

LATITUDE 28

ART DUBAI
18-20.4.2025

IN PARTNERSHIP WITH
A.R.M.
HOLDING

Bhavna Kakar

Presents

Art Dubai 2025 X LATITUDE 28

To look, and to look again

Artists:

Farhat Ali | Gopa Trivedi | Ketaki Sarpotdar | Khadim Ali | Maryam Baniyadi | Noor Ali Chagani | Ravinder Reddy Gavva | Sanket Viramgami | Shalina Vichitra | Sudipta Das | Viraj Khanna | Waseem Ahmed | Waswo X. Waswo



Relief - V, Painted gilded on Polyester Resin fibreglass,
H 46.6"; W 37.6"; D 11.6"

Booth no.:
B13 (Arena – Hall 1)

VIP Preview:
16th April | 2-9 pm
17th April | 2-9 pm

Public Days:
18th April | 2-9 pm
19th April | 2-9 pm
20th April | 12 pm- 6 pm

Venue:
Madinath Jumeirah, Jumeirah
Beach Road Al Sufouh 1, Dubai, UAE

As your eye negotiates the surfaces before it, meaning flickers—restless, shifting, refusing to settle.

This exhibition grapples with flux. It moves in gestures of tension and release—between material and illusion, inheritance and reinvention, recognition and estrangement. The works assembled here refuse containment, slipping between thresholds of the seen and the unseen, the personal and the political, the traditional and the disruptive. They demand a different kind of seeing—not passive observation but an active exchange, where perception is constantly tested, shifted, and redefined.

To Look, and To Look Again brings together a group of contemporary artists whose practices question the visible and surface-bound, inviting viewers to look beneath and beyond. Beneath each artwork lies another—an accumulation of marks, stories, and absences. Like sediment, meaning builds in layers: through memory, erosion, fracture, and return. This is not just a visual experience, but an archaeological one. What we see is shaped by what came before—what was buried, forgotten, or refused. The past hums beneath our feet, pressing upward, reshaping the present.

Some artists approach this space through a deconstruction of form. Farhat Ali splices visual languages together—miniature, pop, and mass culture—to expose the seams of constructed narratives. Noor Ali Chagani structures longing into brick and mortar, where walls become symbols of both shelter and separation. Sudipta Das constructs fragile paper sculptures that embody the tension between permanence and precarity, displacement and home. Sanket Viramgami merges Persian, Indian, and contemporary idioms into surreal, layered landscapes where time and tradition collapse. Viraj Khanna manipulates textile and embroidery to blur artifice and identity—each stitch an interrogation of power and privilege.

Others explore the instability of narrative itself. Waswo X. Waswo stages identity as a performance, exposing the rehearsed nature of selfhood. Ketaki Sarpotdar lets fable unravel, allowing memory and myth to bleed into one another. Gopa Trivedi inscribes time onto surface, dissolving the divide between personal history and collective memory. Shalina Vichitra uses the language of cartography to map displacement and belonging, where territories shift and borders breathe. Waseem Ahmed reinterprets traditional forms through a socio-political lens, subverting historical motifs to challenge power and visibility.

Some artists turn to material itself as a site of resistance. Ravinder Reddy Gavva distorts figuration toward excess, stretching beauty until it fractures into critique. Maryam Baniyadi reimagines the environment not as setting, but as force—where decay and regeneration are bound in constant, entangled motion. Khadim Ali, informed by the trauma of forced migrations, threads together miniature painting traditions and contemporary conflict to explore the interplay of power, memory, and exile.

Across these works, boundaries break and reform. Surfaces refuse stasis. What is erased lingers as an imprint. Meaning is never fixed—it unfolds in motion, through the act of looking, and looking again.

To see, then, is to negotiate: between knowing and unknowing, certainty and ambiguity, the visible and the implied. In this space, looking becomes an excavation. These works do not offer resolution—they open fault lines. The image is only the beginning. Beneath it: gestures rephrased, histories resurfaced, maps redrawn.

The challenge is not just to see—but to return.

To look, and to look again.

—Curatorial Text by Khushboo Jain

About the Artists

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. Ali fuses miniature 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. Annotations of subtle humour, yet profound seriousness and a commentary on the linking of time between historic events and the concurrent, are hallmarks of his work. The artist is represented by LATITUDE 28, New Delhi, India.

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. The artist is represented by LATITUDE 28, New Delhi, India.

Ketaki Sarpotdar (b. 1992, Mumbai, India) 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. 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. The artist is represented by LATITUDE 28, New Delhi, India.

Khadim Ali (b. 1978, Quetta, Pakistan) belongs to the Hazara tribe from Afghanistan. His family was forced to flee their home in Hazarajat during the nineteenth century, settling in Quetta, Pakistan, where he was born. The subject matter of Ali's work may appear to be symbolic, but it is born and bred in the conflict zones of South, Southwest, and Central Asia. After being offered a distinguished talent visa by the Australian Government, Khadim Ali moved to Sydney in 2010. Perpetual migrations accompanied by loss and trauma contribute to the potency of his images. Ali's delicate use of colour and detail is evidence of his deep connection to the miniature tradition and tapestry. Taking from the pages of Shahnameh, he traces the nature of friends and foes, self and others, and the victor and victim. He learned his craft as a young man when many Afghan refugees were making carpets to earn their living during the Afghan war. Khadim Ali's current body of work reflects his many concerns and demonstrates a deft way of combining mediums and concepts. The artist's deepening anxieties about events in the regions he still calls home,

both Pakistan and Afghanistan, reflect his responsibility for his role as an artist. The artist is represented by LATITUDE 28, New Delhi, India.

