

HOTEL GENERATION 2018



EXHIBITION

PROPOSAL

↑
Lucinda
Carnon
Hahn

ARTIST:

KARANJIT PANESAR

EXHIBITION TITLE:

THE WAY THINGS ARE

Untenable

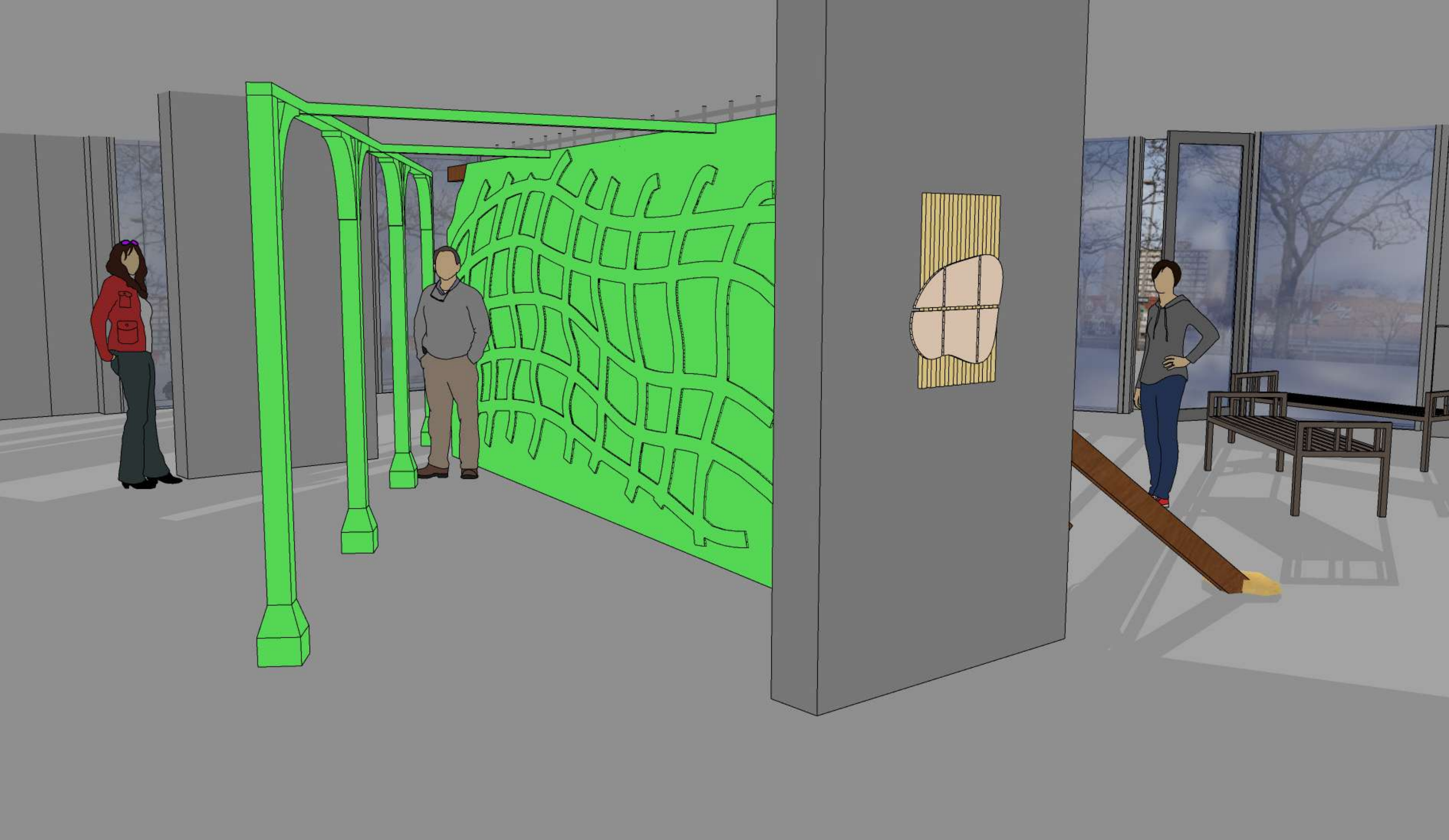
WHOLE

Answer

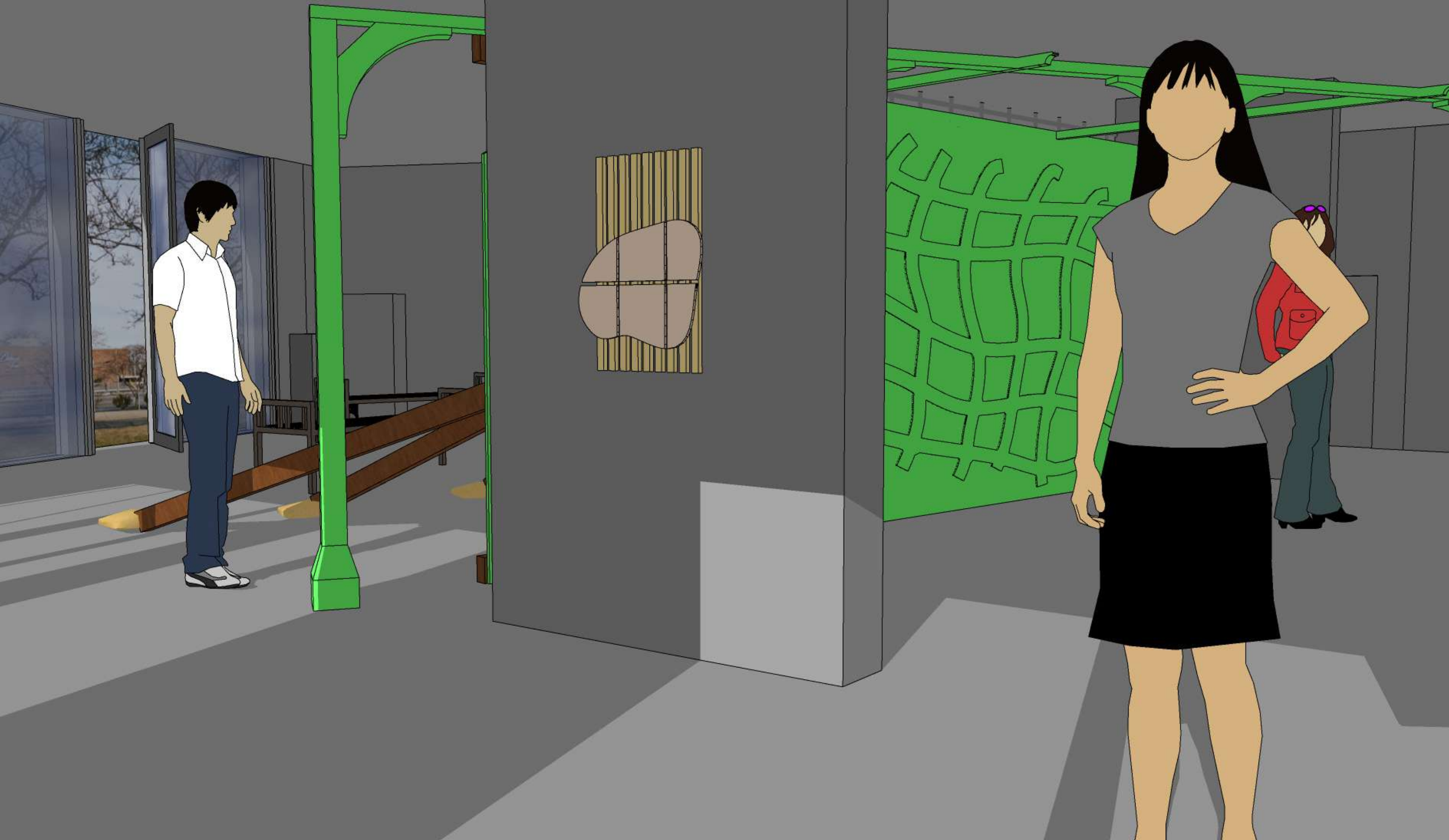
rational

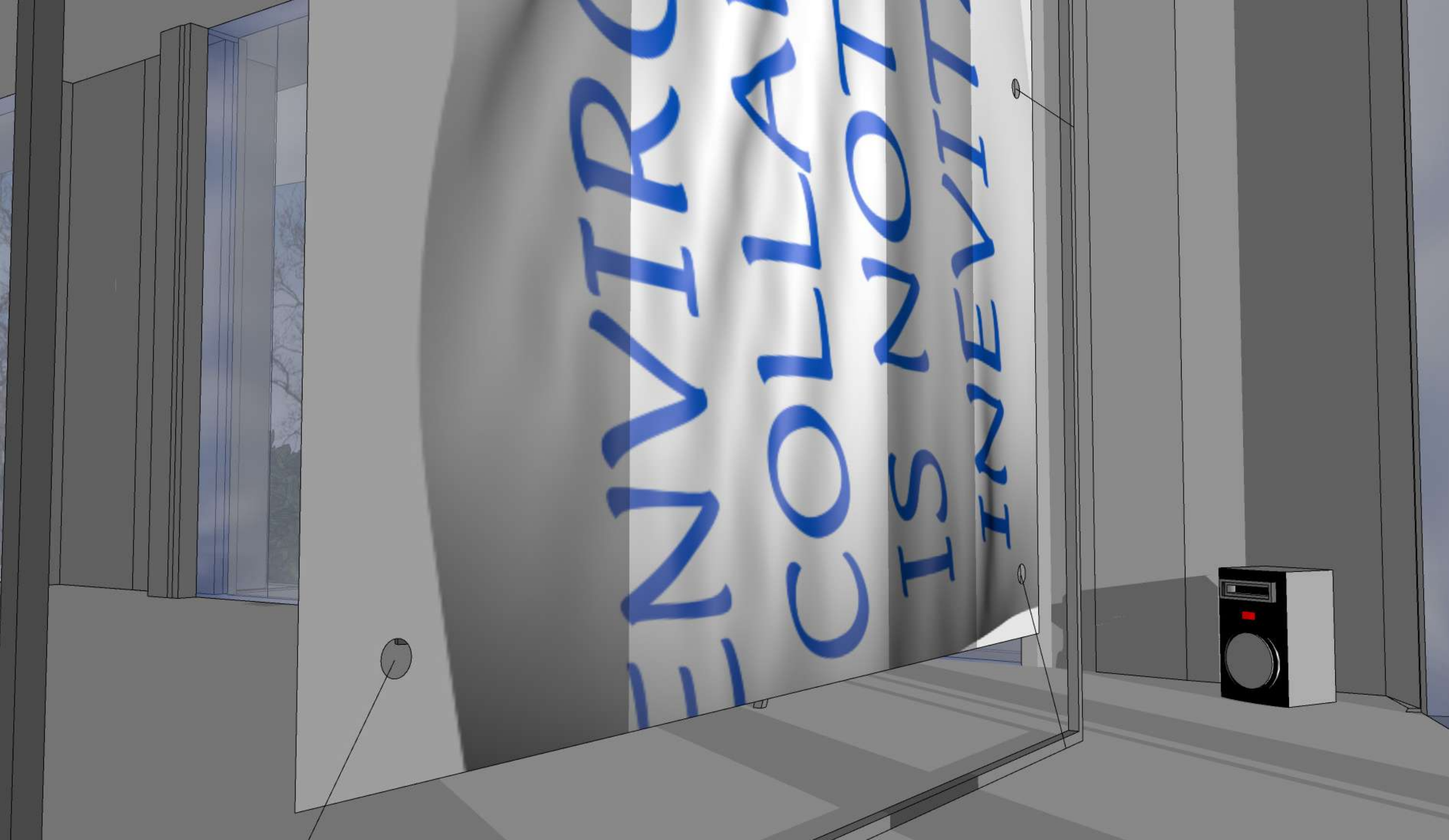
disingenuous

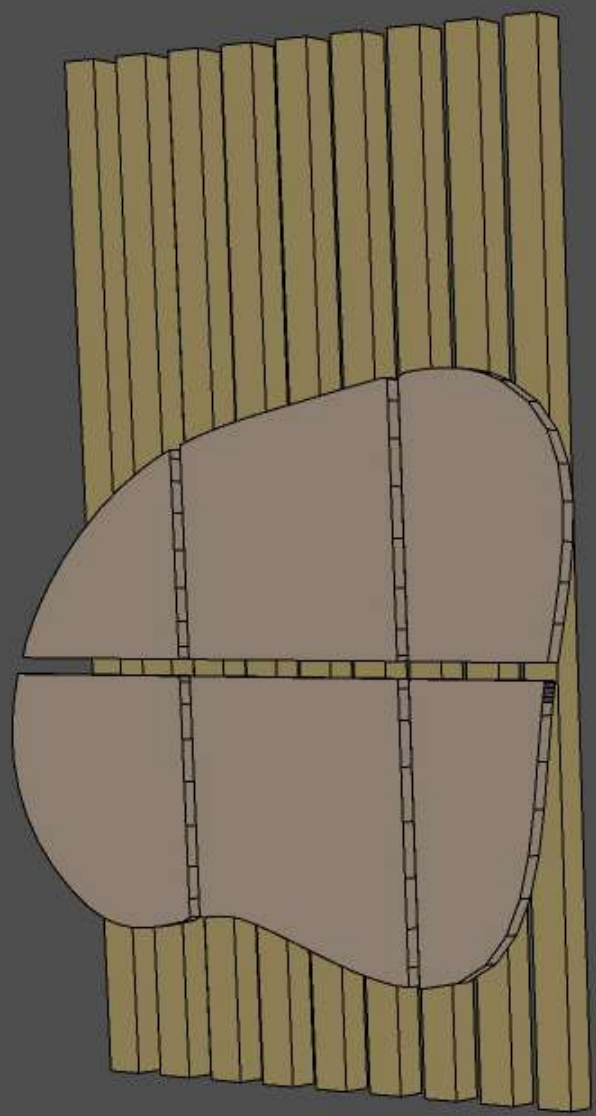
THE
THINGS ARE

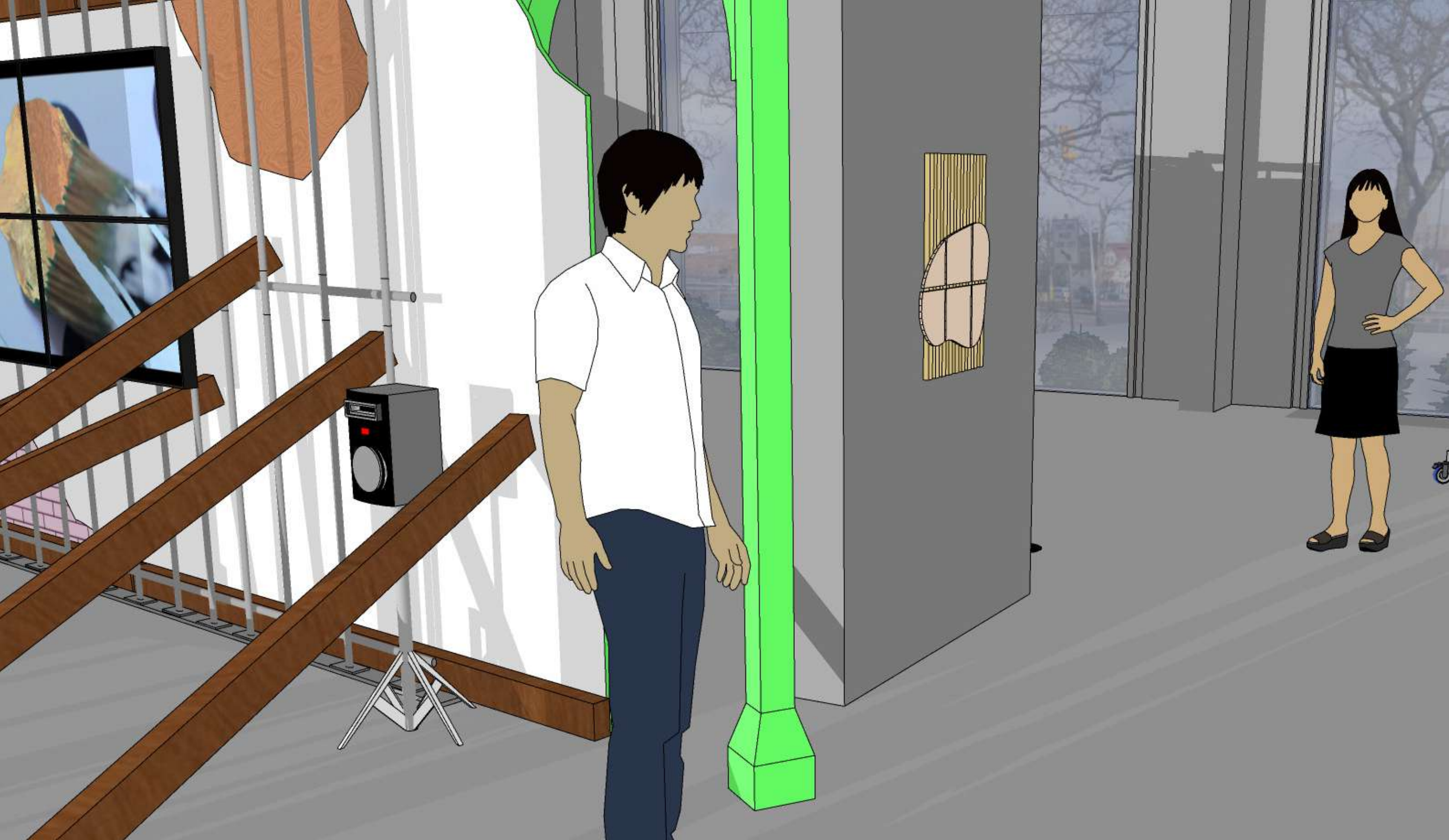


















This is a possible configuration of possible works - construction and display methods may change depending on budget and logistics.

The title of this exhibition is 'THE WAY THINGS ARE'

As in

'This is the way things are'

or

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

or

'What? ... I don't know - this is just the way things are...'

The show is about agency and utopia.

It embraces pessimism, although the last word is not negative.

RESEARCH

different

dream-like
hopeful

UNOFTEN
SERVABLE

UTOPIA

Cold

Much of my current thinking and reading revolves around ideas of utopia: what it looks or feels like in the globalized world, and how it could function as a form of resistance against the current order of things.

I'm interested in the role utopian thought plays in the context of pervasive neoliberal ideology. Previous 'blueprint' forms of utopia (i.e. geographical and temporal) are outdated - there are no tantalisingly uncharted lands or islands left to discover and settle on, and furthermore any geographical utopia must necessarily be postcolonial and postnational. Off-world spatial utopias have long featured in the sci-fi imaginary - lunar or martian colonies, self-sustaining permanent spaceships, or even returning to a rejuvenated future earth - but they do not directly resist the present system that disadvantages and kills people every minute.

The idea of a better future time, in which our problems will be solved by new technology, robots or computers does have promise. There are moments when a technologically-improved future feels close. Mirrored particles in the atmosphere to reflect sunlight, lab-grown hamburgers, carbon capture technologies, decentralised cryptocurrencies - however these are elaborate solutions to issues that could be much easier solved through changes in the system.

Complete annihilation seems more plausible (e.g. The Day After Tomorrow, Armageddon, San Andreas, 2012, 28 Days Later, The Road, etc. etc. as well as the very real threats of impending ecological disaster, climate departure and mass species extinction). Furthermore, these revolutionary technologies will almost certainly be co-opted or bankrolled by corporations and individuals that profit from ongoing climate catastrophe; it's just the way things are.

Instead of spatial / temporal definitions of Utopia, utopianism could operate through mapping our seemingly intractable political and economical world systems. The globalized system is so large, and so unrepresentable a totality, that to try to think the whole thing is a futile and depressing task. A mutation of the utopian impulse might be an attempt to map the system itself - as well as looking for alternatives to the system, to wholeheartedly project its failures. As global citizens we are mostly kept in the dark about the workings of a corrupt political-economic system - the shady backroom deals, military spending and arms trading, and details of globalization gone wrong. Acknowledging this fact, and apprehending the system in its entirety, is a step toward changing it.

I think a radical left utopianism has to take an unflinching look at the way things are; to avoid 'bad optimism'. It should be prickly and uncomfortable; pessimistic in the right way. 'Utopia without pessimism... is just sentimentality' (China Miéville).

