

## 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. In her Faction series, French cleats are arranged in a manner contrary to their intended use, becoming functionally redundant. Akdogan brings to the fore the backbone that holds the picture—those objects that are conventionally hidden from sign and used for hanging artworks—unraveling the hierarchical support/surface relationship between the wall, the cleat, and the artwork.

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 (b. 1974, Germany) completed the Whitney Independent Study Program in 2004 after receiving her MA from Central Saint Martins College of Art and Design in 2001. 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 was included in the XIV Bienal de Cuenca in 2018, and has also been included in group exhibitions at Dia:Beacon, Miguel Abreu Gallery, Real Fine Arts, Venetia Kapernekas Gallery, Simone Subal Gallery, Elisabeth Ivers Gallery (all in New York), Galerie Anke Schmidt (Köln),*

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*Galerie Max Mayer (Düsseldorf), FraenkelLAB (San Francisco), 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. Akdogan's first solo exhibition with Galerie Anke Schmidt (Köln), Subtractions, is currently on view through February 19, 2022. Her artist book, Subtractions: Lights Plants Curtains, is being published by Project 4 / Minerva Projects.*

# 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

**2021**

*Subtractions*, Galerie Anke Schmidt, Cologne, Germany

**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

**2021**

*Regroup Show*, Miguel Abreu Gallery, New York

**2020**

*....Hallo Köhn!*, curated by Rolf Ricke, Galerie Anke Schmidt, Köln, Germany

**2019**

Rey Akdogan and Alan Ruiz, *Posenenske Sessions: Form*, Dia:Beacon, Beacon, New York

**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  
*10<sup>th</sup> 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, 2<sup>nd</sup> 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](http://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](http://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**

10<sup>th</sup> 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