

BHAVNA KAKAR
presents

EDGE^{by}
LATITUDE 28



THE FRIEND THAT I NEVER HAD

A studio experience by Neha Sahai

The exhibition unfolds through a sustained enquiry into relation, intimacy, and the forms companionship takes when it cannot be fully realised within the structures of everyday life. Across Sahai's paintings, figures gather in states of nearness that remain unresolved. Bodies lean, turn, and pause within flattened expanses of colour that offer no horizon, no setting, and no narrative continuity. What emerges is a pictorial field in which relation is held without conclusion.

Sahai's visual language is shaped through reduction. Softened contours, unmodulated planes of colour, and the withholding of descriptive detail keep the image at the surface, concentrating attention on posture, distance, and the charged space between figures. Within this field, hybrid presences recur. Human and animal forms coexist with ease, their proximity unfolding without rupture. A fish assumes the posture of a body; a face recedes from the certainty of recognition. These figures move through the work as emotional presences, carrying projection, attachment, and substitute intimacy. "I didn't understand the language around me, so I made my own and painted it," Sahai notes. Painting, in this context, becomes a process of language-making. Images emerge through repetition and return, arriving before they are fully understood. Meaning gathers gradually, held in suspension across the surface of the work.

he project extends beyond the canvas through the presence of Sahai's studio within the gallery. The space in which these paintings are made enters the exhibition as part of its internal structure. Objects, references, and working conditions remain in view, situating the paintings within a lived environment of making. The studio holds the rhythms through which these figures are returned to, adjusted, and allowed to persist. Its inclusion brings the viewer into proximity with the conditions under which these presences take form.

THE FRIEND THAT I NEVER HAD brings these elements together into a single field of encounter. The exhibition holds space for forms of closeness that remain partial, for relations that do not stabilise, and for figures that continue to exist in quiet, sustained proximity.







REKHA AND SUSHMA
ON A BALMY SPRING
AFTERNOON IN
SUNDER NURSERY,
READING GULZAR

OIL AND ACRYLIC ON CANVAS
58 X 70 INCHES



MISS SAHAJ
I BRING DRAMA TO
THE TABLE!
1950S, LUCKNOW

OIL AND ACRYLIC ON CANVAS
30 X 38 INCHES



DIVINE PAUSE

OIL ON CANVAS
36 X 57 INCHES



HIRAL AND
JIGNA
THE GOLDEN
GUJJU GIRLS
AND THEIR
DABBA
1990S ASHRAM
EXPRESS
AMDAVAD

OIL AND ACRYLIC ON
CANVAS
14 x 18 INCHES



"WHAT WOMEN DO
WHEN NO ONE IS
WATCHING" — 2
A SERIES THAT
EXPLORES WHAT
WOMEN DO IN
MOMENTS OF
SOLITUDE — IN A
WORLD WHERE THEY
ARE EXPECTED TO
PLAY COUNTLESS
ROLES, BOTH
WILLINGLY AND
UNWILLINGLY. WHAT
HAPPENS WHEN
THEY ARE ALONE,
FREE IN THEIR MIND
AND IN THEIR SOUL,
TO DO WHATEVER
THEY WANT, TO BE
WHOEVER THEY
WANT TO BE?
IN A WORLD SO
OBSESSED WITH
BECOMING SOMEONE
OR SOMETHING, HOW
WILD IT IS TO BE NO
ONE.

by the calmness of the
nature.

OIL ON PAPER
22 X 36 INCHES





FROM BRAIDING
EACH OTHER'S
HAIR TO
STARCHING EACH
OTHER'S SPINE —
SISTERHOOD

OIL AND ACRYLIC ON
CANVAS
60 X 48 INCHES



At LATITUDE 28, we are drawn to practices that hold their ground with clarity and conviction. Neha's work does this with a remarkable sense of restraint.

There is an immediacy to her paintings that draws you in, and a complexity that unfolds slowly. The figures feel familiar, yet they do not settle into recognition. They remain with you.

