

POST PRESS RELEASE

Three Tales of Another Microcosm

D Priyanka | Minal Damani | Vineha Sharma

Exhibition Dates: 15th Nov – 26th Nov, 2017

“Three women. Three tales. Three schools of thought (JJ School of Art, Delhi College of Art, MSU Baroda). With Three Tales of another Microcosm we return to the original, the primal & the universal. This exhibition is about retreating to the primeval techniques & mediums. It is all about minimalistic grandeur. In a one of its kind exhibition, we transgress realities, ending up on the fringes of fiction.”

Bhavna Kakar: Founder/Director Latitude 28

The evening was successfully hosted by Ms. Bhavna Kakar and the preview started at 6PM and continued till 9PM. The opening was well attended by eminent personalities like David Abraham (noted fashion designer), Padmashri Wasifuddin Dagar (Dhrupad vocalist), TCA Rangachari (erstwhile ambassador of India to France and Germany), Vivan Sundaram (acclaimed artist), Geeta Kapoor (academician and senior art critic), Manu and Madhvi Parekh (celebrated artist couple), Ina Puri (Arts Impresario), Ashish Nandy (political psychologist, social theorist, and critic), Jagannath Panda (artist), Pallavi Khandelwal, Payal Kapoor, Aarti Sarin Jain (well known baker), Anubhav Nath (gallerist and curator), Garima Jain, Kalyani Chawla (successful serial entrepreneur, and socialite) and Chef Sabyasachi among others.

Artists Minal Damani and Vineha Sharma were present at the event and discussed their exhibited work and practice with academicians, art critics, art enthusiasts and reporters. The evening opened up in the backdrop of a perfect setting with a serene gallery space, surrounded by lush greenery, and the early winter setting in made up for the perfect ambience. The eminent dignitaries and guests were supremely impressed by the exhibited works and several intense rounds of artistic and creative discussions made the evening a ‘talk of the town’ for the art fraternity.

CURATORIAL PREMISE

Fantastical tales that epic and science fiction narratives project into lands far, far away are larger than life shadows springing from dark sublime/abject corners of our present. Slipping through the interstices in eternal heterotopias[1] that weave hegemonic histories of civilizational glory and tragedy are senses of time and space that are absent from their grand narratives[2]. This exhibition is a withdrawal into microcosms that reside in our terrestrial realities, flushing us down a rabbit hole for encounters mediated by the artists' magnifying glass.

Minal Damani literally takes down the drain, tracing the journey of debris from mucky gutters into the deep blue sea and the universes they occupy. We are the sky and our bodily refuse such as strands of hair that escape our corporeality return to the sky. This preoccupation with mythologies of quotidian waste opens up to Vineha Sharma's formal inquires. If we were to imagine aesthetics for time, that too lost time, what would it be? Working with her own memories, especially those that are non-extraordinary and the phenomenology of undocumented time, the artist invents a visual language that can salvage their imprints. This archeological enterprise of excavating from the fringes of historical time yields to D Priyanka's concern with epistemological frameworks that dictate our understanding of the universe and life forms. If we made gods in our own image, how do we imagine life on planets light-years away from us? In the fictional hybrid galaxy of *Lainika* — which is of her own invention — she orchestrates a meticulous simulation of the semiotics and epistemes that have come to dictate scientific studies of planet Earth. This self-conscious process mirrors limiting empirical frameworks that prescribe our experience and consequently unravels the structural logic that is implicit in our everyday lives through mythologies of an elsewhere.

The minor narratives of these artists are a point of entry to tangible and ephemeral themes that are universal resonances and yet permeate immediate realities in unassuming ways. These are spectacles shunned from spectacular tales that we tell ourselves about who we are and what we do.

[1] Foucault, Michel, "Of Other Spaces: Utopias and Heterotopias", trans. Jay Miskowiec, *Architecture / Mouvement / Continuité*, October, 1984. Museums and libraries are eternal heterotopias¹ — spaces of 'difference' that shape holistic, remote gazes away from the contemporary experience.

[2] A number of post-modernist theorists starting from Jean-François Lyotard's *The Postmodern Condition* (1979) have used the term "small narrative" against the "grand narrative" of modernity. Here it has been used to refer to narratives that are other to grand narratives of epic ambitions, without specific reference to Modernism.

