

LATITUDE 28

WHICH SKY DO BIRDS FLY |



WHICH SKY DO BIRDS FLY || 25 AUGUST---15 OCTOBER 2023



|| WHICH SKY DO BIRDS FLY ||



CO-CURATED BY
SALONI JAIWAL
& MANAN SHAH

LATITUDE 28

DEENA PINDORIA
DOLA SHIKDER
IPSHITA MAITRA
MEENAKSHI NIHALANI
POORVI SULTANIA
PRIYANKA D'SOUZA
SALMAN BABA
SATYANARAYANA GAVARA
SUBRAT KUMAR BEHERA
UTPAL PRAJAPATI
WALTER D' SOUZA

CONCEPT NOTE

“What would it be like if I had something to defend - a home, a country, a family - and I found myself attacked by these ghostly men, these trusting boys? How do you fight an enemy who fights with neither enmity nor anger but in submission to orders from superiors, without protest and without conscience?” *

— Amitav Ghosh, *The Glass Palace*

From time immemorial, place-making has been acted out as an evolutionary practice especially by us in our ecosystem through a feeling of affinity or attachment to a place which leads to building of communities, as we start finding points of connection. The psychological drive to feel this subjective experience/ entity has been coined over the centuries as Belonging or Belongingness. Within this urge to belong there develops the ‘right to feel at home’ at a specific location, which gives birth to the politics of space and access to it and question, ‘who belongs more?’ as the historical past is filled with narratives of colonisation and contestation over lands and space whether territorial, ecological or of natural resources.

In our post-truth society, it’s a known fact that humans as well as the ‘more than human’ world which is biodiversity is marked by mobility, flow and interconnectedness. Sense of belonging is carried out or performed as a relational field where multiple entities are involved. Since, the civilisational process is founded on contrasting drives which are dynamics of power on one side and on the other empathy, belongingness is employed by hegemonic cultures or structures to produce the politics of inclusion/ exclusion. This is also a result of how history is manufactured to the present generation at different points of time sometimes as by far accepted ‘Scientific truths’, ‘historical facts’ as well as ‘nomenclature and vocabulary’. Because, for every other individual, that knowledge of ‘sense of belonging’ is passed down as a generational education.

This sense of belonging to a space - geographical, ecological, psychological or intimate determines the ordering and bordering of the world. Within this narrative, we have witnessed a rise in territorial conflicts which are motivated by geo-politics based on a psychological and imaginative idea of belonging and citizenship. These contestations and exertion of the Anthropocene beginning especially from colonial history, have resulted in the eradication of natural habitats where ‘grand narrative’ of urbanisation takes precedence

backed by late-capitalism. On the other side of the coin, there is an awareness of inter-species relationship and the sense of belonging where subjectivities are formed over points of connection to the same time, resources, habitat and landscape.

The exhibition calls attention to changing definitions of belonging in contemporary culture and thereby the politics of space with the backdrop of ever-present contestation of lands. Working from different vantage points, the artists represent alternative histories that inform our current sense of belonging, the contestations over space, bodies and territoriality, interrogating and resisting the hegemonic narratives that become the mediatized source of knowledge for the individual.

Belonging is created through intimate relations of entities which includes objects, humans, flora and fauna, the sphere of biodiversity, culture and everyday rituals thought to be found in a certain location which leads to place-making. But, as Nira Yuval Davis notes in *Politics of Belonging*, that from globalisation to the free market, we have come far to become a “web of social networks”, and belong to multiple places simultaneously. Within this narrative, we have witnessed a rise in territorial conflicts which are motivated by geo-politics creating multiple forms of citizenship and belonging. Her idea of activist citizens explains the nature of plurality of belongingness which has emerged in contemporary times where the focus of activism can be local, transnational, transcultural creating ambiguity in boundaries inside and outside, within the state and beyond.

The digital media is untamed and also now works as a myth-making device where a lot of “facts” float unverified. This slippage of misinformation into history is now a major influence on how people make sense of belonging to a place and time. Therefore, it is essential for us to revisit written and oral history from a contemporary lens informed by the awareness of plurality of vantage points of recording and dissemination of knowledge and by a multicultural sensibility of a global digital citizen. In that process, we will be able to have a better understanding of multiple kinds of belonging informed by social, cultural, political and ecological consciousness.

*Amitav Ghosh (2001). “The Glass Palace: A Novel”, p.31, Random House.

Saloni Jaiwal & Manan Shah

Deena Pindoria

Deena Pindoria (Kutch, Gujarat) completed her bachelor's in Painting from Ahmedabad in 2020 and recently completed her masters in Graphic Arts from the Faculty of Fine Arts, MSU of Baroda in 2023.

Pindoria did residency at Space Studio, Baroda 2022-2023, has taken part in many Group shows like COLLECTIVE IMPACT diverse perspectives at Exhibit 320 in 2023, she is also a part of space118's fundraiser show "LOST FRAGRANCE OF INFINITY at Space 118 in 2023, online artist showcased by Cultivate Art, 2023. She was awarded a Kala Sakshi Art scholarship grant by Kala Sakshi Memorial trust 2022.

She is currently working and exploring Natural dyes and block printing in Ajrakhpur, Kutch.

Deena's practice is informed by years of research, documentation, and experimentation in Ajrakh Block printing and Natural dyes, earth pigments on the surface like modal silk, handmade papers and taking impressions on rice papers. She focuses on and incorporates the tradition, patterns, and specifically historic events of war and related images. Besides research on Ajrakh block printing, She employs the printing technique and natural dyes in her works, as an artistic medium.

Her current work is an anti-war series, as she belongs to the warrior village Madhapar in Kutch, Gujarat, and her ancestors were involved in the 1971 war of Indo-Pakistan. She found and collected archive of old photographs of women who played an active role in the said war, and she has varied print techniques.

Deena Pindoria

Violence and Peace

Natural dyes on modal silk
(dye with myrobalan, gum arabic, iron
mordanting and indigo)

45 x 35 inches

INR 50,000



Deena Pindoria

Violence and Peace

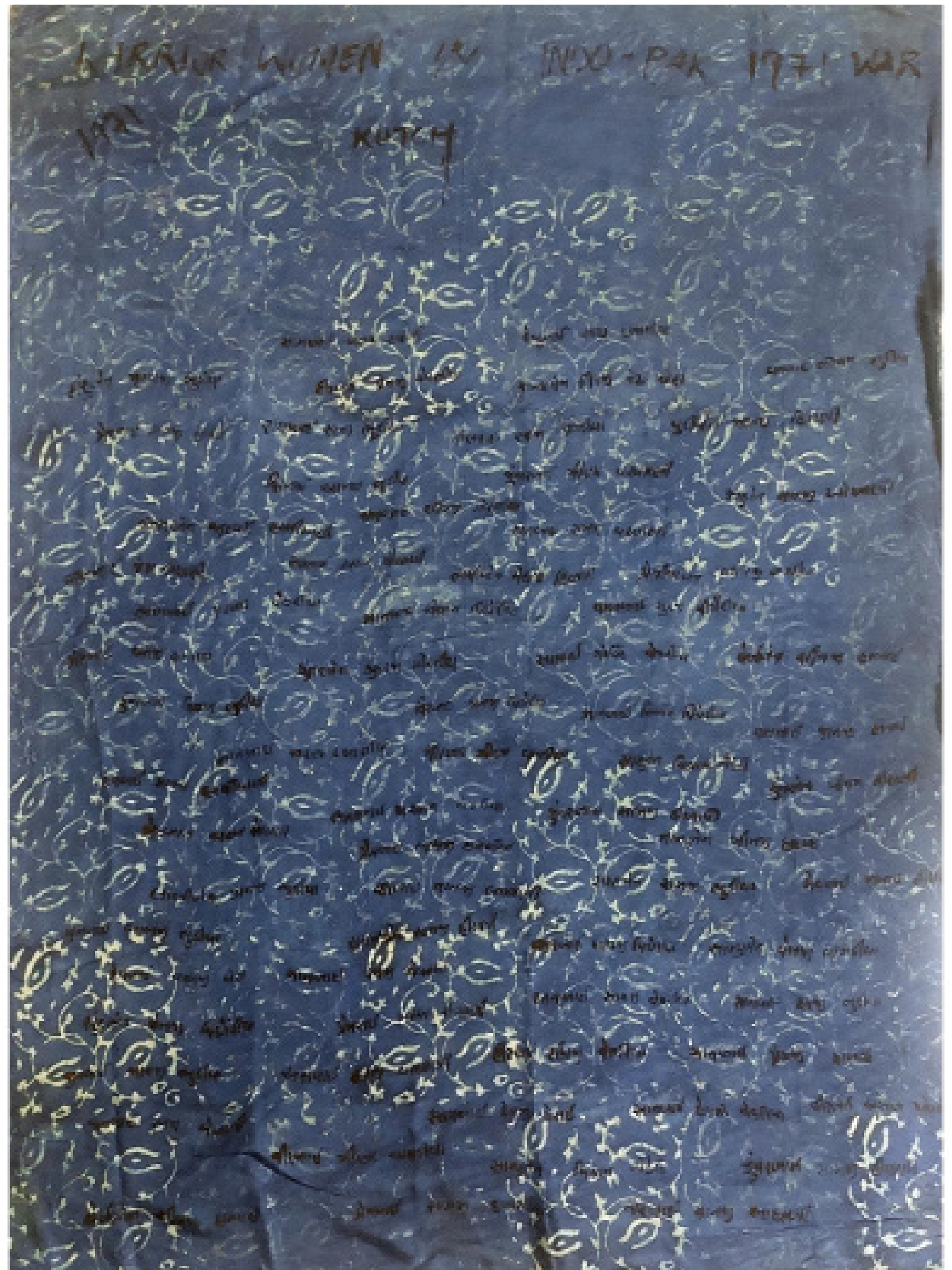
Natural dyes on modal silk
(dye with myrobalan, gum arabic, iron
mordanting and indigo)