Utopia in art can function, in my view, through immanent affect, through recourse to the uncertain and contradictory, and through specific responses to context. By cajoling and disrupting, and by making mysterious things that resist translation into the language of capital. However, I am aware that this is largely impossible. Art, like everything else, is part of the system; a commodity before it is even made. It is the way things are. So what role does an artist play? What would an effective utopian artwork even do?

In an act of utopian mapping, as in cartography, the map is not the terrain - what we see in the world is not the same as its representations. The terrain (the world system) is unfair, brutal, rational. The map (the affective artwork) can be other things; it can be impossible, poetic, confusing. Stupid or absurd. It is a part of the whole - contained within the totality, just as the map sits in the building that is represented on that map.

This show is a way for me to begin addressing these questions, and develop a strategy for speaking about them. I am neither entirely pessimistic or optimistic about the current order of things changing, but I do think that if we want it to we must try sincerely.

Sensible

CHROMA-KEY



Briefly: chroma-keying (a.k.a. green screen) works by selecting all of the pixels in a video layer that are a specific colour, or part of a colour group, and then effectively removing them from that layer. This allows you to collage / layer different video sources during the editing process.

For the past few years I have been using chroma-key production techniques in my work. It is a process that I find fascinating, and has manifested in a few different ways.

I'm interested in using the technique as a generative tool and experimenting with what it can do, rather than using a conventional 'green-screen' set up. Often filmed using webcams, finished moving image works have a noticeably hand-made and lo-fi aesthetic.

A hand enters the frame holding a brush, the bristles loaded with what looks like a moving image. The brush touches a surface, or an object, and it reveals the moving image behind - or is it applying the image over the top? The edges of the hole are moving and pixelated; the depth is an illusion. Things line up, come together, and fall apart.

The image is at one and the same time proposing something and refuting it. Establishing and erasing in one action. In this action I see an affective utopianism; a rejection of the received understanding of 'imageness' or of the way that moving image on screen should behave, and instead a strategy for a new way of understanding the image.

The technique enables my work to straddle different mediums and practices - something that I pursue in my practice as a whole. I see it as a way to combine different ways of crafting a thing. The moving image itself is crafted in the editing process, as is the ball of clay that is manipulated and painted on, soft handfuls keyed out and replaced with video footage.



Pebbles collected from the beach are painted green and rolled in my hands – the paint keyed out and replaced with a pirated clip of Christopher Nolan’s *Interstellar*. The finished object is a moving image work, but there is also an element of performance, of presenting the pebbles to the lens. The amplified, resonant sound of the pebbles falling from my hands onto a hard wooden floor also evokes their materiality: their hardness and presence in space.

The keyed-in video is smeared over the surface, or pushed into the crevices of an object – it behaves the way you would expect paint to behave. We know that it is paint.

I’m interested in the intersection of materialist philosophy and art, especially ideas regarding the virtual capacities of things, and their potential to interact with every other thing in the world. Rather than existing hierarchically and anthropocentrically, all of a thing’s interactions are contained within its virtual phase space, and exist on a flat plane.

