

Bhavna Kakar presents

LATITUDE 28

WALKING ROOT ROUTE

Monali Meher

LATITUDE 28

B 74, GF, Defence Colony, New Delhi

Monali Meher's Walking Root Route brings together performance, photography, drawing, glass, textile, installation and neon to consider how bodies, places and materials carry one another across time. The title establishes the exhibition's central proposition: walking as action and passage, root as attachment and origin, and route as movement, migration and chosen path. In Meher's practice, these terms are not opposites. They continually alter one another.

The exhibition is structured less by medium than by acts of transformation. Gold leaf, turmeric, glass, jute, thread, soil, brick, pigment, cloth, gauze, recycled fabric, copper, leaves and light enter the works as charged substances. They are handled, stained, wrapped, heated, suspended, stitched, scattered or carried. Matter is not passive here. It retains the pressure of touch, labour, ritual, memory and change.

Across the exhibition, ground appears in several registers. The body becomes ground through walking, wrapping, fasting, breathing, lying down and carrying. The earth becomes ground through soil, root, sand, leaf, brick, turmeric, glass and pigment. Language becomes ground through neon, vernacular words and titles such as Ghadamodi, Where Is The Soul?, Makan Dukan, Sea Sail Sell and In The Shard, The Landscape Remembers Itself. These works suggest that landscape is not only something seen from a distance; it may also be held in fragments, vessels, fibres, words and gestures.

The red thread is one of Meher's most persistent lines. It binds, marks, repairs, protects and continues. From the wrapped knife in Breathing to Bound/Unbound, from stitched public surfaces to jute, cloth and landscape, thread becomes both material and thought. It carries the tension between attachment and movement without resolving it.

Walking Root Route places Meher within histories of feminist performance, material practice, ecological thinking and South Asian public culture, while insisting on the particularity of her language. The street, the body, the shrine, the household, the landscape and the archive do not remain separate. They meet through acts of making. In Meher's hands, matter remembers; the root moves; the route binds; and the landscape continues to recognise itself in altered form.

-Satyajit Dave
Mumbai, July 2026.

GILDED (2023–2024)

In Gilded, gold does not appear as luxury, triumph or sacred ornament alone. It clings to skin, gathers around folds, cracks at joints and loosens at the edges. On the face, hand and forearm, gold becomes a second skin that is both luminous and vulnerable. It does not distance the body from the world. It makes the body more available to contact.

The hand is central to this series. It reaches towards moss, enters charcoal, holds shell, supports branch and carries charred wood. Meher's hand is not expressive in a conventional sense. It is investigative. It learns by touching. Gold-covered skin meets bark, ash, shell, floorboard, cloth, wood and moss. The body becomes a place where substances register one another.

This series also carries an important memory from Meher's performance practice. After Marina

Abramović's Cleaning the House workshop, which involved silence, fasting, walking, attention and bodily discipline, the fast was broken with crushed almonds, honey and edible gold leaf. That moment changes how one reads gold in Meher's work. Gold has touched hunger, austerity and nourishment before it appears as surface.

In Gilded, matter does not decorate the body. It alters its condition. The surface shines, but not as spectacle. It shines as evidence of touch. The body becomes neither icon nor monument. It becomes a field of contact, where value, vulnerability, earth, fire, offering and residue meet.



