

LATITUDE 28

Bhavna Kakar

Presents

Evolution/Involution

Curated by **Khushboo Jain**

Participating Artists

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

Preview: 3rd February 2026

Timing: 6:00 pm onwards

Venue:

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

Exhibition Open till: 15th March 2025

Timings: Monday to Sunday, 11 AM – 7 PM



Tanya Johnson

Title: Turning (in)

Medium: Mixed Media on antique ledger paper.

Size: 59 in x 39 in

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Year: 2024

Foreword by Madhu Khanna

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 Gorzki, 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.

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.

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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.

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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?

“In the beginning was the Bindu—unmanifest, silent, and absolute. From it unfolds the entire rhythm of the cosmos.”

- Text by Khushboo Jain

From the Director's Desk:

Evolution/Involution begins with the most elemental gesture, the Bindu, not as a static symbol, but as a living point of possibilities. Master artists such as Sohan Qadri and Prabhakar Barwe set in motion a profound visual and philosophical wave, one that reshaped how abstraction, energy, and inner structure could be approached within South Asian art.

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What is compelling today is how this wave has travelled, across geographies, disciplines, and systems of knowledge, finding renewed resonance in the practices of contemporary artists across the world, which one sees in the work of Shane Drinkwater, Olivia Fraser, and more.

Rather than inheriting a singular reading of the Bindu, the artists in this exhibition engage it through observation, experimentation, and individual inquiry. Their works reveal multiple, sometimes divergent, understandings of the same point, where rhythm, perception, the body, and thought intersect. Grounded in shared visual histories yet open to global and aesthetic exchanges, *Evolution/Involution* reminds us that even the smallest mark can generate expansive ways of seeing, thinking, and being, when approached with patience and openness

— Bhavna Kakar

Founder-Director, LATITUDE 28

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 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.

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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.

SOCIAL MEDIA HANDLES

Facebook: <https://www.facebook.com/GalleryLatitude28>

Instagram: @latitude_28 @bhavz15 @takeonart

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