



# STRAY

## FOR IMMEDIATE RELEASE

Opening: November 28<sup>th</sup>, 7pm – 10pm

Exhibition dates: November 28<sup>th</sup> – January 30<sup>th</sup>

Friday – Saturday, 12pm – 7pm

Or by appointment: [stray.timessquare@gmail.com](mailto:stray.timessquare@gmail.com)

[www.timessquare.art](http://www.timessquare.art)

1500 Broadway, (entrance on 43<sup>rd</sup> Street), Times Square, NY 10036

STRAY is an exhibition that brings together five artists who are re-contextualizing the human body and the ways it is affected in the contemporary technological era; **Kelly Akashi, Ivana Bašić, Hayden Dunham, Marguerite Humeau, and Pamela Rosenkranz.** STRAY is curated by Tiffany Zabludowicz. It is located on the 14<sup>th</sup> floor of an office building in Times Square, with sweeping views of the iconic city center. Artists in this exhibition explore what it means to have a human body in the contemporary world by depicting abstract sculptural suggestions of flesh that is in flow or transition. Flesh is fleeting, and authority over one's own skin is in question in an age where the body can be commodified, observed, edited, augmented, and frozen. This exhibition operates within the context of contemporary artists' interests in animism, biochemistry, and materialism. Works are connected to the architecture of the exhibition space, infiltrating the atmosphere in at times imperceptible ways.

In Ivana Bašić's installation, *Through the hum of black velvet sleep*, alien-like figures emerge from metallic egg shells, like fetuses emerging from their mother's womb. Each figure is accompanied by *A thousand years ago 10 seconds of breath were 40 grams of dust*, where marble blocks are pound to dust. This process of deterioration suggests temporality of life in the face of a long term interpretation of history. The regular resounding bang of the mechanism hitting the marble forms functions in lieu of a clock marking the movement of time. The



dust then enters the atmosphere of the gallery taking on a new presence in the exhibition space.

*Digital Desert II* by Marguerite Humeau is part of her *RIDDLES* series in which she connects the beginning of human history to the present, highlighting a lineage from the ancient sphinx to today's surveillance technology. The lights of Times Square penetrate the translucent three-part folding screen. The work is a juxtaposition; the print is a drone's view of the world when it is pursuing a target and it is also used for military use to avoid detection from drones. Flesh colored barbed totems are shaped from anti climbing spikes designed to keep people away yet at the bottom of the sculpture the remains of the subject lie in grave-like slabs.

Pamela Rosenkranz' *No One's Expression; No One's Impression (diptych)* takes from and simultaneously undermines Yves Klein's *Anthropométries* from the early sixties. Rosenkranz prefers skin color to Yves Klein's blue, as she sees the overuse of skin color in advertising as a tool to pull consumers' attention. The use of terry cloth, or toweling fabric, as a canvas alludes to direct bodily contact. This continues Rosenkranz' research into psychological associations and biochemical processes or environments that humans are subject to.

Hayden Dunham's milky white *GEL*, spills across the floor. The work incorporates a product created by the artist which can exist in liquid, solid, or vaporous form. She works with the same silicon used for medicinal purposes. In *WELT* she has used activated charcoal, which when ingested absorbs everything on its route through the body. Her sculptures are self-contained systems and are mutable, expanding and contracting constantly.

Kelly Akashi uses temporal materials, such as wax or glass, whose form is also dependent upon temperature and time. In *Spirals*, fingers of candle wax cast in bronze swirl on plush pink pillows like a snake rearing its head. It rests comfortably but its mutability is ensured by its material makeup. Just as blowing glass requires capturing air, which exists in the world for moments, lost-wax casts of her hands capture a fleeting moment in time.

The exhibition is supported by Tamares Real Estate, Williams & Hill, and Zabłudowicz Collection. Lighting by Nite Mind.



