

LATITUDE 28
X

INDIA ART FAIR
1 ————— 4 FEB 2024

NSIC Exhibition Grounds, New Delhi

Harman Taneja
Ketaki Sarpotdar

Pratul Dash

Shalina Vichitra

Somnath Hore

Sudipta Das

Yogesh Ramkrishna

BOOTH
C07

HARMAN TANEJA

B. 1994, New Delhi



Harman artistic exploration extends beyond conventional boundaries, as she endeavours to challenge and reshape the inherent rigidity of materials. In her series of artworks, Harman draws inspiration from construction sites, weaving a narrative that explores the interplay between two opposing forces: structure and fluidity. Liquid resin, becomes the transformative agent, poured into crafted structures that echo forms of homes. Within these resin-encased structures, she incorporates materials sourced directly from the construction site where she immerses herself in the creative process. Examples include terrazzo, a liquid substance or paste that takes on structured form when poured into molds—a metaphorical reflection of how our memories and identities take shape within the structured confines of a home.

Harman Taneja completed her Bachelors in Architecture from the University School of Architecture and Planning, Indraprastha University, New Delhi. She has been an artist in residence at Niv Art Gallery, New Delhi (2019); Round Them Oranges, Far Side collective, Art Photo Book (2021); Space Studio, Vadodara (2022). Her solo project was curated by Priyanshi Saxena at an alternate space in New Delhi (2022). Recent group shows include Delhi Contemporary Art Week with LATITUDE 28, New Delhi (2023); 'Per Materiam' with LATITUDE 28, New Delhi (2022); 'Yours in Truth' curated by Saloni Doshi, Space 118 (2021); Art for Change India and Greenly Art Space, California (2021). Her work has been placed in many prestigious collections in India and abroad. Harman Taneja is represented by LATITUDE 28.



Connection, 2024

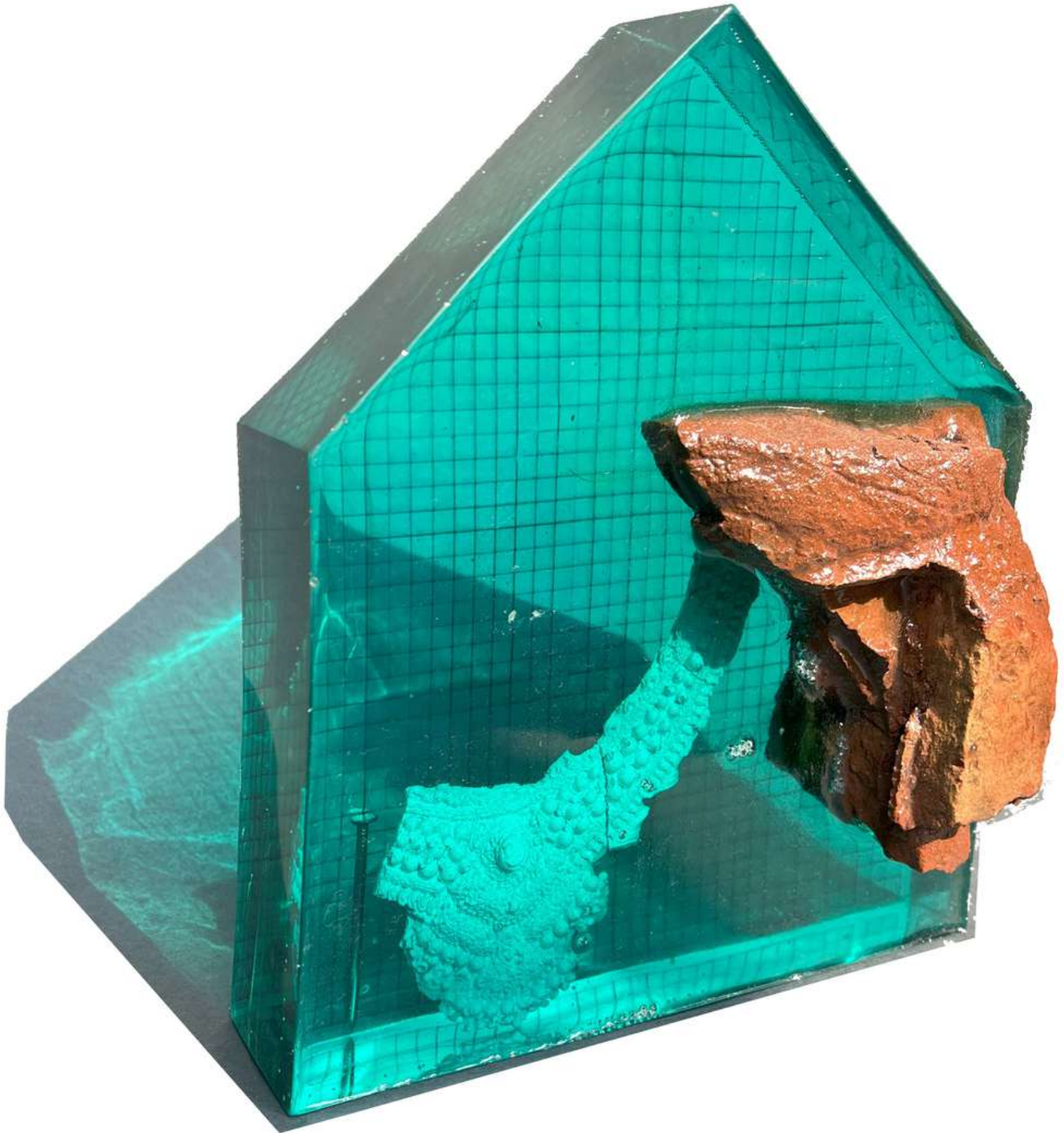
Epoxy Resin, Found Material From Site | 26 x 36 x 4 inches

INR 2,80,000/-

USD 3,500/-

LATITUDE 28

Harman Taneja



Home Treasures V, 2024

Epoxy Resin, Jesmonite, Found Material From Site | 7 x 8 x 3 inches

INR 45,000/-

USD 600/-

LATITUDE 28

Harman Taneja



Home Treasures VI, 2024

Epoxy Resin, Jesmonite, Found Material From Site | 7 x 8 x 3 inches

INR 45,000/-

USD 600/-



Home Treasures VII, 2024

Epoxy Resin, Jesmonite, Found Material From Site | 7 x 8 x 3 inches

INR 45,000/-

USD 600/-



Composite I, 2024

Jesmonite Terrazzo | 11 x 13 x 4 inches

INR 45,000/-

USD 600/-



Composite II, 2024
Jesmonite Terrazzo | 11 x 13 x 4 inches

INR 45,000/-
USD 600/-



Composite III, 2024

Jesmonite Terrazzo | 11 x 13 x 4 inches

INR 45,000/-

USD 600/-



Composite IV, 2024

Jesmonite Terrazzo | 11 x 13 x 4 inches

INR 45,000/-

USD 600/-



Composite V, 2024
Jesmonite Terrazzo | 11 x 13 x 4 inches

INR 45,000/-
USD 600/-

LATITUDE 28

Harman Taneja



Detail

Composites, 2024

Jesmonite Terrazzo | 11 x 13 x 4 inches

INR 2,25,000/-

USD 2,800/-

LATITUDE 28

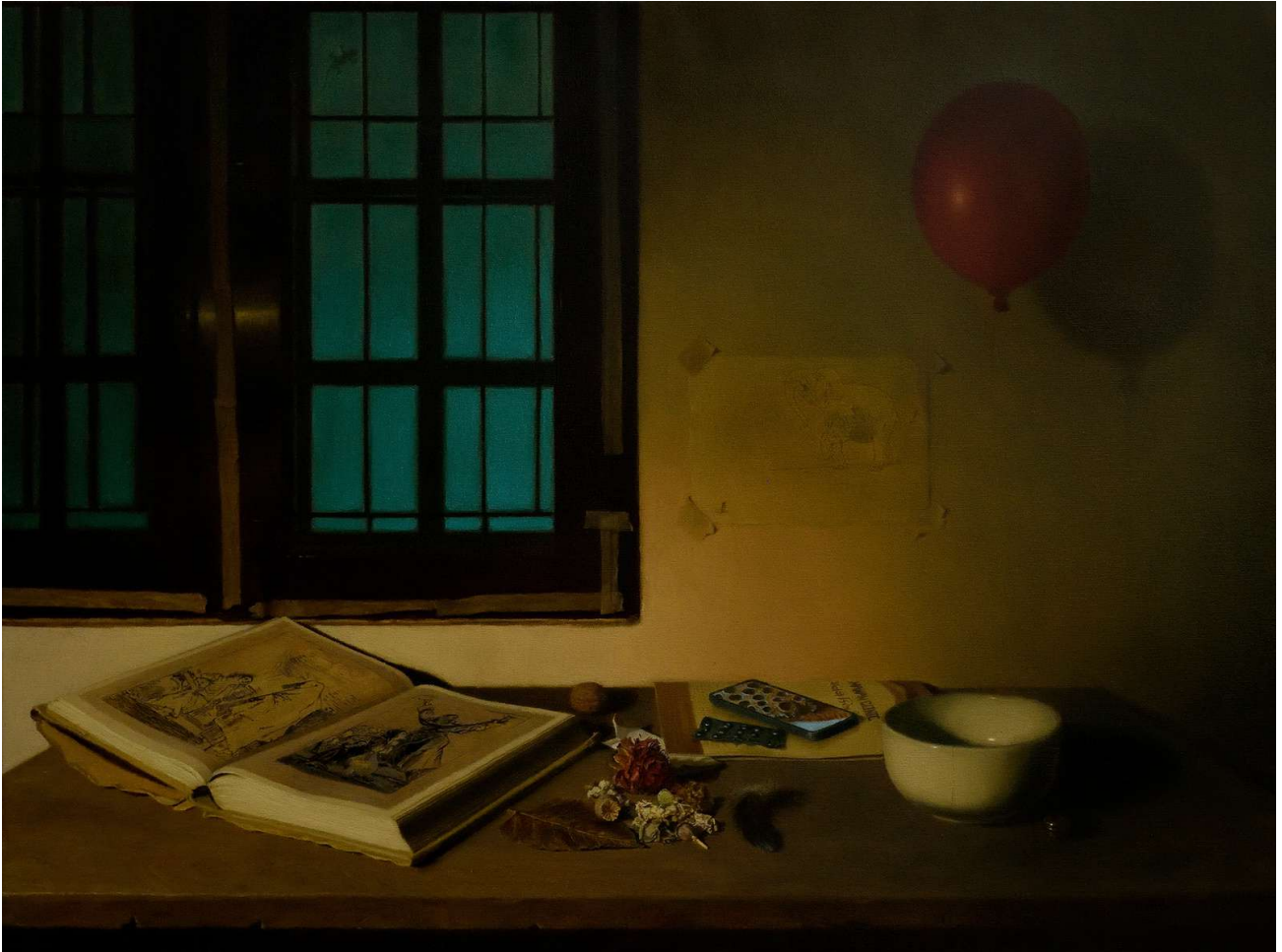
KETAKI SARPOTDAR

B. 1992, Mumbai



Ketaki Sarpotdar is a practising printmaker and painter based in Baroda. Her works interrogate the human ability to rationalize lived experiences. She ponders over the idea of the ultimate 'Right' 'and Truth'. The general perception of 'Right' is sometimes projected as the opposite, and hence she chooses to place herself at the thin layer between the binaries, as an observer of the drama being played out. The personified forms of turtles, donkeys, lions and many others enact the idea of 'sensible' human beings questioning identities and perceptions of the self. Ketaki's works are inspired by traditions of fables, folktales, and narratives from around the world. The visual imageries she makes are a result of dialogues between her day-to-day experiences and her perspectives.

