

LATITUDE 28

A Gallery for Contemporary Arts and Ideas



SLIPPING THROUGH THE CRACKS

CURATED BY MEERA MENEZES

ANITA DUBE | ARCHANA HANDE | ARUNKUMAR HG | ATUL BHALLA |
BAPTIST COELHO | HEMALI BHUTA | JAGANNATH PANDA | MITHU SEN | PRAJJWAL
CHOUDHURY | RAQS MEDIA COLLECTIVE | SHEBA CHHACHHI | SHREYAS KARLE

JANUARY 22 - FEBRUARY 22 2012

SLIPPING THROUGH THE CRACKS

- MEERA MENEZES

“Slipping through the cracks” investigates the systemic erasure that accompanies a dizzying accumulation of information in an increasingly digitalized and virtual world. While some vignettes of information go viral, enjoying an unimaginable circulation, others languish for want of a digital trace.

The internet, which was heralded for its democratic and free flows of information, is increasingly being edited by invisible forces. From Facebook to Google, from Yahoo News to the Huffington Post, the personalization of information marks a radical shift in the way information is now available online.

In this new world it is no longer human gatekeepers that edit and curate the information for us, but algorithms. These algorithmic filters can often skew a person’s information inputs, thereby radically changing ways of thinking. What transpires when a Google or Wiki search fails to throw up any mention of bygone moments in history? Do they cease to exist simply because they leave no digital footprint or are no longer referenced? Will they be lost forever to posterity?

“Slipping through the cracks” dwells on the mechanisms of this erasure and the deeper ramifications when people and historical events get swallowed up by the cracks of memory and history. The artists examine this phenomenon of leakage and loss in the virtual and the real world. They grapple with the slippery notion of identity and investigate the cracks/fissures/ruptures in the political, social and even gender fabric.

Ironically however this erasure seems to go hand in hand with the harnessing of new and sophisticated technologies to map the world around us. These catalogue every move of ours using techniques ranging from Google maps to biometrics. Are there strategies one can employ to slip through the cracks of these surveillance systems?

Interstice as site of resistance

‘The interstice therefore, appears as a potential site of resistance, an immanent source of critique that is (dis)located in the fissures and cracks of conventional architectonics, emerging from within panoptic social architecture¹’.

The artists in this show also embark on an investigative journey to see whether these spaces and interstices within the cracks can in turn form sites of resistance or offer possibilities of generating new meaning. Their works traverse these spaces between spaces and tarry in the in-between-ness that the cracks offer.

Hemali Bhuta’s *“Running Stitch”* presents a series of blank note pads with perforations – they range from closely stitched dots to more spaced out ones to ones that decline the possibility of being able to tear easily. The perforations in the note books tie in with an earlier body of Hemali’s work titled *“In Between”* which deals with in-between, liminal, discontinuous spaces. She locates these spaces in the corners or the skirting of walls. As Hemali maintains, she is *“primarily concerned with the notion of an in-between or transitory space and elements that contain or create these spaces. For me, In-between is a plane where the limitations of dimensionality do not apply.”*

Both Anita Dube and Atul Bhalla’s works focus on the notion of the self. By juxtaposing them on opposite walls, a dialogue is created between the two. **Atul Bhalla’s** *“Untitled”* work deals with the slippages in identity and foregrounds the notion that identity is in a constant state of flux. In his self-performative work, the lens catches Bhalla in a moment of introspection as he looks at the traces left behind in the wet sand, washed by the ebb and flow of the tides of history and memory.

Anita Dube’s series of four photographs *“Noor Mohammad”* foreground the slippages of identity and gender. They are stills taken from her performative video *“Kissa-e-Noor-Mohammad”*. For the performance she decided to change all markers of identity—gender, class and religion. In Noor she found her perfect alter ego and what transpires is a fifteen minute monologue—Noor’s “fifteen minutes of fame”—where he/she talks about everything ranging from love to Sufism to socio-political issues looking directly into the camera and addressing the viewer.

1. (Up) *Against the (In) Between: Interstitial Spatiality in Genet and Derrida*, *Parrhesia Journal*, Number 3 (pp. 22-32, 2007) Clare Blackburne

The video is disconcerting because it is a strange mix of fact and fiction, echoing many of the artist's own preoccupations, like "there is no more dangerous art than the art of politics", yet mouthed by a thoroughly convincing, fictional character.

Jagannath Panda's work looks at dispossessed and displaced populations and how they slip through the cracks of a state's social security networks. His works seem populated by those shadow people whom Arundhati Roy refers to in her article "The Trickle-down Revolution" in *Outlook* magazine. "***They are shadow people, who live in the cracks that run between schemes and institutions. They sleep on the streets, eat on the streets, make love on the streets, give birth on the streets, are raped on the streets, cut their vegetables, wash their clothes, raise their children, live and die on the streets***".

In **Rags Media Collective's** "*Proverbs in Dark Light*" epigrams on time and power are inscribed on two larger than life tablets incised with light. On one tablet the short prose reads "Power surges but does not endure" and on the other "Time stops but does not die". "*Proverbs in Dark Light*" is part of a series of epigrammatic, proverb-like statements where the balance or the meaning of what is said changes with every iteration of how it is read. The reading in turn is determined by the shifting light, which slips in through the letters. This play of light ensures that power and time become fluid concepts and exist in a field of flux where new meanings are regenerated.

Archana Hande's work "*Anatomy of an Epidemic*" enshrines objects in vitrines much like museum exhibits. In this work she plays with the notion of referencing by juxtaposing objects that are both recognizable and ambiguous. While her paper mache casts evoke absent objects and mimic the finds from an excavation, her labels/postcards/photos/cuttings are explicit references to motifs that recur in her body of works. Her installation thus oscillates between the recognizable and the unrecognizable, the absent and the present, creating a strange tension.

Both Arunkumar and Baptist Coelho's works appear like a plea not to forget traditions or historical events and make an active attempt to foreground them. **Arunkumar H.G.'s** installation "*Roots*" depicts a table with wheat growing on it. In the background the sound piece has a man hailing from the state of Uttar Pradesh chanting the mystic poet Kabir's *dohas* in his native dialect. The work highlights the need to preserve indigenous knowledge and culture which has been passed on from one generation to the next. This extends from the preservation of seeds for crops, which is threatened by the advent of multinationals purveying seeds, to the rich tradition of oral history. It also focuses on the diversity of languages and dialects within the country which could get obliterated in a homogenization of language.

