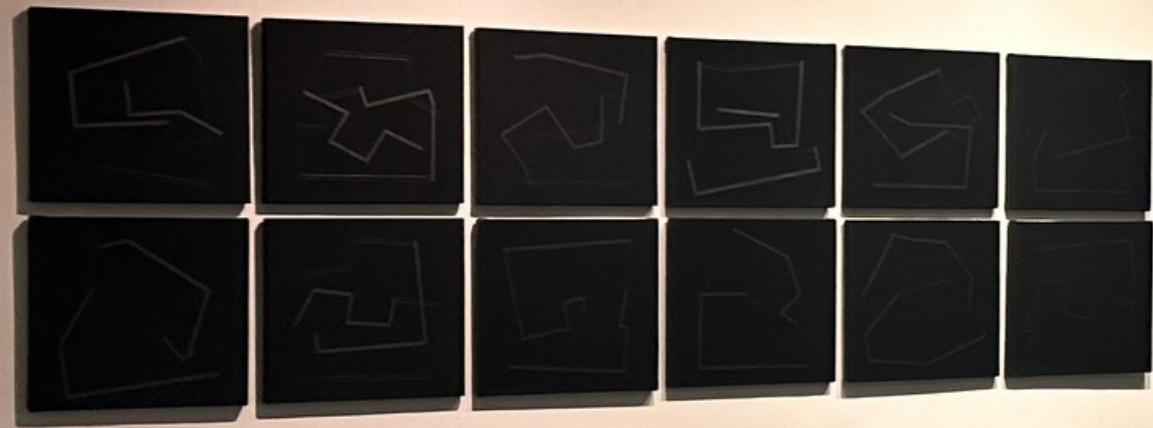


LATITUDE 28 IN COLLABORATION WITH SAKSHI GALLERY PRESENTS

MEMORY TRACE

DAFPAAN* (..it is said)

ANKUSH SAFAYA - 20.07 - 20.08, 2023





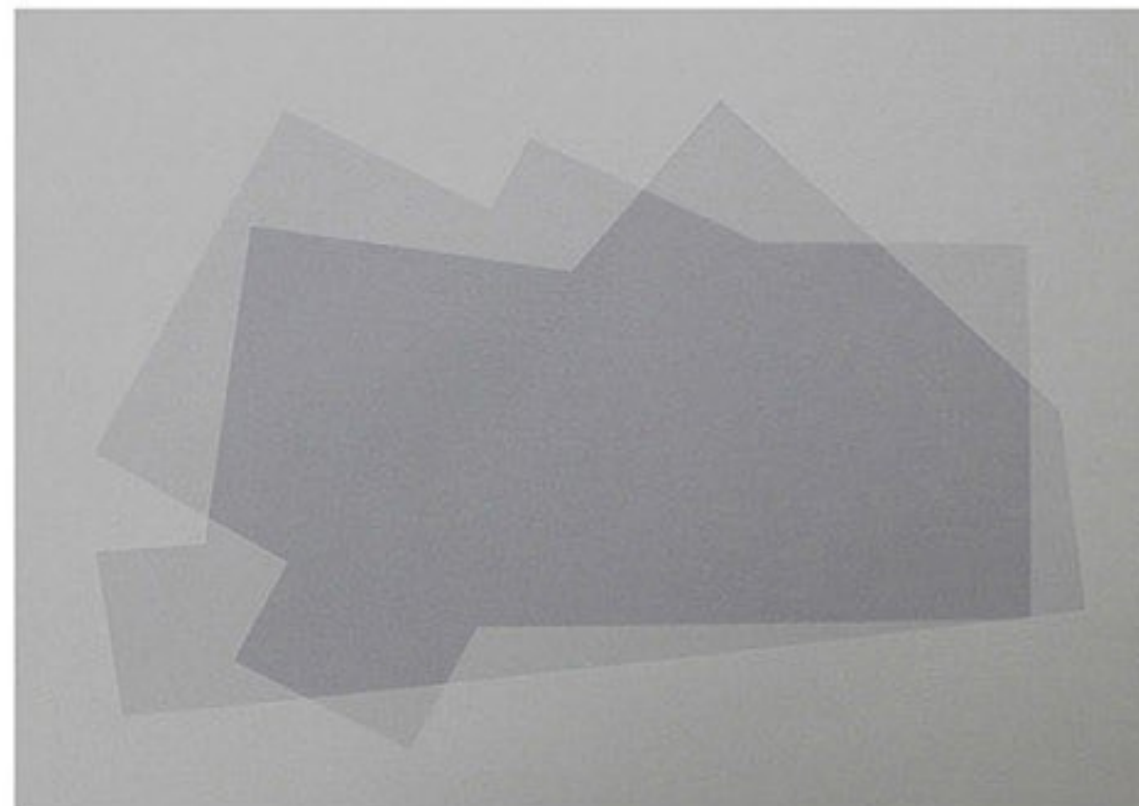
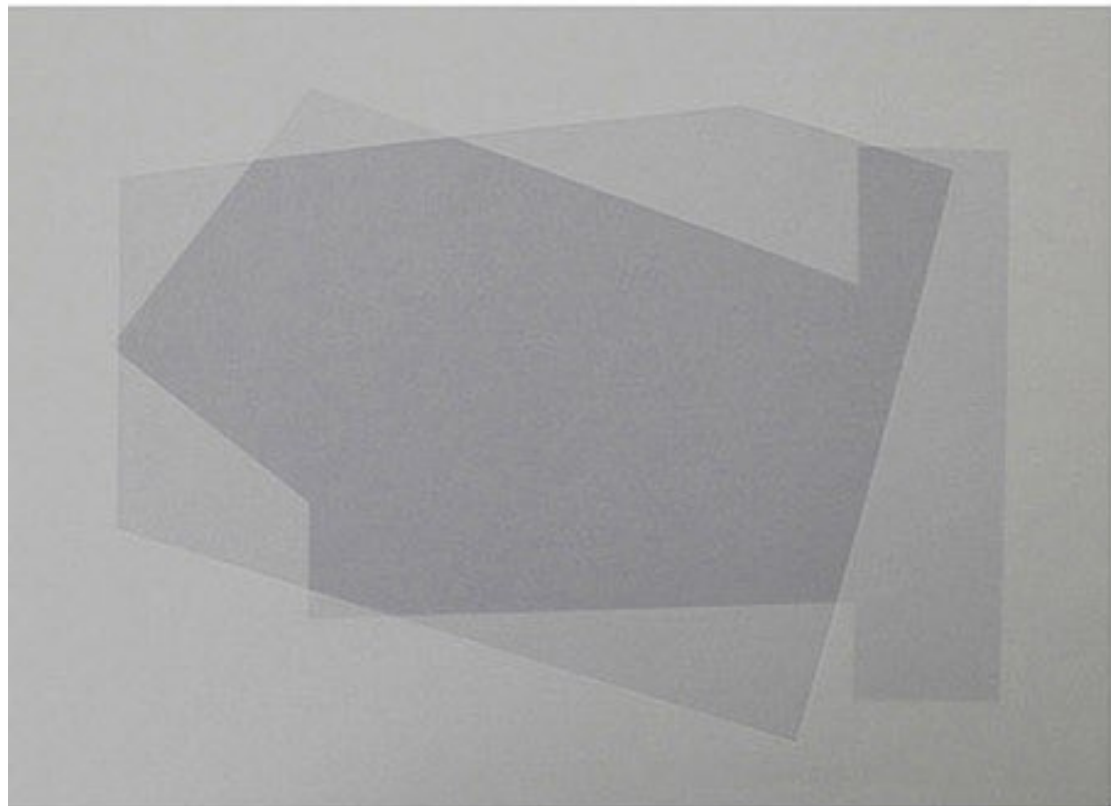
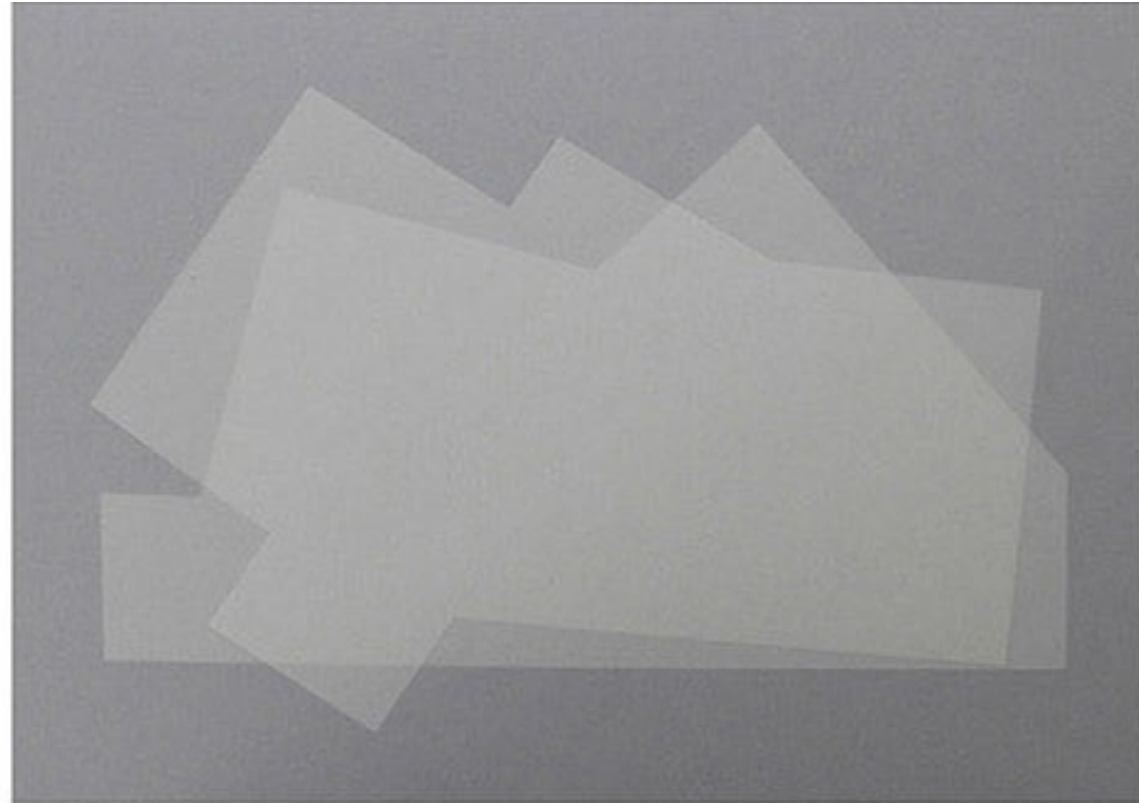
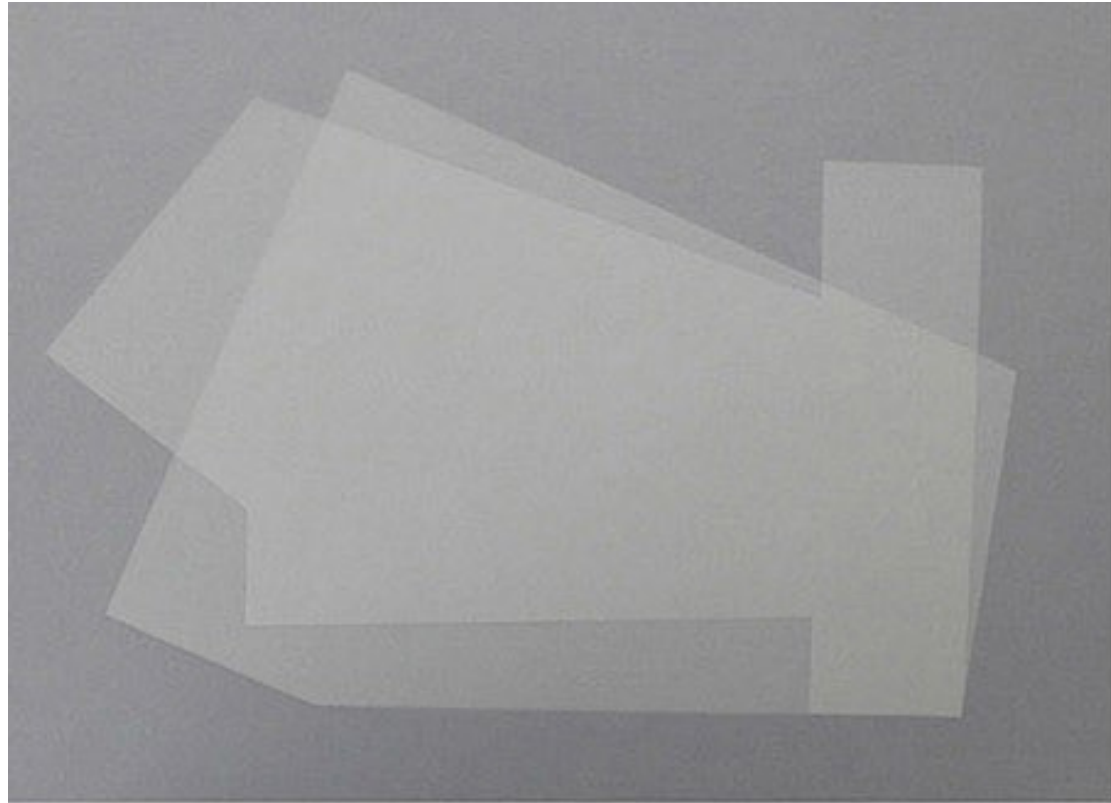
Untitled

