

Bhavna Kakar

Presents

Lived-in Skin: Textile as Armour as Memory

Sabeen Omar | Meenakshi Nihalani | Anshu Singh

Preview: 29 May 2026 | 6 PM onwards

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

Exhibition Open Till: 25 June 2026

Timings: Monday to Sunday | 11 AM – 7 PM

Press Release

LATITUDE 28 is pleased to present *Lived-in Skin: Textile as Armour as Memory*, a group exhibition bringing together the practices of Sabeen Omar, Meenakshi Nihalani, and Anshu Singh. Through textile, weaving, stitching, layering, and material accumulation, the exhibition examines how cloth carries emotional residue, inherited histories, labour, and memory across generations.

Textiles move through intimate proximity to the body. They absorb gesture, repetition, and time, gathering emotional and historical weight through use. Across the exhibition, garments and woven surfaces emerge as repositories of lived experience, where personal memory intersects with larger histories of migration, labour, displacement, and survival.

The exhibition draws from writer Upasana Das' reflection on clothing as a site where grief, memory, and identity remain embedded. Referencing Louise Bourgeois' attachment to garments and David Wojnarowicz's evocation of queer memory through clothing, the exhibition positions textile as both witness and archive: a material capable of carrying silence, rupture, inheritance, and care within its surface.

Sri Lankan artist Sabeen Omar constructs layered textile works from found and familial materials, combining discarded fabrics, architectural forms, and painted surfaces into compositions that hold memory through acts of preservation and transformation. Her works negotiate familiarity and estrangement, where material fragments become carriers of emotional and spatial experience.

Meenakshi Nihalani approaches textile through weaving, appliqué, and inherited domestic forms. Pickle jars recur throughout her practice as vessels of transmission, referencing recipes and forms of knowledge carried across borders during Partition. Her works attend closely to intergenerational silence, memory, and the fragile persistence of cultural inheritance.

Delhi-based artist and weaver Anshu Singh works with industrial textile remnants sourced from garment and weaving units, foregrounding the labour embedded within fabric production. Through repetition, repair, and accumulation, her practice reflects on inherited systems of making, where textile becomes inseparable from histories of work, endurance, and survival.

Together, the artists reveal the instability beneath seemingly familiar surfaces. Cloth becomes charged with emotional and political presence, holding traces of erasure, migration, labour, and remembrance within its folds, fibres, and structures.

Excerpt from an essay by Upasana Das

“Clothing accrues weight with usage – textile practices are laden with narratives and symbolism over generations and three South Asian artists working with textile explores this amalgamation of emotional codes in their work.

Sri Lankan artist Sabeen Omar’s collaged textiles stand upright under the weight of gesso made from clothes within her family and architectural shapes encountered in familiar spaces within unfamiliar cities. Baroda-based Meenakshi Nihalani encloses this tension within pickle jars applied over soft cotton, signifying recipes her grandmother carried with them as knowledge even as they crossed borders during Partition.

For Delhi-based artist-weaver Anshu Singh, a past life of garments is conjured as she works with industrial textile remnants in her locality foregrounding the labour in textile creation and the inherited designs in garment units which get passed down generations.”

— **Upasana Das**

About the Writer

Upasana Das is an arts and culture writer. She has previously written for *ArtReview*, *Wallpaper*, *The Guardian*, *British Journal of Photography*, *BOMB*, *Elephant Art*, *The New York Times*, *Dazed*, *Vogue India*, *DAG*, *Serendipity Arts Foundation*, and *Experimenter Gallery*, among others.

From the Director's Desk

“At LATITUDE 28, we are continually interested in practices that allow material to hold experience with sensitivity and precision. The works brought together in *Lived-in Skin: Textile as Armour as Memory* approach textile as something deeply lived with—marked by touch, labour, memory, and inheritance.

What connects these artists is an attentiveness to process and material presence. Weaving, layering, stitching, repair, and repetition remain visible within the works, allowing time and gesture to stay embedded in the surface. The textiles carry traces of use and handling, holding emotional and historical weight within their structures.

There is also a quiet intensity that runs through the exhibition. These works speak through accumulation and restraint, revealing how cloth can function simultaneously as protection, archive, and witness.

Bringing together Sabeen Omar, Meenakshi Nihalani, and Anshu Singh creates a conversation across distinct practices that remain deeply grounded in tactility and material thought. At LATITUDE 28, it is a pleasure to present an exhibition that invites viewers into a closer and more attentive encounter with surface, memory, and form.”

— **Bhavna Kakar**

Founder-Director, LATITUDE 28

About the Artists

Sabeen Omar (b. 1987, Colombo, Sri Lanka)

Sabeen Omar's practice engages the material and affective conditions through which value is assigned and transformed. Working with found and discarded materials including cardboard, packaging, textiles, and garment fragments, she creates layered surfaces that explore attachment, memory, preservation, and spatial belonging.



is sorrow the true wild? I (2025)

16 x 12.5 inches

Gouache, egg

tempera, graphite, thread, wire,
beads, garment fragments



is sorrow the true wild? ii (2025)

23 x 14 inches
Gouache, eggtempera, coloured
pencil, graphite, gold leaf,
watercolour
paper, thread, beads,

Meenakshi Nihalani

Meenakshi Nihalani's practice explores tactility, inheritance, and embodied memory through weaving, appliqué, and layered textile processes. Her works investigate how domestic forms and inherited knowledge remain embedded within material surfaces across generations.



