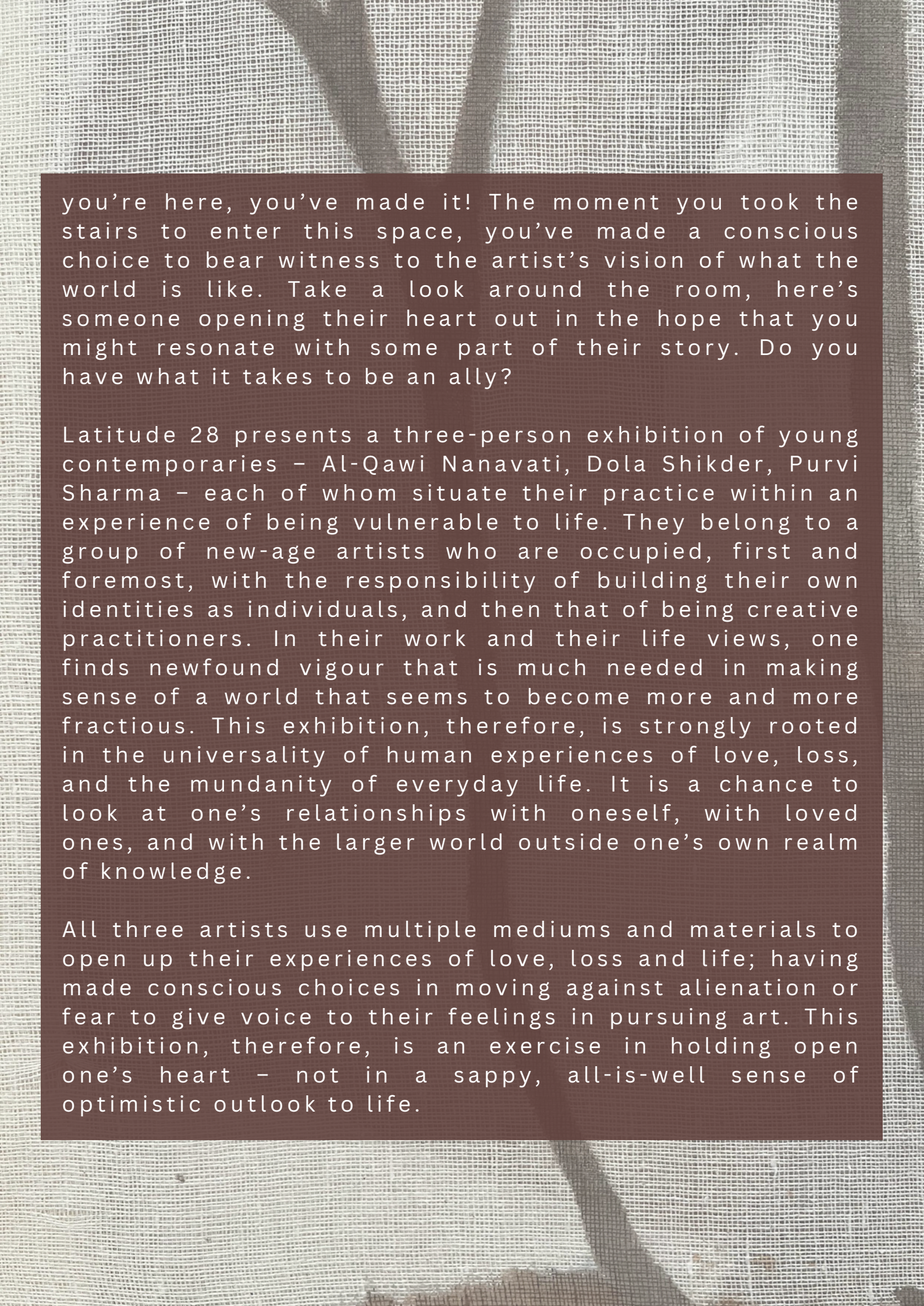


LATITUDE 28

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FRAGILE

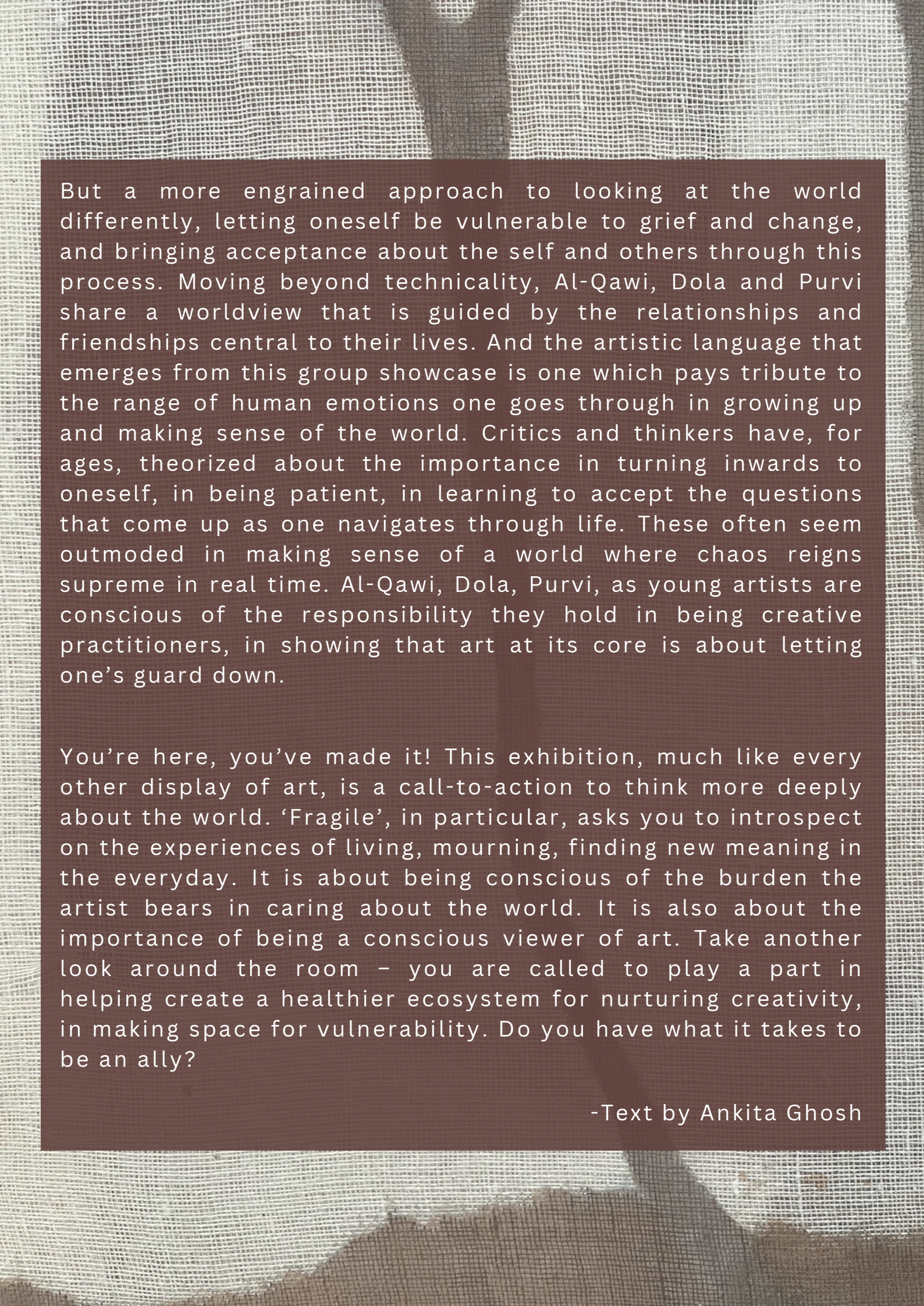
Dola Shikder
Al-Qawi Nanavati
Purvi Sharma



you're here, you've made it! The moment you took the stairs to enter this space, you've made a conscious choice to bear witness to the artist's vision of what the world is like. Take a look around the room, here's someone opening their heart out in the hope that you might resonate with some part of their story. Do you have what it takes to be an ally?

Latitude 28 presents a three-person exhibition of young contemporaries – Al-Qawi Nanavati, Dola Shikder, Purvi Sharma – each of whom situate their practice within an experience of being vulnerable to life. They belong to a group of new-age artists who are occupied, first and foremost, with the responsibility of building their own identities as individuals, and then that of being creative practitioners. In their work and their life views, one finds newfound vigour that is much needed in making sense of a world that seems to become more and more fractious. This exhibition, therefore, is strongly rooted in the universality of human experiences of love, loss, and the mundanity of everyday life. It is a chance to look at one's relationships with oneself, with loved ones, and with the larger world outside one's own realm of knowledge.

All three artists use multiple mediums and materials to open up their experiences of love, loss and life; having made conscious choices in moving against alienation or fear to give voice to their feelings in pursuing art. This exhibition, therefore, is an exercise in holding open one's heart – not in a sappy, all-is-well sense of optimistic outlook to life.