Layer of gateway paper on grey paper

12 x 8.5 inches each

Set of 48

2017



Detail

Untitled

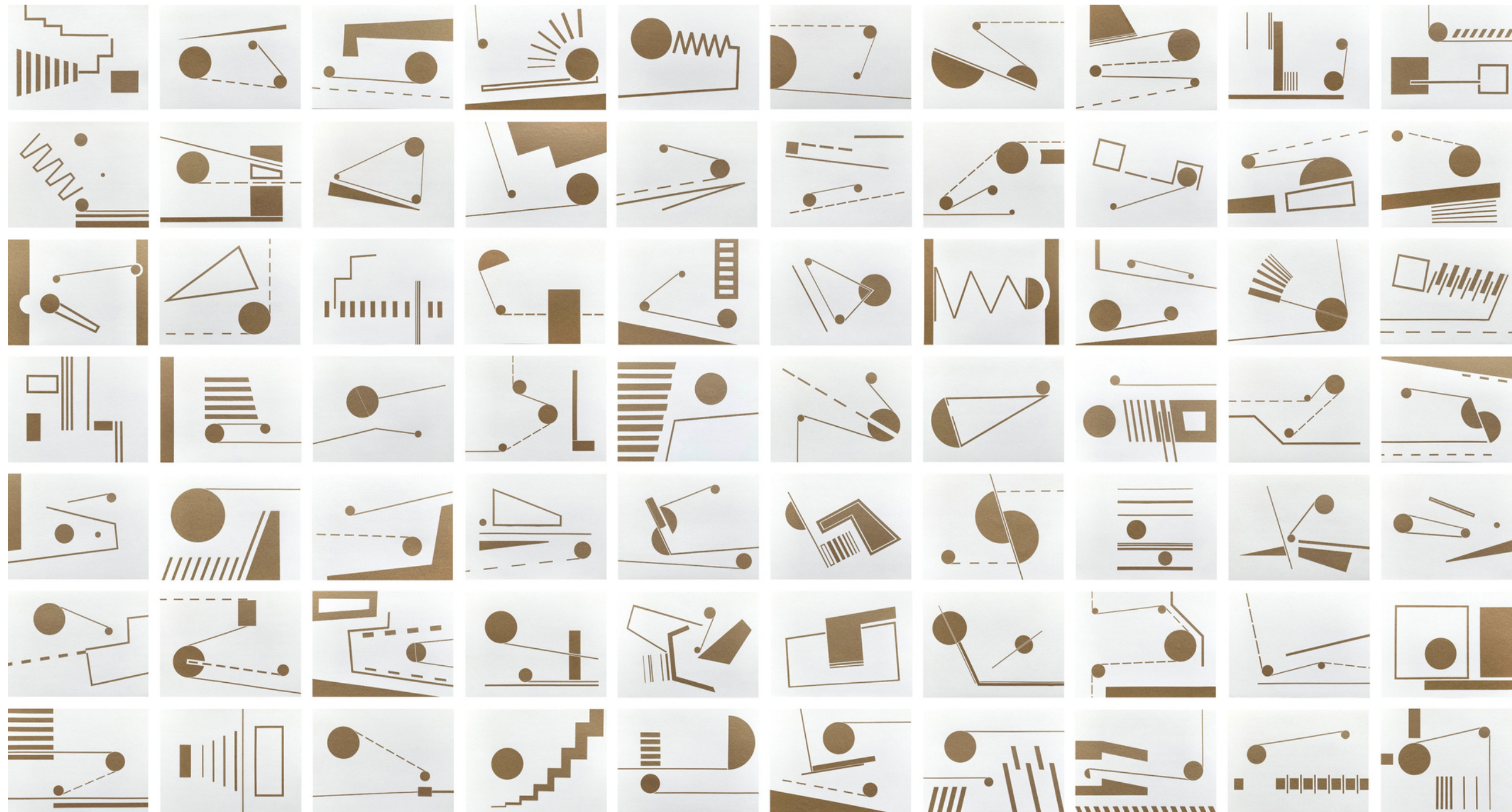
Layer of gateway paper on grey paper

12 x 8.5 inches each

Set of 48

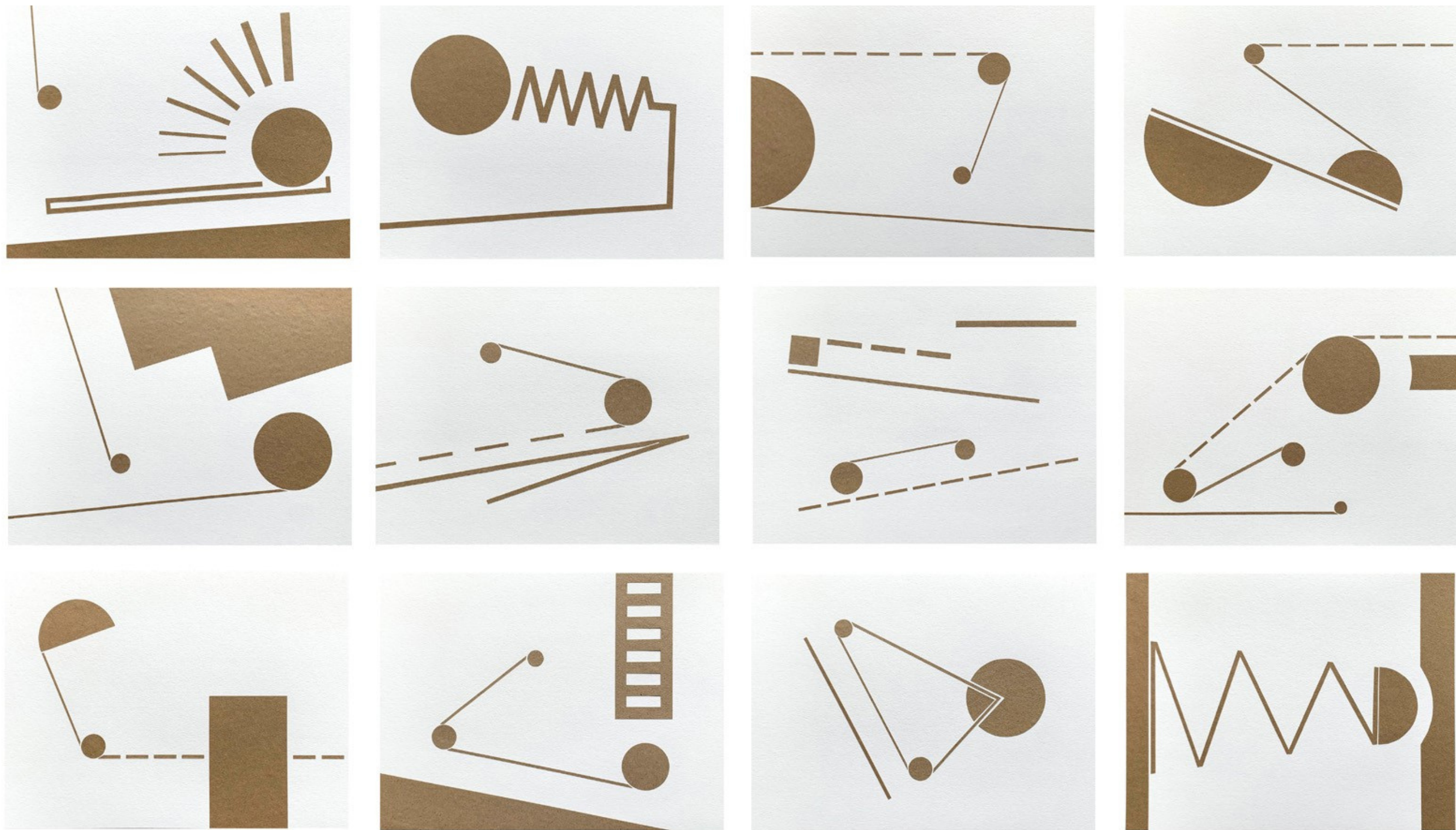
2017

LATITUDE 28



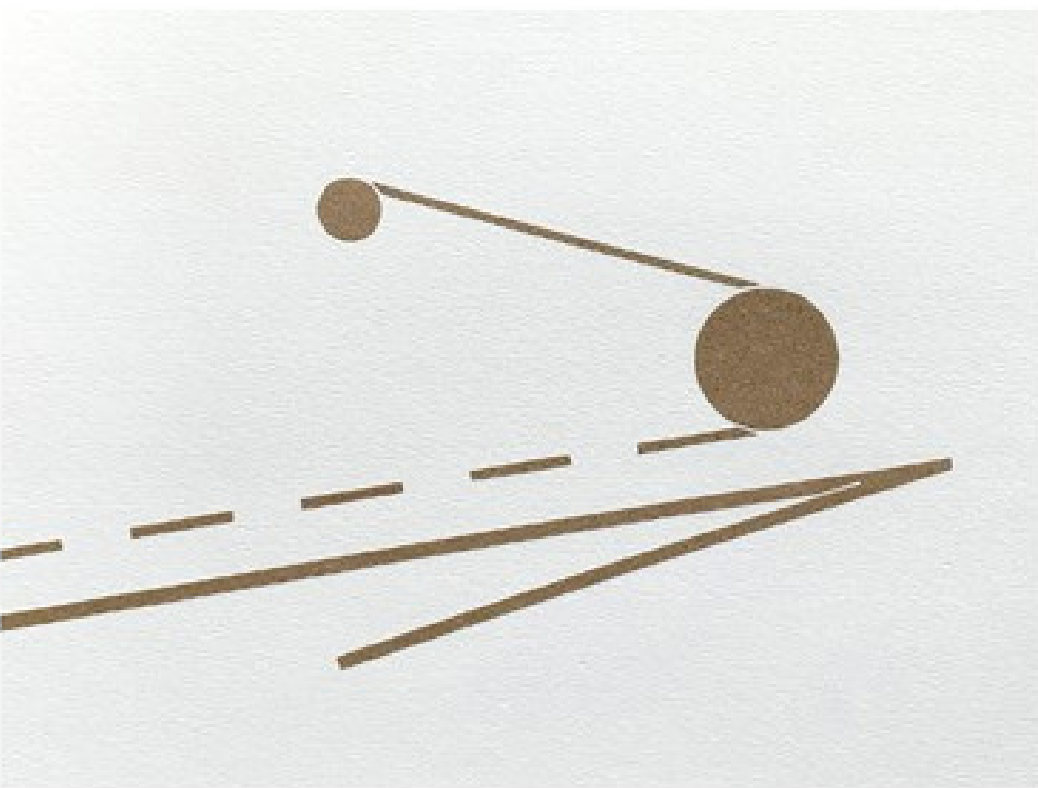
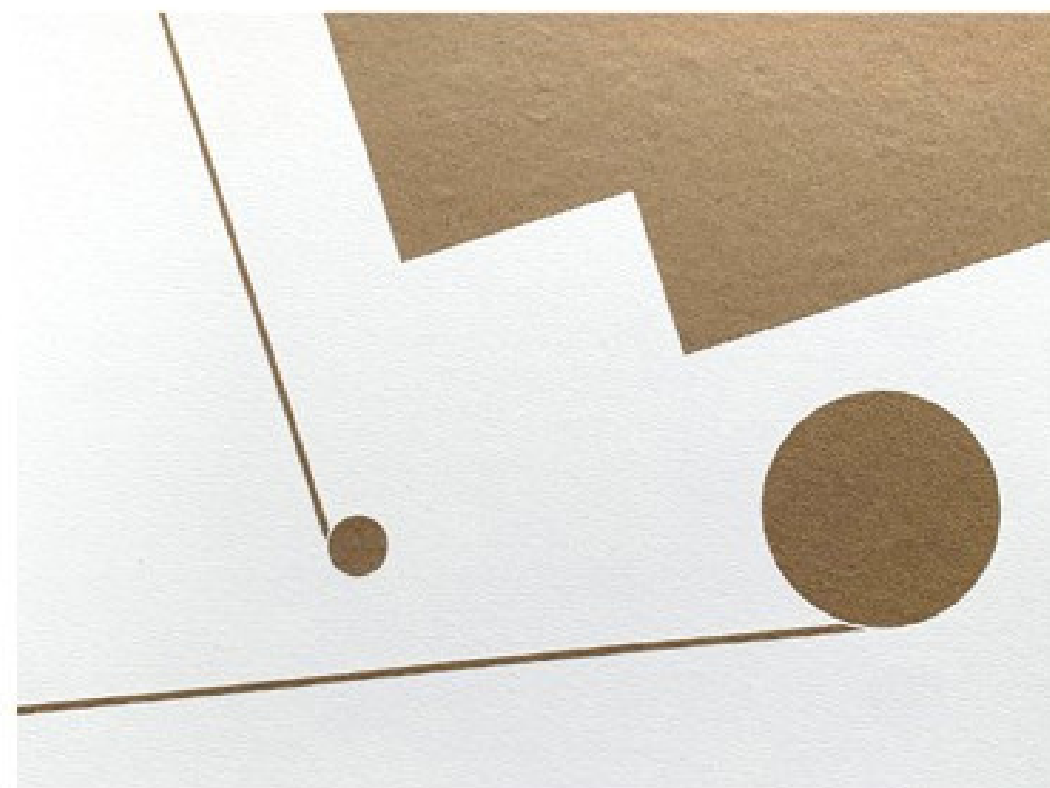
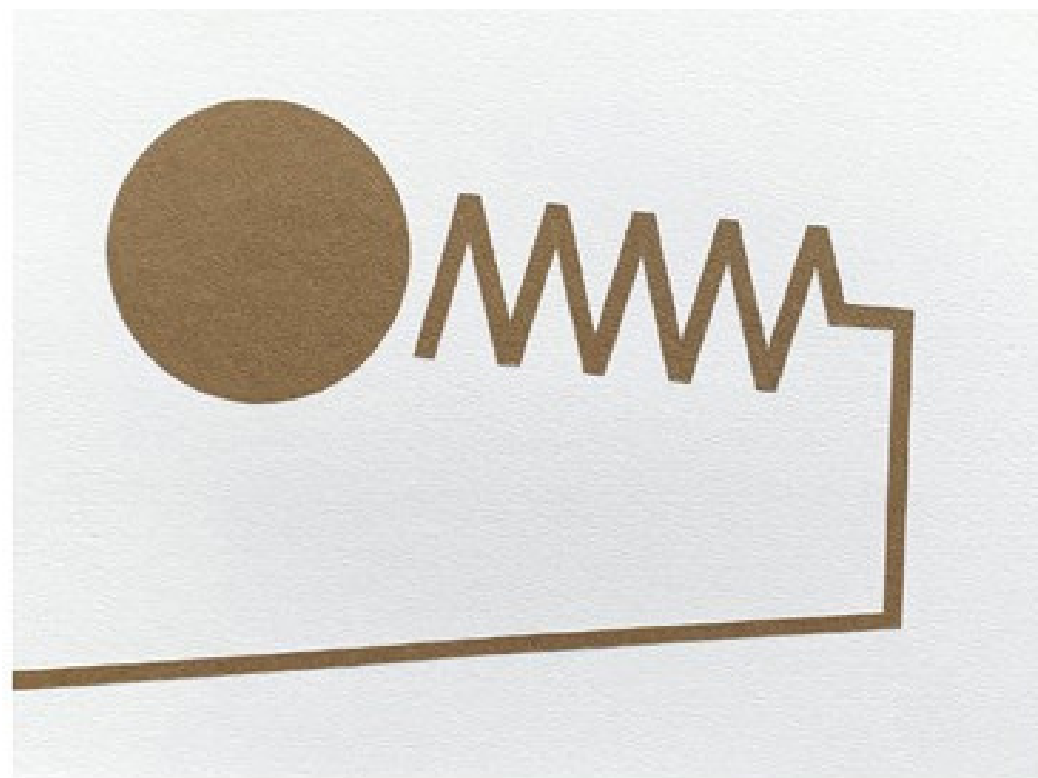
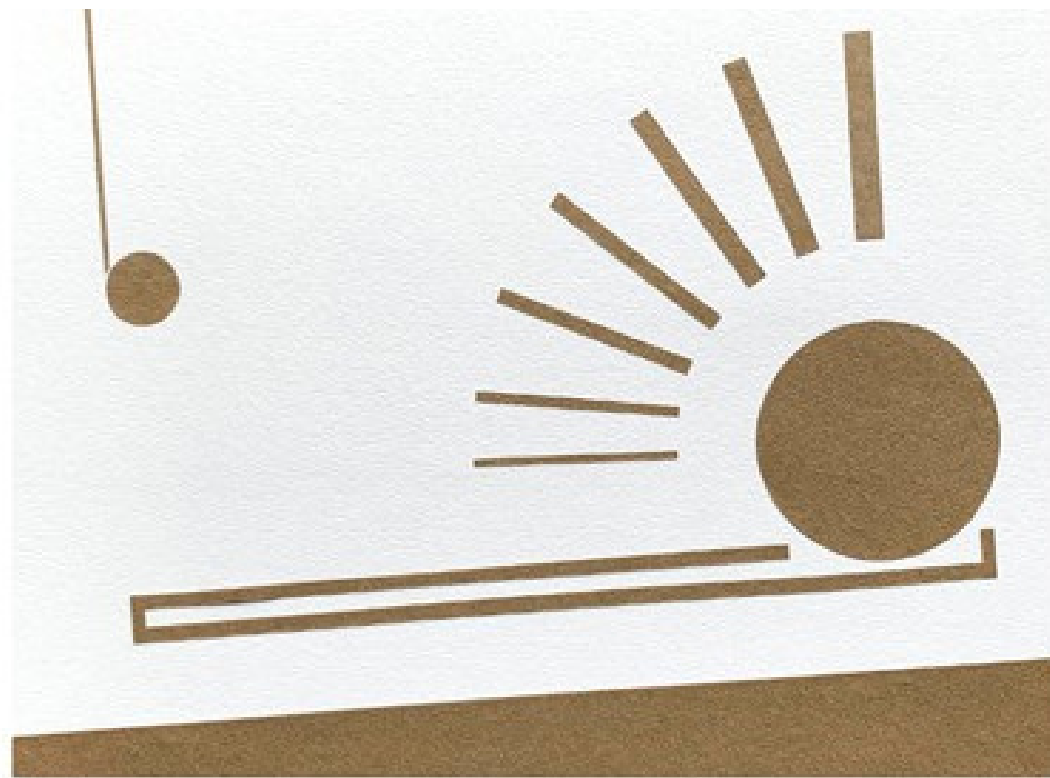
Untitled

Brown paper on white paper
9 x 12 inches each
Set of 70
2021



Detail

Untitled
Brown paper on white paper
9 x 12 inches each
Set of 70
2021



Detail

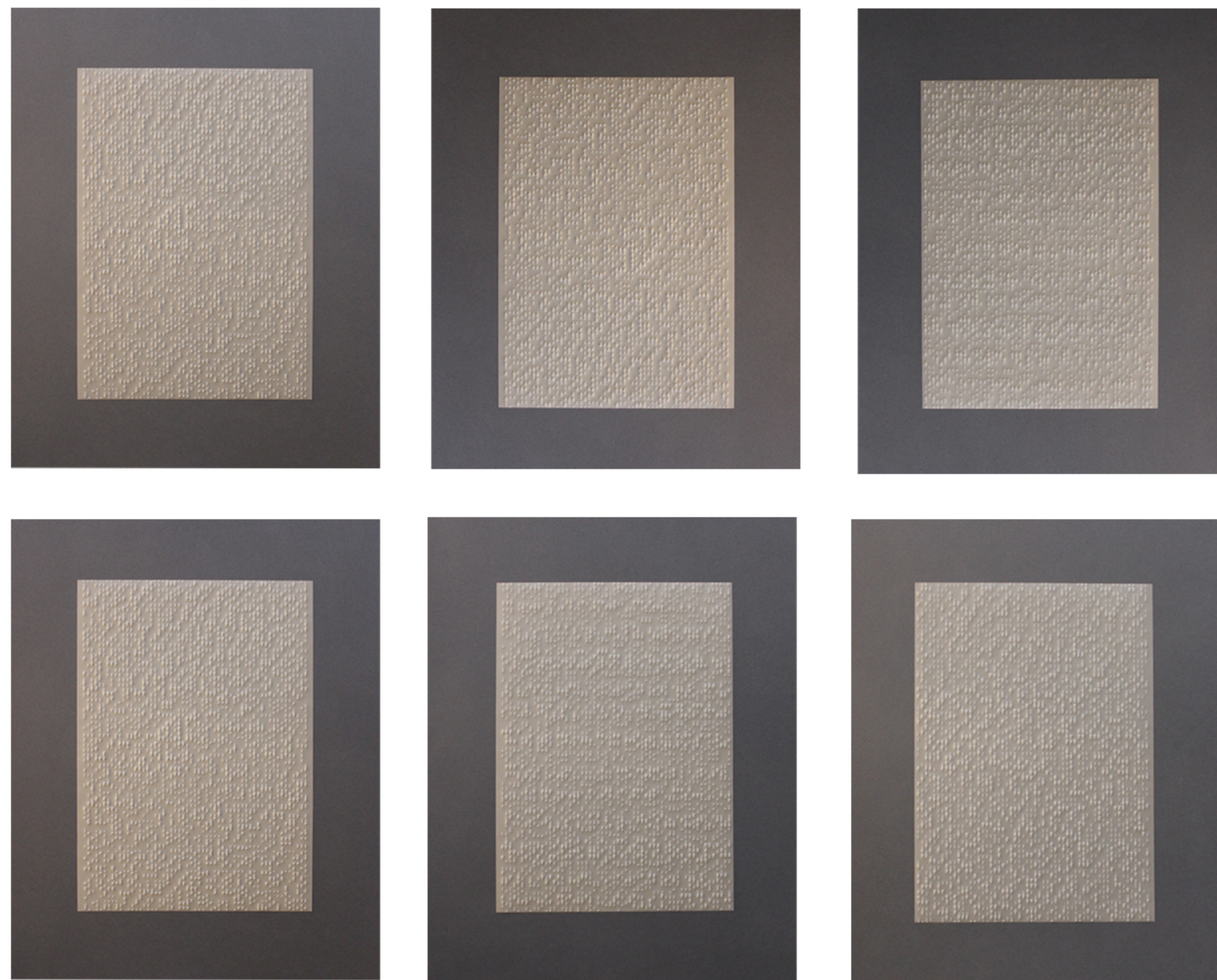
Untitled

Brown paper on white paper

9 x 12 inches each

Set of 70

2021



Untitled

Hand piercing on layers of gateway paper

17 x 13 inches each

Set of 6

2020



Detail

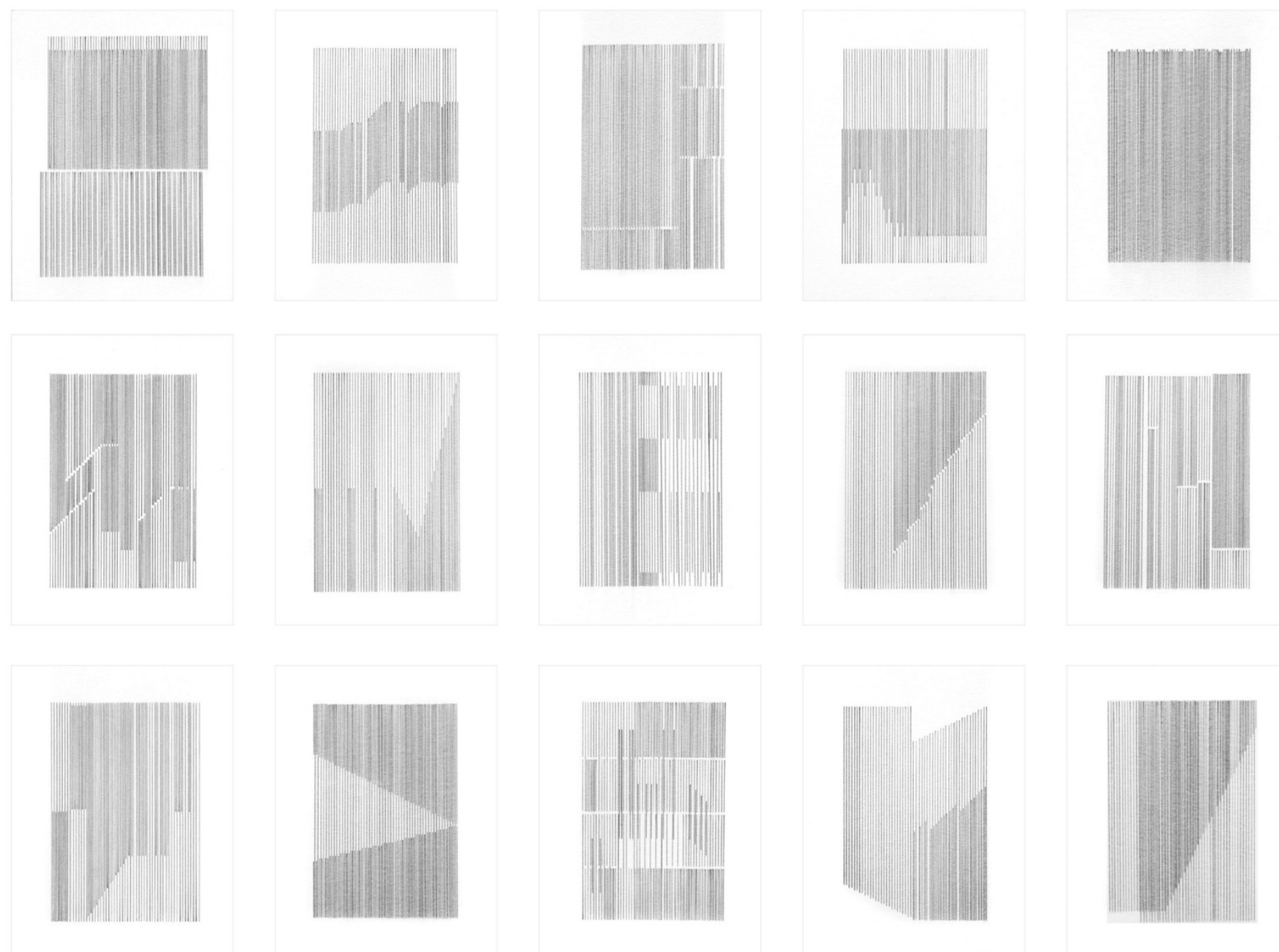
Untitled

Hand piercing on layers of gateway paper

17 x 13 inches each

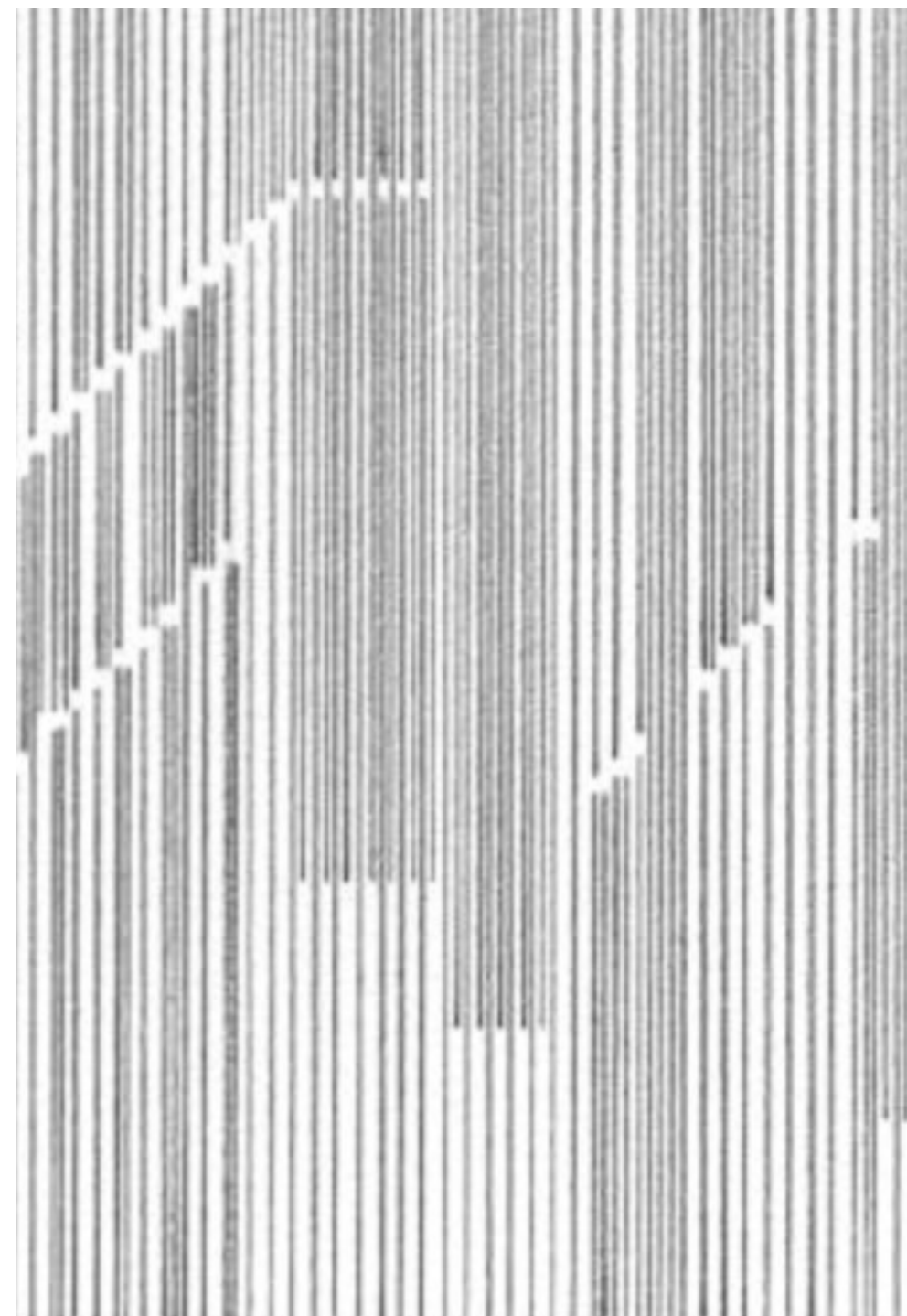
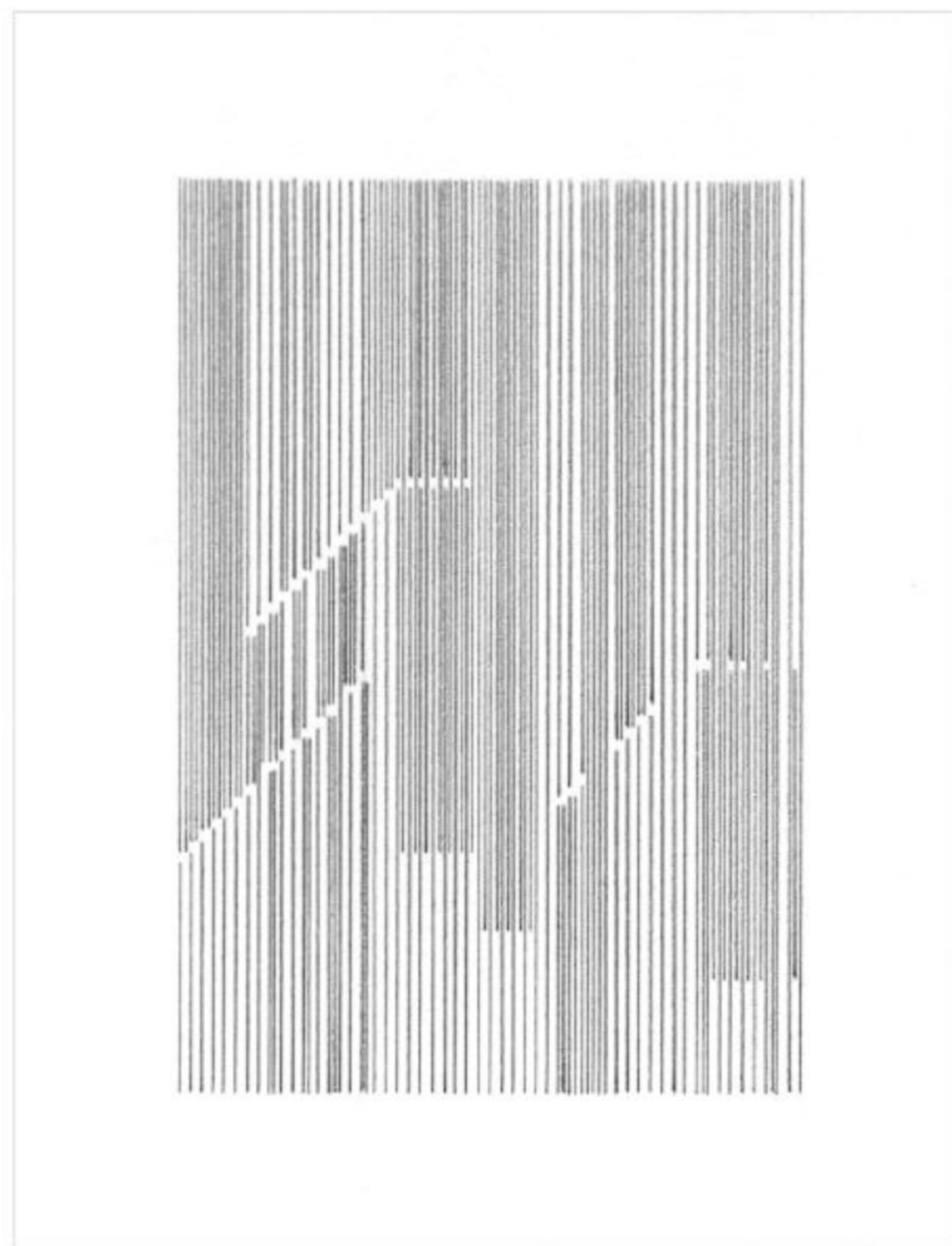
Set of 6

