

Bhavna Kakar

Presents

THE WORLD AWAITS YOU LIKE A GARDEN

Gopa Trivedi | Manjot Kaur | Priyanka D'Souza | Radhika Agarwala | Wardha Shabbir

Venue: LATITUDE 28

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

Exhibition Dates: 26th April – 30th June, 2022

Timings: Monday to Saturday, 11am - 7pm



Manjot Kaur, *The Pleasures They Seek are far too Discreet*, Gouache and Watercolour on Paper, 13 x 18 inches, 2021

Conceptual Premise:*The World Awaits You like a Garden*

Step out from the cave to encounter the world like a garden, the eagle and the snake urge Zarathustra. Or so Friedrich Nietzsche writes in *Thus Spoke Zarathustra*. For the German philosopher, the garden is a geophilic site of sensorial engagement, a space where the wind carries heavy fragrances and songbirds teach us to sing. Imagined in the last decade of the nineteenth century, Nietzsche's world as a garden is not the human-earth or the *Menschen-Erde*, a putrefying cave of anthropogenic climate change, but an uncanny landscape that can only be occupied through an ethics of care. The form of practice that emerges therein is heuristically arranged with the world rather than against it. Let us step into Nietzsche's garden.

- Sugata Ray

Sugata Ray, Interim Director of the Institute for South Asia Studies and Sarah Kailath Chair of India Studies, is Associate Professor of South and Southeast Asian art and architecture in the Departments of History of Art and South & Southeast Asian Studies at the University of California, Berkeley. He is also the co-founder of the UC Berkeley South Asia Art Initiative. His research and writing focus on climate change and the visual arts from the 1500s onwards. Ray is the author of the award-winning *Climate Change and the Art of Devotion: Geoaesthetics in the Land of Krishna, 1550-1850* (2019) and co-editor of *Ecologies, Aesthetics and Histories of Art* (forthcoming) and *Water Histories of South Asia: The Materiality of Liquescence* (2020).

Gopa Trivedi (b. 1987, Lucknow)

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 completed her BFA in Painting (2010) and MFA with specialization in painting (2012) from Faculty of Fine Arts, MSU, Baroda. She was shortlisted for Lepsien foundation emerging artist award in 2015 and has been a recipient of UMISSA Scholarship from S.A.F India in 2013. Recent participations include, India Art Fair with LATITUDE 28, New Delhi (2022); 'Multitudes & Assemblages' with LATITUDE 28, Artissima (Hub India) curated by Myna Mukherjee and Davide Quadrio, Accademia Albertina di Belle Arti, Italy (2021); 'Playhouse of Her Mind', 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); 'LUMINOUSLY BETWEEN ETERNITIES' curated by Waswo X. Waswo, Gallery Ark, Vadodara (2018) and "ME WE" curated by Myna Mukherjee, American Center, New Delhi (2018).

Manjot Kaur (b. 1989, Ludhiana)

Manjot Kaur's drawings, paintings, and time-based media summon the mystical, scientific, and absurd to draw attention to current socio-political predicaments and the sovereignty of ecology. Borrowed imagery and text bridge the past and present, which traverse across speculative fiction, visual storytelling and myth-making, to explore the interconnection between humans and more than humans. With an attempt to decolonise both women's bodies and nature, she refers to archaic cultural symbols of fertility in order to reflect on present day reproduction rights of various species of flora and fauna. There emerges a conceptual framework of natureculture, which proposes different ways of thinking about agency and power, difference and sociality, ontology and epistemology.

Manjot completed her B.F.A and M.F.A in Painting from Government College of Art, Panjab University, Chandigarh. She has been an artist in residence at Jan van Eyck Academie, Maastricht, Netherlands

