



ART MAGNUM

CHITRA

डॉन को पकड़ना नामुमकिन है

Tushar Waghela

EXHIBITION OF ARTWORKS
INSPIRED BY INDIAN CINEMA

Published in conjunction with the exhibition

Chitram

Organised by Art Magnum at Art Magnum, 60/2C, 3rd Floor, Yusuf Sarai, Aurobindo Marg,
Indian Oil Complex, New Delhi-16 from 20th April to 3rd June 2023.

2023

Curator: Annapurna M

© 2023 by the publisher, author and copyright owners.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying or otherwise, without prior permission of the copyright holders.

**“Cinema’s characteristic forte is its ability to capture
and communicate the intimacies of the human mind”**

- Satyajit Ray

CURATOR'S NOTE:

The human quest to impart motion to art led him to puppetry in the ancient times and to the celluloid in the modern era. In India, it was Dadasaheb Phalke, who first screened Raja Harischandra, in 1913, and the rest is the Indian cinematic history - the largest film industry in the world, far outstripping the hallowed Hollywood, so to say, by umpteen reel-miles.

No wonder then that Indian cinema halls have become the temples of pastime for the young and the old alike that is across the length and breadth of our landscape of linguistics. If it's not our puranas and folklore, then it's the vivacity of our cultural variety that became the supply chains of cinematic themes, which keeps the film studios in shooting mode and the cinema halls houseful. What with the impetus provided, first by the Indian diaspora and then by the digital media, the Indian movies have gone on to the world stage.

However, it's the film stars that bring luster to the silver screen, and this humble endeavor is to celebrate their contributions to the Indian celluloid through their artistic excellence but on creative canvases.

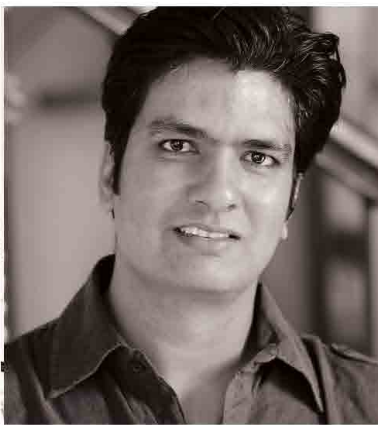
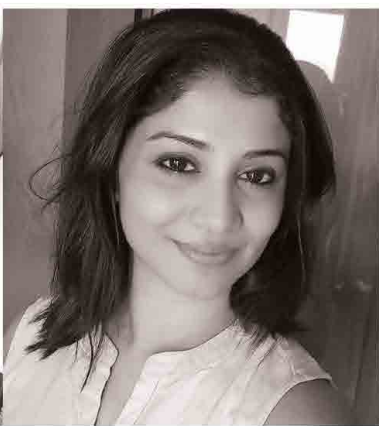
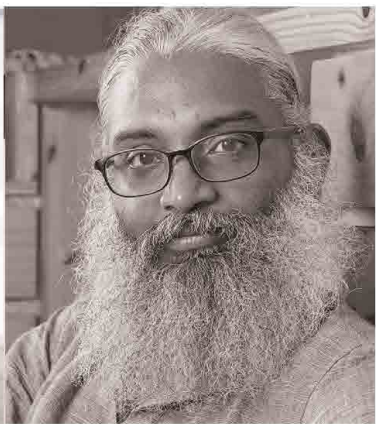
CHITRAM - THE PICTURE

A foreword

Cinema of India is a vast mélange of art forms. So an art exhibition which brings cinema to your walls is a welcome idea. Annapurna.M stumbled on this idea during the pandemic, when we were all under lockdown and had to turn on our gadgets for entertainment or turn inward and tap into the talents and skills we had hidden, to keep us engaged. As an artist and art curator, this amalgamation of the mediums of art (painting, photography, installations etc) and cinema, is at once populist and parallel, both “mass” and “class” (to use cinema parlance). Annapurna’s selection of art work speaks of a large movie marquee or canvas inside which now lies every monumental film or name we speak of in awe! This collection is an ode to the filmmakers and the audience, a tribute to those who have entertained and engaged our senses and enhanced our lives through their stories. More often than not, our celebration of any “theme or concept” begins and ends with an era. For example, 1960s to 1980s but this exhibition on Indian Cinema is as contemporary as it is classic, as legendary as its modern.

From an image in mixed media of the famous cycle chain which became famous thanks to Ramgopal Verma and Nagarjuna in the iconic film Shiva, to “Kamaal Haasan” (a pun on his name) Dasavataar (10 iconic films of his wide spectrum of movies), from Ray’s Devi to black and white recreated scenarios from his films, from Chiranjeevi on doorways to a dance step from Rajamouli’s RRR, this exhibition has nostalgia and present day greats – done by renowned artists. The exhibition also has an empowered segment in its Hashtag Collective on the First Women of India Cinema, thus having a wall of fame for the trend-setting women. It also has separate segments for the Comedians, the heroes and heroines (a particularly beautiful painting modeled on The Last Supper is bound to have universal appeal. There are art forms outside of cinema which find a wall in this exhibition – like Film Posters (from the time posters were hand-drawn to now, when it’s become digital). There are rare mediums which artists have used for their art work which have added the depth and visual beauty for each of the ideas. There is ingrained research behind the subjects chosen by each artist for their art work, like portraying the first women who appeared on the Indian Silver Screen in Dadasaheb Phalke’s film. The range one can witness in this exhibition is expansive and yet not exhaustive, it is not a generic take on India cinema but a rather thoughtful collection of concepts which have come together to take its individually unique place on the walls. A curation from the finest of artists in a theme which is as wide-ranging as Cinema, is a huge undertaking, one that is possible only by someone with a discerning eye for the arts and a taste for cinema, with an inherent understanding of both forms of entertainment and someone who knows how to select a theme which can have both an instant appeal and long standing value. Annapurna has once again displayed how the work she enjoys doing, she loves sharing with us as well! This collection has the potential to be a long format show which can travel from Hyderabad to every other “Film-city” or “Film Industry” in India, like Chennai, Mumbai, Kolkata, Bangalore and Pune. Indian cinema as seen through the minds and eyes of world famous artists is a delectable show which will warm your hearts and walls.

- SUJATHA NARAYANAN
Content Producer. Film Writer. Art Curator & Artist.



CONTENT

A Rajeswara Rao
Alpesh Dave
Anamika V
Avinash Karn
Bhartti Verma
Damodar Naya
Debosmita Samanta
Jaya Prakash D
K S Appajaiah
Manish Sharma
Masuram Ravikanth
Mehul Rathod
N Ramachandran
Parvathi Nayar
Priyanka Aelay
Pulkit Prajapati
Rashesh Chauhan
Sanjay Das
Santhana Krishnan
Shampa Sircar Das
Shankar Pamarthy
Shanthi Kasi
The Hashtag Collective
Trupti Joshi
Tushar Waghela
Vishakha Hardikar
Zunnurain Ahmed Pathan



ALPESH DAVE

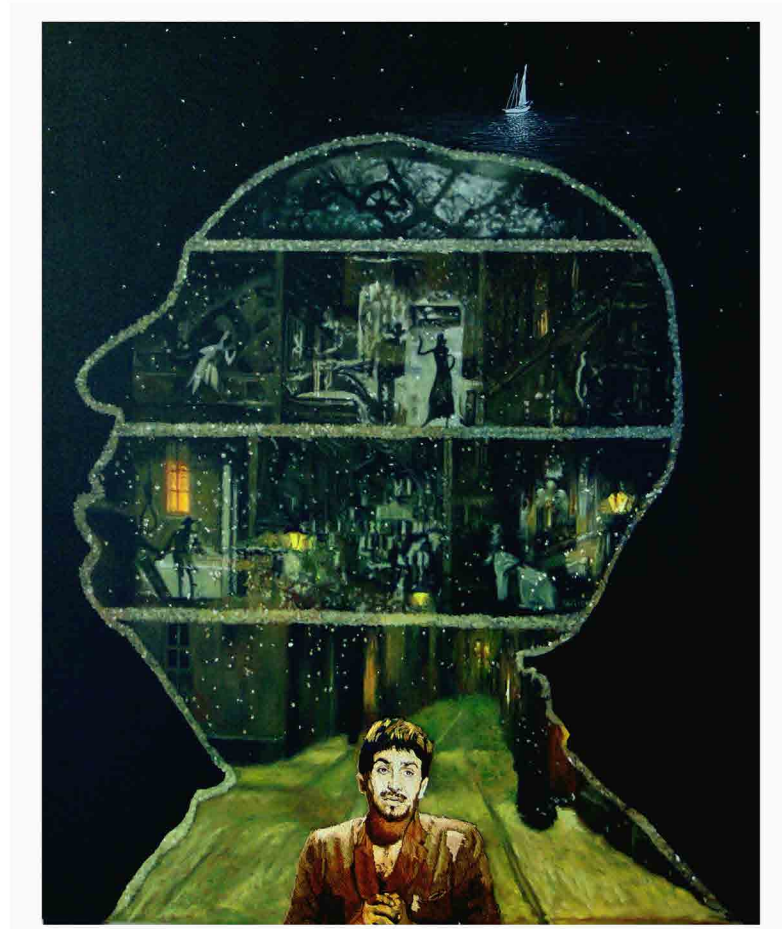
b 1984

2008 Post Diploma in Painting MSU, Baroda.

The fact that Dadasaheb Phalke brought the camera from west to east and made the first film had a tremendous impact on the Indian film industry, which was an impossible feat at the time! Indian Cinema, the world's biggest film industry, began with the passion of a single visionary - Dadasaheb Phalke!

This painting is very similar to the movie poster of Western film director Alfred Hitchcock. The poster of this Hollywood movie matches the mood of the movie "Jagte Raho". In "Jagte Raho", Raj Kapoor's central character embarks on a spiritual quest during the night. As if it were a journey that a common man would undertake through life...The thread on canvas works are natural, simple and deep. The artist strives to make them seem completely without contrivance, mere figments of the mind, stripped to the essence and willed into visibility.

The artist uses cotton threads and needle to create an artwork, it is a manual process, and no machines are used in creating these masterpieces. His artwork is two sided, one is realistic, and the other side is abstract form. He never imposes an image upon the surface, instead facilitating its evolution, embracing both the traditional and the contemporary and in doing so creates a space in which viewers can experience an authentic, elemental and meaningful simplicity.



Jagte Raho
Stitch and oil Color on
Canvas
45" x 35"
2021



Devdas
Stitch, Acrylic and
Oil color on
Canvas
12" x 35"