But a more engrained approach to looking at the world differently, letting oneself be vulnerable to grief and change, and bringing acceptance about the self and others through this process. Moving beyond technicality, Al-Qawi, Dola and Purvi share a worldview that is guided by the relationships and friendships central to their lives. And the artistic language that emerges from this group showcase is one which pays tribute to the range of human emotions one goes through in growing up and making sense of the world. Critics and thinkers have, for ages, theorized about the importance in turning inwards to oneself, in being patient, in learning to accept the questions that come up as one navigates through life. These often seem outmoded in making sense of a world where chaos reigns supreme in real time. Al-Qawi, Dola, Purvi, as young artists are conscious of the responsibility they hold in being creative practitioners, in showing that art at its core is about letting one's guard down.

You're here, you've made it! This exhibition, much like every other display of art, is a call-to-action to think more deeply about the world. 'Fragile', in particular, asks you to introspect on the experiences of living, mourning, finding new meaning in the everyday. It is about being conscious of the burden the artist bears in caring about the world. It is also about the importance of being a conscious viewer of art. Take another look around the room – you are called to play a part in helping create a healthier ecosystem for nurturing creativity, in making space for vulnerability. Do you have what it takes to be an ally?

-Text by Ankita Ghosh

“‘Fragile’ is a profound exploration of vulnerability, identity, and resilience, beautifully articulated through the voices of three sensitive young artists – Al-Qawi Nanavati, Dola Shikder, and Purvi Sharma. This show resonates deeply with the negotiations of loss, grief and the most trying upheavals of life and comes at a time when I am dealing with a the loss of a loved one.

Each artist brings a deeply personal narrative to their work. Al-Qawi reestablishes a touching connection with her late mother through coming to terms with grief and renewal in 'Letters to my Mother'. Dola's 'Myths of Belonging,' created in collaboration with her mother Kakoli Shikder, offers a powerful commentary on femininity and cultural identity through delicately crafted Kantha works. Purvi's delicate sculptures that capture the essence of life's mundane beauty, further enhance the depth of this exhibition through her artistic transmissions of everyday observations.

'Fragile' is much more than a display of art; it is a cathartic and personal invitation for viewers to introspect and connect with their own experiences of love, loss, and everyday life. It stands as a testament to the strength found in embracing our vulnerabilities, and a hope that this showcase will inspire a deeper appreciation for the intricate, often fragile, nature of the human condition. In doing so, LATITUDE 28 reaffirms its commitment to fostering young talent and places the exhibition as a heartfelt ode to loved ones lost, to the undiscovered notions of self and to the nuanced beauties hidden in everyday living.”

- **Bhavna Kakar,**
Founder-Director,
LATITUDE 28



AL QAWI NANAVATI

Al-Qawi Nanavati is an artist from Mumbai, India. Nanavati's work is influenced by meditation and repetition along with the aftermath of loss and its manifestation in one's life. She has been writing letters to her late mother, Mumtaz, as a way to feel close and continue conversations with her. The process of crafting these letters has resulted in secret scripts; she repurposes pieces of her mother's clothing into weavings, paper, thread and screen printing using the fabric as ink. Her works mobilise murmurs, materials and memories.

Al-Qawi completed her BFA from the School of the Art Institute of Chicago (2017) and MA from the University of Iowa with an emphasis on printmaking and is currently pursuing her final year of MFA in Printmaking with a minor in Papermaking & Book Arts at the University of Iowa. Nanavati's works have been exhibited at the Latitude 28, New Delhi ; CSMVS Museum, Mumbai; Sakshi Art Gallery, Mumbai; Gallery XXL, Mumbai; Zhou B Art Center, Chicago; Union Arts Club, Chicago, among others.

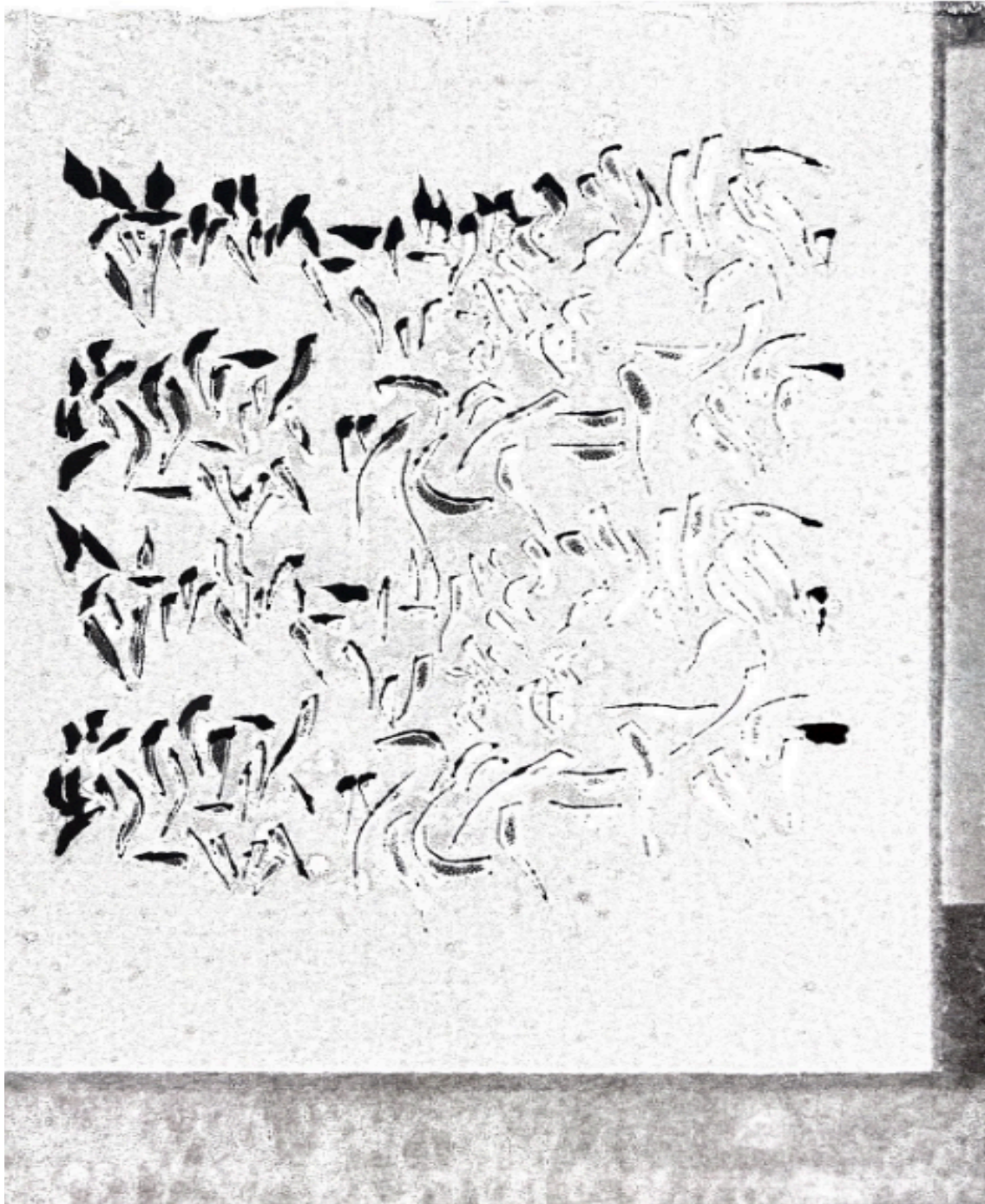
Situating her work in printmaking, painting and drawing, Al-Qawi's works in this exhibition are majorly influenced by her experiences of life after the sudden loss of her mother. For her, making art after this huge loss has been akin to the experience of returning to nascence and starting from scratch on new forms of art-making. "I weave, crochet, embroider, paint, print, and process these items into paper, to keep her alive", she says, of her experience of finding new ways to build memories in the absence of her mother. 'Letters to my Mother', therefore, emerge as deeply personal works navigating and dissecting grief in a manner that allows for newfound wisdom. Al-Qawi, in putting out these works for the world, makes viewers privy to the ways in which loss has allowed her a new perspective of looking at the world.

-Excerpted from Ankita Ghosh's writting.

