## **Art Basel Hong Kong 2018**

Kelly Akashi

Premonitions

March 29 - 31

Booth 1C33

#### Premonitions

Art Basel Hong Kong Discoveries, 1C33 March 27 - 31, 2018

For Art Basel Hong Kong 2018, Ghebaly Gallery presents Premonitions, a solo exhibition by Kelly Akashi (b. 1983).

Premonitions encapsulates Akashi's constant search for new ways of looking, making and presenting, exhibiting her spirited exploration of consciousness as captured by crafted materials. This presentation furthers Akashi's exploration into verticality and gravity in relation to the grounded body. It also marks Akashi's first solo exhibition in Asia at an important moment of innovation and momentum in her practice and career, following her institutional solo debut at SculptureCenter in fall 2017 (curated by Ruba Katrib).

With *Premonitions*, Akashi debuts a body of work that weaves distinct relationships between wax, bronze, glass and rope. "Things" hang, drape, compress and balance in order to impress their "beingness" upon each other and their environment. Central to the booth is *Figure Shifter*, a broad shelving structure that creates a space for several strangely figurative yet amorphous objects. A suspended lens accentuates the tallness of the structure, acting both as a filter and face; weighty bronze snails stretch a knotted cotton net against wiggly wood; clusters of human hair fan wildly around a crafted, perforated, metallic bowl; transparent masking film tenderly retains the impression of a leaf. Each of these objects appear to have evolved from a process that mirrors mortal or geological change, whether through hair, skin, shell or vein.

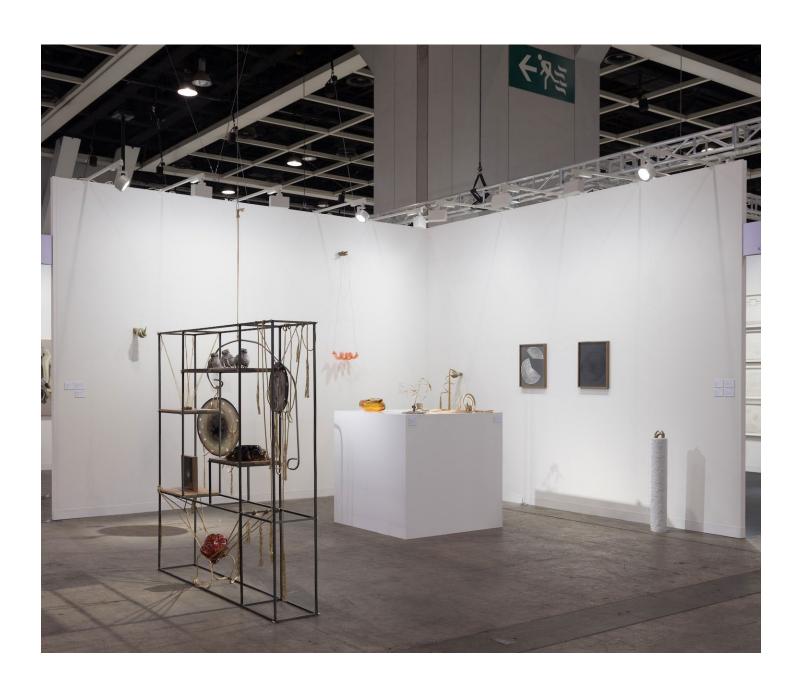
Akashi further explores the internal makeup and information of handmade objects in her photograms: direct, analogue prints that image the artist's glass objects as both subjects and lenses. The internal structure of the fractured and contorted blown glass is captured on the light sensitive paper, filtering and redirecting the enlarger's light.

Stemming from Akashi's use of photography and indexical materials are two boldly suspended works: Woven Lens with Apparatus, a large perforated glass disc threaded with rope and secured to hand-bent stainless steel, and Light Sources, two thorned and luminescent glass orbs hanging from a large bronze branch. In both works, key materials of analogue photography define the nature of each object's existence. Woven Lens resembles an enlarged darkroom tool made into a sizable filter with dual reflective and transparent capabilities. Light Sources draws back to the use of glass to create photograms, using light to feature their transparent portions where clear was added to thin opaque pigmentation. The branch, once striving towards sunlight, now serves as a bronze relic that supports and frames the hanging glass forms.

