LATITUDE 28

WASWO X. WASWO

LONG SHORT STORIES

9 OCT - 20 NOV 2026

B 74, DEFENCE COLONY, ND

The Dandy entered the Ancient Land carrying baggage from the Distant Land. He carried the tools of The Orientalist's trade, but was not conscious of that word. To him, he was an Observer, a Naturalist. He studied flora and fauna, geography, the peoples he met along the way, with an artist's eye, not a scientific mind. He knew magic. The magic he had learned in the Distant Land. True, he was always seen with his telescope or binoculars, his magnifying glass, and his camera, but for him these were the tools of observation and remembrance, benign in and of themselves. Yet he knew their delicacy and power, and wielded them carefully.

When he entered the forests of the Ancient City, in a secret and hidden valley he had travelled months across the Ancient Land to find, the Dandy knew his intrusion might be unwelcome. And so, it was. Fierce guards of the city surrounded him and challenged his very presence with sharpened swords drawn. One of the locals held his hand aloft and commanded the guards to desist. This was The Prince. The Dandy took an immediate liking to him. He was handsome and wielded great power with authority. Soon, The Prince became The Dandy's friend, and demonstrated his own powers of magic. This was the Ancient Magic from the Ancient Land, now forgotten elsewhere, but known and practiced in the secluded Ancient City.

As days passed, and sweet fragrant nights in Royal Chambers lit by candlelight slipped one by one into dreamy memory, The Prince asked his father, The King, to issue a decree: The Dandy was to be given the freedom and the Royal Protection for roaming the Ancient City and its Lands at will: observing all, learning the knowledge, and practicing the Distant Land's arts of Observation. The Dandy was overjoyed, but nature's dangers still lurked. Nature is still nature of course, and we are a part of nature (as the Dandy well knew), and nature is, by nature, competitive. Soon the Dandy and The Prince were challenging each other to duels of Magic. The Ancient City's magic was stronger, yet onlookers became worried and jealous: they saw an uninvited guest practicing his strange ways in a Land that was not his own. Rumours began to circulate. Certain cliques of intellectuals and swordsmen began to devise plots. This Dandy and his strange ways need to be driven from the Kingdom. They beseeched The King to reign in his son, and by doing so expel the Dandy.

On that fateful day The Prince and the Dandy fled the Ancient City together. They avoided what they presumed would be death, and if they were to be ostracized, they would exile themselves together. Their legend lives on, yet few, if any, know what became of them.

There exist certain long short stories that are never told. Too personal, too deep, too raw with pain to speak. Too charged with forbidden longing, too sexual, too scandalous, too close to crime. They are sealed in silence by those who lived them—rarely even breathed between the two who shared the secret. Best forgotten, yet never truly forgotten. They die first a death of silence. Then they die again in the minds that once recalled them with nervous, shameful, guilty joy. Lost to history, they drift into a black and soundless void, never to be heard again. Yet these unspoken tales shape the universe as surely as the great songs the bards have carried through the ages. We will never know their weight. They are quiet poems once spoken with meaning in an empty forest—a tree that fell and made no sound.

Waswo X. Waswo's practice is rooted in a distinctive technique developed over two decades of work in Udaipur. He often works with painted backdrops and curtains in the studio, staging his photographs as a kind of theatre rather than a documentary record. These photographs are then handed to local traditional miniature painters, who paint directly over them, layering indigenous craft and pigment onto the photographic surface, giving each image a quality that sits somewhere between photograph and painting. The result is a body of work that resists the documentary impulse altogether, choosing instead a staged, self-aware artifice that draws attention to its own making. This method has become inseparable from his larger preoccupation: a sustained interrogation of the colonial and orientalist gaze, in which Waswo frequently casts himself as a bumbling foreign protagonist observed, embraced, and gently mocked by the Indians around him.

