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New Media Art of South Asia



HIDDEN GEM COLLECTIVE: NEW MEDIA ART OF SOUTH ASIA

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CONTRIBUTORS

Anunay Rai

Anunay Rai (b. 1980) is an artist based in Gurugram, India, and maintains a studio in New Delhi. He earned his Bachelor's degree in Design (2003) from the Apeejay Institute of Design, New Delhi. Following an early career in advertising, he fully transitioned to art practice in 2021. Rai experiments with diverse materials such as concrete, pigments, coal, sawdust, and cow dung to create organic sculptural forms. His practice moves fluidly across painting, drawing, sculpture, and installation, developing a distinctive language rooted in materiality and process.

Moksha Kumar

Moksha Kumar (b. 1993) is a multimedia artist based in Bangalore. She earned her Bachelor of Fine Arts in painting from Pratt Institute, New York (2015), followed by a Master of Fine Arts in Art History from Maharaja Sayajirao University of Baroda (2019). Moksha's practice spans painting, sculpture, photography, and archival material, often bringing these diverse dialogue.

Subarata Ghosh

Subrata Ghosh (b. 1977) is a multimedia artist based in Delhi. Ghosh did his graduation from the Government College of Art and Craft, Kolkata with a specialisation in modelling and sculpture. Working across painting, sculpture, installation, and digital media, he examines the nature of human existence and its effects on the environment.

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FOREWORD

With the advent of new media, the realm of artistic expression has undergone a remarkable transformation. Artists across the globe are embracing digital tools— ranging from AI, algorithmic code, and Photoshop to seemingly modest platforms like MS Paint— to push the boundaries of creativity. This marks a significant chapter in the evolution of art, stretching from the earliest cave paintings and mineral-based pigments to oil and acrylics, and now to the infinite canvas of new media. It is not merely a shift in tools, but a paradigm shift in perception, process, and potential.

This publication is a testament to this global transition, highlighting how South Asian artists are engaging with new media to express their realities, histories, and imaginations. The works featured here assert that new media is not an ephemeral trend—it is a legitimate artistic medium, equally investable, collectible, and culturally significant as any classical form.

Anunay Rai is a multidisciplinary artist with a background in design. What distinguishes his practice is the seamless integration of code and algorithms, generating visuals that echo the way the human brain processes information—layered, dynamic, and richly intuitive. The series featured in this publication stems from a deeply personal and challenging period in Anunay's life. Despite adversity, his commitment to innovation and authenticity shines through. Of particular note is the recent shift in his work: from representations of the female form to explorations of the male body, ultimately moving toward abstraction. This evolution mirrors the introspective and ever-transforming journey of the artist himself.

Moksha Kumar is an art historian and practicing artist based in Bangalore. Her work bridges the past and the present, combining deep historical research with contemporary archival methodologies. By fusing significant historical narratives with modern techniques, Moksha's creations serve not only as compelling artworks but also as vital documents of South Asian history and identity. Her practice challenges how we engage with memory and legacy, anchoring the future in the enduring threads of the past.

Based in Delhi, Subrata Ghosh is a mixed media artist whose practice explores the intersection of human aspiration and nature. His BIJA series investigates the idea of human progress and its complex imprint on the environment. What makes his approach exceptional is his process: he digitally paints each element in layered compositions, UV-prints them on transparent acrylic sheets, and then assembles them to create multidimensional visual experiences. His High Hopes series extends this exploration to the socio-political fabric of urban India. Drawing from field notes and archival imagery, he documents the architectural and social landscapes of Kolkata—spaces like the High Court, Shahid Minar, Victoria Memorial, and Writers' Building—intertwined with the lives of those who inhabit them.

This publication offers a window into how South Asia is advancing into the realm of New Media Art—anchored in tradition, yet unafraid to evolve. In many ways, this movement represents more than a technological shift; it is a new phase in human evolution. Artists are no longer just creators of images—they are architects of data, storytellers of code, and curators of future memory. The fusion of algorithmic intelligence with emotional intelligence in art signals a powerful synergy—one where machines extend human creativity rather than replace it. In this synthesis, we are not only redefining art—we are redefining ourselves.

