constructed around the rectangle of the room's imposing skylight, emphasizing the fact that

contrary to a club, the exhibition is to be perceived only in daylight (replaced by artificial light only twice – during the opening and on the following night, during the 'Night of Museums'). A totemic column of a sound-system (Turbosound, used in clubs and for outdoor rock concerts) is located in the centre of the space. The beat (samples of acoustical drum sound) is stripped bare and functions as a diagram; rather than aural seduction taking control over the visitor's body and soul, it is used as a simple, almost graphical representation, the minimum of sound. The sound of the piece is composed as an aural "grid" made of seven beats based on the unnatural and human-made division of the week, and its inner units – seven days. These seven days are played in several different versions combined in one loop, in Ereğ's *Week*.

<https://vimeo.com/124144901>

Week, 2012
16 x 128 LED display
Installation view, entrance Kunsthalle Basel, 2012





Week, 2012

Mono sound, 3 min; sound system: 1 folded horn, 2 x 3-way loudspeakers, 30 band graphic equalizer, amplifiers, crossover; white molton; aluminium truss system, wood
Installation view, Kunsthalle Basel, 2012



Week, 2012

Mono sound, 3 min; sound system: 1 folded horn, 2 x 3-way loudspeakers, 30 band graphic equalizer, amplifiers, crossover; white molton; aluminium truss system, wood
Installation view, Kunsthalle Basel, 2012



Day at Week
16 x 160 LED display, 12 x 121 cm
Installation view, Kunsthalle Basel, 2012





Week, 2012

7 oak wood floor grids from the skylight hall, oak, 48 x 100 x 4.5 cm

Installation view, Kunsthalle Basel, 2012

Pazartesi
Montag
Monday



Salı
Dienstag
Tuesday



Çarşamba
Mittwoch
Wednesday



Perşembe
Donnerstag
Thursday



Cuma
Freitag
Friday



Cumartesi
Samstag
Saturday



Pazar
Sonntag
Sunday



Pazartesi
Montag
Monday



Hafta sonu
Wochenende
Weekend



Week, 2012

Drawing showing how the measure is constructed in two ways
Collection Kunsthalle Basel



Rulers and Rhythm Studies (2007—2011)

Cevdet Ereğ's *Rulers and Rhythm Studies (2007 – 2011)* — shown at 'Untitled' for the 12th Istanbul Biennial, proposed by Adriano Pedrosa (co-curator of the Biennial) and composed by Cevdet Ereğ — consists of a table on which all existing ruler prototypes (from 2007 to 2011), realized by Ereğ, placed in a linear order. The work was installed in the group show of the section called 'Untitled (History)', which is one of the 5 sections of the Biennial. Pedrosa connects the display and Ereğ's work as follows:

*The exhibition occupies an elongated room, calling attention to the formal relationships between the narrative of time and the experience of space. The work of Cevdet Ereğ, which plays a pivotal role in the exhibition, very much relates to the articulation of time and space.**

Rulers and Rhythm Studies includes the very early prototypes *Ruler 1*, *Ruler 0 - Now* and *Ruler Coup* (5000 copies of *Ruler Coup* were fabricated and given out to visitors during the Biennial), which were all produced for Ereğ's show 'A Few Retrospectives' (AKINCI, 2008), as well as the fresh new ones like *Ruler Biennial*, *Ruler Near*, *Ruler Rhythm*, *Circular Week Ruler* and others. According to Ereğ these rulers are not timelines themselves, they are simple timeline makers.

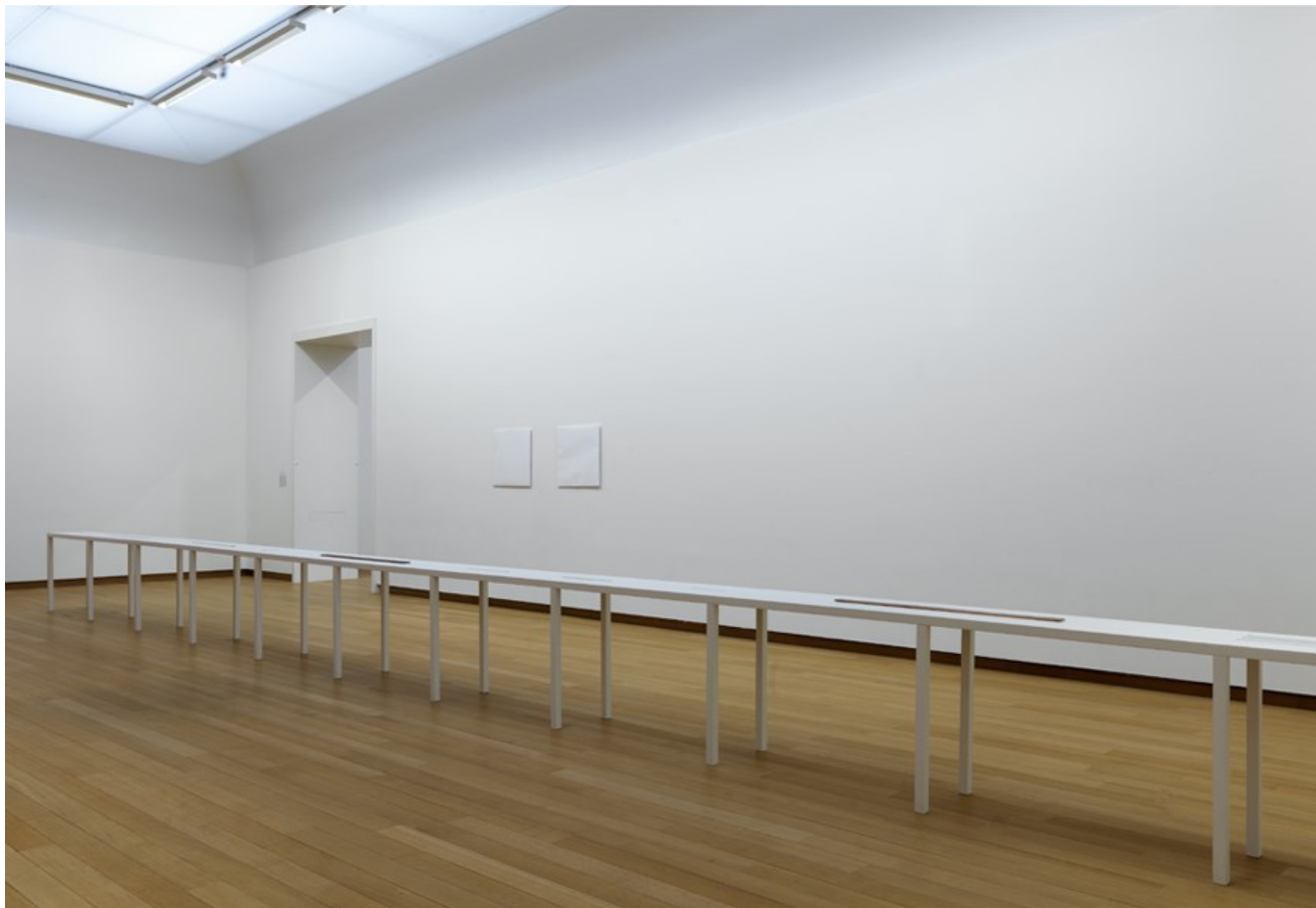
*From: Adriano Pedrosa, *The Companion, Untitled* (12th Istanbul Biennial), 2011, p. 67.

Rulers and Rhythm studies, 2007-2011 (detail)

Shown at:

- 2012 7th Asia Pacific Triennial (APT 7), Brisbane
- 2011 12th Istanbul Biennial, 'Untitled History'
- 2011 AKINCI Amsterdam, 'Update'
- 2014 Spike Island, Bristol, 'Alt üst'
- 2014 Stedelijk Museum Amsterdam (collection display)





Rulers & Rhythm Studies (2007-2011)

Installation view of the Collection Display of the Stedelijk Museum Amsterdam, 2014

(Photo: G.J. de Rooij)



Rulers and Rhythm Studies (2007—2011)
Installation view 'Untitled,' 12th Istanbul Biennial, 2011



Circular Week Ruler, 2011
Laser and black paint on transparent perspex, 12 x 0.3 cm
(Photo: Peter Cox)

Circular Week Ruler and its translation to sound: 7, 2011
Installation view, 'Update', AKINCI, Amsterdam, 2011
(Photo: Peter Cox)





Ruler Coup (mini), 2011

Laser on transparent perspex, 2.2 x 25 x 0.3 cm

Fourth prototype from the *Ruler* series, showing the dates of the foundation of the Turkish Republic and its three military coups.

