

Liverpool Biennial

7 June – 14 September 2025

ARTIST

Cevdet Erek

b. 1974

Istanbul, Turkey

Cevdet Erek is a multidisciplinary artist who lives and works in Istanbul.

2025

Biennial Year

Find out more →

Erek's notable works include "Bergama Stereo" at Hamburger Bahnhof, Berlin (2019-2020), where he reimagined the Pergamon Altar through an architectural construction with sound, as well as a performance program that hosted several artists' projects. The work evolved into six different versions, with the latest fragment very recently returning to the museum's collection and on view since September 2024. "ÇİN" at the Pavilion of Turkey for the Venice Biennale (2017) proposed a spatial program to explore memory and history, combined with a unique configuration of voices. His long-term project, "Rulers and Rhythm Studies" (2007 –), exhibited at venues like the Stedelijk Museum in Amsterdam, uses rulers to explore rhythm as a transsensorial phenomenon, connecting biological, historical, and cultural rhythms with musical ones. Erek also contributed to Documenta 13 (2012) with "Room of Rhythms" and "Alt Üst" at Spike Island, Bristol (2014), where he explored rhythms in relation to spatial dynamics, with both works critically acclaimed for their use of sound, space, objects, and graphics.

Erek studied architecture at Mimar Sinan University of Fine Arts and completed his postgraduate studies in Sound Engineering and Design and Music at Istanbul Technical University (ITU) MIAM. During his studies and later, he remained active in the Istanbulbased band Nekropsi. He is a part of the faculty at Istanbul Technical University's (ITU) Center for Advanced Studies in Music (MIAM) and the Turkish Music State Conservatory (TMDK).

LIVERPOOL BIENNIAL 2025

'Away Terrace (Us and Them)', 2025

This new sculptural and sonic installation is inspired by the atmosphere, aesthetics and spatial arrangements of football stadia. The structure is made from layers of dense earth blocks, an organic and sustainable building material manufactured here in the UK which uses only clay soil, barley straw and water. A section of blocks has also been stained with pigments, differentiating the 'away' side; the smaller area typically allocated to the visiting team's supporters. The presence of an away stand is also emphasised by an energetic rhythm which pushes back against the intense mass of sound coming from the larger home side. These opposing sonic forces overlap only briefly, as if meeting across the field of play.

Incorporating musical rhythms and architectural features,

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Showing at 20 Jordan Street

Weds-Sun 10am-6pm →



Cevdet Erek, *Away Terrace (Us and Them)*, 2025. Liverpool Biennial 2025 at 20 Jordan Street. Photography by Mark McNulty.

LIVERPOOL BIENNIAL 2025

'Away Terrace: Anfield, Goodison, II, Split', 2025

Cevdet Erek's wall-based sculptures which rework the form of classical museum picture frames, are inspired by football stadia layouts, with the smaller 'away' stands marked in gold leaf. The artworks related to Istanbul depict two simplified, almost symbolic representations of one of the well-known stadiums in the city, showing how the location and scale of away terraces have shrunk over the years. Alongside, a pair of new frames made for Liverpool Biennial 2025 present stylized layouts of the city's two rival clubs, Liverpool's Anfield stadium and Everton's former Goodison Park, highlighting both their distinct characteristics and similarly reduced away stands.

Across the world, affiliations with football teams are formed for many different reasons – they can be familial, with

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Showing at Walker Art Gallery

Daily 10am–5pm →



Cevdet Ere , *Away Terrace (Anfield) 2025*, *Away Terrace (Goodison) 2025*, *Away Terrace II 2025*, *Away Terrace (split) 2025*. Liverpool Biennial 2025 at Walker Art Gallery. Photography by Stuart Whipps.

LIVERPOOL BIENNIAL 2025

Cevdet Ere  at Tate Liverpool + RIBA North

Cevdet Ere 's works investigate the rhythms, structures, and forms that guide our perception of space and time. In 2007, Ere  produced his first ruler, which begins with the year of his birth and ends at the actual year of its making. Since then, he has continued to make rulers to mark and interpret successive events and relationships. These include temporal units of day, night, week, and year; individual and social turning points; repetitive events like biennials, musical time signatures and historical ruptures such as coups and wars.

'Father's Timeline / Babamın Zaman  izelgesi (2007)', one of Ere 's first works to deal with the concept of time, explores collective history through critical personal turning points. For LB2025, the artwork has now been

[Read more](#)

Showing at Tate Liverpool + RIBA North

Monday to Sunday 10.00am-5:50pm →



Cevdet Erek at Liverpool Biennial 2025 at Tate and RIBA North. Photography by Stuart Whipps.

VENUE

20 Jordan Street

20 Jordan Street, Liverpool L1 0BP

[View venue](#) →

VENUE

Tate Liverpool + RIBA North

21 Mann Island, Liverpool L3 1BP

Access facilities available

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VENUE

Walker Art Gallery

William Brown Street, Liverpool, L3 8EL

Access facilities available

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This edition

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Returning for Liverpool Biennial 2025, our podcast series 'Art Against the World' allows you dig deeper into the themes of...

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Liverpool Biennial 2025 at TATE Liverpool + RIBA North

7 June – 14 September 2025

The artists at Tate Liverpool + RIBA North map the grounding relationships and places they carry with them, which include...

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Liverpool Biennial 2025 at Walker Art Gallery

7 June – 14 September 2025

The artists at Walker Art Gallery offer densely material works that interweave practices which explore personal and colonial legacies, within...

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Liverpool Biennial 2025 at 20 Jordan Street

7 June – 14 September 2025

At 20 Jordan Street, the artists explore foundational references from the city including football stadia and naturally occurring materials such...

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