

LATITUDE 28 X ART SG | 12 – 15 JANUARY, 2023

Gopa Trivedi | Sanket Viramgami | Sudipta Das | Wardha Shabbir | Waseem Ahmed | Waswo X. Waswo
Chandan Bez Baruah (NEW/NOW Sector)



Wardha Shabbir, A Horizon Of Light And Colour, Gouache on Acid Free Paper,
26.5 (w) x 17.75 (h) inches, 2023

LATITUDE 28 brings together a curated selection of works by South Asian artists Gopa Trivedi, Sanket Viramgami, Wardha Shabbir, Waseem Ahmed and Waswo X. Waswo South Asian artists who rethink existing paradigms surrounding contemporary art. **Gopa Trivedi's (b. 1987, Lucknow)** attempts to re-infuse and often re-contextualize miniature court styles by fusing traditional painting methods with new media. **Sanket Viramgami's (b. 1988, Gujarat)** works are imbued with 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. **Sudipta Das (b. 1985, Assam)** deliberates over the idea of belonging and memories in Hanji paper forms elucidating the emotional distress of migration and displacement. **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, United States of America)** fuses miniature art practice with digital black and white photography and portrays his travels in India with humour and self-deprecation. **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. Chandan's artwork will be exhibited in the NEW/NOW sector of Art SG 2023.

"In the contemporary art world, understanding the materials and techniques used by an artist is an important aspect of the act of viewing, which is why art fairs today end up being such immersive experiences. Mytho-cultural narratives rendered in painstaking detail are a highlight of LATITUDE 28's curation for Art SG 2023. By dexterously blending aesthetics of Indian Miniature with social commentary and their own identity, these artists employ a contemporaneous spin on traditional styles. The common thread unifying these artists' distinct politics, form and technique is the innovation of their personal style over the traditional Indian Mughal miniature paintings and mixed media, that take precedence in depicting sensual and poetic life experiences. The dedication and skill of the artist is palpable in the resulting works, which are evocative and draw the viewer inwards."

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

EXHIBITING ARTISTS

Gopa Trivedi

(b. 1987, Lucknow)

Gopa Trivedi's works are attempts to address social and individual anxieties by creating subversive idioms using seemingly insignificant spaces or objects. The working process incorporates characteristics and implications specifically related to time, degeneration and fragmentation. The Images and forms are used as metaphors that reflect the social and political concerns of my surroundings and time. Her 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.

Gopa Trivedi completed her BFA in Painting (2010) and MFA with specialization in painting (2012) from Faculty of Fine Arts, MSU, Baroda. She was shortlisted for Lepsien foundation emerging artist award in 2015 and has been a recipient of UMISSA Scholarship from S.A.F India in 2013. Recent participations include, India Art Fair with LATITUDE 28, New Delhi (2022); 'Multitudes & Assemblages' with LATITUDE 28, Artissima (Hub India) curated by Myna Mukherjee and Davide Quadrio, Accademia Albertina di Belle Arti, Italy (2021); 'Playhouse of Her Mind', LATITUDE 28, New Delhi (2021); 'Telling Tales: A journey into narrative forms', Anant Art (2020); 'Visions in the Making' by Myna Mukherjee and Davide Quadrio, Italian Embassy (2020); India Art Fair 2020 with Italian Embassy (2020), India Art Fair 2019 with Anant Art (2019); 'LUMINOUSLY BETWEEN ETERNITIES' curated by Waswo X. Waswo, Gallery Ark, Vadodara (2018) and "ME WE" curated by Myna Mukherjee, American Center, New Delhi (2018).

Sanket Viramgami

(b. 1988, Gujarat)

Sanket Viramgami's works are imbued with a romantic eclecticism and can be read as a postmodern tapestry of con-temporary times. The anachronistic promiscuity is operational on multiple levels and is not only visible in the juxtaposition of subjects and panoramas from different

periods but also in the cross-hatching of different aesthetic idioms and techniques. 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. The canvases are littered with episodes from the folktales authored by the 20th century Gujarati social-reformer and poet Jhaverchand Meghani, wispy outlines that are overlaid with modern-day counterparts. Sometimes mythical, sometimes realistic, these visual excerpts pertaining to different cultures and times coexist on the same plane, almost as a representation of the historical consciousness enabling a stereoscopic vision that annotates/ animates our present with remembrances past.