2020



Untitled

Graphite on paper
19.5 x 24 inches
Set of 15 units
2022



Detail

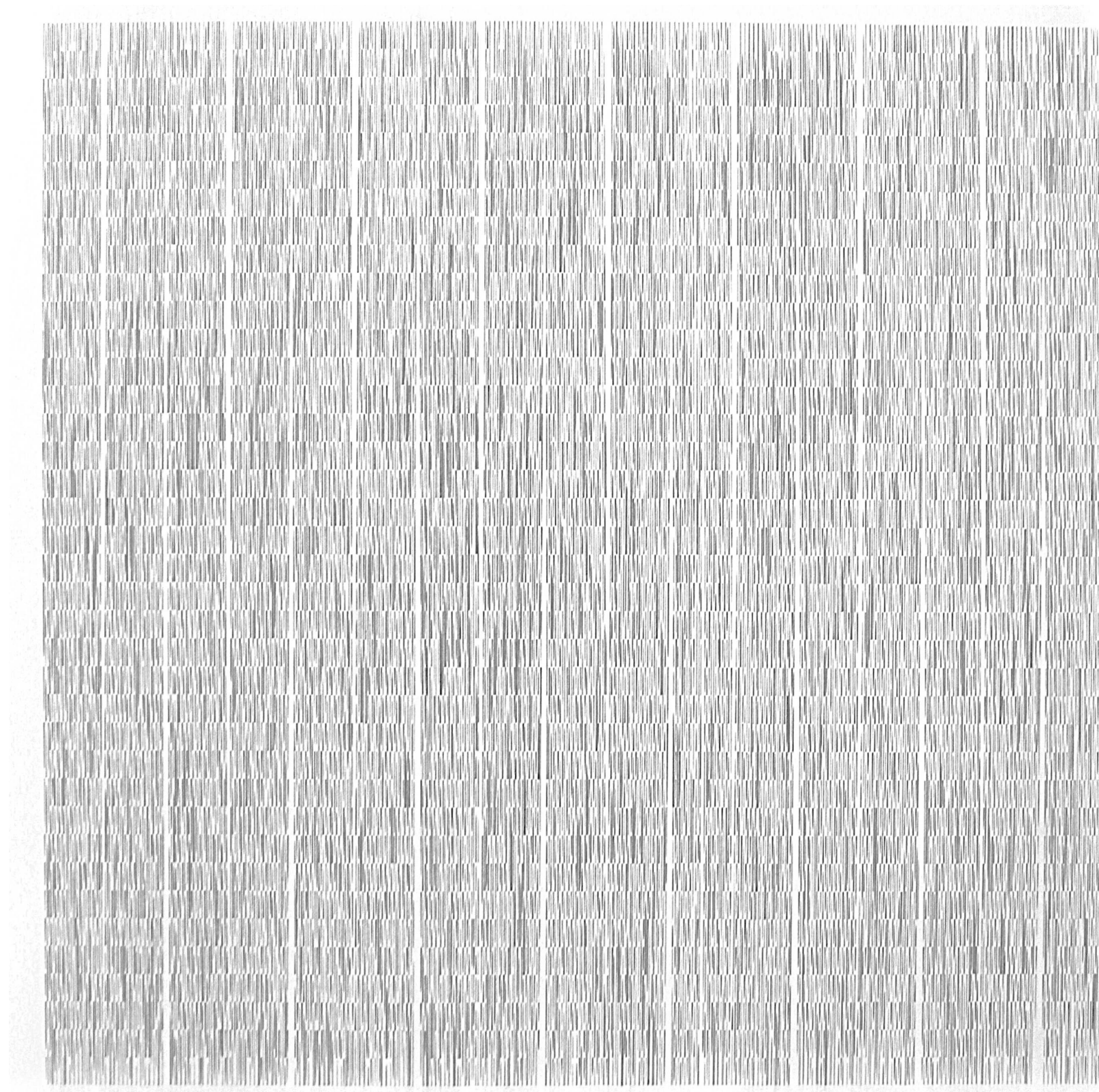
Untitled

Graphite on paper

19.5 x 24 inches

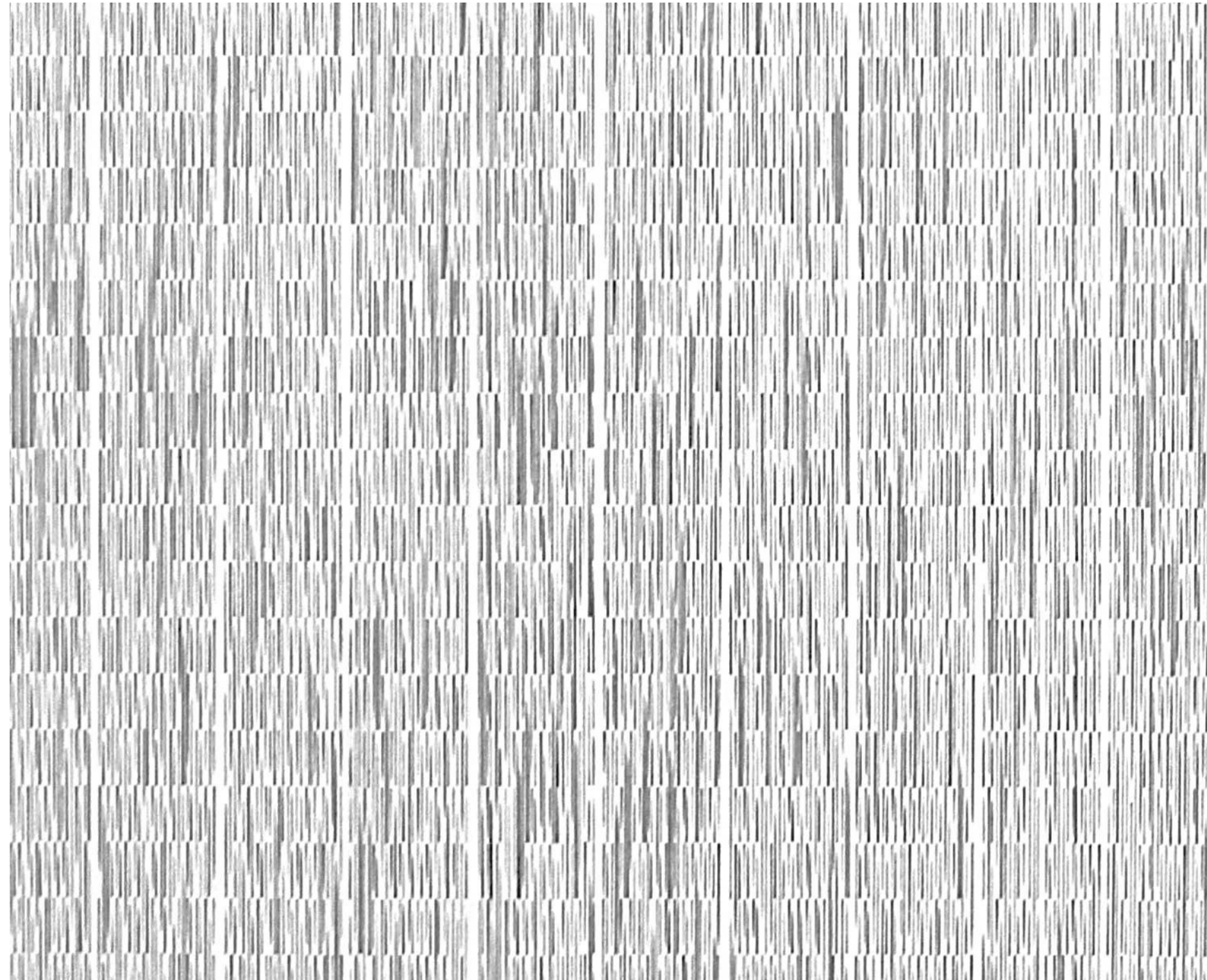
Set of 15 units

2022



Untitled

Graphite on paper
24 x 24 inches
2022



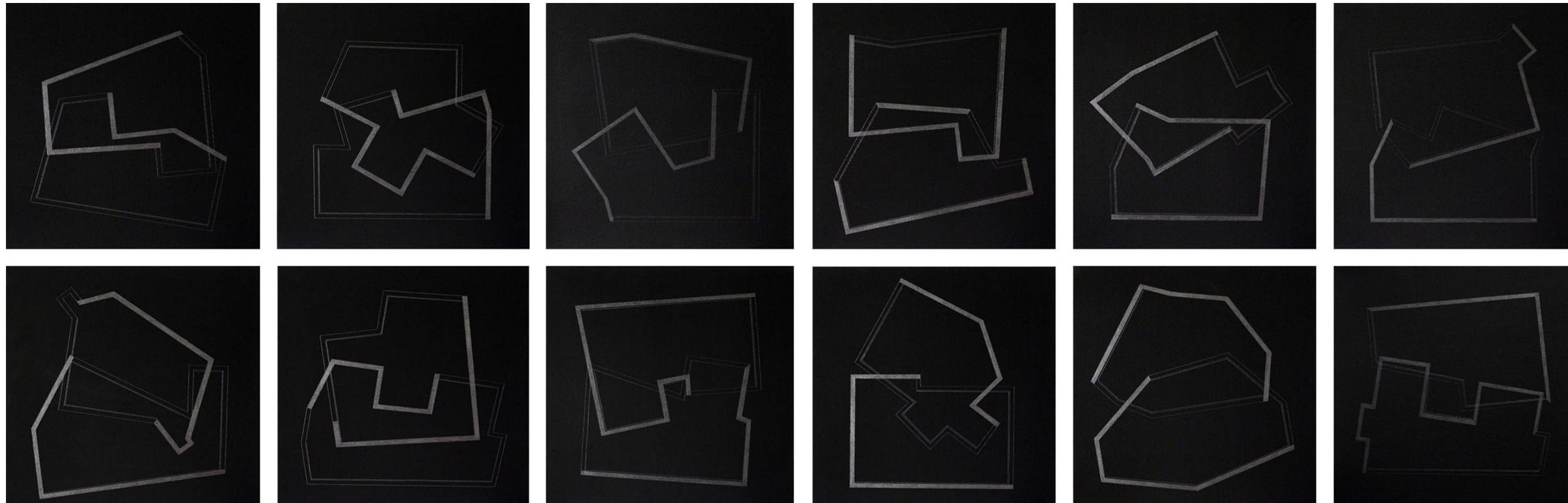
Detail

Untitled

Graphite on paper

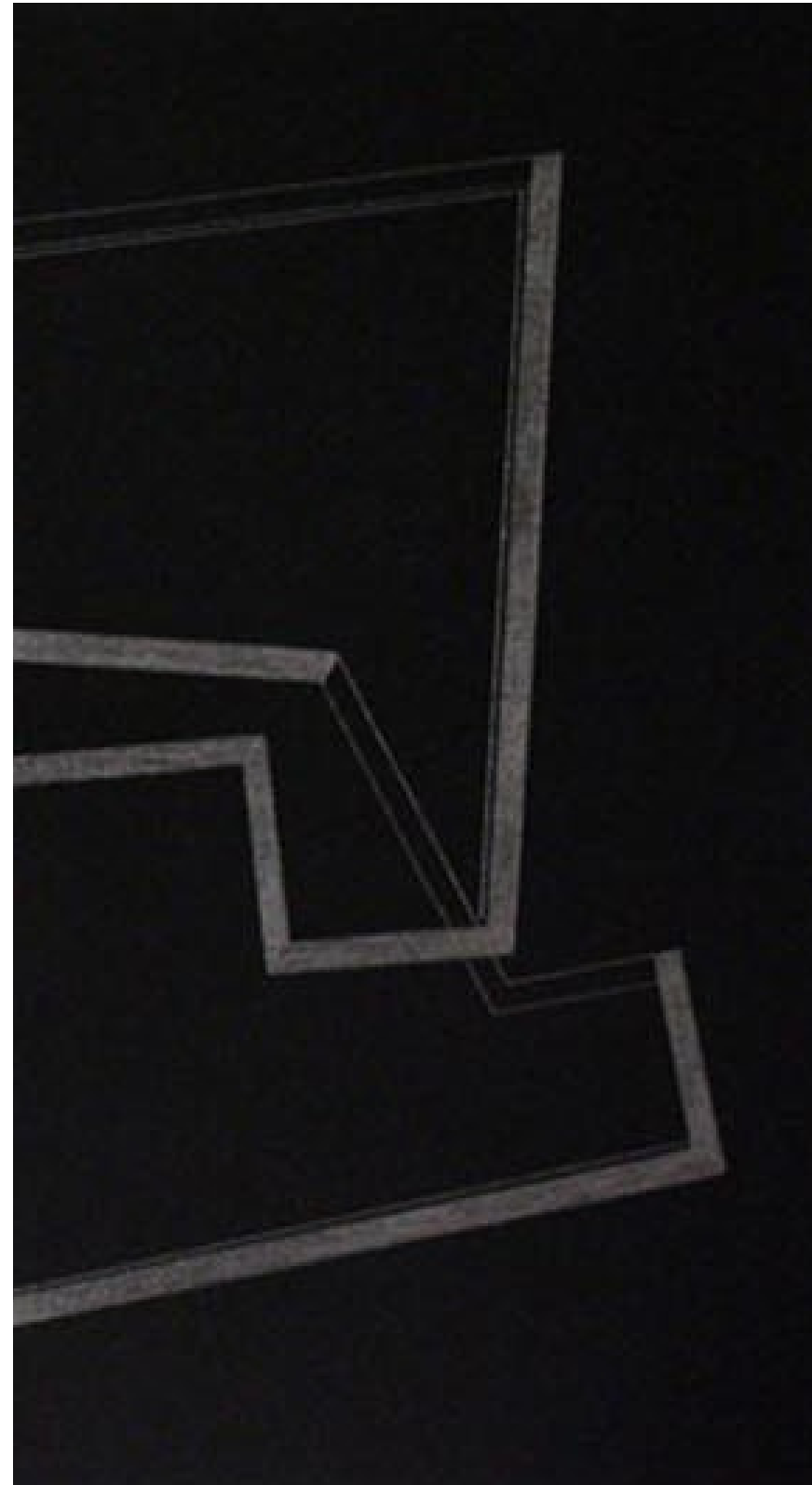
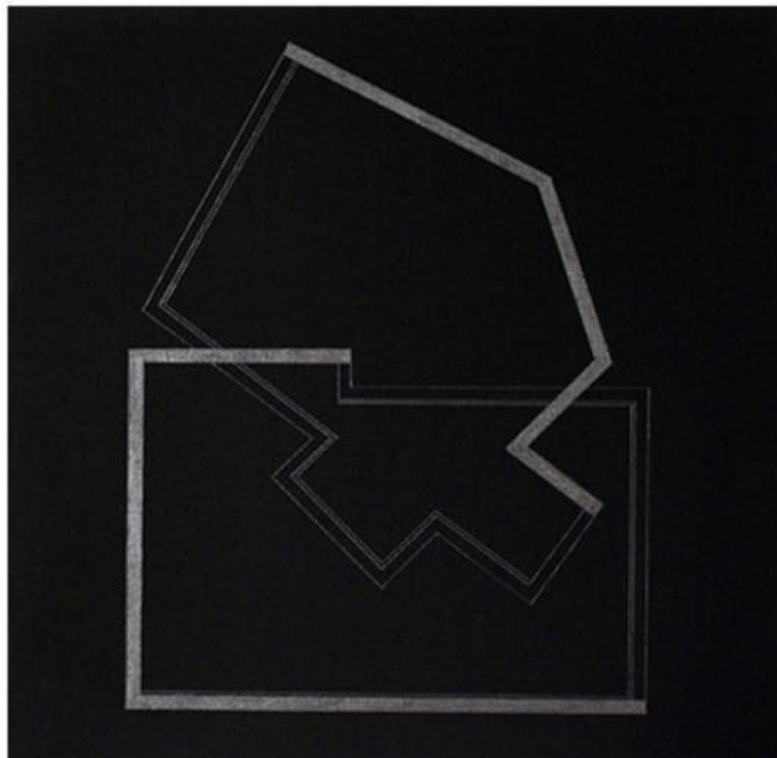
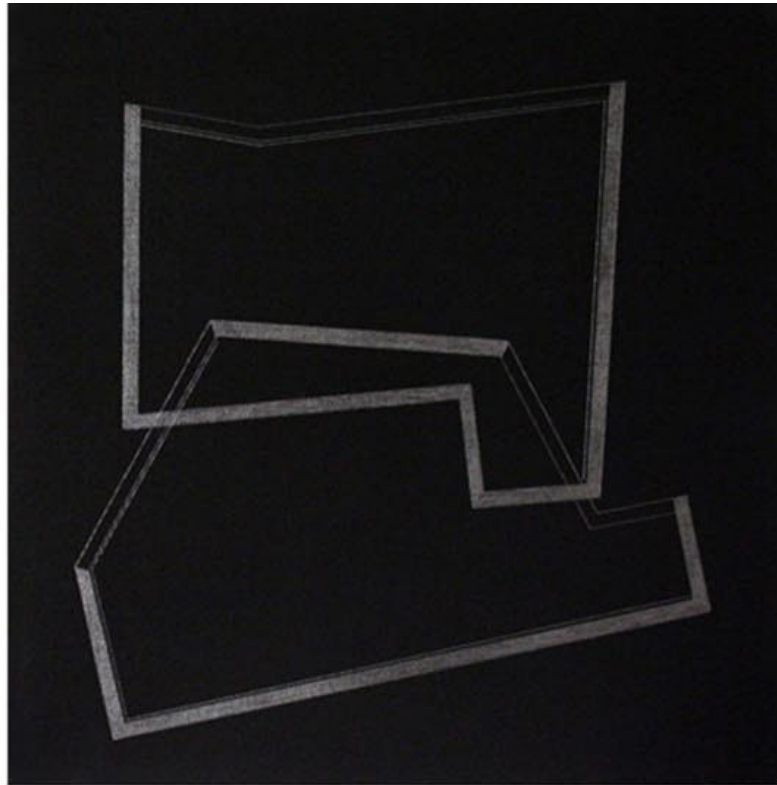
24 x 24 inches

