



OJAS
ART

Fables of the Earth

Celebrating Indian Indigenous Art



#ArtMatters

PRESERVING CULTURES - CONNECTING LIVES

An Initiative by
The Teamwork
fine arts society

Fables of the Earth

Celebrating Indian Indigenous Art

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*The Teamwork
fine arts society*



XR Central
The world's first virtual art gallery

A specially curated exhibition and online sale of Indian indigenous artworks, presented by the Ojas Art Gallery as a part of #ArtMatters—a fundraising initiative for artistes by the Teamwork Fine Arts Society— on an innovative digital platform designed by XR Central, to raise support for artists and artisans across India.

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FABLES OF THE EARTH

All over the world, indigenous people and tribal communities carry forward a rich legacy of stories, traditions and visual artistry that is integral to their culture. Through pictorial representations based on strong ties to the land, Indian tribal communities such as Gond, Bheel and Warli from Central India and Mithila communities in Bihar, have been using various forms of art to document seasons, animals and spirits that reside in nature and their community's belief systems.

Fables of the Earth is a unique initiative by the Ojas Art and #ArtMatters to draw support for the numerous indigenous (tribal and traditional) artists, who for centuries have been preserving our stories through their craft. Keeping the creators and their narratives at the forefront, *Fables of the Earth* provides art enthusiasts an opportunity to explore Indian indigenous art within the digital realm like never before. It includes an online sale of select artworks and a specially curated virtual exhibition, giving connoisseurs a channel of interaction with the artists and their craft, as well as a chance to contribute by purchasing some spectacular works of art. The showcase focuses on four art forms - Gond, Madhubani-Mithila, Bheel and Warli- with the aim to raise money for those involved. Each art form features award-winning artists, renowned in their field for carrying forward their legacy and for carving out a contemporary idiom with respect to their work.

An ode to their brilliance, *Fables of the Earth* is a celebration of their diverse cultures, giving us a glimpse into their day-to-day lives, beliefs, dreams, struggles and aspirations.

ABOUT #ARTMATTERS



#ArtMatters

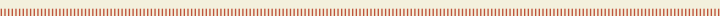
PRESERVING CULTURES—CONNECTING LINES

The COVID-19 pandemic has proven to be a trying time for the arts community across India. As the lockdown has brought every performance, festival and corporate occasion to a standstill, it has had an especially devastating effect on folk musicians, dancers, visual artists and sculptors, weavers, puppeteers, technical engineers, and designers, all those who rely on regular incomes from these festivals, weddings, shows, exhibits at craft fairs, and public gatherings. An initiative by the Teamwork Fine Arts Society- a not-for-profit organisation that is committed to the cause of promoting and preserving art, literature and craft- **#ArtMatters** is a platform that is working towards *creating awareness* about the current reality of various artistes across India and *developing support channels* for them. Covering the diverse verticals that the performing and visual arts landscape provides, the initiative has been working with industry leaders, art connoisseurs and art lovers, building a single umbrella of communication that underlines the difficulties faced by the community while raising sufficient resources for the affected artistes.

#ArtMatters is currently working with multiple artistes, artiste communities and organisations across the country. Since its inception in April, it has partnered with **Rajasthan Josh Sidhar Vikas Sansthan**, which is raising resources for families of folk musicians in a village in Jaisalmer, the **Brahmaputra Cultural Foundation**, which is helping artistes and their families in Assam, and the **Vimor Handloom Foundation**, which is working with weavers across the

country. Other noteworthy partners include UNESCO (The United Nations Educational, Scientific and Cultural Organization), FICCI (Federation of Indian Chambers of Commerce & Industry) and ICCR (Indian Council for Cultural Relations). #ArtMatters also joined hands with Raw Mango and Aditi Mangaldas for a series of short films by Aditi Mangaldas titled, 'Within...from Within'. The collaboration not only shed light on the cause at hand, but also helped raise resources for performing artistes.

As a part of the larger campaign, Teamwork Fine Arts Society is currently organising a fundraising concert that will seek to drive donations for our unsung folk heroes. The concert will feature numerous folk musicians, dancers, visual artists, and theatre practitioners, as well as some of the most celebrated names from the arts community. Through beautiful performances, eye-opening interviews, and specially curated collaborations, artistes from all walks of life will come together to lend their voices to the cause, paying homage to the master practitioners who make us the cultural capital of the world.



ABOUT OJAS ART

Ojas refers to a Sanskrit word that may be best described as an embodiment of the creative energy of the universe.

Ojas Art has an innovative approach to Indian art and presents the freshest ideas in the contemporary art space with a pronounced mission of presenting projects that are well researched and socially inclined. It is headed by its curatorial director, Anubhav Nath.

Over the past few years, Ojas Art has been instrumental in incorporating visual arts into the programme of the Jaipur Literature Festival through large scale installations at the Festival and by introducing the Ojas Art Award. Initiated in 2015, the Ojas Art Award celebrates and encourages excellence in **contemporary Indian indigenous arts** by providing a platform for artists to showcase their work at the Festival. The Award also recognises master and protégé artists who receive cash awards. Gond, Mithila-Madhubani, Bheel, Warli, Bengal and Orissa Patachitra are some of the art forms that have been explored and appreciated at the Festival.



A Message from
Anubhav Nath
Director, Ojas Art Gallery

The exhibition **Fables of the Earth** is very special to all of us at the gallery. The artists all have a long association with Ojas Art and most have been a part of the Jaipur Literature festival in one way or another.

Considering these precarious times, support to arts and artists is absolutely essential, without which we are sure to lose out on a very rich part of our aesthetic traditions.

Since April, we have been reaching out to artists, to ensure their well being. Constant efforts are being made by institutions, organizations and individuals. ICCR ran an international competition and we motivated twenty artists to apply.

Madhubani practitioner Pradyumna Kumar has been awarded the first prize, which includes an INR 100,000 cash award.

Our association with Teamwork Fine Art Society has been ongoing and we are proud to associate with ArtMatters and help provide support to marginalised artist communities across the country. Through this exhibition / catalog we present selected works by the best artists, and seek your support in raising resources for ArtMatters and patronage for the artists whose art we present. Your patronage will go a long way in providing them stability and encouragement they so need to establish themselves.

We are happy to commit upto 80% of revenue to artists and ArtMatters.

To make this endeavour a possibility, deep gratitude to all at Teamwork Arts, who have made this possible. At the gallery, thank you to Devyani Sahai and Roshni Bisht for their commitment to the cause.

Thanking you in advance for your support.



A Message from
Sanjoy K. Roy

Managing Director, Teamwork Arts

India's arts and crafts are reflective of its syncretic tradition and a deep and intrinsic involvement with heritage. Irrespective of socio-economic status, from the cradle to the grave, we continue to celebrate our rich wealth of stories, traditional, classical and contemporary art forms, and express our cultural idiom through myriad patterns, delicate weaves, vivid colours and an expanse of myths, passed on from generation to generation.

Folklore and traditional visual arts have formed the very essence of our artistic traditions, be it Warli, Gond, Patachitra, Madhubani, Tanjore, Kalamkari, Alpana, etc. Tribal and indigenous art forms have been the dominant visual narrative through millennia, reflecting animistic forms and traditions and bringing to the fore, nature's divinity.

Not all ancient stories and myths are reflected in a spoken 'word' tradition; many are represented through a visual narrative to communicate with the 'divine' and with each other. Neither education nor training is essential to learn these arts; instead a vast imagination, passion and an inborn ability to give symbolic dimensions to traditional forms and elevate them to a divine palate have transformed the artist, not just individually, but generations of communities.

The folk artist creates forms from ritual, myth and legend, by which he adorns, or rather sanctifies, daily living – and things that matter in it. India has hundreds of ethnic groups, every 100 km; their art showcases the rich diversity of tastes, aspirations, joys, sorrows, struggles and creative talent.

In contemporary India, while tribal art itself has morphed into business and enterprise, there isn't a separation between the considered masters and those turning out routine pieces of commercial work.

Fables of the Earth is one of many initiatives by Ojas Art and Teamwork Arts to celebrate India's many traditional master artists and place them at the forefront of our advocacy programme #ArtMatters and to raise resources to help sustain and preserve these intricate age-old traditions handed down from generation to generation.

A collection of 100 artworks have been specially acquired and curated in this first virtual gallery, reflective of our times and evolving communication needs. On behalf of my colleagues at Teamwork Arts and Ojas Arts, I would like to thank XRC and NetProphets for collaborating with each other to create this digital platform and showcase the best of India's traditional art forms.

Each work of art is the imagination of a master artist and we salute their boundless potential, the depth of their vision and the painstaking detail in their representation. A work of art transforms both the artist and the viewer and is an intense experience for the senses and the soul. *Fables of the Earth* is an endeavour to celebrate and perpetuate the artist's incomparable craft and the universal language of art.

ABOUT XR CENTRAL



XR Central, based out of Gurgaon, India, is an extended reality based products solution company helping enterprises around the globe adapt and accelerate their journey to the virtual world. As one of the most innovative interactive tech studios, XR Central focuses on solving real business problems with Gamification, Augmented Reality, Virtual Reality, IoT, Mobile Apps, Voice and more.

It's founders- **Anshul Agarwal** and **Shrey Mishra**- are very passionate about helping organizations across verticals to build their new normal- virtual world. In such a short span of time, XR Central has gained many accolades among its marquee clients for providing most innovative and highly scalable solutions of the future.

It's strategic partnerships with global brands like- Metastage (Microsoft's Hyper reality Studio), ZReality GmbH & 8th Wall positions them very uniquely in the XR market space to deliver solutions that are of highest quality, platform agnostics and highly immersive. XRC already serves - Cultural and Museum clients; IT Services, Pharmaceutical, Aviation, Industrial, Hi-Tech, Retail and Events Industry

"When we got a call from Teamwork Arts and Ojas Arts for partnering in building the digital platform for #ArtMatters that will work towards helping various artists across India not only to create awareness but also to lift their spirits after the hard struck pandemic, we were just ecstatic. It just took us fraction of a second to commit to the cause" - Anshul Agarwal

"We started our journey by building India's largest gaming community. We learnt the art of storytelling, design and collaboration. I believe that the businesses have moved from selling just a product or services to selling experiences. This is the trend that will continue in the future and we pride ourselves in building immersive digital experiences and spaces with an aim to positively impact brand recall and elicit a wow factor. Partnering with Teamwork Arts and Ojas Arts for this special cause is a gift sent to us" - Shrey Mishra

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Netprophets is an integrated business solutions firm that combines Technology, Design and Data Science to create customer experience and engagement. We specialize in providing technical life to brands and businesses. We do this by addressing the marketing challenges faced by businesses and creating innovative digital and enterprise technology to create new customer engagement and automate business processes to find a renewed technical vision. From insights to action, we offer a full spectrum service comprising Application Development, Information and Process Automation, Digital Services and Immersive Interactive Technologies and Data Science.

