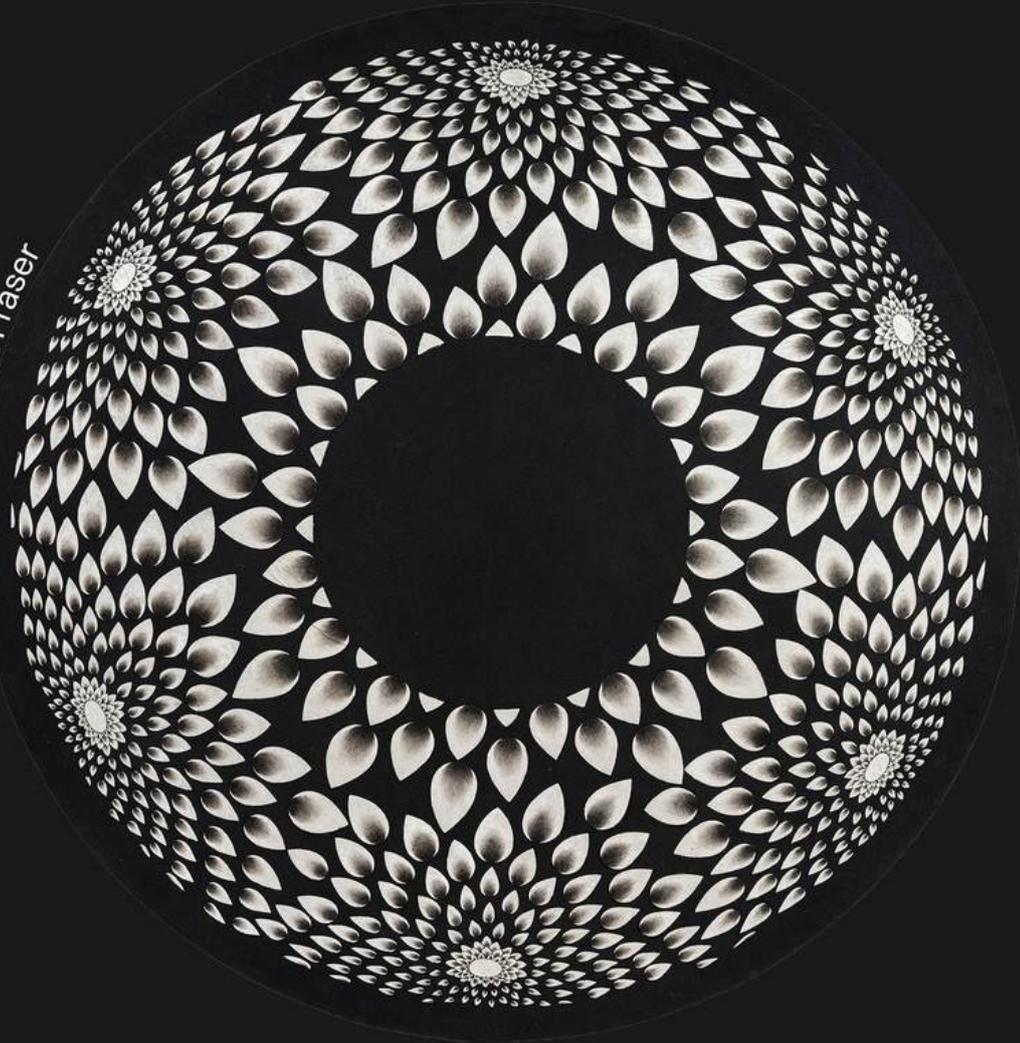


EVOLUTION / INVOLUTION

curated by Khushboo Jain

courtesy Oliva Fraser



Preview

3.2.2026
6pm to 9pm

Exhibition On View till

15th March 2026
11:00 AM - 7:00 PM

Venue

LATITUDE 28
B-74, Ground Floor, Block B, Defence Colony

Consider a single note, floating in space.

What happens if one breaks it down further, the note into vibration, the vibration reduced to a point, the point held as a Bindu? These graphic notations, circles, points, grids, and pulsating geometries, are not merely formal devices. They are propositions: ways of thinking, sensing, and entering states of inwardness. In visual terms, this anatomy is shaped through repetition, movement, and focus, where form evolves, gathers, and returns to a point.

This mode of working takes shape within a significant post-1960s movement in Indian modern art, when abstraction became a site of renewed enquiry rather than stylistic alignment. For a number of artists, reduced geometries and restrained palettes offered a way to think through form without recourse to narrative or representation that functioned as visual pathways to meditation, attunement, and the dissolution of binaries. Central to this inquiry is the Bindu, not as a symbol, but as an organising principle: a point of origin, tension, and return.

This profound turn towards inwardness was propelled by a critical realisation among artists of the 1960s and 1970s. While the Bindu sits at the core structures of tantric cosmology and philosophical order, it was approached simply as an iconography, but as a mode of 'knowing' that translated into form through a deep, individual thought process. This translation became urgent due to encounters with dominant western modernist languages, many of which carried a residue of colonial impositions/hierarchies, highlighting the limits of the tantric iconography and its abstraction grounded solely in external paradigms. Movements such as Cubism, Expressionism, and Constructivism revealed the limitations of abstraction grounded purely in external form, underscoring the absence of pluralistic philosophy. Thus, the artist began to retreat deliberately, in search for structuring this very understanding that could hold both thought and sensation. Turning inward, therefore, became a way for the artistic agency to articulate concentration, return, and internal coherence through a distinctly nuanced, layered and internal conceptual framework. For many artists, in their search for a personal artistic mantra and distinct grammar, Tantric artistic practices emerged not only as revivalism, but also as a necessity for self-exploration and a culturally grounded response to exoticisation. Within this context, the 'Bindu' offered a rigorous mode of 'knowing' translated into form, rather than a belief system to be illustrated.

Such interiorised systems, including the idea from which the 'Bindu' derives, had long been marginalised within colonial and early modernist frameworks, dismissed as irrational, or pre-modern. Even within Indian cultural discourse, they were often relegated to the occult or the fringe, complicating the reception of artists who critically engaged with these visual languages. To work with the Bindu through abstraction was therefore a decisive act: a refusal of inherited hierarchies and an assertion that inwardness itself could legitimately organise modern visual language.

This engagement with the Bindu, rooted in tantric ways of knowing yet articulated through contemporary abstraction, continues in the present exhibition. Here, artists move beyond expressionist strategies toward a more concentrated, receptive, and resonant visual language, rendering the Bindu as a potent artistic and intellectual proposition rather than a symbolic motif. It further proposes a shift in how these lineages are understood today. In this context, the note as inscribed as the Bindu functions as a generative tool: a structural spine through which multiplicity unfolds and collapses, offering ways to negotiate the psychic, spiritual, and material tensions of contemporary life, what Stella Kramrisch described as "the metaphysical hunger of modern man."

While anchored in South Asian visual and philosophical lineages, the exhibition remains transnational and cross-disciplinary in its outlook. It brings artists from global spheres who answer enduring questions about the relationship between Tantra and contemporary Indian art, questions that move beyond iconography toward method, discipline, and inner orientation. This creates a collective document of how Tantric philosophy and practice informed the evolution of abstraction in India.

Ultimately, it asks: what if the very cultural forms of knowledge once objectified or marginalised could be reclaimed as tools for freedom, capable of dismantling rigid ways of seeing and opening new possibilities for perception, agency, and redefinition?

- Text by Khushboo Jain

Art of Nuance – something, everything, or no-thing

The world is passing through an era of darkness and dystopia, marked by unprecedented challenges across every sphere of life: environmental degradation; socio-political, economic, cultural, and communal conflicts; growing inequality, injustice, and social divides; and threats posed by the unethical use of AI and technology. Individuals experience irreparable psychological loneliness and angst, driven by a materialistic philosophy that permeates our value system—one governed by individualism, consumerism, and egocentric choices. This system lacks a meaningful code for understanding the soul or authentic self. Amidst such historical uncertainties, art-making—honed by the artist's creative spirit—has sought non-invasive ways to express and reinvent works. These works illuminate paths toward a human utopia. Unlike ChatGPT, which cannot penetrate the depths of the soul or the truth of revelation, art and artistic expression expand the self's imaginative boundaries.

The exhibition 'Evolution/ Involution' understood the potential of the archetype, the Bindu—a universal symbol of Tantric philosophy and minimal art. The Bindu veils multiple possibilities of expression. The dimensionless point, though invisible to the eye, is not a static symbol. It is a dynamic, vibrating, generating symbol of consciousness, concealing immense creative potential. Shobha Broota and Jethro Buck recall the image's universality in their respective works. The Bindu is the sign that presages the potential waves of creation. It is identified with the image of a centred consciousness.

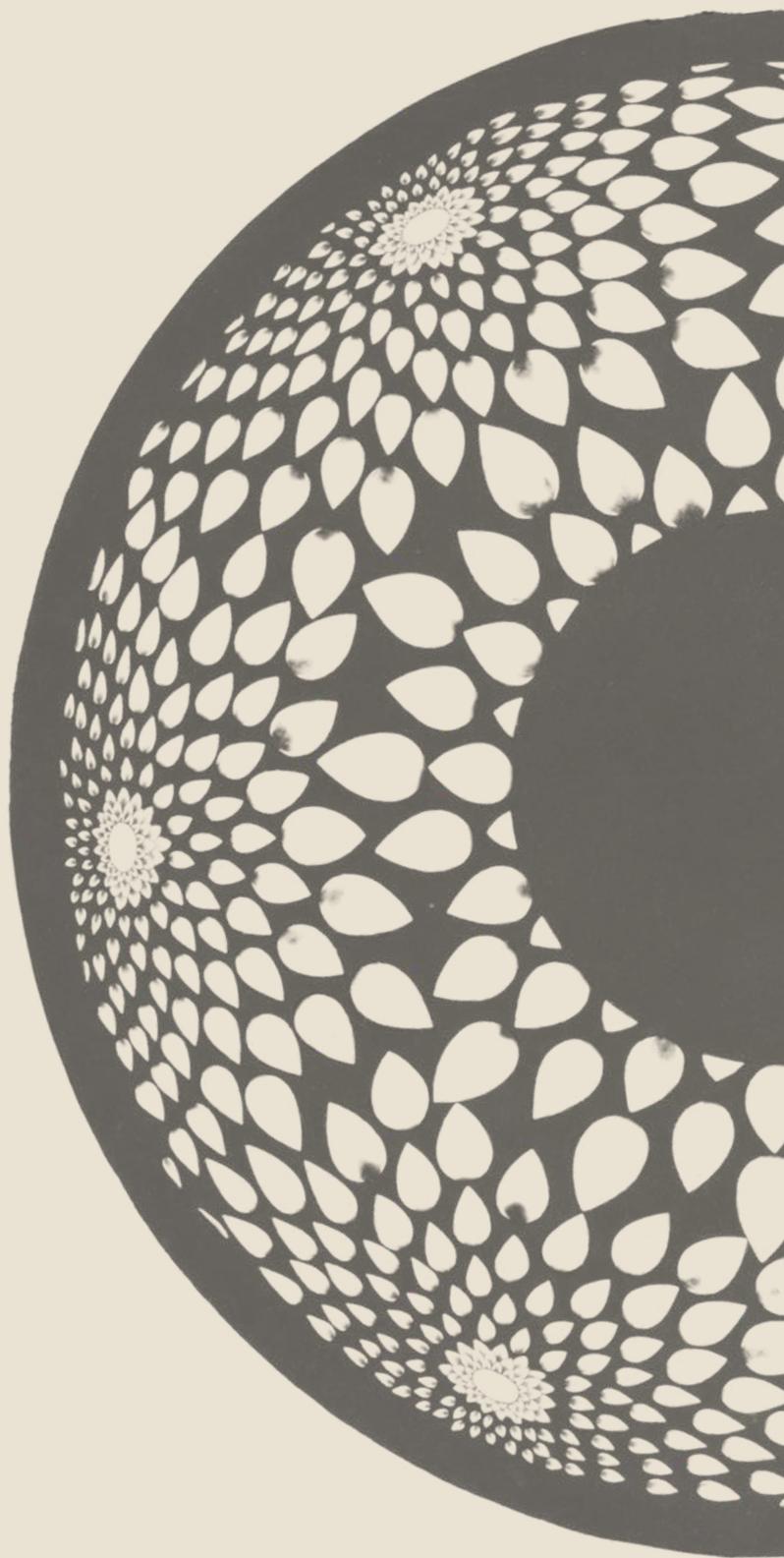
The eclectic collection showcases works by 17 international artists. United by inspiration from the quiet wonder of Tantra-yoga- abstraction in sacred art, the artists employ a variety of approaches. Ayushi Patni, from India contributes layered crafted collages, while Tanya Johnson, from Canada and Balan Nambair, from India creates architectonic rhythms of structural patterns through 3D sculptural circuits that form vertical or circular mandalas. Prabhakar Barwe's tantra-inspired designs evoke the drum-shaped damru of Shiva, originating from a red bindu. Nicole Frobush and Alexander Gorlizki, from the UK, experiment with archetypal language. Shane Drinkwater, from Australia, brings ancient dreamtime landscapes that transport viewers to the heart of creation. Desmond Lazaro, from the UK, expands artistic boundaries beyond the miniature, while Elisa Deane, from the UK, does the opposite, compressing Islamic spirituality into a frame within miniature paintings. Chua's (from Singapore) disappearing moon spirals open a perceptible circular window that holds hidden, bursting energy.

In contrast, Jethro Buck paints a visual poem of the natural landscape using the soft-brush technique of miniature painting. Karen Kohler, from Germany, is inspired by geometrical centrifugal forms in vivid colours, reflecting the theme: 'Seed your soul to look for a seed within.' Mahirwan Mamtani (Germany), Olivia Frazer, and Elizabeth Deane focus inward to create geometrical configurations that suggest atomic cosmometric forms underlying creation. Viewed in isolation or together, the exhibition presents a nuanced expression of something, everything, or a void, an absence, or a paring away of the unnecessary.

No-thing aligns with many minimal signs of the sacred familiar to us. We can assume these expressions emerge from the deep structure of the trillions of neural lattices in the human brain, reflecting the common ground of our creative potential. Art offers a non-invasive means to address the challenges facing our divided psyche. These artworks present a coherent vision—one that transcends nationality, ethnicity, and religion—rooted in the sacredness of wholeness and a refined aesthetic sensibility. We must reflect on which forms of art can foster conscious self-transformation. Such shapes influence our awareness and encourage integration in today's fragmented world.

- Text by Prof (Dr.) Madhu Khanna

ALEXANDER GORLIZKI
AYUSHI PATNI
BALAN NAMBIAR
CLAUDIA WIESER
DESMOND LAZARO
ELISABETH DEANE
GENEVIEVE CHUA
JETHRO BUCK
KAREN KÖHLER
MAHIRWAN MAMTANI
NICOLE FROBUSH
OLIVIA FRASER
PRABHAKAR BARWE
SHANE DRINKWATER
SHOBHA BROOTA
SOHAN QADRI
TANYA JOHNSON



ALEXANDER GORLIZKI

(b. 1967, London, United Kingdom)

Alexander Gorlizki is a British artist whose practice is deeply rooted in a sustained engagement with Indian miniature painting, a tradition he both honours and playfully subverts. Drawing upon its meticulous techniques, precision, and visual density, Gorlizki reworks the miniature format into a distinctly contemporary and idiosyncratic language marked by wit, surrealism, and sharp cultural observation. His works are populated by eccentric figures, intricate patterns, and layered, often tongue-in-cheek narratives that blur the boundaries between the sacred and the profane, the historical and the absurd, the personal and the collective.

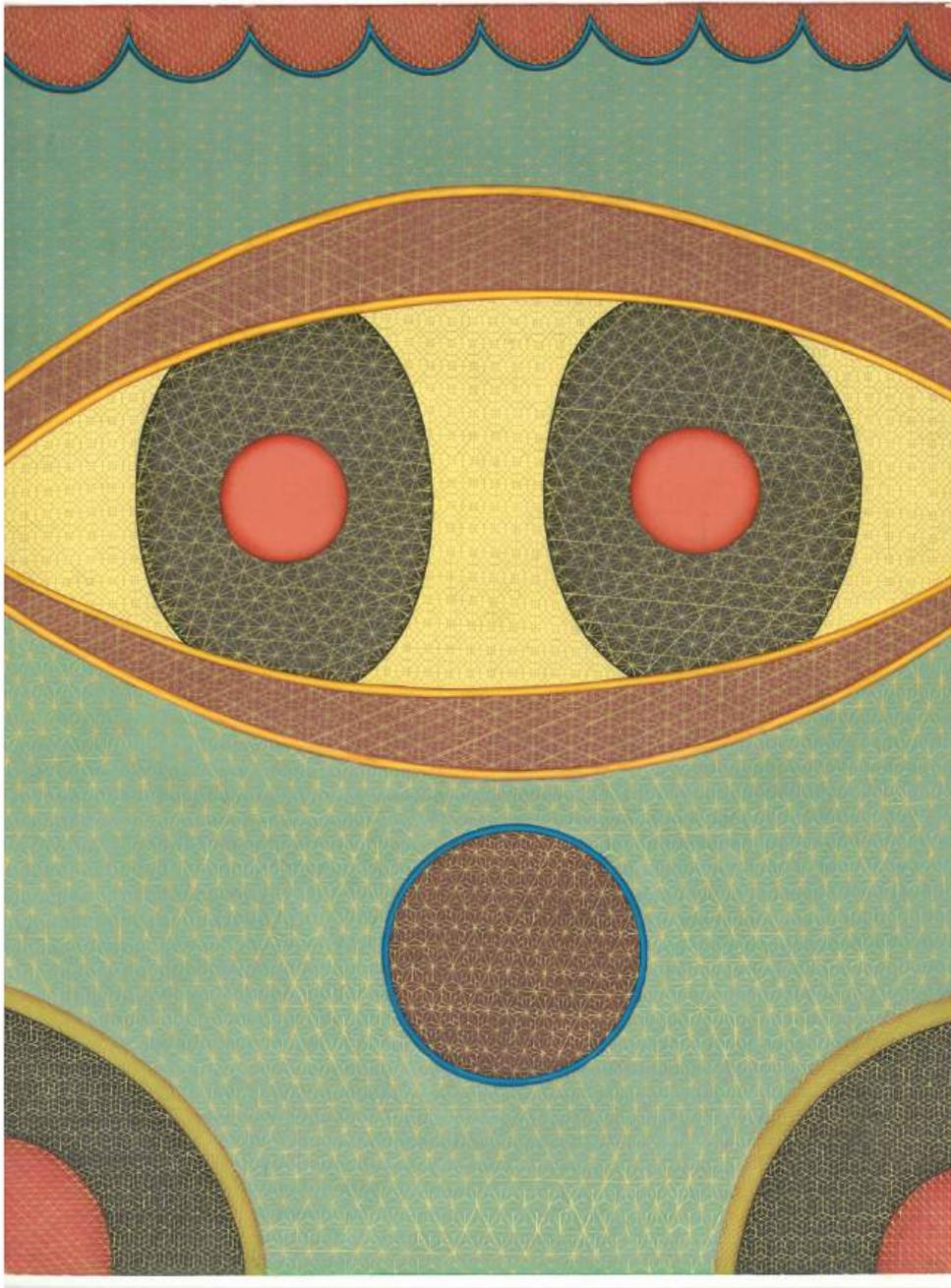
Central to Gorlizki's practice is his long-standing collaboration with master painter Riyaz Uddin of Jaipur. In the mid-1990s, Gorlizki co-founded Pink City Studio Working collaboratively across continents, Gorlizki developed the initial drawings and conceptual frameworks, which are then meticulously realised through an ongoing dialogue between New York and Jaipur. This sustained partnership collapses conventional distinctions between authorship, tradition, and contemporary practice, resulting in works that are at once technically rigorous and conceptually mischievous.

Gorlizki studied Fine Art at Bristol Polytechnic before completing a Master of Fine Arts (MFA) in Sculpture at the Slade School of Fine Art, London. He has had multiple solo exhibitions including *Accumulations* (2024) with Anant Art; *What the Camera Didn't See*, (2023-24) in collaboration with Pink City Studio, presented at the Museum of Art & Photography (MAP), Bengaluru, and later at TRI Art and Culture, Kolkata (2024); and *Hashiya: The Margin* (2018), curated by Dr. B. N. Goswami.

Gorlizki has presented numerous solo and group exhibitions internationally, including *Adaptive Realms: Contemporary Art in Miniature*, Jaipur Centre for Art, City Palace, Jaipur (2025); *Conversation Pieces*, Lyndsey Ingram, London (2023); *Distractions*, Baldwin Gallery, Aspen (2023); *Beyond the Page: South Asian Miniatures and Britain, 1600 to Now*, Milton Keynes Gallery, UK (2023); *Gardens in the Sky*, Humboldt Forum, Berlin (2021); and *Living a Dream: Alexander Gorlizki*, Galerie Gugging, Vienna (2018). He has also participated in major art fairs such as India Art Fair, Art Mumbai, Art Dubai, and Art Singapore with Anant Art.

His works are held in significant public and private collections worldwide, including the Museum of Art and Photography (MAP), Bengaluru; the Victoria & Albert Museum (V&A), London; the Humboldt Forum, Berlin; the Royal Ontario Museum, Canada; the Virginia Museum of Fine Arts, USA; the Pennsylvania Academy of the Fine Arts, USA; the Cincinnati Museum of Art, USA; the Denver Art Museum, USA; the Museum Kunstpalast, Düsseldorf; and other notable international institutions.

Gorlizki currently lives and works in New York.



