

ART SG

12 - 15 JAN 2023  
MARINA BAY SANDS  
SINGAPORE

FOUNDING AND  
LEAD PARTNER



X

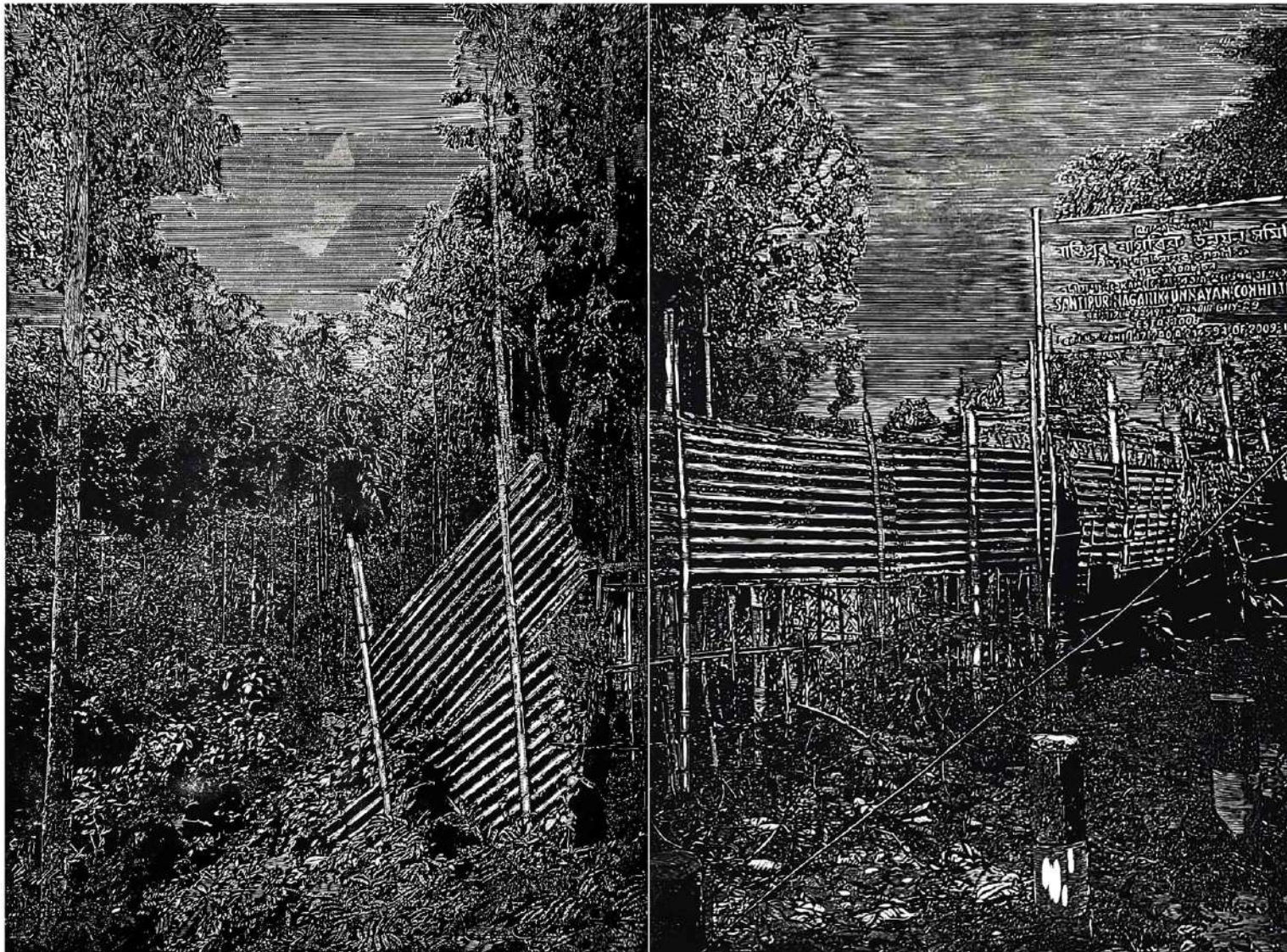
LATITUDE 28

**Gopa Trivedi**  
**Sanket Viramgami**  
**Sudipta Das**  
**Wardha Shabbir**  
**Waseem Ahmed**  
**Waswo X. Waswo**

**Chandan Bez Baruah**  
(NEW/NOW sector)

**JAN 12-15**  
**2023**  
**ART SG**

Marina Bay Sands Expo  
and Convention Centre  
**Singapore**



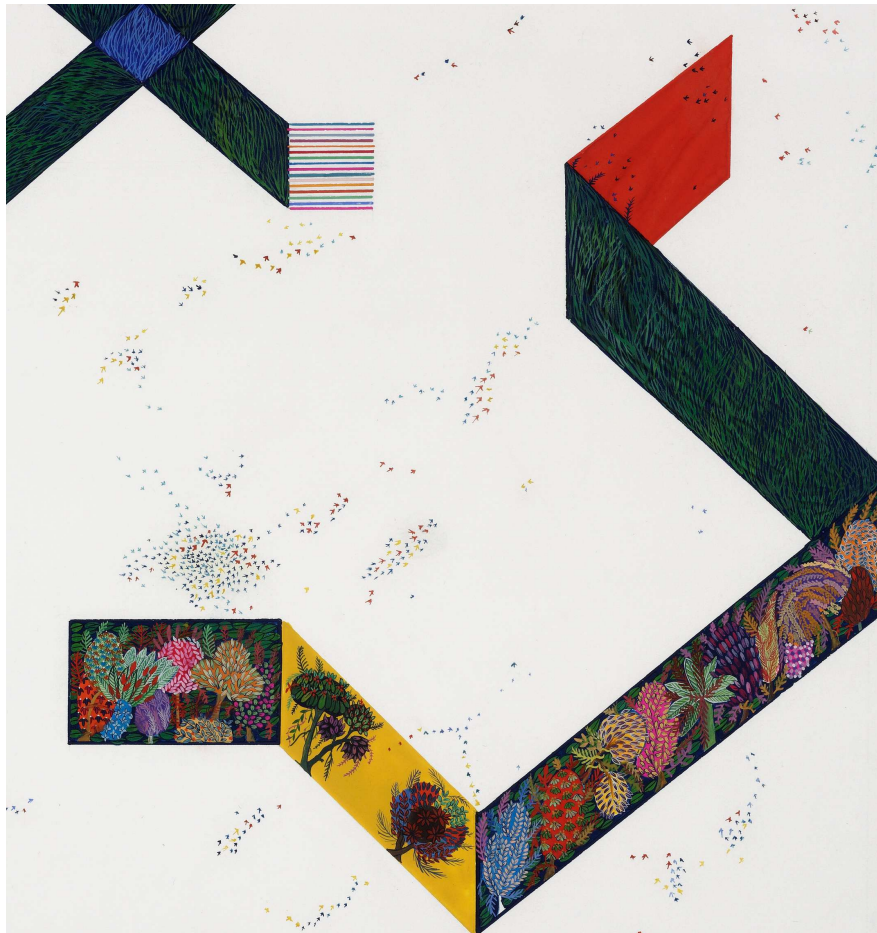
**Chandan Bez Baruah**  
*Somewhere in Northeast India,*  
*Pt. III (2022)*

