

Cevdet Erek: Americas

Sep 19–Dec 28, 2026

SculptureCenter

44-19 Purves Street
Long Island City, NY 11101
+1 718 361 1750
sculpture-center.org

Cevdet Ereğ's practice engages with sound as a sculptural form, bringing together multiple registers of history with music composition and spatial experience. Trained as an architect and sound engineer, and active as a musician, he assembles installations that reconfigure how a visitor perceives space—tuning into the material qualities of architecture and the social, historical, and geographical conditions they occupy. *Americas* arranges five of Ereğ's site-responsive sonic works, developed over the last decade for projects in Mexico City, Chicago, San Francisco, São Paulo, and the U.S. Embassy in The Hague, alongside a new commission for SculptureCenter, bringing these sites and the cultural and political histories they carry into relation with present-day New York. Each work is now sampled, reworked, and mixed into a newly distributed system of sound, rhythm, and movement.

chiçiçiichiçiçi (2019) was an 18-channel audio installation and architectural intervention that made use of the Griffin Court wall in the Art Institute of Chicago's Modern Wing, designed by Renzo Piano Building Workshop. Ereğ added a series of industrial fences and rails of various types (like the ones on view here) to the large wall, transforming it into both a visual score and an instrument. It was played by Ereğ and his collaborator Tolga Yenilmez during the opening performance, and by the public over the course of the exhibition. The work's onomatopoeic title references sounds made by dragging a stick along a fence or railing while walking, exploring how patterns in the built environment turn movement into rhythm and how rhythm, in turn, shapes movement through shared space, as well as the ways letters represent sounds differently across languages that use the Latin alphabet. Here, the new version ***chiçi ny*** (2026) (#1) is recalibrated by the materiality of SculptureCenter's brick corridor, its tightness of space, and its unique reverberation caused by its numerous niches. Visitors are encouraged to play this work using anything available: hands, pencils, sticks, etc., improvising speed, rhythm, and direction. Alongside these live sounds, subtle, distant, pre-recorded patterns derived from Ereğ's recordings of the metal grilles emerge unexpectedly as visitors move through the corridor.

Measures Taken in New York (2026) (#2) is sampled from the exhibition *A Long Distance Relation* (2017), presented at the University Museum of Contemporary Art (MUAC) in Mexico City. The project was titled after Ereğ's approach to working on site-specific projects from a distance: if unable to visit the space during the work's development, he collaborates with locals and "borrows their eyes, ears, minds, and experiences." Invited to create a work for MUAC's Sound Experimentation Room (ESS), a purpose-built acoustical environment equipped with a 22.2-speaker and channel 3D audio

system, he collaborated with, among others, the local contemporary-music percussionist Iván Manzanillo, who sent audio recordings of himself striking one type of the room's wooden acoustic panels (widely known in architectural acoustics as a Skyline diffuser). Working from these recordings, Ereğ developed the idea of using the acoustic panels for percussion and the patterns formed by their wooden blocks as a visual score—the piece was not just performed in the room but was fundamentally made of the room. He devised several ways of reading the 12-step pattern on the diffuser panels, including left-to-right, right-to-left, top-to-bottom, referencing both the directions of different writing systems and the ways in which the passage of time is conventionally represented through them. At SculptureCenter, a sample from the composition played through MUAC's system and performed by Manzanillo and Ereğ at the opening is presented in mono sound and dispersed through the space via numbered diffuser panels reconstructed from the ESS design, with their rows rearranged. Over the rhythm, Amanda de la Garza (MUAC's former Director-General of Visual Arts) can be heard counting from 1 to 12 in Spanish.

