

LATITUDE 28

LATITUDE 28 X Art Mumbai 2025 | Booth C70

13th - 16th November, 2025 | 11 AM - 7 PM

Mahalaxmi Racecourse, Mumbai

Participating Artists

Chandan Bez Baruah | Farhat Ali | Firi Rahman | Gopa Trivedi | Hasseena Suresh | Juhikadevi Bhanjdeo | Jyoti Bhatt | Khadim Ali | Prasad Hettiarachchi | Pratul Dash | Sudipta Das | Veena Advani | Viraj Khanna | Waswo X. Waswo | Yogesh Ramkrishna



Title: Shabdadhundi, Act I (only way out)

Medium: Gouache on paper

Size: 36 x 48 in

Year: 2025

At Art Mumbai 2025, LATITUDE 28 presents a dynamic and richly layered selection of artists who reflect the intellectual, political, and material diversity of South Asian contemporary practice. The booth brings together Chandan Bez Baruah, Farhat Ali, Firi Rahman, Gopa Trivedi, Hasseena Suresh, Juhikadevi Bhanjdeo, Khadim Ali, Jyoti Bhatt, Prasad Hettiarachchi, Pratul Dash, Sudipta Das, Veena Advani, Viraj Khanna, Waswo X Waswo, and Yogesh Ramkrishna. Through their distinct voices and practices, they

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demonstrate how artistic expression continues to expand the possibilities of cultural imagination and critical thought in the region.

The presentation moves across mediums including painting, sculpture, works on paper, textile based practices, photography, and printmaking. Each artist approaches image making and material invention with a deep conceptual rigor informed by lived experience, personal histories, and socio political realities. From narratives of migration, displacement, and memory to explorations of ecology, mythology, material culture, gendered identities, and urban transformation, the works reveal how contemporary art functions as both reflection and resistance.

This presentation asserts LATITUDE 28's continued commitment to championing artists who challenge conventions, expand discourse, and redefine the aesthetic vocabulary of the South Asian context. It celebrates practices rooted in research, criticality, and experimentation while offering audiences a powerful and intimate encounter with the urgencies, poetics, and perspectives shaping our present moment. With this selection, the gallery reinforces its role as a catalyst for dialogue, discovery, and cultural advancement that resonates within India and across global art circles.

About the Artists

Chandan Bez Baruah (b. 1979) 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 (b. 1988) is a multidisciplinary artist whose practice reinterprets history and popular imagery through a critical engagement with the tradition of miniature painting. Drawing from his early experience as a signboard painter, Ali fuses the visual language of classical miniature with motifs from home entertainment, caricature, and mass media. His

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works explore the flatness and stylization inherent in both forms to reveal layered narratives of grief, love, war, and desire, often inflected with subtle humour and incisive cultural critique. By linking historic events and iconic figures with contemporary popular culture, Ali challenges institutional conventions and offers a nuanced reflection on the passage of time, memory, and collective identity.

Firi Rahman's (b. 1990) practice is a multidisciplinary exploration of the changes happening in the world, particularly in the context of the Anthropocene. Rahman uses the imaginative and symbolic presence of animals to respond to these shifts. Beyond traditional methods like cartography and sculptural installations, the artist's work focuses on archiving, mobilising, and preserving the inheritance and identity of communities.

Gopa Trivedi's (b. 1987) 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."

Hasseena Suresh (b. 1968) is a contemporary artist working in clay and high-fire glazed stoneware, interrogating patriarchal structures through feminist narratives rooted in personal memory and collective history. Influenced by ancient history, architecture, climate change, and gardening, her sculptures merge research, storytelling, and sustainable practice. Works like *The Birth of a River* evoke genesis through elemental ties to Earth, Fire, and Water. Colour recurs as metaphor, red for flesh, war, blood; green for earth, growth, peace, while exposing its role in race, caste, and nationhood. Based at Clayfingers Pottery, her practice extends into pedagogy, ecology, and community engagement.