Edition: 3/5  
Woodcut | 36 X 48 inches



**Wardha Shabbir**  
*A Horizon of Light and Colour (2023)*

Gouache on Acid Free Paper  
17.75 x 26.5 inches Diptych



**Wardha Shabbir**  
*A Horizon of Light and Colour (2023)*

details



**Wardha Shabbir**

*An Evolving Course (2023)*

Gouache on Acid Free Paper

17 x 13 inches



**Wardha Shabbir**  
*An Evolving Course (2023)*

details

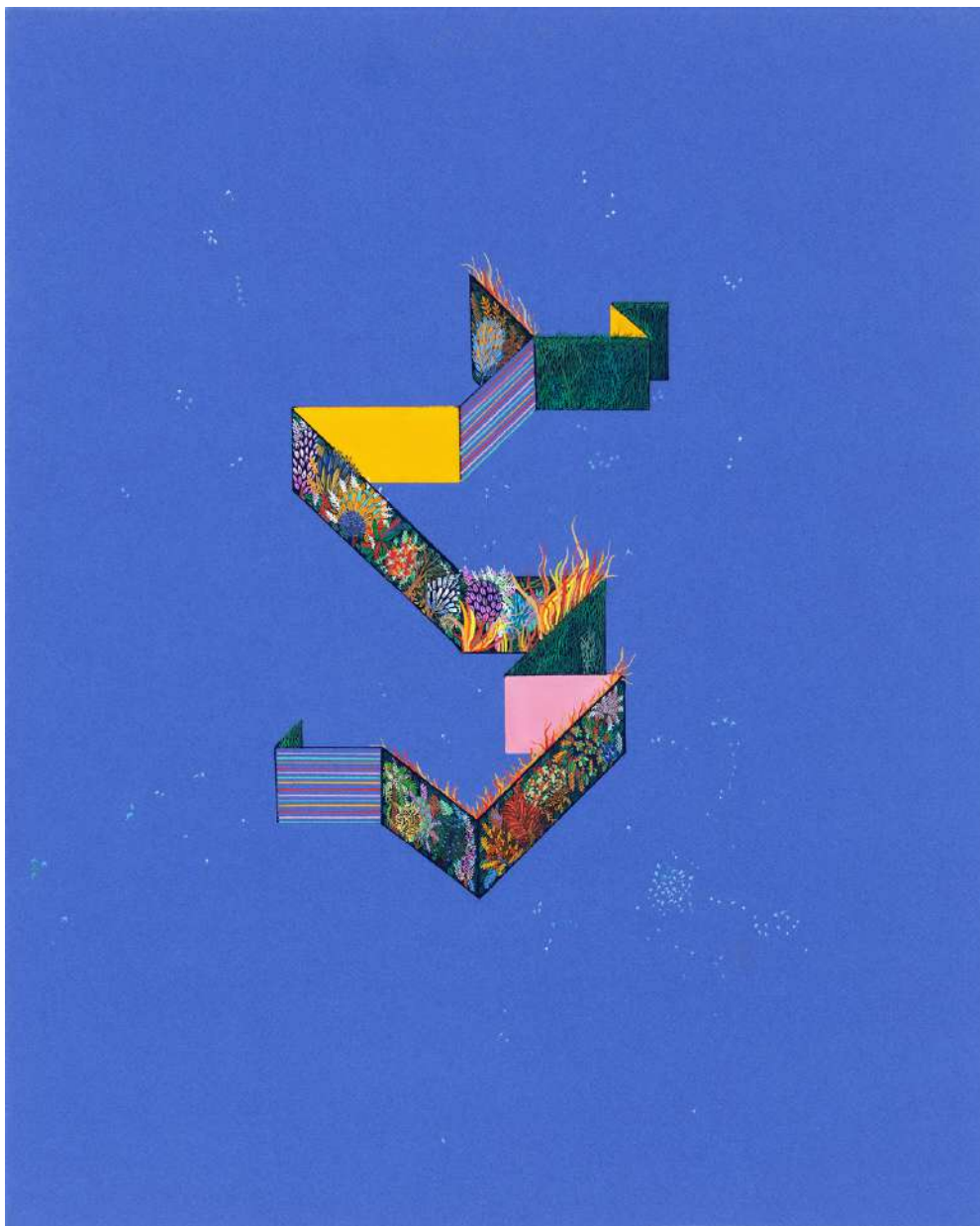


**Wardha Shabbir**

*A Manifestation of Silence (2023)*

Gouache on Acid Free Paper

17 x 12 inches



---

Through this artistic pursuit, Wardha Shabbir pays a collective homage to the struggle that is quintessential to women's lives. Taking forward the technique learnt during her years of practicing Miniature Painting, influenced by the gardens from her surroundings and contemporary architecture, the organic compositions portray a plethora of women's experiences. The abundance of growth, morphing into elaborate motifs emulates the unfathomable contours of female imagination. Vivid hues illustrate the strength and vitality of feminine emotion.