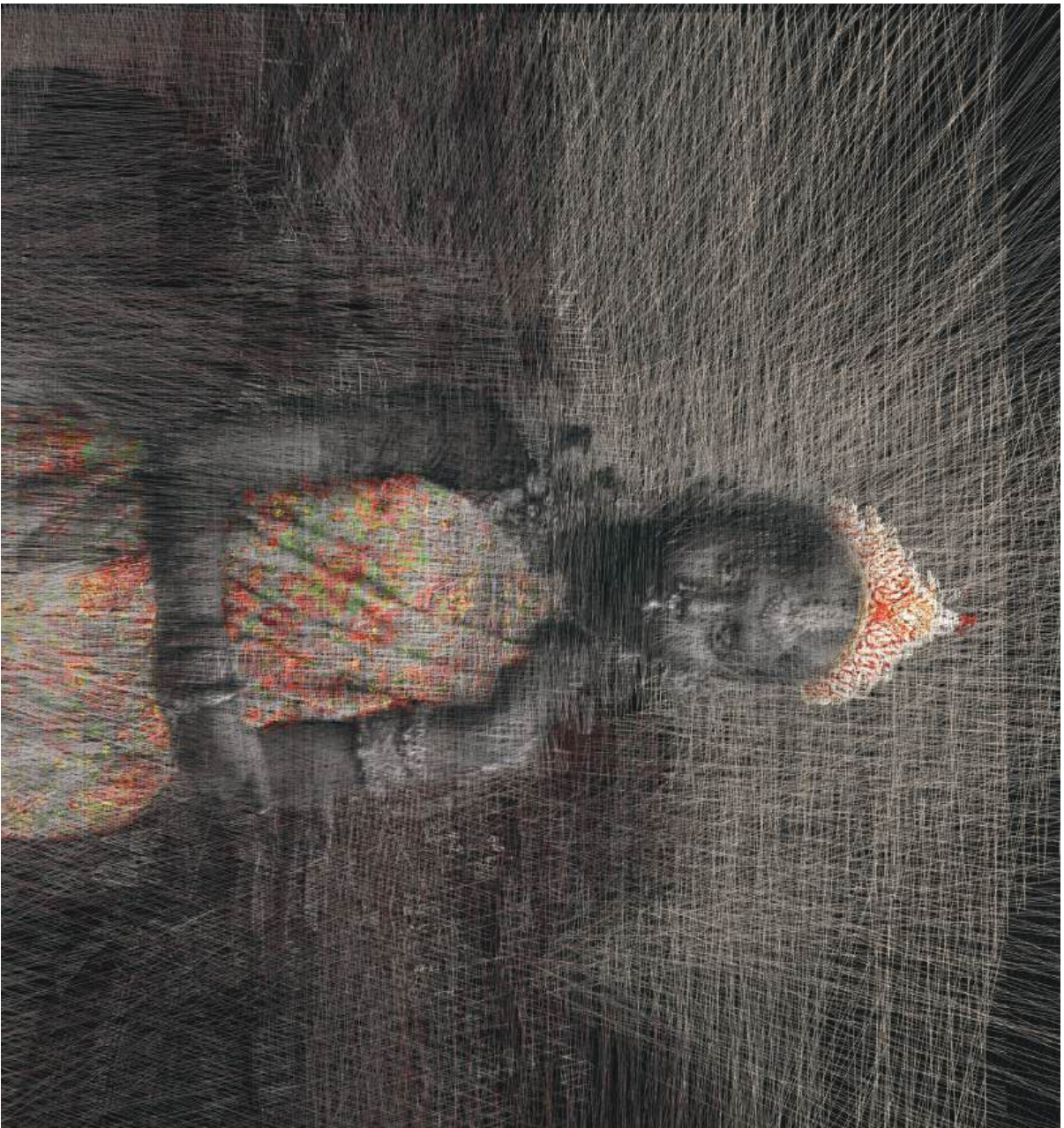
Let this collection be seen as both a celebration and a declaration: that South Asian artists are not only participating in this global dialogue—they are leading it.

