

LATITUDE 28 X India Art Fair 2026

Booth C07 | Section - Galleries

Booth K02 | Section - Focus

5 - 8 February, 2025 | 11 AM - 7 PM

NSIC Grounds, New Delhi

Participating Artists

Farhat Ali | Hasseena Suresh | Jayati Bose | Juhikadevi Bhanjdeo | Ketaki Sarpotdar | Khadim Ali | Maryam Baniyadi | Pratul Dash | Sanket Viramgami | Sudipta Das | Viraj Khanna | Yogesh Ramkrishna



Artist: Ketaki Sarpotdar

Title: The night will pass. The dawn will arrive.

**The sun will rise, and the flower will bloom again—
so thought the bee, trapped inside the bud.**

At the same moment, an elephant uprooted the flower

Medium: Oil on canvas

Size: 36 x 48 inches

Year: 2026

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LATITUDE 28, B-74, Ground Floor, Block B, Defence Colony, New Delhi, 110024

Negotiating the Real

At the India Art Fair 2026, LATITUDE 28's presentation explores the shifting lines between everyday life and imagined worlds. Our selection highlights artists who tap into the vibrant visual heritage of South Asia to tackle contemporary concerns such as identity, ecology, remembrance, and myths. Their works avoid simple lessons, instead offering subtle insights through varied forms, miniature paintings, sculptures, embroidery, and installations. Here, art becomes a space for dialogue, where the real and the unreal meet to question what we see and invite deeper interpretation.

A special solo booth spotlights Khadim Ali, the Afghan-Australian artist whose Hazara background drives his deep look at exile and cultural survival. Trained in Mughal miniatures, his pieces weave demons and ancient tales to transform stories of suffering into symbols of endurance, inspired by his family's experiences of displacement. The showcase of his unseen tapestries and paintings in the focused booth will highlight his skill in merging folklore with current critiques, creating a quiet spot for reflection amid the fair's buzz.

Our selection includes artists with unique yet connected viewpoints. Farhat Ali, once a billboard painter in Sindh, blends pop culture icons with traditional styles in his miniatures, highlighting the tensions of mixed identities. Maryam Baniyasi, an Iranian artist, works within the traditions of Persian and Mughal miniature painting to map the rhythms of urban life, weaving memory, place, and simultaneous narratives into richly detailed scenes shaped by the city she inhabits. Pratul Dash, raised in Odisha, builds layered landscapes that uncover the mental scars of city growth and ecological harm, showing the divide between advancement and loss. Sanket Viramgami from Gujarat combines miniature art with Kantha embroidery, creating calm yet vibrant images that link old ways to new city life. Sudipta Das from Assam, uses fragile paper structures to honor stories of migration and strength, capturing how memories persist through hardship. Viraj Khanna, from a Kolkata fashion family, employs embroidery to examine consumer culture, his bold designs questioning how we present ourselves in a media-saturated world. Yogesh Ramkrishna from Pune explores political scenarios in paintings with satires, catching the brief moments of daily existence. Juhikadevi Bhanjdeo preserves Bastar's indigenous knowledge in fabric works, turning spoken histories into tangible records that connect past wisdom to present talks. Ketaki Sarpotdar uses oil paintings to break down logical thinking, revealing the odd sides of how we perceive the world.

We are proud to present the India Art Fair debuts of Hasseena Suresh and Jayati Bose. Suresh, from Kerala and trained at Santiniketan, shapes raw terracotta sculptures; heads and figures that express the basic poetry of human fragility and resilience. Bose, a self-taught artist from Bengal works in watercolors and sculpture, draws on female myths with soft, earthy colors, evoking figures to map women's inner power and ties to ancestors. These new voices add fresh energy, highlighting key moments in their careers.

Together, these artists outline the changing shape of South Asian art: a constant balance between tradition's foundations and innovation's reach, personal needs and shared goals. In a time of uncertainty, their works show art's power to connect, challenge, and heal, turning views into meaningful shifts in understanding, as they collectively embody "Negotiating the Real" by blurring the boundaries between lived truths and constructed narratives.

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Khadim Ali's Solo:**Wandering Wisdom**

In *Wandering Wisdom*, Khadim Ali extends a long-standing engagement with miniature painting, epic narrative, and ornament as carriers of historical memory. Rooted in the visual and literary world of the *Shahnameh*, the series revisits figures such as Rustam, the Bamiyan Buddha, Siddhartha and Kamala from Hermann Hesse's book *Siddhartha*, and the *Simurgh*, the bird of wisdom, not as heroic constants, but as mutable forms: sites through which questions of inheritance, rupture, and transmission are staged.

Ali's practice is shaped as much by lived and inherited memory as by formal art-historical lineages. His imagination has been profoundly influenced by India through mythology, storytelling, and cultural experience passed down within the family. Growing up, Ali heard stories of the beauty of Lucknow and Delhi's architecture, of Hindustani classical music, of Ghalib's poetry, and of India's ancient sites such as Ajanta, Ellora, and Sanchi. These narratives came through his maternal grandfather and mother, who lived and worked in India during their employment with the British, before the family eventually settled in Quetta, carrying with them the hope of returning to Afghanistan, the ancestral land of the Hazaras. This layered geography of memory continues to inform Ali's visual language, where India, Persia, and Afghanistan remain in constant, unresolved dialogue.