Over more than two decades, this practice has placed Waswo among the most distinctive voices in contemporary Indian art. His work is held in institutional collections including The Art Institute of Chicago, the Haggerty Museum of Art at Marquette University, the Asian Art Museum of San Francisco, Kiran Nadar Museum of Art, Delhi and the Museum of Art and Photography, Bangalore, among others. He has exhibited extensively across India, Europe, and Southeast Asia, with presentations at India Art Fair, the Mori Museum of Art, Tokyo, as well as group showings at Art SG, Art Dubai, and Artissima, Turin.



LONG SHORT STORIES



Long Short Stories #1, 2026
Hand-painted digital print and gold leaf
Artwork Size: 20 x 40 inches | Frame Size: 35 x 55 inches, white bone
Signatures: signed Waswo X. Waswo on the front and embossed WXW signed by Dalpat Jingar and Waswo on the reverse
Edition: 2





Long Short Stories #2, 2026
Hand-painted digital print and gold leaf
Artwork Size: 20 x 40 inches | Frame Size: 35 x 55 inches, white bone
Signatures: signed Waswo X. Waswo on the front and embossed WXW signed by Dalpat Jingar and Waswo on the reverse
Edition: 2



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Long Short Stories #3, 2026
Digital print and gold leaf
Artwork Size: 20 x 40 inches | Frame Size: 35 x 55 inches, white bone
Signatures: front embossed WXW signed by Waswo on the reverse
Edition: 2



Long Short Stories #4, 2026
Hand-painted digital print and gold leaf
Artwork Size: 20 x 40 inches | Frame Size: 35 x 55 inches, white bone
Signatures: signed Waswo X. Waswo on the front and embossed WXW signed by Dalpat Jingar and Waswo on the reverse
Edition: 2





Long Short Stories #5, 2026
Hand-painted digital print and gold leaf
Artwork Size: 20 x 40 inches | Frame Size: 35 x 55 inches, white bone
Signatures: signed Waswo X. Waswo on the front and embossed WXW signed by Dalpat Jingar and Waswo on the reverse
Edition: 2





Long Short Stories #6, 2026
Hand-painted digital print and gold leaf
Artwork Size: 20 x 40 inches | Frame Size: 35 x 55 inches, white bone
Signatures: signed Waswo X. Waswo on the front and embossed WXW signed by Dalpat Jingar and Waswo on the reverse
Edition: 2





Long Short Stories #7, 2026
Hand-painted digital print and gold leaf
Artwork Size: 20 x 40 inches | Frame Size: 35 x 55 inches, white bone
Signatures: signed Waswo X. Waswo on the front and embossed WXW signed by Dalpat Jingar and Waswo on the reverse
Edition: 2


WASWO
X. WASWO
PHOTOWALLAH
TEXT BY
CHRISTOPHER
PINNEY



Long Short Stories #8, 2026
Hand-painted digital print and gold leaf
Artwork Size: 20 x 40 inches | Frame Size: 35 x 55 inches, white bone
Signatures: signed Waswo X. Waswo on the front and embossed WXW signed by Dalpat Jingar and Waswo on the reverse
Edition: 2





Long Short Stories #9, 2026
Hand-painted digital print and gold leaf
Artwork Size: 20 x 40 inches | Frame Size: 35 x 55 inches, white bone
Signatures: signed Waswo X. Waswo on the front and embossed WXW signed by Dalpat Jingar and Waswo on the reverse
Edition: 2





Long Short Stories #10, 2026
Hand-painted digital print and gold leaf
Artwork Size: 20 x 40 inches | Frame Size: 35 x 55 inches, white bone
Signatures: signed Waswo X. Waswo on the front and embossed WXW signed by Dalpat Jingar and Waswo on the reverse
Edition: 2





Long Short Stories #11, 2026
Hand-painted digital print and gold leaf
Artwork Size: 20 x 40 inches | Frame Size: 35 x 55 inches, white bone
Signatures: signed Waswo X. Waswo on the front and embossed WXW signed by Dalpat Jingar and Waswo on the reverse
Edition: 2





Long Short Stories #12, 2026
Hand-painted digital print and gold leaf
Artwork Size: 20 x 40 inches | Frame Size: 35 x 55 inches, white bone
Signatures: signed Waswo X. Waswo on the front and embossed WXW signed by Dalpat Jingar and Waswo on the reverse
Edition: 2



OTHER STORIES



The Costume of Hindostan is a famous 1804 book by Belgian artist Balthazar Solvyns featuring 60 hand-colored engravings depicting 18th-century Indian society. It documents the daily attire, castes, and occupations of common people and nobility in Bengal.

