

Loosentiefirst

Warehouse at 3rd Pasta, Colaba

Curator Abhay Maskara has stayed away from trying to unite the diverse works in *Loosentiefirst* under a single theme. The only thing Felipe Cama, Fernanda Chicco, Mansur Ali, Narendra Yadav and T Venkanna share is that their works are disturbing, but in varying degrees.

The show begins with four drawings from Chicco's *Professionals* series that show life-size human figures that have become oddly machine-like because inanimate objects have been incorporated into their anatomy. Facing the drawings are Narendra Yadav's "Dance of Democracy", an impressive sculpture made up of old chairs. It's easy to ignore the other two clumsier Yadav chairs ("Alliance I" and "Alliance II").

Drawn with the neatness of medical diagrams, Chicco's figures are very disturbing as they look out with blank passivity while their bodies are tortured to be transformed into systems of production. Chicco's *Professionals* are the most powerful works in the show and they will certainly make you want to loosen your tie, if you're wearing one.

The viewer has to pass through a keyhole-like opening to enter the room where the rest of



Detail from *I am Inside not Outside*

Loosentiefirst is housed. Mansoor Ali has two intriguing installations that play upon ideas of nature and artifice.

"Chickenpox" shows two alarmingly realistic hearts pumping infected blood into and out of one another. Ali likens the

disease to love. Anyone who has ever faced a dilemma will be able to relate intimately to the indecisive brain in "Rejection of Finality". Felipe Cama's lenticular prints show pixelated versions of pornographic images. Look at the prints from another angle and the pictures reveal themselves to be a code of zeroes. The disconnect between the image and the message it conveys, particularly in the digital era, is one of Cama's fascinations.

T Venkanna, the youngest of the five, completes the show. This is Venkanna's first showing in Mumbai and his work teeters between the promising and the unexciting. The diptych "I am Inside Not Outside" is his best work here. In it, he explores his favoured theme of sexuality with sophistication, using collages and the idea of a whitewash, which aside from its thematic relevance, balances out the lurid colours of the cartoon strips he uses. In contrast, "The Way to Pink Mountain" is surprisingly juvenile with its unsubtle obsession with the phallic shape. Don't let this deter you from visiting *Loosentiefirst*. It manages to achieve the balance between thought-provoking and fun for most parts.

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