I see part of my practice consisting of thinking through these things materially. To demonstrate that paint, or clay, or an image can be understood differently – that their capacities and capabilities can be more than what they seem. I like how this can be used to infer plural meanings, and take on a political tilt.

Sculptural and print works have used specialised chroma-key paint as a shorthand for this process. Objects can be left to be ‘opened’ by a viewer, the paint used as a placeholder for anything else: ideas, signs, images, imagination. They are open-ended, and have the potential to be filmed and conflated with other (representations of) objects, or ripped YouTube footage, or pictures of cats - whether or not this happens.



'A slovenly classic III' (2017)

CNC cut mdf, chroma key paint, scaffolding, stainless steel, straps



'ENVIRONMENTAL COLLAPSE IS NOT INEVITABLE' (2018)
giclee print on somerset photo paper, chroma key paint



Still from 'Castaway' (2016)
performance at Plymouth Arts Centre

[LINK TO VIDEO](#)

LEAMOUTH PENINSULA a.k.a. LONDON CITY ISLAND



Leamouth
Peninsula, 1895



Flood barrier -
Bow Creek, 1985

London City Island is the name given to the regeneration of the Leamouth Peninsula by the Ballymore and Eco-World property developers. I am on principle sceptical of property developers.

I am much more interested in the history of the Leamouth Peninsula; the community that historically lived in the area, and its industrial past. I'm irked, though not surprised, by the appropriation of this history into the development of an 'industrial chic' luxury apartment aesthetic (to quote the London City Island brochure). I am not surprised because, after all, this is the way things are.

The machinations of gentrification are familiar, and I am aware of artists' role in it. The LCI brochure mentions the 'cultural energy of East London', and I am conscious of the fact that inclusion of arts activity in the development (including the London Film School and the English National Ballet) is being used as bait for wealthy investors. Being complicit in an artwashing agenda does not sit comfortably with me.

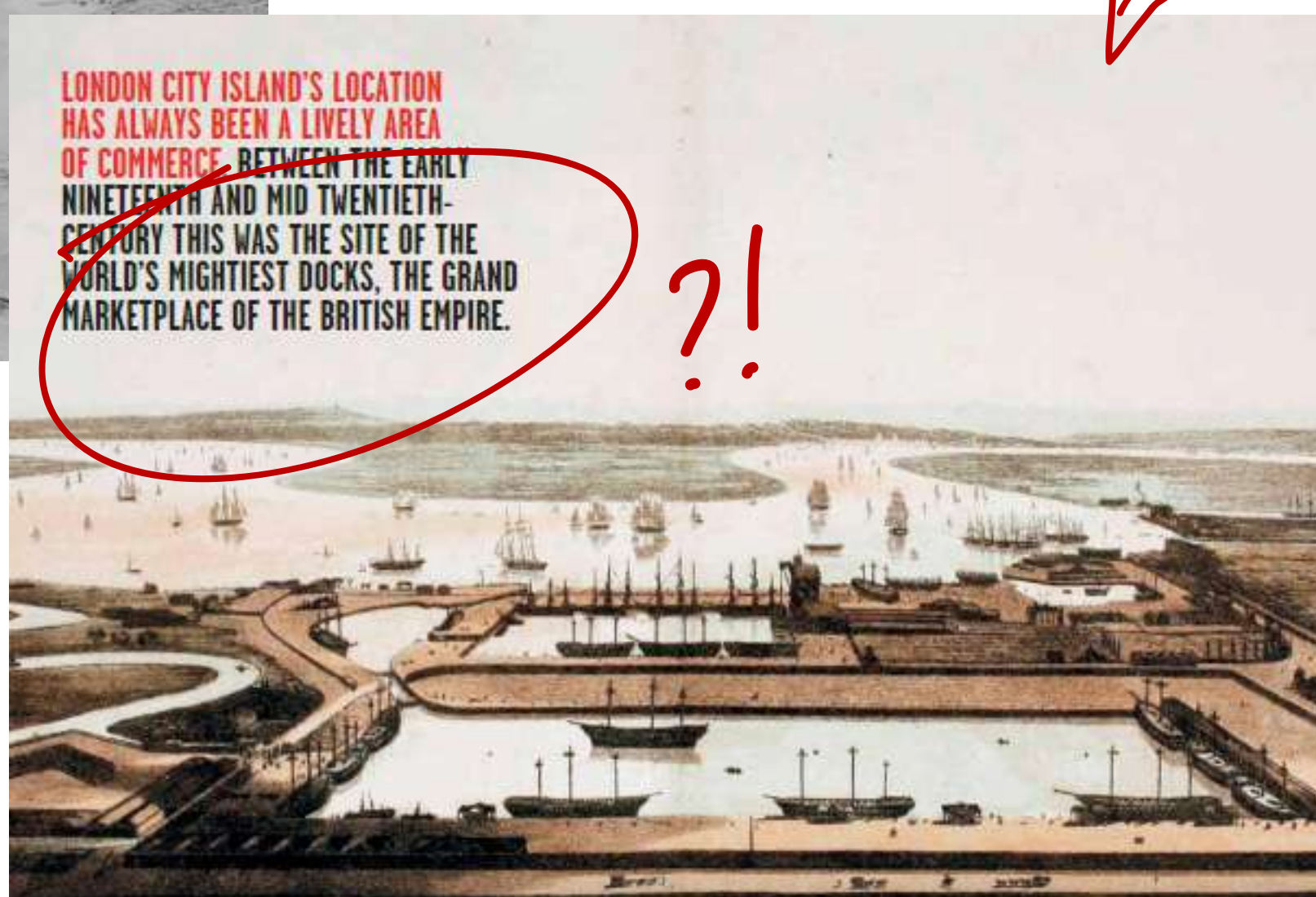
I have been thinking about the context of arebyte gallery: about how to make an exhibition that does not simply reaffirm the balance of power in the development; about how I could serve people outside of the wealthy residents of LCI, and a typical art audience.

I am not criticising arebyte gallery itself here, however I do think it is important to be critical of the power structures that allow for the production of art and exhibitions.



Bow Creek, 1985

London City Island
brochure



LONDON'S LOST VILLAGE / THE BOW CREEK COMMUNITY



Orchard Place occupies a small spit of land surrounded by Bow Creek and since the 1930s has been the home to industrial concerns except at the tip where it is the home of Trinity Buoy Wharf.

However from the 19th century up to the 1930s this was the home for a small settlement of people who in someways were effectively cut off from the Isle of Dogs. Their remoteness led to a number of stories about their lawlessness and rough lifestyle.

Many people in Poplar and the Isle of Dogs did not even know Orchard Place existed.

(isleofdogs.wordpress.com)

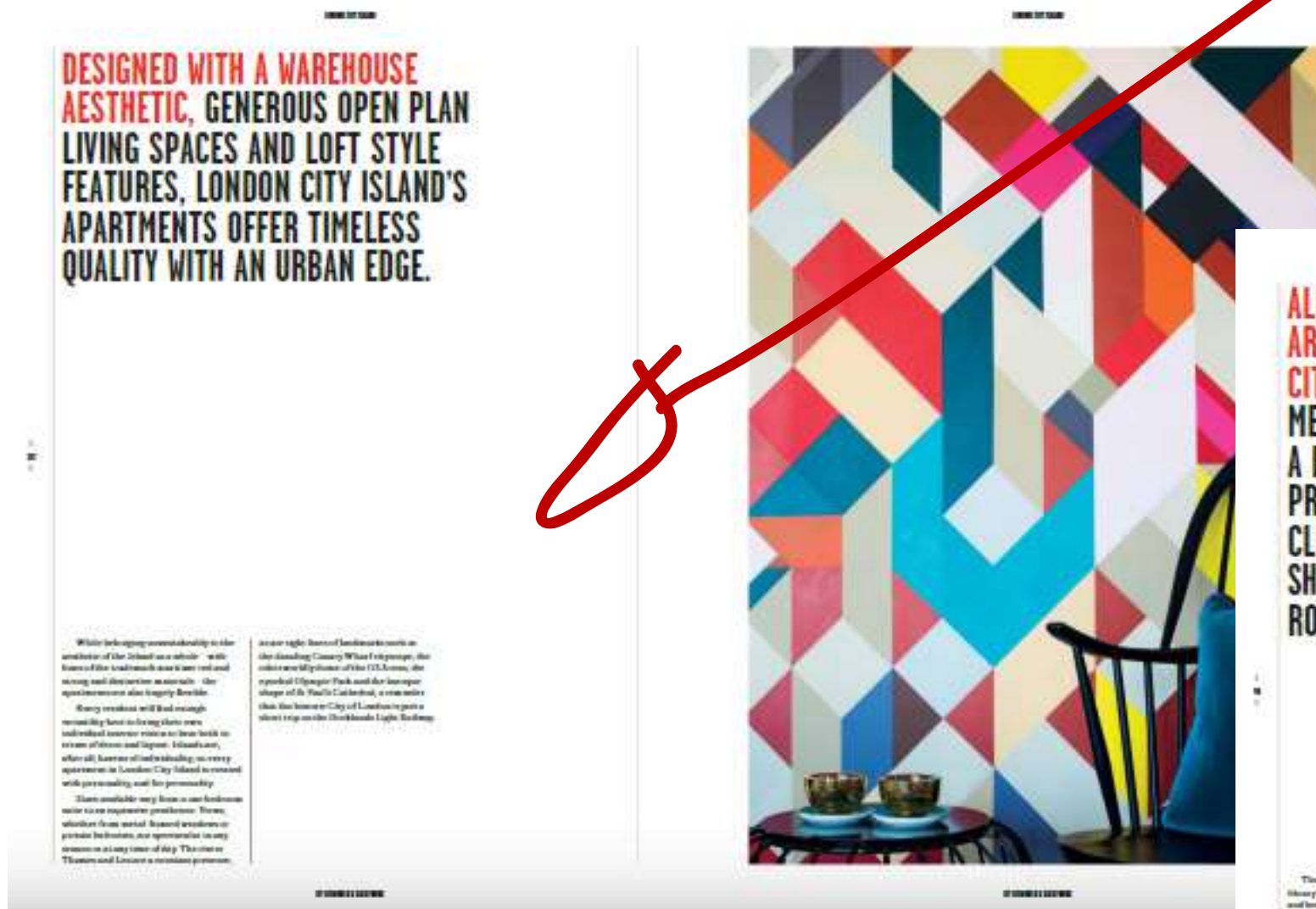
From researching Leamouth Peninsula (a.k.a. 'Bog Island' due to its tendency to flood) on various local history blogs and websites, it appears that a small community of 300 or so - mostly made up of 3 large families - lived in this area up until the 1930s. They were effectively cut off from Poplar and the rest of London, leading to one historian in the early 20th century calling it 'London's Lost Village'.

The idea of an isolated community infamous for their lawless, autonomous lifestyle really resonates with me. The correlation with ideas of a conventional - albeit skewed - spatial notion of Utopia is also too hard to ignore (it is even on an island!).

I would like to channel this spirit of lawlessness into the exhibition as a series of events dedicated to the Bow Creek Community. I see this as a deliberate action against the elitism and exclusionary atmosphere of a private apartment development. More information on the events below.



Pages of LCI brochure



brochure available at: https://issuu.com/ballymoregroup/docs/0708_bm_lci_bro_art_lr__pages_

history of leamouth peninsula: <http://www.british-history.ac.uk/survey-london/vols43-4/pp646-655#anchorn68>

ASSOCIATED EVENTS

As mentioned, I want to programme some events alongside the show. Some of these will take place in the gallery space, some outside, and hopefully some in the local area. Few, if any, will be led by myself. Some of these events will be performances, and some educational.