These works are painted on original pages from that book.



Other Stories #1, 2026
Stone pigments and gouache on a vintage hand-painted 19th-century engraving
Image Size: 14 x 10 inches | Frame Size: 22 x 18 inches (artificial wood)
Signatures: Waswo X Waswo front, Chirag Kumawat and Waswo verso, dated, and titled.



Other Stories #2, 2026
Stone pigments and gouache on a vintage hand-painted 19th-century engraving
Image Size: 14 x 10 inches | Frame Size: 22 x 18 inches (artificial wood)
Signatures: Waswo X Waswo front, Chirag Kumawat and Waswo verso, dated, and titled.



Other Stories #3, 2026
Stone pigments and gouache on a vintage hand-painted 19th-century engraving
Image Size: 14 x 10 inches | Frame Size: 22 x 18 inches (artificial wood)
Signatures: Waswo X Waswo front, Chirag Kumawat and Waswo verso, dated, and titled.



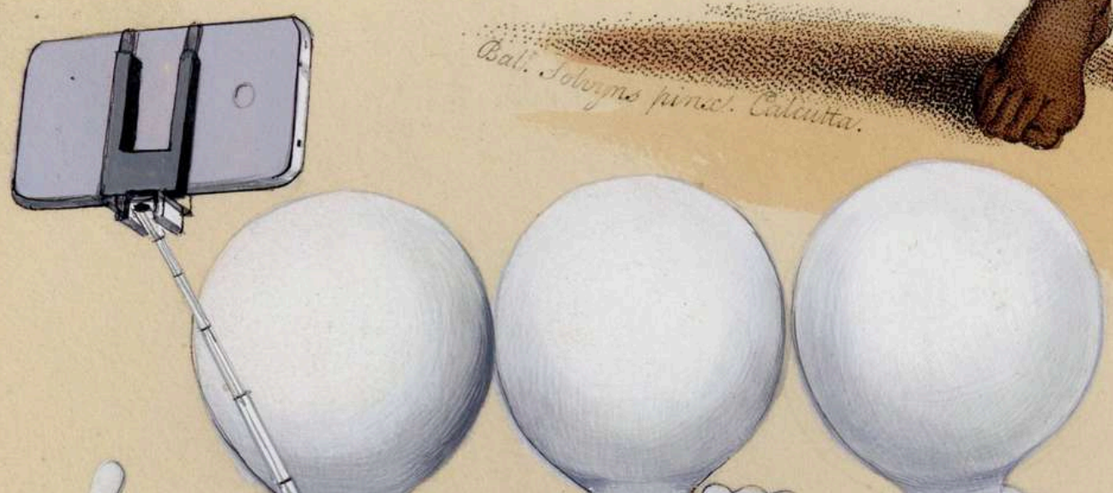
Other Stories #4, 2026
Stone pigments and gouache on a vintage hand-painted 19th-century engraving
Image Size: 14 x 10 inches | Frame Size: 22 x 18 inches (artificial wood)
Signatures: Waswo X Waswo front, Chirag Kumawat and Waswo verso, dated, and titled.





Bal. Solvyns pinx. Calcutta.

Scott sculp.







Other Stories #5, 2026
Stone pigments and gouache on a vintage hand-painted 19th-century engraving
Image Size: 14 x 10 inches | Frame Size: 22 x 18 inches (artificial wood)
Signatures: Waswo X Waswo front, Chirag Kumawat and Waswo verso, dated, and titled.