Produced in Istanbul.

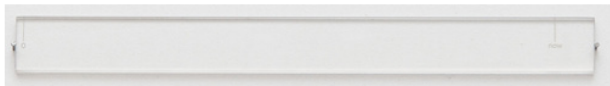


Ruler Şu An, 2008

Laser with black ink on white plexiglass, 3 x 21.2 x 0.4 cm

A Turkish version of *Ruler 0—Now*.

Produced in Istanbul.



Ruler 0—Now, 2007

Laser cut on transparent plexiglass, 3 x 21.2 x 0.4 cm

Second prototype of the *Ruler* series, showing a period of time from 0 to 'now'. It could be used for interpreting one's life, or any other collection of temporal events. The ruler 0-Now is 20 cm long without the connotation of neither a fixed scale nor unit.

Produced in Istanbul.



Ruler 1 (Cairo, Antwerp, Istanbul), 2007

Laser cut on transparent plexiglass, 3 x 36 x 0.5 cm

Produced in Cairo, Antwerp, and Istanbul.

Cairo:

First prototype of the *Ruler* series, built to function as a collection of tools for interpreting personal timelines. Made in Cairo during a work period at Townhouse Gallery, *Ruler 1* shows a span of years from 1974-2007, in Arabic, scaled at 1 cm for 1 year.

Antwerp:

Remake of the first prototype (*Ruler 1* made in Cairo). This version was produced in Antwerp for the occasion of the Manifest Destiny show held at Extra City — Antwerp, 2009. The only difference from the original *Ruler 1* is that this new version ends in January 2009, which marks the opening of the exhibition in Antwerp.

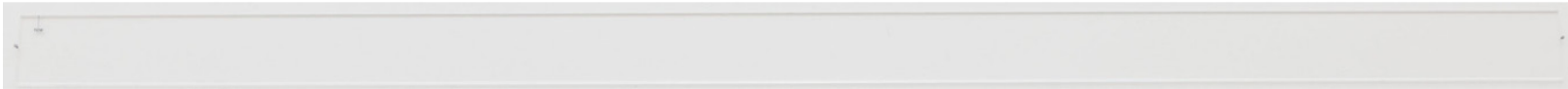
Istanbul:

A version of *Ruler 1* in *Latin*, ending in January 2009.



Ruler Now-End, 2011

Laser and black paint on transparent perspex, 24 x 3 x 0.4 cm



Ruler Now-, 2011

Laser and black paint on transparent perspex, 80 cm 4 cm x 0.4 cm

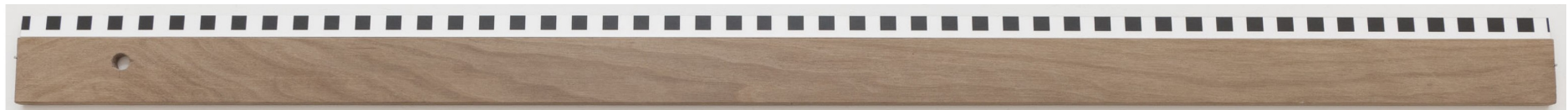


Ruler Rhythm 1, 2011

Laser and black and red paint on transparent perspex, 74 x 3.9 x 0.3 cm

Shows a flow of beats and measures in musical expression (4/4 etc.).

Not mentioning the measured durations in minutes or seconds. Meant to visualize the connection between the 'real' times and 'musical' (or artwork) times.



Ruler Day Night, 2011

Wood and digital print, 100 x 5 x 0.8 cm

Start date: 14 September 2011

Shows a flow of days and nights with changing durations in Istanbul, Summer 2011



Ruler Biennial, 2011

Laser and black paint on transparent perspex, 36, 2.5 x 0.25 cm

Shows a flow of odd numbers (2007, 2009, 2011, 2013 etc.)

Shading Monument for the Artist (2009—2011)

IN HONOR OF COUNTLESS PEOPLE
WHO LEFT THEIR HOMELANDS TO
CREATE FREELY IN THE HEROIC
STRUGGLE FOR ART. MANY FELT
ALONE, ISOLATED AND LIKE LOSERS.
BUT NEVER SURRENDERED. THEIR
EXAMPLE INSPIRED THE WORLD.

Cevdet Erek: “I developed the *Shading Monument for the Artist* while I was having a bit of an isolated working period at Can Xalant, Centre for Creation and Contemporary Thought in Mataró. The idea was triggered while I was in search for a shaded work place in the back garden of the institution, while the late summer sun was still quite strong. The idea consists of the construction of a shade which is in form of an ironic heroic text dedicated to people who are abroad, ‘outside’ or in the state of mobility for art’s sake. The text for the shade is adapted from the texts of monuments for International Brigades of the Spanish Civil War built around Europe. This wooden construction is going to be installed in the back garden of Can Xalant, for which it was designed for. Depending on the time, of the day, the wooden construction will provide a shade for artists and whoever working in the garden, while becoming occasionally readable, unreadable or absent.”

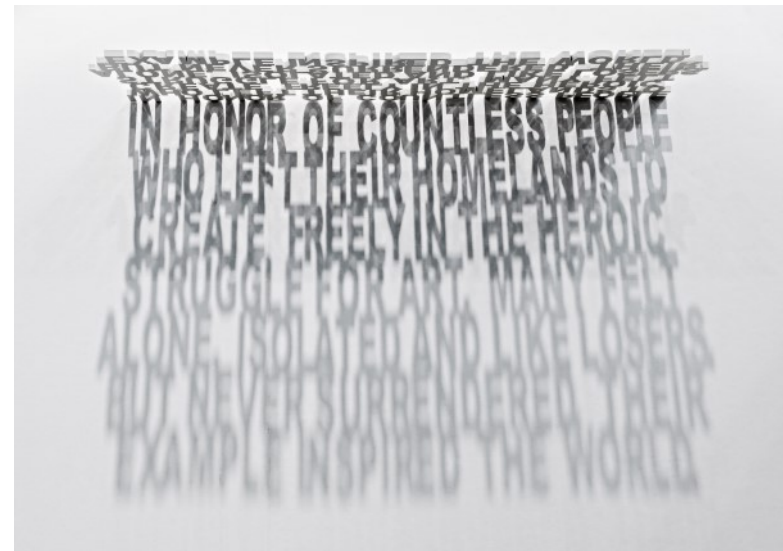
The existing piece was produced for the exhibition ‘Centri/Fugacions’ at La Capella in Barcelona (September-November 2009) and was moved later to Can Xalant to be hanged in the courtyard, in the main façade. As the building is part to the architectural heritage of the

city, a request for the permission was made to the commission of the Heritage and the resolution is being awaited. Shading Monument for the Artist was installed and showed at Tate Modern - Level 2 (February-April 2011), and an Arabic version is being built for the next step of "Out of Place" which will be held at Darat al Funun, Amman (June 2011).

Shown at:

2011	Darat al Funun, Amman, ‘Out of Place’
2011	Tate Modern Level 2, London, ‘Out of Place’
2009	La Capella, Barcelona, ‘Centri/Fugacions’
2010	Manzara Perspectives, Istanbul, ‘Best Case Scenario’

Shading Monument for the Artist (2009-2011) has been acquired in 2017 by Centraal Museum, Utrecht, NL