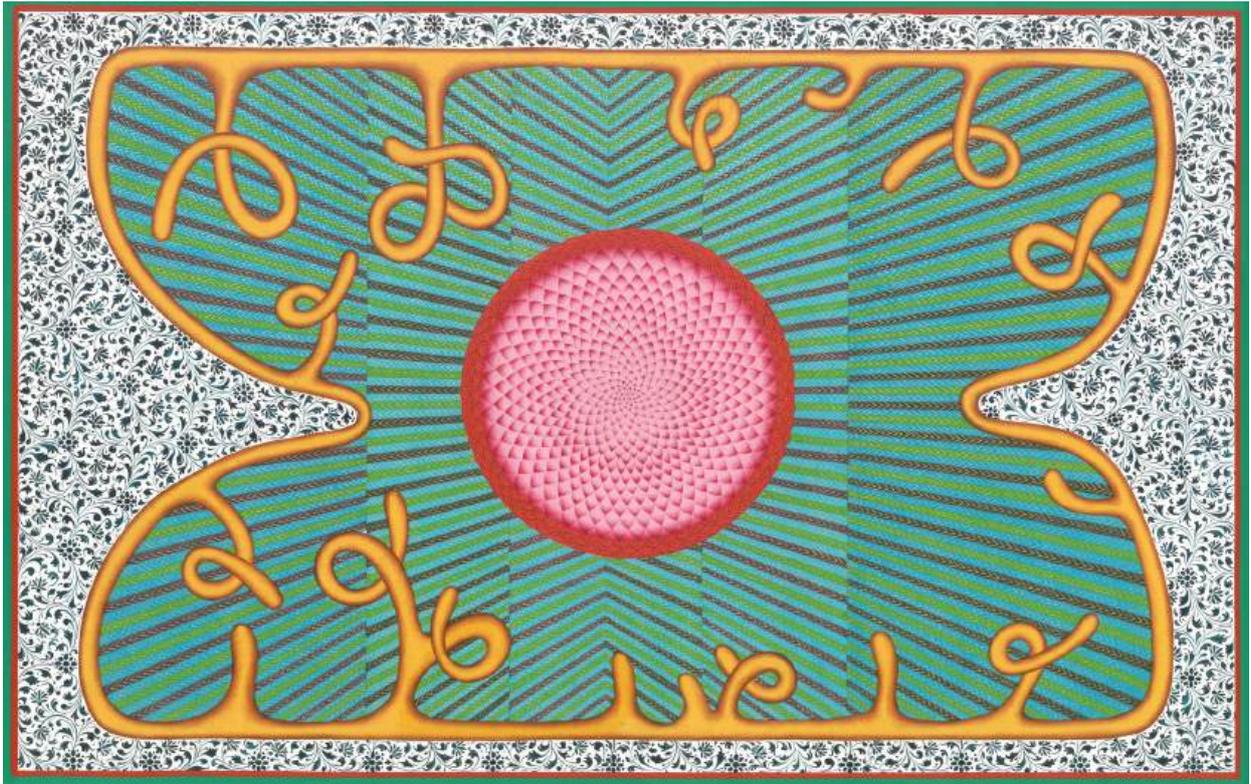
UNITED EYE
PIGMENT AND GOLD ON PAPER
11 X 8.5 INCHES
2014

ALEXANDER GORLIZKI



TOMORROW'S SUNRISE
PIGMENT AND GOLD ON PAPER
12 X 8 INCHES
2022

LATITUDE 28



Stop and Go
Pigment and Gold on Paper
9.75 x 15.5 inches
2025

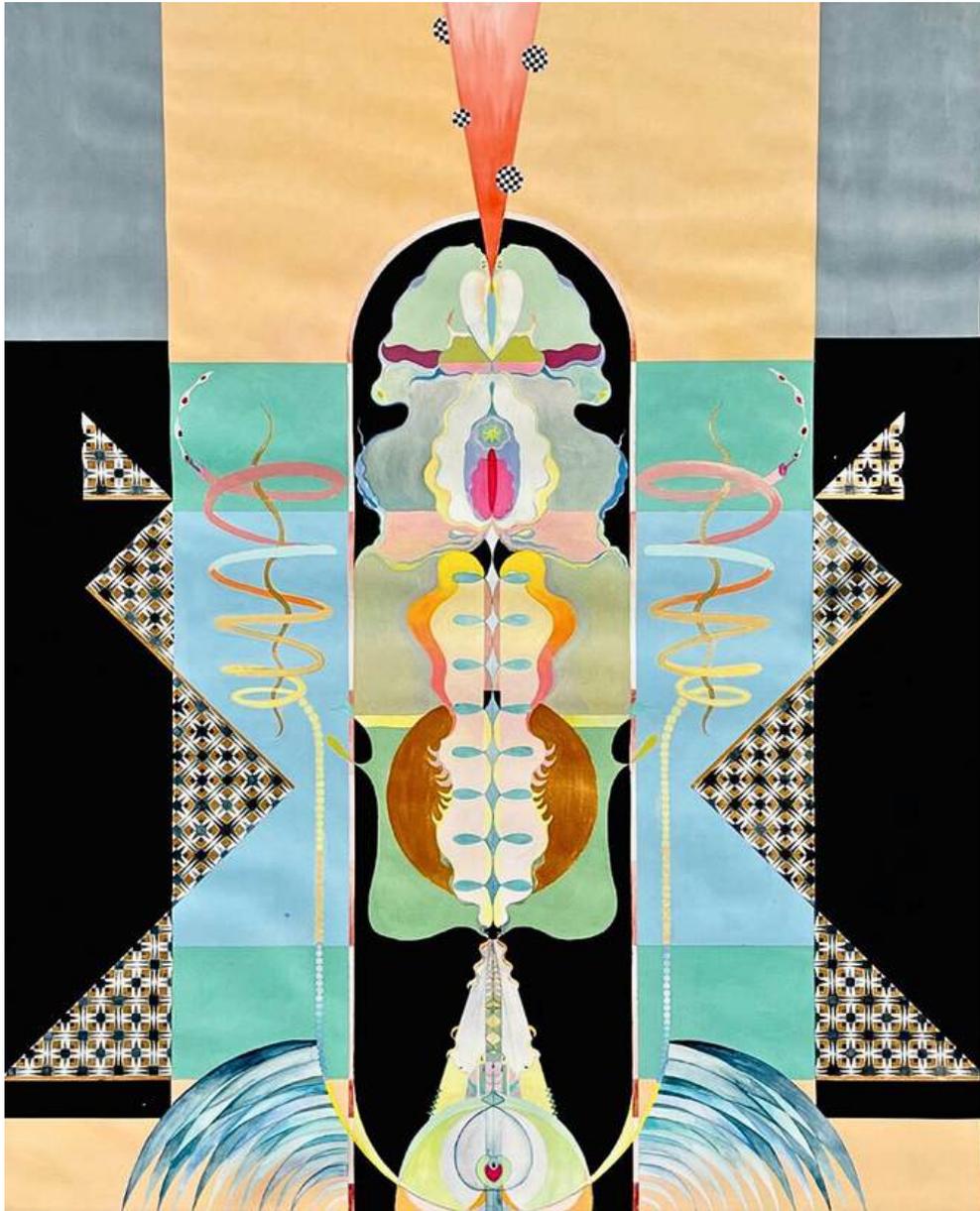
AYUSHI PATNI

(b. 1994, Jaipur, India)

Ayushi Patni is a visual artist based in Mumbai whose practice moves fluidly between the microscopic and the mythic. Drawing from diverse systems of knowledge, ranging from biology and anatomy to astrology and symbolic cosmologies, Patni constructs intricate universes that chart the relationship between inner architectures and the external world. Her works often unfold as layered terrains of gouache, watercolour, and mixed media, where portals, patterns, and biomorphic forms echo both sacred geometries and the rhythms of contemporary urban life. Through these meticulously rendered surfaces, the artist creates micro-mythologies that navigate emotional, psychic, and symbolic topographies, offering viewers entry points into intimate yet expansive visual worlds.

Patni's recent solo exhibitions include *o79 | STORIES* (2025); Albert Hall Museum, Jaipur Art Week (2024); and Fluxus Chapel, Mumbai (2022). She has participated in several group exhibitions, including India Art Fair: Young Collectors Programme (2025); Stranger's House, Mumbai (2025, 2024); Space118 Fundraiser (2024); Round Them Oranges, Jaipur (2024, 2021, 2019); and London College of Communication (2018). She earned her MA in Visual Media and Illustration from the London College of Communication, UK (2018).

In addition to her exhibition practice, Patni was commissioned by Dishoom, London to create a limited-edition artwork for their iconic Chai Tin, a project that marks her growing presence within the contemporary South Asian art landscape.

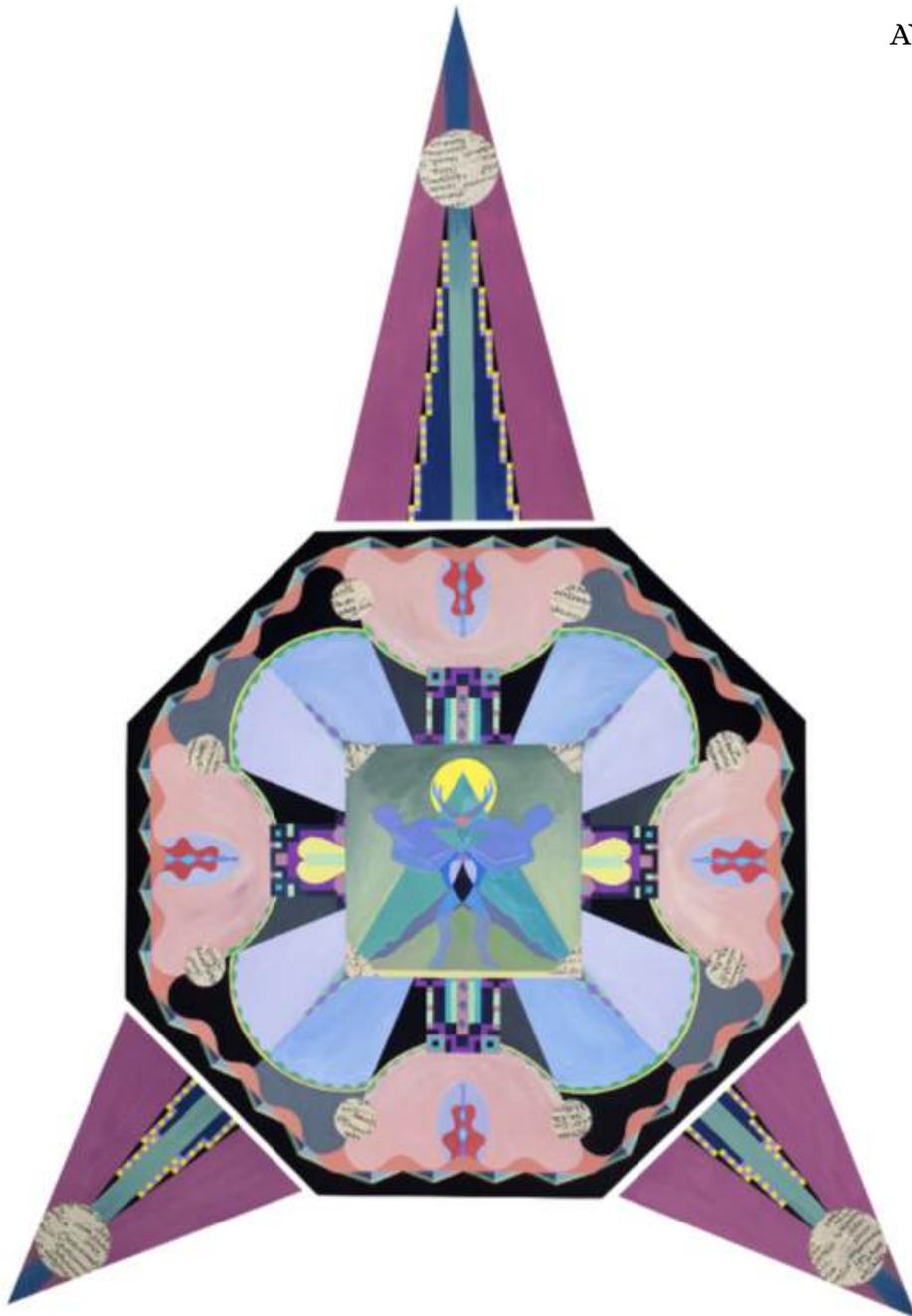


ALTER-3
WATER COLOUR & GOUACHE ON GRADING & FABRIANO PAPER
55.5 X 42.5 INCHES
2025



PRIMA MATERIA-II
MIXED MEDIA (GOUACHE ON PAPER)
20 X 12.5 INCHES
2025

AYUSHI PATNI



PULSE OF BEING
MIXED MEDIA (GOUACHE ON PAPER)
42 X 29 INCHES
2025

LATITUDE 28

BALAN NAMBIAR

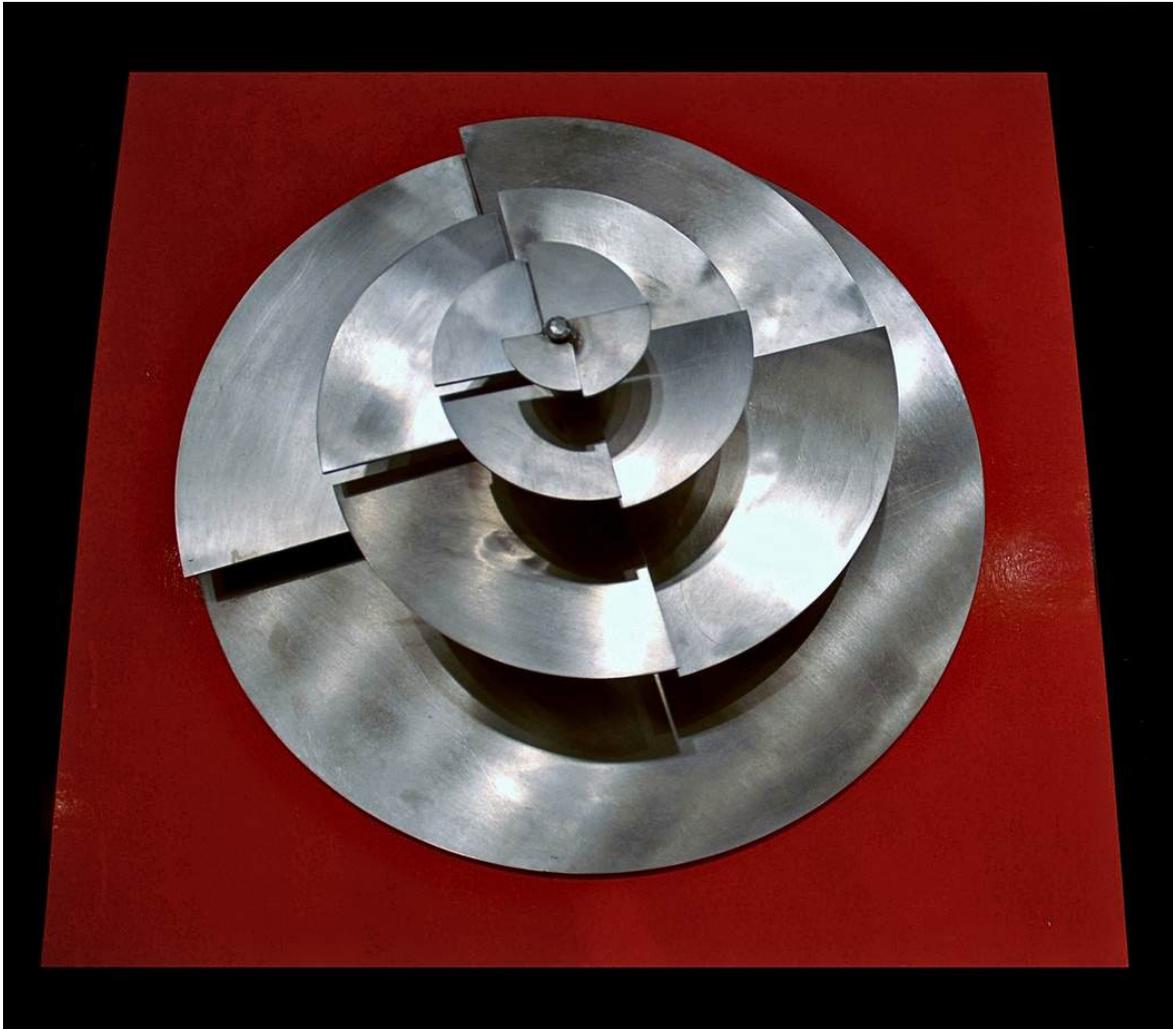
(b. 1937, Kannapuram, Kerala, India)

Balan Nambiar is a multidisciplinary artist whose prolific practice spans over six decades, encompassing sculpture, painting, photography, enamel, and rigorous research on the ritual arts of the west coast of South India. Trained in sculpture at the Government College of Arts and Crafts, Madras (Diploma in Fine Arts, 1971), his work synthesises a deep engagement with materiality, indigenous knowledge systems, geometric principles, and symbolic vocabularies derived from childhood memories and ritual performance traditions.

Nambiar works across clay, wood, bronze, mild steel, stainless steel, and glass fibre reinforced concrete, often creating monumental sculptures that integrate computer-generated designs, laser cutting, and TIG-welding techniques. Since 1987, he has developed a significant body of enamel paintings on copper and silver. His practice is marked by a meticulous attention to form, rhythm, and structure, merging scientific precision with mythic iconographies. Alongside his artistic production, Nambiar has conducted free art classes for children since 1971, nurturing over 2,500 students, many of whom have gone on to careers in Fine Arts, Design, and Architecture.

Nambiar has presented over thirty-five solo exhibitions, including his major retrospective *Six Decades of Engagement with Materiality* at the National Gallery of Modern Art, Bengaluru (2018); Jehangir Art Gallery, Mumbai (2016); ART HERITAGE, New Delhi (2012, 2005); Shrishti Gallery, Hyderabad (2006); and international exhibitions in Stuttgart, Heidelberg, and Venice. He has participated in significant international platforms such as the Venice Biennale (1982), the Indian Triennale (1981), Neo-Tantra Art (NGMA, 1983), and collaborative exhibitions across Europe and India.

His distinguished awards include the Raja Ravi Varma Puraskaram (2015), the Kalaratna Fellowship (2013), the National Award for Sculpture from the Lalit Kala Akademi (1981), the Karnataka State Award (1980), and prestigious Nehru and Senior Fellowships. Nambiar has held key leadership and advisory roles at national institutions, including serving as Acting Chairman of the Lalit Kala Akademi (2012), member of the Central Advisory Board on Culture, and long-term associate of the National Institute of Advanced Studies.



THREE-D SPIRAL
STAINLESS STEEL
13 × 27.6 × 27.6 INCHES
2016

BALAN NAMBIAR



RITUAL SYMBOL 03
STAINLESS STEEL
27.4 × 16.5 × 19.7 INCHES
2016

LATITUDE 28

CLAUDIA WIESER

(b. 1973, Freilassing, Germany)

Claudia Wieser is a Berlin-based artist whose multidisciplinary practice encompasses drawing, sculpture, wall installations, and textiles. Rooted in the principles of geometric abstraction, her work is equally informed by architecture, craft traditions, and the visual languages of the Art and Craft Movement. Working with materials such as mirror, ceramic, copper, wood, and paper, Wieser creates immersive environments that explore spatial perception, historical reference, and the psychological charge of the built environment.

Wieser's practice is marked by a precise, handcrafted methodology shaped by her early apprenticeship as a blacksmith (1993–1997) and her formal studies at the Akademie der Bildenden Künste, Munich (1997–2004). Her compositions, often combining hand-drawn elements, photographic sources, and meticulously fabricated geometric forms, bridge modernist aesthetics with contemporary concerns around memory, myth, and the experience of space.

Her recent exhibitions include: Surroundings at the Stavros Niarchos Foundation Cultural Center, Athens (2025); A Personal Unit, Marianne Boesky Gallery, New York (2025); a duo exhibition at Musée Yves Saint Laurent, Paris (2023); and major presentations at Hamburger Bahnhof, Nationalgalerie der Gegenwart, Berlin (2024). Wieser has realised significant site-specific commissions, most notably Rehearsal, a large-scale installation for Brooklyn Bridge Park, New York commissioned by the Public Art Fund (2021–2022), as well as solo exhibitions at the SMART Museum of Art, University of Chicago (2020) and the Bemis Center for Contemporary Arts, Omaha (2020).

Her work has been featured widely in international institutional exhibitions, including Sculpture in the City (London), Kunsthalle Hamburg, Palais Populaire (Berlin), Langen Foundation (Neuss), the Anderson Collection at Stanford University, and the Musée du Louvre (Paris, for Art Basel Paris+ Tuileries). She continues to participate in major global platforms engaging abstraction, craft, and spatial practice.

Wieser's work is represented in numerous notable collections, including Hamburger Bahnhof, Lenbachhaus, K21, the Federal Collection of Contemporary Art (Germany), DekaBank, Deutsche Bank, Mercedes-Benz Art Collection, the Langen Foundation, Sammlung Goetz, the Anderson Collection at Stanford University, the William Louis-Dreyfus Foundation, and the Agnes Gund Collection.

She has undertaken residencies at CCA Andratx (Mallorca), the German Academy Rome, Casa Baldi / Villa Massimo, and has lectured or led workshops at institutions such as the Public Art Fund (NY), Cooper Union (NY), and the University of Texas at Austin School of Architecture. Wieser continues to expand her practice through collaborations with design houses, fashion labels, and public institutions, including recent projects with DIOR, Hermes, e15, and the German Embassy in Tashkent.