For the performance based events I will contact artists and artist-led organisations from around the UK and invite them to present work temporarily in the space. This might include performance artists (many from Bristol which has a rich performance culture), musicians and actors. I would like there to be at least one loud procession / parade around London City Island as a way to evoke the lawless energy of the Bow Creek Community. Artists and collectives will be asked to respond to the history of the Leamouth Peninsula and its one-time residents.

I have been involved in artist-led activity ever since leaving college, and I see it as central to my practice: creating and sharing platforms and opportunities is something that feels integral to what I do. Collectivisation is the antithesis to the atomisation and individualisation of neoliberalism - by opening the arebyte space to others, I hope to argue against the pervasive competitive language of capitalism, however briefly.

Educational sessions might include: a DIY essentials class, potentially led by my dad; an introductory sign language class; a 'global economics 101' class; basics of gardening and botany; basic car maintenance; (eco)feminist reading groups. Where possible, classes will be led by people from the local area. I will also research local groups and approach them with the offer of a free space in which to meet, no strings attached.

The education sessions will be free to attend, and open to all. I would like local residents to attend but I'm aware that it may be difficult to attract attention. The content of the classes will be decided through survey and consensus; they are designed to help people become more independent and 'liberated', and hopefully the learned skills can be weaponised in some way. 'There is no need to fear or hope, but only to look for new weapons' (Gilles Deleuze).

If instructors for classes can't be found, I will run a group learning session where we will workshop the content of the class collectively, using internet resources and guesswork.

The events that take place in the gallery will happen in the space in front of the wall structure (see below).

Logistics

I would like to keep all the events to each of the Saturdays of the exhibition e.g.

10 November

10am - 'global economics 101'

12pm - 'how does your car work?'

2pm - film screening selected and introduced by an artist TBC

4pm - performance by Bristol-based collective

17 November

10am - ecofeminist reading/discussion group

12pm - 'DIY essentials'

2pm - film screening selected and introduced by an artist TBC

4pm - artist-led workshop by artist TBC

24 November

10am - 'basics of sign language'

12pm - 'self defence for beginners'

2pm - performance by artist TBC

4pm - artist talks / presentations / performances by other Hotel Generation artists

There will also be performances during the PV of the exhibition - possibly the parade / procession.

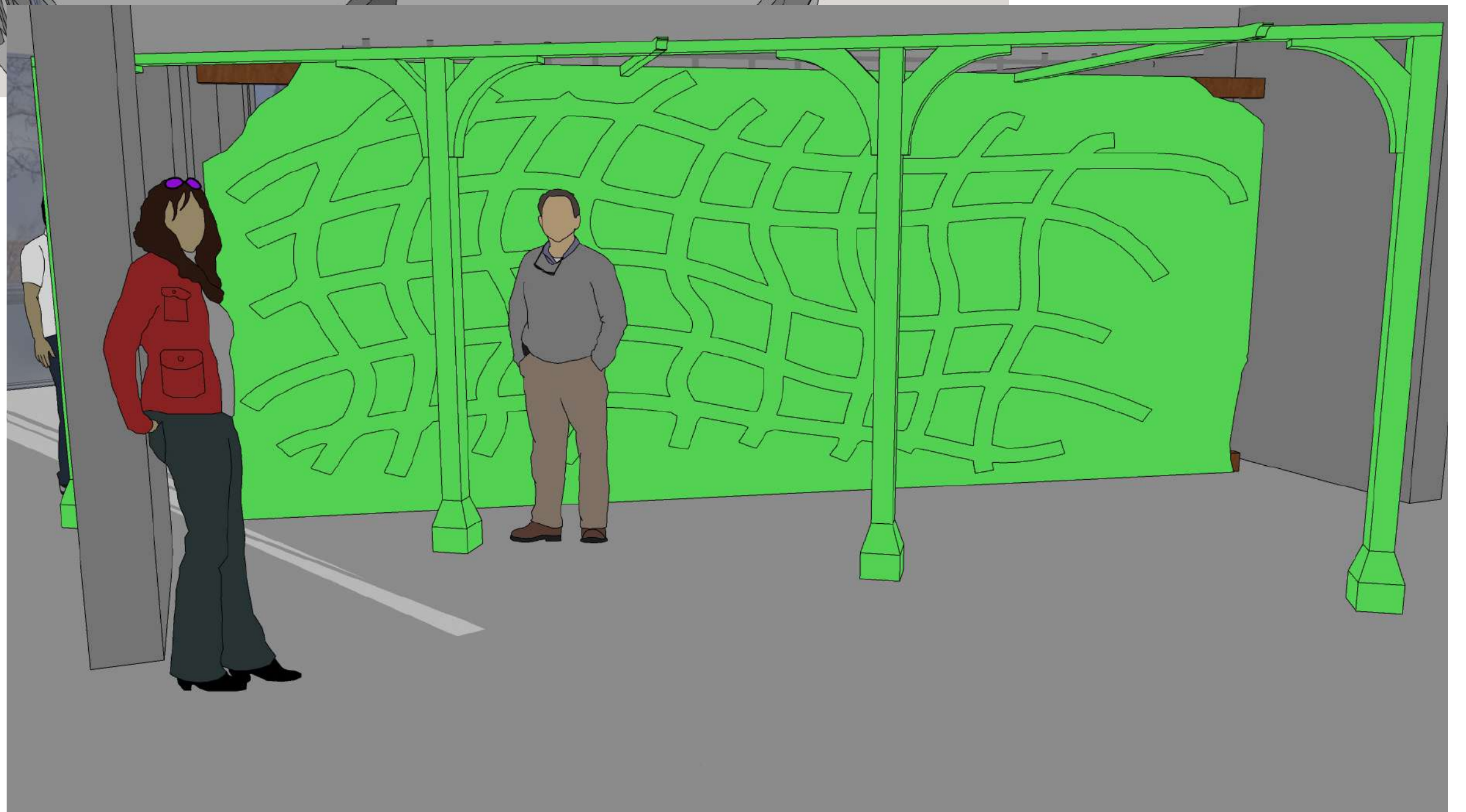
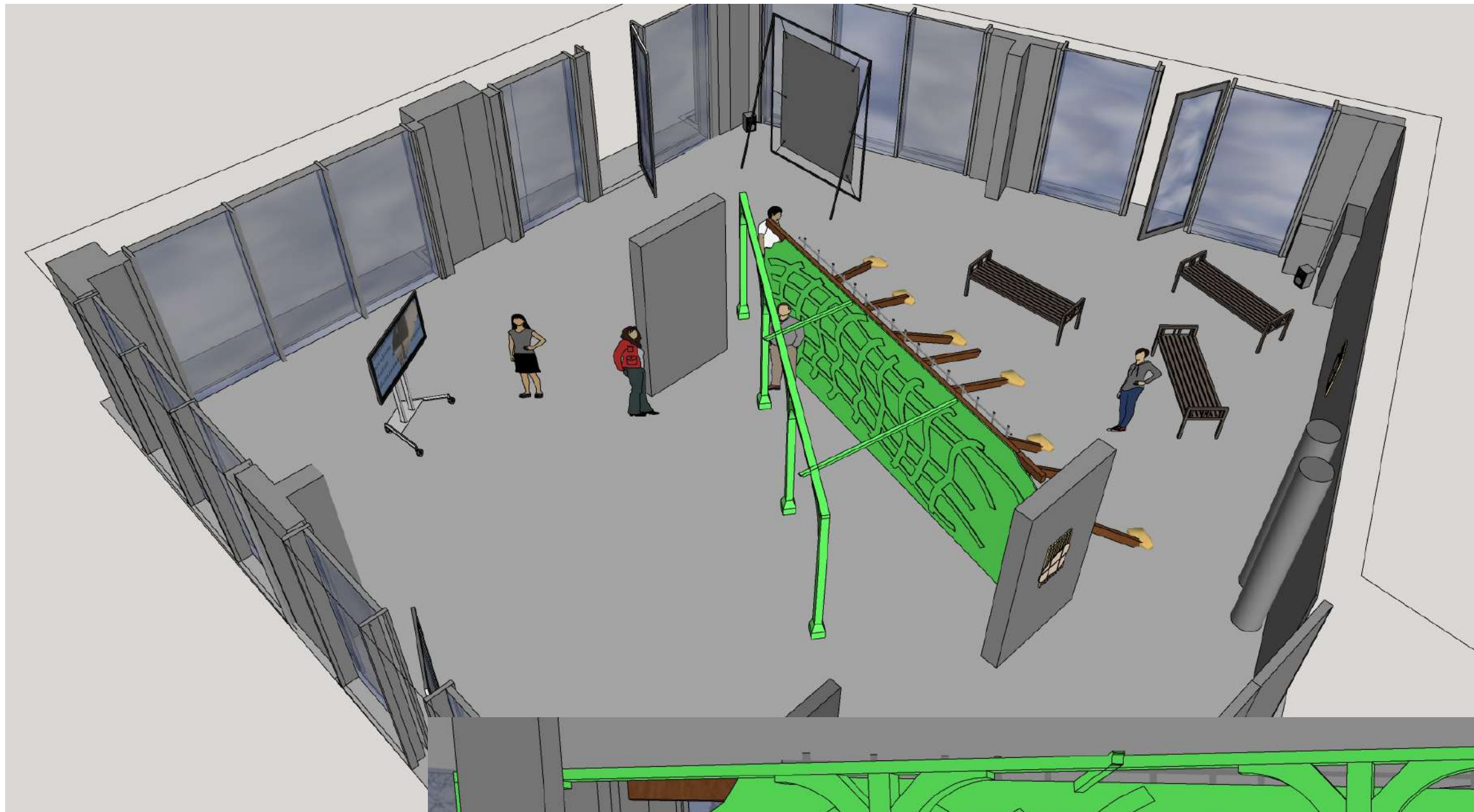
Whilst I feel that collectivisation and group democracy is an alternative to capitalist modes of organization, I am not naive in this belief. I am well aware that this kind of organization is frequently co-opted and subsumed into the wider background reality of neoliberalism, and even bastardised into office-speak and advertising slogans.

I'm also sceptical of 'relational aesthetics' and its implications. Are these kinds of interactions only permitted in this highly stylized artworld context? Does hosting these events serve me and my career more than the people who attend? As a response to this question I will experiment with the way that these events are documented.

I would like to avoid them becoming traded commodities for as long as possible, and one way to do this may be to not document them at all. Conversely, another method may be to 'over-document' them; to film them using keying techniques and turn them into raw material for moving image works. I am still undecided on this; I don't know which is worse.

THE FUTURE'S
BRIGANT!
BETTER TOGETHER

WALL STRUCTURE





The gallery space is so large that I think to have an exhibition made of discrete works would feel underwhelming - I hope that a central structure will give it some grounding.