(Text by Anushka Rajendran)

ARTISTS' STATEMENTS

D Priyanka (b. 1978)

"I am interested in the relationship between facts and make belief realities where I am creating a new kind of hybrid super cluster of galaxies named *Lainika*. *Lainika* is an independent planetary system with its own arboreal species, microbes/microorganisms, mapping the space and its residents with unique DNA and characteristics. All this to create a hyper reality of its existence by creating the facts and evidences, believing; somewhere in the trace of time if someone follow these maps they will reach to this realm, from our space to theirs.

The key words that form my work are - Simulacra and Simulation. They are most known for its discussion of symbols, signs and how they are related to contemporaneity (simultaneous existence). These are not merely meditation of reality, nor even deceptive meditation of reality, they are not based in a reality nor do they hide a reality, they simply hide that nothing like reality is relevant to our current understanding of our lives."

MinalDamani (b. 1979)

"For me it begins with looking at things and not being able to grasp what I am seeing. It's like something prior to words, something prior to meaning and connections. These observations come together in the form of narratives of private experiences. When I think about my works I feel it's about acquiring meaning and purpose by weaving a personal mythology out of these momentary and passing observations. When one looks into a drain what is it that one sees? These black holes promise the existence of another world. By looking at how water passes through the drain leaving behind the bodily remains I started thinking how will these fallen things pass into other worlds! Only by making it into water! When a body is broken it's the sky that remains.

This makes me think, rather than people and objects we all exist as spaces within spaces. In this world view everything is a continuing form. A drain in the innermost corner of one's home is connected to the sea and insides of a thing are connected to the sky, in fact it's the sky that is inside. I want to approach the idea of spaces, with this framework of macro and micro where everything is together, intertwined with each other and where the notions of boundaries and scale collapse. Here 'line' as an element becomes central to my works. I find it interesting to see how a line divides and unites at the sametime. The idea of drawing innumerable lines, taking this gesture of drawing to a point where the line ceases to be a line and transfigures into a space, becomes central to my process."

Vineha Sharma (b. 1975)

"My recent work and its moving concerns border on notions and beliefs which could be spoken of as belonging to things and a world not clearly known or manifested yet, omnipresent. A work acquires artistic quality as a uniquely individual performative act. It is

executed in a certain frame of time. It all begins as it were, as something spontaneous. But as it unfolds or happens, slippages, accidents, surprising turns happen. It is very difficult for me to spell out as to what prompts me to see in such unexpected changes a deeper connection or continuity. Also, before the seemingly spontaneous beginning lot happens that remains less than clear and certain. At play therein, are certain impressions and memories. They are there as sounds, feelings of what I remember of my experience, of ethnographies seen and felt, as also that, which is fleetingly seen only in imagination. In the completed work the rhythm and the act of its making merge into it and come to rest in deep silence.

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 contextualize their work alongside the masters of Indian art, experiment with medium, material and institutional critique. It has supported Priyanka D'Souza, Sudipta Das, Kartik Sood, Anindita Dutta, Deepjyoti Kalita, and Shweta Bhattad in their innovative practices, exhibiting them alongside veterans such as Anupam Sud and Baiju Parthan. The outfit maintains an outlook that accommodates South Asian art practices and has neo-miniaturist artists like Waseem Ahmed, Khadim Ali and Mohammad Ali Talpur in its fold. 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 Dr. Maya Kóvskaya, 2011, 'Slipping Through The Cracks'-curated by Meera Menezes, 2012, 'Crossing Over' - curated by Ambereen 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 participated in various art festivals and summits including Art Gwangju (2012), Art HK (2013), Dhaka Art Summit (2014), and Art Dubai (2015), India Art Fair (2010-15) and recently in Delhi Contemporary Art Weekend (2017), amongst others.

Latitude 28 is also committed to generating discourse on contemporary art through projects that are not-for-profit, interacting with the public sphere and commissioning research articles and critical writing from critics, curators and researchers. It has also partnered with similar initiatives, facilitating several special projects at the India Art Fair over the years. This investment in the discursive prompted Latitude 28 to support TAKE on Writing | Critic-Community: Contemporary Art Writing in India organized by TAKE on art (its sister

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A Gallery for Contemporary Arts and Ideas

publication), an intensive destination workshop in Goa to cultivate dialogue among peers on art criticism. The gallery supported Critical Writing Ensemble's Baroda Chapter, MS University of Baroda in December 2015, as well as the Dhaka Chapter of CWE, conceptualized by Katya Garcia Anton that was held in collaboration with OCA, Norway at the Dhaka Art Summit in 2016. Most recently, the gallery supported 'The Book – Ensemble' in New Delhi, as well as 'The Book - The New Writing Group' workshop organized by TAKE on art in December of 2016.

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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