---

**Wardha Shabbir**

*To Travel the Way (2022)*

Gouache on Acid Free Paper  
20 x 16 inches





**Wardha Shabbir**  
*To Travel the Way (2022)*

details



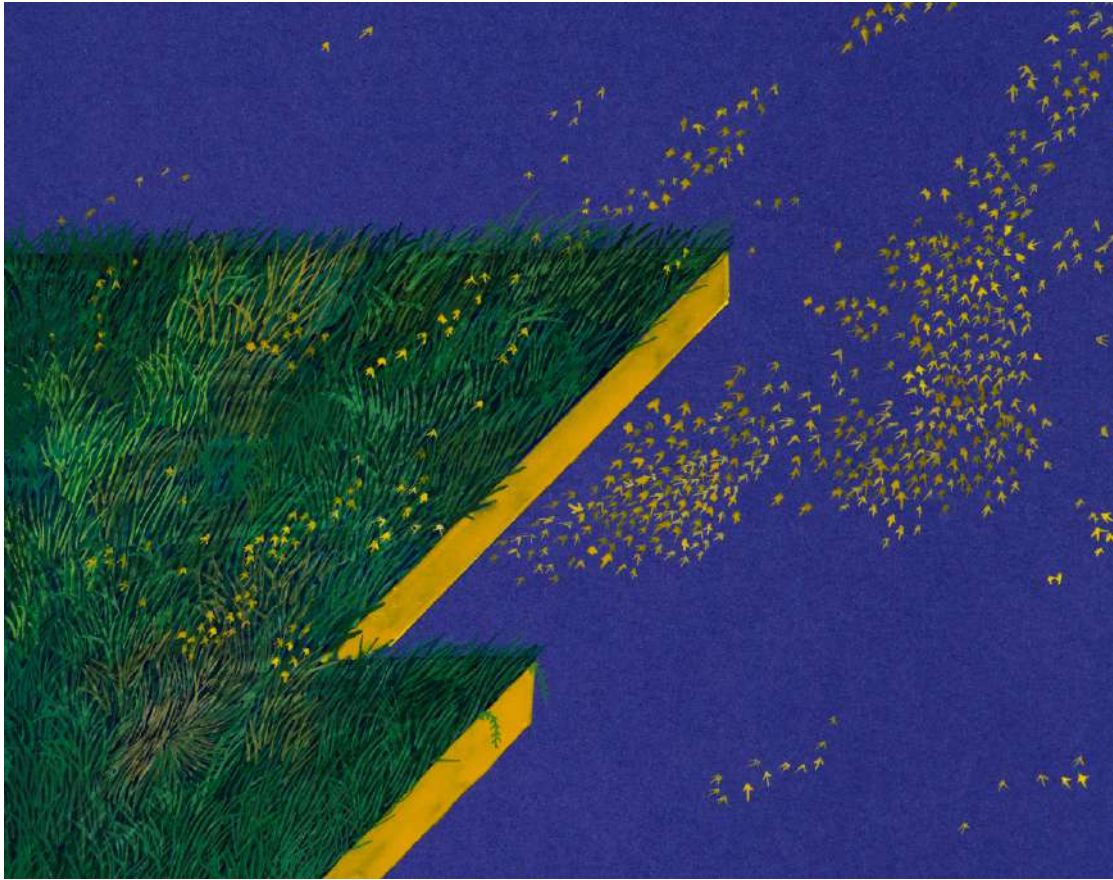


**Wardha Shabbir**

*A Testimony, 2021*

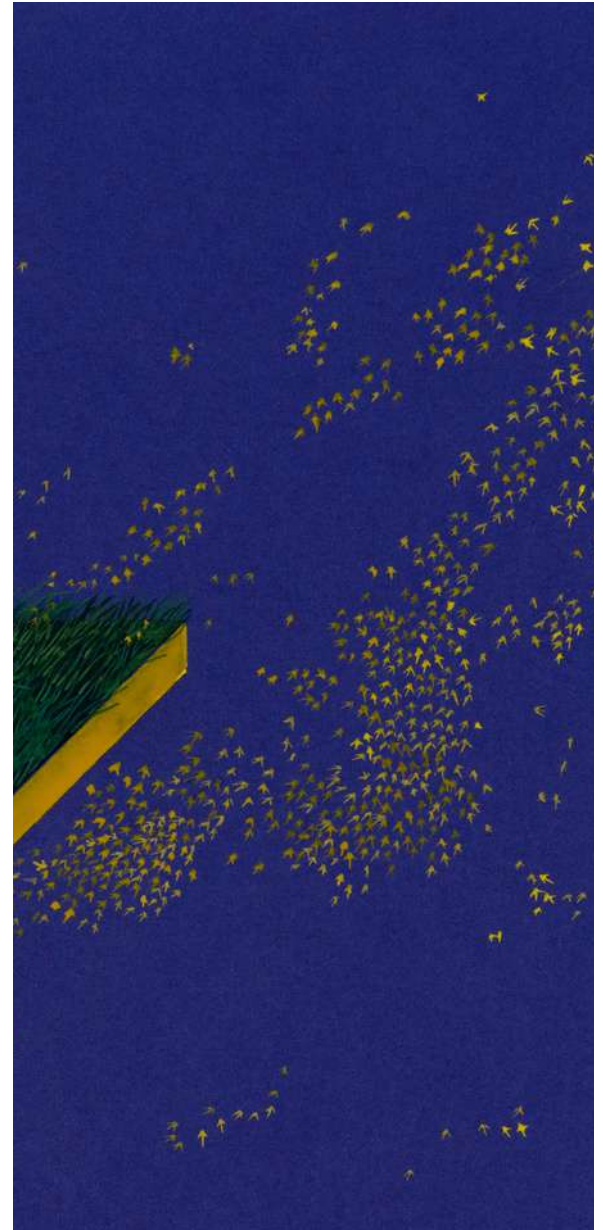
Gouache on Acid Free Paper

11 x 8.5 inches



**Wardha Shabbir**  
*A Testimony, 2021*

details





**Sudipta Das**

*Reminiscence I (2023)*

Mixed Media | 11.5 x 11.5 x 9 inches



---

*Sudipta Das' work is also commentary on the human condition of the present age as well as the impact of the environment on mankind, with her characteristic handmade figures. Much of Sudipta's oeuvre comprises of miniature sculptural elements, be they large scale installation works with hundreds of tiny figures or smaller assemblages.*

---

**Sudipta Das**

*Reminiscence II (2023)*

Mixed Media | 11.5 x 11.5 x 9 inches



**Sudipta Das**

*Reminiscence III (2023)*

Mixed Media | 11.5 x 11.5 x 9 inches



---

*Sudipta is inspired by the dakjee doll making technique learned while on residency in Korea in 2017. Done in paper, although they appear solid, the exiled body of Sudipta's refugee is built on the vulnerability of a perishable medium.*