Ketaki completed her Diploma in Fine arts from L.S Raheja School of Art, Mumbai (2014) and Post Diploma in Visual Arts from the Graphics Department of MS Baroda University (2018). Her solo exhibitions include 'Matti Khalli' at the Faculty of FineArts, Baroda (2019). Recent group shows include Delhi Contemporary Art Week with LATITUDE 28, Bikaner House, New Delhi (2023-22-21); 'In Our Veins Flow Ink and Fire' curated by Shubigi Rao, Kochi-Muziris Biennale, New Delhi (2022-23); India Art Fair with LATITUDE 28, New Delhi (2023/22/19); 'Baroda Annuelle', Gallery White, Baroda (2021); Group exhibition at Gallery Mirchandani + Steinruecke, Mumbai (2020); 'The Print: Matter in Matrix', LATITUDE 28 at Shridharani Gallery, New Delhi (2019); 'Babur Ki Gai' at LATITUDE 28, New Delhi (2018); and the Romania Mini Print Biennale (2018) amongst many others. She also received two awards in 2018, the P.P.T. (Purushuttam Public Trust) Annual Merit award for Graphic Department, Baroda and Jeram Patel Award for Best Display at Department of Graphic Art, Baroda. Currently, she is completing a residency at 1646 Experimental Art Space, the Hague, Netherlands.

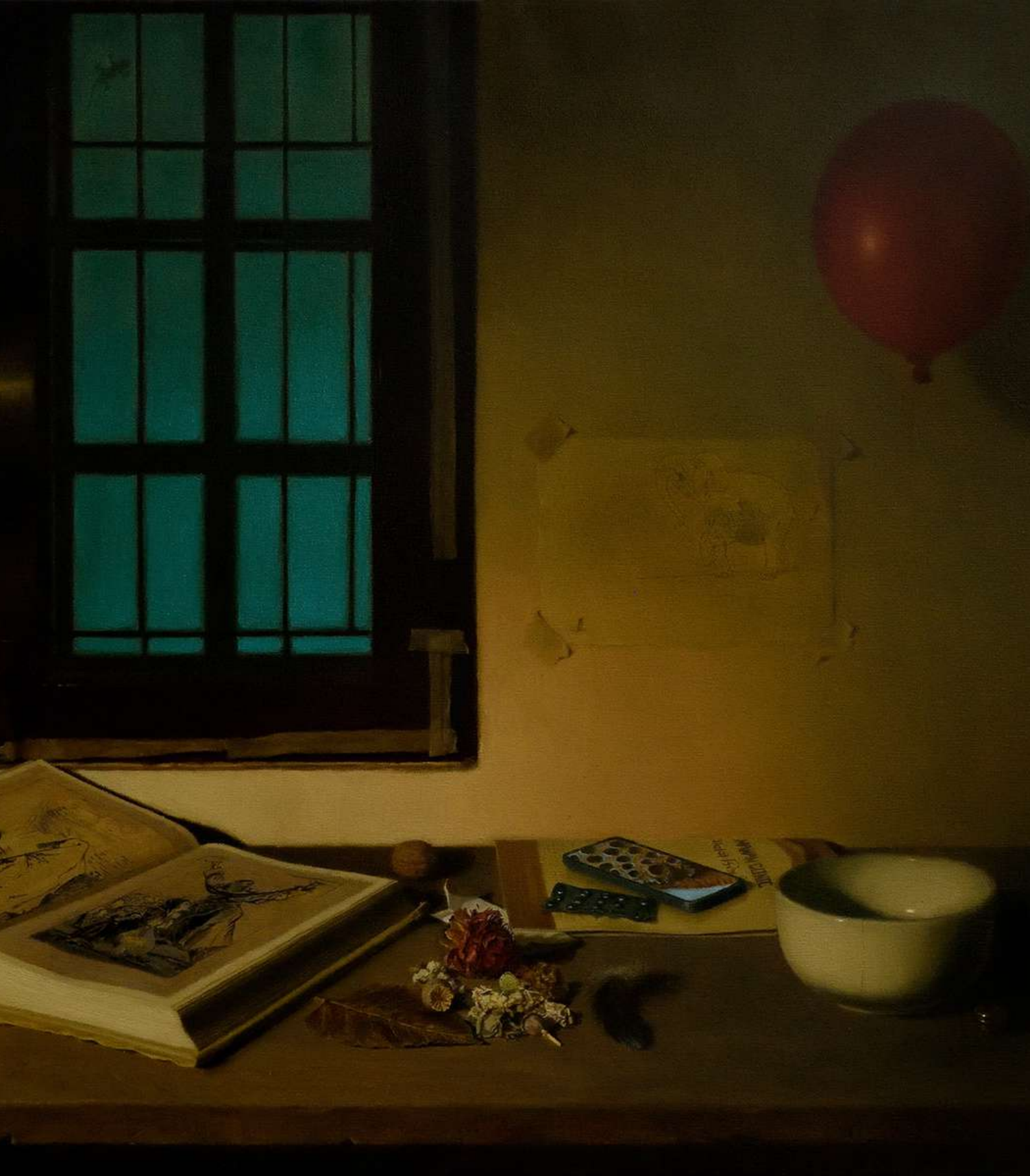


Circling, 2024

Oil on Canvas | 27 x 36 inches

INR 3,75,000/-

USD 4,600/-



Detail

Circling, 2024

Oil on Canvas | 27 x 36 inches



सुक्या बरोबर ओलं पण जळत ..(सूखे साथ साथ गिला भी जलता है), 2024
Oil on Canvas | 27 x 36 inches

INR 3,75,000/-
USD 4,600/-



Detail

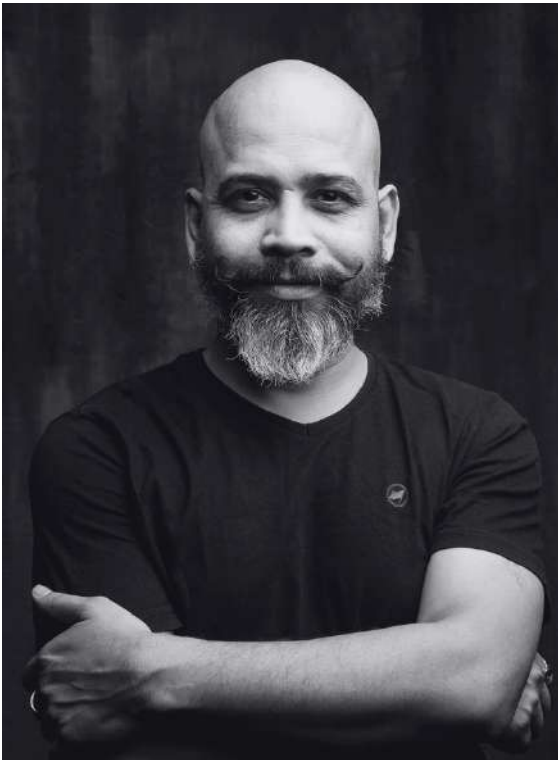
सुक्या बरोबर ओलं पण जळत ..(सूखे साथ साथ गिला भी जलता है)

Oil on Canvas | 27 x 36 inches

LATITUDE 28

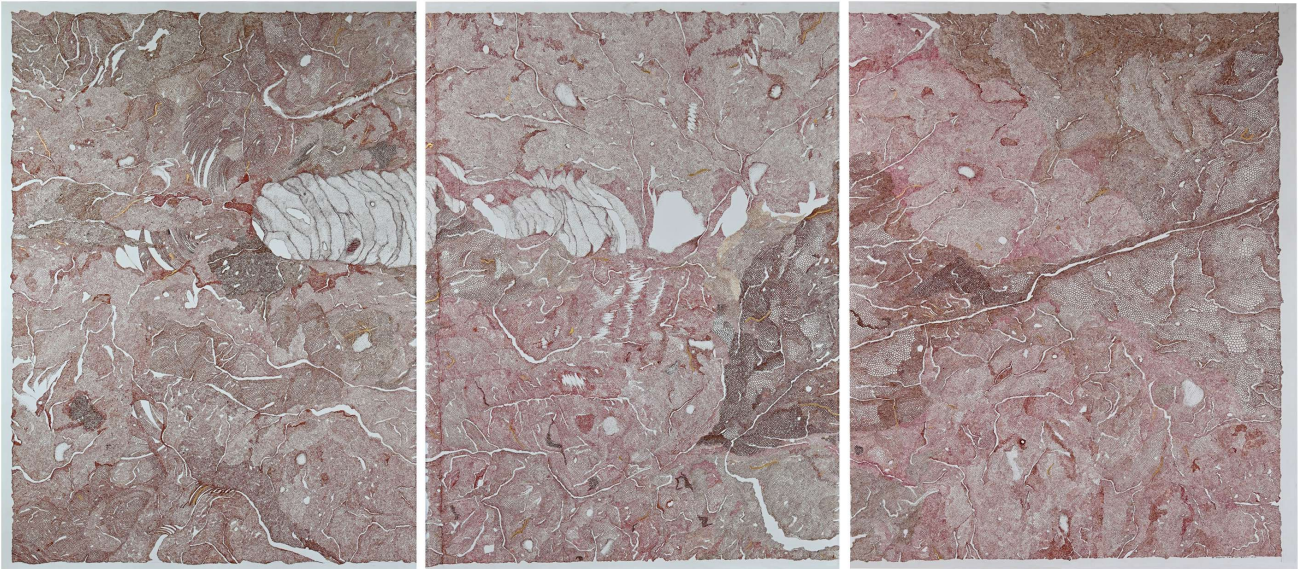
PRATUL DASH

B. 1974, Sambalpur, Orissa



Pratul Dash's artistic practice encompasses a symphony of media and materials focussing on the intermediality of installation, performance and video. Experimenting with various disciplines of art from painting to cinema to philosophy, Pratul's creative pursuit is a personal contemplation of these interdisciplinary melodies. He is widely acknowledged for raising awareness on the current ecological crisis facing us at large, the displacement of labourers, their migration to cities and the subsequent subhuman conditions of their living circumstances, as expanding cities encroach upon surrounding green covers and ecosystems. The artist's oeuvre spent in a mix of rural and urban landscapes appears rooted in a juxtaposition of the local with the universal and past with the present.