45 x 35 inches

INR 50,000



Deena Pindoria



Violence and Peace

Natural dyes on modal silk
(dye with myrobalan, iron mordanting and
indigo)

45 x 35 inches

INR 50,000

Deena Pindoria

Violence and Peace

Stitches with red threads and natural dyes on modal silk (dye with myrobalan, alum, iron mordanting and indigo)

45 x 35 inches

INR 50,000



Deena
Pindoria



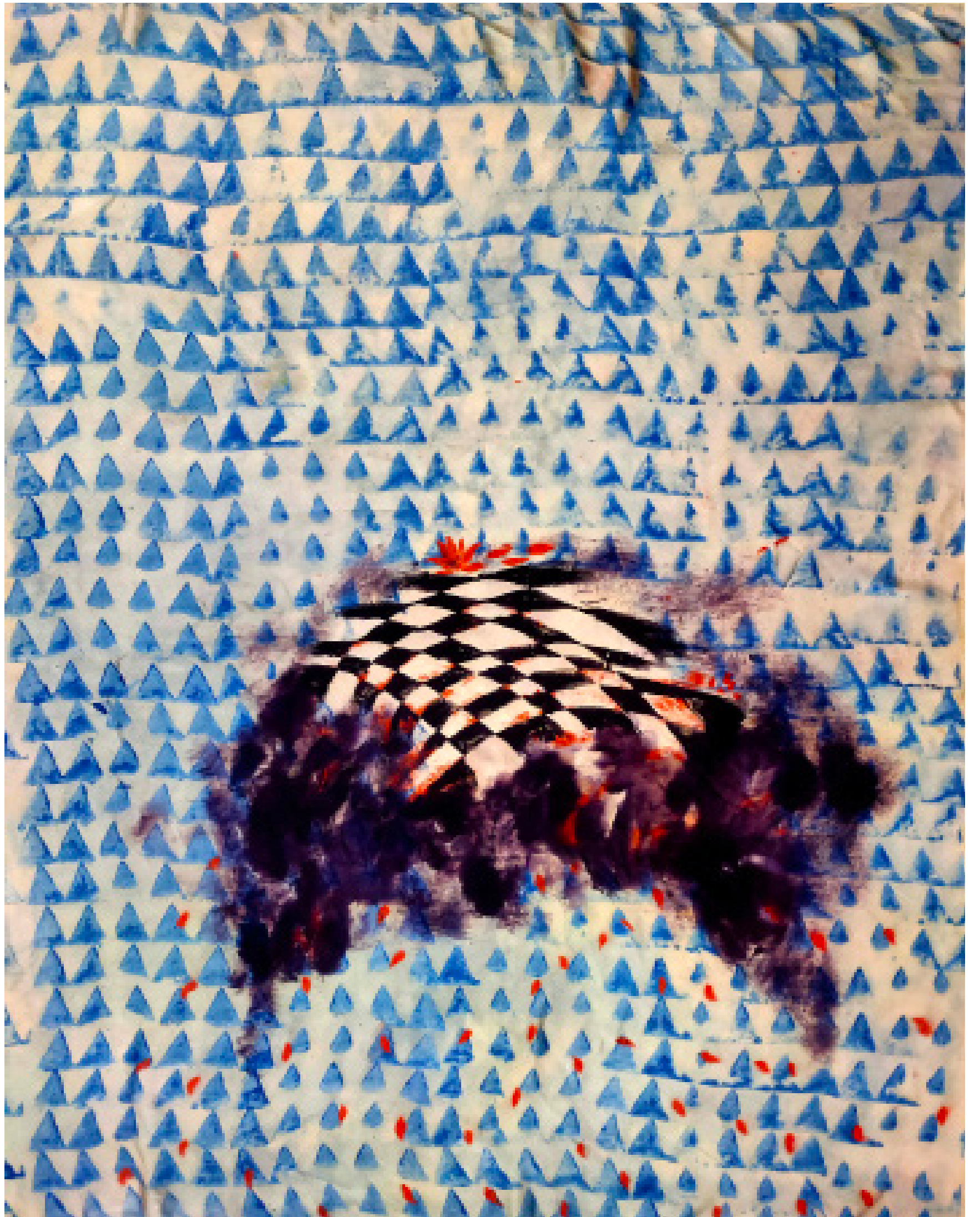
Violence and Peace

Natural dyes on modal silk
(dye with myrobalan, alum, iron
mordanting and indigo)

45 x 35 inches

INR 50,000

Deena
Pindoria



Violence and Peace

Natural dyes on modal silk
(dye with myrobalan, alum, iron
mordanting and indigo)

45 x 35 inches

INR 50,000

Dola Shidkar

Dola Shikder (Vadodara, Gujarat) is pursuing her MFA in painting from MSU, Baroda. She has participated in exhibitions including 'FIRST TAKE 2022, Abir India at Bikaner House, Delhi; 'Gender Project 2022' online Show, Berlin; 'PRISTINE' at Kamalnayan Bajaj Art Gallery by Priyashree Art Gallery, Mumbai (2022). She is the recipient of Nasreen Mohamedi scholarship award show 2021-22.

Her work explores the concept of identity, self-expression, appearance, integration, and the portrayal of women in popular culture. In this context, she is focusing on how changes affect the lives of women who celebrate themselves outside of societal comfort zones. And how societal expectations and the personal space of wishes and desires are constantly pitched against each other.

Dola's practice questions the notion of identity and the inner conflicts arising from growing up in a comparatively orthodox society and living in an era of AI evolution. These circumstances have compelled her to reflect on such themes as identity, desire, appearance, anxiety, fear, acceptance, manipulation and the male gaze.

Her works are created through blurry effects that eventually transform by applying rich and translucent textures obtained through various materials and tools. Her performance emphasizes the delicacy of identity and the conflict between humans and nature.

The one series of paintings *Does Our Body Knows We Don't Live in Caves Anymore* primarily deals with the idea of evolution, pain in being in a body, and evidence of memory that the body carries. In the works she has used variety of material including rice paper, butter paper, natural pigments, clay, gold, etc.

In the other untitled series of paintings, she has portrayed images of female representations in history and popular culture, using layers of several transparent clothes and printed images. The layering in her works is reflective of the multi-layered identity that women have to negotiate.

In her recent series of works, she explores a dialectic experience of the body - the pain of inhabiting one, simultaneously against the pain of losing it. These concerns arise from migration experiences, and its effects and changes on the body in space and time. It relates to envisioning the body as an animalistic identity entwined with a fear of extinction, or endangerment. Further, migrational transformations upon the body translates this fear through entities of culture and regionality.

Dola Shikder

Playing Woman - 1

Installation separately with digital
images on background Mix medium

94 x 33 inches

2022

INR 80,000



Dola Shikder



Does Your body Know We Don't Live in Cave Anymore -3

Water colour, acrylic paint and benzene
print on German watercolour paper

30 × 22 inches (top panel)
30 × 34 inches (bottom panel)
27 inches × 74 inches (display size
including empty space)

2023

INR 70,000

Ipshita Maitra

Artist and film maker, Ipshita's (Panaji, Goa) practice incorporates photography, film, print making and mixed media collages. She is interested in experimenting with form and has a deeply meditative working methodology which is based on laborious manual processes, that with repetition become portals to bring an ephemeral essence to her works.

Her works have been part of several group exhibitions 'Goa - A time that Was', 'Buffet' 'Goa Open Arts - Fundraiser, 22', 'Growing Like A tree - Sent a Letter', 'Interim II'. She has taught a photography elective at the Goa college of Architecture, and mentored at Sunaparanta Center for the Arts, Goa as part of their Artist in Residence Program.

She has been featured by Autograph, UK, Vogue, India, Elle, India, The Guardian, Calcutta, The Herald, Goa, El Nido & VC Projects, LA, First Post This year Maitra is the recipient of the PhotoKTM South Asia Incubator Fellowship and has been awarded a grant from the Magnum Foundation to support her ongoing projects presented at the Incubator Lab.

With themes that are influenced by the landscape Ipshita occupies, they stem from a deep sense of loss and begin as photographic archival records to document the passing of a time - geographically & culturally. She is interested in nature and psychology, history and folklore and there is an acute attempt to capture the passing of time, it's percolation and erasure, while asking questions of identity and belonging, loss and memory.

For the past 7 years through a self willed isolation, Ipshita has been experimenting with various analogue and historic processes of photographic printmaking, drawing these studies into her works almost like quotations. Multi layered and often three-dimensional, slipping lucidly between materiality, painting and sculpture one can see a definite leaning towards an abstractive approach with regards to form.