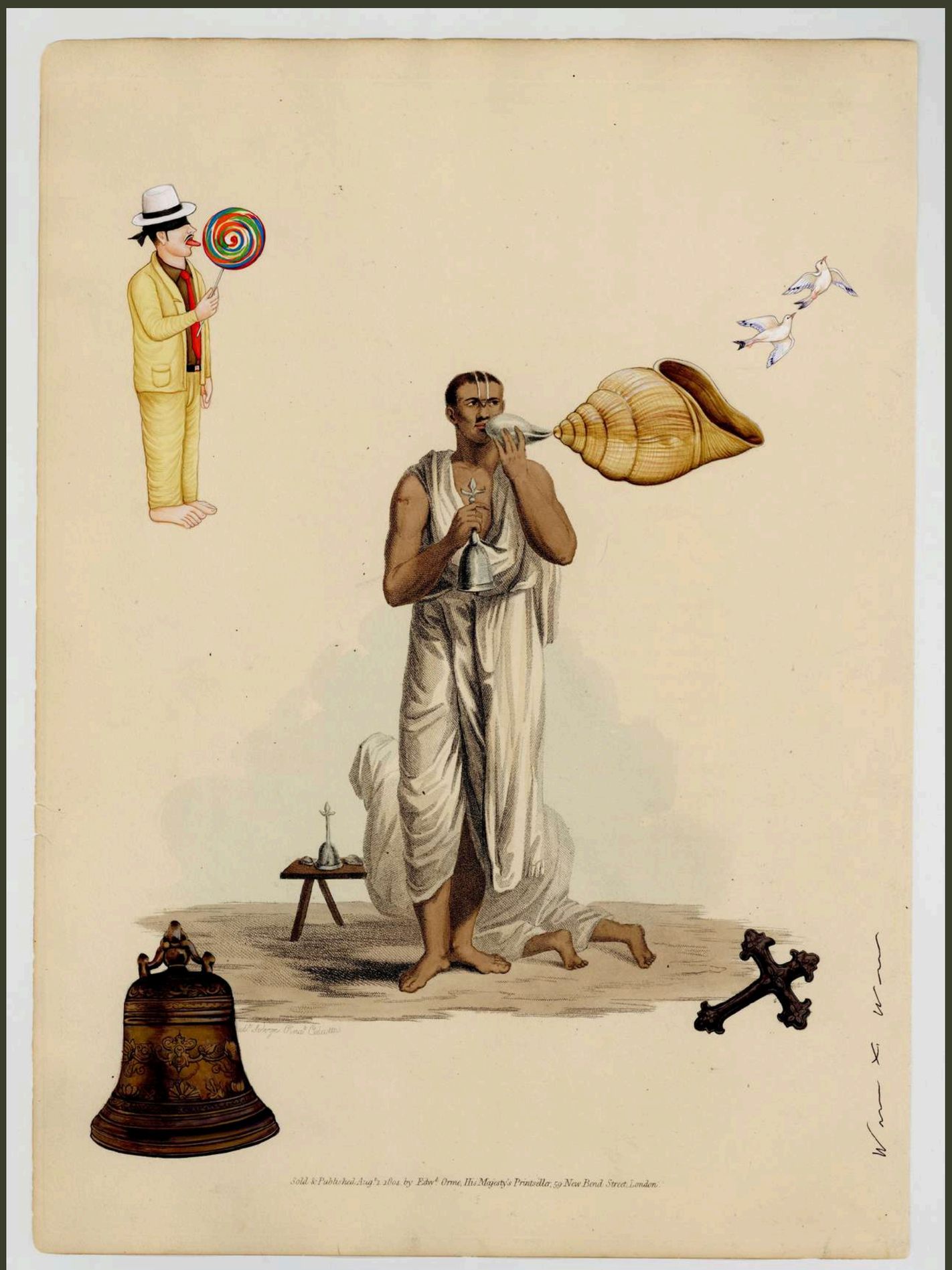
Other Stories #6, 2026
Stone pigments and gouache on a vintage hand-painted 19th-century engraving
Image Size: 14 x 10 inches | Frame Size: 22 x 18 inches (artificial wood)
Signatures: Waswo X Waswo front, Chirag Kumawat and Waswo verso, dated, and titled.



Other Stories #7, 2026
Stone pigments and gouache on a vintage hand-painted 19th-century engraving
Image Size: 14 x 10 inches | Frame Size: 22 x 18 inches (artificial wood)
Signatures: Waswo X Waswo front, Chirag Kumawat and Waswo verso, dated, and titled.



