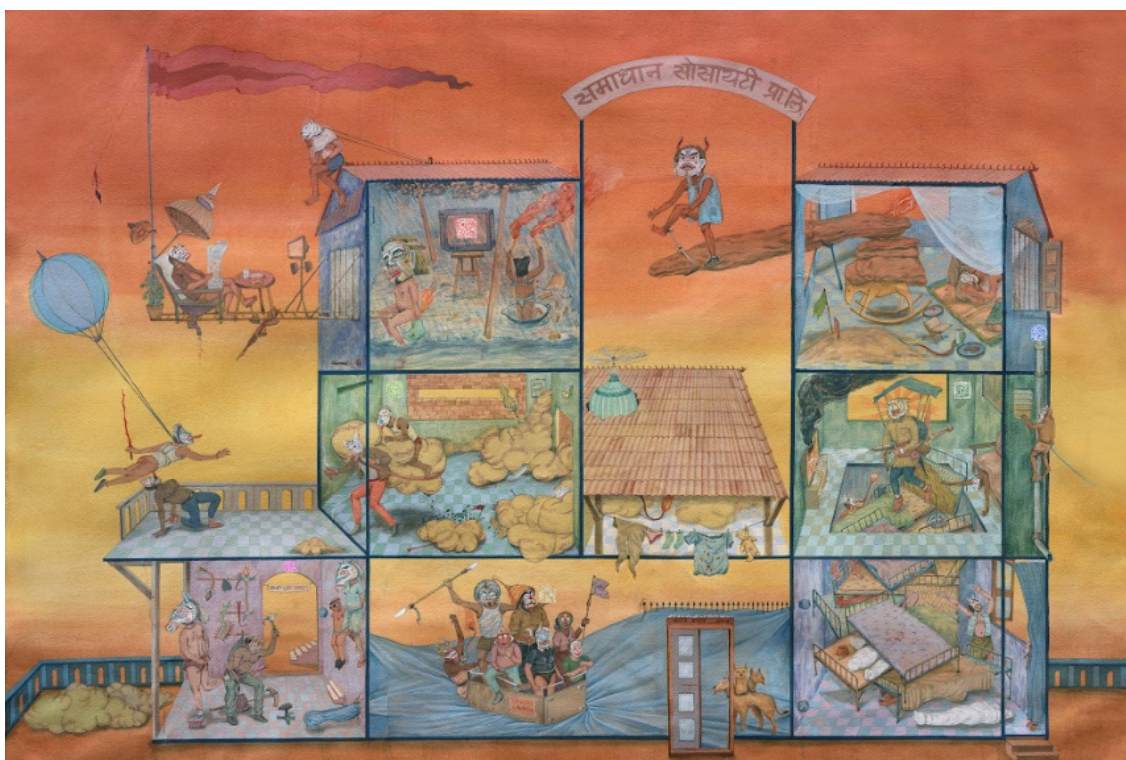


LATITUDE 28

LATITUDE 28 X DELHI CONTEMPORARY ART WEEK 2022

31.08.2022 - 07.08.2022

Ahalya Rajendran | Anupama Alias | Chandan Bez Baruah | Gopa Trivedi | Jyoti Bhatt | Ketaki Sarpotdar | Khadim Ali | Noor Ali Chagani | Shalina Vichitra | Shubham Kumar | Sudipta Das | Waseem Ahmed | Waswo X. Waswo | Yogesh Ramkrishna | Zahra Yazdani



Yogesh Ramkrishna, Are we ready for tomorrow's Sun?, Wash and Gouache on paper, 30" x 43"

LATITUDE 28 brings together South Asian artists whose unique approaches to art making are reflective of the socio-political realities that preoccupy them. While some artists situate their identities within the global geo-politics, others dive deep into questioning the constructed nature of identities itself. 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.

“DCAW has been instrumental in bringing forth a roster of young talented voices in the art. In this year's edition, LATITUDE 28 brings together South Asian artists experimenting with mediums to create works that are diverse and innovative. The common thread unifying these artists' distinct form and technique is the infusion of traditional styles with the new media to generate their own personal aesthetic to comment on the Zeitgeist of contemporary times, depicting both socio-political and poetic life experiences.”