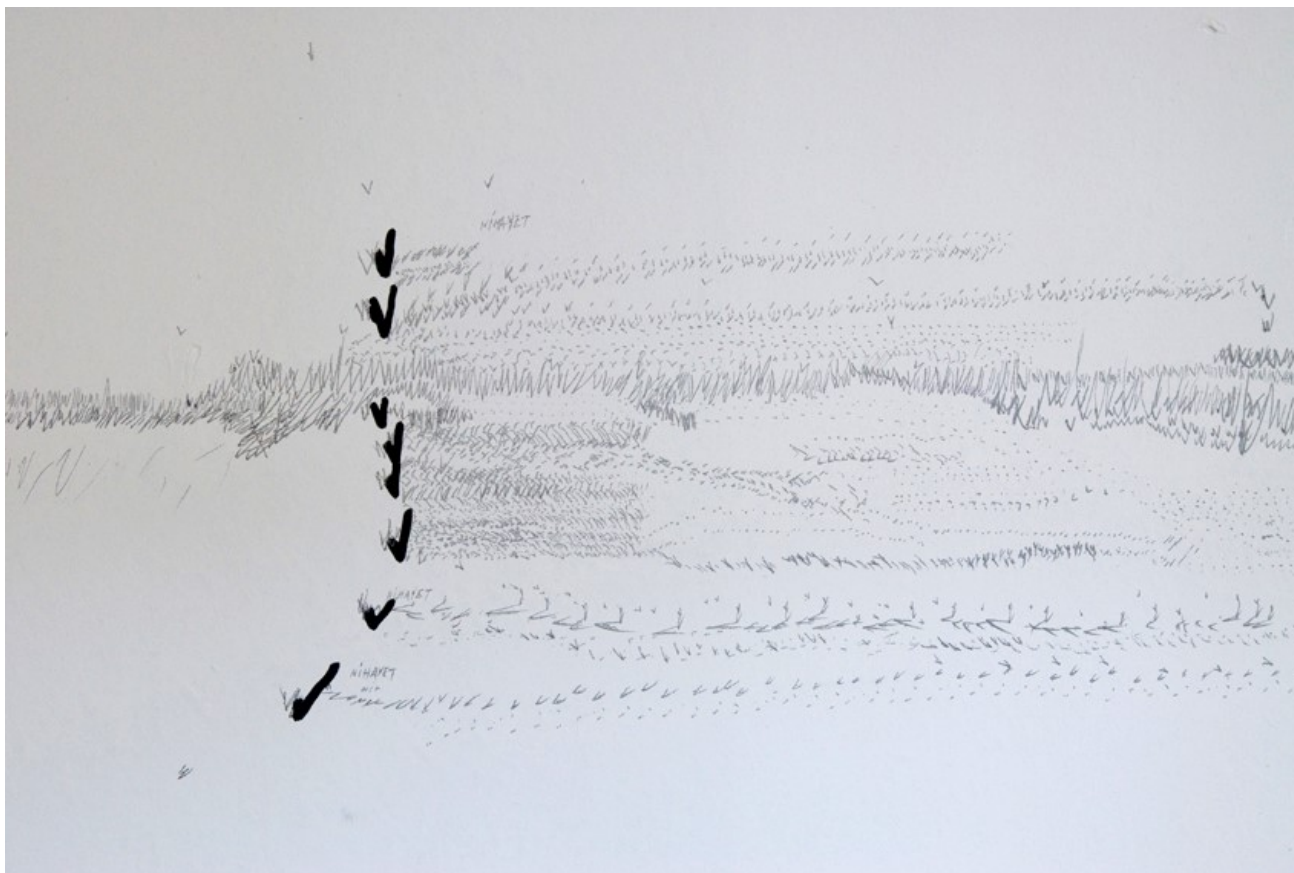


Shading Monument for the Artist, 2009

Site-specific installation, laser cut on MDF, 1.1 x 4.6 m

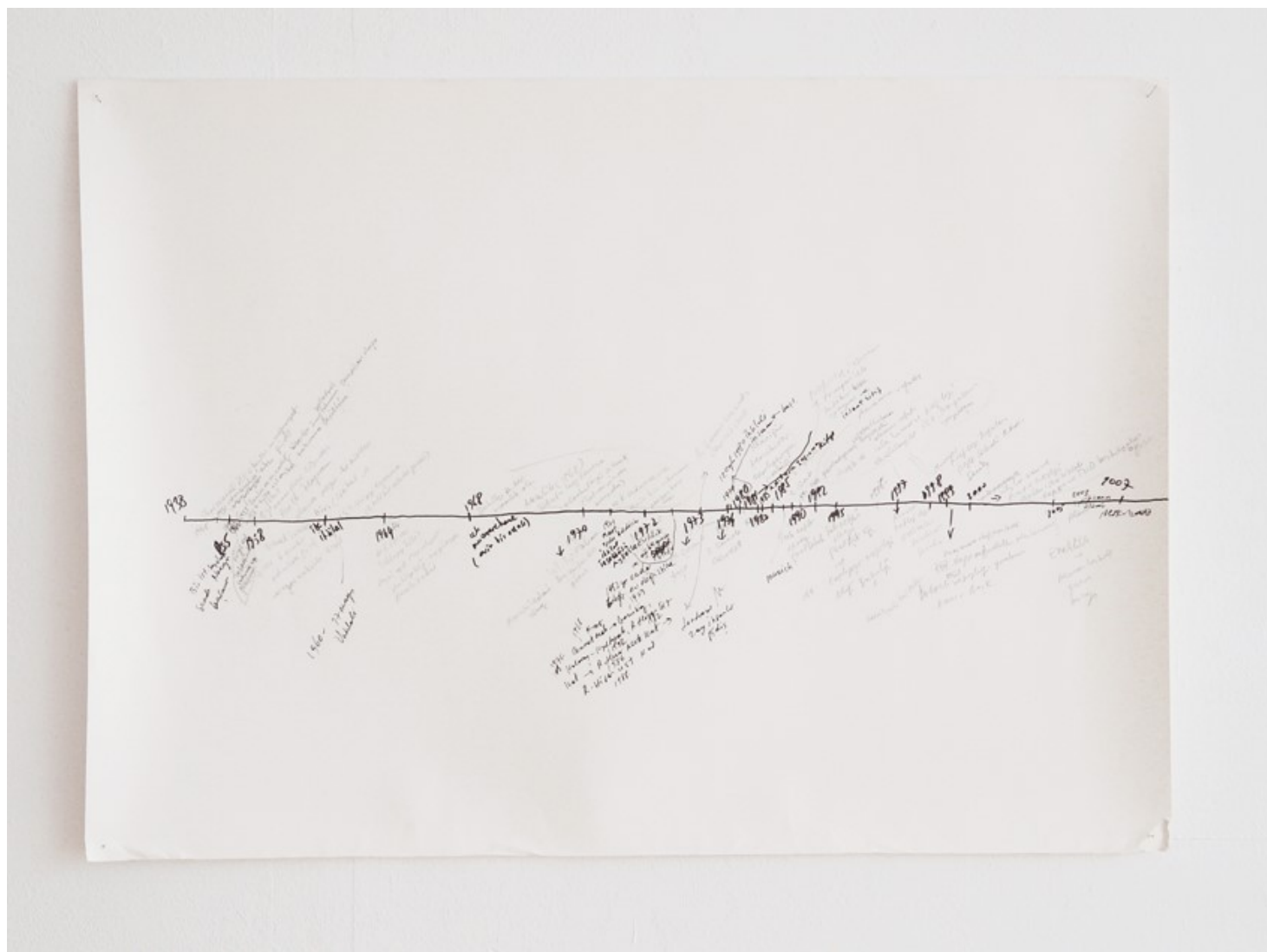
Commissioned by Can Xalant Centre for Creation and Contemporary Thought, Mataró

Exercise (2009-2010)



Exercise
Pencil on wall
Part of the group show 'Hand in Hand,' Rodeo Gallery, 2009-2010





Father's Timeline, 2008
Pencil and marker on paper
Courtesy of Vehbi Koç Vakfı

SSS—Shore Scene Soundtrack (2006)

