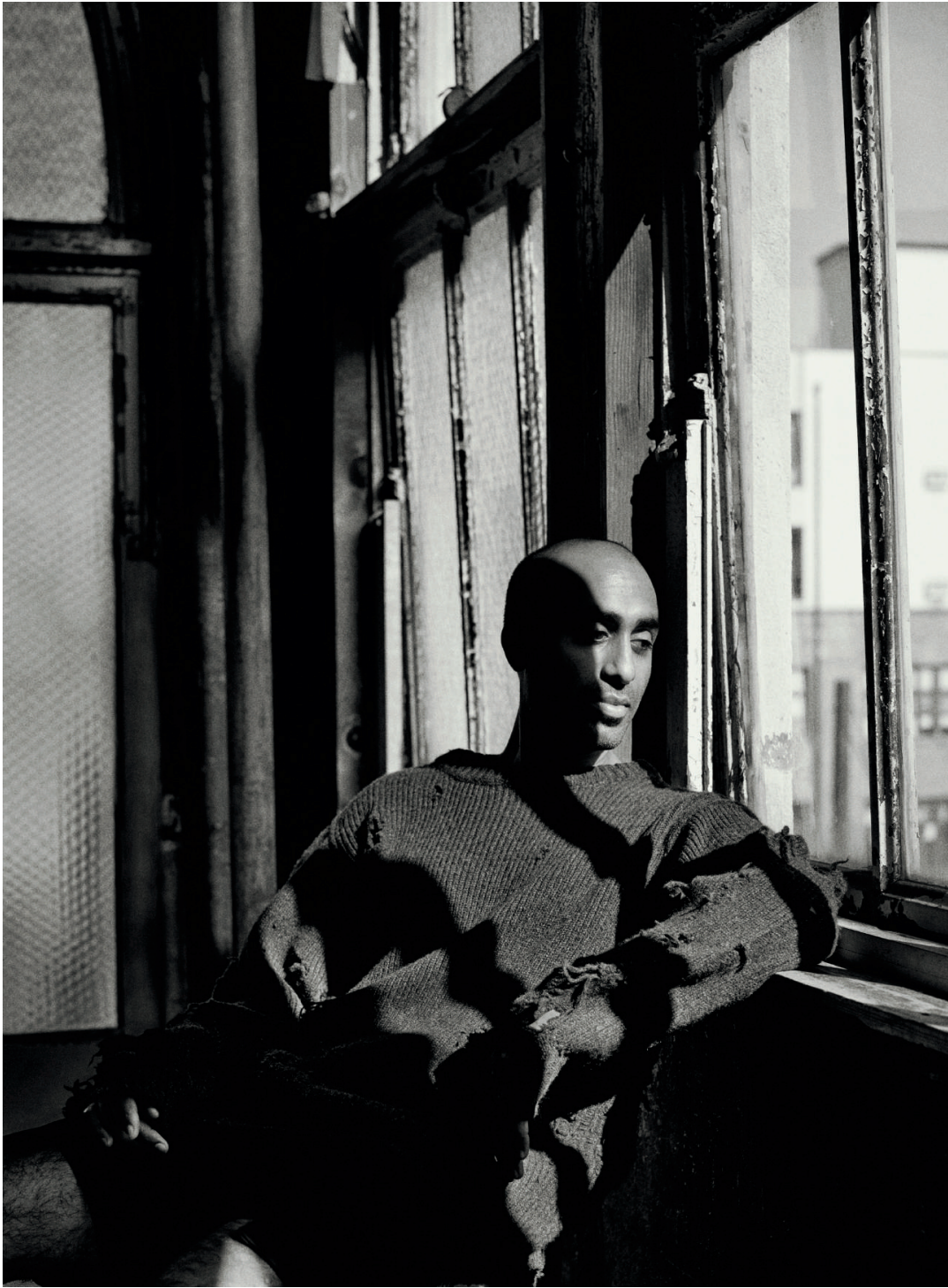


THE OVERS TO WATCH

HAIR: TINA OUTEN FOR WELLA PROFESSIONALS/STREETEERS. MAKEUP: MARLA BELT FOR NARS/STREETEERS. SET DESIGN: TODD WIGGINS/MARY HOWARD STUDIO. PRODUCTION: CAT LEVINS/MAR. RETOUCHING: VELEM/DIGITAL TECHNICIAN. ERAN WILKENFELD. PHOTO ASSISTANTS: FRED LAM AND NEIL DAWSON. STYLING ASSISTANT: SUSAN WALSH. HAIR ASSISTANT: KESSIA RANDOLPH. MAKEUP ASSISTANT: YUI ISHIRASHI. SET DESIGN ASSISTANTS: JUSTIN DAVIS, JOE ARAI, RODGER BROWN, AND CHIKE EZUEDE. HAIR PRODUCTS: WELLA PROFESSIONALS, INCLUDING EMI SUGAR LEFT AND EMI PERFECT ME LIGHTWEIGHT BB LOTION.

