

LATITUDE 28

presents

## Fabular Futures

Anupama Alias | Sanket Viramgami

Dates: 22<sup>nd</sup> December 2022 - 30<sup>th</sup> December 2022

Venue: Shridharani Gallery, Triveni Kala Sangam

Timings: 11:00 am — 08:00 pm

Link to download High Resolution Images:

[https://drive.google.com/drive/folders/1VL\\_xdlz6K\\_WWOt\\_Jf8OCCzMosuP544-H?usp=sharing](https://drive.google.com/drive/folders/1VL_xdlz6K_WWOt_Jf8OCCzMosuP544-H?usp=sharing)



*Transit of Life* | Acrylic on Canvas | 58" x 48" | 2022

### *From The Director's Desk*

Fabular Futures brings together two young artists that tread the balance between the real and the imaginary; the personal and the transcendental. While Anupama Alias's autobiographical portraits pry open the shutters of her inner world, Viramgami portrays more worldly concerns, such as multispecies coexistence, inviting the viewers to create their own narrative by navigating through the wealth of detail and discovering hidden elements. Their unique styles, replete with mythical and fantastical elements, are a looking-glass into the genre of magical realism. The works are a delight to experience in person, especially when contextualised within a space like Triveni Kala Sangam, which itself is imbued with such a rich cultural history.

- **Bhavna Kakar**  
Founder/Director LATITUDE 28

### **Fabular Futures**

#### **Exhibition Text by Meera Menezes**

Anupama Alias and Sanket Viramgami invoke the power of myth and allegory to explore both inner and outer worlds. While Alias delves deep within herself to reveal her innermost thoughts, apprehensions and aspirations, Viramgami investigates more worldly concerns. In their paintings the artists also point to a multispecies coexistence. Viramgami's canvases are populated with human and animal protagonists, Alias' mixed media works, on the other hand, depict flora and fauna often morphed together with human beings.

Viramgami's richly patterned tapestry-like landscapes have vignettes of life buried deep within them. The viewer is called upon to navigate through the wealth of detail, like an explorer in a jungle, to discover hidden nuggets. There is no prescribed route that we are called upon to take, nor is there a set chronology of events that unfolds before us. Instead Viramgami sets us free to construct our own narratives, our own connections and our own pathways to enter or exit the artwork. The artist also brings together several temporal registers within a single frame, where past, present and future—as exemplified by his cast of characters—exist cheek by jowl with each other. So, you are just as likely to stumble upon a Mughal courtier as you are to encounter a mini-skirt clad female. This quixotic universe often reveals strange bedfellows—pirouetting dancers, groups of armed soldiers, a bunch of nurses or then mundane scenes of domesticity. Interspersed between them are often mythical and four-legged creatures.

The artist's visual vocabulary draws from traditions of miniature painting as evident in the highly stylized foliage. But Viramgami gives them a contemporary twist. A flat space of colour surrounds his embedded characters, as if to provide areas of contrast and refuge against the teeming and almost overwhelming dense, dash-like strokes of colour. Covering almost every inch of the canvas, they are reminiscent of the stitches in kantha embroidery.

Alias' paintings and mixed media works have an autobiographical ring to them. Her female protagonists appear to be on a voyage of self-discovery, grappling with the strange circumstances

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they find themselves in. Their fears are writ large on their faces as they try to fend off calamities, which often leave them abandoned and marooned. These trials and tribulations appear to be projections of their own inner anxieties and demons as they navigate their way through different phases of life and womanhood. Other bodies of her works are marked by a spirit of enquiry and inquisitiveness. In these the artist's characters appear more like intrepid explorers, daring to go, where others fear to tread. Many of Alias' dramatis personae are clad in flowery, diaphanous garments, which serve to obscure and yet reveal their bodies and inner selves. Both artists create their unique band of fairy-tale creatures. While Viramgami's paintings feature winged beings, Alias's females often sport beak-like masks, making them appear like bird-women. Employing legends and myth Sanket Viramgami and Apupama Alias open up for us fantastical, fabular futures.

## 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

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#VisualArts #ArtsExhibition #portrait #self-discovery #trivenikalasangam #shridharanigallery  
#patterns #kantha #mythical #tapestry #landscapes