Davangi Pathak,
Anthropologist & Art Curator

SUBRATA GOSH

HIGH HOPES

The series portrays individuals from diverse walks of life, each with their own unique dreams and aspirations. Across the world, people— regardless of background or circumstance—harbour personal ambitions that propel them forward. These dreams serve as a vital force, fostering resilience in the face of adversity and infusing life with hope. Subrata's imagery draws from archival photographs and field visits. In some works, he depicts people of minority wearing crowns—some of which are iconic monuments, such as the Victoria Memorial in Kolkata. His work enquires about the nature of progress. Through visual contradictions, he explores what constitutes progression and what does not. In the course of his exploration, Subrata encountered Abraham Maslow's theory of human needs, which offers insight into the complex layers of human motivation. At the heart of Maslow's hierarchy is the idea that self-actualization—reached through the pursuit of dreams—is the highest form of human fulfilment.



High Hopes 8, Digital painting and print on canvas (Unique edition), 36 x 36 in, 2023

// The canvas of human life is painted with diverse aspirations, each stroke telling a story of ambition, perseverance, and the relentless pursuit of a better future.

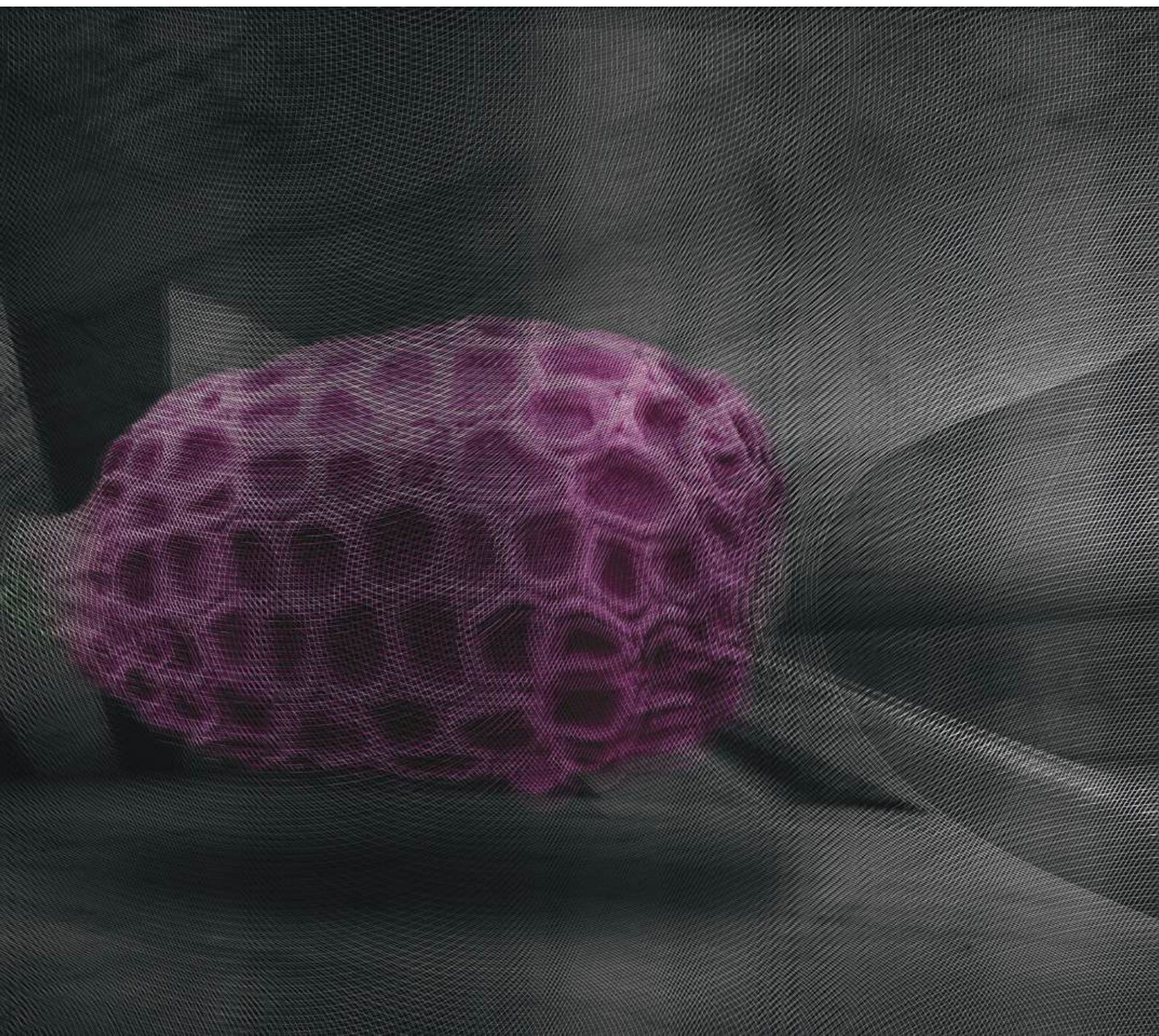
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BIJA