Pratul's solos include 'In the Twilight Zone', Anant Art Gallery, New Delhi (2018); 'Metropolitan Matrix', Tamarind Art Gallery, New York (2010); 'Human Paces', Sara Khan Contemporary Art, Schaan, Switzerland (2010); 'Neo-Istoria' and 'Proxy Horizon', Palette Art Gallery, New Delhi (2007 and 2008). Select participations in curated group exhibitions comprise of 'VAICA 2' curated by Bharati Kapadia, Chandita Mukherjee and Anuj Daga (2021); 'Phantasmagoria', LATITUDE 28, New Delhi (2021); 'City Tales: Crisis. Care. Catharsis', Kiran Nadar Museum of Art, New Delhi (2020); 'Mohandas Karamchand Gandhi, through the eyes of Artist, "BAPU" 150 years', curated by Uma Nair at Lalit Kala Akademi, New Delhi (2019); 'Enactments and Each Passing Day', an exhibition of moving images curated by Roobina Karode and Akansha Rastogi, KNMA, New Delhi (2016). Pratul's works have been placed in several coveted collections in India and abroad which include Rai Foundation (New Delhi), Devi Art Foundation (New Delhi), Kiran Nadar Museum of Art (New Delhi), ITM Universe (Gwalior, M.P.), Inlaks Foundation (New Delhi), National Gallery of Modern Art (New Delhi), Orissa State Museum, Orissa Lalit Kala Akademi (Bhubaneswar), National Lalit Kala Akademi (New Delhi), Hindustan Lever Ltd. (India), British Council Division (New Delhi); Gandhi Smriti Darshan, Rajghat (New Delhi), and Swiss Re Art.

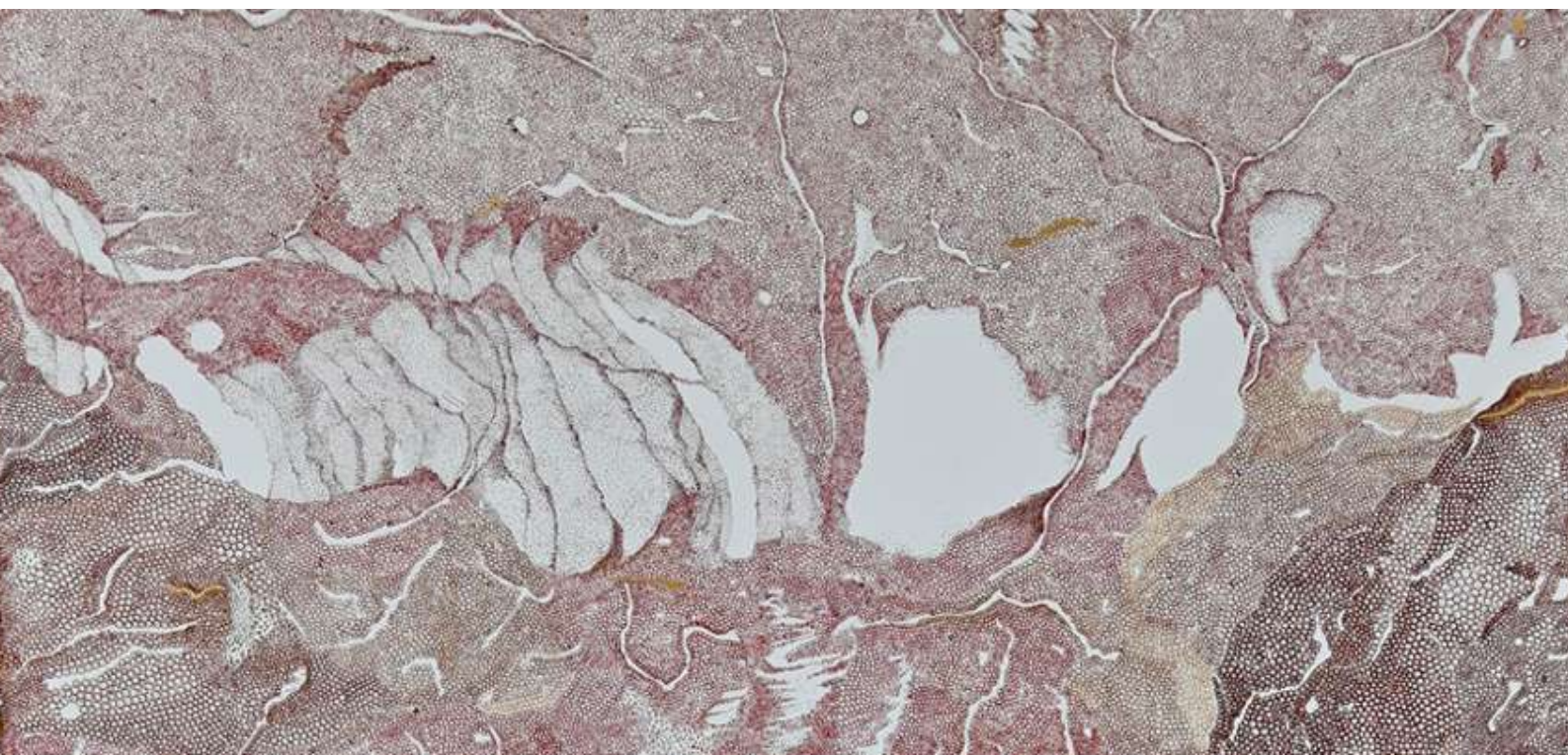
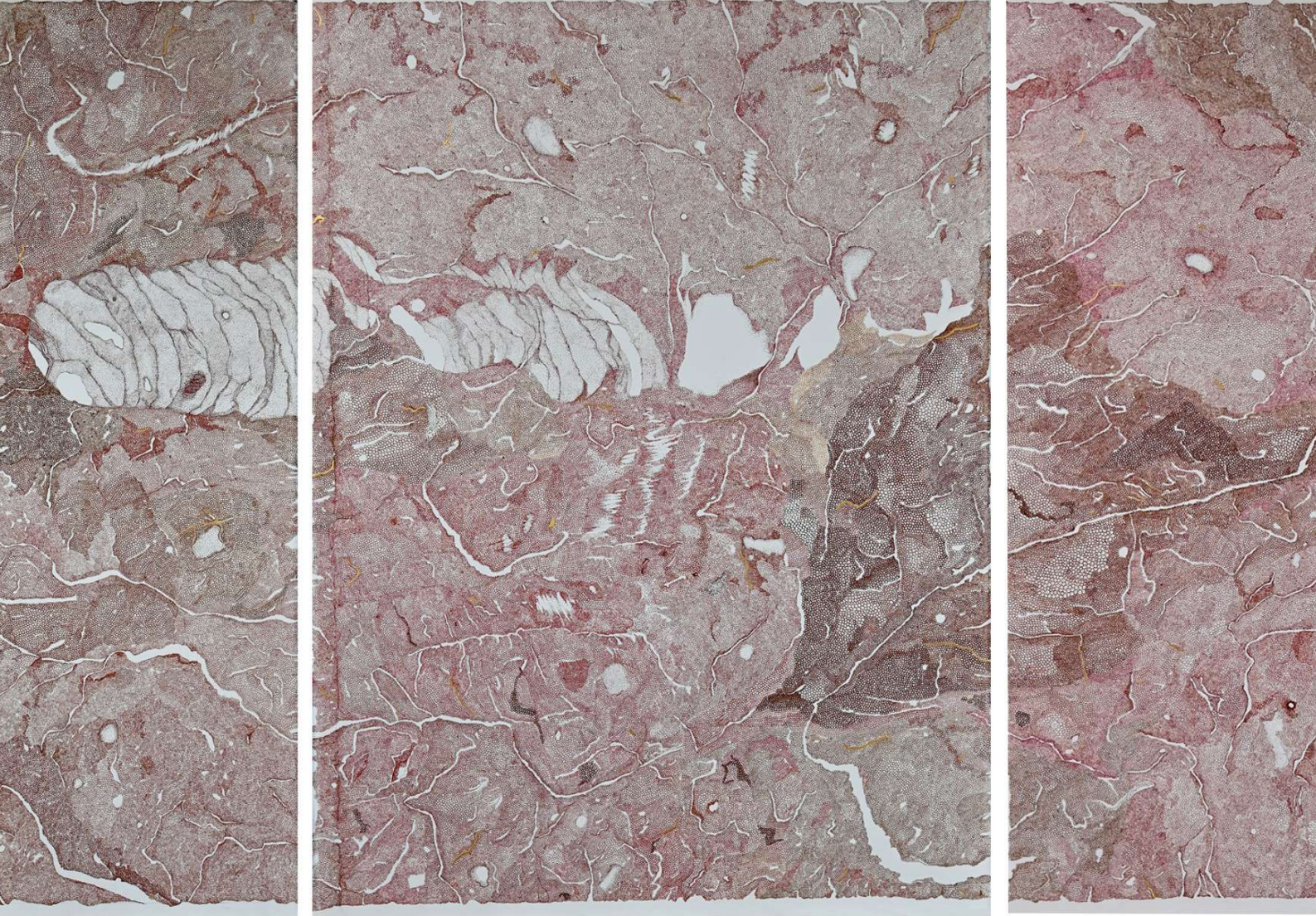


Memory of Unrecorded Records, 2023

Mineral Colours and Archival Ink on Fabriano Acid Free 650 GSM paper
41 x 90 inches