Other Stories #8, 2026
Stone pigments and gouache on a vintage hand-painted 19th-century engraving
Image Size: 14 x 10 inches | Frame Size: 22 x 18 inches (artificial wood)
Signatures: Waswo X Waswo front, Chirag Kumawat and Waswo verso, dated, and titled.



Other Stories #9, 2026
Stone pigments and gouache on a vintage hand-painted 19th-century engraving
Image Size: 14 x 10 inches | Frame Size: 22 x 18 inches (artificial wood)
Signatures: Waswo X Waswo front, Chirag Kumawat and Waswo verso, dated, and titled.



Other Stories #10, 2026
Stone pigments and gouache on a vintage hand-painted 19th-century engraving
Image Size: 14 x 10 inches | Frame Size: 22 x 18 inches (artificial wood)
Signatures: Waswo X Waswo front, Chirag Kumawat and Waswo verso, dated, and titled.



Other Stories #11, 2026
Stone pigments and gouache on a vintage hand-painted 19th-century engraving
Image Size: 14 x 10 inches | Frame Size: 22 x 18 inches (artificial wood)
Signatures: Waswo X Waswo front, Chirag Kumawat and Waswo verso, dated, and titled.







Other Stories #12, 2026
Stone pigments and gouache on a vintage hand-painted 19th-century engraving
Image Size: 14 x 10 inches | Frame Size: 22 x 18 inches (artificial wood)
Signatures: Waswo X Waswo front, Chirag Kumawat and Waswo verso, dated, and titled.



Other Stories #13, 2026
Stone pigments and gouache on a vintage hand-painted 19th-century engraving
Image Size: 14 x 10 inches | Frame Size: 22 x 18 inches (artificial wood)
Signatures: Waswo X Waswo front, Chirag Kumawat and Waswo verso, dated, and titled.