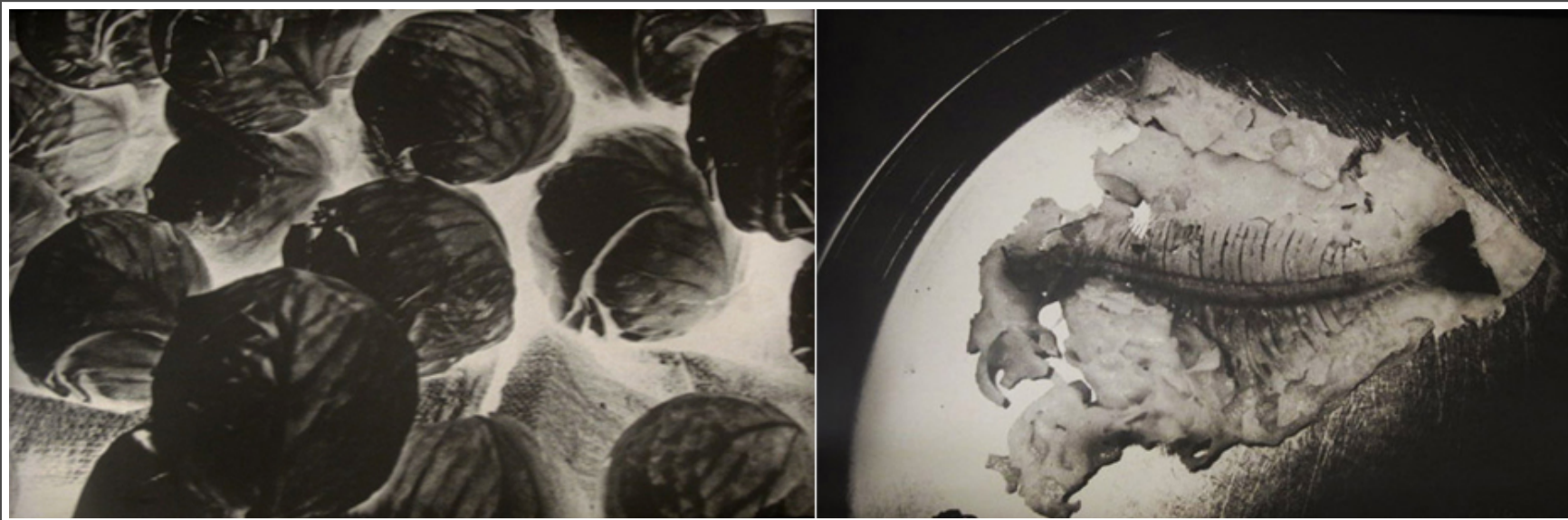
Baptist Coelho's "*Remind the Forgotten*," incorporates newspaper articles which have been randomly swept under a carpet. The terrorist attacks on November 26th, 2008, shook the city of Mumbai and the tragedy was documented and transmitted around the world in real time as it unfolded thanks to the media. This installation reflects on the power of the media to shape and influence current events; as well as our ability to forget. **Prajwal Chowdhury's** sculptural work with a naked man carrying rocks on his head on the other hand dwells on the necessity and possible burden of remembrance.

Mithu Sen's powerful video and photo-collage work "*Icarus*" explores the slippage between desire and reality. Death puts a swift end to the desires and dreams of a dead crow aiming to soar high. However a swarm of ants seem bent on getting the bird off the ground. In the process they give the impression of the crow moving its wings, oscillating between desire and reality.

Sheba Chhachhi's "*Locust Time*" presents an imaginary, futurist landscape of the Indian metropolis mapping its ecological and mythic life. Employing a mechanism of surveillance – the Google/satellite image of the floodplains of the Yamuna river with Delhi and its environs - she collapses time, with the sedimented layers revealing both past and future. She retrieves images, myths and memories from the past juxtaposing them with the present hyper urbanisation, and pointing to future drought as evidenced in the cracked earth. The current contamination of air and water is projected into the future with the 7 *nagkanyas* or snake women, keepers of water and poison, acting as harbingers of doom.

Shreyas Karle is interested in creating passages between spaces and all his works in the show reflect this preoccupation. He seeks to investigate the transformation of data as it passes from one storage device to another and the voids created when data/sound/ water moves from one space to the next. "*Blob*" is a simple book that depicts an ink blob penetrating through the entire book. In this evocative work, as the ink penetrates the pages it leaves a lingering trace. In some pages it leaves a marked presence, in others there is a hint of ink. In "**Two glasses and water**", two glasses form a passage for the water in them. As the water oozes from one space to another it creates a strange tension Shreyas also makes spaces pregnant with sound in "**Listen to me**". Here two speakers create a passage of sound waves with each of them intoning "listen to me". When a viewer stands between the two speakers, he in turn serves as a medium or passage. It is these liminal, discontinuous spaces that the artist invites the viewer to linger in, while discovering the possibilities that they offer.

ANITA DUBE



Skeleton

Size: 24" x 30" each (Diptych)

Medium: Silver Gelatin Print on Fibre Matte Paper

Year: 2005

ANITA DUBE



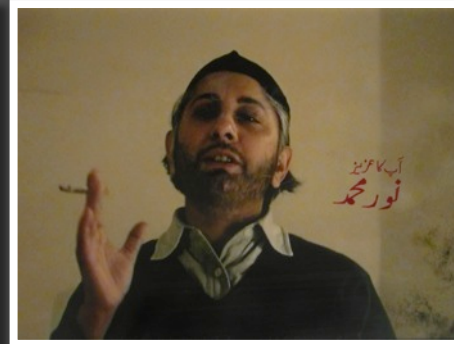
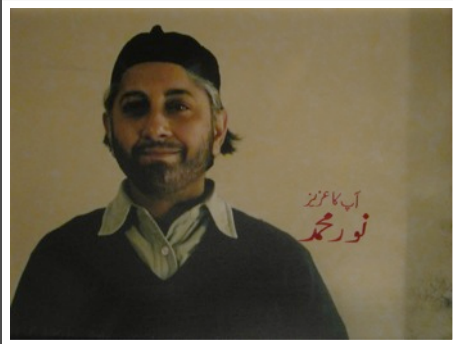
Departure

Size: 24" x 30" each (Diptych)

Medium: Silver Gelatin Print on Fibre Matte Paper

Year: 2005

ANITA DUBE



Noor Mohammed (Nine Contemporary Rasas)

Size: 12" x 16" each

Medium: Digital Print

Year: 2004

ARCHANA HANDE



(detail)

Anatomy of an Epidemic

Size: 37" X 90" x 15" (Table 1) | 34" x 80" x 15" (Table 2)

Medium: Paper Mache out of Newspaper, Digital Prints, Painted Photographs, Textile Labels, Found Images, Stamps, Linocuts on Postal Postcards by Children, Newspaper Cuttings and Stickers

Year: 2011

ARUNKUMAR HG

Roots

Size: 72" x 72" x 44"

Medium: Sound Bite (solo songs of folklore and Kaber in local dialect of Uttar Pradesh by Ombeer Singh), Steel, Earth and Wheat growing.

Year: 2012

(clockwise from top) - Day 1 | Day 12 | Day 27



ATUL BHALLA



Atul Bhalla's "Untitled" work deals with the slippages in identity and foregrounds the notion that identity is in a constant state of flux. In his self-performative work, the lens catches Bhalla in a moment of introspection as he looks at the traces left behind in the wet sand, washed by the ebb and flow of the tides of history and memory.

Untitled
Size: 36" x 54"

BAPTIST COELHO



Remind The Forgotten

Size: 76" x 52" x 15"

Medium: Installation with Carpet, Newsprint Paper and Nylon Thread

Year: 2009

Edition: Unique Edition



“The reveal from one corner of the carpet reminds us of our human frailties; that with the desire to move on with life, we tend to forget the pain and suffering of the past.”

HEMALI BHUTA

“Drawing on psychology, philosophy and mythology from various sources, I am primarily concerned with the notion of an in-between or transitory space and elements that contain or create these spaces.”