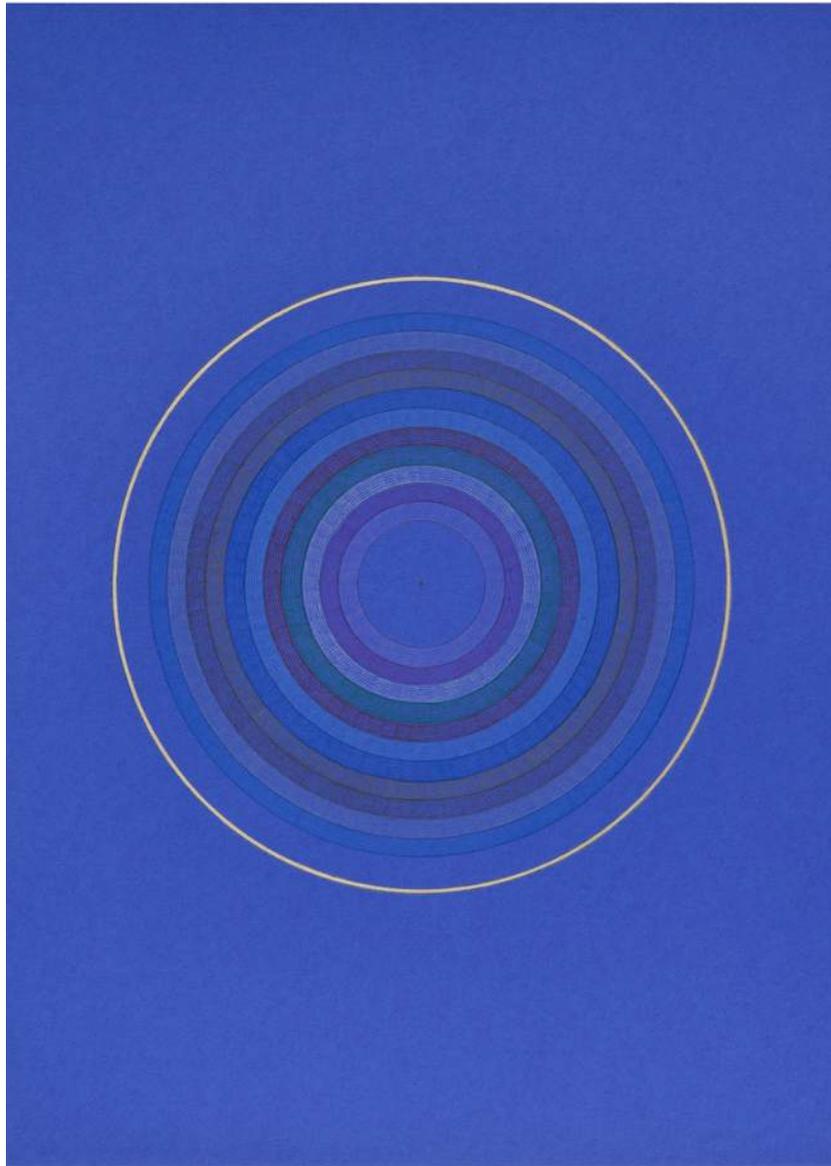
CLAUDIA WIESER



UNTITLED
GOLD LEAF AND COLORED PENCIL ON COLORED PAPER
18 1/8 X 13 INCHES
2025

LATITUDE 28

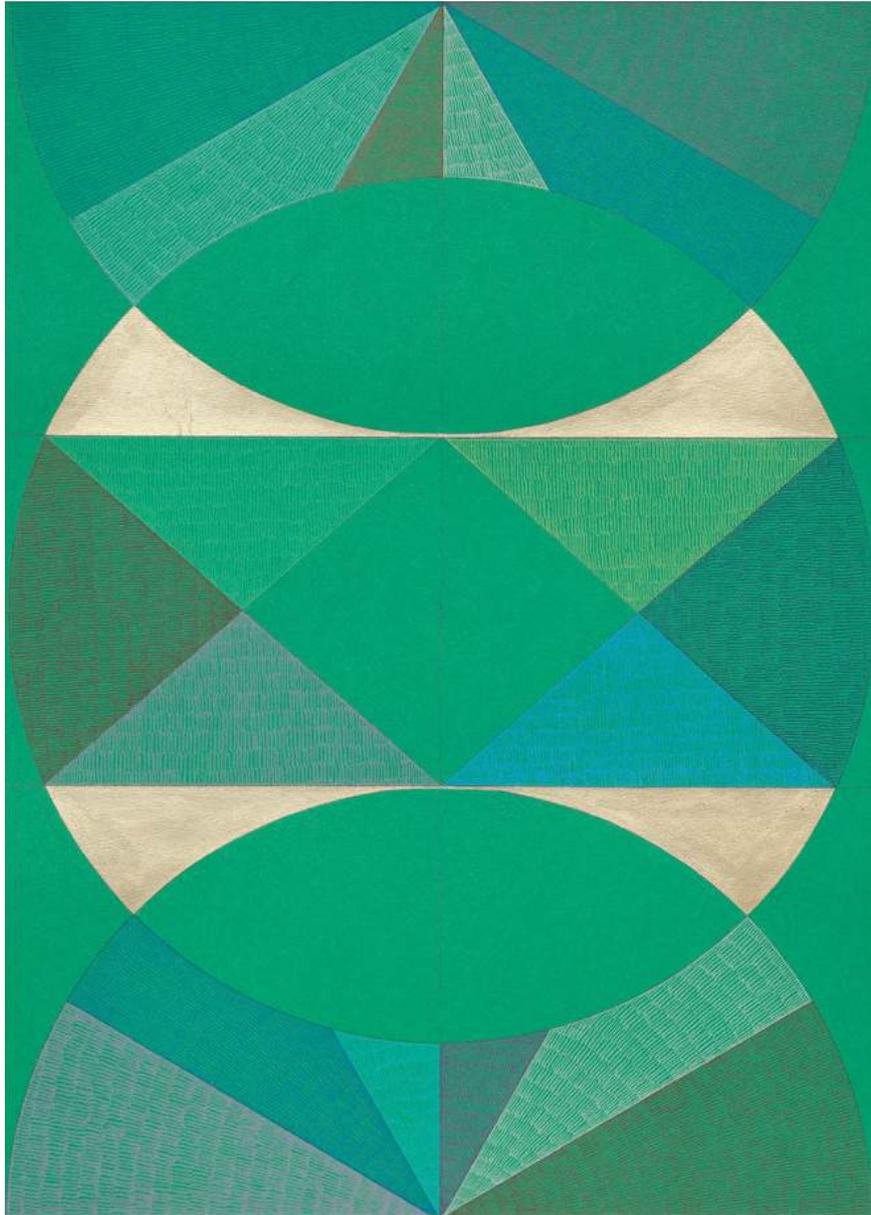
CLAUDIA WIESER



UNTITLED
GOLD LEAF AND COLORED PENCIL ON COLORED PAPER
18 1/8 X 13 INCHES
2025

LATITUDE 28

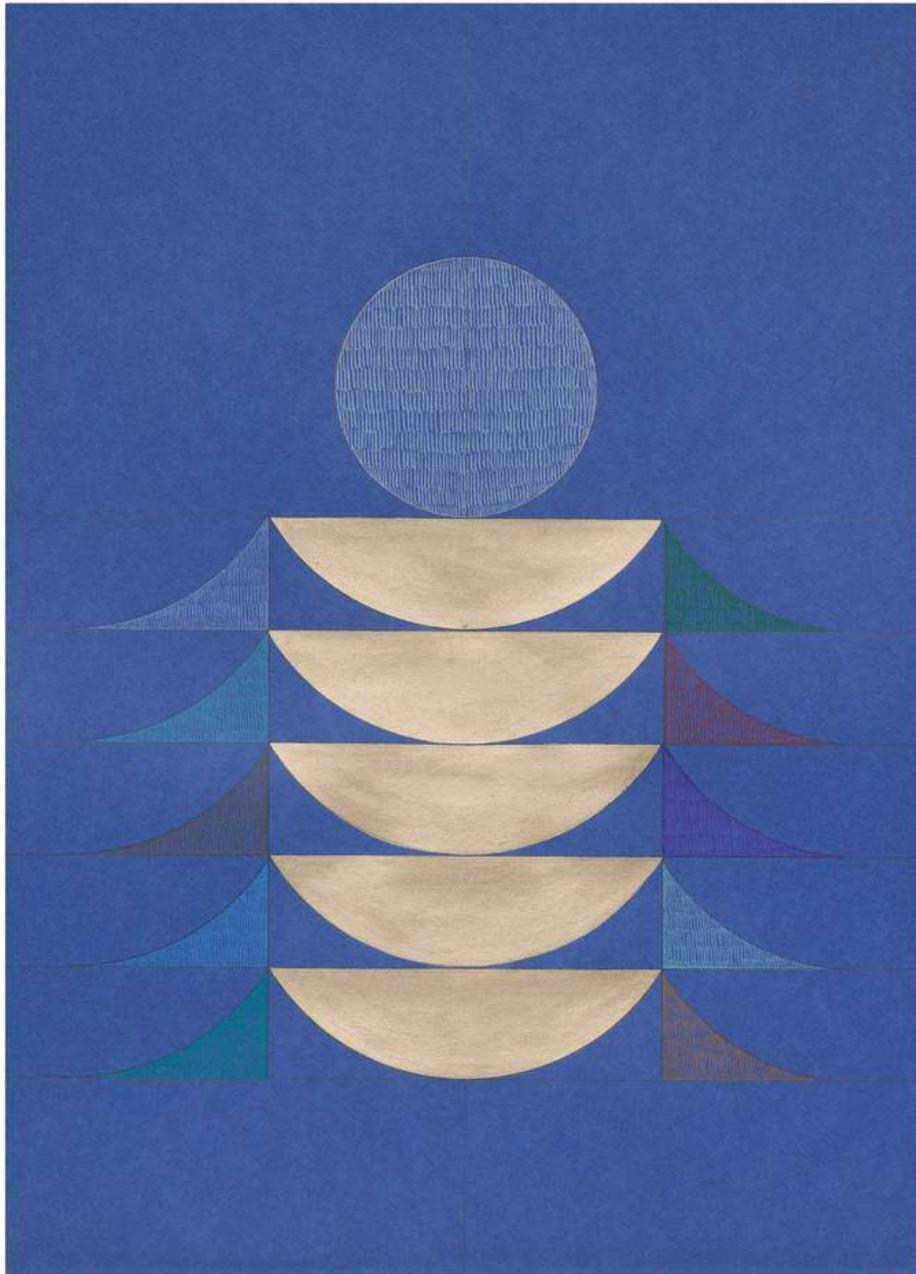
CLAUDIA WIESER



UNTITLED
GOLD LEAF AND COLORED PENCIL ON COLORED PAPER
18 1/8 X 13 INCHES
2025

LATITUDE 28

CLAUDIA WIESER



UNTITLED
GOLD LEAF AND COLORED PENCIL ON COLORED PAPER
18 1/8 X 13 INCHES
2025

LATITUDE 28



Untitled
Gold Leaf and Colored Pencil on Colored Paper
18 1/8 x 13 inches
2025

DESMOND LAZARO

(b. 1968, Leeds, England)

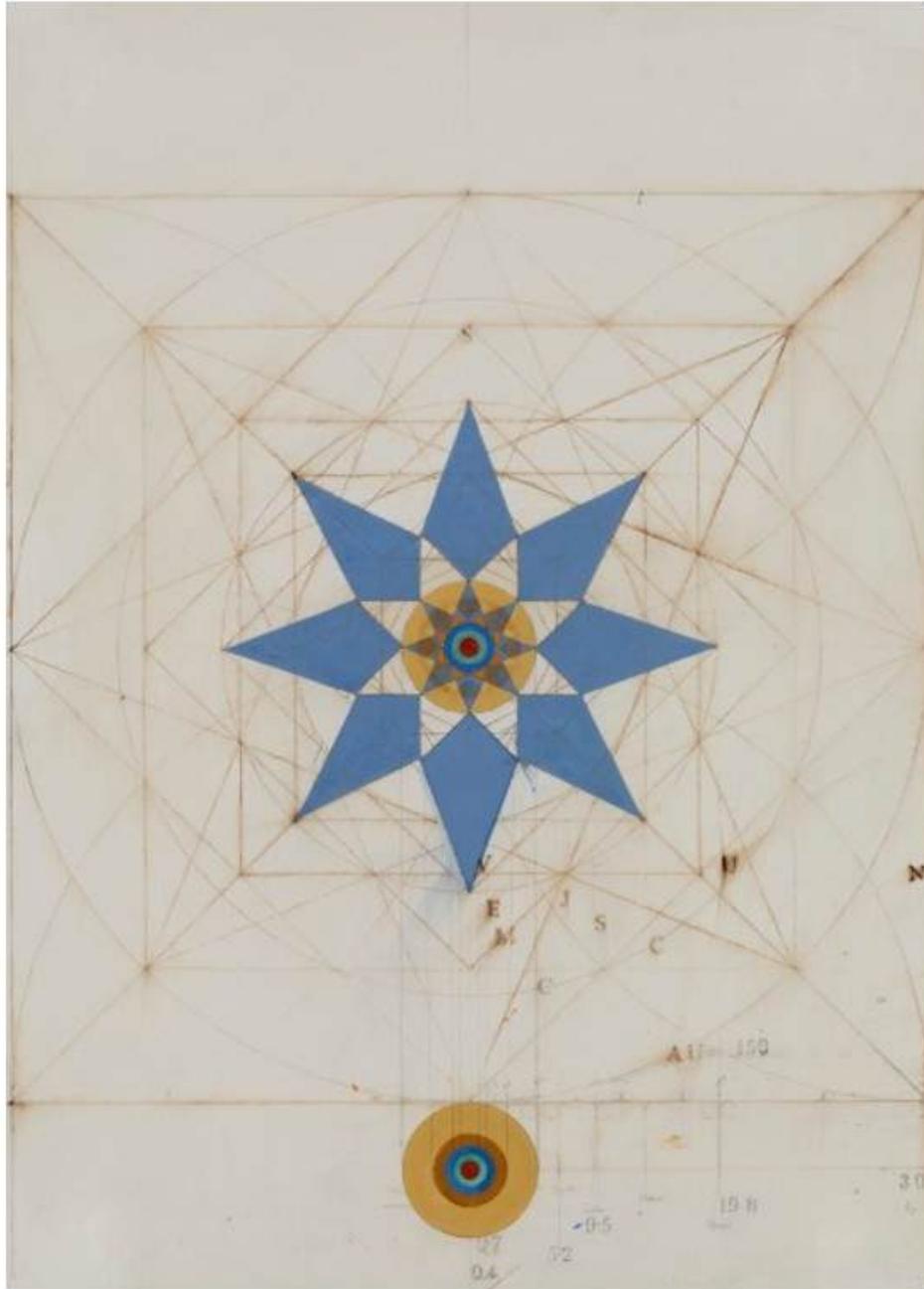
Desmond Lazaro is a visual artist whose practice engages deeply with historical painting traditions, material processes, and symbolic systems, particularly those rooted in South Asian devotional and miniature painting practices. His work examines the continuity and transformation of traditional visual languages within contemporary contexts, drawing from extensive research into pigment preparation, methods of image-making, and the philosophical frameworks embedded within sacred and narrative painting traditions.

Lazaro's practice is informed by long-term scholarly engagement with Pichhvai painting, culminating in his doctoral research, later published as *Materials, Methods & Symbolism in the Pichhvai Painting Tradition of Rajasthan* (Mapin, 2005). Through his work, the artist navigates themes of migration, devotion, cosmology, and transnational histories, often using layered surfaces and meticulous material processes to create images that sit between the archival and the experiential. His paintings and installations reflect a sustained inquiry into how traditional knowledge systems can remain active and generative within contemporary art discourse.

Since 2008, Lazaro has exhibited internationally and has contributed to numerous publications, lectures, and seminars. He completed his Bachelor of Fine Arts at the University of Central Lancashire (1990), followed by postgraduate studies in India as a Commonwealth Scholar at Maharaja Sayajirao University of Baroda (1991–94). He later pursued further postgraduate studies and a PhD at the Prince's School of Traditional Arts, London. Lazaro has been associated with the Prince's School of Traditional Arts since 2009 and currently serves as an International Outreach Tutor at the Dunhuang Research Academy, China.

His solo exhibitions include *The In-Coming Passengers*, Chemould Prescott Road, Mumbai (2016); *Fabular Bodies: New Narratives in the Art of the Miniature*, Prince of Wales Museum, Mumbai (2015); *The Blue Route*, Villa Empain, Brussels (2015); and solo presentations with Ben Brown Fine Arts, London (2012), Beck & Eggeling, Düsseldorf (2010), and Chemould Prescott Road, Mumbai (2008). He has participated in major group exhibitions and biennales such as the Kochi-Muziris Biennale (2016); Dhaka Art Summit (2018); *Homelands*, Kettle's Yard, Cambridge (2019); and exhibitions at the Art Institute of Chicago, the Art Gallery of New South Wales, and Chemould Prescott Road, among others.

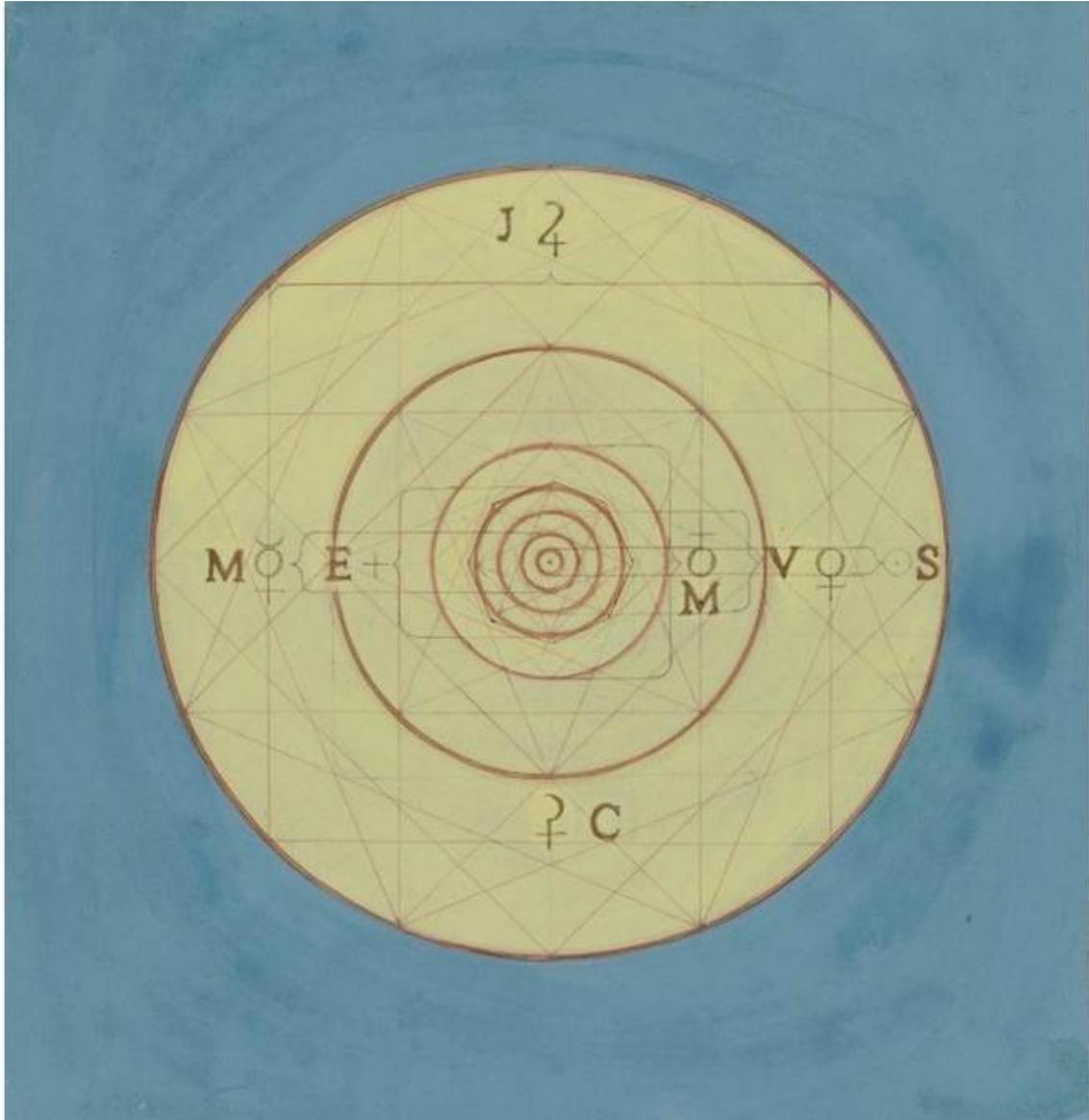
Lazaro's works are part of significant public and private collections, including The Art Institute of Chicago, the Kiran Nadar Museum of Art (KNMA), the Art Gallery of New South Wales, Sydney, and the Devi Art Foundation. He currently lives and works between Australia and Pondicherry, India.



