

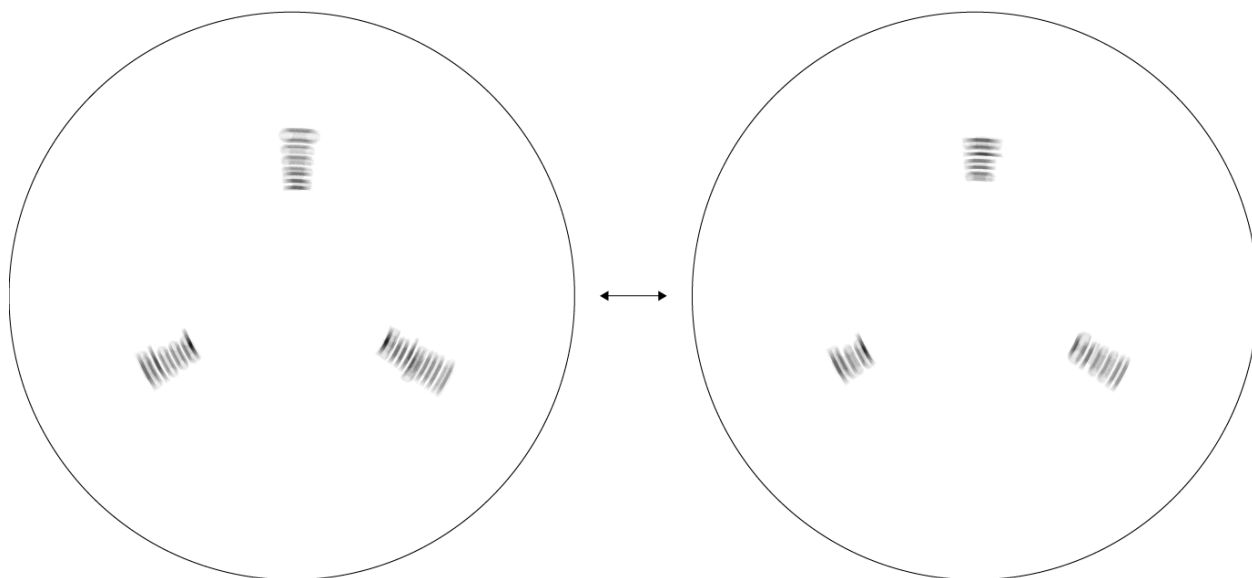
*Sequin, Shadow*

Vijay Masharani

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Vijay Masharani follows the contour of the artistic process, composing drawings and videos on an ongoing basis. Artworks sediment decision and discovery. Forms split into forms. It's like the Large Hadron Collider. An understanding of novelty remains illegal.

*Sequin, Shadow* features mostly permutations of recombinable elements: circles, semicircular arches, and others. These works also consider interactions between line, light, and color, and their capacity to signify. For example, the figure:



Contains the following possible clauses:

Blood is Red  
Ocean is Blue  
Enigma is Green

Ocean is Red  
Enigma is Blue  
Blood is Green

Enigma is Red  
Blood is Blue  
Ocean is Green

And their inverse:

Red is Blood  
Blue is Ocean  
Green is Enigma

Red is Ocean  
Blue is Enigma  
Green is Blood

Red is Enigma  
Blue is Blood  
Green is Ocean

In this example, the word "is" was substituted in for the double-headed arrow; other predicates would work fine, such as:

Means, connotes, effaces, is empty of, differs from, breaks.

And so on. They could be imagined on a third disc, replacing the arrow between the two depicted above.

For simplicity's sake, the diagram features three terms per disc, but each could include more and/or other terms suggested by the artworks, such as:

Fog, crown, circle, vision, field, body, yellow, heat, molecule, color, death, robe, paper, sequence, mask, star, flood, light, head, tree, planet, night, fate, arch, life, turquoise, dark, time, figure, line, horizon, pink, air.

And so on.

Some of the resulting clauses would “work,” some would require condition or modification, some would require concession to speaking in poetry (often to unsatisfying ends), others would read as totally nonsensical. More than a few would provoke consternation or enjoyment. In total, they evoke an image of an ecosystem of more and less worthwhile statements about an artwork. We don't have equal say in determining the criteria of what makes them worthwhile. That will have to be, like everything else, hashed out. If it can't be hashed out, it will be hacked out.

Boxes open, bottles pop, bells ring. Things don't un-happen. Exogenous shocks (wars, fires, plagues, etc.), changes in social structure (precipitated by new laws, technologies, alliances born and broken, generations dying off and coming of age, etc.), and individual experiences (voyages, encounters, decisions, etc.)—form path dependencies that have and will change the terms available, the relationships between them, whether or not a sayable clause makes sense, and whether or not a sensible claim takes us anywhere. Because of this, an artwork's capacity to signify is unstable, durational, and perennially deferred. It may “run” now or later; it may have “ran” in the past but today appear arrested. It may peter out in seconds, or never get moving. There is no way to ensure any outcome—there is only a gambit, made and paid and played out in time. Barring messianic rupture or human extinction, there is no way out of this situation. Relitigation never stops.

Artworks do things other than signify, however. For instance: while we circulate, they tend to stay where they are.

In order to not contain the hermeneutic potential of the exhibition any further, the rest of the exhibition text has been redacted.

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