A VISITOR TO THE COURT



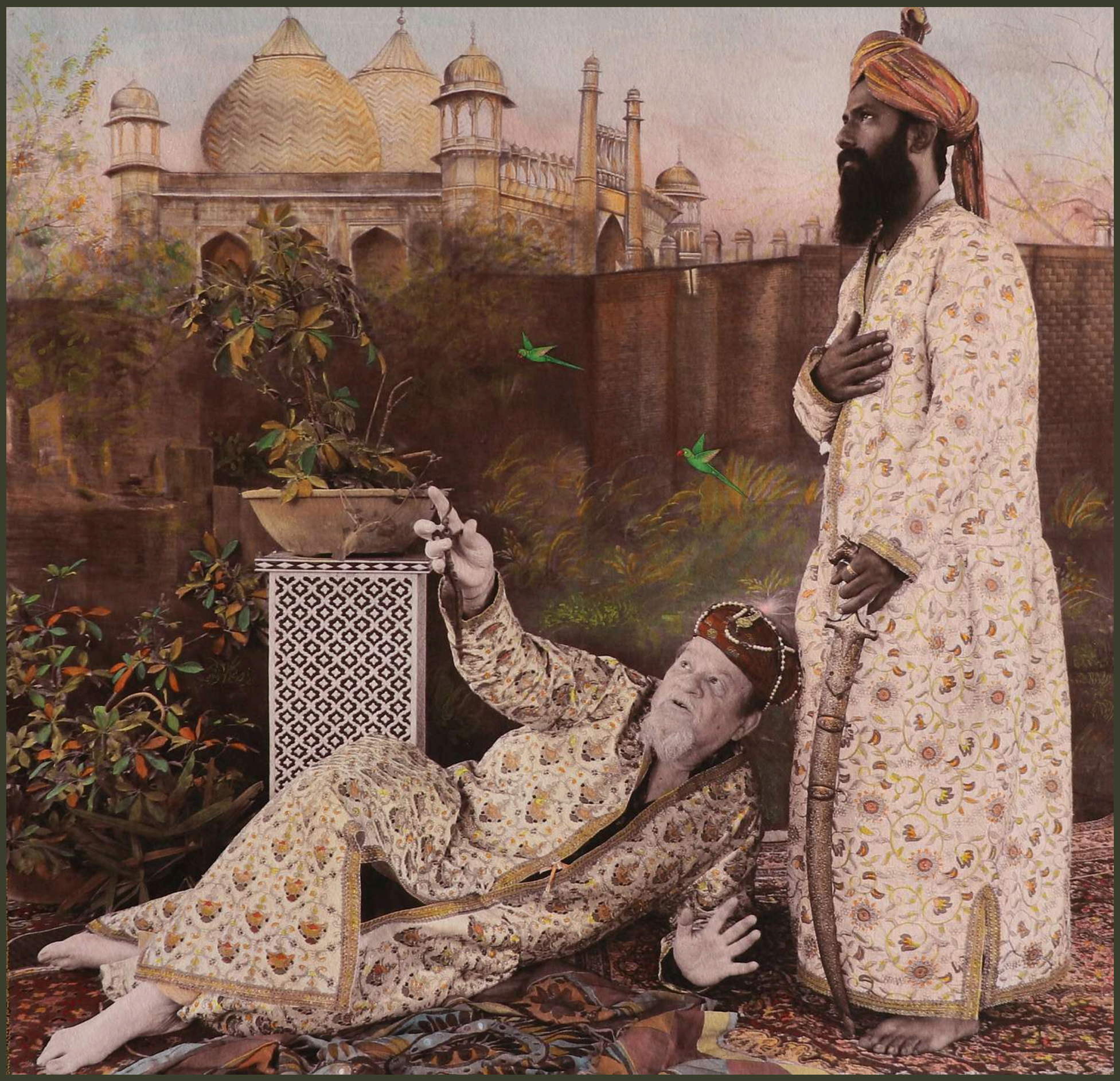
A Visitor to the Court #4, 2026
Hand-coloured archival digital photograph and gold
Image Size: 30 x 30 inches | Frame Size: 46 x 46 white bone
Embossed WXW and signed Waswo X Waswo front verso signed by Dalpat Jingar and Waswo



A Visitor to the Court #6, 2026
Hand-coloured archival digital photograph and gold
Image Size: 30 x 30 inches | Frame Size: 46 x 46 white bone
Embossed WXW and signed Waswo X Waswo front verso signed by Dalpat Jingar and Waswo



A Visitor to the Court #19, 2026
Hand-coloured archival digital photograph and gold
Image Size: 30 x 30 inches | Frame Size: 46 x 46 white bone
Embossed WXW and signed Waswo X Waswo front verso signed by Dalpat Jingar and Waswo



A Visitor to the Court #9, 2026
Hand-coloured archival digital photograph and gold
Image Size: 30 x 30 inches | Frame Size: 46 x 46 white bone
Embossed WXW and signed Waswo X Waswo front verso signed by Dalpat Jingar and Waswo



Untitled-Sculpture, 2026
Canson cast paper book sculpture, gold leaf, stone pigments and gouache
10 x 11.5 x 13.5 inches



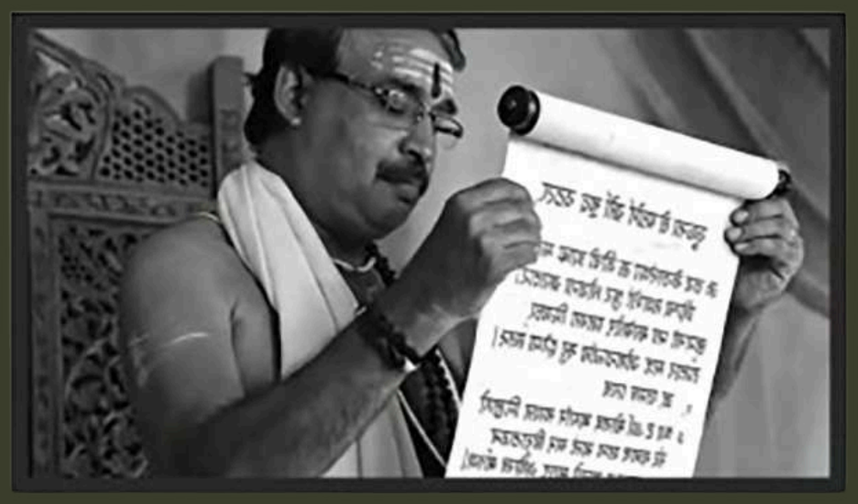






Details









Untitled, 2026
Four-channel video installation
Edition of 2

Waswo X. Waswo

(b. 1953, Milwaukee, U.S.A.)

