

# SHE THE DIVINE

DUKKUSHYAM CHITRAKAR

JANGARH SINGH SHYAM

JIGNESH PANCHAL

MAYUR & TUSHAR VAYEDA

OLIVIA FRASER

SANTOSH KUMAR DAS

SHALINI KARN

# Santosh Kumar Das

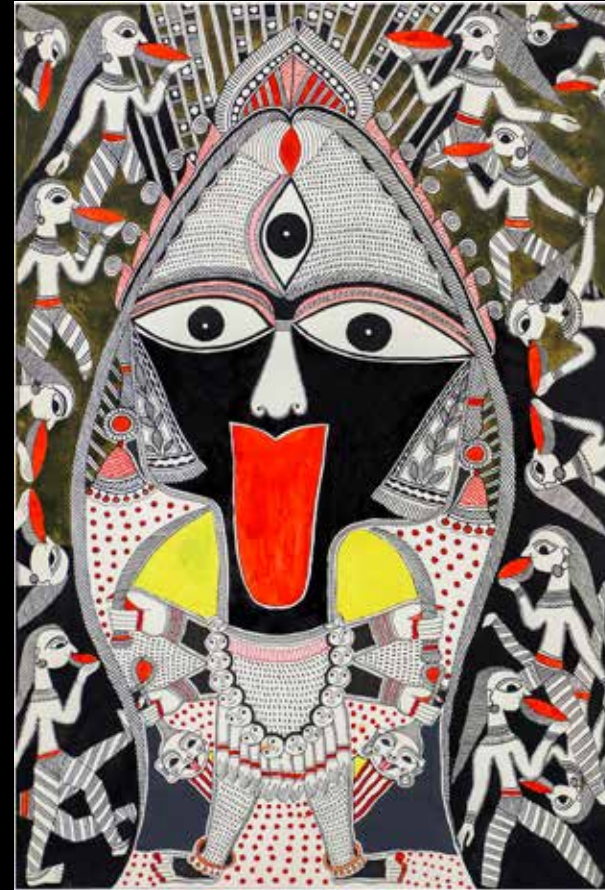
He is a well known Mithila Artist, born in 1962. He graduated in English from Darbhanga followed by a Bachelor of Fine Art at M.S.U, Baroda in 1990. He has exhibited his works in galleries and institutions in India and overseas. His works are in the collections of Oberlin Museum, USA; Ethnic Art Foundation, USA and Devi Art Foundation, India.

He lives in Ranti, Madhubani and is a great inspiration to many. In 2017, his autobiographical book, Black, was published by Tara Books.

In 2019, his solo show, “Rerouted Realities,” was curated by Kathryn Myers at Ojas Art.

A series on goddess Kali.

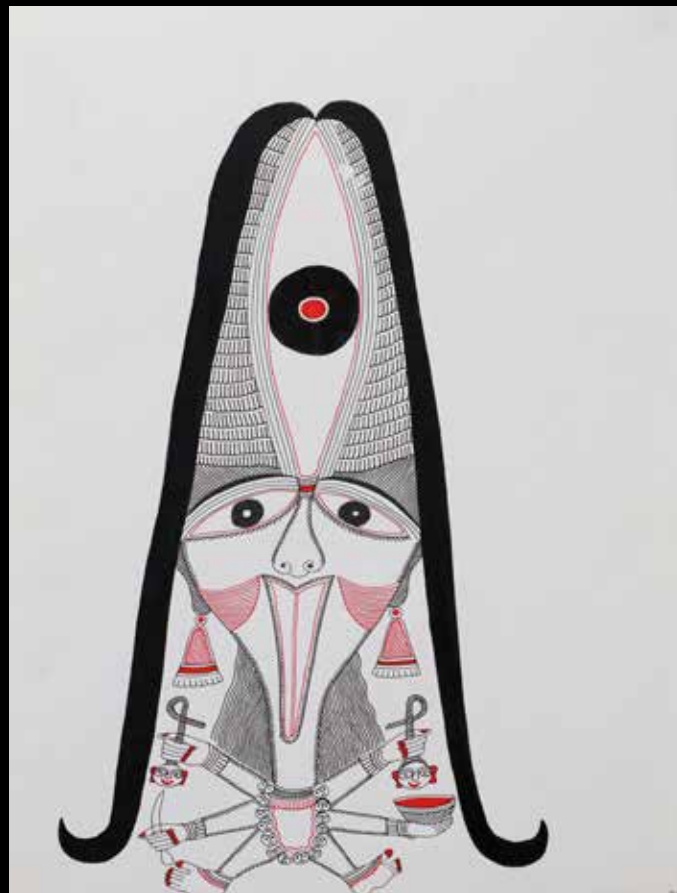
*No other colour invites me as much as black. My whole life has taken shape in the shadow of it. The image of Kali possessed me because of its honesty as a motif. Its intensity, its power as it would came out on white blank paper marked the whole act of drawing with a strong promise of immortality. My Kalis are a celebration of that very moment in which all truth, form, beauty merge into a stillness. A stillness throbbing with energy that in turn inspired the act of creation .*



