LATITUDE 28

Bhavna Kakar
Presents

The Garden of *Kamā*

Debut Solo Exhibition by **Geet Jangid**

Curated by **Devika Swarup**

Preview: 25 November, 2026 | 6:00 PM to 9:00PM

Walkthrough with Artist & Curator: 6:00 PM, followed by the opening preview.

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

Exhibition Open Till: 30 December, 2026

Timings: Monday to Saturday | 11 AM – 7 PM



Pleasure Garden Series
Gouache and Natural Pigment on handmade paper
7 x 8 inches

"Not even Vāta is the peer of Kāma, not Agni,

Chandramas the Moon, nor Sūrya.

Stronger than these art thou, and great for ever,

Kāma, to thee, to thee I offer worship."

— Atharvaveda, 9.2.24

In Hindu philosophy, *Kāmadeva*, the god of love and desire, occupies a significant place. Desire *(kāma)* is understood not merely as sensual pleasure, but as a primordial impulse of creation. The body is a site of worship, desire a creative force, and beauty a manifestation of the divine. The union of lovers is often understood as a metaphor for the union of the individual soul

with the Absolute. In Jayadeva's *Gita Govinda*, Krishna, held in Radha's embrace, reaches a state of joy in which all sense of duality dissolves. In Bhakti traditions, too, the divine is envisioned as a deeply longed-for beloved.

Geet Jangid's work invites the viewer into this intimate world of longing, desire and devotion. He embraces the erotic and sensory pleasures of the body. Here, desire plays a game of approach and retreat. Longing remains unfulfilled, and its sweet melody lies in the waiting.

The melody in this series of work is drawn from Raga Tilak Kamod, a late-evening raga that evokes a mood of joyful longing. Jangid's works possess a musicality reminiscent of Ragamala paintings, the visual depictions of ragas that emerged in medieval India. He composes form and emptiness on paper in much the same way a musician composes sound and silence.

The protagonists in Jangid's work embody both masculine and feminine attributes, challenging conventional ideas of gender and allowing for an unfiltered celebration of the body and its humanness. His embrace of the erotic also reclaims the body from moral restraints, returning to an Indian aesthetic tradition in which sensuality and spirituality coexist.

In his garden of Kamā, Geet refers to well-established visual, musical and literary traditions, playfully reshaping them into a language uniquely his own.

- Devika Swarup

About the Artist

GEET JANGID

(b. 2000, Alwar, Rajasthan)

Geet Jangid is a visual artist whose practice explores sexuality, sensuality and identity through self-portraiture and Indian aesthetic traditions. He completed his Bachelor of Visual Art at Rajasthan School of Art, Jaipur, followed by a Master of Visual Arts at the College of Art, Delhi. His work draws inspiration from miniature paintings, temple sculptures and the Ajanta frescoes, while engaging with contemporary approaches including expressionism, symbolism and surrealism. Working across painting, drawing, natural pigments, paper cutting, sculpture and installation, Jangid brings personal narratives into dialogue with historical and cultural memory.

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. 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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