

Gallery Latitude 28
presents

Cartography of Narratives



Jagannath Panda, *Shifting Horizon*, Canvas, acrylic, plywood, fabric, paper mache, dry pigments, glue, 18 x 26 inches, 2019

Venue: Bikaner House, Pandara Road, India Gate, New Delhi

Exhibition ongoing till 14th April, 2019

Timings: 11am to 6:30pm

Gigi Scaria | Ketaki Sarpotdar | Khadim Ali | Jagannath Panda |

Mahalaxmi | Mayank Shyam

Noor Ali Chagani | Om Soorya | Ryan Abreu | Sanket Viramgami |

Subrat Kumar Behera

Vineha Sharma | Waseem Ahmed | Waswo X Waswo | Yogesh

Ramkrishna | Zahra Yazdani Nia

About the Show:

Gallery Latitude 28 presents a group show, 'Cartography of Narratives', showcasing works by 16 artists from the Indian subcontinent and beyond.

What does civilisation contain but disjointed lived experiences of passing temperaments. Through evidential remnants, phantom memories and oral narratives, contemporary mythopoesis issues out of empirical notions, experiences and sustained gestures. Interspersed with the physical, the architectural and the natural, the 'Cartography of Narratives' becomes a mapping of the lived, imagined and the oneiric, that clutch within its framework, hints to aspects of reality. The panorama is structured on a network of consequences, with possible contingencies determined by their causal relationships. Fact and fiction become ambiguous entities.

While history can be viewed in the light of factual evidences of a recent past, mythology, contained within fictional configurations, harks back to primeval times. What amount of truth lies in contemporary reiterations of these historical chronicles, without an element of fiction? While

history on the one hand is selective, on the other, as a result of repeated iterations, it becomes a fabrication over due course.

Roland Barthes in *Mythologies* (1957), his key contribution to the semiology of the process of myth creation, remarks, “what the world supplies to myth is an historical reality, defined, even if this goes back quite a while, by the way in which men have produced or used it; and what myth gives in return is a natural image of this reality.” (p.142)

“The exhibition thus explores these various forms of narratives that exist today. To illustrate this diversity of narrative methods, the artists draw upon fables, memories, histories, allegories, dreamscapes, among other forms, to confront the notions of appropriation of present-day realities and future possibilities - through still or moving images,” says Bhavna Kakar, Director and Founder of Gallery Latitude 28.

The contrasting experiences between the civilization’s demand for conformity vis-à-vis the influence of a visual language that allows for multiple possibilities was perhaps the starting point for the development of this exhibition. One can therefore encounter hybrid motifs that invariably fuse reality and fantasy to create a collection of signifiers.

About Gallery Latitude 28:

Since it was founded in 2010, Latitude 28 has become synonymous with cutting edge art from India, seeking fresh perspectives and innovative thinking in its attempt to stimulate commercial interest in new waves of art-making. The establishment’s strategy allows the space to act as a horizontal environment where younger artists are able to contextualise and reference their work with the masters of Indian art, even as the ethos of the gallery encourages them to experiment with medium, material and institutional critique. The gallery supports contemporary Indian art not only through exhibitions, but also by supporting residencies and organizing outreach programs.

Latitude 28's vision is shaped by its Founder/Director, Bhavna Kakar, who has over a decade's experience as a curator, editor and art consultant.

For more information on Gallery Latitude 28 please visit:

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