ANAMIKA.V

b 1975

1997 Bachelor of Fine Arts, College of Fine Arts Madras University, Chennai.

1999 Master of Fine Arts, College of Fine Arts Madras University, Chennai

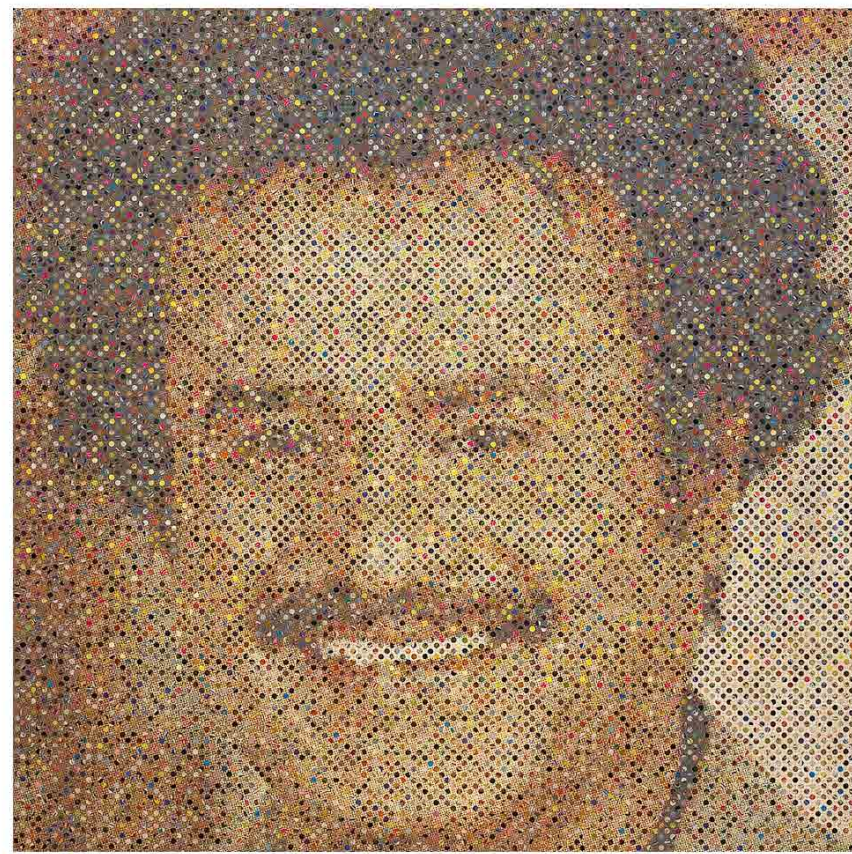
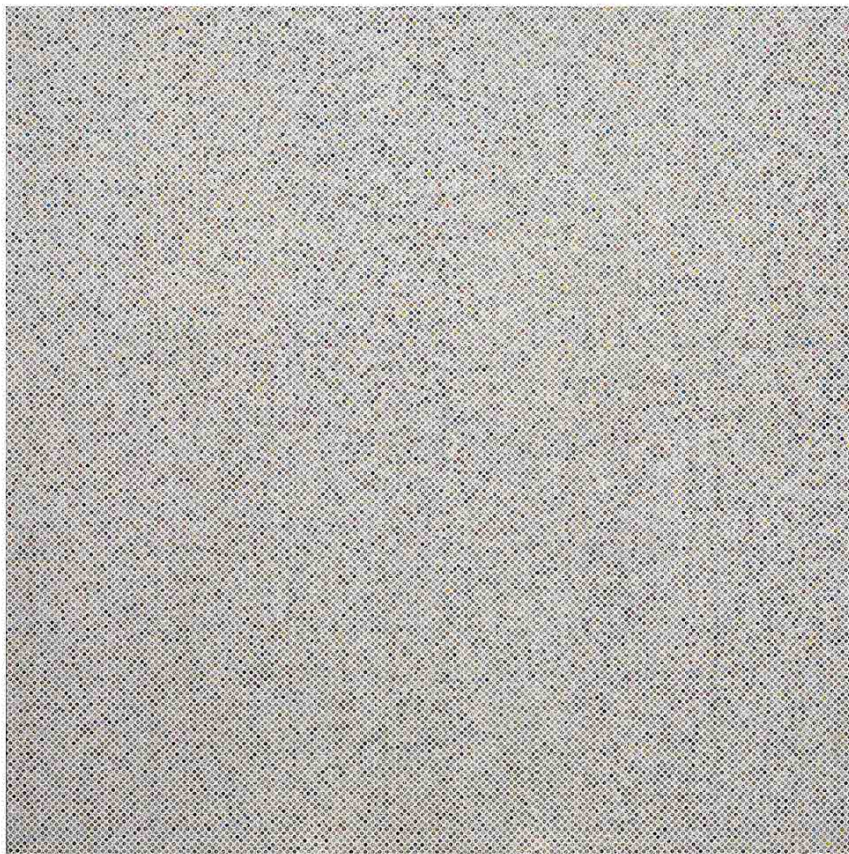
'More Than Once'

This is a work inspired from, one among the many aspects of our religious rituals- 'Chanting'. Chanting a particular verse or a word, usually a “mantra” many times, which unconsciously penetrates oneself, and becomes a part of us in due course of time. This very aspect of mere repetition, which leads us to travel from the surface to various depths, which as an act itself is a very powerful one.

The artist took the “dot” as a ‘body’ for her Chanting and started observing the world around her, now she could see the various possibilities of the “dot”. From the everyday news paper to various materials, people, emotions, and many many more... This act of repetitiveness is so vast, it gives Anamika innumerable possibilities to explore...

“A process to efface the ‘I’... Vijaya Veeraraghavan Anamika

See Without Looking
News Paper on Board
60" x 60" x 2"



See Without Looking
News Paper on Board
60" x 60" x 2"



A RAJESWARA RAO

b 1960

1983 BFA, Andhra University,

1990 MFA, Hyderabad Central University, Hyderabad

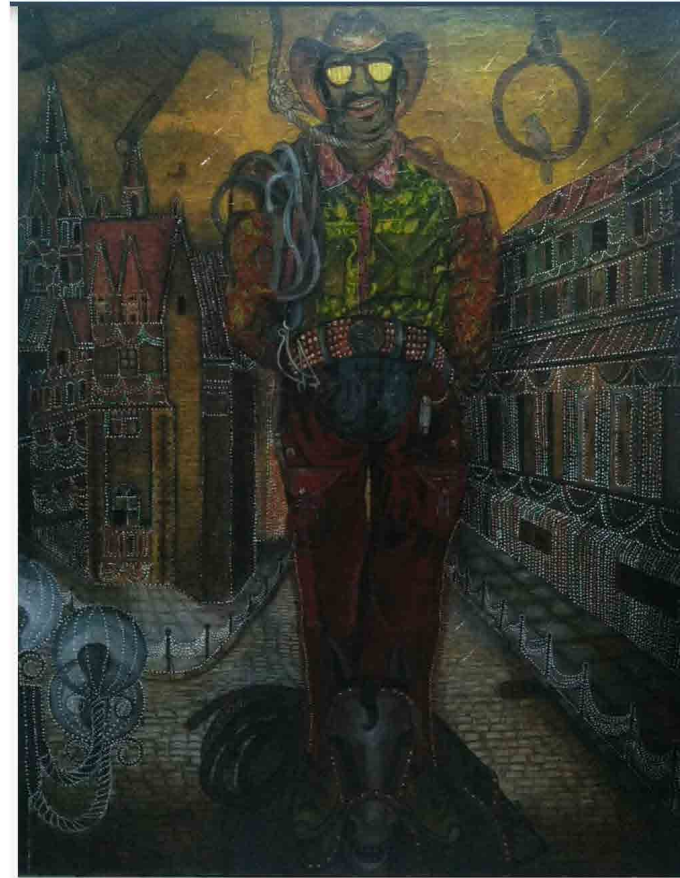
Everyone feels there is a hero in him. Films in native languages assure one of these feelings even more! These works of Rajeswara Rao on the concept of films are a take-off, from his thoughts as a child while watching movies of heroes with unimaginable powers and unbeatable strength doing the impossible... and he feels like one.....so powerful and so assured. And he is sure there are millions like him...children and adults who merge into the film and become the protagonist while watching the movies!

People have been his muses, always! The labyrinth of external resources- just superficial amazes him. Soaking in the pleasures, desires, wants and needs of the maze of people around him and whoever he comes across, he captures and celebrates their appearances, their happiness – their courage to flaunt, decipher themselves with a new abandon thrashing their inhibitions if any and creating cervixes in the social milieu to fit into the ‘high society’. Pretensions are a need here that alternate into a necessity.

He is concerned with the ‘high’ of these pretensions - so what if one loses oneself in the muddle of confusions and lack of understandability over time.

That would be an entirely different canvas, maybe later.

"Six Access"
Acrylic on
Acrylic Sheet
48" x 36"



Never Die Ever Again
Acrylic on Canvas
72" x 48"



"Ready to shoot
@Beach Cafe"
Acrylic on Acrylic
Sheet
36" x 48"



AVINASH KARN

b 1990

2014 B.F.A, sculpture from BHU

Manikarnika:

While watching the film 'Manikarnika', Avinash thought to paint the modern-day 'Laxmi Bai' and imagined today a girl riding a horse on the road, what people would be thinking. Some of them would be amazed, some would hate the scene as they may not like to see a girl riding a horse like a boy, some may be philosophical to see the horse as a metaphor for the 'world' which is driven by the women. So, in this painting people in the theater where a film on Rani Laxmibai is being screened are looking at the modern-day Laxmibai.

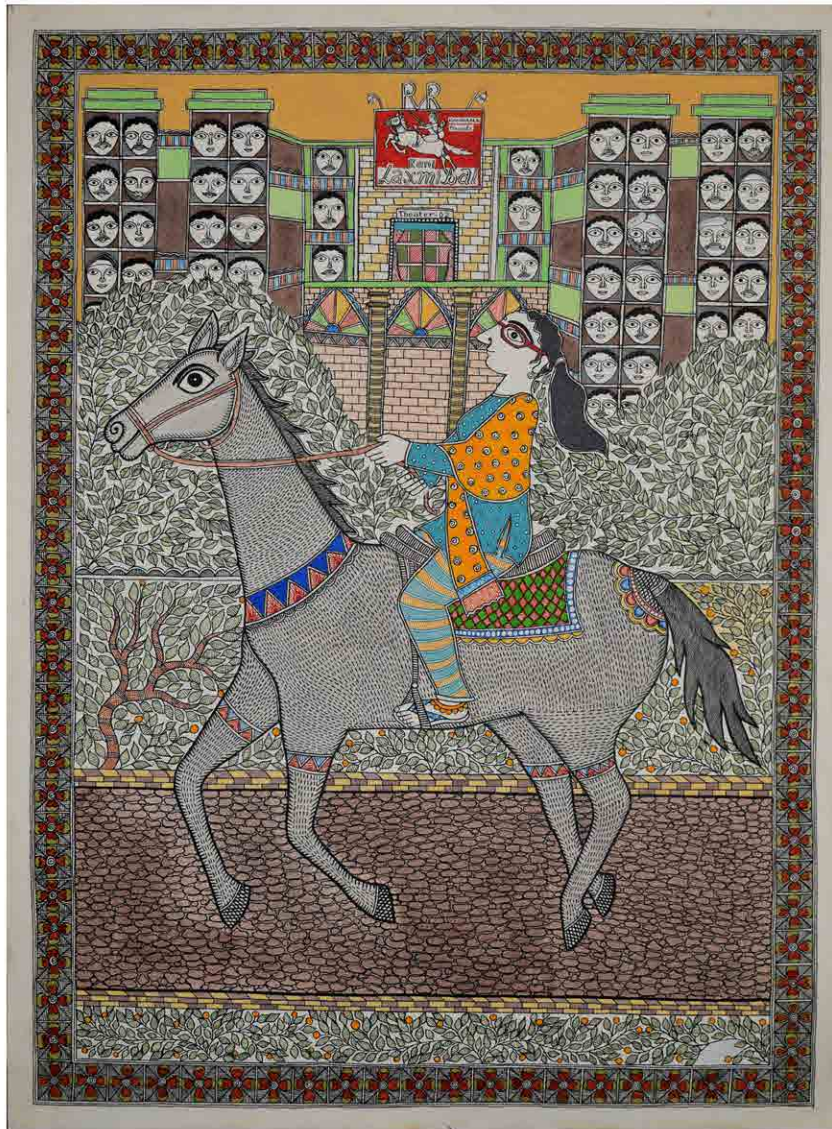
Sasta Jinagi Mahag Senur

Which means, life is cheaper and the wedding becomes expensive. This film is completely based on the dowry practice and the dark sides of society which are always against love affairs.

Mithila or Maithili Cinema:

Mithila (Mithilā), also known as Tirhut, is a geographical and cultural region of the Indian subcontinent bounded by the Mahananda River in the east, the Ganges in the south, the Gandaki River in the west, and by the foothills of the Himalayas in the north. The first Maithili movie was Kanyadan (released in 1965 & Directed by Phani Majumdar), of which a significant portion was made in the Maithili language. Another Maithili movie "Mamta Gaave Geet" was released in 70's and became very popular due to the melodious songs and good storyline. But after that, no serious effort was done to make a Maithili melodrama. But then 3 films were made and got success on the box office like Sasta Jingi Mahag Senur, Aau Piya Hamar Nagri, Senurak Laaj etc. After many years in 1999 a new Maithili film "Sasta Jingi Mehga Senur" appeared in the scene. This film by director Balkrishna Jha broke all success records and was widely a big hit. This Maithili film's songs were played in many village fairs and other Maithili gatherings.

Sasta Jinagi Mahag Senur
Acrylic and ink on Paper
30" x 22"
2022



Manikarnika
Acrylic and ink on Paper
30" x 22"
2022





BHARTTI VERMA

b 1987

2010 B.F.A (Painting) College of Art, Delhi

2012 M.F.A (Painting) College of Art, Delhi.

Whenever we think of cinema, we have lots of decks of emotion feelings... According to Bhartti, this concept has two sides... namely, we learn from movies, and movie directors are inspired by real experiences! In this show she did work on the theme of love and laughter, two of the most impactful emotions for any human being.