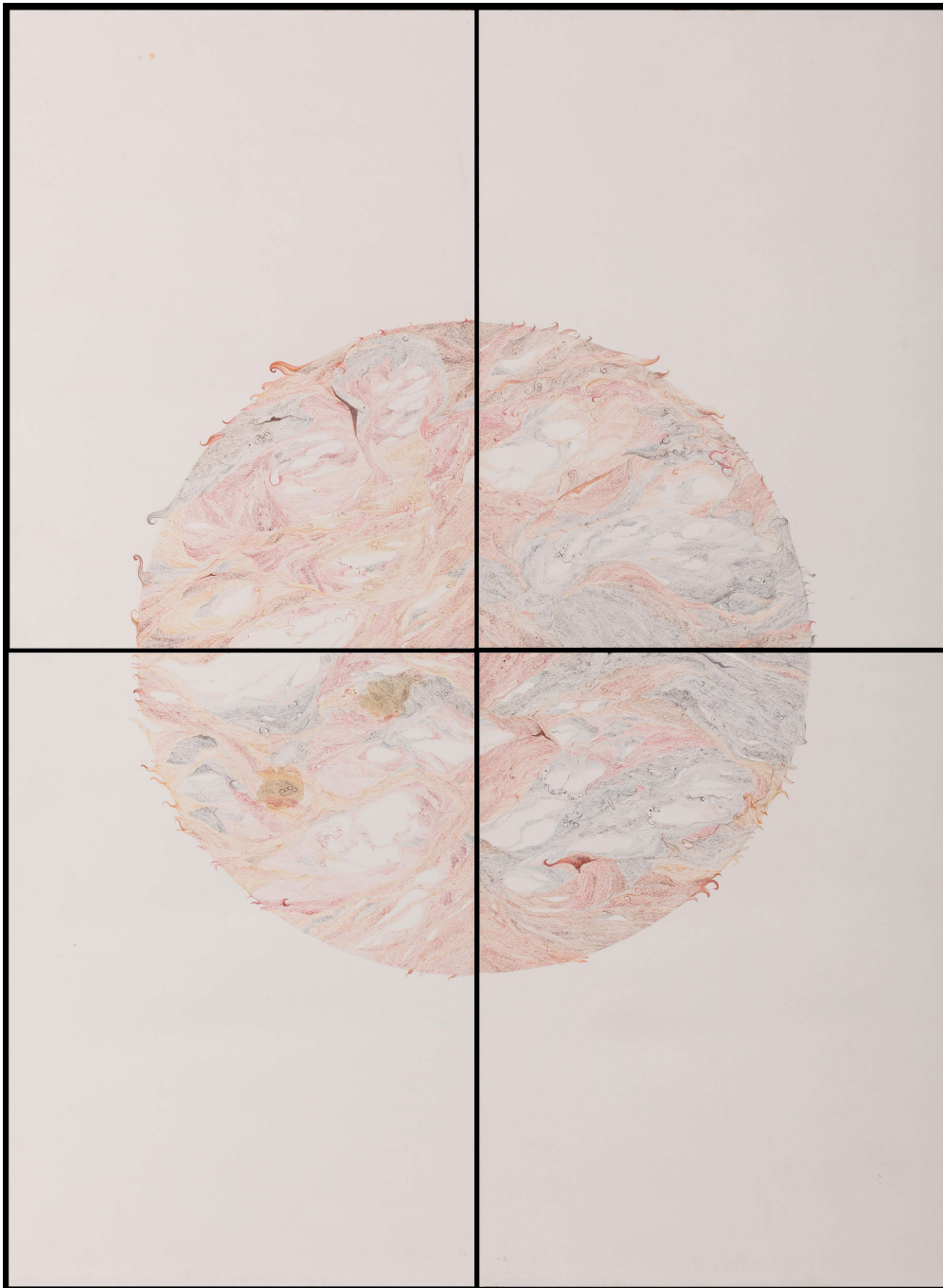
INR 13,00,000/-

USD 14,500/-



Memory of Unrecorded Records, 2023

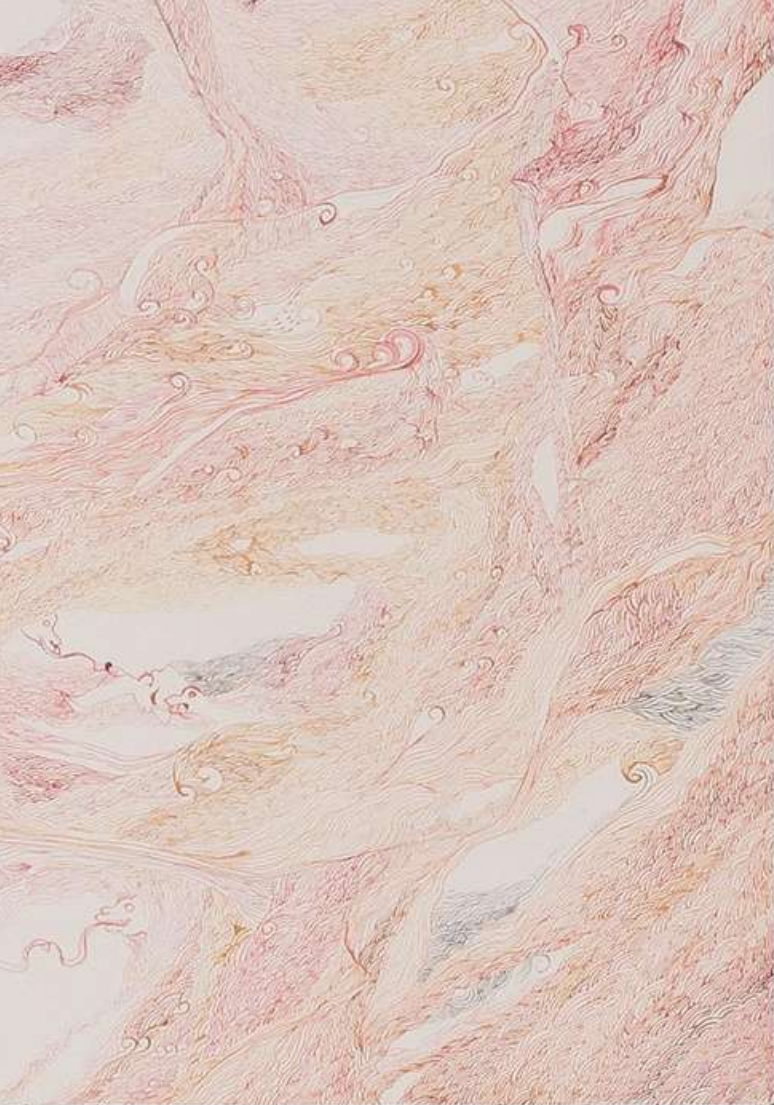
Mineral Colours and Archival Ink on Fabriano Acid Free 650 GSM Paper
41 x 90 inches



Spherical Soliloquy II, 2023
Mineral Colour on Fabriano Paper
60 x 40 inches

INR 6,50,000/-

USD 7,500/-



LATITUDE 28

SHALINA VICHITRA

B. 1973, Kolkata



Shalina Vichitra's paintings function as visceral geographical annotations and recordings that employ the tools of cartography to address the complex subject of 'belonging' and the fragile balance between the natural world and human habitation. Space is configured not as a container, but is continually 'produced' through human activity and it cannot be verified, surveyed, mapped or measured. "In"congruous chronicles a dwelling, piece of land, its layers of history and its connect with the overall fabric of the Earth. The anonymity of its layers fossilised, not only offers itself as a visual metaphor of lived experiences but also a tactile archive of the place's very being. The work serves as a metaphorical annotation that addresses the fragile balance between the natural world and human intervention.

Shalina Vichitra completed her BFA and MFA at the College of Art, New Delhi. She has had solo shows with Gallery Art Motif; Art Inc. and Anant Art. Group shows include Art Mumbai with LATITUDE 28, New Delhi (2023); India Art Fair with LATITUDE 28, New Delhi (2023-22); Delhi Contemporary Art Week with LATITUDE 28, Bikaner House, New Delhi (2023-22); 'Inner Life of Things' curated by Roobina Karode, KNMA (2022); 'Playhouse of Her Mind', LATITUDE 28, New Delhi (2021); 'When is Empathy too much', LATITUDE 28, New Delhi (2020); 'Grain', Gallery Espace, New Delhi; 'Negotiating Matters' curated by Roobina Karode, 'Summer', Nature Morte; 'Emerging India', Royal College London; 'Who do you think I am', The Gallery at Cork Street London; 'Contemporary Indian art', Mueller and Plate, Munich, Contemporary Indian Art - Visual Arts Gallery; 'Unearthing Memories of Civilisation' Kiran Nadar Museum curated by Roobina Karode (2020); Fusing Barn Biennale, Taiwan. Solo onsite project "A thousand white Flags" supported by The India Art Fair 2019, New Delhi (2019). Shalina lives and works in Gurugram, India.



"In"congruous, 2024
Mild Steel | 36 x 60 inches

INR 18,00,000/-
USD 22,000/-



"In"congruous, 2024
Mild Steel | 36 x 60 inches

SOMNATH HORE

1921-2006, b. Barama, Bangladesh



Somnath Hore chose a distinctly formal, western style of art making, distinguished by its strong linear quality and guided by humanist concerns as much as the need to depict the catastrophe-enduring figure. The 1943 Bengal famine and 1946 Tebhaga peasant uprising marked Hore, reappearing constantly in his works, especially in the woodcuts. Distilled into iconic heads and emaciated bodies, his act of recovering the erased, re-inscribing them into public memory, with the anguished human form widely reflected in Hore's figuration. The appeal of his bold, minimal strokes is increased by the rough surfaces, slits and holes. Hore's early sketches were published in 'Janayuddha' and 'People's War', Communist Party publications. His artistic journey culminated in his 'Wounds Series' of paper pulp prints, where he achieved a unique brand of abstraction without sacrificing his long-practised humanism.

