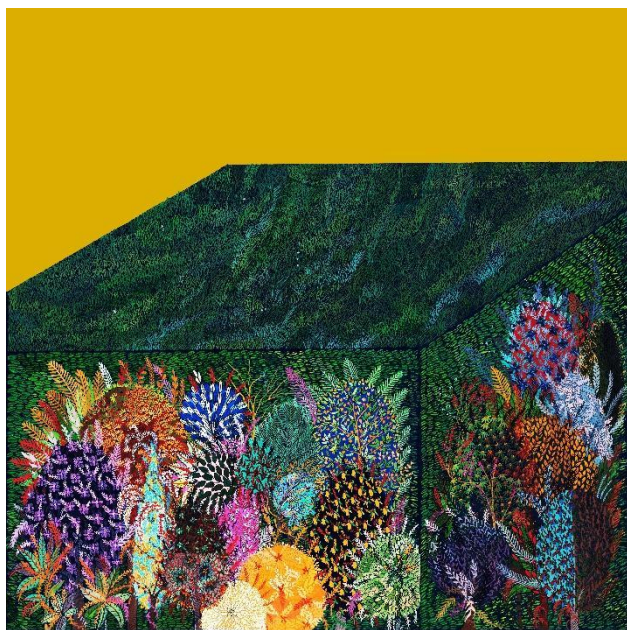


## LATITUDE 28 X INDIA ART FAIR 2022

Anupama Alias | Chandan Bez Baruah | Gopa Trivedi | Ketaki Sarpotdar | Khadim Ali | Niyeti Chadha Kannal | Radhika Agarwala | Sanket Viramgami | Shalina Vichitra | Sudipta Das | Wardha Shabbir | Waseem Ahmed | Waswo X. Waswo | Yogesh Ramkrishna



Wardha Shabbir, The Two Dimensional, Gouache on Paper, 20 x 20 inches, 2022

**Booth: C5****Preview Hours**

28<sup>th</sup> April 2022 | 11 am – 7 pm  
29<sup>th</sup> April 2022 | 11 am – 7 pm  
30<sup>th</sup> April 2022 | 11 am – 12 pm

**Public Hours**

30<sup>th</sup> April 2022 | 12 pm – 7 pm  
1<sup>st</sup> May 2022 | 10 am – 6 pm

**LATITUDE 28** brings together the works of South Asian Artists who rethink and rework the existing paradigms surrounding contemporary art. The booth will showcase works which are reflective of their distinct practices, and the political, social and metaphysical realities that preoccupy them. While some artists situate themselves and their identities within the global geo-politics, others dive deep into the terrains of human nature, while questioning the constructed nature of identities itself. This year's booth will feature works with mediums ranging from wasli paper to ceramics to woodcut prints to brass cast and patina. Themes, styles and sources cross-cut the practices of these artists allowing a complex rendition of concerns regarding environment, climate change, migration, gender and ethnicities.

The highlights of this year's **LATITUDE 28's** booth is internationally acclaimed artist, **Khadim Ali (b. 1978, Quetta, Pakistan)** whose works are born and bred in the conflict zones of south, southwest, and central Asia. Being from Hazara community of Afghanistan, his family was forced to flee. Thus, Perpetual migrations accompanied by loss and trauma contribute to the potency of his images. The works for this year's India Art Fair are specially commissioned and reflective of the ongoing political crisis in Afghanistan. Khadim Ali's current body of work reflects his many concerns and demonstrates a deft way of combining mediums and concepts.

**Sudipta Das' (b. 1985, Assam)** work *Soaring to Nowhere* displayed in the project section of India Art Fair 2018 was one of the biggest highlights of that year. She returns this year with a new work, *Home* that catalyses an important discussion towards the precarious condition of migrants especially the mass exodus during the pandemic.

**Other represented artists:**

**Anupama Alias (b. 1990, Kerala)** focuses on depicting women at a transitional and vulnerable time in their lives. She tries to unravel the implied desires and fluctuations of identity that womanhood has thrust upon her.

**Chandan Bez Baruah (b. 1979, Assam)** uses his digital photographs as references for the woodcut prints, sensitively working with a postmodern approach towards landscape in a process which seamlessly blends New Media methods of recording with the age old craft of woodcut print making.

