

REY AKDOGAN

October 25-December 10, 2016
 Opening reception: Tuesday 25
 October, 7:30-9:30 pm
 Hours: Wednesdays 4-8 pm,
 Saturdays 1-5 pm and by appointment

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I put a picture on a wall. Then I forget there is a wall. I no longer know what there is behind this wall, I no longer know there is a wall, I no longer know this wall is a wall, I no longer know what a wall is. I no longer know that in my apartment there are walls, and that if there weren't any walls, there would be no apartment. The wall is no longer what delimits and defines the place where I live, that which separates it from the other places where other people live, it is nothing more than a support for the picture. (Georges Perec, *Species of Spaces and Other Pieces*, 1974).

Granted there is a picture, what's going on behind it? *

Rey Akdogan examines, reveals, and particularizes exactly those diffident objects that lie hidden in the space between the picture and the wall, the supports that, 'magical in their strength and simplicity,' are known as "french cleats".**

The work of art typically overshadows if not completely obliterates its support from sight. "Cleats, often camouflaged by being painted with the exact same paint that is also used on the edges of an artwork, are not made to be an evident part of a visual universe", notes Akdogan.

Privileging tangible objects with a

specific use over the imagined work they could be holding, the cleats make a direct claim for a different hierarchical structure.

Akdogan's knack for subtle and studied interventions on otherwise workaday things creates a nuanced system that sets her sculptures as markers of internal and external space. Perhaps a metaphor for things we take refuge in, Rey Akdogan's work can make us unusually clear-eyed and attentive to the infra-ordinary.

In addition to the para-sculptural works she will be showing at Radio Athènes, all titled "Faction", Rey Akdogan will present a slide work comprised of 80 hand-made transparencies. Using as her primary material plastic bags and plastic packaging largely collected from supermarkets and corner stores in Greece, each diapositive frames seams extracted from these materials.

Akdogan notes: "The slides study the seams and how they are fused. Usually they are the sole bond that allows a surface to contain a volume. They are in the "background." During production plastic layers are liquefied and fused with the impact of a weight that leaves its imprint. The imprint (the seam) becomes the support. The support (cleat) becomes the surface."

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I am substituting here the word 'wall' with 'picture', borrowing and slightly modifying Jean Tardieu's famous aporia: 'Granted there is a wall, what's going on behind it?'

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How to Build a French Cleat Shelf to Hold Virtually Anything,
popularmechanics.com

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, New York, 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.

The exhibition was made possible with the generous support of Andreas Melas.

We are grateful to the Miguel Abreu Gallery, New York for their invaluable contribution.

With our warmest thanks to the New Hotel, member of Yes! Hotels and Design Hotels for their kind hospitality.

Special thanks to Alekos Yiannaros.