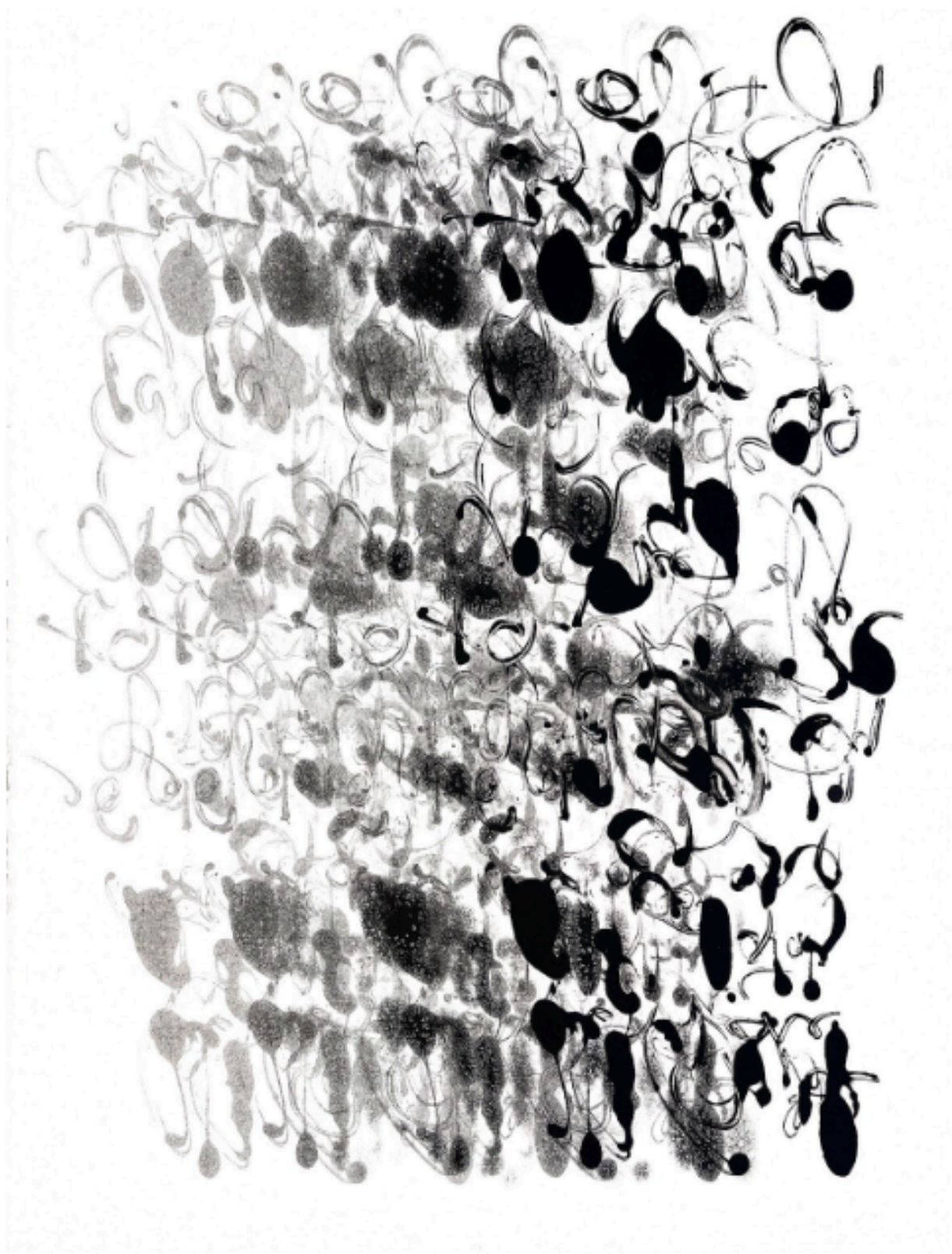




Word Wave 2
Monoprint
15.5 x 11 Inches
2023



Word Wave 1
Monoprint
15.5 x 11 Inches
2023



Daily Letters 3
Monoprint on Paper
11 x 15 Inches
2023



Daily Letters 1
Monoprint on Paper
11 x 15 Inches
2023





**A Collaboration with
Nilofer 1**

Crocheted pieces
embedded within
fabric pulp
9 x 11 Inches
2023



**A Collaboration with
Nilofer 2**
Crocheted pieces
embedded within
fabric pulp
9 x 11 Inches
2023





Embedded Memories

3

Woven Garments,
Thread, Cotton paper,
Screen printing
7 x 10 Inches
2023



Embedded Memories
2

Woven Garments,
Thread, Cotton
paper, Screen
printing
7 x 10 Inches
2023



Embedded Memories 1

Woven Garments,
Thread, Cotton paper,
Screenprinting
7 x 10 Inches
2023



Embedded Memories
1, 2 & 3
(series)
2023

AL-QAWI NANAVATI





**I Will Never Be Who
You Were**

Self Made Paper and
Embedding Using my
Mother and My
Clothes
8.5 x 11 Inches
2024