Several bronze casts of her hands occupy the space as frozen moments on a mortal timeline. They are used in this presentation to encourage an intimate read of the objects—one where meaning can be derived through legible, determined making. The hands hold glass, wax and fibers, operating as specific hooks or display mechanisms. In these works, hardware becomes personal, tethered to a slowly changing body, engaging animated glass and wormy candles. These candles often appear in her work, operating as a perfectly present object, forever in-between coming into existence and melting into immateriality.

Kelly Akashi lives and works in Los Angeles, and has studied at the University of Southern California, Los Angeles (MFA); Städelschule, Frankfurt am Main; and Otis College of Art and Design, Los Angeles (BFA). Recent exhibitions include SculptureCenter, New York (solo); White Cube, London; Gladstone Gallery, New York; Galerie Crèvecoeur, Paris; Musée d'art contemporain de Lyon, France; Antenna Space, Shanghai; Ghebaly Gallery, Los Angeles (solo); Hammer Museum (Made in L.A. 2017), Los Angeles; David Roberts Art Foundation, London; Astrup Fearnley Museum of Modern Art, Oslo; White Flag Projects, Saint Louis; and Midway Contemporary Art, Minneapolis. Her work has been featured in Artforum, Frieze, Kaleidoscope, The L.A. Times, The New York Times, ArtReview, and Mousse, among other publications. Her work has been acquired by international institutions including The Hammer Museum, Los Angeles; the Los Angeles County Museum of Art; and Sifang Art Museum, Nanjing, China.

For more information, please contact info@ghebaly.com.



# **Kelly Akashi** *Premonitions*Booth View, Art Basel Hong Kong 2018



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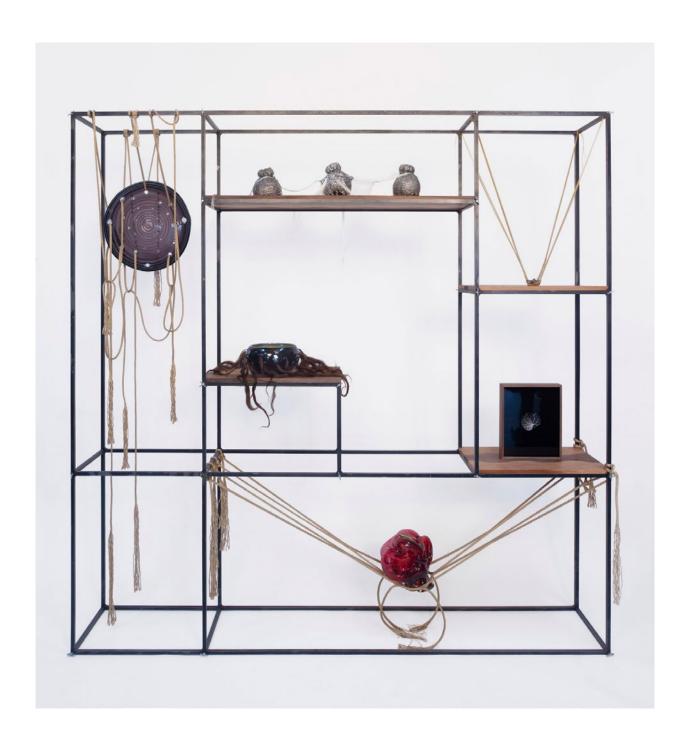
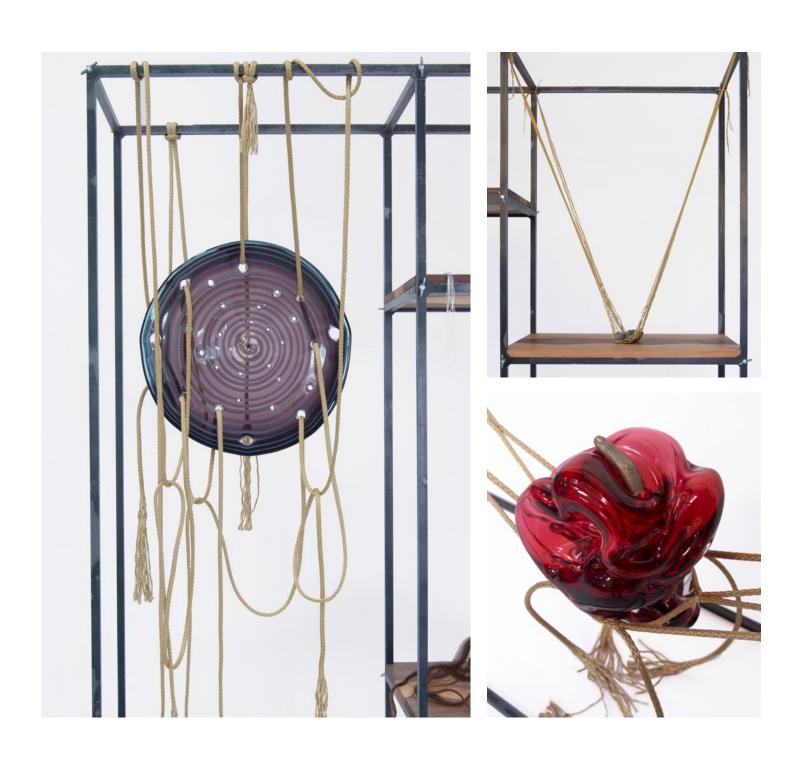


