



PRESS RELEASE

Forlorn Foe

Recent works by Khadim Ali

Exhibition dates: 29th September – 29th October 2016

Gallery timings: 11 am - 7 pm Sundays closed (by appointment only)

Venue: Latitude 28, F 208 Lado Sarai New Delhi, India – 110030

Khadim Ali's family is from Bamiyan (Hazarajat region) where in 2001 the colossal sixth-century Buddha statues were destroyed. The Firdausi's *Shahnameh* or the *Book of Kings* was read to Ali by his grandfather and its illustrations were his first lessons in art history. It is this 11th century masterwork that provides the fantastic cast of characters that adorn Ali's works and can be as such considered a primary source of reference for the artist.

Ironically, the Taliban appropriated its hero Rostam. In Ali's series of miniatures in the style of Indian Mogul painting, he explores and updates the motifs of the poem. Rostam turns into a horned demon, with a long beard reminiscent of those worn by Taliban fighters. Ali's paintings tell stories about loss (of his own cultural heritage and of human values) and about how meaning shifts as words and images are perverted through ideological appropriation.

The Afghan conflict is a palimpsest of mounting tragedies, with each conflict adding a layer of complexity. The effect of the conflict has been such that friends have traversed to become foes, and foes have metamorphosed into friends, ultimately leading to a hazy understanding of the notion of 'virtue' and 'vice'. Bhavna Kakar, Founder-Director of Latitude 28 says "The gently parleying, ruminating, languishing, gesticulating figures of Khadim's oeuvre seem to represent a society of ethereal beings, that are rich in traditional and modern motifs of Eastern and Western art historical references."

About the artist:

Khadim Ali was born in 1978 in Quetta, Pakistan, as an Afghan refugee. His family, belonging to the Hazara minority, fled Afghanistan to escape Taliban persecution. From 1998–99, he studied mural painting and calligraphy in Tehran, Iran. He earned a BFA at the National College of Arts, Lahore, Pakistan (2003), where he studied traditional miniature painting. Ali moved to Sydney in 2010 and earned an MFA at the College of Fine Arts, University of New South Wales (2012).

Ali's solo shows include *Transition / Evacuation*, ARNDT, Singapore (2015); *Transitions / Evacuation*, Milani Gallery, Brisbane, Australia (2014); *The Haunted Lotus*, Art Gallery of New South Wales, Sydney, Australia (2014); *The Haunted Lotus*, Hong Kong Visual Arts Centre, Hong Kong and Milani Gallery, Brisbane, Australia (2013); *Rustam*, Rohtas2 Lahore, Pakistan (2009); *Rustam*, Green Cardamon London, UK (2007); *Qaeeda-e-Rivazi*, Chawkandi Art Gallery, Karachi, Pakistan (2005); and *Jashn-e-Gull-e-Surkh (The celebration of red tulips)*, Chawkandi Art Gallery Karachi, Pakistan (2005).

