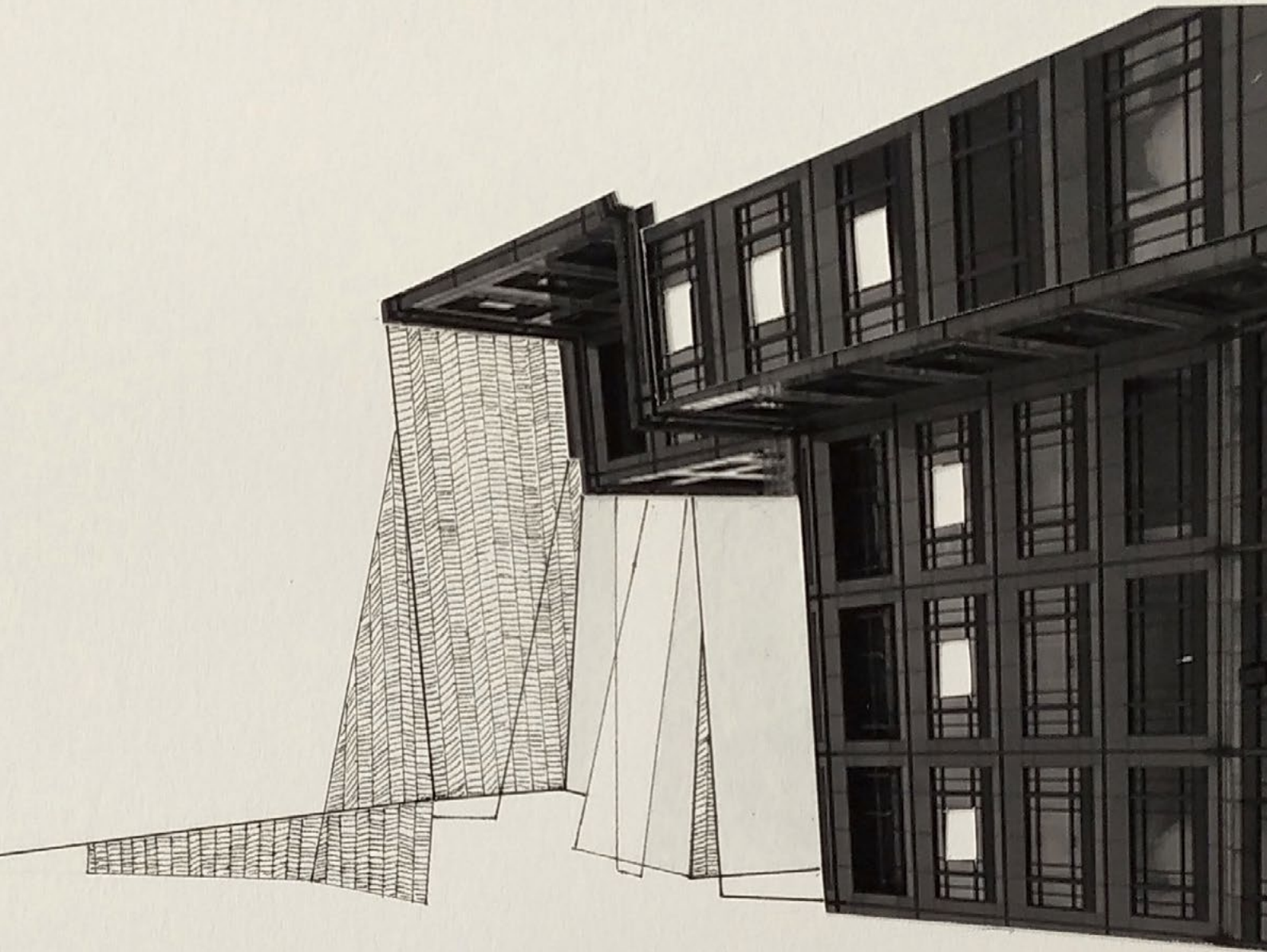


LATITUDE 28



3RD APRIL - 20TH MAY 2021

# TRAVERSING THE NOOSPHERE

Diptej Vernekar  
Gigi Scaria  
Noor Ali Chagani  
Niyeti Chadha Kannal

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In his book *The Biosphere and The Noosphere*, Vladimir Vernadsky elaborated on the Noosphere as a new evolutionary stage in the development of the Biosphere when the human-and-nature interaction would be consciously balanced. In his projection of the future he considered the emergence of the Noosphere as a critical evolutionary step needed for preserving and reconstructing the Biosphere in the interest of humanity as a single entity. In our time of environmental crisis and deep rooted uncertainty about the future, Vernadsky's optimistic premise of the Noosphere may seem like a stark contrast to the zeitgeist of the contemporary era, where collective consciousness is peppered with critique on a

solely anthropocentric worldview and the environmental hazards of mankind's activity.

We live at a very special time in the history of humanity – a time of developing ecological crisis where our survival as the human race is threatened by the progression of climate change and depletion of natural resources. The Noosphere, as Vernadsky considered it, envelops the world as a sphere of thought that has emerged as a consequence of the increasing complexity of human consciousness, a natural culmination of biological phenomenon. The existence of the sphere is indisputable, yet its nature and consequence for

humanity is an exploratory angle of *Traversing The Noosphere*. This exhibition calls attention to perspectives on the unprecedented rate of human development of our times, our rapidly evolving relationship with the world around us and our changing sense of self in relation to the natural world.

**Diptej Vernekar** (b. 1991) is interested in exploring the relationship between objects, his surroundings, the space and nature which is in a constant state of flux. His work brings together fragments of these disconnected verses, stitching them together into visual poems. The current body of drawings revolves around the weathering of thoughts, where abstract memories get accumulated and translate into obscure species and how beauty and its contradiction co-exist, creating an atmosphere of its own.

Diptej Vernekar  
*Fall of a colossal being at the expense of tiny things.*  
Charcoal on acid free paper  
30 x 22 inches  
2020