For the last 20 years we have proudly partnered with an amazing roster of International and Indian clients who have collaborated with us to reimagine business outcomes from their technology investments.

Netprophets is led by Amitabh Vira, an alumnus of the Michigan State University, USA, and an early entrepreneur in the Information Technology space. The company's technology vision and use of new age technologies for client applications and architecting enterprise solutions is driven by Saurabh Rajpal, a co-founder and alumnus of the Institute of Management and Technology, Delhi NCR.

Our recent awards include Governance Now Digital Transformation Awards, 2019 in the category of Digital Transformation in Skill Development and the IDC Insight Awards, 2019 in the category of Excellence in Operations. Today, we have a team of 180 members, all of whom combine to make us an organization capable of providing the required IT consultancy, new product innovation and technical development for our clients. We are also a certified and empaneled partner to leading PSUs of the Govt of India.

We are proud to be a consulting partner to Ojas Art and Art Matters and introduce India's first 3D exhibition of Folk Art - Fables of the Earth - to all enthusiasts and patrons of traditional folk art of India.

For all Business enquiries, alliances and partnerships:

Please contact AMITABH VIRA: Mobile: +91 9873455554

email: AMITABH@NetProphetsglobal.com

ABOUT THE SALE

- * Fixed-price sale of artworks valued between INR 5,000 to INR 240,000
- * Prices mentioned in this catalogue are excluding Goods & Services Tax (GST) and shipping charges. Currently, applicable rate of GST on sale of artworks in India is 12%
- * Full payment needs to be made for booking and delivery of an art work
- * All sales are final
- * 80% of the revenue will be given to ArtMatters and the artists
- * Delivery of artworks will be made after the end of the present lockdown and free movement of goods being allowed in both locations of dispatch and delivery
- * For invoicing, payment, delivery and other information please email us at art@ojasart.com

Fables of the Earth

Celebrating Indian Indigenous Art



GOND ART

A form of folk and tribal art, Gond art is practised by one of the largest tribes in India – the Gond – who are predominantly from Madhya Pradesh, but also have settlements in Andhra Pradesh, Maharashtra, Chhatisgarh, and Odisha. From mythological tales and oral histories to traditional songs, nature, and rituals, Gond paintings are a reflection of one's close connection with their natural surroundings. Traditionally, the art form only existed as murals; brightly painted walls, windows and even floors, replete with traditional icons and motifs are common sights in the houses of the community even today. It was only around the 80s, with the intervention of modernist artist J Swaminathan, that the Pardhan Gonds, who are considered to be the most renowned for their artistic skills within the community, began transforming and expanding their art while using a variety of modern mediums such as paper and canvas.

A distinctive element of Gond art is the line and dot technique that is used to create entire paintings. It is a common belief in the community that a good image can earn good luck and much of the art encapsulates their millennia old heritage and culture. Thus, storytelling is a strong element of every painting as the Gond artists recreate the past with intricate detailing and bright colours.

BHAJJU SHYAM | GOND ARTIST



Sixteen year-old Bhajju left his village for Bhopal and was working as a night watchman, when his uncle Jangarh Singh Shyam, one of the most prominent Gond artists, asked him to become his apprentice. As Bhajju's talent became apparent, Jangarh encouraged Bhajju to strike out on his own. Bhajju's work soon became known throughout India, and his first international project materialised in 1998 as part of a group exhibition at the Musée des Arts Décoratifs in Paris. Since then, his work has been showcased in the UK, Germany, Holland and Russia.

The Padma Shri awardee has published numerous books but his best-known work is *The London Jungle Book* (Tara Books and Museum of London), a visually stunning travelogue that records his experiences on his first visit to London. In 2015, Bhajju received the Master Artist Ojas Art Award and had his first solo show in India in 2016, at Ojas Art, Delhi, followed by a solo shows in Canada Hongkong.

“One of the most important and innovative artists to emerge from the explosion caused by this idiom created by Jangarh, is Bhajju Shyam. Exploring this new pictorial language, Bhajju charted his own path and created a series of works mythologizing the urban.”

Jyotindra Jain, Curator and Art Historian





Creation

Bhajju Shyam, 2016

Acrylic and Ink on Canvas, 36 X 48 inch / 91 X 122 cm

INR 109,000

It is believed that Bada Dev (Big God) created the world slowly. Fish were the first creatures to be created. This work focuses on underwater life and the story of their evolution.

While Bhajju most works on paper, he has used canvas to create this particular piece. His canvas works have a certain fluidity that is rare to find. The minute dots and dashes make this intricate piece of art, unique and highly collectable work.



Saila Hathi (Dancing Elephant)

Bhajju Shyam, 2017

Acrylic and Ink on Paper, 22 x 30 inch / 55 x 76 cm

Price INR 64,000

Elephants are the gentle giants that roam the world and are clearly a favourite among artists. Bhajju executes this piece in vibrant shades of pink and blue with contrasting earthy hues. Considered to be a symbol of good luck, an elephant artwork is a must-have for any home!



Nau Rupi Machhli (Fish in the Form of Boat)

Bhajju Shyam

Acrylic and Ink on Paper, 22 x 30 inch / 55 x 76 cm

Price INR 64,000

This piece is based on a Gondi folktale that tells the story of the beautiful friendship between a fish and a bird. According to the tale, the bird requests the fish to show it the ocean and the fish takes the bird on a voyage like no other, above and under water!

A story and an artwork that celebrates friendship and transcends all boundaries.



Macchli Rupi Chidiya (Bird in the form of Fish)

Bhajju Shyam, 2017

Acrylic and Ink on Paper, 22 x 30 inch / 55 x 76 cm

Price INR 64,000

Gond folktales are woven around the magical power of animals and there are many cross-overs. Here, a fish and a bird are fused together to become a bird that can swim underwater and of course, fly high in the skies!





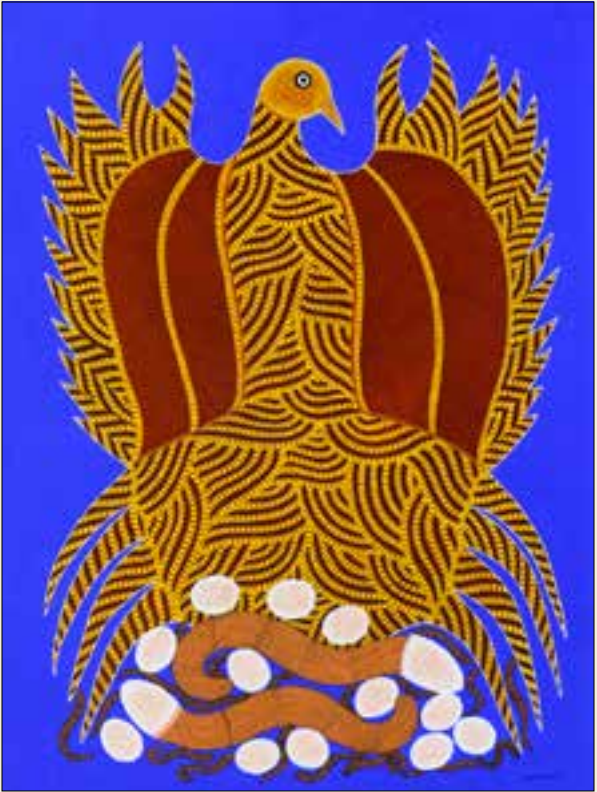
Kaag aur Kachua (The Crow and the Tortoise)

Bhajju Shyam, 2017

Acrylic and Ink on Paper, 22 x 30 inch / 55 x 76 cm

Price INR 64,000

The crow and the tortoise are considered to be some of the first creatures to have inhabited Earth. Hence, both of them have a friendship that transcends time. Mythologically as well, they hold a special place and appear together in a number of stories including the *Panchtantra*. This artwork pays ode to these two animals and their everlasting friendship.



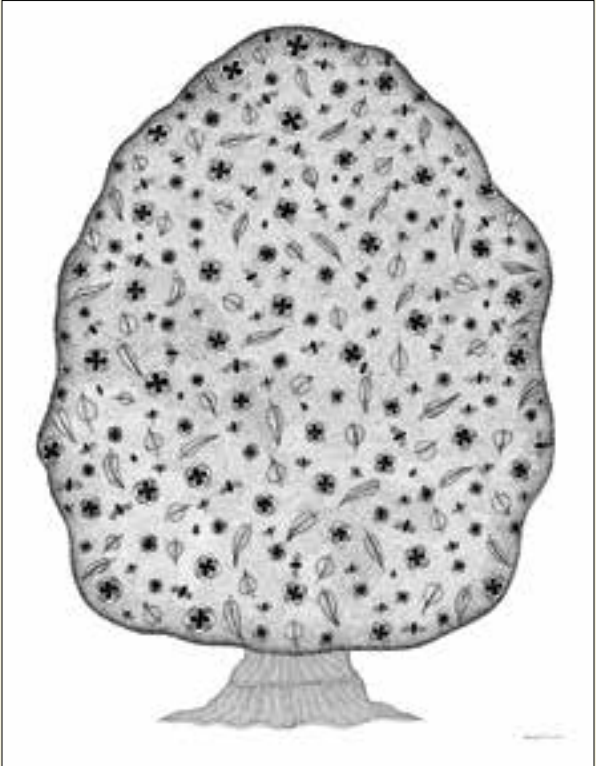
Mitrata (Friendship)

Bhajju Shyam, 2016

Acrylic and Ink on Paper 22 x 30 inch / 55 x 76 cm

Price INR 64,000

The eagle and the snake have a special relationship. Even though typically eagles eat snakes, it is believed that at the time of birthing, an eagle will protect a snake and its eggs from other predators. This story signifies that the worst of enemies can also be friends in times of need. With the use of a bright colour palette, this particular piece emanates hope and renewed strength.