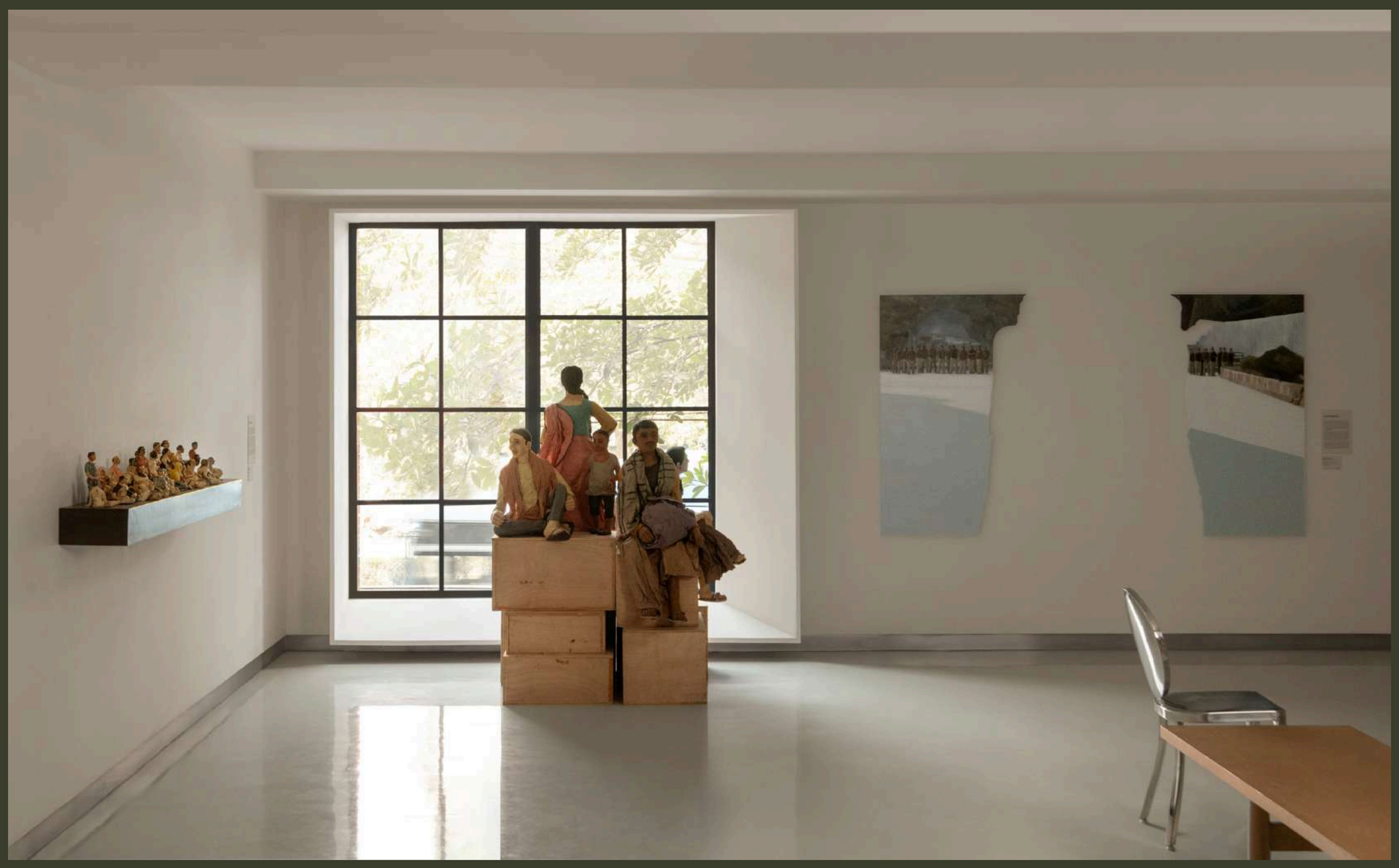
Waswo X. Waswo's photographic self-portraiture and miniature paintings have been a tactic of mild humour employed to signal the self-awareness of his practice. His black-and-white portraits are tinted and painted by his Indian collaborators, further complicating the ever-evolving narrative. He has a long history of collaborating with traditional miniature painters where he lives, in Udaipur, Rajasthan, and currently works with Dalpat and Banti Jingar, Shankar Kumawat and Chirag Kumawat. Waswo has lived and travelled in India for over twenty years, and has made his home in Udaipur, Rajasthan.