GILDED 1, 2024

DIGITAL PRINT ON HAHNEMÜHLE PHOTO RAG

13 X 20 INCHES

EDITION : 1/5 + 2 A.P

80,000 INR



Gilded 2, 2024

Digital Print On Hahnemühle Photo Rag

13 x 20 inches

Edition: 1/5 + 2

80,000 INR



GILDED 7, 2024
DIGITAL PRINT ON HAHNEMÜHLE PHOTO RAG
13 X 20 INCHES
EDITION: 1/5 + 2 A.P

80,000 INR



GILDED 3, 2024
DIGITAL PRINT ON HAHNEMÜHLE PHOTO RAG
17.5 X 12 INCHES
EDITION : 1/5 + 2 A.P

75,000 INR



GILDED 4, 2024
DIGITAL PRINT ON HAHNEMÜHLE PHOTO RAG
17.5 X 12 INCHES
EDITION: 1/5 + 2 A.P

75,000 INR



GILDED 5, 2024

DIGITAL PRINT ON HAHNEMÜHLE PHOTO RAG

17.5 X 12 INCHES

EDITION: 1/5 + 2 A.P

75,000 INR



GILDED 6, 2024
DIGITAL PRINT ON HAHNEMÜHLE PHOTO RAG
17.5 X 12 INCHES
EDITION : 2/5 + 2 A.P

82,000 INR



GILDED, BRUSSELS, BELGIUM, 2023
PERFORMANCE VIDEO
38.16 MIN
EDITION 1/3 + 2 AP

2,25,000 INR



GILDED CLUSTER, 2024

DIGITAL PRINT ON HAHNEMÜHLE PHOTO RAG

38 X 74 INCHES

18.5 X 13 INCHES (EACH)

14.5 X 20.5 INCHES (EACH)

IN 7 PARTS

5,00,000 INR

Bound/Unbound

Bound/Unbound offers one of the clearest entrances into Monali Meher's vocabulary of body, object, thread and movement. The figure appears tied into a dense arrangement of utensils, vessels, basket, mask and red thread. These are not neutral props. They belong to the intimate world of the household, ritual use, labour, memory and social attachment. The body moves, but it does not move alone. It carries a constellation of things that have already been touched, used, inherited and charged by daily life.

The title holds its tension carefully. To be bound is not only to be stopped. To be unbound is not to be free from relation. The work refuses a simple division between captivity and freedom. Instead, movement is shown as something negotiated through attachment. The body does not leave place behind; it redistributes place across object, fibre, weight and gesture.

This image is central to Meher's larger practice because performance is not a past chapter in her work. It is the syntax beneath her photographs, drawings, textiles, glass works and installations. The body walks, wraps, breathes, carries and measures. In Bound/Unbound, that body becomes a moving archive. It holds the domestic and the ritual, the private and the social, the burdened and the generative. The work asks how relation can be carried when the conditions of belonging are no longer stable.



BOUND/UNBOUND, 2017
DIGITAL PRINT ON SILK BARYTA HAHNEMÜHLE PAPER
43 X 64 INCHES
EDITION OF 1/3+2 AP

5,50,000 INR

SPICED AURORAS (2023–2024)

Spiced Auroras is built from a small gesture placed against an immense horizon. Before a cold field of mountain, water and pale sky, Monali Meher blows turmeric from a flat wooden piece held close to her mouth. Breath, normally invisible, becomes briefly visible as coloured atmosphere. The body does not dominate the landscape. It touches it through exhalation.

The title holds two climates together. “Spiced” carries heat, kitchen, taste, trade, domestic knowledge and South Asian material culture. “Auroras” suggests sky, weather, northern light and distance. The orange cloud does not simply add colour to an austere landscape. It carries warmth into coldness, intimacy into distance, and bodily presence into a vast geological field.

The gesture is important because it is modest. It does not carve, mark or claim the land. It creates a momentary exchange. Breath becomes the most fragile route the body can make. The pigment leaves the mouth and enters air, dispersing almost as soon as it appears.

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SPICED AURORAS 1, 2, 3, 4, 5 2024
DIGITAL PRINT ON HAHNEMÜHLE PHOTO RAG
10 X 16.5 INCHES (EACH)
EDITION 1/5+2 AP

70,000 INR (EACH)

LATITUDE 28



SPICED AURORAS 6, 2024
DIGITAL PRINT ON HAHNEMÜHLE PHOTO RAG
13 X 20 INCHES
EDITION 1/5+2 AP

80,000 INR

LATITUDE 28



SPICED AURORAS CLUSTER, 2024
DIGITAL PRINT ON HAHNEMÜHLE PHOTO RAG
23.5 X 85 INCHES
IN 5 PARTS

3,80,000 INR

Melted Sand In Wilderness

Melted Sand In Wilderness extends Monali Meher's thinking around glass, landscape and transformation. These works use acrylic on photo paper to create dense visual fields of glass, tubes, pigment, reflections, botanical marks and artificial debris. The body is absent, but the hand remains active through painted line.

