

listings

dekkho

Variety

art review

LIVING IN A MATERIAL WORLD

Two galleries shift their glare to matter and interactivity, as opposed to only the end product

VISHWAS KULKARNI

SIDE A: MOONWALK



One, blood, and plastic. These are the three elements curator Abhay Maskara is juggling in his attempt to define art beyond boundaries. The results are engaging. Aaditi Joshi has taken plastic, a format much used and abused in the art world, to create private, sculptural icebergs: amorphous, luminous entities that twinkle with possibilities. To showcase her fatal attraction to plastic, "Suffocation", a tart video installation, has the lady's head wrapped in — you guessed it — breathtaking plastic.

Bang in the middle, quite literally like a *kebab mein haddi*, is Nityanand Ojha's larger-than-life installation of a femur bone. Immortalising the last tangible residue of the human experience via the bone, the artist has chosen to layer this magnified remnant

with *mangalsutras*, oxidised baubles, and other 'attachments' that are so inevitable in the course of leading a life, and ironically, inevitable like death itself.

Tatheer Daryani's haemal fixation, on the other hand, has an unlikely companion: mercury. One lends you life, the other takes it away from you. Yet when you cut yourself, the blood that spills out is as irretrievable as when mercury escapes from its containment. So perhaps they should be together, like liquid siblings, awkward sisters thicker than water. Daryani has collected samples of her own blood in drop-shaped glass vessels; merged with mercury, these samples glint with a dark, crepuscular allure. Do moonwalk through this exhibit.

Catch Moonwalk at Gallery Maskara, Colaba, till May 10.