Figure Shifter

2018

Steel, wing screws, cherry wood, walnut wood, stainless steel, rope, blown glass, hair, ortho litho film, bronze, cotton thread, silk thread, brass wire

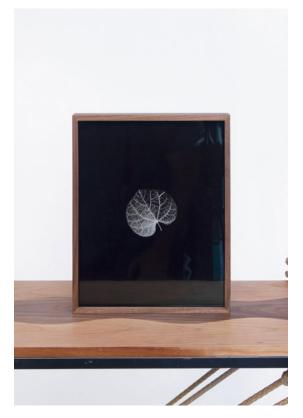
72 x 72 x 12 inches 183 x 183 x 30.5 cm (Inv# KA 18.002)



**Kelly Akashi** *Wave Figure* (Details)
2018







**Kelly Akashi** *Wave Figure* (Details)
2018



Woven Lens with Apparatus 2018 Stainless steel, blown glass, rope 50 x 57 x 4 inches 127 x 145 x 10 cm (Inv# KA 18.003)





**Kelly Akashi**Woven Lens with Apparatus (Details)
2018



Life Forms (Cranberry Helix)
2018
Blown glass, bronze, bronze wire
45 x 16 x 7 inches
114.5 x 40.5 x 18 cm
(Inv# KA 18.006)



**Kelly Akashi** *Life Forms (Cranberry Helix)* (Detail)
2018



# Kelly Akashi Life Forms (Overflowing Helix) 2018 Blown glass, bronze, rope 59 x 8 x 14 inches 150 x 20.5 x 35.5 cm (Inv# KA 18.007)





**Kelly Akashi** *Life Forms (Overflowing Helix)* (Detail)
2018



Finger Figures
2018
Bronze, foam, epoxy clay, resin, acrylic
40 x 7 x 7 inches
101.5 x 18 x 18 cm
(Inv# KA 18.005)