**I Will Never Be Who I
Was Either**
Self Made Paper and
Embedding Using my
Mother and My
Clothes
8.5 x 11 Inches
2024



**I Will Never Be Who I
Was Either**

2024

LATITUDE 28

details



Dear Mom 3
Monoprint
11,5 x 15 Inches
2023



Dear Mom 1

Monoprint

11,5 x 15 Inches

2023



Dear Mom 2

Monoprint

11,5 x 15 Inches

2023



Dear Mom 4
Monoprint
11,5 x 15 Inches
2023



Dear Mom 1, 2, 3 & 4
(series)
2023



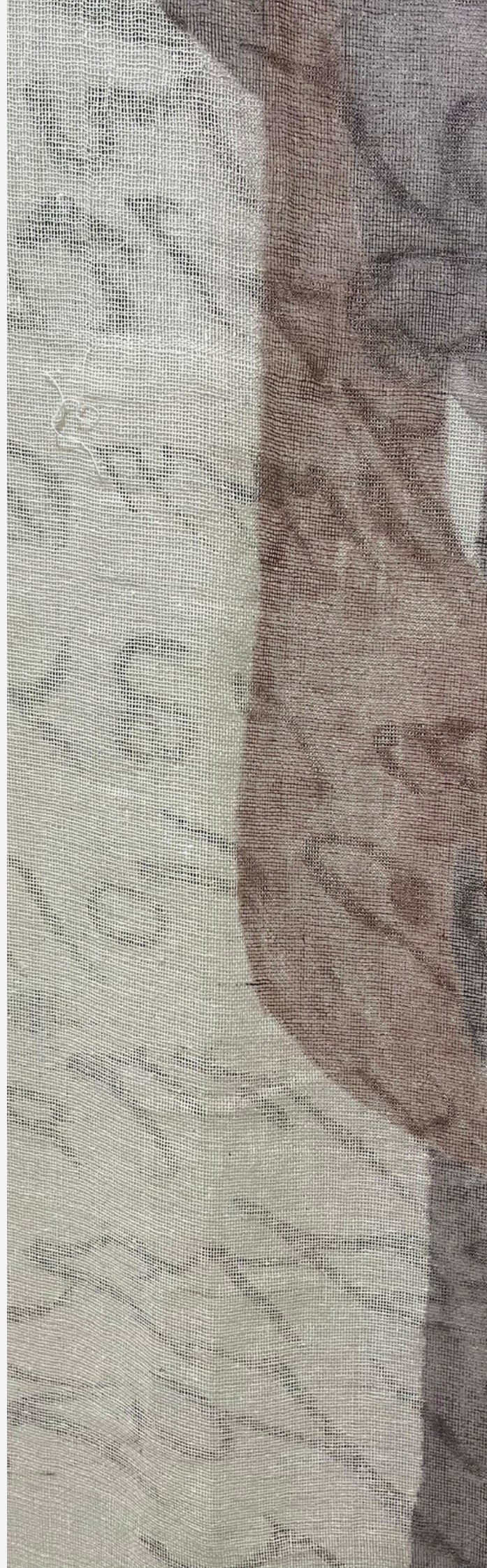
DOLA SHIKDER

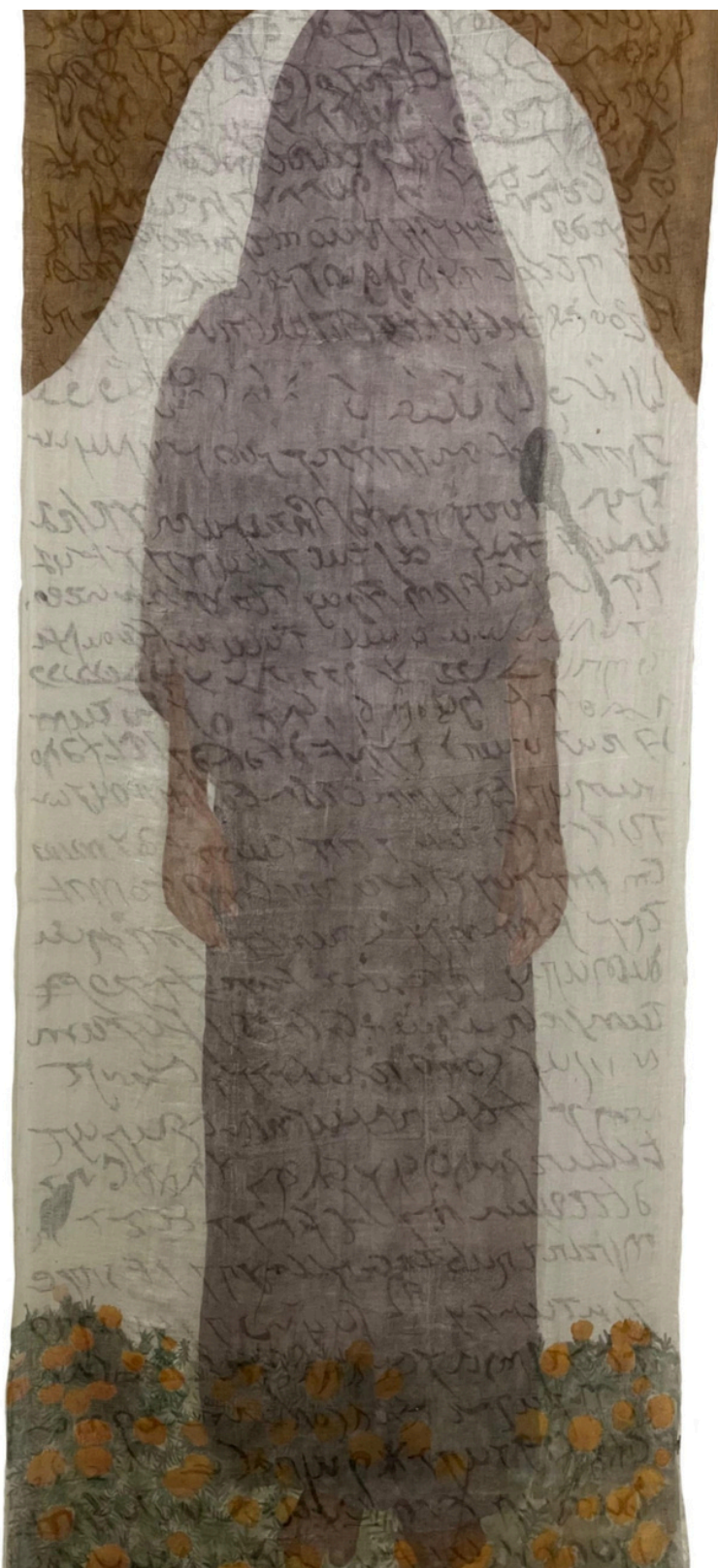
Dola Shikder is a Baroda-based artist who draws from her personal experiences of growing up as a woman in an orthodox society. In her recent series of works, she explores a dialectic experience of the body, the pain of inhabiting one, simultaneously against the pain of losing it. These concerns arise from migration, experiences, and its effects and changes on the body in space and time. It relates to envisioning the body as an animalistic identity entwined with fear of extinction, or endangerment. Further, migrational transformations upon the body translate this fear through entities of culture and regionality

She is currently a student in her 4th year of BVA (Painting) at the Maharaja Sayajirao University of Baroda. In her work, she is interested in probing the rise of individualism within neoliberal social settings. Drawing majorly from her own lived experience, Dola raises many fundamental questions about identity, self-expression and the male gaze through her works. In her practice, she strives to find herself and gain a better understanding of the world.

A young student at MSU Baroda, has a strong sense of what she wants to convey through her art – the feminine experience of navigating the world and oneself. Having grown up in conservative Bangladesh, her personal experiences of femininity hold prime place in thinking about the creative pursuit of art. 'Myths of Belonging' is her series of work that finds inspiration in the many different experiences that have affected Dola's own sense of being. Topics of migration, the complex relationship of owning and inhabiting the physical body, the portrayal of women in popular media, find space in the multi-layered works that she brings into being. Using textiles, acrylic paint, kantha embroidery, henna and synthetic hair, most of the works in this series have grown out of her collaboration with her mother, Kakoli Shikder. Dola's powerful voice shines through the choices she makes in bringing the canvas to life – one notices the transparency of cotton blend with the rich hues of henna brown, the texture of the synthetic hair woven into the cloth, the translucent lines depicting the body. Everything is a conscious choice in her commentary on the role of "playing woman", as she titles one of her series of paintings.

-Excerpted from Ankita Ghosh's writing





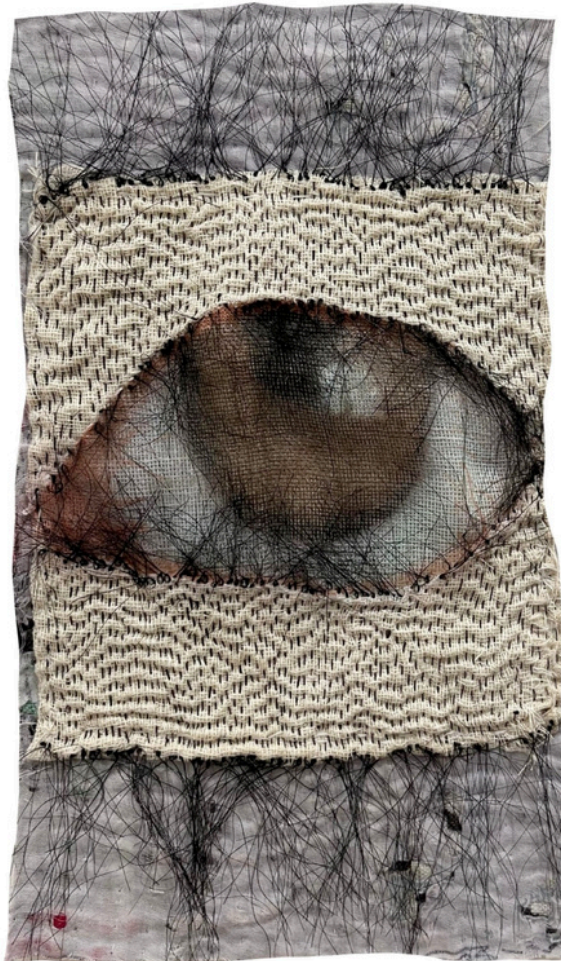
Myths of belonging

Acrylic paint, benzene
print, heena and hair
(synthetic) on
transparent cotton
cloth (two layer work)
33 x 88 inches
2024



Playing woman - 2

Acrylic paint and benzen
print on transparent cotton
cloth and digital images
33 x 95 Inches
2022



Myths of belonging II

Katha stitch with thread and
synthetic hair on cotton cloth,
Heena and acrylic paint.
(collaboration work with her
mother, Kakoli Shikder)
1.5 x 8.5 Inches, 9 x 5.5 Inches,
1.5 x 8.5 Inches
2024



Myths of
belonging II
2024

details



Myths of belonging II

Katha stitch with thread and
synthetic hair on cotton cloth,
Heena and acrylic paint.
(collaboration work with her
mother, Kakoli Shikder)
1.5 x 8.5 Inches, 9 x 5.5 Inches,
1.5 x 8.5 Inches
2024



Myths of belonging II

Katha stitch with thread and
synthetic hair on cotton cloth,
Heena and acrylic paint.
(collaboration work with her
mother, Kakoli Shikder)

10 x 5.5 Inches

2024



Untitled
Acrylic paint and benzene
print on transparent
cotton cloth (two layer
work)
24 x 24 inches
2024



Untitled

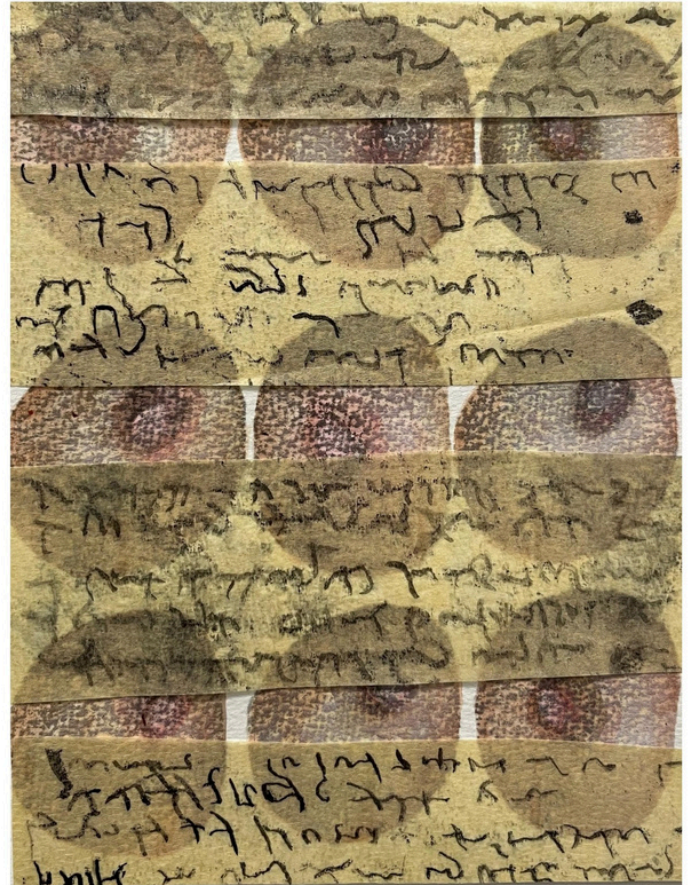
Acrylic paint and
benzene print on
transparent cotton cloth
(two layer work)
24 x 24 Inches
2024



Untitled (series)
2024



Myths of Belonging
Traditional Bengali
embroidery and hair
(synthetic) (it's a part of
collaboration work that
the artist has done with
her mother)
5 x 5.5 Inches Each
2024



Untitled

Acrylic paint and
benzene print as
German water colour
paper and yellow
tracing paper
8 x 6.5 Inches
2024



PURVI SHARMA

Purvi Sharma (b. 1992, Ahmedabad, Gujarat) has a practice that is nourished by day-to-day life. She documents visuals of her surroundings with objects, to transfer the idea of growth and uncertainty into a visual language.