Bhartti Verma's work is discussed from the idea of cinema to its popular definition. Bhartti Verma raises critical questions relating to the cinematic images. Cinema has become the most appealing, but also perhaps the most ritualized form of cultural expression, one that has reached out to people across all socioeconomic and political spectrums. It is impossible to ignore the spectacle that Indian cinema has come to represent for the subcontinent, whether you love it or hate it.

The reverence with which the films and movie stars are held stands testimony to this fact. Hindi cinema allows us to glance at a dimension of assessing the changing political, social and realities of India today.

Milestone of Comedy
Film Reel Acrylic and
Pen on Acid-Free Paper
13" x 13"
2021



Milestone of Love
Film Reel Wood,
Acrylic and Pen on
Acid-Free Paper
23" x 13"
2021





DAMODAR NAYA

b 1981

2007 B.F.A, JNTU, Hyderabad

2013 M.F.A, JNAFAU, Hyderabad.

The imagery in this painting references 'The Last Supper' by Leonardo da Vinci. However, this is where the comparison ends. Damodar's painting depicts a tea party, where the doyens of the Telugu Cinema are engaging with each other and enjoying themselves. Actors from different eras are placed in the same visual frame. They are seated at the table, sharing a common platform to indicate that all of these actors are integral to the history of Telugu cinema.



Tea Party
Oil Color on Canvas
60" x 36"
2023



DEBOSMITA SAMANTA

b 1987

2010 B.V.A from College of Arts and Design, Burdwan University, W.B

2012 M.F.A from S.N School of Arts and Communication, University of Hyderabad

“Chand tanha hai asman tanha

Dil mila hai kahan kahan tanha...” - Meena Kumari

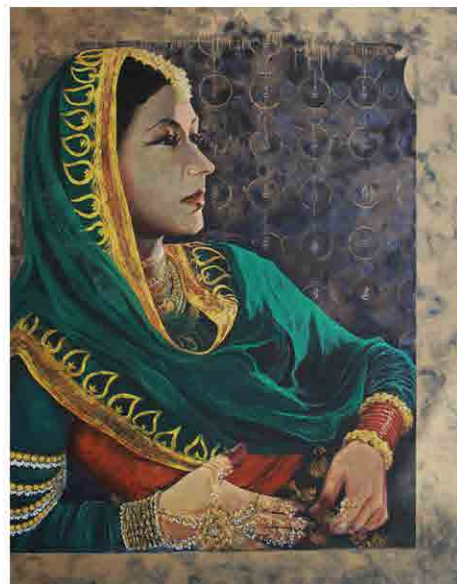
‘Naaz’ (1933- 1972)

Indian film history would be incomplete if we do not mention ‘The Tragedy Queen’ Meena Kumari. Born as Mahjabeen Bano, she came to be known as Meena Kumari 1946 movie Bachchon Ka Khel at the age of fourteen and earned the title ‘The Tragedy Queen of Indian Cinema’ because of the strength and conviction of characters she portrayed in various movies. She was not only a fine actor but also a singer and a poet. The works in this exhibition are a tribute to her and the artist has selected the second last movie of the actress, the magnum opus Pakeezah- the pure one. This movie is an inseparable part of Meena Kumari’s identity and has always moved the audience of every generation emotionally.

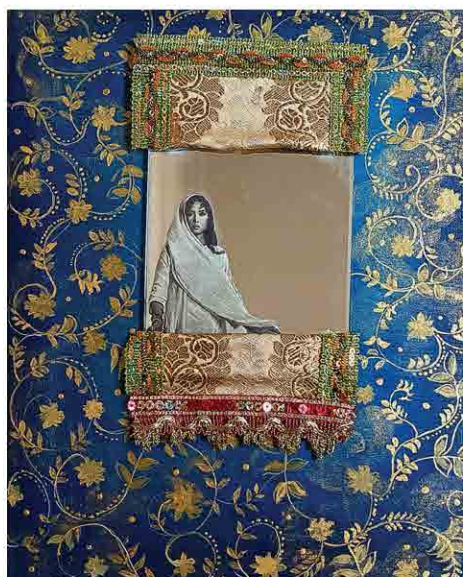
The portrait of Sahibjaan

Sahibjaan, the character of Courtesan played by Meena Kumari in the movie Pakeezah, is a passionate lover and the epitome of beauty and grace. Being a nautch-girl, she was supposed to entertain men and not fall in love with one. Yet, she was in love and was desperate as well as determined to find her love by fleeing her court. For society it was forbidden love but it was her desire to be accepted for who she really was and this concept of acceptance stands every test even today. The portrait (done with the help of available reference images) does not face the audience or viewers and neither in her mood to entertain people. Instead, she is lost in her thoughts, probably enjoying some time talking to herself. She is bold and strong. All she wanted was ‘to love and to be loved’.

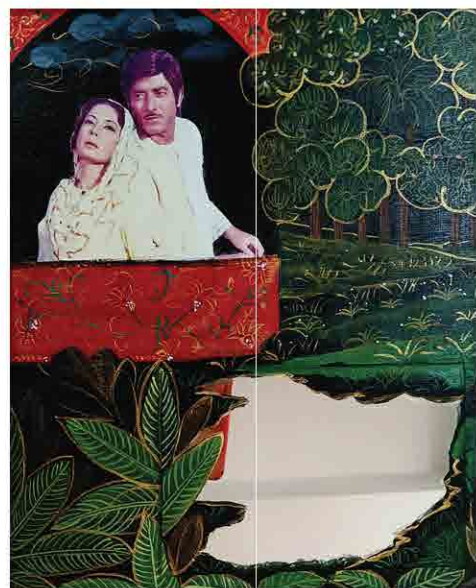
The portrait of Sahibjaan
Gouache on Canvas
36" x 42"
2022



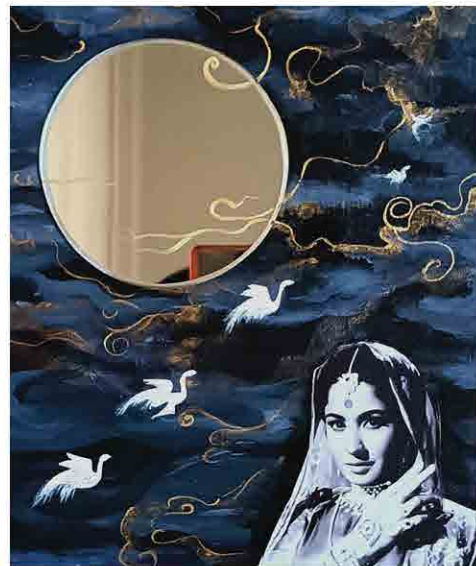
Mohe Bhul Gaye Sanwariya
Acrylic, paper cut-outs
(decoupage) and mirror on
framed plywood
10" x 12"
2023



Yeh Bikhri Zulfein Yeh
Khilta Gajra
Acrylic, paper cut-outs
(decoupage) and mirror on
framed plywood
10" x 12"
2023



Chalo Dildar Chalo
Acrylic, paper
cut-outs (decoupage)
and mirror on framed
plywood
10" x 12"



Ruk Ja Raat Thahar Ja re
Chanda
Acrylic, paper cut-outs (de-
coupage) and mirror on
framed plywood
10" x 12"
2023



THE HASHTAG COLLECTIVE

Saira Biju, Parvathi Nayar, Biju Kuriakose, Abin Choudhuri

Women, First

Celebrating the First women of Indian Cinema

Series of eight artworks; unique object plus two artist proofs.

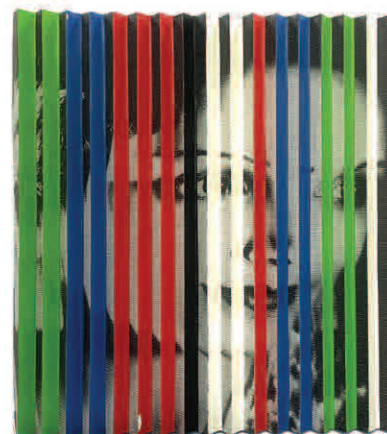
Within patriarchal and colonial constructs in India, the pioneering achievements of women in different fields were not easily realised – and once achieved, neither are they easily remembered. Indian cinema, from its early days, has been an integral part of the country's ethos and socio-cultural constructs, contributing towards how we see and shape our narratives. However, even within this highly visible arena, the work and achievements of women are not as visible as you would imagine. Who, have you wondered, was the first Woman Superstar of Indian films? Or the first comedian? As in the world of visual art, where it has taken time and persistence to reclaim artists such as Artemisia Gentileschi, Indian cinema's pioneer women have not got their due as influential creators.

'Women, First' relooks and reclaims some of these women from the pages of Indian cinematic history. The binary visual surfaces of the eight panels enmesh the two eras of back-and-white and technicolour cinematic modes. The women span and transition between both eras as artists who helped shape the look, sound and feel of the Indian silver screen. The hand-created lenticular art offers both celebratory and cautionary notes, by showing us how these incredible women can yet vanish, literally, if we look away from their stories.

Fearless Nadia
Acrylic and Print on
Mount Board
17" x 18.3" x 4"



Devika Rani
Print and Acrylic on
Mount Board
17" x 18.3" x 4"



Saroj Khan
Acrylic and Print on
Mount Board
17" x 18.3" x 4"



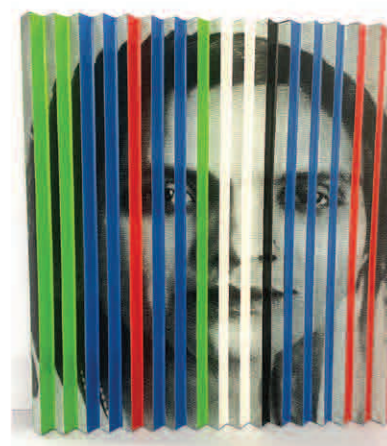
Nargis
Print and Acrylic on
Mount Board
17" x 18.3" x 4"



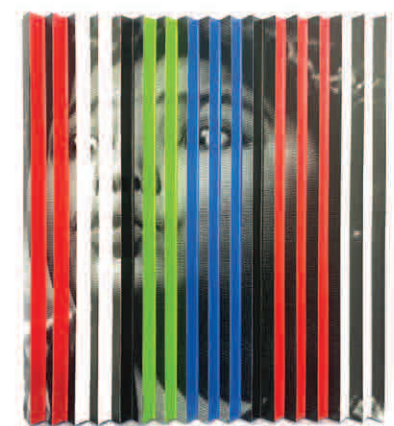
Bhanumathi Ramakrishna
Acrylic and Print on Mount
Board
17" x 18.3" x 4"



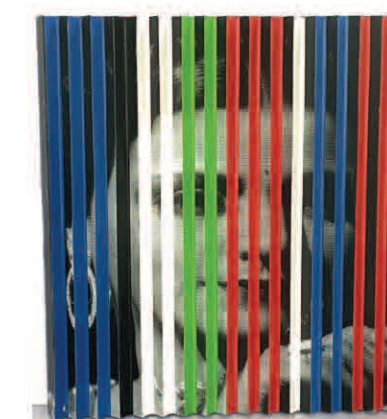
JaddanBai
Print and Acrylic on
Mount Board
17" x 18.3" x 4"



Uma Devi Katri (Tun Tun)
Acrylic and Print on Mount
Board
17" x 18.3" x 4"



Sulochala (Ruby Myers)
Print and Acrylic on
Mount Board
17" x 18.3" x 4"





KS APPAJAI AH

b 1964

1981 B.F.A, College of Fine Arts, Karnataka Chitrakala Parishat, Bangalore.

1990 M.F.A, Visvabharati, Shantiniketan, West Bengal.

This work traces back to Appajaiah's childhood nostalgias and experiences with Kannada movies, songs and its poster and related imageries that he encountered frequently since then. It is created with an inspiration from landmark Kannada movie Kasthoori Nivasa directed by the duo Dorai Bhagavan and acted by Dr. Raj Kumar. It is a narrative of a factory owner who is extremely generous and honest man who gives up everything for his generosity and sees a financial downfall as well as other personal losses and the movie ends with a tragic note. It also parallels the narrative of the myth of Raja Harishchandra in ancient epic. This movie also addresses industrial revolution and arrival of new technology that led to modernism in local townships and focused on resultant fluctuations in relations and attitudes. It is rooted in the artist's keen observations of life and parallels with the philosophy of this movie. This also reflects the overall psyche of the native common man and how they mirror the attitudes of an influential star or a film of their respective eras. There is an inert dichotomy of common saying and beliefs like being good brings good and the excess of anything can destroy the equilibrium that brings it to his interest. Appajaiah has also been a fan of Raj Kumar and his movies that celebrate native and personal ethos of humankind. This work becomes an emblem of efforts to a mimetic self and his philosophical endeavors.