Bija, UV print on multilayer acrylic sheet (Unique edition), 24 x 36 in, 2022



Derived from Sanskrit, means seeds. A single seed holds all the materials necessary to generate life. For millions of years, seeds—bearers of life—have given rise to countless life forms. Dispersed through various natural processes and nurtured by soil, they germinate and grow. This series is a commentary on human colonization. Beneath the conventional concrete structures of our built environments lie seeds—full of life—trapped and waiting to be unearthed and rejuvenated. The visuals unveil the hidden damages inflicted by our relentless pursuit of progress, revealing the responsibilities borne by our socio-cultural and economic systems. Through a surreal lens, the artworks evoke nature's presence within urban settings. They call for an urgent reimagining of human existence. The contrasting imagery rekindles awareness, urging us not to dominate nature, but to coexist with it in our most natural form.



RAI FAMILY

**SKETCHBOOKS ARE
TOO HEAVY**

// The inception of the series Sketchbooks are too heavy during times when my father was hospitalized. I had to stop my art practice as I have to be with him all the time to look after. I revisited my sketchbooks post my father's demise.

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The series began with rudimentary sketches of female forms—familiar territory for Anunay. But over time, they shifted. The lines became less defined, resembling medical diagrams, microscopic fragments, hints of male anatomy. Nothing was planned; his hand moved when his mind couldn't. Using Python, he glitched the drawings—shifting, rotating, and repeating forms until they broke apart. Soft pinks, muted reds, cyan and black bled in, reflecting how he felt: calm on the outside, fragmented within. Each piece was layered with randomness, then scaled up and painted over—not to fix, but to give weight and presence to what emerged. These works mark a transition. Once about desire and the female body, now they explore memory, inheritance, and the body as a vessel for karmic debt—not just what we want, but what we carry. Even when the originals fade—sketchbooks, files, photos—something stays behind. A trace. A ripple. Nothing is ever truly lost.