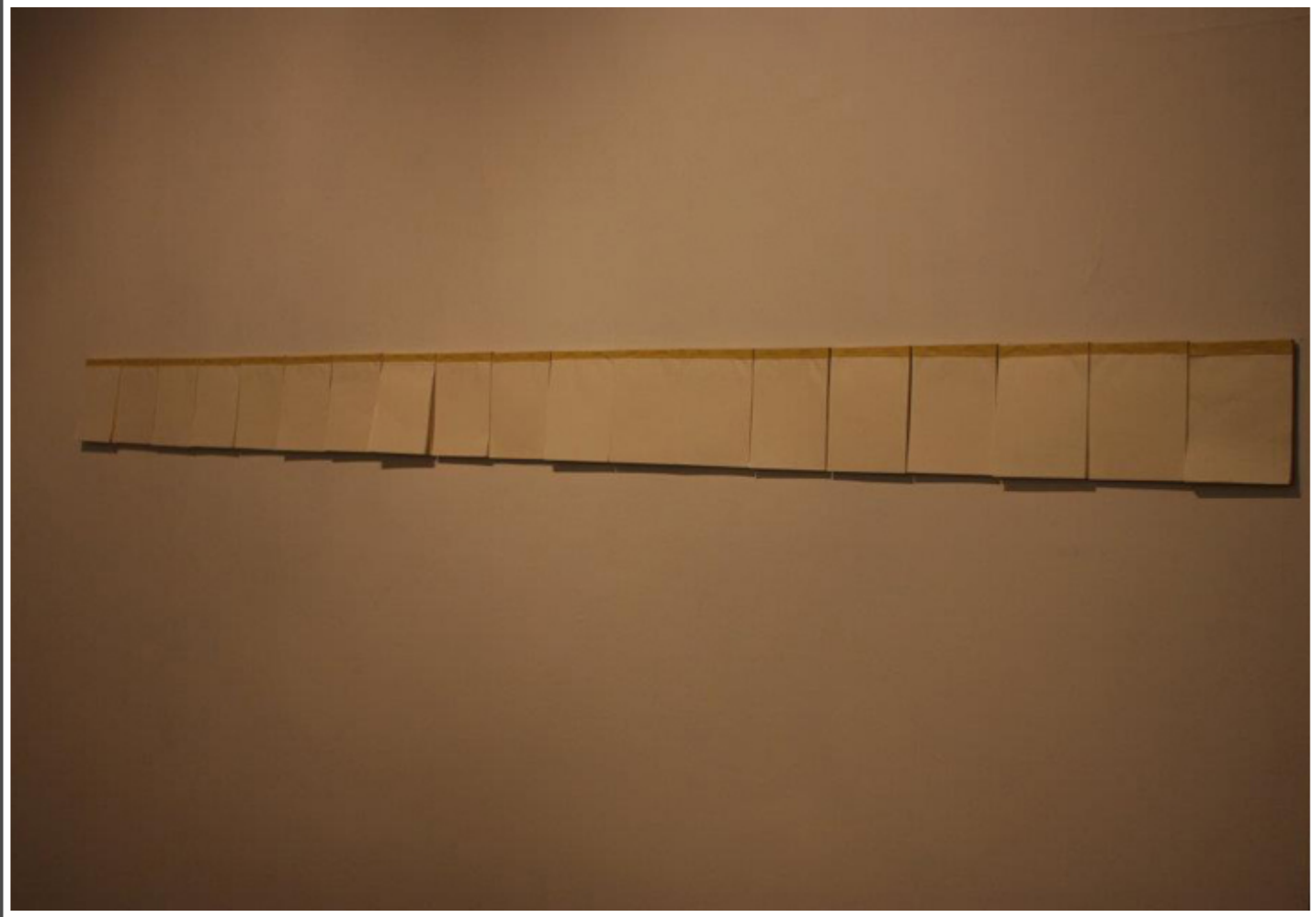
In Between

Size: Installation, Dimensions Variable

Medium: Nylon Threads, Clay Capsule, Clay Cones, Plaster of Paris and Sawdust with Adhesive

Year: 2012

HEMALI BHUTA



“Running Stitch” presents a number of blank note pads with perforations of sorts, from closely stitched dots to more spaced out ones to the ones that decline the possibility of being able to tear easily. The perforations in the note books tie in with an earlier body of Hemali’s work titled “IN-BETWEEN” which deals with in-between, liminal, discontinuous spaces. She locates these spaces in the corners or the skirting of walls.

Running Stitch

Size: 5.5" x 3.9" each (19 pieces)

Medium: Perforated Note Pads and Binding Cloth

Year: 2011

JAGANNATH PANDA



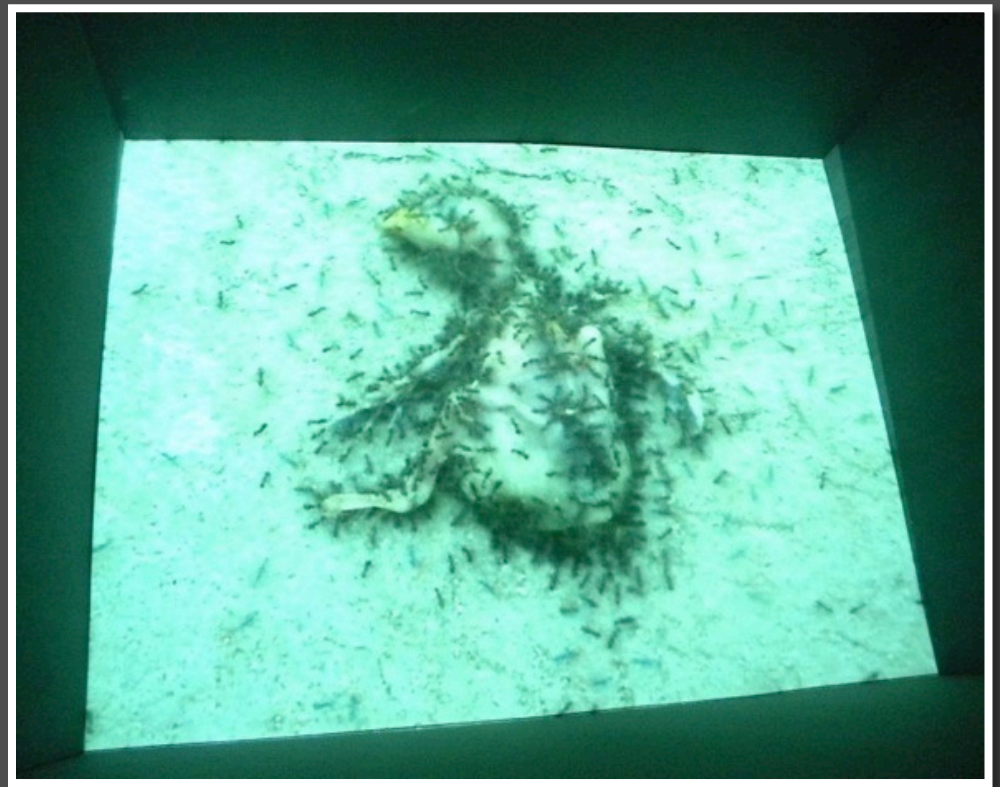
Memory of the Lost Line

Size: 96" x 72"

Medium: Acrylic, Fabric and Glue

Year: 2012

MITHU SEN



Icarus

Time: 3.7 min (in continuous loop)

Medium: Video

Year: 2006 – 2007

Edition: 3 of 6

MITHU SEN



Mithu Sen's powerful video and photo-collage work "*Icarus*" explores the slippage between desire and reality. Death puts a swift end to the desires and dreams of a dead crow aiming to soar high. However a swarm of ants seem bent on getting the bird off the ground. In the process they give the impression of the bird moving its wings, oscillating between desire and reality.

