

# THE WAY THINGS ARE

Karanjit Panesar

10 November - 15 December 2018

garabyte





*THE WAY  
THINGS ARE*



*Karanjit Panesar*



'This is the way things are.'

[shrugs] 'What? ... I don't know -  
this is the way things are...'

*This is the way things are...!*

**'THIS IS THE WAY THINGS ARE!'**

**'This. Is. The. Way. Things. Are'**

What is the place of the alienated individual in the globalised world system, and why are alternatives to it so hard to imagine? How can we envision a better future when we are told that this is the way things are, and that this is the way things have to be?

*THE WAY THINGS ARE* is a solo exhibition of new work by Leeds based artist Karanjit Panesar, the selected artist of the hotel generation programme for 2018.

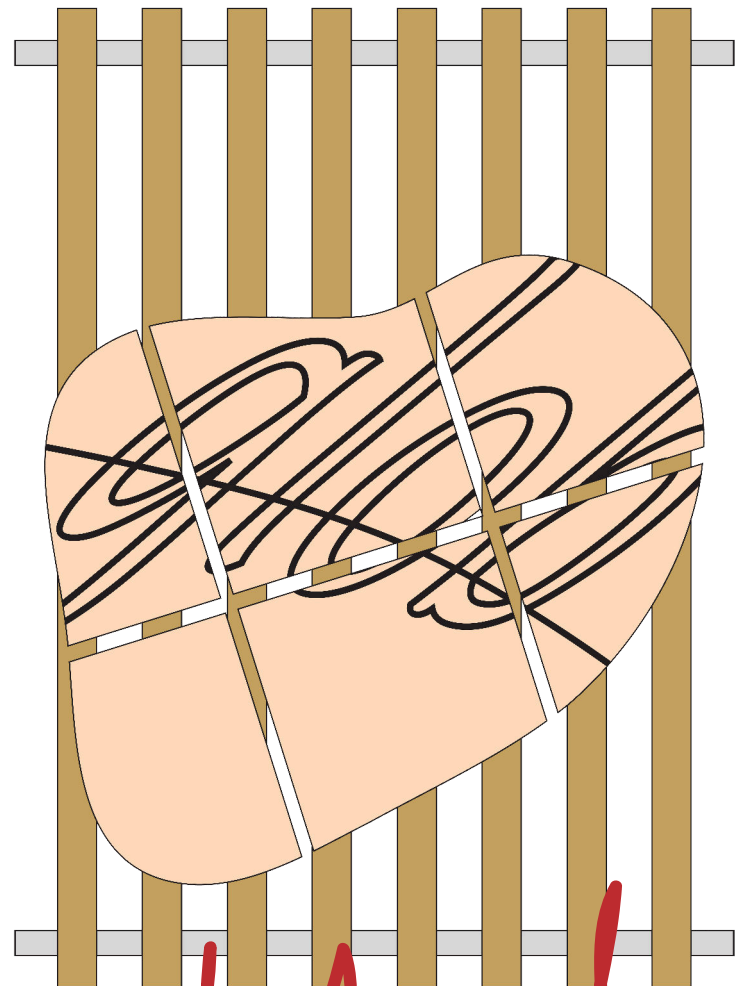
Comprising sculpture, film, CGI animation, and text, the exhibition is an attempt to affectively map a world system that is so vast and unrepresentable a totality as to factor into almost every aspect of life and relationships in some way. What does this mean for us - the perennial consumer - and our view of the world at large?

The show borrows from the language of advertising and political rhetoric in an effort to ridicule the pervasive nature of the neoliberal system; its apparent finality and preclusion of alternatives. Framed within an installation that is suggestive of some site of theatrical ruin, the exhibited works move between pessimism and guarded optimism, and between loosely suggested futures and fictive pasts. The exhibition considers the critical function of utopian thinking, and in doing so addresses a crisis of the social imaginary.





idea



global

Panesar's practice is informed by digital processes from the outset, often using 3D modelling software to visualise sculptural works and installations. Frequently, works are part made using computer controlled machines after a process of drawing and designing digitally; resulting physical works retain some element of the flat screen image, whilst existing in three dimensional space.

