

ANGLIM/TRIMBLE

Please join us for the opening reception of *haiku shmaiku* Saturday, May 10, 3-5pm



I like the way George Herms framed his practice, he said: "Turn everything into art. Some of the most banal, ordinary things to make a work of art out of, that was the challenge. All of everyday life that flows through me I then sift through and try to make a visual poem." I try to make a haiku with its three gestures; it establishes a presence, it gives an ornament to that presence and then it breaks that presence. The quality of the breaking of the presence leaves you in a certain state, and what I am most interested in are those different states.

—A.C.

*Haiku, shmaiku, I can't*

*understand the intention*

*Of reality (71)*

Jack Kerouac - (Book of Haikus)

In **haiku shmaiku**, Ajit Chauhan explores the malleability of reality through engravings, installations and other works.

Engraved wooden diptychs with high gloss wall panels read both topographically and as psychological spaces. The work depicts liminal spaces: a solid turning into a liquid, a liquid turning into a gas, the most dynamic stages of materiality becoming and dissolving.





Ajit Chauhan, *Provisional*, Erased postcard, 13 x 17 in., 2023



Chauhan often makes a creative gesture by destroying or defacing the material he is working with—destroying them into uniqueness. The panels of burnt birch were made while the fires in Southern California were raging. Chauhan, having grown up in Malibu, felt the paradox of watching the devastation while making this body of work. In the erased web series, he erases spiderwebs into found postcards, referencing

Buddhist concepts like interdependent origination. He uses webs as a way to measure space in nature: their inherent latitudinal & longitudinal quality, like a globe or world map, explores the limits of our perception.



Ajit Chauhan, *Acrostic*, Erased postcard, 14 x 17 in., 2023

Chauhan's plexiglass engravings have a similar origin point: starting from an image which he then turns inside out, stretches, folds, lengthens, doubles, or expands. The "pliability of reality" explores the idea that reality is not fixed or immutable, but rather malleable and influenced by factors like human perception, knowledge, and actions.

*The glory of love*, titled after Lou Reed's *Coney Island Baby*, is made with surfboard making materials, foam core, stringer and colored resin. Similar to the monolith of 2001: A Space Odyssey, a towering black column, rudimental in its design and rich in symbolic

connotations. Exposure to the Monolith in the movie triggers transitions in the history of human evolution. The monolith as a parallel to art viewing can serve as a catalyst for growth.

**Please join our opening reception on Saturday, May 10 from 3-5 pm in room 209 at Minnesota Street Project.**

**The exhibition is on view through Saturday, June 28.**



**Ajit Chauhan** (b. 1981) lives in Marshall, California. His work has been exhibited at Saatchi Gallery in London, White Columns in New York, Wattis Institute for Contemporary Arts in San Francisco, the Berkeley Art Museum, the Grimm Museum in Berlin, the SONS Museum in Kruishoutem, Belgium, the KMAC Museum in Louisville, Kentucky, Galerie Stadtpark Krems in Vienna, and the Museum of Contemporary Art San Diego.