Somnath Hore studied briefly at the Government College of Art, Calcutta during the mid-1940s where he trained under artist Zainul Abedin, and later, printmaker Saifuddin Ahmed. In a thirty-year teaching career, he set up the printmaking department of the Delhi Polytechnic of Art and nurtured students at Kala Bhavana. Some of his selected works have been posthumously exhibited in Art Mumbai, LATITUDE 28's booth, Mumbai (2023); 'The Print: Matter in Matrix', LATITUDE 28 at Shridharani Gallery, New Delhi (2020); 'Tea Garden Journal and other works', Kerala Lalithakala Akademi and The Seagull Foundation for the Arts at Durbar Hall Art Centre, Ernakulam (2017); 'Abby Grey and Indian Modernism: Selections from the NYU Art Collection', Grey Art Gallery, New York University, New York (2015); 'Hunger', Seagull Foundation for the Arts, Kolkata, (2013); 'Crossings: Time Unfolded, Part 2', Kiran Nadar Museum of Art (KNMA), New Delhi (2012) among others. He has received awards like the Lalit Kala Ratna Puraskar, Lalit Kala Akademi, New Delhi (2004); Gagan-Abani Award, Kolkata (1984) and Professor Emeritus, Santiniketan (1984).



Untitled

Watercolor on Paper | 8.5 x 12.5 inches each

Unsigned

INR 3,00,000/- each

USD 3,700/- each



Untitled

Ink and Brush on Paper | 7.1 x 7.2 inches

Dated - 1972 | Initialed

INR 2,50,000/-

USD 3,100/-



Untitled

Pen and Ink on Paper | 6 x 7.6 inches

Dated - 1972 | Initialed

INR 2,50,000/-

USD 3,100/-



Untitled

Brush and Ink on Paper | 5.5 x 7.5 inches

Unsigned

INR 2,00,000/-

USD 2,500/-



Untitled