Sanket completed his BVA and MVA in Painting from M S University, Baroda in 2011 and 2013, respectively. He is the recipient of The Elizabeth Greenfields Foundation Award (2017); Sanskriti Kala Puraskar National Award (2017); Merit Scholarship Award, M.S University, Baroda (2007–2013) and Jeram Patel Award (2011). His works have been included in various shows such as India Art Fair with LATITUDE 28, New Delhi (2022); Delhi Contemporary Art Week with LATITUDE 28, Bikaner House, New Delhi (2021), Delhi Contemporary Art Week with LATITUDE 28, New Delhi (2019); 'Cartography of Narratives', LATITUDE 28 at Bikaner House, New Delhi (2019); Kochi Muziris Biennale, Vis-à-Vis Art Foundation, Kochi (2018-2019); River City Group Show, Bangkok (2018); CIMA Art Gallery, Kolkata (2017); Jehangir Art Gallery, Mumbai (2017); Sakshi Art Gallery (2017); Gallery Espace, Delhi (2016); 'The Baroda March', Prince of Wales Museum, Mumbai (2015); Vadodara International Art & Culture Festival (2015); Tao Art Gallery (2015); 'Art for Young Collector II', Galerie Mirchandani+Steinruecke, Mumbai (2013).

Sudipta Das

(b. 1985, Assam, India)

Sudipta Das hails from Silchar, a town in Northeast India. Her artistic excursion started when she visited Santiniketan, which changed her life forever. The beautiful vicinity captured her imagination. It was as if she set foot on its land and it was then that she knew that she was willing to study, learn and practice art. Initially, it was all about Rabindranath Tagore but later she got inspired by the works of other Santiniketan artists like Benode Behari Mukherjee, Ramkinkarbaij and Nandalal Bose. In her recent body of works she interrogates the realities of climate change and appeals to humanity about its most important outcomes, human migration. 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. Her use of paper and the fragility of this medium catalyses an important discussion towards the precarious condition of climate change refugees. In Sudipta's work, paper itself has become a metaphor for the fragility and vulnerability of the refugee. The tone of the exhibition is empathetic; Sudipta aims to raise awareness about the vulnerability and fragility of lives of people who are forced to migrate. Sudipta's representations of the victims of climate disaster attempt to strike the collective conscious and plead to the empathy of the viewers.

Sudipta completed her BFA and MFA in Painting from Kala Bhavana, Visva-Bharati, Santiniketan in 2009 and 2011 respectively. She is a recipient of the Visual Artist fellowship at Mittal Institute (Harvard University) (2021); the prestigious Visual Arts Award as part of Alpine Fellowship, Sweden (2019); Greenshield Fellowship, Canada (2019) and Junior Research Fellowship, Ministry of Culture, Govt. of India (2013). Her solos include 'The Exodus of Eternal Wanderers' LATITUDE 28, New Delhi (2020); 'Every Year the Flood Comes', LATITUDE 28 in collaboration with Space Studio, Alembic City, Vadodara (2019); 'Soaring to Nowhere', LATITUDE 28 at The Art Projects, India Art Fair, New Delhi (2018); 'A Soaring to Nowhere' at Gachang Art Studio, Daegu, South Korea (2017); 'The Surface of Memory', LATITUDE 28, New Delhi (2016) amongst others. Her recent group exhibitions include, India Art Fair 2022 with LATITUDE 28, New Delhi (2022); Art Dubai 2022 with LATITUDE 28, Dubai (2022); 'Multitudes & Assemblages' with LATITUDE 28, Artissima (Hub India), Accademia Albertina di Belle Arti, Italy (2021); 'Residues & Resonance' with LATITUDE 28, Artissima (Hub India) curated by Myna Mukherjee and Davide Quadrio, MAO (Museo d'Arte Orientale, Italy) (2021); 'Maximum Minimum' with LATITUDE 28, Artissima (Hub India), Oval Lingotto, Italy (2021); 'This Boat with a Broken Rim' curated by Phalguni Guliani, Mumbai Art Room, Mumbai (2021); International Paper Triennial 2020, Charmey Museum, Switzerland (2020); 'Broken Foot - Unfolding Inequalities', curated by Prabhakar Kamble and Rumi Samadhan, Online Show at Mozarto.com (2020); Delhi Contemporary Art Week with LATITUDE 28, Visual Arts Gallery, India Habitat Center and Bikaner House, New Delhi (2019 and 2021); India Art Fair at LATITUDE 28 booth, New Delhi (2019); 'Hanji Translated', a transnational exhibition with 13 artists from India, Korea and the United States, INKO Center at Lalit Kala Akademi Regional Centre, Chennai (2019); 'Material Gains', Gallery Ark, Vadodara (2019), 'Her Work is Never Done (Part -II)', curated by Bose Krishnamachari, BMB Art Gallery, Mumbai (2014); 'Diver-Cities', curated by Bhavna Kakar, LATITUDE 28, New Delhi (2013); 'Contested Terrain', Kochi-Muziris Biennale collateral segment, Kochi (2013). She has been a part of various studio residencies including, Artist Residency Program at Daegu Foundation for Culture, Korea (2017); Residency and collaborative project at Kaladham J.S.W Foundation, Hampi (2017); Art Ichol, Maihar, Madhya Pradesh (2016); Pier-2 Art Center Artist-in-Residence Program, Taiwan (2015); KHOJ Artists' Association residency program, Kolkata (2015); Visiting Artist Fellowship, Harvard University, Massachusetts, USA (2020-21).