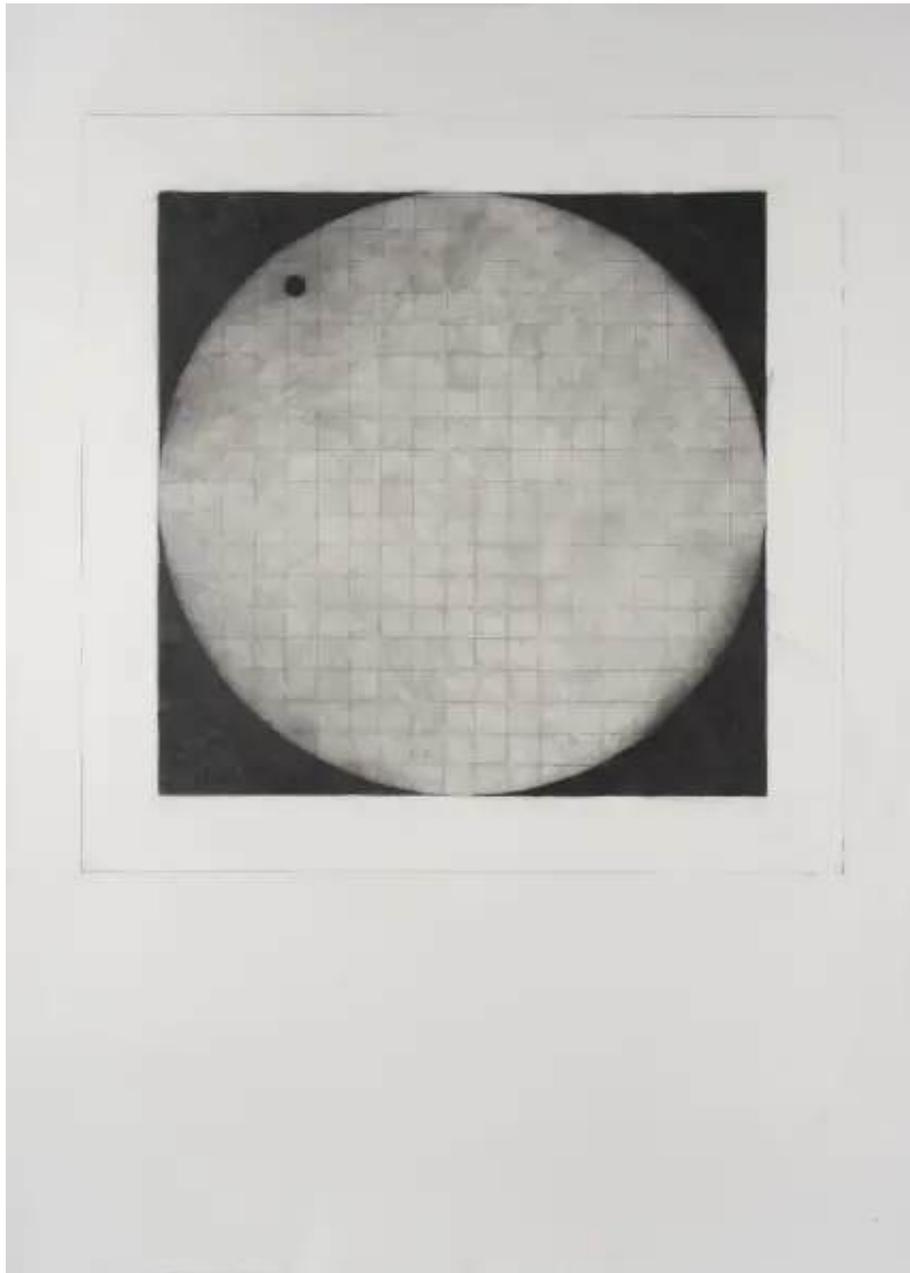
THE STARS BETWEEN STARS
PIGMENT PAINT AND GALL INK ON ARCHIVAL PAPER
19 1/4 X 14.5 INCHES
2022



HERSCHEL'S GALAXY III
RAISED GILD ON COTTON CLOTH ON BIRCH BOARD
CIRCULAR 48 INCHES
2020 - 21



THE INNER PLANETS
PIGMENT PAINT & RAISED GOLD GILD ON HAND-MADE RAJASTHAN PAPER
8 X 8.5 INCHES
2022



THE TRANSIT OF VENUS: 1874
GRAPHITE ON ARCHIVAL PAPER
39 X 28 INCHES (ARTWORK) | 46.6 X 35.25 X 2 INCHES (FRAME)
2020-21

ELISABETH DEANE

(b., UK)

Elisabeth Deane is a painter whose practice revives ancient artistic traditions through a distinctly contemporary sensibility. Working with natural pigments, meticulous brushwork, and techniques rooted in the miniature painting legacies of India and Iran, Deane creates delicately layered compositions that explore rhythm, luminosity, and the meditative possibilities of mark-making. Her works fuse historical processes with a modern visual clarity, revealing the enduring resonance of pre-modern craft in a contemporary context.

Deane's engagement with South Asian aesthetics began during her studies at the University of Cambridge, where she received the Helga Todd Foundation Award (2011), enabling an immersive two-month residency in Santiniketan, West Bengal. The encounter with the artistic ethos of Kala Bhavana and the writings and paintings of Rabindranath Tagore formed a foundational influence on her later practice. She returned to India in 2013 and again in 2018, studying under master miniature painters in Rajasthan, deepening her knowledge of mineral and botanical pigments, often honed over shared chai infused with cardamom and ginger.

She completed her MA at The King's Foundation School of Traditional Arts, London (2017), where she became an Albukhary Foundation Scholar and received a bursary from The Temple Gallery. Deane also holds degrees in History of Art (BA) and the Arts of Africa, Oceania and the Americas (MA) from the University of East Anglia, along with a PGCE in Art & Design from the University of Cambridge. During her time at the School of Traditional Arts she met her husband, miniature painter Jethro Buck, with whom she continues to share a commitment to traditional craft practices. In 2018, she was a finalist for the Asian Art in London Emerging Artist Award.

Her recent presentations include *Light, Colour and Pigment* at the King's Foundation School of Traditional Arts, London (2024), and *Art Mumbai* with Grosvenor Gallery (2024). She has also participated in major thematic exhibitions such as *The Quran: Form, Fragrance and Feeling* at the Aga Khan Centre Gallery (2023–2024), and exhibited internationally at *Art Dubai* (2023). Earlier highlights include the Royal Academy of Arts Summer Exhibition (2021) and *Abu Dhabi Art* (2020). Her debut solo exhibition, *Rhythmic Measures*, was presented at Grosvenor Gallery, London (2019).

Her work continues to engage global audiences interested in the intersections of tradition, material knowledge, and contemporary image-making.



YANTRA I
GOLD LEAF (23CT), PLATINUM LEAF, AND NATURAL PIGMENTS ON
HANDMADE INDIAN HEMP PAPER
14 5/8 X 14 5/8 INCHES
2021

ELISABETH DEANE



EVOLUTION, INVOLUTION
GOLD LEAF (23CT AND 17CT), PLATINUM LEAF AND NATURAL
PIGMENTS ON HANDMADE INDIAN HEMP PAPER
19 3/4 X 20 1/2 INCHES
2025

LATITUDE 28

GENEVIEVE CHUA

(b. 1984, Singapore)

Genevieve Chua is a painter whose practice unfolds through abstraction, process, and the generative possibilities of disruption. Working at the intersection of diagram, palimpsest, syntax, and glitch, Chua constructs paintings that reveal their own making—oscillating between precision and interruption. While motifs of wilderness, nocturnal life, and natural systems recur throughout her work, her exhibitions often extend beyond painting into image, object, and text, deliberately destabilising the boundaries of the medium.

Chua's solo exhibitions include *Wilful Machine* (Singapore, 2024); *grrrraaanularrrrrrr* (Singapore, 2023); *Twofold* (Singapore, 2020); *Moths* (Hong Kong, 2015); *Parabola* (Singapore, 2014); and *Cicadas Cicadas* (Los Angeles, 2014). She was conferred the Young Artist Award by the National Arts Council, Singapore, in 2012, an acknowledgment of her significant contribution to contemporary art in the region.

Her work has been presented internationally, including *Artificially Intelligent* in the Asia Pacific Triennial (APT10), Queensland Art Gallery | Gallery of Modern Art, Brisbane (2021).

Chua currently lives and works between London and Singapore.

GENEVIEVE CHUA



BREEZE BLOCKS #52
ACRYLIC ON LINEN
11.0 × 10.6 × 1.8 INCHES
2024

LATITUDE 28

GENEVIEVE CHUA



BREEZE BLOCKS #58
ACRYLIC ON LINEN
14.2 × 9.1 × 1.8 INCHES
2025

LATITUDE 28

GENEVIEVE CHUA



BREEZE BLOCKS #59
ACRYLIC ON LINEN
14.2 × 9.1 × 1.8 INCHES
2025

LATITUDE 28

JETHRO BUCK

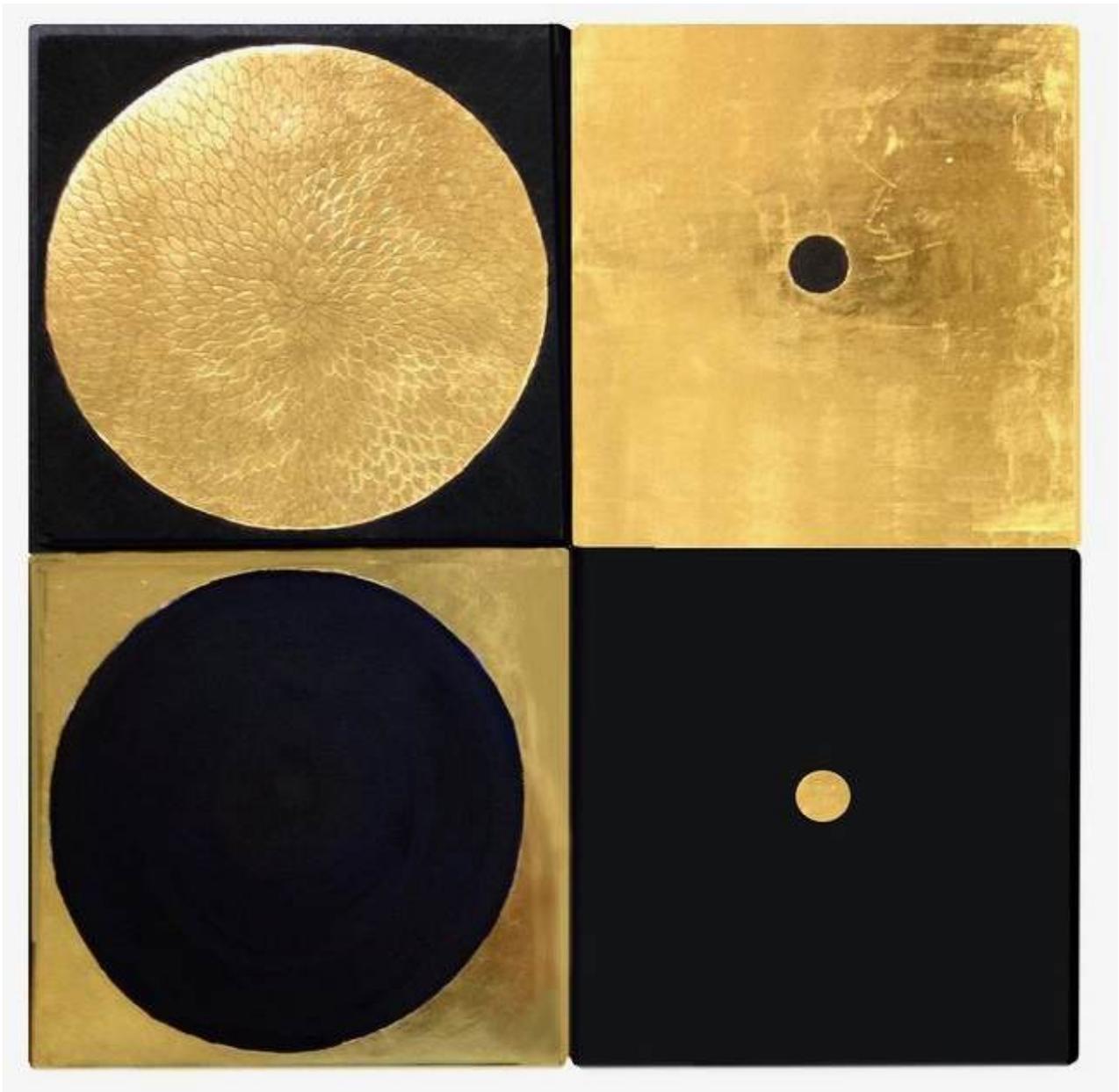
(b. 1986, Oxford, UK)

Jethro Buck is a painter whose practice draws deeply from the lineage of Indian miniature painting, combining traditional techniques with contemporary sensibilities. Having studied under master painters Ajay and Vinita Sharma in Jaipur, Buck works extensively with hand-ground natural pigments, using them to celebrate the natural world, ancient knowledge systems, and the contemplative act of image-making. His paintings reflect a commitment to the preservation of cultural heritage while engaging themes of ecology, wilderness, and the metaphysical.

Buck completed his MA in Traditional Arts from The Prince's School of Traditional Arts, London (2014), where he was awarded the Ciclitira Prize for outstanding work presented by HRH Prince Charles. He was also a recipient of the INTACH Scholarship (2012) and The Farjam Foundation Scholarship.

Selected exhibitions include Wild Things (London, 2020); Axis Mundi (London, 2017); Making Paradise (London, 2021); Old Tradition, New Narratives: South Asian Miniatures (Chicago, 2020); Luminously Between Eternities (Vadodara, 2018); Prince and Patron (Buckingham Palace, 2018); Light, START Art Fair (London, 2015). His works are held in collections including the British Library (London), The South Asian Institute (Chicago), and the Sarmaya Museum (Mumbai).

Buck currently lives and works in London.



BINDU 1, 2, 3, 4
24 CARAT GOLD GILDED GESSO PANEL AND EGG TEMPURA
5.9 X 5.9 INCHES (EACH)
2015

KAREN KÖHLER

(b. Hamburg, Germany)

Karen Köhler is a German writer and visual artist whose practice emerges from long-standing meditation and contemplative inquiry. After a profound mystical experience that reshaped her understanding of perception and presence, Köhler began working visually, moving beyond language to explore states of consciousness through drawing and painting. Her works are grounded in intense concentration and an unconditional engagement with the present moment, probing the threshold where words dissolve and image begins.

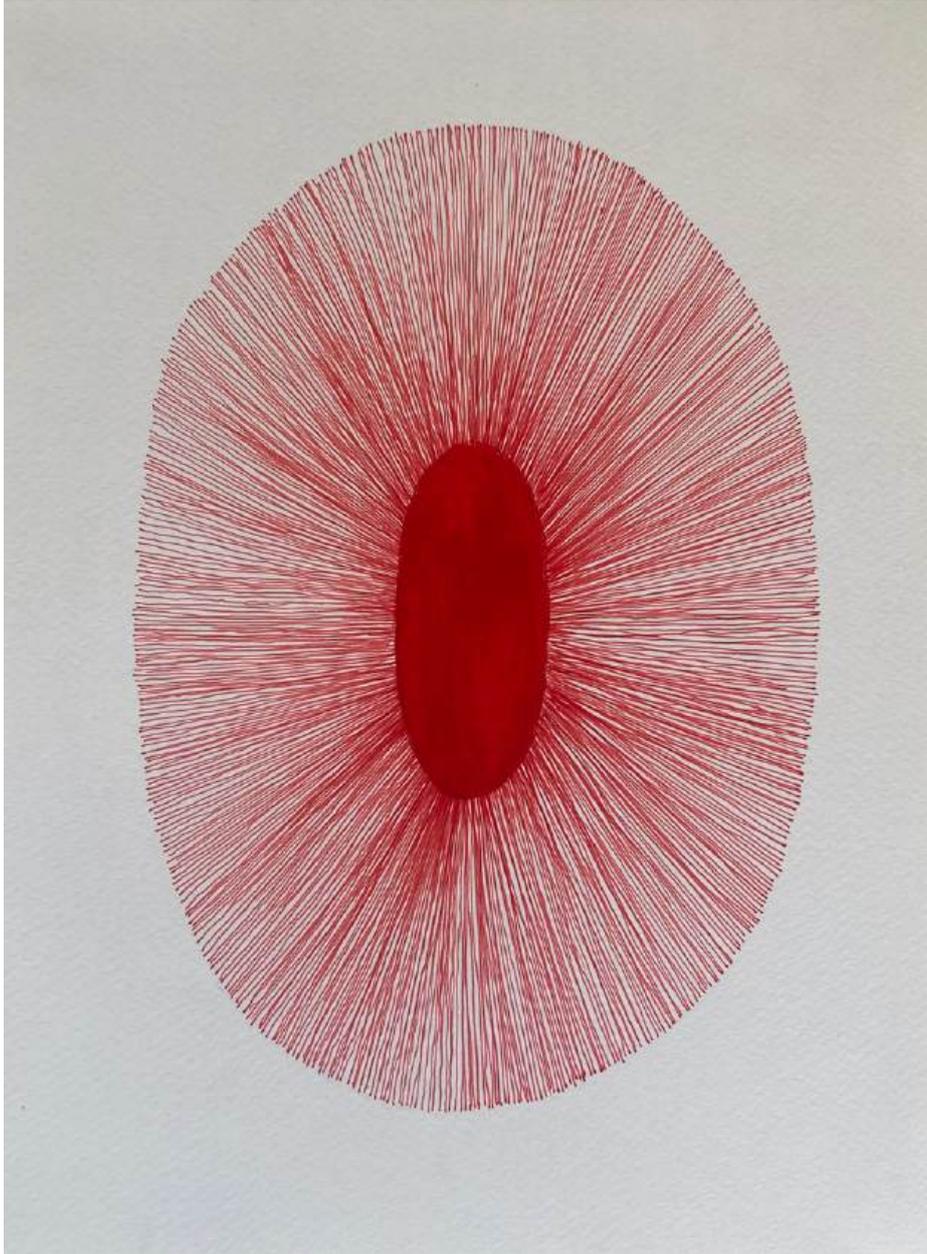
Köhler's visual practice is deeply process-oriented and closely aligned with meditation. Working primarily with ink and pigment on paper, she creates her works in the early hours after extended meditation, kneeling on the floor and drawing line by line. Each mark is made with focused awareness, and the act of drawing itself becomes central, where movement and stillness, energy and consciousness, remain in dynamic balance. Her imagery draws upon non-dual philosophy, particularly the inseparable union of Shiv and Shakti, expressing the cosmic rhythm of creation, dissolution, and becoming.

Although new to exhibiting as a visual artist, Köhler brings decades of artistic experience as an acclaimed writer. She has been discovered by curators Khushboo Jain and Kathrin Balkenhol and presented her first solo exhibition, *Dancing on the Edge of the Razor Blade* (2025) at Kunsttempel, Germany.

Since 2024, Köhler has been studying creative and meditative techniques with Satyakaam Ramkrishan in Rishikesh and traditional Indian miniature painting with Ajay Sharma in Jaipur. Her most recent novel, *Himmelwärts* (2024), was awarded the German Youth Literature Prize in 2025. Earlier works include *Miroloi* (2019) and *Wir haben Raketen geangelt* (2014). Born in Hamburg, Köhler originally trained in classical theatre acting and worked extensively in performance before turning to writing.

Her works have since been shown internationally, including at LATITUDE 28, New Delhi.