***Silence* addresses the aspect of having to bear witness to the systemic erosion of our habitat, in the wake of rampant development and redevelopment. It acutely places green pastures as polaroid images denoting a passing, something remembered from another time, between van dyke handprints of eroded trees, within a looming no man kind of land, composed of sand and cement. The colours of the coast, sea green and coral evoke a softness, but the dominance of concrete as it creeps in subtly at first, draws the eye again and again to the imminent. The works deliberately assume an abstraction, both to denote the sense of overwhelming alienation, but also because this story is everyone's story, whether they live in a forest, a village or a big city.**

Ipshita
Maitra



Lost Address

Cyanotype on Linen, Jute and Linen
collage with hand stitch

16 × 14 inches

INR 1,80,000

Ipshita Maitra

Moment of Pause

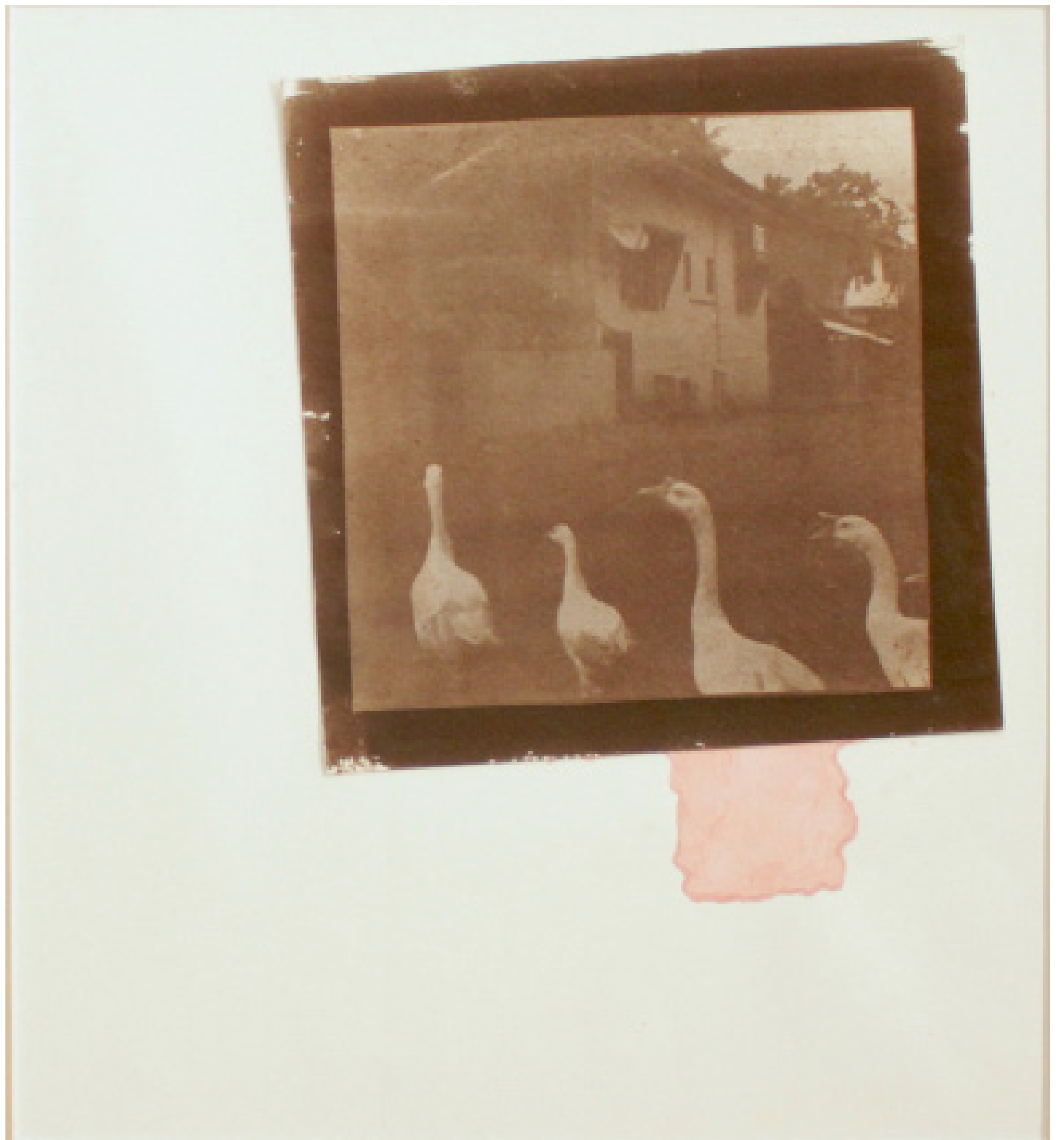
Photos shot on a Cannon DSLR, Van Dyke Brown
sun prints, toned with gold chloride on Strathmore
watercolour paper
Watercolour on paper.

(with conservation grade mounting)

INR 1,20,000



Ipshita Maitra



Moment of Pause

Photos shot on a Cannon DSLR, Van Dyke
Brown sun prints, toned with gold
chloride on Strathmore watercolour paper
Watercolour on paper.

19.5 x 18.5 inches
(with conservation grade mounting)

INR 1,20,000

Ipshita Maitra

Moment of Pause

Photos shot on a Cannon DSLR, Van Dyke
Brown sun prints toned with gold chloride
on Strathmore watercolour paper.

17.5 x 19.5 inches
(with conservation grade mounting)

INR 1,20,000



Ipshita Maitra

Silence is the Loudest Sound

Shot on Instax polaroid film and a Cannon
DSLR, Van Dyke Brown sun prints toned
with gold chloride on watercolour paper
of tree barks Sand, cement and paint
collage on paper.

13.5 x 13.5 inches

INR 1,50,000



Ipshita Maitra

Silence is the Loudest Sound

Shot on Instax polaroid film and a Cannon DSLR, Van Dyke Brown sun prints toned with gold chloride on watercolour paper of tree barks, Sand, cement and paint collage on paper.

15.5 x 15.5 inches

INR 1,50,000



Ipshita Maitra



Silence is the Loudest Sound

Shot on Instax polaroid film and a Cannon
DSLR, Van Dyke Brown sun prints, toned
with gold chloride on watercolour paper
of tree barks, sand, cement and paint
collage on paper

15.5 x 16 inches

INR 1,50,000

Ipshita Maitra

Silence is the Loudest Sound

Shot on Instax polaroid film and a Cannon
DSLR. Van Dyke Brown sun prints toned
with gold chloride on watercolour paper
of tree barks Sand, cement and paint
collage on paper

15.5 x 15.5 inches

INR 1,50,000



Meenakshi Nihalani

Meenakshi Nihalani (Mumbai, Maharashtra) is an active research based Visual Artist from India. She has received her BFA in Sculpture from the Sir J.J. School of Fine Arts, Mumbai. She has recently exhibited in Berlin, Germany, representing the Agrarian culture and social and psychological impact of British Colonialism on the Indian farmers and the ecosystem emphasizing the Absurdism of politics and power on mankind. She has received the Scholarship Residency by Fundaziun Nairs in Switzerland in 2019 and also has attended residencies in Amsterdam, Germany, Switzerland and India. Her practice involves expression of forms through her sculpture, textile installations & drawings depicting ironical glimpses of situations in our postcolonial society. Involving Textile and Sculptural forms, the artworks reflects the absurd psychology of mankind.

The artist currently works from Mumbai and Baroda, India.

Coming from a background with the chaos of expressions, Meenakshi is a second-generation Post-Colonial Daughter of her family. Her Grandparents had to migrate from Sindh, the northern part of previous India while escaping the killings through the Arabian Sea to the Independent declared section of the country. It took a lifetime for her community to understand that this deconstruction was permanent enduring the impacts following it.

Her works are based on the association of the post-colonial construct to the ecosystem and the communities especially affected by it, leading to personal allegories and the future associated with it. The recent series is based on post colonial landscape of an agrarian country with the narration of Indigo farming, farmers and the land, a part of the colonial system.

Meenakshi's practice includes drawing based and handstitched Textile Installations and sculptural forms, using mediums as wood, glass, textile, bricks. She represents the stories of the survival of the land and attached to it reflecting episodes which are minimalistic documented in the passages of our history.

Incorporating traditional techniques in Installations and sculptures, she emphasizes the medium learnt in her childhood to express a common technique of stitching taught to her as a girl child, something rather more important than education. My personal preference lies in dramatic visual and large dimension artworks to communicate with the viewer as a narrator. All through human history of mythology and religion, culture, where human behaviour through art has been used as a metaphor for conducting a message to society. I intend to reflect human philosophies utilizing Art."