**Kelly Akashi** *Finger Figures* (Detail)
2018



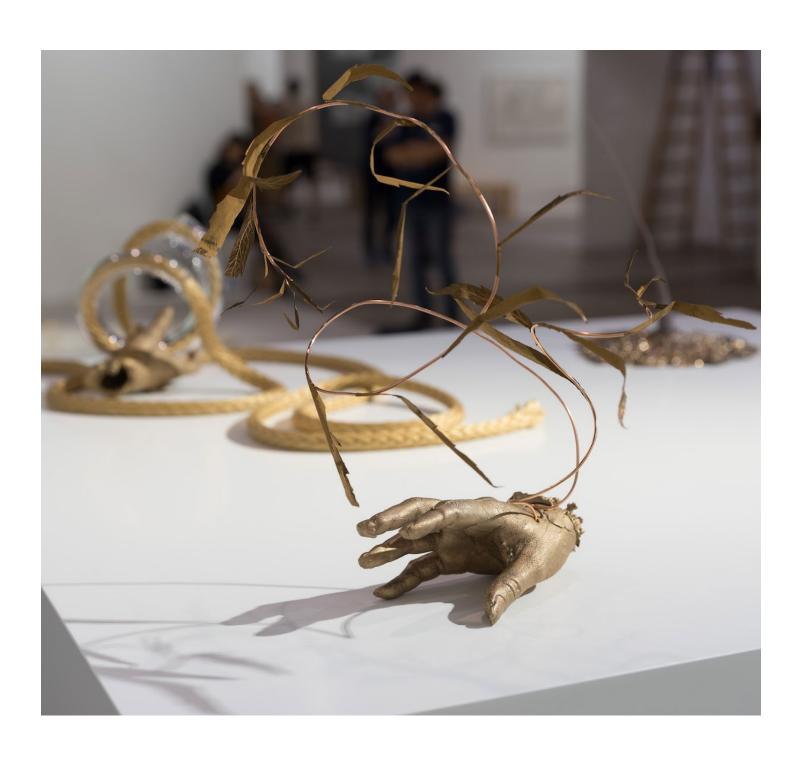
**Kelly Akashi** *Premonitions*Booth View, Art Basel Hong Kong 2018



Feel Me (Amber)
2018
Bronze, blown glass
6 x 12 x 9 inches
15 x 30.5 x 23 cm
(Inv# KA 18.024)



Life Forms
2018
Bronze, copper, copper foil
14 x 8 x 7 inches
35.5 x 20.5 x 18 cm
(Inv# KA 18.031)



**Kelly Akashi** *Life Forms* (Alternate View)
2018



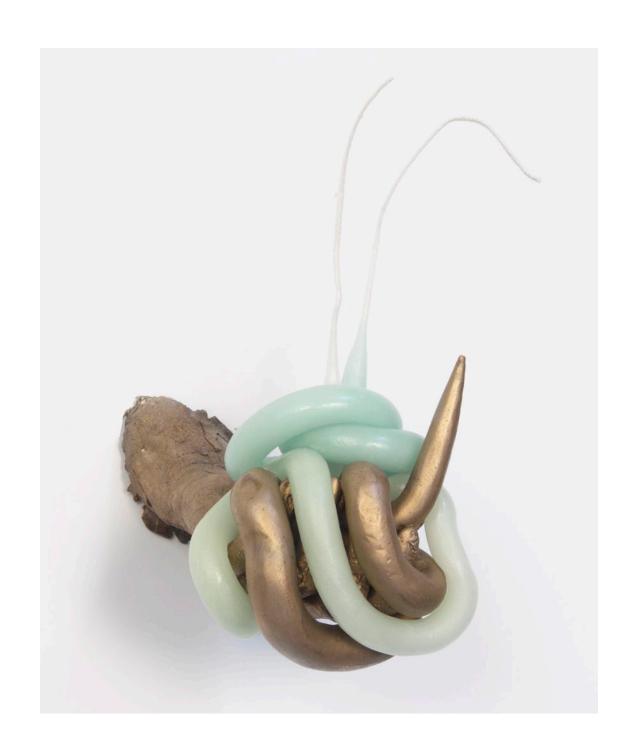
Life Forms 2018

Bronze, blown glass, rope Installation dimensions variable with glass and bronze components measuring:

8 x 20 x 13 inches 20.5 x 51 x 33 cm (Inv# KA 18.026)



Life Form
2018
Polished bronze, glass
14 x 12 x 8 inches
38 x 38 x 25.5 cm
(Inv# KA 18.011)



# Kelly Akashi Life Forms (Candle Hand) 2018 Bronze, wax, wick 10 x 6 x 7 inches 25.5 x 15 x 18 cm (Inv# KA 18.008)



# Kelly Akashi Life Forms (Candle Hand) 2018 Bronze, wax, wick 12 x 4 x 8 inches 30.5 x 10 x 20.5 cm (Inv# KA 18.009)



Lenses
2018
Silver gelatin photogram, walnut fram
19.5 x 15.5 inches
49.5 x 39.5 cm
(Inv# KA 18.025)