2022



Untitled

Graphite & oil on canvas
14 x 14 inches each
Set of 12
2017



Detail

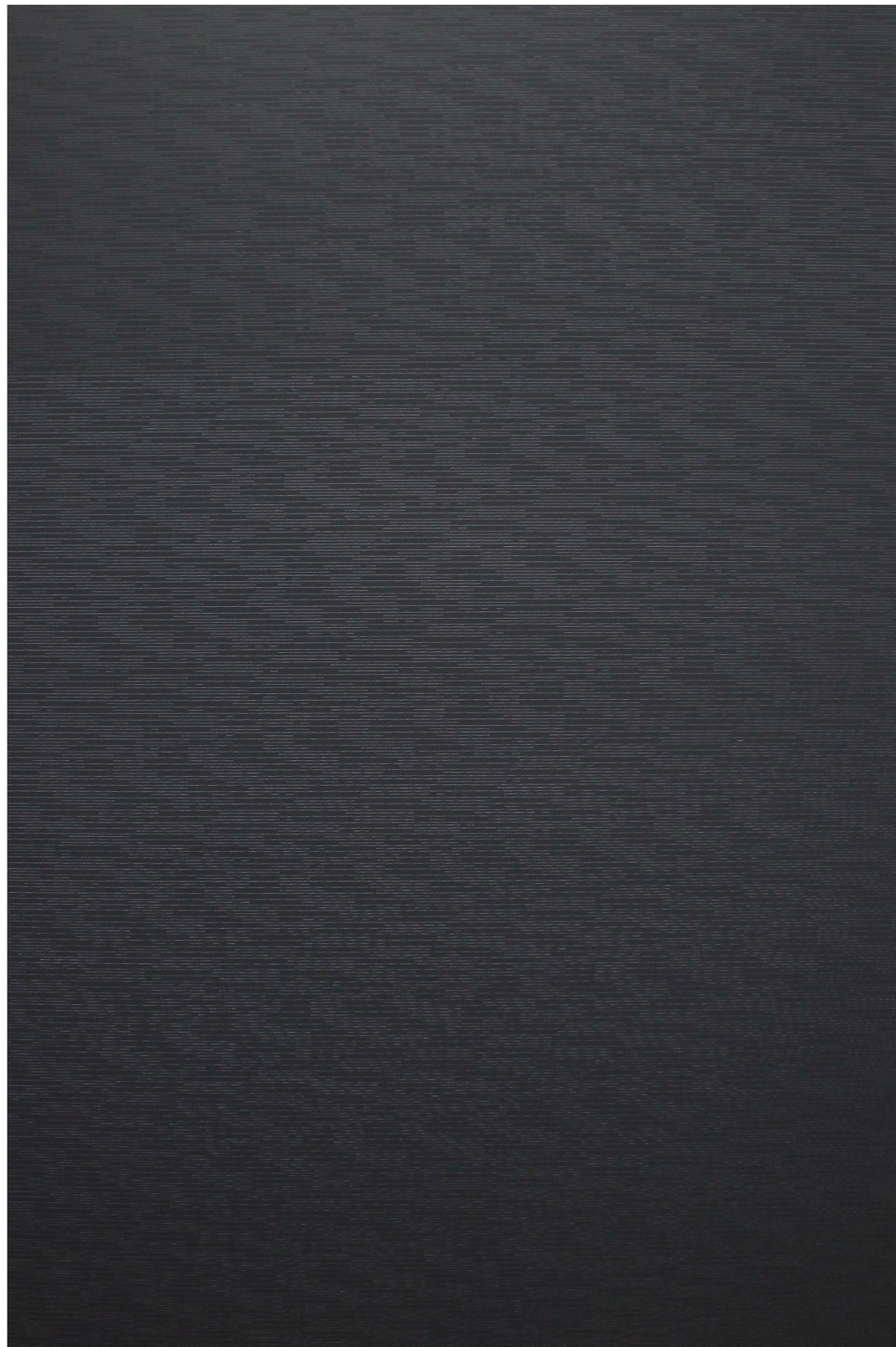
Untitled

Graphite & oil on canvas

14 x 14 inches each

Set of 12

2017



Untitled

Graphite and oil on canvas
72 x 48 inches
2019



Detail

Untitled

Graphite and oil on canvas

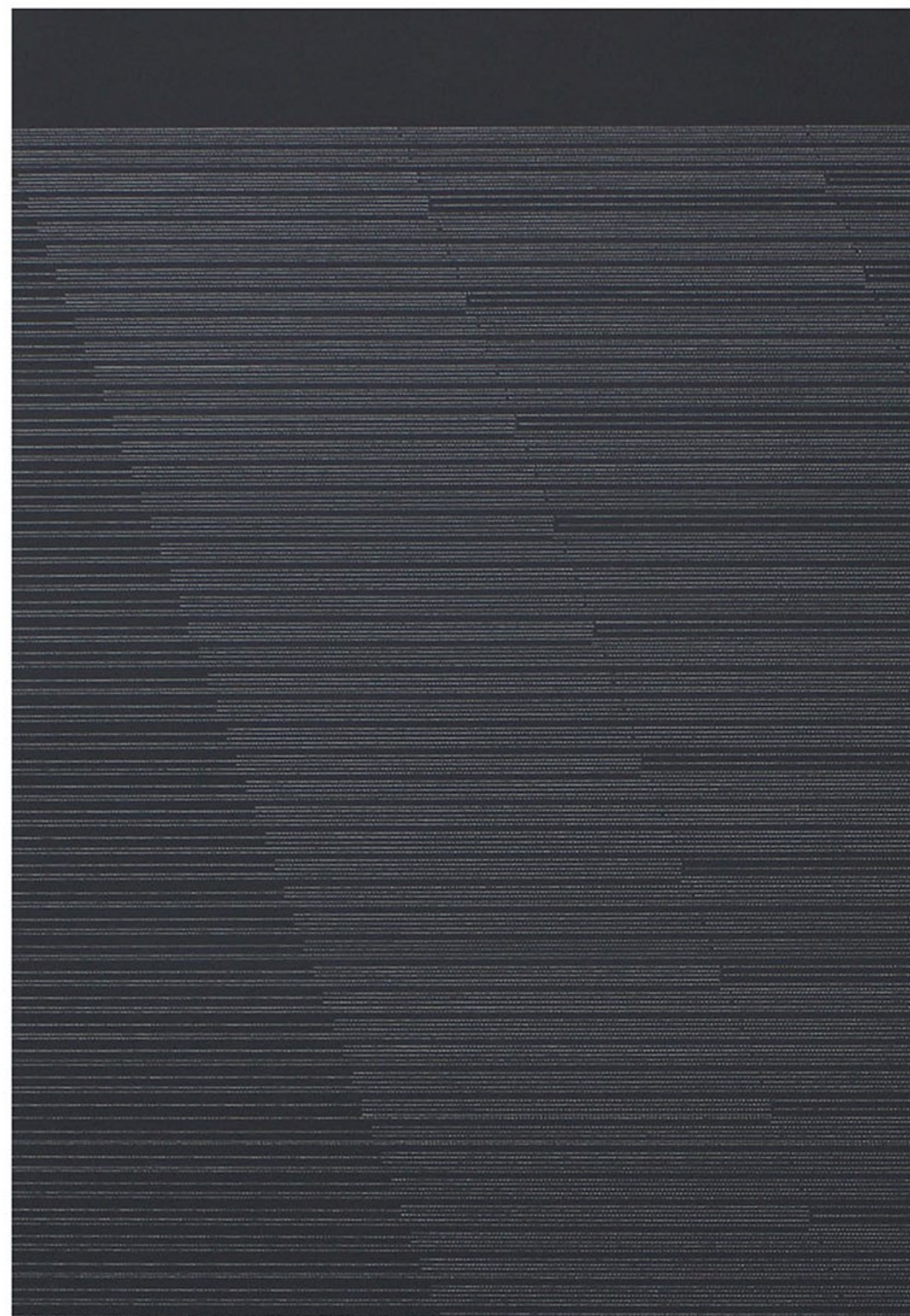
72 x 48 inches

2019



Untitled

Graphite and oil on canvas
48 x 48 inches
2019



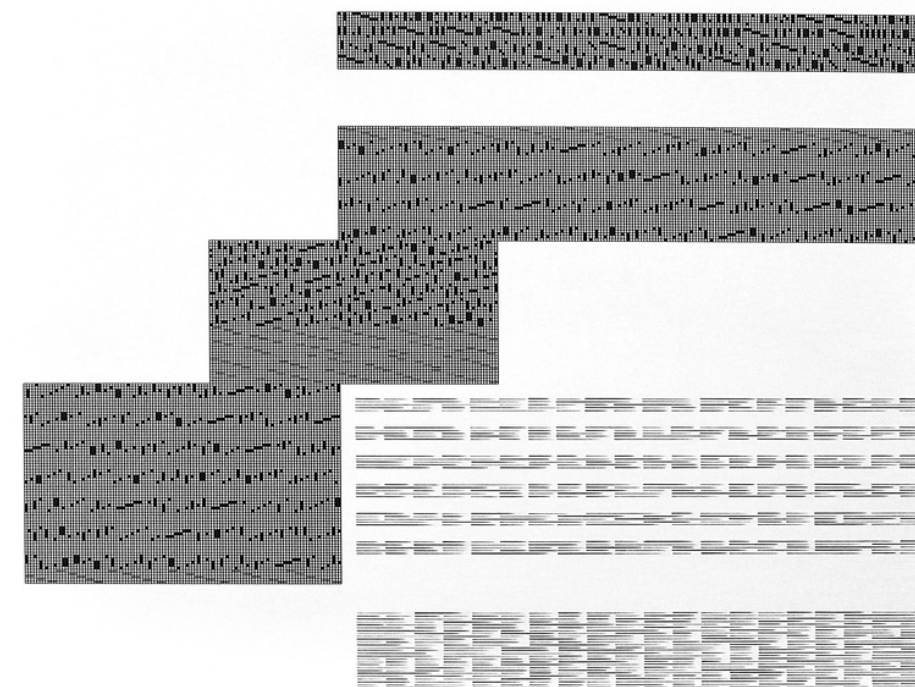
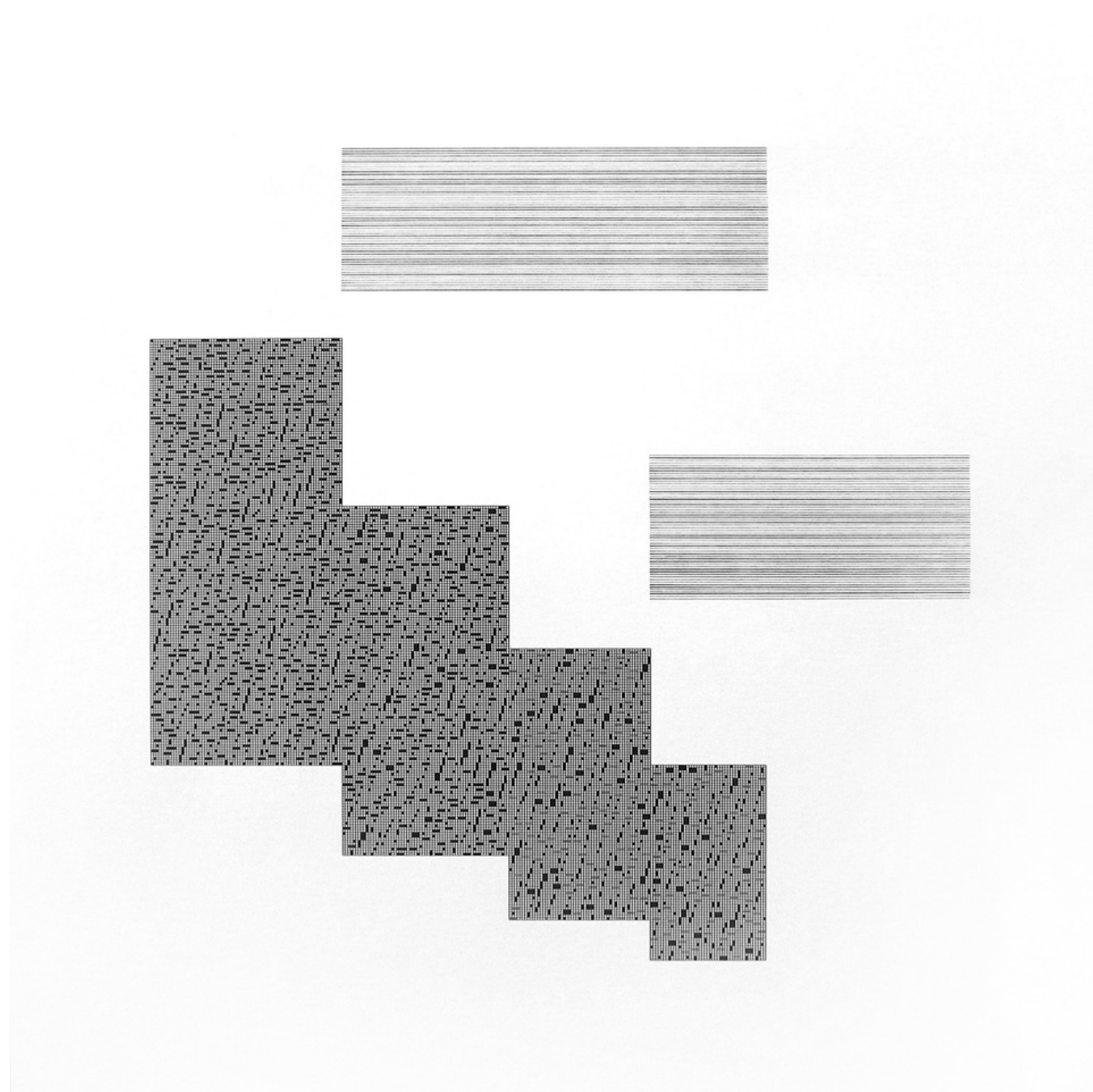
Detail

Untitled

Graphite and oil on canvas

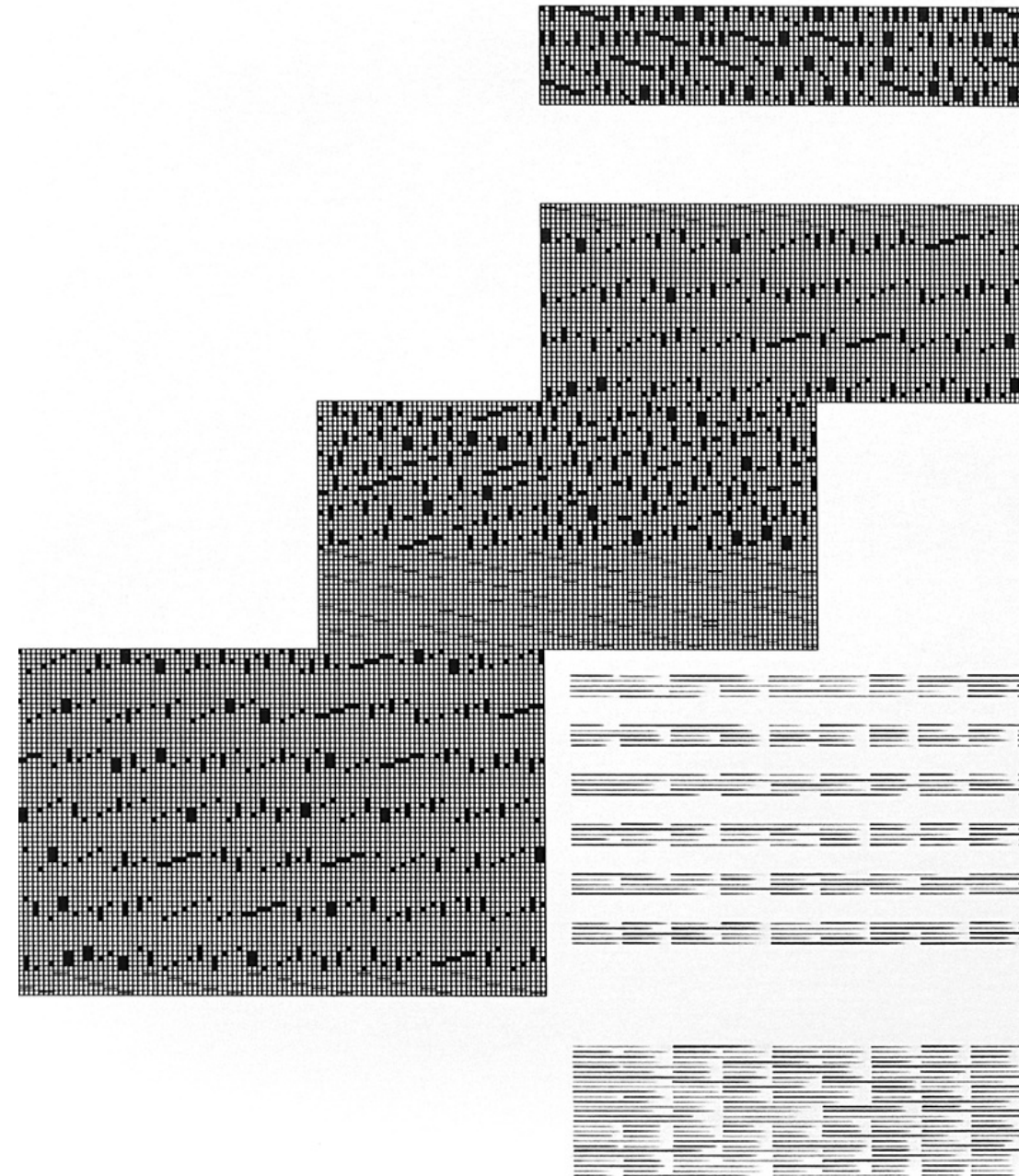
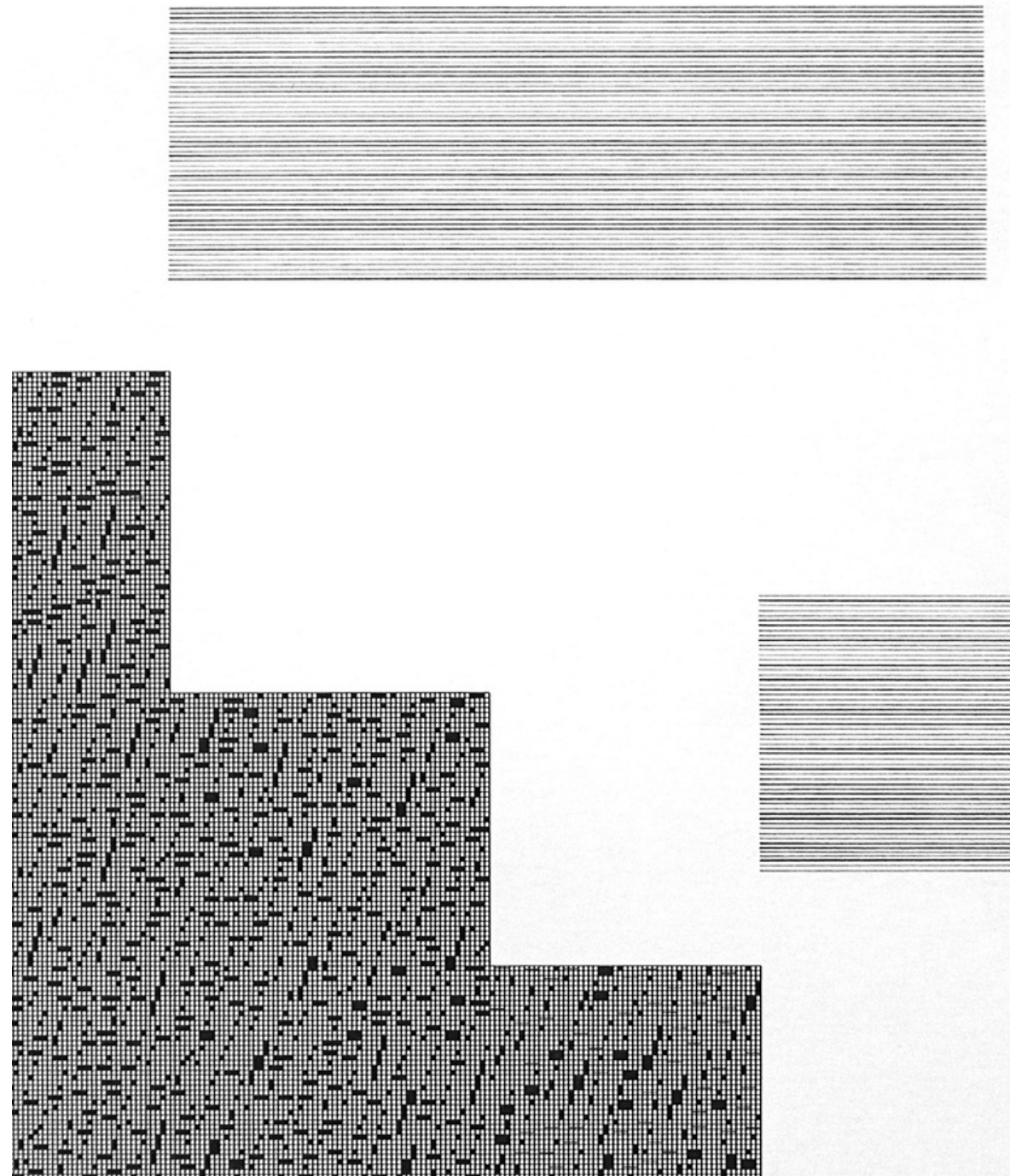
48 x 48 inches

2019



Untitled

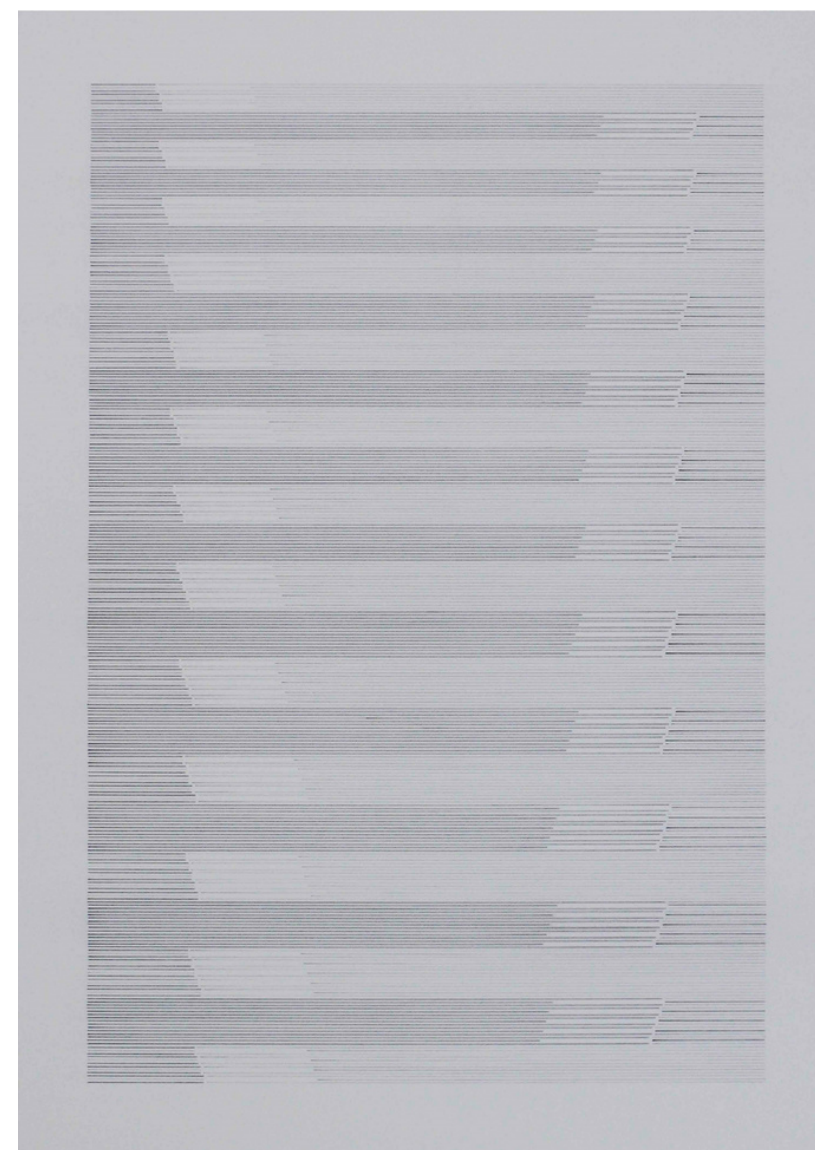
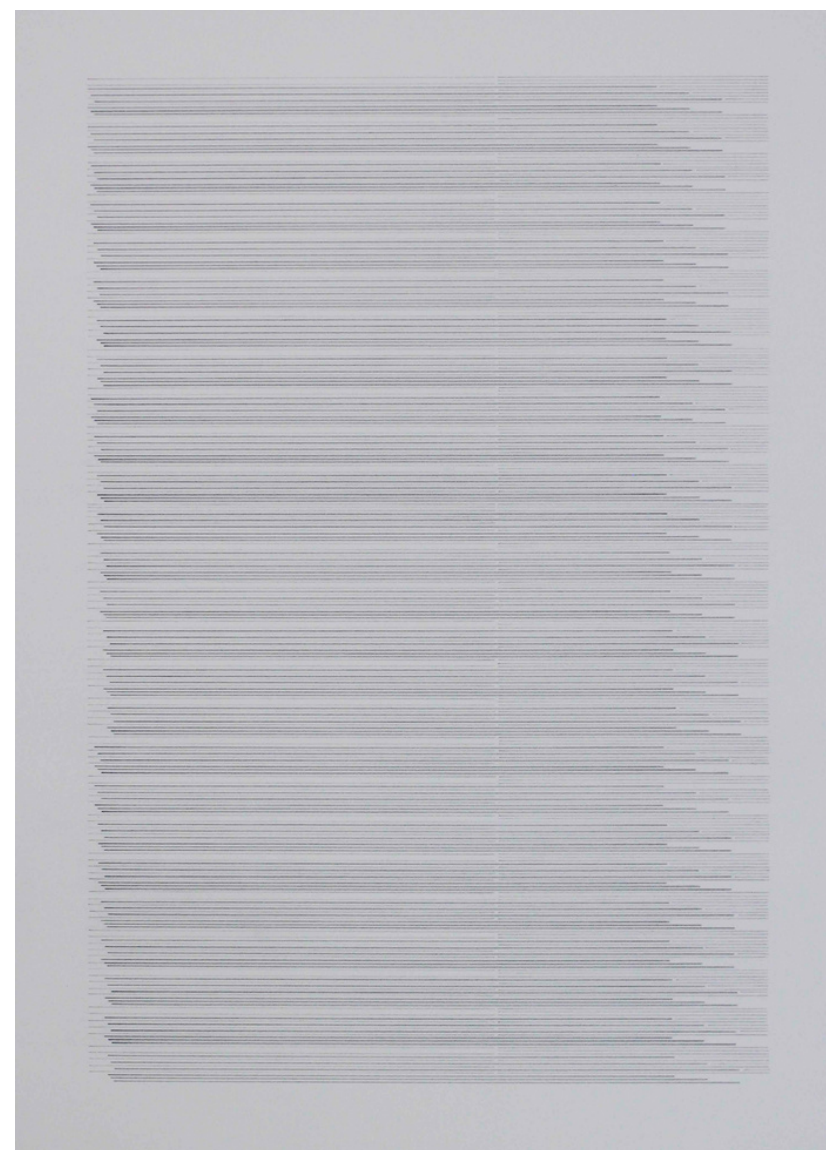
Graphite and digital print on paper
17 x 17 inches each
2022