Several of Ereğ's installations expand sculpture's static form, physically distributing multiple sound patterns across architectural spaces. This was the underlying impulse of ***Thrash softly from afar*** (2019) (#4), originally commissioned for the group exhibition *SOFT POWER* at the San Francisco Museum of Modern Art. The work consists of five directional speakers, attached to one another and affixed to the wall using drum rack components. It was installed in response to the symmetrical design of architect Mario Botta's iconic atrium at SFMOMA, where it could not be experienced frontally. Instead, the sound—loops of palm-muted guitar strumming that reference those found in thrash metal music—was present in multiple locations simultaneously, rejecting the impulse of a single "viewing spot," as one might approach a painting or a song on a stereo.

Ereğ was responding both to Botta's architecture and to the Bay Area's thrash metal scene of the 1980s. As a teenager in Istanbul, he'd found a formative connection to popular culture in the U.S. through tapes, album covers, and imagery associated with heavy music, particularly thrash metal. The genre influenced Ereğ's own experimental band, Nekropsi, as did its engagement with themes of warfare, environmental destruction, political manipulation, and alienation rarely undertaken in mainstream popular music at the time.

Sound/Artwork (2026) (#3), a site-specific commission for SculptureCenter's arched corridor, echoes with the sounds of New York's 1980s metal scenes. Ereğ mixes these with samples taken from works exhibited in SculptureCenter's 1984 *Sound/Art* exhibition (then

located at 167 East 69th Street). Curated by composer and sculptor William Hellermann, who established the idea that sound should be treated as a physical, sculptural material, the exhibition sought to move sound-based work out of the music hall and into the exhibition space, framing it as a total audio and visual practice. It included works by Keith Sonnier, Pauline Oliveros, Terry Fox, James Pomeroy, Carolee Schneemann, Vito Acconci, and Hannah Wilke, the majority of whom came from visual art and performance backgrounds. EreK samples a work by the latter here, speculating on these two seemingly distant but overlapping histories rooted in New York, embedded in the turbulent 1980s, marked by elections, invasions, and lingering nuclear threats—as expressed in many of the lyrics in thrash metal songs of the era. Incorporating field recordings of trains on Long Island City’s elevated steel tracks, a sound spanning New York’s past and present, EreK’s composition travels periodically from one end of the arched corridor to the other.

More recently, EreK worked on *Accident Grotesque* (2025) (#5), an installation adapted from *Rampa Rítmica / Rhythmic Ramp* (2025), which was originally presented at the São Paulo Biennial in dialogue with architect Oscar Niemeyer’s iconic pavilion. *Rampa Rítmica* included both a visual score and a sound work based on twelve simultaneous rhythmic patterns. The twelve loudspeakers, each placed on a separate column at a different level of the ramp, divided the same shared duration into a different number of equal parts, from one to twelve, producing twelve rhythmic patterns, each constructed around a different time signature. Accompanying this choreographed track was a large banner on the façade of the outdoor ramp displaying the work’s experimental score, a plotted grid of black and red dots arranged along twelve horizontal lines, representing the same rhythmic structure in linear (black) and circular (red) forms.