Formally, Ali draws fluently from Persian and Indian miniature traditions such as Basohli and Kangra painting, Mughal architecture, and Gandharan sculpture, allowing these sources to fracture, overlap, and reassemble within a contemporary pictorial language. Mythic animals, red-clouded skies, and recurring chromatic intensity operate less as fixed symbols and more as atmospheres of remembrance, spaces where devotion, violence, exile, and longing coexist.

Alongside painting, Ali's tapestry works, produced in collaboration with Afghan carpet weavers, translate the precision and intimacy of miniature painting into textile form. Here, the grammar of epic, ornament, and repetition is reworked through labour-intensive processes that foreground collective making and the endurance of artisanal knowledge. The movement between miniature and tapestry destabilises scale and hierarchy, allowing intimacy and monumentality to circulate between media.

Wandering Wisdom marks a reflective moment in Ali's oeuvre, where transgenerational knowledge is neither fixed nor redemptive, but continuously renegotiated. Inheritance here is carried forward not

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through territory or nation, but through image, material, memory, and craft, held together by storytelling, labour, and the persistence of cultural imagination.

— Bhavna Kakar

From the Director

This year feels especially significant for us. As we mark fifteen years of LATITUDE 28, we are also settling into our new space in Defence Colony, which has opened up exciting possibilities. Our upcoming exhibition there, 'Evolution / Involution', explores the idea of formlessness through the bindu . The Defence Colony Galleries Night has become a vital moment of dialogue and exchange that we are very much looking forward to being a part of.

We have also been deeply moved by the tremendous response and love for 'Sut te Saah', our presentation on Phulkaris. The engagement with these works, as living textiles carrying memory, labour, and lineage has been overwhelming, and on popular demand we are continuing the exhibition in a smaller iteration at the LATITUDE 28 Viewing Room in Lado Sarai, especially for those visiting the city during the fair.

At the India Art Fair, I am excited to introduce new voices such as Juhikadevi Bhanjdeo, Hasseena Suresh, and Jayati Bose at our main booth, artists who reflect the diversity of material, thought, and practice that we remain committed to supporting. Alongside this, we are proud to present Khadim Ali's solo, 'Wandering Wisdom', his first major solo since 2016, which brings together questions of displacement, memory, and inherited knowledge. Together, these presentations feel like a strong and honest reflection of where LATITUDE 28 stands today ~ rooted, evolving, and looking forward.

— Bhavna Kakar

About the Artists

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

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motifs from home entertainment, caricature, and mass media. His 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.

Haseena 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.

Jayati Bose (b. 1980) is a self-taught artist and sculptor whose work explores femininity, nostalgia, and Bengali cultural memory. Working with watercolours and terracotta, she creates intimate scenes of feminine repose, divine presence, and nature's transience. Her practice bridges the personal and the archetypal, reflecting a quiet, introspective visual language rooted in material sensitivity. Living and working in Mumbai, Bose approaches her studio as a space where memory, touch, and emotion converge.

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 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.

Ketaki Sarpotdar (b. 1992) is a printmaker and painter based in Baroda whose practice examines how lived experience is rationalised and moral certainty constructed. Working within the space between binaries of right and wrong, truth and perception, she positions herself as an observer rather than a narrator. Her works often feature personified animals, turtles, donkeys, lions, as stand-ins for

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human behaviour, drawing from fables, folktales, and narrative traditions across cultures. Through these allegorical forms, Sarpotdar stages quiet dramas that question identity, agency, and the instability of meaning, inviting reflection rather than resolution.

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.

Maryam Baniyadi's (b. 1993) practice is rooted in the traditions of Persian and Mughal miniature painting, through which she examines the interwoven relationships of place, time, and memory. Drawing from her experiences, Baniyadi approaches the city as a living archive, documenting its streets, courtyards, and communal spaces with close observation and precision. Her layered compositions embrace the miniature convention of simultaneous storytelling, allowing past and present to coexist within a single frame. By merging classical aesthetics with contemporary urban subject matter, her work reflects on the entanglement of heritage and modernity, positioning miniature painting as a living, adaptive medium that continues to record the rhythms of everyday life.

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.

Sanket Viramgami (b. 1988) works with a richly eclectic visual language that blends historical reference with contemporary experience. Drawing from miniature painting, particularly the Persian tradition—alongside Indian craft practices such as Kantha and Gond visual idioms, his paintings collapse multiple temporalities into layered, surreal landscapes. Through anachronistic juxtapositions and intricate patterning, Viramgami reflects on shifting social relations, evolving human lifestyles,

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and the forces that shape collective memory. His recomposed spatial worlds function as sites where histories of subjugation and liberation coexist, unfolding as dense tapestries of fractured time and experience.

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.

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

Yogesh Ramkrishna (b. 1991) is a multidisciplinary visual artist and printmaker whose practice explores the intersections of myth, media, and socio-political consciousness. Working through drawing, printmaking, and installation, he constructs narrative-driven worlds that blur the boundaries between the real and the surreal. His imagery combines traditional iconography with contemporary anxieties to reflect on propaganda, belief systems, and the complexities of a post-truth society.

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.

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RELEVANT TAGS

#indiaartfair2025 #FeaturingSouthAsia #Latitude28 #ContemporaryArt #ContemporaryArtists
#IndianArt #TakeonArt #VisualArts #ArtsExhibition

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