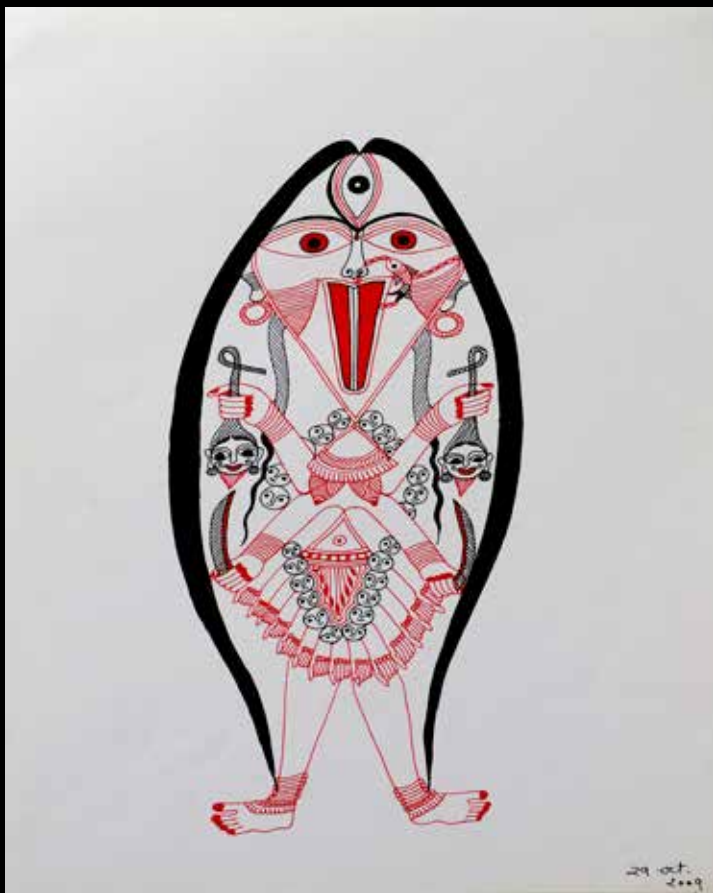
Ink on Paper 11.2 x 16.5 inch



Ink on Paper 11 x 13 inch



Ink on Paper 10 x 14 inch



Ink on Paper 10 x 14 inch



Ink on Paper 10 x 14 inch



Ink on Paper 10 x 14 inch





Ink on Paper 10 x 14 inch



Ink on Paper 10 x 14 inch



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Ink on Paper 11 x 13 inch



Ink on Paper 11.8 x 16.5 inch





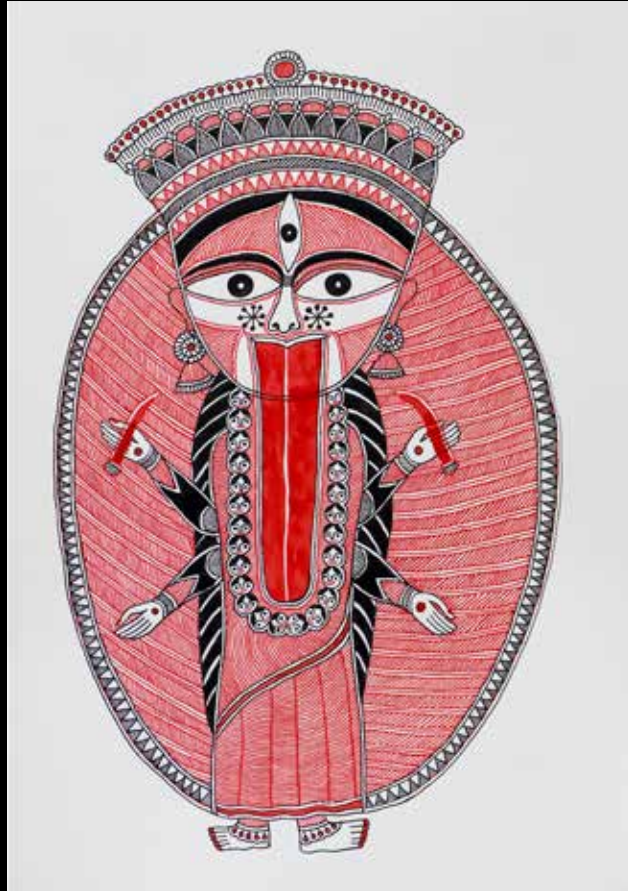
Goddess Kaali  
Ink on paper 11.2 x 16.5 inch



Ink on Paper 11.8 x 16.5 inch



Ink on Paper 11.8 x 16.5 inch

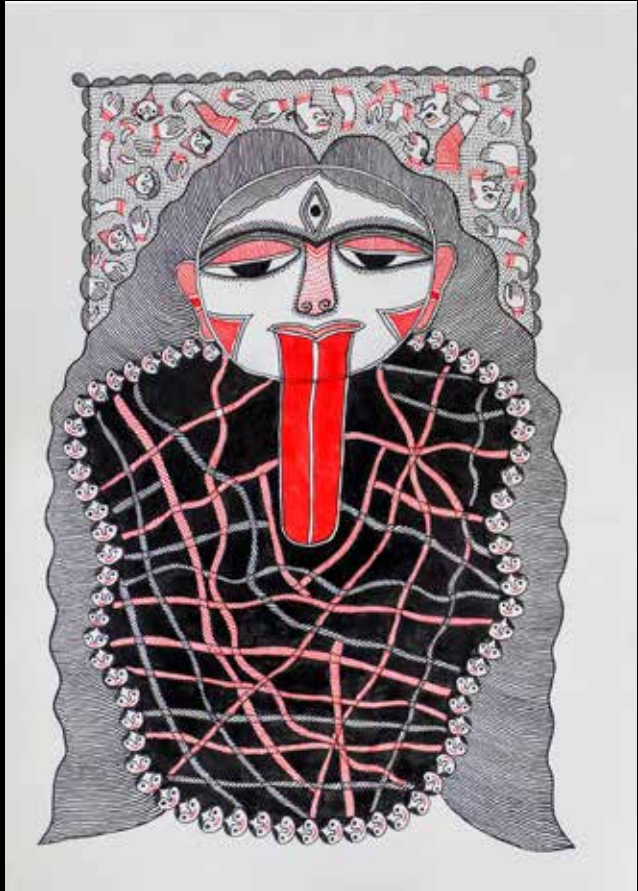


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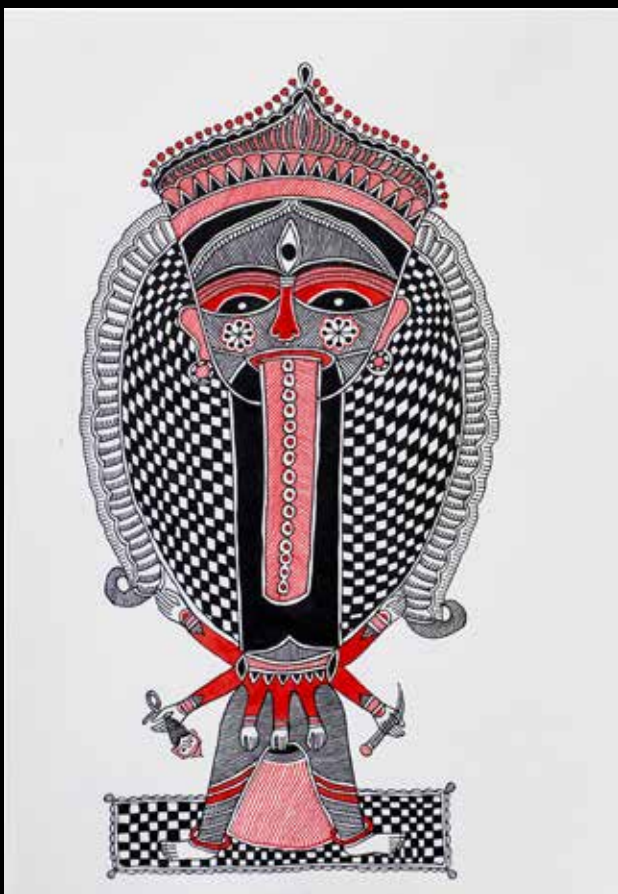