What is particularly compelling is the world she builds through very little. The forms are minimal, the space is reduced, and yet the work carries a strong emotional presence.

This project brings us closer to her practice in an intimate way. The inclusion of her studio allows us to understand not just the images, but the space in which they are held, revisited, and lived with.

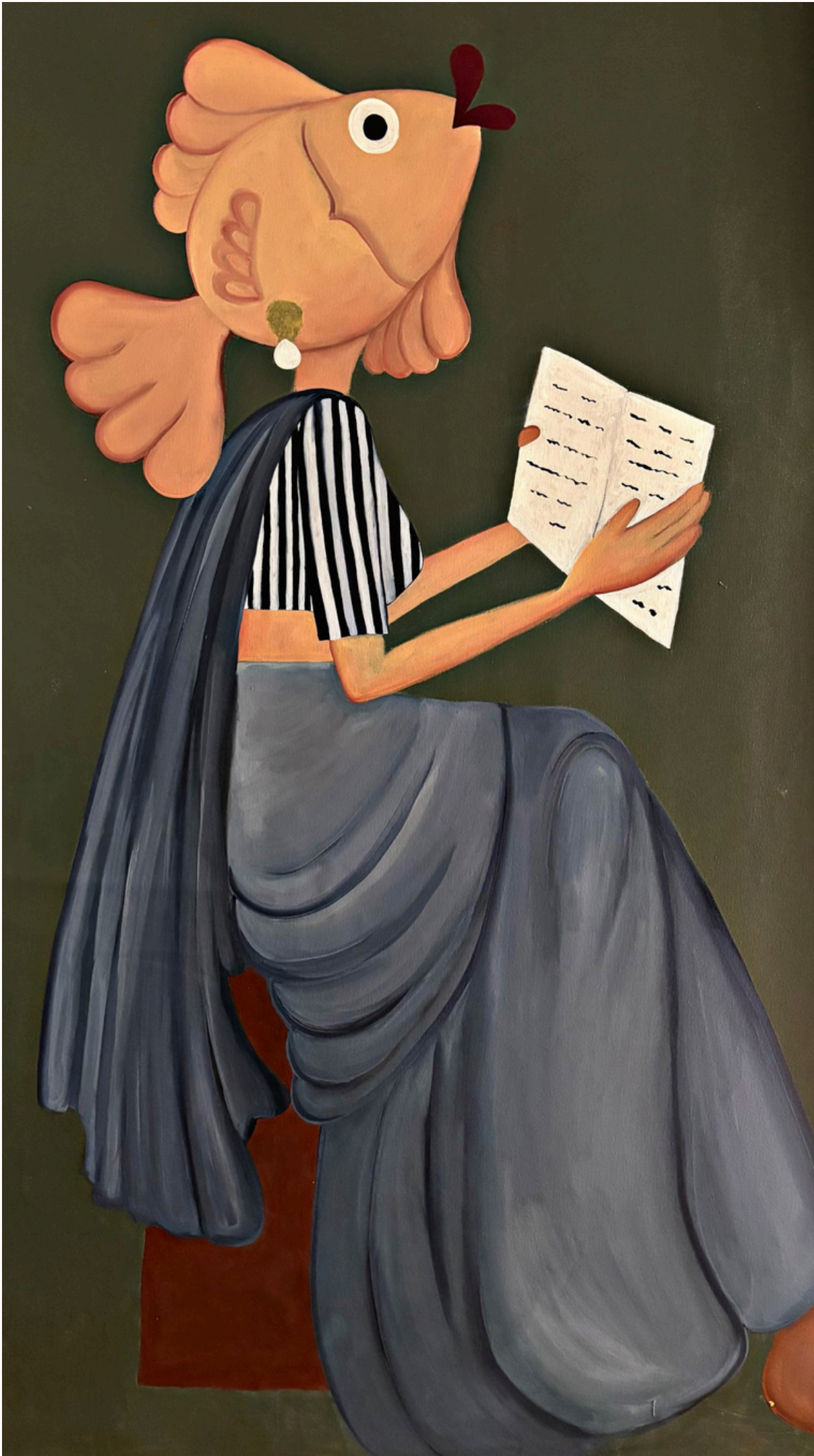
In a moment of constant visual noise, Neha's work creates a space for attention, for pause, and for a quieter form of engagement.