Wardha Shabbir

(b. 1987, Lahore, Pakistan)

Wardha Shabbir is a visual practitioner and contemporary miniaturist from Lahore, Pakistan. Having used surrounding spaces as a continuity of her canvas, Wardha has moved on to create new 'spaces' within the paintings themselves, in form of passages, enclosures and sometimes even light. She constructs these maps, not just to familiarize herself with these spaces, but also subconsciously to navigate through the past and future as a means of returning to the self. The foliage, forming relations with points and lines, engages and disengages with the surface to formulate 'organic geometry' expressing a perceptual journey. With provocative elements of her subjective experience she creates an interactive imagery that unveils itself gradually to the observer's eye, stimulating their senses at first and finally reaching them through their own 'visual vocabulary'. She aims to incite a thought-provoking process of demystification through the rendering of hauntingly beautiful visuals that persist in the mind.

She graduated from the prestigious National College of Arts, (NCA), Lahore, with her Bachelor's Degree in Fine Arts (BFA Hons.), receiving Honours, in 2011, where she merited the Principal's Honour Award. She has been awarded with many scholarships, grants and was also selected for an exchange program in Paris, 2010 with (ECOLE) during her Academic years (2007-11). She has been awarded the best young artist Award from AL-Hamra Art Gallery, Lahore, Pakistan (2011). She is also an Educationist and has been teaching at National college of Arts, Lahore, Pakistan since 2013. She is currently a Visiting Assistant Professor. Since her graduation Wardha has been widely displayed on both National and International platforms. She was the first artist from Pakistan selected for Flacc, Belgium (2013) where she initiated a research-based experiment on human Sensorium while transforming a 2D miniature painting into a 3D Interactive Environment. In 2016, she became part of the Summer Intensive Program at The Slade School of Fine Arts, London, UK. She has been a part of DAS (Dhaka Art Summit), Scope (Basel), Contemporary Istanbul (Turkey), Abu Dhabi Art Fair, Indian Art Fair, Delhi Contemporary Art Week, LATITUDE 28, India. Wardha was amongst the finalists for the prestigious Jameel Art Prize 5 - Victoria & Albert Museum, London, United Kingdom where her works have also been shown and will be travelling to other venues - most recent is the Jameel Arts Centre, Dubai (2019). She has also been nominated twice for the Sovereign Art Prize in 2019 and 2020. Her work is in well-reputed private and corporate collections in Switzerland, Berlin, Dubai, Royal family of Abu Dhabi, various prominent collectors in India and Pakistan, New York, Canada and London. Her solo exhibitions include 'Green Matter', Canvas Gallery, Karachi (2021); 'In a Free State', Grosvenor Gallery, London (2019); 'The Space Within', Canvas Gallery, Karachi (2018); 'Of Trees and Other Beings' Rohtas II, Lahore, (2016) and 'Many Metamorphoses', Rohtas II, Lahore (2012). Her recent participations include 'The World Awaits You Like a Garden', LATITUDE 28, New Delhi (2022); India Art Fair 2022 with LATITUDE 28, New Delhi (2022); Art Dubai with Canvas Gallery, Karachi, Pakistan, Solo Booth – Bawwaba Section, Curated by Nancy Adajania, Dubai (2022); 'Multitudes & Assemblages' with LATITUDE 28, Artissima (Hub India) curated by Myna Mukherjee and Davide Quadrio, Accademia Albertina di Belle Arti, Italy (2021); Delhi Contemporary Art Week, LATITUDE 28, Delhi, India (2021); Abu Dhabi Art Fair, 1x1 Gallery, Abu Dhabi (2020); 'Tapestry of Fading Gardens', 1x1 Gallery, Dubai; Art Dubai- IN London, Geometry and Minimalism, Booth work opening at Grosvenor Gallery (2020).