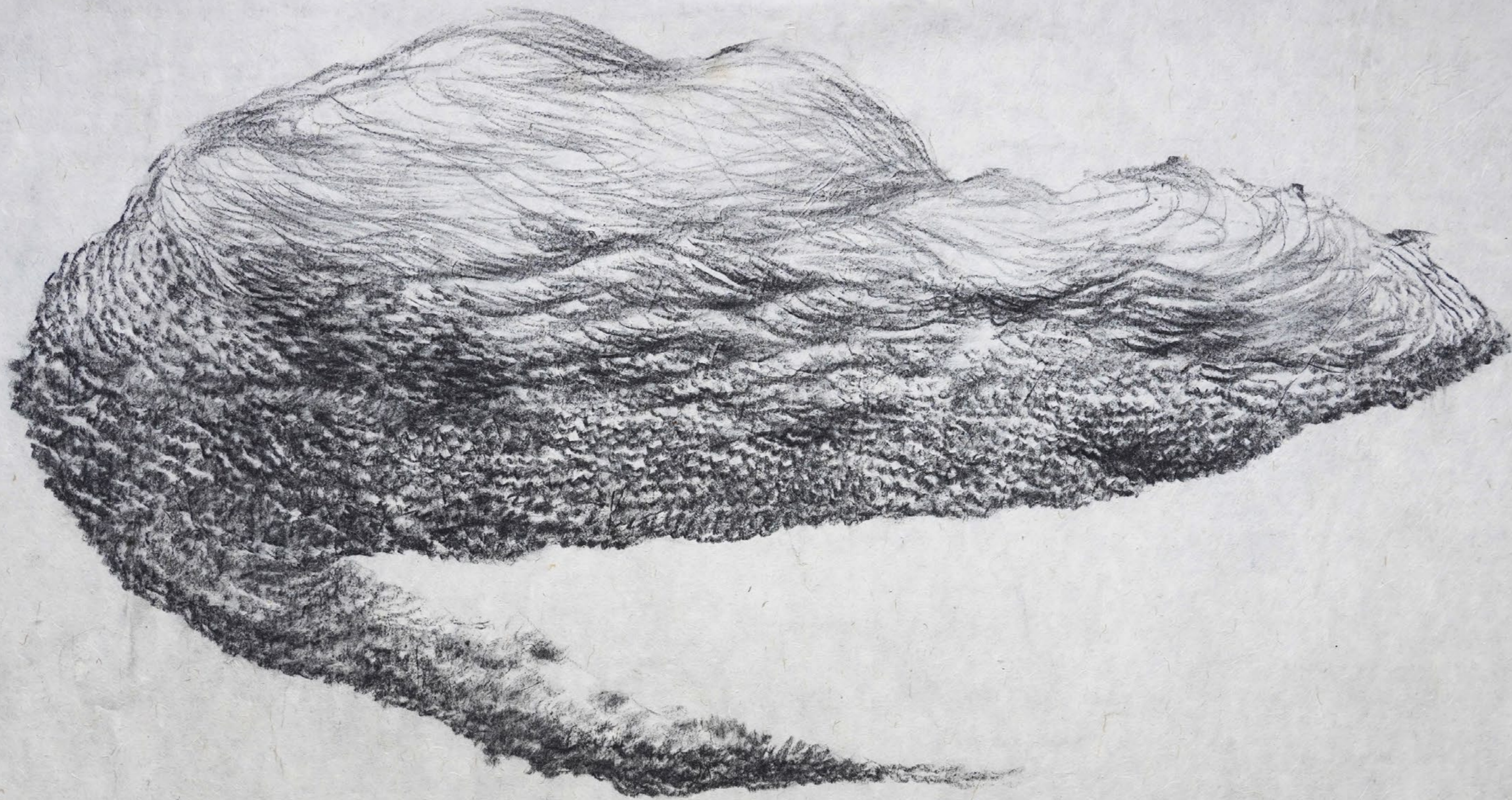


Diptej Vernekar  
*Untitled*  
Charcoal drawing on paper  
20 x 23.5 inches

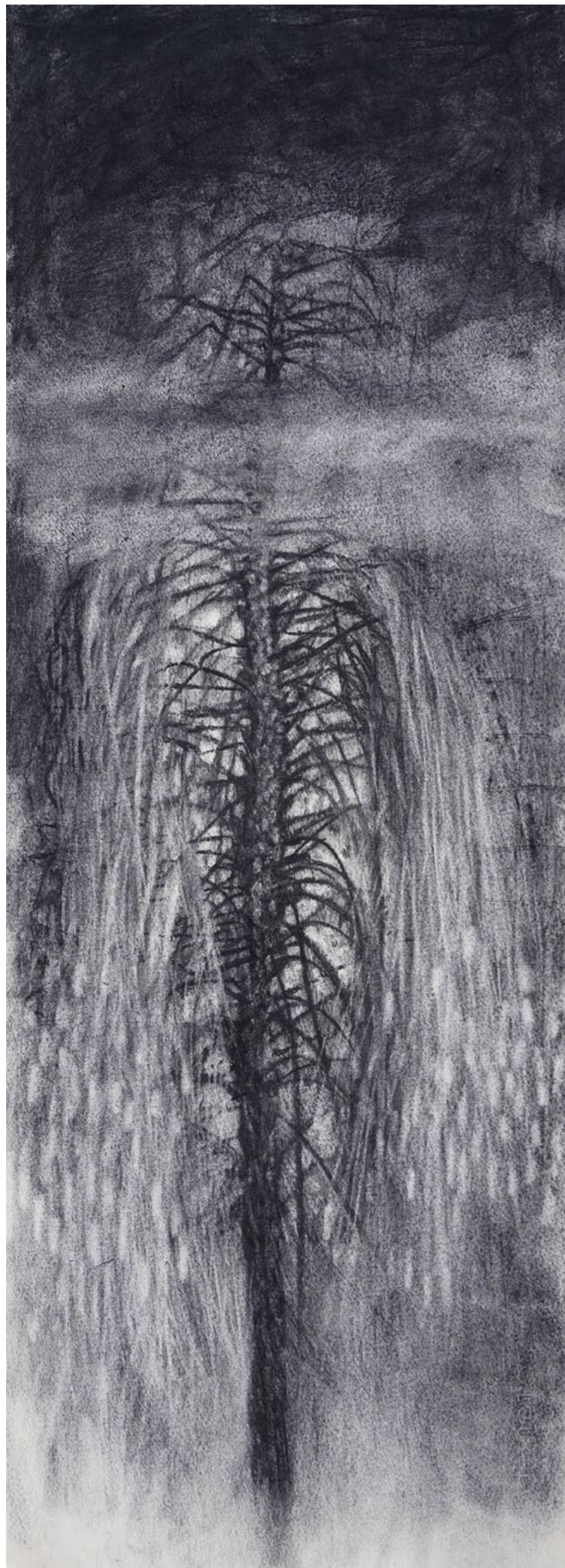


Diptej Vernekar  
*Untitled*  
Charcoal drawing on acid free paper  
22 x 15 inches  
2020

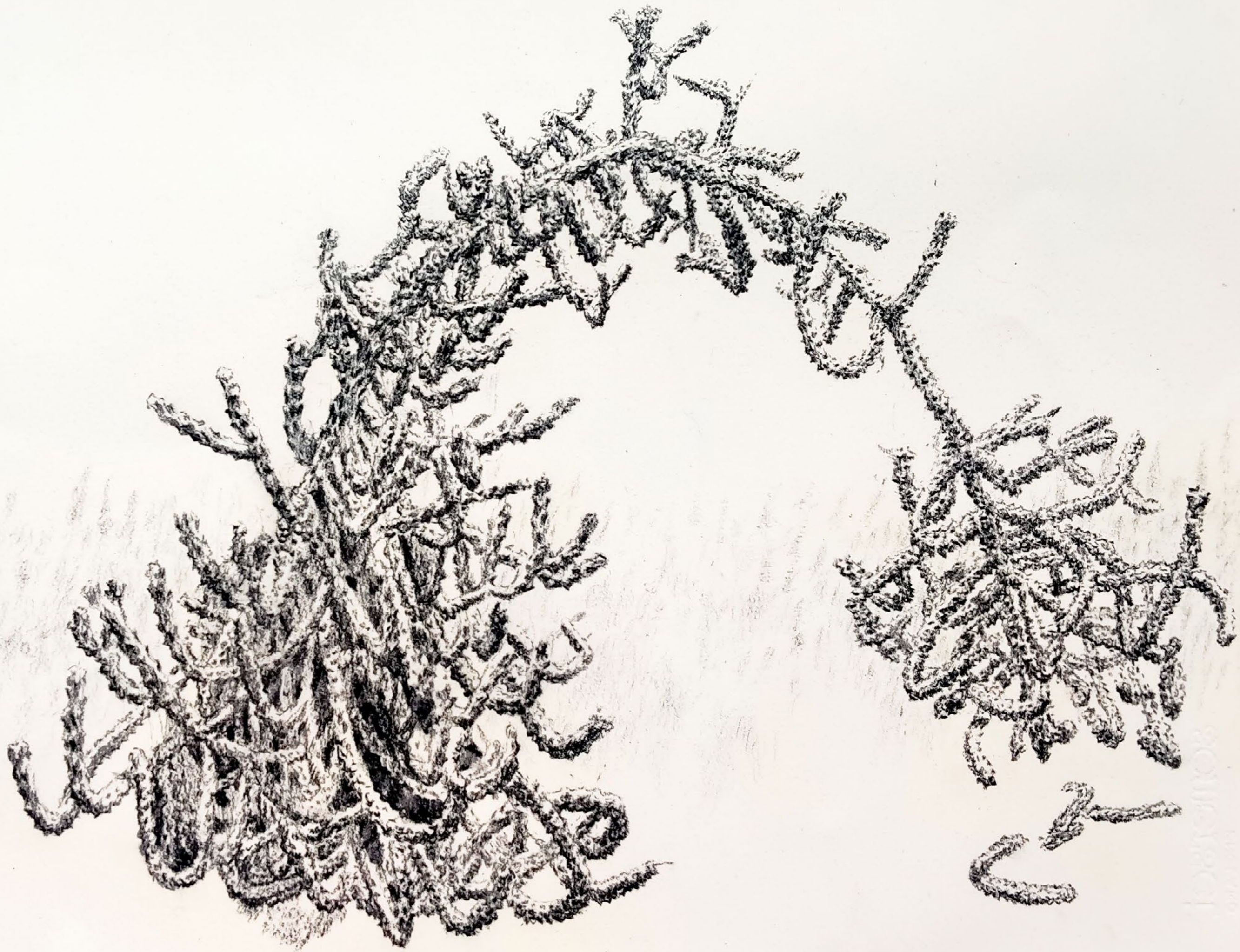




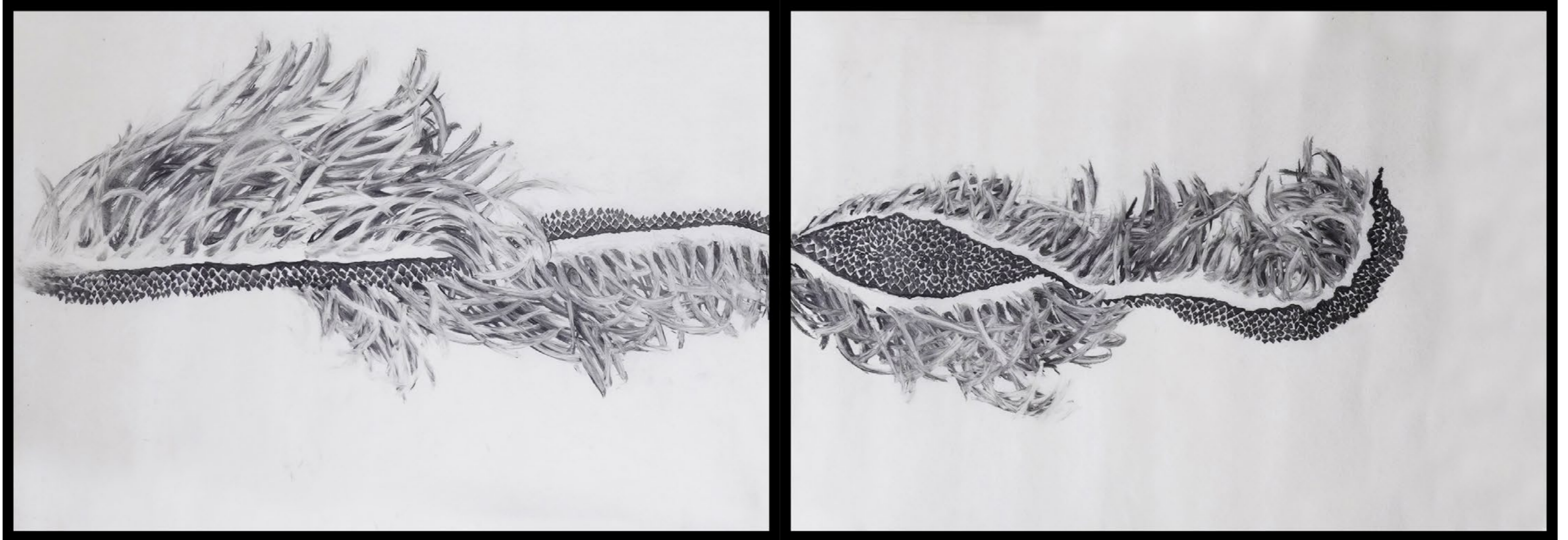
Diptej Vernekar  
*Untitled*  
Charcoal drawing on paper  
22 x 34 inches



Diptej Vernekar  
*Untitled*  
Charcoal drawing on acid free paper  
11 x 29.5 inches