- Bhavna Kakar, Director LATITUDE 28

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Represented artists:

Ahalya Rajendran (b. 1997, Kerala) paintings began from drawings of daily observations of agrarian life and Ahalya's surroundings. Although her characters are always in the midst of doing, they carry a quiet, contemplative gaze. Birds and animals always accompany the characters in their meditation.

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 printmaking.

Jyoti Bhatt (b. 1934, Gujarat) with his interests in documenting traditional Indian craft and design work stemmed from a request to photograph Gujarati folk. His works also reflect the fascination with the disappearing arts of Gujarat, which became a focus for his investigations into folk and tribal designs that influenced his style of printmaking. Bhatt is best known for his etchings and intaglio prints through which he has explored personal symbols that stem from Indian culture; the peacock, the parrot, the lotus flower and myriad variations on folk and tribal designs.

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.

Khadim Ali (b. 1978, Quetta, Pakistan), whose works are rooted in conflict zones in south, southwest and central Asia. The artist's family fled Afghanistan when he was young because of political tensions between the Hazara community and others. Even so, Khadim Ali's body of work reflects his many concerns about living conditions in Afghanistan and demonstrates a deft way of combining mediums and concepts. This year's DCAW was specially commissioned and reflective of the current political situation in Afghanistan.

Noor Ali Chagani (b. 1982, Karachi) creates works, composed of hand-made miniature terracotta bricks to demonstrate his unique take as a sculptor on the tradition of miniature painting. His work revolves around the concept of the absence of home; his quest for a personal space that he can call his own.

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.

Shubham Kumar's (b. 1995, Gaya) interventions include problematizing the making of the documentary image and fabrications – primarily through parafiction, painting, image transfer,

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installations, and software interfaces as tools and mediums. The works, as such, are investigations into the digital and photographic nature of these materials, focused on minute, subtle changes (organic and intervened) instead of larger, defined narratives.

Sudipta Das (b. 1985, Assam) hails from Silchar, a town in Northeast India. Through her paper sculptures, Sudipta represents the slow violence of ongoing disasters specific to her hometown Silchar, Assam and the precarious pasts as well as the futures of its victims. Sudipta is inspired by the dakjee doll making technique learned while on residency in Korea in 2017. In Sudipta's work, paper itself has become a metaphor for the fragility and vulnerability of the refugee.

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.

Zahra Yazdani's (b. 1986, Iran) practice is an excavation of spaces and performing bodies through processes of photo shooting, archive building and collaboration with performers. Her works mainly involve photography, painting, printmaking, video and artist books.

Delhi Contemporary Art Week is an eminent platform for presenting Contemporary Indian art to discerning international audiences. Our gallery strives to build on the existing strengths of its program and contributes to the ever-evolving discourse around contemporary art in India.

ABOUT THE GALLERY

Since its inception in 2010, LATITUDE 28 has become synonymous with cutting edge art from the region. Founded by art historian Bhavna Kakar, LATITUDE 28 promotes creative dialogue and presents dynamic exhibitions that focus on contemporary South Asian art. The programmatic decisions of LATITUDE 28 seek to promote diversity through building a community and culture that is inclusive of all groups and individuals. LATITUDE 28 aims to promote diversity and inclusiveness by building a community and culture that welcomes all groups and individuals. The gallery's artistic programming seeks to make art accessible, encouraging collaborations between artists from Iran, Pakistan, Nepal, Sri Lanka and India through curated shows and outreach events. Having begun its mission of accessibility at the nexus where artists meet collectors and patrons, LATITUDE 28 continues to expand its reach—through TAKE on Art magazine's publishing arm—by supporting independent art writers, curators, critics and researchers in residence programs and workshops that sustain their work.

SOCIAL MEDIA HANDLES

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

Instagram: @latitude_28 @bhavz15 @takeonart

RELEVANT TAGS

#DCAW2022 #DelhiContemporaryArtWeek2022 #FeaturingSouthAsia #Latitude28
#ContemporaryArt #ContemporaryArtists #IndianArt #TakeonArt #VisualArts #ArtsExhibition