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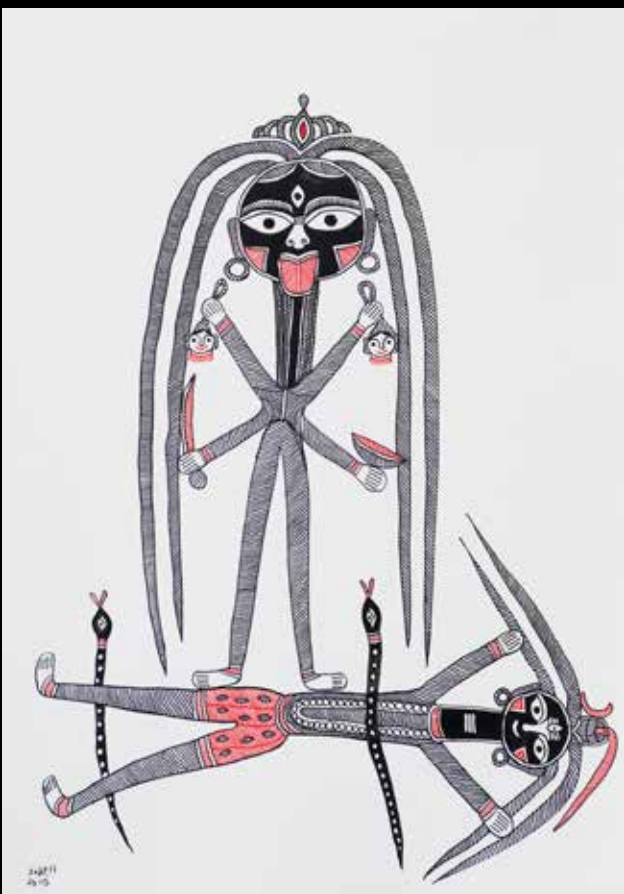




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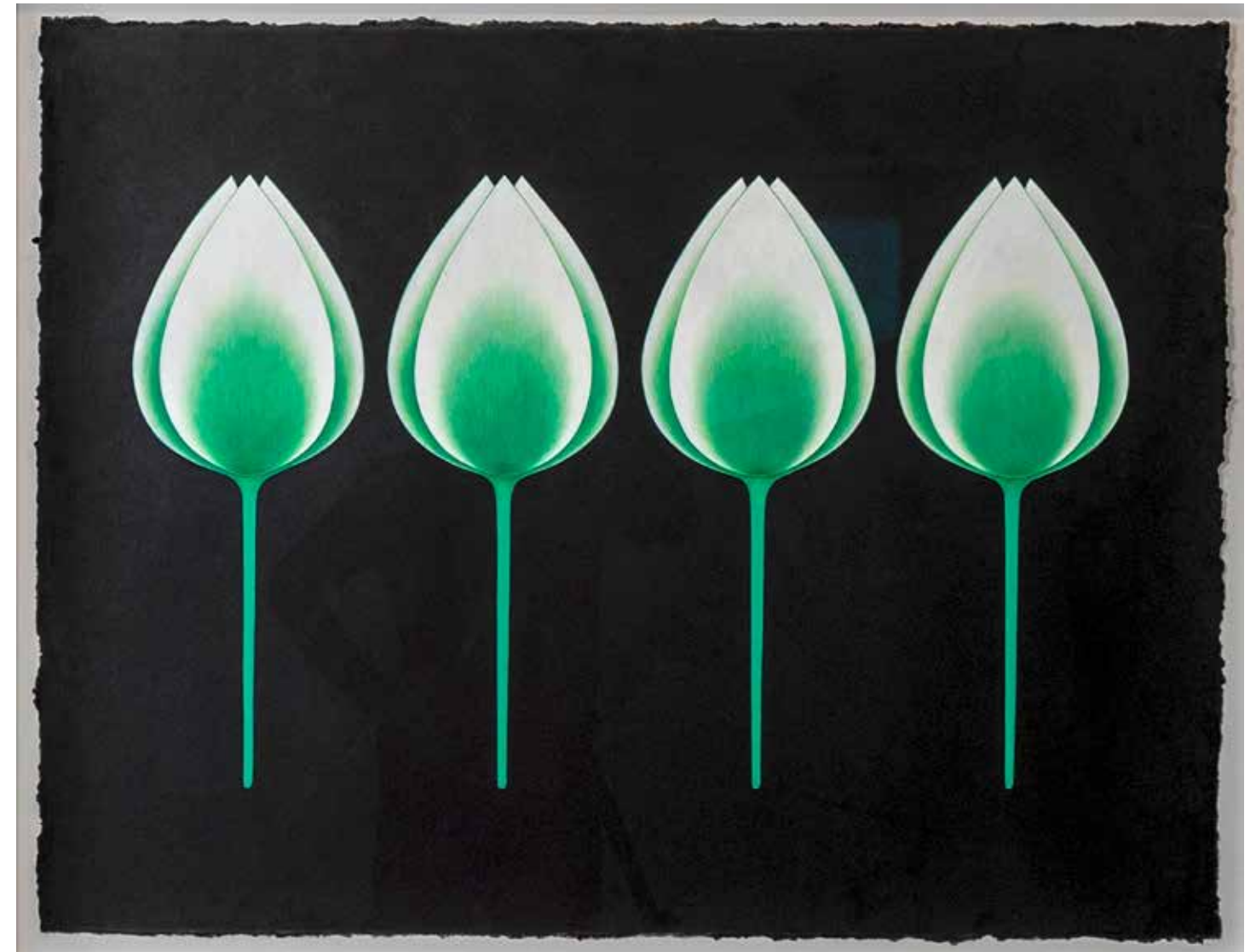
# Olivia Fraser

After graduating with a MA in Modern Languages from Oxford, Olivia spent a year at Wimbledon Art College before moving to India in 1989.

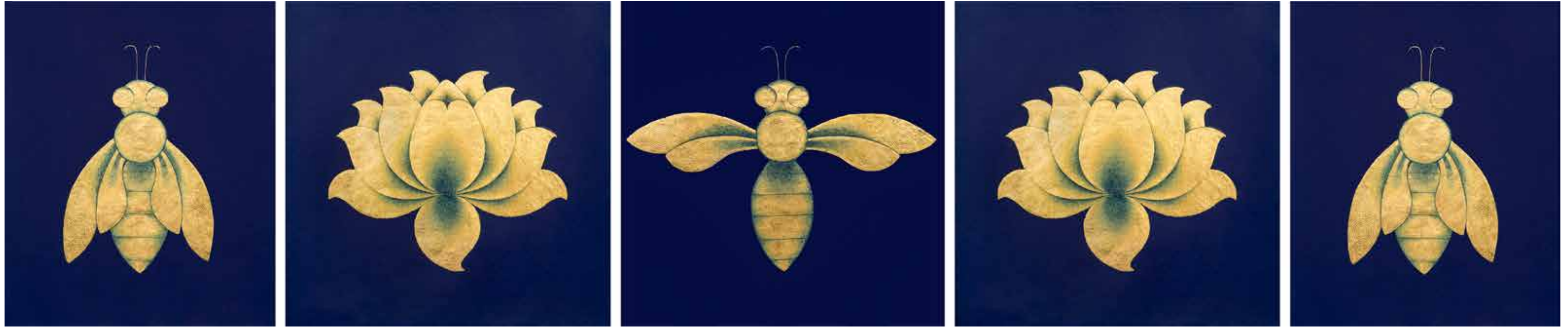
In 2005, she decided to study the traditional Indian miniature painting techniques under Jaipuri and Delhi masters, and now uses this in her work with its gem-like stone colours, unique miniature brush work, and its elaborate decorative and burnished surfaces. Having been especially influenced by Nathdwara pichwai painting and early 19th century Jodpuri painting. Olivia has been exploring its visual language, reaching back to an archetypal iconography strongly rooted in India's artistic and cultural heritage that can breach borders and be relevant to her twin life between East and West. Her work has been shown in galleries and art fairs around the world and in 2015 her work was shown at the Venice Biennale. Her paintings are now in collections in India, UK, France, Belgium (Museum of Sacred Art), UAE, Singapore, Australia, China and the USA.