This 3*4 ft work is created in mixed medium; experimenting with transparency and a tangible palimpsest of film rolls, acrylic sheets with sketches, screen print and bulb lighting is added in the execution of it. This enables a reminiscence of theatricality and other realistic and dramatic encounters in life.



Super Star
Film Rolls, Acrylic Sheets with
Sketches, Screen Print & Bulb
Lighting
36" x 48"
2021



JAYA PRAKASH D

b 1975

B.F.A Sri Venkateswara College of Fine Arts, Hyderabad

Moving images of movie stars can move many hearts, mesmerize and melt with their magical aura. An actor lives many lives in one lifetime through many roles and many stories. They give voice to characters that are empty of voice, body expression. That's where actor get into the skin of the character, adding their voice, feeling, empathy, and relatability to alter the consciousness of the viewers with their performance.

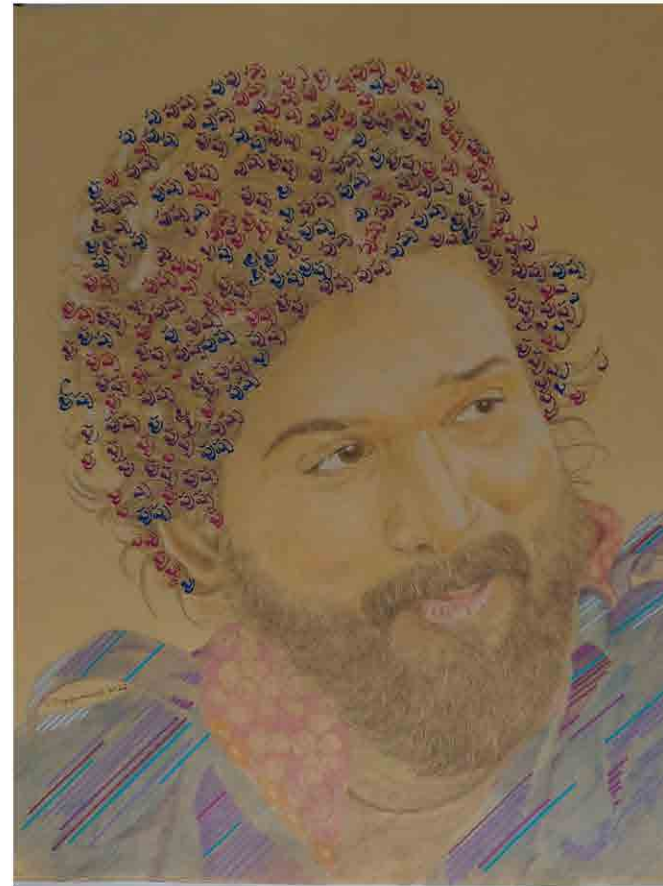
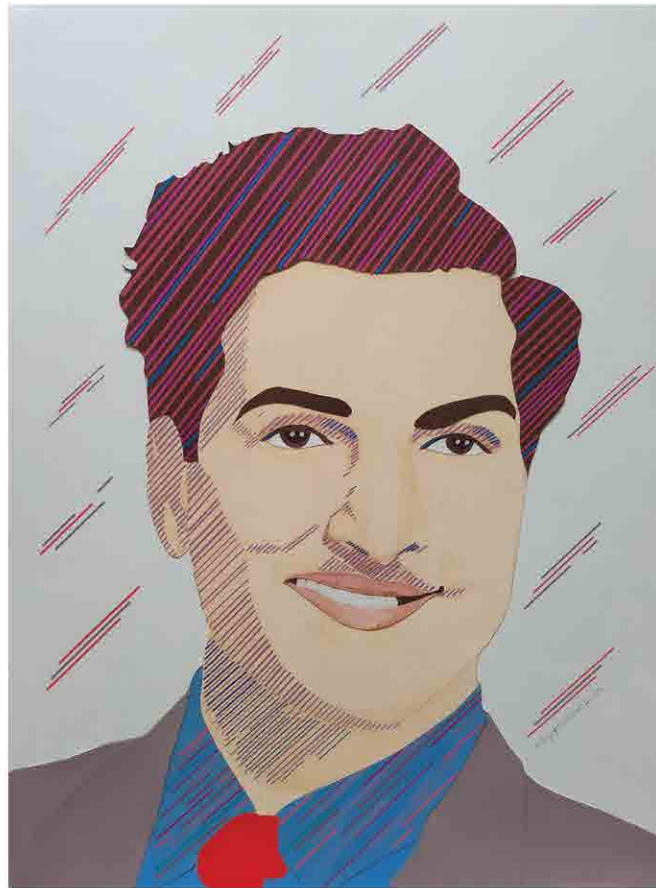
An actor is a face of the screen. Rest of the crafts lies inside actors and functions from inside out. Non actors are not aware of themselves that they are playing a role in their life. But the gift of an actor is that he is constantly aware of himself and aware of the character he is playing. He witness himself and his role too.

Jaya Prakash specifically chose NTR, ANR that his father used to paint on cinema banner hoardings that are huge canvases larger than life. This visual impression stayed with Prakash and brought out old memory with a fresh perception.

Aathma Balam Mixed
Mix Media on Paper
22" x 30"
2022



Aatma Bandhuvu
Mix Media on Paper
22" x 30"
2022



Naa Sami
Mix media on paper
22" x 19"
2022



MANISH SHARMA

b 1978

2000 B.F.A (Painting) Rajasthan School of Art, Jaipur, Rajasthan

2002 M.F.A Faculty of Fine Arts, Rajasthan. Lives and works from Jaipur, Rajasthan

Cinema merges the rainbow of an artistic articulation with that of varied emotions containing different shades and colours thereby generating an eternity of remembrance on the watchful and heartfelt. Intrinsically a hero then carrying the legacy of success, preferably, would continue to consolidate the power of one, of himself or an individual barring the efforts of every other. Nixes with the deep-rooted facts of co-living and bypassing the conceptual need of a congenial atmosphere. This myth of a sumptuous individuality and acting, shining like a gold is soon to be an impoverished output of the future unless the importance of a league is recalled and worked for. Manish in his art form depicts this unstoppable havoc for sheer logical and on humanitarian grounds and wishes to state firmly that we all are merely puppets of one another visionary talents and an exclusive creation is only possible either in between or amongst, supported and guided by the group periodically. To safeguard the real art form and to keep its value ever growing and in order to relish the original savour, we need to be moving collectively together and simultaneously conferring upon valid recognition to the ones behind the curtain and possibly miracles will start happening round the clock.

"बाबू मोशाय, ज़दिगी और मौत ऊपर वाले के हाथ में है जहांपनाह, उसे ना आप बदल सकते हैं ना मैं. हम सब तो रंगमंच की कठपुतलियां हैं, जनिकी डोर ऊपर वाले की उंगलियों में बंधी है. कब कौन कहां उठेगा ये कोई नहीं बता सकता" - Anand film , delivered by Respected Rishikesh Mukherjee



The Marionette
Wood, Fiberglass
24ct Gold Pu Paint, Threads
11" x 14" x 5" (each)



MASURAM RAVIKANTH

b 1980

2001 B.F.A Painting, MMK College of Visual Arts, Gulbarga.

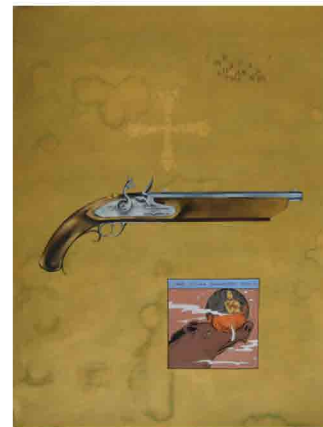
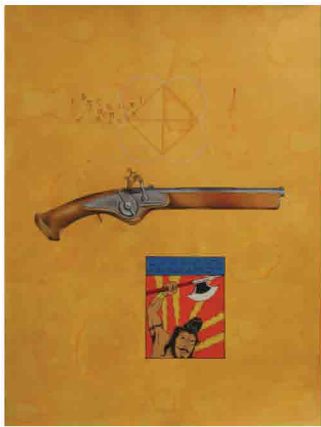
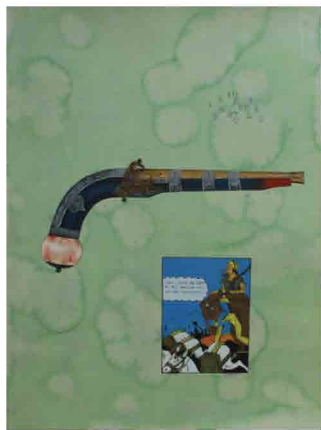
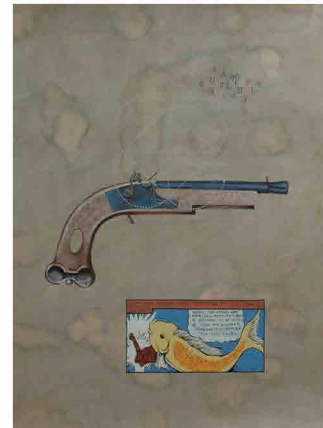
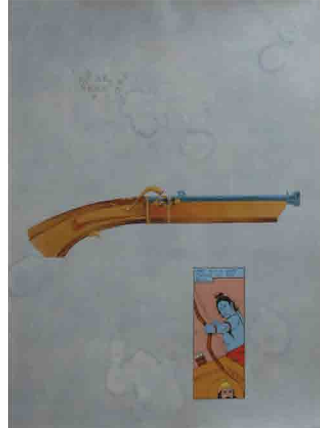
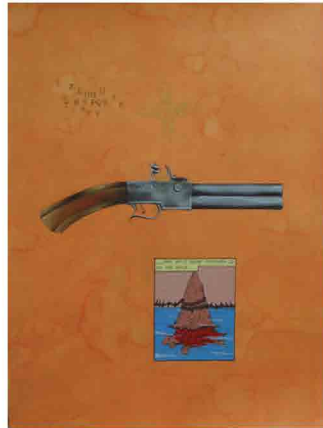
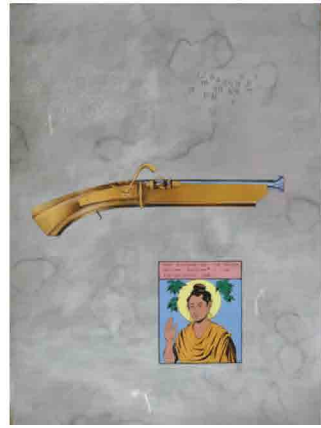
2004 M.F.A Painting Central University of Hyderabad, Hyderabad

Dashavatara

Dashavatara is conceived as proclamation of good over evil and spectacular forms of the incarnation of the Lord Vishnu. The idealised depictions are reconstructed to cater to the popular visual culture and brought the two, static and moving imagery which provides a new dimension to the viewership.

The effort is not only to revisit the myth but also reverberate Indian epistemology while creating and recreating mysterious mythical entities citing the purpose of regulating the mundane life. Reacting to the existing conditions Ravi has brought such reconstruction of myth based on Ten incarnations in a postmodernist visual language to critique the contemporary human society at large and violence prevailed in the routine.

The idea is to amalgamate old and new media together to reconfigure the old style projection on canvas as an experiment. Ravi makes an effort to see how the old videos and the new imagery gel as a manifestation and how these two challenge each other negotiating their spaces.



Dashavataram Series
Set of Ten Mixed Media
on Paper
30" x 22" (each)
2021



MEHUL RATHOD

b 1988

2009 Diploma In Painting CN College of Fine Arts, Ahmedabad

2011 Post Diploma in Print Making MSU, Baroda

Mera naam joker, positively not the end...

The movie 'Mera Naam Joker' is a representation of human emotion, journey and society. It is a cult classic milestone Bollywood movie, that is still recognized for its plot which is focused on a clown who must make his audience laugh at the cost of his own sorrow.

The artwork "Mera Naam Joker, positively not the end" is inspired from this movie, This work is like an inquiry into who the Artist is! It has a 3-parts diptych reflecting the three eras (emotion) of human life as in this movie.

The first part is an emotion; the spirit of love which is a divine, pure and untouched phenomenon of human beings. Technique used is "pyrography" - composition/drawing on wood with fire.