Maryam Baniyasi (b. 1993, Tehran, Iran), influenced by Persian miniature, explores the relationship between humans and nature by using elements such as trees and manmade objects for instance red bricks. Her paintings immerse the viewer into the shared experience of being part of the natural world which can create a sense of unity among people. Her artworks show the awe-inspiring beauty of landscapes, the cycle of seasons, and the dependence on natural resources which can transcend cultural and societal differences, fostering a common bond while boundaries, ecosystems, and resources can create divisions among human beings.

Noor Ali Chagani (b. 1982, Karachi, Pakistan) creates works, composed of hand-made miniature terracotta bricks to demonstrate his unique take as a sculptor on the tradition of miniature painting. His work revolves around the concept of the absence of home; his quest for a personal space that he can call his own. On a very personal level, Chagani feels that bricks are a symbolic way for him to connect to the rest of the world. His brick works also demonstrate a fascination with the symbolic power of colossal walls, which connote silence and strength. In contrast, Chagani also works with the idea of self-comparison with walls, as obstructive, stagnant objects. The artist is represented by LATITUDE 28, New Delhi, India.

Ravinder Reddy Gavva (b. 1956, Suryapet, Andhra Pradesh) sculptures explore classical art forms using women as the muse. He marries tradition with the contemporary to create works that are at once iconic as they are rooted in the vernacular. This exhibition allows us to see departures and stylistic shifts in the artist's work over a period of two decades...the works reference and question perceptions around the notion and ideals of beauty." The sculptures of the women do not toe the line of conventional 'beauty' and yet they carry with them an indelible sense of beauty.

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 a tracery 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 shape our bodily dispositions and social relations, transpiring reality as a barcode of collapsed moments of subjugation and liberation. The artist is represented by LATITUDE 28, New Delhi, India.

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. We're constantly in the process of losing and finding our bearings against this gamut and the physiological, spatial and temporal 'presents' 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. The artist is represented by LATITUDE 28, New Delhi, India.

Sudipta Das' (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 emphasises the magnitude of the issues faced by displaced people all over the world. The artist is represented by LATITUDE 28, New Delhi, India.

Viraj Khanna (b. 1993, Kolkata, India) is a visual artist from India who primarily works in the medium of textile. Khanna's narrative-based works are focused on 'stylising' 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 underscore only the best parts of their lives on social media, thereby creating an image of perfection. The different materials available in embroidery help the artist achieve different moods. One can also highlight certain aspects of the image using 3D materials as and when required. For the artist, threadwork is far more subtle yet striking when compared to Zardosi work. The material helps the artist create a dream-like imagery, which is open to interpretation. There is a marked distinction in the final work produced when compared to the original image, this resonates with the artist in regards to the concerns of 'social appearance'. The artist is represented by LATITUDE 28, New Delhi, India.

Waseem Ahmed (b. 1976, Hyderabad, Pakistan) hails from the generation of artists who initiated the movement of the 'contemporary miniature' in Lahore about fifteen years ago. In Pakistan, the traditional miniature has been a starting point for many contemporary artists who have honored the technique as cultural heritage, while reinterpreting and reinventing it in their own way. Ahmed has distinguished his work by producing creatively incisive images with innovative stylistic and iconographic contributions within a practice that is rigorously traditional, placing him among the most acclaimed contemporary artists of his kind. The artist is represented by LATITUDE 28, New Delhi, India.

Waswo X. Waswo's (b. 1953, Wisconsin, U.S.A) photographic self-portraiture has been a tactic of mild humour employed to signal the self-awareness of his practice. His black-and-white portraits are tinted and painted by his Indian collaborators, further complicating the ever-evolving narrative. In his new works, Waswo collaborates with R. Vijay. These works are collectively called The Intruder, where the anonymous fedora man of their long-running miniature series takes a seeming leap back in time, implausibly landing within the world of George Francklin Atkinson's Curry and Rice, prints that were popular during British Colonial days. Painting directly upon these hundred-year-old vintage prints, they seek to subvert, alter, and play with their narratives and portrayals, which are oddly akin to their own, though also vastly different. Waswo has lived and traveled in India for over twenty years, and he has made his home in Udaipur, Rajasthan, for the past seventeen. The artist is represented by LATITUDE 28, New Delhi, India.

About LATITUDE 28:

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.

SOCIAL MEDIA HANDLES

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

Instagram: @latitude_28 @bhavz15 @takeonart

FOR MEDIA QUERIES

Shweta Dedha

www.latitude28.com | latitude28@gmail.com | +91 8368320353

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