

# THE NEW YORKER



## **Alwar Balasubramaniam**

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The Indian artist invests abstraction with the weight of the natural world through the slow, controlled application of air and water. Panels of graphite have been eroded by dripping liquid; fibreglass panels are covered with seemingly infinite nodules of paint, aided by currents of wind. (The varying densities suggest a topographic map of a planet far more elegant than earth.) Two sculptures on the floor continue to connect the natural to the man-made. In “Shell as Body,” a terra-cotta carapace surrounds a mysterious cavity, while the more unnerving “Body as Shell” is a crumpled sandstone cast of the artist’s body.

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