

Bhavna Kakar
Presents

Overland, There's Shorter Time to Dream

Curated by Shristi Sainani

Khadim Ali | Kavitha Balasingham | Juhikadevi Bhanjdeo | Rhimon Bose | Samia Dzair | Sudipta Das | Kanchana Gupta | Janhavi Khemka | Jyothidas K.V. | Gaurang Naik | Devu Nenmara | Mihika Poddar | Rupaneethan Pakkiyarajah | Malavika Rajanarayan | Firi Rehman | Sajeev Visweswaran

Preview: 7th July 2026 | 6 PM onwards

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

Exhibition Open Till: 25 July 2026

Timings: Monday to Sunday | 11 AM – 7 PM



*Laterite Moorings: Nuts and
Glory (1), 2026*
Acrylic on Paper
21 x 28 inches
Jyothidas KV

Press Release

LATITUDE 28 is pleased to present *Overland, There's Shorter Time to Dream*, a group exhibition curated by Shristi Sainani. Bringing together sixteen artists from diverse geographical and cultural contexts, the exhibition examines migration as a condition that extends beyond physical movement to encompass questions of memory, language, displacement, belonging, and identity.

Migration is often understood through departure and arrival. Yet between these moments lies a more complex terrain shaped by adaptation, longing, inheritance, and survival. The exhibition considers the emotional and cultural afterlives of movement, attending to the ways individuals negotiate relationships to home, land, language, and selfhood across changing geographies.

Drawing from sustained research into migratory histories and diasporic experiences, *Overland, There's Shorter Time to Dream* reflects on the transformations that occur through exile, resettlement, and cultural translation. The exhibition examines the fault lines produced by conflict and displacement while foregrounding acts of remembrance, resilience, and continuity. Questions of surveillance, belonging, memory, and cultural inheritance emerge throughout the exhibition, revealing migration as an ongoing condition rather than a singular event.

Across painting, drawing, sculpture, installation, textile, and multidisciplinary practices, the participating artists engage with personal and collective histories shaped by movement. Their works consider what is carried across borders, what is left behind, and what continues to persist through memory and cultural transmission. Together, they offer reflections on home as a shifting and contested space—one that is continually reconstructed through experience.

Emerging from curator Shristi Sainani's ongoing engagement with narratives of diaspora and deracination, the exhibition offers a space to reflect on movement not only as a demographic reality but as a deeply human experience. In bringing together these practices, *Overland, There's Shorter Time to Dream* invites viewers to consider the enduring ways migration continues to shape contemporary life across generations and geographies.



When the Dust Settled, 2025
86.6 x 57 inches
Acrylic emulsion on
corrugated
shaped Tarpaulin canvas
(set of 4 sheets)
Gauranng Naik

"Migration, often seen as movement from place of birth to a foreign destination, is a measure of global bilateral flows. The country of destination becomes the migrant's new refuge. We speak to the migrant in soft whispers to say, You are welcome, we accept you in your alien. Perhaps, another—the other—but with warmth of our arms, you are invited to rest."

Overland, There's Shorter Time to Dream is borne from a need to empathise with the various shifts in tongue, body, land, traits, space, frames, and scapes that happen as a result of migration. The exhibition examines the intersections that distort language through prolonged exile, the fissures and fault lines that serve as sites for conflict and displacement, and the homesickness that accompanies movement across borders.

The project emerged from an ongoing inquiry into migratory practices and diasporic narratives, shaped by both research and personal experience. It reflects on resettlement, memory, longing, and the continual negotiation of belonging.

— Shristi Sainani



Nightlight, 2024

Oil on canvas

30 x 40 inches

Mihika Poddar

About the Curator

Shristi Sainani is a curator, designer, researcher, and writer based in India. She currently functions as the Curatorial Director for Ahmedabad Cultural Week while also being situated as a member at the international forum, Curatorial Ethics Network. Her interest lies in dismantling and assessing core concepts of exhibition making, specifically focusing on Contemporary Art churned through the diaspora of the Global South. As an independent practitioner, Shristi has worked on a number of exhibitions in commercial galleries, public art spaces, museums and independent organisations across the world. Her research focuses on collections and architecture of private art museums in addition to looking closely at the art of Africa and Asia, from a modernist and contemporary perspective. Her paper on inclusivity in the realm of museum spaces won the INSC Researchers Award in 2021.



Untitled, 2024

Acrylic on canvas

24 x 30 inches

Devu Nenmara

From the Director's Desk

“At LATITUDE 28, we are interested in exhibitions that create space for urgent conversations while remaining attentive to individual experience. *Overland, There's Shorter Time to Dream* approaches migration through this lens, examining not only movement across borders but also the emotional and cultural landscapes that emerge alongside it.