Diptej Vernekar  
*Untitled*  
Charcoal on acid free paper  
22.5 x 15 inches



Diptej Vernekar  
Charcoal drawing on lamp shade paper  
22 x 34 inches

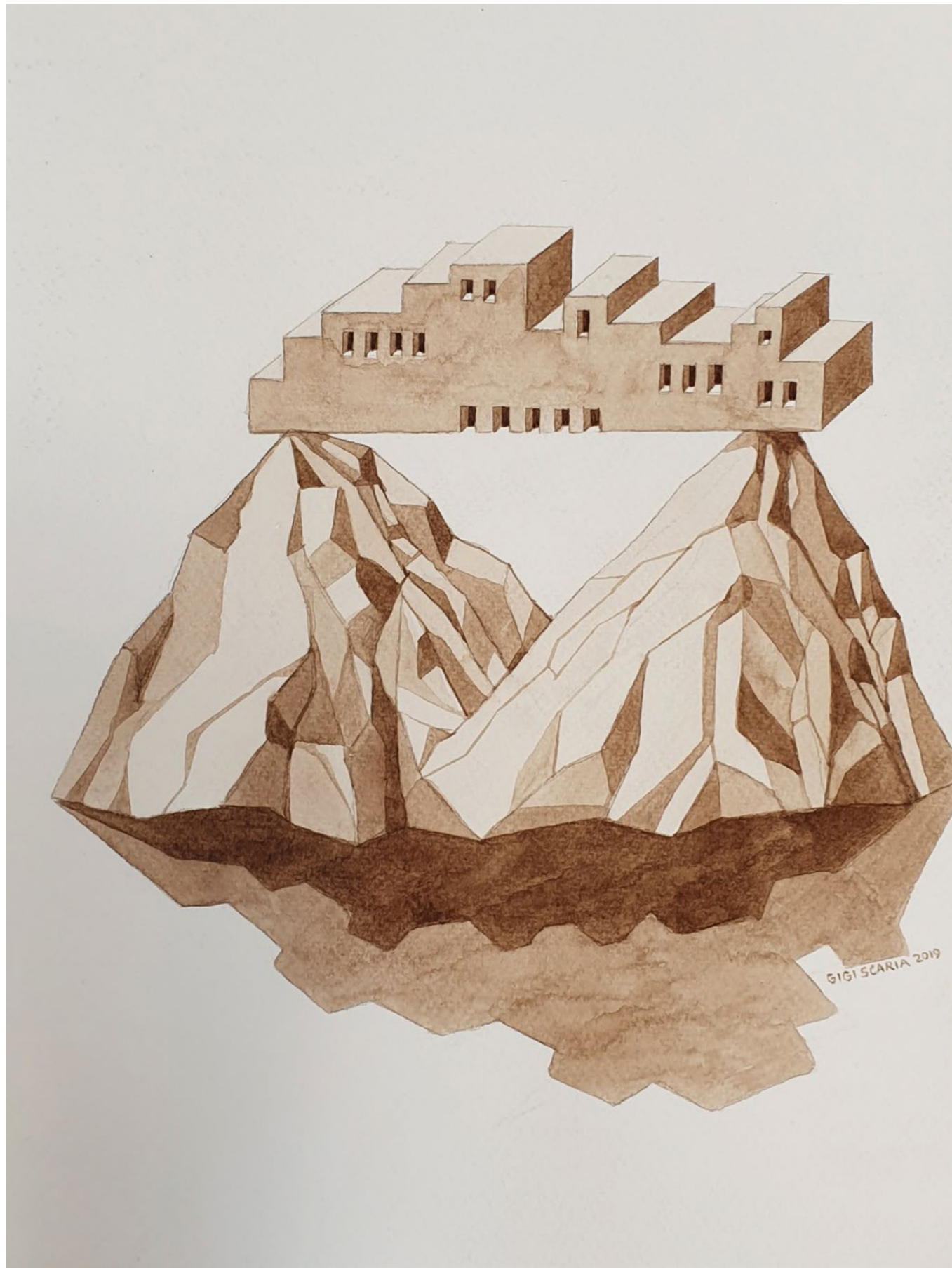


Diptej Vernekar  
*Found in Fragments*  
Charcoal on acid free paper  
16 x 22 inches



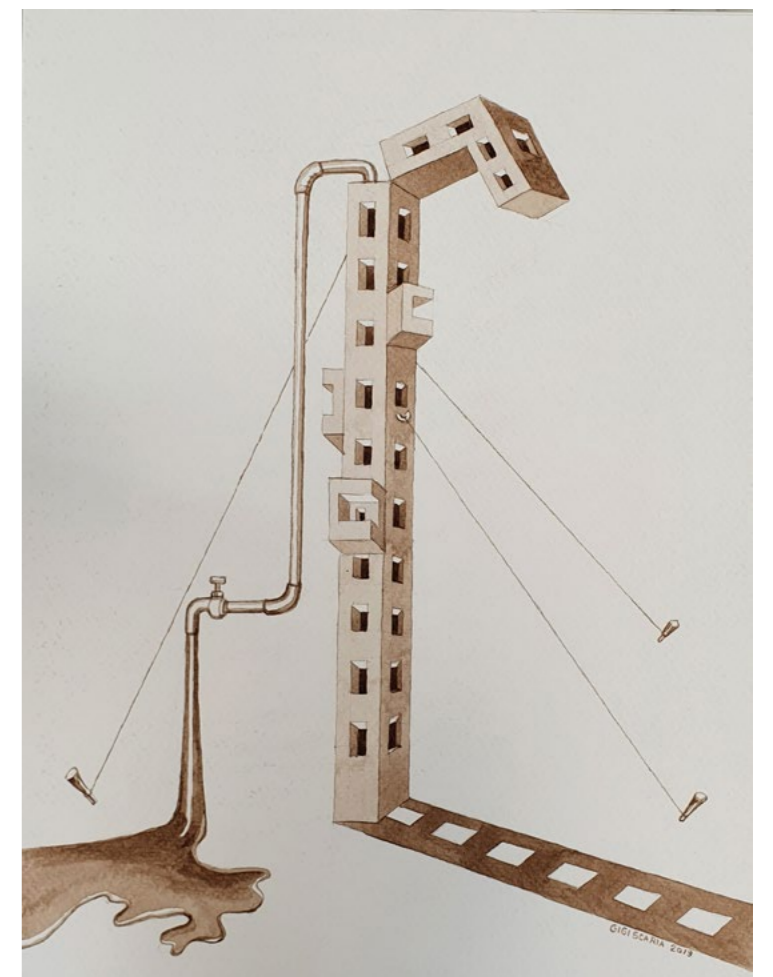
Diptej Vernekar  
*Untitled*  
Charcoal on acid free paper  
19.5 x 27.5 inches

**Gigi Scaria's** (b.1973) series of works, 'Comfort Zone', is reminiscent of the continuous tussle between nature and humans to create a modern urban landscape. There has always been a debate on human comfort and the price we pay for that comfort. Cities have been built and sustained by the logic of prosperity and an easy lifestyle. The depletion of natural resources and the environmental disasters force us to look at modern life and cities through a new prism. A prism, which will straighten many of our distorted views. Through his painting Scaria creates absurdist environments of the future, challenging the human psyche and its relationship with modern progress. He explores the issue of non-belonging and unsettlement in his works.



Gigi Scaria  
*Comfort Zone 1-5*  
Watercolour on paper  
9.5 x 12.3 inches  
2019