---

**Sudipta Das**

*Reminiscence IV (2023)*

Mixed Media | 11.5 x 11.5 x 9 inches

13 in



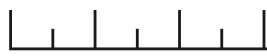
**Sudipta Das**

*Vicissitudinous Existence (2023)*

Mixed Media | 120 x 13 x 10 inches



10 ft



7 in

**Sudipta Das**  
*Vicissitudinous Existence (2023)*

details

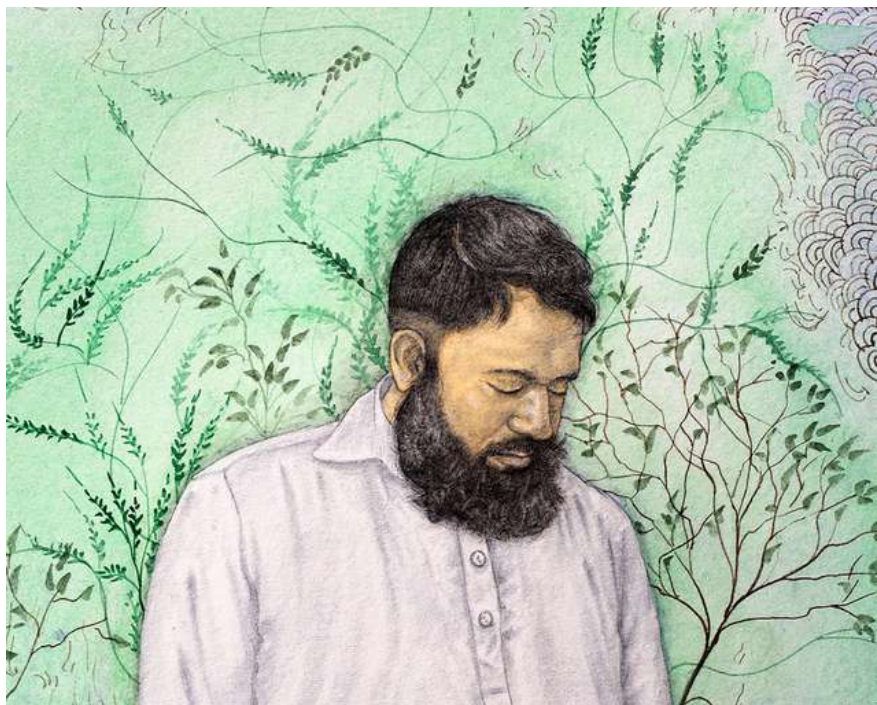




**Waseem Ahmed**

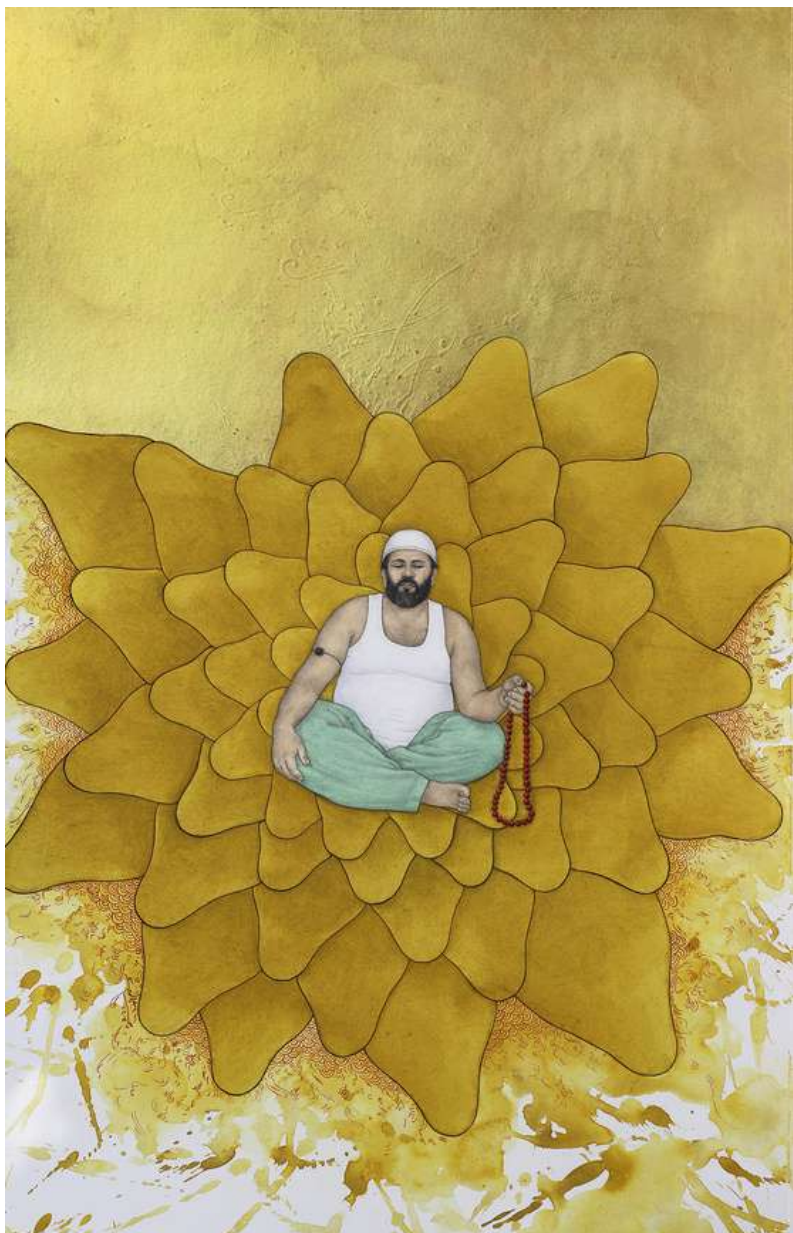
*In the Name of Faith (Series 2022)*