Meenakshi Nihalani

Across Hindu Kush North

Jute Textile, Hand Stitched Indigo Cotton
Thread, Indigo Dye Hindi Dictionary Paper

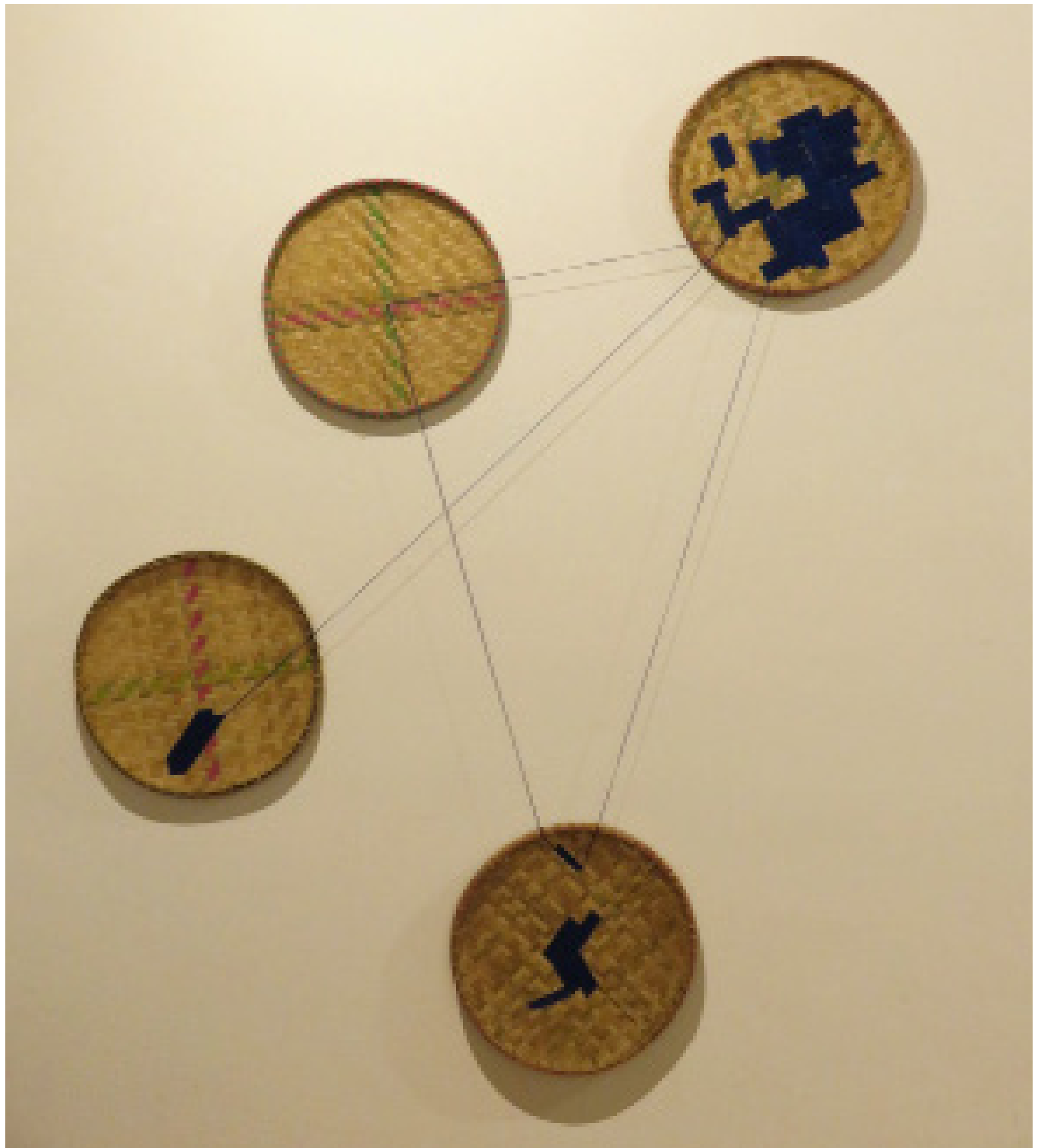
72 × 48 inches

2022

INR 1,50,000



Meenakshi
Nihalani



1777 to 1857 Landscape Bengal

Winnowing baskets from eastern India, 4
nos, Cotton thread, Indigo Dye

24 × 96 inches

2019

INR 1,00,000

Meenakshi Nihalani

Childhood Waves

Cotton Textile, Indigo Dye, Hand Stitched
Cotton Thread, Indian ink

36 × 48 inches

2023

INR 1,80,000



Meenakshi
Nihalani



Topography A

Bronze Relief Cotton Textile, Indigo
Dye, Teak Frame

12 × 16 inches

2023

INR 1,40,000

Meenakshi
Nihalani

Topography B

Bronze Relief Cotton Textile, Indigo
Dye, Teak Frame

12 × 16 inches

2023

INR 1,70,000



Poorvi Sultania

Poorvi Sultania (Chennai, Tamil Nadu) is a contemporary artist who navigates emotions, memories, and the concept of home.

A graduate with an MFA in Painting from MSU Baroda, Poorvi also holds a BA (Hons) in Graphic Design from Central Saint Martins College of Art and Design (CSM), University of the Arts London, UK (2012-2015), along with a Foundation Diploma in Art and Design from The Chelsea, Camberwell, Wimbledon Foundation Centre (CCW), University of the Arts London, UK (2011-2012).

She has exhibited her work in numerous exhibitions, including the Sur Papier group exhibition in Zurich, Switzerland (2020), Group Exhibition at Space Studio in Baroda, India (2020), Atmanirbhar Bharat at The National Gallery of Modern Art in Delhi, India (2020), Online Graduation Exhibition with Space 118 x MSU MFA (2020), The Situation Room, Kala Chaupal Trust Online Group Exhibition (2020), Nasreen Mohammadi Award Exhibition at Maharaja Sayajirao University in Vadodara, India (2018 and 2019), Degree Show Exhibition at Central Saint Martins College of Art and Design in London, UK (2015), and Foundation Show Exhibition at The Chelsea, Camberwell, Wimbledon Foundation Centre in London, UK (2012).

Within the fabric of her existence and artistic expression, a rich tapestry of emotions and words intertwine. The acts of drawing, mark making, and painting hold equal significance as she explores concepts of intimacy, isolation, compartmentalization, and healing, all encompassed by the notions of home and comfort.

Navigating this labyrinth of thoughts and emotions, personal photographs serve as pivotal points of reference, anchoring her exploration within the realm of personal memory. Central to her creative journey is a nuanced interplay of collecting, collaging, and arranging of items.

In her abstract works, as displayed here, she finds a spiritual practice that allows her to process emotions about the past, present, and future. As she aptly quotes Pina Bausch, “Repetition is not repetition. The same action makes you feel completely different by the end.” This sense of repetition becomes a marker of the passage of time, grounding her in the current moment as she painstakingly notes and reiterates elements over extended periods. This rhythmic repetition mirrors the practice of counting of prayer beads, which compares her process with. Poorvi forges a unique path of imbuing meaning through the act of repetition. Often stemming from her subconscious, the repeated marks possess boundless interpretive potential in their abstract forms.

Repetition provides the artist with relief, a sense of freedom from the rigidity of her surroundings. Yet, discernible forms offer the comfort of clear perception. This duality of repetition offers a sanctuary where the fluidity of expression merges with the solace of structure, resulting in artworks that encapsulate the complexity of her inner world.

Her artistic vision extends beyond the confines of imagination and abstraction, which can be seen from her extended body of works. Her practice speaks of her pursuit of belonging, a journey that transcends temporal and spatial boundaries.

Poorvi
Sultania

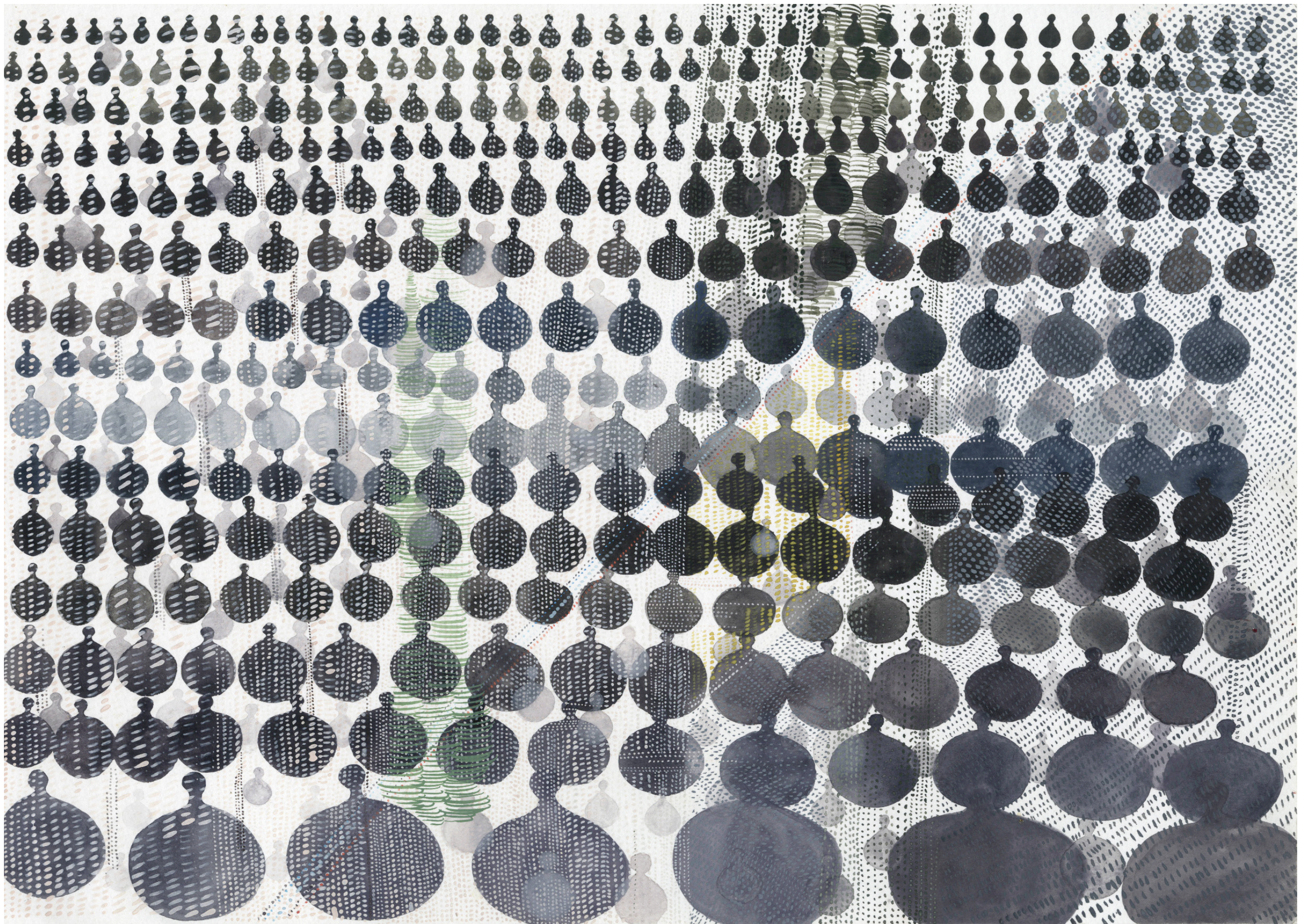
Lapse of Concentration (Scribbles)

