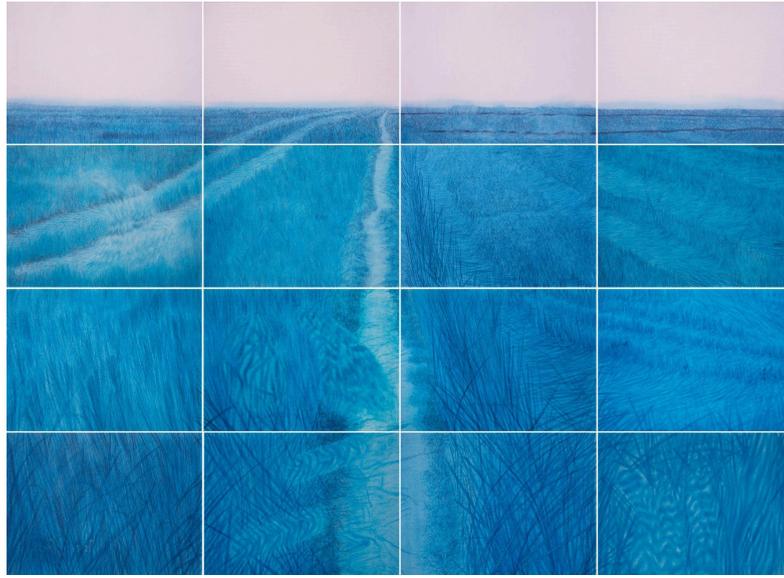


LATITUDE 28 X INDIA ART FAIR 2025

Chandan Bez Baruah | Farhat Ali | Gopa Trivedi | Harman Taneja | Ketaki Sarpotdar | Manjot Kaur |
Noor Ali Chagani x Abu Hanzla | Pratul Dash | Sanket Viramgami | Shalina Vichitra | Shubham Kumar
| Sudipta Dash | Yogesh Ramkrishna | Waswo X. Waswo



Shubham Kumar, *'Anuman lagata Hua Khet'*, 2024-25, Watercolor on Paper, 61 x 45 inches (ser of 16 works)

For the 16th edition of the India Art Fair, LATITUDE 28 invites you to experience an enthralling collection of artistic voices that challenge boundaries and artistic narratives from South Asia. This year's presentation delves into experimentation and transformation. From reflective installations to evocative paintings, every artist brings their unique vision, offering new perspectives on themes of identity.

Chandan Bez Baruah whose detailed, highly intricate layers of woodcut printworks document an ode to his native place and nostalgia. Shubham Kumar similarly draws inspiration from his hometown, rendering it with flawless watercolour technique. Gopa Trivedi, Manjot Kaur, Farhat Ali, Sanket Viramgami and Waswo X. Waswo reinvent miniature traditions with their works, seamlessly blending the classical miniature style with contemporary narratives and personal experiences, resulting in a harmonious fusion of tradition and innovation.

In contrast, Shalina Vichitra and Sudipta Das delve into themes of displacement, migration, and site habitation, creating innovative and visually striking sculptures and installations that provoke thought and contemplation. Yogesh Ramkrishna's politically charged works and Ketaki Sarpotdar's narrative-driven prints, both inspired by themes of civil rights and truth, offer a compelling visual language to engage viewers on a deeper level.

The contemporary art scene often places significant emphasis on the materials and techniques employed by artists. A deeper understanding of these elements can significantly enrich the viewing experience; this is precisely why LATITUDE 28 brings forth the comprehensive exploration of artistic processes this season.

Artists:

CHANDAN BEZ BARUAH (b. 1979, Assam, India) has been working with a postmodern approach towards landscapes treading 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. While engaged in his meticulous carving process he relives his emotions and memories connected with the forests, creating an intrinsic yet tangible attachment between the frame and himself. His works are open to emotional interpretation and atmospheric transformation as he extracts images from the wood. His emotive involvement with each landscape moves the works beyond being mere representations of photographs, rather they open up a new dimension in the context of printmaking.

FARHAT ALI's (b. 1988, Badin, Pakistan) practice focuses on the reinterpretation of history and popular imagery, thus, becoming an institutional critique of the genre of miniature painting. Miniature, being popular in the Pakistani art world, Ali fuses this 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. Farhat's works create a link between historic events and cultural characters/figureheads to ideas, notions and the popular culture of our times. Insinuations of subtle humor, yet profound seriousness and a commentary on the linking of time between historic events and the concurrent, are hallmarks of his work.

