

LATITUDE 28

PRESS RELEASE

LATITUDE 28 ANNOUNCES THE OPENING OF ITS NEW GALLERY SPACE IN DEFENCE COLONY, NEW DELHI, THIS OCTOBER

Celebrating 15 Years of Shaping South Asia's Contemporary Art Discourse
Inaugural Exhibition: *Dramaturgies of Space* | Curated by Satyajit Dave

Preview: Friday, 7 November 2025 | 7:00 PM onwards

Venue: LATITUDE 28, B-74, Ground Floor, Block B, Defence Colony, New Delhi, 110024

On View: Monday to Saturday, 11 AM – 7 PM



A New Chapter for LATITUDE 28

LATITUDE 28, one of India's leading contemporary art galleries, proudly announces the opening of its new gallery space in Defence Colony, New Delhi, marking a pivotal moment in the gallery's fifteen-year journey of curatorial innovation, artistic discovery, and global engagement.

Founded in 2010 by Bhavna Kakar, LATITUDE 28 has consistently championed experimental, research-driven, and material-led practices from South Asia. Over the past decade and a half, it has evolved into a vital hub for critical discourse, exhibiting artists whose work interrogates memory, identity, and geopolitical histories. The gallery's new space in Defence Colony embodies this legacy while envisioning a renewed direction, a nexus where artistic experimentation meets critical conversation.

A Decade and a Half of Curatorial Excellence

Since its inception, LATITUDE 28 has been instrumental in shaping India's contemporary art ecosystem through landmark exhibitions and participation in fairs internationally. Each display reflected the gallery's distinctive commitment to contextually rooted yet globally resonant art practices.

The gallery's artists, including Jyoti Bhatt, Khadim Ali, Gopa Trivedi, Sudipta Das, Waswo X. Waswo, Firi Rahman, Sanket Viramgami, and Farhat Ali, to name a few, have garnered international acclaim, with presentations at prestigious platforms such as the India Art Fair, Art Basel, Art Dubai, Bukhara Biennale, Dhaka Art Summit, and the Venice Biennale. LATITUDE 28's dedication to amplifying voices from the Global South has not only contributed to redefining the narrative of South Asian contemporary art but also positioned the gallery as an intellectual bridge connecting regional practices with global dialogues.

The New Space: A Site of Expanded Dialogue

The new LATITUDE 28 space in Defence Colony reimagines the gallery as a site of expanded dialogue, a convergence of art, writing, and curatorial research. The design of the space draws from

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the idea of permeability: between artist and audience, practice and theory, the visual and the discursive. It will serve not only as a venue for exhibitions but also as a space for residencies, talks, and cross-disciplinary projects that engage with the most urgent artistic and cultural questions of our time.

This move represents an exciting expansion beyond LATITUDE 28's Lado Sarai address, a site that has hosted some of the most significant exhibitions in the Indian contemporary art calendar. With the addition of a new space in Defence Colony, renowned for its creative energy and cultural vibrancy, LATITUDE 28 extends its legacy, creating an expanded site for dialogue and collaboration among artists, collectors, and curators in a centrally connected and architecturally sophisticated environment.

INAUGURAL EXHIBITION: *DRAMATURGIES OF SPACE*

Curated by Satyajit Dave

Participating Artists:

Chandan Bez Baruah | Firi Rahman | Juhikadevi Bhanjdeo | Monali Meher | Riyas Komu | Salik Ansari | Sudipta Das | Waswo X. Waswo



Title: Somewhere in Northeast India, Part IV

Medium: Woodcut

Size: 36 x 96 inches

Year: 2025

Exhibition Concept

Latitude 28's new home is not simply a container for art. It is a stage where meaning is continuously produced. The gallery is imagined as a site of dramaturgy, where bodies, materials, light and time unfold in choreographed tension. Its long sightlines, strong beams, modular false walls and natural light are not neutral elements but active collaborators in shaping experience. In this inaugural exhibition, *Dramaturgies of Space*, eight distinct practices, Firi Rahman, Sudipta Das, Salik Ansari, Monali Meher, Juhika Bhanjdeo, Chandan Bez Baruah, Waswo X. Waswo and Riyas Komu, activate the architecture not as a backdrop but as a partner. Together they inaugurate the gallery as a living stage where South Asian contemporary practices generate new scripts of seeing, moving, and dwelling.

