

Ajay Kurian

《Missing Home》

2022年5月27日至7月9日

When the creation was new and all the stars shone in their first splendour, the gods held their assembly in the sky and sang "Oh, the picture of perfection! the joy unalloyed!

But one cried of a sudden—"It seems that somewhere there is a break in the chain of light and one of the stars has been lost."

The golden string of their harp snapped, their song stopped, and they cried in dismay—"Yes, that lost star was the best, she was the glory of all heavens!"

From that day the search is unceasing for her, and the cry goes on from one to the other that in her the world has lost its one joy! Only in the deepest silence of night the stars smile and whisper among themselves—"Vain is this seeking! Unbroken perfection is over all!"

—Rabindranath Tagore, *Gitanjali*, 1910

駐布魯克林藝術家Ajay Kurian逾十年來創作多項作品探討家的強大力量，浮現它在自我了解的過程中落下的污點。他的雕塑及裝置藝術作品聚焦了否認的不確定機制，例如同化、代際創傷和錯位，承載著當代的離散經驗。懸掛在橫跨47 Canal畫廊地板落下的一片松針海之上，是Kurian在展覽《Missing Home》呈現的新雕塑作品，始於顏料塗抹——按壓，然後塗抹根據他們自己的反射濺灑而出的。這些印象被勾勒出來並轉化到泡沫芯板上，它們的四肢被刻畫且卷曲成三維立體，然後用石膏和玻璃纖維加固。塗料的應用暗示著一種振動的皮層，呈現多種放射性色彩：孔雀、海泡石、羅望子——爭艷斗麗，就像相反的欲望相吸一般，爭奪你的注意力的最首要位置。

Kurian的作品比人還要高大——盤浮上空的《Mantis》（所有作品於2022年創作）形態猶如一個擁抱的姿勢，仿佛要把你帶回家，而不是反過來讓你離開。一個巨大的綠色圓盤，宛如經化學油炸過的棕櫚葉，或是皇冠，將由三組部分形成的《Throne》分割開來，使這個懸浮物既是一個座位，也是它的坐者。《Harena》則模仿汽車後視鏡的形狀，同時也是一個劇院的外牆。它的性質是奧菲斯的（Orphic）：一個用於回望悲劇的廣角的框架。Kurian的《Tirtha》，取名自梵文，帶有雙重意思：「水坑」和「交叉點」，並在宗教語境下用於指代神聖的朝聖。此作品由銀河紫色和粉色組成，中間的部分則是空心的。讓我想起了Vijay Sharma在1979年拍攝的家用錄影系統（VHS）盒式錄像帶傳記片《Gopaal Krishna》的一個場景中，嬰兒上帝的母親撬開兒子的嘴，

發現整個宇宙在裏面旋轉。Kurian的《Tirtha》顛覆這個神話——展現一個裂開了的大嘴，撕裂了空間。

Kurian的自立雕塑《Death Related Sensory Experience》，從包裹在樣板房周圍的裸露的紅色線圈中，大量的電熱與畫廊的溫度對流，產生了被稱為熱流閃爍的現象——在海市蜃樓之中，觀眾和雕塑中心的物體之間的眼界延展著，就像被某種流動的力量所影響，其效果讓人回想種種扭曲的記憶——或者這僅僅是厄運？

無論Kurian的一系列新作品是如何索引古代和前現代的形式，這些作品彷如一些來自不被允許的未來的倖存者，被強拉回到現在。而在此，我們必須相信我們的眼睛。

—Shiv Kotecha, 2022年5月

A note from the artist: Thanks to Shiv Kotecha for the time he's spent with my work and the words he brought to it. Thanks to Kristina Stallvik for her late in the game life saving assistance. Thanks to Adrian Podpirka and Armen Enikolopov and Sandy Smith for helping me to safely bring my idea to life. Thanks to Jasmine Imani, Winn Mosi Hastings, Stephen Shaheen, Kamrooz Aram, Pooneh Maghazehe, and Jacob Kassay for sustaining me. Thanks to my mom and my dad and my sister for too many things.

Ajay Kurian (b. 1984) lives and works in Brooklyn, New York. He recently participated in “On Nationalism: Borders and Belonging,” (2021-2022) a group exhibition organized by the Racial Imaginary Institute. He has had solo exhibitions at Sies + Höke, Dusseldorf (2019); CAPRI, Düsseldorf (2016); White Flag Projects, St. Louis (2016); Artspeak, Vancouver (2014); Jhaveri Contemporary, Mumbai (2013) and Audio Visual Arts, New York (2011). In 2017, he participated in the Whitney Biennial at the Whitney Museum of American Art, New York. He has also exhibited work in group exhibitions at K11 Art Foundation, Hong Kong (2018); Øregaard Museum, Copenhagen (2017); Art Commissions GI on Governor’s Island, New York (2015); MoMA PS1, New York (2015); the Fridericianum, Kassel (2014); CAM Raleigh (2012); Socrates Sculpture Park, Long Island City (2013) and White Columns, New York (2011). His work is included in public collections including the Aishti Foundation Collection, Beirut and the Whitney Museum of American Art, New York.