

MIGUEL ABREU GALLERY

REY AKDOGAN

Rey Akdogan creates subtle interventions into the spatial, temporal, and material conditions of a given environment through an understated use of repurposed industrial and display materials.

Akdogan's early work developed architectural proposals on the basis of fictional scenarios, pulling apart unrealized models in order to develop new and different configurations on the basis of hypothetical parts. The reconfiguration and détournement of teleological materials continues to characterize Akdogan's process, though her engagement with architecture has become at once more nuanced and diffuse.

Recent works have employed—in a manner contrary to their intended use—materials from stage design, commercial photography, and industrial manufacturing: theatrical lighting gels, packing material, cinefoil, neutral density filters, PVC curtains, and fluorescent rods, among others. United by their literal and figurative capacity to filter, these materials are conventionally put toward utilitarian ends that seek to render them invisible through the act of use—they are seen *through* rather than looked at. However, in the case of Akdogan's work, they simultaneously gesture toward the industrial context from which they came as well as the space in which they are exhibited.

Akdogan's practice engages the shifting climatic conditions of the exhibition space through subtle manipulations of standard fixtures as well as the incorporation of new elements. Its atmospheric quality interpellates thresholds such as windows, open doors, and air vents, in addition to that which surrounds the envelope of the exhibition space. In *night curtain*, a N-9 neutral density filter fitted over the gallery entrance simultaneously produced an interior space while absorbing and reflecting the street outside. This progression of layers was mirrored in miniature through a set of eighty handmade slides, comprised of theater gels and transparent packing materials secured between the frames of 35-mm slide cartridges and projected through a standard Kodak carousel.

Without the use of celluloid or a camera, Akdogan employs light and transparent materials to construct a paracinematic apparatus in which the space itself functions as a projection screen. In *night curtain*, the shadows cast by a modified industrial fan, itself initially concealed from view, echoed and expanded structural film's meditation on the medium. Circumventing the photographic negative and cinematic filmstrip, Akdogan's work bears an iconic rather than indexical relationship to its material referent while remaining paradoxically abstract.

The interrelation of these materials carries its own logic, and the artist arranges and rearranges them almost like objects. In doing so, she sets into motion a poetics of transformation that brings together the standard-issue and the custom-made. These subtle interventions are palpable, though the degree of intentionality at play often remains opaque. The materials evoke fleeting memories of other spaces, ranging from industrial warehouses, aircraft hangers, factories, supermarkets, and perhaps even the cinema, but with a destabilizing difference. Akdogan's work invites a material and historical reading in addition to a formal one. Its physical presence is abiding at the same time that it gestures toward the space outside; both forward and backward in time, toward the process of production and other cycles of use.

Rey Akdogan was born in Germany in 1974. She completed the Whitney Independent Study Program in 2004 after receiving her MA from Central Saint Martins College of Art and Design in 2001. She has exhibited extensively in Europe and North America. Recent exhibitions dedicated to her work include Rey Akdogan (Hannah Hoffman, Los Angeles, 2017), Faction (Miguel Abreu Gallery, 2017), Rey Akdogan (Radio Athenes, Athens, 2016), Crash Rail (Miguel Abreu Gallery, 2015), Rey Akdogan (Hannah Hoffman, Los Angeles, 2014), night curtain (Miguel Abreu Gallery, 2012), off set (MoMA PS1, 2012), and Silent Partner, (Andrew Roth Gallery, 2012). She has also been included in group exhibitions at Miguel Abreu Gallery, Real Fine Arts, Venetia Kapernekas Gallery, Simone Subal Gallery, Elisabeth Ivers Gallery (all in New York), Galerie Max Mayer (Düsseldorf), Galerie Balice Hertling (Paris), Galerie Tatjana Pieters (Ghent), and Rodeo Gallery (Istanbul). #46, a book of the artist's work, was published by PPP Editions in 2012. Conceived as an extended footnote to her use of slide carousels and lighting alterations, it unfolds as a handheld slide projection in book form.

