

Kelly Akashi
American, born 1983
Lives and works in Los Angeles

This gallery, clockwise from right:

Spirit Complex, 2019

Red oak, hand-blown glass, stereolithograph prints, ortho litho film in walnut artist's frame, cast led crystal, rope
L2019.10.6

Light Sources, 2018

Bronze, rope, wire, blown glass, electrical components
L2019.10.1

Periwinkle Protean, 2019

Chromogenic photogram in artist's red oak frame
L2019.10.8

Feel Me (Cranberry), 2018

Bronze, glass
Courtesy of François Ghebaly Gallery and the artist
L2019.10.5

All works courtesy of the artist and François Ghebaly, Los Angeles

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Left to right:

Be Me (Bisected), 2019
Cut hand-blown glass
L2019.10.3

Shells, 2019
Digital video, 10 min. 37 sec.
L2019.10.4

All works courtesy of the artist and François Ghebaly, Los Angeles

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Left to right:

Tunnel Complex, 2019

Red oak, hand-blown glass, ortho litho prints in walnut artist's frames, cast led crystal, synthetic hair, onion
L2019.10.2

Spiraling Things, 2019

Chromogenic photogram in artist's red oak frame
L2019.10.7

All works courtesy of the artist and François Ghebaly, Los Angeles

Gisela Colon
Canadian, born 1966
Lives and works in Los Angeles

Center:
Untitled (15 Foot Parabolic Monolith Iridium), 2017
Engineered carbon fiber
L2019.8.1

Untitled (12 Foot Parabolic Monolith Black Gold), 2017
Engineered carbon fiber
L2019.8.2

On walls, counter-clockwise from left:

Ultra Spheroid (Iridescent Gold), 2018
Blow-molded acrylic
L2019.8.6

Morph (Silver Platinum), 2018
Blow-molded acrylic
L2019.8.9

Super Ellipsoid (Gold Cyan), 2019
Blow-molded acrylic
L2019.8.10

Hyper Ellipsoid (Azure Gold), 2019
Blow-molded acrylic
L2019.8.4

Liquid Trapezoid (Gold Green), 2019
Blow-molded acrylic
L2019.8.11

Meta Trapezoid (Gold Emerald), 2019
Blow-molded acrylic
L2019.8.3

Skewed Square (Iridescent Gold), 2019
Blow-molded acrylic
L2019.8.7

Elongated Rectanguloid (Platinum), 2017
Blow-molded acrylic
L2019.8.12

Mega Rectanglopoid (Gold), 2017
Blow-molded acrylic
L2019.8.5

Oblate Ellipsoid (Blue), 2018
Blow-molded acrylic
L2019.8.8

All works courtesy of the artist and GAVLAK Gallery

Victoria Fu
American, born 1978
Lives and works in San Diego

This gallery, clockwise from right:

Télévoix 1, 2017
color video with sound, 7 min. 5 sec. loop
L2019.6.3

Audio transcription:

[Ambient fuzzy sounds / background unintelligible office chatter / excerpt from De La Soul song "The Magic Number" *The effect is "mmmm" when a daisy grows in your mind / Showing true position, this here piece is / Kissin' the part of the pie that's missin' / footsteps / excerpt from De La Soul song "The Magic Number" Everybody wants to be a dj Everybody wants to be an emc / sounds of moving paper / raindrops, liquid sounds / scratch board / clicking sounds / markers on paper / unintelligible male voice / scratching sounds / markers on paper / wind / squawking birds / metal clink / pouring, bubbling, draining liquid sounds / birds chirping / cicadas / ambient sounds / spray paint can / ocean waves / muted unintelligible talking / clapping]*

Double Curtain 2, 2019
dye sublimation print on silk
L2019.6.2

Large Square, 2019
wood and archival inkjet print
L2019.6.5

Shadow, 2017
Video, 7 min. 40 sec. loop
L2019.6.4

All works courtesy of Honor Fraser Gallery, Los Angeles

Karen Lofgren
Canadian, born 1976
Lives and works in Los Angeles

Clockwise from right:

The Curse and the Cure (que regia la reina, Ghost of the Imperium), 2018
epoxy casting of Victoria Amazonica (giant water lily) leaf with embedded wool,
fiberglass, aluminum dust, blood, acrylic
L2019.7.10

Pulling Through, A Softer Index #5 (between the legs, hip to toe), 2018
cast aluminum
L2019.7.4