Olivia divides her time between Delhi and London.

*In India, if you want to learn miniature painting, you have to follow the process and the rules, which are very strict. Each workshop—or gurukul—may have a slightly varying style, but you learn those rules. I learned that there is not only one way to draw a lotus leaf, there are many prototypes that belong to Indian history. Through an academic but aesthetic systemized approach with many layers and regulations, I learned to create lotuses according to my own dynamics of design.*

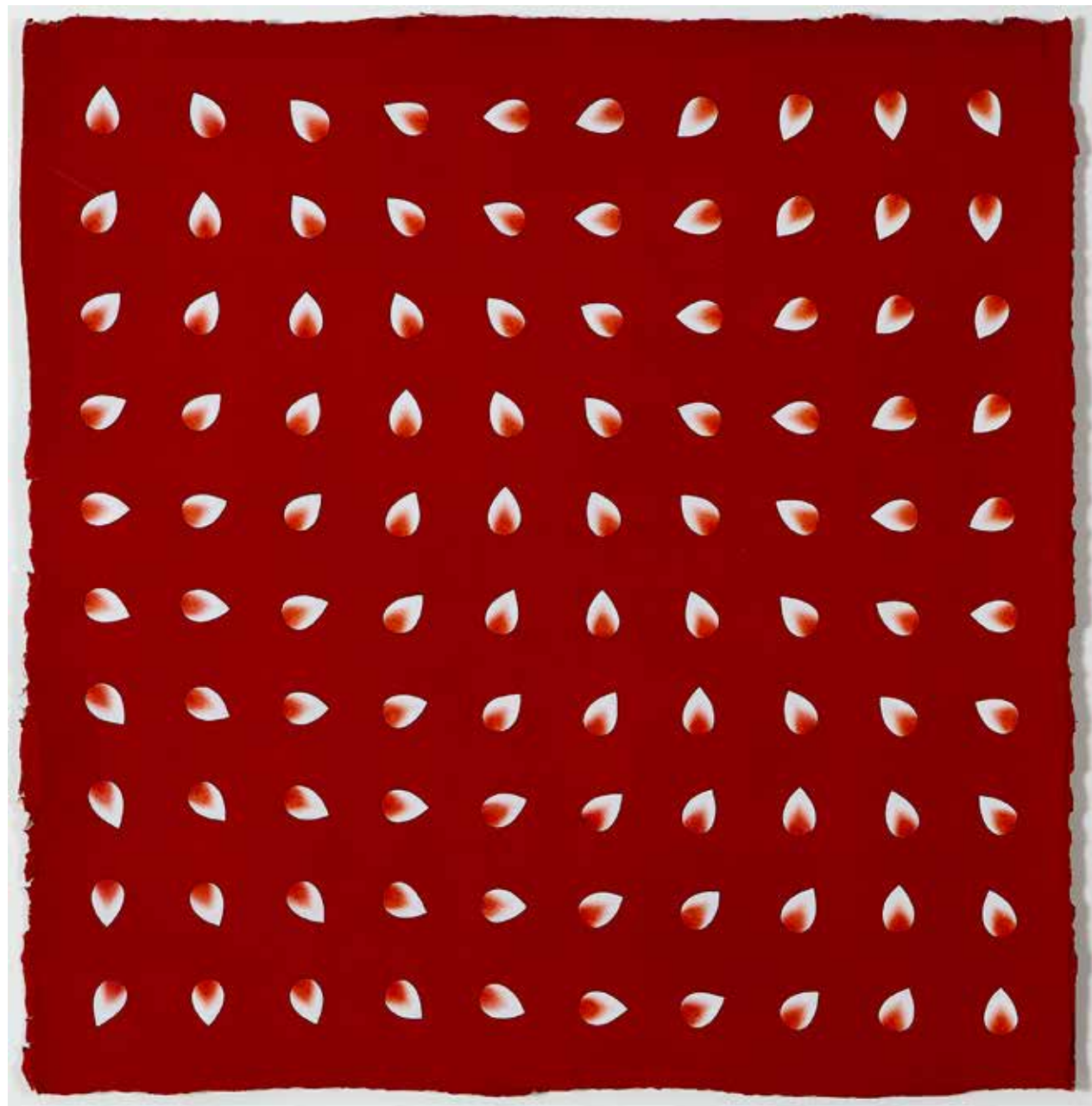


*Pause II*, 2016  
Stone pigments and Arabic gum on handmade  
Sanganer paper  
28 x 35.9 inch | 71.1 x 91.4 cm



*Metamorphosis II*, 2018  
Stone pigments, Arabic gum and Gold leaf  
on handmade Sanganer paper  
Consists of 5 individual panels  
27.9 x 27.9 cm (11 x 11 in) each  
27.9 x 139.5 (11 x 55 in) overall





*Chakra-I*, 2013  
Stone pigments and Arabic gum on handmade Sanganer paper  
63.5 x 63.5 cm | 25 x 25 in



*Rasa Lila*, 2013  
Stone pigments and Arabic gum on handmade Sanganer paper  
50.8 x 50.8 cm (20 x 20 in) each. 101.6 x 101.6 cm (40 ½ x 40 ½ in) overall





*Blue Lotus*, 2020

Giclée print on epson enhanced matt paper. Signed, dated, titled and numbered from an edition of 100

Image size: 63.5 x 63.5 cm (25 x 25 in) Sheet Size: 73.7 x 73.7 cm (29 x 29 in)

Edition of 100



# Mayur & Tushar Vayeda

Mayur Vayeda born in 1992 in Ganjad, Maharashtra, completed Bachelor of Management Studies in 2013, followed by Masters in 2017, both from University of Mumbai.

Tushar Vayeda born in 1987 in Ganjad, Maharashtra, completed a Multimedia course from University of Mumbai in 2014.

Brothers by blood, Mayur and Tushar work together as a collective. They are formally educated and are very mature in their thinking and art practice. They work together with an equal zeal for detailing. They have been a part of many projects internationally. In 2017, they had a residency with the Mithila Museum, Japan followed by a project at the Aomori Museum of Art, Japan. In 2018, they were a part of Inde au Manior de la ville de Maerigny, Switzerland and Pentures Warli de l'Inde ,Espace d'art FL, France.

In 2019, they undertook a public art project in Hong Kong in collaboration with Teamwork Arts and HK Walls and participated at Setouchi Triennale, Japan.

They received the Protégé Artists, Ojas Art Award 2019 for excellence in Warli Art.