Ink and Brush on Paper | 5.2 x 7 inches

Dated - 1995 | Initialed

INR 2,00,000/-

USD 2,500/-



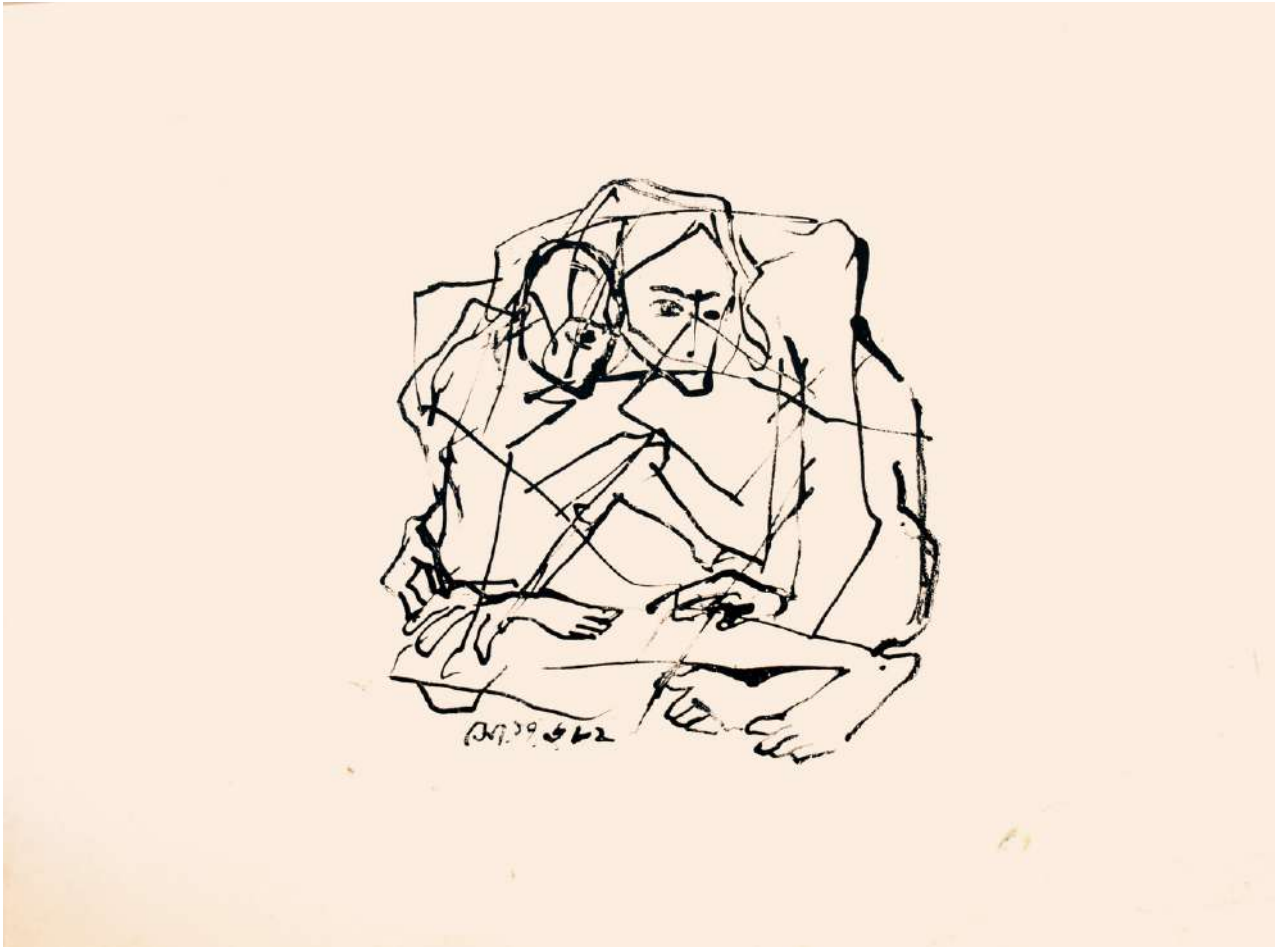
Untitled

Brush and Ink on Paper | 5.3 x 8.3 inches

Dated - 1975

INR 2,00,000/-

USD 2,500/-



Untitled

Lithograph | 11 x 15 inches - print area

Limited Edition

Dated - 1982

INR 2,50,000/-

USD 3,100/-

LATITUDE 28

Somnath Hore



Untitled

Watercolor and Pen on Paper | 5 x 7.3 inches

Dated - 1993 | Initialed

INR 3,00,000/-

USD 3,700/-



Untitled

Watercolour and Conte on Paper | 10.2 x 14.5 inches

Dated - 1982

INR 5,00,000/-

USD 6,100/-



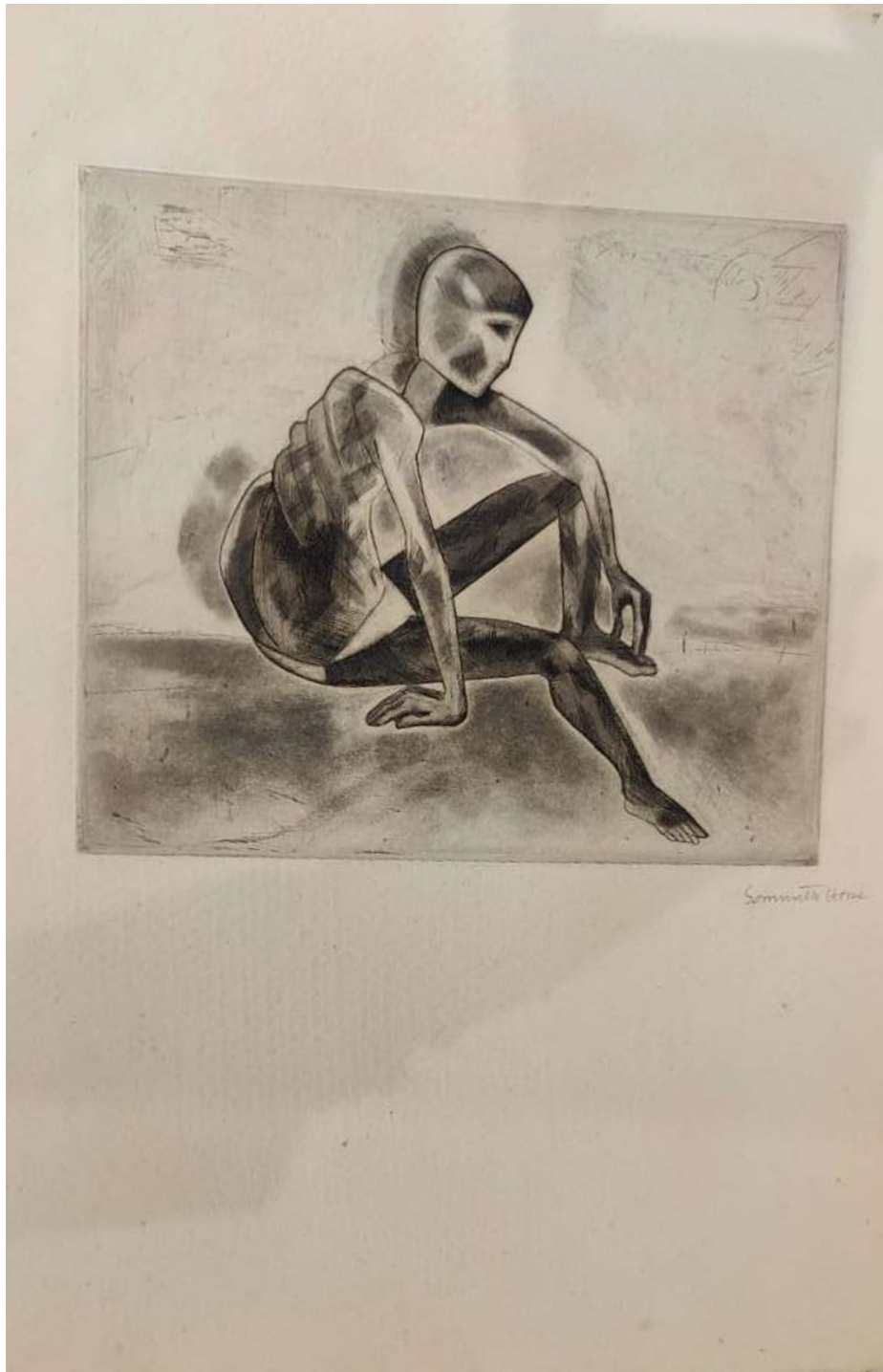
Untitled

Lithograph on Paper | 11.0 x 12.7 inches

Dated - 1969

INR 8,00,000/-

USD 9,700/-



Untitled

Etching on Handmade Paper | 8.5 x 9.5 inches

Unsigned

INR 4,00,000/-

USD 4,900/-



Untitled

Ink and Brush on Paper | 3 x 5 inches

Unsigned

INR 2,00,000/-

USD 2,500/-



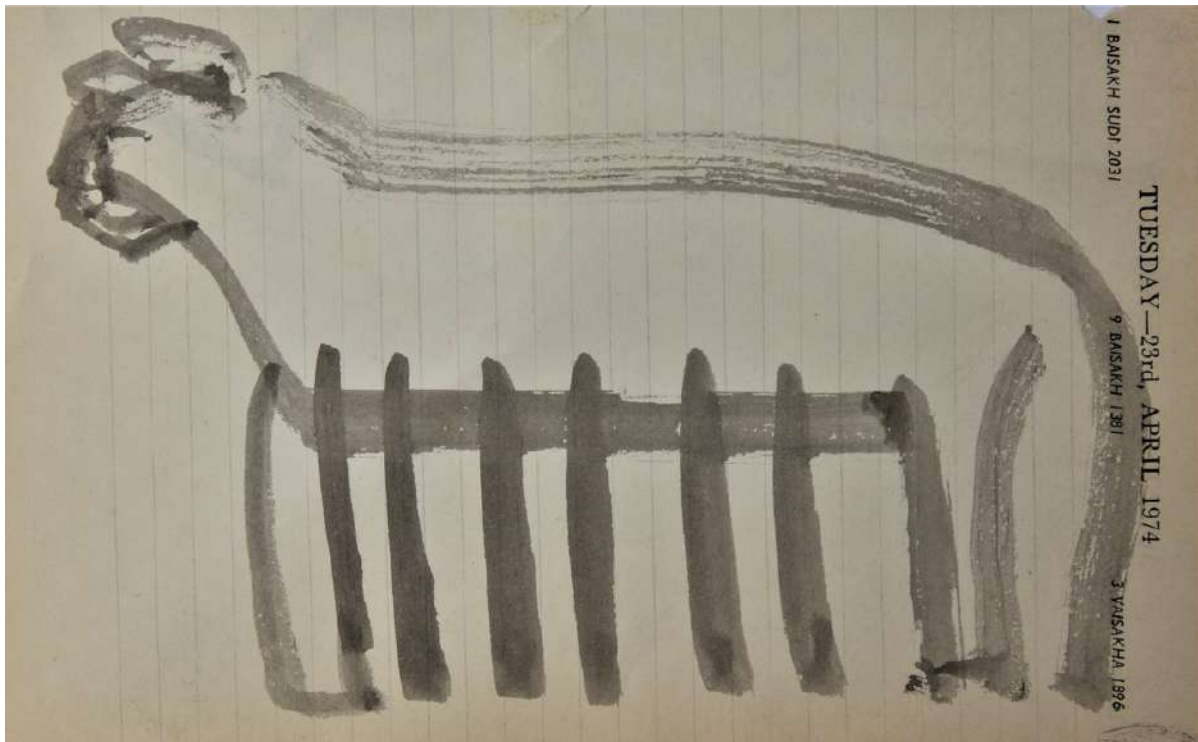
Untitled

Brush and Ink on Paper | 5.3 x 8.3 inches

Dated - 1975

INR 2,00,000/-

USD 2,500/-



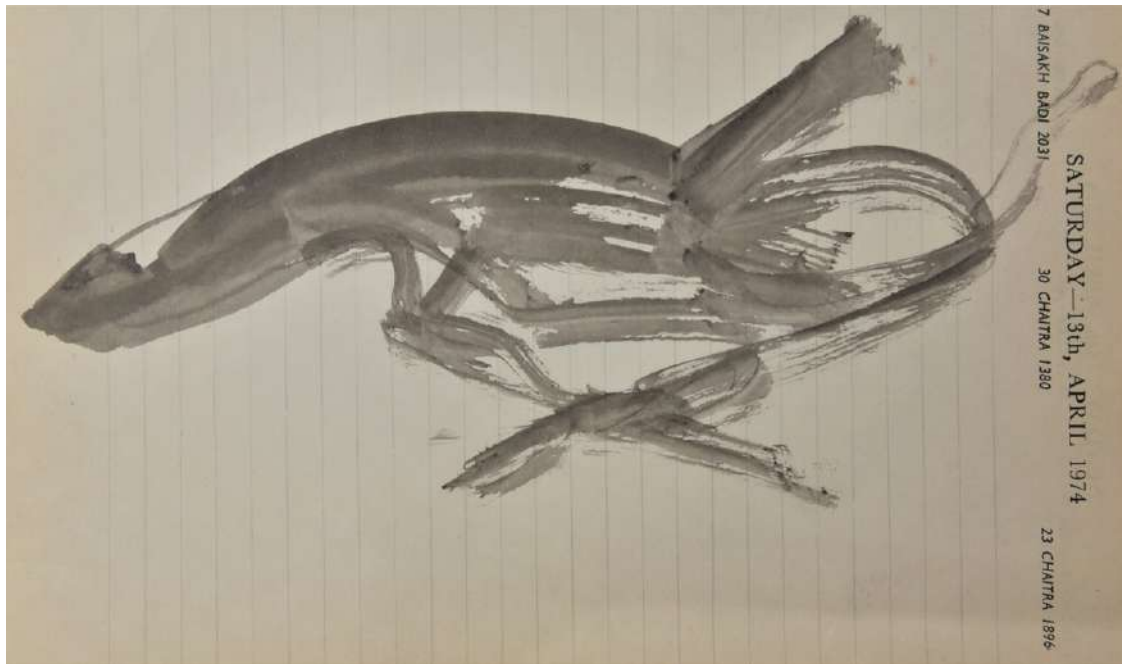
Untitled

Brush and Ink on Paper | 5.3 x 8.3 inches

Dated - 1975

INR 2,00,000/-

USD 2,500/-



Untitled

Brush and Ink on Paper | 5.3 x 8.3 inches each

Dated - 1975

INR 2,25,000/- each

USD 2,800/- each



Untitled

Watercolour | 7.2 x 7.2 inches

Dated - 1975

INR 2,50,000/-

USD 3,100/-



Untitled

Ink on Paper | 10.2 x 14.2 inches

Dated - 1967

INR 5,00,000/-

USD 6,100/-



Untitled

Etching on Paper | 10.5 x 7 inches

Unsigned

INR 4,00,000/-

USD 5,000/-



Dogs.