— Bhavna Kakar
Founder-Director, LATITUDE 28



PHOENIX - RISE
FROM WITHIN

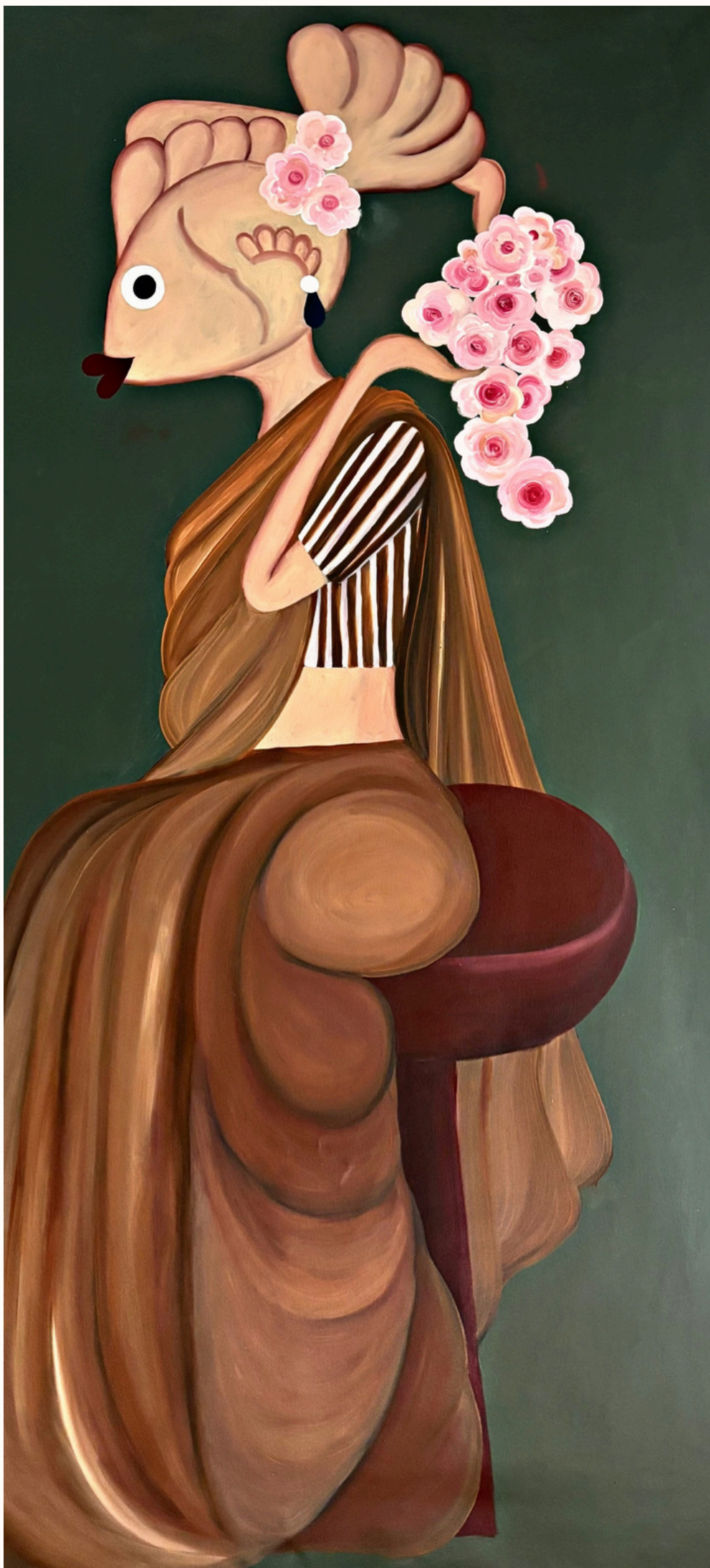
OIL ON LINEN
57 X 36 INCHES



THE FRIEND I NEVER
HAD

OIL AND ACRYLIC ON CANVAS
60 X 42 INCHES





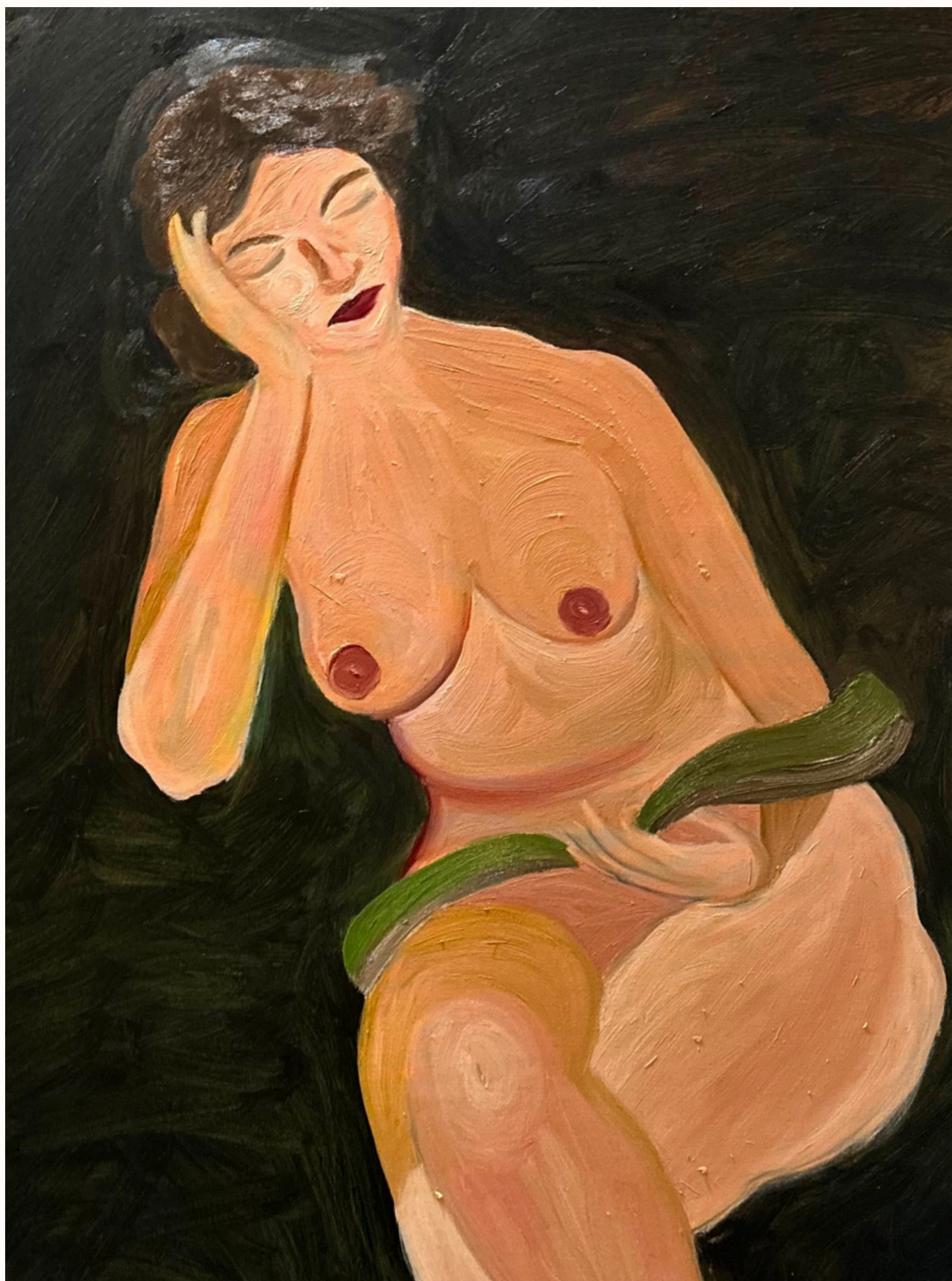
THE FRIEND I NEVER
HAD

OIL ON CANVAS
78 X 37 INCHES



SULOCHANA TAI
READING SHANTA
SHELKE, WHILE
SIPPING CHAI ON A
BALMY MORNING,
1967 BOMBAY

OIL AND ACRYLIC ON CANVAS
24 X 36 INCHES



IT'S BEEN DAYS
SINCE ANYBODY
ELSE HAS BEEN
HOME, BUT ME —
THE UNFOLDED
LAUNDRY, THE
DIRTY DISHES,
WRINKLED LINENS,
HALF-WRITTEN
PAGES, UNREAD
PARAGRAPHS, OLD
PAINT BRUSHES, AND
LEAFLESS TREES.
WE HAVE ALL BEEN
LIVING QUIETLY,
LIKE THAT LIZARD
ON THE CEILING,
WATCHING THESE
SLOW DAYS —
SIPPING COFFEE,
MAKING MATCHAS,
EATING CHERRIES,
AND READING
SARTRE.

OIL ON CANVAS
40 X 36 INCHES



I AIN'T SHRINKING
MYSELF TO FIT INTO
YOUR WORLD" —
LETTER FROM A
WOMAN LIVING IN
THIS MAN'S WORLD

OIL AND ACRYLIC ON CANVAS