The idea of space as performance has been central to performance theory, particularly in the work of Erika Fischer-Lichte, who reminds us that performance is transformative precisely because it places the spectator inside the act rather than outside it. The visitor in this exhibition is not passive. They cross thresholds, voids, and suspensions, walking beneath Sudipta's fragile paper figures cascading from above, detouring around Chandan's carved landscapes, or pausing before Firi's ecological

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drawings unfurling across the walls, confronting Komu's politically charged figuration that transforms the gallery into a site of dialogue and dissent. The gallery itself performs. Its false partitions, beams, and windows fold into the dramaturgy, creating an environment where architecture and artwork together choreograph how we move and feel.

Michel Foucault described heterotopias as spaces that mirror, juxtapose, and destabilise other realities. The modern art gallery (especially the white cube) is one such cultural invention: a space devoted to art, removed from ordinary functions. A gallery gathers works from multiple geographies, times, and contexts and places them side by side. It collapses now and then, performing the heterotopic function of juxtaposition: bringing together what is otherwise scattered. The gallery becomes such a site in this exhibition. Waswo's staged miniatures summon colonial histories as playful fictions, while Juhika's layered fragments open intimate psychological interiors. Each practice becomes a heterotopia within the gallery, unsettling the often presumed neutrality of the white cube, whilst inviting visitors to reconsider what a gallery can hold.

South Asian thought offers another lens through which to understand the spatial dramaturgy of the exhibition. Here, space is never inert but textured by migration, ecology, hybridity, and myth. Rustom Bharucha has argued that performance is always intercultural, a crossing of thresholds. It resonates the notion of *raṅgabhūmi*, a stage that carries cosmological and social charge. Further, the *raṅgabhūmi*, in classical Indian thought was a sacred charged site where worlds overlapped (cosmic, social, emotional). It offered an opportunity for reciprocal encounter, where the artwork "looks back", and architecture participates. Movement itself becomes poetics, through the visitor's journey of thresholds, corners, and light scripted as an unfolding drama. The interplay of works of the 7 artists the gallery becomes a palimpsest of geographies folded into a single dramaturgical script.

Dramaturgies of Space opens Latitude 28's new chapter by affirming that exhibitions are more than displays of objects and ideas. They are choreographies of attention and encounters where architecture, theory, and artwork and audience co-produce meaning. This exhibition is at once spectacle and reflection, fiction and material, archive and anticipation. It declares the gallery not as a container but as a stage, where contemporary practice generates new ways of inhabiting space—politically, poetically, and performatively.

- Curatorial text by Satyajit Dave

From the Director's Desk



“Opening this new space in Defence Colony feels like coming full circle. LATITUDE 28 began with a vision to create a platform where ideas could grow freely, where experimentation, dialogue, and care could define how we experience art. Fifteen years later, this new chapter is both a culmination of that journey and the beginning of something more expansive.

'*Dramaturgies of Space*' captures precisely what this moment means to me; it's an exhibition that turns the gallery into a living, breathing organism, one that performs and responds. It represents how we at LATITUDE 28 have always imagined exhibitions, not as static displays but as evolving encounters between artists, architecture, and audiences.

As someone who has lived between the worlds of curation and publishing through TAKE on Art, I see this milestone as a reaffirmation of our belief that creative practice and intellectual exchange exist in constant conversation. The new space will allow us to

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deepen that commitment, to nurture more voices, more experiments, and more conversations that connect the local with the global, the material with the poetic.”

— Bhavna Kakar, Founder-Director, LATITUDE 28 & Editor-in-Chief, TAKE on Art

Reaffirming Commitment to South Asian Voices

LATITUDE 28’s programming continues to foreground voices from India, Bangladesh, Pakistan, Sri Lanka, and Nepal, artists whose work reflects the region’s layered histories and emerging futures. By positioning the Global South at the centre of its curatorial lens, the gallery challenges Eurocentric frameworks, fostering instead a cosmopolitanism rooted in local epistemologies and shared solidarities.

Through regular exhibitions at the gallery and displays at events like Delhi Contemporary Art Week, LATITUDE 28 continues to expand its focus on ecology, decolonial thought, and cross-cultural identity. Each project functions as an evolving dialogue, connecting artists and audiences across geographies.

Looking Ahead

The Defence Colony gallery will open with an inaugural exhibition ‘Dramaturgies of Space’ curated by Satyajit Dave, showcasing LATITUDE 28’s artists like Sudipta Das, Chandan Bez Baruah, Juhikadevi Bhanjdeo and some important names from the art scene like Riyaz Komu, Salik Ansari, etc. This exhibition embraces experimentation, celebrates materiality, and engages with the political and poetic dimensions of contemporary life.

