

Related events

Saturday 15 February, 2pm

Exhibition Tour

Free, no need to book

Led by Emma Lilwall, Spike Island/UWE Fine Art Graduate Fellow 2013/2014.

Saturday 15 February, 3pm

In Conversation: Cevdet Ereğ and Ben Borthwick

£5/£3 concessions (free for Associates)

Cevdet Ereğ discusses his work with writer and curator Ben Borthwick.

Friday 21 February, 8pm

Emptyset

£5

Emptyset play a live gig in the gallery. Their immersive spatially informed electronic sounds and visuals are informed by Cevdet Ereğ's *Alt Üst*. Part of Bristol New Music.

Tuesday 4 March, 6pm

Talk: David Toop

£5/£3 concessions (free for Associates)

David Toop presents a deep listening session exploring the way we think about the acts of listening to and speaking about sound.

Saturday 8 March, 2pm

Exhibition Tour

Free, no need to book

Led by Ben Owen, artist, musician and Spike Island studio holder.

Tuesday 25 March, 6pm

Talk: Volume

£5/£3 concessions (free for Associates)

Acoustician Ian Knowles and architects Jason Flanagan and Paul Bavister discuss the qualitative and physical properties of the acoustic realm which inform their work.

Saturday 12 April, 2pm

Exhibition Tour

Free, no need to book

Led by Sam Francis, co-director of Supernormal Festival and Spike Island/UWE MFA Curating Student.

The exhibition coincides with the Bristol New Music Festival (21-23 February). A full programme of events can be found at www.bristolnewmusic.org

Spike Island

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Visitor Information

Gallery open Tuesday to Sunday, 12-5pm

(during exhibitions only)

Admission to the gallery is free.

Café open Monday to Friday, 8.30am-5pm

Saturday and Sunday, 12-5pm

Spike Island aims to be a fully accessible building.