Limited Edition | 14 of 16

Lithograph | 9.4 x 12.3 inches

Dated - 1976

INR 4,00,000/-

USD 5,000/-



Untitled

Pen and Ink on Paper | 7.1 x 10.7 inches

Dated - 1986 | Initialed

INR 2,00,000/-

USD 2,500/-



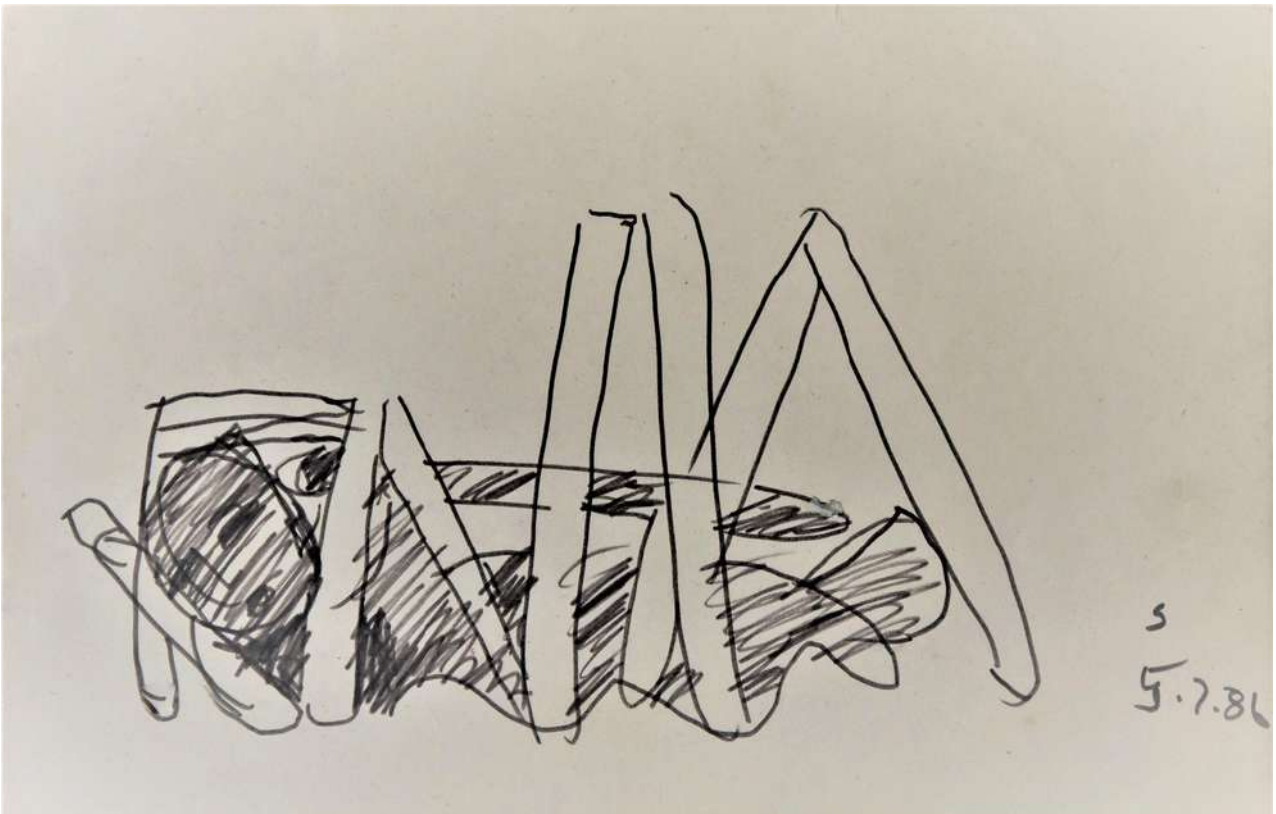
Untitled

Brush and Ink on Paper | 5.3 x 8.3 inches

Dated - 1975

INR 1,50,000/-

USD 1,900/-



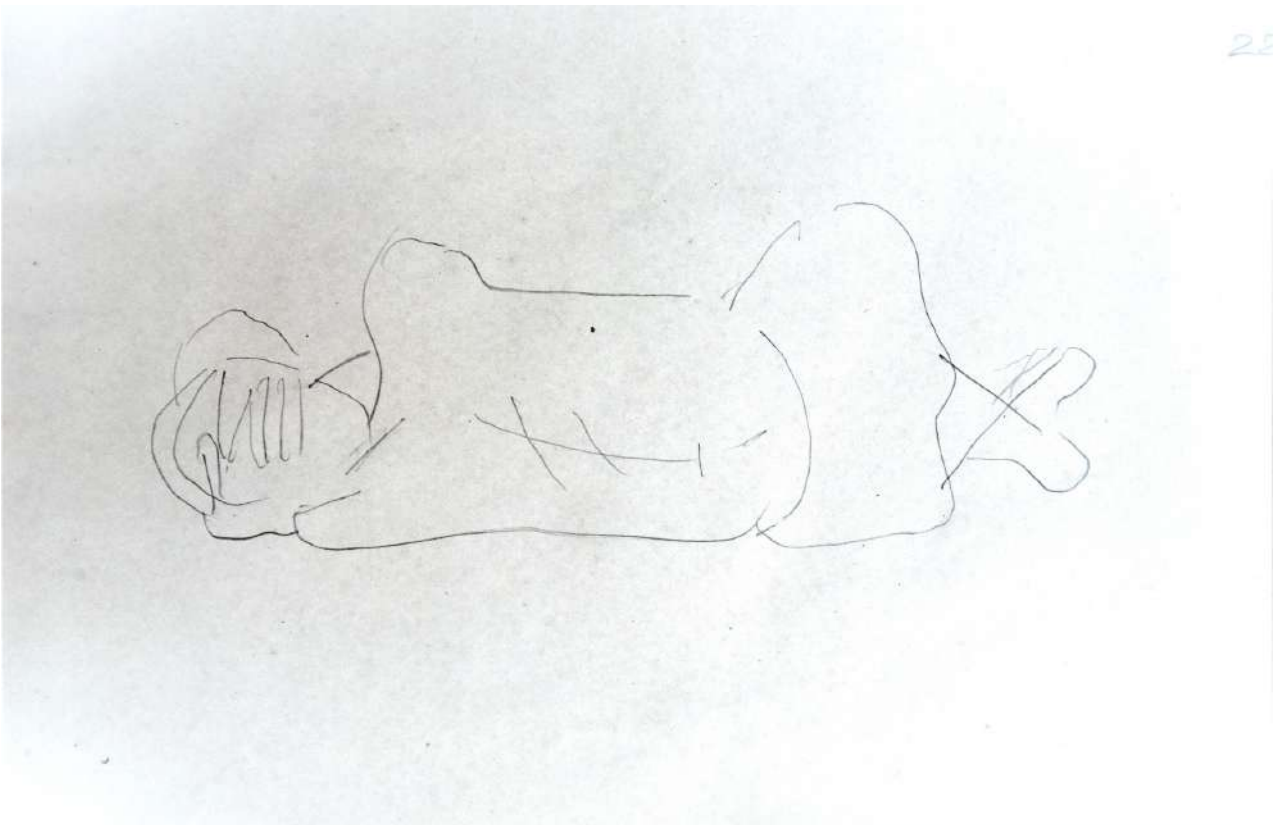
Untitled

Pen and Ink on Paper | 7.1 x 10.7 inches

Dated - 1986 | Initialed

INR 2,00,000/-

USD 2,500/-



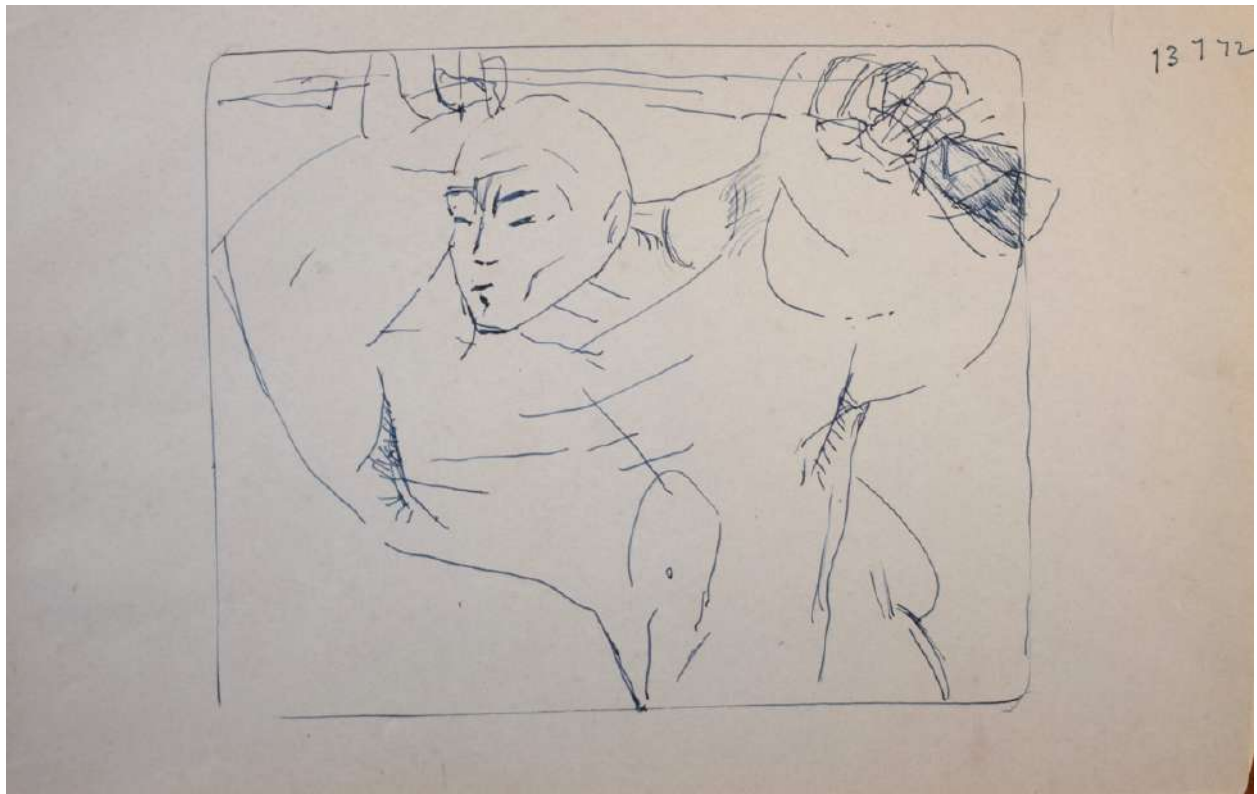
Untitled

Pen and Ink on Paper | 7.1 x 10.7 inches

Unsigned

INR 2,00,000/-

USD 2,500/-



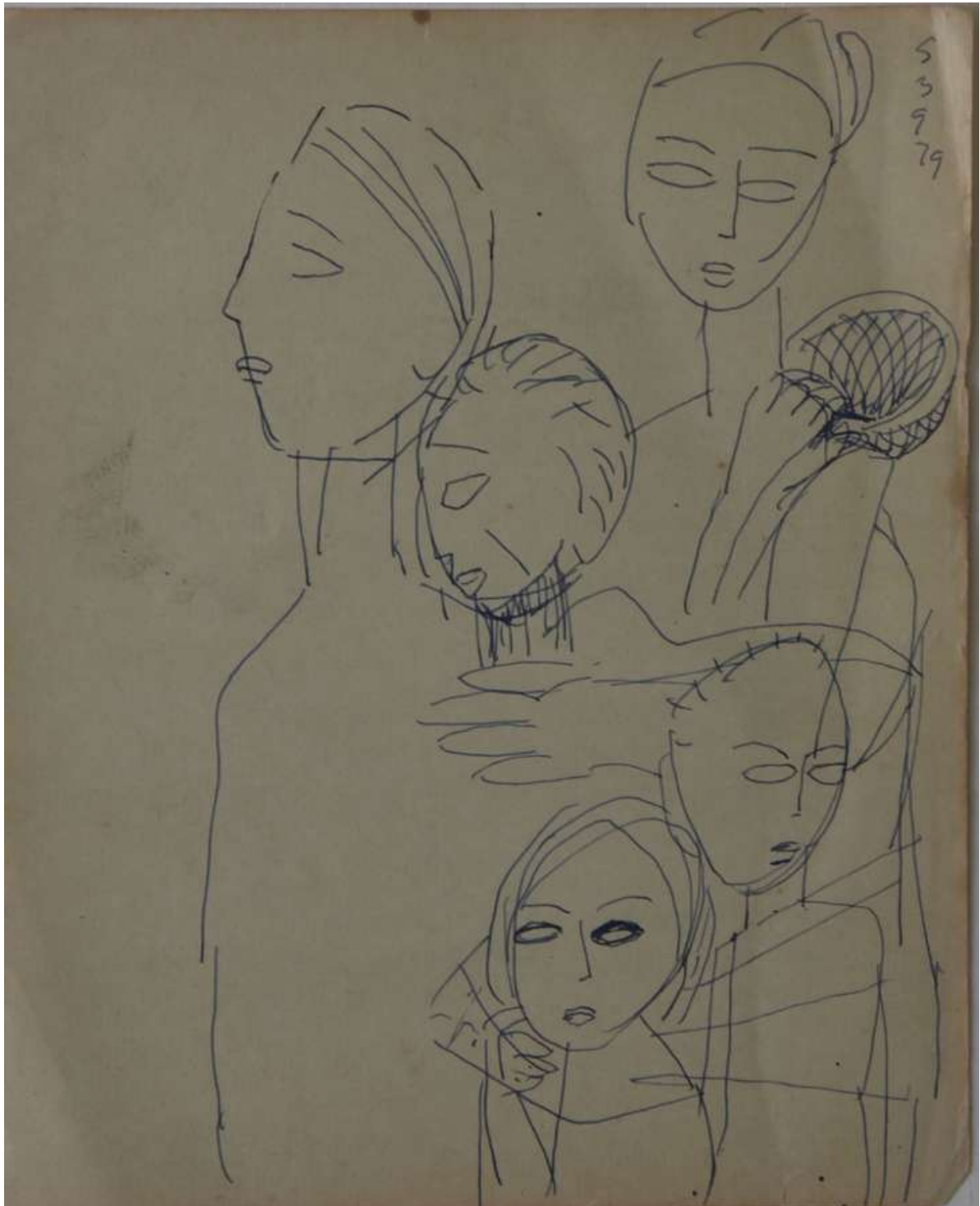
“Series: Muktiyuddha”