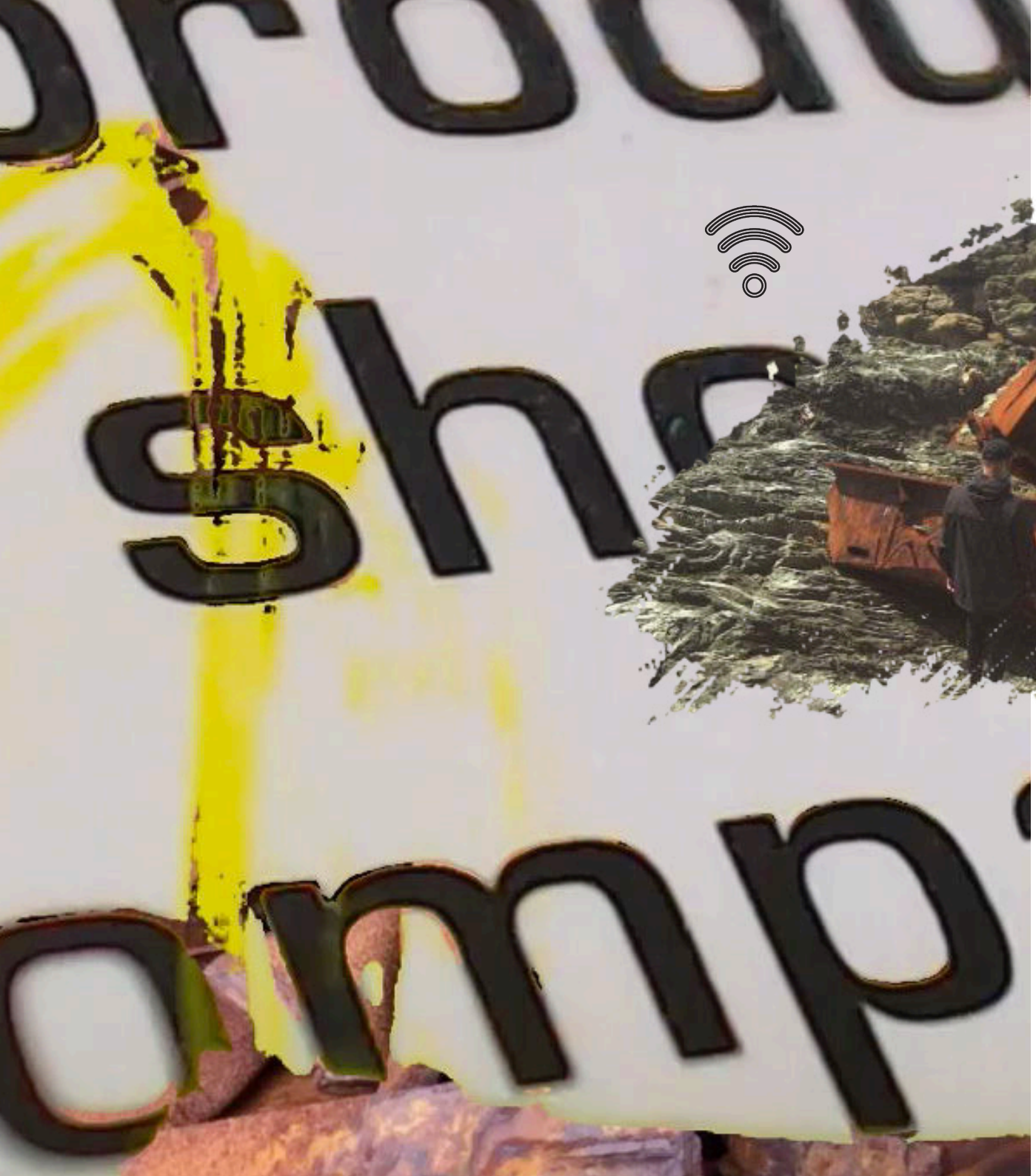
In this exhibition, ceramic works are made through this hybrid process - some elements made by the 'artist's hand' and some outsourced to digitally controlled machines - raising questions of automation and artistic labour. CGI flags are used in film and print works; ersatz relics of past political demonstrations, or glimpses into a future reclaimed. Fragmented narratives unfold to give a picture of a dislocated historicity; parts of a whole that is impossible to see in its entirety.

Specialised chroma-key paint is used as a shorthand for the green screen process: one of opening, substitution, and imagination. Through this treatment, physical objects become trapped in a no-man's land between sculpture, prop, and the screen. In a new film work, the acting process is foregrounded and used to re-subjectivise a phrase that is often delivered stoically, or with a sneer. The repetition and pulling apart of the phrase opens it as a potential space of affirmation or even joy.

