

THE MILLENNIALS

A R T B Y G E N E R A T I O N N E X T





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SUPPORTED BY CENTRE OF INTERNATIONAL MODERN ART (CIMA)

Curatorial Advisor
Rakhi Sarkar

15th September - 15th October '23

at
Art Magnum
60/2C, 3rd Floor, Yusuf Sarai,
Aurobindo Marg, Indian Oil Complex,
New Delhi - 16



The project, CIMA Awards, was inaugurated in 2015. The past eight years have witnessed the rise of a new generation in Indian art – a generation that has overcome all colonial hang-ups and the significant big town / small town divide. Gone, also, are the eras of self-consciousness and doubts prevalent among previous generations. We now have a generation that is confident, articulate, forthright and bold! It is strange how all of this happened so incredibly fast in the last 20-odd years.

CIMA Awards definitely opened my eyes! Had it not been for the project, we at CIMA would have remained oblivious of the huge pool of talent that was emerging from small-town India. The 20-odd illustrious jury members, composed of artists, art historians and creative professionals (in each edition), have introduced us to some of the most scintillating talents from the world of Indian visual art, across the country. Together, they have helped create a new landscape of visual art in India.

The current exhibition, *The Millennials : Art by generation next*, is a story of that success. Fifteen finalists and winners from across four editions of the CIMA Awards have been featured in this exhibition, which Saurabh Singhvi, through his institution, Art Magnum, has so kindly organised. Paintings, graphics, installations and sculptures have been included to make the experience a holistic one. I feel proud of his incredible enterprise, and of all the young artists featured in the current exhibition.

Art, after all, is about questions, truth, ingenuity and, above all, imagination.

The Millennials is all about that!

Rakhi Sarkar

Director, CIMA (Centre of International Modern Art)

Kolkata

July 2023



Amit Singh Slathia

born 1981

Amit's conceptualisation is deeply rooted in both spiritual and scientific wisdom, recognizing the intricate web of life. By planting trees, we not only forge a profound connection with nature but also positively impact the environment and our mental well-being. Embracing the New Machismo philosophy empowers us with a different kind of strength and courage, paving the way for a more sustainable and equitable future for all.

Through his artwork, he aims to provoke a contemplative reflection on the human condition, where the search for meaning and belonging is in constant flux. It invites the viewer to connect with the profound questions that emerge from our shared experiences, and to cultivate empathy and compassion for those who struggle to survive in a world marked by turmoil.

Education :

2007 M.F.A. (Painting), Faculty of Fine Art University of Rajasthan, Jaipur

2003 B.F.A. (Painting), Inst. of Music and Fine art University of Jammu, Jammu & Kashmir.



New Machismo
Acrylic on canvas, 59 x 47 inch, 2019



Displaced placed displaced...
Acrylic on canvas, 60 x 48 inch, 2020

Bikash Acharjee

born 1980

Bikash's works are heavily influenced by nature and his environment. As he puts it himself 'Nature is the integral part of life. Nature has been my muse, my inspiration for my creation'

His thoughts and works reflect semi-abstract forms on canvas. In this journey, he has tried to go with natural thought (Free flowing thoughts not with any pre-concieved notions). The concept of his art work originates widely from mother nature even though sometimes he finds his pre conceived ideas creating hindrance in the path of creativity.

Creations reflected on his canvas, are a thorough process involving time, desire, experience of handling materials, thoughts, concept (Nature) and himself. His journey has been aided by meditation which has helped him achieve depth and calmness in his work.

Education

2008 M.F.A. (Graphics), Kala Bhavana, Visva-Bharati University, Santiniketan

2006 B.F.A. (Graphics), Government Collage of Arts & Craft Gauhati University, Guwahati





Burgeon into a life
Acrylic on canvas, 20 x 16 inch, 2023



Desire of life - P1
Acrylic on canvas, 30 x 40 inch

Ganesh Mohan Shinde

born 1993

For Ganesh Shinde his formal education, in art college, helped him acquire all the knowledge of aesthetics and history of art. However he always wondered that does application of all these things make a painter complete? This question has been haunting him ever since and has ultimately freed him from the boundaries that theory imposes. For him painting is a visual medium which is not always possible to express in words. Words are bounded with meaning and he believes art should not be bounded to any specific meaning or subject. He doesn't only paint to express the thought or emotion that he wants to express but also try to feel each step of the process. It gives a lot of pleasure and joy to his mind and soul, while going through the whole process.