Solarised Punctured Lens
2018
Silver gelatin photogram, walnut frame
20 x 16 inches
51 x 40.5 cm
(Inv# KA 18.029)



Punctured Lens
2018
Silver gelatin photogram, walnut frame
20 x 16 inches
51 x 40.5 cm
(Inv# KA 18.028)

#### **KELLY AKASHI**

1983 Born in Los Angeles, USA

Lives and works in Los Angeles, USA

#### **EDUCATION**

2018

2014	MFA, University of Southern California, Los Angeles, USA
2010	Staatliche Hochschule für Bildende Künste (Städelschule), Frankfurt am Main, German
2006	BFA, Otis College of Art & Design, Los Angeles, USA

#### **SOLO EXHIBITIONS**

2018	Shadow Film, Ghebaly Gallery, Los Angeles, USA
2017	Long Exposure, SculptureCenter, New York, USA (curated by Ruba Katrib)
2016	Being as a Thing, Ghebaly Gallery, Los Angeles, USA
2015	&, Tomorrow Gallery, New York, USA
	H x V x T, Between Arrival & Departure, Düsseldorf, Germany
	SSOftllY, Michael Jon Gallery, Miami, USA
2014	Mirror Image, MFA Thesis Exhibition, USC Roski Gallery, Los Angeles, USA
2013	Hit Me Lightning, Chin's Push, Highland Park, USA
2010	w'o mhnwa e mx mjgg nxc dxojm twae wok xhmam tjhj, Beige Cube, Frankfurt am Main, Germany

#### **SELECTED GROUP EXHIBITIONS**

2018	Tanya Bonakdar Gallery, New York (forthcoming)
	All Hands on Deck, Ben Maltz Gallery, Otis College of Art and Design, Los Angeles, USA
2017	Dreamers Awake, White Cube, London, UK (curated by Susanna Greeves)

Lyric on a Battlefield, Gladstone Gallery, New York, USA (curated by Miciah Hussey) 99 Cents or Less, Museum of Contemporary Art, Detroit, USA (curated by Jens Hoffmann & Scott Campbell)

Au revoir, jewelled alligators and white hotels, hallucinatory forests, farewell. Galerie Crèvecoeur, Paris, France

Vertical Gardens, Antenna Space, Shanghai, China (curated by Franklin Melendez)

Concrete Island, VENUS, Los Angeles, USA (curated by Aaron Moulton)

Los Angeles - A Fiction, Musée d'art contemporain de Lyon, France (curated by Gunnar B. Kvaran, Thierry Raspail and Nicolas Garait-Leavenworth)

2016 Take Me (I'm Yours), Jewish Museum, New York, USA (curated by Hans Ulrich Obrist, Jens Hoffmann, and Kelly Taxter)

Los Angeles - A Fiction, Astrup Fearnley Museet, Oslo, Norway (curated by Gunnar B. Kvaran, Thierry Raspail and Nicolas Garait-Leavenworth)

Streams of Warm Impermanence, David Roberts Art Foundation, London, United Kingdom (curated by Vincent Honore)

Made in LA: a, the, though, only, Hammer Museum, Los Angeles, USA (curated by Aram Moshayedi and Hamza Walker)

ClayNation, Paramount Ranch III, Los Angeles, USA

Fear of a Blank Pancake, White Flag Projects, St. Louis, USA (organized by Matthew Strauss)

Roman a Clef And/Or The Appetite Of The Chef, Rainbow in Spanish, Los Angeles, USA

Design & Crime, Galerie Hussenot, Paris, France (curated by Franklin Melendez)

Eva, Curated by Erika Ceruzzi and Zoe Field, Interstate Projects, New York, USA

Blind Mime in Reverie, Know More Games, Brooklyn, USA (curated by Keith J. Varadi) 2015

Can't Reach Me There, Midway Contemporary Art, Minneapolis, USA (curated by Sarah Lehrer-Graiwer)

SOGTFO, Ghebaly Gallery, Los Angeles, USA (organized by Charlie White)