Dry pigment color on handmade archival wasli paper  
21 x 13.3 inches



**Waseem Ahmed**  
*In the Name of Faith (Series 2022)*

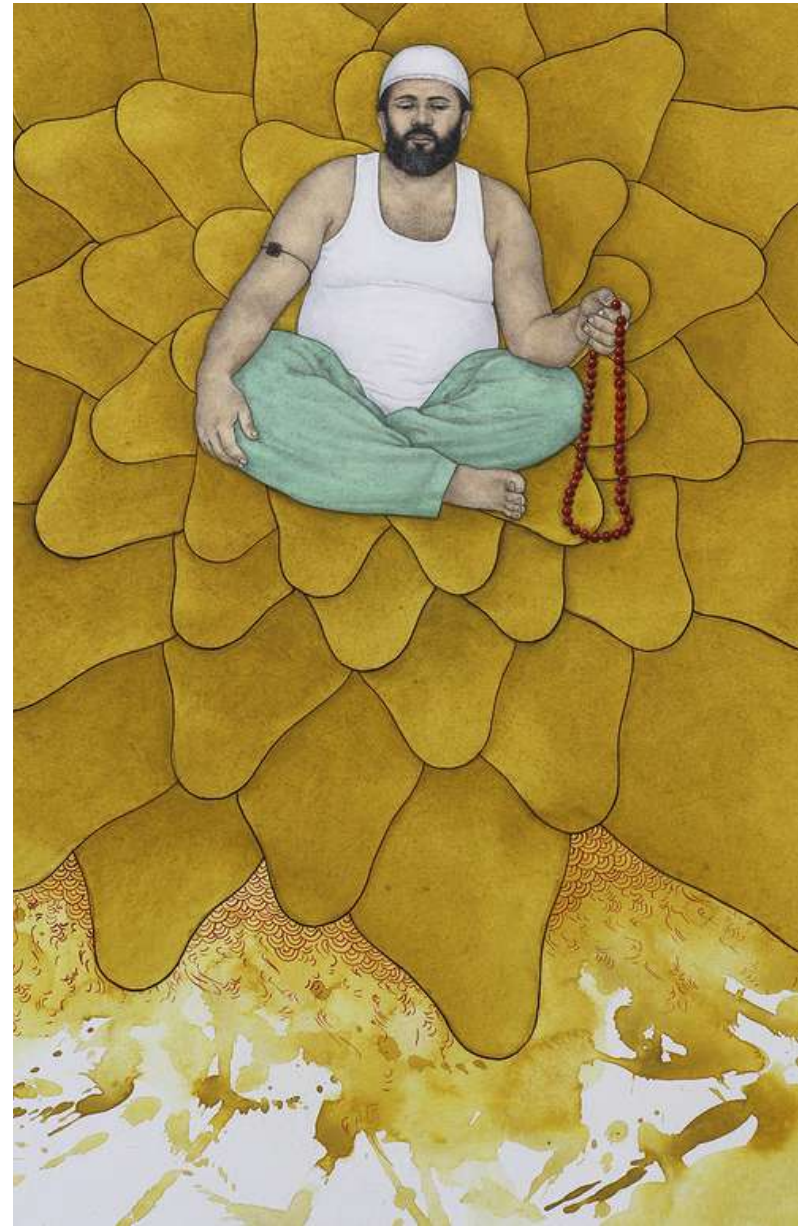
*details*



**Waseem Ahmed**

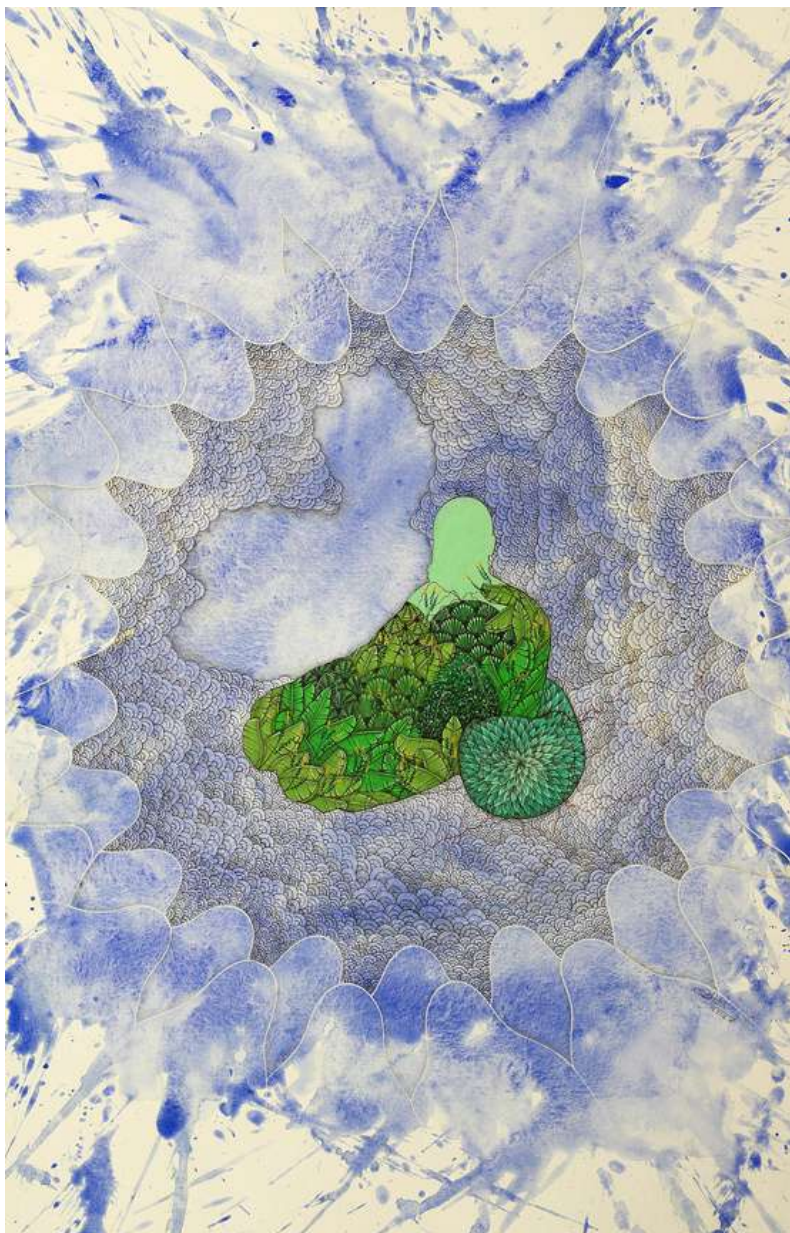
*In the Name of Faith (Series 2022)*

Dry pigment color, gold leaf on handmade  
archival wasli paper | 21 x 13.3 inches



**Waseem Ahmed**  
*In the Name of Faith (Series 2022)*

details



**Waseem Ahmed**

*In The Name of Faith* (Series, 2022)