He strongly believes that working on his painting helps him in finding the ultimate truth of the life. The act of creating art is not only a bodily action but also a reflection of your inner soul. For him art is beyond the subjects and reasons, and is more of a visually appealing medium.

Education

2013-15 A.T.D., Chitrakala Mahavidyalaya, Latur

2015-18 G.D. Art (Painting), Abhinav Kala Mahavidyalaya, Pune



Untitled
Acrylic on canvas, 48 x 72 inch



Untitled
Acrylic on canvas, 48 x 48 inch



Jagmohan Singh Bangani

born 1977

Jagmohan Bangani's creative journey unfolds as a continuous odyssey, culminating in artwork that breathes life into his inner emotions. While the final result holds its place in high regard, his true satisfaction springs from the enriching voyage of creation itself. In his quest for personal growth and deeper understanding, he delves into the realm of abstraction, immersing himself in texts that encompass positive thinking, spirituality, mystical poetry, and profound philosophical and religious literature. These literary treasures serve as his guiding stars, leading him through profound reflections and inner revelations. As he plumbs the depths of these sacred texts, he realizes that positivity and compassion are not mere feelings but potent forces capable of shaping his reality and the world around him.

Sounds metamorphose into tangible and intangible words. Words entwine and overlap in the labyrinth of language. Within this intricate tapestry, texts flow and evolve, gradually evolving into profound artwork.

Further, following his artistic perception, the composition evolves as a continuous process of metaphor, incorporating layers of texts. He overlays different colours to conceal the inner strata, keeping emotions and messages securely embedded. The use of space, colours, and lines varies according to the text, creating a structured depth that allows viewers to grasp the meanings and connections between the used texts.

Education

2006-07 M.F.A.(Painting) Winchester School of Art Winchester,
University of Southampton, U.K.

1998-00 M.A. (Drawing & Painting) D.A.V. (P.G.) College, Hemvati Nandan Bahuguna
Garhwal University, Dehradun



Couplets of Kabir (Triptych)
Acrylic on canvas, 48 x 108 inch



Harish Kumar Ojha

born 1984

Harish Ojha's current works are based on his experiences of growing up in a rural agrarian family. Drawn to Indian painting traditions with its decorative flourishes, some times his work uses semi figurative vocabulary and most of the time its abstract which is close to abstract expressionism where the technique is significant. The changes in agricultural patterns that he had witnessed as a child began to heavily influence him and he turned towards abstraction to explore this preoccupation.

Paper, a material which also has organic origins, is the medium through which he expresses the magic of life being created from mute earth. He uses paper with high cotton content since it is flexible and tears the thin upper layer of the surface, rolls and plants it in a pre-designed arrangement to a support. Since the paper rolls are of different heights the result is an uneven tactile surface which refers to agricultural processes that involve ploughing the earth, sowing seeds into it and coaxing it to blossom. The resonance between his imagery and process and the traditions of the earth go further. The dots and swirls in work mimic the imagery of indigenous painting traditions like Gond art while their repetitive process of creation emerges from the time consuming and continuous nature of agriculture. Agriculture is thus transformed into an aesthetic experience in his works. Through this, he pays an ode to a primeval activity without which humankind cannot exist.

Education

2006 B.F.A. (Painting & Mural), University Of Allahabad , Allahabad



Indelible Remark

Archival paper on mount Board, 17 x 17 inch, 2022



Indelible Remark
Archival paper on mount Board, 17 x 17 inch, 2022

Mainaz Bano

born 1987

Being a visual artist Mainaz Bano is inspired by what she sees, hears, perceives, reacts which results in the creation of her artworks. Historical events, historical personalities and stories have always fascinated her a lot.

Awadh's grand past and its encounter with the mundane realities of today imbue Mainaz Bano's art with charm and character. Mainaz's work is based on the happiness of life. The white of peace, the pink of love, and the brightness of the oranges, green and purples infuse her canvas with light and energy. Inspired by the Miniatures, Mainaz, however, moves away from their subject matter to include quirkiness of encroaching modernity. The past seems to be encapsulated within gem-encrusted hookahs or as passing reflections in mirrors. Mainaz makes use of silver foil, cloth and paper to add interesting dimensions to her work. Memories of the zaris worn by her mother add patterns of paisley, flowers, birds and fish, to her repertoire of traditional motifs. She showcases a world long gone in a strikingly contemporary way.