PRAJWAL CHOUDHURY

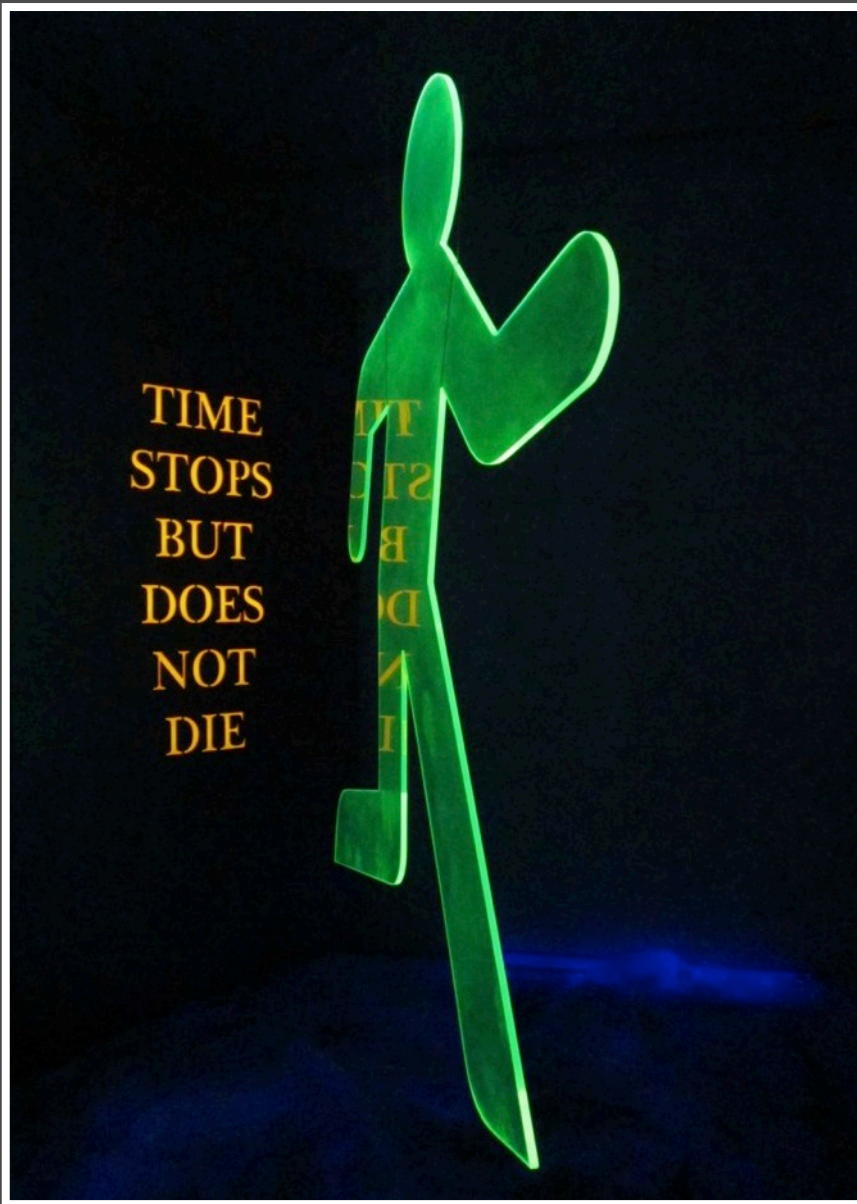


Sanjivani

Size: 14" x 14" x 18"

Medium: Wooden Tool and Fiberglass

Year: 2012



“Terse epigrams on time and power are read off two larger than life tablets incised with light. As the light between them changes, the epigrams take on new meanings. Power and time become malleable, open to new readings.”

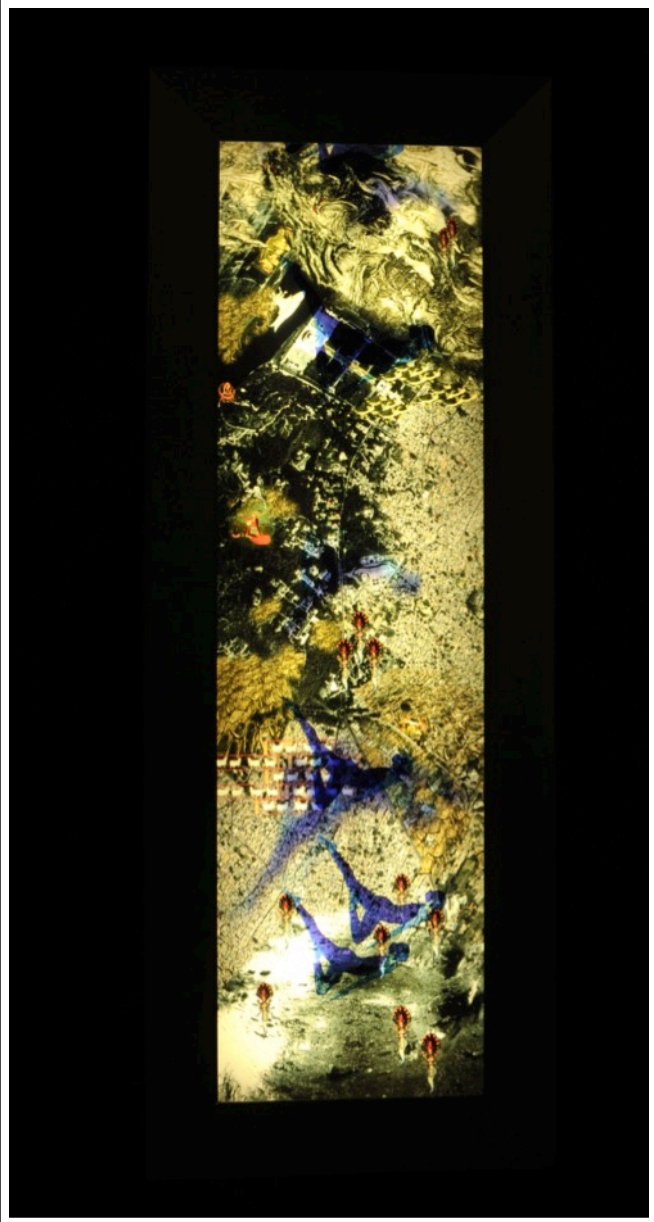
Proverbs In Dark Light

Size: 2 Panels | 96" x 48" each panel

Medium: Wood, Automotive Paint, Lacquer, LED Lights, Electricity, and Black Light