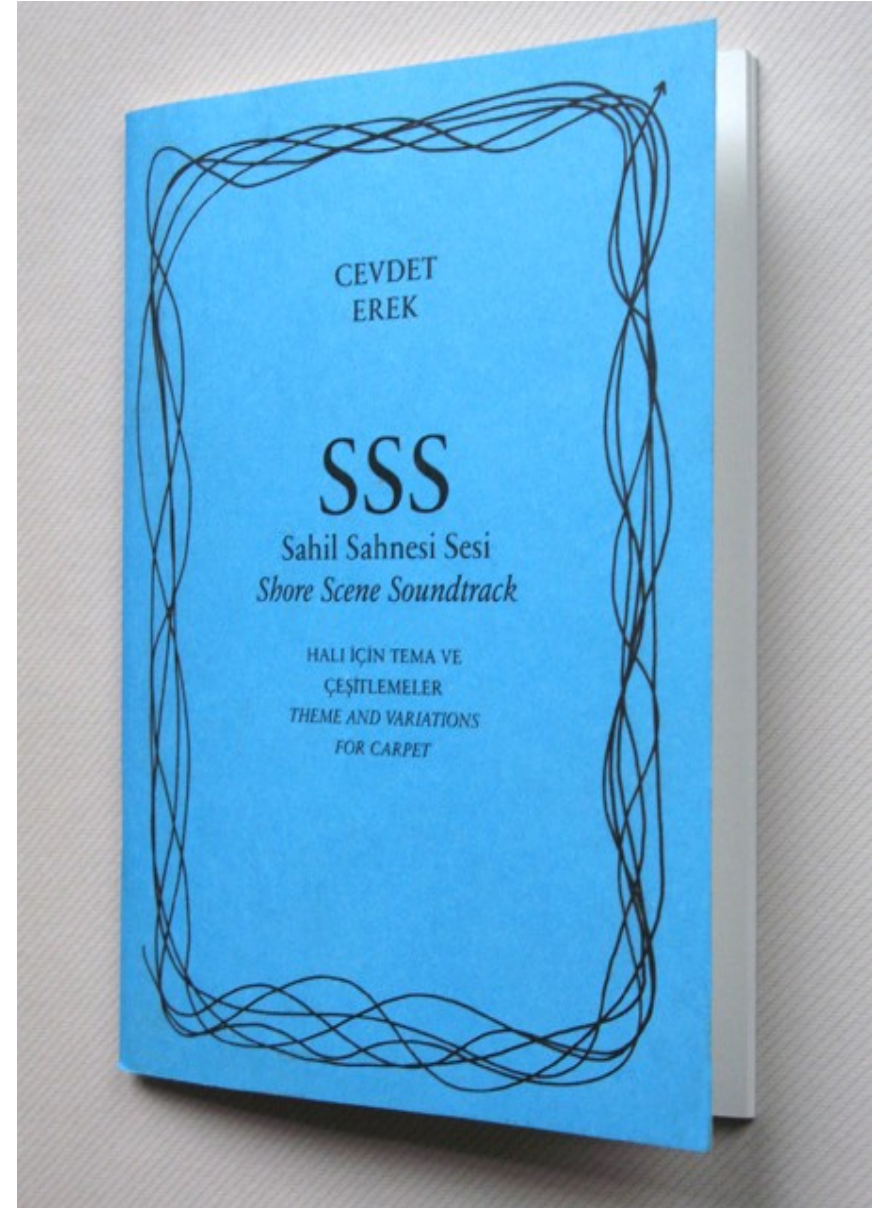
SSS—*Shore Scene Soundtrack* is about mimicking the sea, or imitating a very common natural occurrence, by using 2 hands and a piece of carpet. The installation includes an approximate 90x180 cm synthetic carpet which is obtained from the exhibition location. The other elements in the installation are a DVD of the performance, the SSS book and several drawings illustrating hand movements; which might or might not be included depending on the context of the display. In the video, a carpet is being rubbed by a half naked man, with a series of massage-like hand movements. The carpet seen in the video comes from artist's living room and is placed on a Steinway Concert Grand piano. The image is irregularly interrupted by some short scenes e.g. zooming in to the hands or showing the chatting sound engineers located behind the glass of the recording room.

Installation:

Video: 5.18 min. loop, colour, stereo, 2006
Carpet: synthetic 90 x 180 cm
Book: see image, 2008
Drawings: marker on paper, glass, no frame, 15 x 10 cm, 2008

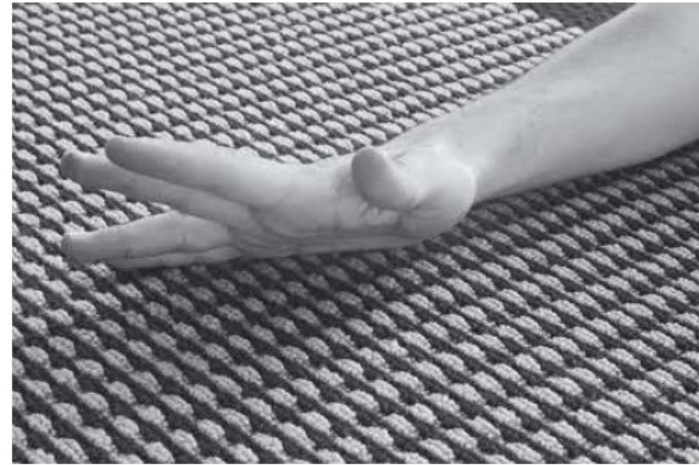
View Cevdet Erek drawing for the book cover of the Arabic Edition of SSS—*Shore Scene Soundtrack* : <https://vimeo.com/110732682>

Interview with Cevdet Erek for the Nam June Paik Award 2012: <https://vimeo.com/53667299>





Resim 6: Avuç ile temas *Figure 6: Palm contact*



Resim 8: Karate pozisyonu *Figure 8: Karate position*

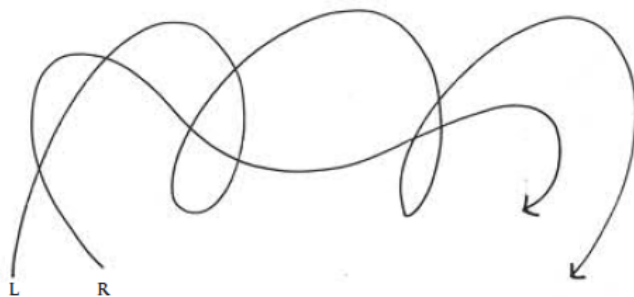


Resim 7: Parmak uçları ile temas *Figure 7: Fingertip contact*

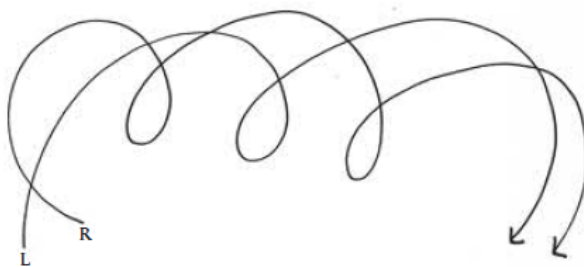


Resim 9: Pençe pozisyonu *Figure 9: Claw position*

Tema Theme



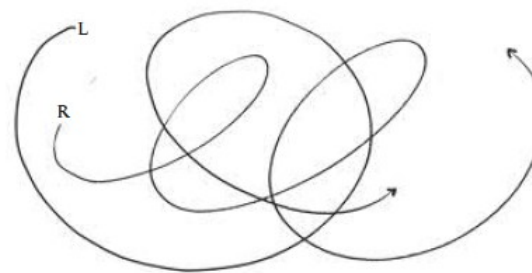
Resim 20: Hareket 9 Figure 20: Movement 9



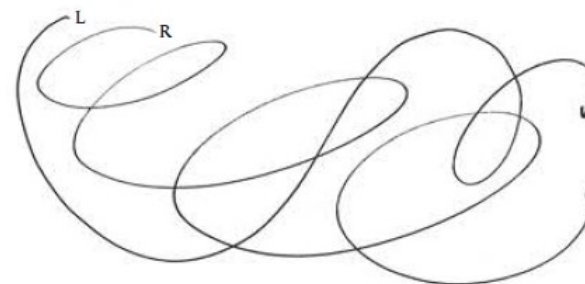
Resim 21: Hareket 10 Figure 21: Movement 10

54

Tema Theme



Resim 22: Hareket 11 Figure 22: Movement 11



Resim 23: Hareket 12 Figure 23: Movement 12

55



<https://vimeo.com/2867660>

Shown at (selection):

- 2006 Rijksakademie Amsterdam
Stedelijk Museum Amsterdam
- 2007 AKINCI Gallery, Amsterdam
- 2012 Nam June Paik Award

SSS — Shore Scene Soundtrack, 2006

Performance, LCD screen, DVD, synthetic carpet, *SSS* book

5.18 min. loop, color, stereo sound, 100 x 200 cm

Studio (2005—2007)

The *Studio* video installation was originally realized at the Rijksakademie Open Studios 2005, in which it was awarded the Uriot Prize. The video was projected on the infinity background of a photography studio, being viewed behind a window. The new construction is a small copy of the 'infinity' which functions as both a vertical and horizontal projection surface. The dimensions of the construction is set according to the real size of Ereğ's hands.

*...The sound of drumming fingertips seen at a safe distance, the projection held within an enclosed room. An obsessive rhythm, both instinctive and logical, is beaten out by two hands - both belong to Cevdet Ereğ. Oddly, the two hands try to beat each other at their own self-involved game. Cevdet Ereğ's work is characterised by a marked use of rhythm and site specificity. Ereğ combines video, sound and images, often in an attempt to alter the viewer's perception and experience of a given space. The result functions as a hypothesis, probing the viewer's instinctive logic and thus appealing to the senses. Interestingly, Ereğ manages to combine rational components such as reference to architecture and linear time with instinctive impulses thereby levelling the gap between two supposedly opposing spheres...**

*Maxine Kopsa, from the exhibition catalogue for 'Just in Time' – Proposal for Municipal Art Acquisitions, curated by Maxine Kopsa.