What is particularly compelling about this exhibition is its attention to the complexities of belonging. Through diverse artistic practices, the exhibition reflects on memory, language, displacement, and the ways individuals continue to negotiate ideas of home across changing circumstances.

The participating artists bring together personal and collective histories, offering perspectives that resonate across geographies and generations. Their works remind us that migration is not only a matter of movement, but also of adaptation, remembrance, and continual reconstruction.

We are delighted to present this exhibition at LATITUDE 28 and to support a project that reflects on one of the defining conditions of contemporary life.”

— **Bhavna Kakar**

Founder-Director, LATITUDE 28

About the Artists

Devu Nenmara (b. 1963)

Hailing from a traditional weaver family, she grew up with an instinct for colours, shapes and patterns. Though she worked as a labourer throughout her life, she started painting during the Covid period. Her paintings depict flora and fauna, festivities and rituals, labour and seasonal changes rooted in her village. Her canvases are dense with dotted, rhythmic patterns, drawn from an intimate connection with nature.

Firi Rehman (b. 1990)

A multidisciplinary artist from Sri Lanka whose practice spans painting, drawing, installation, and sculpture. His work raises poignant questions about the Anthropocene, migration, identity, and gentrification within Sri Lanka. Often drawing on the imaginative and symbolic presence of animals, his practice responds to shifting landscapes of the Anthropocene while archiving and preserving the inheritance and identity of communities

Gaurang Naik (b. 1996)

His practice engages the material and psychological traces left behind by the encounter between human activity and the natural world. His works function as meditations on loss, transience, and transformation, examining how landscapes absorb the consequences of extraction, habitation, and time. Drawing from his experience of growing up in South Goa between the region's iron ore mining belt and its historic settlements

Janhavi Khemka (b. 1993)

interdisciplinary practice engages sound, vibration, and perception through the expanded language of printmaking. Working primarily with woodcut, her works function as investigations into the relationship between the visual and the acoustic, examining how movement, rhythm, and resonance can be translated across material forms. Printmaking in her practice exceeds its conventional boundaries, becoming a framework through which sound, gesture, memory, and spatial experience are registered and reimagined.

Juhikadevi Bhanjdeo (b. 1986)

Juhikadevi is a practicing visual artist and educator whose work navigates the intersections of memory, identity, and material culture. Her practice stems from the metaphor of the "pocket," a space that holds stories, beliefs, and social identities. Beginning with literal representations of pockets filled with objects, her work has evolved into abstract explorations of textiles, motifs, and layered compositions. Fabric, in particular, serves as a central narrative device in her practice, embodying both protection and prejudice, memory and transformation.

Jyothidas K.V. (b 1987)

Jyothidas K V is a visual artist and researcher based in New Delhi. He is a trained printmaker whose art practice varies from drawing-based installations, performances, text, and prints to photographs and gatherings. His performances try to locate acts of belonging in cities and investigate the relationships between food, identities, and geographical locations. He has been engaging with food ingredients from Western Ghats, and their elementary role in formation of identities and commensalities.

Khadim Ali (b. 1978)

An artist of Hazara origin based in Sydney. Rich in traditional and modern motifs of Eastern and Western art-historical references, Ali's works tell stories about loss (of his own cultural heritage and of human values) and about how meaning shifts as words and images are twisted through ideological adoption. Khadim Ali's current body of work reflects his many concerns and demonstrates a deft way of combining mediums and concepts. The artist's deepening anxieties about events in the regions he still calls home, both Pakistan and Afghanistan, reflect his responsibility for his role as an artist.

Kavitha Balasingham (b. 1994)

Kavitha Balasingham's practice engages the absurd, the uncanny, and the speculative as frameworks through which questions of belonging, displacement, and material transformation are explored. Her works function as provisional worlds where the logic of cartoon physics, portals, and imagined narratives destabilise familiar notions of space and reality. Drawing together humour, nostalgia, technology, and estrangement, she constructs environments that are simultaneously playful and unsettling, allowing objects and materials to oscillate between recognition and ambiguity.

Kanchana Gupta ((b. 1974)

Kanchana Gupta's practice engages materiality as both subject and method, examining how materials carry social histories, cultural associations, and psychological residues. Her works function as process-driven investigations into transformation, where substances such as paint, jute, tarpaulin, lace, vermilion, henna, silk, and sandalwood are subjected to acts of tearing, burning, stretching, piercing, and compression. Through these interventions, familiar materials are displaced from their inherited contexts and reconstituted into new forms, allowing meaning to emerge through material change itself.