Education

2011 M.V.A., Lucknow University

2006-09 B.V.A., Lucknow University





Evolution - 2
Acrylic on canvas, 48 x 60 inch, 2022



Equilibrium of inheritance
Acrylic on canvas, 36 x 60 inch, 2023



Manish Moitra

born 1978

Manish Moitra's works are flamboyant, wildly colourful and often dense with details, juxtaposing urban milieus with untamed wilderness, animals with humans, ancient history and contemporary life, and civilisation and nature. The Kolkata-based artist displays a wide range of influences from the French painter Henry Matisse to Bengal woodcut prints and of course, the miniature tradition. Moitra builds on the age-old techniques of Indian miniatures, revitalising them with his unique contemporary aesthetics. Instead of Rajput and Mughal figures or palaces and gardens, his acrylics-on-canvas typically feature modern, urban interiors and people alongside large butterflies, wandering penguins, languid dogs and cats, and relics from older eras. Representing a curious intersection of art, culture and nature, Moitra's works make tongue-in-cheek statements about the ideas of space, identity, belonging and modern life.

Education

2006 B.V.A., Rabindra Bharati University, Kolkata



Untitled
Acrylic on canvas, 36 x 48 inch, 2012



Untitled
Acrylic on canvas, 18 x 24 inch

Prabhakar Singha

born 1991

The concept of Prabhakar Singha's work is based on Smile. The smile is “the symbol that was rated with the highest positive emotional content” concludes scientist Andrew Newberg. Recent research has shown that a smile seems to be associated with positive emotions. These days, smiling for a selfie takes mere seconds. Sitting for a painted portrait, on the other hand, took hours. Posing was strenuous business. We all know what it's like to hold a smile for too long—the end of the camera roll shows us with our teeth bared in uncomfortable grimaces. “A smile is like a blush,” Jeeves writes— “it is a response, not an expression per se, and so it can neither be easily maintained nor easily recorded.”

Prabhakar believes that smile has always been considered the stage of internal motions and secrets of the human soul, revealing happiness, fun, seduction, cunning, satisfaction, but also commiseration or uncertainty and, at times, discomfort. Nowadays, smile has become a widespread, popular cultural phenomenon.

Education

2015 M.F.A., Rabindra Bharati University, Kolkata
2013 B.F.A., Rabindra Bharati University, Kolkata





◀ **Untitled**
Wash on paper, 21 x 29 inch



Self Portrait ▲
Wash on paper, 8 x 8 inch



Prashant Shashikant Patil

born 1992

Originating from the serene village of Koregaon, Maharashtra, Prashant Patil's art practice is deeply intertwined with his connection to the village. Through various mediums such as drawing, painting, sculptural drawings, installations, and video, he explores the essence of traditional interior household items, re-imagining them through sculptural drawings to initiate a dialogue within the space.

His work delves into the transient nature and ever-changing landscapes of rural areas, particularly the household items that shape them. By questioning the transitory and temporal existence of Indian traditional artifacts, his art emits fragments of a hazy and delicate ambiance from the past. Objects and their surroundings become tools of expression, captivating him through the arrangement of indoor and outdoor spaces.

As a process of making work, he is fascinated about collecting objects from abandoned places and capturing compositional photographs. The videos also records the sound of vibrations. He employs glue-gun sticks as a drawing tool, leveraging their continuous fluidity and thickness to construct overlapping layers of drawings and sculptural molds using found objects. Silk, polyester cloth, acrylic, polycarbonate sheets, found objects, and paper sheets are some of the surfaces on which he works. Light plays a prominent role in most of his installations, as it projects captivating shadows that evoke a fleeting sensation of temporal existence. Shadows, in his work, serve as a medium of expression, imbuing meaning and depth to the artwork. Drawings emits resonating sound of silence, inviting viewers to immerse themselves in contemplation and introspection.