Dry pigment color on handmade  
archival wasli paper | 21 x 13.3 inches



**Waseem Ahmed**  
*In The Name of Faith* (Series, 2022)

details



**Waseem Ahmed**

*Untitled (Series, 2022)*

Dry pigment color, silver leaf on handmade  
archival wasli paper | 18.1 x 10.5 inches





**Waseem Ahmed**  
*Untitled (Series, 2022)*

details



**Waseem Ahmed**

*Untitled (2022)*

Dry pigment color, gold leaf, tea stain, on handmade archival wasli paper | 17 x 10.1 inches



Waseem Ahmed  
*Untitled* (2022)

details





**Sanket Viramgami**

*The Blackbuck (2022)*

Acrylic on Canvas  
36 x 48 inches



**Sanket Viramgami**  
*The Luncheon in the Garden (2022)*

Acrylic on Canvas  
36 x 48 inches



**Sanket Viramgami**

*Diversity (2022)*

Acrylic on Canvas

58 x 48 inches



---

*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.*

---

**Sanket Viramgami**

*Imagined Paradises II (2022)*

Acrylic on Canvas  
60 x 48 inches



**Sanket Viramgami**  
*Imagined Paradises II (2022)*

details



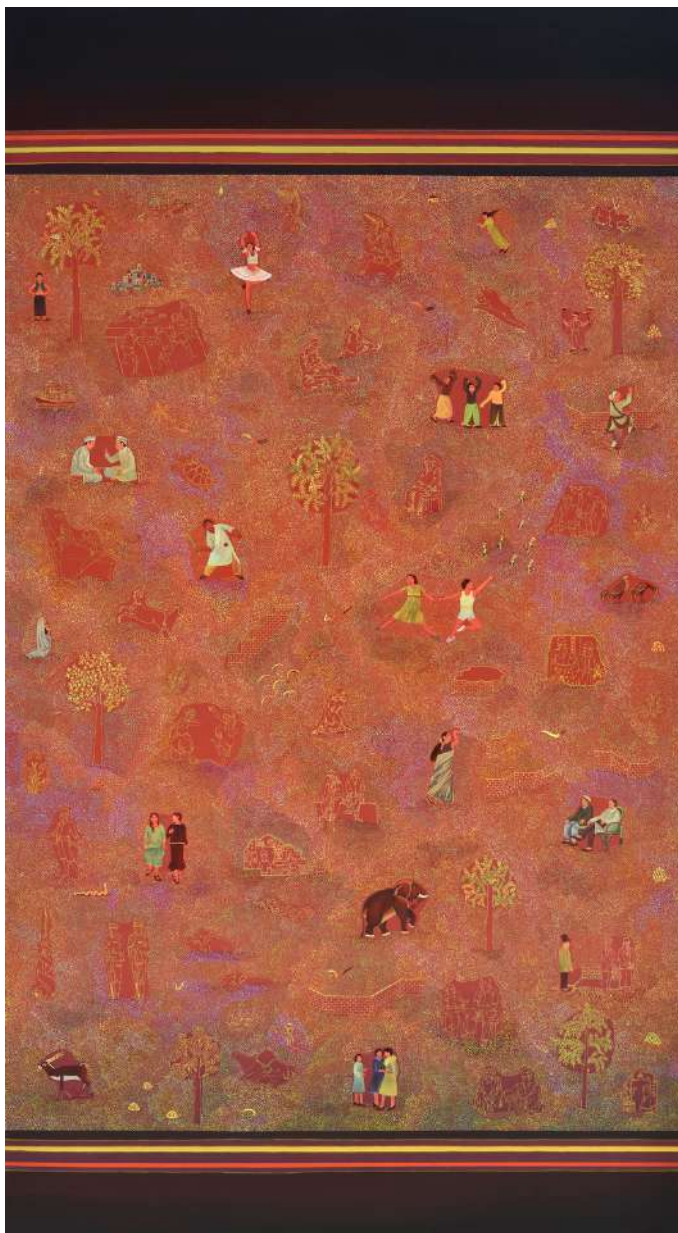


**Sanket Viramgami**

*Untitled (2022)*

Acrylic on Canvas

58 x 48 inches



---

*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.*

---

**Sanket Viramgami**

*Untitled (2021-22)*

Acrylic on Canvas

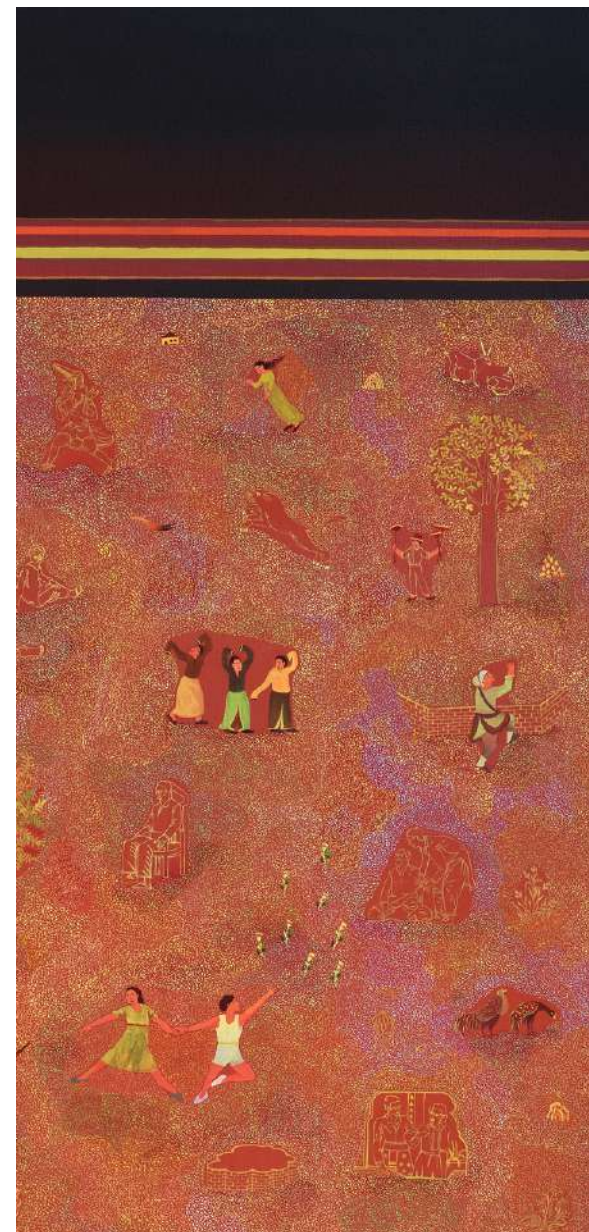
78 x 42 inches



**Sanket Viramgami**

*Untitled (2021-22)*

details

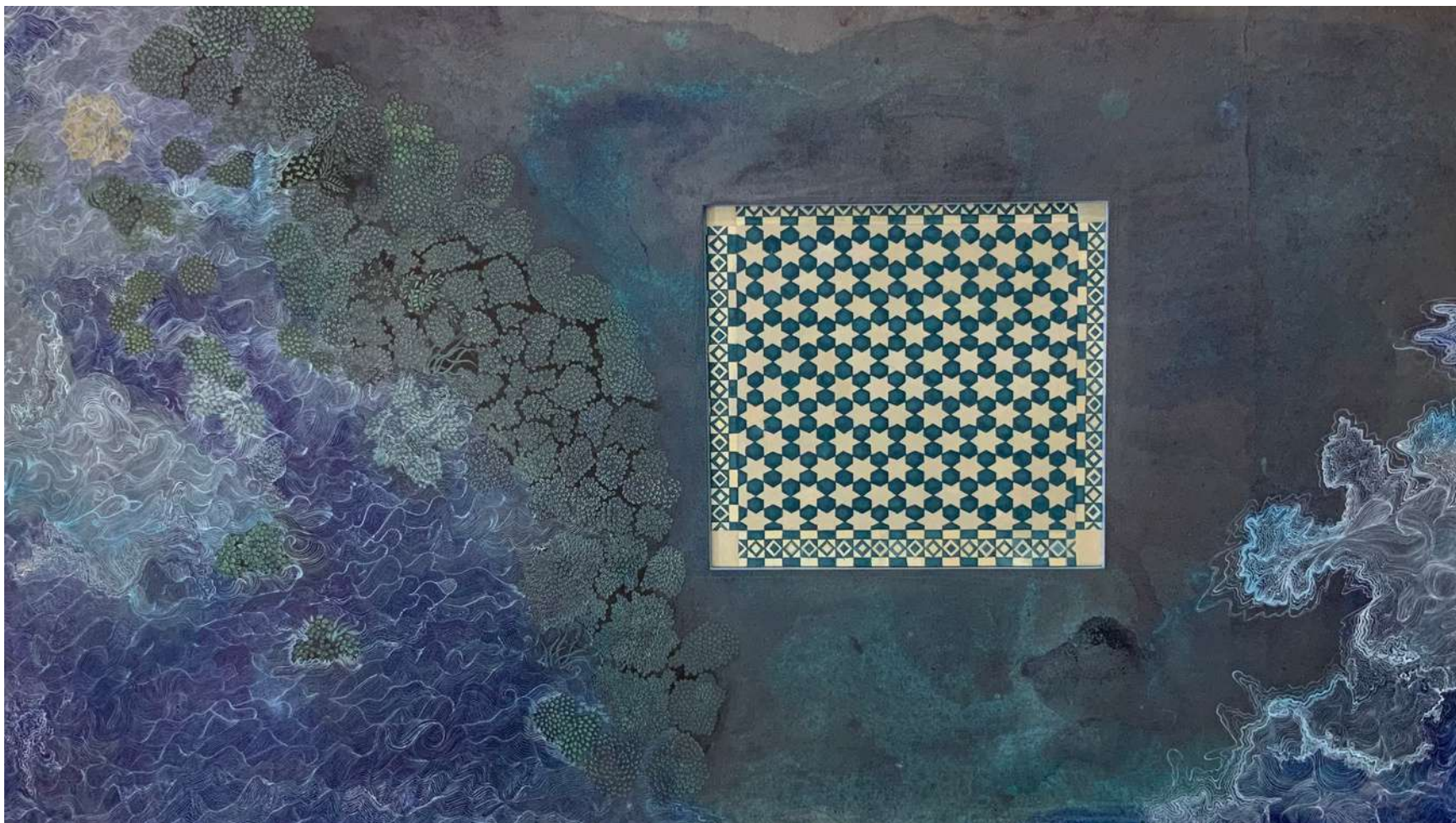