MIGUEL ABREU GALLERY

REY AKDOGAN

Born in Germany, 1974
Lives and works in New York

EDUCATION

2004

Whitney Museum of American Art, Independent Study Program, New York

2001

M.A., Central Saint Martins College of Art and Design, London

SOLO EXHIBITIONS

2017

Hannah Hoffman Gallery, Los Angeles, CA
Faction, Miguel Abreu Gallery, New York

2016

Radio Athènes, Athens, Greece

2015

Art Basel | Statements, Hannah Hoffman Gallery, Basel, Switzerland
Crash Rail, Miguel Abreu Gallery, New York

2014

Hannah Hoffman Gallery, Los Angeles, CA

2012

night curtain, Miguel Abreu Gallery, New York
off set, MoMA PS1, New York
Silent Partner, Andrew Roth Gallery, New York

2011

carousels, rolls and offcuts, Sutton Lane Gallery, London, UK

2008

Light Flat, Venetia Kapernekas Gallery, New York
Universal Fittings, with a series of performances, talks, and screenings, Common Room2, New York

2007

Irregular Fittings, Ciocca Arte Contemporanea, Milan, Italy

SELECTED GROUP EXHIBITIONS AND EVENTS

2018

XIV Bienal de Cuenca, Cuenca, Ecuador

2017

Okey Dokey: hosting Miguel Abreu Gallery, Arcadia Missa, and Misako & Rosen, Galerie Max Meyer, Düsseldorf, Germany
Miguel Abreu Gallery at FraenkelLAB, FraenkelLAB, San Francisco, CA

2015

Green Postcard, curated by Max Henry, Ibid. London, UK

2014

Ambulance Falls, curated by Erin Falls, Basilica Hudson, Hudson, NY

COPIED, Andrew Roth, New York

occupy painting, Autocenter, Berlin, Germany

2013

Burn these eyes captain, and throw them in the sea!, Rodeo Gallery, Istanbul, Turkey

Trust, curated by Michele D'Aurizio, Galerie Balice Hertling, Paris, France

Conspicuous Unusable, organized by Leah Pires & Johanna Bergmark, Miguel Abreu Gallery, New York

La Poussière de Soleils, organized by Olivia Shao, Real Fine Arts, New York

2012

Esta Puerta Pide Clavo, curated by Rivet, Galerie Tatjana Pieter, Ghent, Belgium

Surface Affect, Miguel Abreu Gallery, New York

Exquisite Corpse Pose, curated by Olivia Shao, Elisabeth Ivers Gallery, New York

zoom, shift, abstract, Simone Subal Gallery, New York

The Charm of Quasi-Paralell Lines, Rhona Hoffman Gallery, Chicago, IL

2010

Holiday Shop at Doyers, organized by Olivia Shao and Jay Sanders, New York

Blind Sculpture with Gelitin, Greene Naftali Gallery, New York

10th Anniversary, Kasa Gallery, Istanbul, Turkey

2009

Exhibition, six month project in a vacant storefront, 211 Elizabeth Street, New York

Doyers Plant Shop installation, organized by Olivia Shao and Jay Sanders, New York

2008

What's Mine Is Yours, curated by Sara Reisman, Basekamp, Philadelphia

Properly Past, curated by Olga Kopenkina, Rotunda Gallery, Brooklyn, New York

Holiday Shop at Doyers, organized by Olivia Shao and Jay Sanders, New York

2007

Legal Tender, Kasa Gallery, Istanbul, Turkey

Outliners, curated by Stéphane Bauer, Doreen Mend Zorka Lednarova, Caroline Lund, and Christoph Tannert
Arttransponder, Gallery, Berlin, Germany

Human Game, Winners and Losers, curated by Francesco Bonami, Florence, Italy

After Art School, curated by Mark Wilsher, London Gallery West, London

When Artists Say We, curated by Andrea Geyer & Christian Rattemeyer, Artists Space, New York

2005

Art Primeur revisited, Centrum Beeldende Kunst, Dordrecht, The Netherlands

In the Shadow of Fallen Heroes, curated by Sara Raza, 2nd Bishkek International Art Exhibition

2004

Realism Reversed, curated by Helene Lundbye Petersen, Christian Dam Galleries, Copenhagen, Denmark

Urban Realities: Focus Istanbul, curated by Christoph Tannert, Martin Gropius Bau, Berlin, Germany

Whitney Museum of American Art ISP exhibition, New York

BIBLIOGRAPHY

2017

Moon, Kavior. "Rey Akdogan at Hannah Hoffman," Reviews, *Artforum*, November 2017
Rey Akdogan, as told to David Muenzer, "500 Words: Rey Akdogan," *Artforum.com*, August
Wagley, Catherine, "5 Free Art Shows to See in L.A. This Week," *LAWEEKLY*, August 16