Year: 2012

SHEBA CHHACHHI

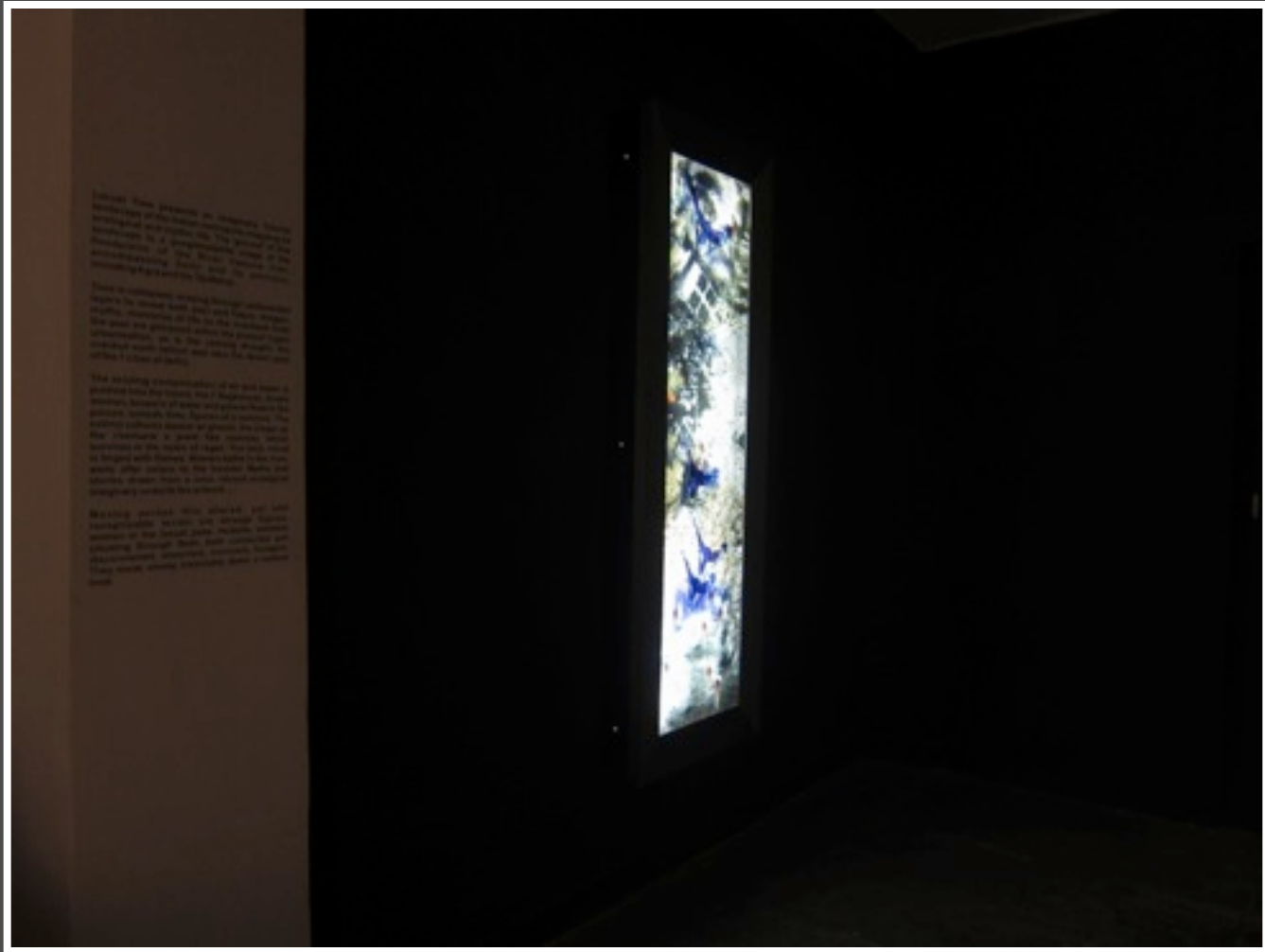


Locust Time

Size: 72" x 32" x 5"

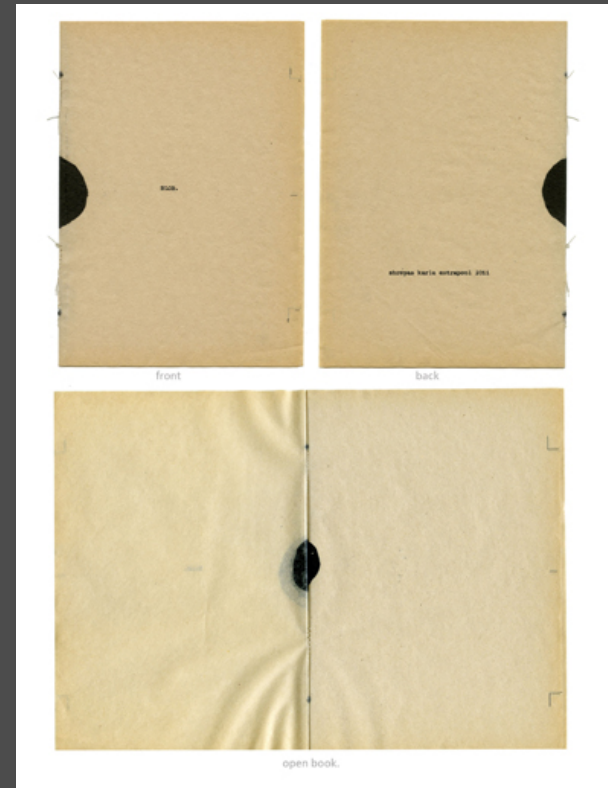
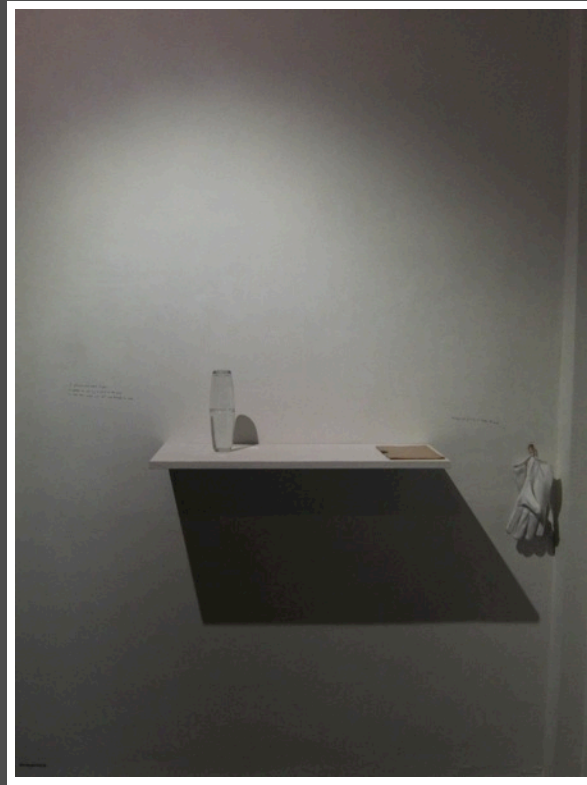
Medium: Moving Image Light Box, Digital Print on
Duratrans, Two Layers

Year: 2008



“Myths and stories drawn from a once vibrant ecological imaginary underlie the artwork.”

SHREYAS KARLE



Two Glasses and Water

Size: Dimensions Variable

Medium: 2 Glasses and Water

Year: 2012

Edition: Ed. of 3 + 2AP

Shreyas Karle is interested in creating passages between spaces and all his works reflect this preoccupation. He wants to investigate the transformation of data as it passes from one storage device to another and the voids created when data/sound/ water moves from one space to the next.

Blob

Size: 5" x 8 »

Medium: Risograph Printing on Paper

Year: 2011

Edition: 3



In this work Shreyas makes spaces pregnant with sound. Here the speakers create a passage with each of them intoning “listen to me”. When a viewer stands between the two speakers, he becomes a passage