Education

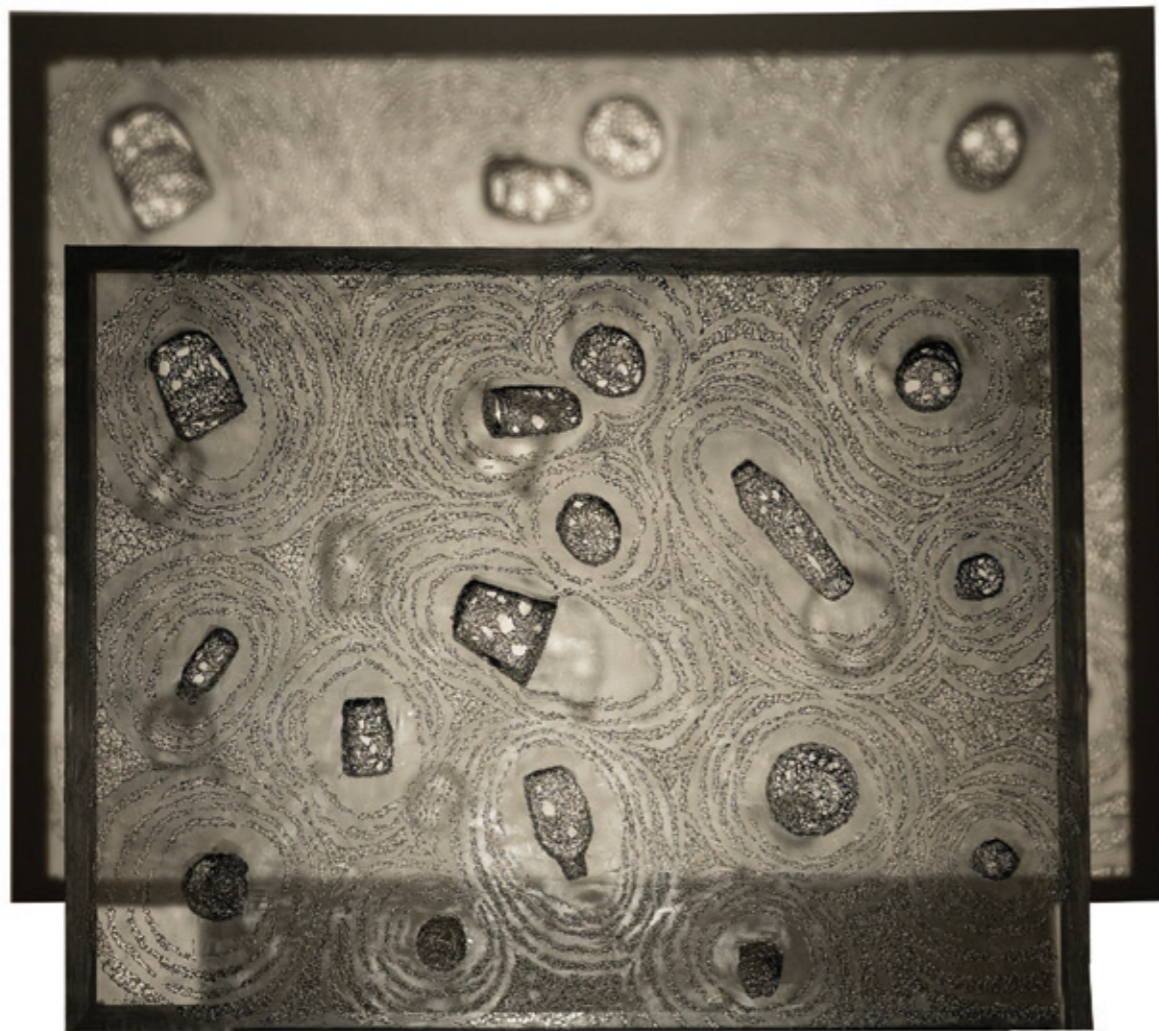
2018 Pursuing M.F.A (Painting), Kala Bhavana, Visva-Bharati University, Santiniketan

2015 B.F.A (Drawing/Painting), Bharati Vidhapeet & College of Fine Arts, Pune

2014 G.D. Art (Drawing/Painting), Kalavishwa Mahavidyalaya, Sangli



Story of wall
Glue gun sticks on transparent muslin cloth, 54 x 40 inch, 2023



Story of wall
Glue gun sticks on transparent muslin cloth, 57 x 45 inch, 2023

Preksha Tater

born 1981

Preksha Tater is a visual artist currently based in Bangalore. Her interests move from personal to public spaces, from social concerns to abstract constructions. Her process integrates drawing, sculpture, and installation in a multitude of ways. In the past few years, her practice has been revolving and evolving around the ideas and questions concerning love and its relationship with the body, hope, and perseverance.