Gouache on Paper

12 x 16.5 inches

2021

INR 2,50,000



Poorvi
Sultania

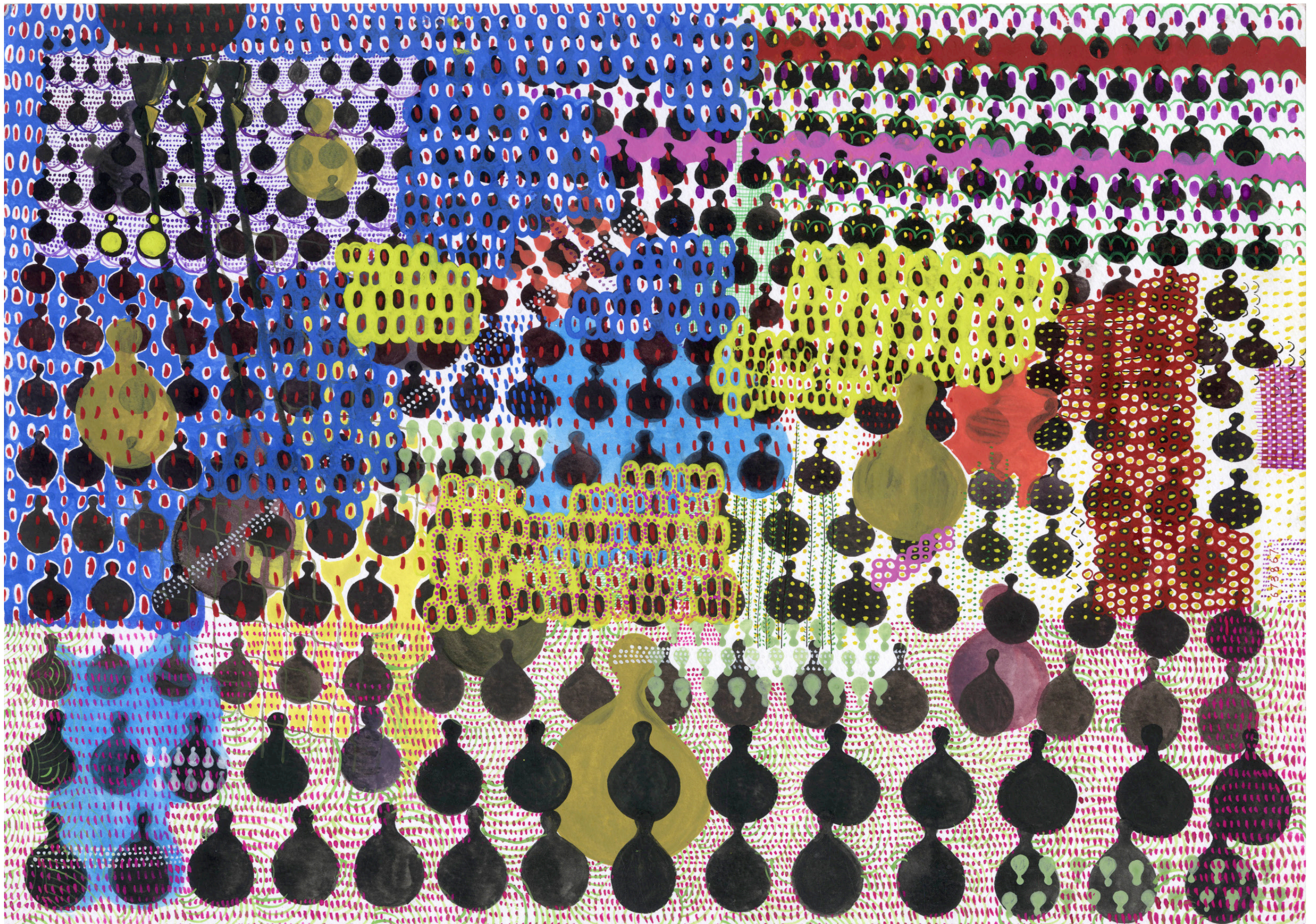
Lapse of Concentration (Scribbles) - II

Gouache on Paper

12 x 16.5 inches

2023

INR 2,50,000



Satyanarayana Gavara

Gavara Satyanarayana (Andhra Pradesh) received BFA in Printmaking from Andhra University (2018) and MFA in Printmaking from Maharaja Sayajirao University (2020).

Satyanarayana has received many awards, including "1st Print Biennale India Grand Prize Award" Lalit Kala Akademi, Ravindra Bhavan, New Delhi in 2018, State art Gallery Award 2nd Edition Hyderabad in 2019, 55th Annual Exhibition of the Birla Academy award in the category of Graphics in 2022. He has participated in National and International exhibitions, including at Tokyo International Mini print Triennial Japan in 2018, the Second International Mini Print Triennial Ukraine 2021, SYPA in Bangladesh 2019, Cima Art Award Show in 2022. He has also participated in many workshops and residencies, including at Space studio summer residency for 5 months in Vadodara, Gujarat, Immerse Residency in Mumbai in 2022, workshops at Cava University 2016, Udaipur (2020), VNSG University in Surat (2021), Kolkata (2022). Currently he is practising as a visual artist in Baroda, Gujarat India.

For Gavara, food - being the most fundamental of human needs - is also the site where all the conflicts of society and culture are played upon. For him, hunger is not mere imagination but an experienced reality. It was natural that he explored the reasons for hunger from a personal tale to a social framework where hunger is systematically orchestrated. Control of food at any time in history was the centre of social and economic conflicts. His works reflect the struggle for attaining food and keeping life sustained. All these are aspects which we can sense through his woodcuts with multiple layers of colours. His large scale woodcuts depict food in all possible combinations and variations. The varieties of food don't just talk about the delicacies and fantasies that they may invoke but also urge one to rethink the hunger and deprivation that is hidden behind the creation.

'Food' and the politics behind its production and its consumption have been the most concerning engagement his works. He was born into a family of tenant farmers and witnessed the various struggles a tenant farmer undergoes at the mercy of the landlord, nature, and the economic decisions of the state right from childhood. Systematically and continuously the condition of the landless farmers has been let to lurch under the control of the landlord and the ruthless economic policies of the state. His works started as a portrayal of rural life and steadily as he investigated further, he started to question the conditions of such exploitation which continues even today. The tools, objects, and the setting of his work act as a metaphor for the exploitation of the tenant and landless farmers in particular.