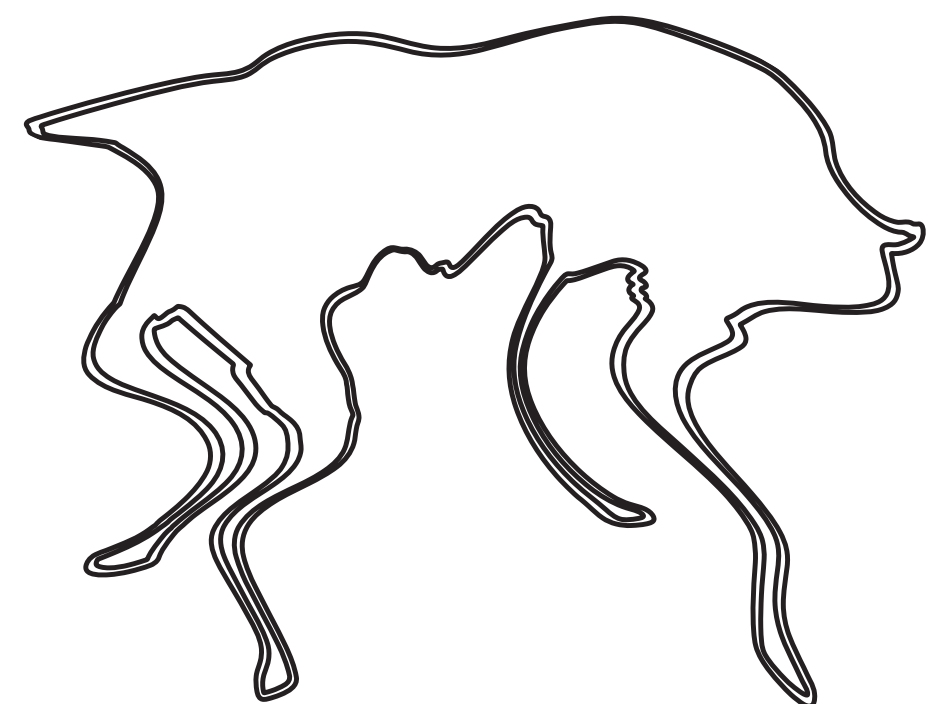
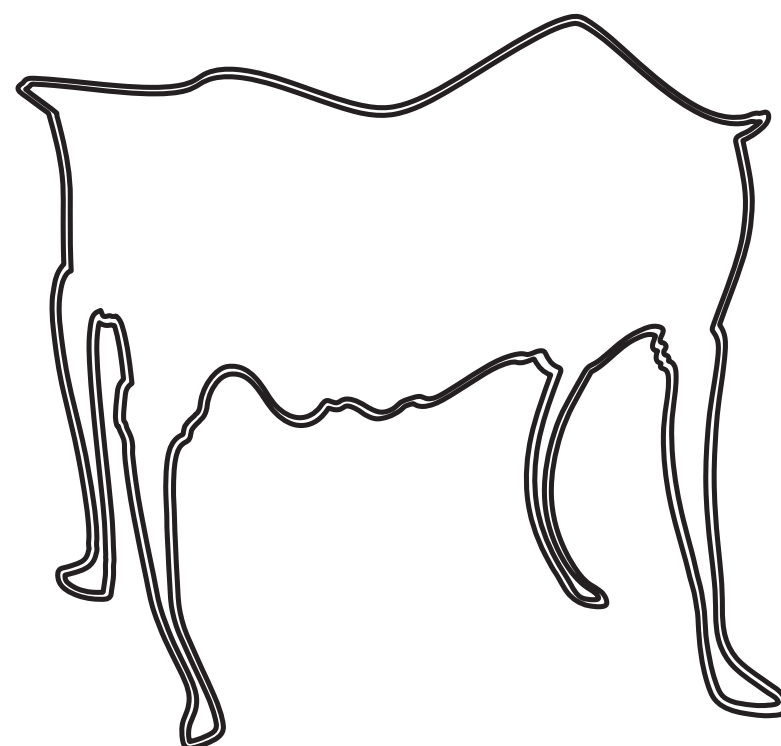
The wall is designed in two halves. The design pictured here is an early draft and will change depending on cost and availability of materials.

The green side is completely covered in specialised chroma-key paint. This paint has a really chalky, matt finish, making it quite disorienting to look at, especially with entirely coated 3D objects. Depth and shadows are compressed and things become more about their outlines. I'm really interested in this, in both sculpture and moving image work: how a keyed out object in a film becomes a vessel for other video, shaped by its outline; and how a chroma-key green sculptural object is notionally flat whilst filling physical space and having a relationship to the body.

The green side approaches ornament through the inclusion of pagoda style supports. This side of the wall is very loosely based on colonial architecture - this is something that I will develop further. Parts of the wall will appear to be crumbling and decaying, but still green.

There is something about the essential truth of this face of the wall that I find interesting. Its unfulfilled role as a functioning green screen, and the detail that would be completely unnecessary were it to in fact be used for this purpose. In a similar way to the truth of the quick webcam footage being undermined through its post-production (see below), the stylized nature of this green expanse is at odds with its decaying appearance. It is a backdrop for a ruin yet to occur.

On the face of the wall will be CNC cut details made from drawings. In the images here it is of a simple net shape, but this is something I will experiment with. I have tried manipulating vector drawings of objects out of shape, warping them so that the outlines are melted and become new things. They begin to take on different lives, with different associations. This is the way *THINGS* are.



The other side of the wall is much more rough and ready. I plan to construct this side using mostly salvaged wood, which will be left unfinished. The fixings will be visible and chunky. There will hopefully be a scaffolding frame to mount the tiled LCD screens for the moving image work, which will contribute to an architectural aesthetic that is at odds with the stylized reverse face.

This side is based on something I saw while on a trip to Romania. Myself and my partner visited Peles Castle, which is a hugely ornate neo-renaissance building. Grandeur, history, and weight. In the grounds, part of a garden wall is held up with a nest of heavy wooden posts, presumably to stop it from collapsing. I really like this: the thought of part of a grand, palatial building being propped up by unassuming wooden supports. I like thinking of the contractors who built the support, perhaps relishing the gravity of the situation (pun intended).

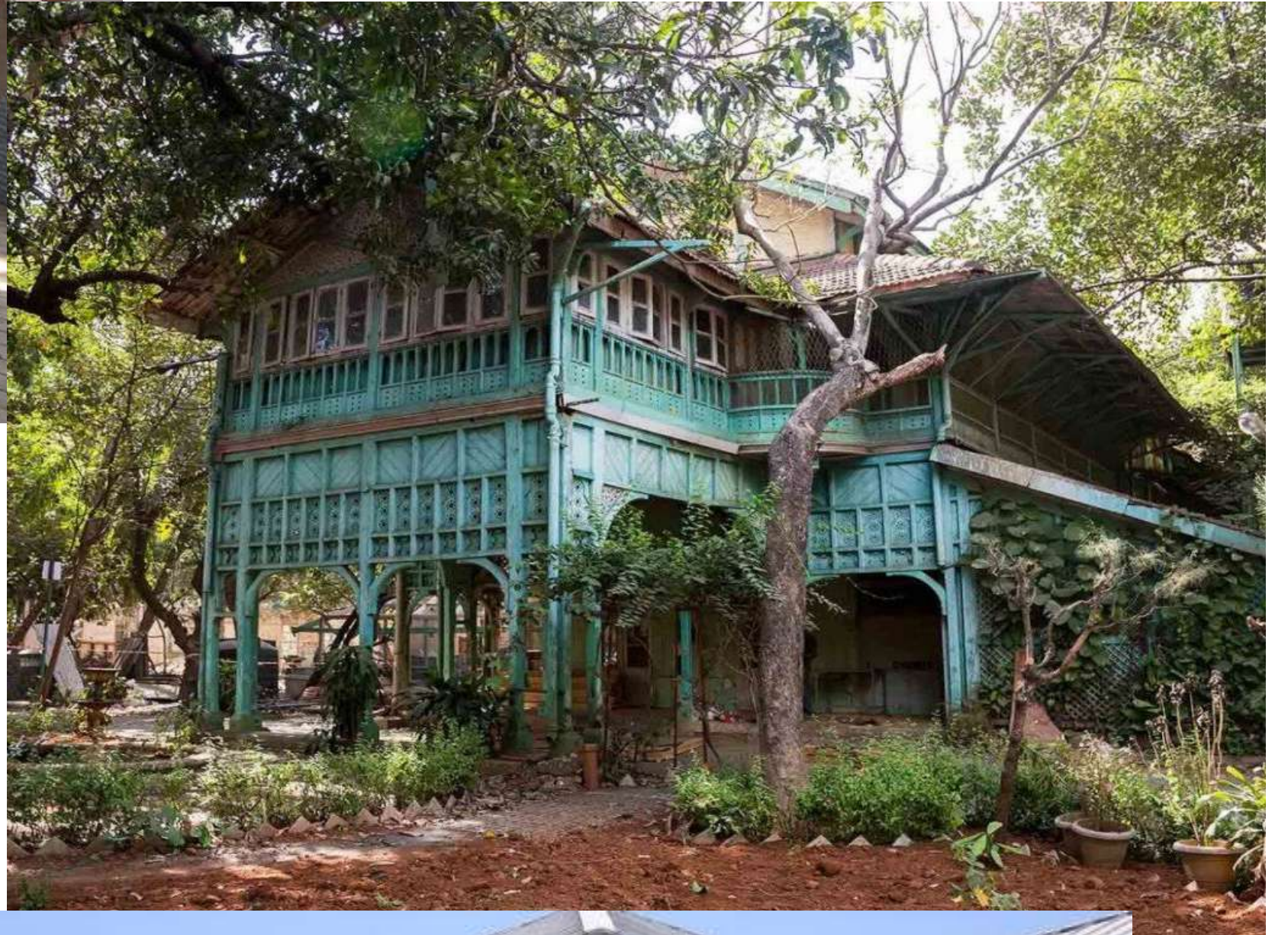
The process of peering round the back of something that appears finished or complete, and discovering that it is in fact a sham, or propped up by a crutch, or held with sheer weight and invisible labour, is something I find very interesting. I think it is a good metaphor for the balance of power and perception in the neoliberal system.





↳ half built theatre set

Rudyard Kipling's
childhood home, Mumbai



British Colonial
architecture, India



MOVING IMAGE WORK



WATCH: <https://youtu.be/TI3NKLS4kkE>

^ this is a short trailer intended to give an idea of what the finished work will feel like. The final film will be longer and more meditative, but I will try to keep a similar tone.

A moving image work will form the central element of the exhibition. The work will act like a generator or a water feature's pump, recycling ideas and words that are repeated elsewhere in the show. However the voice of the work will be unreliable – the film will undermine some works and advocate for others.

The work will sit somewhere between different types of 'imageness' – between narrative / legible imagery and more material / chewy types of moving image making. I am interested in the duality of the space of the screen; the tension between the moving image as a 'reliable' vehicle for information, and its history as a space for experimentation.

I'm also interested in the political economy of moving image, the relationship between the thick cinematic picture, and everything that that connotes, and the speediness of the 'poor image' (Steyerl) that brings no pretence; is easily produced and consumed. The work will use different cameras and image languages: at times filmic, graded; at others rough 'n' ready, imperfect. But these imperfect, honest images transpire to be produced (crafted); they are effected with keying techniques that betray their immediacy.

The work will be a development of the proposal film that accompanies this document. I want to work with a cast of actors (2-3) of South Asian descent, and film at additional ship wreck sites in the UK (tbc). The wreck that features in the proposal film is that of the Demetrios, which wrecked in 1992 on the rocks at Prawle Point, on the South Devon coast.

TANGENTIAL

CACOPHONOUS



I like the symbolism of the wreck, and think it makes a perfect setting in which to talk about the way things are. I also like its naïvety, and cliché quality. Wrecks speak to me of History, of colonial conquest, of slave ships, of Robinson Crusoe, of the Famous Five. Seafaring, exploration, hidden treasure and ultimately death. It feels heavy. (The Demetrios had a comparatively prosaic life as a cargo ship, but then there is something poetic about this utilitarian vessel ending up as a twisted, agonising lump of rusted metal).

The work - as in the proposal film - will also feature footage of the other works being made (primarily by myself). I am interested in ideas around craft and artistic labour; how much time you spend making or crafting an object. My approach to moving image production is to consider the materiality of the digital film object: its depth, speed, texture, layers. To consider the way a digital object such as a film is crafted, and to what extent that is the same as crafting a physical thing. Featuring footage of physical work being made is a reference to this expanded making practice, but also serves to situate the film in the physical, 'real' world. The images of wrecks and actors seem to reveal a mysterious world, apart from the dirtiness and failure of everyday experience; I hope to exacerbate this difference in world-making as a way to think about realism, imagination, and utopianism.