Alongside the show, the gallery will be open for use by local groups who need space to meet, as well as a programme of free educational sessions and workshops.

Funded by Diversity Art Forum  
+ Arts Council England





# THE FUTURE'S BRIGHT!



**Karanjit Panesar** b. 1992, lives and works in Leeds. Recent solo and two person presentations of work include *'Gloopiness is slippery but not like an ocean'* [solo], Arnolfini, Bristol (2017); *'eeeeeeee'* [with lewdjaw], CBS Gallery, Liverpool (2017). Recent group exhibitions include *'Allen Road Sculpture Park'*, Artlicks Weekend, London (2017); *'East Midlands Today'*, 2 Queens, Leicester (2017); *'NAWKI'*, with 12o Collective, nationwide (2017).

[www.karanjitpanesar.co.uk](http://www.karanjitpanesar.co.uk)

Panesar is co-founder and director of *East Bristol Contemporary*, an artist-run initiative that counteracts the lack of showing spaces for emerging artists in Bristol and seeks to establish a unique and diverse programme of exhibitions and events.

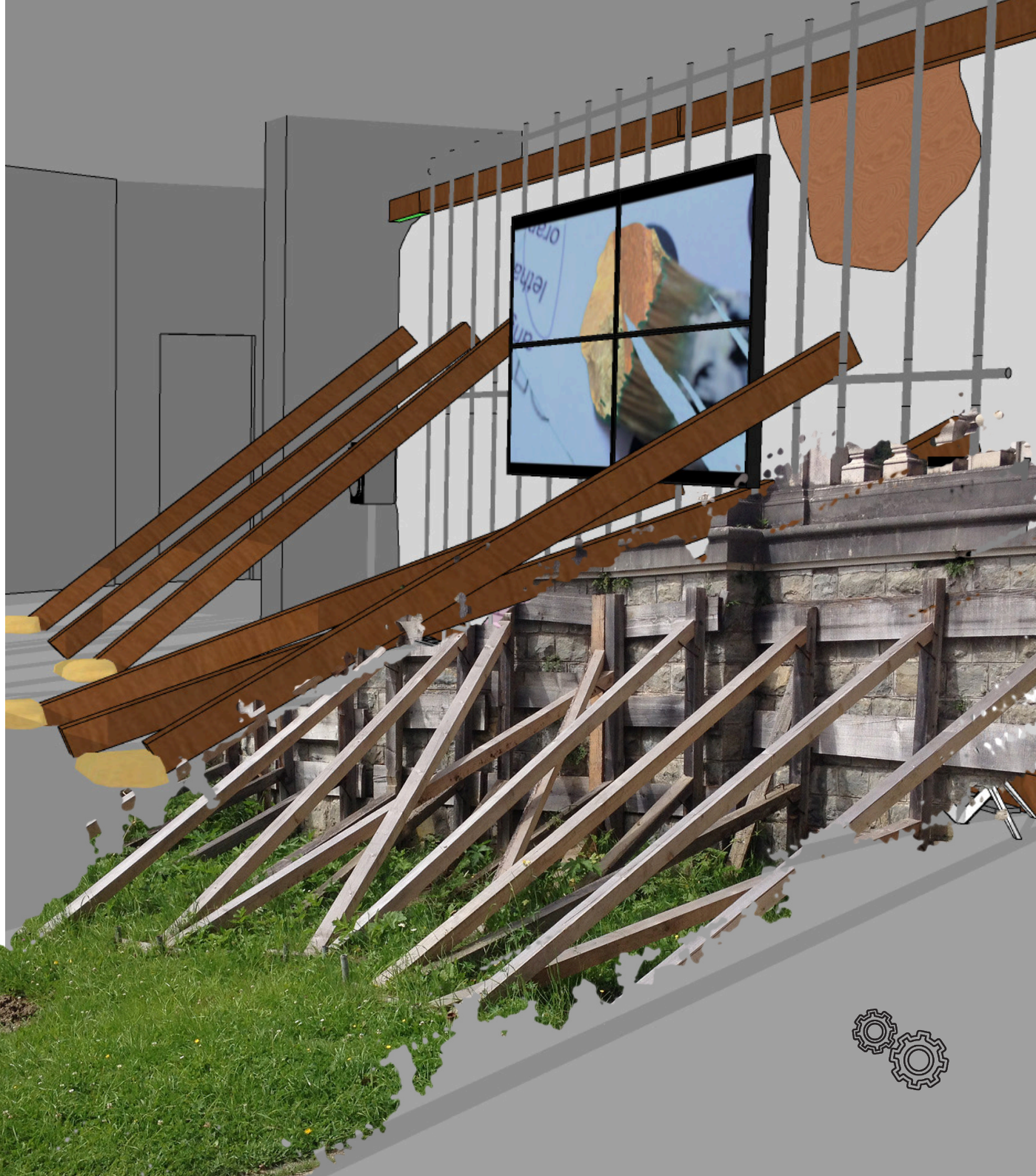
[www.eastbristolcontemporary.com](http://www.eastbristolcontemporary.com)