Unnati (Progress)

Bhajju Shyam, 2016

Acrylic and Ink on Paper 22 x 30 inch / 55 x 76 cm

Price INR 64,000

A blooming or flowering tree is considered to be extremely auspicious and a sign of good fortune. In this black and white artwork, Bhajju articulates endless bounties of nature and the universe. Titled 'Progress', this piece encapsulates the abundance and generosity found within nature, juxtaposing it with the modern definition of the title.



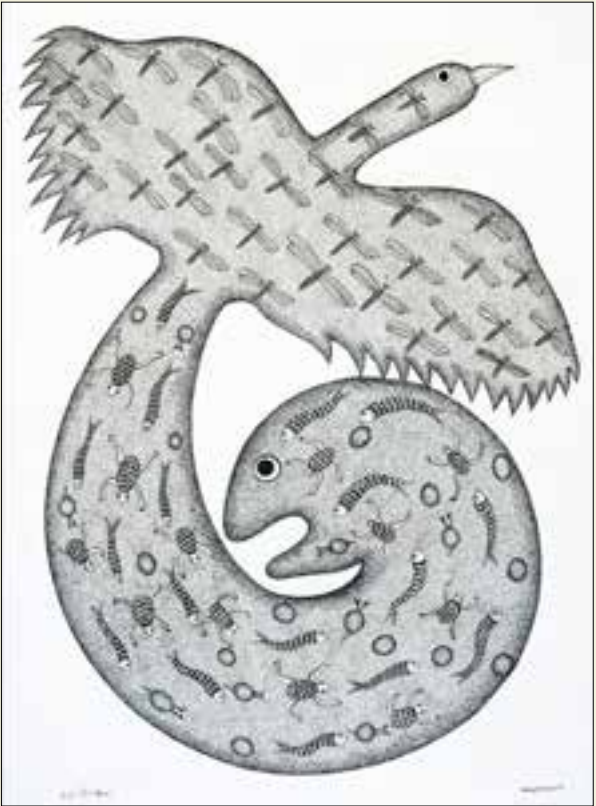
Shadow Bodhi Tree

Bhajju Shyam, 2016

Acrylic and Ink on Paper, 22 x 30 inch / 55 x 76 cm

Price INR 64,000

A special series done by Bhajju in shades of grey, this artwork depicts the Bodhi tree, which is considered to be a symbol of enlightenment across the world, as per Buddhist teachings. A unique piece that is not traditionally Gond in theme, Bhajju beautifully recreates this sacred symbol of awakening, in Gond style.



Shadow Creation

Bhajju Shyam, 2016

Acrylic and Ink on Paper, 22 x 30 inch / 55 x 76 cm

(The artwork is lighter than shown here)

Price INR 64,000

Another spectacular work from the grey series – this work is based on the creation folktale. According to the tale, it is believed that Bada Dev (Big God) created the world slowly, and that man was the last one to be put on Earth. The first creatures were the fish that were underwater and the birds that fly high in the skies. This work shows the birds and the fish along with their young ones, merging into one another, signifying the harmony in peaceful co-existence.



Van Devi (Goddess of Forest)

Bhajju Shyam, 2016

Acrylic and Ink on Paper, 27 x 19 inch / 68 x 48cm

Price INR 55,000

The Gond believe in nature worship and have a pantheon of gods and goddesses. The Van Devi / Forest Goddess is among the most sacred as she provides for all creatures, big and small. This piece depicts her hands and feet that have grown into surrealistic forests with a mouse nourishing itself on her breast. This artwork is executed in Bhajju's signature style wherein he uses minute dots that move towards an abstract conceptualisation of myths.

DURGA BAI VYAM | PARDHAN GOND ARTIST



Durga Bai Vyam, born in Dindori, Madhya Pradesh, is a Pardhan Gond artist from Bhopal. She started her journey by making colourful clay patterns drawn on walls called Dignas, at the age of six at Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal. She married Subhash Vyam, a clay and wood sculptor, and together they worked on Bhimayana, a graphic biography of Bhimrao Ramji Ambedkar. She is also the co-author of *The Night Life of Trees*, which won the Bologna Ragazzi Award in 2008, and the illustrator of *Turning the Pot, Tilling the Land*.

In 2018, her work gained international prominence as a part of the Kochi-Muziris Biennale. Durga and Subhash created an experimental graphic narrative on marine plywood, giving traditional Gond wall art another dimension. Since then, there has been no looking back for Durga Bai, who today is recognised as one of the leading artistes from the Gond community.

"It is her use of bright colour and the fable-like quality she renders to her painting that distinguish her individual style, a deviation from the religious and conventional to create a childlike and fanciful animal, plant and human world. While she sees her world as a Pradhan Gond, brought up in an environment and tradition of rich folk artistry, she interprets its reality in a contemporary aesthetic. Her themes reinforce life and optimism."

Sunita Nair, Indigenius Artists





Fireflies and Cow

Durga Bai Vyam, 2019

Acrylic on Canvas, 52 x 70 inch / 132 x 178 cm

INR 165,000

Through this painting, Durga Bai showcases how all life revolves around trees and the importance of each and every organism in creating a self-sufficient and vibrant ecosystem. The inclusion of a human figure goes to show that humans too, are an important part of the system and need to use resources responsibly. Durga Bai's bright color palette is sure to liven up any area. Children particularly will enjoy this vibrant artwork.



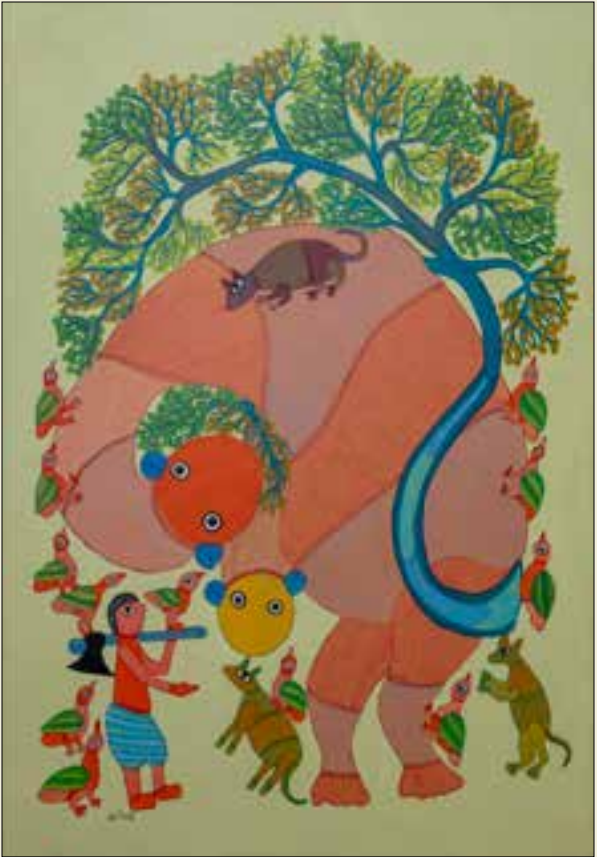
Collecting Mahua in Jungle

Durga Bai Vyam, 2019

Acrylic on Canvas, 25 x 35 inch / 63 x 88 cm

INR 39,000

This artwork illustrates the role of trees as providers and constant sources of generosity. In this piece, Gond tribals, a predominantly agrarian community, are seen collecting fruit to make *Mahua*, a traditional intoxicating brew that is commonly used in rituals and celebrations. A colourful addition to any space!



Forest Seen as an Animal

Durga Bai Vyam, 2019

Acrylic on Canvas, 25 x 35 inch / 63 x 88 cm

INR 33,000

This piece encapsulates the importance of nature. The forest in this artwork is depicted as an animal, a sacred being that has plenty to give to all those who stand by it. Durga Bai paints the flora and fauna as completely intertwined entities, which one is unable to see without the other.



Pigs and Tigers

Durga Bai Vyam, 2019

Acrylic on Canvas, 25 x 35 inch / 63 x 88 cm

INR 33,000

The artwork symbolizes the relevance of harmonious co-existence within a community and importance of family ties. Durga Bai Vyam beautifully articulates the universal bond of motherhood, an instinctive relationship that exists irrespective of whether the being is a pig or a tiger.



Elephant Family

Durga Bai Vyam, 2019

Acrylic on Canvas, 18 x 18 inch / 45 x 45 cm

INR 24,000

"If anyone wants to know what elephants are like, they are like people only more so."

Peter Corneille



Cows under the Tree

Durga Bai Vyam, 2019

Acrylic on Canvas, 18 x 18 inch / 45 x 45 cm

INR 24,000

"The cow is the most sacred of all the animals of Hinduism. It is known as Kamadhenu, or the divine cow, and the giver of all desires."

Govindasamy Agoramoorthy, Tajen university



Pigs and Tree Story

Durga Bai Vyam, 2019

Acrylic on Canvas, 18 x 18 inch / 45 x 45 cm

INR 24,000





Tiger Family

Durga Bai Vyam, 2019

Acrylic on Canvas, 18 x 18 inch / 45 x 45 cm

INR 24,000

DILIP SHYAM | GOND ARTIST



Raised in Patangarh, Madhya Pradesh, Dilip Shyam is well-known for his depiction of nature in the style of Gond art. His paternal uncle, the renowned Condi painter Jangarh Singh Shyam, encouraged him to take up the art form and follow his passion.

In 2008, he was awarded the prestigious Jangarh Singh Shyam Award. Some of Dilip's works are on display at the Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal and many have also been incorporated as illustrations in various books.





Airplane

Dilip Shyam

Acrylic and Ink on Canvas, 68 x 44 inch / 172 x 112 cm

INR 100,000

Gond mythology boasts of multiple fantastical characters, which are half-man, half-deer, or some magical combination that can fly and swim. In this piece, Dilip Shyam lets his imagination fly as he paints a fish like a plane, with numerous smaller fish inside. And yes, the plane has wings and can be seen flying along with other birds in a clear blue sky!

In this artwork, the artist picks up these elements and creates a utilitarian modern adaptation that reflects the multiple roles one has to play in their everyday lives.





Krishna

Dilip Shyam, 2020

Acrylic and Ink on Canvas, 55 x 33 inch / 140 x 84 cm

INR 60,000

Krishna, the God of Love, is a popular subject for artists. Here, Krishna is depicted with all his quintessential symbols – flute, cows and peacock. However, in this piece, Krishna's face sits atop a peacock head, instead of the usual feather. A surrealistic depiction of the cowherd God.

The artwork uses multiple elements and a variety of colors and is sure to become a central display in any space.





