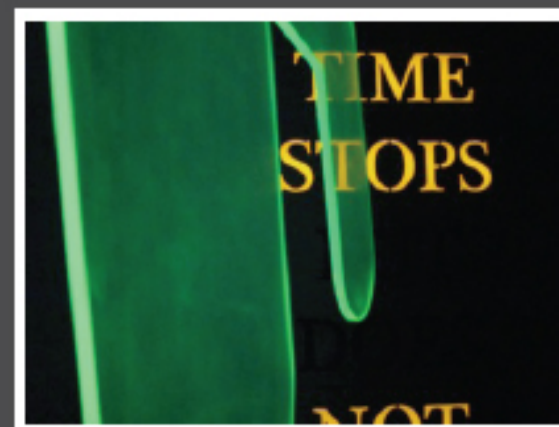


LATITUDE 28

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 | PRAJWAL
CHOUDHURY | RAOS 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?

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 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.

BAPTIST COELHO



Remind The Forgotten

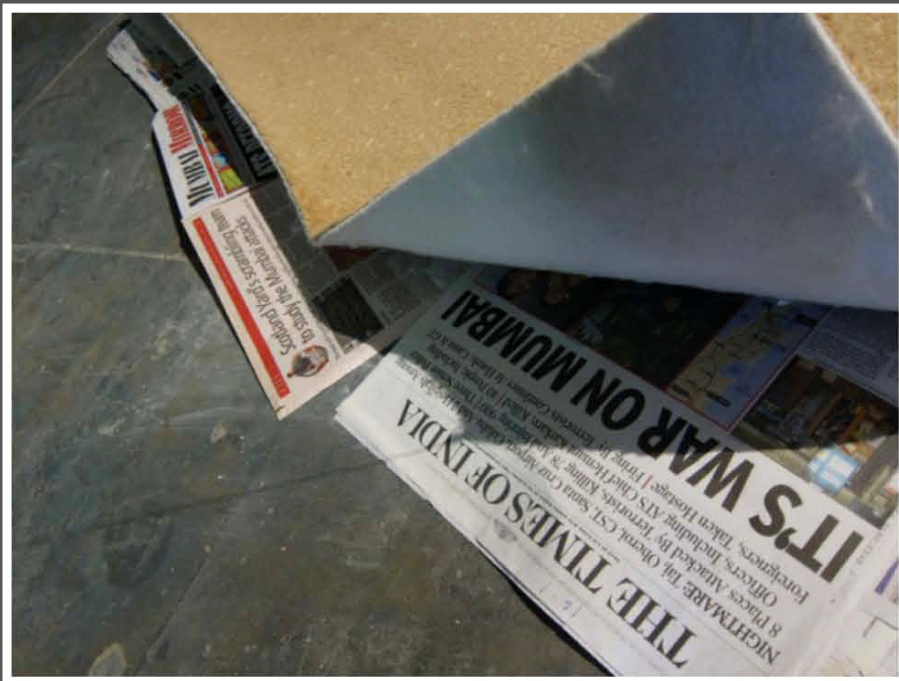
Size: 76" x 52" x 15"

Medium: Installation with Carpet, Newsprint Paper and Nylon Thread

Year: 2009

Edition: Unique Edition

BAPTIST COELHO



“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.”

BAPTIST COELHO

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

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
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