

EXHIBITION NOTES

Cevdet Ereğ, March 1st, 2021

Soldiers waiting for the day of discharge during their compulsory military service use charts containing as many squares as the number of the days of tenure. These time charts are called *şafak kağıdı* (dawn paper). A square is filled in for each passing day; so, the days are counted, and the days that remain until the discharge -that is, dawn- are tracked down. The pieces of paper on which these charts are printed are carried in pockets or wallets. When I began researching these dawn papers, long term military service took about 460 days for a private. I came across a dawn paper on the internet with the numbers 4, 6 and 0 forming large blocks. The number 460 was constituted by gathering 460 squares in total: a number that indicates the corresponding quantity with the amount of its identical components. On the other hand, this form connoted the bitmap computer fonts, which are formed of dots or squares, and traditional scripts such as geometric Kufic.

Documenta, a major art event takes place every five years in Kassel, Germany and is limited to hundred days of exhibition. I conceived *Room of Rhythms (Raum der Rhythmen)* for the 2012 edition *dOCUMENTA (13)* and as an addition to the installation I wanted to make a chart for the exhibition staff. I decided to try the above mentioned idea, the idea of the dawn paper which comprises of as many elements as it expresses: A 'documenta' formed with a 100 squares. Instead of trying to redesign the legible letters, I grounded the letters on the Lo-Res font family (designed by Zuzano Licko, 1985 & 2011). After revealing the word consisting of 100 squares, I added the number of days and the redlined weekends as well. The purpose behind adding the weekends was both to approach the general language used in calendars, and to establish a relationship with the audience traffic that differs on weekdays and weekends, since *Room of Rhythms* was sharing the main entrance of the large department store C&A. The main entrance door being closed on Sundays also made that space special.

We drew the generated graphic in a not remotely visible way with a pencil on a wall of the corridor which we built in order to regulate the acoustic relationship between the shopping center and the installation space. We requested from daily exhibition staff to fill in the relevant square at the end of each day. Thus, the word 'documenta' slowly emerged along the exhibition and became completed by the end. After the exhibition was over, along with the objects –the majority were rented sound systems and architectural elements to be reused– such as signs, rulers, traffic light signal elements etc., the wall piece with the letter "O" was also added in the box to be sent back to Istanbul. The letter "O", raveled out from the wall, which was possibly one of the least salient elements of the spacious installation, will stay on the gypsum board at Depo during the *Tempo Incognito* exhibition.

For this exhibition, I wanted to translate the idea of the *Time Chart for the Documenta Worker* to the first word of *Tempo Incognito*: "tempo" which consists of 47 letters corresponding to the 47 days of exhibition is once again formed and now its underlying grid is marked on Depo's wall. No doubt that today we look at the marking of the weekends a little differently: Depo was used to be open to visits on weekends and closed on Mondays like most of the art and culture spaces. Now, in line with the Ministry of the Interior's recent circular concerning pandemic, there is a curfew on weekends and these venues are closed like any other industry. On the other hand, these limitations can be changed at any moment and the curfew on weekends might get altered or be cancelled completely. We will see the future of this situation through the chart that will emerge at the end of the exhibition which will be filled in by fellow Depo workers.

The *Circular Week Ruler* was first shown at the *Untitled (12th Istanbul Biennial)* in 2011 as part of *Rulers and Rhythm Studies*. It was one of the two rulers which sound counterparts were added to in later exhibitions. Monday and weekend are marked on the circular ruler in two languages, aiming to visualize the everlasting rhythm of the week. The ruler shown here is the

Turkish-Slovene version produced for the Print Portfolio of 33th Ljubljana Biennial of Graphic Arts (*CRACK UP - CRACK DOWN*) in 2019. We take a fresh look at the ruler during the pandemic considering the ongoing weekend curfew.

Quincena is derived from the Spanish word 'quince' meaning fifteen. It is a name given in Mexico to salary payments made by dividing a month into two. For fifteen-day payments which usually fall on Fridays, it is a widely accepted behavior that the employees living on salary spend most of their money immediately.

Ruler Quincena is one of the recently added rulers of *Rulers and Rhythm Studies*. It takes its form from the *Circular Week Ruler* (2011) and is one of the two circular rulers apart from the linear ones in this group of work. This ruler is produced for *A Long Distance Relation* (Una Relación de Larga Distancia) solo exhibition at MUAC (Museo Universitario Arte Contemporáneo), one of the leading contemporary art museums owned by the National Autonomous University of Mexico (Universidad Nacional Autónoma de México), and installed along with a selection from the *Rulers and Rhythm Studies* in order to support the installation and performance called *Measures Taken* at the Sound Experiments Studio (Espacio de Experimentación Sonora) owned by MUAC.

"Leyla, can you tell me a color for summer and winter, one for each?"
"Hmm, summer is sun and sand, so, something like yellow or dark yellow."
"Well, winter?"
"Winter isn't very dark for me, a beautiful color, a dark blue maybe, like navy blue."
"Really? Well, thank you, see you later."

This brief phone call between me and my friend painter Leyla Gediz took place while I was working on the rulers of *Rulers and Rhythm Studies*. I didn't expect to hear these colors Leyla told me. And right after hearing them, I instantly conjured up a mental picture of vintage soccer fan scarves, the unlettered ones with sequenced color bands.

Years later, in 2017, while I was working on the exhibition *A Long Distance Relation* at MUAC, I learned that the stadium I saw on the maps showing the museum's surroundings was the University Olympic Stadium (Estadio Olímpico Universitario); the one that hosted the 1968 Summer Olympics, and still hosts the matches of the university's soccer team Pumas. I asked about the colors of the team and I got the answer "gold and blue". So, we decided to create a summer/winter ruler made from a scarf similar to the one I imagined before. We found two Pumas scarves and placed MDF panels inside them. We exhibited one with the other rulers, and the other on the exposed concrete wall of the inner courts of the building. Below the scarf I noted down summers and winters of the exhibition year 2017 with a pencil. *Ruler Summer/Winter* is now placed at Depo with the notes of last summer, this winter and the next summer.

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This text is written by Cevdet Erek on the works shown at the *Tempo Incognito* exhibition curated by Rana Öztürk at Depo Gallery between March 3 and April 18, 2021.

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