Some of the physical works that will be shown being made will feature text. This comes from an interest in the function of the screen, and the different ways that the screen can deliver information. I often think about the way today's film and TV will flash up written text when somebody receives a message to their phone. It is narrative, but not diegetic - I would say it marks a development of the relationship we have with the screen and the character on-screen. We trust the screen to relay that information accurately - it is the screen speaking to us; we assume it is honest.

The tone of the film is never fully sincere, but it also doesn't retreat into irony. It embraces seriousness, yet it knows its place: that we can never again be serious. But that's ok. It tries anyway. There is something profound happening, and big issues being addressed, but when the image gets too real... when we get too close to something... POP! DOINNNGGG!

The film is not explicitly optimistic or pessimistic, but is also not apolitical. 'This is the way things are' is a phrase with huge emotive potential, hence my desire to work with actors to experiment with different deliveries. There is no one way that things are, and it is foolish to suggest otherwise.

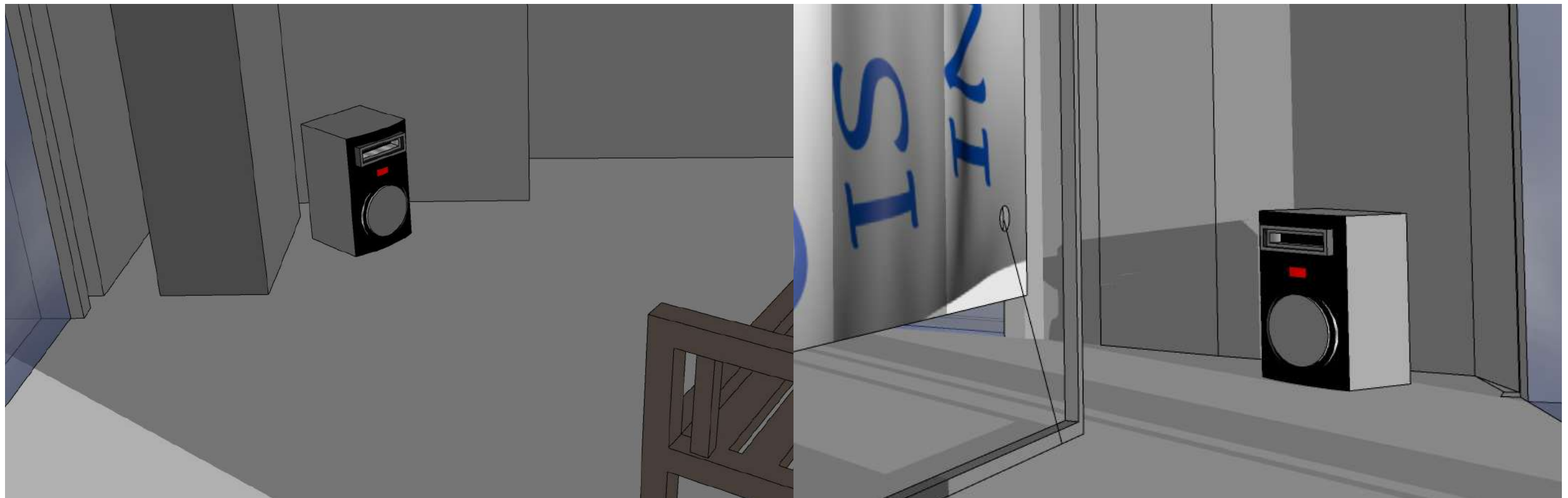


By making the statement a question, and then attempting to answer it, we are left with an impossible task.

What are things like? What way are things? They are majestic! Broken! Vulgar! Brutal! Ancient! This is the way things are!



SOUND WORK

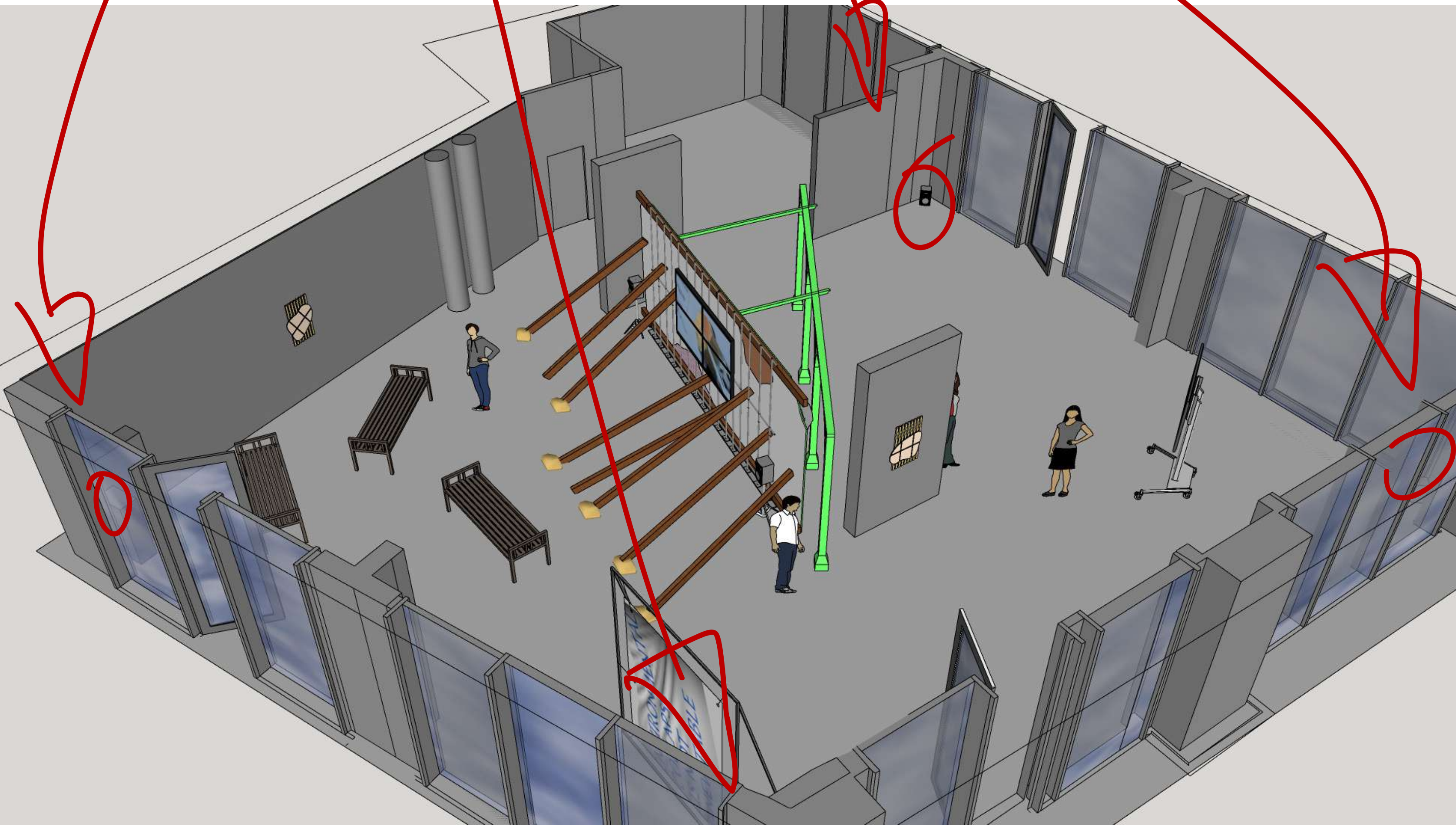


As well as working with actors on-screen, I want to work with a number of voice actors. One of these voice actors features in the proposal film.

They will deliver various adjectives in different voices, pulling them apart and playing with the emotive potential of each word. These words will be played through speakers around the room, sometimes at random and sometimes triggered by the actor on screen, giving a sense of chorus and plurality. A number of people telling you different things about something that you know to be something else. I don't want this to be a pleasant experience.

Bouncy

Speakers



0

[on-screen] Rapid!

[back left corner - sarcastic, pissed off] WONDERFUL!

[front right corner - awestruck] Majestic...!

[from the pipes above - silly voice] Ancient!

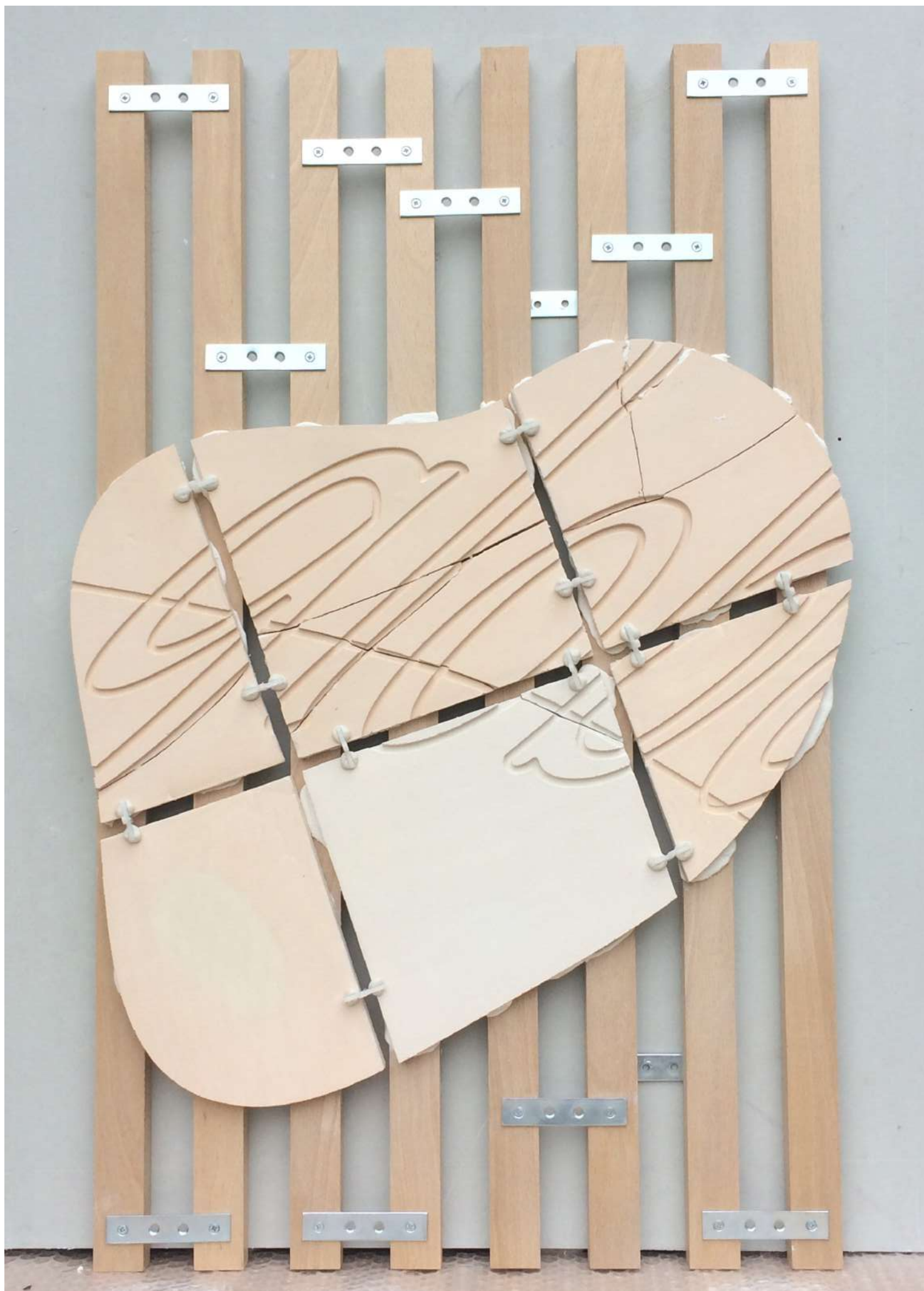
I love language and words; the feeling of a word forming inside my mouth, or hearing it drop like a gloopy liquid, or roll over itself, or jolt you. I am fascinated by the endless potential for words to activate parts of your subjective experience that you didn't know existed.

