

Ajay Kurian, "Proleptic"



*Master Slave Complex
(Proleptically Speaking...)*

mind-boggling 10,000 years, the artist overlays a computer rendering based on Albrecht Dürer's 1503 study of weeds with a Munch-style screaming face (actually a warning symbol from the aforementioned site) that periodically emits a strobe flash. A vitrine containing a pop-up book illustration of a *Wizard of Oz*-type palace occupies its space like an ancient reliquary. In yet another case, an old TV lies on its back within a thicket of dried brush, appearing to evoke the past even as a nearby tangle of copper wire and a rather extraterrestrial-looking egg summon present and future. Eerie and poetic, Kurian's work asks us to consider being out of time in more ways than one.

—Merrily Kerr

THE BOTTOM LINE The past is present and the future less than perfect in these strange displays.



47 Canal, through Sun 22 (see Lower East Side)

Set within a wall just inside of 47 Canal is a *Wunderkammer* filled with reindeer moss, candy-colored LEGO blocks and tchotchkes such as a wheel spun by a battery-

powered hamster. This unlikely aggregation has a tacky, quirky appeal that sets the tone for Ajay Kurian's solo debut, which employs time-capsule metaphors to suggest a sort of temporal purgatory.

In one work, inspired by a proposal for a New Mexico facility for housing nuclear waste up to a

Art in America

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Ajay Kurian

at 47 Canal,
through Dec. 22
47 Canal St.

Ajay Kurian's "Proleptic" (as in prolepsis, or anticipation) takes as its subject the "long durée of nuclear waste," examining the bizarre symbols and signage designed to warn future people to stay away from toxic sites. On view are a number of sculptures of assembled objects in colored vitrines that lend them a radioactive glow, an inexplicably threatening tumbleweed of metal wire, and a diorama-style cutout of a castle that is periodically closed as its motorized base claps shut.