She explores the subtle yet all-encompassing emotion of motherhood in this show. Motherhood is a complex spectrum of emotions, accumulation of delicate moments and a series of interwoven narratives. Hence, it propels her to discuss the idea around love and its relationship with the body, hope and perseverance in my current body of works.

Education

2007 M.F.A. (Mural), Faculty of Fine Arts, M.S.University of Baroda, Vadodara

2005 B.F.A. (Painting), Faculty of Fine Arts, M.S.University of Baroda, Vadodara



▲
It was in the month of July
Found object, epoxy compound, wood, terracotta and glass, 8 x 4.5 inch, 2022

Under my skin ready to blossom -I
Wood, epoxy compound, glass and charcoal, 17 x 4.5 inch, 2022 ▶



Rachana Badrakia

born 1982

Each mark Rachana Badrakia makes on the surface is a stepping stone through which she proceeds to the next. For her these marks symbolize time. Dots and spots occupy major part of her work ; to her they represent time. They are the records of time that has gone by. It is difficult to explain time. Nobody controls it, it flows like a wave. One realizes its presence only when it has passed over. These marks lead the viewers through the work. She believes that we can never fathom the depth of our subconscious mind; images emerge from unexplored region of subconsciousness, even she cannot tell where they originate. Her works are of abstract nature and has a sense of purity to it. It isn't influenced by any existing notions or concept. Her intuition heavily influences her process of image making. Image are evolved even as she develops her work providing the artwork meaning and substance.

As she explains “Our emotions are layered, we use our experiences to travel through the see motions. Like peeling of skin to reach the crust, it is a process. Each image is placed in a layered manner, enabling the viewer to desquamate through them”. According to the Upanishads, there are seven levels of minds with each layer interconnected to the other. The first layer connects us with the outer world while the deepest layer makes us one with our own Godly Existence. Our mind exists in an infinite space. Here both time and space collide. As mentioned earlier, her works are results of emotions that are captured in certain space which exist in her mind. Her works translate this space.

Education

2010 Post Diploma in Print Making, Faculty of Fine Arts, MSU, Baroda

2008 B.A. (English Literature), Gujarat University

2004 Diploma in Drawing & Painting, Sheth C. N. College of Fine Arts, Ahmedabad



Inner Mirroring detail
Mixed media on Lenin, 19 x 48 inch (Diptych), 2023



Through my home window
Acrylic on canvas, 24 x 36 inch, 2023

Satyanjan Das

born 1993

Satyanjan Das's works are inspired from Indian miniature i.e. Odissa's Pata Painting and Palm leaf painting. In Odissa where nature is abundant which is in stark contrast to the urban centres. He has since his childhood witnessed many transitions and changes. Moreover, he feels rootlessness and attempts to rebuild his own space. He tries to co-exist with the nature and diverse culture. Through his art he attempts to showcase his experiences and inturn create a language which is contemporary.

Mostly his works are based on population, which is a result of migration. Although migration is a sign of socio-economic development, the world over; in India the realities are different. Through the transformation of spaces around him, he endeavours to create new visions and explore his boundaries, creating art with its roots in traditional practices but in a contemporary manner.

Education

2018-20 M.F.A. (Painting), College of Art, University of Delhi, New Delhi

2010-14 B.V.A. (Painting), B.K. College of Art & Craft, Utkal University of Culture, Bhubaneswar



Displacement - II
 Watercolour, Graphite, Ink on Canson, Graph and Banana paper, 47.5 x 60 inch, 2022



The Green
 Watercolour, Graphite, Charcoal, Paper on Board, 30 x 50 inch, 2023



Sonal Varshaneya

born 1985

After completing her Post Graduation with special emphasis on Printmaking from Agra, Sonal Varshaneya shifted to Lucknow and joined Academy of Fine Arts Regional Art Centre which provides workshop facilities to professional printmakers where she is working till date.

Printmaking is a technically complex medium. Besides the conventional processes and applications, artists world over are involved in evolving a very personal style to facilitate their creative requirements. She started working with etching and aquatint metal plates and later she combined it with multiple applications, her drawings and vivid textures which primarily forms the base of her works.