Listen To Me

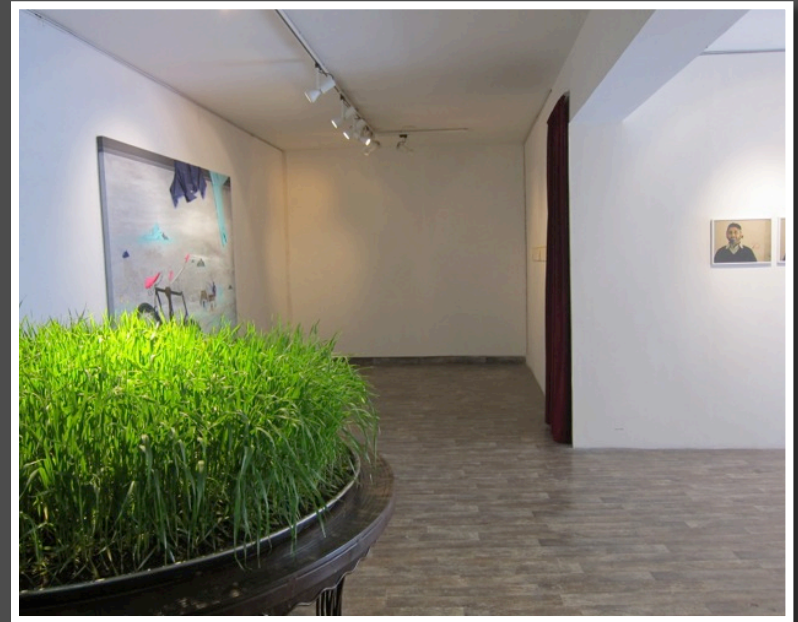
Size: Dimensions Variable

Medium: Audio Work

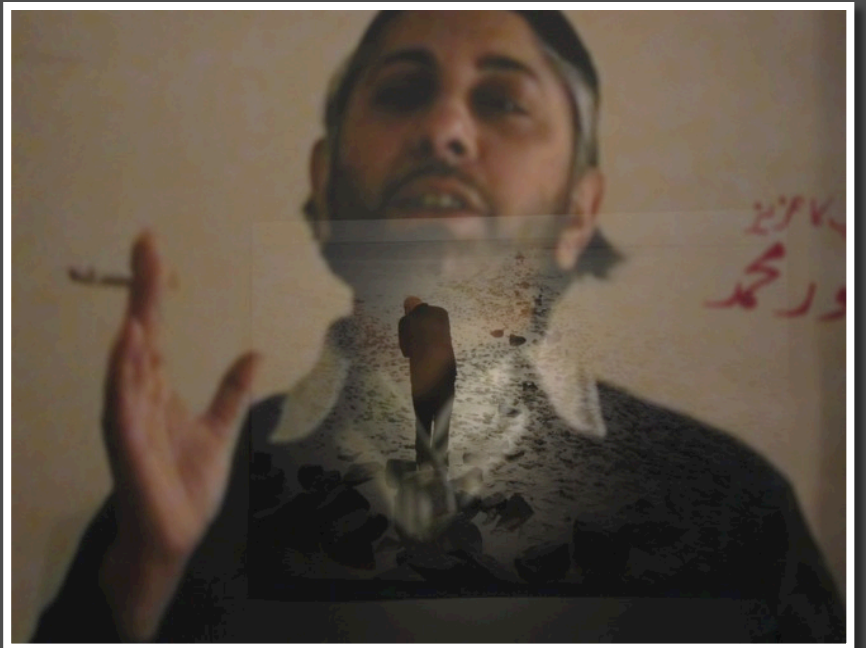
Year: 2012

Edition: Ed. of 3 + 2AP

INSTALLATION IMAGES



GROUND FLOOR



INSTALLATION IMAGES



FIRST FLOOR



Born in Lucknow in 1958, Anita Dube completed her B.A. in history from the University of Delhi in 1979 and her M.A. in art criticism from the M.S.U. Faculty of Fine Arts, Baroda in 1982. She has had solo exhibitions of her works since 1992, with her most recent ones being held at Bose Pacia, New York in 2008; Bombay Art Gallery, Mumbai in 2007; Gallerie Almine Rech, Paris in 2007; and Nature Morte, New Delhi, and Bose Pacia, New York in 2005.

Her works have been part of many group exhibitions including 'Slipping Through the Cracks', curated by Meera Menezes in 2012 at Latitude 28; 'Santhal Family (positions around one Indian sculpture)', Antwerp, 2008; 'Urban Manners', Hangar Bicocca, Milan, 2007; 'New Delhi - New Wave', Primo Marella Gallery, Milan, 2007; 'India-Public Places/Private Spaces', the Newark Museum, 2007; 'Horn Please', Kunstmuseum, Bern, 2007; 'New Narratives: Contemporary Art from India', Chicago Cultural Centre, 2007; 'Bombay Maximum City', Lille 3000, 2006; and 'India of the Senses', Espace Louis Vuitton, Paris, 2006. In 2007, the artist completed a residency culminating in a group exhibition at the Mattress Factory in Pittsburgh.

Dube lives and works in New Delhi.

Archana Hande was born in Banaglore in 1970. She lives and works in Bombay and Bangalore, India. She graduated in Printmaking at Visva-Bharati, Santiniketan in 1991 and completed her M.F.A at M.S. University, Baroda in 1993.

Hande's artwork and creative practice has always extended into diverse modes, venues, concerns and forms. Her creative practice has also lead her as an artist curator and as an organisor. Her notable project is www.arrangeurownmarriage.com, 2002 to 2008. It is a web and installation project that investigates the Institution of arranged marriages and the entire package that comes within religious traditional structure. Among her other projects are: Archanadevi Chamber, All is Fair in Magic White, Relics of Grey, Tales of Patachitrakar etc.

She has had solo shows of her works at Z2O/Sara Zanin gallery in Rome, Gallery Chemould in Mumbai, Nature Morte & JNU in Delhi, Lakeeren in Mumbai etc. Her works have also been included in important group shows such as 'Slipping Through the Cracks', curated by Meera Menezes in 2012 at Latitude 28; Incheon Women Artists' Biennale, Korea; Guangzhou Triennial, China; NIFCA, Helsinki show, etc.

In 2000, she won the Charles Wallace India Trust Arts Award to participate in the Glasgow School of Arts Residency Program. She was awarded the Majlis Fellowship for Visual Arts, Mumbai for the years 2007-2008. Recently, she received a research grant from Pro Helvetia Switzerland, 2010. She has also participated in many national and international workshops.

Born in 1968 in Karnataka, Arunkumar H.G completed his Bachelors and Masters degrees in Fine Art from M.S. University, Baroda.

The artist has exhibited across the globe and his solo show titled 'Feed' was held in Nature Morte, New Delhi and Sakshi Gallery, Mumbai in 2006. In 2002, Kumar displayed his works in the Adelaide Festival of Arts, Australia while his exhibition titled as 'Inflatable Works' was held in 2001 at Nature Morte, New Delhi.

Some of his group participations include 'Slipping Through the Cracks', curated by Meera Menezes in 2012; and 'Size Matters...or Does It? P' in 2010 at Latitude 28; China International Gallery Exposition in Beijing; Colour, Gallery Keumsan in Seoul; 'Making Unmaking', Vadehra Art Gallery, New Delhi; 'Making History Our Own', Sahmat, New Delhi and the Inaugural Show, New Space Colaba, Sakshi Gallery, Mumbai. The artist has also participated in several artist's residencies and camps, some of them include Artist in Residency, University of South Australia, Adelaide in 2007; Public Art Residency at JNU Campus, New Delhi in 2005; International Artists Camp, George Keyt Foundation, Colombo in 2005; CHROMA, Public Art Project in Bergen, Norway in 2003; KHOJ International Artist-in-residence, New Delhi and Modinagar in 2000.

The artist lives and works in Gurgaon.

Atul Bhalla did his Bachelor in Fine Arts from College of Art and Masters in Fine Arts from School of Art, Northern Illinois University, U.S.A.

His Solos include '...within/without...' at Aicon Gallery London, U.K. in 2008, 'Remarking the River' at Project88, Mumbai in 2007, 'Immersion' at Anant Art Gallery, New Delhi as well as at KHOJ-International Artists Association Khirkee, Saket, New Delhi in 2005, Academy of Fine Arts & Literature, New Delhi in 2002.

His group shows include 'Slipping Through the Cracks', curated by Meera Menezes in 2012; and 'Re-claim, Re-cite, Re-cycle', curated by Bhavna Kakar in 2009 at Latitude 28.

He has participated in some significant camps and workshops, some of which include: 48°C Public Ecology Art-International Public Art Project, New Delhi in 2008, 'ECO+ART' - River Yamuna based Art Residency in Jan-Feb 2007 KHOJ International Artists Association, Khirkee, Saket, New Delhi, 'Dilli Dur Ast' - A month long residency within the old walled city of Delhi, KHOJ International Artists Association in 2006, 'SANDARBH'-Site Specific Workshop, Partapur, Vagad district, Rajasthan in 2005. The artist is the Working Group Member of KHOJ, International Artists Association.