The second part is about passion for work, desire, materialistic hunger and the "body". It is presented in oil color.

The third and final part is the essence, the ultimate goal of human life. Spirituality, soul, acceptance of death - free from all desires. This work urges one to be fearless from everything. Even from death!



Mera Naam Joker,
Positively Not The End
Pyrography, Oil Color on
Shaped Wood & Shaped Burnt
Wood
11.5" x 5.5" (each)
2021



N RAMACHANDRAN

b 1975

1999 MFA, Govt. College of Fine Arts, Madras University, Chennai.

2005 Care of Museum objects, Chennai Museum Laboratory, Chennai.

2006 Photopolymer Etching, Edinburgh Printmakers, Edinburgh.


2009 BA (Hons) in Glass-Edinburgh College of Art, Edinburgh.

@' - unchanged "OBSERVER" under the skin. Skin, the layer to protect, which varies from a dress, a home, the survival instinct, the rat race, logistics, power play, politics,.... etc., that predominates the observer. Stripping up the skin reveals the one unaltered, unnamed, ambiguous stance-an attitude of locating oneself. Deep Inside, the addiction artist has of the visual world, around him is overpowering everything.... They are beyond words and my understanding as knowledge....

Sometimes he says about a work as "something".... after a while it seems the work is beyond the boundaries of the words...It is rigid, flowing, vigorous, childish, feminine, vulgar, complete, unfulfilled, satirical,.... having a paradoxical experience, that we are always submerged in, which is more significant... it is the multiplication of the binaries/ experiences with experiences / words with words.... and to add a lot..... sum it up all is '@'N.Ramachandran.



“@”-14
Mixed Media with
Found Materials
71”x 71” x 5.7”
2021



PARVATHI NAYAR

b 1964

B.F.A, Fine Arts, Stella Maris College, Chennai

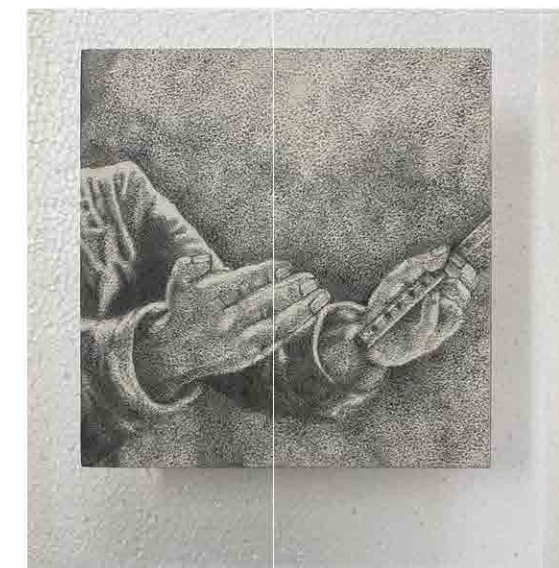
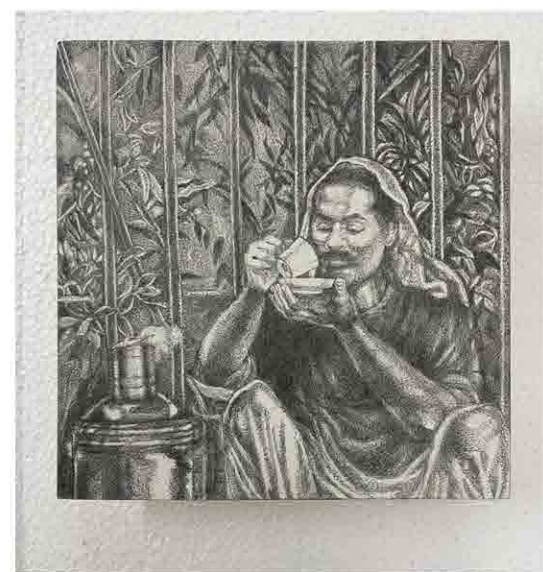
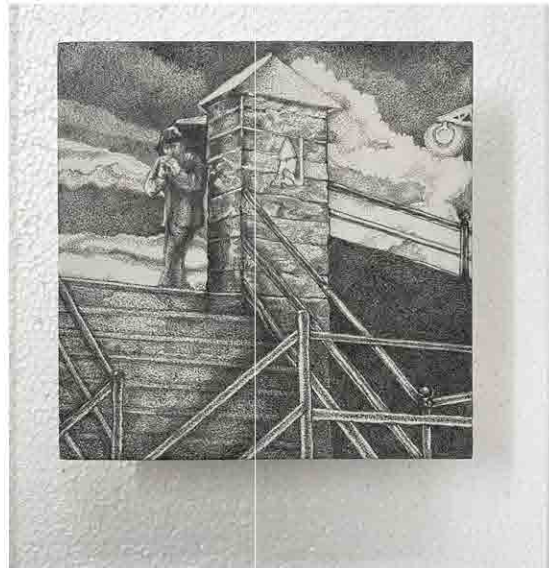
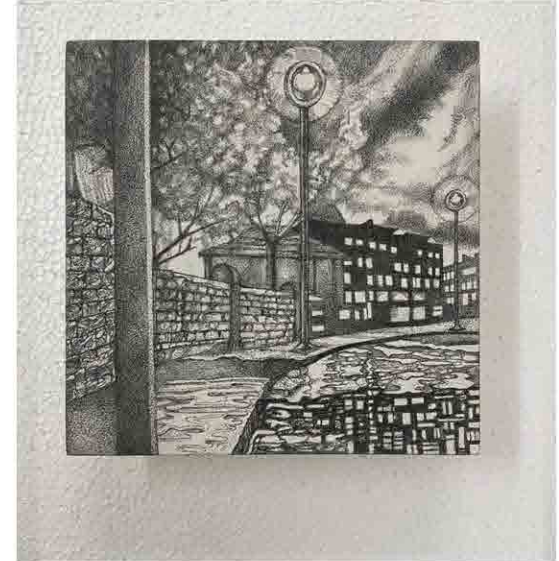
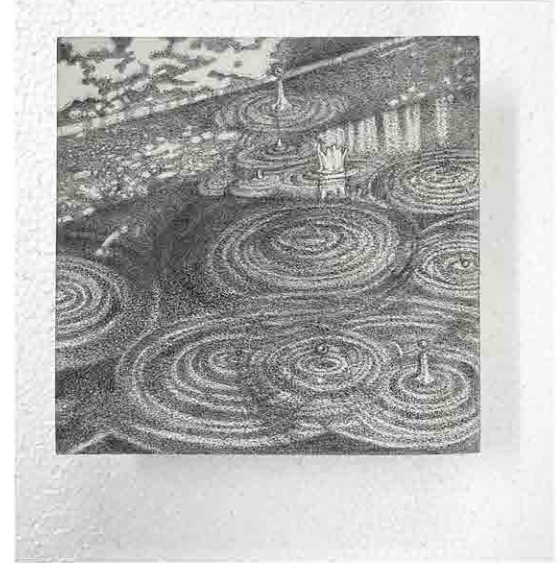
M.F.A, Central St Martins College of Art and Design, London.

Water has been a thread in her artworks – just as the rain song has been a staple in Indian movies – and especially Hindi films.

Though in many later films, the notion of the rain song is rather debased, in most of its early iterations this cinematic staple is a way of showing the film’s protagonists in-sync with nature. The uprush of emotions felt by the characters is complemented by the deluge from the skies.

Raj and Nargis in the movie Shree 420, and the song “Pyar Hua”, to the artist, epitomises this original form of the RainSong. While it might suggest a sort of utopian construct of woman-man in harmony with nature, it is balanced out by the poverty of the characters, she - a teacher & social worker; he - a newcomer to the city and living on the streets. These are real slices of life – the poverty, the desperation to make a living, the moral choices.

The work deconstructs the rain song into its components such as the players, the setting, and the metaphors drawn into its creation. The water and the urban setting are part of the urban memory and cinematic tropes of Indian cinema. If the hand drawn graphite medium lends itself well to the recreation of these images from the era of black-and-white cinema, equally, the tight composition and cropping situate the work in contemporary culture and ways of re-examining the past.



Rain Song
Hand Drawn Graphite
on Wooden Panels
9" x 9" (each)
2022



PULKIT PRAJAPATI

b 1986

2008 Diploma in Fine Arts, Seth CN College of Fine Arts, Baroda

2010 Post Diploma in Painting Faculty of Fine Arts, MS University, Baroda.

Mr. India

Cinema is a subject that directly or indirectly resonates with each of us in some form or another. When Pulkit got invited to participate in this show he said he was transported back to a movie he saw in his childhood 'Mr. India'. In that movie, the main character finds an object that helps him become invisible whenever he wears it. As a child, the concept of this movie was immensely euphoric for him. So, in this work, he has conveyed the idea of his favorite childhood movie through a visual image, and he hopes the viewers of this work get the same excitement and joy from this work as the movie gave him!

Bollywood Galla

Bollywood attracts everyone, we get excited when we see film posters and based on this, we get inspired to watch the film and spend our money at the movies. We might enjoy the film, or we might not - but at the end of the day the filmmaker has made his money!

Like a Bollywood film, this box is attractive, you want to see what it does or what's in it... So, you may drop a coin into the slot. The artist wants you to experience the reality where, at the end of the day - the box maker makes his money!



**Mr. India Mix Media on
Acrylic Sheet
30" x 40"
2022**



**Bollywood Galla
Mix Media on
Wooden Box
10" x 10" x 10"
2022**



PRIYANKA AELAY

b 1990

2011 B.F.A, JNAFAU, Hyderabad

2013 M.F.A, Hyderabad Central University, Hyderabad

2022 Film Studies and Visual Culture, English and Foreign Languages University.

Both the works are inspired from the folktale of 'Balanagamma', that is popular in the south part of India. This folktale has been later adapted, re-created to the filmic medium - 'cinema'. The same folk tale has been made and released into 4 different Indian languages - Telugu, Tamil, Kannada and Hindi. This is one among many folk stories that have gained popularity at one point and have disappeared over a period of time after the emergence of new entertainments.

In the first work we see Balanagamma all by herself enjoying the mother beauty where she was once taken care of. Here, she is dreaming of holding this bird of her future man. Unknowingly that the life of the villain in this film, lies in the same bird.

In the second work we see Garuda, according to Hindu mythology is invoked as an impetuous violent force, here in the painting he is the actual hero of the film who bears the character of 'Mantrika'. Though he is the villain in the film, his appearance on screen is extremely heroic. In this work, mantrika with the Garuda head is running with extreme ease towards Balanagamma who has been prisoned by him in his house.

**The Beginning of the Tale
of 'Balangamma'- for me
Acrylic on linen canvas
48" x 48"
2023**





RASHESH CHAUHAN

b 1992

2015 Bachelor of Visual Art Painting, Maharaja Sayajirao University, Baroda

2017 Master of Visual Art Painting, Maharaja Sayajirao University, Baroda.

The past is never dead; it lives behind the layers of history and memories. A city may change to accommodate newer forms but somewhere beyond there is a nostalgic yearning for the old comfortable homely spaces that has become a part of its collective identity. The outdated old leftovers of our existence, objects and boxes which are thrown away by us are also laden with these comfy nostalgic traces of identities stored in our memories. How can these traces of memories in the old parts of the city and the thrown away objects be negotiated together?

Rasheesh's work is an attempt to stitch together such imageries and objects which are immensely disparate in scale yet produce a similar effect on our psyche. These works evoke the sense of the city of Baroda (Vadodara), its old homes, bridged structures and cinema halls covered with painted advertisements.

Being born and brought up in such quarters of the city, these parts fascinate and intrigue him. Their derelict presence seems to be repositories of memories that this old city he went through. Found objects like rusty metal sheets and old metal boxes with their brand names painted on them have remained the primary material in this work. The neglected boxes with parts of paint chipped away and organic formation of rust eating away the metal creates a sense of an abandoned, dejected space which is similar to that of the oldest parts of Vadodara.



Untitled
Enamel Paint, Acid treatment
and Lacquer on Metal
60" x 41" x 10"
2022



Untitled
Enamel Paint, Acid treat-
ment and Lacquer on Metal
37" x 29" x 10"
2018-19



SANJAY DAS

b 1969

1991 B.F.A, College of Arts, New Delhi.

The artworks of Sanjay has a strong influence and connection with the Bengali cinema, that goes back to his childhood days of watching Satyajit Ray's movies like 'Sonar Kella', 'Gupi gayen Bagha bayen' and many more during Durga Puja celebrations.

