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WEEKEND **Arts** FINE ARTS LEISURE

Art in Review

The Future as Disruption

The Kitchen
512 West 19th Street, Chelsea
Through Friday

Science fiction makes for a delightfully geeky group show at the Kitchen, particularly when the artists indulge in fantasies of urban anomie à la “Blade Runner.” A large section of the main gallery is given over to digital prints and ephemera from Jonah Freeman’s imaginary megacity, “The Franklin Abraham.” The labyrinth of bridges and towers is haunting even if you haven’t seen Mr. Freeman’s related videos about the inhabitants of this gravity-defying structure. Another standout is a set of gray-scale paintings by Joan Banach; their vaguely architectural forms suggest a more sinister strain of Futurism.

Afro-Futurism is at the center

of a new video by Simone Leigh, “Back and Forth (Uhura),” which shows the “Star Trek” character Lieutenant Uhura (Nichelle Nichols) at the controls of the Enterprise. Ms. Leigh also contributes several striking sculptures. Her “Queen Bee” is a hanging cluster of breastlike forms attached to television antennae.

Several works cross the line between homage and parody. Sean Dack replaces printed pop song lyrics with cold-war-era predictions by Philip K. Dick, author of the story on which the dystopian film epic “Blade Runner” was

based. Adam Pendleton makes syntactically garbled text paintings based on the artist Liam Gillick’s statements on social utopia and also on the author Samuel R. Delaney’s science-fiction novel “Dhalgren” (1975).

Setting the tone for the exhibition is Mungo Thomson’s audio recording of computer voices reading from an oral history of the making of “Blade Runner.” The sound, which can be heard throughout the gallery, may make you feel like the last human on Earth. **KAREN ROSENBERG**