Gigi Scaria  
*Grip*  
Watercolour on paper  
60 x 40 inches  
2021

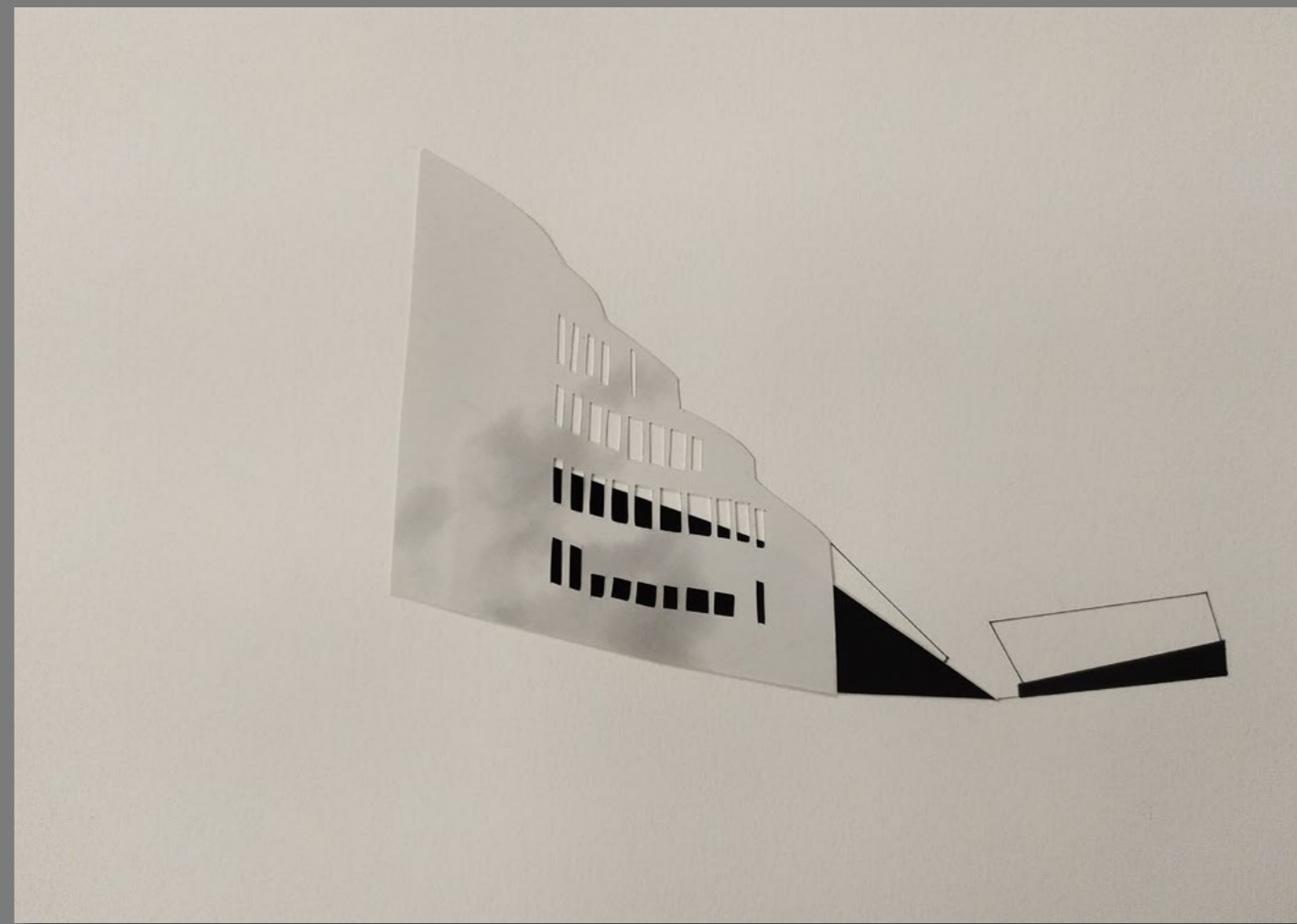
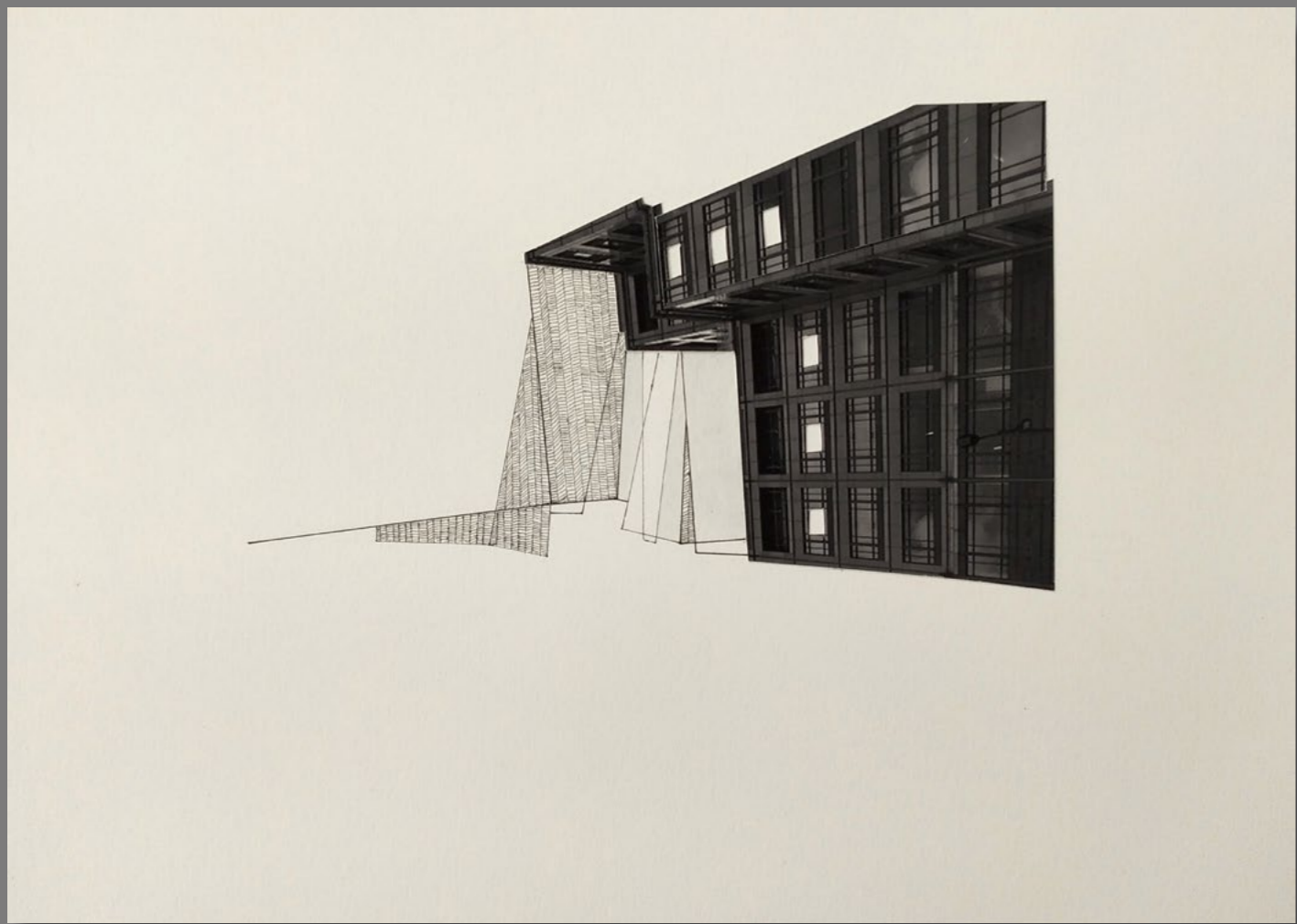


**Niyeti Chaddha Kannal** (b. 1979) works, in many ways are a direct outcome of lens based wanderings into the spectacular labyrinths of growing metropolises like New York, London and Bangalore as well as renderings on paper of the chance materialisations of architectural monstrosities encountered by the flaneur at the unholy intersections of disparate materials, sensibilities and times. During a residency at Gasworks in South London in 2019, the artist was impelled to distinguish and articulate the various strands of material, together with their championing philosophies, that compose the layered and eclectic fabric of this evolving metropolis. What shines through the works of the Bangalore-based artist Niyeti Chadha Kannal is a search for the elusive and the visionary in the slowly-yet-surely transitioning purlieus of our urban landscapes.