**Gopa Trivedi**

*My Piece 1 (2022)*

Ink and Gouache on Wasli  
17 x 32.5 inches (with frame - 18.25 x 33.5 inches)



**Gopa Trivedi**

*My Piece 2 (2022)*

Ink and Gouache on Wasli  
17 x 32.5 inches (with frame - 18.25 x 33.5 inches)



**Gopa Trivedi**  
*My Piece 2* (2022)

details





**Waswo X. Waswo**

*A Visitor to the Court 2 (2020)*

Hand Painted Black and White Photograph with Gold Border  
Edition: 2/3

11 x 11 inches (with frame – 24 x 24 inches)



---

Waswo, a photographer and writer, is most commonly associated with his chemical process sepia-toned photographs of India, and hand-colored portraits made at his studio in Udaipur, Rajasthan.

---

**Waswo X. Waswo**

*A Visitor to the Court 3 (2021)*

Hand Painted Black and White Photograph with Gold Border  
Edition: 2/3

11 x 11 inches (with frame – 24 x 24 inches)





**Waswo X. Waswo**

*A Visitor to the Court 5 (2021)*

Hand Painted Black and White Photograph with Gold Border  
Edition: 3/3

11 x 11 inches (with frame – 24 x 24 inches)



**Waswo X. Waswo**

*A Visitor to the Court 8 (2021)*

Hand Painted Black and White Photograph with Gold Border  
Edition: AP2

11 x 11 inches (with frame – 24 x 24 inches)



**Waswo X. Waswo**

*A Visitor to the Court 13 (2021)*

Hand Painted Black and White Photograph with Gold Border  
Edition: 1/3

11 x 11 inches (with frame – 24 x 24 inches)



---

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.