Detail

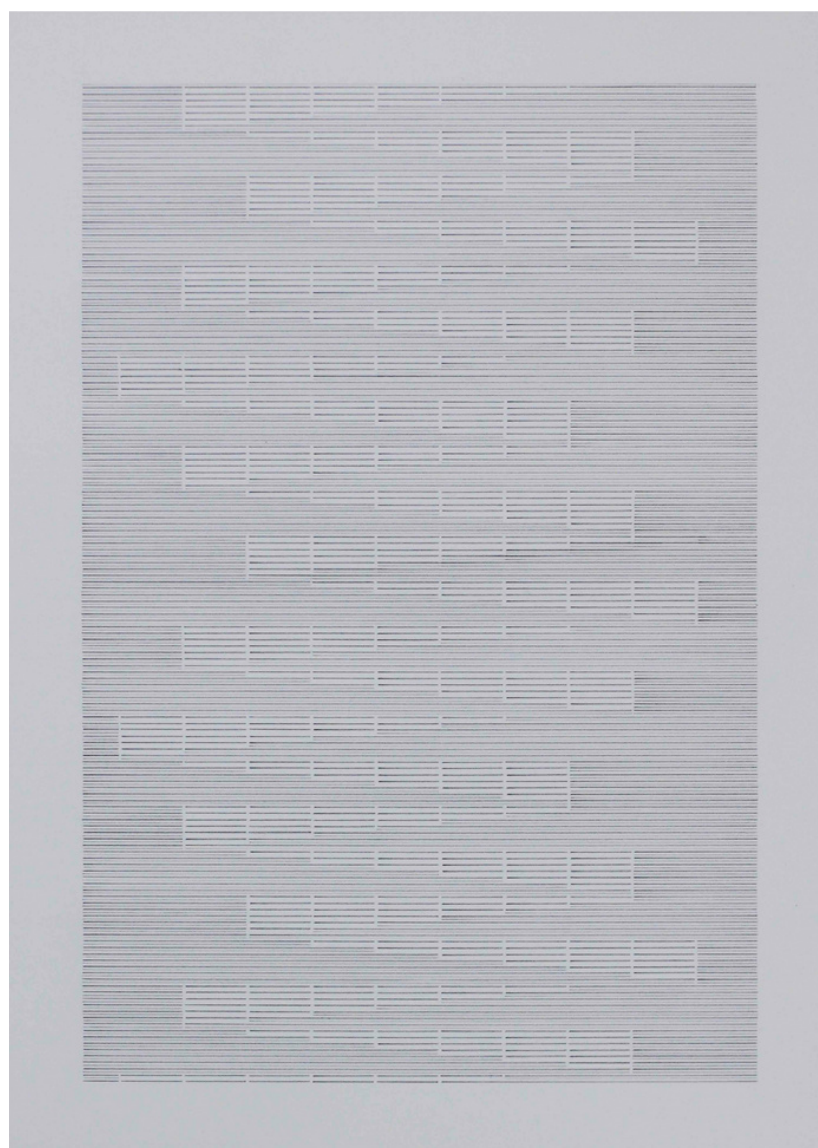
Untitled

Graphite and digital print on paper
17 x 17 inches each
2022



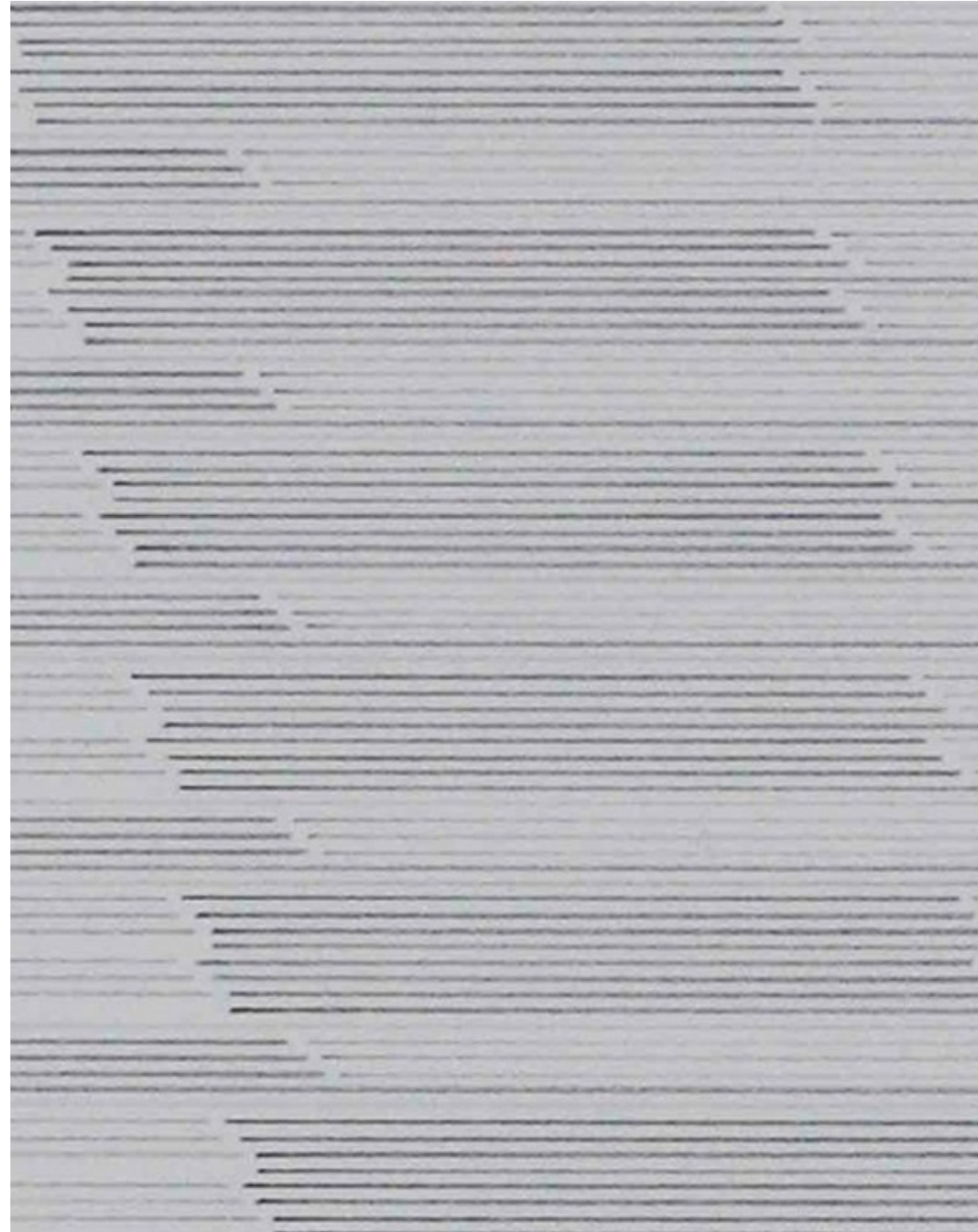
Untitled

Graphite on paper
14 x 10 inches each
2019



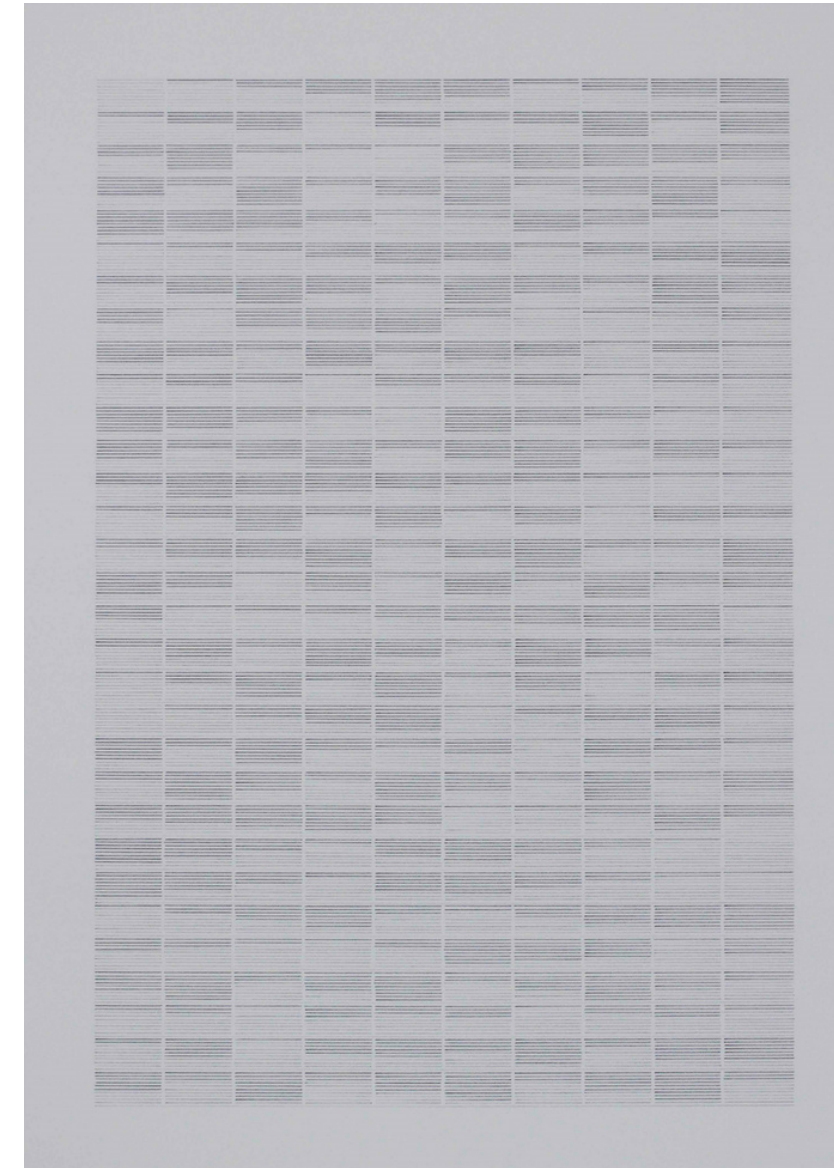
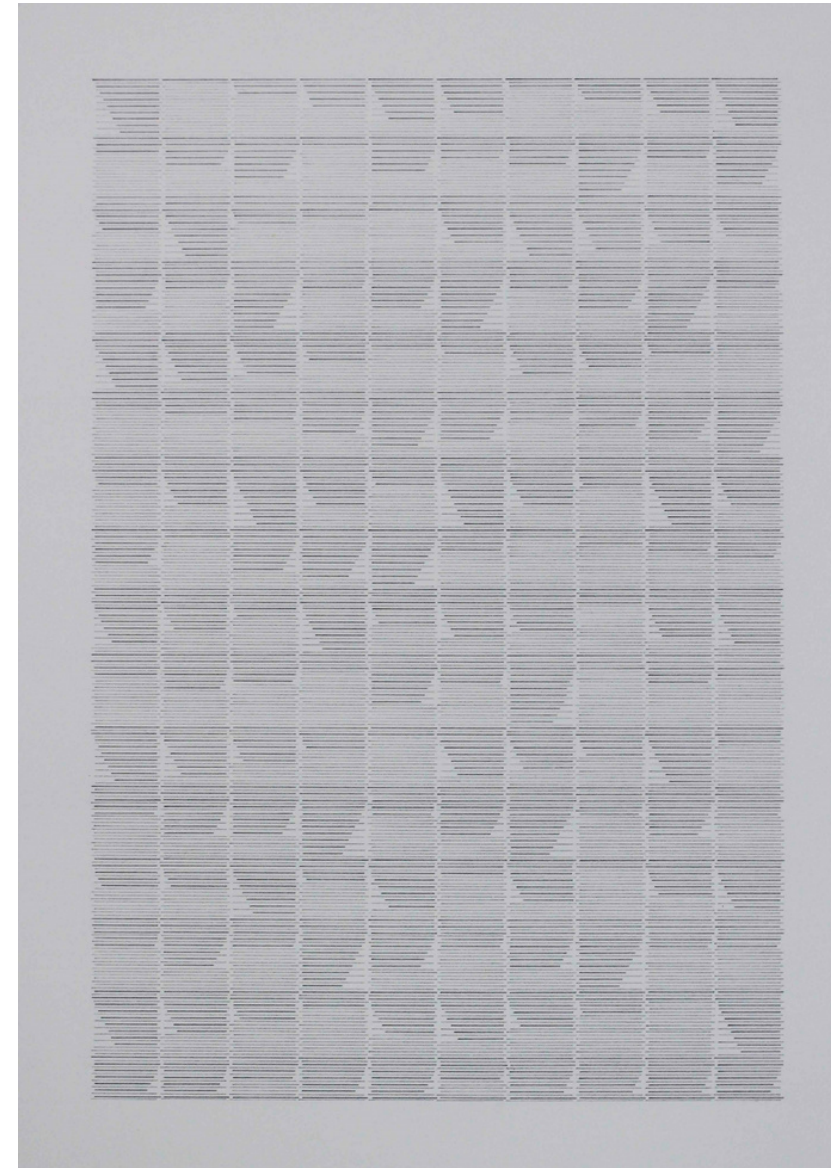
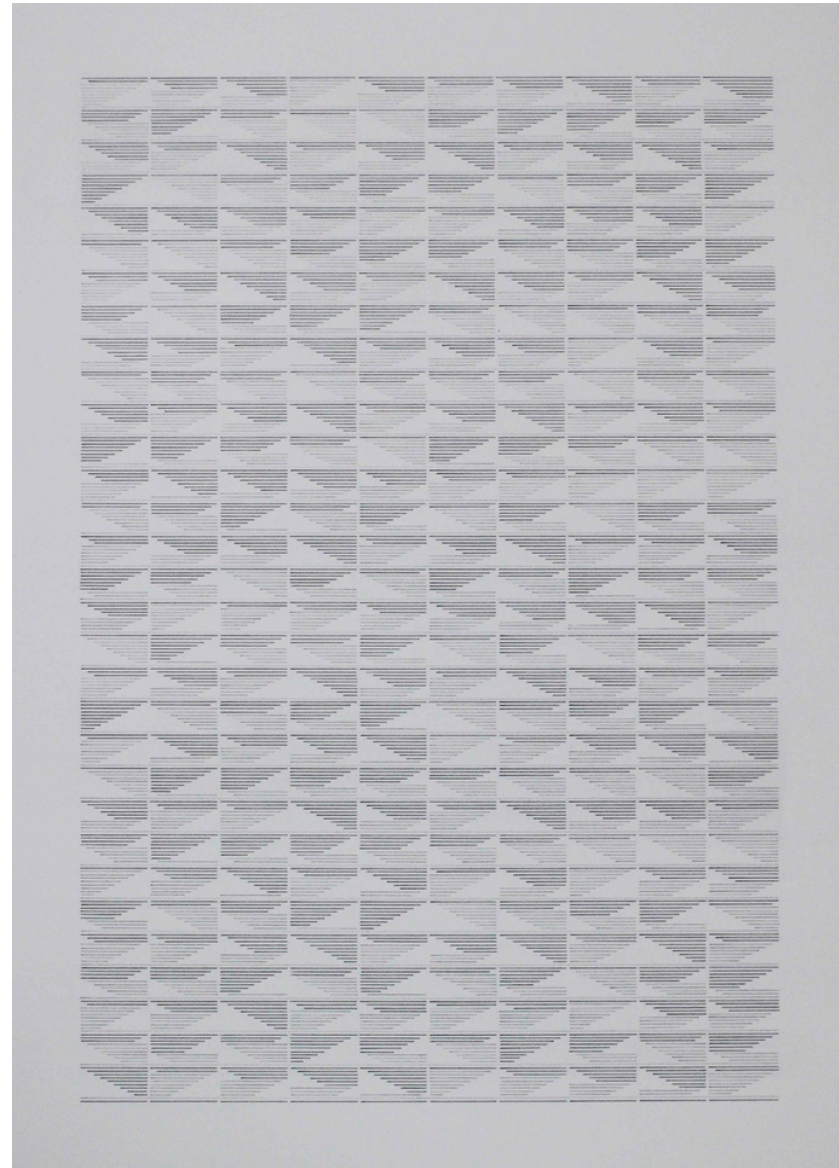
Untitled