Satyanarayana Gavara

*From series of Resurrection of Hunger
Desire*

Edition: 1/1

Wood Cut

42 x 84 inches

INR 1,50,000



Satyanarayana Gavara

A Journey From Land To Leaf -05

Wood Cut

Diptych

24 x 48 inches each

2023

INR 35,000 each



Satyanarayana Gavara



Satyanarayana Gavara



Satyanarayana Gavara

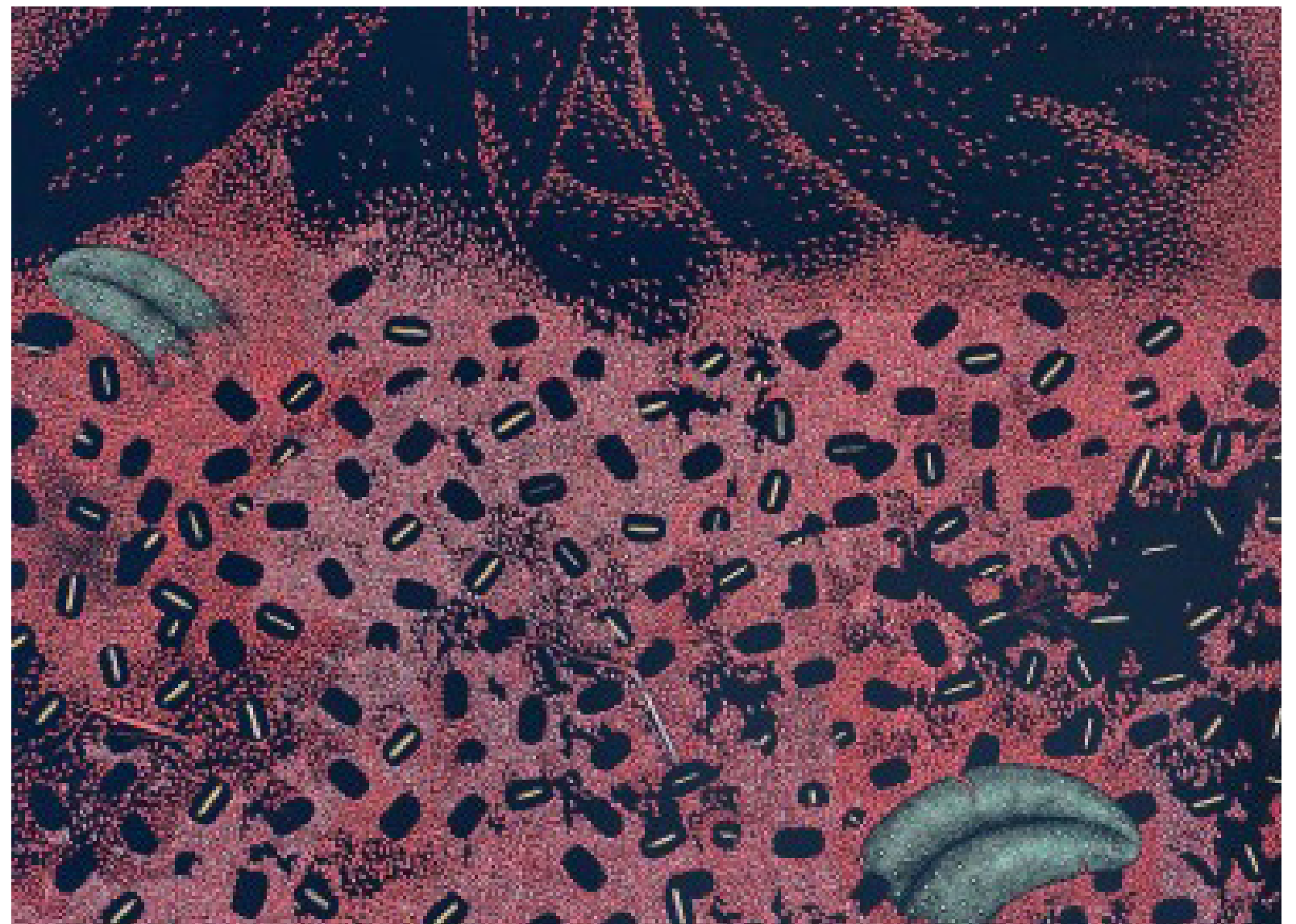
A Journey From Land To Leaf - 3

Engraving and oil on wood

84 x 42 inches

2022

INR 2,20,000



Satyanarayana Gavara



Self Realisation - 4

Etching

2022

INR 20,000

Satyanarayana Gavara



Self Realisation - 3

Etching

2022

INR 20,000

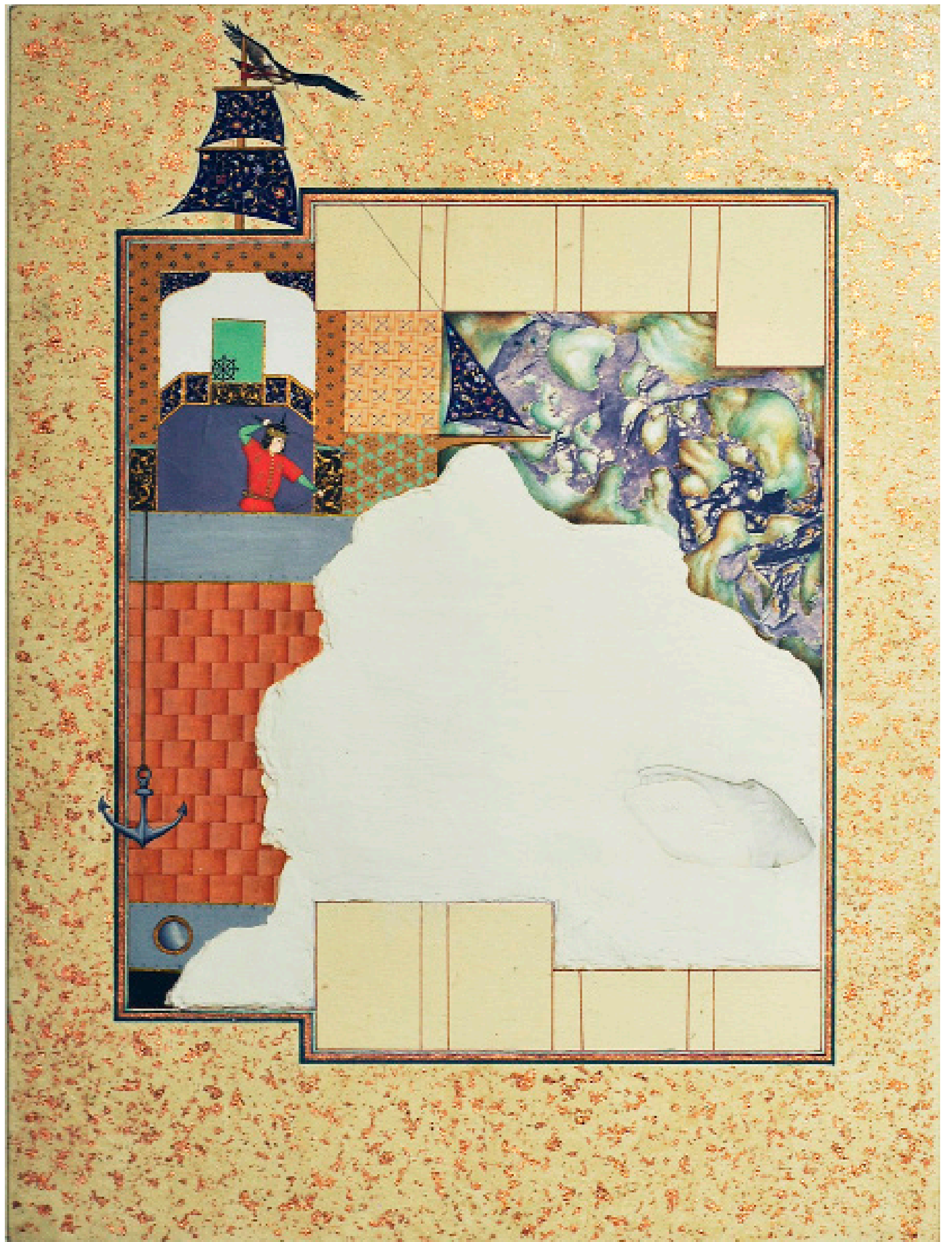
Priyanka D'Souza

Priyanka has graduated in Painting from M. S.U, Baroda, and has received an M.A. in Arts and Aesthetics from Jawaharlal Nehru University (JNU), Delhi. She has been a fellow at the Dara Shikoh Fellowship (2016) and an artist resident at the Delfina Foundation, London (2021). She has participated in many exhibitions including 'Residues and Resonance', with LATITUDE 28, Hub India, curated by Myna Mukherjee and Davide Quadrio, Museo d'arte Orientale, Italy; 'Babur ki Gai' curated by Adwait Singh and Bhavna Kakar, LATITUDE 28, New Delhi (2018) and 'Dissensus' LATITUDE 28, New Delhi (2017); 'Mutarerium', Mumbai Art Room; 'In the Light Of', Gallery Ark, among others. She lives and works between Mumbai and Delhi, India.

Priyanka D'Souza's primary areas of research and inspiration are Mughal court painting (miniatures), natural history in early modern Europe, and marine ecology.

Her practice often uses satire and fiction as a tool to subvert and redress lacunae and exaggerations in mainstream history. She is interested in paradigms of truth and wonder and so her academic writing is centered around monsters and the aja'ib (strange/ unbelievable), particularly in imaginings of borderlands of nation-empires, and as applied to anomalous/ disabled bodies.