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." Her visual vocabulary often refers to nature, domestic spaces, and mundane objects, in an attempt to capture the transient essence of things by incorporating the ubiquitous cyclical aspects of degeneration, transformation, and mutations through sequential images, repetition, and patterns. Coming from Lucknow (known for being one of the cultural hubs in India), literature has always been an integral part of her upbringing. Owing to this, her experiences and observations often manifest as visual counterparts to figures of speech—analogies, metaphors, puns and so on—which then allow for something between 'viewing' and 'reading' of the works.

KETAKI SARPODAR's (b. 1992, Mumbai) is a practising printmaker and painter based in Baroda. Her works interrogate the human ability to rationalise 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. Present between the binaries as an artist, she actively engages in the process of actions and reactions, not attempting to provide any solutions or preach any morals, but rather, pose questions about the nature of reality itself.

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 diverse artistic disciplines, from painting and cinema to philosophy, Pratul's creative pursuit is a personal contemplation of these interdisciplinary modalities. He is widely acknowledged for raising awareness on the current ecological crisis facing us at large, the displacement of laborers, 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. This is reflected in his large-scale, intricately detailed works delving into the possibilities of the existence of varied vantage points and perspectives from which contemporary time and space can be looked at.

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. Camouflaging the surroundings into the surreal plane and depicting large-scale canvases, the artist reflects a changing landscape and ever-evolving human lifestyle. The recomposed spatio-temporal matrix framed by an origamic architectural setting, enables us to perceive the rippling effect of different historical forces that shapes our bodily dispositions and social relations. The transpiring reality presents to us as a barcode of collapsed moments of subjugation and liberation.

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 that cannot be verified, surveyed, mapped or measured. We're constantly in the process of losing and finding our bearings against this gamut. The physiological, spatial and temporal variables here coincide to construct the artist's process of inquiry about a space to which we might belong. Lived spaces communicate our sensorial experience of remembering or imagining a place as opposed to being within or outside of it. Informed by the multifarious relationships that individuals and collectives have with shelters and the environment, the work explores the personal understanding of a place as a filtered sequence of encounters that encompasses its own set of narratives, aesthetic textures and subliminal thoughts. Built clusters or barren landscapes, textured surfaces of the Earth or organic settlements, Indigenous communities and their practices all become metaphors to decode encounters between the past and present and to transcend into a larger more universal context.

SHUBHAM KUMAR (b. 1995, Gaya, India) is an artist from Gaya, Bihar. The artist lives and works in Vadodara. His 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. His work proposes scenarios that address these tensions between the perceiver and the represented subjects. His interventions include problematizing the making of documentary images and fabrications – primarily through parafictions, painting, image transfer, installations, and software interfaces as tools and mediums.

SUDIPTA DAS's (b.1985, Silchar, Assam) 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 ironically emphasize the magnitude of the issues faced by displaced people all over the world.

YOGESH RAMKRISHNA's (b. 1991, Pune) is a young visual art practitioner from Vadodara. He received his Bachelor's in Fine Art – Painting from Sir J.J. School of Arts and Master's in visual arts in the Graphic Department from M.S. University of Baroda, Gujarat. During his Master's, he specialised in multiple methods of traditional and contemporary printmaking, drawing, and installation, including different levels of interactivity. His works convey his own perspectives towards our current socio-political condition, cultural propaganda and post-truth era behaviors of society. He articulates the friction between traditional Indian beliefs and urban Indian lifestyle as they come to terms with each other as well as simulates new identities and anxieties which arose during the pandemic. The visual content of his works becomes dramatic, comic-like, stylized mythically charged and sometimes, to an extent, erotic.

WASWO X. WASWO (b. 1953, Wisconsin, U.S.A) has lived and travelled in India for over twenty years and has made his home in Udaipur, Rajasthan, for the past eighteen. More and more the artist finds himself being shaken off, absorbed and caught in the perpetual tension that results from being an immigrant (now a "longtimer"), never quite sure of his status, within the country he adopted as home. In the miniatures, the foreign photographer becomes a humorously sympathetic 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. On the other hand, we can imagine these photographs as the images of this man in the miniatures have clicked. These photographs look outward at his Indian "subjects", always portrayed against painted backdrops similar to the landscapes in the paintings. These portraits seem to be of the people the foreign photographer has encountered along his journeys through the imaginary miniature realms. Waswo's works are humorous, self-deprecating, mock-heroic, poignant and pretentious all at once.