Malavika Rajanarayan (b. 1982)

Malavika Rajnarayan is an artist and educator based in Vadodara, Gujarat. Her practice has primarily been in painting, with the human figure as a central feature of her work for over two decades. Her visual language draws lineage from a wide range of Asian and Indian painting traditions, particularly miniatures. Her inquiries are informed by experiences of working and interacting with people in diverse contexts that have led her to nuanced reflections of individual and collective realities. Having a background in Indian classical music, she uses an improvisational approach to develop images and visual narratives that conjure imagined worlds in her paintings.

Mihika Poddar (b. 2003)

Mihika Poddar's practice engages the psychological terrain where memory, folklore, fear, and desire intersect. Working across painting, drawing, sculpture, and mixed media, her works function as constructed worlds in which the boundaries between the conscious and unconscious become increasingly unstable. Drawing upon psychoanalytic frameworks, cinematic horror, and mythic narratives, she approaches horror not as a genre but as a methodology through which repressed emotions, inherited anxieties, and unresolved psychic states can be examined. Through this, her practice investigates the shifting relationship between vulnerability and agency,

Rhimon Bose (b. 2001)

Rhimon Bose was introduced to lens-based storytelling at a young age by his parents. After being diagnosed with learning differences (Dyslexia and ADHD), he discovered photography as a powerful means of expression. Graduated with a degree in Fashion Photography from the University for the Creative Arts in the UK. While studying fashion photography, he explored reconstruction and staged photography, experimenting with symbolism and iconography. Rhimon was influenced by surrealist and hyperrealist approaches to image-making. His artistic journey led him to focus on the intersection of art and fashion

Rupaneethan Pakkiyarajah (b. 1991)

Rupaneethan Pakkiyarajah's practice engages landscape as a site through which questions of connectivity, identity, and ecological transformation are examined. His works function as reflections on the networks that structure contemporary life, drawing from the visual presence of electrical and telephone wires that traverse rural and urban environments. These systems of connection become both subject and metaphor within his practice, revealing the ways in which infrastructures shape relationships between people, places, and the natural world. Through this, he examines how notions of belonging and collective identity are negotiated within landscapes marked by political, social, and environmental change.

Sajeev Visweswaran (b 1980)

Sajeev Visweswaran's practice engages drawing as both a medium and a mode of inquiry, examining the relationships between personal memory, social structures, and everyday experience. Working across printmaking, drawing, and mixed media, his works function as quiet observations of the tensions that shape contemporary life. Drawing from his experiences between village India and urban artistic contexts, he investigates the intersections between the domestic and the public, the personal and the political, and presence and absence. Through this, his practice considers how ordinary gestures and environments become sites through which larger cultural and ideological conditions are revealed.

Samia Dzaïr (b 1987)

Samia Dzaïr is a filmmaker and interdisciplinary artist whose work interlaces memory, identity, and movement through the languages of cinema, traditional animation, and drawings. Rooted in a deep connection to her Algerian heritage and her family's history of migration, her practice weaves personal narratives with broader socio-political threads, exploring the fragile yet resilient fabric of exile. Born into a lineage shaped by displacement and transmission, Dzaïr draws on ancestral knowledge – particularly artisanal practices and storytelling – to question the effects of industrialization, cultural uprooting, and the invisibilization of craft. With her ongoing projects, she tries to find ways to reconstruct memory, reassert agency, and resist erasure.

Sudipta Das (b. 1985)

Sudipta Das' practice revolves around the tenacity, fragility and the 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 size of the human figures in the sculptures emphasises the magnitude of the issues faced by displaced people all over the world.



*do you ever wonder what it's
like to be a tulip?* 2022
MDF, resin, nylon flock, LCD
screen, Arduino nano, cables, plug.
8 × 8 × 3 inches.
Kavitha Balasingham



hello???' 2023
MDF, plasticine, resin, nylon
flock, LCD screen, Arduino
nano, cables, plug.
8 × 8 × 3 inches
Kavitha Balasingham

About LATITUDE 28

Established in 2010, LATITUDE 28 has redefined contemporary gallery practice through its commitment to experimental and material-led artistic practices while fostering meaningful dialogue between artists, institutions, collectors, and audiences. Through exhibitions, public programming, publishing initiatives, and collaborative projects, the gallery continues to support critical engagement with contemporary art and culture across South Asia and beyond.

Under the leadership of Founder and Director Bhavna Kakar—also Founder and Editor-in-Chief of *TAKE on Art*—LATITUDE 28 continues to cultivate meaningful exchanges across global contemporary art discourse.

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