Waswo X. Waswo studied at the University of Wisconsin-Milwaukee, the Milwaukee Centre for Photography, and Studio Marangoni, The Centre for Contemporary Photography in Florence, Italy. Waswo is one of the few contemporary artists with a roster of books under his belt, including India Poems: The Photographs, published by Gallerie Publishers (2006); Men of Rajasthan, published by Serindia Contemporary (2011, hardcover 2014); Photowallah, published by Tasveer, India (2016); Gauri Dancers, Mapin (2019); and Karkhana: A Studio in Rajasthan, Mapin (2022).

Waswo's solo shows include 'The Darkness and the Star', Bikaner House Main Gallery, presented by Gallery Espace (2025); 'Heaven and that Other Place', Galerie Isa, Mumbai (2024); 'Last Ride in The Wild, Wild East', a solo booth by Gallery Espace at India Art Fair (2023); 'We are Always Working', LATITUDE 28, New Delhi (2020); 'Gauri Dancers', Museo Camera, New Delhi (2019); 'Photowallah', Tasveer/Tarq, Mumbai (2017); and 'Confessions of an Evil Orientalist', Gallery Espace, New Delhi (2011). Select group shows include Art SG with LATITUDE 28, Singapore (2023); India Art Fair with LATITUDE 28, New Delhi (2025, 2023 & 2022); Art Dubai with LATITUDE 28, Dubai (2023 & 2022); 'The Secret and The Sacred', presented by Galerie Isa at Cromwell Place, London (2023); 'Residues & Resonance' with LATITUDE 28, Artissima (Hub India), MAO (Museo d'Arte Orientale), Turin, Italy (2021); 'Goa: A Time That Was', curated by Leandre D'Souza, Sunaparanta, Goa Centre for the Arts, Goa (2021); 'Cartography of Narratives', LATITUDE 28 at Bikaner House, New Delhi (2019); 'Babur ki Gai', curated by Adwait Singh and Bhavna Kakar, LATITUDE 28, New Delhi (2018); 'Laughing in the Vernacular', National Gallery of Modern Art, Mumbai (2017); 'All You Need is Love', Mori Museum of Art, Tokyo, Japan (2013); and 'Convergence: New Art from India and the Diaspora', William Benton Museum of Art, USA (2013). His recent exhibitions include 'Tigers & Dragons: India and Wales in Britain', curated by Zehra Jumabhoy, Glynn Vivian Art Gallery (2025); 'Stone to Story', presented by Litholekha in collaboration with Mandapo (2025); 'An Alternative Contemporary', Sunaparanta Goa Centre for the Arts (2025); 'Fragments of the Future', curated by Shalini Passi and presented by Ajio Luxe Wkend at Jio World Garden, BKC, Mumbai (2025); and 'Elsewhere—In Northeast India', a solo exhibition by Chandan Bez Baruah, curated by Waswo X. Waswo at Shridharani Art Gallery, Triveni Kala Sangam, presented by Bhavna Kakar at LATITUDE 28 (2024).

The artist lives and works in Udaipur, Rajasthan and is represented by LATITUDE 28, New Delhi, India.

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.

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