

HANNAH HOFFMAN GALLERY

Rey Akdogan
Basel Statements
June 18 - 21, 2015
Booth N16

Hannah Hoffman Gallery is pleased to announce a presentation of new works by Rey Akdogan at Basel Statements 2015. This marks the gallery's first time participating in Art Basel, and coincides with a solo exhibition of Akdogan's work at Miguel Abreu, New York.

Separating or connecting spaces, conserving temperatures, filtering light conditions, indicating hazards, or acting as visual aids; these are some of the roles silently performed by standard industrial materials such as powder coated metal, fluorescent lights and PVC strip curtains. They are the background elements of environments ranging from parking garages, industrial warehouses, and storage spaces to convention centers and factories. Their physical appearance varies widely, but is predominately determined by their operational qualities, producing an atmosphere at once specific and generic, whose aesthetic characteristics are unintended.

For Basel Statements 2015, Akdogan extracts, reassembles and combines the visual and material properties of a small selection of such industrial elements, in a highly condensed form. She reconfigures the way these familiar components filter light, partition space, define volume, contain items, or act as barriers. The booth takes the form of a constellation of related works. Spare, yet distinct, each work has a presence and is amplified by the general spatial and material characteristics of an exhibition booth.

In *Sequence I* and *Sequence II* a large PVC curtain, typically found on loading docks or in the backrooms of supermarkets, defines one edge of the booth, creating a filter like layer that un-sharpens vision. Viewed through this obfuscating lens the graphic red lines of *Wall panel I-III, (PSS 5082/HSS500)*— a row of powder-coated panels hung within the booth— disconnect, shiver, and move. For *FC Subtraction*—a subfloor segment constructed of conspicuous layers of aluminum I-Beams, OSB, and white vinyl—a shiny, impervious surface bounces the light of three, uncannily low-hanging, high-wattage fluorescent fixtures across the surfaces of the booth. The two crash rails of *CRA200F/200, (RAL 3020/5011, HSS500)* are installed horizontally. Closer to the floor than the ceiling, they lower the gaze, establishing a wide field of vision.

Rey Akdogan 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 Crash Rail, (Miguel Abreu, 2015), Rey Akdogan (Hannah Hoffman, Los Angeles, 2014), night curtain (Miguel Abreu Gallery, 2012), off set (MoMA PS1, 2012), Silent Partner (Andrew Roth Gallery, 2012), carousels, rolls, and offcuts (Campoli Presti, London, 2011), and Universal Fittings (Common Room 2, 2008). 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 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.