

STRANGE STRANGER

APRIL 25—MAY 23, 2026

TIMESHARE

3526 N. BROADWAY,
LOS ANGELES, CA

DARREN BADER
GABRIEL MADAN
IAN ROSEN
KRISTIN LUCAS
LUTZ BACHER
LYNN HERSHMAN LEESON

PRESS RELEASE

Timeshare is pleased to present *Strange Stranger*, an exhibition of work by Darren Bader, Gabriel Madan, Ian Rosen, Kristin Lucas, Lutz Bacher, and Lynn Hershman Leeson.

The sign above the gallery's storefront reads, "I see you've gone and changed your name again," an instance of a work by Darren Bader. In his publication *77 And/or 58 And/with 19*, Bader describes the work as follows: "The work is the word-sequence 'I see you've gone and changed your name again.' The work/words can be reproduced any way imaginable: physically, vocally, psychically, or otherwise."

Where a storefront sign would typically identify a location, the phrase instead introduces instability at the level of address. It reads as a remark directed outward, toward the viewer, while also folding back onto the site itself, where names are often provisional and subject to change.

This instability extends into another work by Bader, *self portrait as Jupiter and Ganymede*, which consists of the titular phrase rendered in graphite directly on an interior gallery wall. The phrase invokes a split identity in Greco-Roman mythology - Jupiter, a god, and Ganymede, the abducted youth - proposing the self as occupying multiple, asymmetrical positions at once.

Ian Rosen's *AB/26* exists at the threshold of perception. Audio plays at an extremely low volume, often registering only as a suspicion within the room tone of the gallery. If the space is active, it may not be possible to distinguish it at all; if quiet, it emerges faintly. Rather than presenting a discrete work, *AB/26* establishes a set of conditions under which something may or may not be heard.*

On opposing walls of the gallery hang two photographs by Lynn Hershman Leeson from her *Roberta Breitmore* series. Between 1973 and 1978, Hershman Leeson constructed and inhabited the persona of Roberta Breitmore, moving through everyday social systems including opening a bank account, seeing a therapist, and renting an apartment. Supported by documents, images, and lived interactions, Roberta Breitmore existed simultaneously as fact and fiction, with the distinction between the two blurred.

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Similarly, Kristin Lucas engages legal systems to propose a renewed identity in her 2007 performance *Refresh*. Lucas successfully filed to legally change her name from “Kristin Sue Lucas” to “Kristin Sue Lucas” as a way to ‘refresh’ herself. Unlike Leeson, there is no physical transformation that Kristin Lucas enacts in this performance, rather, there is a linguistic and legal proposition of a transformed self. In *Strange Stranger*, this work is presented in the form of *Refresh Zine* consisting of stacked paper ephemera related to her case which the viewer can collate and staple into a take-away zine.

Lutz Bacher’s *Random Disco Flakes* (2016) consists of a bottle of iridescent glitter signed “Lutz” with a marker. This editioned work was produced in conjunction with Bacher’s 2016 exhibition *Magic Mountain* at 356 S. Mission Rd, which also included a work titled *Divine Transportation*, where she covered the concrete floor of the gallery with a thin layer of glitter. The year before, Bacher used a handwritten list of names as a press release (*Lute, Klutz, Bateau, Backer, Basher, Bather*) situating the name “Lutz Bacher” within a field of variations. In *Random Disco Flakes*, the name “Lutz,” written on the bottle, does not secure an author function so much as it points to its ongoing slippage within her practice.

Gabriel Madan’s *The Afterparty (Rafael)* and *The Afterparty (Rebecca)* consist of two empty glitter bottles bearing the names “Rafael” and “Rebecca” in marker, after the artist’s late father and sister. Nearby, glitter is dispersed across the windowsill in *The Afterparty (Scattered)*. Running along the top of the walls is Gabriel Madan’s *Night Song* (2026), an installation of glittery, painted text. The text is drawn from a Hasidic story, later recounted by Walter Benjamin, who attributed it to Gershom Scholem. It also appears in Giorgio Agamben’s *The Coming Community*, and as an epigraph in Ben Lerner’s novel *10:04*, where Madan encountered it. The text reads:

There is a story about the world to come that says everything there will be just as it is here. Just as our room is now so it will be in the world to come; where our baby sleeps now, there too it will sleep in the other world. And the clothes we wear in this world, those too we will wear there. Everything will be as it is now, just a little different.

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WORKS LIST:

1. *I see you've gone and changed your name again*
Darren Bader
Text iteration
2. *Self-portrait as Jupiter and Ganymede*
Darren Bader
No. 2 pencil on wall
3. *Random Disco Flakes*
Lutz Bacher
2016
8oz glitter container
Edition of 60
4. *Lynn Becoming Roberta #7*
Lynn Hershman Leeson
1973-1978
Chromogenic print
9 $\frac{7}{8}$ x 8 inches
5. *Robota*
Lynn Hershman Leeson
1976
Chromogenic print
10 x 8 inches
6. *Night Song*
Gabriel Madan
2026
Graphite, paint, clear gesso, glitter
7. *Refresh Zine*
Kristin Lucas
2007/2013
Seven stacks of 8.5x11 inch laser-jet prints on shelf, stapler

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WORKS LIST:

8. *The Afterparty (Rebecca)*

Gabriel Madan
Sharpie, glitter, bottle

9. *The Afterparty (Rafael)*

Gabriel Madan
Sharpie, glitter, bottle

10. *The Afterparty (Scattered)*

Gabriel Madan
Glitter

11. *The Afterparty (Loved One)*

Open edition
Consists of 1 bottle of Leobro
Laser Diamond Silver
(Holographic Chunky Glitter)
signed by the artist with the
name of the purchaser's
choosing*

*Name written by the artist
must be of a deceased person.
Be it a family member, friend,
pet, mentor, etc. The work
exists as a full bottle, or the
empty bottle with glitter
scattered evenly across a flat
surface.

Edition price of \$150

12. *AB/26*

Ian Rosen
2026
Bluetooth speaker and audio