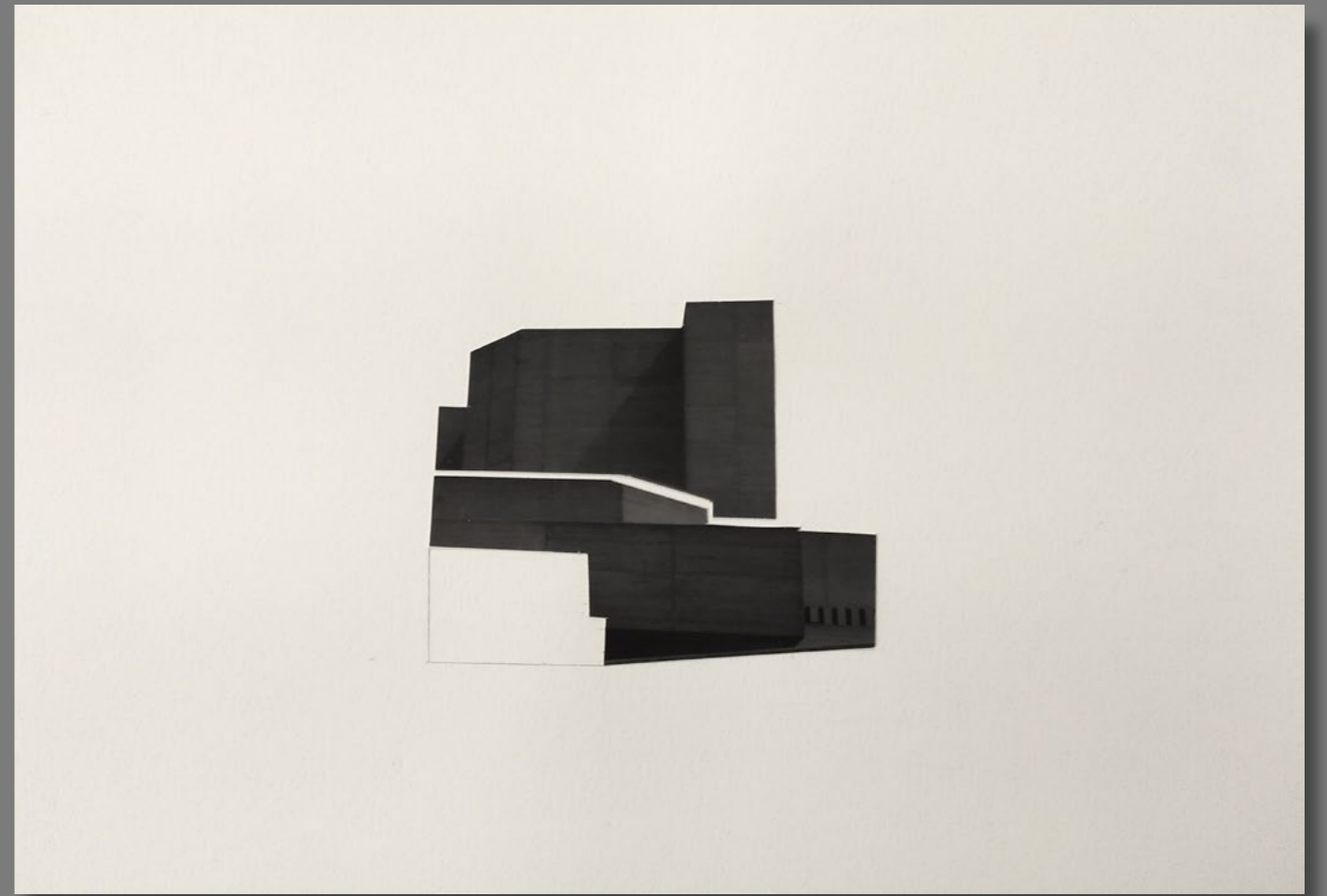


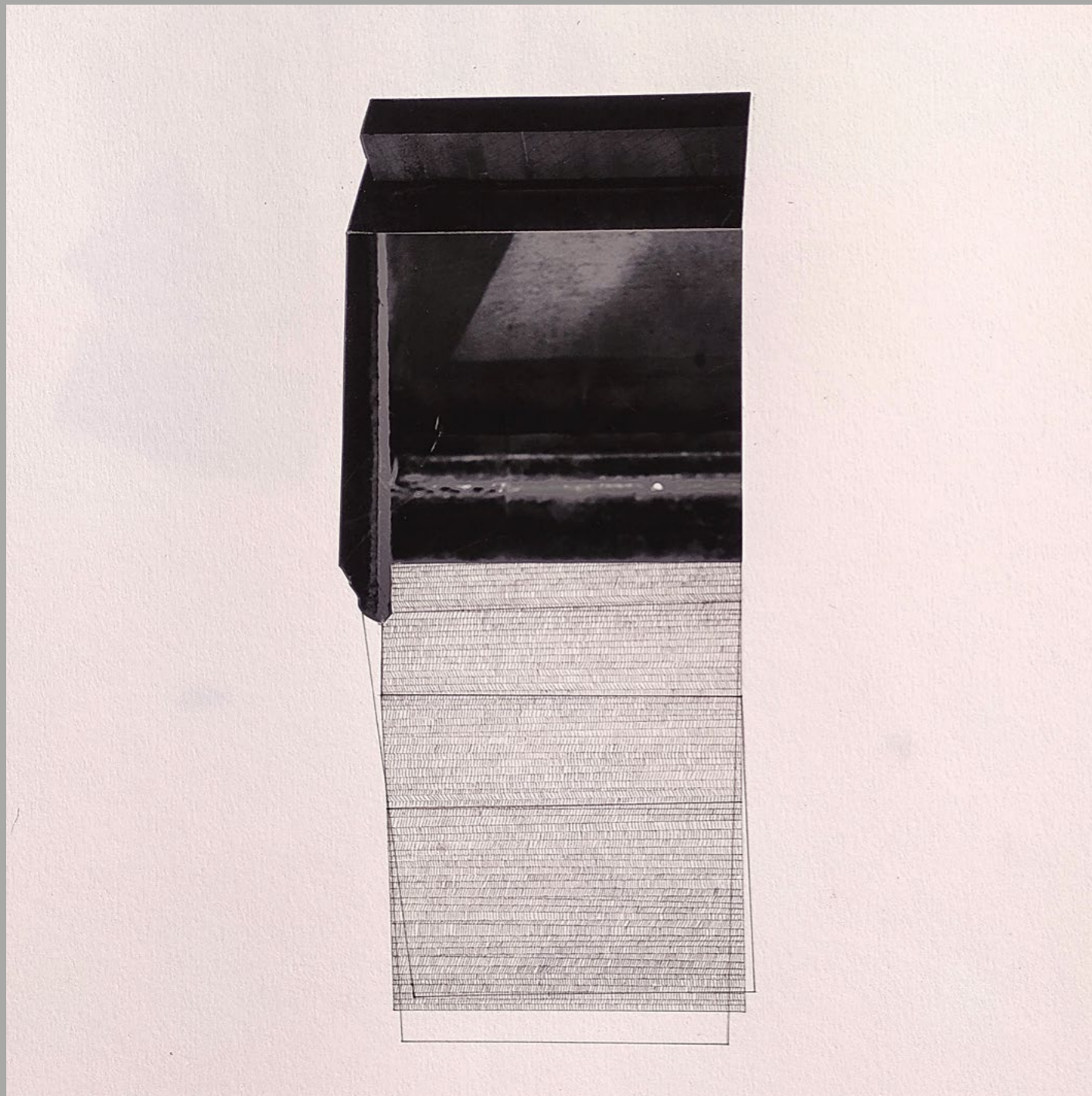
Niyeti Chadha Kannal  
*Untitled*  
Collage, watercolour and rapidograph on paper  
8 x 12 inches

Series of 10 works





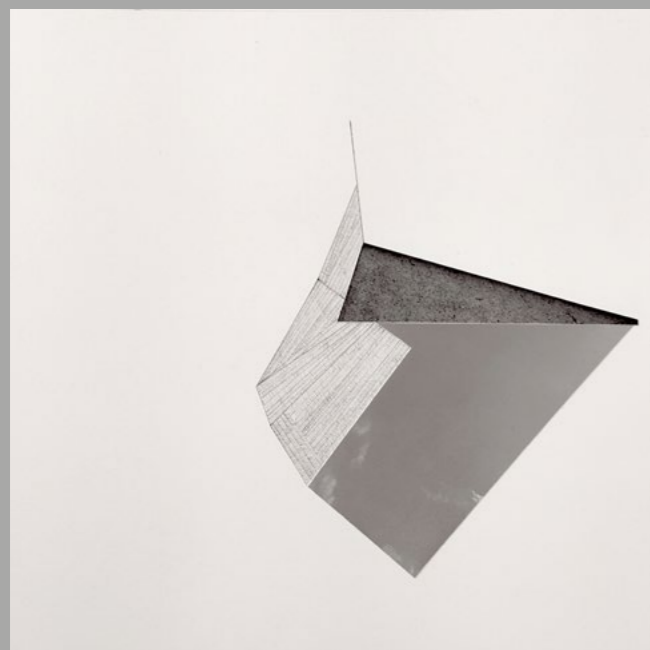


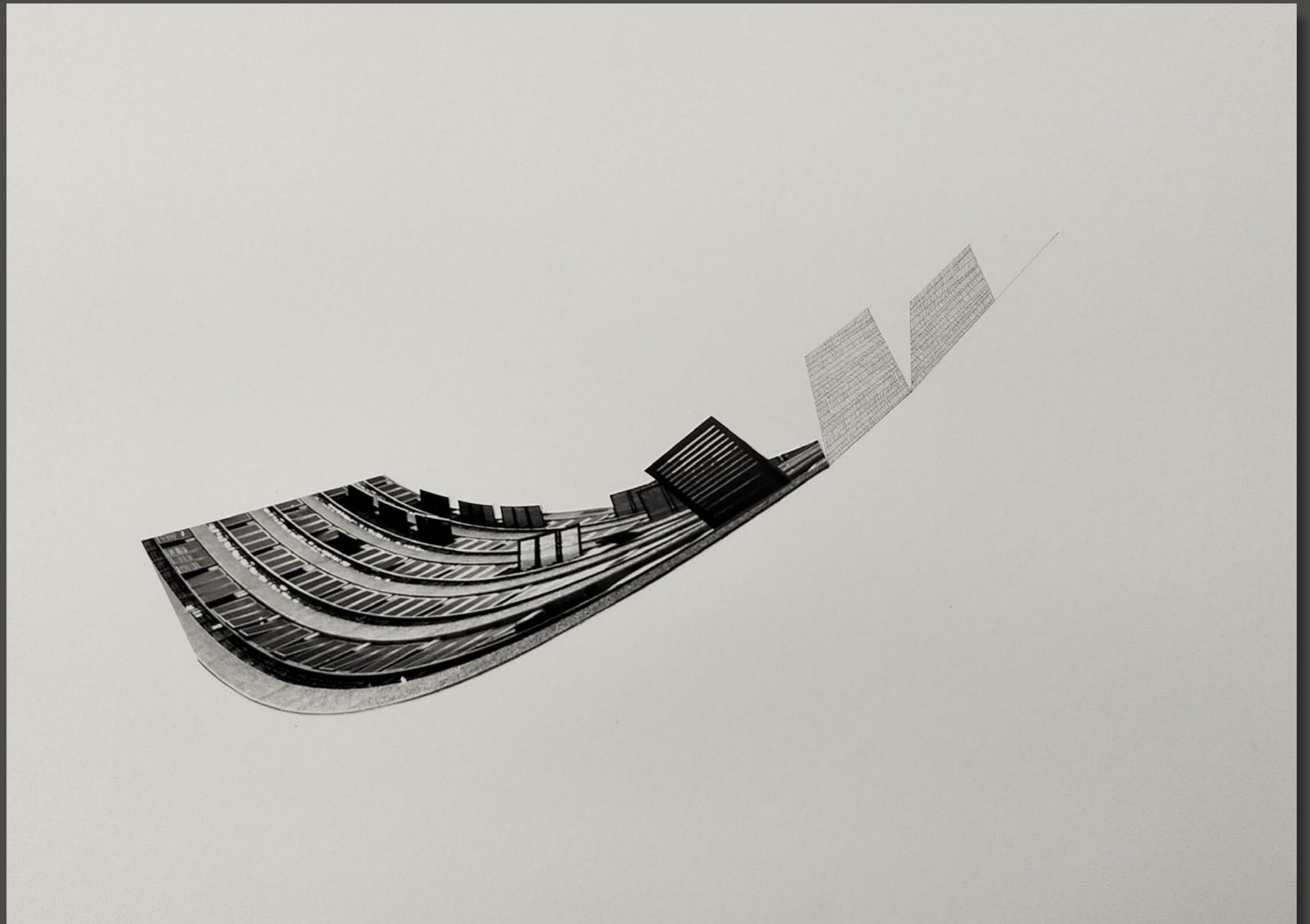


Niyeti Chadha Kannal  
*Untitled*  
rapidograph and collage on paper  
10 x 10 inches  
2021