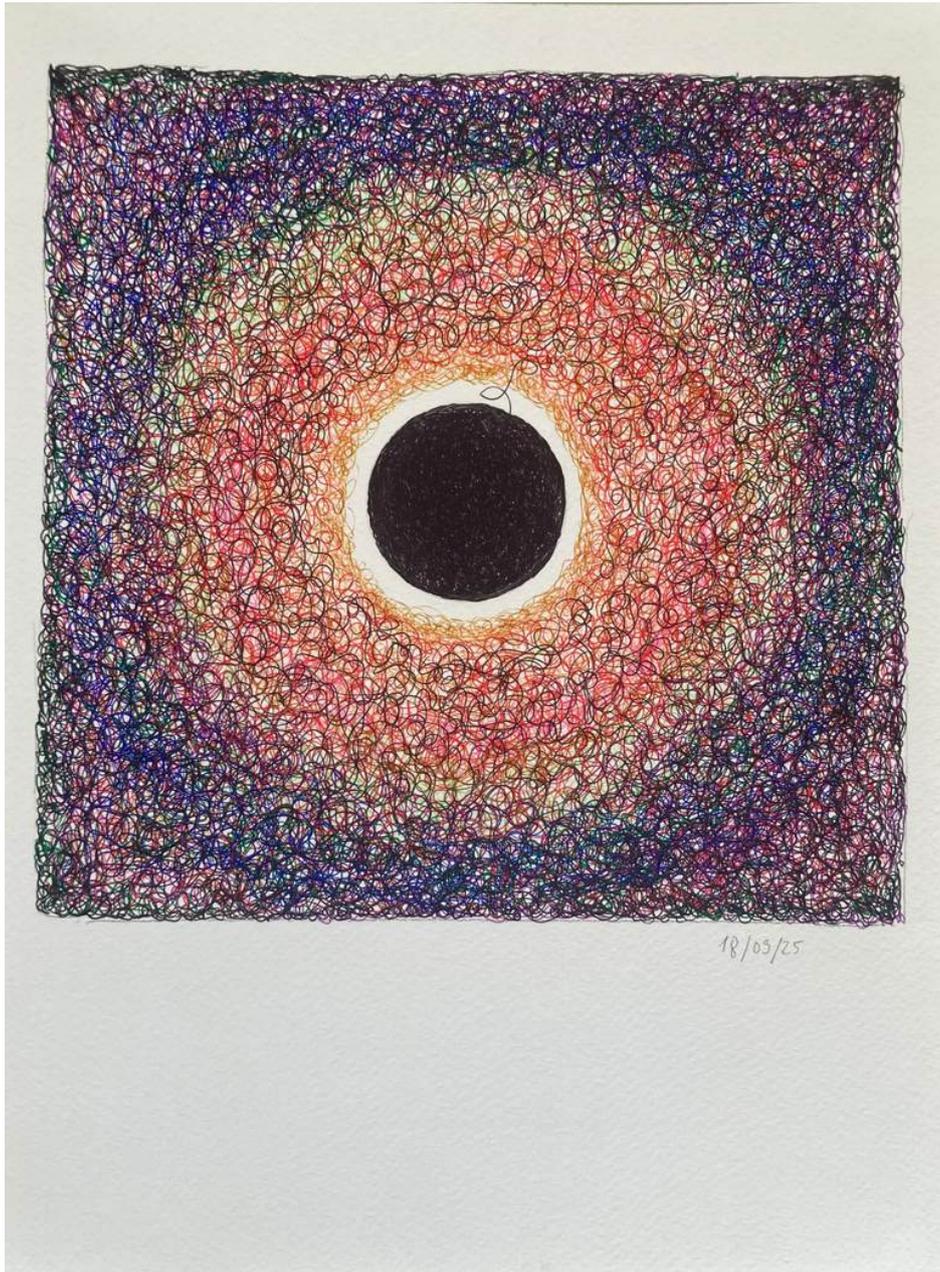
KAREN KÖHLER



SHE | HER ENERGY
FINE LINER ON PAPER
9.5 X 12.5 INCHES
2025

LATITUDE 28

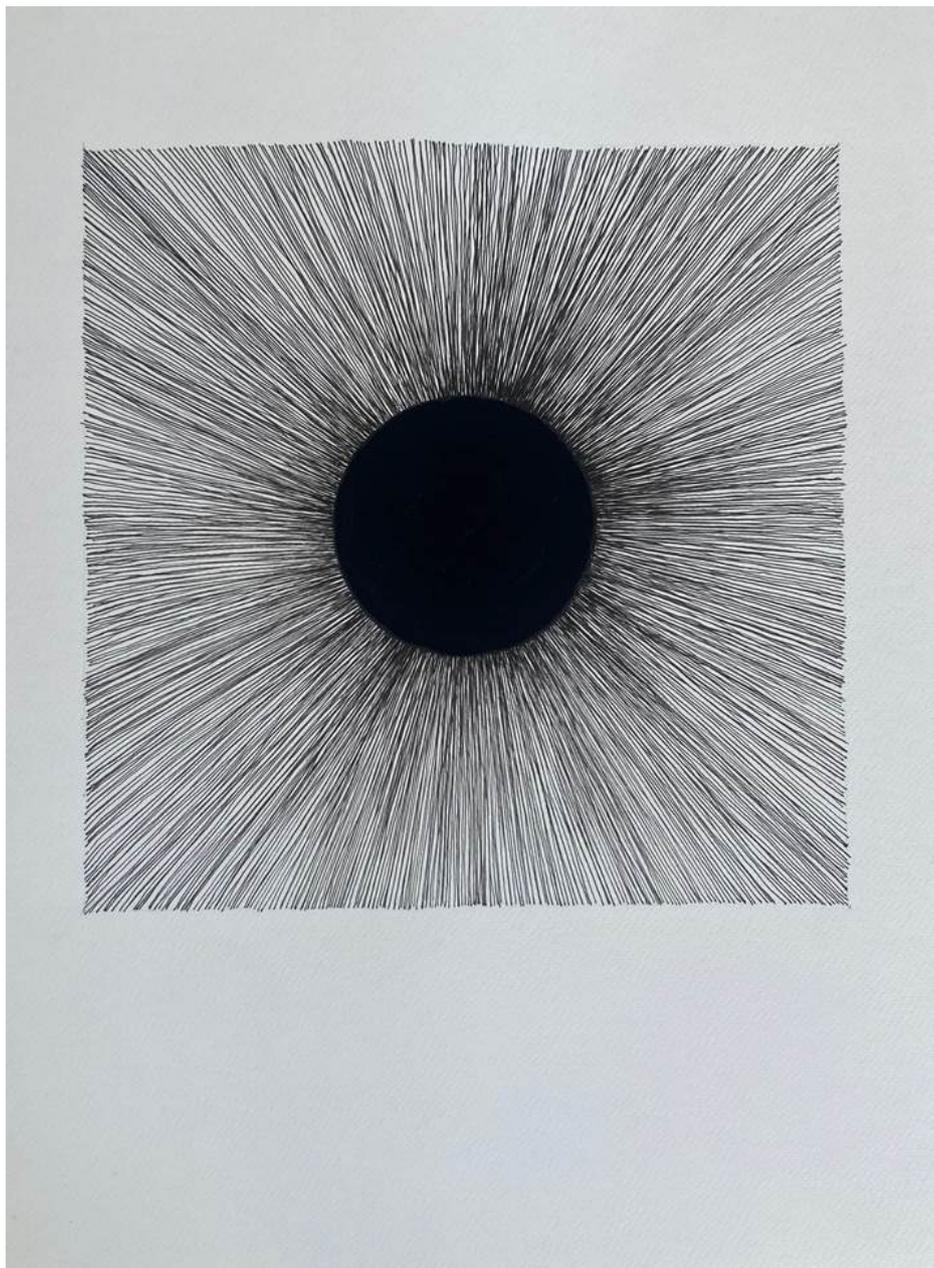
KAREN KÖHLER



SINGULARITY
FINE LINER ON PAPER
9.5 X 12.5 INCHES
2025

LATITUDE 28

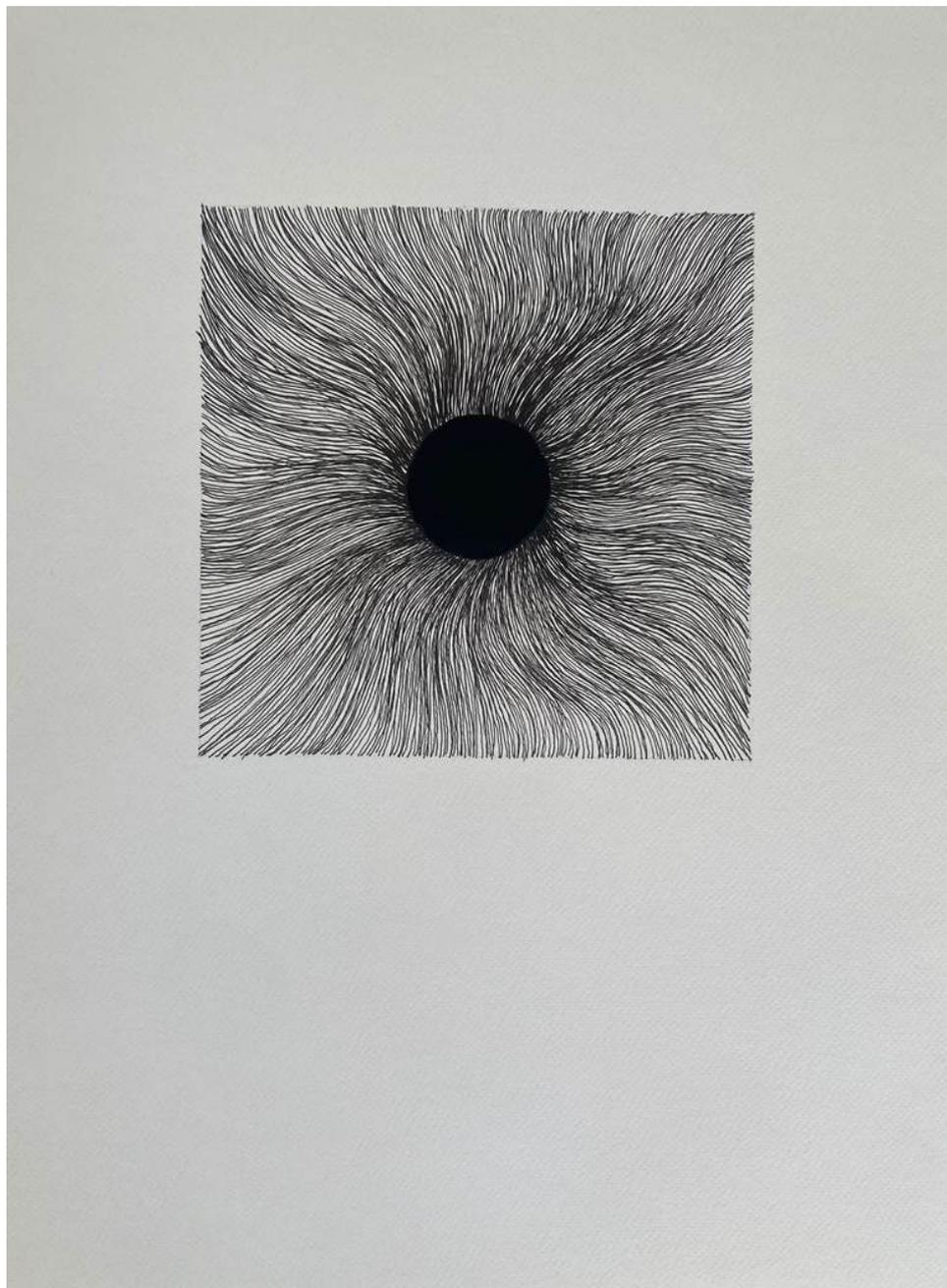
KAREN KÖHLER



HE | HIM
FINE LINER (INK) ON PAPER
14 X 18.8 INCHES
2025

LATITUDE 28

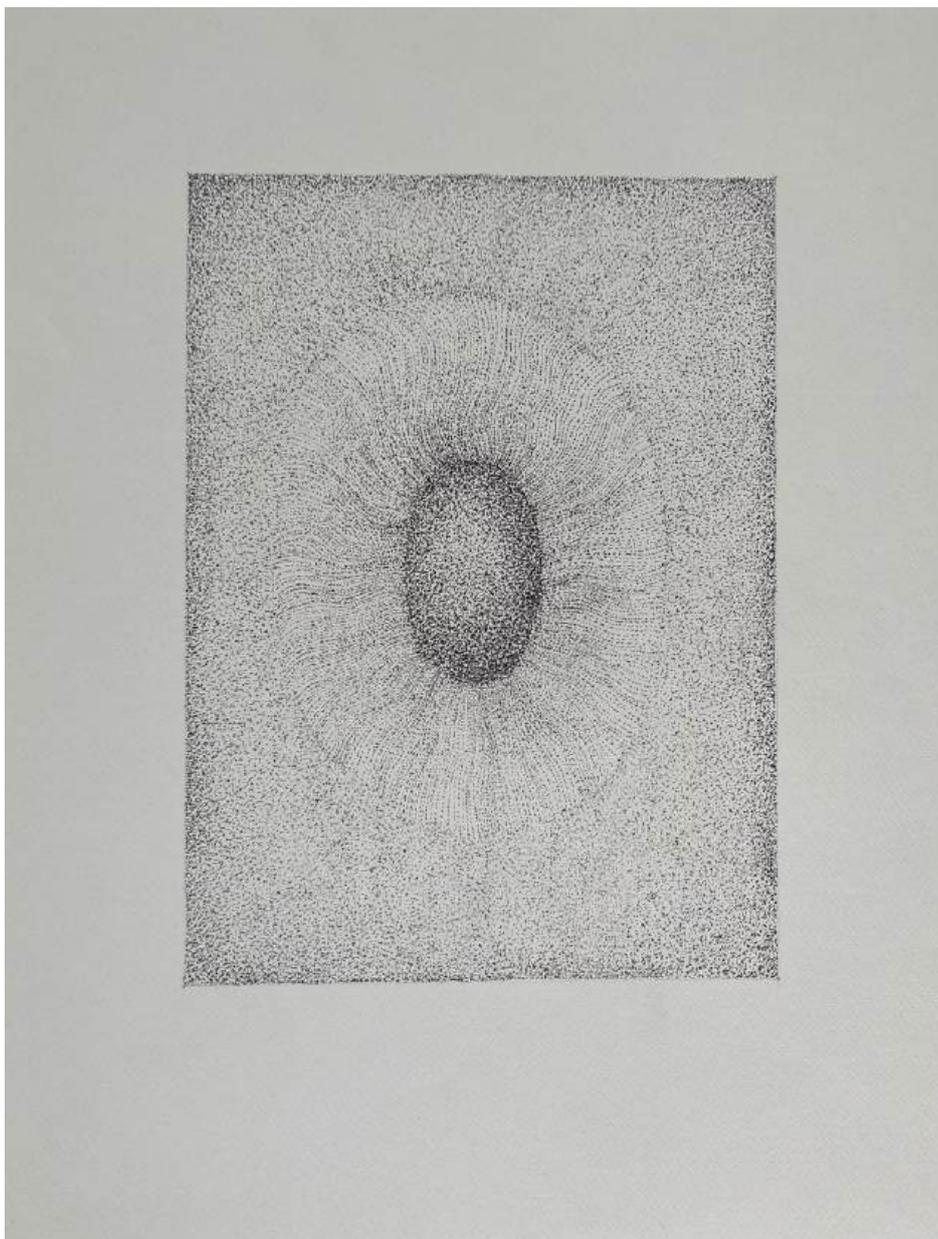
KAREN KÖHLER



HE | HIM IN MOTION
FINE LINER (INK) ON PAPER
14 X 18.8 INCHES
2025

LATITUDE 28

KAREN KÖHLER



HIM | HER DISSOLVING
FINE LINER (INK) ON PAPER
14 X 18.8 INCHES
2024

LATITUDE 28

MAHIRWAN MAMTANI

(b. 1935, Sindh, British India)

Mahirwan Mamtani is a pioneering artist associated with the Neo-Tantra movement, known for his lifelong exploration of spiritual abstraction, sacred geometry, and the transformative potential of the mandala. Migrating to Delhi after the Partition, he trained at the Delhi School of Art (National Diploma, 1962) before receiving a DAAD Scholarship to study at the Academy of Fine Arts, Munich under Prof. Franz Nagel (1966). Since then, he has lived and worked between Munich and Issing, evolving a cosmology of form that merges Tantric philosophy with a distinctly contemporary visual language.

In India, Mamtani's practice emerged alongside key Neo-Tantra artists including Biren De, G.R. Santosh, Sohan Qadri, Prabha Mohanti, Haridasan, Om Prakash, and P.T. Reddy, with whom he exhibited widely in major museums across India, Germany, and the United States. In Europe, his work forms part of the circle *The Spiritual in Art*, initiated by Dr. Walter Schöenberger, situating his practice within an international discourse on metaphysics and abstraction.

Recent presentations include *Inner Realms* (NGMA, New Delhi, 2025) and *Waiting Room* (Gallery 27, Kochi, 2025). Earlier recent exhibitions include *Cosmic Geometries* (EFA, New York, 2022); *Frieze London* with *Jhaveri Contemporary* (2022, 2020); and *Tantra: Enlightenment to Revolution* (The British Museum, London, 2020). Across a career spanning more than six decades, Mamtani has held over 40 solo exhibitions and participated in landmark international exhibitions including the *Festival of India* (Moscow, Leningrad, Warsaw, 1987); the *International Print Biennials of Tokyo* (1976, 1984); *Salon de Mai* (Paris, 1977); the *International Triennale-India* (1975, 1978); the *Commonwealth Art Gallery* (London, 1973); *Young Artists '73* (New York); *Mustermesse Basel* (1971); *Art Basel* (1970–72); *Prince and Patron* (Buckingham Palace); and the *National Exhibition of Art, New Delhi* (multiple years).

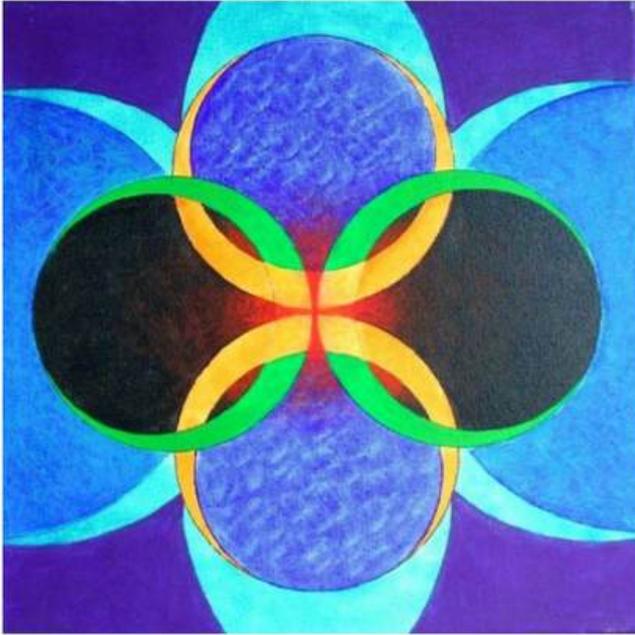
Mamtani's work is held in significant public and private collections across Europe, North America, Asia, and Australia, including the *National Gallery of Modern Art* (New Delhi), *Lalit Kala Akademi* (New Delhi), *The National Museum of Modern Art* (Tokyo), *The British Museum* (London), and major collections in Munich, Berlin, Zurich, Milan, Paris, Cologne, Adelaide, Calgary, Manila, New York, and Los Angeles.

His practice has been widely published in leading books and catalogues on modern and contemporary Indian art, including *Contemporary Art in India – A Perspective* (P.N. Mago), *Neo-Tantra* (UCL, Los Angeles), *Tantra: Enlightenment to Revolution* (The British Museum), and key international surveys on spiritual abstraction and non-Western modernisms.

Mamtani continues to work between Munich and Issing, expanding his lifelong investigation into symbolic form, geometry, and the spiritual dimensions of art.



CENTROVISION 1215
ACRYLIC ON CANVAS
13.5 X 13.5 INCHES
1989



CENTROVISION 1216, 1049, 1050, 1053
ACRYLIC ON CANVAS
13.5 X 13.5 INCHES (EACH)
1989

MAHIRWAN MAMTANI



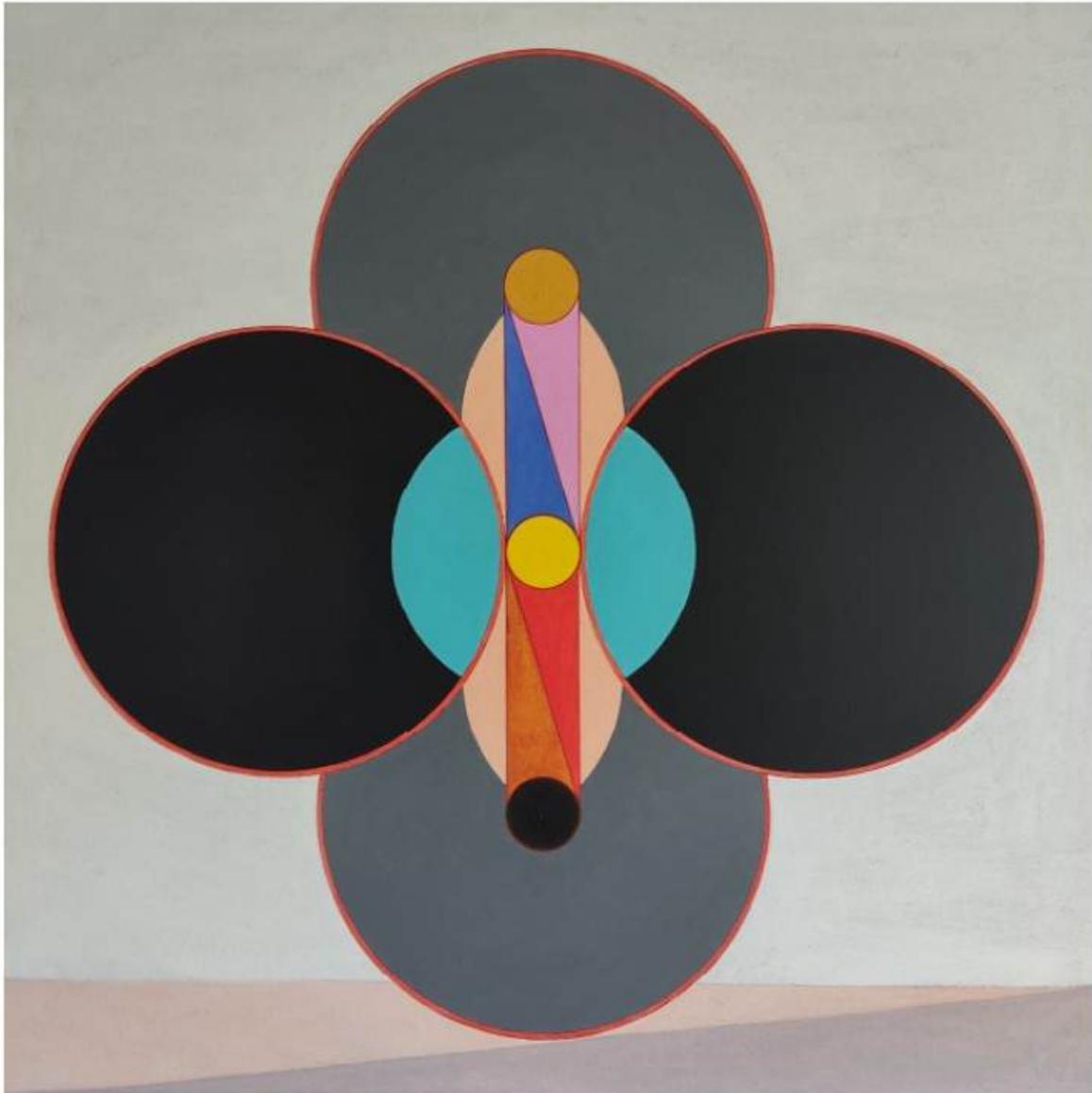
CENTROVISION 1035
ACRYLIC ON CANVAS
13.5 X 13.5 INCHES
1989

MAHIRWAN MAMTANI



CENTROVISION 1029, 1030, 1055, 1057
ACRYLIC ON CANVAS
13.5 X 13.5 INCHES (EACH)
1989

LATITUDE 28



CENTROVISION 183
ACRYLIC ON CANVAS
31 X 31 INCHES
2020

MAHIRWAN MAMTANI



CENTROVISION 160
ACRYLIC ON CANVAS
31 X 31 INCHES
2020

LATITUDE 28

NICOLE FROBUSCH

(b. 1970, Germany)

Nicole Frobusch is an intuitive and visionary multidisciplinary artist whose practice bridges mysticism, ecology, and sacred traditions. Based in London since 1992, her work explores the feminine divine and the energetic architectures that shape human consciousness. Through painting, sculpture, and material research, Frobusch engages natural and often foraged pigments, clay, and elemental processes to create works that evoke equilibrium, remembrance, and spiritual reconnection.

She graduated with distinction from the MA in Traditional Arts at The King's Foundation (London, 2022), where she was awarded the Kairos Prize founded by Keith Critchlow. Guided by her study of indigenous knowledge systems, ancient cosmologies, and earth-based philosophies, Frobusch's practice operates as a bridge between the tangible and the ethereal, inviting viewers into contemplative, intuitive, and transformative encounters.

Alongside her artistic practice, Frobusch is a tutor at the College of Psychic Studies (London) and is represented by Cavin Morris Gallery, New York. Her work has been presented in exhibitions in London, New York, Berlin, and Oxfordshire, with recent and upcoming shows including *The Medium Is the Message* (The College of Psychic Studies, London, 2025); *Cavin Morris Gallery* (New York, 2025); *Soil* (Braziers Park, Oxfordshire, 2025); *Transcendants II* (Cavin Morris Gallery, New York, 2024); *Welcome to the Dolls House* (Espacio Gallery, London, 2024); *Light, Colour & the Cosmology of Pigments* (Garrison Chapel, London, 2024); *Outsider Art Fair* (New York, 2024); *Women in Art Fair* (London, 2023); and *Saatchi Gallery* (London, 2023).