Purvi has completed her M.V.A and B.V.A. from the Faculty of Fine Arts at Maharaja Sayajirao University, Baroda, where she specialized in Sculpture. She has exhibited at several group shows including 'I Want Tomorrow, Lakeerenn, Kamalnayan', Bajaj Art Gallery, Mumbai, 2022; 'Breaking the Mould', Anant Art Gallery, Noida, 2022; 'Trail', Platform 2b, Exhibition Hall Faculty of Fine Arts, Baroda, 2023; Baroda March Week, The Stainless Gallery, Delhi, 2023; Trouvaille, Art Konsult Gallery, Delhi, 2023; 'Things are vanishing away before us', Gallery Dot Walk, Bikaner House, Delhi, 2023. She was also selected for Khoj-Peers Share, Delhi, 2023; Monsoon residency at Space studio in Baroda, 2021; Residency awardee at Art Ichol, Maihar, 2023; and Arthshila x Khoj residency at Parivartan, Bihar, 2024. She was awarded the 'Art Practice Programme - Exploration' grant by India Foundation for the Arts, in 2024.

Purvi's fascination with channelising uncertainty into a visual language should be kept in mind while making sense of her work. Having specialized in sculpture-making, Purvi's background in the visual arts is supplemented by her willingness to translate the everyday-ness of life into tangible objects of art. She strives to find meaning in the mundane, at a time when digital media and its implications on mental health can feel overwhelming. Each of her terracotta and stoneware sculptures displayed as part of this exhibition, resonate with the intricacies of fragile innocence. Beyond the surface there exists a certain dynamism, as she adds a sense of movement to the objects, even though outwardly still. There is also a meditative quality in the patterns and arrangements of Purvi's sculptures, which she suggests are derived from her observations of formal layering on storefronts, woven textiles, buildings, flags and the vastness of the natural environment.