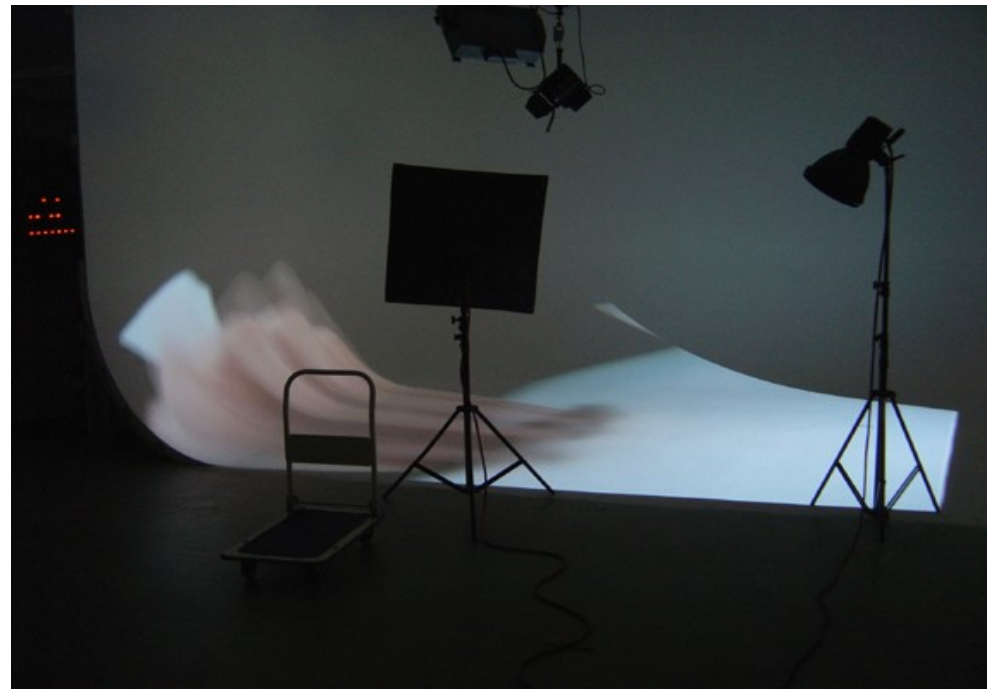
<https://vimeo.com/2847105>

Studio, 2005

single channel video projection, mono sound from projector
Installation view, Rijksacademie Amsterdam, 2005

Shown at:

- | | |
|------|--|
| 2009 | Artists Space, New York, NY, 'Columns Held Us Up' |
| 2009 | Open Space, Art Cologne, Cologne, 'AFROS (A Few Retrospectives in Open Space)' |
| 2008 | Opelvillen, Rüsselsheim, DE, 'Speed, speed!' |
| 2008 | AKINCI, Amsterdam, 'A Few Retrospectives' |
| 2014 | Spike Island, Bristol, 'Alt Üst' |





Studio (single channel video projection) at *Alt Üst*
Spike Island, Bristol, 2014
(Photo: Stuart Whipps)


Publication

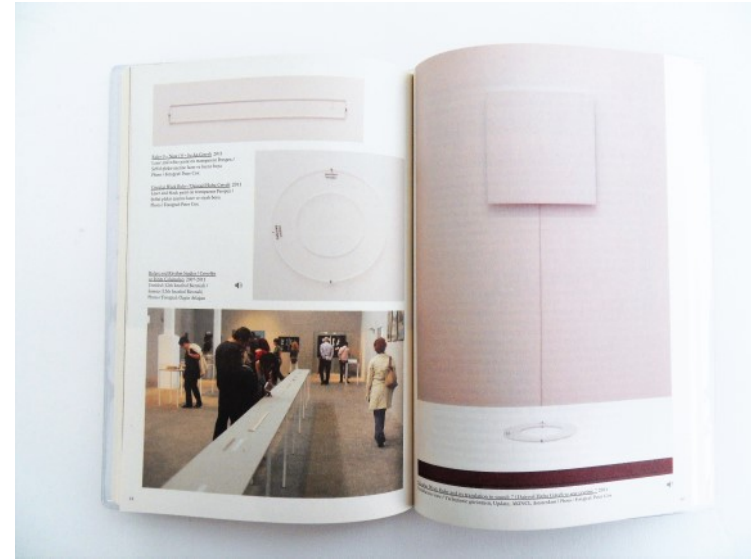
Less Empty Maybe / Az Bos Belki

112 pp, 500 copies, 2015

Published by Revolver publishing & art-ist

This following page is made to accompany *Less Empty Maybe / Az Bos Belki*: <http://cevdeterek.com/azbosbelki>

Whenever you see this  icon in the book, you can find the related image to view the sound/video on the webpage.



Publication

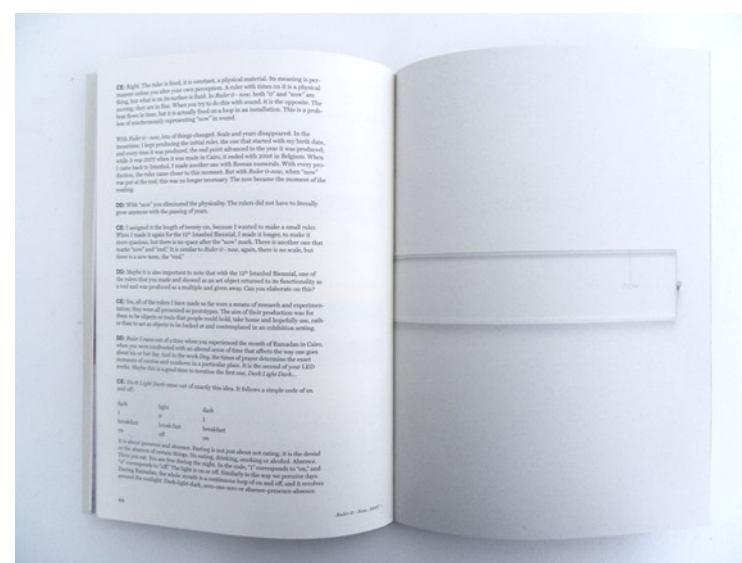
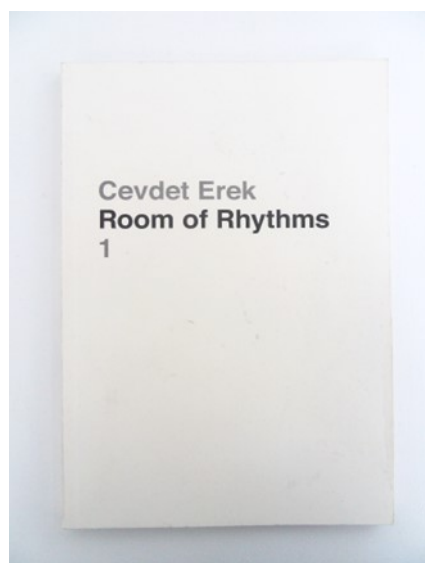
Room of Rhythms 1

80 pp, 500 copies, 2012

Published by Verlag der Buchhandlung Walther König, Köln

From the preface: *Room of Rhythms 1* aims to introduce or re-establish the primary visual components of works and studies, mostly by providing a single image and simple caption information. The conversation, which stands as the only text, helps arrange and reintroduce a part of the visuals, in addition to transmitting bits of conceptual background, description and history. It is literally a conversation, even though it is edited and modified. It flows by instantly using its own record (...).

Room of Rhythms 1 was published on the occasion of DOCUMENTA (13), realized with the support of the W.F.C. Uriôt prize, awarded To Cevdet Erek during his residency at the Rijksakademie van beeldende kunsten in Amsterdam.



Curriculum vitae

Cevdet Erek
1974, Istanbul, Turkey

Education

2003-2011 PhD, Music: I.T.U MIAM Center for Advanced Studies in Music, Istanbul, TR
2000-2003 MA, Sound Engineering and Design: I.T.U MIAM Center for Advanced Studies in Music, Istanbul, TR
1992-1999 BA, Architecture: Mimar Sinan University of Fine Arts, Istanbul, TR

Fellowships, stipends, awards

2016 Jameel Prize 4 (nominee)
2012 Nam Jun Paik Award
2006 Dutch Ministry of Foreign Affairs / DCO / IC
2005 Uriot Prize
2005-6 Garantibank International N.V.