2015

Haslett, Tobi. "Rey Akdogan: Critics' Picks," *Artforum.com*, May 2015
Charlesworth, J.J.. "green postcard," *ArtReview*, April 2015
Piejko Jennifer, "Rey Akdogan," *Flash Art*, July/August/September 2015

2014

Beck, Chelsea. "This Bag is Not a Toy," *ArtSlant.com*, July 6
Wagley, Catherine. "5 Artsy Things to Do in L.A. this Week," *LA Weekly*, May 14
Unsal, Merve. "Burn These Eyes Captain, and Throw Them in the Sea!!," *ArtAgenda.com*, January 23

2013

Marshall, Piper. "The Good Bergsonianians of Brooklyn," *Texte zur Kunst*, No. 92, December
O'Neill Butler, Lauren. "La Poussière de soleils," *Artforum*, November
Packer, Matt. "Trust (A mi izquierda)," *Frieze*, November 15
Thomson, Allese. "La Poussière de soleils," *Artforum.com*, July 19
Griffin, Nora. "The Sovereignty of Strangeness: Conspicuous Unusable at Miguel Abreu," *Artcritical.com*, August 13
Micchelli, Thomas. "Conspicuously Absent: When Art Goes Undercover," *Hyperallergic.com*, August 10
Smith, Roberta. "Conspicuous Unusable," Art in Review, *The New York Times*, August 9
Thomson, Allese. "La Poussière de Soleils' , Real Fine Arts," Critics' Picks, *Artforum.com*, July
Halle, Howard. "Ten summer group exhibitions you should see: 'Conspicuous Unusable'," *Time Out New York*, July

2012

Diaz, Eva. "Rey Akdogan," Best of 2012, *Artforum*, December
Smith, Roberta. "Night Curtain," Art in Review, *The New York Times*, October 12
Wolf, Alexander. "Rey Akdogan," *The Last Magazine*, October 1
Quiles, Daniel. "Rey Akdogan," Critics' Picks, *Artforum.com*, October
Zackeroff, Lindsay. "Rey Akdogan: Light Wielder," *Art Comments*, August 20
Doran, Anna. "Rey Akdogan: off set," *Time Out New York*, August 2-8
Kitnick, Alex. "Rey Akdogan," *Artforum*, March
"Exquisite Corpse Pose," Goings on About Town, *The New Yorker*, January 16

2011

Russeth, Andrew. "zoom, shift, abstract at Simone Subal Gallery," *16miles.com*, November 17
Gopnick, Blake. "Daily pic," *BlakeGopnik.com*, November 26

2008

Busta, Caroline. "On the Ground: New York," *Artforum*, December
Whitkin, Rachel. "Just do it," *Philadelphia Citypaper*, November 4
Cohen, David. "Painting's Post-Feminist Form & Sculpture's Matron Saint," *New York Sun*, September 17
"Modern? Traditional? Architecture is focus of Rotunda Exhibition," *Brooklyn Daily Eagle*, March 14

2007

Meneghel, Barbara, "Rey Akdogan," *Exibart.onpaper*, Sep-Oct.
Bonazzoli, Francesca, "Rey Akdogan—Irregular Fittings," *Corriere Della Sera*, No. 166, July

Beluffi, Emanuele. "Variations on the interstice of the possible,"
teknemedia.net/magazine/plaid/detail.html?mId=2883

2006

Human Game, Winners and Losers, Charta
Hanselle, Ralf, "Was guckst du?," Badische Zeitung, July

2005

Urban Realities: Focus Istanbul, Martin Gropius Bau, Berlin, Germany
In the Shadow of Fallen Heroes, 2nd Bishkek International Art Exhibition
Realism Reversed, Christian Dam Galleries, Copenhagen, Denmark
"[kiss] Art in Security" elastic.org.uk/KISSS/saraRaza.html

PUBLICATIONS (CONTRIBUTOR)

2012

#46, PPP Editions, New York

2008

Universal Fittings, newspaper published in conjunction with solo exhibition, Common Room2, June
"Irregular fittings or several properties of an elastic band," *Rethinking Marxism*, Vol. 20, No. 1, January

2007

"Fictional Sculptures and Irregular Pole Positions," *Feedback #4*, Whitechapel Gallery, London

2005

10th Anniversary, Kasa Gallery, Istanbul, Turkey

2004

Urban Realities: Focus Istanbul, curated by Christoph Tannert, Martin Gropius Bau, Berlin, Germany
Whitney Museum of American Art ISP, Exhibition catalogue