Kelly Akashi & Sean Raspet, Chateau Shatto, Los Angeles, USA

And There Is an End, Roberts & Tilton, Los Angeles, USA

Face It, Full Haus, Los Angeles, USA

Speed Space, Tif Sigfrids, Los Angeles, USA (curated by Alexandra Gaty)

Paramount Ranch, Artist Curated Projects, Los Angeles, USA

2014 Seau Banco Carbon, Tomorrow Gallery, New York, USA (organized by BSLA X Bobby Jesus) Slippery, Martos Gallery, New York, USA

Benjamin and Me, Galerie Xippas, Paris, France

Stairs Into My Eyes, The Finley, Los Angeles, USA

A Meerkat's Whistle, 3 Days Awake, Los Angeles, USA

Summer & sUMMER, Michael Jon Gallery, Detroit, USA

The Remains of the Day, Michael Thibualt, Los Angeles, USA

2014 Monster Drawing Rally with Becket Flannery, Armory, Pasadena, USA

Light Night, Wallspace, New York, USA (curated by Kristina Kite)

2013 Thought Bungalow, Artist Curated Projects, Los Angeles, USA

2012 Occupy the Mind: Pedagogy, Capitalocentrism and the Arts Fantasy, USC, Los Angeles, USA (panel with Noura Wedell, Connie Butler, Jack Halberstam, A.L. Steiner, and Santi Vernetti)

Kottabos, Los Angeles, USA (curated by Marina Pinsky)

2011 Dreams, The Crypt, Frankfurt am Main, Germany

Summer Show, Gallery 3209, Los Angeles, USA

2010 Little Tremors, Forgotten Bar, Berlin, Germany

Little Tremors, Atelierhof Kreuzberg, Berlin, Germany

Shangrila, Joshua Tree, USA

Staedelschule Rundgang, HfBK Frankfurt am Main, Germany

#### **SELECTED BIBLIOGRAPHY**

2018 McGarry, Kevin. "Hedi Slimane Photographs a New Class of Los Angeles Artists." Garage, February 7, 2018.

Pechman, Alexandra. "The New Vision: Kelly Akashi." V Magazine, January 19, 2018.

2017 Schwendener, Martha. "Kelly Akashi." The New York Times, December 12, 2017.

Brown, Laura. "Gravity, re, light, sound + liquid: Kelly Akashi on the material concerns of inte- grating art-making into daily life." AQNB, December 11, 2017.

Diehl, Travis. "Growing Underground." Cultured Magazine, September, 2017.

Krasinski, Jennifer. "Under the Spell of Sculptor Kelly Akashi's Eerie, Tactile Elegance." *The Village Voice*, November 4, 2017.

Hudson, Suzanne. "Kelly Akashi." Artforum, March, 2017.

Moffitt, Evan. "Kelly Akashi." Frieze, January 10, 2017.

Melrod, George. "Kelly Akashi." Art Ltd., January/February 2017.

2016 Mizota, Sharon. "In L.A. galleries now: A celebration of black women, a cheeky take on living with disability." *Los Angeles Times*, December 14, 2016.

Shea, Honorea. "Critics' Picks." ARTFORUM, December 2, 2016.

Melendez, Franklin. "Highlights: Kelly Akashi." Kaleidoscope Magazine, October 2016.

McGarry, Kevin. "Four Up-And-Coming Angeleno Artists to Know Now." T Magazine, The New York Times, Summer 2016.

Berardini, Andrew. "Kelly Akashi." ArtReview, Jan / February 2016.

2015 Lehrer Graiwer, Sarah. "Unbound.", Mousse, 2015.

Berardini, Andrew. "SOGTFO (Sculpture or Get the Fuck Out)." Art Review, May 2015.

Sutton, Kate. "SOGTFO." ARTFORUM, Summer 2015.

Griffin, Jonthan. "SOGTFO." CARLA, April 2015.

Frank, Priscilla. "This Is Not A Show About 5 Woman Sculptors, It's SOGTFO." *Huffington Post*, March 23, 2015.

Hegert, Natalie. "Women's work: Considering Feminist Art Through Three Recent Shows." *Art Critical, April* 2, 2015.

Lee, Jongo. "Kelly Akashi at Tomorrow Gallery, New York." Eyes Towards the Dove, December 24, 2015.