(2020-21), Unidee, Cittadellarte – Fondazione Pistoletto, Italy 2018 supported by Inlaks Shivdasani Foundation, India; Peers - Khoj International Artists' Association, New Delhi, India (2018); Museo Casa Masaccio Centro per l'Arte Contemporanea, San Giovanni Valdarno (Italy) – a cross-institutional program with Clark House Initiative, Mumbai, India (2018) and more. She has received State Award from Punjab and Chandigarh Lalit Kala Akademi, Chandigarh, India, 2019, 2018, 2017 and 2012; Sohan Qadri Fellowship, Chandigarh Lalit Kala Akademi, Chandigarh, India 2017. She has exhibited her works in India, Sweden, Netherlands, Italy, and Canada. Her Recent solo projects include 'Absurdtion' – Installation (Public immersive), Government Museum and Art Gallery, Chandigarh (2020); 2017 'Open Secret', Performance Art (Public Interactive - 16 hours durational), Punjab Arts initiative, Mohali, Punjab (2017). Recent group shows include 'The Pool of Memories', Surrey Art Gallery, Greater Vancouver, Canada (2022); 'Hurting and Healing - Let's Imagine a Different Heritage', Tensta Konsthall, Stockholm, Sweden (2022); 'Terrain Offline', Bikaner House, New Delhi, India (2021); 'Garden State', Garage Rotterdam, Rotterdam, Netherlands (2021).

Priyanka D'Souza (b. 1995, Mumbai)

Priyanka D'Souza (she/her) is an artist, writer, and art-historian whose primary areas of research and inspiration are Mughal court painting (miniatures), natural history in early modern Europe, and marine ecology. Her practice often uses satire and fiction as a tool to subvert and redress lacunae and exaggerations in mainstream history. She is interested in paradigms of truth and wonder and so her academic writing is centered around monsters and the *ajā'ib* (strange/ unbelievable), particularly in imaginings of borderlands of nation-empires, and as applied to anomalous/disabled bodies.

Priyanka has graduated in Painting from M. S. University, Baroda, and holds an M.A. in Arts and Aesthetics from Jawaharlal Nehru University (JNU), Delhi. She has been a fellow at the Dara Shikoh Fellowship (2016) and an artist resident at the Delfina Foundation, London (2021). She has participated in many exhibitions across India including 'Babur ki Gai' curated by Adwait Singh and Bhavna Kakar, LATITUDE 28, New Delhi (2018) and 'Dissensus', LATITUDE 28, New Delhi (2017); 'Mutararium', Mumbai Art Room; 'In the Light of', Gallery Ark, among others. She lives and works between Mumbai and Delhi, India.

Radhika Agarwala (b. 1985, Kolkata)

Radhika Agarwala's practice finds her exploring concepts of fragility and permanence - using material from both nature and civilization. Uprooted trees and branches share space with paper, epoxy-resin, bronze and concrete. Found objects - both organic and inorganic, are cast with substances they would not normally interact with. Whatever the material, or the distortion or hybridization forced on it, in the end her work asks a simple question – “Who would win if Nature starts to fight back?” and the answer to that is a quick – “Not us”. Often rich in mythical references, her drawings, sculptures and installations deal with the fossilization of memory. Her practice draws attention to a newly discovered environment and personal journeys of being uprooted from one to another unknown territory. She approaches cities as forests-turn epileptic wastelands and landscapes with distorted eco-systems. Man's constantly growing hunger for “productive space” has resulted in mass deforestation and the disappearance of hundreds of thousands of species of plants, animals and insects over the decades - Radhika's work is testament to this loss. She draws inspiration and collects samples of nature from every city she lives in, incorporating them into her practice.

Radhika Agarwala has completed her MFA in Fine Art from Goldsmiths, London (2011), MFA in Painting from School of Fine Art, University of Florida (2010) and Post-Baccalaureate Certificate in Painting from The School of the Art Institute of Chicago (2008) followed by BFA in Painting from Rabindra Bharati University, Kolkata (2007). Solo exhibits include 'For Two Lovers' (2013) & 'Encounter' (2012) at Kristin Hjellegjerde Gallery, London. Her recent participations include Art Dubai with LATITUDE 28, Dubai (2022); 'When The Other Stares Back', curated by Adwait Singh, Kae Contemporary, Kolkata (2022); 'Memory Leaves', curated by Uma Nair, Art Exposure, Kolkata (2022); 'All The Days and Nights', Kristin Hjellegjerde Gallery, London (2020), Delhi Contemporary Art Week with LATITUDE 28 (2017-2021), India Art Fair with LATITUDE 28, New Delhi (2019 and 2018); 'Babur ki Gai' curated by Adwait Singh and Bhavna Kakar, LATITUDE 28, New Delhi (2018) and 'G/rove', LATITUDE 28, New Delhi (2017), 'Participate', Asians Arts Initiative (2014). Artist residencies include Atelierhaus Salzamt, Austria & Casa Dell'Arte, Turkey (2013). She has participated in the Saatchi Gallery Auction, London (2012) and was shortlisted for the 100 Painters of Tomorrow, by Kurt Beers, Cecily Brown & Jack Klein and Threadneedle Prize for Painting and Sculpture, UK (2013), Annual Scholarship from University OF Florida School of Art + Art History, U.S.A and Merit Scholarship from School of the Art Institute of Chicago. She currently lives and works in Kolkata.