[voice] this is the way things are



hopeful





# HOTEL GENERATION

This year the second edition of *hotel generation* took the shape of an artist development programme aimed at artists up to the age of 26 and specifically from outside of London, within the UK. In February we put out an open call for exhibition proposals based on our 2018 programme theme: *Islands*.

From the open call we shortlisted four artists:

**Cassia Dodman** (Orkney)  
[www.cassiadodman.com](http://www.cassiadodman.com)

**Aaron McCarthy** (Glasgow)  
[www.aaron-mccarthy.com](http://www.aaron-mccarthy.com)

**Sulāiman Majali** (Glasgow)  
[www.smajali.co.uk](http://www.smajali.co.uk)

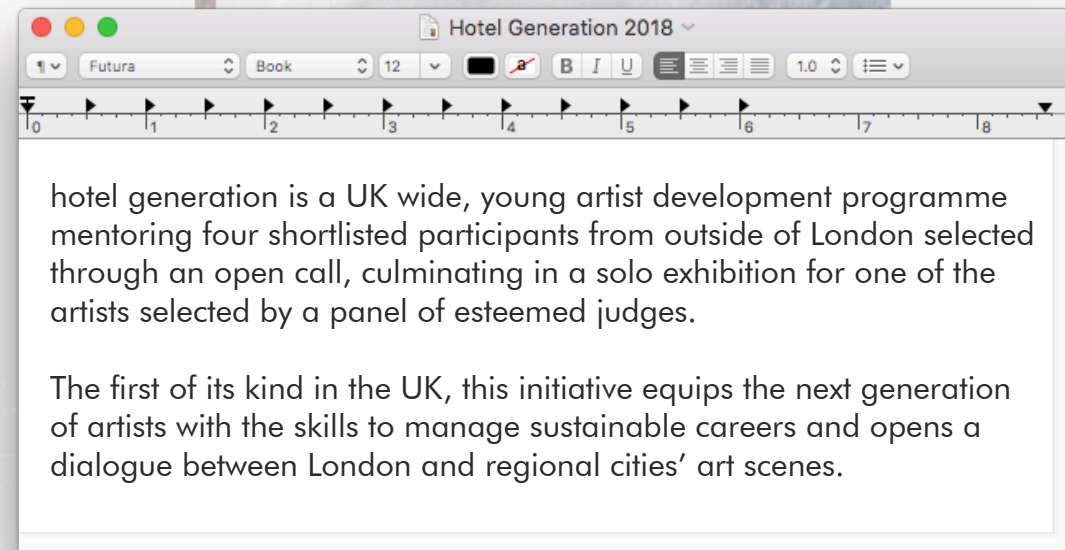
**Karanjit Panesar** (Bristol)  
[www.karanjitpanesar.co.uk](http://www.karanjitpanesar.co.uk)

Working closely with the arebyte team, the shortlisted four were provided with professional guidance, studio/gallery visits, critical feedback, and general mentoring and assistance. They each received a stipend for the research and development stage of their proposals.