---

**Waswo X. Waswo**

*A Visitor to the Court 15 (2021)*

Hand Painted Black and White Photograph with Gold Border  
Edition: 3/3

11 x 11 inches (with frame – 24 x 24 inches)



**Waswo X. Waswo**

*A Visitor to the Court 18 (2021)*

Hand Painted Black and White Photograph with Gold Border  
Edition: 2/3

11 x 11 inches (with frame – 24 x 24 inches)

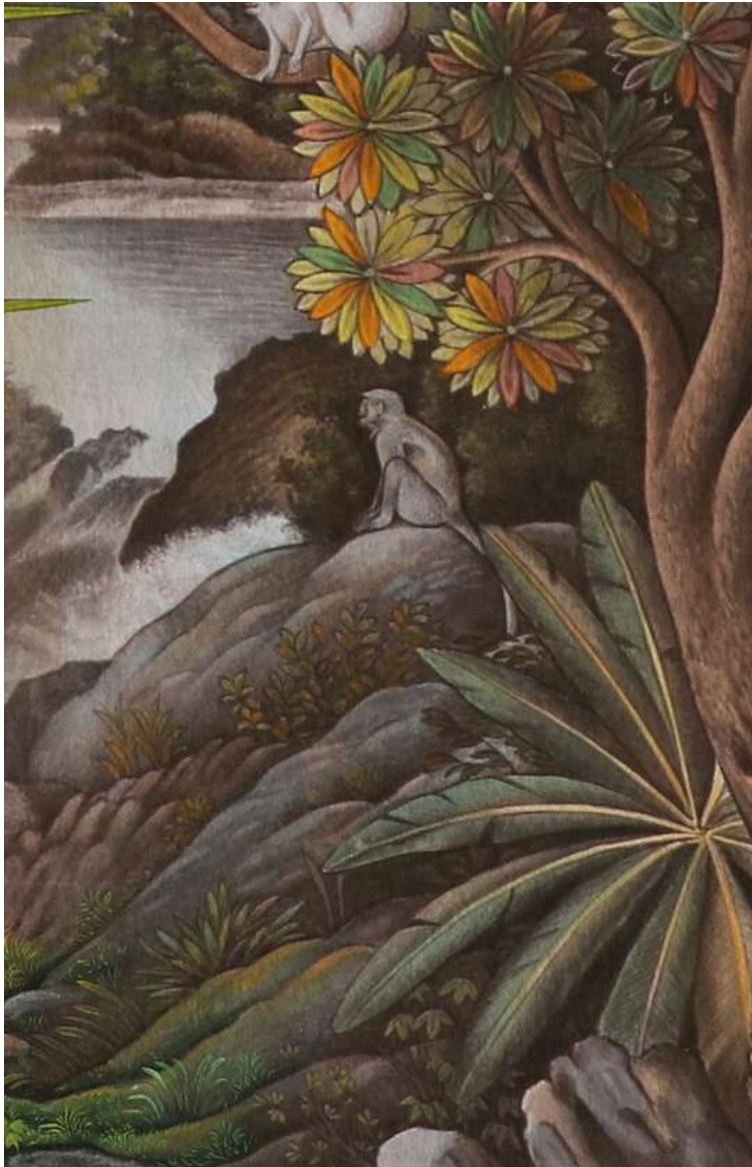


**Waswo X. Waswo**

*A Visitor to the Court 6 (2023)*

Hand Painted Black and White Photograph with Gold Border  
Edition: 1/3

22 x 22 inches (with frame – 40 x 40 inches)



**Waswo X. Waswo**  
*A Visitor to the Court 6 (2023)*

details



---

*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 X. Waswo**

*A Visitor to the Court 16 (2023)*

Hand Painted Black and White Photograph with Gold Border  
Edition: 3/3

22 x 22 inches (with frame - 40 x 40 inches)



# 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).

# Sudipta Das

(b. 1985, Assam)

*Sudipta Das 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. Sudipta's representations of the victims of climate disaster attempt to strike the collective conscious and pleads to the empathy of the viewers. This immersive exodus of eternal wanderers speaks to our sense of justice to the precarious lives and asks us to imagine a politics of asylum. It asks us to equate people who land on our shores due to natural disaster with those who escape political persecution. The modern territorial oriented political dimension has delegitimized migration. Sudipta's works emphasizes that we require newer paradigms that recognizes the humanitarian crisis brought about by climate change.*

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 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 recent exhibitions include The Exodus of Eternal Wanderers at LATITUDE 28, New Delhi (2020); Every Year the Flood Comes at Gallery 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 at LATITUDE 28, New Delhi (2016) among others. Her recent group exhibitions include, 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, New Delhi (2019); 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); Asian Young Artists Art Festival (ASYAAF), Gangnam-Gu, Seoul, South Korea (2014); Diver-Cities, curated by Bhavna Kakar, LATITUDE 28, New Delhi(2013); The Web of Water, curated by Sandhya Gajjar, Artcore Gallery, Derby, UK (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); Saavad Residency, Santiniketan (2011); Visiting Artist Fellowship, Harvard University, Massachusetts, USA (2020-21).

# Wardha Shabbir

(b. 1987, Lahore, Pakistan)

*Wardha Shabbir is 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 recent participations include 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 graduated in Miniature Painting from the National College of Arts in Lahore in 2000. 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 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 has displayed extensively in solo and group shows nationally and internationally since year 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 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, 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.

# 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 'Fabular Futures', with LATITUDE 28, a two-person show at Shridharani Gallery, Triveni Kala Sangam, 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).

# 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).

# Waswo X. Waswo

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

*Waswo X. Waswo's photographic self-portraiture has been a tactic of mild humour employed to signal the self-awareness of his practice. His black and white portraits are tinted and painted by his Indian collaborators further complicating the ever-evolving narrative. 'A Visitor to the Court', is an exploration of the parallels that he draws between his life in India, especially his experiences in the courtly city of Udaipur in Rajasthan and the shady sometimes comic characters of William Dalrymple's book "White Mughals". It is an ongoing series which is at once humorous, self-deprecating, mock-heroic, poignant 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 seventeen. 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. Waswo is one of the few contemporary artists with a roster of books under his belt including 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 solo shows include, 'Gauri Dancers', LATITUDE 28 at Museo Camera, Gurugram (2021); 'We are Always Working', LATITUDE 28 (2020); 'Photowallah', Tasveer/Tarq, Mumbai (2017); and '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-painted photographs are represented by LATITUDE 28, India.



*About*

# LATITUDE 28

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.

Website: <http://www.latitude28.com> | Email: [latitude28@gmail.com](mailto:latitude28@gmail.com) | Tel: +91 1146791111  
Address: F - 208, First Floor, Lado Sarai, New Delhi - 110030