

Bhavna Kakar

Presents

PLAYHOUSE OF HER MIND

Bakula Nayak | Gopa Trivedi | Pranati Panda | Revati Sharma
Singh | Shalina Vichitra | Shalini Dam

Venue: LATITUDE 28

F - 208, First Floor, Lado Sarai, New Delhi - 110030

Exhibition Dates: 15th September – 16th October, 2021

Timings: Monday to Saturday, 11am - 7pm



Revati Sharma Singh, *Nothing be lost 4*, Handmade Sterling silver grains on jute and acrylic with Resin,
18 x 14 inches approx. , 2018

Conceptual Premise:

Playhouse of Her Mind dwells upon memories, metaphors, allegories, dreamscapes, among other forms, to confront the notions of appropriation of present-day realities and future possibilities. Bringing together strong female voices from the annals of art history, this exhibition focuses on the mechanisms of erasure and its ramifications through the artists' lived experiences. It is about artists giving the amorphousness of space, physical dimensions through shape, colour, form and structure, to accentuate its experience and meaning.

Bakula Nayak uses vintage blueprints (of factory drawings) to represent the irreverent human construction and manufacturing processes, calling for a change from anthropocentrism to biocentrism where all forms of life have an intrinsic value. Gopa Trivedi's sensibilities are deeply rooted in the Indian Miniaturist traditions, where she attempts to re-infuse and often re-contextualize miniature court styles by fusing traditional painting methods with new media. Pranati Panda plays with different materials, techniques, patterns, and textures. Her work explores the fragility of mind, a sense of wonder about the working of one's memory and about the visible and the invisible. She finds fabric and thread as the perfect medium of self-expression. Revati Sharma Singh brings forth intricate assemblages working with a variety of textural surfaces. She uses the language of grains, the language of food, the language of hunger and that of abundance, it's the language we all speak despite our differences in race, colour, class or religion. Shalina Vichitra traces the spaces uncharted as complex cartographic like terrains. Her works are simply chronicles which frame any piece of land, a chunk, markings on its surface, its layers and the patterns in the overall fabric of the Earth. Shalini Dam turns materials like terracotta to illusionistic surfaces which problematize the monolithic binaries and explore the contradictions, the dualities that lie hidden under the surface. The hyper-presence of textures in all these works exude a certain kind of tangibility, while bringing out the significance of materiality in empowering the self-expression.

"In an increasingly polarized world, existing in binaries, where conscious division on the basis of identity has become the norm, this exhibition can be read in multiple ways. It is a palpable rendition of character in a feeling, a frame of mind, a visceral response; an adjective that makes tangible as metaphor, elusive ideas or the texture of a distant memory. It represents more than a physical faculty."

- Bhavna Kakar, Founder-Director, LATITUDE 28

About the Artists

Bakula Nayak's passion for collecting vintage paper, fused with her love for imagining the life stories of the people who owned them, translates into tangible works of art. She breathes new life into forgotten pieces of beauty by painting on them. Gorgeously aged vintage papers form the perfect canvas to interpret the reality of Bakula's world ~ an unfinished inventory of her daydreaming, and her love affair with all things vintage. Her works reflect her longing for romance, aesthetics, poetry, and seduction in everything and in the everyday.

Bakula Nayak (b. 1975) completed her undergraduate degree in Architecture and an M.S. in Communication Design from Pratt Institute, Manhattan, Bakula began her career at a fragrance house in New York. Her solo shows include 'Like the Air I breathe', Kalakriti Art Gallery, Hyderabad (2019); 'Intimate Strangers', IIC, New Delhi (2018); 'Sangam Unplugged 2', India Habitat Center, New Delhi (2017). Group shows include 'Playhouse of Her Mind 1', LATITUDE 28, New Delhi (2021); 'Narrow Road to the Interior', Vadehra Art Gallery, New Delhi (2019); KARA Art Show, Hyderabad (2017); 'At the turn of a page', Vadehra Art Gallery, New Delhi (2016).

Gopa Trivedi's works are attempts to address social and individual anxieties by creating subversive idioms using seemingly insignificant spaces or objects. The working process incorporates characteristics and implications specifically related to, time, degeneration and fragmentation. The Images and forms are used as metaphors that reflect the social and political concerns of my surroundings and time. Her sensibilities are deeply rooted in the Indian Miniaturist traditions, where she attempts to re-infuse and often re-contextualize miniature court styles by fusing traditional painting methods with, and new media.