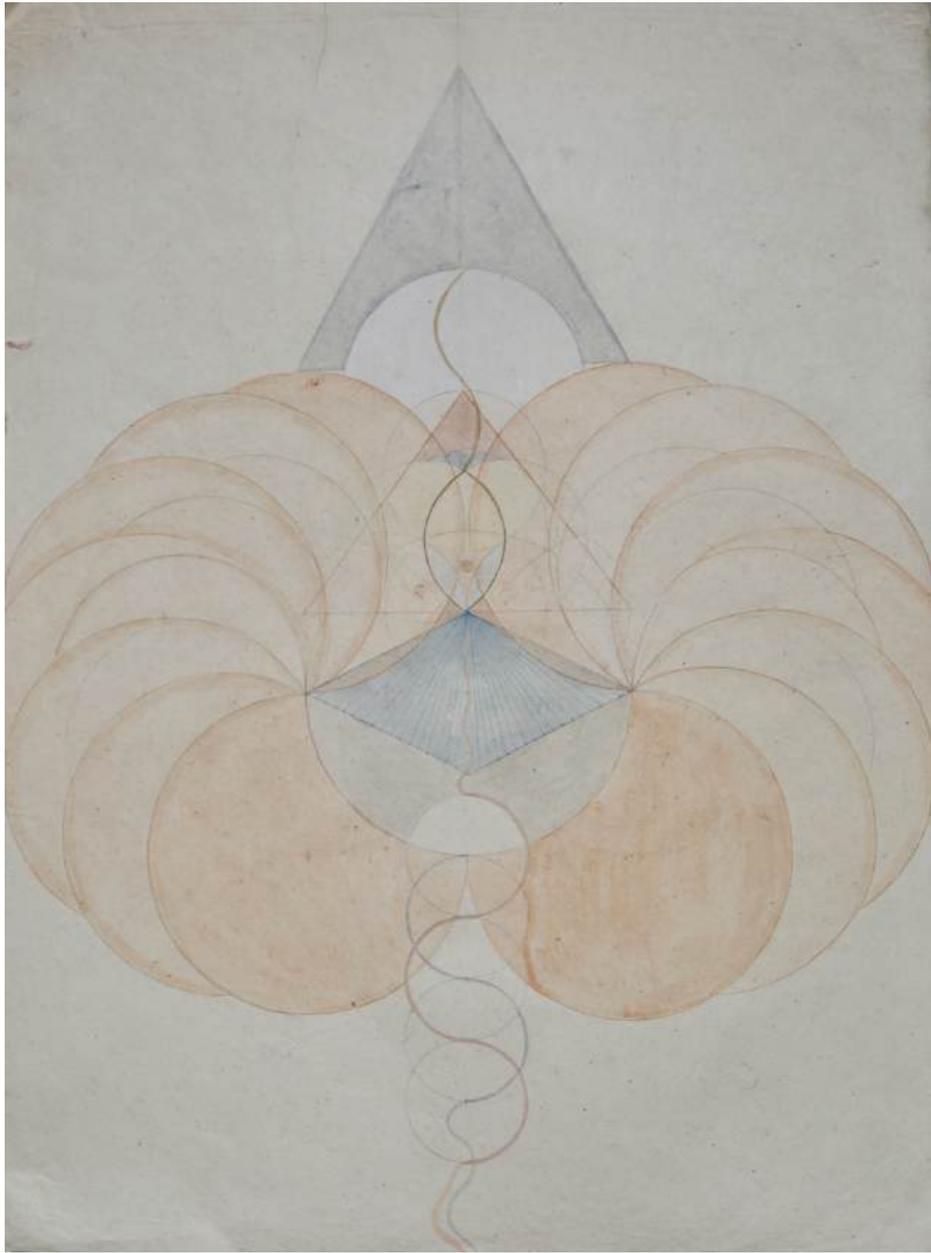
Rooted in a deep commitment to ecological consciousness, sacred materiality, and the reawakening of ancestral memory, Frobusch's work invites an intimate engagement with the unseen forces that shape our inner and outer worlds.