His childhood days taught him to understand and admire Ray's classics such as 'Charulata', 'Shakha Proshakha', 'Jalshaghar', 'Pather Panchali' and many more... These movies by Ray inspired and created a deep impact on his mind and influenced his creative journey. It has been his endeavour to bring forth the untold stories that our country has to offer and showcase them to the world at large.

As in Satyajit Ray's movies, the objective is to create imagery that tells a story – in color, in texture, in light and in shadow and form a unique blend, which is spiritually as well as mentally rewarding. It was a conscious decision to shoot Bengal in black and white influenced by the frames of Ray and in sync with the nostalgia of a by gone era. For this series displayed here the titles of the movies by Satyajit Ray were the main inspiration. He started capturing moments in Bengal in his own way and according to his interpretations. The images on display are part of the series where there is a merger of theoretical and conceptual assertions with experiences, interests or fascination which finally forms the image and its meaning.

Shaka Proshakha
Archival Print on
Paper
48" x 32"
2021



Jalsaghar
Archival print
on paper
48" x 32"
2021



Charulata
Archival
print
on paper
48" x 32"





SANTHANA KRISHNAN

b 1977

1998 Bachelor of Fine Arts (BFA), Government College of Fine Arts, Kumbakonam.

2000 Master of Fine Arts (MFA), Government College of Fine

The painting of Santhana stirs up many vivid memories. As a child, he was inspired to draw after watching the movie poster walking around his village and gazing at the actor's face. The colours of the hand-painted poster were imprinted in his mind as he spent a lot of time watching it. Layers of memories of childhood the streets with colourfully painted doors, posters of cinema pasted on the walls, graffiti of ads all painted by hand have a deep impact on his art. His work is all about reconnecting memories. Cinema creates a memory; it allows one to escape into fantasy. There are countless ways that Indian audiences carry this fantasy beyond the theatre, whether it's dressing up as a hero, or acting as a heroine... We are touched by Indian cinema at various times in our lives, whether it is as the first movie of a newlywed couple, or as a song they choose for their wedding.

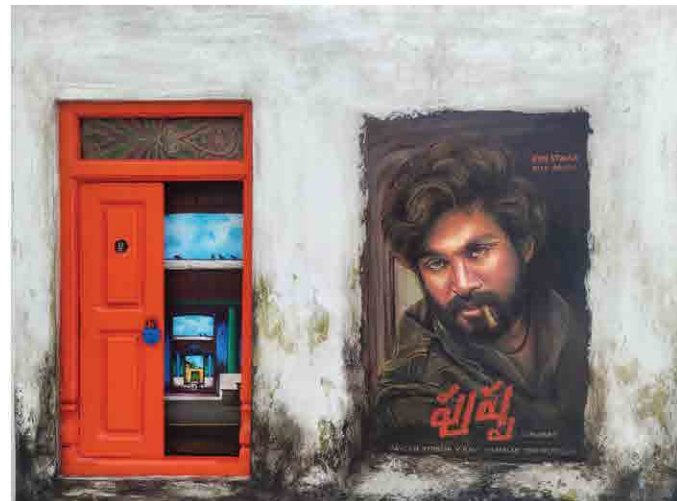
The painted wall posters and painted doors that once adorned the streets are slowly disappearing with the changing times. So Santhana relives his memories through his art. Posters have become a very important part of Indian Culture for various reasons to swank about one's power when celebrating their favourite hero's birthday or even for a wedding, the poster has become a way of communicating with large number of people. Here Santhana mentions a beautiful experience he had..."When my first movie poster work for MGR's "Engaveeta Pillai" was displayed at Singapore Art Fair, a German wanted to buy it. As this artwork took him back through the memory lane of his travel to India when he walked through the streets of India during the 1980s. This gave me immense happiness and wanted to explore more on this subject. If a stranger to our culture can connect so well to the subjects I do, an Indian would connect in an even better way!"

A common man too can identify himself with Santhana's work and this is what keeps him inspired. Indian Cinema sells dreams to a common man. It inspires a common man to be a hero in his own life.

Untitled
Mixed Media on
Wooden Box
36" x 36"
2022



Untitled
Mixed Media On
Wooden Box
36" x 36"
2022



Untitled
Mixed Media On
Wooden Box
48" x 36"
2022



SHANTHI KASI

b 1968

2013 B.F.A (Drawing &Painting), Sir J.J. School of Art

2015 M.F.A (Creative Painting), Sir J.J. School of Art

Durgabai Kamat and Kamlabai Gokhale

For his second film 'Mohini Bhasmasur', Phalke wanted women to play the female lead and approached Durgabai, a theatre actor. Thereby, Durgabai Kamat who played the role of Parvati became the first woman of Indian Cinema and her 13/14 year old daughter Kamlabai Gokhale (nee Kamat), who played the role of Mohini became the first female child actor. There is no trace of the film Mohini Bhasmasur in existence, nor is there any visual record of this special mother-daughter duo.

In painting these portraits, Shanthi pays a tribute to these remarkable first ladies of Indian Cinema and contribute to their history in creating a visual record of their existence for posterity.

Kamalabai kamat
Oil Color on Color
24" x 30"
2022



Durgabai Kamat
Oil Color on
Canvas
24" x 30"
2022



Panch Kanya
Oil Color on
Canvas
47" x 62"
2022



SHAMPA SIRCAR DAS

b 1970

1993 B.F.A. (Painting), from College of Art, New Delhi

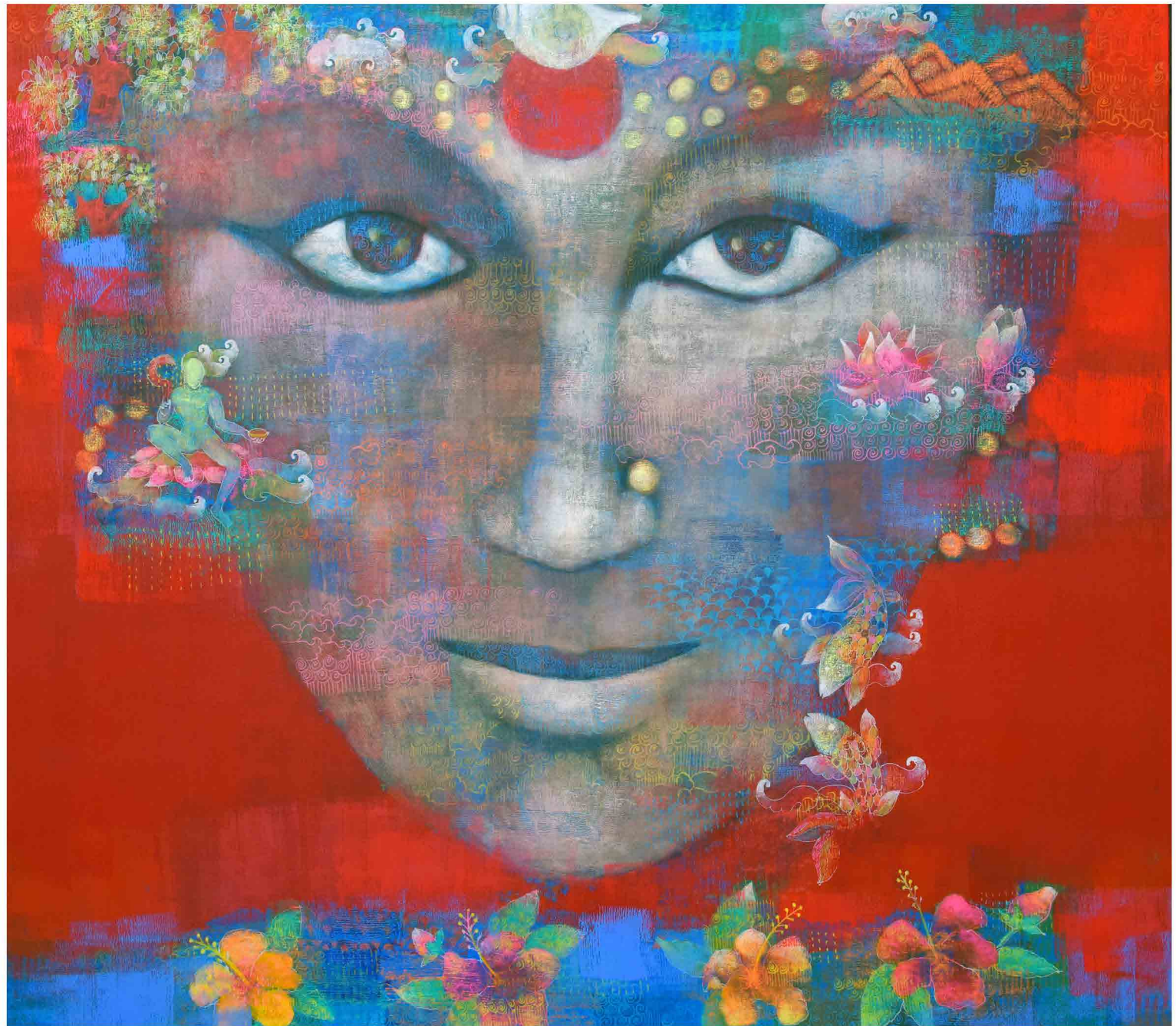
1995 M.F.A (Painting), from Jamia Millia Islamia, New Delhi

In a prolific career spanning nearly four decades, Satyajit Ray directed 36 films, including feature films, documentaries and shorts. His films have received worldwide critical acclaim and won him several awards, honours and recognition – both in India and elsewhere.

In his film Devi, a pair of kohl-lined eyes of The 'goddess' is a portrayal of listlessness and immobility in the face of burgeoning oppression, as she is forced to fulfil an old man's fantasy and was a subtle metaphor for patriarchy. The film set in the latter half of the nineteenth century in Chandipur, a village in what was then the British Indian province of Bengal. A vision received in a dream convinces the pious feudal landlord Kalikinkar (Chhabi Biswas) that his doting daughter-in-law, the seventeen-year-old Doyamoyee (Sharmila Tagore), is an incarnation of the Mother Goddess. Swiftly, the young girl is placed on a pedestal and swarmed by incense-wielding priests and supplicants, her frightened, tear-streaked face deterring no one. Her husband, Umaprasad (Soumitra Chatterjee), who is away in Kolkata for his university studies, believes in a different kind of vision: the clear sight of the modern, rational, Western-educated man.

The pair of eyes of 'Devi' enacted by Sharmila Tagore is the film's recurring image, her angular face and expressive eyes filling the screen with totemic beauty and terror. Beautiful, tragic, puzzling, Devi, The Goddess, still arouses haunting reflections. It is art in its essence and magnitude; woman in her evocation and strength; life unveiled in its universality; cruelty and compassion. It is Satyajit Ray's humanity that makes this an eternal piece of cinema.

Devi, The Goddess
Acrylic on Canvas
48" x 48"
2022





PAMARTHY SHANKAR

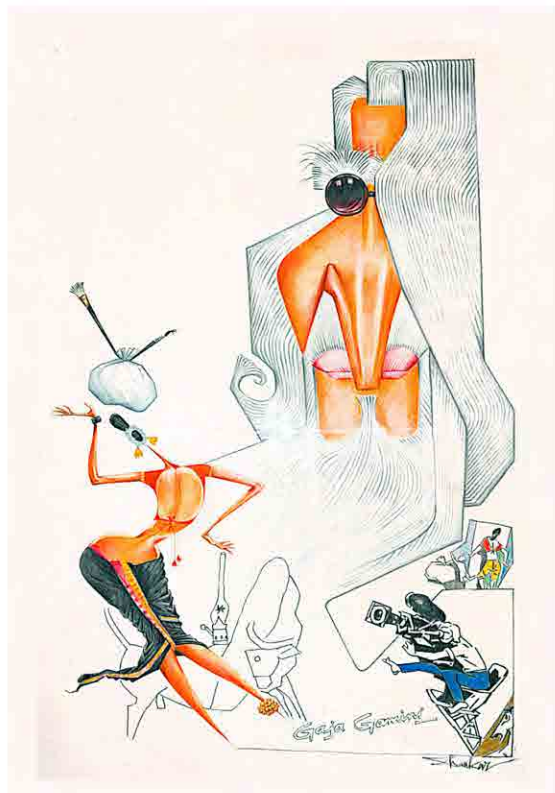
b 1966

B.A

Shankar grew up watching movies. He used to draw from his childhood. Whenever he saw a nice image, he'd cut it and save it for practice. If it was a movie title, he'd jump with enthusiasm! From cover pages of the magazines to the illustrations inside, he would archive them all, dearly. Those days the publicity designers of films would create those beautiful multi-coloured posters, with the captivating action poses of the cinema heroes. With due diligence, he practiced drawing them, including the titles. That's how he eventually became a signboard artist.