Priyanka D'Souza



How to Unromanticise the Anthropocene II

Gouache, polythene, wall putty and
copper leaf on wasli paper

18 X 15 inches

2019

INR 5,00,000 (Set of three

Priyanka
D'Souza

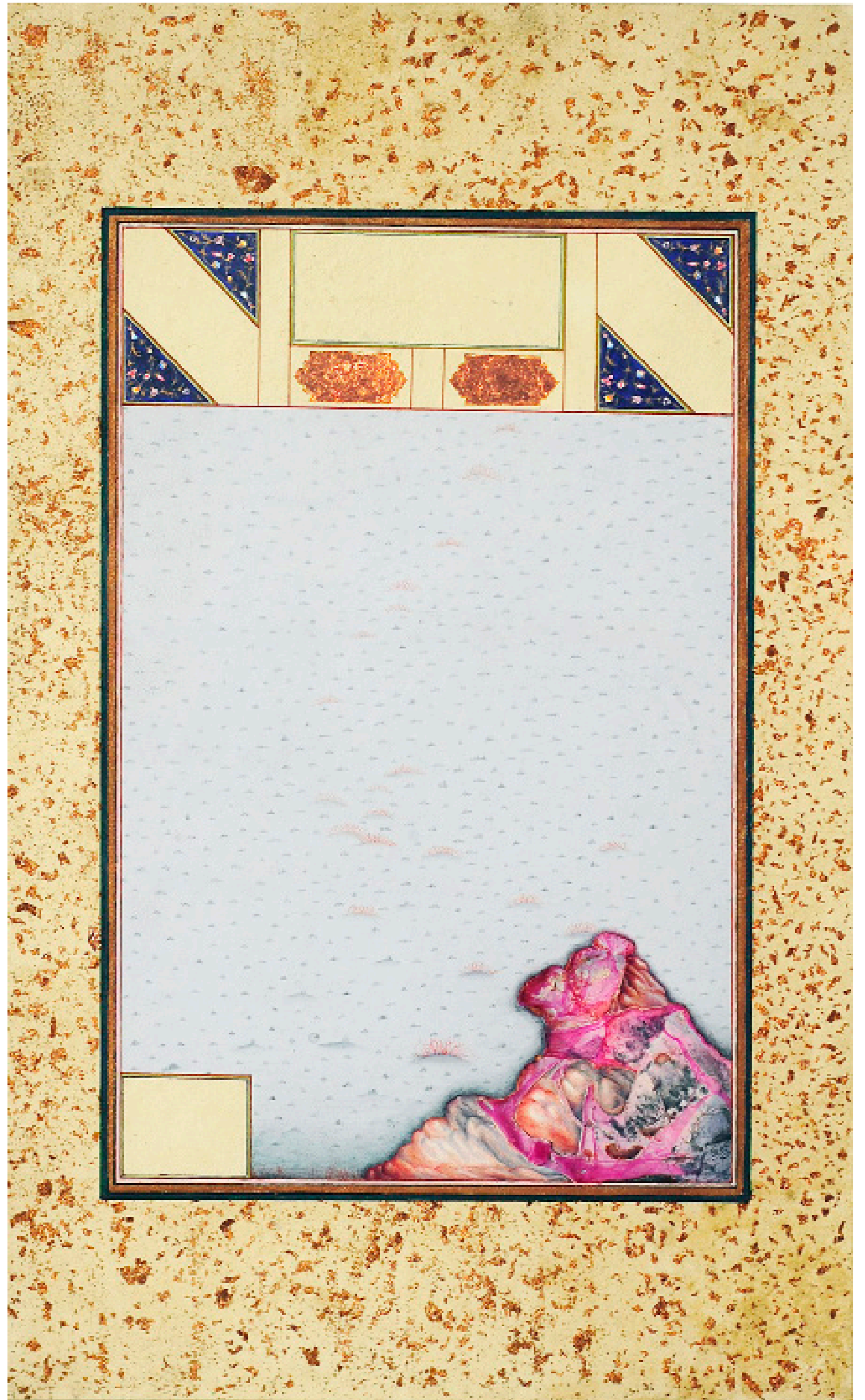
How to Unromanticise the Anthropocene III

Gouache, polythene, wall putty and copper
leaf on wasli paper

11 X 8 inches

2019

INR 5,00,000 (Set of three)



Priyanka D'Souza

How to Unromanticise the Anthropocene IV

Gouache, polythene, wall putty and copper
leaf on wasli paper

18 X 12 inches

2019

INR 5,00,000 (Set of three)



Subrat Kumar Behera

Subrat Kumar Behera (Bhubhaneshwar, Odisha) completed his B.F.A in Printmaking from B.K College of Art and Crafts, Utkal University of Culture Bhubaneswar Odisha in 2008 and later Post diploma in Printmaking from the Faculty of Fine Arts, M S University, Baroda in 2013. He has been a part of some important projects and biennales like the, "Bhubaneswar art trail (BAT) 2018, curated by Jagannath Panda and Premjish Acharia at Bhubaneswar, India , and "Forming in the pupil of an eye" "Kochi-Muziris Biennale 3rd edition, curated by Sudarshan Shetty 2016. Some of his group exhibitions include "Lapses" curated by Anushka Rajendran at Harrington street art centre, Kolkata 2017; "Lay in midst of local" at gallery OED 2016, "Morphology of Archive" (Connected Histories of Goa) at the Museum of Goa (MOG) in 2016; "Reviving the Retinal" - curated by Kathleen Wyma at Gallery OED, Kochi in 2015; "Sleeping Through the Museum" - A collaboration with Waswo X Waswo, Collateral Projects at Kochi Muziris Biennale, Kochi in 2014 and also at the Sakshi Art Gallery, Mumbai in 2014 to name a few. He was also a part of "Between the Lines" (from the private collection of Waswo X Waswo) at the National Gallery of Modern Art, Mumbai in 2013. He is the founder of LITHOLEKHA studio which supports and promotes Lithography print technique. The artist lives and works in Vadodara.

Subrat's work oscillates between art as a personal story and a universal credence. This comes from his childhood experience of listening to his grandmother's stories of Indian mythology, Panchatantra tales and so on. His process of choosing events, specific people, characters, iconography, monuments, etc. at times is quite clinical. During this selection process, he is well aware of what, why and when is he 'eliminating' a character or an event. In addition, this elimination helps him manipulate characters and the outcome of certain events. For him this elimination is very important for his process.

As mentioned earlier, the subjectivity of the present work is born out of early modern and contemporary history. Events and periods in history like the industrial revolution, colonial expansion, the fall of colonial expansion, the feminist movements which gave way for LGBT movements and racial freedom, environmental movements, the white and green revolutions, globalization, the fall of the soviet union which inadvertently gave a huge blow to communism and socialism, the rise of radicalism and terrorism, rise of China and so on become very important for the making of a modern day mythology. Here many conspiracy theories also become important as they help one gain access to certain alternate histories and probable facts. Those facts and histories which otherwise would not have seen the light of the day. Regiments and people in power since the beginning of time have always tried to manipulate crowds and courses of history, and they have done so quite successfully on a number of occasions.

Subrat Kumar Behera



Man Fighting with Bear 2

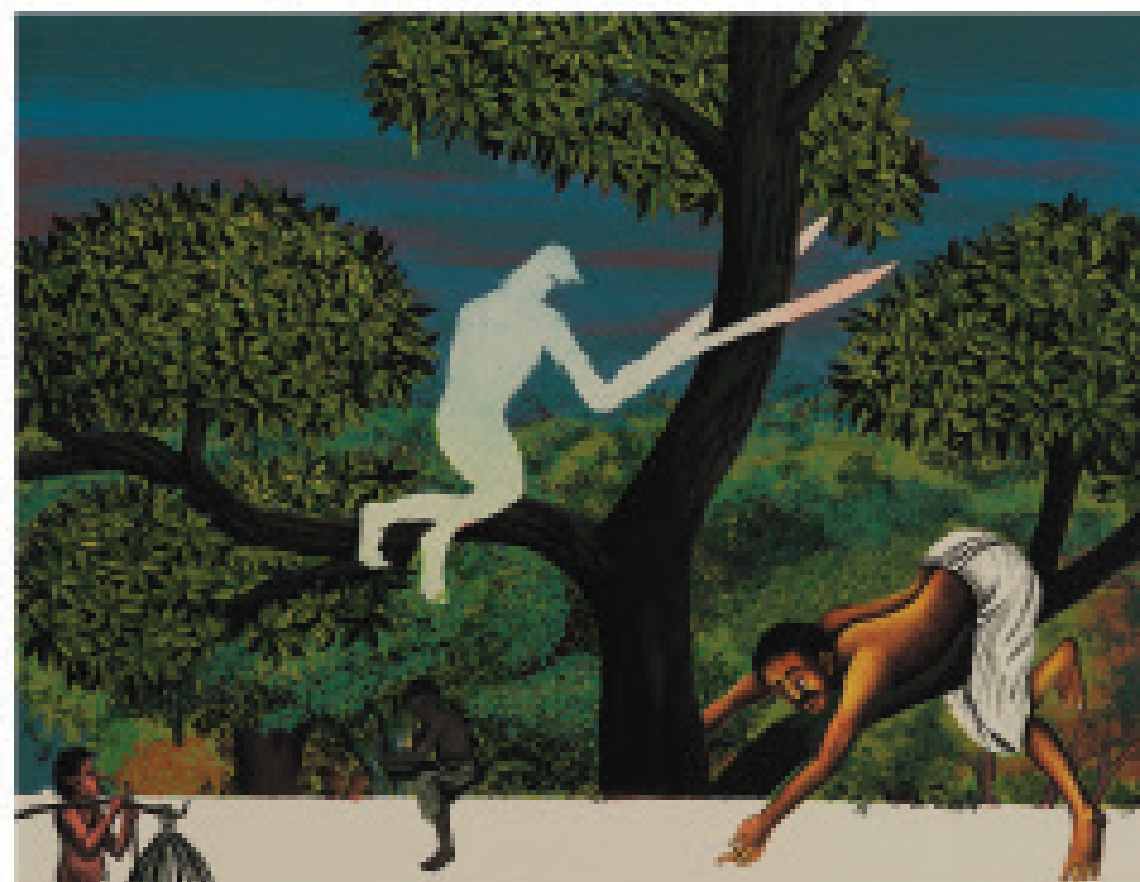
Lithography

21 x 17.5 inches

2022

INR 1,00,000

Subrat Kumar Behera



The Cursed Tree

Lithography

18 x 23 inches (2 panels)
17.5 x 20.5 inches (1 panel)

2022

INR 2,60,000
(Set of 3)

Utpal Prajapati

Utpal Prajapati (Vadodara, Gujarat) is currently pursuing his MVA in Graphic Arts from M.S. University, Vadodara. He is interested in making relationships between images and creating different stories and narratives. Every element comes from his mundane observations and experiences. His chaotic and absurd landscape, juxtaposed with figuration, gives layers of meaning. He has been a recipient of "Elephant In The Room"(2021) grant and "Student Kochi biennale" workshop (2021). His recent group exhibitions are "Select Art" (2021), "Artflute"(2021), "abir first take" in (2018). He had been shortlisted for Gujarat rajya lalitkala akadami (2019).

Inspired by mundane visuals that are present around him, Utpal creates works that are a mixture of both chaos and stillness. He is interested in a dialogue between his chosen images and their themes, as he believes each image has a certain emotion conveyed through it.