The photographic surface does not stay fixed. It becomes ground. Painted marks move across it like root, nerve, crack, vine or fungal thread. The image is no longer only a record of objects. It becomes a site where substances continue to act upon one another.

The title is important. Glass is melted sand. Wilderness is not presented as untouched nature. It appears after use, after heat, after breakage, after arrangement. Meher does not offer landscape as a distant or pure place. She gives it as something made through contact, damage, handling and return.

These works are especially significant within Walking Root Route because they connect glass back to ground. The shard, the vessel, the reflected surface and the painted mark all belong to a larger ecology of transformation. What appears broken or artificial is not outside nature. It carries another stage of nature's material life.

Melted Sand In Wilderness asks us to see landscape not as scenery but as process. Sand becomes glass. Glass becomes fragment. Fragment becomes image. Image becomes ground again through the artist's hand. The work makes visible a cycle of matter that is neither pure nor ruined, but active, altered and still capable of relation.



MELTED SAND IN WILDERNESS 1, 2026

ACRYLIC, PHOTO PAPER

31.5 X 47 INCHES

4,00,000 INR



MELTED SAND IN WILDERNESS 2, 2026
ACRYLIC, PHOTO PAPER
31.5 X 47 INCHES

4,00,000 INR

Rooted

In Rooted, the root becomes monumental without becoming fixed. Printed images of mature trees, aerial roots and shaded trunks are brought into relation with painted botanical forms, translucent cloth, handwritten notations and red stitching. The work does not simply picture trees. It makes rooting into a process of attention.

There are photographic sections where trunks and aerial roots appear dense, aged and bodily. There are lighter cloth sections where painted green, brown and black botanical forms extend the image into drawing. Red thread crosses both kinds of surface as route, pulse, repair and continuity. The cloth hangs, folds, wrinkles and breathes. It turns the tree from a distant subject into a surface of contact.

The named and aged trees are especially important. They make the work feel like a living archive, a field record, a memorial cloth and a register of ecological time. A tree is not treated as background or symbol. It appears as a living structure with age, body, vulnerability and endurance.

The red thread gives the work its relational force. It does not follow botanical accuracy. It moves across image, cloth and mark, connecting what print alone cannot hold. Here rootedness is not stillness. It is a practice of making relation visible.

Rooted is one of the most generous works in the exhibition. It gathers tree, textile, hand, inscription and stitch into a living ecology. It allows the root to become not only anchor, but method, memory, passage and care.



ROOTED, 2026

FIRE – RETARDANT PRINTED FABRIC, TEXTILE PAINT,
THREAD, WOOL YARN

256 X 110 INCHES

15,50,000 INR

Mixed-media drawings

The mixed-media drawings bring Monali Meher's practice into the density of public life. Works such as *Makan Dukan*, *Mandup*, *Diwali*, *Temple*, *Zandu Garlands*, *Never Again*, *Protest Stories*, *Sea Sail Sell*, *Spirit House*, *Together* and *Where Is The Soul?* are not drawings in a narrow sense. They behave like stitched public skins.

Built from photographic grounds, painted forms, embroidery, translucent surfaces and metal grommets, these works carry the memory of banners, tarpaulins, shopfronts, festival cloths, temporary shrines and civic signage. The grommets matter. They pull the images towards the street, towards surfaces that are hung, handled, exposed, removed and rehung.

Meher turns the street into a layered field of belief, commerce, festivity, anxiety and public speech.

Garlands, toys, devotional images, bottles, shelves, lamps, shutters, slogans and decorative fragments occupy the same visual air. The sacred and the commercial are not separated. Ornament, protest and display become part of one charged surface.