**Gopa Trivedi's (b. 1987, Lucknow)** sensibilities are deeply rooted in the Indian Miniaturist traditions, where she attempts to re-infuse and often re-contextualize miniature court styles by fusing traditional painting methods with, and new media.

**Ketaki Sarpotdar's (b. 1992, Mumbai)** works employ anthropomorphic forms of animals to reflect on human responses to social - political situations and the psychology behind them.

**Niyeti Chadha Kannal (b. 1979, Dehradun)** works, in many ways are a direct outcome of lens based wanderings into the spectacular labyrinths of growing metropolises which materialised in the form of architectural renderings on paper.

**Radhika Agarwala's (b. 1985, Kolkata)** practice draws attention to a newly discovered environment and personal journeys of being uprooted from one to another unknown territory. She approaches cities as forests-turn epileptic wastelands and landscapes with distorted eco-systems.

**Sanket Viramgami's (b. 1988, Gujarat)** works are imbued with a romantic eclecticism and can be read as a postmodern tapestry of con-temporary times. One can espy the marriage of different artistic conventions from miniaturist traditions, in particular the Persian school, with a tracery of elements from traditional Indian crafts such as Kantha and what appears to be the Gond visual language.

**Shalina Vichitra's (b.1973)** ceramic works function as visceral geographical annotations and recordings that employ the tools of cartography and the built environment to address the complex subject of 'belonging' and the fragile balance between natural world and human habitation.

**Wardha Shabbir (b. 1987, Lahore, Pakistan)** takes forward the *technique* learnt during her years of practicing Miniature Painting, influenced by the gardens from her surroundings and contemporary architecture, the organic compositions to portray a plethora of women's experiences.

**Waseem Ahmed's (b. 1976, Hyderabad, Pakistan)** rich vocabulary of images in his neo-miniaturist works often refer to mythology or history, and his work bridges our cultural heritage and the turbulence of our time.

**Waswo X. Waswo (b. 1953, U.S.A)** photographic self-portraiture has been a tactic of mild humour employed to signal the self-awareness of his practice. These self-portraits are tinted and painted by both of his Indian collaborators, Rajesh Soni and R. Vijay.

**Yogesh Ramkrishna (b. 1991, Vadodara)** works convey his own perspectives towards our current socio-political condition, cultural propagandas and post-truth era behaviours of society.

**India Art Fair** is a premier platform for presenting Contemporary Indian art in the context of a discerning international audience. Our gallery aims to build on the existing strengths of its programme and continue to contribute to the ever-evolving discourse around contemporary art in India.

## ABOUT THE GALLERY

Since 2010, LATITUDE 28 has probed into new gallery practice, one that is lateral, disruptive and avant-garde. Discerning emerging artists making their mark in the Indian Subcontinent including Pakistan, Nepal and Sri Lanka and beyond such as Iran, LATITUDE 28's artists respond to the critical conversations of our times or the annals of their surreal imaginations. LATITUDE 28 has stimulated artists, writers, critics, researchers and curators to experiment with medium, material, dialogue, perspective and practice while fostering collectors, art enthusiasts and takers of a new era. These maker-market relationships have grown through the gallery's interactive incubation space, where ideas have been generated through curatorial projects within art history and socio-political contexts, site-specific artworks and artist talks. The gallery makes art accessible and inclusive with exhibitions located at the intersection of artists, art institutions, collectors and many different publics. With its critical writing on contemporary art through TAKE on Art Magazine, it has supported cutting-edge content, critical writing ensembles, workshops and awards for new writers. LATITUDE 28's vision is shaped by its Founder/Director, Bhavna Kakar, who is also the founder and editor of TAKE on Art - South Asia's leading contemporary art publication.

## SOCIAL MEDIA HANDLES

Facebook: <https://www.facebook.com/GalleryLatitude28>

Instagram: @latitude\_28 @bhavz15 @takeonart

## RELEVANT TAGS

#IndiaArtFair2022 #FeaturingSouthAsia #Latitude28 #ContemporaryArt #ContemporaryArtists #IndianArt #TakeonArt #MiniatureArt #VisualArts #ArtsExhibition