As LATITUDE 28 embarks on this new journey, it continues to envision a space that transcends the conventional boundaries of exhibition-making, a platform that thrives at the intersection of art, research, and cultural exchange. The Defence Colony space stands as a testament to fifteen years of persistence, passion, and purpose, and a promise of even greater possibilities ahead.

International Collaborations and Recognition

Throughout its fifteen years, LATITUDE 28 has built a dynamic international presence. Its participation in major global fairs, including India Art Fair, Art Basel Hong Kong, Art Singapore and Art Dubai, has highlighted its curatorial innovation and its commitment to representing South Asia’s complex artistic ecology. The gallery has collaborated with leading institutions and independent curators worldwide, fostering transnational partnerships that foreground the politics of material, memory, and identity.

Among its artists, Khadim Ali’s embroidered tapestries have redefined the language of myth and displacement and are in the collection of some named museums like the Guggenheim and Victoria and Albert Museum, while Sudipta Das’s installations on migration and memory have been featured in museum collections and biennials globally. Waswo X. Waswo’s collaborations with local artisans have deepened dialogues around authorship and representation, while Gopa Trivedi’s intricate paintings bridge miniature traditions with contemporary conceptual practice.

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The Role of TAKE on Art

Parallel to the gallery's growth, Kakar's other initiative, *TAKE on Art* magazine, has played an indispensable role in advancing critical writing and curatorial thought across South Asia. Founded in 2009, the biannual publication has released over thirty-two issues, covering diverse themes such as performance, materiality, pedagogy, and, more recently, indigeneity.

Its most recent issue, *TAKE Indigenous*, guest-edited by Katya García-Antón, premiered at Art Dubai 2025 before travelling to Art Basel Hong Kong and Basel, receiving acclaim for its nuanced approach to representing cultural diversity. Complementing this editorial trajectory, the gallery's new space will function as a parallel venue for *TAKE*-related events, roundtables, Panel talks and research presentations, reinforcing LATITUDE 28's vision as both a commercial and intellectual platform.

Know more about the participating Artists of *DRAMATURGIES OF SPACE*

Chandan Bez Baruah (b. 1979, Assam, India) has been working with a postmodern approach towards landscape, but always with deep sensitivity. He uses his digital photographs as references for intricate woodcut prints, in a process that transforms a historic craft into new media image blends. In an ode to the Forestscapes of his native place, Assam, he builds an attachment between the place and himself through his works, bringing new context to print-making via his atmospheric and documentative yet hermeneutic style.

Firi Rahman's (b. 1990, Colombo, Sri Lanka) practice is a multidisciplinary exploration of the changes happening in the world, particularly in the context of the Anthropocene. Rahman uses the imaginative and symbolic presence of animals to respond to these shifts. Beyond traditional methods like cartography and sculptural installations, the artist's work focuses on archiving, mobilising, and preserving the inheritance and identity of communities.

Juhikadevi Bhanjdeo (b. 1986, Chhattisgarh, India) is a visual artist and educator whose practice explores memory, identity, and material culture through the metaphor of the "pocket" as a holder of stories and beliefs. What began with literal depictions of pockets has expanded into textile-based abstractions, where fabric embodies protection, prejudice, memory, and transformation. Her works encode trauma and resilience in colour and form: indigo recurs as healing, mourning, and infinity, often punctuated with safety pins suggesting repair. Through ruptures, frays, and layered compositions, Bhanjdeo creates dialogues of binding and release, revealing how material choices carry histories, survival, and reclamation.

Monali Meher (b. 1969, Maharashtra, India) is a multidisciplinary artist from India whose practice spans performance, installation, and site-specific interventions. Her work explores themes of time, memory, and transformation, often delving into ideas of repair, continuity, and cycles of change, both personal and collective. Meher studied at the Sir J. J. School of Art, Mumbai, and over the course of her career, has developed a distinct visual and performative language rooted in gesture, materiality, and temporality. Using organic and found materials such as fabric, glass, soil, and everyday objects, her works explore the fragility of human experience and the continuous process of becoming.

