

**Art Basel Hong Kong 2018**

**Kelly Akashi**

*Premonitions*

March 29 - 31

Booth 1C33

# Kelly Akashi

## *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](mailto:info@ghebaly.com).



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



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*Premonitions*  
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*Premonitions*  
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**Kelly Akashi**

*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





**Kelly Akashi**

*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



**Kelly Akashi**

*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



**Kelly Akashi**

*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



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



**Kelly Akashi**

*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





**Kelly Akashi**

*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)



**Kelly Akashi**

*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)





**Kelly Akashi**

*Lenses*

2018

Silver gelatin photogram, walnut fram

19.5 x 15.5 inches

49.5 x 39.5 cm

(Inv# KA 18.025)



**Kelly Akashi**

*Solarised Punctured Lens*

2018

Silver gelatin photograph, walnut frame

20 x 16 inches

51 x 40.5 cm

(Inv# KA 18.029)





**Kelly Akashi**

*Punctured Lens*

2018

Silver gelatin photograph, 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

2014 MFA, University of Southern California, Los Angeles, USA  
2010 Staatliche Hochschule für Bildende Künste (Städelschule), Frankfurt am Main, Germany  
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 Micia 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  
2015 *Blind Mime in Reverie*, Know More Games, Brooklyn, USA (curated by Keith J. Varadi)  
*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 Thibault, 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

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- 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.
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