With thanks to Alex Phillips, Organic Woodworks



THE ELEPHANT TRUST



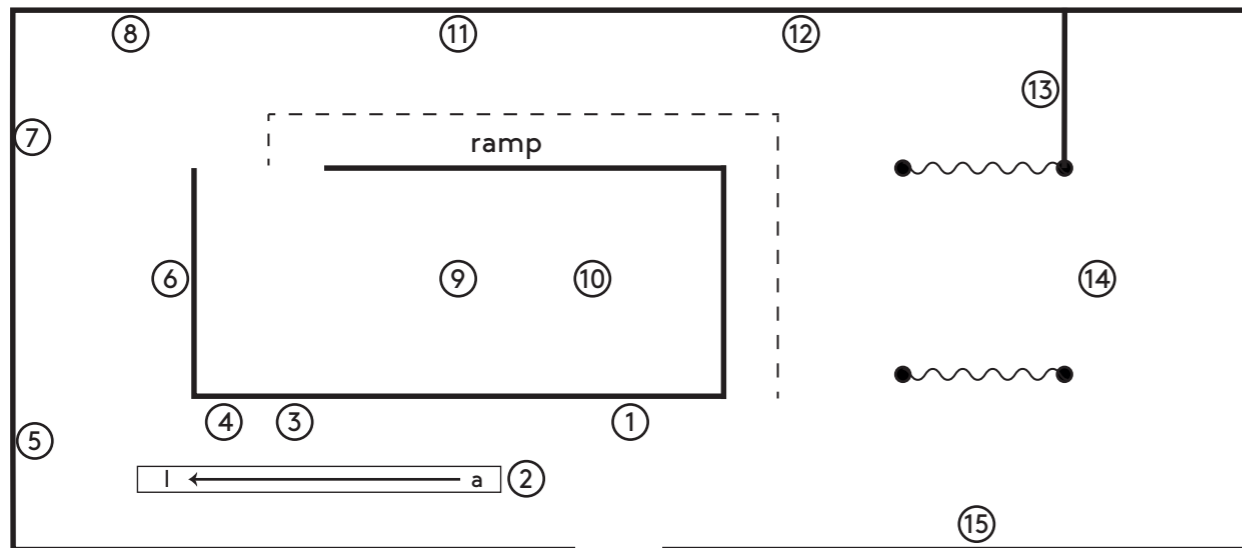
Exhibition Guide

ALT ÜST

CEVDET EREK

15 February to 13 April 2014

Spike Island



- ① *Ruler Centenary* (2014), Cedar wood from Bristol
- ② *Ruler and Rhythm Studies* (2007–2011)
 - a. *Ruler 0 – now* (2008), laser and black paint on transparent Perspex
 - b. *Ruler 0 –Şu an* (2008), laser and black paint on white Perspex
 - c. *Ruler 1 (Cairo)* (2007), laser on transparent Perspex
 - Ruler 1 (Antwerp)* (2009), laser and white paint on transparent Perspex
 - Ruler 1 (Istanbul)* (2008), laser and black paint on white Perspex
 - d. *Ruler 100 years* (2011), wood and digital print
 - e. *Ruler Coup (mini)* (2011), laser and white paint on transparent Perspex
 - f. *Ruler Near (long)* (2011), laser and yellow paint on transparent Perspex
 - Ruler Near (short)* (2011), laser and white paint on transparent Perspex
 - g. *Ruler Biennial* (2011), laser and black paint on transparent Perspex
 - h. *Ruler Day and Night* (2011), wood and digital print
 - i. *Circular Week Ruler* (2011), laser and black paint on transparent Perspex
 - j. *Ruler Rhythm 1* (2011), laser and black and red paint on transparent Perspex
 - k. *Ruler Now* (2011), laser and black paint on transparent Perspex
 - l. *Ruler Now – End* (2011), laser and black paint on transparent Perspex
- ③ *Rhythm 1* (2011), sonic translation of *Ruler Rhythm 1*
- ④ *7* (2011), sonic translation of *Circular Week Ruler*, scale: 1 week = 7 seconds, mono, loop
- ⑤ *Grid 1*
- ⑥ *39 seconds of ECG* graph paper
- ⑦ *Grid 2*, accent on first beat of 5
- ⑧ Sound track of *Studio* (⑬), mono, loop
- ⑨ *Day* (2012), LED panel, scale: 1 LED bulb = 1 minute
- ⑩ *Alt Üst* (2014), architectural additions: scaffolding, plywood, 5 channel sound, loop
- ⑪ Traffic light beeper from Kassel, Germany
- ⑫ *Grid 3*, accent on first beat of six
- ⑬ *Studio* (2007), single channel video, 2:12, loop
- ⑭ *Week* (2012), 4 channel audio, loop
- ⑮ “*Rhythm 1*” (2014), interpretation of *Ruler Rhythm 1* by Emptyset, stereo

Cevdet Ereğ’s practice is informed by an interest in space, sound and rhythm. He works with an economy of means, minimal language and improvisatory spirit, producing new works in situ and creating sound mixes that combine existing works according to the specific nature of the space and architectural additions he makes. He has spoken of making representations to be danced to, rather than looked at; a comment that underlines his focus on experience and of life lived.

Integrating bodily rhythm and the daily cycle of day and night with electronically generated beats and clock time, his site specific installation proposes a simple division of Spike Island’s double height gallery space to create a top lit upper gallery and beneath it, a dark underground space. The title, *Alt Üst*, is Turkish for below/above or, when written as *altüst*, mixed up or topsy turvey.

Ruler and Rhythm Studies (2007–2011) ② began when Ereğ used a typical Perspex ruler to represent years, one centimetre equating to a year. This was conceived as a tool to make simple interpretations of histories in general. Others represent different ways of accounting for time including a *Circular Week Ruler* (2011), marking out the working week and weekends; *Ruler Coup (mini)* (2011), marking the foundation of the Turkish Republic in 1923 and the three subsequent military coups of 1960, 1971 and 1980; and *Ruler 100 Years (with Calendar and Alphabet Revolution)* (2011), a ruler marking the shift in Turkey in 1925 from a solar based calendar to the Gregorian and from an Arabic alphabet to Latin in 1928. Two rulers are accompanied by sonic translations.

While in Bristol, Ereğ produced a new addition to the series, working with Alex Phillips, a local craftsman, on *Ruler Centenary* (2014) ①. Made from cedar wood from a locally felled tree, the ruler is used to mark out the years since 1914. The piece points to the social practice of commemorating key moments of official history, here the centenary of the First World War.

Directional speakers are positioned around the gallery so as to create grids of sound crisscrossing the exhibition space. As the viewer moves, different sound patterns become audible as transmissions interact.

Alt ⑩, the first part of Ereğ’s central architectural intervention, *Alt Üst*, opens up an underground world, lit with LED lighting and filled with a five channel mix underscored by a 4/4 beat commonly found in popular dance music such as minimal

house and techno. *Day* (2012) ⑨ the ceiling mounted LED lighting unit cycles through a programmed loop, the length of each blue line of light changing imperceptibly to represent the different durations of daylight hours in Bristol during the exhibition. Ereğ speaks of his use of ‘banal translations’, in which he leaps between information and experience, disciplines and media, as with his translation of time into units of space. Here, each LED bulb represents one minute; there are other examples of scaling and conversion throughout the exhibition.

Exiting *Alt*, one sees the earliest work in the show, *Studio* (2007) ⑬ a video of Ereğ trying and failing to tap out an electronically programmed sonic translation of a timeline of life related events. The soundtrack is set far from the projection on a directional speaker; as you approach the image, the sound fades. It is replaced, at the midway point, by sound emitted by a sonic guide from a set of traffic lights, used to help the blind cross roads. For Ereğ this is a simple use of non-musical sound to communicate information. Its one second beat operates as a metronome for the exhibition.

Week (2012) ⑭, is a speaker stack emitting an electronically generated voice marking out the days of the week in a beat of one second per day. Next to it is a collaborative piece with the Bristol/London based experimental music duo Emptyset ⑮. Band members James Ginzburg and Paul Purgas were invited by Ereğ to translate into sound his *Ruler Rhythm 1* (2011), which shows measurements of musical expression, the 4/4 beat and the 9/8 beat.

A ramp leads from the ground floor to *Üst* ⑩, the partner piece of *Alt*, in which the architectural language of the gallery space is left untouched. The white walls and unadorned space, lit naturally during the day and with standard gallery lighting after dark, are occupied only with a low beat reminiscent of a heartbeat, heard and felt through vibrations carried up from below.

The languages of the upper and lower spaces speak of day and night time energies, of mainstream and sub-cultural activities, but the two are not strictly separated. Light from the upper space leaks through the floor to the night time world below and the dance beat of the lower space can be felt above. The representation of daylight from the lighting unit suggests the contemporary struggle against the night, the use of electricity and electronics to overcome natural cycles.