Tortoise

Dilip Shyam, 2019

Acrylic and Ink on Canvas, 42 x 34 inch / 106 x 86 cm

INR 42,000

The tortoise and fish have a special significance in Gond folklore. They are considered to be the starting point of creation and the first living creatures to inhabit Earth. This belief also resonates with the *Dashavtaram* story of *Vishnu*, according to which, *Vishnu* reincarnates in ten different forms.

The use of warm hues and earthy tones by the artist, make this a truly versatile piece.



Deer with her Fawns

Dilip Shyam

Acrylic and Ink on Paper, 22 x 33 inch / 56 x 84 cm

INR 28,000

This unique painting gives us a glimpse of the surrealistic imagination of the artist, where animals become trees and fish become airplanes. Here, the fawns are seen suckling at their mother's breast with a riot of birds that are perched on her branch-like antlers.

This artwork definitely helps liven up any space, adding a burst of colours to walls and rooms.



Fish and Eggs

Dilip Shyam

Acrylic and Ink on Paper, 20 x 14 inch / 50 x 35 cm

INR 12,000



Peacock

Dilip Shyam

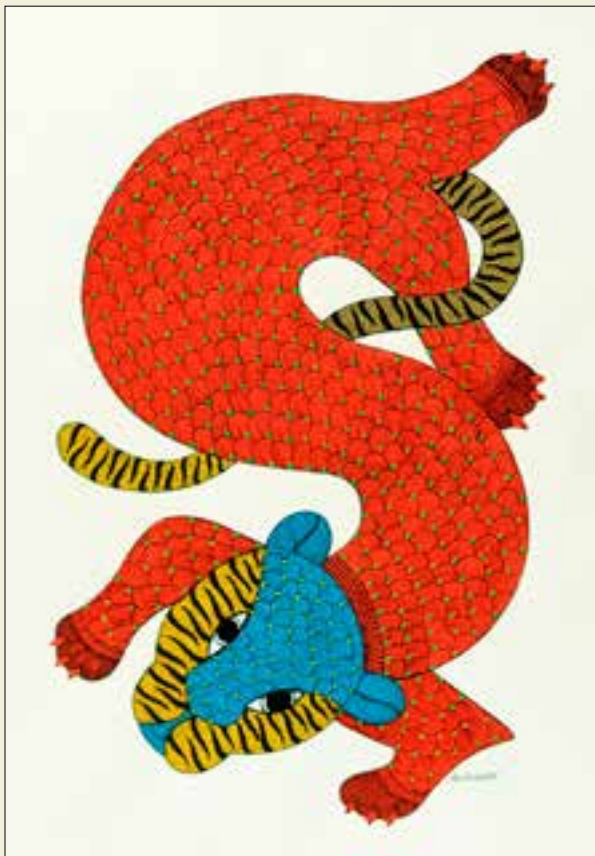
Acrylic and Ink on Paper, 20 x 14 inch / 50 x 35 cm

INR 12,000

*"It dances today, my heart,
like a peacock
it dances, it dances.
It sports a mosaic of passions like a peacock's tail,
It soars to the sky with delight,
it quests,
Oh wildly, it dances today, my heart,
like a peacock it dances."*

Rabindranath Tagore



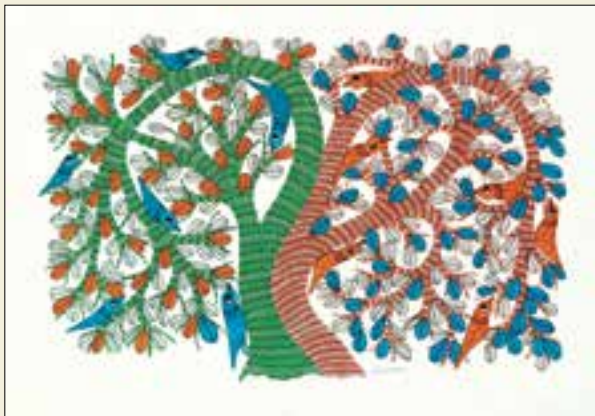


Tiger III

Dilip Shyam

Acrylic and Ink on Paper, 20 x 14 inch / 50 x 35 cm

INR 12,000



Trees II

Dilip Shyam

Acrylic and Ink on Paper, 20 x 14 inch / 50 x 35 cm

INR 12,000

Deer and Birds

Dilip Shyam

Acrylic and Ink on Paper, 20 x 14 inch / 50 x 35 cm

INR 12,000



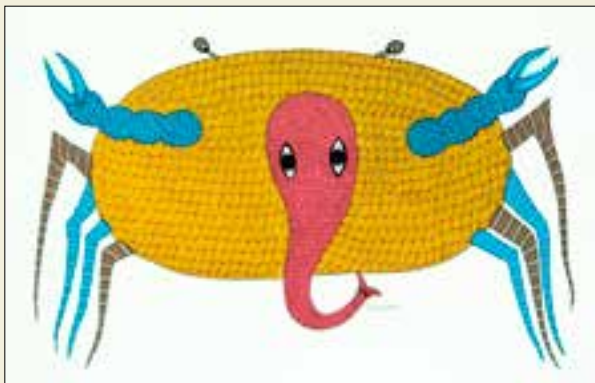


Untitled

Dilip Shyam

Acrylic and Ink on Paper, 20 x 14 inch / 50 x 35 cm

INR 12,000



Ganesh

Dilip Shyam

Acrylic and Ink on Paper, 20 x 14 inch / 50 x 35 cm , **INR 12,000**

Gond style Ganesh has a very interesting story. According to the tale, Shiva slays an infant elephant to resurrect his own son, whom he had killed. When the mother elephant complains to Shiva that she cannot bear to see the lifeless torso of her son, Shiva, to pacify her, tosses the torso into the ocean, which then emerges as a crab. Dilip Shyam recreates this Gondi lore, illustrating Ganesh with an elephant head and crab body.

Airpalne

Dilip Shyam

Acrylic and Ink on Paper, 20 x 14 inch / 50 x 35 cm, **INR 12,000**

30



THE ART OF THE WARLIS

Emanating in the laps of the foothills of northern parts of the Sahyadri range of the Western Ghats, Warli style of painting has a rich legacy of over a thousand years. Mostly confined to the surrounding areas close to Mumbai, Palghar, and Nasik, in Maharashtra; Dang, Navsari and Surat in Gujarat and the Union Territories of Daman, Dadar and Nagar Haveli, Warli paintings were associated with the rituals of the Warli tribe for last ten centuries. Warlis were dependent on agriculture, farming and wild life for their sustenance and by that virtue, held Mother Nature, *Palaghata*, in the highest esteem.

The clay walls of the huts were the canvas for hundreds of years. Mostly these walls were readily available to lap the expressions of any painter, and yet sometimes the walls were specially prepared with fine powder of earth or brick to provide for a contrasting red-ochre background to make the drawings more visible. Mud, *geru*, indigo and *henna* have also been used to prepare the background. Paste of white rice powder, considered to

be replete with magical powers to ward off the evil, mixed with gum and crushed ends of a slender bamboo stick as the paint-brush or sometimes pen made with the wood of *baharu* tree was all that an artist required to enhance the celebrations of harvest season or weddings.

The paintings were not confined only to celebrations of rituals and harvest seasons, but the artists were also free to paint their walls showing day to day life of the community. The scenes and themes have portrayed dances, celebrations, hunting scenes, as also farming and fishing.

The tradition of Warli wall paintings saw a revolution when Jivya Soma Mashe in 1970s started painting on paper and cloth. Thus the tradition of a thousand years which was confined to walls and thus hidden from the outside world, travelled out and due to its simplicity and uniqueness, spread like a wild fire. It became instantly very popular and Mashe's family joined and thus started the artistic pursuit of the Warli painters.

Prof. Neeru Misra

RAJESH CHAITYA VANGAD | WARLI ARTIST



Rajesh Chaitya Vangad has painted notable murals at the Craft Museum, New Delhi, Homi Bhaba Tata Memorial Hospital, Mumbai and the T2 Terminal at the International Airport in Mumbai. He has also exhibited his works in the UK, Spain, Germany and Japan. Vangad has published three Books: *My Gandhi Story*, *Kabir Saamagri* and *The Indian Craft Journey*. In 2017, his artworks were a part of Documenta 14 Kassel, Germany.

In 2013, he worked on a collaborative series with photographer Gauri Gill. The photo essay has been published in 'Granta Magazine' and exhibited in various art galleries. In 2019, Vangad was the Master Artist Awardee for Ojas Art Award in Warli.

"Rajesh Chaitya Vangad is one of the finest proponents of Warli art in India, and therefore the world. He uses a language which is as typical as distinct, as exacting as exuberant, draws from a vast khazana of an imagination, and has an instinctive understanding of all kinds of art forms—including the avant garde and the contemporary, of which he may be said to form a vital part. He is literary, and brings complex narratives to bear on his visual art. Having studied with masters like Jivya Soma Mashe, he now extends the same generosity to many young artists himself. He is my friend, with whom I have had the great privilege of working since 2013. These long years spent together have taught me much. One of the things I am still learning from him, is how to sit still without distracting oneself. Needless to say, I have some way to go."

Gauri Gill, Artist



Mahadev Ganga Gauri
Rajesh Chaitya Vangad

Mixed media on traditionally treated cloth done with bamboo sticks, 34 x 67 Inch / 86 x 170 cm

INR 120,000

In this work the artist portrays the creator, Lord Mahadev and Ganga Gauri, as the first man and woman to inhabit Earth. *Dhartari* or Mother Earth is seen here in her various forms as rivers laden with fish and other creatures, thick forests and vast grasslands. The artwork also points to the importance of balance, of creating and maintaining equilibrium with nature.



Kheti Viman (Farming Vehicle)

Rajesh Chaitya Vangad

Mixed media on traditionally treated cloth done with bamboo sticks, 34"x 53" inches / 86 x 134 cm

INR 91,000

In this work, the artist paints a plane in the sky and a running train, a scene that is often witnessed by farmers as they work away in the fields, creating a wave of excitement amongst the village folk.

The artwork creates an interesting contrast between rooted practices and modern technology, a metaphor of the current times.



Pashu Pakshi Jan Jeevan (Animals, Birds and Human Life)

Rajesh Chaitya Vangad

Mixed media on traditionally treated cloth done with bamboo sticks, 32 x 67 Inch / 81 x 170 cm

INR 1,20,000

In this artwork, the artist portrays a gathering of the tribal gods and goddesses, forming a circle in the centre. As strong believers of nature worship, the gods and goddesses in the painting symbolise various aspects of nature – rivers, mountains, forests and grasslands. With Mother Earth and the philosophy of conserving the environment at the core of the Warlis' traditional practices, this intricately executed work reflects the respect that they have for their surroundings and the wonders of nature.