The red thread cuts across these images as stitch, route, wound, repair and insistence. In *Never Again*, urgent marks and red stitches turn the surface into a site of refusal. In *Where Is The Soul?*, a metaphysical question appears inside a world of bottles, shelves and goods. The soul is not searched for in an empty sacred space. It is asked about inside the clutter of everyday life. These drawings make visible the intelligence of accumulation: everything touches everything.



MANDUP, 2024
MIXED MEDIA DRAWING
18 X 25.5 INCHES

1,50,000 INR



SPIRIT HOUSE, 2024
MIXED MEDIA DRAWING
18 X 25.5 INCHES

1,50,000 INR



TOGETHER, 2024
MIXED MEDIA DRAWING
18 X 25.5 INCHES

1,50,000 INR



MAKAN DUKAN, 2024
MIXED MEDIA DRAWING
18 X 25.5 INCHES

1,50,000 INR



PROTEST STORIES, 2024
MIXED MEDIA DRAWING
18 X 25.5 INCHES

1,50,000 INR



SEA SAIL SELL, 2024
MIXED MEDIA DRAWING
18 X 25.5 INCHES

1,50,000 INR



ZANDU GARLANDS, 2024
MIXED MEDIA DRAWING
18 X 25.5 INCHES

1,50,000 INR



WHERE IS THE SOUL?, 2024
MIXED MEDIA DRAWING
18 X 25.5 INCHES

1,50,000 INR



TEMPLE, 2024
MIXED MEDIA DRAWING
18 X 25.5 INCHES

1,50,000 INR



DIWALI, 2024
MIXED MEDIA DRAWING
18 X 25.5

1,50,000 INR



NEVER AGAIN, 2024
MIXED MEDIA DRAWING
33.5 X 25.5 INCHES

2,80,000 INR

Unknown Landscape

Unknown Landscape gathers soil, brick, glass, twigs, metal, copper, ceramics, thread, cotton, sieve, bucket, turmeric, pigment and leaves into a provisional terrain. It is neither a landscape represented from a distance nor an installation arranged as display. It is a landscape rebuilt from substances.

The work has no horizon. It does not ask to be looked at as scenery. Instead, it brings ground close to the body. Soil creates density. Bricks suggest temporary architecture. Twigs rise like skeletal growth. Suspended glass lifts parts of the terrain into air. Turmeric stains the field with ritual colour and bodily warmth. Bucket and sieve recall domestic labour, water, sorting, use and daily survival.

This is one of the strongest works for understanding Meher's refusal of scenic landscape. Nature is not offered as consolation. Ground is shown as gathered, handled, stained, suspended and remade. The landscape becomes a small ecology of remains, but also of relation. Each material carries a history of use, touch and transformation.

Unknown Landscape also links the domestic and the ecological. The bucket, sieve and vessels bring the household into the field of ground, pigment and plant matter. The work suggests that landscape is not somewhere outside human life. It is made and remade through the things we use, carry, discard, stain and keep. Here, matter remembers not as nostalgia, but as arrangement, contact and continued presence.



UNKNOWN LANDSCAPE, 2024

SOIL, GLASS, TWIGS, BRICKS, METAL, COPPER, CERAMICS,
THREAD, COTTON, SIEVE, STEEL BUCKET, TURMERIC,
ACRYLIC, PIGMENT, LEAVES

18,50,000 INR

Glass works

Monali Meher's glass works bring together geology, breath, heat, fragility and touch. Glass is sand altered by fire and air. It carries both the memory of ground and the discipline of transformation. In the suspended hand-blown forms, glass hangs like pod, organ, seed, vessel or hardened exhalation. Pigment settles within it. Jute binds it from above, roughening the clarity of glass and tying it back to fibre, labour and earth.

These works refuse the purity often associated with glass. Transparency is not treated as cleanliness. It is interrupted by pigment, suspension, weight, rope, earth and touch. The forms appear delicate, but their delicacy comes from having passed through force.