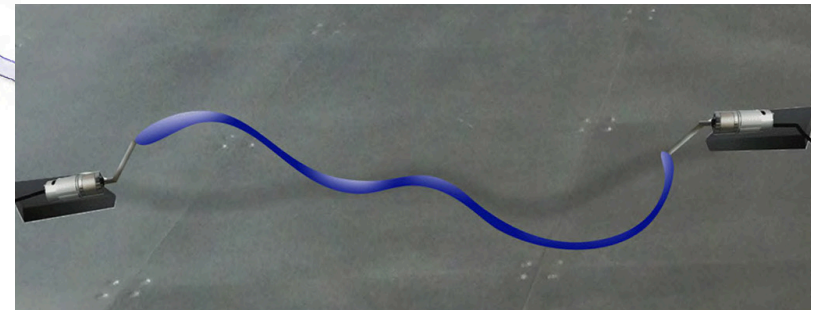
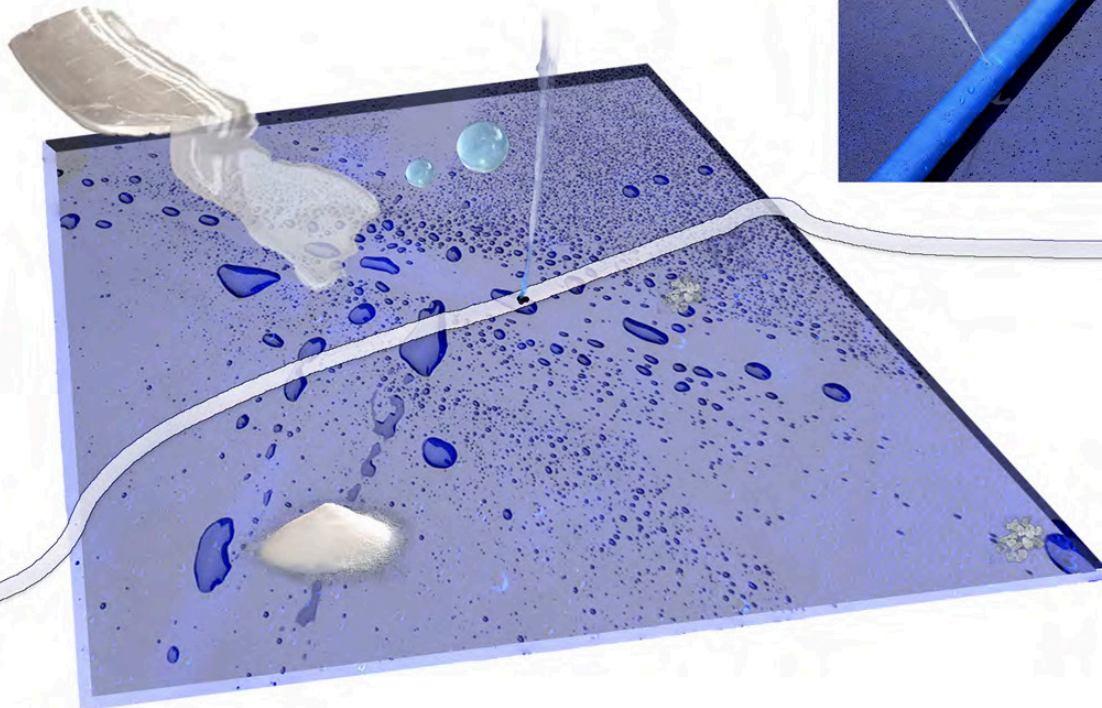
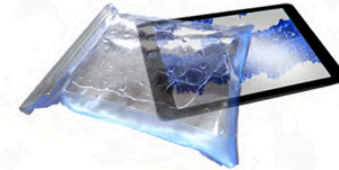
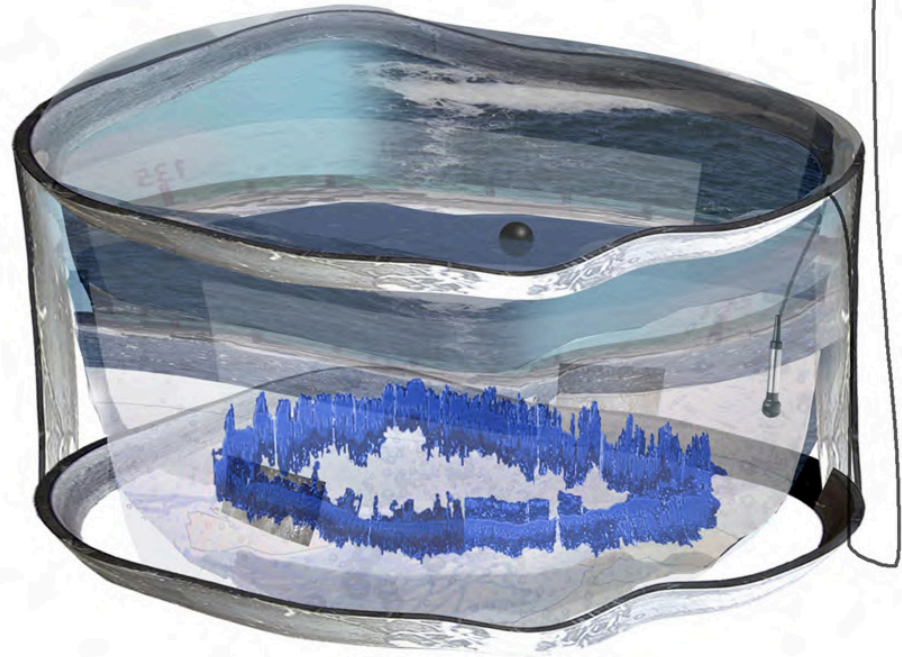
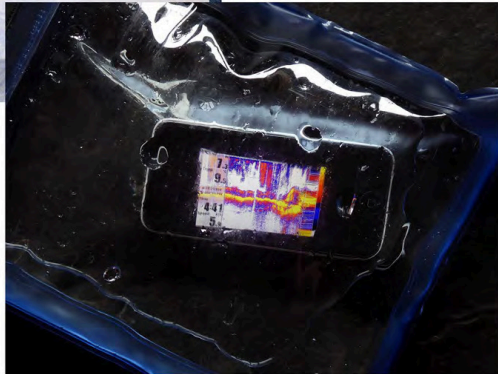
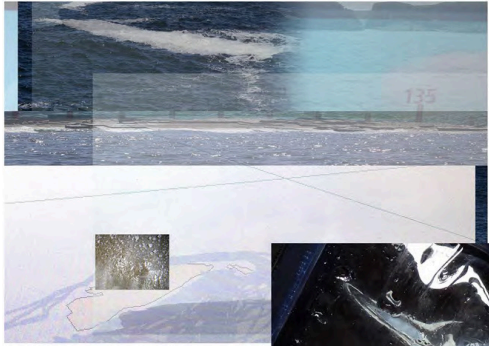
**Cassia Dodman** lives on the small island of Papa Westray in Orkney, and co-curated its ØY Festival of Islands. This year she was awarded RSA New Contemporaries and the Visual Artists and Craft Makers Award.