Vachik
Etching, 39 x 59 inch, 2022

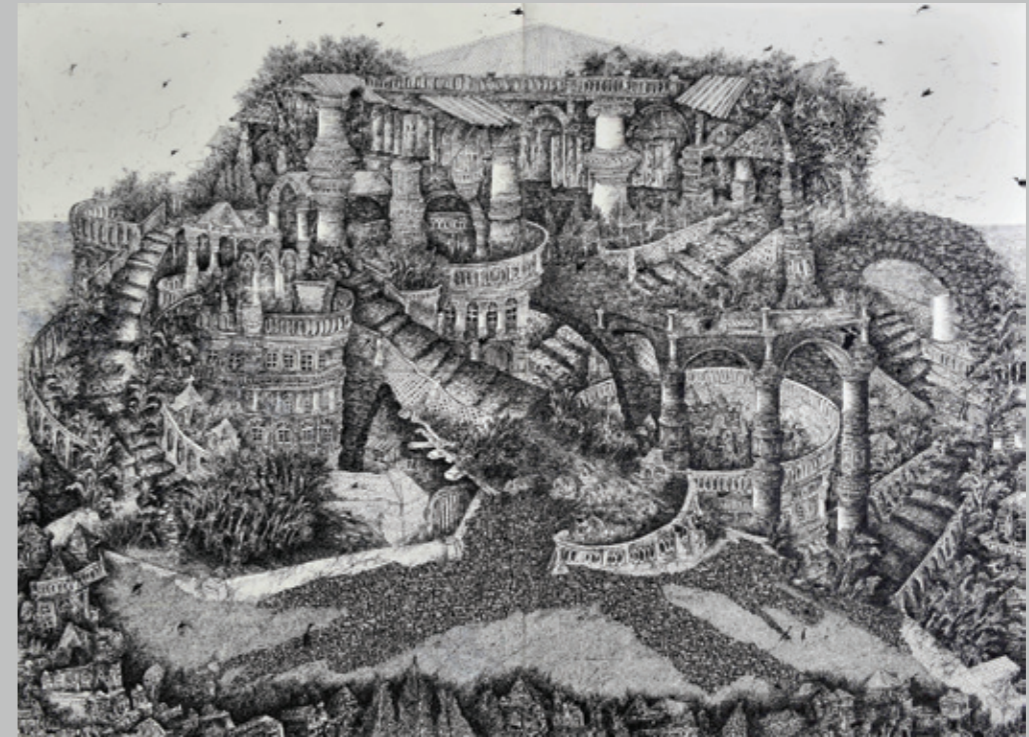
The theme of her work are mainly devised form our traditions and religious beliefs, amalgamation of Hindu mythology, histories, traditions, contemporary motifs. Her recent works are the expression of her understanding of society at a large and womanhood. In particular in relation to her existence both biologically and culturally in a patriarchal society. She is working on a recurring theme of feminism.

Education

2007 M.V.A. (Printmaking), Lalit Kala Sansthan, Agra University, Agra



Man ki Baat
Etching on archival paper (edition 1/7), 57.5 x 55 inch, 2018



Odyssey
Ink and Acrylic on paper, 43 x 59 inch, 2021

Swapnesh Vaigankar

born 1983

Swapnesh conceptualises his work depending on his time and space. His process is a meditative journey, where it is an ongoing search that he shares with others, eventually to bind everyone in their own spaces with different cultures and environments. Spontaneous images come to his mind and he is able to express them creatively keeping the aesthetics and sensitivities intact. Lines lead to in-depth exploration of subjects which helps visit moments of satisfaction and pleasure. He expresses through his work a feeling of complete existence in harmony with the world around him.

His art relates to his enduring life which has experienced all kinds of emotions and has put in him a state where the eagerness to achieve more is un-ending.

Education

2005 B.F.A. (Painting), Goa College of Art, Goa University, Goa

2007 M.V.A. (Painting), Faculty of Fine Art, Maharaja Sayajirao University Baroda, Gujarat



In the Archs of Lucknow
Ink and Acrylic on paper, 22 x 90 inch, 2019



Yogeesh Naik

born 1982

Yogeesh Naik's work reveals inner questions of his soul which stands in the form of raised issues in world around him within a made framework of imagination executed through the satirical images. The figures in their delicate, sly and playful world are almost invariably focused on an event, animated by a mutual curiosity, pointing out something that is odd, incongruous or comically bizarre. For the viewer the wit resides as much in the scale of the depictions as it does in the finely summarized telling detail of the vignette.

He has often played with his childhood memories; and tried to reinsert them into his contemporary experiences along with amalgamated version of social realities and their political context for instance poverty, identity crisis, dilemma of relationships and of all loss of human values which are generally born out of population explosion and psychological phenomena of modern societies.

