

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, Heilbronn, Germany) completed the Whitney Independent Study Program in 2004 after receiving her MA from Central Saint Martins College of Art and Design, London in 2001. Recent solo exhibitions dedicated to her work include Lost Record, Commercial Street, Los Angeles (2022), Subtractions, Galerie Anke Schmidt, Cologne (2021), Rey Akdogan, Hannah Hoffman, Los Angeles (2017), Faction, Miguel Abreu Gallery, New York (2017), Rey Akdogan, Radio Athènes, Athens (2016), Crash Rail, Miguel Abreu Gallery (2015), Rey Akdogan, Hannah Hoffman (2014), night curtain, Miguel Abreu Gallery (2012), off set, MoMA PS1, New York (2012), and Silent Partner, Andrew Roth Gallery, New York (2012). She was included in the XIV Bienal de Cuenca in 2018, as well as in group shows at Dia:Beacon, Real Fine Arts, Venetia

Kapernekas Gallery, Simone Subal Gallery, Elisabeth Ivers Gallery (all in New York), Galerie Anke Schmidt (Cologne), Galerie Max Mayer (Düsseldorf), FraenkelLAB (San Francisco), Galerie Balice Hertling (Paris), Galerie Tatjana Pieters (Ghent), and Rodeo Gallery (Istanbul), among others. #46, a book of the artist's work, was published by PPP Editions in 2012.

Akdogan's fourth solo exhibition, Subtractions, with Miguel Abreu Gallery was on view March 31 – May 7. Published by Minerva Projects, Akdogan's Plant Light Curtain, a limited edition artist book, was launched in the spring of 2023.

MIGUEL ABREU GALLERY

REY AKDOGAN

Born in Heilbronn, 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

2023

Subtractions, Miguel Abreu Gallery, New York

2022

LOST RECORD, Commercial Street, Los Angeles, CA

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

2023

Frequencies (and atmospheres), curated by Andres Melas and Helena Papadopoulos, Galeria Eva Presenhuber, Waldmannstrasse, Zurich (forthcoming)
Paper Pulp, Galeria Anke Schmidt, Cologne, Germany

2022

Delicate Nature, Venetia Initiatives, New York

2021

Regroup Show, Miguel Abreu Gallery, New York

2020

...Hallo Köhnl!, 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
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
Artrransponder, 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

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2015

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Piejko Jennifer, "Rey Akdogan," *Flash Art*, July/August/September 2015

2014

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Unsal, Merve. "Burn These Eyes Captain, and Throw Them in the Sea!," *ArtAgenda.com*, January 23

2013

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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
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2012

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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

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Gopnick, Blake. "Daily pic," *BlakeGopnik.com*, November 26

2008

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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
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2007

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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
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PUBLICATIONS (CONTRIBUTOR)

2023

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2012

#46, PPP Editions, New York

2008

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2007

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

2005

10th Anniversary, Kasa Gallery, Istanbul, Turkey

2004

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