Atul Bhalla lives and works in New Delhi.

In 2006, Baptist received his Masters of Arts from the Birmingham Institute of Art & Design (BIAD), UK. He was awarded the “Façade Video Award” (2011) by Art Today Association, Bulgaria; “Promising Artist Award” (2007) by Art India and India Habitat Centre, India and “Johnson Prize Fund” (2006) by BIAD, UK.

Solo Exhibitions have included Grand Palais, Bern (2009); Project 88, Mumbai (2009); Visual Arts Gallery, Delhi (2009) and BIAD, Birmingham (2006). His work has been exhibited at galleries and institutions, including at ‘Slipping Through the Cracks’, curated by Meera Menezes in 2012 at Latitude 28; Contemporary Art Centre, Lithuania; Zacheta National Art Gallery, Poland (2011); Essl Museum, Austria (2010); Gwangju Museum of Art, South Korea (2010) and Devi Art Foundation, India (2008), amongst others. Coelho's videos have been screened at institutions, including MAXXI, Rome (2011); Swiss Architecture Museum, Basel (2011) MAC, Lyon (2011); Reykjavik Art Museum, Iceland (2010); HEART - Herning Museum of Contemporary Art, Denmark (2010); MuVIM, Valencia (2009); National Art Gallery, Islamabad (2008), amongst others. Coelho was Artist-in-Residence at Ladakh Arts and Media Organization, Leh (2011); PROGR, Bern (2009) and 1.Shanthiroad, Bengaluru (2010). Since 2008, the Paper Airplane Project has been realized by participating schools in India, South Korea, Thailand, UK, Switzerland and Poland. Baptist is currently artist-in-residence at the Delfina Foundation, London and as part of the residency he will have an exhibition of new works at the Pump House Gallery, London, sponsored by Creative India, in March 2012. Coelho will be artist-in-residence at Récollets, Paris and Art Today Association, Plovdiv in 2012.

The artist lives and works in Mumbai, India

Hemali Bhuta (born in 1978) received her MVA Part II (Painting) at the MS University, Baroda, 2009. She completed her diploma in Fine Arts (Painting) from LS Raheja School of Art, Mumbai, 2003. She received a Diploma in Interior Designing and Decorations from Sophia College, Mumbai, 1997.

‘The hangover of agarlum’ was Hemali's first solo venture at project 88, Mumbai, 2010. She has participated in several group shows including ‘Slipping Through the Cracks’, curated by Meera Menezes in 2012 at Latitude 28; ‘Tracing Reality’ curated by Nicole Rampa, Gallery Kashya Hildebrand, Zurich, 2010; ‘Ballard Estate’, curated by Gitanjali Dang, Religare arts initiative, Delhi, 2010; ‘Revisioning Materiality Part II’, Gallery Espace, Delhi, 2009; ‘Moment as Monument’, at Tranvancore Gallery, by Thomas Erben Gallery (New York) and Gallery Seven (Delhi), as a part of the Art Summit 2009, Delhi; ‘Video Wednesdays’, curated by Johny ML at Gallery Espace, Delhi, 2008-2009.

The artist has been selected for an exchange program (2009- 2010) at the *École Nationale Supérieure des Beaux-Arts*, Paris. In 2009, she also received the *FICA Emerging Artist Award*, Delhi and a residency at the *Montalvo arts centre*, California. She is also a finalist for the *Rolex Mentor Protégé Program* under Mr. Anish Kapoor.

Hemali lives and works in Mumbai.

Born in Bhubaneswar, Orissa, Jagannath Panda completed his Bachelor's degree in sculpture at the B. K. College of Arts and Crafts there in 1991, and his Master's degree in the same at the Faculty of Fine Arts, M. S. University, Baroda in 1994. He served as a visiting researcher at the Fukuoka University of Education, Fukuoka, Japan, in 1997, and also completed another master's degree in fine sculpture from the Royal College of Art, London, 2002.

Panda's solo shows include 'Nothing is Solid' at Chemould Prescott Road, Mumbai, in 2007; Berkeley Square Gallery and Saffronart Online, London, in 2006; Nature Morte, New Delhi, in 2005; and Zamoca Foundation Gallery, Tokyo, 1998.

His work has been included in many group shows like those at the exhibition 'Slipping Through The Cracks', curated by Meera Menezes at Latitude 28 (2012); Hockney Gallery, London, 2002; KHOJ International Exhibition at British Council, New Delhi, 2000; and Saffronart and the Guild Gallery, Mumbai, 2004. In 1990 he won the Lalit Kala Akademi Award, and was also honoured with the All India Fine Arts and Crafts Society Award, New Delhi, in 1996. The artist lives and works in New Delhi.

Born in West Bengal, Mithu Sen obtained her Bachelor's and Master's degrees in painting from Kala Bhavan at Santiniketan, and later, completed a postgraduate program at the Glasgow School of Art in the United Kingdom on the prestigious Charles Wallace India Trust Award for 2000-2001.

Sen's most recent solo endeavours include 'Nothing Lost in Translation', Gallery Nature Morte, Berlin (2010), 'Black Candy', Chemould Prescott Road, Mumbai (2010), 'Freemithu', Khoj, New Delhi (2009), 'I Dig, I Look Down' at Aicon Gallery, London, in 2008; 'Half Full – Part I' at Bose Pacia, New York, in 2007; 'Half Full – Part II' at Nature Morte, New Delhi, in 2007; 'It's Good to be Queen' at Bose Pacia Artist Space, New York, in 2006; and 'Drawing Room - II' at Gallery Chemould, Mumbai, in 2006.

Amongst her recent group shows are 'Slipping Through the Cracks', curated by Meera Menezes in 2012; 'The Pill', curated by Avni Doshi in 2011; and 'Size Matters...or Does It? I' in 2010, all at Latitude 28; 'Still Moving Image' at the Devi Art Foundation, New Delhi; 'Link' at Sakshi Art Gallery, Mumbai; 'Contradictions and Complexities: Contemporary Art From India' at D.E.N. Contemporary Art and Western Project, Culver City.

Mithu Sen lives and works in New Delhi.

Born in 1980, Prajjwal Choudhury completed his B.V.A. from The Indian College of Arts And Draftsmanship, Rabindra Bharati University and his M.V.A. from the Department of Printmaking, Faculty of Fine Arts, M.S.University, Baroda.

His works have been shown in a solo exhibition titled 'Drift' at Project 88, Mumbai in 2008.

Prajjwal's group exhibitions include 'Slipping Through the Cracks', curated by Meera Menezes in 2012; and 'The Annual' in 2011, both at Latitude 28; 'Notes on the (Dis)appearance of Real' by Shrine Empire Gallery, Delhi (2010); Digifesta, Speed of Earth, Media Art Festival in Korea (2010); 'The Banyan Tree', The Essl Museum in Vienna (2010); 'Dakshin /Paschim', Emami Chisel Art, Kolkata (2010); 'Re-Claim / Re-Cite/ Re-Cycle' (curated by Bhavna Kakar) by Seven Art and Latitude 28 in Delhi and at Bose Pacia, Kolkata (2009); the '12th Harmony Art Show', Bombay (2006); International Print Biennale, Bharat Bhavan, Bhopal (2008 and 2005); 77th All India Art Exhibition (AIFACS) at New Delhi (2004); Group Exhibition at M.S.U, Baroda (2004); 69th All India Art Exhibition at Academy of Fine Arts, Kolkata (2004); 47th National Exhibition of Art (2004); 18th All India Art Exhibition, Nagpur (2003); 'Two Men Show' at Academy of Fine Arts, Kolkata (2002); Group Show at Academy of Fine Arts, Kolkata (2002) and the 3rd Eastern region Art Exhibition, Kolkata. The artist was represented by Latitude 28 at the India Art Summit in 2011 and 2009. He has also been a member of the 2010 Asia Pacific Artists Fellowship Program, National Art Studio in South Korea.