Series of 6 works

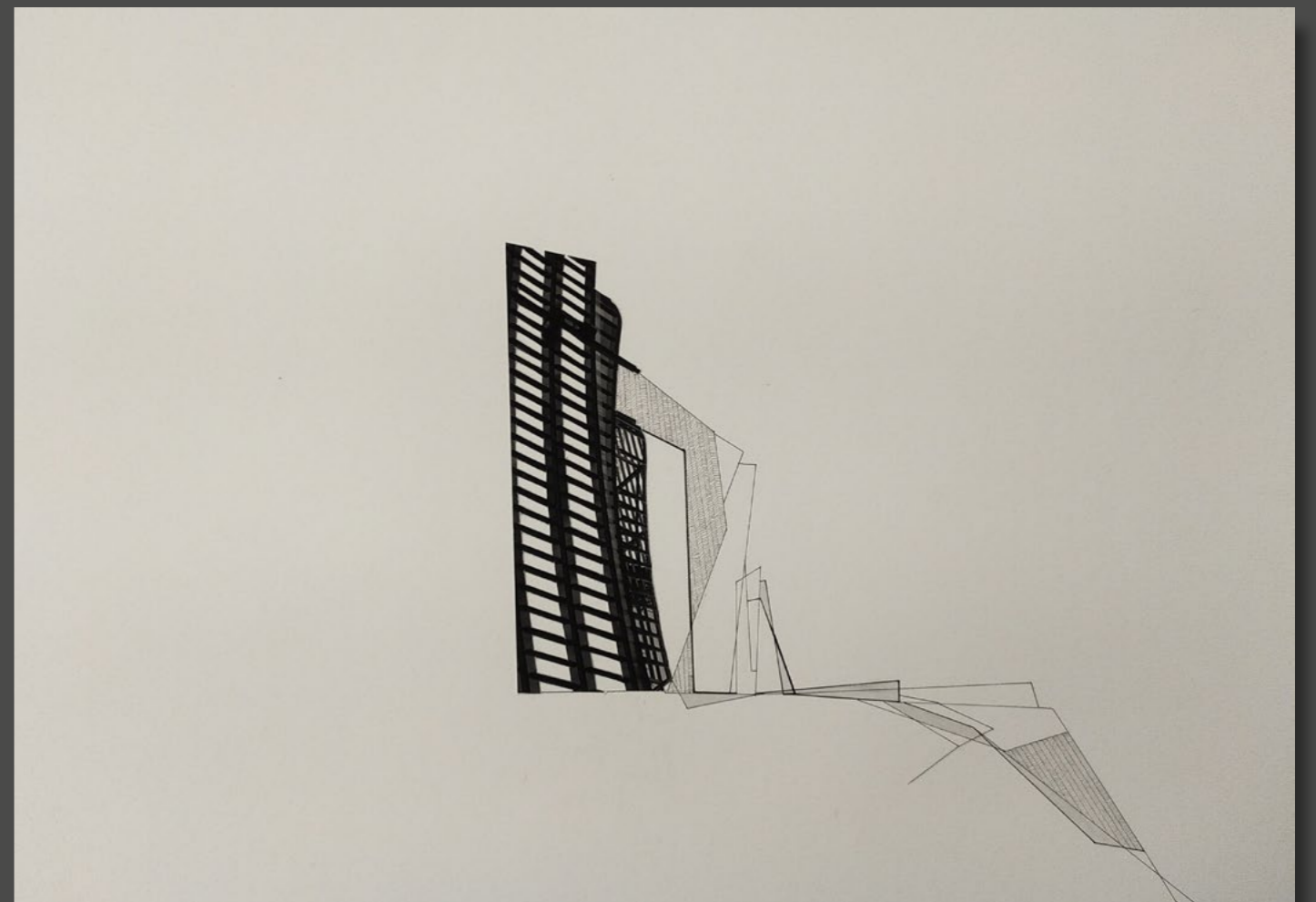
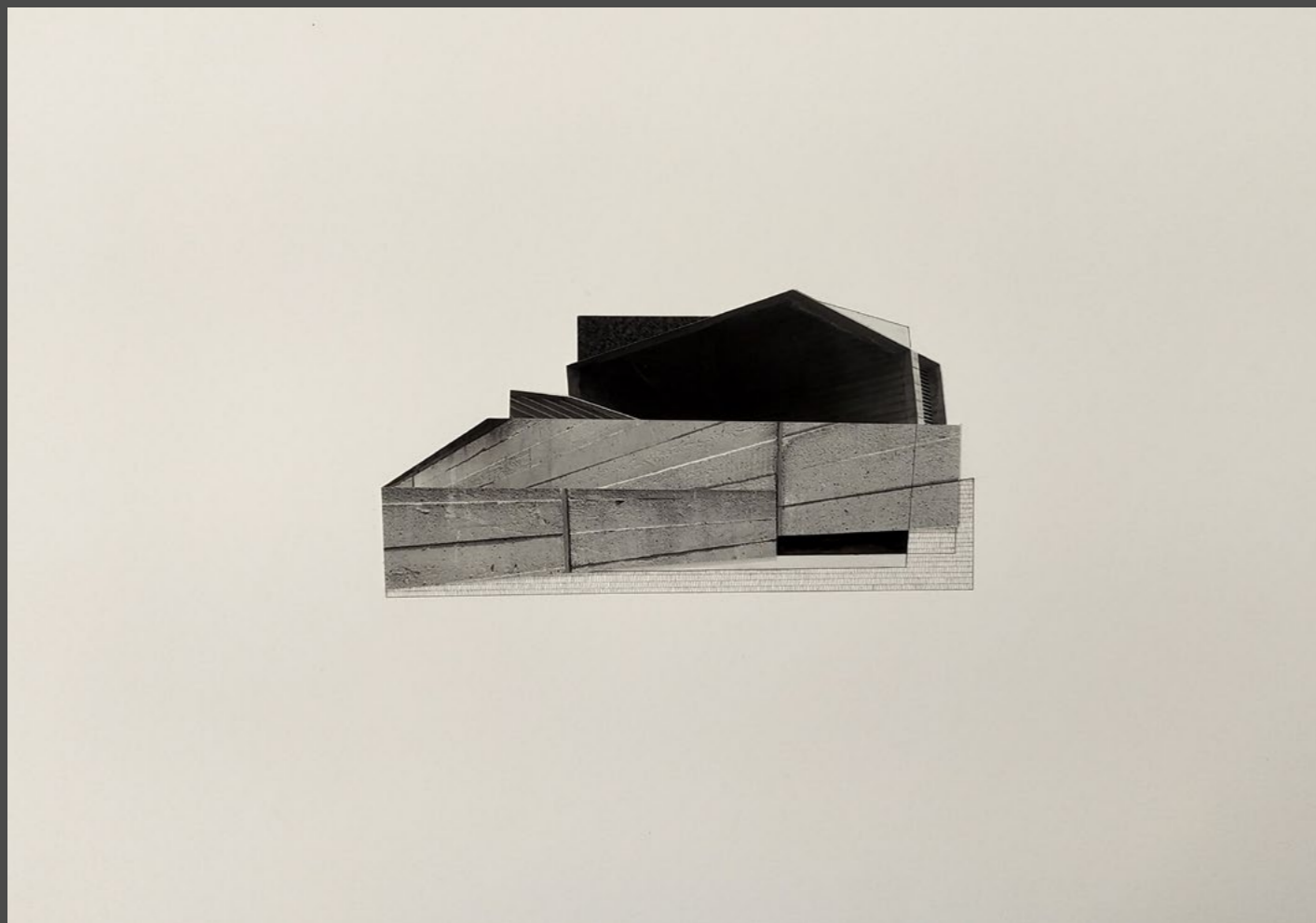
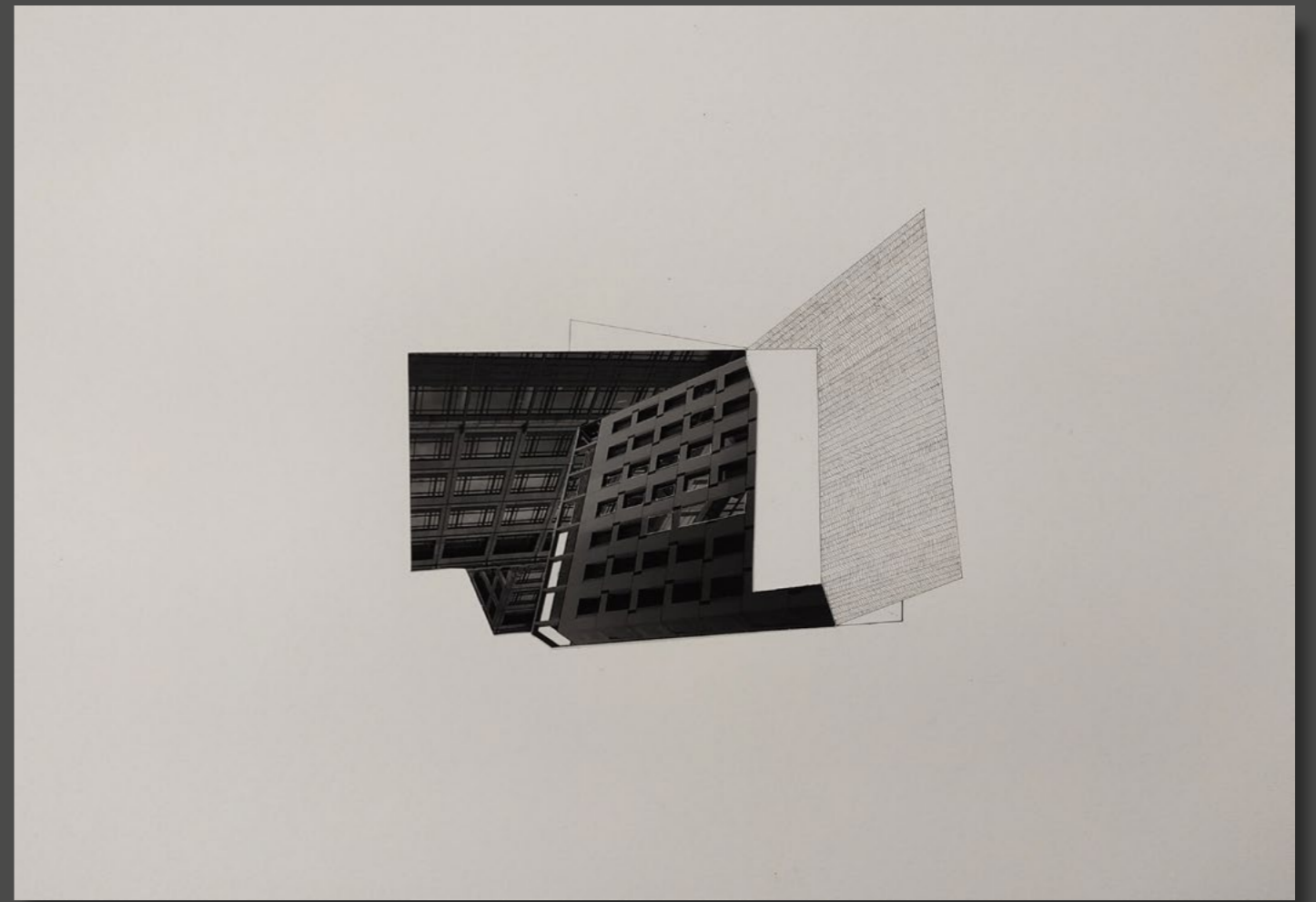