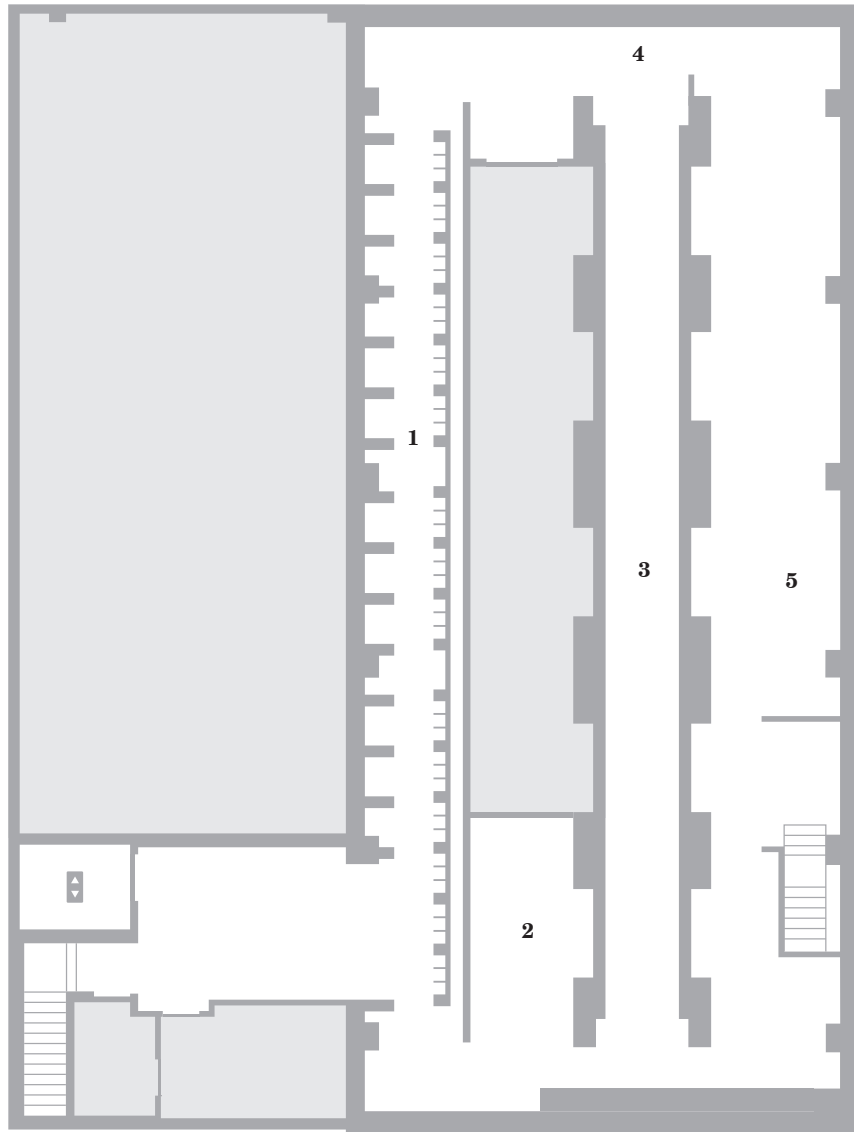
Accident Grotesque develops this arrangement by assigning a twelve-part rhythmic pattern to a pair of electronic sequencers, made in collaboration with The Hague-based instrument maker and creative-coder Rob Bothof. These sequencers generate and activate a timing structure for individual speakers, which in 2025 were installed and spread across twelve rooms of Marcel Breuer’s former U.S. embassy in The Hague.

The sounds used in the piece are drawn from the 1959 Wurlitzer SideMan—among the first commercially available drum machines produced in the United States. EreK overlays this advent in electronic sound with that of the embassy’s concurrent construction, both emerging from the same postwar decade. At SculptureCenter, the work is updated by pairing the original installation’s soundscape, each

dot on the sequencer prompting a corresponding sound, with chalk lines recalling the Embassy’s windows, overlaying Breuer’s distinct modernist architectural style with SculptureCenter’s industrial and cavernous basement, and creating sonic echoes of these past works and their historical currents.

EreK’s sonic installations are carefully tuned to their physical environment yet remain translatable, variable, and expandable, like an original track that can be bootlegged, reproduced, and reconfigured. Reworking the murmurs of his previous installations, all of which hold traces of their origins in the Americas, EreK develops a rhythmic structure regrounded in New York. Presented during a period of heightened instability in the United States and weakened global relationships, it points to the expansibility of the continent, its multivocal histories, social and sonic rhythms, and resonances across the region and beyond.