Waseem Ahmed (b. 1976, Hyderabad)

Waseem Ahmed hails from the generation of artists who initiated the movement of the 'contemporary miniature' in Lahore about fifteen years ago. In Pakistan, the traditional miniature has been a starting point for many contemporary artists who have honoured the technique as a cultural heritage, while reinterpreting and reinventing it in their own way. Ahmed has distinguished his work by producing creatively incisive images with innovative stylistic and iconographic contributions within a practice that is rigorously traditional, placing him among the most acclaimed contemporary artists of his kind. Working in a variety of sizes, Ahmed combines drawing, gouache, pigments, and gold or silver leaf on Wasli paper, his substrate of choice. At the heart of his imagery lies the human figure and the boundaries that divide humanity in relation to his own historical, social context, and in close connection with the conflict and displacement that tinge our current time. His rich vocabulary of images often refers to mythology or history, both Eastern and Western. His work bridges our cultural heritage and the turbulence of our time.

Waseem completed his BFA in Miniature Painting from the National College of Arts in Lahore in 2000. He has displayed extensively in solo and group shows nationally and internationally since

2001 in Pakistan, USA, Switzerland, Germany, London, Belgium, Greece, Dubai, India, Bangladesh, Nepal, Japan, Australia, Turkey, Lebanon, France. He has been a part of many national and international workshops and residency programs. His work has also been auctioned in prestigious auction houses like Sotheby's, Christie's and Bonhams since 2008 till date. His work is also in the Private Collections of Museum für Asiatische Kunst, Staatliche Museen zu Berlin and British Museum London. Waseem has also participated in Karachi Biennale 2019 and Kathmandu Triennale – 2017. Since 2017, he has been appointed as the Nominator for the Sovereign Asian Art Prize. His recent solo shows include *Ambivalence*, Sanat Initiative, Karachi, Pakistan (2021); Waseem Ahmed, Solo Show, Jason McCoy Gallery, New York, USA (2020) among others. Recent group shows include, India Art Fair 2022 with LATITUDE 28, New Delhi (2022); 'Residues & Resonance' with LATITUDE 28, Artissima (Hub India), MAO (Museo d'Arte Orientale, Italy) (2021); 2021 – 'Peepal & Banyan', Thxagain, collaboration with Gowen Contemporary, Berlin, Germany, Delhi Contemporary Art Week with LATITUDE 28, Bikaner House, New Delhi (2021); 'Nowthere', an exhibition of artworks by South Asian artists, LATITUDE 28, New Delhi (2020); 'Digressions on Geometric Abstraction', Gowen contemporary, Art Paris, Gowen Contemporary, Geneva, Switzerland (2020) among many other shows. Ahmed currently lives and works in Lahore, Pakistan.

Waswo X. Waswo

(b. 1953, Milwaukee, Wisconsin, U.S.A)

Waswo X. Waswo studied at the University of Wisconsin-Milwaukee, The Milwaukee Center for Photography, and Studio Marangoni, The Centre for Contemporary Photography in Florence, Italy. His books include *India Poems: The Photographs*, published by Gallerie Publishers in 2006, *Men of Rajasthan*, published by Serindia Contemporary in 2011 (hardcover 2014), *Photowallah* published by Tasveer, India, in 2016, *Gauri Dancers*, Mapin, 2019 and *Karkhana: A Studio in Rajasthan*, Mapin, 2022. Waswo's 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. They carry forward, and further complicate, the ever-evolving narrative. The series, 'A Visitor to the Court', is an exploration of his Indian life as well as his experiences in the courtly city of Udaipur in Rajasthan. It is humorous, self-deprecating, mock heroic and pretentious.