Pen and Ink on Paper | 7.1 x 10.6 inches

Dated - 1979 | Initialed

INR 2,00,000/-

USD 2,500/-



Untitled

Pen and Ink on Paper | 8.1 x 6.5 inches

Dated - 1979 | Initialed

INR 2,25,000/-

USD 2,800/-



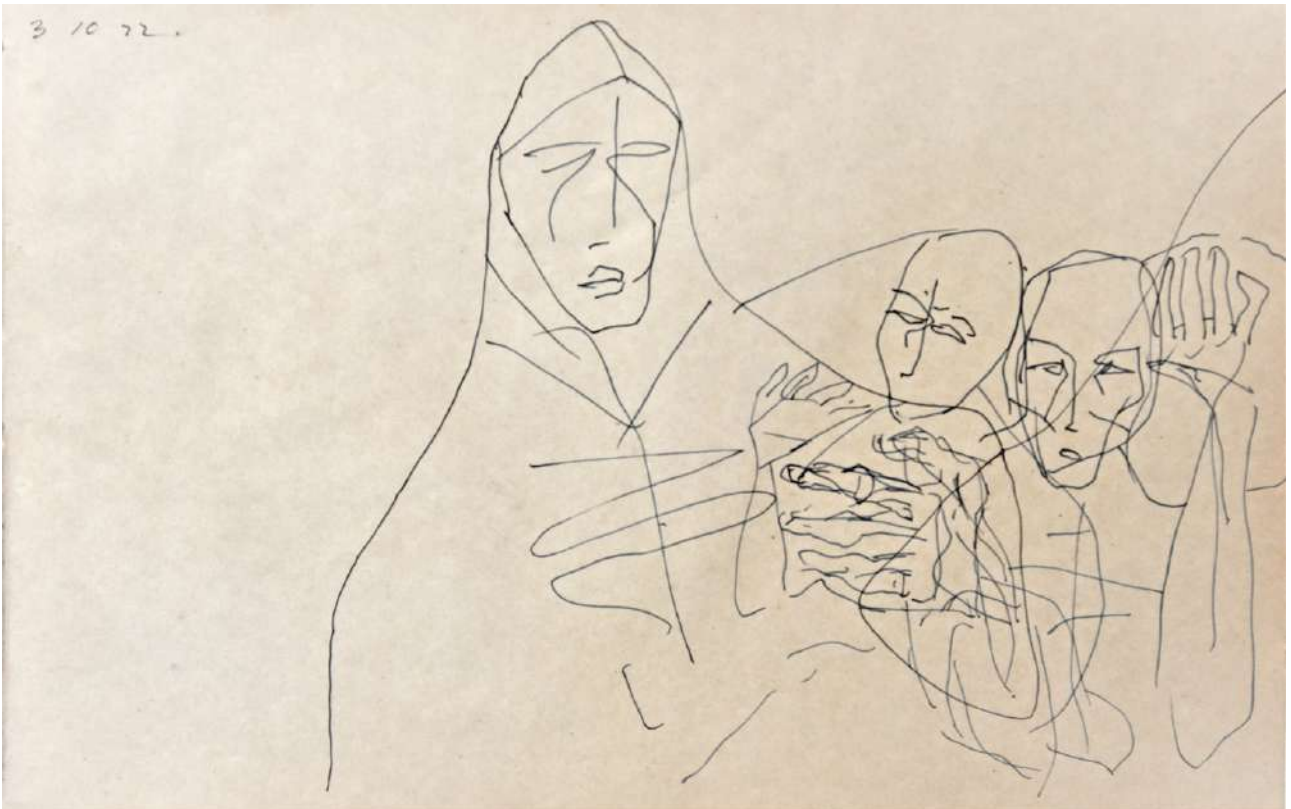
“Series: Muktiyuddha”

Pen and Ink on Paper | 7.1 x 10.6 inches

Dated - 1972

INR 2,00,000/-

USD 2,500/-



“Series: Muktiyuddha”

Pen and Ink on Paper | 7.1 x 10.6 inches

Dated - 1972

INR 2,00,000/-

USD 2,500/-



Untitled

Pen and Ink on Paper | 5.5 x 6 inches

Dated - 1979 | Initialed

INR 2,50,000/-

USD 3,100/-



“Erotic Series”

Pen and Ink on Paper | 10.6 x 7.1 inches

Dated - 1972

INR 2,50,000/-

USD 3,100/-



Untitled

Etching on Paper | 4 x 5 inches

Dated - 1973

INR 2,50,000/-

USD 3,100/-

LATITUDE 28

SUDIPTA DAS

B. 1985, Assam



Sudipta Das' practice revolves around the tenacity, fragility and importance that paper has in the lives of people and how it shapes their identity. She transforms paper into doll-like sculptures and is inspired by the Dakjee doll-making technique which she had learnt during her residency in Korea in 2017. From migrations both forced and voluntary to climate change, from identity crisis to recording historic events and diaspora, the artist touches upon the calamities that befall those in transience as they seek refuge after having lost all they ever had and all they have ever known. The miniature size of the human figures in the sculptures emphasizes the magnitude of the issues faced by displaced people all over the world.

Sudipta completed her BFA and MFA in Painting from Kala Bhavana, Visva-Bharati, Santiniketan in 2009 and 2011 respectively. She is a recipient of the Visual Artist Fellowship at Mittal Institute (Harvard University) (2021); the prestigious Visual Arts Award as part of Alpine Fellowship, Sweden (2019); Greenshield Fellowship, Canada (2019). Her solos include 'The Exodus of Eternal Wanderers' LATITUDE 28, New Delhi (2020); 'Every Year the Flood Comes', LATITUDE 28 in collaboration with Space Studio, Alembic City, Vadodara (2019); 'Soaring to Nowhere', LATITUDE 28 at The Art Projects, India Art Fair, New Delhi (2018) among others. Her recent group exhibitions include Art Mumbai with LATITUDE 28, Mumbai (2023); Art Dubai with LATITUDE 28, Dubai (2023-22); India Art Fair with LATITUDE 28, New Delhi (2023-19); Art SG with LATITUDE 28, Singapore (2023); 'Paper: A Cross-Cultural Voice', curated by Anne Vilsboll, Kunstcentret Silkeborg Bad, Denmark (2022); Delhi Contemporary Art Week with LATITUDE 28, Bikaner House, New Delhi (2023-19); 'Multitudes & Assemblages', Accademia Albertina, 'Residues & Resonance', Museo d'arte Orientale; 'Maximum Minimum', Artissima, Oval Lingotto with LATITUDE 28, Hub India curated by Myna Mukherjee and Davide Quadrio, Italy (2021); International Paper Triennial 2020, Charmey Museum, Switzerland (2020); 'Contested Terrain', Kochi-Muziris Biennale collateral segment, Kochi (2013). Sudipta Das is represented by LATITUDE 28.



Journey Uncontained, 2023
Mixed Media | 49 x 37 x 16 inches

INR 22,00,000/-
USD 27,000/-



Detail

Journey Uncontained, 2023

Mixed Media | 49 x 37 x 16 inches

LATITUDE 28

YOGESH RAMKRISHNA

B. 1991, Pune



Yogesh Ramkrishna's current practice underlines the observations of post-truth behaviours of society, manipulated information and evolved meanings of the spaces and relations from our surrounding world. The current work, "Some Journeys are Beautiful But Going Away is Hard...," draws inspiration from the Maharashtrian tradition of "Vari," where people embark on a spiritual journey to Pandharpur with their Gods, Saints and musical instruments, chanting and dancing forgetting all their worries. The artist reinterprets this tradition by depicting a political saint being carried in a celebratory journey. Each moment becomes a temporary escape from life's problems, with socio-political incidents portrayed as media-driven narratives. The devotional journey transforms, replacing old spiritual devotion with new political leaders wielding power through fear, security, culture, and nationalism.

Yogesh received his B.F.A in Painting from Sir J.J. School of Arts and M.V.A from the Graphic Department of M.S. University of Baroda, Gujarat. He has participated in many residencies and workshops such as, Black Church Print Studio in association with Irish Museum of Modern Art (IMMA), Dublin, Ireland (2019); The Storytellers workshop organised by FICA and Serendipity Arts Festival, New Delhi (2018); 'Kooshk', India-Iran Cultural exchange residency, Tehran, Iran (2017). His participations include Delhi Contemporary Art Week with LATITUDE 28, Bikaner House, New Delhi (2023-22-21); India Art Fair with LATITUDE 28, New Delhi (2023 and 2022); 'Mobocracy x Democracy' curated by Priyanshi Saxena, presented by LATITUDE 28 in collaboration with TheUpsideSpace, New Delhi (2023); 'Yuva Sumbhava' by Raza Foundation at Bikaner House, New Delhi (2022); 'When is Empathy Too Much' curated by Indira Prasad and Shubhani Sharma, LATITUDE 28, New Delhi (2020); 'Intaglio' Online Printmaking Exhibition organised by Megalo Printmaking Studio, Australia (2020); 'The Print: Matter in Matrix' curated by Bhavna Kakar and Satyajit Dave, Shridharani Art Gallery, New Delhi (2020); 'Call to Disorder' curated by Vidya Shivadas, Serendipity Arts Festival, Panjim, Goa (2019); 'Cartography of Narratives', LATITUDE 28, Bikaner House, New Delhi (2019); 'Babur Ki Gai', curated by Adwait Singh and Bhavna Kakar, LATITUDE 28, New Delhi (2018).



Some Journeys are Beautiful But Going Away is Hard..., 2024
Gouache, Gold Foil on Paper and Metal Wiper on Frame
72 x 100 inches

INR 10,50,000/-
USD 12,700/-



Detail

Some Journeys are Beautiful But Going Away is Hard..., 2024

Gouache, Gold Foil on Paper and Metal Wiper on Frame | 72 x 100 inches

LATITUDE 28

Yogesh Ramkrishna



A Dome of Blind Beliefs., 2024

PLA print | 14 x 18.5 inches

Edition of 2

INR 3,00,000/-

USD 3,700/-



A Dome of Blind Beliefs., 2024
PLA print | 14 x 18.5 inches
Edition of 2

LATITUDE 28

Yogesh Ramkrishna



Silent Weapon of Mass Destruction..., 2024

PLA print | 9 x 21 inches

Edition of 2

INR 3,00,000/-

USD 3,700/-



Silent Weapon of Mass Destruction..., 2024

PLA print | 9 x 21 inches

Edition of 2

LATITUDE 28

ABOUT THE GALLERY

**For queries contact:
www.latitude28.com
latitude28@gmail.com
+91 11 46791111**

**LATITUDE 28
F-208, FIRST FLOOR,
LADO SARAI
NEW DELHI -110030**

Since 2010, LATITUDE 28 has probed into a gallery practice that is lateral, disruptive and avant garde. Mentoring and nurturing 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.