Residencies

2009 Artists Space, New York, USA
2009 Lokaal 01, Antwerp, BE
2008 Can Xalant, Mataró, Barcelona, ES
2007 Townhouse Gallery, Cairo, EG
2005-6 Rijksakademie van beeldende kunsten / Dutch Ministry of Education, Culture and Science, Amsterdam, NL`

Solo and duo exhibitions

2023	Cevdet Erek, neugerriemschneider (linienstrasse), Berlin, DE çepeçerçeve, Galeri Nev İstanbul, Istanbul, TR
2021	Red Dream (for Gunnar Ekelöf), Consulate General of Sweden, Istanbul, TR Beating a Retreat, Void Gallery, Derry, IE Bergama Stereo Bergama, Bergama Theatre Festival, TR Hands, The Akademie der Künste der Welt, Cologne, DE Trees for memories, Villa Empain, Brussels, BE Tempo Incognito: On Flows, Rhythm and Movement, DEPO, Istanbul, TR Beating a Retreat, Void Gallery, Derry, NI
2019	Bergama Stereo, Ruhrtriennale, Jahrhunderthalle, Bochum, DE Bergama Stereo, Hamburger Bahnhof, Berlin, DE chiçiçiichi (Iterations), The Art Institute of Chicago, USA Amberes – Roberto Bolaño's Antwerp, MUHKA Museum of Contemporary Art Antwerp, Antwerp, BE Crack Up – Crack Down, Biennial of Graphic Arts, Ljubljana, SL Big Orchestra, Schirn Kunsthalle, Frankfurt, DE
2018	AAAAA, M HKA, InSitu, Antwerp, BE Rulers and Rythm Studies, Lydgalleriet, Bergen, NO
2017	A long distance relationship, MUAC, Mexico City, MX ÇIN, Turkish Pavilion at the 57th Venice Biennale, IT
2016	Winter Show, Kasseler Kunstverein, DE
2015	Es war einmal ein Land - Once Upon a Time a Country, Heidelberger Kunstverein, Heidelberg, DE
2014	Faça, AKINCI, Amsterdam, NL
2014	Wentrup, Berlin, DE
2014	Re, Mor - Charpentier, Paris, FR
2014	Alt/Üst, Spike Island, Bristol, GB
2012	Week, Kunsthalle Basel, CH
2011	Update, AKINCI, Amsterdam, NL
2011	" ... ", duo show with Ahmet Ögüt, Overgaden, Copenhagen, DK
2009	El Ele, duo show with Anna Boghiguan, Rodeo Gallery, Istanbul, TR
2009	1 Ankara Modern, Masa, Istanbul, TR

- 2009 Side by Side, 300 m3, Göteborg, SE
 2009 On the day i fix a turbine to my belly, Lokaal 01, Antwerp, BE
 2008 “Devoted Men as Aperture Posed Against Uncertain Background” (permanent site-specific installation) Royal Netherlands Academy of Arts and Sciences (KNAW), Amsterdam, NL
 A Few Retrospectives, AKINCI, Amsterdam, NL

Selected group exhibitions

- 2023 In Its Own Shadow, Arter, Istanbul, TR
 10: Abstractions, Intimations, Ruminations, İMALAT-HANE, Bursa, TR
 Floating Islands, Istanbul Modern, Istanbul, TR
 Düşler, Hakikatler / Reveries, Truths, IBB Casa Botter Art and Design Center, Istanbul, TR
 Kolon for the group show ‘ThisPlay’, Arter, Istanbul, TR
 À bruit secret – Hearing in Art, Museum Tinguely Basel, CH
 8th Thessaloniki Biennial of Contemporary Art, Museum of Byzantine Culture / Archaeological Museum of Thessaloniki, GR
- 2022 Multiple- Perspective , YARAT Contemporary Art Centre, AZ
 Columns of Curiosity, Museo d’Arte Moderna di Bologna, Bologna, IT
 Bergama Stereo, Singapore Biennale, SG
 New version of “Courtyard Ornamentation with 4 Sounding Dots and a Shade, and a Synagogue”, Çanakkale Biennial, TR
 Kolon, Arter, Istanbul, TR
 Rulers and Rhythm Studies, The Agah Uğur Collection, Istanbul, TR
- 2021 Trees for Memories, Curated by Mattijs Visser, Fondation Boghossian, Brussel, BE
 Musiki Muzik, Hunt Kastner, Prague, CZ
 Hanging in Time, Hayy Open Space, Izmir, TR
 EURASIA, a Landscape of Mutability, Curated by Joanna Zielińska and Nav Haq, M KHA, Antwerpen, BE
 Beating a Retreat, Void Gallery, Derry, NI
 Hands, Curated by Madhusree Dutta and Ala Younis, Akademie der Künste der Welt, Cologne, DE
- 2020 Bergama Stereotip, curated by Selen Ansen, Istanbul, TR
 Rituals of Care, Gropius Bau, Berlin, DE
- 2019 ARTER - What time is it?, curated by Emre Baykal & Eda Berkmen, ARTER, Istanbul, TR
 Soft Power, SFMOMA, San Francisco, USA
 Amberes – Roberto Bolaño’s Antwerp MUHKA Museum of Contemporary Art Antwerp, BE
 Crack up—Crack Down, Biennial of Graphic Arts, Ljubljana, SI

- 2018 Big Orchestra, Schirn Kunsthalle, Frankfurt, DE
 Soft Power, SFMOMA, San Francisco, USA
 Shanghai Biennale, Shanghai, CN
 Archipelago - a problem (on exactitude in science), Tlön, The Hague, NL
 Touch, Berlin Art week, Berlin, DE
 Geometries, Athens Agricultural University, Athens, GR
 Radiophonic Spaces (Radiophonic Room), Bauhaus Universitat Weimar, DE
 in collaboration with Haus der Kulturen der Welt & Tinguely Museum Basel, CH
- 2017 Jameel Prize 4, organized by V & A museum and Art Jameel, Asia culture centre, Gwangju, KR
 Muscle Memory, Kunstraum Kreuzberg, Bethanien, Berlin, DE
 Variable Dimensions, Artists and Architecture, Museu Arte Arquitetura Tecnologia, Lisbon, PT
 Ballads of the Beasts : Voices of the animal world in an exhibition on vinyl, Centre National Édition Art Image Paris, FR
 Don't Be Late Home, TSMD Architecture Center Ankara, TR
 Biennial Cuenca Cuenca, EC
- 2016 to bee or not to bee, Punkt O—Galleri F15, Moss, NO
 XIII Biennial Cuenca, EC
 Ballads of the Beasts; voices of the animal world in an exhibition on vinyl, Centre National Édition Art Image, Paris, FR (upcoming)
 Freundshaftsspiel, Museum für Neue Kunst, Freiburg, DE
 SummerSounds, Overgaden, Copenhagen, DK
 Don't be late home, Vitra Contemporary Architecture Series, TR
 presentation Jameel Prize 4, Pera Museum, Istanbul, TR
 ...und eine welt noch, Kunsthau Hamburg, DE
 Don't Be Late Home, Istanbul Modern, TR
 20th Sydney Biennial, AU
 What The Tortoise Murmers To Achilles, Savvy Contemporary, Berlin, DE
 >LAND OHNE LAND<, Heidelberger Kunstverein, DE
- 2015 Istanbul: Passion, Joy, Fury, MAXXI, Rome, IT
 Es War Einmal Ein Land / Once There Was A Country, Heidelberger Kunstverein, DE
 124.908 in 2nd Tblisi Triennial, Rustavi City, GE
 14th Istanbul Biennial, TR
 Concrete, MSGSÜ Tophane-i Amire, Istanbul, TR
 Artists in Their Time, Istanbul Modern, TR
 Her tercih diğer ihtimaller için bir dışlamadır / Every Inclusion is an Exclusion of Other Possibilities, SALT Beyoğlu, İstanbul, TR