58 X 42 INCHES





MAA SARASWATI

OIL ON CANVAS
36 X 42 INCHES





MISS CHATTERJEE
AND HER GOLDEN
VASE!

OIL AND ACRYLIC ON CANVAS
21 X 17 INCHES



SHANTA BAI
ENJOYING HER
FAVOURITE BIDDI
WHILE SELLING
FLOWERS AT DADAR
MARKET
1970S
BOMBAY

OIL AND ACRYLIC ON CANVAS
8 X 10 INCHES



MISS GHOSH SITTING
ON HER GOLDEN
CARPET, DAY
DREAMING ABOUT
HER FAVOURITE
CHARACTER FROM
THE BOOK WHILE
SIPPING KADAK CHAI

ACRYLIC AND OIL ON CANVAS
12 X 16 INCHES



CHANDRAKALA
RELAXING IN HER
BATHTUB WHILE
READING SYLVIA
PLATH AFTER A
LONG DAY AT WORK
1965 DELHI

OIL ON CANVAS
8 X 10 INCHES





TO THE FRIEND I
NEVER HAD, FROM
THE SERIES FISH
WOMEN

PASTEL AND CHALK ON PAPER
10.5 X 7.5 INCHES



Neha Sahai

(b. 1985, Prayagraj, Uttar Pradesh, India)

Neha Sahai's practice engages painting as a space where autobiography, memory, and imagined forms of relation converge. Her works construct a visual language shaped through reduction, repetition, and intuitive image-making. Figures appear within flattened fields of colour, often inhabiting states of quiet transformation and relational ambiguity.

Drawing from personal experience and narrative sensibilities, Sahai develops recurring presences that function as companions, doubles, and witnesses. These figures operate within a space that remains intimate and self-contained, allowing forms of attachment, projection, and interiority to take shape.

Sahai began working with painting as her primary medium in her early thirties. Her practice continues to evolve through a sustained engagement with image, surface, and the emotional conditions that underlie them.

She has participated in the group exhibition *The Personal is Mythical* at LATITUDE 28, New Delhi (2025).

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 global artistic ecosystems, bridging continental divides and enhancing cross-cultural dialogues.

www.latitude28.com | latitude28@gmail.com | +91 8368320353