Adjectives are a particularly funny and expansive set of words. At once so specific and yet so slippery. And when used sparingly to answer as complex a question as 'what way are things?'... ludicrous; insufficient; marvellous.

TILED WORKS

← Lucinda Casnal

Halie



Something I dislike about digitally produced work is that it is often intangible, even though - with a few exceptions - digitally produced work is still made by the 'artist's hand'. I like to make this visible and honest in the production of my own work.

As mentioned above, I am interested in combining multiple ways of making. I like to find places in between different points and work from that perspective.

The work shown here is the one that features in the moving image work. As seen in the film, the clay tiles are made by hand; CNC engraved and shaped using a digital drawing made in Illustrator; fired in the kiln; and finally finished by hand. I enjoy this hybrid process of making - outsourcing parts of it to the machine and keeping parts to myself. The machined lines are perfect, correct to the pixel - I like this against the scars of the tiles' production: the cracks, visible tile adhesive, spacers. There is again something about the truth of the object that interests me - how dishonest it might be being about how it came to be here.

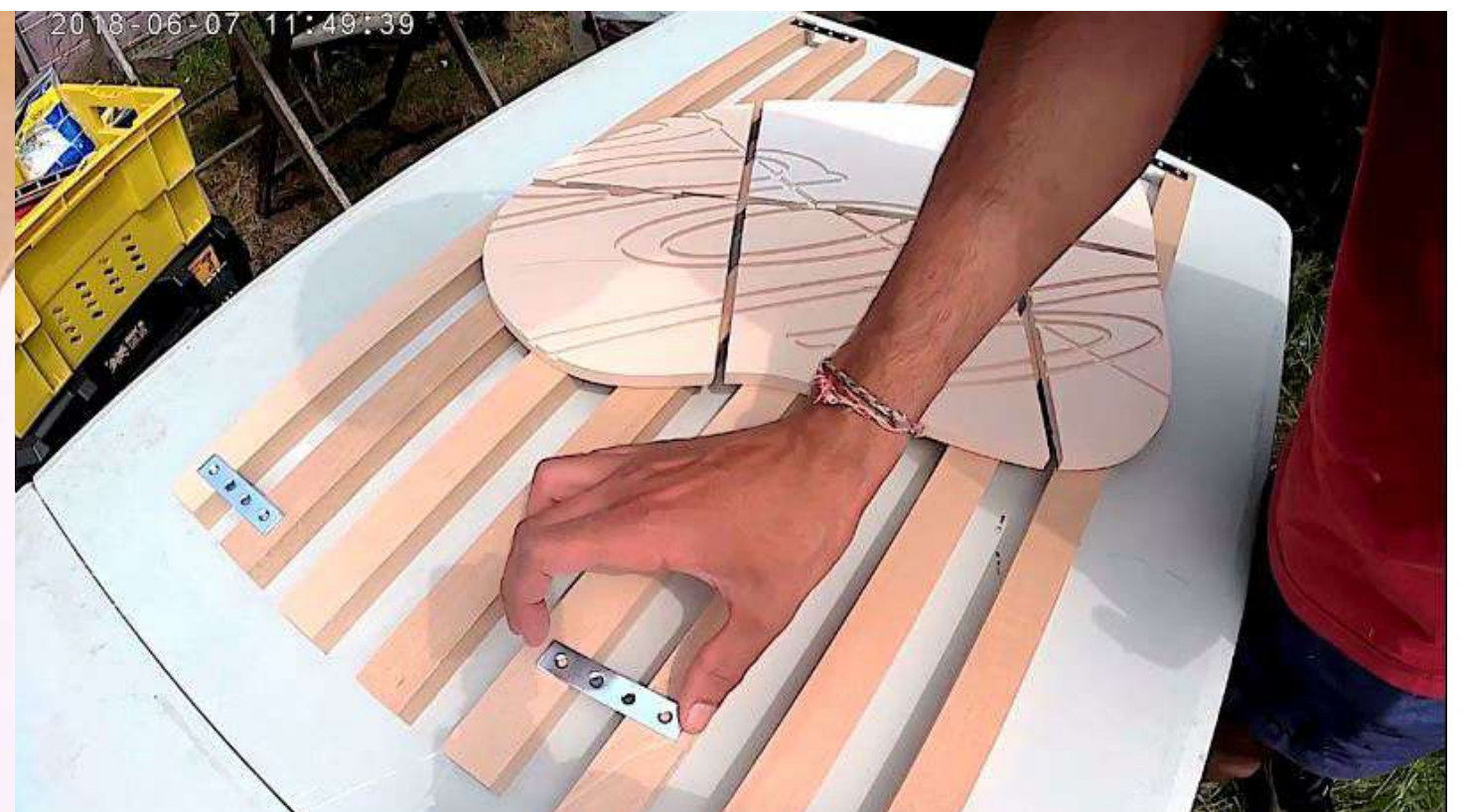
I have been making ceramic and clay works for the last year or so. Combining ceramic work, which is ancient and traditionally hand-made, with the precision of digital processes is something that really interests me. As mentioned earlier, I enjoy demonstrating the expanded possibilities for a material to act in the world - this hybrid process touches on that interest.

CNC routing and laser cutting, which are both processes that I use often, are also interesting ways to play with an idea of dimensionality. I like the way that 2D drawings from a computer screen can be projected into the physical world; they retain an element of the screen-image whilst approaching an idea of objecthood.

We know from the film that the word on the tiles is 'global'. In the final film I would maybe make this less obvious. The snippets of words and letters talk of parts of a whole, glimpses of something larger that is impossible to

grasp in its entirety. I plan to make more of these tiled works for the exhibition - each work giving another snippet of something but never a complete image. Other tiles will depict sections of drawings and other words, the implication being that somewhere there is a complete set.

The font is 'Lucida Casual Italic', which is also used in the CG fabric renders in the film work, and print works in the space. This comes from previous research and thinking about typography: the voices in which we are addressed by the written word countless times every day; the dress that the naked word wears to go out into the world. There is no written word without typography. Type speaks on a level parallel to the content of the word - simply put: I'm interested in how this can be used for tone. This particular font face is jolly, naive and a bit... crap. I like using this voice to talk about 'the way things are' or to say 'another world is possible'.



BENCHES



The seating for the moving image work will be simple benches.

If I can't find any benches that I like, I will construct them myself using MDF or Valchromat.

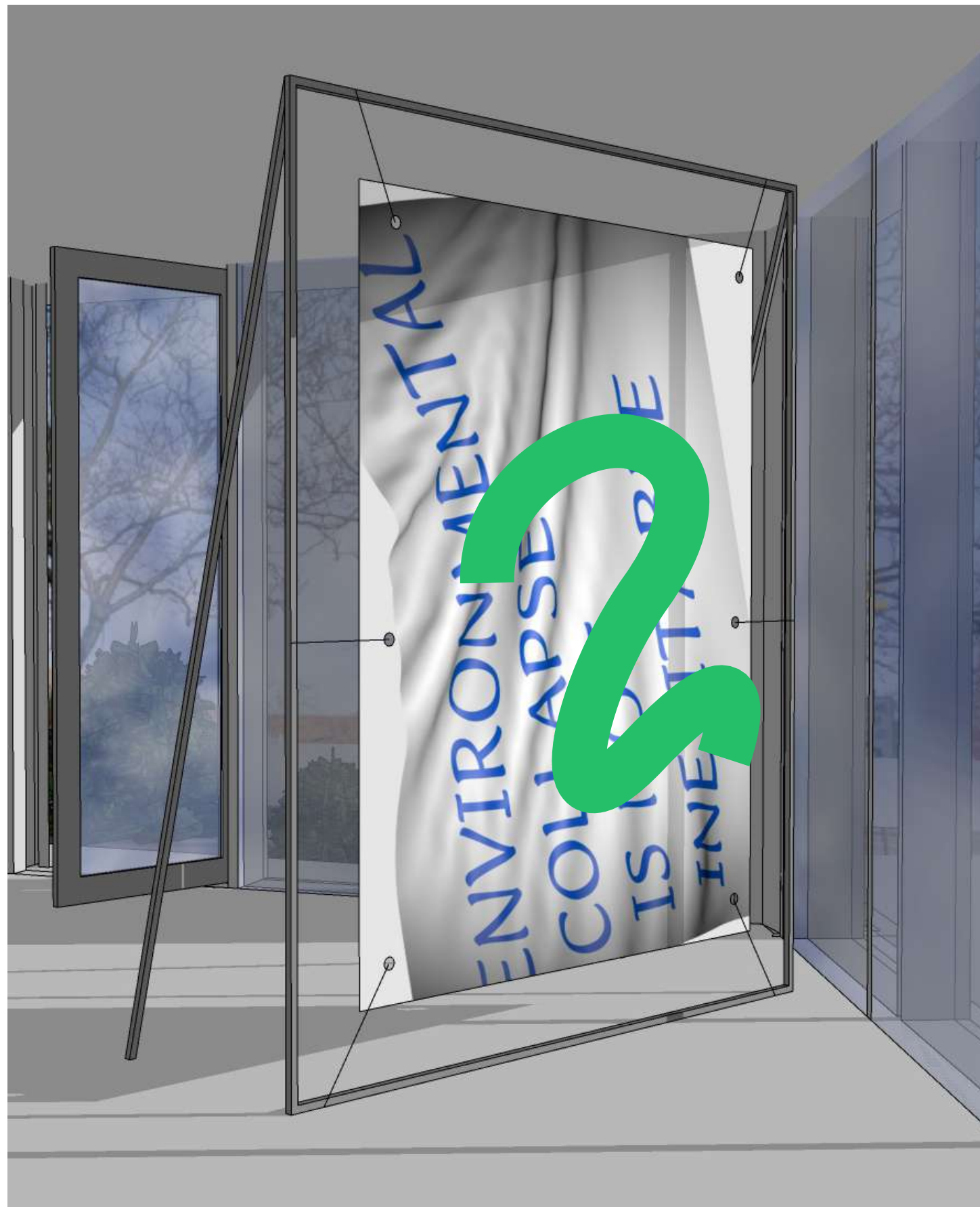
Budget and time dependent, I would like to inlay more drawings and words into the seat of the benches - using CNC engraving and coloured resin, as in the drawing below.

I want people to actually sit on the benches, so I will be careful not to make them look too much like sculptures.