Riyas Komu (b. 1972, Kerala, India) is an artist, curator, and cultural organiser whose multidisciplinary practice spans painting, sculpture, photography, video, and installation. His work engages with themes of war, migration, displacement, violence, and collective memory—drawing on the intersections of history, politics, and contemporary life in India. Komu's projects often probe

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questions of identity, faith, and democracy, reflecting his sustained engagement with the nation's socio-political landscape and its constitutional ideals.

Salik Ansari (b. 1991, India) is an artist, designer, and researcher whose multidisciplinary practice spans painting, sculpture, text, and video. His work investigates structures of power, politics of representation, and displacement, often examining how socio-technological and political systems shape labour, perception, and the experience of disappearance. Through cutout paintings and sculptural objects, Ansari constructs visual allegories that question the realities of control and visibility in contemporary life.

Sudipta Das' (b.1985, Assam, India) practice revolves around the tenacity, fragility and importance that paper has in the lives of people and how it shapes their identity. She transforms paper into doll-like sculptures and is inspired by the Dakjee doll-making technique, which she had learnt during her residency in Korea in 2017. From migrations, both forced and voluntary, to climate change, from identity crisis to recording historic events and diaspora, the artist touches upon the calamities that befall those in transience as they seek refuge after having lost all they ever had and all they have ever known. The miniature size of the human figures in the sculptures emphasises the magnitude of the issues faced by displaced people all over the world.

Waswo X. Waswo's (b. 1953, Wisconsin, U.S.A) photographic self-portraiture has been a tactic of mild humour employed to signal the self-awareness of his practice. His black-and-white portraits are tinted and painted by his Indian collaborators, further complicating the ever-evolving narrative. Painting directly upon these hundred-year-old vintage prints, his work seeks to subvert, alter, and play with their narratives and portrayals, which are oddly akin to their own, though also vastly different. Waswo has lived and travelled in India for over twenty years, and he has made his home in Udaipur, Rajasthan, for the past seventeen years.

About the Curator - Satyajit Dave

Satyajit Dave's multidisciplinary expertise spans non-profit organisations, art galleries, governmental departments, and educational institutions, blending scholarly inquiry with hands-on practice. His work explores intersections between Art, Design, Craft, and Indigenous Knowledge Systems (IKS) while fostering sustainable and resilient ecosystems.

He has initiated an annual Curatorial Fellowship program for young curators, culminating in a high-profile exhibition at Delhi's iconic Bikaner House, addressing critical gaps in South Asia's art ecosystem. A former Assistant Professor in the Master's of Design (M.Des) department at NIFT Gandhinagar and Anchor Faculty of Curatorial Practices, he emphasised discourse on History(s) of Design, Living Traditions, and Art, engaging with indigenous practices to explore sustainable futures. He served as Nodal Officer for NIFT's VisionNxt Trend Forecasting Project and was on the Ministry of Textiles' committee, asserting India's Soft Power Through Outreach and Branding.

He currently lives and works between Mumbai and Baroda, running his socio-cultural strategy firm, developing projects for public and private sectors by leveraging ideas of cultural economy for social impact.

About LATITUDE 28

Established in 2010, LATITUDE 28 has redefined contemporary gallery practice with its lateral, avant-garde approach. The gallery stands as a vanguard in nurturing and showcasing emerging South Asian artists by championing experimental material-based practices while fostering meaningful connections among stakeholders -artists, collectors, patrons, arts professionals, and enthusiasts. By

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prioritising mentoring and capacity building, it shapes creative practices through programs that drive cultural discourse across the region and beyond.

The gallery's commitment to inclusivity and accessibility makes it a critical nexus for cultural exchange, connecting artists with leading institutions worldwide. Through curated exhibitions that weave together art, history, and socio-political narratives, LATITUDE 28 facilitates an understanding of the forces shaping contemporary society. This approach ensures that each exhibition is a dynamic, immersive experience that engages and challenges audiences.

As an incubator of innovative artistic expressions, the gallery facilitates dynamic exchanges through site-specific artworks, artist talks, and immersive curatorial experiences, setting new standards for what galleries can achieve. Its influence in shaping artistic discourse and inspiring collections is felt across continents, making LATITUDE 28 an essential player in global cultural conversations.

Under the strategic leadership of Founder and Director Bhavna Kakar, also the Founder and Editor-in-Chief of TAKE on Art, South Asia's premier contemporary art publication, LATITUDE 28 has cultivated a robust network of collectors and patrons. This network extends deeply into the Global artistic ecosystems, bridging continental divides and enhancing cross-cultural dialogues.

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