- White Noise, Kunsthau Glarus, Im Volksgarten, CH
 Kapadokya Çarpması, Cappadox, Nevşehir, TR
 Ortak Zemin: Su / Common Ground: Water, Borusan Contemporary, Istanbul, TR
 Days push off into nights, Spring Workshops, Hong Kong, CN
- 2014 Jerusalem Show VII, Jerusalem, IL
 The Space Between, Athens, GR
 Open Museum, Open City, MAXXI, Roma, IT
 Plurivocality, Istanbul Modern, TR
 The Part In The Story Where A Part Becomes A Part Of Something Else, Witte de With, Rotterdam, NL
 PER/FORM. HOW TO DO THINGS WITH[OUT] WORDS, CA2M, Madrid, SP
 Customs Made: Quotidian Practices and Everyday Rituals, Maraya Art Center, Sharjah, UAE
 Marrakech Biennale 5, MA
 Neighbours, Istanbul Modern, TR
- 2013 Museum of Manufactured Response to Absence, Musee National d'Art Moderne et Contemporain d'Alger, AG
 Kirli Çıkı, BantMag, Istanbul, TR
 Büroarbeit, Years, Copenhagen, DK
 Momentum – As art has to happen now, Rewire Festival, The Hague, NL
 Fünfuhrtee in Kiribati, KulturBahnhof, Kassel, DE
 A History of Inspiration, Palais de Tokyo, Paris, FR
 Momentum, Nordic Biennial for Contemporary Art 7, Moss, NO
 Silent Space Stand Still, Tsizdaraki Mosque/Museum of Greek Folk Art, Athens, GR
 Re:emerge – Towards a New Cultural Cartography, Sharjah Biennial 11, UAE
 solo show “Pattern Anti Pattern” at “Artistic Dialogues” with Slavs and Tatars
 Tenderpixel, “Of Parameters – Measurable Truths Definitive Outcome”, Künstlerhaus Stuttgart, DE
- 2012 When Attitudes Became Form Become Attitudes, Museum of Contemporary Art Detroit, USA
 7th Asia Pacific Triennial (APT 7), Brisbane, GB
 Deniz artık uyanıyor / Now wakes the sea, Siemens Sanat, Istanbul, TR
 Time & Again, AKINCI, Amsterdam, NL
 Reflecting on Reflection, Galeri Mana, Istanbul, TR
 In what language shall I tell you my story, Stedelijk Museum Schiedam, NL
 Round Table, Gwangju Biennial, supporting Ala Younis with a group of artists, SKR
 Uncertain Triolectics, Skånes konstförening, Malmö, SE
 When Attitudes Became Form Become Attitudes, The CCA Wattis Institute for Contemporary Arts, San Francisco, USA

- dOCUMENTA 13, Kassel, DE
 Dimensions Variables I, Institut D'Art Contemporain, Villeurbanne/Rhone-Alpes, FR
 Undetectable, La MaMa Galleria, New York, USA
 Museum of Manufactured Response to Absence, Museum of Modern Art, Kuwait City, KW
 TBA21 Sound Space, ZKM, Karlsruhe, DE
 Turkish Art New and Superb, Tanas, Berlin, DE
 Cross Time Stories, Miriam and Ira D. Wallach Art Gallery - Columbia University, New York, USA
 Ungovernables – 2012 New Museum Triennial, with Ala Younis and group, New Museum, New York, USA
 Post '89, SALT, Istanbul Eindhoven - SALTVanAbbe, TR/NL
- 2011
 12th Istanbul Biennial, TR
 Aksak Ritim / Odd Time Beat, Rodeo, Istanbul, TR
 Art of Climbing Mountains, 303 Gallery, New York, USA
 Istanbul Appraisal, Pori Art Museum, Pori, FI
 Out of Place, Darat al Funun, Amman, JO
 Maps, Timelines, Radio Programs , La Galerie, Noisy-le-Sec, Paris, FR
 Tactics of Invisibility, Arter, Istanbul, TR
 An Exchange with Sol LeWitt, MASS MoCA, Massachusetts, USA
 Out of Place, Tate Modern Level 2, London, GB
- 2010
 Another Country, IFA, Berlin, DE
 Unincorporated, Manzara Perspectives, Istanbul, TR
 Tactics of Invisibility, Tanas, Berlin, DE
 Starter, Arter, Istanbul, TR
 Uzakyakin / Tepkime Aralığı, H.Ü. Ankara Conservatory, Ankara, TR
 Home Works 5, Ashkal Alwan for Contemporary Arts and the Home Works Academy, Beirut, LB
 Another Country, IFA, Stuttgart, DE
 Tactics of Invisibility, TBA21, Vienna, Thyssen-Bornemisza Art Contemporary, DE
 Bridges to Istanbul, Centro Cultural de Belem, Lisbon, PT
 Arrangements, Sextant Et Plus, Marseille, FR
 Altogether Elsewhere, Rodeo Gallery, Istanbul, TR
- 2009
 I'm Not There, Center for Curatorial Studies, Bard, New York, USA
 Centry - Fugacions, La Capella, Barcelona, SP
 Unknown Territory, Museum Paviljoens, Almere, NL
 Istanbul Audio Tour, Contemporary Utopia Management, Istanbul, TR

- Best Case Scenario, Manzara Perspectives, Istanbul, TR
 Columns Held Us Up, Artists Space, New York, USA
 AFROS (A Few Retrospectives in Open Space), Open Space - Art Fair Cologne, Cologne, DE
 Reset to Zero, REIS, Antwerp, BE
 Istanbul, traverse, Palais des Beaux Arts de Lille, FR
 Manifest Destiny, Extra City, Antwerp, BE
 Zoom in zoom out, KVS, Brussels, BE
 The day I fix a turbine to my belly, Lokaal 01, Antwerp, BE
- 2008 New Ends, Old Beginnings, The Bluecoat & Open Eye Gallery, Liverpool, GB
 Becoming Istanbul, Deutsches Arkitektur Museum, Frankfurt, DE
 Speed, speed!, Opelvillen, Rüsselsheim am Main, DE
- 2007 Radikalart:Ardından Değil Karşısına (temporary site-specific installation at the Bebek bus stop), Istanbul, TR
 Light, Illumination and Electricity, Santralistanbul, Istanbul, TR
 Off The Record, Cetin Emec Gallery, Izmir, TR
 On Memory, Gallery Tanya Rumpff, Haarlem, NL
- 2006 Just in Time, Stedelijk Museum CS, Amsterdam, NL
 EurHope, Villa Manin – Centre for Contemporary Art, Udine, IT
 Parts, Xiamen, CN
 Supremes, In order of appearance, Living Art Museum, Rejkavik, IS
 Istanbul Deftardarlari, Karsi Sanat Galerisi, Istanbul, TR
- 2005 SHIFTSscale: Extended field of contemporary sculpture, Art Museum of Estonia, Talinn, EE
 INFRActures: Translations between the Sonic, Spatial and Temporal, V2_, Institute for the Unstable Media, Rotterdam, NL
 Urban Realities: Focus on Istanbul, Martin Gropius Bau, Berlin, DE
 Hotspots, International Film Festival Rotterdam, NL
- 2004 Art for..., Platform Garanti Contemporary Art Centre, Istanbul, TR
 URBAN reVIEWS; Istanbul, IFA Gallery, Berlin Stuttgart, DE
 Call me Istanbul, exhibition design and sound architecture with E. Erkal, ZKM, Karlsruhe, DE
- 2003 Poetic Justice, 8th Istanbul Biennial, TR
 Neresi? Burasi?: Turkish Art Today, MOMAS – Museum of Modern Art Saitama, Tokiwa, JP
 Ann Arbor Computer Artist Coalition, IMMEDIA 2003, Ann Arbor, MI
- 2002 Personal Maps, Global Geographies, Nisantasi Pedestrian Exhibitions-1, Istanbul, TR