Gopa Trivedi (b. 1987, Lucknow) completed her under-graduation in Painting (2010) and post-graduation with specialization in painting (2012) from Faculty of Fine Arts, MSU, Baroda. Recent participations include, 'Playhouse of Her Mind 1', LATITUDE 28, New Delhi (2021); 'Telling Tales: A journey into narrative forms', Anant Art (2020); 'Visions in the Making' by

Myna Mukherjee and Davide Quadrio, Italian Embassy (2020); India Art Fair 2020 with Italian Embassy (2020), India Art Fair 2019 with Anant Art (2019).

Pranati Panda's work explores a strong sense of wonder about the fragility of mind, wonder about the working of one's memory, about the visible and the invisible. Very often she uses Fabric and thread since they connote femininity and that she finds it the perfect medium for self-expression. Her work is very process oriented and has many layers. She plays with different materials, techniques, patterns, and textures. The labour-intensive and meditative aspect of embroidery makes it possible for her to stay in her work and ensoul it more and more.

Pranati Panda (b. 1974, Bhubaneshwar) completed her post-graduation M.F.A Delhi College of Art. She has participated in several national level art exhibitions and programmes and has been for residencies to Iran, Bali and several places across India. She has participated in several group shows which include, 'Playhouse of Her Mind 1', LATITUDE 28, New Delhi (2021); Vadehra Art Gallery, New Delhi (2018 and 2012); Ragini Art Gallery, New Delhi (2018); Religare Art, New Delhi (2012); Project 88, Mumbai (2007); Gallery Art Resource Trust, Mumbai (2007); and Grosvenor Vadehra, London (2007), to name a few.

Revati Sharma Singh's artworks are immediately visually impactful; full of texture and layers, altered surfaces, enhanced colours and minute details constructed from thousands of elements. When viewed closely or across intervals of time it is clear there is more than meets the eye both visually and conceptually, the layers of surface giving meaning to the depth of understanding and meaning below. Just as a natural landscape changes and develops over time, the artist evokes this same feeling within her work – look closely and you will see something new – subtle details that evolve in scope and meaning through time.

Revati Sharma Singh (b. 1973) completed her BFA from Delhi College of Art. She has been a regular contributor to the LAPADA Fair, Saatchi's Starata Art Fair, the Affordable Art Fair, London and Singapore, Masterpieces Art Fair, London, Art Monaco in Montecarlo amongst others. In 2015, she created two multimedia installations for the Venice Biennale. Recent participations

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include 'Playhouse of Her Mind 1', LATITUDE 28, New Delhi (2021) among others.

Shalina Vichitra's paintings function as visceral geographical annotations and recordings that employ the tools of cartography to address the complex subject of 'belonging' and the fragile balance between natural world and human habitation. Underlining her practice are moments of movement, of journeying - through paths and routes, across or within boundaries, between past and present, with the suggestion of an alternative possibility. Her work thus, serves as an abstract rendering of a concrete reality.

Shalina Vichitra (b.1973) completed her BFA and MFA from College of Art, New Delhi. She has had solo shows with Art motif; Art Inc.; Anant Art. Group shows include 'Playhouse of Her Mind 1', LATITUDE 28, New Delhi; 'When is Empathy too much', LATITUDE 28, New Delhi; 'Grain', Gallery Espace, New Delhi; 'Negotiating Matters' curated by Roobina Karode, 'Summer', Nature Morte; 'Emerging India', Royal college London; 'Who do you think I am', The Gallery at Cork Street London; 'Contemporary Indian art', Mueller and Plate, Munich, Contemporary Indian Art - Visual Arts Gallery. She also did a solo onsite project "A thousand white Flags" supported by The India Art Fair.

Shalini Dam manipulates the surface of clay in a way that animates the clay and creates an optical illusion. So you see one image from one side and another from another angle. She uses easily recognizable signs, symbols and forms and juxtaposes them in a way that raises questions and concerns about the world we live in. Cutting the surface and form is not just a physical manifestation of the urge to look beyond but also a means to subvert the sign, symbol or form.

Shalini Dam (b. 1970, Lucknow) completed her Masters in Ceramics from Cardiff School of Art and Design, Wales, UK (2011-2012). Over the last three years she has shown her work at Mrittika 3, Bharat Bhavan, Bhopal, CretaYuga, Argilla, Faenza, Italy Ex-Tempore, Zagreb, Croatia, All India Studio Potter's Exhibition, Aifacs, Porcelain 2018, and the Visual Art Gallery, IHC, Delhi. In 2017 she was awarded the second prize at the 20th All India Studio Pottery Exhibition organized by AIFACS, participated in Breaking Ground 2018, India's First Ceramic Triennale, Jawahar Kala Kendra, Jaipur (2018) and got an Honourable Mention at the Korean International Ceramic Biennale

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2019. Her recent participations include 'Playhouse of Her Mind 1', LATITUDE 28, New Delhi (2021) among others.

About LATITUDE 28

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. 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.

For more information, please contact **LATITUDE 28** at:

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