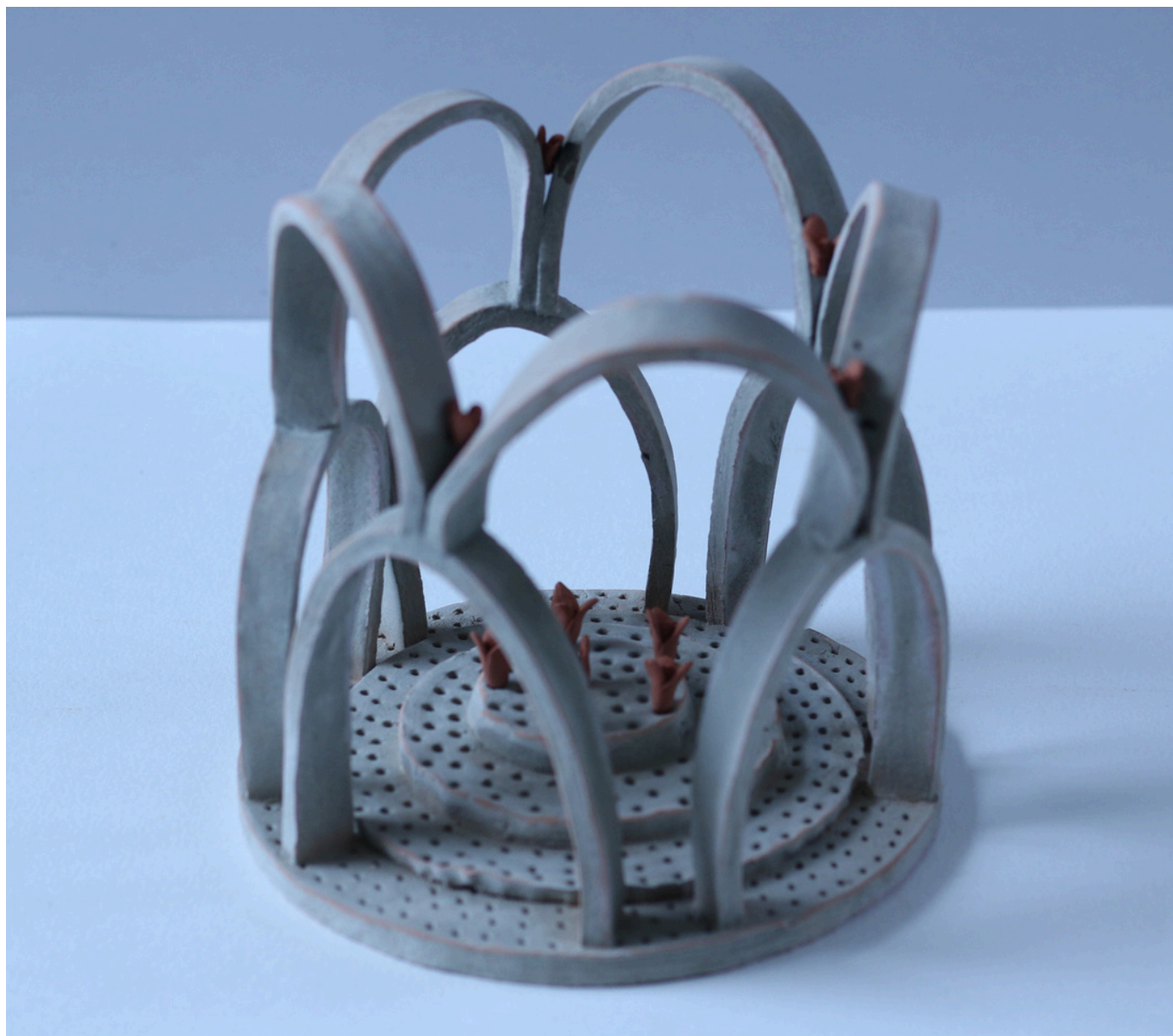
-Excerpted from Ankita Ghosh's writting



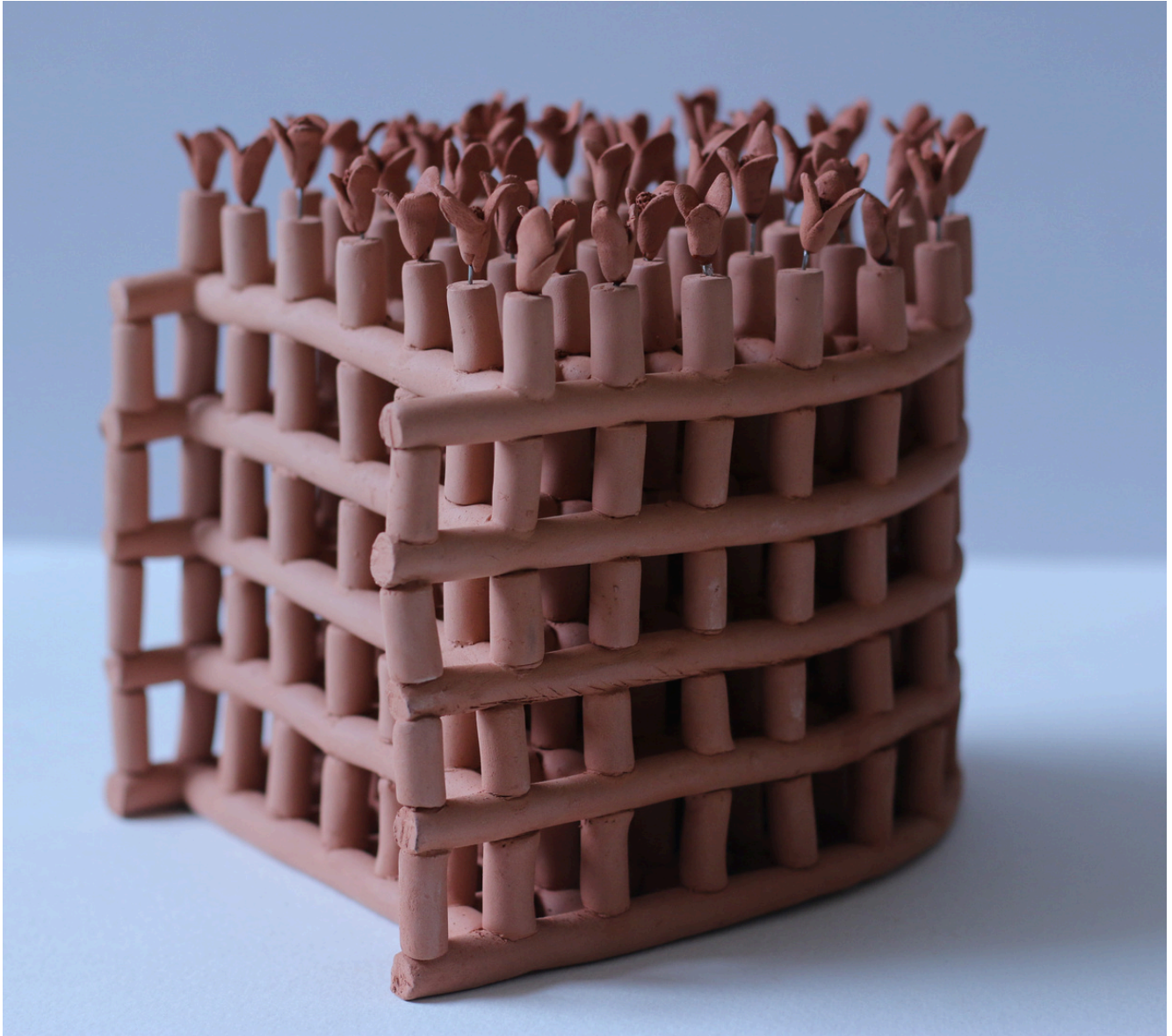


Flower 1
Terracotta
6 x 6 x 2 Inches
2023

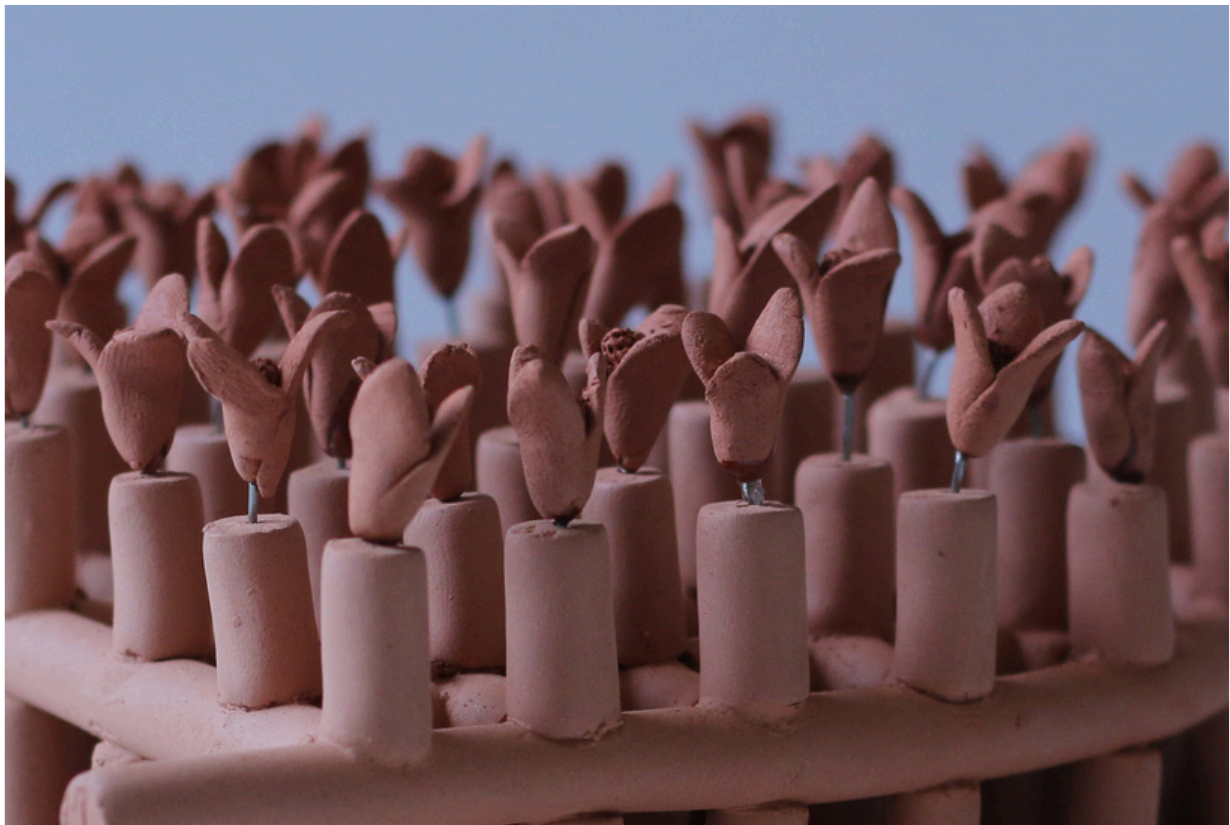




Flower 3
Terracotta
7.25 x 7.25 x 7 Inches
2023



Flower 4
Terracotta
5.25 x 6.5 x 6 Inches
2024





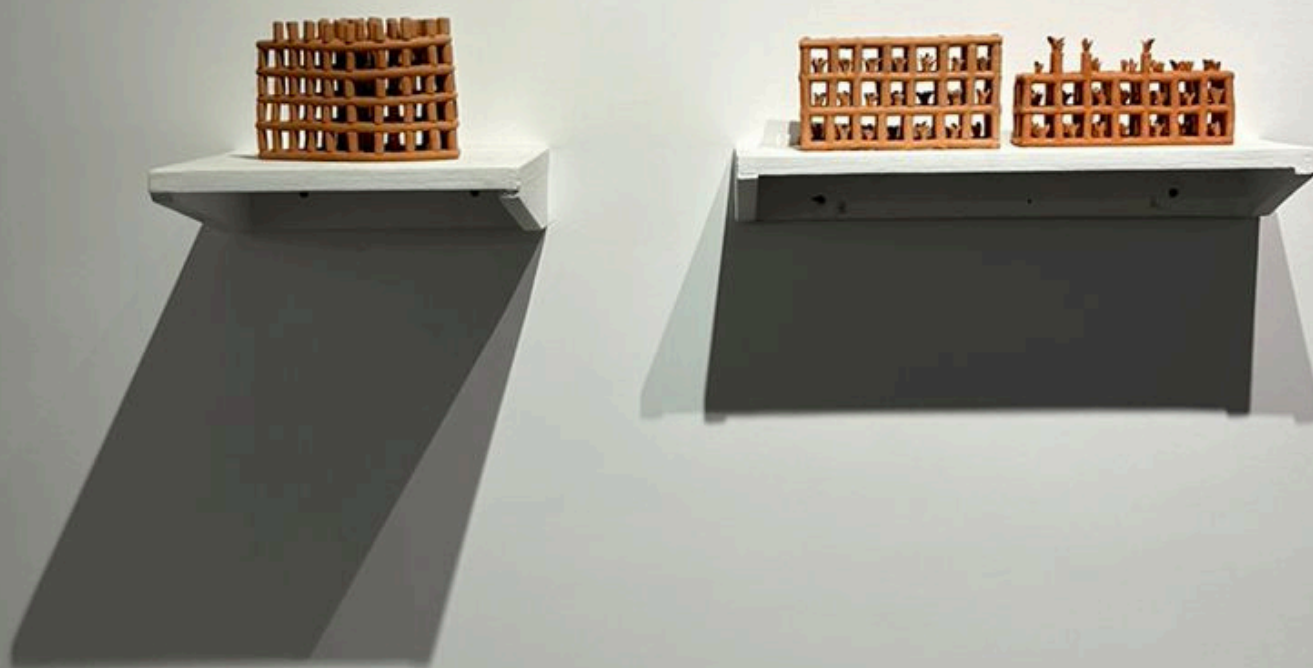
Flower 5

Terracotta

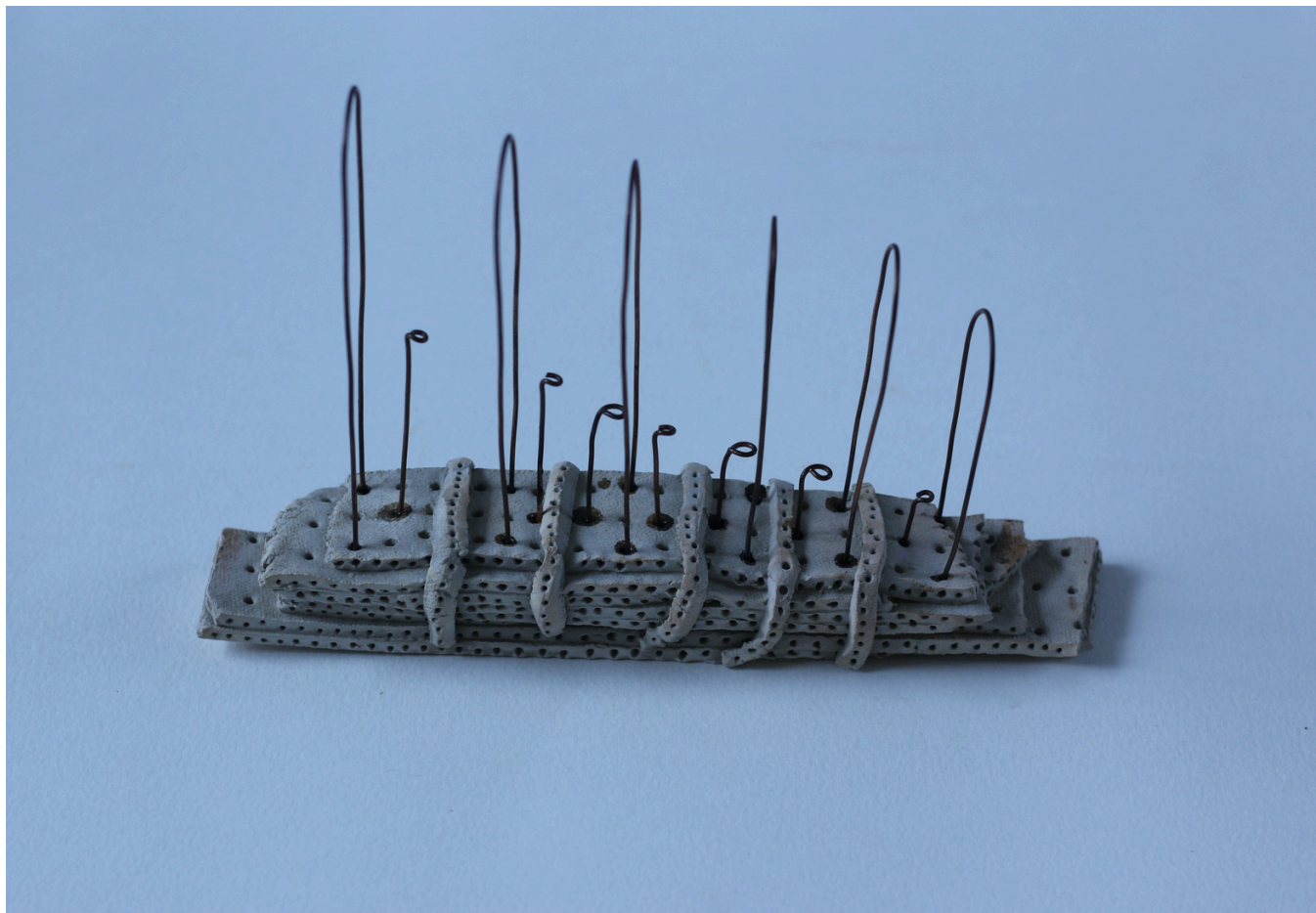
7.50 x 2.3 x 5 Inches

7.50 x 2.5 x 4.3 Inches

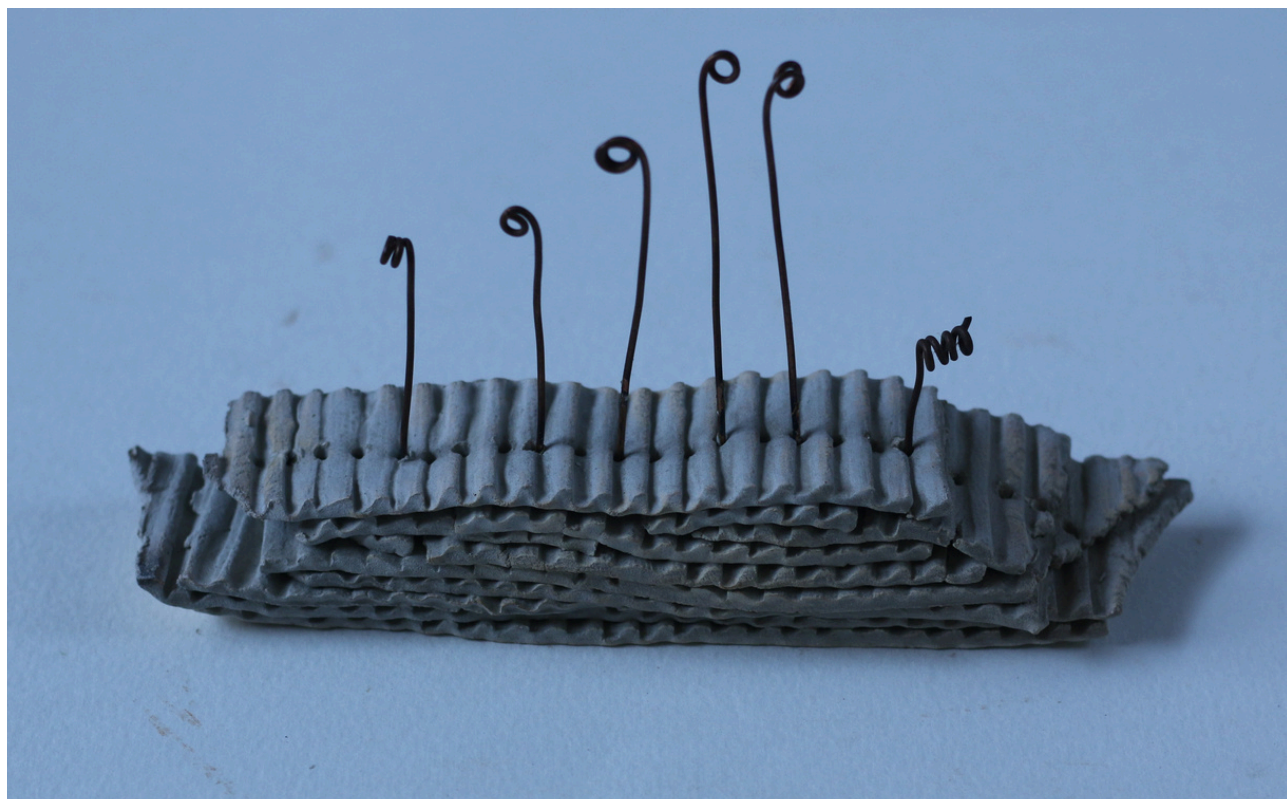
2024



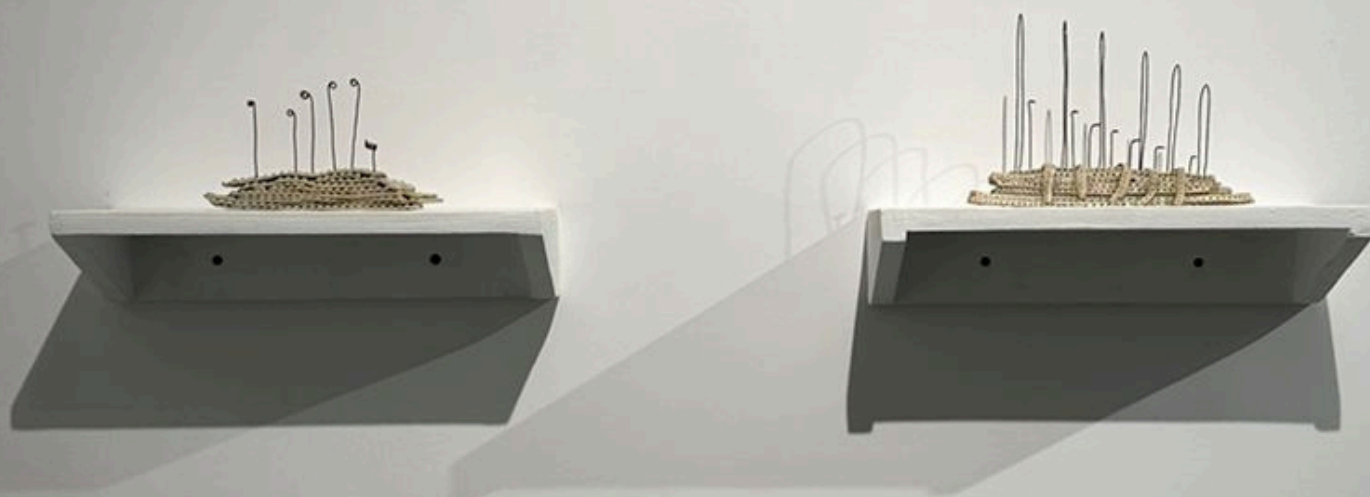
Flower 4 & 5
2024



Space within space
Stoneware Copper wire
7 in X 2.5 in X 8 Inches
2022



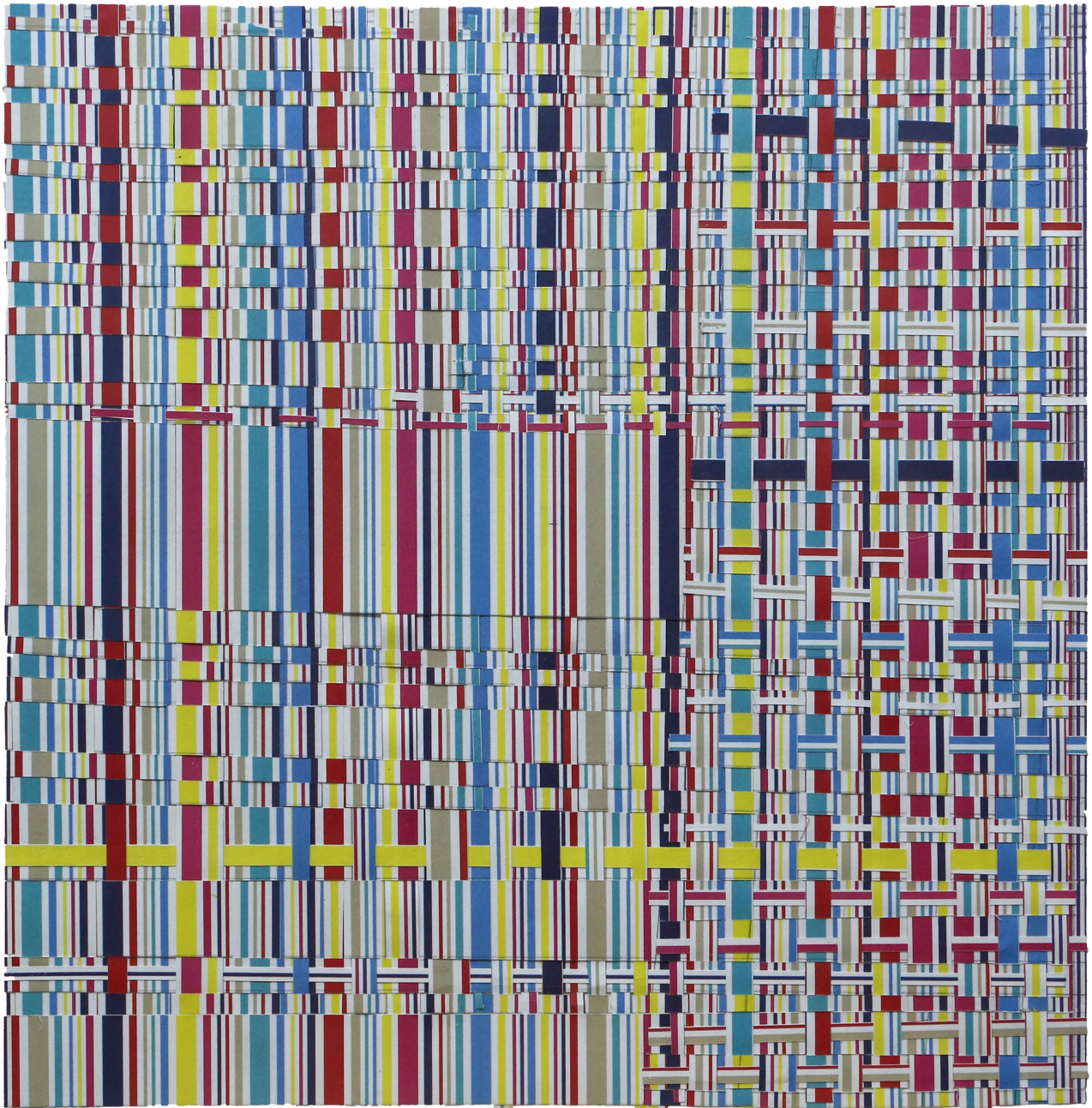