Fish Net

Rajesh Chaitya Vangad

Mixed media on traditionally treated cloth done with bamboo sticks, 41x 33 Inch / 104 x 84 cm

INR 91,000

This work is done in the traditional Warli style. Fishing is a common activity in the tribal areas of Dahanu and Palghat in Maharashtra, which is home to the Warli tribe.

There are multiple rituals followed with great fervor. There is song and dance around the fisherman as they go out for the day and even on their return with the prized catch.

The net painted here is created with complex detailing, characteristic of the Warli style. The intertwining of patterns resembles the actual form of the fishing nets that the tribals make and use it to date. This work is a true documentation of their traditional lifestyle and is a perfect graphic example of a daily tribal event being celebrated and translated into art.



Birds

Rajesh Chaitya Vangad

Mixed media on traditionally treated cloth done with bamboo sticks, 41"x 33" inches / 104 x 84 cm

INR 91,000

This artwork is an ode to Aasra, a bird that is sighted only once a year in the Dahanu and Palghat, where the Warlis live. Seeing an Aasra is considered to be extremely auspicious as it usually hovers around temples and mountains.

The circular formation of the birds seen here is characteristic of the Warli style of art and also symbolizes the endless circle of life.

SADASHIV JIVYA MASHE | WARLI ARTIST



Born in 1960, Sadashiv Mashe is the son of the renowned Warli artist Jivya Soma Mashe. His pictorial style is rooted in the tradition of Warli, with rhythmic, simplified forms representing the complexities of the world around him. Like his father, Sadashiv has travelled to many countries, including Japan. He continues the tradition of Warli painting along with his brother, Balu Mashe.

With his vast knowledge and deep love for the tribal community, Sadashiv Jivya Mashe meticulously relates legends, rituals and beliefs in his works.





FishNet (Paagir)

Sadashiv Jivya Mashe

Poster colours on traditionally treated cloth done with bamboo stick, 67 x 87 Inch / 170 x 221 cm

INR 2, 40,000

The Warlis believe that this may irk Girad, the god and protector of waters. To take from nature as much as one needs, is a golden principle for the Warlis.

The net or *Paagir* is created in a specific way with intricate detailing and intertwined patterns, resembling actual fishing nets that the tribals make themselves. The double *paagir* is considered extremely special and is said to possess real-life energy. In fact, the very creation of this artwork calls for certain prayers and rituals to be followed by the artist.

Additionally, this piece can be seen as two paintings fused into one, signed twice by the artist, making it an extremely unique work of art that can be displayed from either direction.



Bhone / Ant House

Sadashiv Jivya Mashe

Poster colours on traditionally treated cloth done with bamboo stick, 57 x 55 Inch / 144 x 140 cm

INR 150,000

This artwork depicts an ant house or *Bhone*. The Warlis consider ants to be sacred and recognise them for their ability to preserve and store. According to a popular tale of the community, at the time of creation, the god and goddess, Mahadev and Ganga Gauri requested ants to provide grain for the reemergence of nature, to ensure the existence of life and since then, the insects are believed to be instrumental in bringing about the green cover on Mother Earth. This story also highlights the importance of all creatures, big or small, and the importance for all to live and coexist in harmony.



Cheda Devta (Spirit that watches over)

Sadashiv Jivya Mashe

Poster colours on traditionally treated cloth done with bamboo stick, 20 x 13.5 Inch / 50 x 34.2 cm

INR 19,000

Warli life is based on close ties to Mother Earth and the various gods and spirits that are known to protect the earth. Warlis, with their unique customs and beliefs, strive to conserve nature.

In this artwork, Cheda Devta, the protective spirit, is seen riding a horse that rides a fish-like creature to signify that he watches over both land and water bodies. As per scale, he is the largest in the picture, a clear comparison and a bold message to signify superiority of good over evil.

The upper section of the artwork resonates with the same message. It shows an evil spirit in the form of a cat that is believed to be a *bahurupi* (impersonator) with the ability to transform into any form through its magical powers. However, it succumbs to the power of Cheda Devta.



Dhan (Treasure)

Sadashiv Jivya Mashe

Poster colours on traditionally treated cloth done with bamboo stick, 14 x 8.5 Inches / 35 x 21 cm

INR 12,000

The artist Sadashiv Jivya Mashe beautifully encapsulates Warli beliefs, legends and rituals in his artworks. Reflective of the traditional Warli style, this particular work depicts an age-old belief amongst the Warlis that a treasure is usually guarded by snakes and if the wrong person tries to get to the treasure, s/he is often not spared; a moral warning to all about not giving into temptation and greed.





Paleri (The Homecoming)

Sadashiv Jivya Mashe

Poster colours on traditionally treated cloth done with bamboo stick, 14 x 8.5 Inch / 35 x 21 cm

INR 12,000

This artwork depicts a post-wedding custom of the Warlis according to which, the newlywed bride is coaxed into returning to the groom's home and not repeatedly run away to her maternal home. This is to establish the importance of marriage as the holy union that binds man and woman within the tribal community and asserts the importance of a woman in her marital home. Stories, customs and traditions such as this are an integral part of the tribe's beliefs and have helped maintain a delicate balance in the Warli society.





Raan Bhoot (God of the Mountain)

Sadashiv Jivya Mashe

Poster colours on traditionally treated cloth done with bamboo stick, 14 x 8.5 Inch / 35 x 21 cm

INR 12,000

Sadashiv brings to life another popular belief of the Warlis with his handiwork. According to the tale, if anyone goes hunting, fishing or even to collect honey during the nighttime, s/he will surely be followed by Raan Bhoot, the protector of the mountains. Many folktales like this have ensured that the Warlis continue to respect nature and live a holistic life, in harmony with all elements.

SHANTARAM GORKHANA | WARLI ARTIST



Shantaram Raj Gorkhana, a celebrated Warli artist, has exhibited his works at Craft Museum Delhi, Kalighat, Calcutta, Kala Ghoda, Mumbai and Indira Gandhi National Museum, Mumbai. In 2015, he was invited by the Brazilian Government for a mural project. Since 1997, Gorkhana is a regular at the Mithila Museum, Japan for residencies and workshops.

Gorkhana's specialty lies in imbibing contemporary idioms into centuries-old Warli art. His trains, planes and ships have a presence of their own and his people are equally at ease, farming and fishing as they are sitting in these modern vehicles.





Aaggadhi (Train)

Shantaram Raja Gorkhana, 2019

Poster colours on traditionally treated cloth

25 x 38 inches / 63 x 96

INR 42,000

Trains hold special relevance for Gorkhana as they connect his small town of Dhani to the bigger towns and cities. In this artwork, he recreates a regular commute day on a train, fuelled by coal, that is loaded with passengers, a common sight in India.



Jahaaj (Ship), 2019

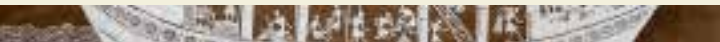
Shantaram Raja Gorkhana

Poster colours on traditionally treated cloth

25 x 32 inches / 63 x 81 cm

INR 42,000

The artist documents his experience on a cruise ship by showing the floating luxurious vehicle with rooms, decks and entertainment facilities of all kinds. Nature finds its way into the artwork, with the sun, moon, birds and fish. What stands out, is the telecommunication tower on the top level, assuring there is Internet connectivity for everyone aboard!





Kansari Mata (Paddy Goddess)

Shantaram Raja Gorkhana, 2018

Poster colours on traditionally treated cloth

24 x 32 inches / 61 x 81 cm

INR 42,000

Kansari Mata, another form of Anapurna Mata, is revered by the Warlis as the Paddy Goddess who makes sure that no one goes hungry. According to the legend, Dhanasha Kulambi was a rich and selfish farmer who did not help the poor in his village, nor did he feed the animals. His behaviour did not go down well with Kansari Mata and she decided to teach him a lesson. Kulambi's harvest soon started decreasing and within no time his stock-piles of grain reduced, leaving him with nothing to eat. He realised his mistake, and to make amends, went in search of Kansari Mata. After deep penance, Kansari Mata appeared on a full moon night and he begged her for forgiveness. Confident that he had learnt his lesson, Kansari Mata showed mercy and gave him food forever.

This story is narrated to villagers at the time of harvest, to ensure that people remain humble. This artwork is usually done on walls during this period, to ensure the Goddess's blessings.



Paagir (Fishing Net I)

Shantaram Raja Gorkhana, 2018

Poster colours on traditionally treated cloth

37x 25 inches / 94 x 63 cm

INR 33,000

Fishing and farming are the main sources of sustenance for the Warlis and are frequent subjects for Warli artists. There are multiple rituals associated with each.

This artwork, done in traditional Warli style, is very intricately executed and shows the detailed web of the fishing net.

The fishermen and women are seen rejoicing their abundant catch. This piece exemplifies the role of nature as the eternal provider, given that one is respectful in letting her replenish and rejuvenate.



Marriage Cerermony (Lagnachi Varaat)

Shantaram Raja Gorkhana, 2018

Poster colours on traditionally treated cloth

20 x 12 inches / 51 x 30 cm

INR 19,000

This artwork documents a traditional wedding ceremony. The artist paints a picture of celebration wherein the bride, who is departing for her marital home, is sitting on a horse behind her husband. There is much gaiety with people dancing and singing to traditional tunes being played by women of the community and most importantly, a coconut is offered to Toradi Cheda, whose temple is on the border of the village; a sacred ritual.

AMIT MAHADEV DOMBHARE | WARLI ARTIST



Amit Mahadev Dombhare was born in 1985, in Devgaon, Maharashtra. He calls Warli art his family art, and has learnt it from his grandfather. He started learning in 2001 and has been practising it for nearly twenty years.

He has participated in exhibitions organised at Crafts Museum (New Delhi), Dilli Haat, Shilp Bazar (Gwalior), Kala Ghoda Festival (Mumbai) and Shilp Mela (Jaipur).





Sheshnaag

Amit Mahadev Dombhare, 2019

Mixed media on traditionally treated cloth,
36 x 57 inches / 91 x 144 cm

INR 42,000

Mahadev or Shiva is the foremost deity of the Warlis. Sheshnaag is the King of snakes or *nagas* and one of the primal beings of creation. As per Hindu mythology Sheshnaag is associated with Lord Vishnu but as per Warli belief, Sheshnaag is Shiva's snake and rests around his neck.