Seeing the cinema hoardings all around would make him feel like he's in a gallery. Any artist would like cinema. Perhaps that's why cinema also became part of his life. He had sketched cinema as a subject a long time back. And sketching on the same again made him remember his childhood fondly...

Gaja Gamini
Colored pencil
on Paper
23" x 16"



Natu Natu
Colored Pencil
on Paper
30" x 22"



Rajinikanth
Colored Pencil on
Paper
30" x 22"





TUSHAR WAGHELA

b 1975

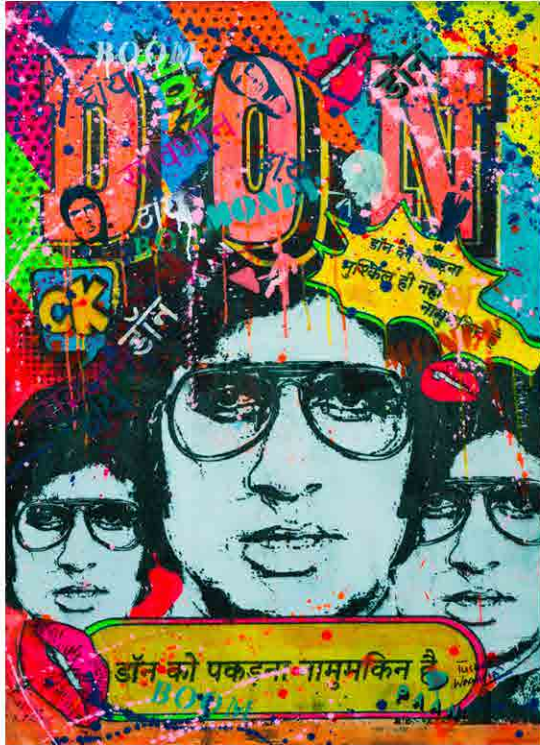
2001 Masters of Arts in Philosophy

Without Ticket:

The earth Tushar finds himself in, as an uprooted and alienated human, is pervaded by terror and treachery. Its axis has crumbled, and it rotates randomly in boundless space. Norms have lost sanctity, violation and violence are the now accepted forms of civilized behavior. Its a journey towards a universe that defies both morality and immorality. Of deracinated people without a past or a future. People who stare at a seemingly ephemeral but endless present. Living in this time Tushar wants to create art which gives joys, love, childlike innocence with all the vibrant colors of life and love.

May the force be with you :)

Don
Acrylic, Graffiti,
Spray on Canvas
33" x 45"



Wonderpur
Unlimited Acrylic
Spray Paint On
Canvas
45" x 45"



Chalti ka Naam Gadi
Acrylic, graffiti, Spray on
Hand Cut MDF Board
with Back Lit LED
46" x 34" x 2"
2022



VISHAKHA HARDIKAR

b 1981

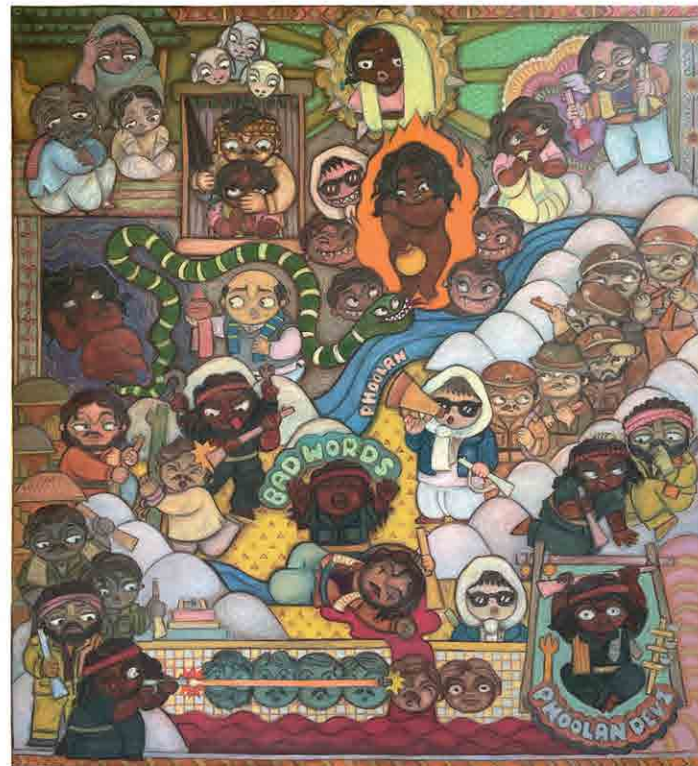
2004 B.F.A from Indore Fine Art College

2006 Animation and Film Designing from ZICA Mumbai

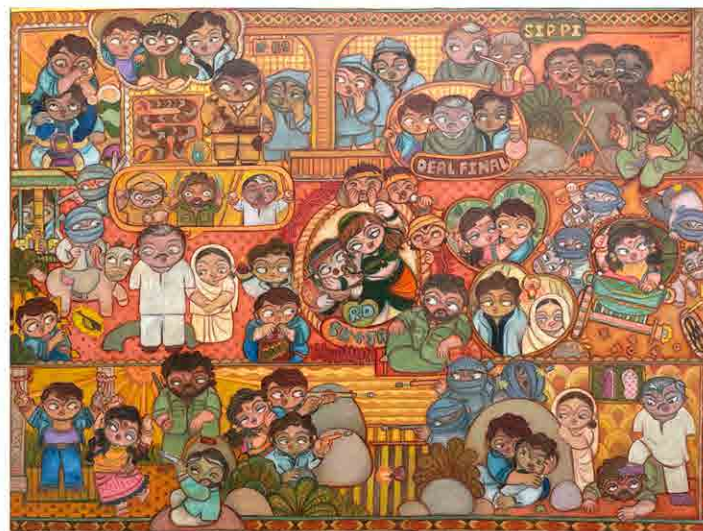
When people ask the Artist what her work is all about, she says “storytelling!” and when she talks about stories we’d know that cinema has a great impact on her life. This series of work is a tribute to the Indian cinema. This is not only a painting, but an opportunity to perform in her favorite world and be a part of it, she said!

She analyzed the work of some of the great directors such as Shekhar Kapoor, Kamal Hassan and Ramesh Sippy and tries to live in their cinematic story-telling styles. Vishakha Hardikar Mall a pop artist premise to create parody and humor. She mirrors our experience of the mass media, capturing visual noise in a framework of ironic allegory. Behind the playfulness there underlies a level of the horrible disquiet of the age. This makes Vishakha a force to be reckoned with. With her distinctive and very personal style she communicates how she sees the world and her place within it. Vishakha creates a language of her own. Popping colors, stark characters, bold canvases makes her style instantly recognizable.

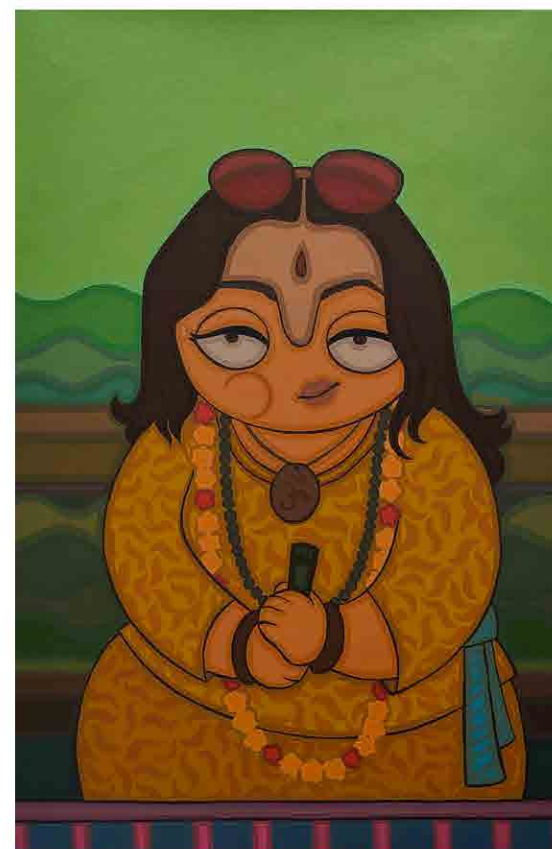
Chambal Tales
Oil on Canvas
77" x 84"



Sholay
Oil on Canvas
108" x 80"
2021



Pyar Kiya
Acrylic on Canvas
24" x 36"
2023



Dam Maro Dam
Acrylic on Canvas
24" x 36"
2023

ZUNNURAIN AHMED PATHAN

b 1988

**2013 Master of Visual Arts (Drawing & Painting) The Faculty of Fine Arts,
The Maharaja Sayajirao University of Vadodara.**

**2011 Bachelor of Visual Arts (Drawing & Painting) The Faculty of Fine Arts,
The Maharaja Sayajirao University of Vadodara.**

Mughal-E-Azam

K. Asif's master piece Mughal-E-Azam, till date is considered to be the magnum opus of Indian cinema. In this fictional "Love and war" drama, Asif tries to unveil the socio-political and economic issues that remains hidden behind the backdrop of the glory and grandeur of our society and culture. His works also have keen eyes on such issues. How politics and economy play each other and become instruments to establish the hierarchies of power and wealth have always fascinated the artist.

For the representation of hierarchies, both politico-economic and social, the artist used the imagery of a chess board game on which he placed the images culled from the Mughal-E-Azam movie that are altered, arranged, re-arranged and composed into complex and layered patterns. His works remain deeply inspired by Indo-Islamic architectural decoration such as Parchinkari (stone inlay work), Kashikari (glazed color tiles), Chikankari (low reliefs in marble) and Jali (intricate lattice work in soft stones) and he had spent considerable energy in mastering some of these techniques.

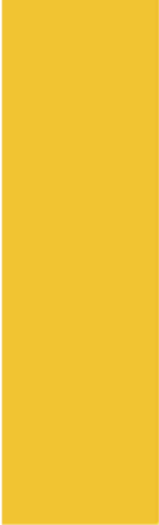
On the face of it, he is sticking to the established principles of composition operative within these traditions. This colorful approach of decoration and ornamentation, grabs the attention of the spectator and then one is invited for a closer look. It is here that the subversion and the subterfuge that the artist blends in effortlessly and comes to play.



Mughal-E-Azam
Mother of Pearl Inlay
In Green Marble, Tiles
**Heat Press Print/
Brass Inlay**
48" x 48" x 0.7"
2021

Retro Posters
Ceramic Tiles Heat Press
Print
48" x 48"





TRUPTI JOSHI

b 1982

2004 DIPLOMA IN FINE ARTS, GOVT.INSTITUTE OF FINE ART, Indore (M.P)

“Shala”

Where one leaves the comfort of being in the soft and loving shade of parents and begins a new journey after crossing the threshold of the classroom.

Trupti’s painting titled “Shala” is set in the rural context and interestingly touches all of the above experiences that one has been through and makes it so much more relatable by bringing forth those fond memories of school life in a simple yet unique way of expression.

A happy chaos of this unified thought to abandon the known in search of knowledge is what drives us humans to embark on a glorious journey, reach out to the world and discover its beauty along the way.

The innocence of children is beautifully depicted in the artwork through bright yellows and carefree blues at the same time the new and old and worn-out pairs represent the changing factors in one’s life... even though they (students) are different yet all are placed together; something that the movie “Shala” reflects- a story of struggle, freedom and liberation with a spice of loneliness.

Various sizes of slippers is the visual representation of challenges experienced by students across the grades, age groups and abilities.

All 25 pieces are part of a single painting representing the oneness that is created out of different pieces of art.

Cycle
Acrylic on Canvas
60" x 36"



TWO SIDES OF A COIN

- A CURATOR AND AN ARTIST.

Annapurna Madipadiga is an art curator and consultant, as well as an artist herself. Growing up with her father E. Rohini Kumar who is a renowned artist, Annapurna has been deeply involved in the world of color palettes, brushstrokes, and canvases since she was a toddler. She went on to get her master's degree in Arts from JNAFAU and taught in the Fine arts division at Potti Sreeramulu Telugu University as a visiting faculty. With a flair for contemporary and traditional art, she utilizes her artistic experience and talent to create a beautiful impression in the world of art.