Performances, presentations, screenings

- 2018 Davul performances, Tuned City, Messene, GR
- 2017 Davul performance, Subtext Recordings, Label Night, Säule – Berghain, Berlin
Improvisation – 3. Berliner Herbstsalon, Maxim Gorki Theater, Berlin
- 2016 Tate Britain, London, “Collaborative National Network Event: On Space and Sound” (Lecture)
- 2013 Istanbul Biennial, Istanbul, “Public Alchemy” (Performance)
MAK, Vienna, “SSS, Drum, Echo” (Performance)
sizdaraki Mosque/Museum of Greek Folk Art, Athens, “Same to Different” (Performance)
Gelbe Musik as part of MaerszMusic-Berliner Festspiele, Berlin, “Musiki Music” (Performance)
- 2012 ZKM, Vienna, Imatronic Music Festival-TBA21 Sound Space, “Calendar 1” (Performance)
dOCUMENTA 13, Kassel, “Variations on Rhythms of Room of Rhythms” (Performance)
Kunsthalle Basel, Basel, “more words, lines and beats on a Week” (Lecture)
Kunsthalle Basel, Basel, “Several Types of Museum Audience Gathered Together in an Installation and Grooving with a Week” (Performance)
- 2011 AKINCI, Amsterdam, “Updating” (Performative Talk)
- 2010 Salon, IKS, Istanbul, “Activity Report” (Presentation and Performance)
Centre National du Danse, Paris, “Dokuman” with Taldans (Performance)
- 2009 Rodeo Gallery, Istanbul, “SSS” as part of the exhibition “Hand in Hand” (Performance)
Artists Space, New York, “Independence Month” as part of the exhibition “Columns Held Us Up” (Presentation and Performance)
Istanbul Film Festival, Istanbul, “Avluda” as part of “(Very) Small Distortions in the Order” (Screening)
Lokaal 01, Antwerp, “The day i fix a turbine to my belly” (Presentation and Performance)
De Singel, Antwerp, “Dokuman” with Taldans (Performance)
R. Schouwbourg, Rotterdam, “Dokuman” with Taldans (Performance)
Bozar, Brussels, “Dokuman” with Taldans (Performance)
Extra City, Antwerp, “SSS” as part of the exhibition “Manifest Destiny” (Presentation and Performance)
Platform Garanti, Istanbul, “Şimdi” (Presentation and Performance)
- 2008 Lusine, Geneve, CH, “Graf” with F.Sizanli, M.Kaplan, E.Devries (Performance)
Kazerne, Basel, CH, “Graf” with F.Sizanli, M.Kaplan, E.Devries (Performance)
Dampfzentrale, Bern, CH, “Graf” with F.Sizanli, M.Kaplan, E.Devries (Performance)
- 2007 IMC, Istanbul, “Keep working or networking.” With Annie Fletcher (Presentation)
Blackmarket for Useful Knowledge and Non-Knowledge No.9, Mobile Academy and Mood Salon, Istanbul, “Improvisation on Various Themes with the Visitor, Using Words and Conventional Drawing Aids” (Performance)

- Platform Garanti, Istanbul, “4/4” with Nekropsi (Performance)
 The Hall, Istanbul, “Triangle Project” as Cev Edit (Presentation and Performance)
 Internoise Conference, Istanbul Lutfi Kırdar Convention and Exhibition Centre, Istanbul, “SSS” (Performance)
 2006 Stedelijk Museum CS, Amsterdam, “SSS” as part of the exhibition “Just in Time” (Performance)
 Parts, Xiamen, China, “SSS” (Presentation and Performance)
 Rijksakademie van beeldende kunsten, Amsterdam, “SSS” as part of Open Studios (Presentation and Performance)
 Montpellier Dance Festival, Montpellier, “Graf” with F.Sizanli, M.Kaplan, E.Devries (Performance)
 Living Art Museum, Reykjavik, “SSS” as part of the exhibition “Superbs” (Presentation and Performance)
 2005 De Melkweg, Amsterdam, “Istanbul Reloaded” as Cev Edit (Performance)
 Gessnerallee, Zurich, “Unruhe Bitte” with Alexandra Bachzetsis (Performance)
 Rijksakademie van beeldende kunsten, Amsterdam, “Die Neue Papa ist Deutsche” with Tine Melzer (Presentation and Performance)
 2004 Okupatsioonimuseum, Tallinn, “Works” as part of “1+1=1” (Presentation)
 2003 Istanbul Technical University, SKM, Istanbul, “1:86400” (Screening)

Publications

- 2015 “Less Empty Maybe - Cevdet Ereğ”, Edited by Süreyya Evren, Revolver Publishing & Art-ist, 112 pages
 2012 “Room of Rhythms 1”, Cevdet Ereğ, Walther König, Cologne, 84 pages
 2008 “SSS – Theme and variations for carpet”, Cevdet Ereğ, BAS Artist Books, Istanbul, 63 pages

Articles

- 2018 [Cevdet Ereğ](#), HG Masters, Art Asia Pacific, Issue 108 May/June 2018
 2017 [A Creative Conversation](#), Interview by CCQ Magazine, September 2017
[Ereğ exhibe obra sonora](#), Lourdes Zambrano, Reforma Cultura, 21 October 2017 [\[EN Translation\]](#)
[Besser als 100 Amnesty-Plakaten](#), Ingo Arend, TAZ, 13 September 2017
[Cevdet Ereğ](#), Sabine B. Vogel, Kunstforum, Vol. 247 p. 370-373
[Cevdet Ereğ's Sonic Movement “Çın” at Venice Biennale 2017](#), Nicholas Forrest, Blouinartinfo, August 2017
[The Rhythm of History and the Everyday](#), Sebnem Soher, Damn magazine, August, 2017
[Cevdet Ereğ \(Venedik üzerine\)](#), Bahar Türkay ile, XOXO the Mag, Mayıs 2017
[“İz, işaret, yankı”](#), Fisun Yalçınkaya, Milliyet Sanat, 21 May 2017

- [“The private politics of the 2017 Venice Biennale”](#), Kaya Genç, [Little Atoms](#), 19 May 2017
[Venice Notebook: Samplers From a Biennale Banquet](#), Jason Farago, The New York Times, 14 May 2017
[“Cevdet Ereğ, Çin”](#), Gabi Scardi, [DomusWeb](#), 18 May 2017
[“Venedik Bienali’nin ‘en güçlü’ ÇİN sesi”](#), Erkan Aktuğ, 18 May 2017
[“ÇİN: Tarihle yüzleş veya maskeleyemeye devam”](#), Yekta Kopan, Gazete Duvar, 17 May 2017
[“Venedik ‘ÇİN’ladı...”](#), Emrah Kolukısa, Cumhuriyet, 15 May 2017
[“57th Venice Biennale: Arsenale Pavillions”](#), Jennifer Higgie, Frieze, 12 May 2017
[“Biraz uğultu biraz fısıltı ve bir Çınlama”](#), Gülden Öktem, Milliyet, 12 May 2017
[“Venedik Bienali Türkiye Pavilyonunda Görülecek Bir Şey Yok”](#), Ayşegül Sönmez, [Sanatatak](#), 11 Mayıs 2017
[“Unfolding the Structures of Sound”](#), Başak Şenova, İbraaz, 8 May 2017
[“ÇİN by Cevdet Ereğ on view in the Pavilion of Turkey at the 57th International Art Exhibition”](#), Art Daily, 5 May 2017
[“The Inescapable Burden of Representation”](#), Erden Kosova, Metropolis M, April 2017
[“The Venice Questionnaire #3 – Cevdet Ereğ”](#), Art Review, 3 April 2017
[“How Important Is Art as a Form of Protest?”](#), Jennifer Higgie, Frieze, 31 March 2017
[“Cevdet Ereğ”](#), Nilüfer Şaşmaz, Zero İstanbul, March 2017
[“Zaha Hadid Binasına Yerleşmek”](#), Pippo Ciora, Betonart Issue 51, 2016
2016 [“Artwork: Cevdet Ereğ”](#), Cevdet Ereğ, Tempo – A quarterly review of new music Vol.70 No.278, October 2016
[“12 Sound Artists Changing Your Perception of Art”](#), Alyssa Buffenstein, Artnet News, August 2016
[“Cevdet Ereğ disrupts sound and space”](#), Helen Longstreth, POSTmatter, 22 June 2016
[“Listen to Cevdet Ereğ’s Frenzy”](#), Nathan Budzinski, The Wire, May 2016
[“Cevdet Ereğ combines sound and design to create something volatile, visceral and political”](#), Emily Gosling, It’s Nice That, 11 May 2016
[“Educate Your Ears: Cevdet Ereğ”](#), Nicola Phillips, Kaltblut Magazine, May 2016.
[“Ses, Ritim, Mekan ve Sinema”](#), Kültigin Kağan Akbulut, Hayal Perdesi Issue 51, March-April 2016.
[“‘İhtimal var, zorlamak lazım’: Cevdet Ereğ”](#), Busen Dostgöl, Cem Kayıran, Bantmag Issue 46, January-February, 2016.
[“Boşluk Tıkırtıları”](#), Murat Alat, SANATATAK, Kasım 26, 2015
2015 [“Otopark’tan ‘Abluka’ya”](#), Tugba Esen, Agos, November 21, 2015.
[“New book discusses works of Cevdet Ereğ”](#), Rumeysa Kiger, Today’s Zaman, May 6, 2015
2014 [“Time, space and music in a new group exhibition”](#), Kaya Genç, Daily Sabah, July 19, 2014
[“Cevdet Ereğ”](#), Basia Lewandowska Cummings, Frieze, Issue 164, June-August 2014
[“Cross Platform: Cevdet Ereğ”](#), Nathan Budzinski, The Wire issue 362, April 2014
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[“Cevdet Ereğ: Alt Üst”](#), Morgan Quaintance, Art Monthly issue 375, April 2014
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