Sensual

PRINT WORKS

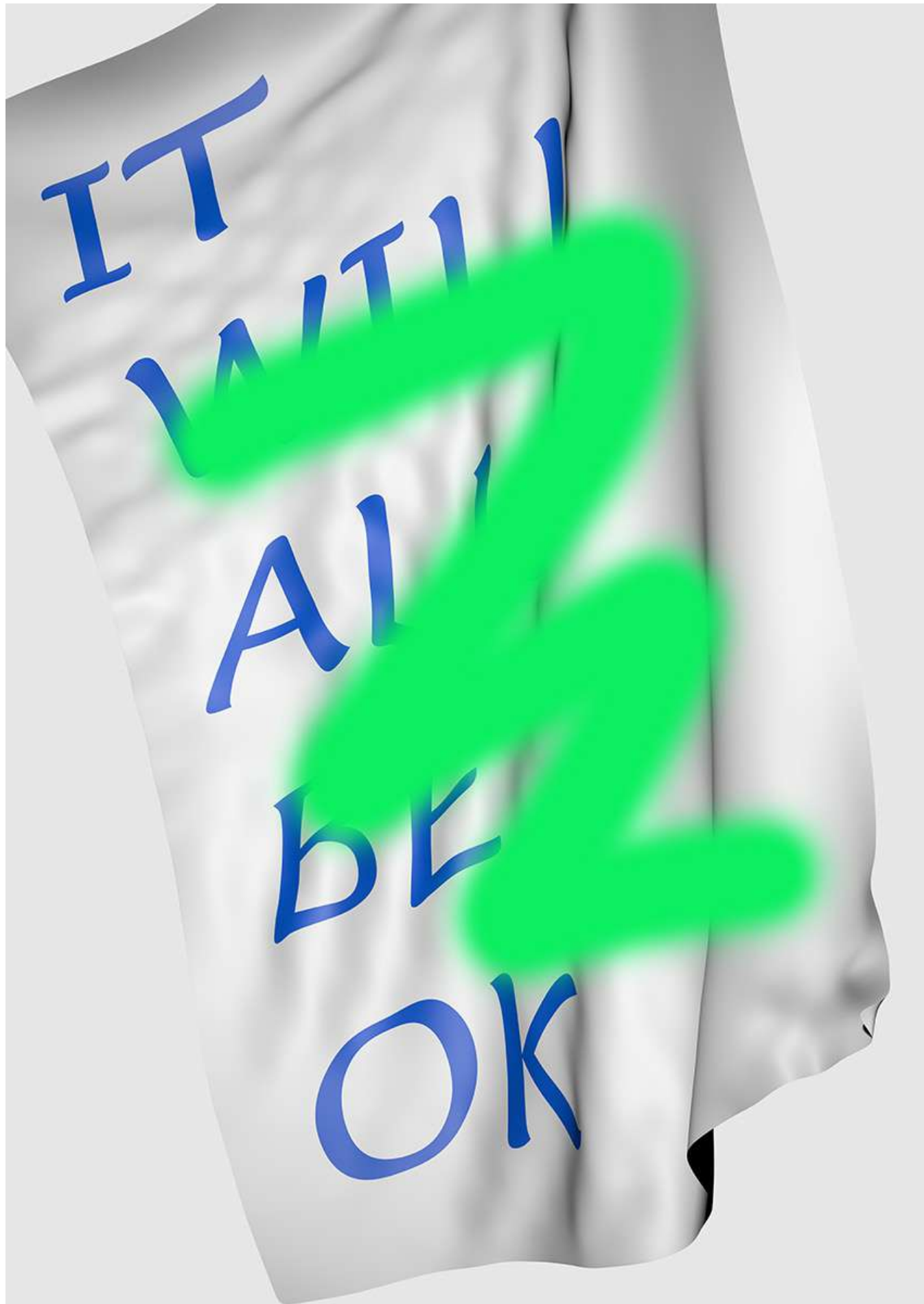


As mentioned earlier I have recently been making print works of CG rendered flags. The flags show written messages, and are painted over with green brush strokes once printed.

For this exhibition I would like to produce 1 or 2 large format prints on PVC or similar. The display method here is not final, but I like the idea of stretching it out taut using bungees etc; I like the irony of stretching out a print that depicts rippled fabric.

The prints may be attached directly to the gallery floor and ceiling instead. They will face outwards so have to be seen through the glass walls of the gallery.

These works speak again about truth, optimism/pessimism and possibility. The statements are half obscured by the chroma-key paint, and can be notionally 'seen through' by a viewer. The work came out of thinking about dramatic irony - the literary device in which the audience is aware of something that a character is not.



The works proclaim vaguely optimistic statements - 'ENVIRONMENTAL COLLAPSE IS NOT INEVITABLE'; 'IT WILL ALL BE OK'; 'THINGS CAN CHANGE' - but the use of the paint undermines the assertiveness of the messages, leaving them open and uncertain. I'm not sure whether this is an act of hope or despair - probably a combination of the two.

We seem to know something that the work doesn't - that environmental collapse very possibly is inevitable, that everything probably won't be ok, that this is the way things are.

But the paint could also function as a window to imagine better alternatives, or to build on the message of the flag.

PROBLEMAT

BUDGET

WALL STRUCTURE

green face	18mm MDF - X6 @ £22.33 (wickes)	133.98	1
Pillars + shapes	18mm MDF - x3 @ £22.33	66.99	
CNC details (net drawing)	12mm MDF - x3 @ £19.41 (wickes)	58.23	2
rosco video paint (green)	x3 tins @ £74.52 ea + shipping	223.56	3
screws, glue, nails		100	
reclaimed pine purloins	x10 @ £3.60 ea	36	4
scaffolding hire	??? TBC	250	
LCD screen	arebyte to provide		
plaster, paint, veneer		50	
sandbags	X8 hessian sandbags @ 0.99	7.92	5
	x8 sharp sand @ £1.70	13.6	6
	TOTAL	940.28	

FILM WORK

actors' fees	x2 actors x1 day each @ £150/day	300	
camera operator fee	x1 day @ £150/day	150	
costume	x2 outfits	30	
travel	petrol costs and train fare	150	
	TOTAL	630	

TILE WORKS

white beech	x16 pieces inc. machining and shipping	100.34	7
stoneware clay	x2 bags @ £12ea	24	
firing costs	free at UWE		
adhesive + fixings		30	
	TOTAL	154.34	

SOUND WORK

voice actors	online (fiverr.com)	25	
speakers	arebyte to provide		
	TOTAL	25	

- <https://www.wickes.co.uk/Wickes-General-Purpose-MDF-Board-18-x-1220-x-2440mm/p/110113>
- <https://www.wickes.co.uk/Wickes-General-Purpose-MDF-Board-12-x-1220-x-2440mm/p/110034>
- http://stage-gear.co.uk/rosco-57111-chroma-key-paint-3-79-litres.html?utm_source=google_shopping&gclid=Cj0KCQjwu_jYBRD8ARIsAC3EGCLV_Va6hj7yParkyT0bn0t_GXg2Z1RpURoxijweiWWeZZ2wHrV-oL4aAg4pEALw_wcB
- <https://www.encorereclamation.co.uk/product/reclaimed-pine-purlins-125mm-x-50mm/>
- <https://www.wickes.co.uk/Wickes-Natural-Hessian-Sandbag/p/132017>
- <https://www.wickes.co.uk/Wickes-Sharp-Sand-Major-Bag/p/220112>
- [https://www.woodshopdirect.co.uk/checkout/review/.](https://www.woodshopdirect.co.uk/checkout/review/)

<i>PRINT WORKS</i>			
PVC printing	x2 prints @ £35ea + shipping	100	8
bungee cords / rope		50	
	TOTAL	150	
<i>BENCHES</i>			
construction	18mm MDF - x3 @ @£22.33ea	66.99	
	TOTAL	66.99	
<i>OTHER</i>			
CNC machining costs	x3 hours @ \$100/hour	300	
van hire	leeds > bristol > london	200	
	TOTAL	500	
<i>ARTIST FEE</i>	+	500	
	GRAND TOTAL	<u>£2966.61</u>	

8. <https://www.auraprint.uk/checkout/cart/>

TIMELINE

I will be out of the UK from 25 June - 29 Aug. In early September I am relocating from Bristol to Leeds and will be working from a studio there.

<i>01 AUG - 01 SEP</i>	<i>contacting people + making arrangements</i>		
	decide on programme of workshops / classes by survey over facebook, twitter etc. (my own + arebyte's social media)	abroad	karan + arebyte
	contact class leaders - voluntary / skill swap		karan
	contact artists / friends / collectives and invite to do performances / workshops		
	launch open call for video works / films - through arebyte social media?		karan + arebyte
	research wreck sites to film at - maybe film at prawle again?		
	contact actors + camera operator		
	contact fabricator (SHAPE studio, Bristol) and book date for machining in october		
	begin writing, storyboarding, planning for film		
<i>01 SEP - 15 SEP</i>	<i>gathering materials + beginning construction</i>		
	Construct & paint (1st coat) pillars / supports for green wall	studio - leeds	karan
	make clay tiles		
	buy beech battens + other materials for tile works		
	make drawings for tile works and bench seats		
	Writing, storyboarding for film work		
	<i>liaise with arebyte about promo</i>		
	<i>contact press / reviewers</i>		
<i>16 SEP - 30 SEP</i>	<i>filming</i>		
	organise with actors and camera operator to find a day to film in this period	on location	karan, actors, camera operator
	begin editing film	studio - leeds	karan
	contact voice actors		
<i>01 OCT - 21 OCT</i>	<i>making</i>		
	organise delivery of 12mm + 18mm MDF to SHAPE studio	studio - leeds	karan
	CNC machining of clay tiles, details for wall, benches	Bristol	karan + SHAPE
	fire clay tiles in kiln at UWE		karan
	make tile works	studio - leeds	
	paint wall details with chroma paint		
	construct benches - fill inlay with resin, then sand + finish		
	continue editing film		
	make PVC print works		

<i>05 NOV - 10 NOV</i>	<i>installation</i>		
	prime and paint (1st coat) green face of wall	arebyte	karan + technician(s)
	construct supports and fix pillars		
	fix wooden beams to reverse of wall (structural)		
	details on reverse of wall (plaster, veneers etc. - messy)		
	mount monitors to reverse of wall on scaffolding		
	fix wooden beams to reverse of wall (leaning)		
	finish painting green in situ		
	fix details to face of wall and touch up paint		
	Tech - monitors, speakers around gallery, second monitor		
	install PVC print works using bungees fixed to floor and ceiling		
<i>10 NOV - 30 NOV</i>	<i>exhibition</i>		
10 nov	events - classes, workshops, performances, screenings etc.	arebyte	karan + artists, friends, class leaders
17 nov	events - classes, workshops, performances, screenings etc.		
24 nov	events - classes, workshops, performances, screenings etc.		

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co-founder / director @ east bristol contemporary gallery [www.eastbristolcontemporary.com]

Education

2014 BA (Hons) Art and Visual Culture, UWE, Bristol

Solo / two person presentations

2017 Gloopiness is slippery, but not like an ocean, Arnolfini, Bristol [solo]
2017 eeeeeeeeee, CBS Gallery, Liverpool [with lewdjaw]
2015 CHAMP Presents: Dry Run, Bristol Harbourside [solo]

Selected exhibitions

2017 Allen Road Sculpture Park, GRAFT, London [part of Art Licks Weekend]
2017 NAWKI, 12o Collective, nationwide
2017 East Midlands Today, Two Queens, Leicester
2017 1:15, isthisit? [online]
2016 east bristol contemporary @ Bomb Factory Art Foundation, London
2016 CHAMP Presents: Ringside Open Studio, Ringside Studios, Bristol
2016 Into The Wild Publication Launch, Chisenhale Art Place, London
2015 lockjaws* Issue One Launch, Trinity Centre, Bristol
2015 First Draft, OpenSpace, Bristol
2015 CHAMP Presents: Ringside Open Studios, Ringside Studios, Bristol
2015 CHAMP Presents: The CHAMP Experience, Spike Island, Bristol
2014 The Show, UWE Degree Show, Spike Island, Bristol
2014 Spike Open Studios, Spike Island, Bristol
2014 Lila, All Hallow's Hall, Bristol

Curatorial projects

ongoing East Bristol Contemporary gallery, Bristol
2015 lockjaws* issue 1

Publications

2018 RUNG issue #1
2017 Momentary flat world bulging outward [self-published]
2015 lockjaws* issue #1

Residencies / Awards

2017 We Are Family Summer Residency, Arnolfini, Bristol
2017 Instagram residency, SHELF London
2016 PAC Home residency, Plymouth Arts Centre
2016 Into The Wild Studio Residency, Chisenhale Artplace, London
2015 Selected for Into The Wild professional development program, Chisenhale Artplace, London
2014 KSDIY Residency, Merzbarn, Lake District