In the kiln-fired and fused works, cups and vessel-like shapes soften, slump, merge and collapse. Rims, hollows and openings remain visible, but ordinary usefulness has been disturbed. The vessel survives as memory rather than utility. It is no longer a container in the domestic sense. It becomes a record of heat, transformation and altered form.

Other glass works return to the ground, lying among grass, brick, gravel, turmeric, blue pigment and small clay vessels. Here glass refuses the pristine isolation of the pedestal. It enters a field of ritual colour, rough texture and ecological relation. In Meher's hands, glass is not simply fragile. It is matter that has changed state and carries that change within itself. It is sand remembering fire, breath and touch.



GLASSWORK 1, 2024
HAND BLOWN GLASS, PIGMENT
17 X 10 X 7 INCHES

2,70,000 INR



GLASSWORK 2, 2024
HAND BLOWN GLASS, PIGMENT
17.5 X 8 X 7 INCHES

2,70,000 INR



GLASSWORK 3, 2024
HAND BLOWN GLASS, PIGMENT
14 X 7.5 X 6.5 INCHES

2,70,000 INR



UNTITLED, 2024
HAND BLOWN GLASS, PIGMENT
13 X 10.5 INCHES

1,70,000 INR



UNTITLED, 2024
HAND BLOWN GLASS, PIGMENT
19 X 9.5 X 8 INCHES

3,20,000 INR



UNTITLED, 2024
HAND BLOWN GLASS, PIGMENT
21 X 15 INCHES

3,20,000 INR



UNTITLED, 2024
KILN-FIRED GLASS, PIGMENT
DIAMETER 12.5 INCHES

1,70,000 INR



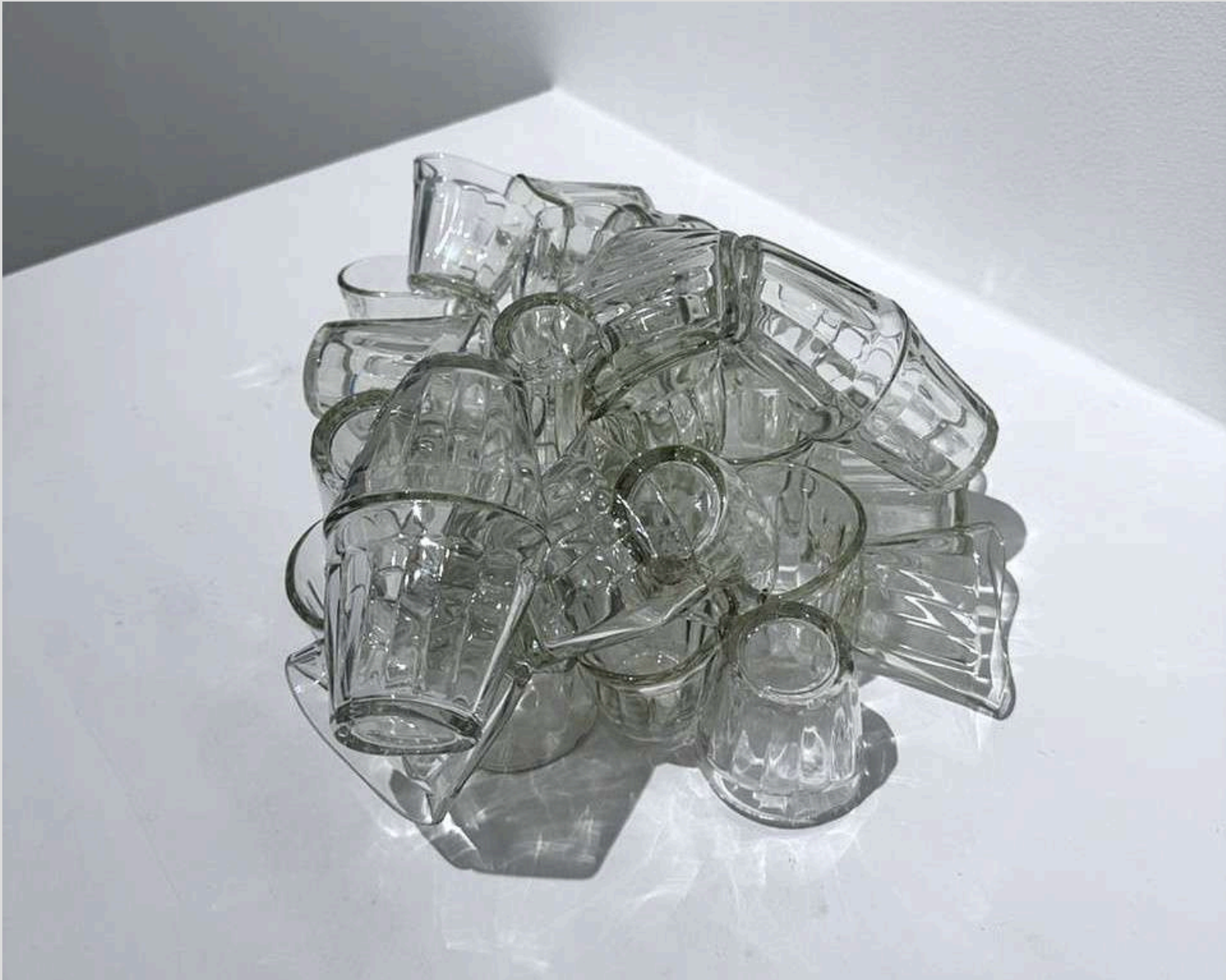
UNTITLED, 2024
HAND BLOWN GLASS, PIGMENT
17 X 9.5 X 8 INCHES

3,20,000 INR



UNTITLED, 2024
KILN-FIRED GLASS, PIGMENT, TURMERIC
DIAMETER 13.5 INCHES

1,70,000 INR



MELTED SAND 2, 2025
KILN-FIRED GLASS
6 X 13.5 X 12 INCHES

4,00,000 INR



MELTED SAND 6, 2024
KILN-FIRED GLASS, PIGMENT, TURMERIC
25.5 X 18.5 X 3.5 INCHES

3,70,000 INR



MELTED SAND 7, 2024
KILN FIRED GLASS, PIGMENT, TURMERIC
25.5 X 18.5 X 3.5 INCHES

3,70,000 INR

Paradijs Vogels

