

LATITUDE 28 X DELHI CONTEMPORARY ART WEEK 2024

31.09.2024 - 04.09.2024

Al-Qawi Nanvati | Ankush Safaya | Anupama Alias | Chandan Bez Baruah | Farhat Ali | Gopa Trivedi | Harisha CN | Harman Taneja | Jahangir Asgar Jani | Khadim Ali | Prajjwal Chowdhury | Pratul Dash | Sanket Viramgami | Shalina Vichitra | Shubham Kumar | Sudipta Das | Veena Advani | Viraj Khanna | Waswo X. Waswo | Zahra Yazdani



Sanket Viramgami, Diversity in Modern life, Acrylic on Canvas, 48 x 36 inches, 2024

LATITUDE 28 remains steadfast in its commitment to contemporizing traditional genres and spotlighting emerging artists from the Global South. The gallery has built a reputation for being a launchpad for new talent, consistently offering a platform for artists to present innovative and thought-provoking works. This year, we continue to focus on artists who draw inspiration from the miniature tradition, skillfully translating the style through their own unique idioms and modern realities.

Highlights of this year

LATITUDE 28 illuminates emerging artists from the Global South to underscore South Asia's ever-growing contemporary art scene. At the seventh edition of **DCAW**, we are excited to showcase an excellent lineup of artists that we have been showcasing every year with some new additions. Ankush Safaya, Harman Taneja, and Shalina Vichitra, have created new works which articulate the ideas of belonging, synonymous with 'home', within the expanse of the urban cityscape. Inspirations from the texture and form of Indian textile handicrafts and the miniature tradition are witnessed in the works of Sanket Viramgami. Sudipta Das metamorphoses Hanji paper into shapes of sculpture and fabric.

Through an array of vibrant textiles, the special exhibit includes Khadim Ali's monumental tapestry work rooted in his Afghan heritage. Making their debut are artists Al-Qawi Nanavati who infuses her late mother's belongings into her art, creating an aura of contemplation and connection; Viraj Khanna's narrative-based embroidered works are attentive to quirky moments shared on social media; Harisha Chennangod's paintings represent the tension between structure and freedom to create a visual simulation of textile; and veteran textile designer Veena Advani creates mixed media Ikat paintings with hand embroidery. The collection reinforces the rich histories and dynamic possibilities of textile art in contemporary visual practice through the techniques of weaving, crochet, embroidery, Zardosi, and Kantha, as the artists reconfigure fabric. The integration of multiple textile crafts with art forms and textures adds nuanced meaning to the artwork.

Additionally, the artist list includes Anupama Alias, Chandan Bez Baruah, Farhat Ali, Gopa Trivedi, Jahangir Asgar Jani, Prajjwal Choudhury, Pratul Dash, Shubham Kumar, Waswo X. Waswo and Zahra Yazdani.

Gallerists Quote

“**Delhi Contemporary Art Week**, in its seventh edition as a leading platform for South Asian contemporary art, has grown exponentially since its inception. Partnering with a premier venue, Bikaner House, this edition celebrates the diversity of the art sector

and continues to build a legacy of unity and collaboration among artists, galleries, and institutions.

In its 15th year now, **LATITUDE 28** has been showcasing emerging artists from the Global South, while connecting various art forms to reflect the ever-growing contemporary art scene of South Asia. This edition of **Delhi Contemporary Art Week** highlights our textile collection brought forth by masters of the medium and debut artists, underscoring the resurgence of textile as a medium.

DCAW aims to create accessible platforms for knowledge sharing and art education, inviting a wider audience beyond art students and across all age groups to engage with contemporary art. We at **LATITUDE 28** anticipate a zealous audience reception for this year's enriching exhibitions and programming, including symposiums, workshops, and talks."

~ **Bhavna Kakar**

Founder-Director, LATITUDE 28 & TAKE on Art magazine

Co-Founder, DCAW

Represented Artists:

Al- Qawi Nanavati (b. 1995, Mumbai) is influenced by meditation and repetition along with the aftermath of loss and its manifestation in one's life. She has been writing letters to her late mother, Mumtaz, as a way to feel close and continue conversations with her. The process of crafting these letters has resulted in secret scripts; she repurposes pieces of her mother's clothing into weavings, paper, thread and screen printing using the fabric as ink. Her works mobilise murmurs, materials and memories.

Ankush Safaya's (b. 1985, Hoshiarpur, Punjab) interest lies in how formal elements arrange themselves and the meanings that arise through the personal interplay of individual experiences and decoding of 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 Mohammadi. 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.

Anupama Alias (b. 1990, Kerala, India) focuses on depicting women at a transitional and vulnerable time in their lives: not the adolescent years that have been the focus of her works in the past few years, but the other transitional, in-between years: the 'middle' years. In a macro-metaphor, her work focuses on people, transitions, identity, and the 'in-betweenness' of existence. Anupama tries to unravel the implied desires and fluctuations of identity that womanhood has thrust upon her. The idea is to not just focus on the universality of womanhood but get to the essence of being a girl first, and a woman later.

Chandan Bez Baruah (b. 1979, Assam, India) has been working with a postmodern approach towards landscape but always with deep sensitivity. He uses his digital photographs as references for intricate woodcut prints, in a process that transforms a historic craft into new media image blends. In an ode to the Forestscapes of his native place, Assam, he builds an attachment between the place and himself through his works, bringing new context to print-making via his atmospheric and documentative yet hermeneutic style.