Growing leaves
Stoneware
Copper wire
7 in X 2 in X 8 Inches
2022



Growing leavess
2022
Space with space
2022



Pond 2
Terracotta
12 x 8 x 4 Inches
2023



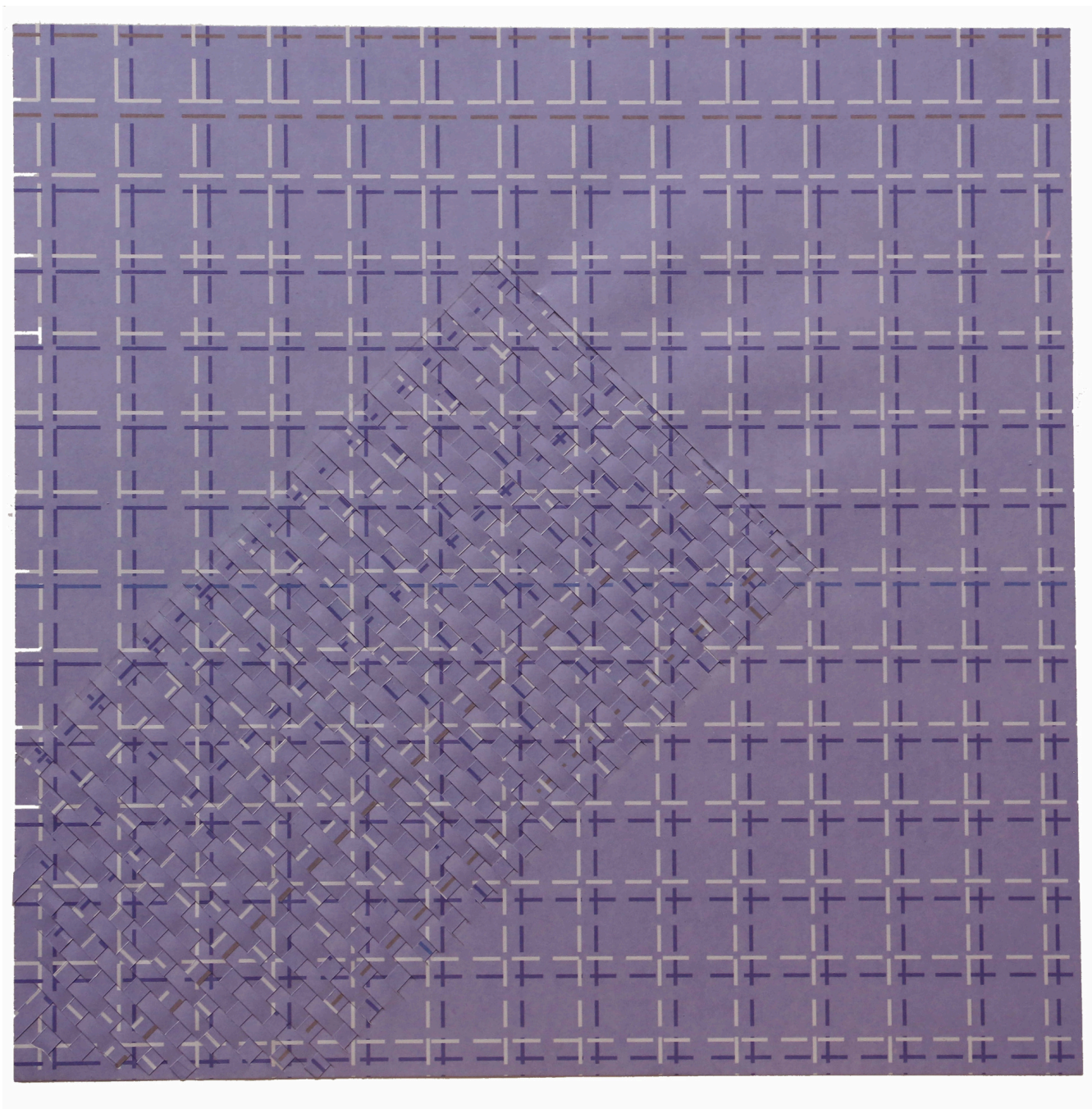
Friendly meeting 3

Paper weaving

12 x 12

inches

2023



Friendly meeting 1

Paper weaving

12 x 12

inches

2023

ABOUT LATITUDE 28

Since 2010, LATITUDE 28 has probed into a gallery practice that is lateral, disruptive and avant garde. Mentoring and nurturing emerging artists from South Asia, the gallery focuses on experimentation with medium and material fostering critical dialogue, perspective and practices by writers, critics and researchers alike. These maker-market relationships amongst collectors, art enthusiasts and art practitioners have grown through the gallery's interactive incubation space, where ideas have been generated through innovative curatorial projects located on the cusp of art history and socio-political context through site-specific artworks and artist talks. The gallery makes art accessible and inclusive with exhibitions located at the intersection of artists, institutions and art education. LATITUDE 28's vision is shaped by its Founder/Director, Bhavna Kakar, who is also the Founder and Editor-in-Chief of TAKE on Art - South Asia's leading contemporary art publication.

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