Graphite on paper
14 x 10 inches each
2019



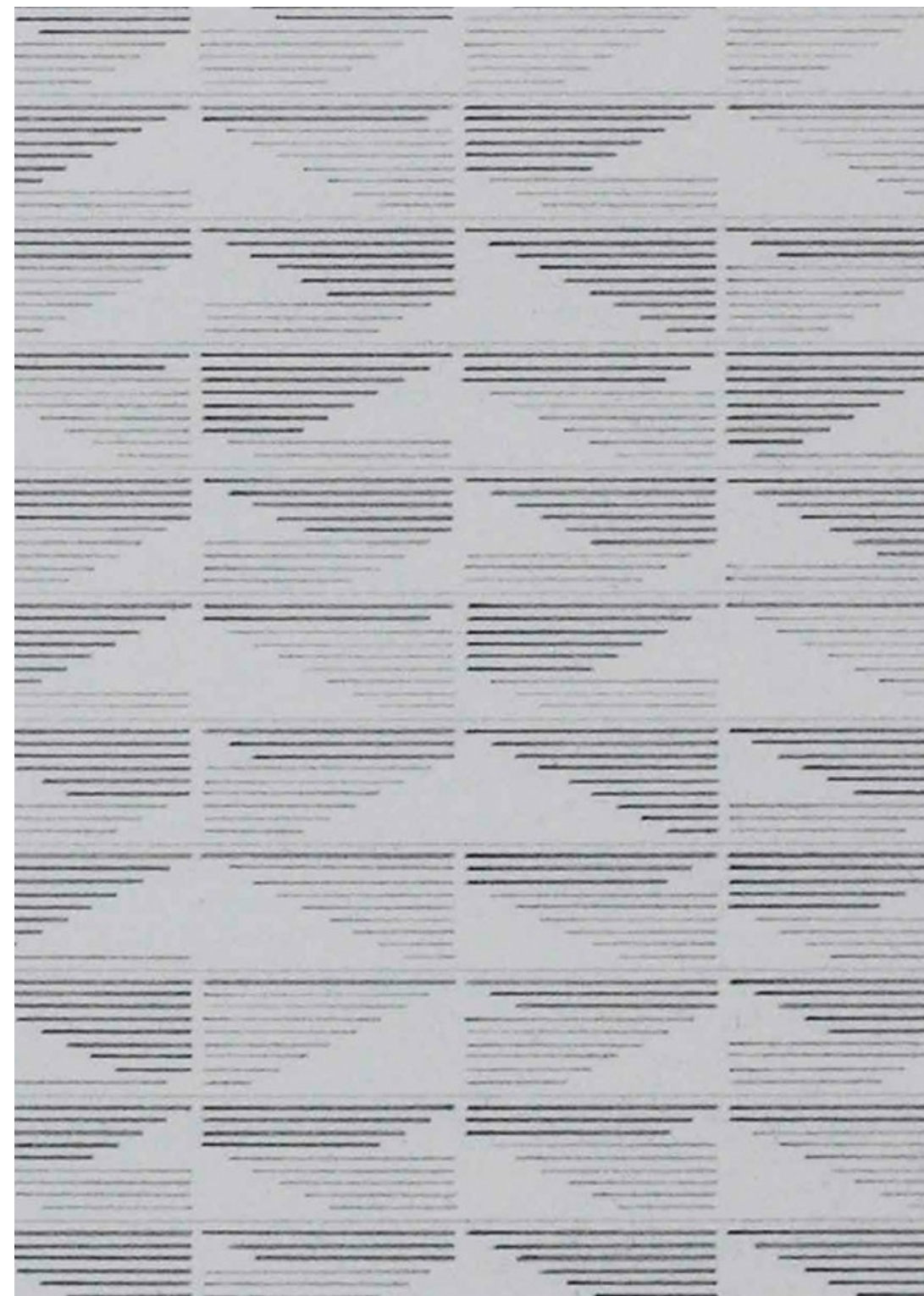
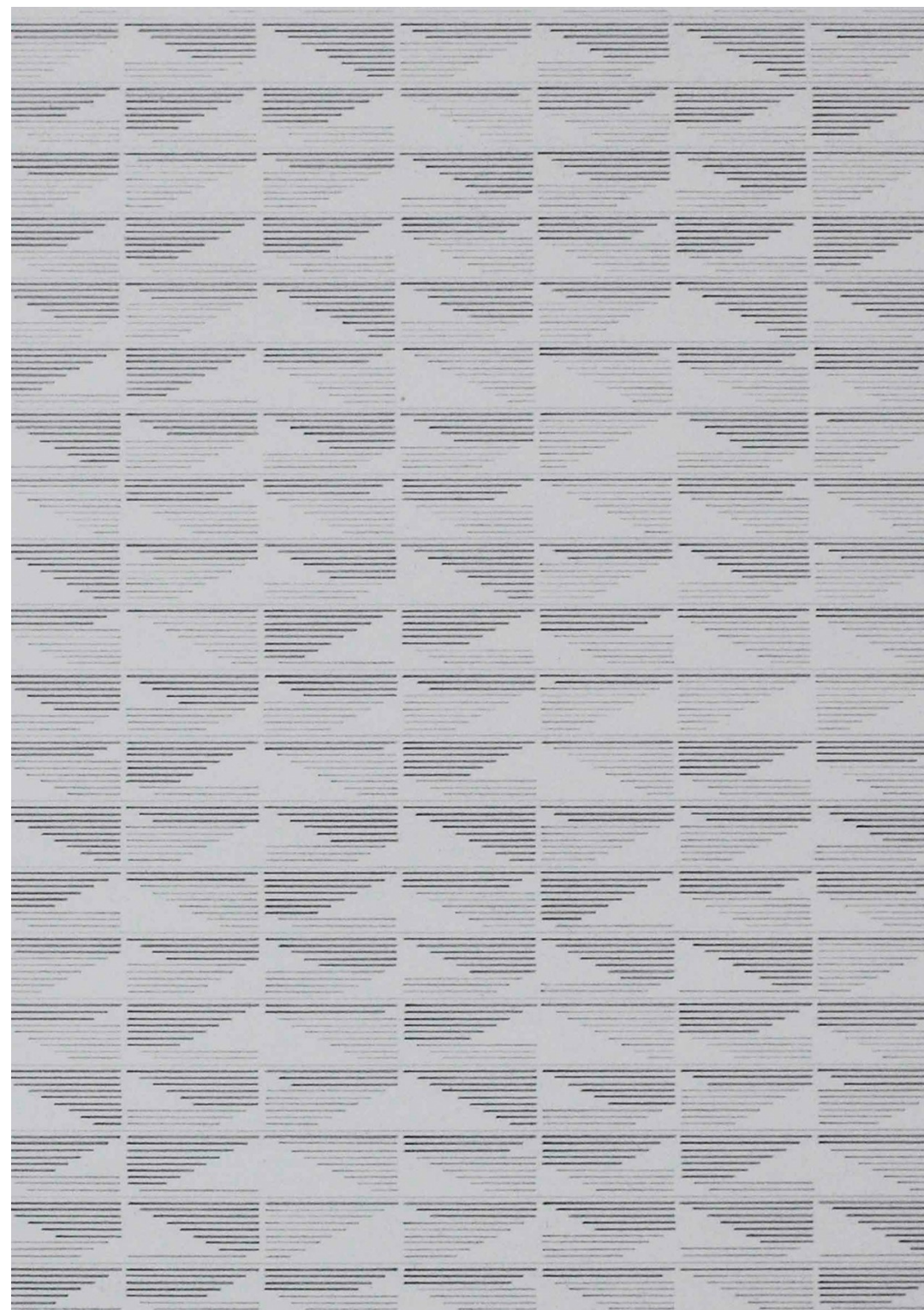
Detail

Untitled
Graphite on paper
14 x 10 inches each
2019



Untitled

Graphite on paper
14 x 10 inches each
2019



Detail

Untitled

Graphite on paper
14 x 10 inches each
2019



Untitled

Graphite pencil on paper
24.5 x 18.5 inches each
2019



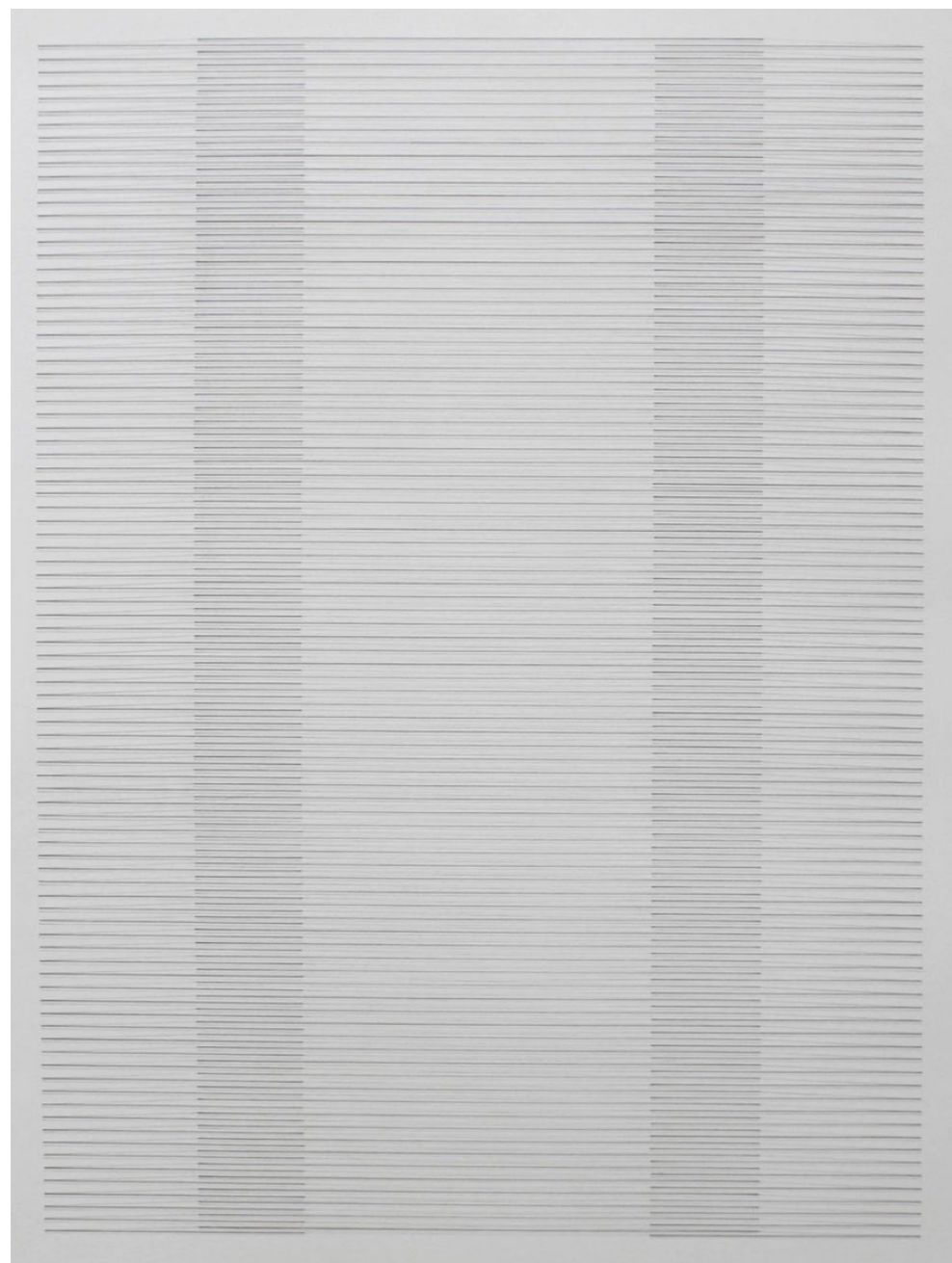
Untitled 10

Graphite on paper
18.5 x 24.5 inches
2019



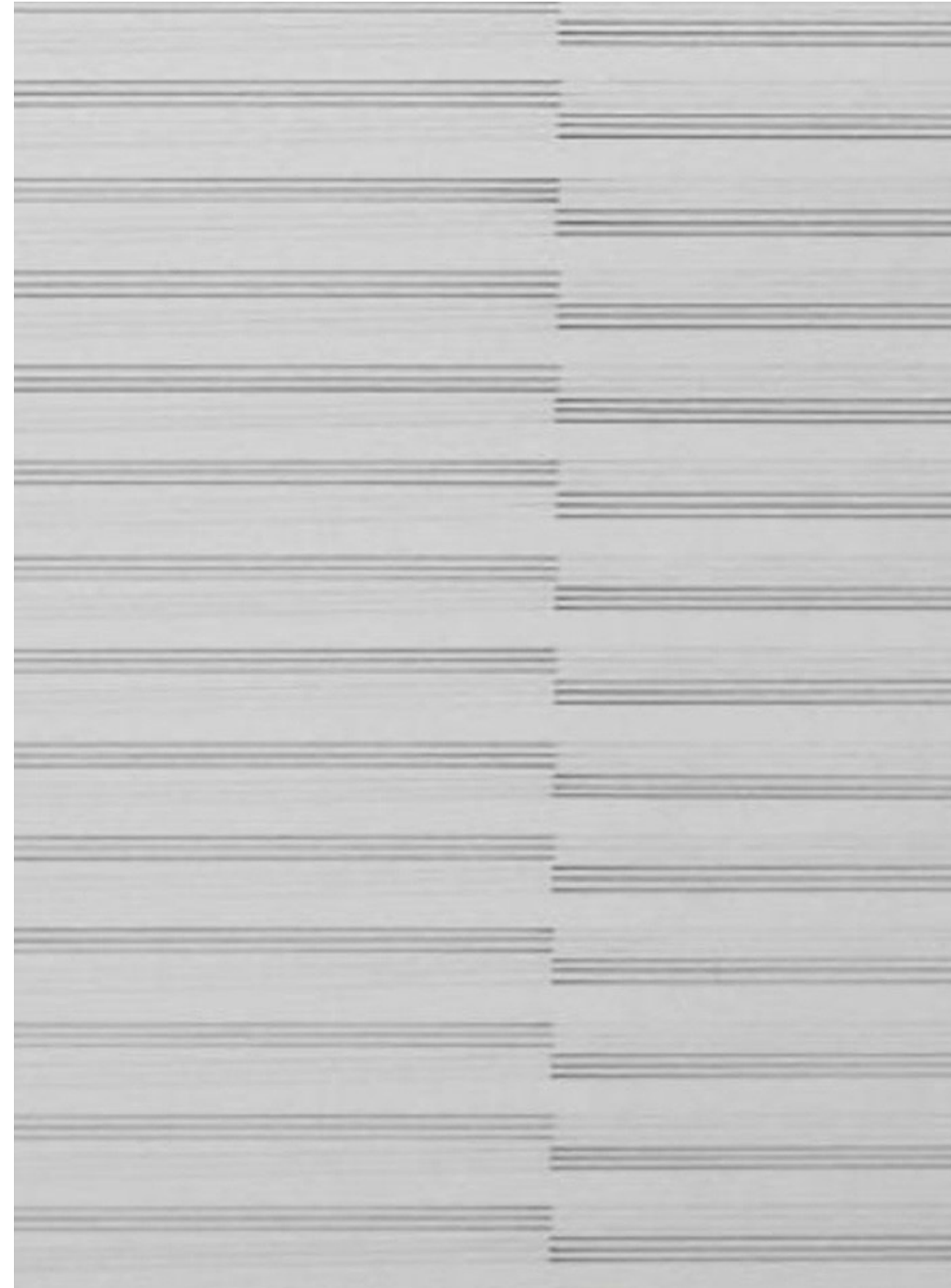
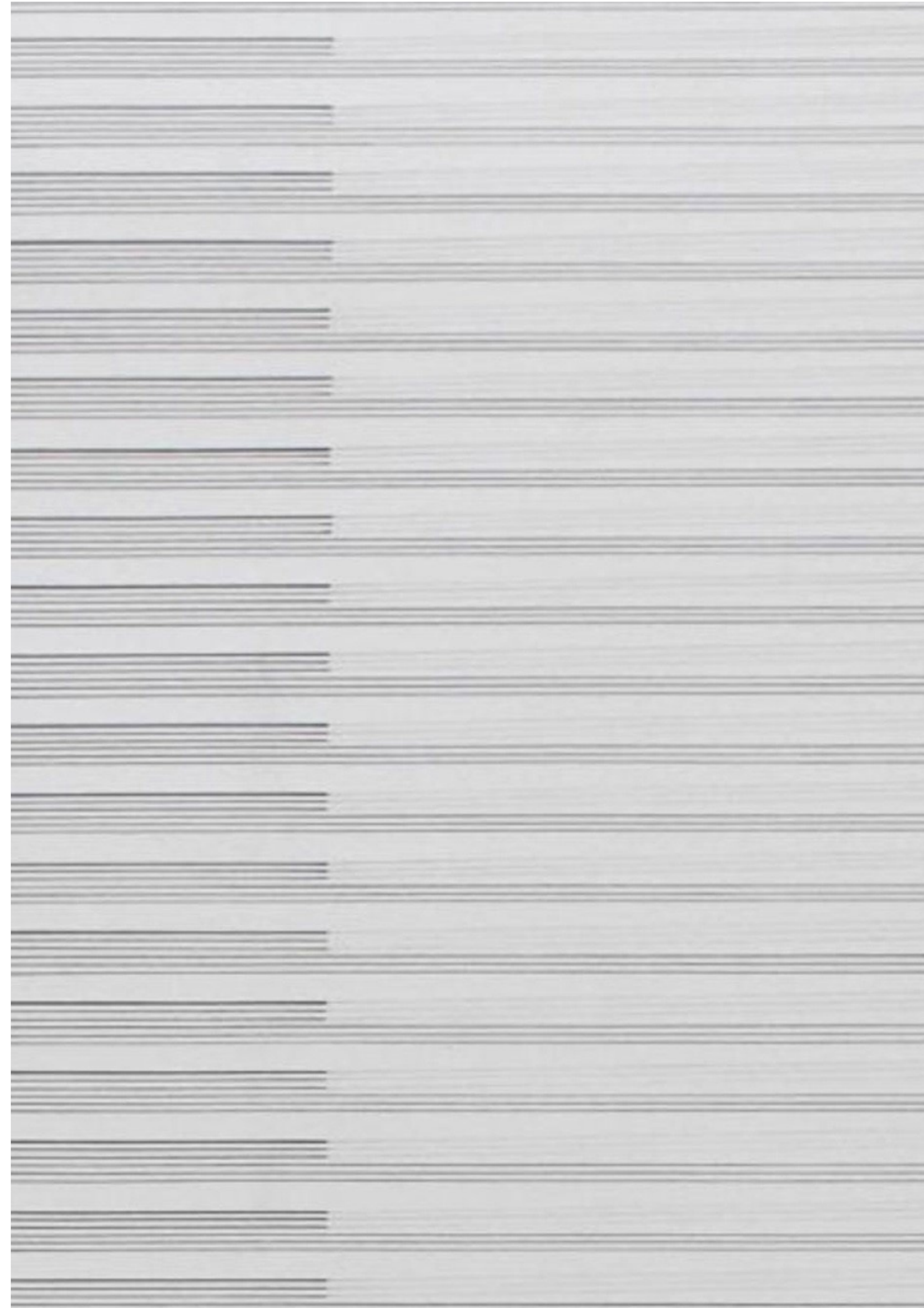
Untitled 5 and 7