Juhikadevi Bhanjdeo (b. 1986) is a visual artist and educator whose practice explores memory, identity, and material culture through the metaphor of the “pocket” as a holder of stories and beliefs. What began with literal depictions of pockets has expanded into

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textile-based abstractions, where fabric embodies protection, prejudice, memory, and transformation. Her works encode trauma and resilience in colour and form: indigo recurs as healing, mourning, and infinity, often punctuated with safety pins suggesting repair. Through ruptures, frays, and layered compositions, Bhanjdeo creates dialogues of binding and release, revealing how material choices carry histories, survival, and reclamation.

Jyoti Bhatt's (b. 1934) practice spans painting, printmaking and photography, rooted deeply in Indian folk traditions and cultural symbolism. Though initially influenced by Cubism and Pop Art, he developed a unique visual language through intaglio and screen printing, drawing on motifs like parrots, peacocks, lotuses and tribal iconography. A key figure of the Baroda School, Bhatt played a pivotal role in documenting disappearing folk arts across India, particularly in Gujarat, blending this archive with his artistic expression. His photographs chronicle both craft traditions and the evolving artistic landscape of Baroda. Best known for his richly layered prints, he remains an influential force in shaping modern Indian art.

Khadim Ali's (b. 1978) work is rooted in the collective trauma of displacement, war, and cultural erasure, informed by his Hazara heritage and the violence endured by his community. Trained in miniature painting and deeply influenced by the Shahnameh and carpet-making traditions, Ali blends classical techniques with contemporary themes of identity, exile and resistance. His richly detailed compositions, often populated by mythical figures and hybrid beings, challenge binaries of hero and villain, memory and myth. Drawing from his experiences of migration, he weaves personal and political narratives into a layered visual language that mourns, resists, and reimagines the histories of conflict-torn regions he calls home.

Prasad Hettiarachchi (b. 1975) is a Colombo-based artist who, for over a decade, has explored the city's shifting development narratives through allegorical visual sequences. His work reflects on mega infrastructure projects, debt, class struggle, post-war displacement, and the lasting impact of colonial legacies. Trained in conservation and archaeology, his painterly approach draws on Buddhist cosmology and miniature painting. Recent installations employ found materials from construction sites to demarcate 'out of bounds' spaces. Against Sri

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Lanka's current political and economic crises, Hettiarachchi's practice critiques corruption, impunity, and geopolitics, probing China's dominance and India's corporate influence within the island's contested urban landscape.

Pratul Dash's (b. 1974) artistic practice encompasses a symphony of media and materials focusing 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.

Sudipta Das' (b. 1985) 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) 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 for New York fashion houses. Her eye for colour, material and composition has led to a further outlet in interior design, with a portfolio of published projects to her credit.

Viraj Khanna's (b. 1995) 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

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moments and only the best parts of their lives on social media, thereby creating an image of perfection.

Waswo X. Waswo's (b. 1953) practice navigates identity, authorship, and postcolonial critique through staged photography and collaborative miniature painting. Living in India for over two decades, he blurs the boundaries between East and West, tradition and contemporary. Waswo, himself, is a recurring figure whom he inserts into historically charged settings, including colonial-era prints, challenging Orientalist narratives with irony and introspection. His hand-coloured photographs and painted interventions question the gaze, complicity, and cultural legacy of the outsider, while celebrating the collaborative spirit of Indian atelier practices.

Yogesh Ramkrishna (b. 1991) is a Pune-based multidisciplinary artist working across drawing, printmaking, and installation. His practice creates interactive experiences that interrogate socio-political issues, cultural propaganda, and post-truth behaviours, often highlighting tensions between traditional Indian beliefs and contemporary urban life. During the pandemic, his works began exploring shifting identities and collective anxieties, rendered in a style that is dramatic, comic-like, mythical, and at times erotic. Through this visual language, Ramkrishna crafts narratives that are both critical and playful, inviting viewers to reflect on the contradictions of modern existence and the fragility of constructed social realities.

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

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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

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

Instagram: @latitude_28 @bhavz15 @takeonart

RELEVANT TAGS

#ArtMumbai2025 #FeaturingSouthAsia #Latitude28 #ContemporaryArt
#ContemporaryArtists #IndianArt #TakeonArt #VisualArts #ArtsExhibition

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