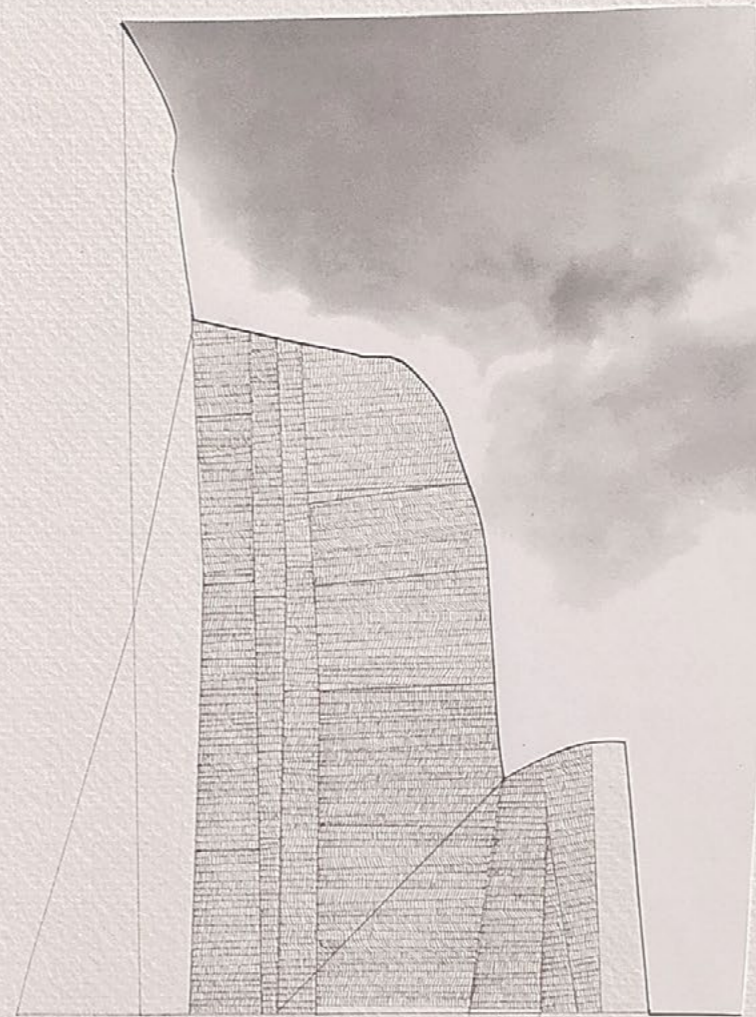


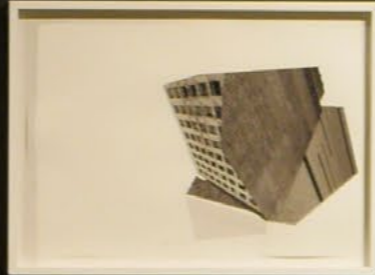
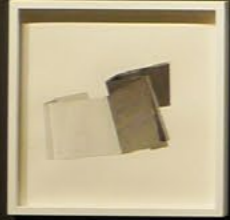
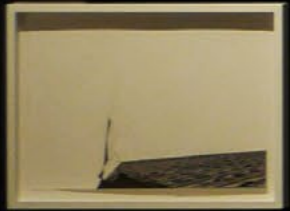
Niyeti Chadha Kannal  
*Untitled*  
Collage and rapidograph on paper  
16 x 12 inches

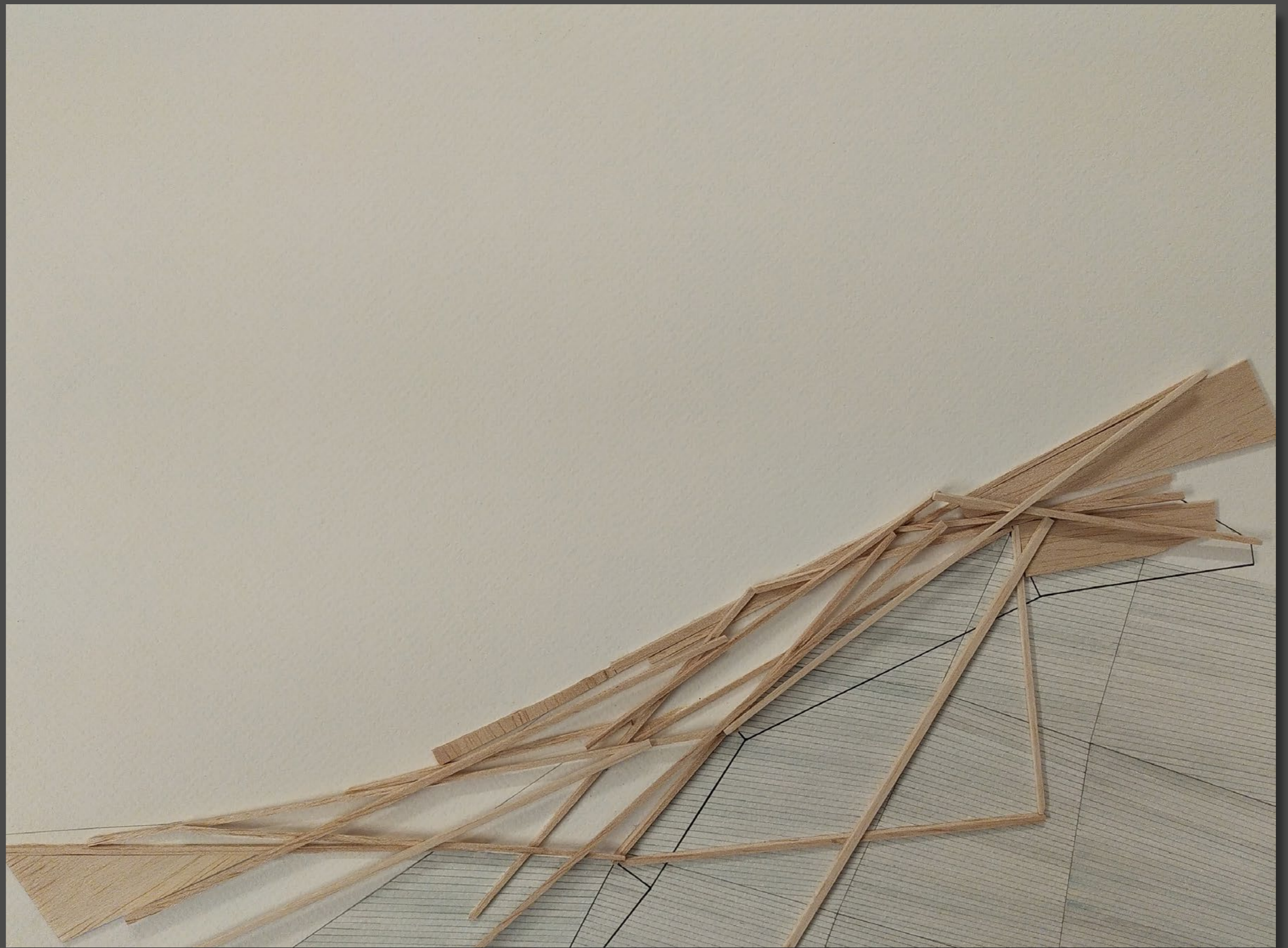
Series of 8 works











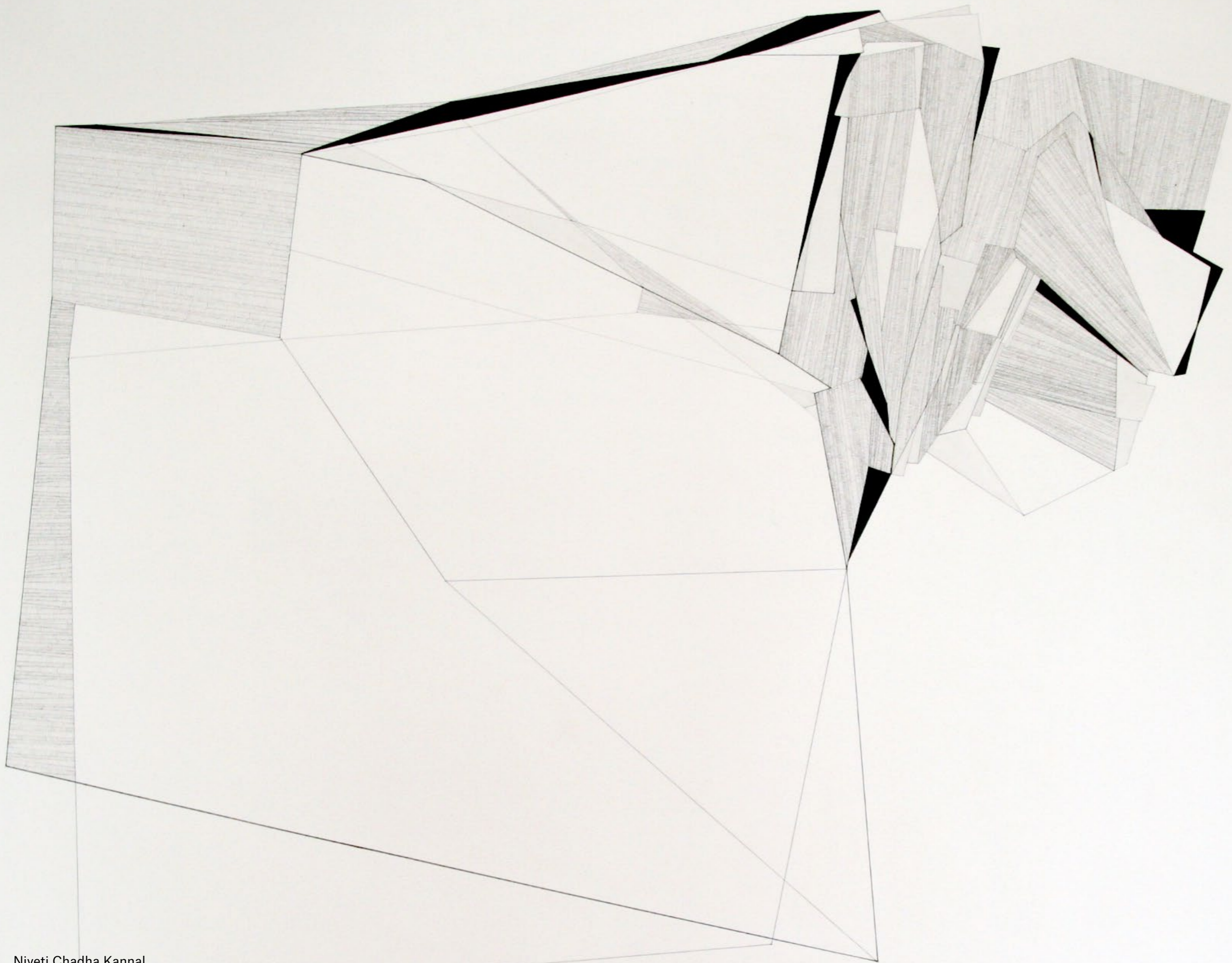
Niyeti Chadha Kannal  
Balsa wood, watercolour and rapidograph  
12.5 x 16.5 inches