Waswo has lived and travelled in India for over twenty years and he has made his home in Udaipur, Rajasthan, for the past thirteen. Waswo's solo shows include, 'Gauri Dancers', LATITUDE 28 in association with Museo Camera, Gurugram (2021); 'We are Always Working', LATITUDE 28 (2020); 'Photowallah', Tasveer/Tarq, Mumbai (2017); 'Confessions of an Evil Orientalist', Gallery Espace, New Delhi, India (2011). Select group shows include, India Art Fair 2022 with LATITUDE 28, New Delhi (2022); Art Dubai 2022 with LATITUDE 28, Dubai (2022); 'Residues & Resonance' with LATITUDE 28, Artissima (Hub India), MAO (Museo d'Arte Orientale), Turin, Italy (2021); 'Goa: A Time That Was' curated by Leandre D'Souza, Sunaparanta, Goa Centre for the Arts, Goa (2021); 'Cartography of Narratives', LATITUDE 28 at Bikaner House (2019); 'Babur ki Gai' curated by Adwait Singh and Bhavna Kakar, LATITUDE 28, New Delhi (2018); 'Laughing in the Vernacular', National Gallery of Modern Art, Mumbai (2017); 'Goa: A Time That Was' curated by Leandre D'Souza, Sunaparanta, Goa Centre for the Arts, Goa (2021); 'All You Need is Love', Mori Museum of Art, Tokyo, Japan (2013); 'Convergence: New Art from India and the Diaspora', William Benton Museum of Art, USA (2013). The artist's hand-coloured photographs are represented by LATITUDE 28, India.

NEW/ NOW Sector

Chandan Bez Baruah

(b. 1979, Assam, India)

Chandan Bez Baruah has been sensitively working with a postmodern approach towards landscape. His oeuvre is a significant continuum of series and constitutes a short take on his visual cultural practice in a confined and comprehensive manner. He uses his digital photographs as references for the woodcut prints, in a process which seamlessly blends New Media methods of recording with the age-old craft of woodcut printmaking. His image-making process is very much an ode to the Forest scapes of his native place, Assam. While engaged in his meticulous carving process he re-lives his emotions and memories connected with the forests, creating an intrinsic attachment between the frame and himself. His works are open to emotional interpretation and atmospheric transformation as he extracts images from the wood. His emotive involvement with each landscape moves the works beyond being mere representations of photographs, rather they open up a new dimension in the context of printmaking.

Chandan Bez Baruah completed his BFA in Printmaking from Government Art College Guwahati, Assam, and MFA in Printmaking from Visva-Bharati University Santiniketan, West Bengal. Some of his exhibitions include, Delhi Contemporary Art Week with LATITUDE 28, New Delhi (2022); India Art Fair 2022 with LATITUDE 28, New Delhi (2022); 'In the Blink of an eye', curated by Shruthi Ramlingaiah, Gallery Dotwalk (2022); Art Incept 'World within world without', co-curated by Prima Kurien and Rahul Kumar at Bikaner House, New Delhi (2022); 'Maximum Minimum' with LATITUDE 28, Artissima (Hub India) curated by Myna Mukherjee and Davide Quadrio, Oval Lingotto, Italy (2021); 2nd Print Biennale India, Lalit Kala Akademi, New Delhi (2021); 'TIME WARP – an exploration of the unusual', Gallery Veda, Chennai (2021); 'If A Tree Falls (Somewhere in Northeast India)', curated by Waswo X Waswo at LATITUDE 28, New Delhi (2021); 'The Print: Matter in Matrix', LATITUDE 28 at Sridharani Gallery, New Delhi (2020); 60th National Exhibition of Art, Lalit Kala Akademi, New Delhi (2018-19); 1st Print Biennale India, Lalit Kala Akademi, New Delhi (2018); 'On the Threshold of Time', Art Heritage Gallery, New Delhi (2017); 56th National Exhibition of Art, Lalit Kala Akademi, New Delhi (2017); Graphica International exhibition by 4bid gallery, Netherlands (2017); G5, International print biennale, Romania (2017); The first International Biennale of Lithography, Serbia 2017); 10th Triennial Print Exhibition, France (2016); Daejeon International Art Show, Korea (2015); 9th Triennial Print Exhibition, France (2014); International ICAC Printmaking Show, Mumbai (2014); Kyoto International Wood Print Exhibition (KIWA), Japan (2014 and 2013); 7th Bharat Bhavan International Biennial of Print, India (2011); 49th National Exhibition of Art, Lalit Kala Akademi, Bhopal (2006); Solo Exhibition of painting, drawing, print and installation, A.C Art Gallery, Kalakshetra, Panjabari (2004); Duet Exhibition of drawing, painting, print and exhibition, Studio of Sri Somnath Hore Lalbandh, Santiniketan (2002).

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

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RELEVANT TAGS

#Artsg2023 #FeaturingSouthAsia #Latitude28 #ContemporaryArt #ContemporaryArtists
#IndianArt #TakeonArt #MiniatureArt #VisualArts #ArtsExhibition