Paradijs Vogels brings printed image, recycled fleece, cotton, gauze, organza, net fabric, wool, cotton threads and textile paint into a large hanging work. Its title carries a Dutch register: “Paradijs” suggests paradise, while “Vogels” brings birds into the field of flight, migration and elsewhere. Yet the work does not treat birds as simple emblems of escape.

The surfaces are translucent, patched, layered and repaired. Images do not sit passively on fabric. They seem to move into it, becoming part of cloth, stitch and fibre. The work’s scale gives it architectural presence, while its materials keep it intimate. It behaves like banner, veil, shelter, memory-cloth and migratory surface.

The birds in this work should not be read only as figures of freedom. They belong to passage, but also to fragility, navigation, return, seasonal intelligence and changing habitat. Their presence allows Meher to think movement through cloth rather than through map or narrative. Flight becomes a condition carried by surface.

The use of recycled fleece, gauze, organza, net, wool and thread gives the work a tactile complexity. Some areas conceal, others reveal. Some hold image, others open into transparency. Paradise is not presented as a distant ideal. It is patched together through material effort.

Within Walking Root Route, Paradijs Vogels expands the exhibition’s concern with root and route. It suggests that passage can be held in fabric, that elsewhere can be stitched into surface, and that movement may leave behind not only loss, but new forms of relation.



PARADIJS VOGELS, 2021 - 2026

PRINTED IMAGE ON RECYCLED FLEECE FABRIC, COTTON,
GAUZE, ORGANZA, NET FABRIC, WOOL, COTTON THREADS,
TEXTILE PAINT

79.5 X 114 ; 79.5 X 57.5 ; 75.5 X 56.5 INCHES

12,50,000 INR

Entangled

Entangled is made of jute and thread, but its presence is closer to a membrane, skin, field, net or exposed surface. The work hangs with a fragile openness. Its raw fibre breaks into gaps, frays, vertical strips and uneven densities. It is neither garment nor banner, though it carries memories of both.