The genesis of his works comes through images, these images come from various sources, like newspapers, magazines, social media platforms, history, movies, etc. Everything is drawn from his day to day observations. He takes an image as a foundation and then begins to add layers to it. Each image has its own individuality and background story. He collects these images to overlap and juxtapose them as a collage. The intent is to use them in a satirical light to portray the personal and social life of the common man.

He has come to notice a sense of interconnection and a continuous visual narrative in these images, which he responds to in his own context while trying to come up with as many essences as possible. The interplay of visuals inspires him to experiment with elements such as themes, colors, and mediums. The long process of layering allows him to modify the work on each step.

Utpal Prajapati



Landscapes

Series of 8 Lithographs

11 x 16 inches each

2022-23

INR 1,60,000 (set of 8)

INR 20,000 (each)

Utpal Prajapati



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Utpal Prajapati

*Khushbu Badi Badmast Hai,
Hukmara are Kambakht Hai,
"Bandobast" Hai
Jabardast Hai*

Oil on canvas

36 x 48 inches each

2021

INR 1,00,000



Walter D'Souza

Walter D'Souza (Mumbai, Maharashtra) studied painting and printmaking at the Faculty of Fine Arts, M. S. University (1983). Walter has taught the Basic Design program at the School of Architecture, Ahmedabad (1987-2006), Drawing and Sketching at National Institute of Fashion Technology, Gandhinagar (1998-2001) and Drawing at National Institute of Design, Ahmedabad (1998).

He has also conducted several printmaking and drawing workshops at institutions across the country. His works, especially prints, have been a part of numerous shows nationally and internationally, including at the International Print Triennale in Finland (1993).

The artist lives and works in Ahmedabad.

Walter D'Souza describes prints as his “take-off point from them I move on”. He first became attracted to the medium on viewing metal engravings based on Durer’s, “These were strong images for me,” he remarks. When he embarked on an art career, he explored all forms: sculpture, painting, drawing, etc. He gained exposure to print-making through his brother, an avid pop art fan who would bring home posters, books, and album covers. Seeing Warhol’s soup cans and Monroes, D'Souza became interested in the possibilities of print-making, an interest that his brother encouraged. In fact, screen printing was quite popular during the 1960s and 70s. Beyond these early exposures to art, D'Souza is hesitant to name artistic influences, preferring to name his debt to his environs

Walter
D'Souza

The '20'21... Stories

Woodcut

2021

INR 1,80,000



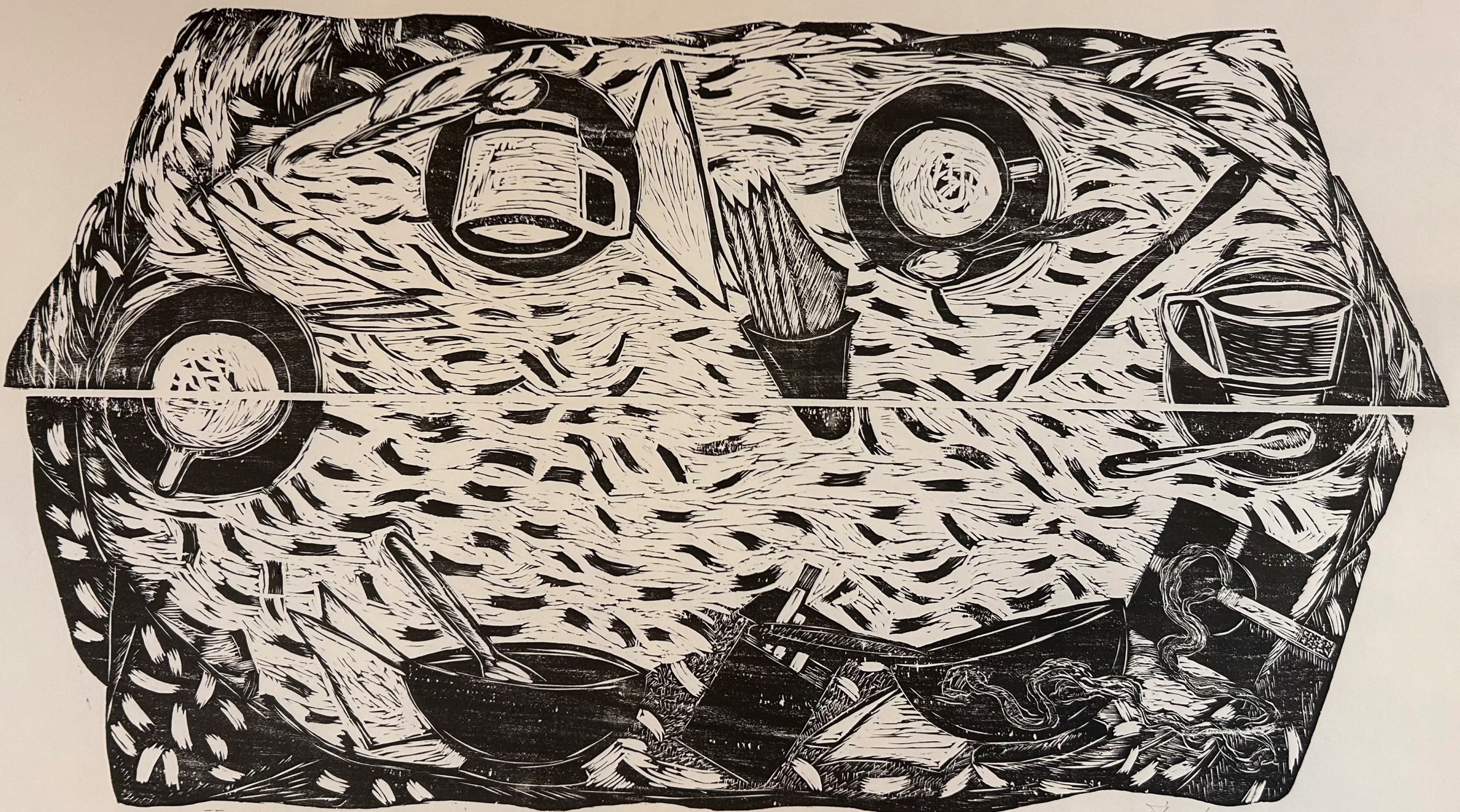
Walter
D'Souza

Will there be Dessert Today

Woodcut

1996

INR 1,80,000



8/10

Will there be dessert today

Walter D'Souza 96

Salman Baba

Salman B. Baba (Srinagar, Jammu and Kashmir) is a visual practitioner and has co-founded Yusmarg Collective Kashmir and works as Artist Educator. He has completed his Masters in Visual Arts from Ambedkar University, Delhi and BFA, Applied Arts from Jamia Millia Islamia, New Delhi.

Salman B. Baba is a visual artist who lives and works between Kashmir and New Delhi. Salman's work responds to discourse that surrounds the projection of Kashmiri subjecthood and Landscape. His body of work looks into the violence of everyday in time, memory and space, which has led him to investigate sovereign power politics and its conceptual relations to death and life.

He is interested in understanding the form of human life that exists or is possible in the state of exception. He blurs and destabilises the lines between imagined and real through his transmedial practice. The combination of images, myth, fiction, objects and performance expands the readings of his work into non-lateral directions which at times appear coherent and at other times contradictory, seeking an active participation from the viewer for interpretations and hence disrupting the untouchable sacred.

Salman Baba

Trace / Untrace

Visual Projection

2021



ABOUT THE CURATOR(S)

Saloni is a writer and photographer. She completed her B.A. in English Literature from Lady Shri Ram College, New Delhi and her M.A. in Arts and Aesthetics from School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. She has interned with National Museum and Sahapedia in the past. Currently she works with LATITUDE 28 and TAKE on Art magazine.

Manan Shah is a museologist, writer and aspiring art curator and art critic. Born and brought up in Kasheer (Kashmir), he holds a degree in Archaeology - Ancient History and Museology from the Maharaja Sayajirao University of Baroda, India. He has published widely in magazines and journals including Inverse Journal, History is Now Magazine, World History Encyclopedia, Free Press Kashmir, among others. His writings and curatorial practices are attentive to the knowledge systems of antiquity that have informed the current-day cultural and political identity of Kasheer. Shah is also a recipient of the Kochi Students Biennale Curatorial Fellowship and has been part of India Art Fair's Young Collectors Programme as an assistant curator. He is a member of ICOM. Currently, based in New Delhi, Shah is working as an assistant editorial coordinator at TAKE on Art - a magazine dedicated to contemporary South Asia arts. He is also part of the curatorial team at the contemporary art gallery LATITUDE 28, New Delhi, India.

About LATITUDE 28

Since 2010, LATITUDE 28 has probed into a gallery practice that is lateral, disruptive and avant-garde. Discerning emerging artists from South Asia, the gallery focuses on experimentation with medium and material fostering critical dialogue, perspective and practices by writers, critics and researchers alike. These maker-market relationships amongst collectors, art enthusiasts and art practitioners have grown through the gallery's interactive incubation space, where ideas have been generated through innovative curatorial projects located on the cusp of art history and socio-political context through site-specific artworks and artist talks. The gallery makes art accessible and inclusive with exhibitions located at the intersection of artists, institutions and art education. LATITUDE 28's vision is shaped by its Founder/Director, Bhavna Kakar, who is also the Founder and Editor-in-Chief of TAKE on Art - South Asia's leading contemporary art publication.

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