*The Warli tribals speak of ancient times and evoke their ancestral cultures, dating back to Vedic times. Clearly, Vedic culture was matriarchal, not patriarchal. It spoke of matri bhoomi, motherland not pitri bhoomi, fatherland; and people conversed in their matri bhasha, mother language, not pitri bhasha, father language. The Warlis regard Mother Earth as the prime goddess and venerate Her as their paramount deity.*

*Vedic culture was a progressive tradition. The women had an important role in society and entered all fields of life, whether warfare, governance, acquisition of wealth, romance, art, dance, literature, music or even the spiritual quest.*

*Mother Earth Crying*  
Traditionally treated cloth and water colour  
58 x 38 inch | 147 x 96 cm





*Dhavleri are wedding priestesses and are depicted holding brass lamps.*

*As per Warli belief all sentinel beings are equal and important. There is great equality between men and women. Dhalveris are mostly widows, but they are invited to preside over wedding rituals. Through their songs they invite the gods and goddesses to join in the ceremonies and shower their blessings on the nuptial couple. The attending gods and goddesses are seen, attending the wedding riding in on horses.*

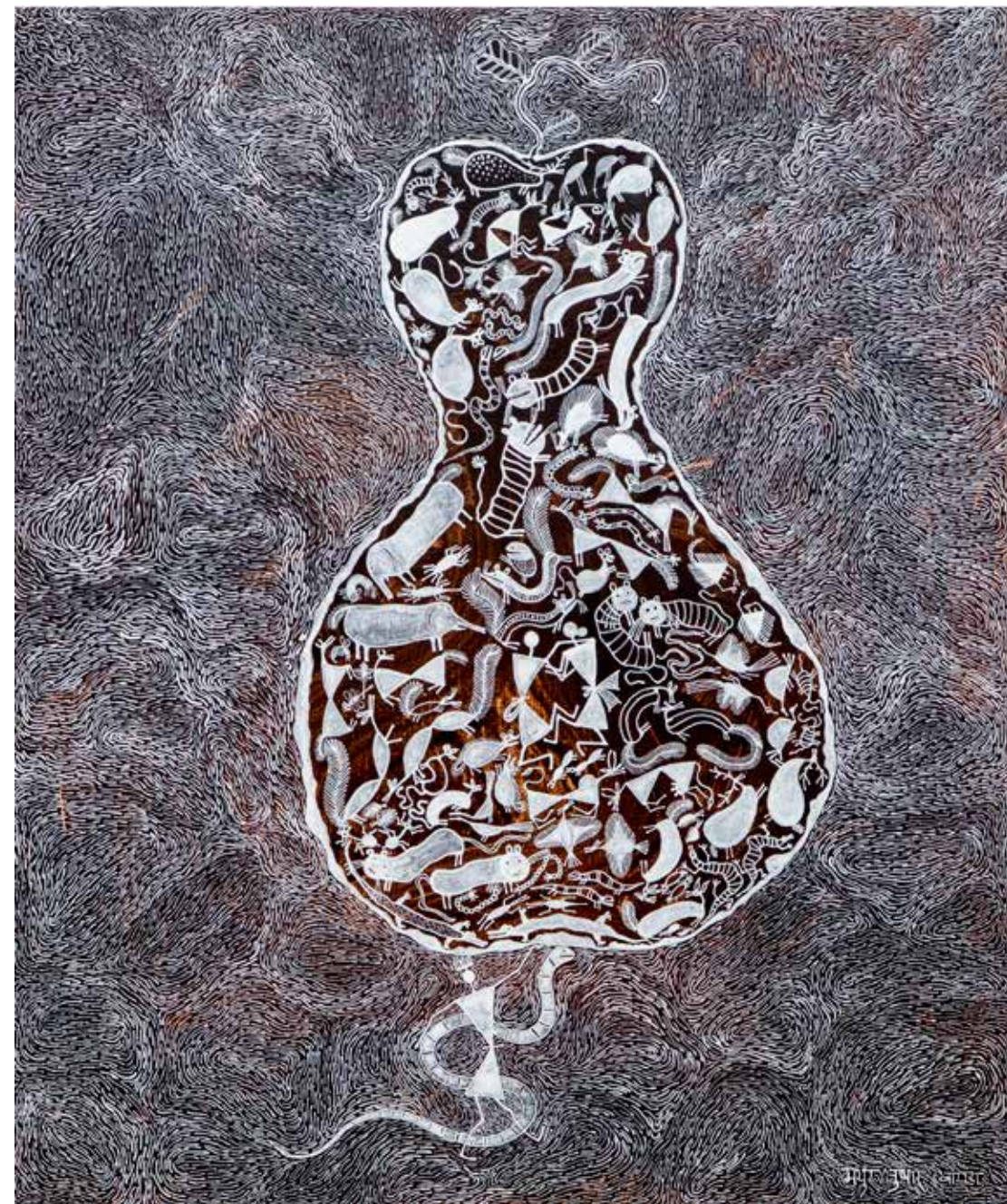
*Calling Gods and Goddesses*  
Traditionally treated cloth and  
water colour  
57 x 38 inch | 144 x 96 cm







*Birth*  
Traditionally treated cloth  
and water colour  
34 x 46.5 inch | 86 x 118 cm



*Taru (The ship of life)*, 2019  
Acrylic on canvas and  
Japanese materials  
15 x 18 inch | 38 x 45 cm



*Kansari is the goddess of seeds and one needs her blessings for sowing seeds on Dhartari (Earth).*

*The very first seeds were provided by Ganga- Gauri and Mahadev for the creation of earth.*

*After which, there is a celestial order to the manifestation of various sentinel beings.*

*First – a pair of Red Ants; Second - Worker ants; Third - snakes; Fourth - porcupines; Fifth - large deer; Sixth -Tigers; Seventh - cats; Eight sheep; Ninth cow - bull; Tenth - dogs; Eleventh- reindeer; Twelfth - horses; Thirteenth - wild cats; Fourteenth - Birds; Fifteenth - hen & cock; Sixteenth - Elephants; Seventeenth - monkeys and Eighteenth - Miring-Maniya (Human Pair) and finally all the seeds for plants.*

*Kansari Mata*  
Traditionally treated cloth and  
water colour  
51 x 37 inch | 129 x 94 cm







*Birth*, 2019  
 Acrylic on canvas and Japanese materials  
 11 x 11 inch | 28 x 28 cm



*Birth*, 2019  
 Acrylic on canvas and Japanese materials  
 11 x 11 inch | 28 x 28 cm



*Gathering of Goddesses*  
Traditionally treated  
cloth and water colour  
65 x 36.5 inch |  
165 x 92 cm





# Jangarh Singh Shyam

Jangarh Singh Shyam (1962–2001) was a pioneering contemporary Indian artist credited with being the creator of a new school of Indian art called Jangarh Kalam. His work has been exhibited widely the world over including Bhopal, Delhi, Tokyo and New York. His most notable exhibitions include the Magiciens de la terre in Paris (1989) and Other Masters curated by Jyotindra Jain at the Crafts Museum, New Delhi (1998).