He has also been inspired by the "Lambani" form of tribal art of Karnataka, which uses lots of patterns and designs in crowded manner. The same is seen in his paintings where figures are huddled or lots of figures are scattered all around on the canvas.

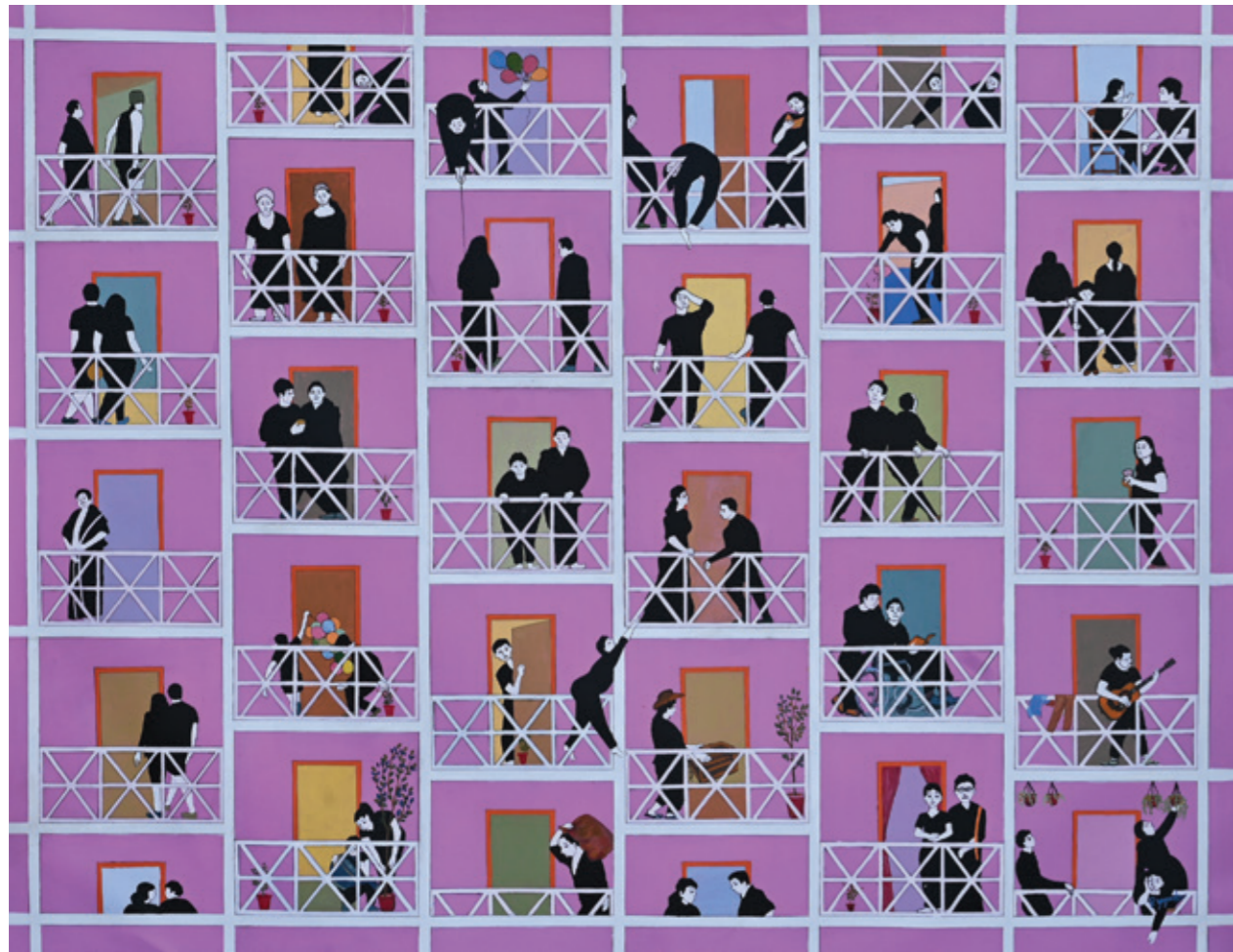
Education

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

2006 B.F.A. (Painting), Chamarajendra Academy of Visual Art (CAVA), Mysore



Vertical Garden
Acrylic on canvas, 52 x 66 inch



Vertical Garden
Acrylic on canvas, 36 x 48 inch

The Presenter's Note

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.

By Saurabh Singhvi











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