The sun followed me/ migration
(2026)

4 x 6 ft
Cotton/ Jute Textile, Dye,
Handstitched cotton thread work,
Indian Ink



The sun followed me/ migration (2026)

4 x 6 ft

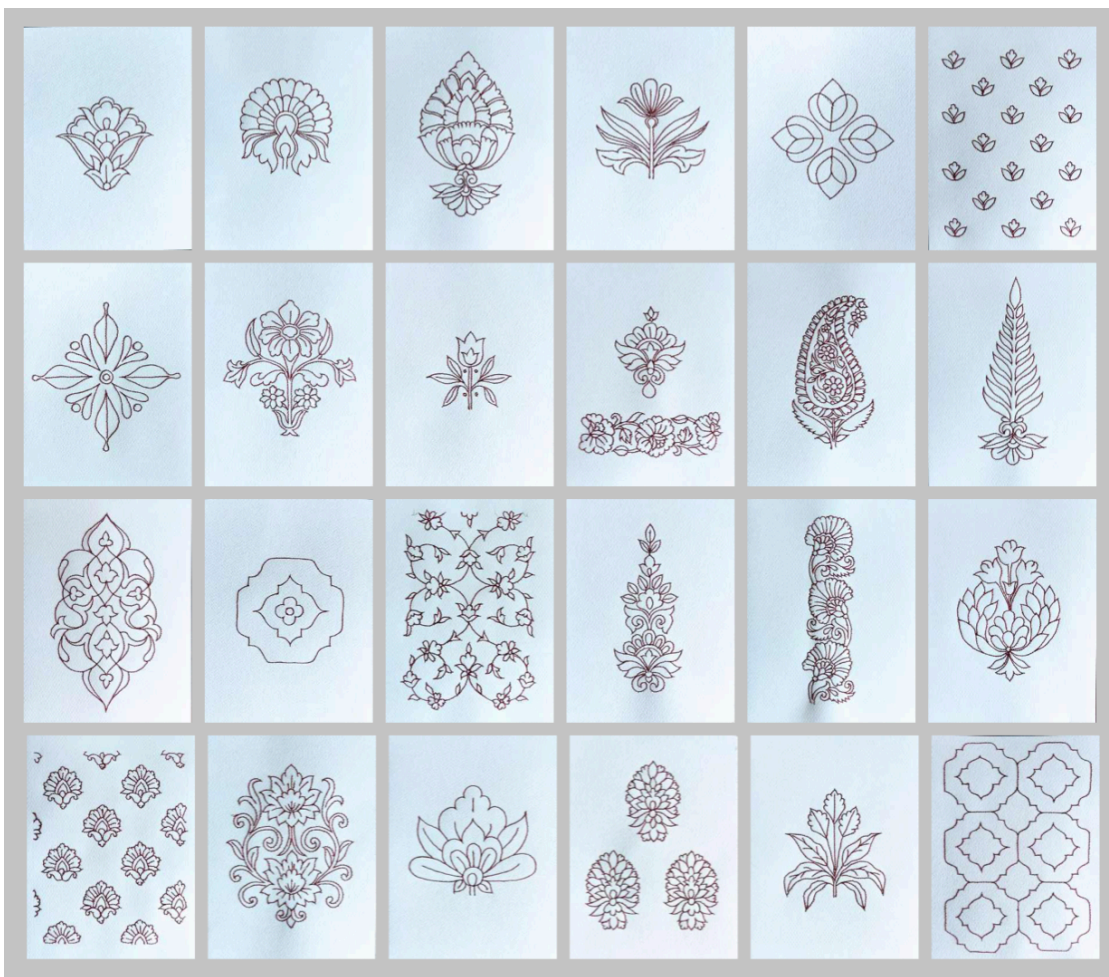
Cotton/ Jute Textile, Dye, Handstitched
cotton thread work,

Indian Ink

2026

Anshu Singh

Anshu Singh is a textile artist whose practice engages histories of labour, repair, and weaving traditions rooted in Mirzapur and Bhadohi. Working with industrial textile remnants, jute sacks, sari threads, and recovered materials, she foregrounds the endurance and intelligence embedded within acts of making.



Gulistan (garden of flowers) 2025

18 x 23 cm (set of 24 pieces)
embroidery on fabriano
paper



Wire and Veins (2026)

182 x 91 cm

Copper wire and thread

About LATITUDE 28

Established in 2010, LATITUDE 28 has developed a distinct approach to contemporary gallery practice, foregrounding experimental and material-led artistic practices while fostering dialogue between artists, collectors, and institutions. Through exhibitions, publishing initiatives, public programming, 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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