Farhat Ali's (b. 1988, Badin, Pakistan) practice focuses on the reinterpretation of history and popular imagery becoming an institutional critique of the genre of miniature painting. Miniature, being popular in the Pakistani art world, Ali fuses its tradition with the popular culture of home entertainment programs. The flatness of caricatures and miniatures was the inspiring theme that led to these images, which when read; unfold many layers of grief, love, war, passion and fear.

Gopa Trivedi's (b. 1987, Lucknow, India) practice weaves the rhizomatic connections between her lived and intangible experiences — conversations, daily encounters, travels and so on. This practice of constantly drawing parallels has brought forth a porosity in the borders between what is considered personal or individualistic, and all that is culturally shared — be it visual, literary, or oral. Collective knowledge systems that take the form of histories, stories, myths, and fables, then seem to blur the distinctions between "Us" and "Them."

Harisha Chennangod's (b. 1984, Kasargod, Kerala) style of art is using minimal materials on various mediums, reflecting armatures of construction, patterns and forms from surrounding observation. Harisha's artistic journey is an exploration of the

interplay between order and chaos, expressed through vibrant colours, intricate lines, and the deliberate use of space. His paintings are built upon a foundation of horizontal and vertical lines representing the complexities of life and the constant tension between structure and freedom, often appearing as a visual reflection of a textile.

Harman Taneja's (b. 1994, New Delhi, India) artistic exploration extends beyond conventional boundaries, as she endeavours to challenge and reshape the inherent rigidity of materials. Seeking curvilinearity, often absent in our structured surroundings, she pushes the boundaries of production and materiality across various scales. Her work rebels against established norms and rules, disrupting the prescribed cubes and set structures. Resin has become a key medium in her artwork, seamlessly blending with elements like water, concrete, and found material from construction sites.

Jahangir Asgar Jani's (b.1955, Mumbai, India) work is primarily concerned with the vexations of being labelled into a group, identity, or affiliation. Jahangir's life has been a journey from riches to rags, from escapism to self-discovery and awareness, from being unsuccessful to having job security, from a growing restlessness to an encountering of the world, and finally to revelation through art, poetry and film. The artist's visual vocabulary makes misalignments and disorientations of religion and sexuality explicit.

Khadim Ali's (b. 1978, Quetta, Pakistan) works are rooted in conflict zones in south, southwest and central Asia. The artist's family fled Afghanistan when he was young because of political tensions between the Hazara community and others. Even so, Khadim Ali's body of work reflects his many concerns about living conditions in Afghanistan and demonstrates a deft way of combining mediums and concepts. Ali's delicate use of colour and detail is evidence of his deep connection to the miniature tradition and tapestry.

Prajwal Choudhury (b. 1980, Kolkata, West Bengal) is at war with the way in which everyday objects are taken for granted. He gathers his preliminary fuel from objects like matchboxes to engineer his thought-provoking creations. These matchboxes have a deceptively realistic visual appeal with wry humour. Every day we come across the notion of recycling right from our desktops to our bottles and writing pads and are plagued with fear of suffocating the world to death.

Pratul Dash's (b. 1974, Sambalpur, Orissa) 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.

Sanket Viramgami's (b. 1988, Gujarat, India) works are imbued with a romantic eclecticism and can be read as a postmodern tapestry of contemporary 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 see the marriage of different artistic conventions from miniaturist traditions, in particular the Persian school, with the trace of elements from traditional Indian crafts such as Kantha and what appears to be the Gond visual language.

Shalina Vichitra's (b. 1973, Kolkata, India) works 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.

Shubham Kumar's (b. 1995, Gaya, India) work is informed by familial introspection that traces the politics of land, construction, and regional violence, in Murera and Gaya (Bihar). Images, ideas and creatures from his native land operate as metaphors, through which he makes sense of the complex ideological narratives that have been imposed onto the life of the region.

Sudipta Das's (b. 1985, Assam, India) 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.

Veena Advani (b. 1954, Mumbai, India) creates layered, abstract paintings that explore themes of relationship, identity and the natural world. Her signature style-mixed media with hand embroidery nods to her earlier career as a fabric designer and embellisher to New York fashion houses. She explains " These paintings weave my passion for classical art and artisan technique, breathing new life into raw metallic beading materials and embroidery.

Viraj Khanna's (b. 1995, Kolkata, West Bengal) narrative-based works are focused on 'styling' the image. The artist is intrigued by eye-catching moments which are particularly shared on social media. We save memories which are most exciting or meaningful to us in different ways and sometimes share them on social media. The artist reflects upon how people always share their best moments and only the best parts of their lives on social media, thereby creating an image of perfection.

Waswo X. Waswo (b. 1953, U.S.A) has lived and travelled in India for over twenty years and he has made his home in Udaipur, Rajasthan, for the past eighteen. More and more the artist finds himself being shaken off, absorbed; caught in the perpetual tension that results from being an immigrant (now a "longtimer") never quite sure of his status, (or even his legality), within the country he adopted as home. In the miniatures, the foreign photographer becomes a humorously sympathetic (though culturally bumbling) caricature placed in situations that address his very foreignness, his lack of understanding, his privilege and his otherness, his simple joys and also the depths of his alienation.

Zahra Yazdani's (b. 1986, Iran) is a visual artist based in Iran. Her practice is an excavation of spaces and performing bodies through processes of photo shooting, archive building and collaboration with performers. Her works mainly incorporate photography, printmaking, video and art books. Inspired by Iranian storytelling, she explores the unconscious layers of the mind in a mythical and metaphorical atmosphere by fantasising untouched landscapes as a true symbol of this Orphic state, stepping closer to the 'Forbidden Lands', the title of the series of works in question.

ABOUT LATITUDE 28

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.

SOCIAL MEDIA HANDLES

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RELEVANT TAGS

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