Graphite on paper
24.5 x 18.5 inches each
2019



Untitled

Graphite pencil on fabriano paper
24.5 x 18.5 inches each
2018



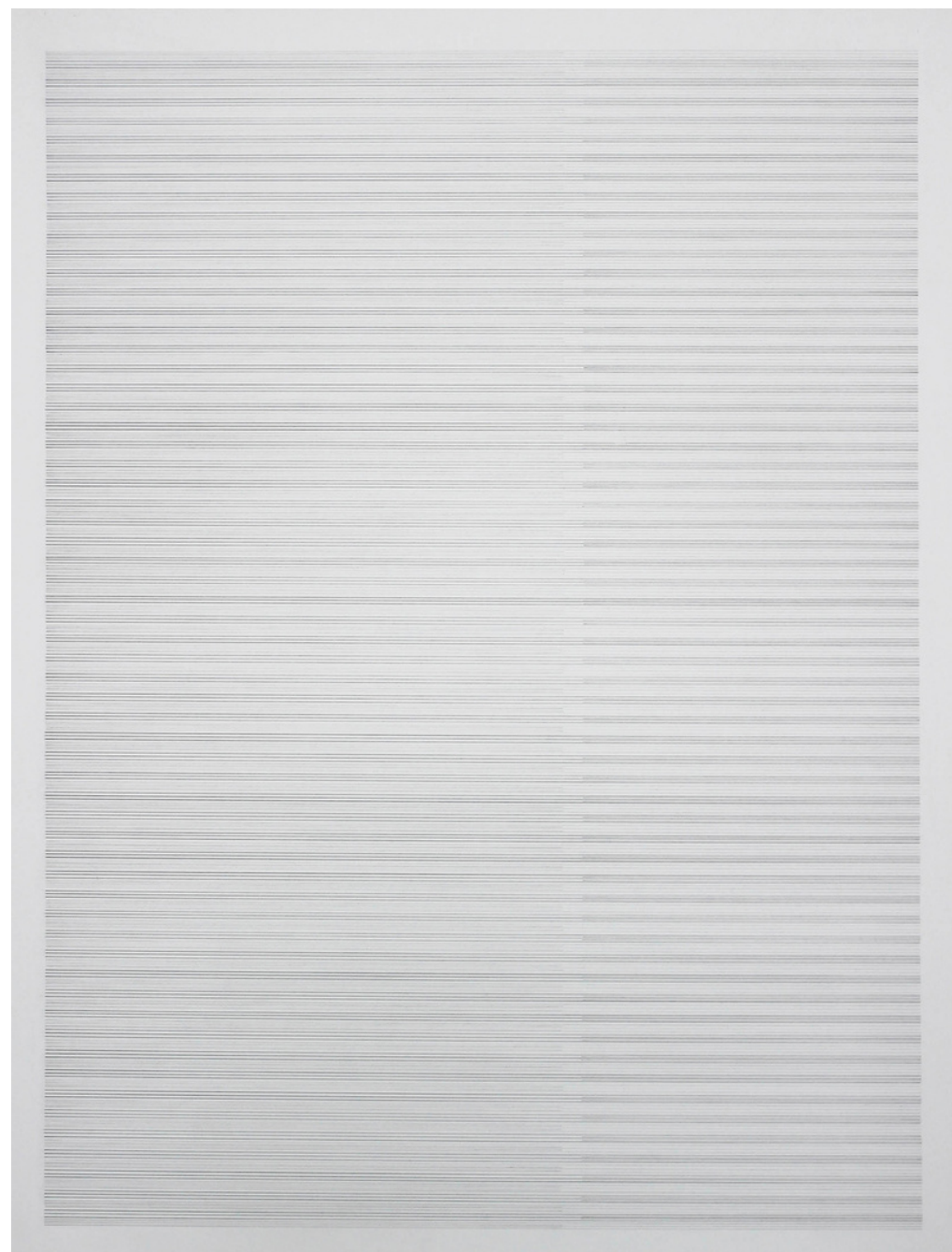
Detail

Untitled

Graphite pencil on fabriano paper

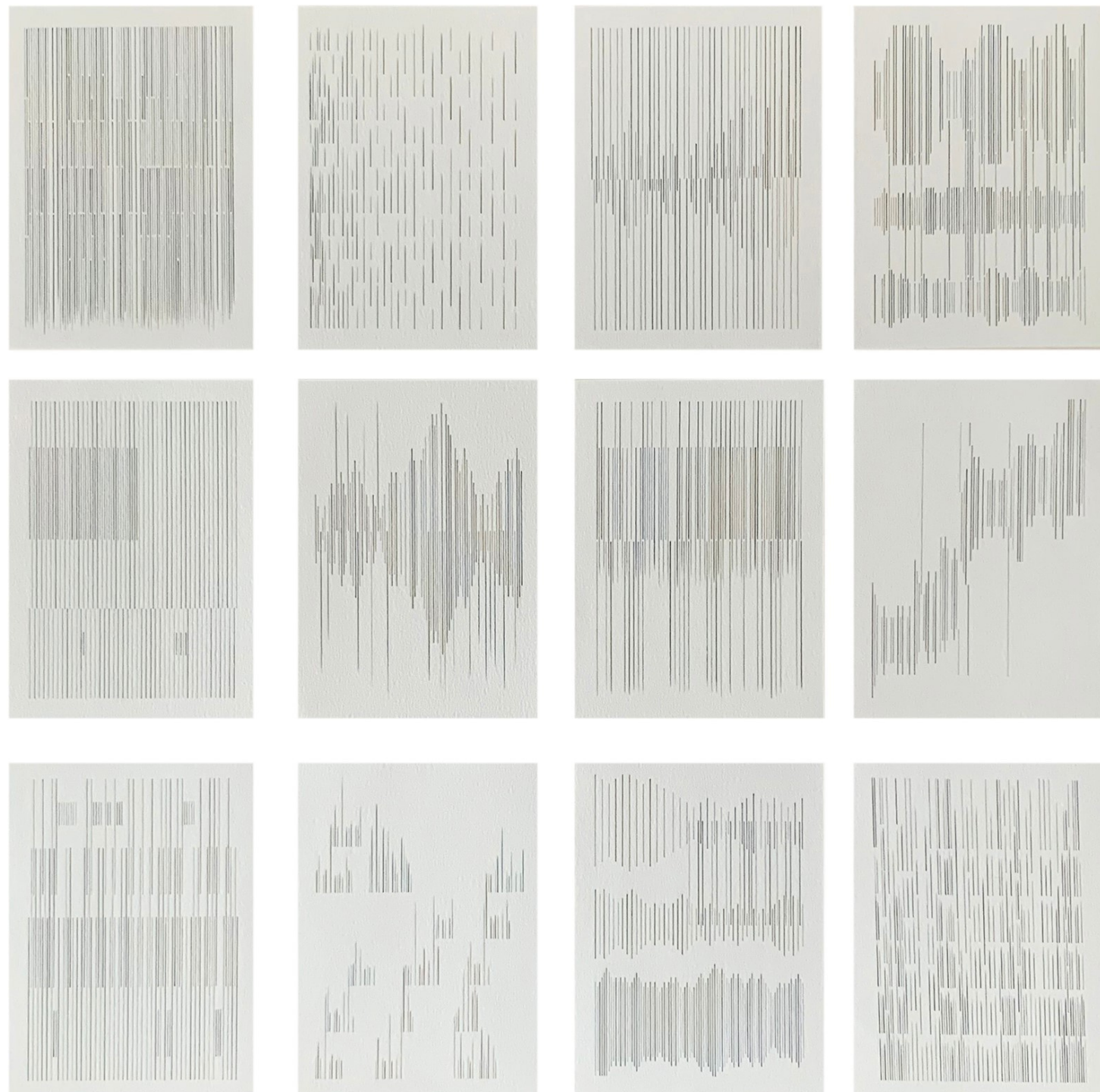
24.5 x 18.5 inches each

2018



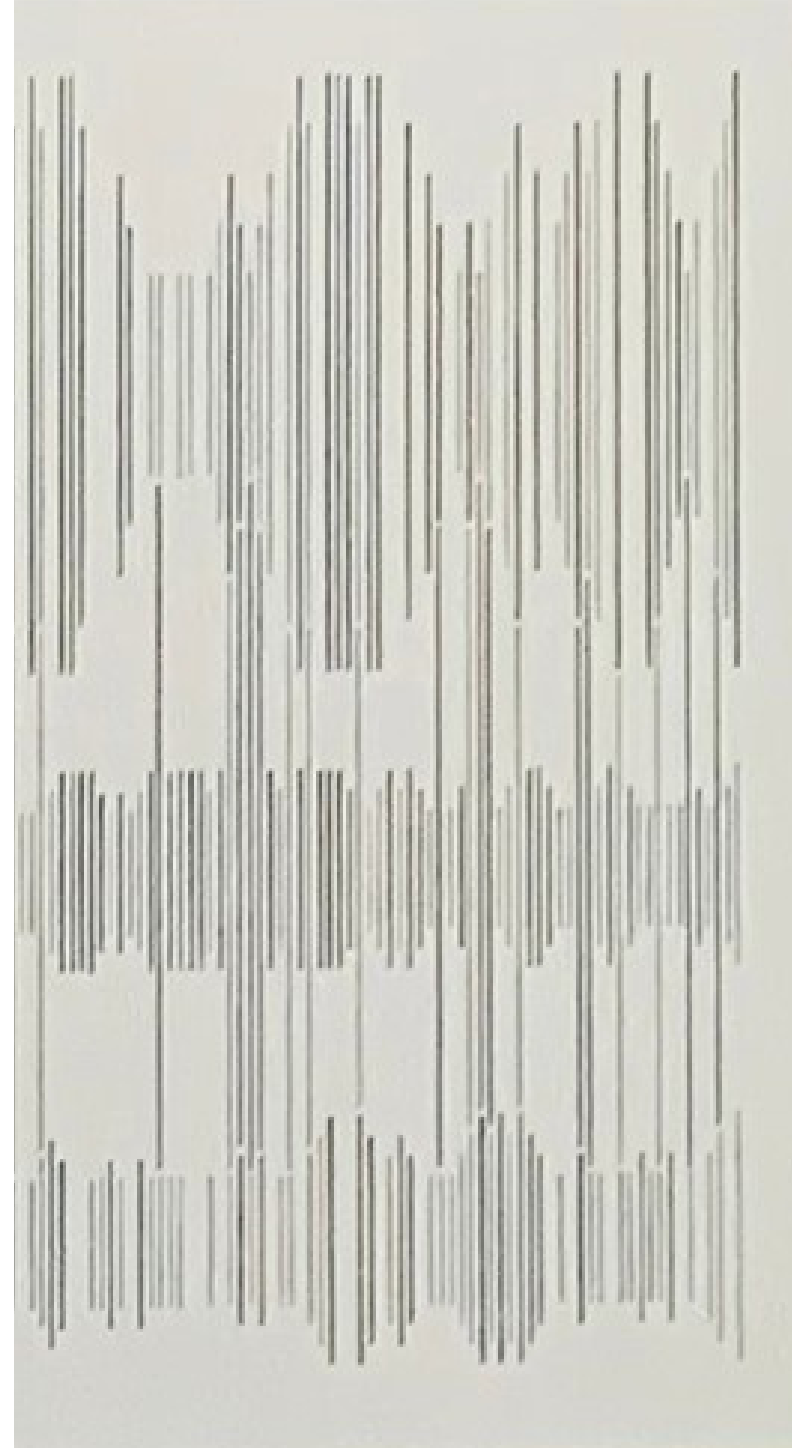
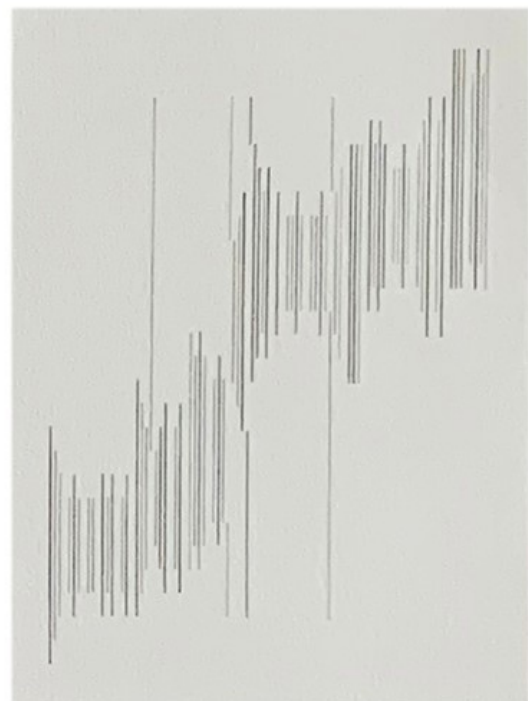
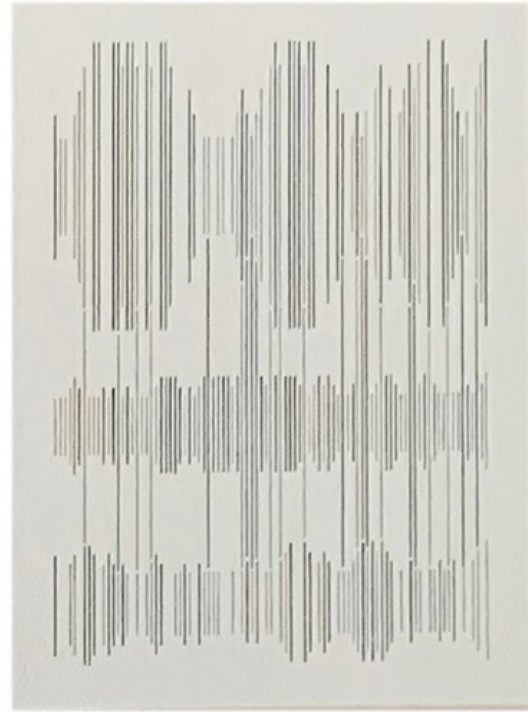
Untitled

Graphite on paper
24.5 x 18.5 inches each
2018



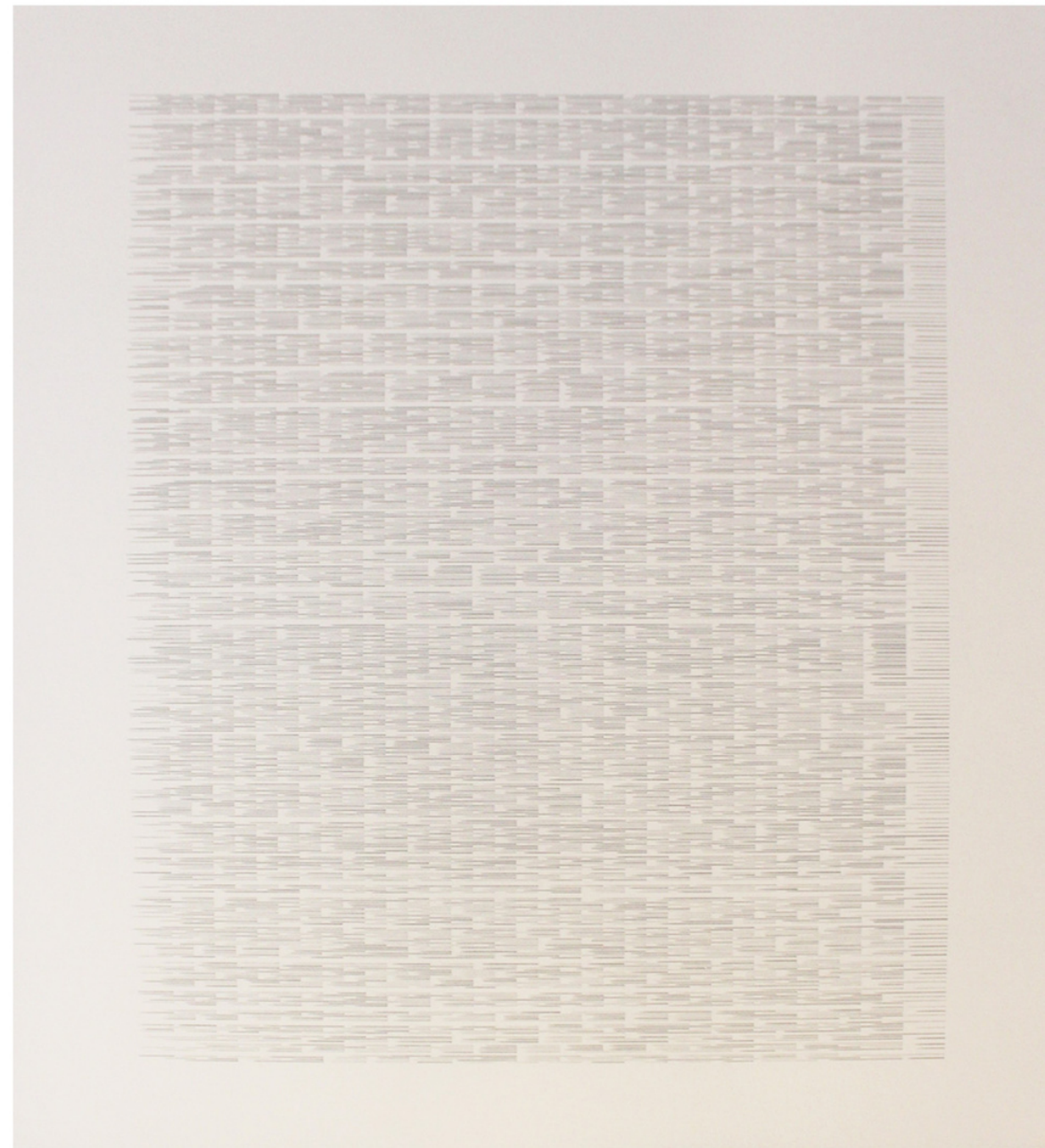
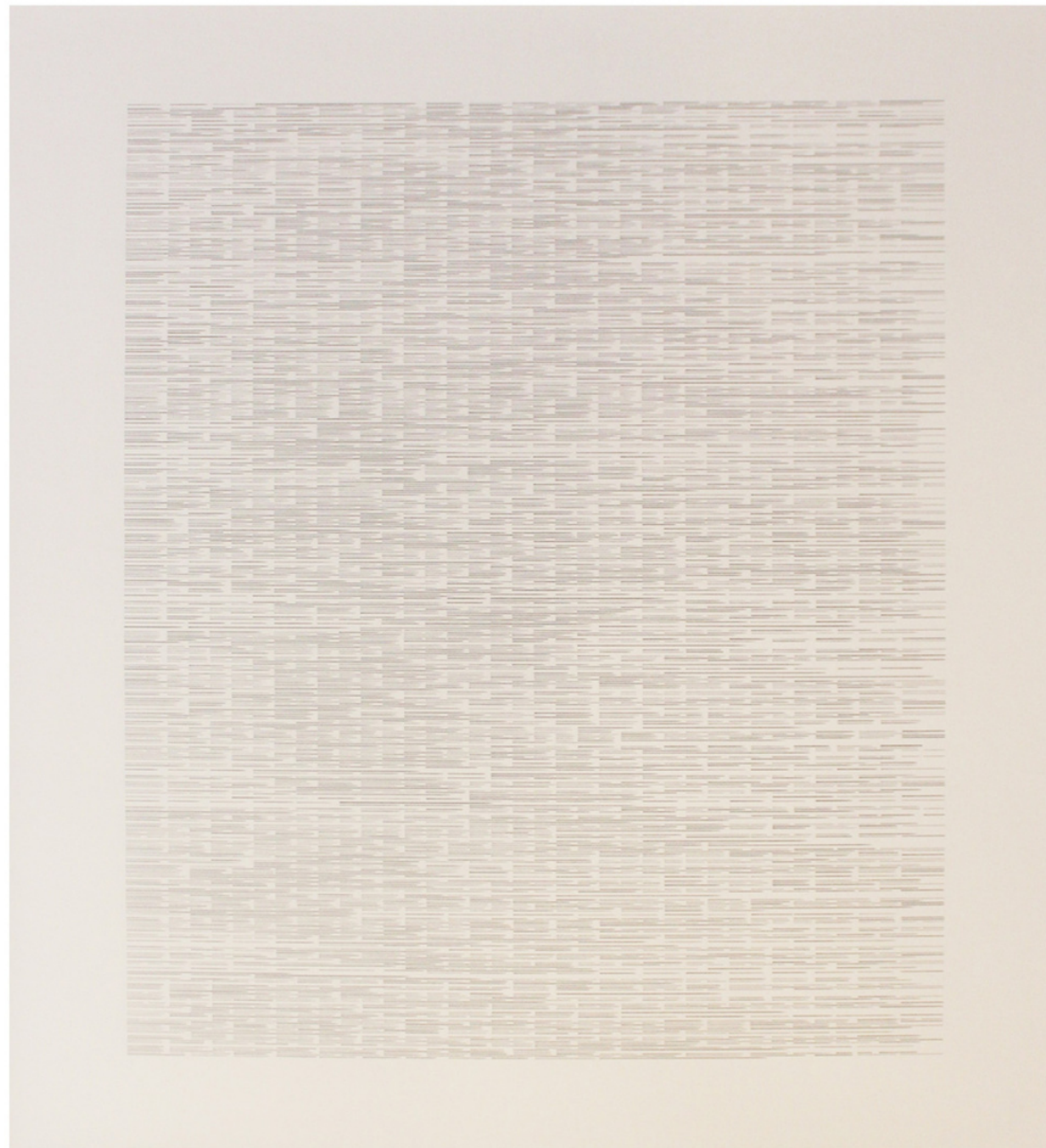
Untitled

Graphite on paper
24 x 24 inches
Set of 12 units
2022



Detail

Untitled
Graphite on paper
24 x 24 inches
Set of 12 units
2022



Untitled

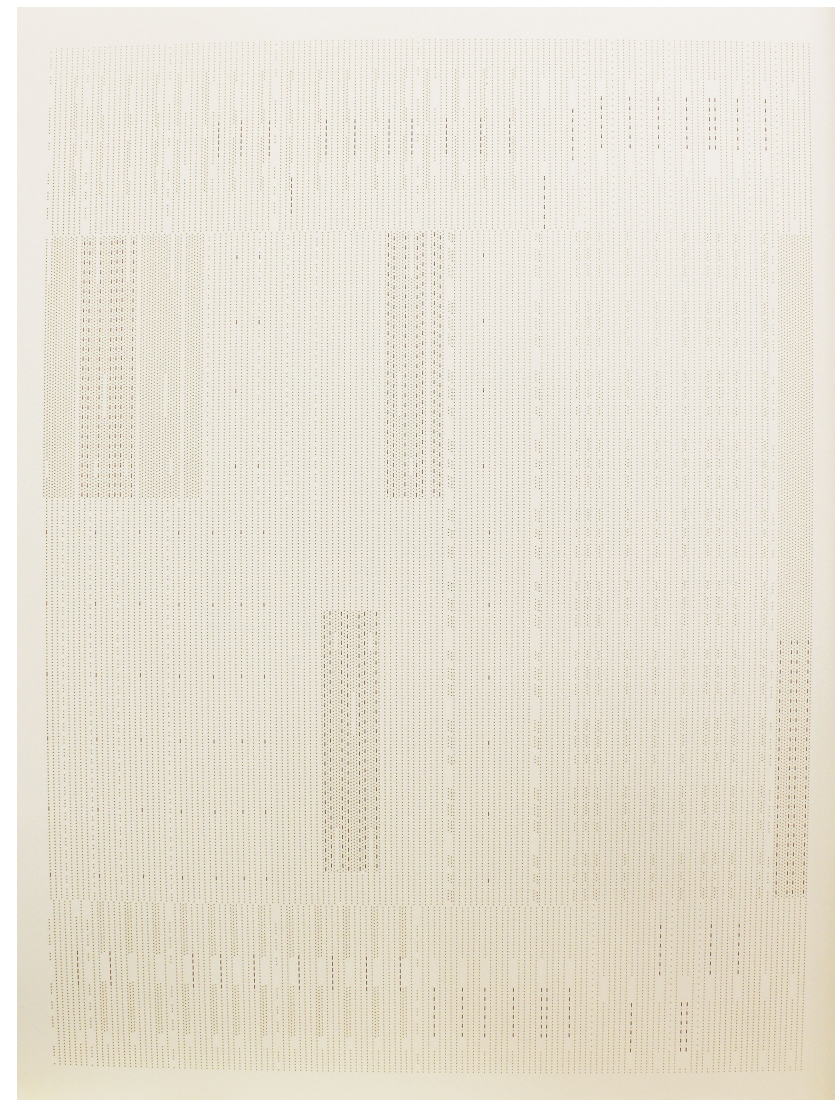
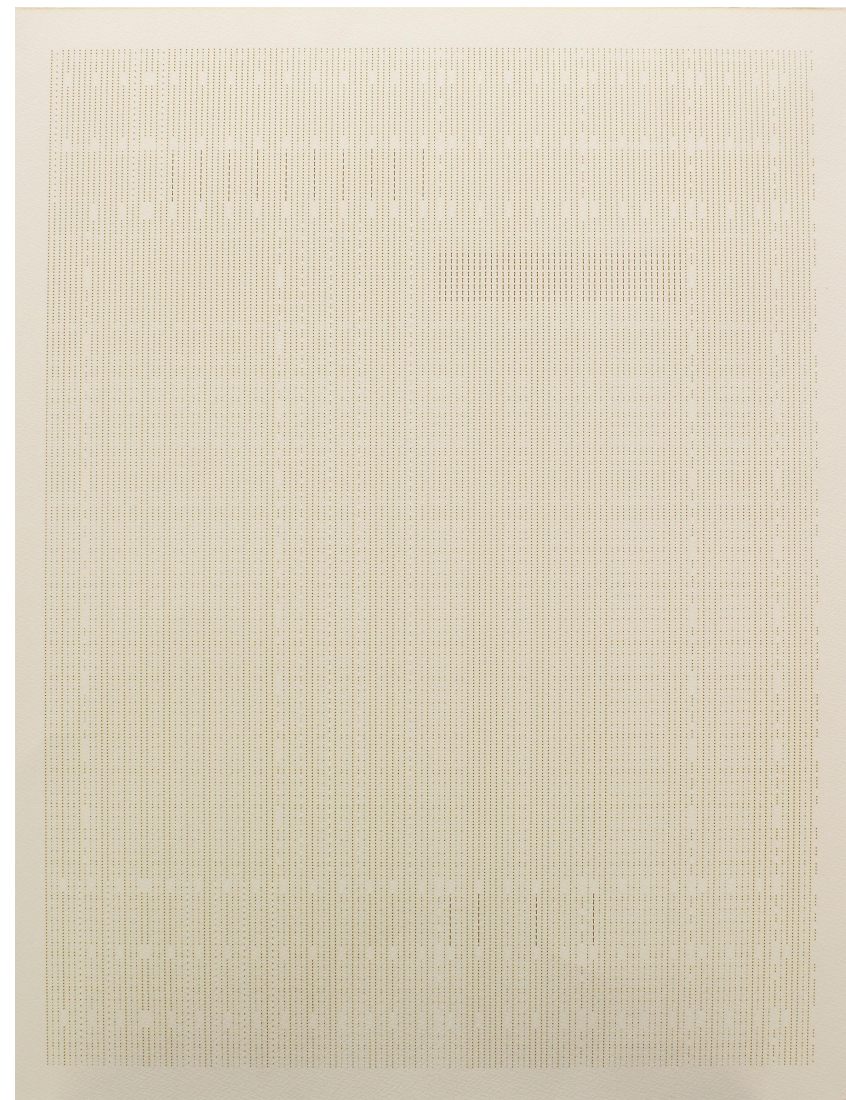
Graphite on paper
21.5 x 19.5 inches each
Set of 2
2022