Works in the Exhibition



Ground Floor Plan

Lower Level

- 1** *chiçi ny* (from *chiçiçiichiçiçiçi*, 2019), 2026
Installation with steel and iron fencing, sticks, three-channel sound, loudspeakers, amplifiers, computer, dimensions and duration variable
- 2** *Measures Taken in New York*, 2026
Wood, mono sound, loudspeaker, dimensions and duration variable

Vocals: Amanda de la Garza
Percussion: Ivan Manzanilla and Cevdet Erek
- 3** *Sound/Artwork*, 2026
Five-channel sound, duration variable
- 4** *Thrash softly from afar*, 2019
Five-channel sound, loudspeakers, drum hardware, amplifiers, and computer, dimensions and duration variable

Guitar: Cem Ömeroğlu
- 5** *AOccident Grotesque*, 2025
Twin sequencers, 10-channel sound, computer, loudspeakers, chalk, dimensions and duration variable

All works courtesy the artist and neugerriemschneider, Berlin

Artist Acknowledgements

SAHA

Fusun Eczacıbaşı

Bilge Ogut-Cumbusyan and Haro Cumbusyan

neugerriemschneider, Berlin

Istanbul Technical University, Dr. Erol Üçer Centre for Advanced Studies in Music (MIAM)

Istanbul Technical University, Turkish Music State Conservatory (TMDK)

Cem Ömeroğlu, Tolga Yenilmez, Erem Tanyeri, and Nekropsi, Istanbul

Selin Şentürk, for collaborating on the architectural drafting and 3D modeling of *Americas*

The curators, production teams, institutions, and past studio collaborators involved in the exhibitions referenced in *Americas*

Curatorial Acknowledgements

Martha Joseph, Associate Curator, Department of Media and Performance, Museum of Modern Art, New York

Brian Block, Collection Specialist, Department of Media and Performance, Museum of Modern Art, New York

The team at P·P·O·W, New York

Steve Dye, Collections Technical Manager, San Francisco Museum of Modern Art

Past Exhibition Credits

A Long Distance Relation (2017), Museo Universitario de Arte Contemporáneo (MUAC), Mexico City. Curated by Alejandra Labastida. Performance collaboration with Iván Manzanilla. The Sound Experimentation Room (ESS) was designed by sound sculptor Héctor Ruiz as a “permanent intervention” for sonic experimentation within Architect Teodoro González de León’s museum building.

Thrash softly from afar (2019), San Francisco Museum of Modern Art (SFMOMA). Commissioned for *SOFT POWER*. Curated by Eungie Joo.

chiçiçiichiçiçiçi (2019), The Art Institute of Chicago. Commissioned by Hendrik Folgerts. Performance collaboration with Tolga Yenilmez.

AOccident Grotesque (2025), West Den Haag, The Hague. Curated by Marie-José Sondejker. The twin sequencer *AOccident Grotesque* was built in collaboration with Rob Bothof.

Rampa Rítmica (2025), 35th São Paulo Biennial. Curated by Bonaventure Soh Bejeng Ndikung with Keyna Eleison, Henriette Gallus, Anna Roberta Goetz, Alya Sebti, and Thiago de Paula Souza.

The cited works in *Sound/Art 1984* at SculptureCenter include:

Hannah Wilke, *Stand Up*, 1982–84; sound; 3:12 mins
Lyrics, vocals, and composition by Hannah Wilke (featuring music by Jeff Gordon, drums by Jim Brelauer, and bass by Seth Glassman).

The audio recording of *Stand Up* was originally published in *Revolutions Per Minute (The Art Record)*, produced by Jeff Gordon, Ronald Feldman Fine Arts, Inc. / The Charing Hill Company Ltd., 1982. Courtesy of P·P·O·W, New York, and the Hannah Wilke Collection & Archive, Los Angeles.

Public Programs

Cevdet Ereğ: Sounds, Artworks, Words
Tue, Sep 22, 6:30-7:30pm

On View Concurrently

Aziz Hazara: Coming Home
Sep 19–Dec 28, 2026

Yining Fei: Feral Sediment
Sep 19–Dec 28, 2026

Board of Trustees

Helen Warwick
Chair

Anicka Yi
President

Justin Beal
Vice Chair

Eleanor Heyman Propp
Vice Chair

Andreas Waldburg-Wolfegg
Treasurer

Michael Quinn
Secretary

Dalal Ani Arnold
Nairy Baghramian
Candy Barasch
Sanford Biggers
Carol Bove
Leslie Hewitt
Tina Kim
Sean Lyons
Adam McEwen
Seth Stolbun
Barbara von Portatius
Mary Wang
Houtan Zojaji