Wardha Shabbir (b. 1987, Lahore, Pakistan)

Wardha Shabbir is visual practitioner and contemporary miniaturist from Lahore, Pakistan. Having used surrounding spaces as a continuity of her canvas, Wardha has moved on to create new 'spaces' within the paintings themselves, in form of passages, enclosures and sometimes even light. She constructs these maps, not just to familiarize herself with these spaces, but also subconsciously to navigate through the past and future as a means of returning to the self. The foliage, forming relations with points and lines, engages and disengages with the surface to formulate 'organic geometry'

expressing a perceptual journey. With provocative elements of her subjective experience she creates an interactive imagery that unveils itself gradually to the observer's eye, stimulating their senses at first and finally reaching them through their own 'visual vocabulary'. She aims to incite a thought-provoking process of demystification through the rendering of hauntingly beautiful visuals that persist in the mind.

She graduated from the prestigious National College of Arts, (NCA), Lahore, with her Bachelor's Degree in Fine Arts (BFA Hons.), receiving Honours, in 2011, where she merited the Principal's Honour Award. She has been awarded with many scholarships, grants and was also selected for an exchange program in Paris, 2010 with (ECOLE) during her Academic years (2007-11). She has been awarded the best young artist Award from AL-Hamra Art Gallery, Lahore, Pakistan (2011). She is also an Educationist and has been teaching at National college of Arts, Lahore, Pakistan since 2013. She is currently a Visiting Assistant Professor. Since her graduation Wardha has been widely displayed on both National and International platforms. She was the first artist from Pakistan selected for Flacc, Belgium (2013) where she initiated a research-based experiment on human Sensorium while transforming a 2D miniature painting into a 3D Interactive Environment. In 2016, she became part of the Summer Intensive Program at The Slade School of Fine Arts, London, UK. She has been a part of DAS (Dhaka Art Summit), Scope (Basel), Contemporary Istanbul (Turkey), Abu Dhabi Art Fair, Indian Art Fair, Delhi Contemporary Art Week, LATITUDE 28, India. Wardha was amongst the finalists for the prestigious Jameel Art Prize 5 - Victoria & Albert Museum, London, United Kingdom where her works have also been shown and will be travelling to other venues - most recent is the Jameel Arts Centre, Dubai (2019). She has also been nominated twice for the Sovereign Art Prize in 2019 and 2020. Her work is in well-reputed private and corporate collections in Switzerland, Berlin, Dubai, Royal family of Abu Dhabi, various prominent collectors in India and Pakistan, New York, Canada and London. Her recent participations include India Art Fair 2022 with LATITUDE 28, New Delhi (2022); Art Dubai with Canvas Gallery, Karachi, Pakistan, Solo Booth – Bawwaba Section, Curated by Nancy Adajania, Dubai (2022); 'Multitudes & Assemblages' with LATITUDE 28, Artissima (Hub India) curated by Myna Mukherjee and Davide Quadrio, Accademia Albertina di Belle Arti, Italy (2021); Delhi Contemporary Art Week, LATITUDE 28, Delhi, India (2021); Delhi Contemporary Art Week, LATITUDE 28, Delhi, India (2021); Abu Dhabi Art Fair, 1x1 Gallery, Abu Dhabi (2020); 'Tapestry of Fading Gardens', 1x1 Gallery, Dubai; Art Dubai- IN London, Geometry and Minimalism, Booth work opening at Grosvenor Gallery (2020).

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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