The artist lives and works in Baroda.

The Raqs Media Collective (Jeebesh Bagchi, Monica Narula & Shuddhabrata Sengupta) are a contemporary art practice based in New Delhi. Their work takes the form of installations, video, photography, image-text collages, on- and off- line media objects, performances and encounters. They cross contemporary and media art practice with historical and philosophical speculation, research and theory.

The Raqs collective have exhibited widely, including at Documenta 11, and the Venice, Istanbul, Sao Paulo, Taipei and Sydney Biennales. Their group participations include 'Slipping Through the Cracks', curated by Meera Menezes in 2012; and 'In You is the Illusion of Each Day', curated by Maya Kovskaya in 2011, both at Latitude 28. Works by Raqs Media Collective are part of several major contemporary art collections and museums, including the Thyssen-Bornemisza 21 Contemporary Art Collection, Vienna, The Arani and Shumita Bose Collection, New York, The Centre Pompidou, Paris, The Berger Collection, Moon Chu Collection, Hong Kong and Devi Art Foundation, Gurgaon.

In 2007, they curated 'The Rest of Now' in Bolzano/Bozen for the seventh edition of the Manifesta Biennial of Contemporary Art in Europe. In 2000, they co-founded the Sarai initiative (www.sarai.net) at the Centre for the Study of Developing Societies in Delhi. They are members of the editorial collective of the Sarai Reader Series. Seepage, a collection of Raqs' essays and image-text works was published by Sternberg Press, Berlin & New York in 2010.

Born in 1958 in Harare, Ethiopia, Chhachhi was educated at Delhi University after which she attended the National Institute of Design (NID) in Ahmedabad. She has participated in numerous solo shows including 'Sheba Chhachhi' at Walsh Gallery, Chicago, in 2008-2009; 'Winged Pilgrims: A Chronicle from Asia' at Nature Morte, New Delhi, in 2007-2008; 'Women of the Cloth: Photographic Conversations' at Nature Morte, New Delhi, in 2007; 'Ganga's Daughters, Nellkanth: Poison/Nectar, When the Gun is Raised, Dialogue Stops' at the Townsend Centre, University of California, Berkley, in 2005; and 'Ganga's Daughters: Meetings with Women Ascetics 1992-2004' at Nature Morte, New Delhi, in 2004.

Amongst her most recent group shows are 'Slipping Through The Cracks', curated by Meera Menezes at Latitude 28 (2012); 'Still Moving Images' at the Devi Art Foundation, Gurgaon; 'Contradictions and Complexities: Contemporary Art from India' at d.e.n Contemporary Art, Culver City; 'Neti – Neti (or the Comforts of Cultural Determinacy)' at Bose Pacia, New York; and 'India Time' at Paolo Curti / Annamaria Gambuzzi and Co., Milan, all in 2008.

Shreyas Karle (born in 1981) received his MVA Part II (Painting) at the MS University, Baroda, 2008. He completed his diploma in Fine Arts (Painting) from LS Raheja School of Art, Mumbai, 2002.

He is the Recipient of FICA Artist Award for Emerging contemporary Artist of India 2009, Recipient of the Bodhi Art award 2008, Recipient of the Kava Award from Kashi Art Gallery 2008 and Recipient of the Nasreen Mohamedi scholarship from Faculty of Fine Arts, M.S. University of Baroda 2007.

'Karle ki koshish' was Shreyas's first solo show collaborated by Project 88 and Pundole Art Gallery, Mumbai, 2010. He has participated in several group shows including 'Slipping Through the Cracks', curated by Meera Menezes in 2012 at Latitude 28; 'Keep Drawing', Gallery Espace, Delhi, 2008, 'Recent Works' at Project88, Mumbai, 2008 and *EVERYTHING*, curated by Krishnamachari Bose, Amsterdam, 2008.

His work was a part of a curated show by Lalit Kala Akademi in Vietnam under the Cultural Ministry of India and Vietnam, as well as 'Caturday is a Cleaning Day' curated by Gitanjali Dang at 'The Loft', Mumbai, 2009.

Shreyas Karle was a resident artist at Montalvo Arts Center- Saratoga (California) with fellow artist Hemali Bhuta. He was also a part of Bengaluru Artist Residency –one (Bar1) in 2008. He is working as a co-coordinator for SANDRABH (site specific residencies), and will be a part of the ESSL museum show for young Indian contemporary artist, Vienna, 2010.

The artist currently resides and works in Mumbai.

LATITUDE 28 is a creative venture by Bhavna Kakar, a specialist in pre-modern art history with more than a decade's experience as a curator, writer, and art consultant. Bhavna is also the founder and editor of the national award-winning art quarterly, TAKE on art (www.takeonartmagazine.com).

The gallery is located in New Delhi's dynamic art district of Lado Sarai and aims to cultivate a holistic environment that introduces collectors to emerging talents who probe the creative and material boundaries of their art practices through greater interaction and experimentation.

The primary vision is to further artists' careers by supporting the production and presentation of their works in stimulating collections. The shows conceived and presented by LATITUDE 28 focus on a grounded and innovative curatorial strategy. The point is not simply to showcase, but to foster an expansive discourse between artist and viewer. LATITUDE 28 represents contemporary Indian art not only through eclectic exhibitions in the white cube of its distinctive gallery space, but also by supporting residencies and the organization of outreach programs, seminars, and talks.

Since the gallery's establishment, a wide range of dynamic young artists probing unconventional forms as well as established masters have been exhibited. The array of shows includes: 'Slipping through the Cracks', curated by Meera Menezes; 'And the Falchion Passed Through his Neck...', curated by Jasmine Wah; 'Preparatory Assertions - Notes from Sketch Books: Anupam Sud'; 'In You is the Illusion of Each Day, curated by Maya Kovskaya; 'Love is a 4 Letter Word'; 'The Pill', curated by Avni Doshi; 'Nandita Kumar: LeT tHe BRAinFly'; 'Sujith SN: Map is Not the Territory' (Sujith SN was among the 20 shortlisted artists for the Skoda Award 2010); 'Urban Testimonies'; and 'Size Matters or Does It? I and II', curated by Bhavna Kakar. LATITUDE 28 has also exhibited in Indian as well as International art fairs, including India Art Fair 2012; Solo booth of Rajesh Ram @ Art Stage Singapore 2011; India Art Summit 2009 and 2011; Art Expo 2009 (Mumbai).



LATITUDE 28

A Gallery for Contemporary Arts and Ideas

Meera Menezes is the Delhi correspondent of “ Art India”, a magazine on contemporary Indian Art , and has also written for several catalogues and art journals. She has done her Masters in German Studies from Jawaharlal Nehru University, Delhi and has worked as a TV-journalist and producer at the South Asia Bureau of ARD First German Television for over a decade. She has produced several stories and documentaries on political, cultural and social issues. She has been involved with the Indian contemporary Arts scene since the late 80’s and was the liaison person in India for the Amsterdam based Foundation for Indian Artists (F.I.A).

CATALOGUE © Latitude 28, 2012

ESSAY © Meera Menezes

COORDINATION Suruchi Khubchandani, Annabel Schenck

DESIGN Shivani Chandra

F 208 GF Lado Sarai

New Delhi 110030

11 am - 7 pm (Open all days)

+91-11-46791111 / +91-9310830690

latitude28@gmail.com

www.latitude28.com