According to a Warli folktale, Shiva was busy in meditation and did not want to involve himself in worldly matters after creating the earth and the universe, which is why he assigned Sheshnaag the responsibility to maintain the balance, by placing the earth on his head. Sheshnaag, therefore, symbolises the equilibrium between man and nature, which if disturbed, causes him to tilt his head leading to destruction via natural calamities.



Aasra (Birds)

Amit Mahadev Dombhare, 2019

Mixed media on traditionally treated cloth

37 x 60 inches / 93 x 152 cm

INR 39,000

Sacred to the Warlis, this particular bird, called the Aasra - is a rare sight and seen only once a year in the tribal areas of Dahanu and Palghat districts in Maharashtra. It is considered auspicious to sight these birds hovering on top of temples or mountains. Their sighting is welcomed with great fervour, song and dance. The circular formation of the birds and the presence of the Sun and the Moon in one place are considered to represent the celestial presence. This graphic piece is a perfect example of simple tribal life occurrences getting translated into elaborate paintings and works of art.



Bhone (Ant House)

Amit Mahadev Dombhare, 2019

Mixed media on traditionally treated cloth
36 x 48 inches / 91 x 122 cm

INR 39,000

A much-celebrated subject of Warli artists is the ant, considered to be a sacred creature and a provider of grain/seeds for *unnati*/progress of Mother Earth at the time of creation. According to the folktale, at the time of creation, the celestial couple, Mahadev and Ganga Gauri, requested the ants to provide the grain for the reemergence of nature, without which, there would be no sustainable life form. To this day they are considered to be an important part of traditional agriculture process by the Warlis.

This work depicts an ant house or *Bhone*. This story reflects on the Warli's sense of respect for all creatures big and small, to ensure a balance between nature and man.



Harvesting (Sheti)

Amit Mahadev Dombhare, 2019

Mixed media on traditionally treated cloth

13 x 33 inch / 33 x 84 cm

INR 21,000

Many of the Warli tribe's beliefs are based on Mother Earth and stem from the philosophy of conserving the environment. This is progressively conveyed through their art as well. This work is intricately executed to give one an idea of their respect towards land and farming, a common practice among the Warlis and a source of livelihood. Farming is considered sacred, signifying being in direct touch with *Dhartari* or Mother Earth.

Here, the artist depicts the leaves of the sacred Kumba tree with images of the practice of farming wherein, the leaves are tied to the plough as a prayer for ample yield and prosperity. This artwork gives us a glimpse of the Warli culture, their rituals and traditions that they hold dear.



Village

Amit Mahadev Dombhare, 2019

Mixed media on traditionally treated cloth

12 x 34 inches / 30 x 86 cm

INR 21,000

A testament of the simple lifestyle enjoyed by the Warlis, in this particular piece the artist showcases the various facets of his community and village-life. He depicts how even, their simple day-to-day life revolves around nature and the multifold ways the community has devised to be able to give back and co-exist peacefully.

MADHUBANI/MITHILA

For centuries, the women of the Mithila region have decorated the walls of their houses with intricate, linear designs using colors made from vegetable and mineral dyes, on the occasion of marriages and other ceremonies. It was only in the 1960s, that the paintings were transferred from walls to paper, and soon thereafter a few men also began painting.

Referred to as Madhubani or Mithila art, this traditional Indian art form is characterised by its eye-catching geometrical patterns and the use of two-dimensional imagery. Made on canvas or cow dung washed handpaper, Madhubani paintings commonly depict people and their association with nature, and scenes and deities from ancient epics. The sun, the moon, and religious plants like *tulsi* are also widely painted, along with scenes from the royal court and social events like weddings.

SANTOSH KUMAR DAS | MITHILA ARTIST



Contemporary Mithila artist Santosh Kumar Das, who hails from Ranti village in the Madhubani district of Bihar is a prolific artist who has been practising the Mithila style of painting for several decades. His passion for the arts started since his childhood when he saw his mother, Savitri Devi, draw calendar-style images with black, which was made of the soot that she collected on a night lamp.

He was the first Director of the Mithila Art Institute and achieved wide recognition for his Gujarat Series, 23 paintings on the 2002 communal riot in Gujarat that was included in the 2005 international traveling exhibit, 'Edge of Desire'. He was also awarded the Master Artist Prize in Mithila Art by Ojas Art at the Jaipur Literary Festival in 2016.

Das likes to explore a subject by creating a series of multiple drawings. He continues to use a single nib pen, a very basic instrument. Over the decades he has created his own style that has inspired many young artists to start drawing. In 2018, he penned *Black*, his first book and in 2019 held his first solo exhibition, 'Rerouted Realities' curated by Kathryn Myers at the Ojas Art Gallery, New Delhi.

"On a path that began with this cultural and familial inheritance of traditional forms, he identified what was essential to Mithila art - its language of line - and developed his own distinctive dialect, timbre and tone. Like many individuals who leave home and return transformed, through his vision, ambition and expansive spirit, rooted in, but not bound by tradition, Santosh exemplifies how to live as an artist in the world."

Kathryn Myers, Professor of Art, The University of Connecticut





Lovers

Santosh K Das, 2016

Ink on Paper, 30 x 48 inch / 76 x 122 cm

INR 165,000

This work is inspired by the invigorating ballet of the parrots. Santosh K. Das paints this particular piece in the traditional Mithila style but on a larger scale, moving away from his usually smaller renditions. Named 'Latpatiya Suga' in the local dialect, which literally means 'dance of love', this is a truly unique piece by the artist.



Annapurna Mata and Shiva

Santosh K Das, 2016

Ink on Paper, 28 x 40 Inch / 71 x 101 cm

INR 1,50,000

The stories of gods and goddesses are popular themes in Madhubhani art, especially those of Shiva and Ram.

Executed in his signature style, here the artist narrates the story of Shiva taking alms from Annapurna, the goddess of food and a manifestation of goddess Parvati.

Providing food to the hungry, is considered to be an extremely noble deed and this story is mentioned in multiple Puranas and various old texts. Having been illustrated by artists for centuries, one can find a chromo lithograph from 1895 based on the same story.



Untitled

Santosh K Das, 2017

Ink on Paper, 22 x 30 inch / 56 x 76 cm

INR 69,000

The Fisherman series is inspired by the many fishermen that are common to the Mithila region. In this series, Santosh K. Das predominantly contrasts the bright red ink with shades of grey. A display of the artist's excellent technique and utmost attention to detail, this piece and the entire series showcase the complex nature of the traditional art form.



Krishna Under A Tree

Santosh K Das, 2008

Acrylic and Ink on Paper, 22 x 30 inch / 56 x 76 cm

INR 69,000

This particular piece is inspired by events from Lord Krishna's life, which are said to have originally occurred in the regions of Mithila. In this painting, Lord Krishna is seen playing his flute under the Tree of Life, entrancing everyone around him. Santok ingeniously presents the tree as a self-portrait, with the duplicating images of himself within the space to depict the presence of Lord Krishna within him.

The repetitive stroke of the Mithila pen in this complex artwork brings out the true essence of the age-old traditional style.



Untitled

Santosh K Das, 2017

Ink on Paper, 22 x 30 inch / 56 x 76 cm

INR 69,000

A part of the Fisherman series, in this particular piece, the artist paints the fisherman rejoicing as he catches a prize. The repetitive use of the pen to create precise dots, give this otherwise traditional artwork, a graphic twist.



Untitled

Santosh K Das, 2017

Ink on Paper, 22 x 30 inch / 56 x 76 cm

INR 69,000

Another one from the Fisherman series, here the fisherman can be seen casting a net that is significantly smaller than his catch for the day. The uncountable lines, dots and dashes make this a truly spectacular piece for display.



Krishna and Kalia

Santosh K Das

Acrylic and Ink on Paper, 14.5 x 22 inch / 37 x 56 cm

INR 32,000

Another ode to Lord Krishna, this painting shows the cowherd God playing his flute, enticing the demon snake- King Kalia- into a trance-like state, before slaying him. The artist's play of forms showcases the complexity of the work without taking away from the central figure, letting us absorb the story in its entirety.



Tiger, 2012

Santosh K Das, 2008

Ink on Paper, 16 x 12 inch / 40 x 30 cm

INR 19,000

Gajraj I,

Santosh K Das, 2012

Ink on Paper, 16 x 12 inch / 40 x 30 cm

INR 19,000

60





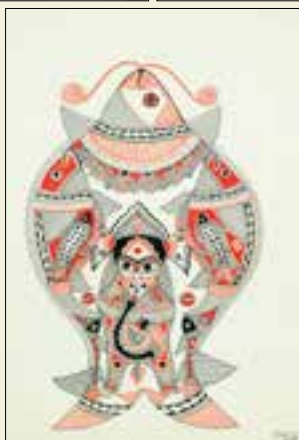
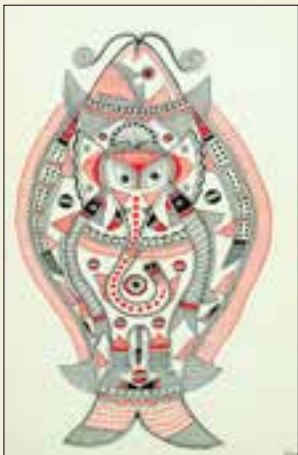
Gajraj II, Gajraj III,

Santosh K Das, 2012

Ink on Paper, 16 x 12 inch / 40 x 30 cm

INR 19,000





Fish 1, Fish 2, Fish 4

Santosh K Das

Ink on Paper, 12 x 8 Inch / 30 x 20 cm

INR 12,000 each



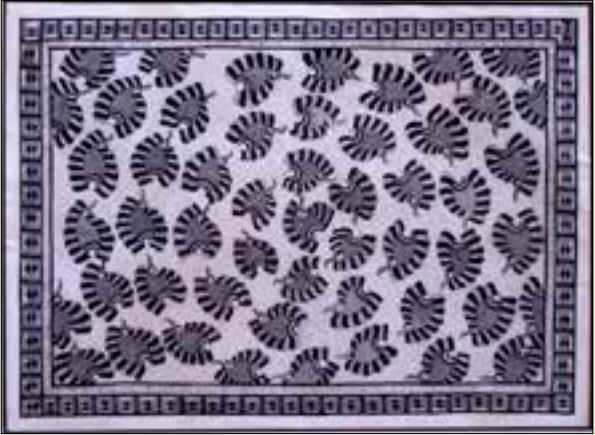
Rajaji ka Bagh (King's Garden), 1990s

Artist Unknown

Ink on Handmade Paper, 22 x 30 inch / 56 x 76 cm

INR 21,000

Based on a classical Mithila folktale, the King's garden is said to be a magical place. In this painting, an old tree from the garden holds centre stage. However, upon closer inspection, instead of leaves, all that one can see are eyes infesting the tree.