Jangarh had also painted the interiors of the Legislative Assembly of Madhya Pradesh, the Vidhan Bhavan, and the dome of Bhopal's Bharat Bhavan—one of the most prestigious museums of tribal and contemporary Indian art. He was among the first Gond artists to use paper and canvas for his paintings, thereby inaugurating what is now known as Jangarh Kalam.

*Shyam was one of the first artists to include images of Gond gods and goddesses like Bada Dev, Medi Ki Mata, Mashwasi Devi and even Raksa the Gond demon.*

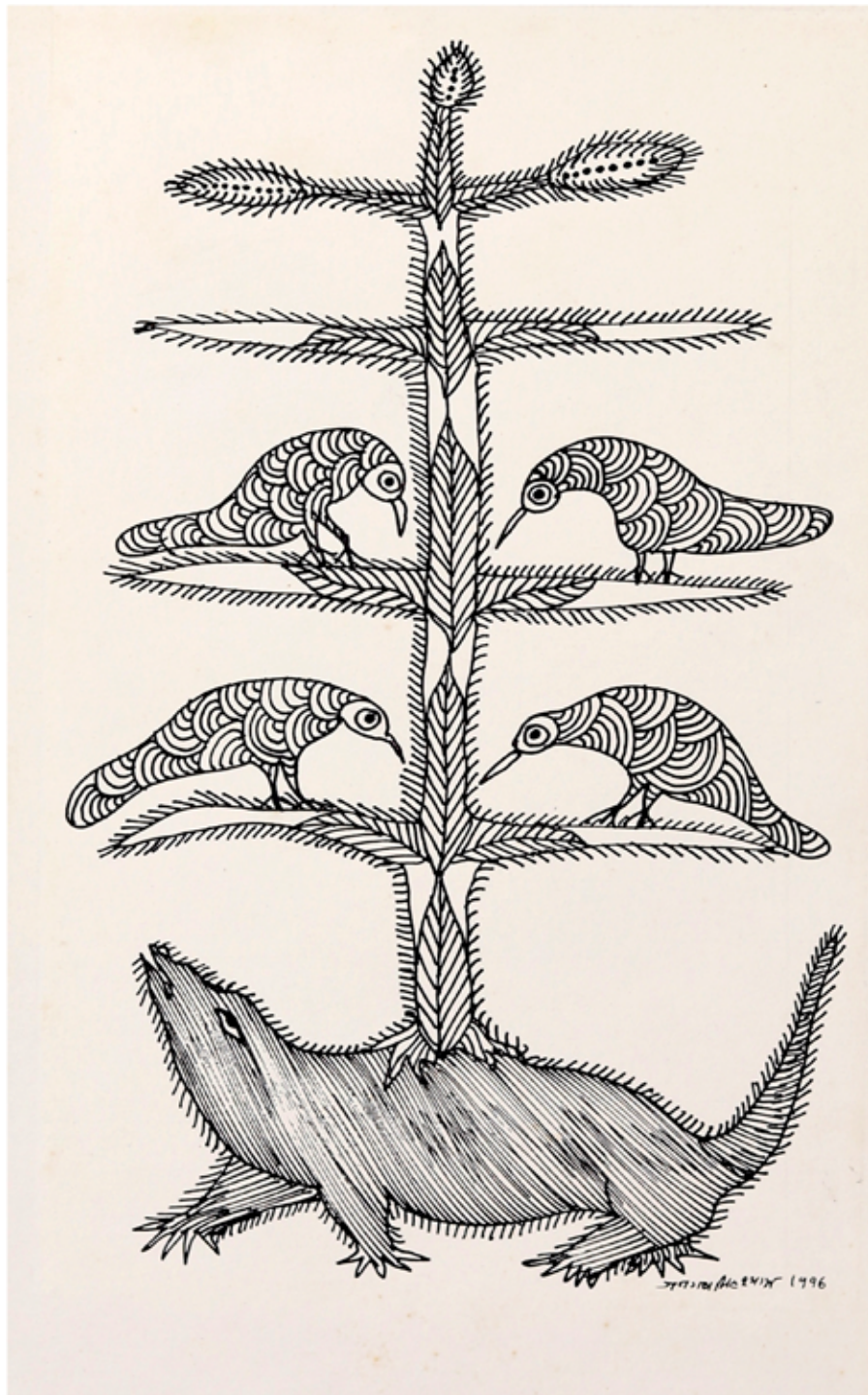
*“A skilled musician, Jangarh painted tribal deities who had previously not been visualised, and the abundant flora, fauna and avifauna he recalled from his childhood spent as an inmate of Madhya Pradesh's forests, close to the majestic Narmada river.”*

– Aurogeeta Das,  
*The Enchanted Forest*



Untitled, 1996  
Ink on Paper 10 x 13.5 inch





*Untitled*, 1996  
Ink on Paper 11 x 7 inch



*Untitled*, 1996  
Ink on Paper 6 x 9 inch







Untitled, 1996  
Ink on Paper 9.5 x 7 inch

Untitled, 1996  
Ink on Paper 6 x 9 inch





# Jignesh Panchal

Panchal studied painting at Sheth C.N College of Fine Arts, 2001-06. His solo exhibition was held at gallery HTR in Mannheim, Germany in December 2011, followed by another exhibition in Berlin in 2015. He built a site specific exhibition at le Corbusier's building (Mill Owner's building) Ahmedabad in March 2016.

He received grants from the Lalit Kala Akademi, Gujrat in 2009, 2010 and 2012. He was also awarded residencies at Glogauair, Berlin, in 2014, 2015 and 2016. He has participated at India Art Fair multiple times through ZOCA, Ahmedabad.

*The worship of the Divine as Mother can be traced back to the most ancient times that predate even history. The Gayatri mantra and early Vedic hymns in worship of Shakti, personified as Usha, the dawn, indicate the existence of Shakti worship from the earliest times. Of all the images of Shakti, perhaps the dawn, the exact moment when the sun comes up over the horizon, showering the earth with prana, is the most striking.*

*Yantras are used for the worship of deities; as an aid in meditation; used for the benefits given by their supposed occult powers based on astrology and tantric texts.*

