

Press Release, 19.2.2026

Gianna Surangkanjanajai

Open

20.2. – 25.5.2026

Gianna Surangkanjanajai works primarily in sculpture. She attends to situations in which form develops in relation to its surroundings. Her works draw on geometric structures, yet these figures appear less as fixed shapes than as points of departure. Often transparent, they hold substances sensitive to light, temperature, and gravity; the volumes gradually soften, shift, or become porous through material changes. Sculpture here withdraws from the certainty of objecthood and instead unfolds as a process, an arrangement that continually adjusts and remains open to external conditions.

This processual quality also informs the exhibition's title, which changes over time: *Upcoming* in advance, *Open* during its run, and *Closed* after the exhibition has ended. For her exhibition at Haus am Waldsee, Surangkanjanajai has developed a new body of work that extends throughout the rooms of the house, along its architectural angles, passageways, and axes of light.

Gianna Surangkanjanajai (b. 1991 in Cologne) lives and works in New York. She has recently had solo exhibitions at le vite, Milan (2024), Bonner Kunstverein (Peter Mertes Stipendium, 2023), Alma Sarif, Brussels (2022), and Marquise, Lisbon (2021). Recent group exhibitions include shows at Gandt, New York (2025), Raven Row, London (2025), BEIGE, Brussels (2025), Culturgest, Porto (2025), Fidelidade Arte, Lisbon (2025), Gammel Strand, Copenhagen (2025), as well as MoMA PS1, New York (2024).

Rey Akdogan

Carousels

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Rey Akdogan draws attention to the materials and processes that implicitly design our visual present. Her works move between projection, sculpture, and installation, frequently taking spatially oriented forms. She examines how affective spaces are produced and how colour, light, and material properties inform sensory experience. The materials she employs originate from commercial and scenographic contexts, such as lighting gels and Mylar. In these professional settings, they serve to direct vision and regulate attention. Akdogan releases the materials from these customary functions and integrates them into her works as formative, visible elements.

A central focus of the exhibition at Haus am Waldsee is Akdogan's *Carousel* series, which she has been developing since 2010. Thin layers of printed plastics and packaging fragments are mounted in 35 mm slides and projected. With each rotation of the slide projector, colours shift, lines and structures find new alignments, textures dissolve. The projections are not based on photographic images but emerge from material superimpositions and excerpts that modulate over time. What was once familiar becomes enigmatic, and yet the work remains tied to its material origin.

For this exhibition, a large group of the *Carousel* works is presented for the first time. Together, their varying tempos and subtle rhythmic shifts fill the gallery spaces, forming a polyphonic installation.

Rey Akdogan (b. 1974 in Heilbronn) lives and works in New York. Recent solo exhibitions have been held at Galerie Anke Schmidt, Cologne (2025, 2021); Miguel Abreu Gallery, New York (2023, 2017, 2015, 2012); Commercial Street, Los Angeles (2022); Hannah Hoffman, Los Angeles (2017, 2014); Radio Athènes, Athens (2016); Andrew Roth Gallery, New York (2012) and MoMA PS1, New York (2012). Her work has been showcased in numerous group exhibitions, including the 15th Baltic Triennial, Contemporary Art Center, Vilnius; Dia:Beacon, Greene Naftali, Real Fine Arts, Simone Subal Gallery, Elisabeth Ivers Gallery (all in New York); Galerie Eva Presenhuber (Zurich); Galerie Anke Schmidt (Cologne); Galerie Max Mayer (Düsseldorf); Rhona Hoffman Gallery (Chicago); FraenkelLAB (San Francisco); Galerie Balice Hertling (Paris); and Rodeo Gallery (Istanbul).

Curated by
Beatrice Hilke

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