Pulling Through, A Softer Index #6 (knee to mouth, ear to chest), 2018
cast aluminum
L2019.7.5

DEFENDER #7, 2018
epoxy, wool, acrylic, pigeon spikes
L2019.7.18

DEFENDER #8, 2018
epoxy, wool, acrylic, pigeon spikes
L2019.7.19

Gold Flood, 2009
automotive paint on wood
L2019.7.14

Gold Flood, 2019
automotive paint on wood
L2019.7.15

Gold Flood, 2019
automotive paint on wood
L2019.7.21

Gold Flood, 2019
automotive paint on wood
L2019.7.16

DEFENDER #5, 2019
epoxy, wool, acrylic, pigeon spikes
L2019.7.2

Pulling Through, A Softer Index #7 (mouth to loin), 2018
cast aluminum
L2019.7.6

Pulling Through, A Softer Index #13 (from rib to step), 2019
cast aluminum
L2019.7.13

Like This I See You in Dreams (como lo cura, locura), 2018
polyurethane castings of Amazonian medical plant leaves (la pataquina negra),
aluminum powder, embedded wool, fiberglass, on cast aluminum
L2019.7.3

Center, highest to lowest:

Pulling Through, A Softer Index #12 (spread, rising, through the rungs, off the head), 2019
cast aluminum
L2019.7.12

Pulling Through, A Softer Index #8 (chest to heavens), 2018
cast aluminum
L2019.7.7

Pulling Through, A Softer Index #11 (pace, quadrant, extent of reach), 2019
cast aluminum
L2019.7.11

DEFENDER #6, 2018
epoxy, wool, acrylic, pigeon spikes
L2019.7.1

Pulling Through, A Softer Index #9 (eye to gut to aura), 2018
cast aluminum
L2019.7.8

DEFENDER #9, 2018
epoxy, wool, acrylic, pigeon spikes
L2019.7.20

Pulling Through, A Softer Index #10 (hip to entry, on your knees), 2018
cast aluminum
L2019.7.9

All works courtesy of Royale Projects

Adee Roberson
American, born 1983
Lives and works in Los Angeles

Exterior gallery:

Cocoa Tea, 2019
acrylic on canvas
L2019.9.3

This gallery, clockwise from right:

Mountain View, 2019
screen print on paper
L2019.9.4

Neon Sunrise, 2019
acrylic on canvas
L2019.9.5

Offerings, 2019
video, 5 minutes, 5 seconds
L2019.9.8

Transcription:

A windy outdoor setting in an open field with drummer playing drum set.
[sounds of winds and distant drumming]

The camera pans closer to the drum set and drumstick.
[drumming gets louder and synthesized tones and sounds play simultaneously]

The camera pans back and a painted canvas or textile lifts in the foreground as if alive.
[drumming continues]

The canvas moves and dances with a person beneath; both the drummer and dancer's faces are covered with bright fringe.
[more synthesized tones and sounds play as drumming continues]

A person is revealed and the canvas is placed on a bush in the background. The dancer continues to move without cover.
[sounds continue, now with more symbols and the synthesizer gets louder or fades away intermittently]

Both figures stand in the middle ground. The dancer walks away and then both reappear in a new setting in front of an industrial outdoor structure.
[drumming stops while synthesized tones continue to cut-off and resonate]

The figures move their arms and motion in different directions as dusk sets in with a colorful sunset.
[synthesized tones continue to cut-off and resonate]

The figures fold over, stand back up, and complete their performance with arms raised.

Onwa, 2019
acrylic on canvas
L2019.9.6

Two Hundred Rivers, 2019
acrylic on canvas
L2019.9.7

Abeng, 2019
acrylic on canvas
L2019.9.1

Tamarind, 2019
video, 2 minutes, 4 seconds
L2019.9.8

Transcription:

An entirely purple hued and shaky ocean scene fills the screen. In front of the horizon line, waves form and float by.
[waves, wind and birds can be heard]

The purple disappears and the scene fades into a figure kneeling on the shore. Their face is covered with bright fringe. Color returns to normal and slowly becomes bright and overexposed.
[waves, wind and birds continue and then suddenly all sound stops]

The figure starts to turn torso and head to the right and left, repeating several times. The scene slowly becomes a greenish-blue hue.
[synthesized tones and sounds begin to play]

The figure disappears and the ocean remains.

Aunt Audrey, 2019
screen print on paper
L2019.9.2

All works collection of the artist