Swimming Fish, 1990s

Artist Unknown

Ink on Handmade Paper, 30 x 22 inch / 76 x 56 cm

INR 21,000

Fish are considered auspicious in Mithila culture - the more the merrier! This piece showcases intricate detailing and symmetry with its depiction of multiple swimming fish that are said to bring good luck with the movement they create.





Untitled, 1990s

Ink on Handmade Paper, 30 x 22 inch / 76 x 56 cm

INR 21,000

In this artwork, the artist paints a jungle and its various inhabitants. The lions shine through as the Kings of the jungle while the peacocks and fish are seen perched and floating atop the tree.



Elephants, 1990

Artist Unknown

Ink on Handmade Paper, 30 x 12 inch / 75 x 30 cm

INR 12,000





Untitled, 1990s

Artist Unknown

Ink on Handmade Paper, 8 by 23 inch / 20 x 58 cm

INR 6,000

BHEEL ART

The Bheels are the second largest tribal community in India, residing in parts of Madhya Pradesh, Gujarat, Maharashtra and Rajasthan. Their art stems from the tradition of painting the clay walls of one's village home. Beautiful images would be painted with neem sticks and other twigs, and natural dyes would be used. Turmeric, flour, vegetables, leaves and oil were used to derive brilliant colours to adorn the floors and walls in fascinating frescoes and a myriad of images of myth and folklore.

Bheel art is intricate as much as it is a vibrant showcase of colour. The work of each artist is unique, owing to the differing dot patterns that are characteristic of the art form. It is ritualistic and primordial, born out of an ancient connection with nature. Each artwork tells a story of the people's connection to the land, the animals, the insects and their deities. The sun and moon are frequent characters in the stories. As with most indigenous art forms, Bheel Art is a manifestation of the community's beliefs, customs and traditions.

LADO BAI | BHEEL ARTIST



Lado Bai is an early proponent of the Bheel art tradition and has worked closely with the celebrated modernist artist, Jagdish Swaminathan. Her works are prominent institutional collections in India and abroad, including Bharat Bhavan, Indira Gandhi Manav Sangrhalaya, Indira Gandhi National Centre for the Arts in India and Philadelphia Museum of Art in the USA.

She was recognised as the Master Artist in 2017 as part of the Ojas Art Awards. She also received the Tulsidas Samman in 2018, the highest honour for an artist, conferred by the Government of Madhya Pradesh.

Under the tutelage of Swaminathan, Lado Bai evolved the traditional motifs to create her own signature style. She uses the classic filler pattern of Bheel art, the multi-coloured dots, differently from contemporaries like Bhuri Bai. She creates subtle wave-like formations with them to give the impression of rolling movement. Her birds, especially, appear to take on fluid forms in flight.



Pithora

Lado Bai, 2017

Acrylic on Canvas, 70 x 98 Inches / 177 x 249 cm

INR 1,90,000

In this artwork, Lado Bai recreates an integral part of the Bheel belief system called Pithora paintings, considered to be harbingers of good luck and fortune.

Pithora paintings are more of a ritual than an art form and can most commonly be found on the walls of a Bheel home. The Bheels believe that the presence of Pithora paintings in their homes brings peace, prosperity and happiness.

The ritual of creating a Paithora is usually done either to thank God or for a wish or boon to be granted. The *Bhadwa* or the head priest of the tribe is consulted and the presence of a *Pithora* Baba is considered as a solution to all the problems. The *Pithora* Baba is said to ride on a horse and horses being a symbol of valour and power, are revered by the Bheel.

A Pithora is always located at the threshold, or the *Osari*, outside the first front wall or inside on the walls of the first room as one enters a house. The painting usually floods the entire wall with figures. Three walls are prepared for the painting, the front wall and two on either side of it. These walls are treated with two layers of cow dung paste and one layer of white chalk powder. The main wall of the verandah that divides it from the kitchen is considered sacred to the Pithora. Wall paintings relating to the legends of creation and Pithora are done on this wall. The two sidewalls of the veranda are painted with figures of minor deities, ghosts and ancestors.

Lado Bai shows her unique artistry by creating a sense of depth in the artwork. Her attention to detail can be seen as far as the farthest horse, painted with the signature Bheel dots. This piece is bound to be a blessing for any home.



Gulabi Mor

Lado Bai, 2017

Acrylic on Canvas, 70x94 Inches / 178 x 238 cm

INR 1,90,000

Peacocks are a part of the Bheel landscape and are associated with the monsoon, a season that is integral to the tribe's lifestyle. This artwork is very unique in its rendition and imagery and was a part of Lado Bai's collection that she created for the Jaipur Literature Festival 2017, the same year that she received the Ojas Art Award.

"Jaipur is known as the Pink City and in Rajasthani paintings I have seen many peacocks," Lado Bai commented innocently about this piece, not realising that she had given a contemporary touch to her millennia-old narrative style with this painting.



Jungle ka Drishya

Lado Bai, 2016

Acrylic on Canvas, 30 x 50 Inches / 76 x 127 cm, **INR 66,000**

Flora and fauna are important parts of tribal life as they provide sustenance and livelihood. Considered to be sacred by the Bheel, who still say a prayer before entering a forest, Lado Bai paints a jungle where various animals and birds are seen living together harmoniously. To stay true to the source, she uses deep, earthy shades in this piece, ensuring that the painting adds a splash of colour that can liven up any space.



Birds

Lado Bai

Acrylic on Canvas, 48 x 34 inch / 122 x 86 cm

INR 64,000

In this artwork, Lado Bai paints a host of birds in a spectrum of colours and in various styles. Birds in flight in any tradition, especially that of the Bheel community, are considered to be auspicious as they signify movement and fluid energy.



Jungle Main Sikarka Drisya

Lado Bai 2014

Acrylic on Canvas, 38 x 48 inches / 96 x 122 cm

INR 64,000

Not traditional in theme, this work shows a hunting scene where the man is seen carrying a gun. The hunter seems to be going after the rabbit. All the other animals are seen huddling together to protect themselves and each other.



Jungle

Lado Bai

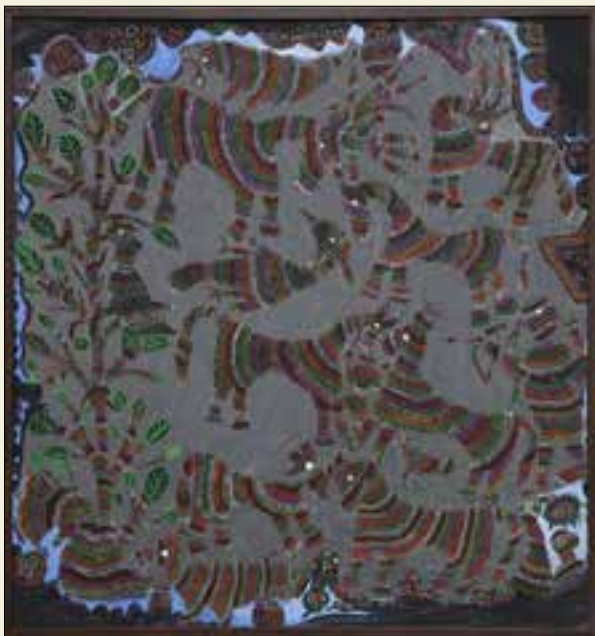
Natural Soil, glue coal and Acrylic on Canvas

34 x 32 Inches / 86 x 81 cm

INR 42,000

In her earlier years, Lado Bai used soil, coal, natural glue and colors obtained from wild roots and berries to create her art. On modernist artist J Swaminathan's advice and encouragement, she graduated to acrylic colors, paper, and canvas; mainly for posterity and transportability of the artworks.

This particular piece belongs to a special series of paintings that helped her rediscover the process that she started her journey with. A few years ago, Lado made a few artworks going back to her traditional medium using soil and natural glue. She started by smearing the canvas with soil and glue to give it a wall-like surface. After drying, Lado Bai proceeded with her usual methodology, using acrylic colours to create this one-of-its-kind artwork, a true hallmark of her artistry, and a unique painting for any home.



Pithora Horses

Lado Bai

Natural Soil, glue coal and Acrylic on Canvas

34 x 32 Inches / 86 x 81 cm

INR 42,000



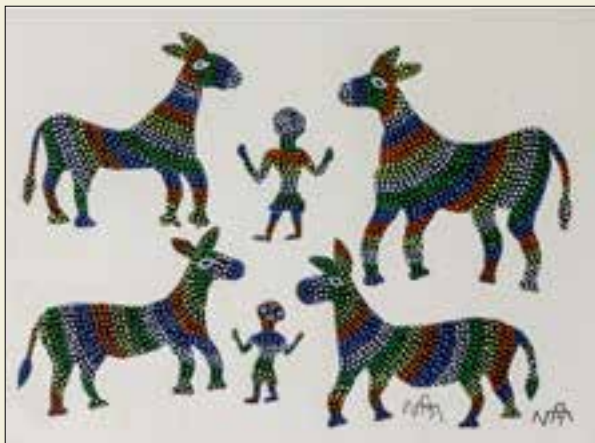
Untitled 1, Untitled 2

Lado Bai

Acrylic on Paper, 11 x 15 Inches / 28 x 38 cm

INR 7,500 each

For the Aboriginals, the dots can refer to dream or define territories; and for the Bheel, journeys, rain and maize – defining characteristics of the agrarian nomadic community. Also, the Bheel refer to the dots as atoms and the coming together of multiple molecules which in turn create the universe. According to them, it all begins with a dot. In these paintings as well, Lado depicts different animals of the forest, using the traditional dotted style, showcasing a hierarchy and a harmony that exist in the order of life.



