

# Re- | Cevdet Erek

March 17th – May 31st, 2014



Cevdet Erek, *Same to different*, 2013

**Cevdet Erek's** artistic practice is based on the themes of sound, architecture, rhythm, measured time, dance music and site-specificity. Combining sound, architectural elements, graphics and performances, he often attempts 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 organize our lives through measurement, perception and the definition of space and time. 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.

The exhibition at **mor charpentier** introduces for the

first time together in Paris several projects, which, most of the time, are the results of site-specific works, performances and research. During the opening, **Cevdet Erek** will talk about these works' evolution process, their interrelation and their very particular status-as they develop new interpretations when displayed in a different environment. This talk will include excerpts from related performances and improvisations.

The series of rulers is part of the project ***Rulers and Rhythm Studies*** on which **Erek** has been working since 2007. These simple interfaces, based on a very familiar tool-the ruler-try to articulate time and space, allowing the viewer, or user, or owner to envision temporal

values. These rulers are not timelines themselves: they are mere timeline makers; as many attempts to materialize the passing of time, to draw collective or personal histories. Some of the rulers are displayed with a sound piece. For instance, **Circular Week Ruler** (2011) is shown with **7** (2011), its sound translation, applying a simple sonification strategy often used by **Erek**. The expanded collection of rulers was exhibited for the first time at Untitled, 12th Istanbul Biennial.

Based on a similar principle, **Studio** (2005) is a video showing two hands which impulsively try to beat selected notes from someone's life timeline. The drumming fingertips beat an obsessive rhythm, both instinctive and logical, setting up a self-involved game at which the two hands oddly try to beat each other.

**Sounding Dot**, **Anti-Pigeon Net** and **Sketch** are all elements from Sky Ornamentation With 3 Sounding Dots and Anti-Pigeon Net (SO3SDAPN) (2010), an installation originally conceived for the courtyard of the Palais Erdödy-Fürstenberg in Vienna, Austria. This project questions sound and architecture as two means of organizing space while questioning the modern views on decoration. Reflecting upon Adolf Loos' notorious and polemical essay, Ornament and Crime (1908), **Erek's** work experiments the possibilities of non-referential and non-representational beauty. An installation combining architectural elements and "sound ornamentation", this work attempts indeed to produce an aesthetic experience bare of all referential signs, ironically arising from a dialogue between the baroque environment, the pixel screen and the electronic beat patterns.

**Erek's** research in the mentioned issues started with SO3SDAPN and was carried on with Courtyard Ornamentation with 4 Sounding Dots and a Shade (Sharjah Biennial, 2013), and Courtyard Ornamentation with Sounding Dots and a Prison (Marrakesh Biennial, 2014).

Also produced in a specific context-that of Tzisdaraki Mosque in Athens, Greece, **Same to Different** (produced as part of the exhibition Silent Space Stand Still) is marked by a reflection on the shape of the dome-half a sphere, being both an architectural element, a political symbol of power, a holy container of belief, and a mere punctuation mark, enveloping a series of objects, a variety of languages, narratives, sounds and rhythms. Thus, **Same to Different** gathers a range of humble objects handmade by craftsmen and intimately connected with the polysemous imagery of the dome. By reinventing everyday life objects and performing with them, **Cevdet Erek** proposes a singular association between visual and auditory shapes, and explores the immaterial yet familiar landscape-or even the imaginary spectrum-formed by the similarities and differences of things.

Recording mythical times beyond the first appearance of language, **Jingle** provides the audience with a perceptual experience between sound and the objects' appearance, their materiality and the production techniques behind them. Indeed, **Jingle** gathers hybrid objects between wine glasses and goats' and cows' bells-being both conical objects defined by a collective use: by animals in a flock or men in a cocktail. An i-pod amplified in one of the glasses plays a multitrack recording of a percussion performance made by using the bell-shaped glasses. Its delicate ringing recalls both the domestic jingling of wineglasses, and the distant passing by of a flock, calling in the visitor's imagination, and collectively shared memories.

Based on the analysis of a given space and on the use and reuse of everyday objects and shapes, **Cevdet Erek's** work is above all a sonic and three dimensional investigation about the structure of the so called "natural" and "human made" spaces and times, and the way we try to organize and materialize these concepts.