Staff

Christopher Aque
Associate Director of Exhibitions

Cheryl Chan
Institutional Giving and
Board Relations Manager

Danny Crump
Associate Director of Facilities and
Operations

Kyle Dancewicz
Deputy Director

James Gibbel
Head Installer

Drew Hannaoui
Visitor Engagement Representative

Olivia Harrison
Visitor Engagement Manager

Jo Kim
Visitor Engagement Representative

Portia Leggiere
Development Associate

Sharon X. Liu
Asymmetry Curatorial Fellow

Horacio Lopez
Visitor Engagement Representative &
Sound Technician

Sohrab Mohebbi
Director

Jovanna Venegas
Curator

Theadora Walsh
Writer and Content Editor

Mika Agari, Kiko Bordeos, Coleman Hamilton, Katie Logan, Patrick Costello, Camila Ortiz, Rogerio Fernandes Tavora
Art Installers

Cevdet Ereğ: Americas is curated by
Jovanna Venegas, Curator.

Sponsors

SAHA - provided support for *Cevdet Ereğ: Americas*.

Generous support for *Cevdet Ereğ: Americas* is provided by Bilge Ogut-Cumbusyan and Haro Cumbusyan, and the SAHA x TPF Art Circle.

Special thanks to neugerriemschneider, Berlin, and Koray Duman.

Support for all of SculptureCenter's work with artists from abroad is provided by the International Council: Anonymous, Stephen Cheng, Yan Du, Thomas Berger, Shareen Khattar, Kenneth Tan, Füsün Eczacıbaşı - SAHA, Selin Gülçelik, Emin Hitay, Tansa Mermerci, Antonio Murzi and Diana Morgan, Felekşan Onar, Ferruh Şenkaya, Berna Tuğlular, Koza Güreli Yazgan, Yuan Han Li, and Audrey Rose Smith and Vicente Muñoz.

Leadership support for SculptureCenter's exhibitions and programs is provided by Anna-Maria and Stephen Kellen Foundation, Barbara von Portatius, and Teiger Foundation. Major support is provided by Richard Chang, Jill and Peter Kraus, Miyoung Lee and Neil Simpkins, Eleanor Heyman Propp, Jacques Louis Vidal, and The Andy Warhol Foundation for the Visual Arts. Generous support is provided by Candy and Michael Barasch, Jane Hait and Justin Beal, Gabrielle Humphrey, Amy and Sean Lyons, Lily Lyons, Ronay and Richard Menschel, Poppy Pulitzer, and Alexander S.C. Rower. Additional funding is provided by Ben Ackerley, Charmaine and Roman Mendoza, Matt and Elizabeth Quigley, Katharine Ristich, Julien Sarkozy, Carla Shen, Kristina Wong Foster, and Lisa Young and Steven Abraham.

Leadership support for SculptureCenter's annual operations is provided by the Lambent Foundation Fund of Tides

Foundation. Major support is provided by Irene and Allen H. Brill, the Hartwig Art Foundation, and the A. Woodner Fund. Generous support is provided by Andrew Fine and David Andersson, Zenas Hutcheson/The Knox Foundation, Marinela Samourkas, our Board of Trustees, and many charitable individuals and friends.

SculptureCenter's programming and operations are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, and Queens Borough President Donovan Richards.

SculptureCenter acknowledges the generous funding provided by the Collaborative Arts Network New York (CANNY), made possible through support from the Helen Frankenthaler Foundation, The Hearthland Foundation, David Rockefeller Fund, and Arison Arts Foundation. CANNY is a coalition of small to mid-sized multidisciplinary arts organizations, working to strengthen the infrastructure of arts nonprofits across New York. For more information about CANNY and its mission, please visit <https://can-ny.org/>.