Pithora Ghoda

Lado Bai

Acrylic on Paper, 11 x 15 Inches / 28 x 38 cm, INR 7,500

Untitled 3

Lado Bai

Acrylic on Paper, 11 x 15 Inches / 28 x 38 cm, INR 7,500





Birds

Lado Bai

Acrylic on Paper, 11 x 15 Inches / 28 x 38 cm, INR 7,500

Untitled 4

Lado Bai

Acrylic on Paper, 11 x 15 Inches / 28 x 38 cm, INR 7,500





Pithora and Birds

Lado Bai

Acrylic on Paper, 11 x 15 Inches / 28 x 38 cm, INR 7,500

The presence of a horse may be identified as *Pithora* Baba, the protecting deity of the Bheel,. Truly, an auspicious addition to any household.



Tortoise

Lado Bai

Acrylic on Paper, 11 x 15 Inches / 28 x 38 cm, INR 6,000

Untitled 6

Lado Bai

Acrylic on Paper, 11 x 15 Inches / 28 x 38 cm, INR 6,000

SHER SINGH | BHEEL ARTIST



Sher Singh Bheel was born in Jhabua district of Madhya Pradesh, and started his training in the traditional art of Bheel painting, at the young age of seven.

Sher Singh Bheel was the lead artist in Professor Nina Sabnani's National award-winning animation film, Hum Chitra Banate Hain. The film also won the grand prize, Light of Asia, at the Indie Anifest in 2016, Seoul, Korea. He held his first solo show in 2016 at Nazar Art in Vadodara and has currently been commissioned for projects by the Aga Khan Foundation and by the Indian Association of Women in Radio and Television for its International Seminar.

Through his work, Sher Singh Bheel depicts stories of different rituals like *ghatlas*, *gal bapsi* and *gal gadera* and has a very unique colour palette. He is always on the lookout for inspirational stories, which he then turns into mesmerising paintings.





Sawan / Monsoon

Sher Singh Bheel, 2018

Acrylic on Canvas, 48 x 84 inches / 122 x 213 cm

INR 100,000

Saawan or monsoon is not just any other season. It is the much-awaited respite from the blistering heat that northern India experiences. There are volumes of written works and poetry, romanticising the rains, their arrival, and the subsequent relief and jubilation enjoyed by everyone.

Paying ode to the rainy season, the artist aptly depicts a jungle in a riot of colour, where all animals - lizards, ants, elephants, deer, birds, tigers and even the trees can be seen rejoicing and celebrating the arrival of monsoon.





Hiran (Deer)

Sher Singh Bheel, 2016

Acrylic on Canvas, 36 x 29 Inches / 91 x 73 cm

INR 42,000

Animals are deemed sacred by the Bheel and are a part of important rituals and ceremonies. To date, the Bheel, one of the largest tribes in India, pray before entering the forest. Even while hunting, they observe the principles of sustainability very closely.

Sher Singh has left no stone unturned with this artwork as he creates a stunning piece comprising of countless dots and dashes that surround the focal subject - the deer. The intricacy of the work gives it an embroidered look, almost as if it were a tapestry.



Fish

Sher Singh Bheel

Acrylic on Canvas, 32.5 x 26 inches / 82 x 66 cm

INR 33,000

A surrealistic interpretation of the plane or fish, however one sees it! Sher Singh draws the fish swimming across waters as the plane glides across skies. Similar or different, that's for the viewer to decide! A great conversation starter that is bound to enamour younger audiences.



Raat (Night)

Sher Singh Bheel ,2018

Acrylic on Canvas, 33 x 26 inches / 83 x 66 cm

INR 33,000

The Bheel, like other indigenous communities all over the world, consider nature to be an integral part of their lives. In this piece, the artist paints a night in the jungle in an almost neon-hued composition, illuminating the deer and birds with his clever use of colours. The dots are definitive of Bheel art and even though they may appear random to viewers, they symbolise synchronicity of different elements in an artwork, creating a harmonious whole.





Untitled

Sher Singh Bheel

Acrylic on Canvas, 35.5 x 28 inches / 90 x 71 cm

INR 33,000

This artwork depicts an important ritual called *Gal Vapsi*. Best described by N Shakmacha Singh and Prof. Sarit Kumar Chaudhari of IGRMS, Bhopal, it is an age-old practice of *Gal/GoI*, celebrated by the Bheel tribe on the second day of the Holi festival. This ceremony is observed to appease the presiding deity, Gal Dev, protector and reliever from distress, pain and ailments. In this ritual, a strong pole is erected by the villagers and a structure is raised with supporting pillars to prepare a *machan* (platform) for the ceremony. On top of this vertical pole, a long horizontal log is pegged (*Chakri*) to maintain balance. One end of the log is for the person who prepares to conduct this ritual service and the other end is firmly tied with a rope for manipulation from the ground. A large number of people gather to view the ceremony. Typically, womenfolk dance in groups, elders take sips of the *hukka* and people sit on the *machan* in support of the performer.



Taadi ka Ped (Toddy Tree)

Sher Singh Bheel, 2018

Acrylic on Canvas, 24 x 34 inches / 60 x 86 cm

INR 30,000

The Bheel are extremely fond of their toddy and go to great lengths to prepare it. The practice of extracting toddy from the tree is community-based, and is often accompanied by song and dance. In this artwork, the men are seen scaling the tree and placing their pots as the birds chirp away in anticipation!

SUBASH AMLIYAR | BHEEL ARTIST



Subhash Amliyar was recognised Ojas Art Protégé Artist in 2017. He has been painting for the last 4 years and learnt from his mother Gangu Bai, an eminent Bheel artist. Currently, he works at the Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal.

Nature in an anomalous form is the prime inspiration for his artworks. Animals and birds are recurring subjects in his paintings. Apart from this, he also works on themes of *gatlas*, *gad bapsi* and *gal bapsi*, drawing attention to the idiosyncratic rituals of the Bheel community. His artworks imbibe the pastoral quintessence of his community. Subash's book, *Visit the Bhil Carnival*, published by Tara Books, is based on his artwork on the Bheel carnival of Bhagoria.





JLF

Subhash Amliyar, 2017

Acrylic on Canvas, 72 x 96 Inches / 183 x 244 cm

INR 150,000

In 2017, Bheel art was the chosen category for the Ojas Art Award at Jaipur Literature Festival and Subhash was the recipient of the Protégé award. This particular artwork captures the spirit and exuberance of the Festival and was specially created by Subhas to be displayed during the Festival. The piece was also showcased at The Museum of Legacies in Jaipur, for more than a year in 2017-18.



Untitled

Subhash Amliyar, 2009

Acrylic on Canvas, 70 x 70 Inches / 178 x 178 cm

INR 91,000

Bheel art has a very strong ritualistic element, often depicting popular ceremonies and festivals. In this particular piece, Subhash paints a complete shrine with all the essentials – the gods, the horses, the insects, and all that is sacred to the community. According to Subhash, this work itself is worship-worthy and may be thought of as a moving shrine, something that is common in the community with its nomadic lifestyle.





Hal Chalana (Ploughing)

Subhash Amliyar, 2014

Acrylic on Canvas, 33 x 29 Inches / 84 x 73 cm

INR 32,000

This unique artwork portrays the mundane activity of ploughing a field in an extremely interesting fashion, with a riot of colours. The farmers are portrayed as elephants, guiding the two bulls, with a multitude of birds and other animals surrounding them.

The dots, which are typical to the Bheel art form, have a special significance here. Here, the dots signify rain and maize, both direct symbols of farming, making this piece extremely significant in its offering and execution.





Phal Torta hua Haati (Elephant plucking Fruit)

Subhash Amliyar, 2014

Acrylic on Canvas, 37 x 26 Inches / 94 x 66 cm

INR 28,000

Elephants are the gentle giants that we all love and are a favourite among artists too. Executed in a signature Bheel style, with more dots than one can count, this artwork is bound to bring cheer to wherever displayed.



Ganesha
Subhash Amliyar, 2015

Acrylic on Canvas, 34 x 25 Inches / 86 x 63 cm

INR 28,000

The Ganesha of the Bheels is based on a folktale similar to the one from the Gond community. According to the tale, Shiva slays an infant elephant to resurrect his own son, whom he had killed. When the mother elephant complains to Shiva that she cannot bear to see the lifeless torso of her son, Shiva, to pacify her, tosses the torso into the ocean, which then emerges as a crab. Aside from illustrating Ganesha with an elephant head and crab body, Amliyar also adds two mice offering Ganesha his favourite *ladoo*, tying the Bheel myth with popular idiom.

In a clever use of colours, the artist once again uses pink to contrast with the more vibrant shades of green and red, making the elements all the more vivid while the overall artwork exudes a softer look.



Udti Chidia aur Uske Bache (A flying Sparrow and its Chicks)

Subhash Amliyar, 2015

Acrylic on Canvas, 35 x 28 inches / 89 x 71 cm

INR 28,000

The Bheels, like most tribal communities around the globe, turn to nature for inspiration. A flying bird is considered especially auspicious as it signifies movement and fluidity. In the painting, the bird is seen with its young ones behind it. With intricate detailing on the body of the bird, the bird almost looks like it has been embroidered on canvas. The dots in the background may actually be symbolic of maize, for the birds to feed on. Subhas uses a dark red on a plain white background, to allow the colour to further stand out, making this a visually stunning piece of art.



Junglee Billi (Wild Cats)

Subhash Amliyar, 2015

Acrylic on Canvas, 34 x 25 Inches / 86 x 63 cm

INR 28,000

Cats, cats, and more cats! In this painting, Subhas has painstakingly etched out each cat with a distinct expression. A perfect example of when traditional meets contemporary, this piece may not be typical in its theme, but the execution and treatment remain typically Bheel. This artwork is sure to be a delight for any cat lover.



Gatla

Subhash Amliyar, 2016

Acrylic on Canvas, 35 x 33 Inches / 89 x 84 cm

INR 28,000

Horses play an important role in the Bheel society. They are seen as symbols of power and vehicles of divine being. It is widely believed among the Bheel, that sitting atop a horse makes one powerful.

The image above depicts a shrine with the deity in the centre and the other surrounding horses adding to the power of the presiding deity. The Bheel believe in sacrifice to wade of evil spirits and in the painting, a bird is clearly seen offered at the altar.

The pink colour adds an interesting touch to this work, as it is not an obvious choice on the colour spectrum for Bheel artists. Contrasting with the vibrant hues of the different elements within the piece, it helps the artist create a much softer, subdued artwork.

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Front Cover: Kaag aur Kachua, Bhajju Shyam, 2017

Acrylic and Ink on Paper, 22 x 30 inch / 55 x 76 cm

Back Cover: Pithora, Lado Bai, 2017

Acrylic on Canvas, 70 x 98 Inches / 177 x 249 cm



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