Selected group exhibitions and fairs that Ali has participated in include *Refugees*, Casula Powerhouse, Campbelltown, NSW (2016); *MARZHA/BORDERS*, Nexus Gallery, Adelaide, Australia (2015); *On Return and What Remains* (touring), CACSA, Adelaide, Australia (2015); *On Return and What Remains* (touring), Artspace, Sydney, Australia (2014); *Conflict: Contemporary Responses to War*, University of Queensland Art Museum, Brisbane, Australia (2014); *Landlock*, Casula Powerhouse, Western Sydney, Australia (2013); *No Country: Contemporary Art for South and Southeast Asia*, Solomon R. Guggenheim Museum, New York City (2013); *Propositions*, Milani Gallery, Brisbane, Australia (2012); *Shifting Sands*, Contemporary Art Centre of South Australia (2012); *Home Again*, The Hara Museum of Contemporary Art, Tokyo, Japan (2012); *dOCUMENTA(13)*, Kassel, Germany; Kabul, Afghanistan (2012); 12th Hong Kong Art Fair, Hong Kong (2012); *BATAP*, Beijing Tokyo Art Project, Tokyo, Japan (2011); *Haunted Lotus*, Cross Art Project, Sydney, Australia (2011); *Contemporary Shahnama Painting*, The Prince's Foundation Gallery, London, UK (2010); *Haunted Lotus*, Cross Art Project, Sydney, Australia (2010); *East-West Divan*, Venice Biennial, Italy (2009); *Safavid revisited*, British Museum, London (2009); *East of Nowhere*, Fondazione 107, Turin, Italy (2009); *RED*, Hatch Art, ZAIM, Yokohama, Japan (2008); *Wind of Artist*, Fukuoka Asian Art Museum, Japan (2006); *5th Asia Pacific Triennial*, Brisbane, Australia (2006); *Untitled*, Alhamra Art Gallery, Lahore, Pakistan (2004) and *New Voices*, Canvas Gallery, Karachi, Pakistan (2003).

He completed artist residencies in Japan through the Fukuoka Asian Art Museum (2006) and Arts Initiative Tokyo (2007).

Ali's works are in collections around that world, including Guggenheim Museum, New York, USA, Victoria and Albert Museum, London, UK, British Museum, London, UK, Fukuoka Asian Art Museum, Japan, Foreign Office, Islamabad, Pakistan, National Gallery of Australia, Canberra, Australia, Art Gallery of New South Wales, Sydney, Australia, Queensland Art Gallery, Brisbane, Australia.

About Latitude 28:

Through curated shows, careful strategizing and discovering emerging artists with exciting practices, Latitude 28 over the years has become synonymous with cutting edge art coming out of the country, seeking out fresh perspectives in its attempt to stimulate commercial interest in new waves of art-making. The establishment aims to cultivate a space where collectors and art enthusiasts can interact with younger artists and their practices. It provides a horizontal environment where younger artists are able to contextualise their work alongside the masters of Indian art, experiment with medium, material and institutional critique. We have supported Kartik Sood, Anindita Dutta, and Shweta Bhattad in their innovative practices, exhibiting them alongside veterans such as Anupam Sud and Baiju Parthan. The gallery collection consequently includes cutting edge contemporary alongside modern masters.

Latitude 28 has been imagined as an incubation space, generating ideas through curatorial projects, site-specific artworks, artist talks and curated walks. Exhibitions such as 'In You Is The Illusion Of Each Day' (curated by Maya Kovskaya, 2011), 'Slipping Through The Cracks' (curated by Meera Menezes, 2012), 'Crossing Over' (curated by Ambareen Karamat, 2013) and 'Sacred/Scared' (curated by Nancy Adajania, 2014) tried to initiate renewed readings of artworks within art historical/socio-political contexts.

Latitude 28 frequently travels to International art fairs, and supports our artists' presence at biennales around the world. The gallery has been part of Art Gwangju (2012), Art HK (2013) [solo booth project by Prajakta Palav], Dhaka Art Summit (2014), and most recently Art Dubai (2015) [solo booth project by Dilip Chobisa].

Latitude 28 is also committed to generating discourse on contemporary art through projects that are not-for-profit, interact with the public sphere, and commission research articles and critical writing from critics, curators and researchers. We also partner with similar initiatives, facilitating several special projects at the India Art Fair over the years. This investment in the discursive prompted Latitude 28 to organize TAKE on Writing | Critic-Community: Contemporary Art Writing in India with *TAKE on art* (its sister publication), an intensive destination workshop in Goa to cultivate dialogue among peers on art criticism. Most recently, the gallery supported Critical Writing Ensemble I in Baroda, an endeavor that charted a history of art writing for the South Asia region.

For more information on Gallery Latitude 28 please visit:

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LATITUDE 28
A Gallery for Contemporary Arts and Ideas