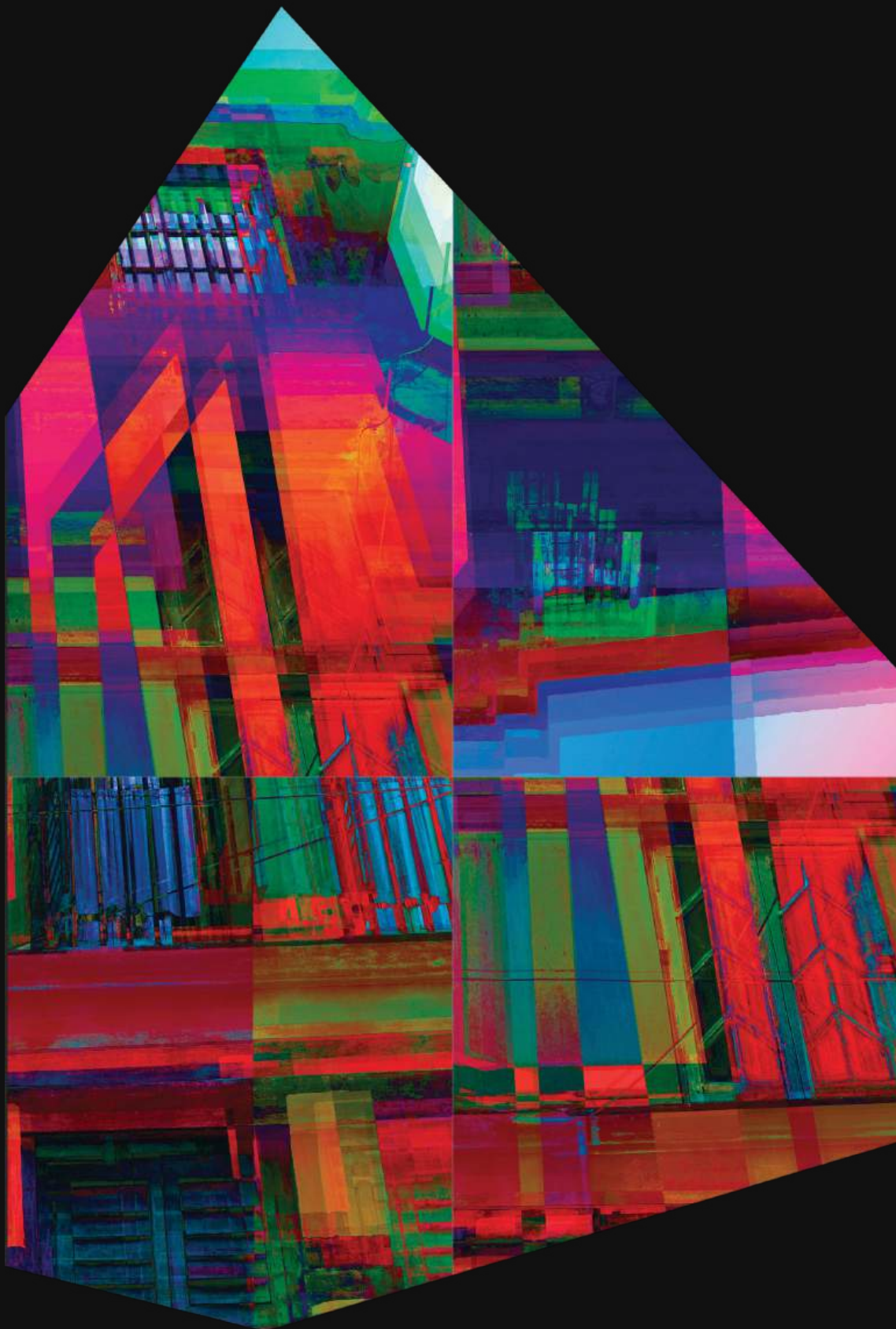


Sketchbooks are too heavy No. 17, Digital print on archival paper
(Edition of 10 plus 2 APs), 33.3 x 25 in, 2024-25

MOCKSHAW KUMAR

THE ANABLEPS CONUNDRUM

Moksha Kumar's practice revolves around the themes of diversity and the transitions she navigates through life. Her works are infused with elements drawn from memory, knowledge, and lived experience. Rooted in an archival project undertaken for her art history thesis, her exploration into new media art documents the vernacular "Art Deco Style" houses of Kolkata — structures that have since been demolished. Through her distinctive approach, Moksha not only archives but also preserves fragments of a tangible heritage that might otherwise be forgotten. Her new media "ar(t)chives" appear as poignant glitches in the continuum of time.



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While the general view of the Anableps is that of a 'four-eyed' fish, it isn't technically true. It is a two eyed fish that allows its vision to diversify into four parts while floating right on the surface of the water.

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Logram perspective IX, Archival print on paper, Ed. 1/1, 22 x 30 in, 2022