

MANSOOR ALI

Mansoor Ali's first solo show at Mumbai's Gallery Maskara earlier this year was an exploration of the tropes of corruption in which the chair—as a symbol of the decadence of the Indian political system—assumed a dominant place. Curator of Gallery Maskara, Abhay Maskara remarks: "Mansoor Ali uses the language of sculpture to comment on the Indian political system. By altering their usual configuration, proportion and context, he creates sculptures that are often larger than life, made of simple material, yet visually complex, and open to multiple interpretations—as all good art should be." The 130-odd chairs that Ali stacked for about two years for the installation *Beautifully Corrupt II* were filled with dust and cobwebs (both included in the work's technical sheet), creating a satirical commentary on bureaucracy's working culture. By highlighting the impossible or lost function of the chairs and questioning who was entitled to sit on them, perhaps Ali was simultaneously asking: doesn't the art world at times also play musical chairs?



BEAUTIFULLY CORRUPT II, IN PINEWOOD, COBWEBS AND DUST, 2014, GALLERY MASKARA

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