NICOLE FROBUSCH

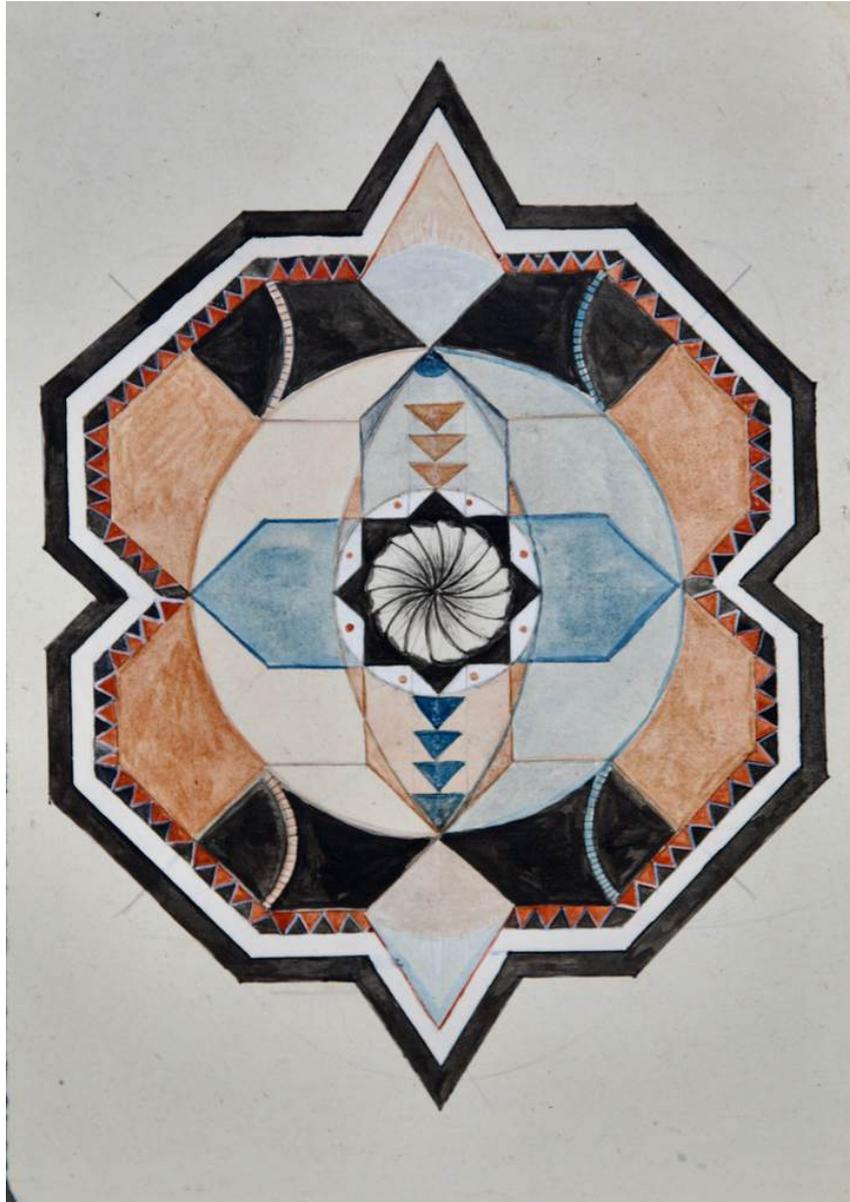


5 PLANETS
NATURAL PIGMENTS, 24KT GOLD ON STAINED PAPER
12.0 × 8.5 INCHES
2020

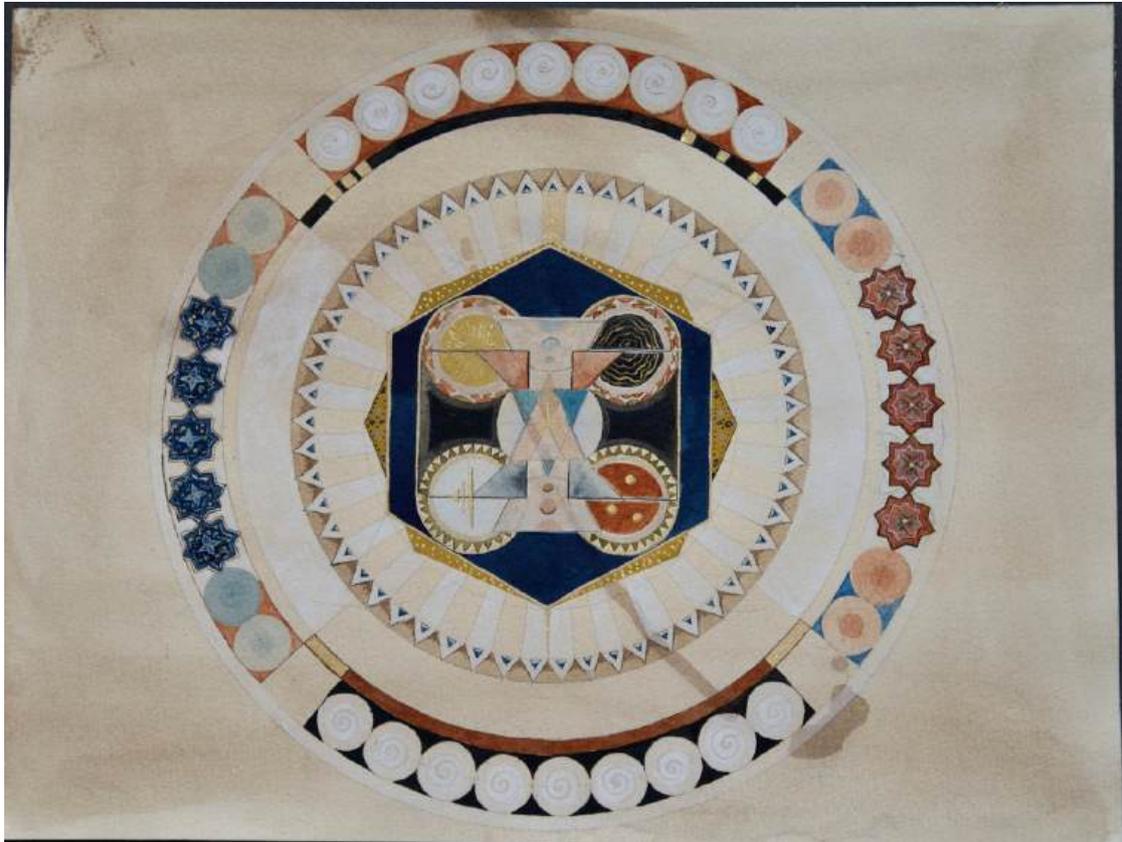
LATITUDE 28



AXIS MUNDI
NATURAL PIGMENTS ON WASLI PAPER
30.7 × 22.8 INCHES
2024

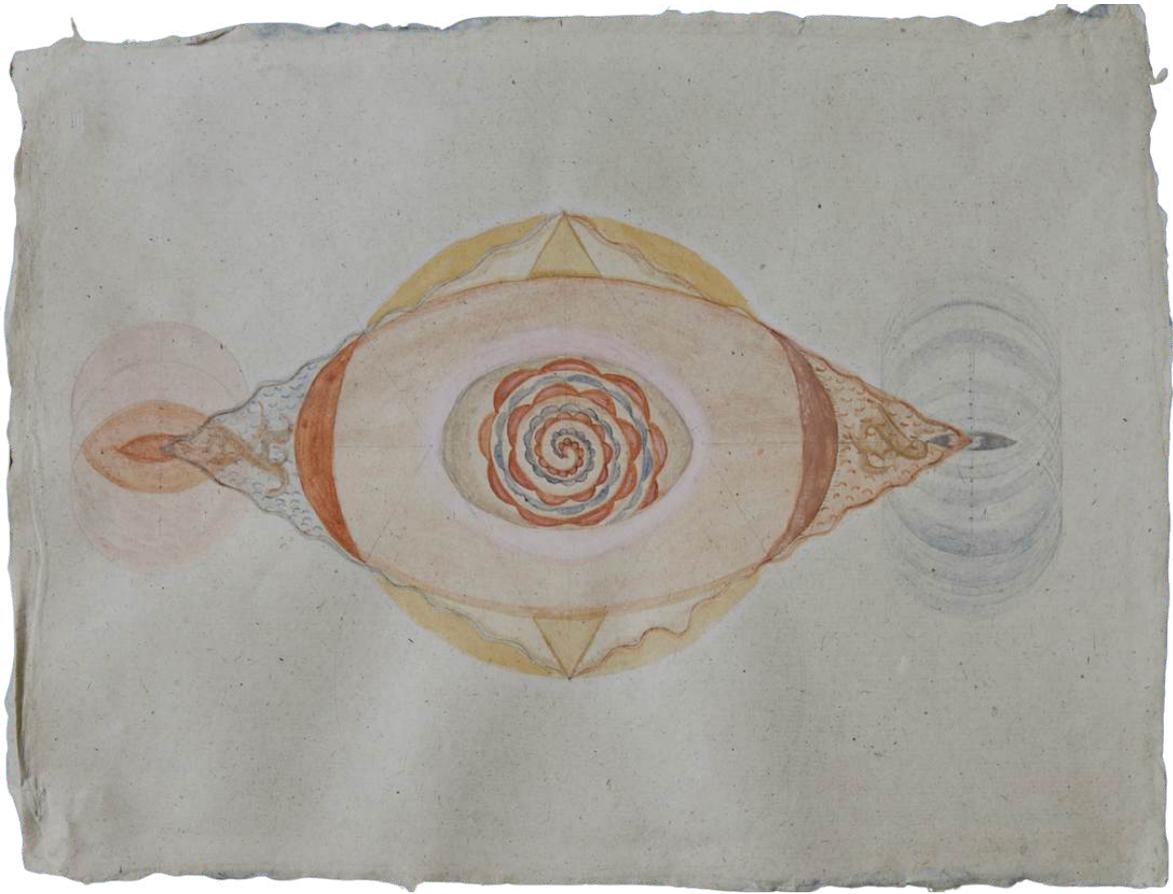


BALANCE
NATURAL PIGMENTS ON HEMP PAPER
7.9 × 11.0 INCHES
2021



COSMATI
NATURAL PIGMENTS, 24KT GOLD ON WASLI PAPER
17.5 × 14.0 INCHES
2022

NICOLE FROBUSCH



CREATION
NATURAL PIGMENTS ON WASLI PAPER
17.5 × 14.0 INCHES
2023

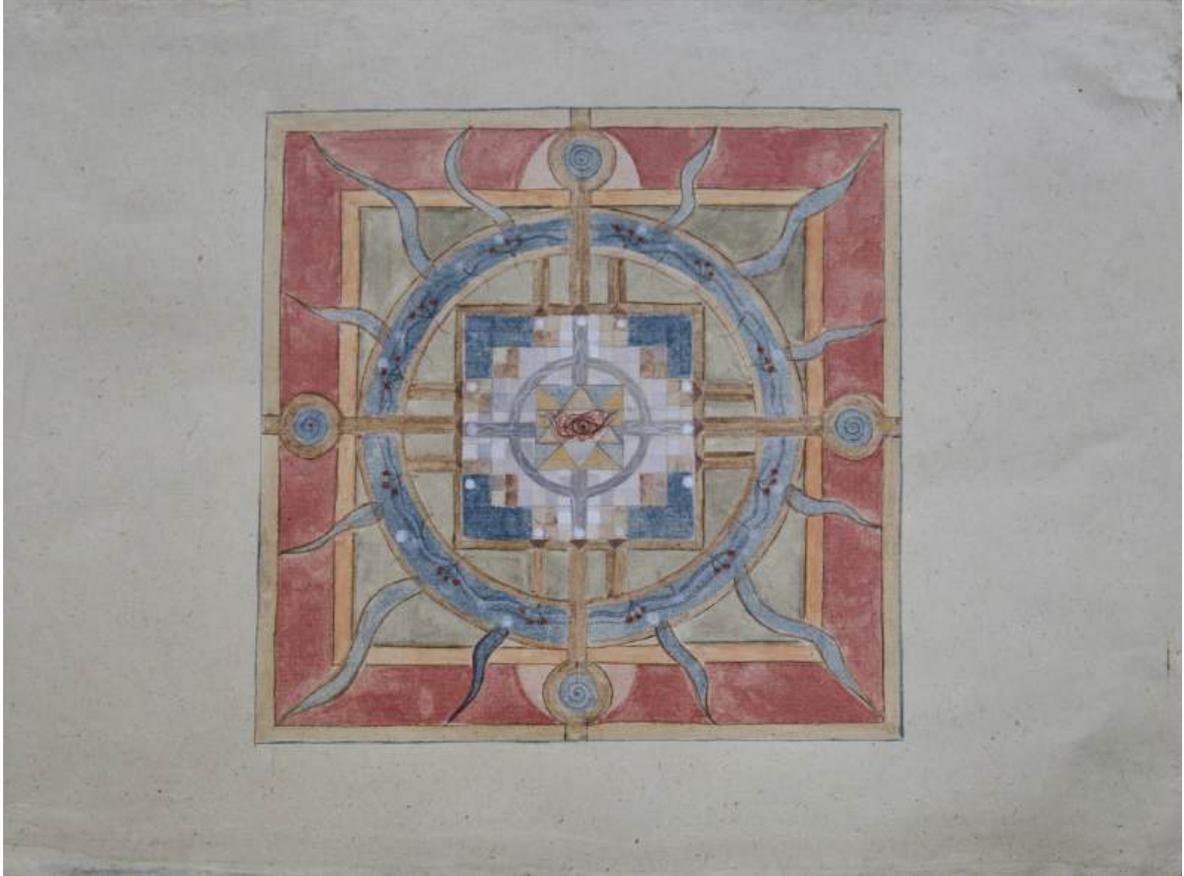
LATITUDE 28

NICOLE FROBUSCH



EXPANDING
NATURAL PIGMENTS ON PAPER
16.5 × 16.5 INCHES
2025

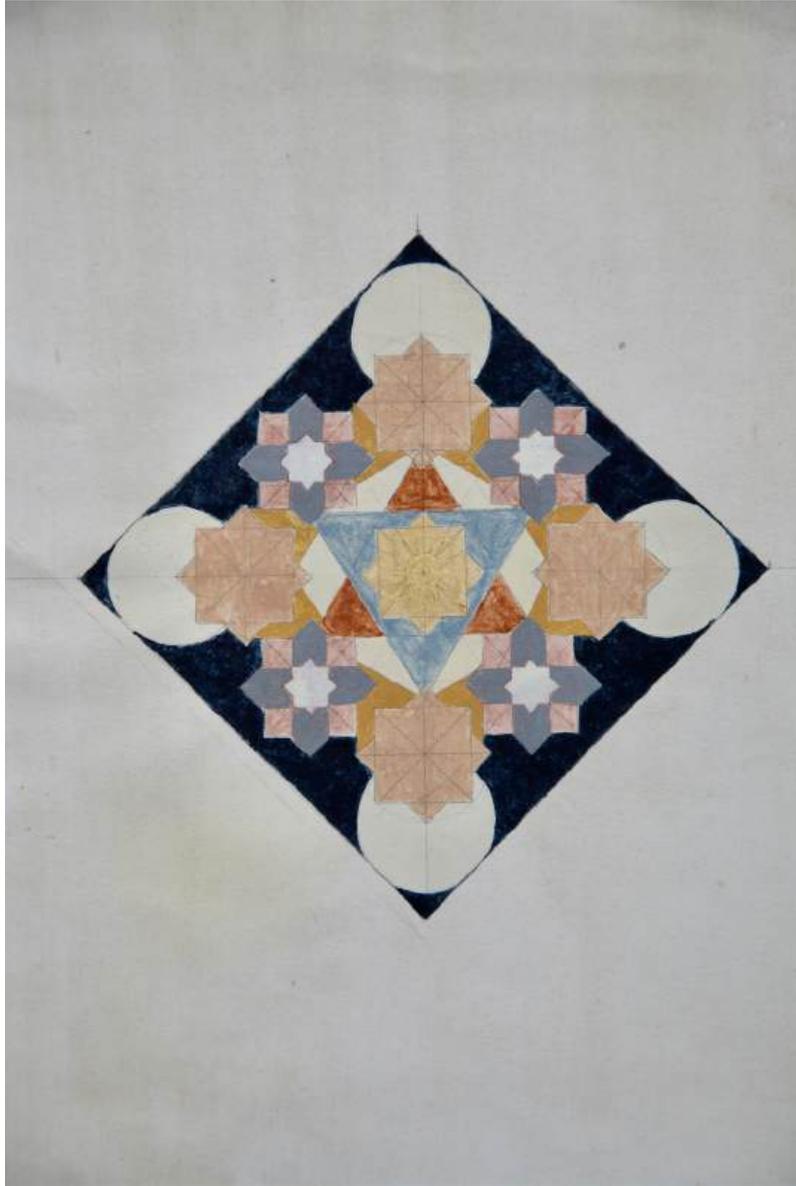
LATITUDE 28



FOUNTAIN
NATURAL PIGMENTS, 24KT GOLD ON WASLI PAPER
17.9 × 13.0 INCHES
2022

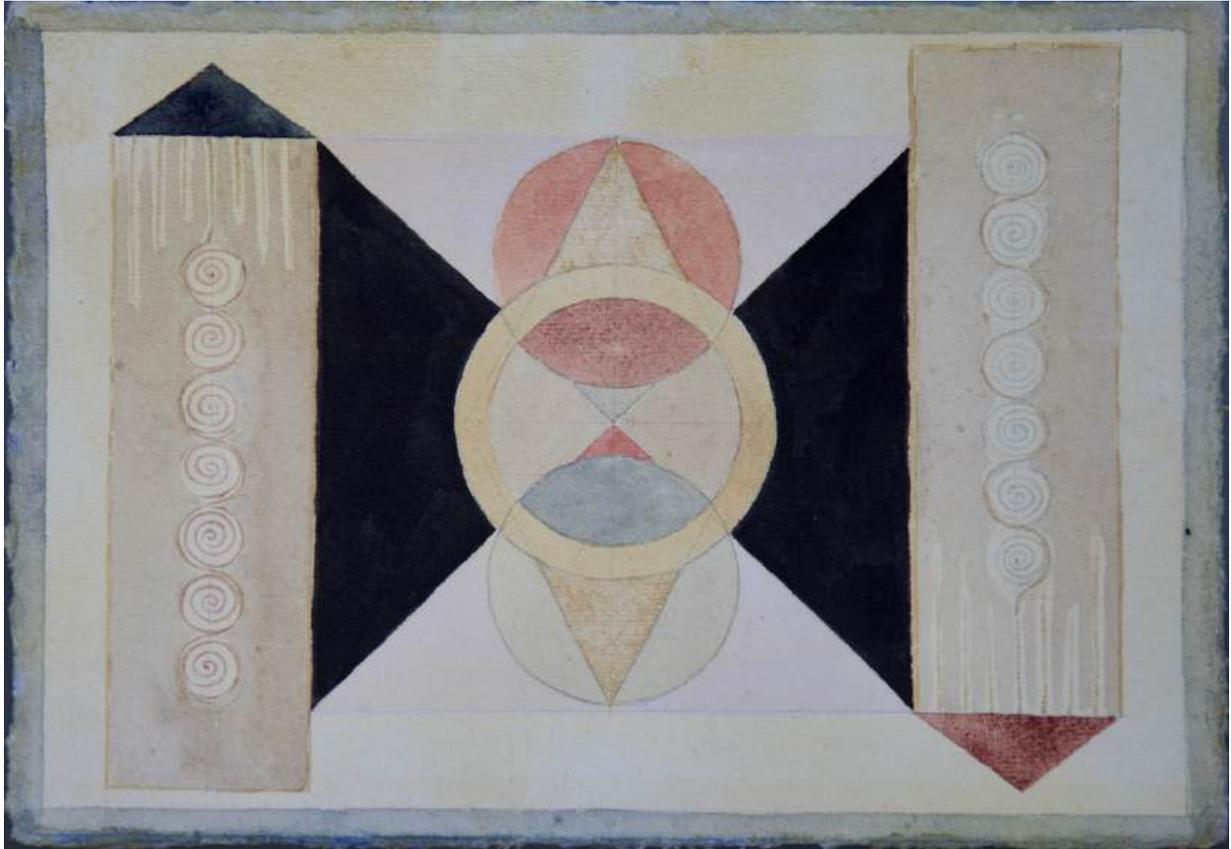


GOLDEN CENTRE
NATURAL PIGMENTS, 24KT GOLD ON STAINED PAPER
5.7 × 8.3 INCHES
2020



GOLDEN SUN
NATURAL PIGMENTS, 24KT GOLD ON STAINED PAPER
11.8 × 8.7 INCHES
2021

NICOLE FROBUSCH



HIEROS GAMOS
NATURAL PIGMENTS, 24KT GOLD ON STAINED PAPER
12.0 × 8.3 INCHES
2021

LATITUDE 28



INFINITIVE
NATURAL PIGMENTS, 24KT GOLD ON STAINED PAPER
8.3 × 11.8 INCHES
2020



TEMPLE
NATURAL PIGMENTS ON PAPER
11.8 × 16.5 INCHES
2021

OLIVIA FRASER

(b. 1965, London)

Olivia Fraser is a British artist whose practice reimagines the visual languages of traditional Indian miniature painting through a contemporary, meditative lens. Dividing her time between Delhi and London, Fraser draws deeply from the artistic legacy of her kinsman James Baillie Fraser, whose early-19th-century paintings and the seminal Fraser Album documented India through a dynamic synthesis of Eastern and Western traditions. This cross-cultural lineage became the foundation for her own artistic journey when she moved to India in 1989.

After studying Modern Languages at Oxford and fine art at Wimbledon College of Art, Fraser began painting the architecture, landscapes, and people of Delhi through the 1990s, echoing the hybrid visual vocabulary of the Company School. In 2005, she undertook formal training in traditional Indian miniature painting under masters in Jaipur and Delhi. This immersion in technique, gemlike stone pigments, handmade brushes, burnished surfaces, and the intricacies of Nathdwara and early 19th-century Jodhpuri painting, transformed her practice. Today her work explores archetypal forms, spiritual symbolism, and the meditative interior world, using the miniature tradition as a vessel for contemporary reflection.

Fraser's recent presentations include The Bvlgari Serpenti Infinito Exhibition (NMACC, Mumbai, 2025) and the 25th Anniversary of Sundaram Tagore Gallery (New York, 2025). She has also participated in Beyond the Page (The Box, Plymouth; MK Gallery, Milton Keynes, 2023–2025). Recent solo exhibitions include A Journey Within (Sundaram Tagore Gallery, Singapore, 2024; New York, 2023), followed by Indian Summer (Cromwell Place, London, 2021), Amrit (Nature Morte, New Delhi, 2019), and The Lotus Within (Grosvenor Gallery, London, 2018). She has exhibited extensively across the UK, India, Europe, the Middle East, the US, and Asia, and has participated in major art fairs and institutional exhibitions worldwide, including Art Dubai, India Art Fair, the Venice Biennale (Frontiers Reimagined, 2015), the Armory Show, and Abu Dhabi Art.

Her paintings are held in significant public and private collections, including the Kiran Nadar Museum of Art (India), Museum of Sacred Art (Belgium), and collections across Australia, France, Singapore, UAE, the UK, and the US. Fraser's practice has been widely written about in international media, and in 2019 HarperCollins India published *A Journey Within*, a monograph of her work with an introduction by B.N. Goswamy.

Employing the devotional intensity of pichwai painting, the compositional clarity of miniature traditions, and an inward-looking philosophy shaped by her life between East and West, Fraser continues to expand a pictorial language that is at once deeply rooted and transcendently contemporary.

OLIVIA FRASER



BINDU I
PIGMENT, ARABIC GUM & PLATINUM LEAF ON HANDMADE PAPER
32 INCHES DIAMETER
2025

LATITUDE 28

OLIVIA FRASER



BINDU II
PIGMENT, ARABIC GUM & PLATINUM LEAF ON HANDMADE PAPER
32 INCHES DIAMETER
2025

LATITUDE 28

PRABHAKAR BARWE

(1936–1995, Indore, Madhya Pradesh, India)

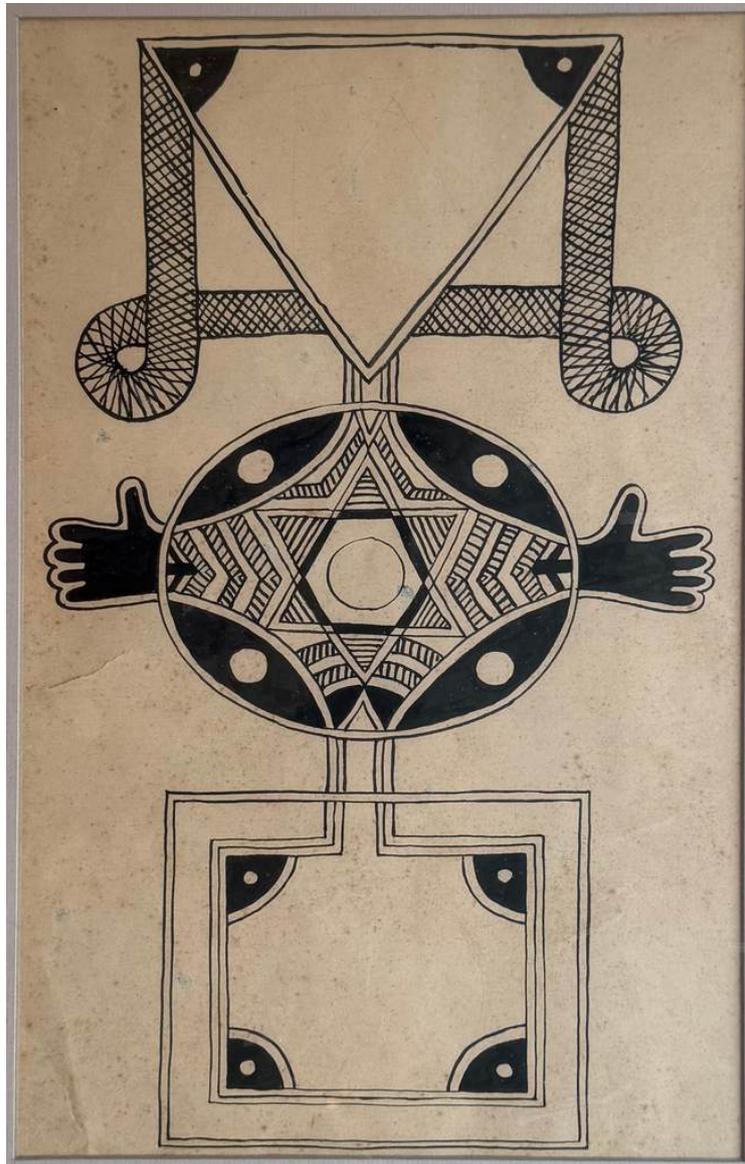
Prabhakar Barwe was a pioneering figure of Modern Indian Art whose practice evolved from early Tantric influences into a distinctive language of “symbolist abstraction.” His work was deeply concerned with the relationship between objects and empty space, form and absence, and the way meaning emerges through spatial relationships. Barwe approached painting as a philosophical and perceptual inquiry, using pared-down forms, symbolic imagery, and carefully calibrated compositions to explore silence, balance, and contemplation. Objects in his works often appear isolated or suspended within expanses of empty space, allowing the void to function as an active element rather than a background. Working across painting, watercolour, textiles, and sculptural forms, Barwe’s practice reflected a sustained engagement with structure, symbolism, and material thought, positioning him as one of the most intellectually rigorous artists of his generation.

During his lifetime, Barwe held twelve solo exhibitions in India and abroad. His first solo exhibition was held in 1961 at Jehangir Art Gallery, Mumbai, followed by a solo show at Book Bay Gallery, Wisconsin, USA (1963), and multiple exhibitions at Taj Art Gallery, Mumbai (1967 and 1968). He later presented solo exhibitions at the Art Gallery, Ahmedabad (1982), and an exhibition of paintings and watercolours at Gallery Chemould, Jehangir Art Gallery, Mumbai (1992). A posthumous solo exhibition of his work was presented by Percept Art, Mumbai in 2013. Barwe also represented India at several major international platforms, including the 5th International Young Artists Exhibition, Tokyo (1969), where he received the Yomiuri Shimbun Award; the inaugural exhibition at the Grey Art Gallery, New York (1975); Modern Indian Paintings at the Hirshhorn Museum, Washington D.C. (1983); and the IX Biennale, Valparaiso, Chile (1989).

Since his passing, Barwe’s multi-layered practice has been revisited through major retrospectives and scholarly exhibitions such as *Inside the Empty Box*, curated by Jesal Thacker, National Gallery of Modern Art (NGMA), Mumbai (2019); *Between Object and Space*, organized by DAG (2023); *Patterns, Symbols, Objects* at Akara Modern, Mumbai (2024); *Intersections & Interventions: Barwe and Klee*, Zapurza Museum of Art and Culture, Pune (2025-26).

Barwe’s legacy endures as a cornerstone of Indian modernism, marked by conceptual depth, restraint, and a profound engagement with space and meaning

PRABHAKAR BARWE



UNTITLED
MIXED MEDIA ON PAPER
18 X 11.25 INCHES
1976

LATITUDE 28

PRABHAKAR BARWE



UNTITLED
MIXED MEDIA ON PAPER
19 X 9.5 INCHES
1976

LATITUDE 28

SHANE DRINKWATER

(b. 1961, Sheffield, Tasmania)

Shane Drinkwater is an Australian painter whose practice explores the interplay of line, symbol, and structure through a visual language that often resembles coded systems, topographical charts, or celestial maps. Born in Tasmania, Drinkwater studied at the University of Tasmania, School of Art, Hobart (1979–81), and East Sydney Technical College (1982), later teaching painting at TAFE South Australia. In 1988, he received an Alliance Française Art Fellowship, allowing him to live and work in Paris, an experience that deeply shaped his artistic approach. Since 1994, he has been based in Queensland, Australia.

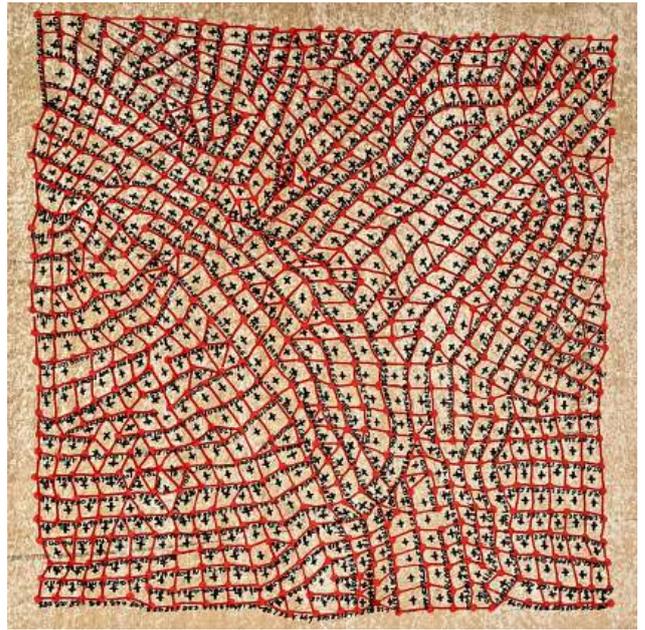
Drinkwater's work is characterized by meticulous gestures, lines, dashes, and dots, arranged to create intricate, abstract systems. Texture and the physicality of materials, particularly paper, are central to his process, reflecting a dedication to the act of making itself. His paintings invite viewers to engage in a dialogue with the artwork, where meaning emerges through the layered construction of form rather than through language.

He has exhibited widely across Australia, Europe, and North America, with solo exhibitions including *The Cosmic Cartographies of Shane Drinkwater* (Cavin Morris Gallery, New York, 2023), *Memories, Maps and Stars* (Boom Gallery, Geelong, 2022), and *Quietly Spoken* (Boom Gallery, Geelong, 2020). His work has also been presented internationally at the Outsider Art Fairs in New York and Paris, Art Central Hong Kong, The Painting Center in New York, and numerous group exhibitions spanning Europe, Australia, and the United States.

His works are included in public and private collections such as the Museum of the Mind/Hermitage Amsterdam, Devonport and Burnie Regional Galleries (Tasmania), and Epworth HealthCare, Victoria. Awards and residencies punctuate his career, including the Desiderius Orban Youth Award (1985) and the Alliance Française/Australia Council Fellowship (1988).

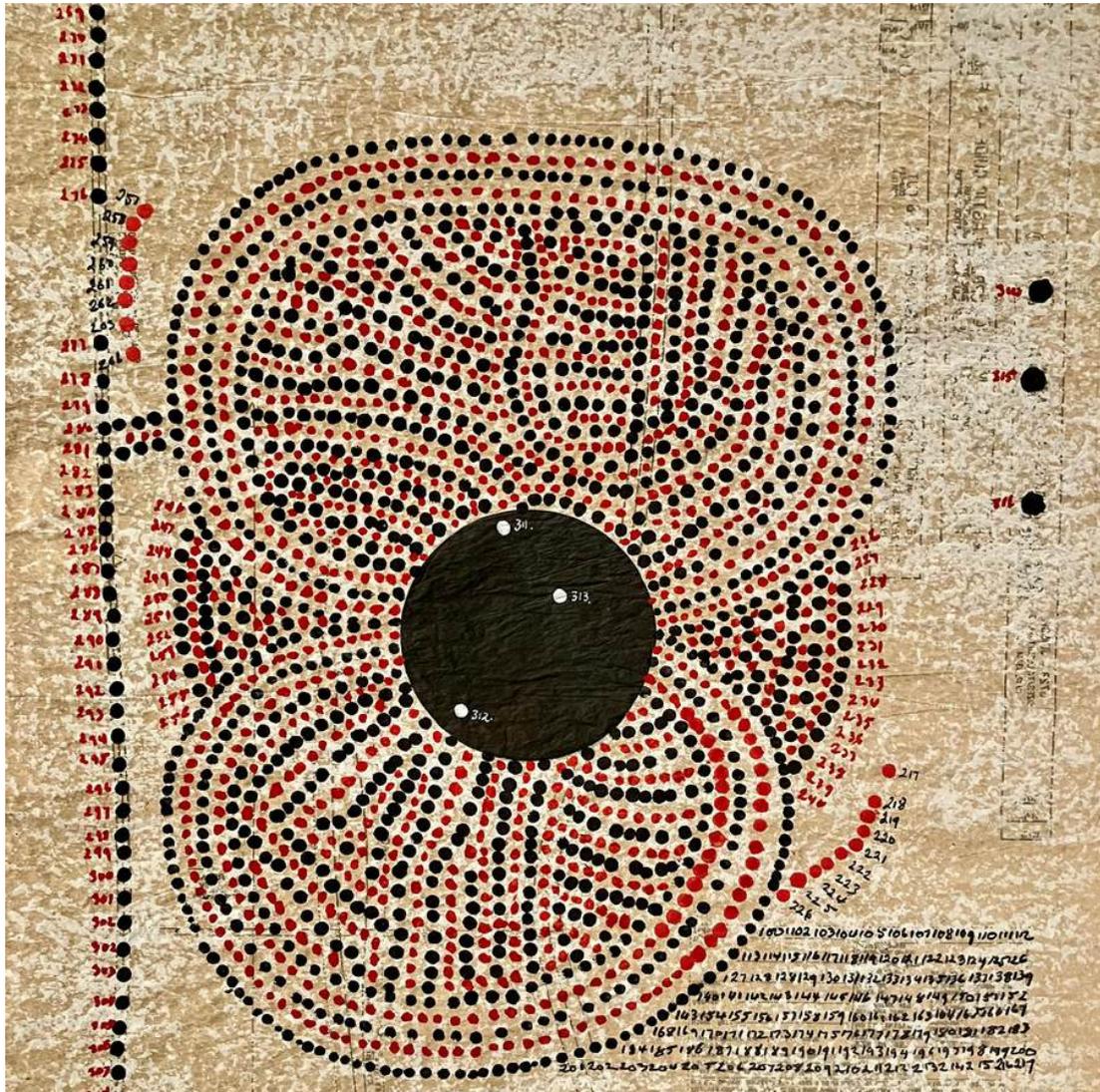
His ongoing exploration of abstract systems continues to expand, offering viewers a unique visual lexicon that is simultaneously meditative, enigmatic, and rigorously constructed.

SHANE DRINKWATER

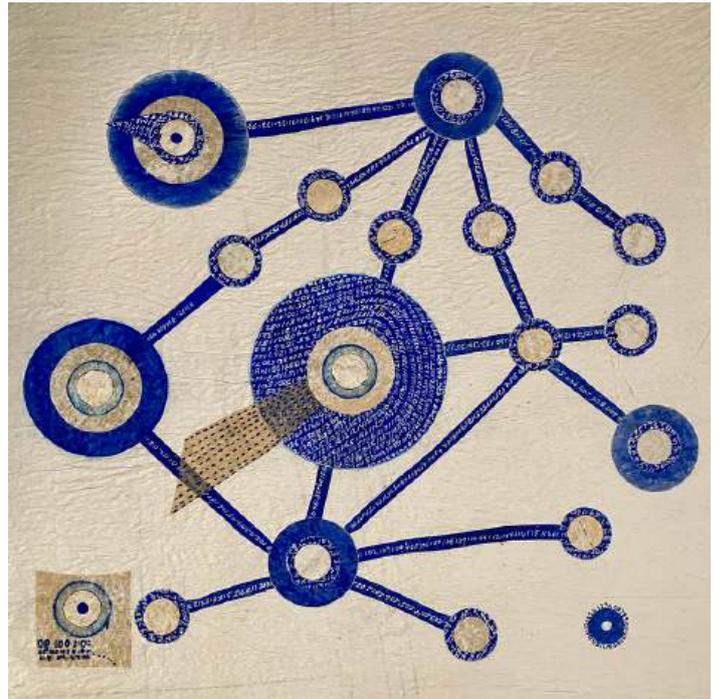


UNTITLED
ACRYLIC & COLLAGE ON VINTAGE PAPER
21.6 X 21.6 INCHES (EACH)
2023

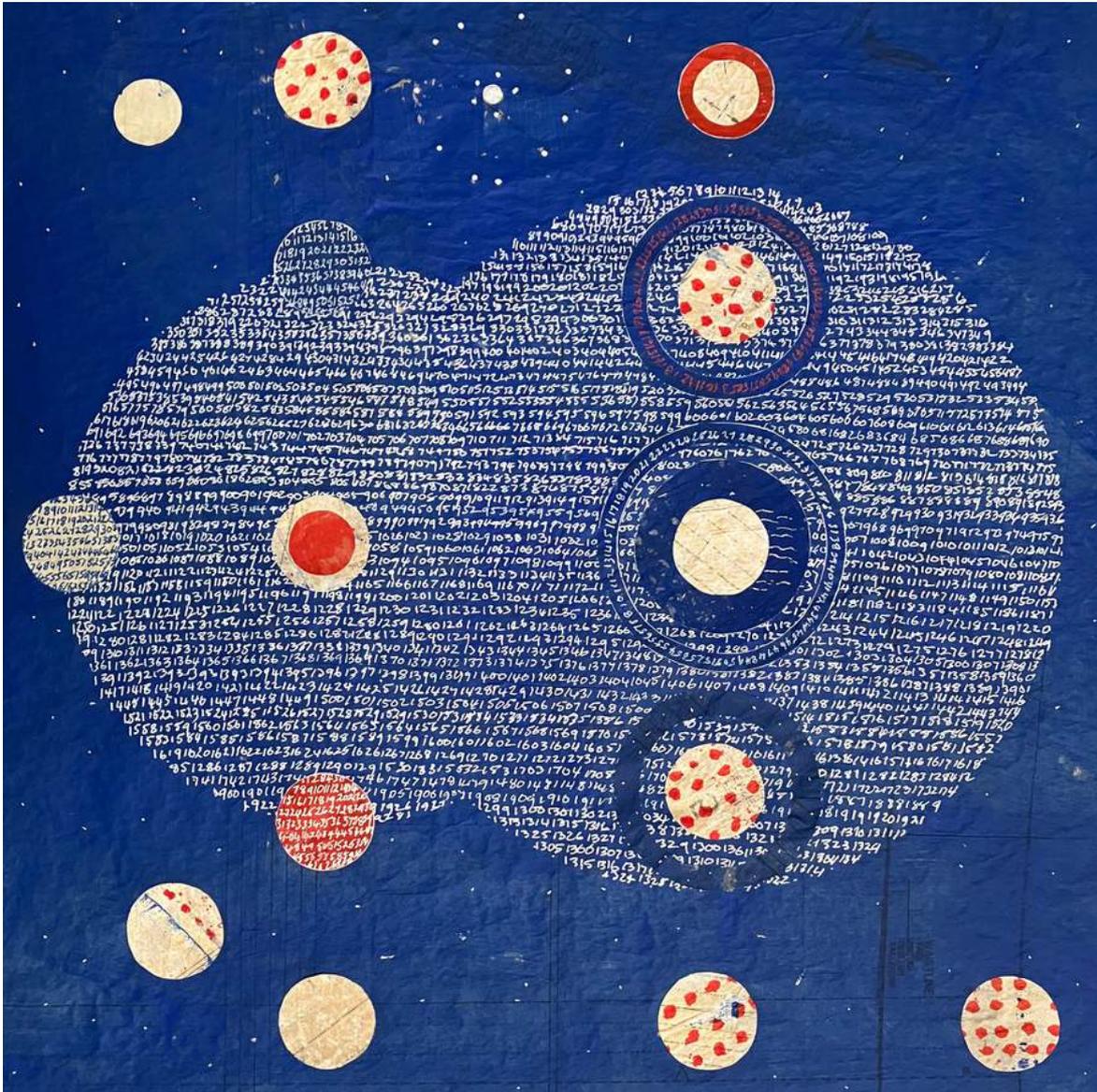
LATITUDE 28



UNTITLED
ACRYLIC & COLLAGE ON VINTAGE PAPER
24.4 X 20.8 INCHES
2024



UNTITLED
ACRYLIC & COLLAGE ON VINTAGE PAPER
22.4 X 21.6 INCHES,
2023, 2024



UNTITLED
ACRYLIC & COLLAGE ON VINTAGE PAPER
20.8 X 20.8 INCHES
2025



UNTITLED
ACRYLIC & COLLAGE ON VINTAGE PAPER
21.6 X 21.6 INCHES
2024

SHOBHA BROOTA

(b. 1943, New Delhi, India)

