

## Grey Noise, Dubai

### PRESS RELEASE

Exit from the Entrance  
Shreyas Karle  
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*An arrow can loose its feathers but not it's point.*

Munari rightly identifies the most productive aspect of an object in his book- *Design as Art*. He further states that one's attention should be concentrated on the point of the arrow, for that is the part which actually conveys the message, the rest could be eliminated. I sometimes find it difficult to concentrate on the point as expressed by Munari. It rather seems easy to identify a point.

A point that looses its purpose.

A point that can exist anywhere on the scale, can be any part of the object and could be any object itself. Agnes Varda in *Les glaneurs et la glaneuse (Gleaners & I)* shifts the point by talking about the 'dance of the lens cap'. The alter ego of the object, it's casted leftovers, the deliberate inversion and the aspect of chance between the maker and the object reciprocates into an unknown state of being for the object itself. As Varda's *gleaner*, one is always looking elsewhere, with a possibility of discovering an accidental leftover. All of Varda's gleaners are content with their *found* produce; the uncertainty of a find is celebrated as a pleasant surprise.

The objects in this exhibition become a paradoxical gateway to exit. The only manner of escape from the object is the arrival to the object. The objects hold nothing but accumulate all. Making of/ marking on an object or as a drawing becomes a banal activity. The banalness of it contributes to the idea of the unpicked or the fallen, bearing the status of being secondary thus questioning the actual. The exhibition space becomes an extension to my gathering of the objects at my home, on my table, from the storages, all of which have been recultivated as an action. The outcome is not necessarily a result but rather one of the many probabilities that matter.

The gallery's (*Grey Noise*) fervor to comprehend the ambiguity of a work allows me to glean on matters left unattended within the norms of contemporary art practices. This first international solo at Grey Noise is an assortment of found/made objects, drawings, prints & video. The work addresses non-functionality of the art object evaluating its resource, disposing the hierarchy of the monophonic style. The objects either found or made to look like found have the least amount of interference from my end thus enquiring into their assumed identity as 'art works'. The fragility and acidic state of the paper to the identity of the frame, from the mundane object to the over simplified video, everything disperses the uni-directional nature of the art work, making it prone to spatial, aesthetical & atmospheric temporality.

Shreyas Karle, Bombay 2019

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### About the artist

Born in 1981. Karle has completed his Diploma in Painting from L.S.Raheja School of Art (2002) and his Post Diploma from M.S.University, Baroda (2008). He was commissioned a project for the Aichi Triennial 2016 (Japan) and was part of the NGMA show titled- 'Come-in' (Interior Design as a Contemporary Art medium in Germany) 2016. In 2015 he was invited to participate in the New Museum Triennial, 'Surround Audience' in New York and was part of the 'First Look: Collecting Contemporary' at the Asian Art Museum, (San Francisco) the same year. He was also part of 'The Doorstep' a group show at Jhaveri Contemporary curated by Gyan Panchal (2015). He was assigned a new commission for the Changwon Biennial, 'Shade of the moon' in 2014 (South Korea). He was part of the first edition of Kochi- Muziris Biennial (India) in the year 2012 and was on a project- 'Commercial Break', curated by Neville Wakefield for the 54th Venice Biennial. He has been invited as a visiting faculty at the Penny W. Stamps School of Art & Design (University of Michigan) in 2017 and for Kyoto University of Art and Design Graduate School as a Guest Lecturer in 2018. He has been a resident artist at Gasworks (London) in 2013, Rote Fabrik (Zurich) in 2012 and the Montalvo Arts Center (California) in 2010. He has been awarded the FICA artist award for emerging artist in 2009, Bodhi award in 2008 and the Nasreen Mohamedi scholarship from the Faculty of Fine Arts, M.S. University in 2005. Shreyas Karle has also been the Director of Sandarbh – a site-specific artist initiative in India. He is the co-director of CONA Foundation & KATCONA Design Cell- a project space in North-Mumbai with co-artist Hemali Bhuta.

He is represented by Project88, Bombay (India).