The material is important. Jute belongs to labour, packaging, trade, agriculture and everyday use. It does not arrive as a refined textile. It arrives with coarseness, smell, fibre and tension. Meher allows these qualities to remain active. The work does not hide its making. The threads are visible. The joins, openings and irregularities give the piece its intelligence.

Across this raw surface, red marks move as routes, wounds, roots, notations and pulses. They do not form a clean pattern. They insist, return, interrupt and connect. The title Entangled is exact because the work does not separate fibre from body, body from ground, or line from relation. Everything is caught in relation to something else.

Yet the work is not only about difficulty. Its openness gives it breath. It receives air, shadow and movement. It holds fragility without collapsing into weakness. In the larger language of Walking Root Route, Entangled turns thread into a condition of being. To be entangled is not only to be trapped. It is also to be connected, held, exposed and available to relation.



ENTANGLED, 2024
JUTE, THREAD
73.5 X 34 INCHES

5,20,000 INR

Neon works

The neon works give language a body. Ghadamodi and In The Shard, The Landscape Remembers Itself are not captions or explanations placed outside the work. They are made of light, cable, current, support and voltage. Their meaning depends on material construction.

Ghadamodi, rendered in Devanagari neon, carries the force of occurrence, disturbance, development and unfolding. The word glows like an event. It belongs to the public world of signs, speech, street language and civic alertness. Its blue light against a black field gives language an electrical presence. Change is not described. It is made visible as current.

In The Shard, The Landscape Remembers Itself carries a different register. Its sentence is quieter, more reflective, but equally material. A shard is not only evidence of breakage. It is a fragment in which relation persists. The line gives language to a central thought in Meher's practice: landscape does not remain only as view. It survives through glass, soil, root, spice, twig, brick, pigment and fragment.

Together, the neon works clarify how words operate in Walking Root Route. Language is not separate from matter. It glows, depends on current, occupies space and changes the atmosphere around it. These works connect speech to light, thought to electricity, and landscape to recognition. They show that even a sentence, in Meher's hands, must be made before it can mean.



GHADAMODI, 2026

NEON POWER-LED, ELECTRICAL CABLES, ADAPTERS,
REMOTE, ACRYLIC

12 X 14 INCHES

2,40,000 INR



IN THE SHARD, THE LANDSCAPE REMEMBERS ITSELF, 2025
NEON POWER-LED TUBES, ELECTRICAL CABLES, 3
ADAPTERS, ACRYLIC
4.5 X 45.5 INCHES

2,70,000 INR

Breathing and the red thread vocabulary

Although Breathing belongs to an earlier moment in Monali Meher's practice, it is essential to understanding the red thread that moves through the exhibition. In this video work, Meher wraps a sharp kitchen knife with red wool. The object is not destroyed or disguised. The knife remains recognisable. Its outline is preserved, but its condition changes. Wool gives steel another skin.

This action is deceptively simple. Softness does not abolish sharpness. It changes how sharpness is held. Meher has described becoming aware of every breath while wrapping, until breath itself seemed caught inside the act. The wrapping becomes concentration, duration, protection, restraint and transformation.

From this point, red thread begins to travel through her practice. It wraps personal belongings, enters public spaces, touches bodies, drawings, jute, glass and landscape. It may recall auspicious thread, votive tying, temple practice, domestic repair, wound, route, memory, packing, migration and continuity. Its strength lies in its refusal to settle into one meaning.

A thread is almost nothing until it continues. Then it becomes duration. In Meher's work, the red thread does not merely decorate a surface. It binds, marks, repairs, connects and alters. It allows an object, body or image to remain itself while being held under a changed condition. The red thread becomes one of Meher's deepest forms of thinking: transformation without erasure.