Harman Taneja (b. 1994, New Delhi, India) rebels against established norms and rules, disrupting conventional structures and forms. Resin has become a key medium in her artwork, seamlessly blending with elements such as water, concrete, and found materials from construction sites. She completed her Bachelor's in Architecture from the University School of Architecture and Planning, Indraprastha University, New Delhi. Taneja was an artist in residence at Niv Art Gallery, New Delhi (2019). Her recent group shows include the India Art Fair with LATITUDE 28, New Delhi (2024), and

Immersive Soundscape at Chemouldcolab, Mumbai (2024). Her work is part of many prestigious collections in India and abroad.

Noor Ali Chagani (b. 1982, Karachi, Pakistan) creates works composed of handmade miniature terracotta bricks to present his unique interpretation of the tradition of miniature painting. He received his BFA in Miniature Painting from the National College of Arts, Lahore. Chagani has since exhibited in solo and group shows at notable institutions worldwide, including Stanford University's Cantor Arts Center in California and the Katonah Museum of Art in New York. He was nominated for the prestigious Jameel Art Prize at the Victoria and Albert Museum in 2011. The artist has also participated in several fairs and biennials, such as the Venice Biennale (2019) and the India Art Fair (2019 and 2017). His work revolves around the concept of the absence of home and his search for a personal space that he can call his own. On a personal level, he feels that bricks are a symbolic way for him to connect to the world. In contrast, Chagani also explores the idea of self-comparison with walls, seeing them as obstructive, stagnant objects.

India Art Fair is a premier platform for presenting Contemporary Indian art in the context of a discerning international audience. Our gallery aims to build on the existing strengths of its programme and continue to contribute to the ever-evolving discourse around contemporary art in India.

ABOUT THE GALLERY

Established in 2010, LATITUDE 28 has redefined contemporary gallery practice with its lateral, avant-garde approach. The gallery stands as a vanguard in nurturing and showcasing emerging South Asian artists by championing experimental material-based practices while fostering meaningful connections among stakeholders -artists, collectors, patrons, arts professionals, and enthusiasts. By prioritising mentoring and capacity building, it shapes creative practices, through programs that drive cultural discourse across the region and beyond.

The gallery's commitment to inclusivity and accessibility makes it a critical nexus for cultural exchange, connecting artists with leading institutions worldwide. Through curated exhibitions that weave together art, history, and socio-political narratives, LATITUDE 28 facilitates an understanding of the forces shaping contemporary society. This approach ensures that each exhibition is a dynamic, immersive experience that engages and challenges audiences.

As an incubator of innovative artistic expressions, the gallery facilitates dynamic exchanges through site-specific artworks, artist talks, and immersive curatorial experiences, setting new standards for what galleries can achieve. Its influence in shaping artistic discourse and inspiring collections is felt across continents, making LATITUDE 28 an essential player in global cultural conversations.

Under the strategic leadership of Founder and Director Bhavna Kakar—also the Founder and Editor-in-Chief of TAKE on Art, South Asia's premier contemporary art publication—LATITUDE 28 has cultivated a robust network of collectors and patrons. This network extends deeply into the Global artistic ecosystems, bridging continental divides and enhancing cross-cultural dialogues.

LATITUDE 28

INDIA ART FAIR
DELHI 6—9 FEB 2025

Booth Details:

LATITUDE 28 | Booth: C06 | India Art Fair 2025

Preview Hours

6th February 2025 | 11 pm – 7 pm

7th February 2025 | 11 am – 7 pm

8th February 2025 | 11 am - 12 pm

Public Hours

8th February 2025 | 12 pm – 7 pm

9th February 2025 | 10 am – 6 pm

SOCIAL MEDIA HANDLES

Facebook: <https://www.facebook.com/GalleryLatitude28>

Instagram: @latitude_28 @bhavz15 @takeonart

RELEVANT TAGS

#IndiaArtFair2025 #FeaturingSouthAsia #LATITUDE28 #ContemporaryArt #ContemporaryArtists
#IndianArt #TakeonArt #Sculptures #Prints #VisualArts #ArtsExhibition