Detail

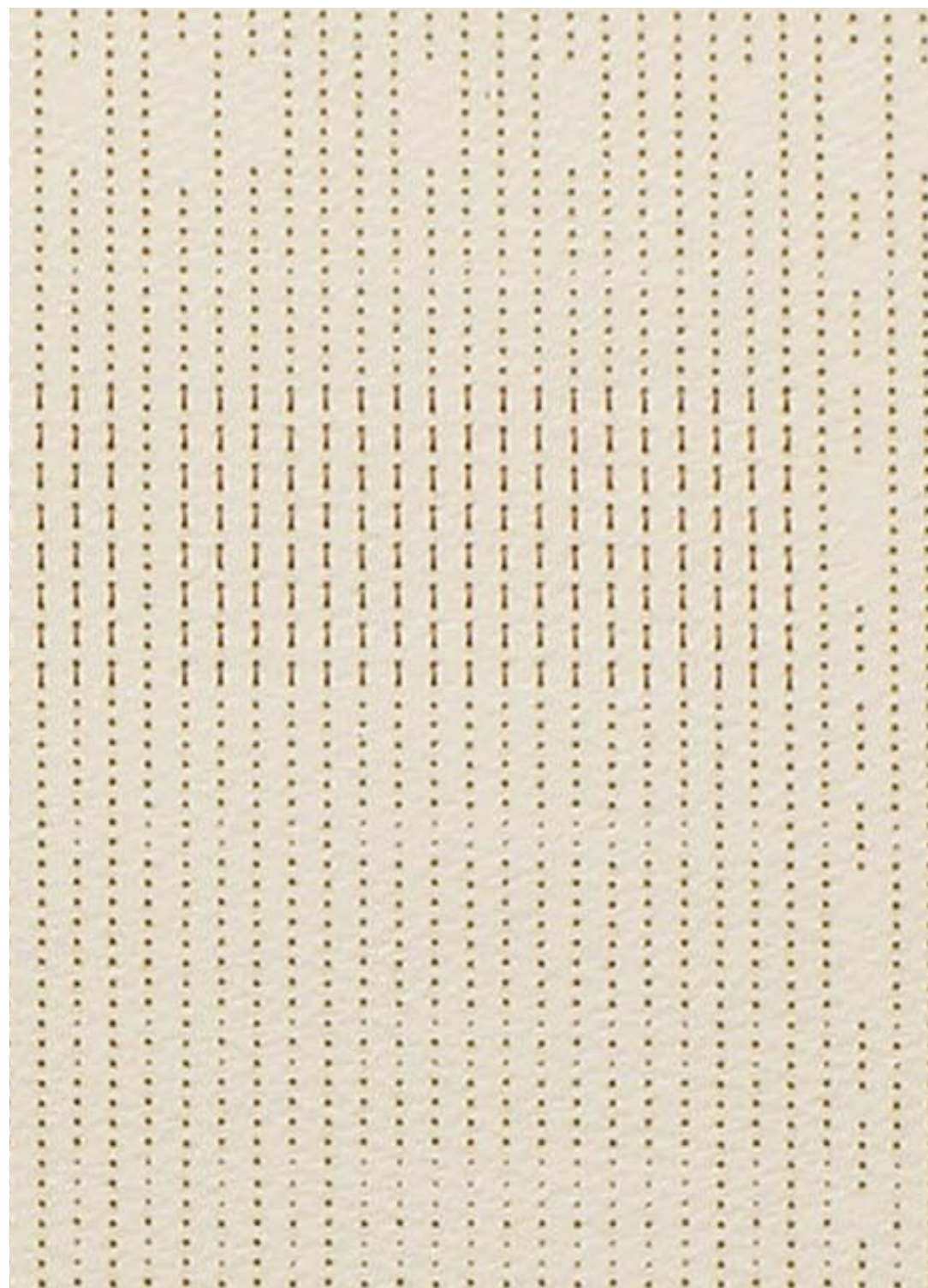
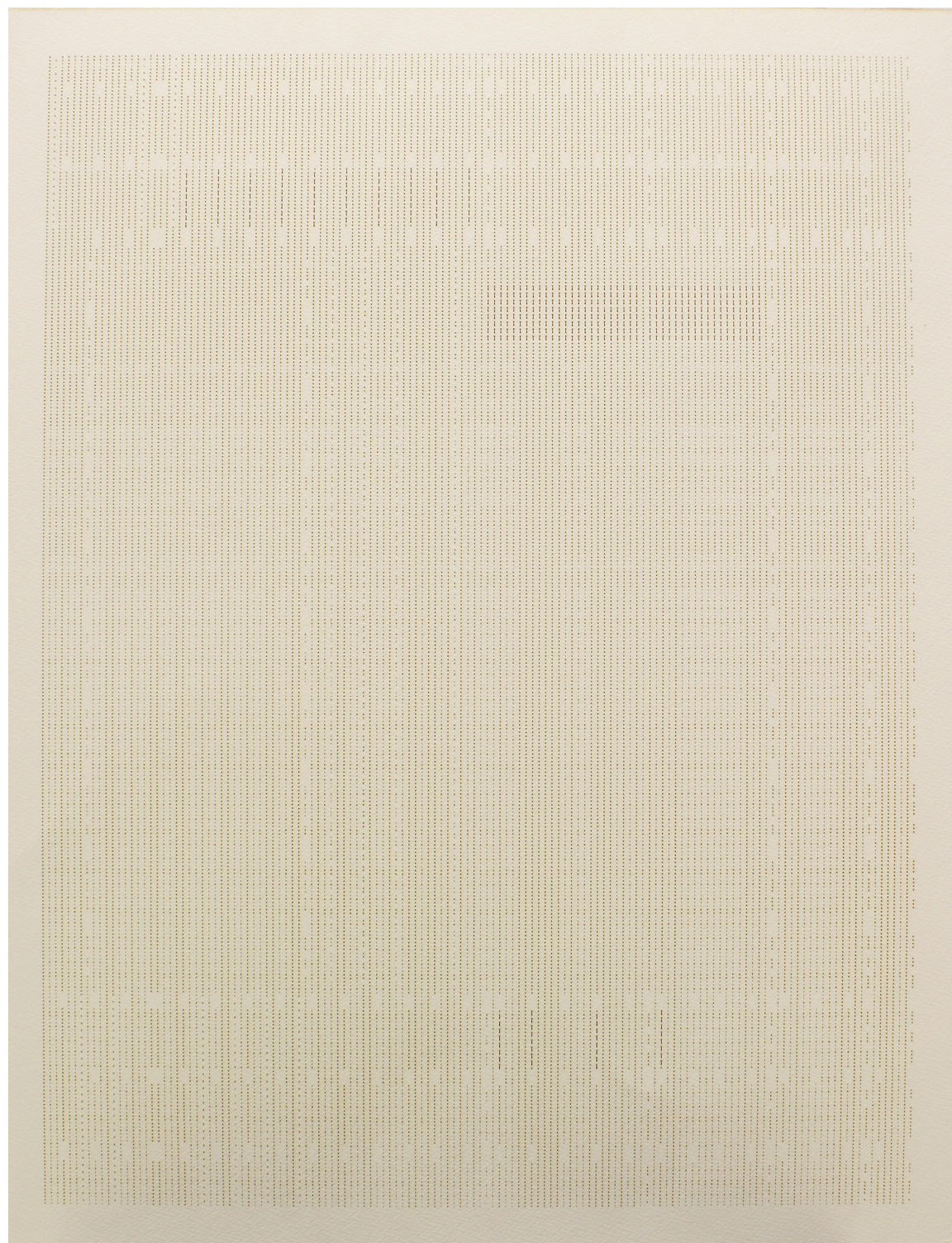
Untitled

Graphite on paper
21.5 x 19.5 inches each
Set of 2
2022



Untitled

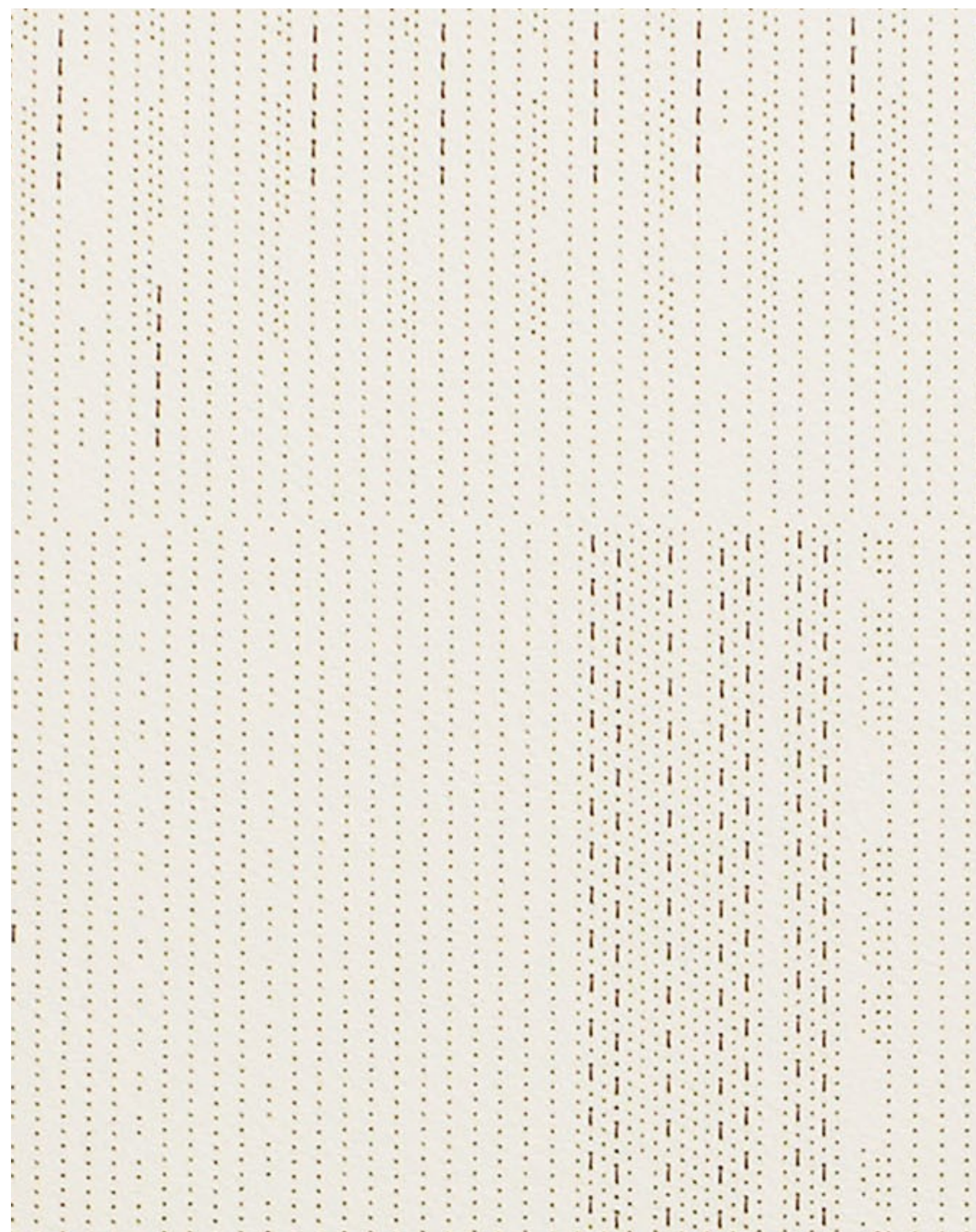
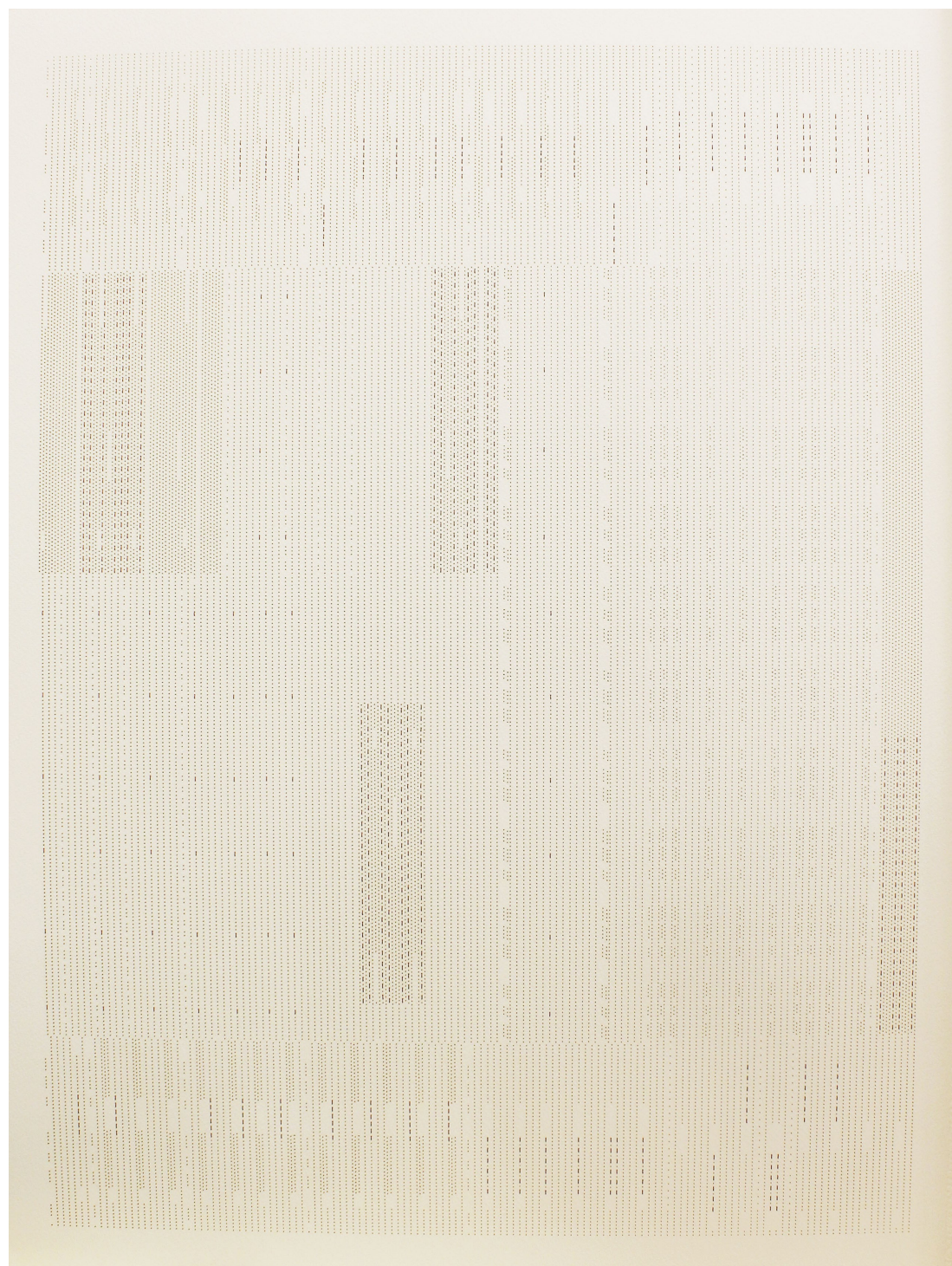
Copper wire and laser
cut holes on paper
29 x 21.5 inches each
2020-22



Detail

Untitled

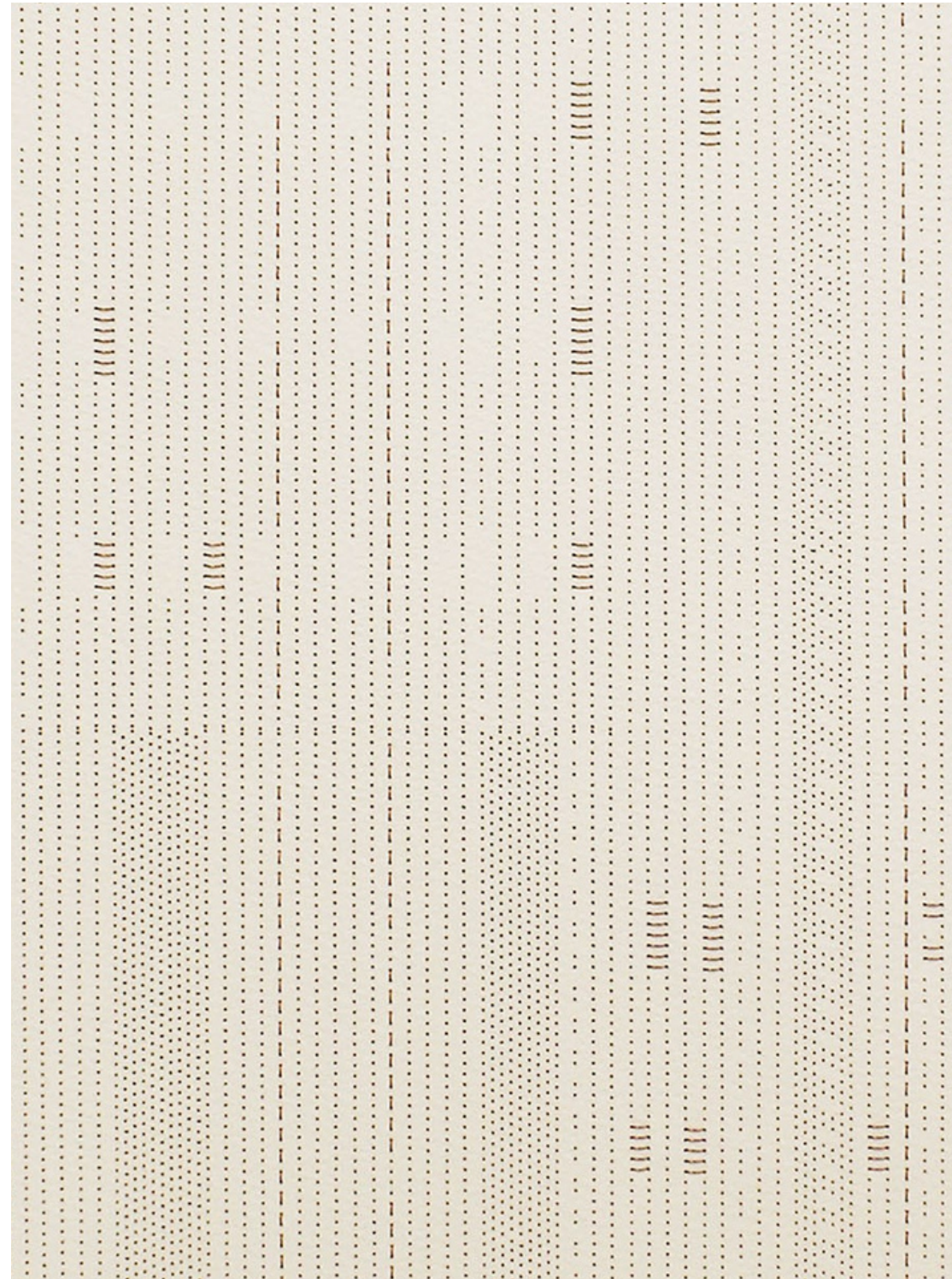
Copper wire and laser cut
holes on paper
29 x 21.5 inches each
2020



Detail

Untitled

Copper wire and laser cut
holes on paper
29 x 21.5 inches each
2022



Detail

Untitled

Copper wire and laser cut
holes on paper
29 x 21.5 inches each
2022

MEMORY TRACE/ *DAPAAN** (...it is said)

Looking from the bay windows of my studio which is currently on the ninth floor in Baroda, it seems like the landscape changes every moment I am looking at it. Something very similar to listening to a piece of music or recalling a memory. In this process of looking I establish connections through the observation of the subtle and the nuanced, confronting the unexpected – a space where the line between the real and the imagined becomes often blurred. Things act as triggers for me – ideas that come from my reading and the music I listen to that create spaces of remembrance and memories revisited. It is from here that I gather a data-pool of connectives through which I re-establish and re-create for myself. Perhaps it's a process of looking at myself - both from a perspective of deconstructing a past that holds the imprint of my belonging – as well as imagining via a process of re-assimilation, a comprehension of life as I am living it.

At first glance, my works breathe stillness. But as the eye trains itself on the picture plane these flat surfaces become activated linear whispers that assume kinetic energies and suggest poetic missives of human experience. My training as an engineer exposed technology to me in a way that made me engage with an abstract world, wherein circuit boards translated into Mondrian's paintings, and jumbled wires became reminiscent of a Jackson Pollock painted surface. I play with deconstructing structures, sculptural forms, mechanisms around me and then reconstruct them in my head as new forms, keeping balance and rhythm as crucial elements within this exercise. I ideate the concept in a three dimensional process of thought. This then over time undergoes a series of metamorphic transformations to articulate itself as I desire, onto a two dimensional surface. I can best describe (because I find it difficult to put this into words) that there is an osmosis of learning that I arrive at through my work. It leads me to find methodologies of structuring language and choosing material.

The optics of illusion that makes two dimensional lines appear to have movement or suggest a three dimensional space – where the conjuring of a visual tactility seduces the eye. My work is about the conflict, as it is about the calm. I identify with a politics that regards human life and the dignity of its preservation as important. Many of the works in this exhibition come from texts that I extract from my readings – books that are mostly political and historical - and works of fiction from geographical territories which have narratives of the histories of conflict and turmoil. These texts create a journey back and forth in time, sometimes a sense of loss and sometimes a sense of connection. The texts I select from larger passages of writing undergo a series of transformations using Morse code as a method to re-write them. I then inscribe these texts through varied ways. Sometimes articulated via the carbon of graphite pencils making nuanced lines on the paper surface or mechanism of burning the paper using laser - which is fed by instructions via these codes- that then creates burnt marks on paper, or perforations on these layered sheets of gateway paper which become a metaphor to skin; or the rhythm of layered translucent papers that become a palimpsest that suggests the altered. Multiple layers of these codes then transform to become multiple layers of memory on each surface – like a landscape of floating rhythms.

— Ankush Safaya, 2023

*(*Dapaan is a colloquial Kashmiri word, a vernacular idiom, used frequently in everyday life; often used to begin any story that is fact or fiction.)*



Ankush Safaya

Ankush Safaya's (b. 1985, Hoshiarpur, Punjab) interest lies in how formal elements arrange themselves and meanings arise through the personal interplay of individual experiences decoding the works. The triggers to his visual articulations often include musical pieces of composers like Arvo Part and John Cage, the visuals of filmmakers Andrei Tarkovsky and Akira Kurosawa, along with the metaphysical oeuvre of the artist Nasreen Mohammedi. Each becomes a mental sounding board, with the unique potential to create infinite echoes that have inexplicable transmutations. His work is based on form and structure as the major components that deliver his pictorial content. Having forfeited the chance of formal training at an art school earlier in life proved that the methods of learning had to be different. He initially worked as a technical studio assistant to Veer Munshi, an artist in Delhi. In 2014, Safaya met Rekha Rodwittiya and decided to move to Baroda to be part of The Collective Studio Baroda hosted by her and Surendran Nair.

Ankush completed his B.Tech (Electronics and Communication) from MIMIT, Malout in 2007 and Multimedia (VFX) from MAAC Gurgaon in 2012. He was awarded the Glenfiddich emerging artist of the year 2013 (runner-up) at Nature Morte. Ankush debuted with his first solo Anantata – Hymns of Graphical Notation at Sakshi Gallery in 2019 and another A Room Of One's Own in 2023. He has been previously part of group exhibitions such as 'Ufuq- Zarina a tribute' at Kamalnayan Bajaj Gallery, Mumbai, curated by Dr Arshiya Lokhandwala, presented by Sunaina Kejriwal, 'Four Conversations in the Room' at Sakshi Salon, Mumbai, curated by Rekha Rodwittiya; 'The Sacred And The Profane' at Sakshi Gallery, Mumbai, 'Five for the future' at Nature Morte, Gurgaon. He presented at the Tie Conference 2019 at Santa Clara, California, on the invitation of the Motwani Jadeja Foundation, and also gave a masterclass to the fellows of the Rajeev Circle Program. He participated in the first Artist-in-residence program by the Motwani Jadeja Foundation in New York in August 2019. He has been presented by Sakshi gallery in 2010, 2022 and 2023 at three Indian art fairs.

Safaya continues to reside and work at The Collective Studio, Baroda.

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.

LATITUDE 28

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