RUNNING THREAD III, 2017
MIXED MEDIA DRAWING, DIGITAL PHOTO ON CANVAS,
BLACK JAPAN INK, WOOL THREADS
39.5 X 29.5 INCHES

3,80,000 INR



RUNNING THREAD VII, 2017
MIXED MEDIA, DIGITAL PHOTO ON CANVAS, JAPANESE
BLACK INK, WOOL
47 X 35.5 INCHES

4,30,000 INR



RUNNING THREAD VIII, 2017
MIXED MEDIA DRAWING, DIGITAL PHOTO ON CANVAS,
BLACK JAPAN INK, WOOL
35.5 X 47 INCHES

4,30,000 INR



MODIFIED HEARTS I, 2008
WOOL, HANDMADE PAPER, BLACK JAPAN INK
15 X 18 INCHES

90,000 INR



MODIFIED HEARTS II, 2008
WOOL, HANDMADE PAPER, BLACK JAPAN INK
18.5 X 19 INCHES

90,000 INR



MODIFIED HEARTS III, 2008
WOOL, HANDMADE PAPER, BLACK JAPAN INK
19 X 18.5 INCHES

90,000 INR



MODIFIED HEARTS IV, 2008
WOOL, HANDMADE PAPER, BLACK JAPAN INK
18.5 X 18 INCHES

90,000 INR



MODIFIED HEARTS V, 2008
WOOL, HANDMADE PAPER, BLACK JAPAN INK
19.5 X 15 INCHES

90,000 INR

MONALI MEHER

(b. 1969, Maharashtra, India)

Monali Meher is a multidisciplinary artist from India whose practice spans performance, installation, and site-specific interventions. Her work explores themes of time, memory, and transformation, often delving into ideas of repair, continuity, and cycles of change, both personal and collective. Meher studied at the Sir J. J. School of Art, Mumbai, and over the course of her career, has developed a distinct visual and performative language rooted in gesture, materiality, and temporality. Using organic and found materials such as fabric, glass, soil, and everyday objects, her works explore the fragility of human experience and the continuous process of becoming. Her work continues to engage ideas of transformation, endurance, and renewal through the body and material process.

Over several decades, Meher has performed and exhibited at major international venues, Tate Modern (London), Sinop Biennale (Turkey), Rijksmuseum Twenthe (Netherlands), MAXXI Museum (Rome), Guangzhou Live (China), and the Prague Biennale (Czech Republic). Her works have also been featured at renowned institutions, including the Cobra Museum (Amstelveen), Museum Arnhem, and Stedelijk Kunstakademie. She has participated in landmark global events, the 4th Thessaloniki Biennale, the Dakar Biennale, and the Kathmandu Triennale. In 2021, Meher performed at Arctic Action VI in Spitsbergen and participated in the 'Upcycling' Sinop Biennale 8, reflecting her continued engagement with ecological and cultural concerns.

Her solo and group presentations include: 'Unknown Landscapes', Garage Rotterdam, Netherlands (2025); 'Rumi, Say That I Am You', St. Jacob's Church, Ghent, Belgium (2025); 'Stone Soup (Protest Recipes)', Ledeborgplein, Ghent, Belgium (2025); and 'De Poorten – op 't randje van de stad', Museum STAM, Ghent, Belgium (2025). One of her most significant public installations, The Bridge Is Open (2011), under the Willem's Bridge in Amsterdam, remains on view until 2025. Throughout her career, Meher has received numerous accolades, including the Golden Chimera Award at the ICASTICA Biennial (Arezzo, Italy, 2013), LIVE Funds from BKVB Amsterdam (2009), and the NN Art Award at Art Rotterdam (2023). Her practice has been supported by AFK and Fonds BKVB, and she has undertaken residencies at UNESCO-Aschberg (Vienna), the Rijksakademie van Beeldende Kunsten (Amsterdam), Casa Masaccio (Italy), and KHOJ (New Delhi).

Monali Meher lives and works in Ghent, Belgium

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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