*Based on Sri Saundarya Lahari: The Descent by Swami Satyasangananda Saraswati*

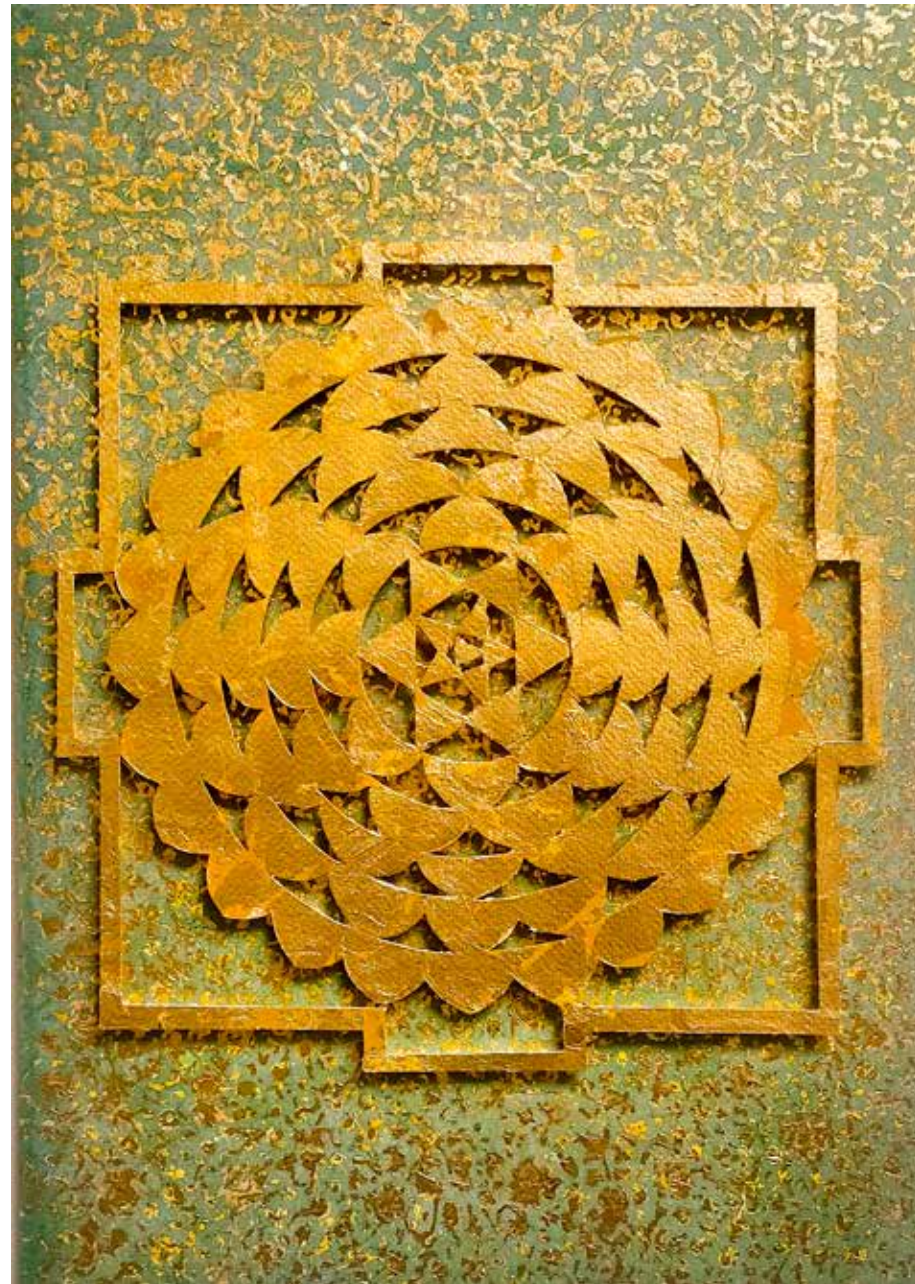
*Saktipata*  
Mixed media on paper  
16 x 11 inch







*Saktipata*  
Mixed media on paper  
16 x 11 inch



*Saktipata*  
Mixed media on paper  
16 x 11 inch



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Mixed media on paper  
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Mixed media on paper  
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Mixed media on paper  
16 x 11 inch



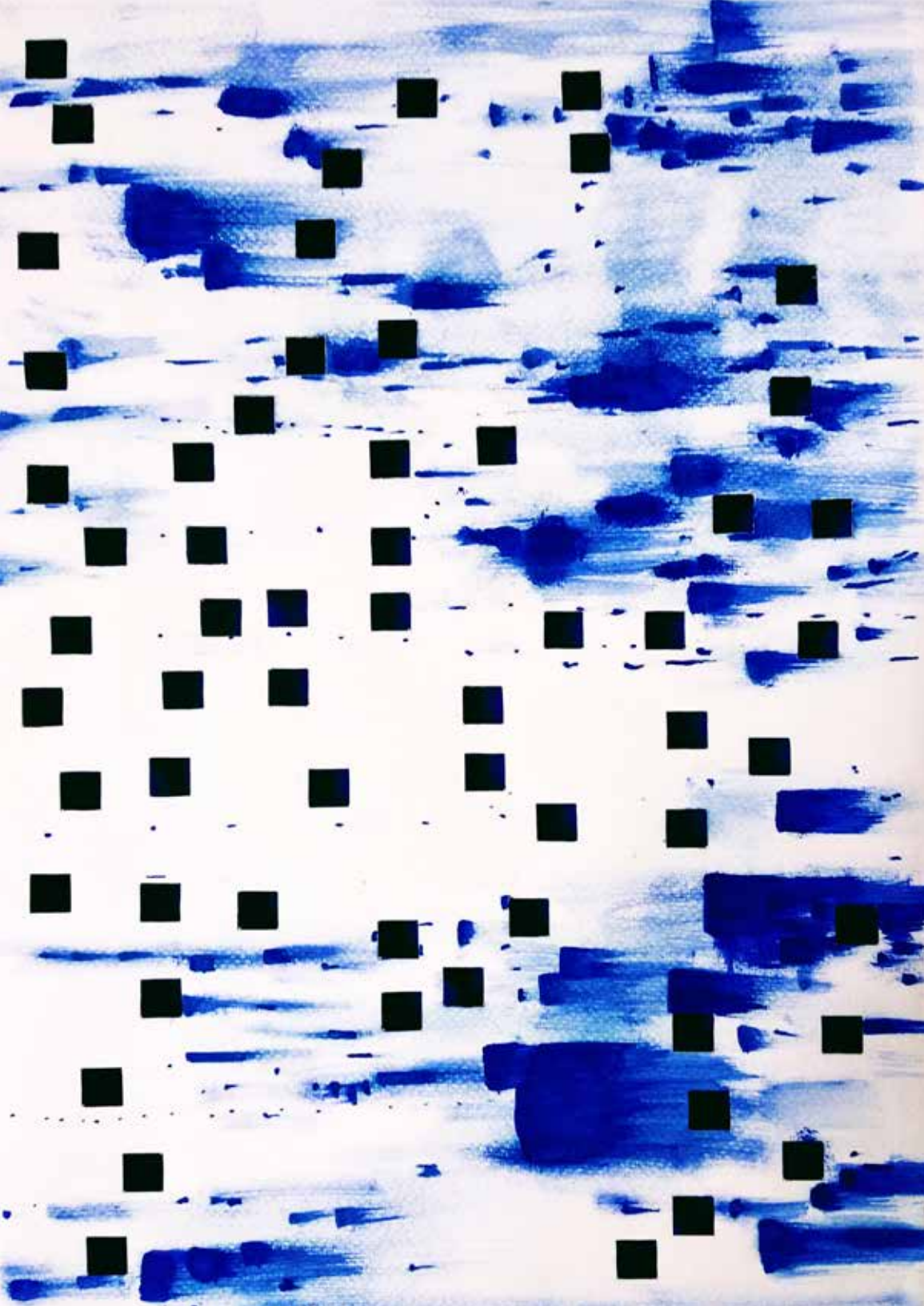


*Saktipata*  
Mixed media on paper  
16 x 11 inch



*Saktipata*  
Mixed media on paper  
16 x 11 inch





*Untitled, 2018*  
Mixed media on paper  
17.5 x 13 inch



*Untitled, 2018*  
Mixed media on paper  
17.5 x 13 inch





# Shalini Karn

Born in 1991 in a traditional artist family, Shalini has been exploring Madhubani-Mithila for a long time. She hails from Madhubani and now lives in Ranchi, Jharkand.