Annapurna has previously worked for a popular art gallery where she curated art shows sourcing art from across India. In addition, she organized installations and art displays at the much-acclaimed Hyderabad Literary Festival for two consecutive years 2017- 18. She assisted with the production of the book "The Dot that Went for a Walk" which featured the illustrations of 51 Indian women artists, designed as an educational initiative to inspire change. The book highlighted motivational stories of women who had made a mark on the world, meant to strengthen girl child.

As an independent art curator, she has curated and organized numerous exhibitions to mention a few such as:

'Divine' – an exhibition featuring works of eleven artists from Jaipur, Kerala, Chennai, Delhi, Mumbai, & Hyderabad.

'Bindu' – an art show featuring thirty-eight artists in Hyderabad.

'Konaseema to Golconda' – a collection of the famous artist Rohini Kumar, also featuring works from his four art gurus.

Annapurna envisions a promising future of art in India and wants to play her role in connecting art lovers with art creators, for a beautiful world, which will warm your hearts and walls.



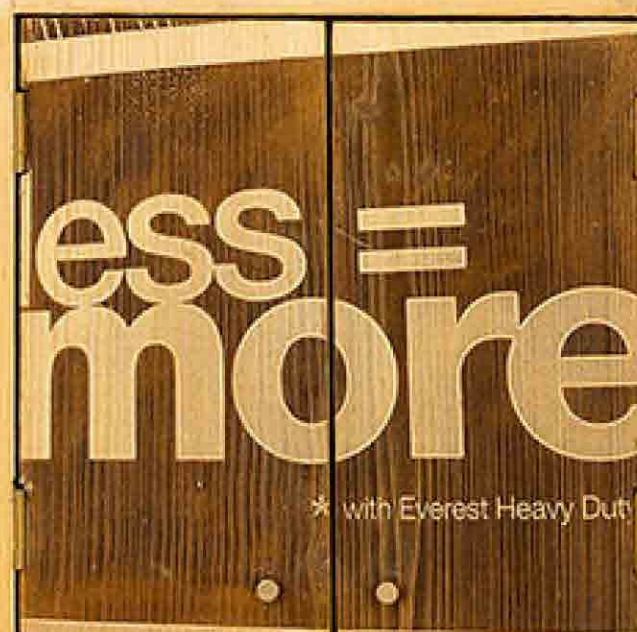
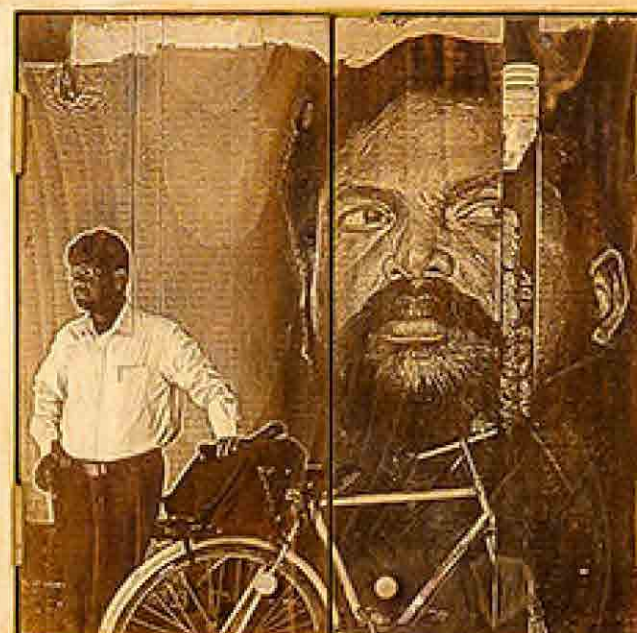
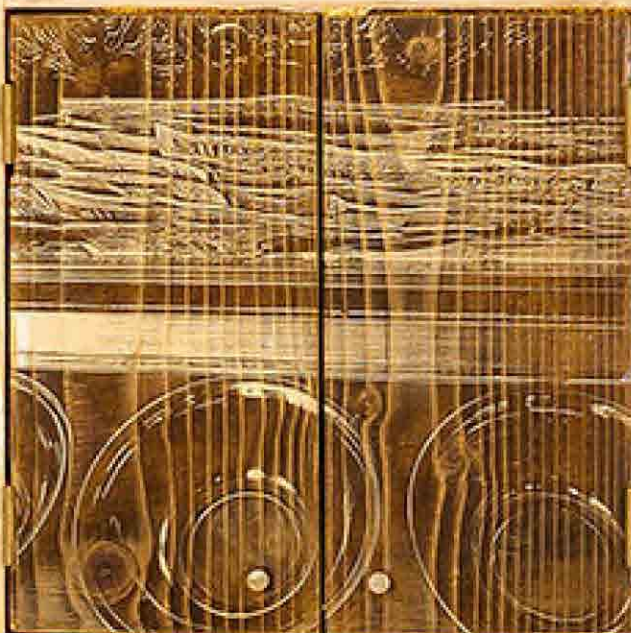
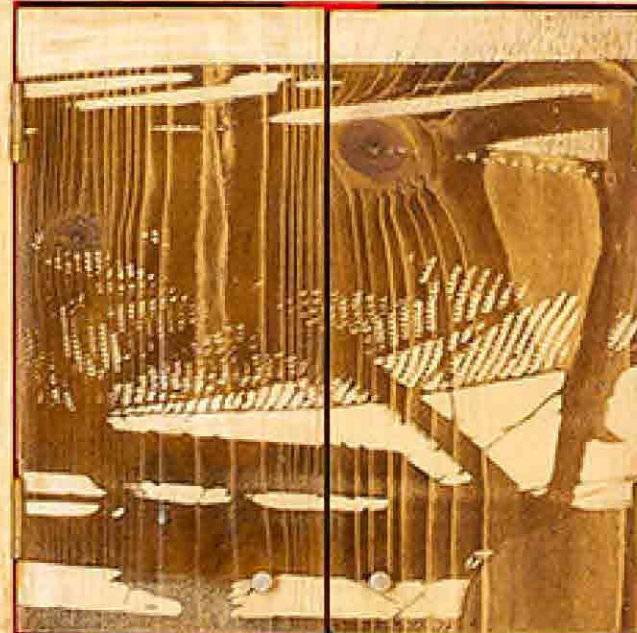
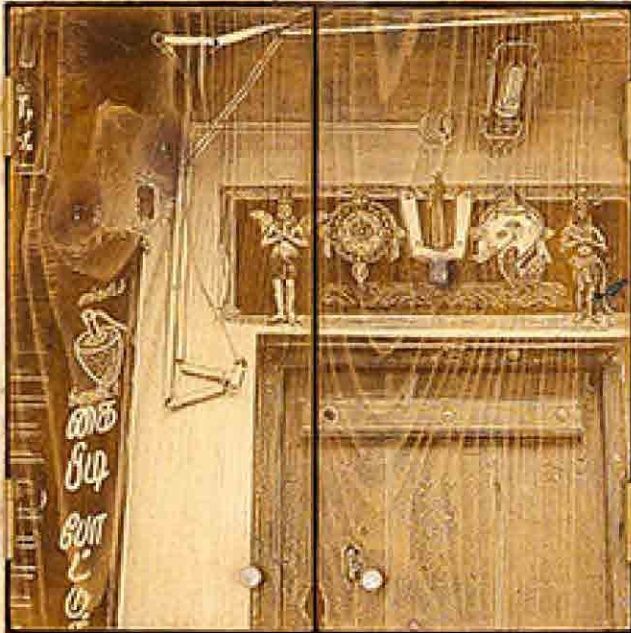
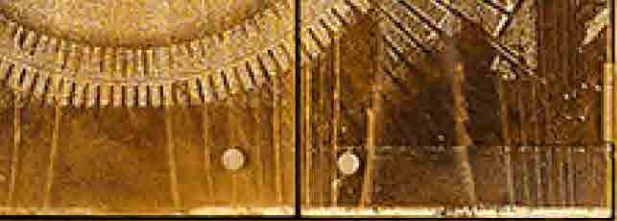


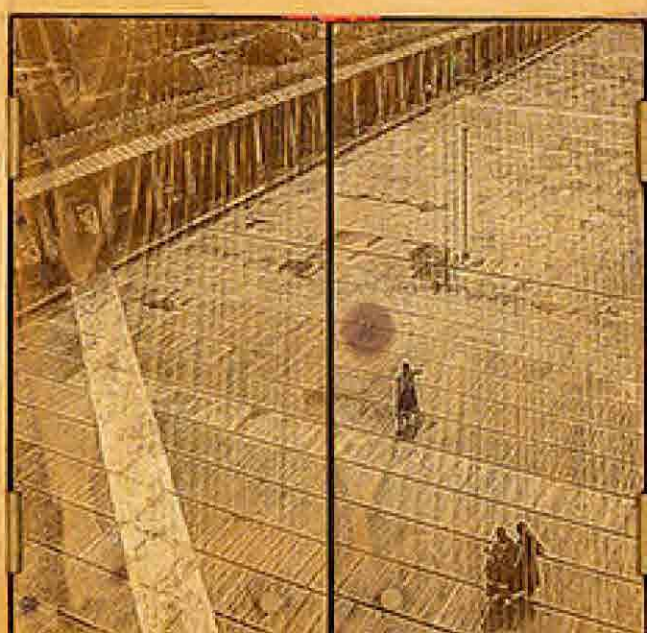
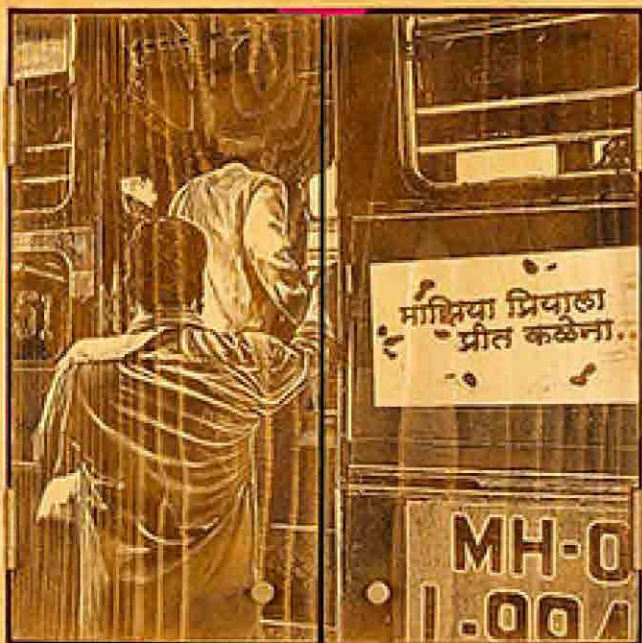
Art Magnum's vision and mission is to showcase South Asian art in its austere authenticity and magnificence on a global platform. Since its inception in 1986, it has been nurturing both the emerging and noted artists to further the cause of championing and patronizing South Asian art. Its founder Lt Shri Prakash Chand Singhvi was a visionary whose passion and enthusiasm was the driving force behind the gallery. Presently, Art Magnum's enterprising director, Saurabh Singhvi, is skilfully taking his legacy forward. The gallery has been proudly presenting different mediums of artistic expression ranging from the traditional to the modern, and the contemporary and the experimental. Housed at a contemporary space with ultramodern infrastructure located in the heart of South Delhi, the gallery attempts to give voice to the novel and noteworthy talents through a roster of shows that present the news makers of contemporary genre and also the old masters and marvels of Indian art from the pre and post-independence era.

Art Magnum has innovatively kept striving towards new paradigms reroute to its journey, and has achieved multiple milestones and mammoth goals. The firm has successfully organised elite art events at art capitals across the globe including at New Delhi, Dubai, Singapore, etc and has received critical and popular acclaim for the same. The collection of the gallery includes works of M F Husain, S H Raza, F N Souza, Somnath Hore, Suhas Roy, K G Subramanyan, Paresh Maity, T Vaikuntam amongst the others. Going forward, Art Magnum shall act as a catalyst for the talented young artists striving for creative excellence and shall keep inspiring the art aficionado by showcasing the contemporary and the classic path breakers of South Asian art.

-Saurabh Singhvi









60/2C, 3rd Floor, Yusuf Sarai, Aurobindo Marg,
Indian Oil Complex, New Delhi-16
Phone: +11 40111991
www.artmagnum.in
studioartmagnum@gmail.com