Shobha Broota is one of India's leading abstract artists, renowned for a visual language that combines meditative depth with rhythmic splashes and subtle symmetry. Her work engages the viewer with a profound spiritual resonance, evoking the essence of life and the universe through minimalistic yet dynamic gestures. Across a six-decade-long practice, Broota has mastered multiple mediums, including portraiture, figurative art, printmaking, relief work, and textile-based compositions. In her current phase, she explores the most elemental forms—using canvas, yarn, and other materials to create visionary abstractions that connect the human experience to the cosmic.

Broota holds a Diploma in Fine Arts from the College of Art, New Delhi (1964) and a Sangeet Visharad in vocal Indian classical music (1962). Her work has been recognized with numerous awards, including the All India Fine Arts and Crafts Society (AIFACS) Award (1982), Senior Fellowship from the Ministry of Human Resource Development, Government of India (1982–84; 1989–92; 1996–98), the Raja Ravi Varma Samman (2017), the “Alva's Varna Virasat” Lifetime Achievement Award (2018), and the Kalagram Lifetime Achievement Award (2024).

Broota has held extensive solo exhibitions in India and abroad, including *Painting Infinity* (Retrospective, DAG, New Delhi, 2025), *Silence Visualized* (Aicon Contemporary, New York, 2023), *SUTRA* (Gallery Espace, New Delhi, 2021), and *Resonance* (Aicon Gallery, New York, 2018). She has participated in numerous national and international group exhibitions, such as *TANTRA on the Edge* (Delhi Art Gallery, 2022), *Sutr Santati: Then.Now.Next* (NGMA, Mumbai, 2023), and *Shakti: Fair & Fierce* (NGMA, New Delhi, 2024), as well as residencies in Malaysia, Perth, and Fremantle.

Her works are held in prestigious public and private collections across India and abroad, including the National Gallery of Modern Art, Delhi, and Malaysia, as well as private collectors in India, the US, and Europe. Broota continues to live and work in New Delhi, creating art that is both timeless and intimately connected to the spiritual and material threads of existence.



UNTITLED
WOOL, VELVET & ACRYLIC ON CANVAS
30 X 30 INCHES
2021

SOHAN QADRI

(b. 1932 - d. 2011, Chachoki, Punjab, India)

Sohan Qadri was an Indian modernist artist, poet, and tantric yogi whose practice was deeply rooted in spiritual inquiry and meditative discipline. Working primarily with dyes, ink, and punctured handmade paper, Qadri developed a distinctive visual language that explored states of consciousness, inner balance, and transcendence. His process involved soaking thick paper in vibrant pigments and then piercing and incising its surface, allowing material, gesture, and ritual to converge.

Qadri's works are characterized by meditative abstraction, rhythmic geometries, and luminous color fields. Influenced by tantric philosophy and yogic practices, his compositions function as contemplative spaces rather than representational images. The act of repetition, discipline, and reduction was central to his methodology, resulting in works that evoke silence, energy, and spiritual resonance. Color served not merely as an aesthetic device but as a carrier of emotional and metaphysical states, inviting viewers into a sustained encounter with stillness and introspection.

Over the course of his career, Qadri held more than forty solo exhibitions internationally and exhibited extensively across India, Europe, North America, and Asia. His practice gained significant recognition for bridging modern abstraction with ancient spiritual traditions, positioning him as a pivotal figure in post-independence Indian art. Qadri's major solo exhibitions include *Sohan Qadri: In Search of Transcendence*, Sundaram Tagore Gallery, New York (2025); solo exhibitions at 1X1 Art Gallery, Dubai (2025, 2024); *Sohan Qadri: The Seer*, Sundaram Tagore Gallery, London (2023); *Tantric Art*, Aicon Contemporary, New York (2019); *Paintings by Sohan Qadri from 1970–2010*, Kumar Gallery, New Delhi, and Punjab Lalit Kala Akademi, Chandigarh (2017); *Sohan Qadri: Transcendence*, Sundaram Tagore Gallery, New York (2016); and *Sohan Qadri: A Retrospective 1961–2010*, Kumar Gallery, New Delhi (2011).

Earlier exhibitions include *Drishti: A New Vision*, Sundaram Tagore Gallery, New York (2010); *Seer: The Art of Sohan*, Sundaram Tagore Gallery, Hong Kong and Beverly Hills (2009); *The Moment*, Kumar Gallery, New Delhi (2007); *The Living Centre*, Kumar Gallery and Sundaram Tagore Gallery, New York (2006); *The Still Centre: Sohan Qadri Paintings 1995–2005*, Kumar Gallery, New Delhi (2005); *Dissolving Contours and Invocation*, Sundaram Tagore Gallery, New York (2004); annual solo exhibitions at Kumar Gallery, New Delhi (2000–2002); and early international exhibitions at Galerie Gilles Corbeil, Montreal (1976), and Court Gallery, Copenhagen (1990).

His works form part of several major museum and institutional collections, including the British Museum, The Metropolitan Museum of Art, New York, and the National Gallery of Modern Art (NGMA), New Delhi, among others.

SOHAN QADRI



UNTITLED
MIXED MEDIA ON PAPER
20 X 18 INCHES

LATITUDE 28



UNTITLED
MIXED MEDIA ON PAPER
19 X 19 INCHES

TANYA JOHNSON

(b. South Africa, 1969)

Tanya Johnson is a multidisciplinary artist whose work explores liminality, consciousness, and transformation. Deeply engaged with themes of death, the afterlife, and human perception, her practice integrates drawing, painting, papercutting, collage, assemblage, installation, and printmaking. Johnson often works with found and natural materials, as well as antique paper, reflecting a profound connection to the land, her ancestors, and ecological sustainability. Her artistic process is informed by a deep engagement with the environment, cultivating a balance between creativity, ritual, and the cycles of nature.

Johnson holds a Bachelor of Fine Arts (Honours) from the University of Cape Town (1991), completed a Lithography Mentorship at Malaspina Printmakers, Canada (2016), and has served as a visiting teacher at DAS, Amsterdam University of the Arts (2018). Her work has been presented internationally in galleries, biennales, and festivals, including the Nakanojo Biennale (Japan), Mediations Biennale Polska, (Poland), the Asia Triennial Manchester (UK), Land Art Mongolia Biennale (Mongolia), and the International Theatre Festival of Kerala (India).

Recent exhibitions include Collage (Nelson Museum and Gallery of Art, Canada, 2026), Bindu (Latitude 28, New Delhi, 2026), Sanctum: A Room Inside a Room (Nakanojo Biennale, Japan, 2025), and FaustX (Weimar, Germany; Luxembourg; Paris; Frankfurt, 2025). She has also collaborated with acclaimed director Brett Bailey on performance installations, integrating mask and object design.

Johnson has been recognized with multiple grants and awards, including Canada Council Project Travel Grants (2019, 2023), the global Music Theatre NOW! Competition (2021), and South Africa's Kyknet Fiesta Award for Best Theatre Production (Samson, 2020). Her work is widely published and catalogued, featuring in *The Marginalian*, *Colossal Magazine*, *Medium*, *Six Shot Magazine*, and biennale catalogues for Nakanojo Biennale and Land Art Mongolia.

Based in the mountains of Canada, Tanya Johnson continues to create work that bridges art, ritual, and the natural world, inviting audiences into intimate encounters with transformation, memory, and consciousness.

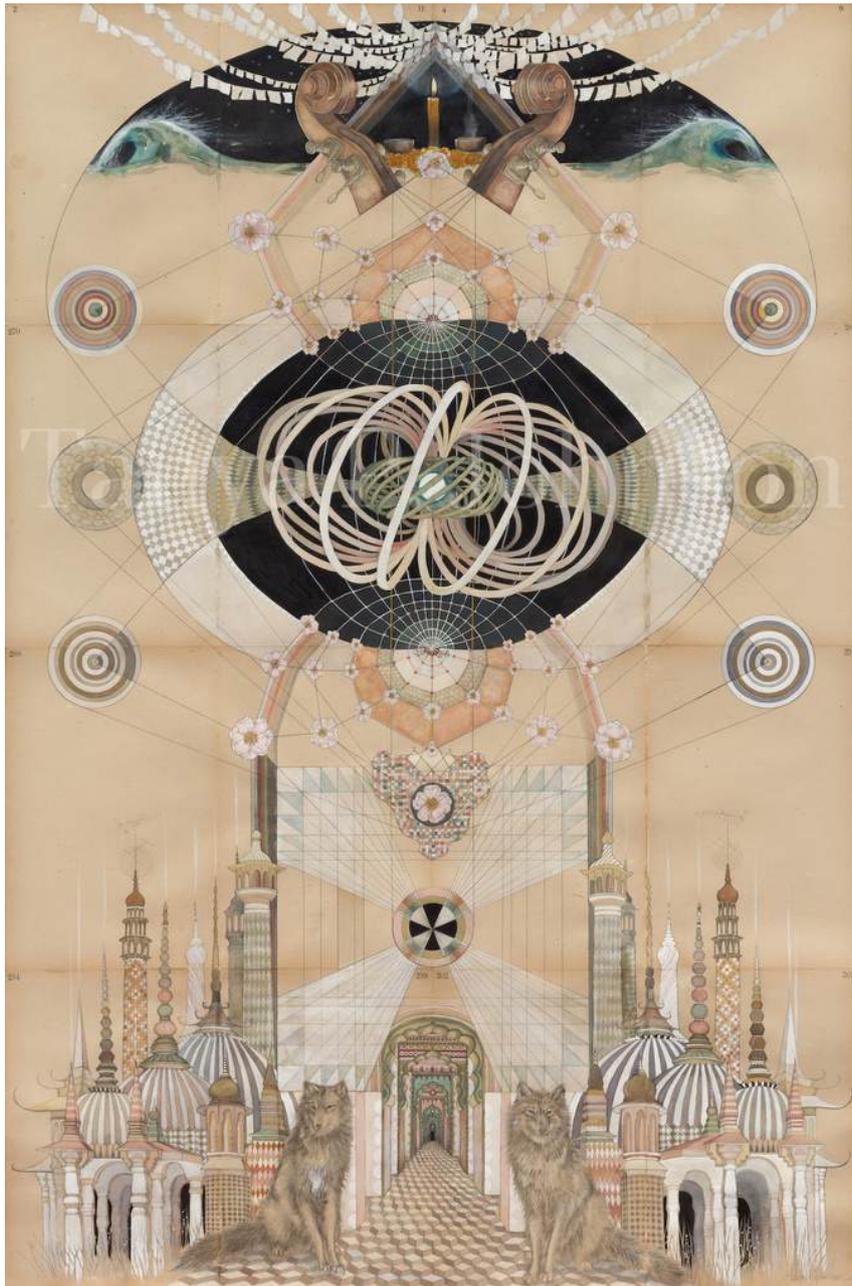
TANYA JOHNSON



PRIMORDIA
MIXED MEDIA ON ANTIQUE LEDGER PAPER
59 X 39 INCHES
2023

LATITUDE 28

TANYA JOHNSON



TURNING (IN)
MIXED MEDIA ON ANTIQUE LEDGER PAPER
59 X 39 INCHES
2024

LATITUDE 28

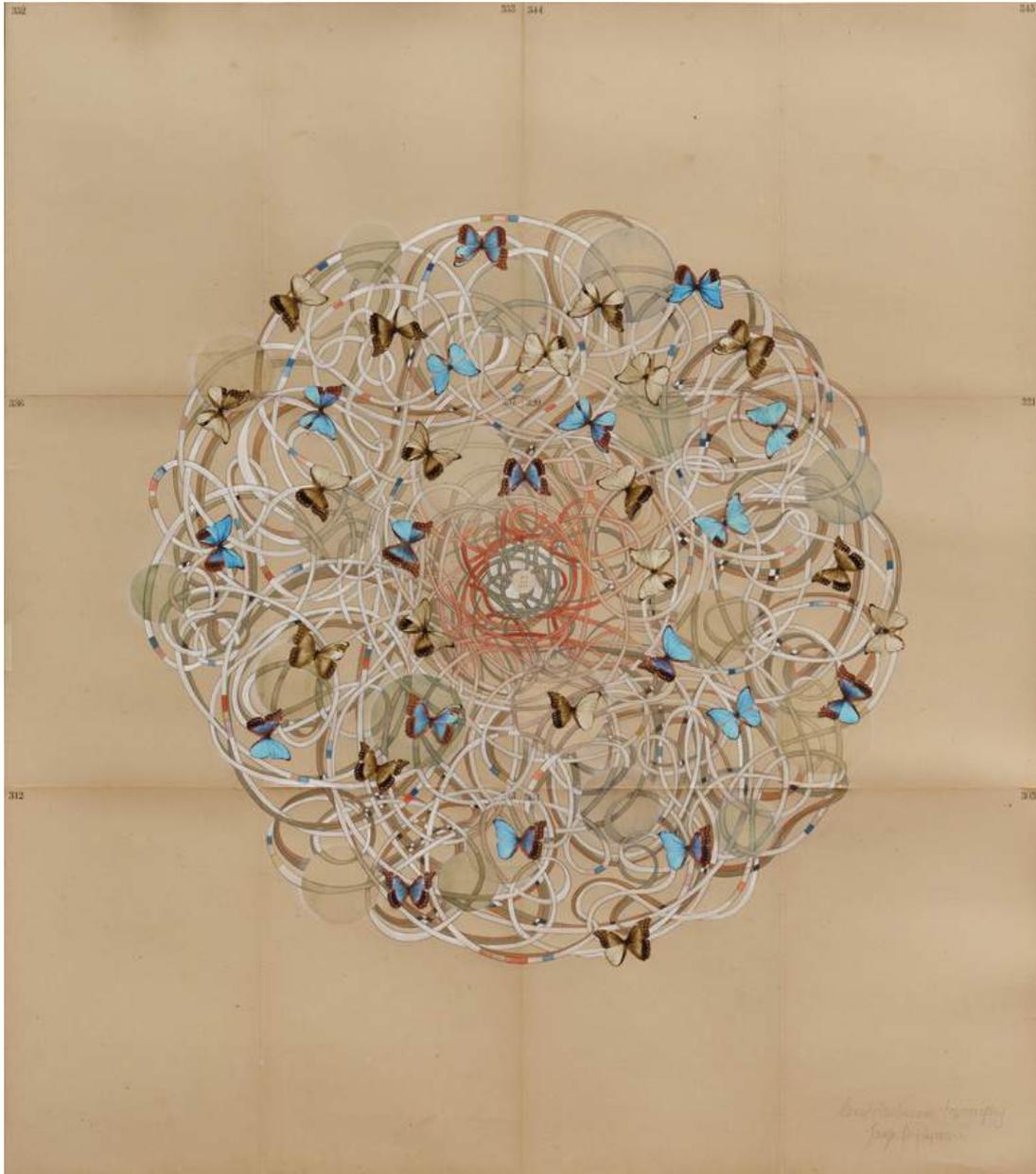
TANYA JOHNSON



YANTRA FOR INTUITION BURNISH
MIXED MEDIA ON ANTIQUE LEDGER PAPER
59 X 39 INCHES
2024

LATITUDE 28

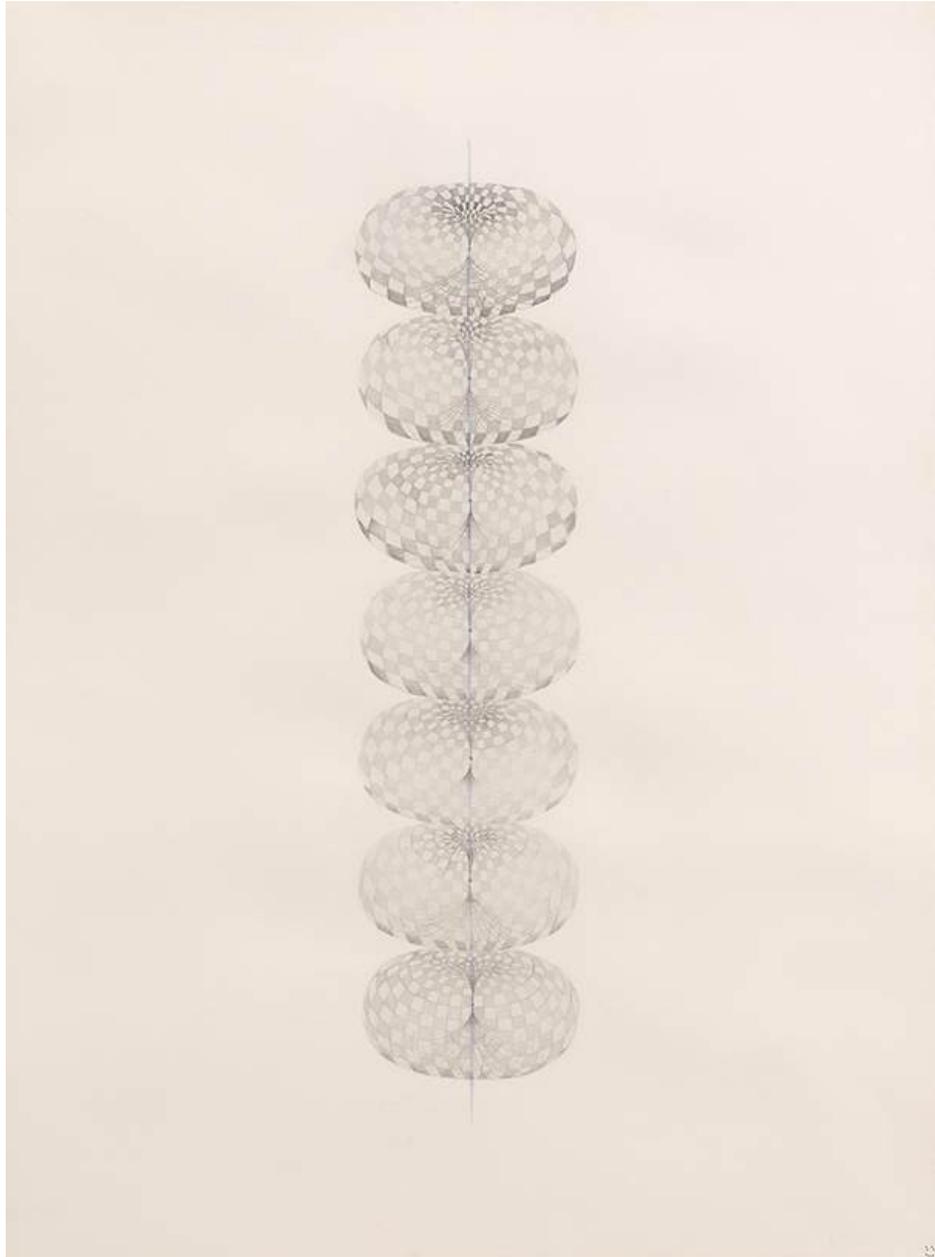
TANYA JOHNSON



SOUL CONTINUUM TOPOGRAPHY
MIXED MEDIA ON ANTIQUE LEDGER PAPER
44 X 38 INCHES
2022

LATITUDE 28

TANYA JOHNSON



THE SEVEN BRAINS OF SPINAL COHERENCE
PENCIL ON PAPER
30 X 15 INCHES
2022

LATITUDE 28

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 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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