Series of 3 works

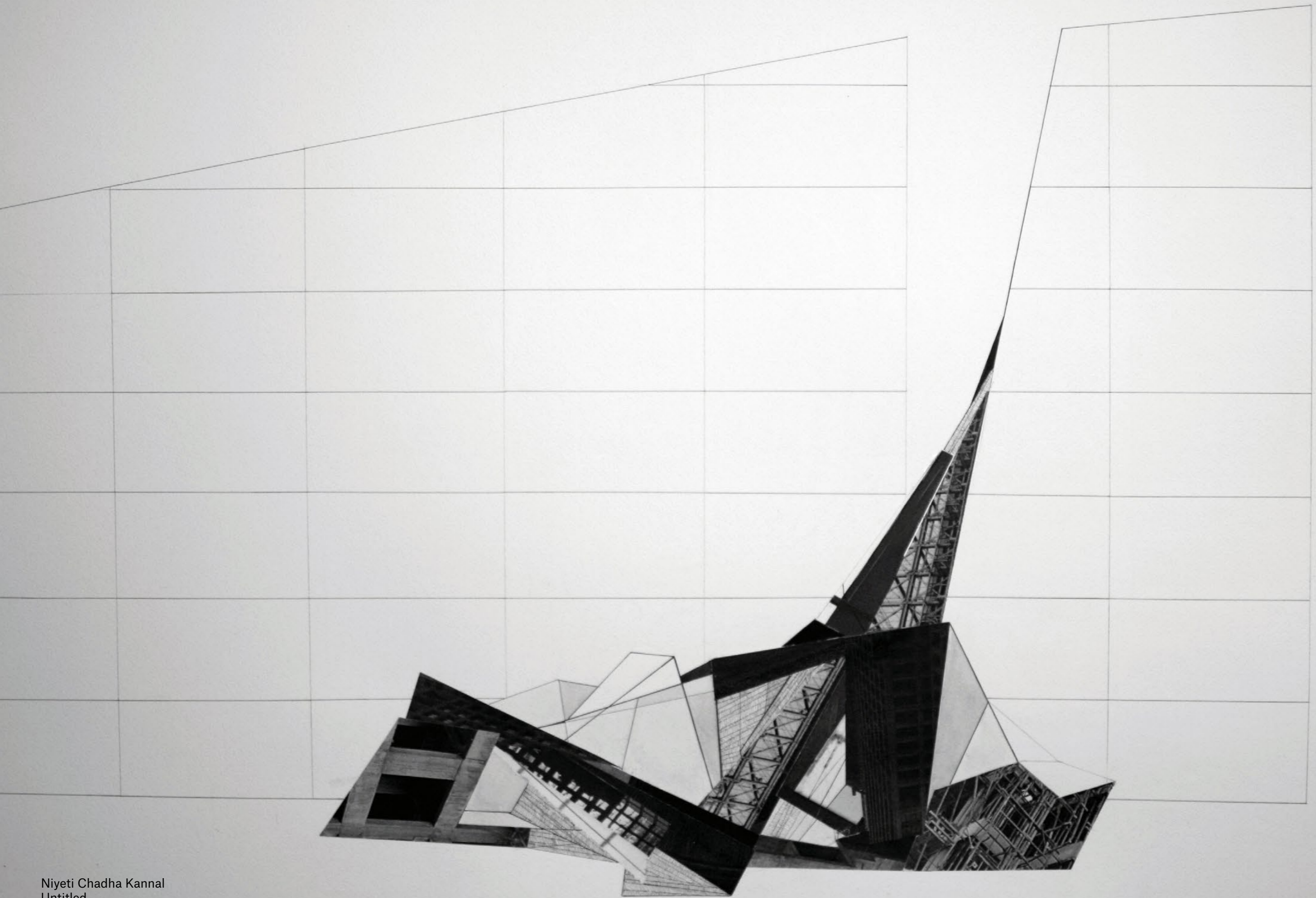


Niyeti Chadha Kannal  
Balsa wood, watercolour and rapidograph  
16.5 x 12.5 inches





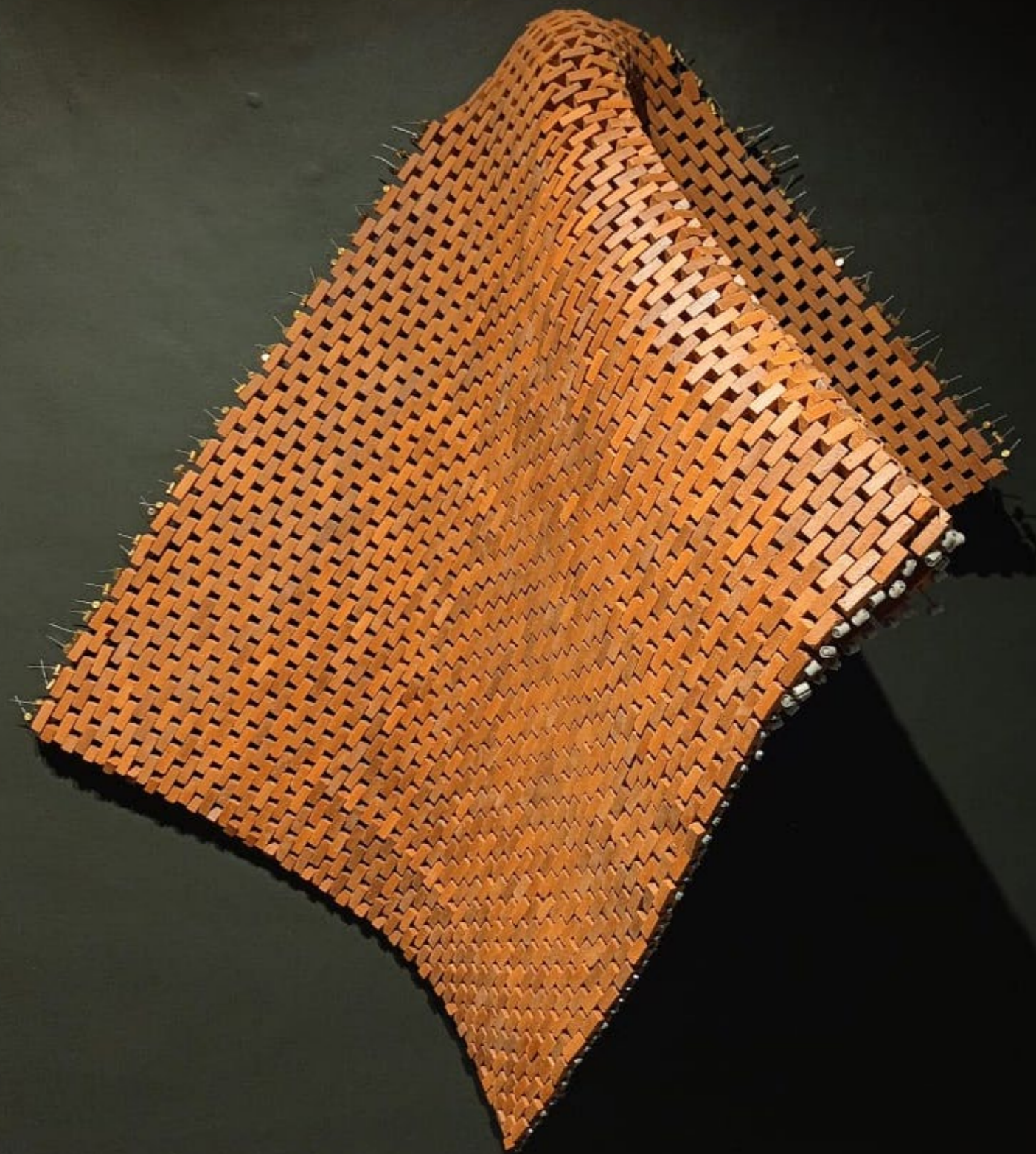
Niyeti Chadha Kannal  
Untitled  
Isograph pen and acrylic on paper  
38.5 x 31 inches



Niyeti Chadha Kannal  
Untitled  
Collage on paper  
24.5 x 32 inches

**Noor Ali Chagani** (b. 1982) creates works comprised of hand-made miniature terracotta bricks to demonstrate his unique take as a sculptor on the tradition of miniature painting. His work revolves around the concept of the absence of home; his quest for a personal space that he can call his own. On a very personal level, Chagani feels that bricks are a symbolic way for him to connect to the rest of the world. His brick works also demonstrate a fascination with the symbolic power of colossal walls, which connote silence and strength. In contrast, Chagani also works with the idea of self-comparison with walls, as obstructive, stagnant objects.

Noor Ali Chagani  
*Hanging Rug II*  
Terracotta bricks and metal wires  
43 x 29 x 0.5 inches  
2017







Noor Ali Chagani  
Traces (Home)  
Miniature brick, iron rod and concrete  
29 x 4 x 1 inches  
2018

Noor Ali Chagani  
Rusted metal plates, concrete, rust and iron rods  
40 x 3.25 x 3.25 inches  
2018



Noor Ali Chagani  
Rusted metal plates, concrete, rust and iron rods  
40 x 3.25 x 3.25 inches





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Since its inception in 2010, **LATITUDE 28** has been promoting creative dialogue and presenting dynamic exhibitions that focus on contemporary art from South Asia. Founded by art historian Bhavna Kakar, LATITUDE 28 has become synonymous with cutting edge art from the region, seeking fresh perspectives and innovative thinking in its attempt to stimulate interest in new waves of art-making and provides a horizontal environment where artists are encouraged to contextualize and experiment with medium and material, positioning them within historical and contemporary frameworks that critically respond to the canon. When making programmatic decisions, LATITUDE 28 seeks to promote diversity through building a community and culture that is inclusive of all groups and individuals. In an attempt to build cultural equity, LATITUDE 28 with its sister concern: **TAKE on Art** magazine, is invested in supporting independent art writers and critics enabling, sustaining their pursuits via residencies, workshops, panel discussions, seminars and awards.

Keeping with its wider role as an institution dedicated to the arts, LATITUDE 28 has paved the way for active collaborations between artists from Iran, Pakistan, Nepal, Sri Lanka and India through its curated shows and outreach events. The gallery, thus, continues to work towards making art accessible and inclusive to larger audiences and our patrons, with exhibitions strategically located at the nexus where artists, their work, art institutions, collectors and many different publics intersect.

# LATITUDE 28

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