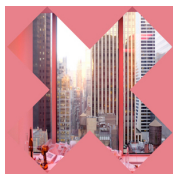
## About the Artists

**Kelly Akashi** (born 1983 in Los Angeles; lives and works in Los Angeles) Akashi holds an MFA from the University of Southern California, Los Angeles and has studied at the Staatliche Hochschule für Bildende Künste - Städelschule in Frankfurt am Main. She has recently presented solo exhibitions at Ghebaly Gallery, Los Angeles (2016), Tomorrow Gallery, New York (2015); *Between Arrival & Departure*, Düsseldorf (2015), Michael Jon Gallery, Miami (2015). Recent group exhibitions include *Lyric on a Battlefield*, Gladstone Gallery, New York (2017), *Dreamers Awake*, White Cube, London (2017), *Los Angeles - A Fiction*, Musée d'art contemporain de Lyon, France (2017), and Astrup Fearnley Museet, Oslo (2016), *Made in L.A. 2016: a, the, though, only*, Hammer Museum, Los Angeles (2016), *Fear of a Blank Pancake*, White Flag Projects, Saint Louis (2016), and *Can't Reach Me There*, Midway Contemporary Art, Minneapolis (2015).

**Ivana Bašić** (b.1986 in Belgrade, Serbia; lives and works in New York) completed her M.P.S. at the Tisch School of the Arts, New York University, in 2012. Recent exhibitions include the Whitney Museum of American Art, New York; Andrea Rosen Gallery, New York, Annka Kultys Gallery, London; Gallery Diet, Miami; Gillmeier&Rech, Berlin; Martos Gallery, Los Angeles; Rod Barton, London; and 820 Plaza, Montreal, Canada.

**Marguerite Humeau** (b. 1986 in Paris, lives and works in London) She studied design at the Royal College of Art, graduating in 2011. She has won several international awards, including the British Society of Sculptors Award in 2014 and the Zürich Art Prize in 2017. Her most recent exhibitions include *FOXP2* at Palais de Tokyo (2016) Paris, at Nottingham Contemporary (2016-17), *Riddles* at Schinkel Pavillon, Berlin (2017), and Tate Britain in London (2017). Her work has also been shown at institutions such as the Serpentine Gallery, the V&A and MoMA, New York.

**Hayden Dunham** (b. 1988 in Austin, TX, lives and works in Los Angeles). She holds a BA from NYU Gallatin. She has participated in exhibitions and performances at Andrea Rosen Gallery, New York, NY; MoMA PS1, New York, NY; SIGNAL Gallery, Brooklyn, NY; Farewell, Austin, TX; New Museum, New York, NY; Colette, Paris, France, and at the Irish Museum of Modern Art, Dublin, Ireland.



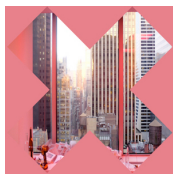
**Pamela Rosenkranz** (b.1979 in Uri, Switzerland, lives and works in New York). She received her MFA from the Academy of Fine Arts, Bern, in 2011, and completed an independent residency at the Rijksakademie in Amsterdam in 2012. She represented Switzerland at the 56th Venice Biennale in 2015, and was the first recipient of the Paul Boesch prize. Previously, her work was featured in the 55th Venice Biennale, Miguel Abreu Gallery, NY (2012, 2016), Karma International, Zürich (2014), Kunsthalle Basel (2012), Kunstverein Braunschweig (2010), Centre d'Art Contemporain, Geneva (2012), and Swiss Institute (2011). Recently she has participated in group exhibitions including the 2014 Taipei Biennale, ICA London, Fridericianum, Kassel, Swiss Institute, NY, MoMA PS1, NY, The MIT List Visual Arts Center, Cambridge, MA, and Sculpture Center, NY. She is also currently in a group show at Louisiana Museum of Art in Denmark, *BEING THERE*, and at the Carpenter Center at Harvard, *We Just Fit, You and I*. Her work is held in collections such as Kunsthau Glarus, Kunsthau Zurich, the Migros Museum für Gegenwartskunst, the Museum of Modern Art, New York, and the Museum of Contemporary Art, Chicago.

### About the Curator

**Tiffany Zabłudowicz** (b.1992, London, lives and works in New York), is an independent curator and a collector, as an advisor for the Zabłudowicz Collection. She graduated from Brown University, is chair of the Guggenheim Museum's Young Collector's Council and a founding member of Artemis Council at the New Museum. She has curated shows internationally in London, New York, Miami, Las Vegas and Puerto Rico.

### About the Space

The exhibition space is located in vacant spaces of 1500 Broadway, an office building owned by Tamares Real Estate in the heart of Times Square. The iconic building has been used as an exhibition space for Zabłudowicz Collection and has seen projects by PERFORMA and international guest curators. Now these unique spaces, under the direction of Tiffany Zabłudowicz, have a new mandate: when an office moves out, an exhibition or artist residency moves in until the next tenant arrives.



**For more information or for visuals, please contact**

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