IF YOU'RE TIRED OF THE NEW
YORK ART WORLD, YOU'RE IN THE
WRONG NEW YORK ART WORLD.
A DECISIVE GENERATIONAL
SHIFT HAS TAKEN PLACE IN
THE PAST YEAR IN WHICH A
NEW CROP OF YOUNG ARTISTS
IS UNSETTLING THE FAMILIAR
TRAJECTORIES AND CODES.
TRADITIONAL MEDIUMS HAVE
BEEN REINVENTED AND NEW
MEDIA HAS BEEN TWISTED TO
SERVE RAW, UNPREDICTED,
SHAPE-SHIFTING ENDS. WE ARE
NO LONGER IN THE AGE OF "POST."
WELCOME TO THE NEW YORK
OF 2016 AD. THESE TEN VERY
DIFFERENT ARTISTS PROVE
THAT THE WALLS HAVE FALLEN
AND ANYTHING GOES.

Photography CHRISTIAN MACDONALD
Styling TONY IRVINE





Ajay KURIAN

AGE: 31. ORIGINALLY FROM:
BALTIMORE. CURRENTLY LIVE:
BROOKLYN. GALLERY: 47 CANAL,
NEW YORK.

WHEN YOU FIRST CONSIDERED YOURSELF A FULL-TIME ARTIST: My first solo show in New York in 2011 at Audio Visual Arts. I let go of many things and came to understand what it meant to take a risk on beginning to make a world. **THE MOST SURPRISING REACTION TO YOUR WORK YOU'VE RECEIVED:** I remember a curator once was recounting a broken, half-remembered myth about a Greek astronomer who had forsaken the polis. He explained to me that his concerns were towards the stars, not towards measly humans, towards such silly foibles. The astronomer had trained his mind to look nowhere but up. The curator then paused and looked at me and said, "But you are different—you are the astronomer in the polis." It is the most surprising and wonderful comment I've received, and I hope that I live up to it. **DO YOU CONSIDER YOURSELF A LONE ARTIST OR FEEL THAT YOU'RE WORKING IN A COMMUNITY OF PEERS?** When I was not yet represented by a gallery, I knew I wanted to be represented by 47 Canal. The artists I felt an affinity towards were there; something was happening there

that would be larger than all of us. That doesn't diminish the singular voice of any one artist (myself included) that shows at the gallery, nor does it mean that the gallery is some sort of collective. It isn't. But a lot of productive conversations happen there that give shape to one of the more interesting scenes in recent contemporary art. I have seen my voice shift and grow and become something that owes its growth to so many others, but in order to become precisely unique. So the dichotomy seems strained to me because of one adjective: lone. I am an artist with my own way of making and thinking, while also knowing that the truly singular genius is a myth meant to preserve ego, herald a star, and give the art world exactly what it wants—someone who beat everyone else. In reality, it's never like that. **THE BEST THING ABOUT BEING AN ARTIST IN NEW YORK:** It is very easy to get materials of nearly any kind the day you need it: from preserved reindeer moss to an Arduino board, a fog machine, customized M&Ms, epoxy clay, fiberglass, or marble—you can get it all in New York without having to kill

yourself in a car. **THE WORST:** It's a very draining city, a very unforgiving city, and it's easy to let its distraction and social noise do their worst ... if you're not careful. **FAVORITE LIVING ARTIST:** I never have one single artist who I consider my favorite. I can name artists who are important to me, who demonstrate what it means to craft a hard-won vision of the contemporary world with humor, love, depravity, contradiction, and poetry: Louis C.K., Wolfgang Tillmans, and Paul Beatty.

ON KURIAN: SWEATER: ADIDAS ORIGINALS BY KANYE WEST/EZEE SEASON 1. **SHORTS:** RICK OWENS. **ARTWORK:** CLOCKWISE FROM LEFT: KURIAN'S *SUNSHINE*, 2013, BRONZE, PLEXIGLASS, LAMP, MELTED GUMMI BEARS, PAINT, GRAVEL, POP ROCKS, SPT 24 X 24 X 80". **PHOTO:** JOERG LOHSE, COURTESY OF 47 CANAL, NEW YORK. KURIAN'S *KING'S DOMINION (GULL)*, 2015, STEEL, SAND, PROPANE, COPPER PIPING, SPRAY PAINT, RUTILLATED QUARTZ, STONE DICE, 24K GOLD-PLATED TURTLE SHELL, GLASS, PLUSH TOYS, COPPER WIRE, RESIN, 46 X 28 X 28", COURTESY OF THE ARTIST, 47 CANAL, NEW YORK, AND GALERIE MAX HETZLER, BERLIN, PARIS. **VIEW OF KURIAN'S COMFORT ZONE #3 (HEAVENS FOR SMOKERS AND NON-SMOKERS ALIKE)**, 2014, WOOD, PLEXIGLASS, E-CIGARETTES, FOG MACHINE, ARDUINO BOARD, EXHAUST FANS, COPPER WIRE, LED LIGHT FIXTURES, ARTSPEAK, VANCOUVER. **PHOTO:** BLAINE CAMPBELL, COURTESY OF 47 CANAL, NEW YORK.