**Aaron McCarthy** is interested in the obfuscation of language that occurs within systems of power; by using found media as material, he aims to bring the contradictory and unsettling nature of technological progress to the fore.

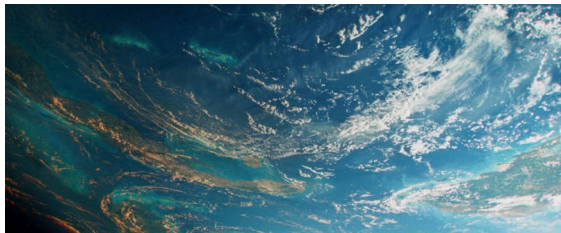
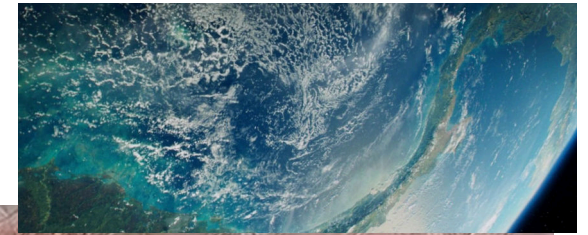
**Sulāiman Majali** is a writer, artist and educator exhibiting internationally, referenced in Tohu Magazine as an “emerging thinker” in the critique and investigation of materialising speculative futurities. He is currently in a two year residency at Talbot Rice Gallery (Edinburgh).



★ Cassia Dodman  
*Capillary Waves*



Aaron McCarthy  
*Residual Frames*



★ Sulaiman Majali  
*beyond and after malaise there is a beach*



and w  
betwe  
when  
discar  
this ca

[we frown and smile and pass the

*where are you? today, anchors split betw  
buffering contents, and warm livestream.  
indulge any longing, where amidst the du  
complicity. or here, as these children emb*

[where are we?]

[where this questioning gaze code  
held in the arms of malaise]

[end]

[two monitors should have a rhythm]





[www.arebyte.com](http://www.arebyte.com)  
All images courtesy of the artists.

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