

[Kaleidoscope]

OF PLASTIC, BLOOD AND BONE

WITH WHACKO JACKO NOT AMONGST US MORTALS ANYMORE, ANYTHING that references his illustrious and bizarre life and career can only be responded to with some sentimentality. But susurrating sentimentality is not on the mind as one looks back at *Moonwalk*, on display from April 13th to May 10th at Gallery Maskara, Mumbai.

As luck would have it, plastic, blood and bone, Jackson's three preoccupations, were also on the minds of Aaditi Joshi, Tatheer Daryani and Nityanand Ojha, who banded together for *Moonwalk*. Although the aforementioned materials are not dazzlers, the show was memorable because the three young musketeers negotiated their chosen media with astuteness and formulated intriguing insights about frequently flogged subject matter.

Joshi's plastic did not stick hotly to the viewer; Daryani's blood did not feel like a vampire had ruptured an arterial nerve; and Ojha's bone was far from being spine-crushingly annoying. Through their works the artists provoked contemplations on the environment, mortality and longing respectively.

In the foreground: **Tatheer Daryani**. *Untitled*. Blood, mercury, glass. Dimensions variable. 2009. In the middle: **Nityanand Ojha**. *Abandoned Love*. Oxidized jewellery, fibreglass and metal. 192 x 55 x 36 inches. 2009. In the background: **Aaditi Joshi**. *Untitled*. Fused plastic bags on base of acrylic and wood. 65 x 59 x 44 inches. 2009. PHOTOGRAPH BY DAVID DE SOUZA.

Daryani's DNA strand-like chimes infused with mercury and blood looked promising. Joshi's fused plastic shrubbery combined with her staged near-asphyxiation by plastic cut right to the bone. And finally, Ojha's embellished quasi-Flintstonian relic was carefully balanced. Badly mounted group shows are a rupee a dozen. So, although *Moonwalk* did not offer a most cohesive 'mission statement', it seemed as though one good work attracted another; and sometimes, that really is all that matters. **GITANJALI DANG**