She is comfortable working in various mediums and has explored gender based issues in her art.

Shalini has been doing workshops with various communities across India including visual art students of Aligarh Muslim University. Her artworks have been shown in exhibitions in India and overseas, including the Folk Art Market in Santa Fe.

*Khobar*  
Acrylic on canvas,  
80 x 75 inch | 203 x 190 cm

*One of the most iconic ritual paintings is the 'kohbar'. These were originally painted in the 'kohbar ghar' or nuptial chamber where the marriage is consummated.*

*Renditions of kohbar usually showcase faces inside the rings of the lotuses. A long vertical object pierces through the central ring of the lotus, and at the top end of this vertical object a face similar to that of the rings is seen.*

*This object is meant to represent the stem which roots the lotus leaves at the bottom of the pond. The lotus is symbolic of a woman's fertility; the pond becomes a source for other symbols – fish, a symbol of fertility, the tortoise, a symbol of love, and snakes, symbols of divinity. The image of Durga would find the centre stage in the kohbar ghar.*





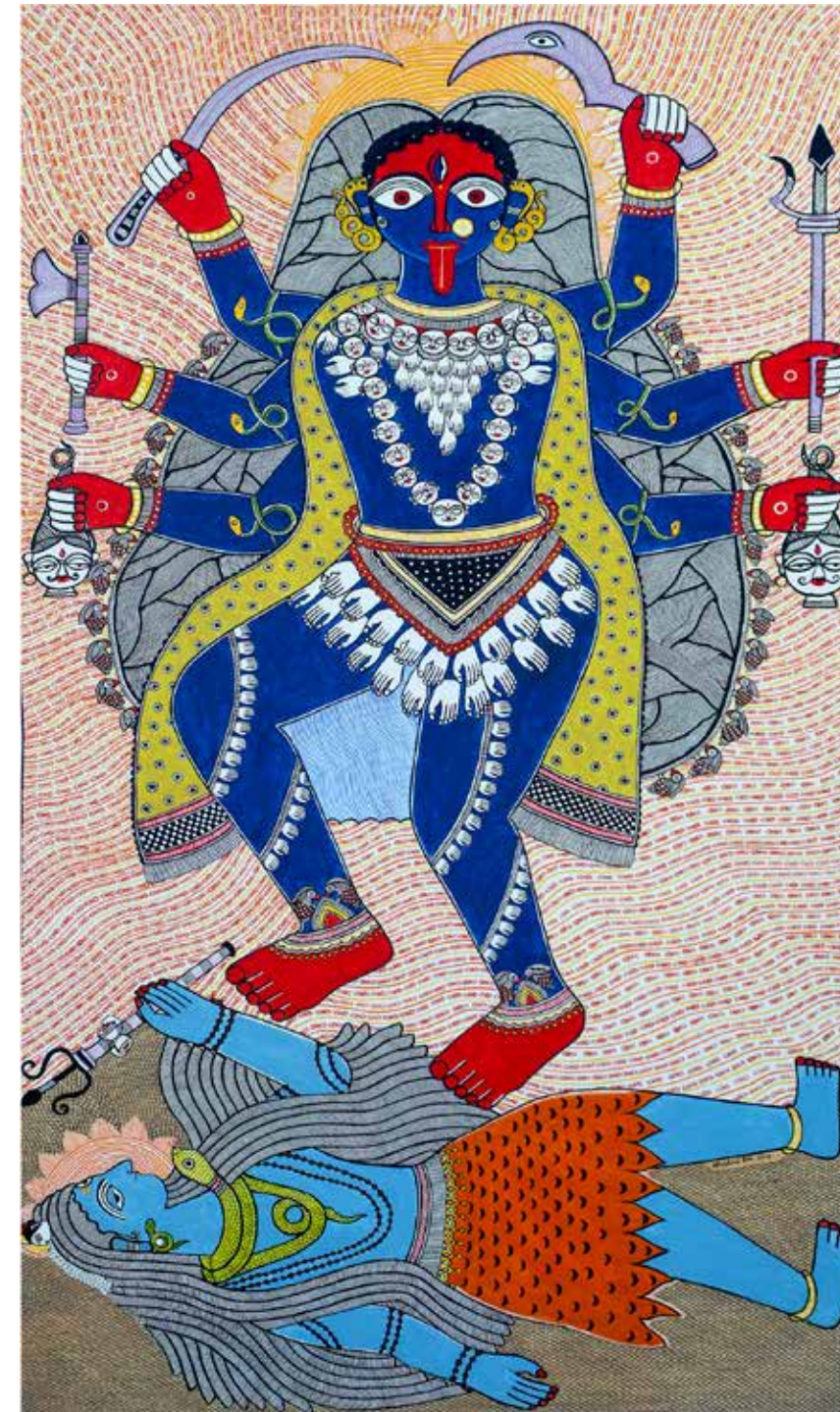


*Tribal Women- Rikshaw puller in the city, 2018*  
 Acrylic on canvas  
 38 x 61 inch | 96 x 155 cm





*Tigress with her three cubs*  
Acrylic on paper  
22 x 30 inch | 55 x 76 cm



*Kali and Shiva, 2019*  
Acrylic on canvas  
60 x 33 inch | 152 x 83 cm





*Chhinamastika*, 2017  
Acrylic on paper  
12 x 16 inch | 30 x 40 cm



# Dukhushyam Chitrakar

Dukhushyam Chitrakar is a living legend of Pattachitra Art of Bengal. An octogenarian, he is a mystic, poet, singer and painter from Naya in West Midnapur. For 25 years he lived in Santhal. He shows Santhali culture, language and art in his scrolls.

In 1970, he started a school to teach Patachitra art and songs to village women and the tradition continues. His works have been showcased in India, Italy, France, Australia, Bangladesh and are in the collections of Victoria Memorial, Kolkata and Victoria & Albert Museum, London.

*Devi is a combination of Lakshmi, Parvati, Durga and Saraswati. All of her roles are sacred. Twice a year Devi is worshipped for nine days during Navaratri. This worship is conducted in Christianity also and is known as the novena, nine days worship of Mary. Navaratri means the nine nights when the soul has to journey through immense darkness to experience the light.*

*Shakti is abundant with prosperity which she reflects through her cosmic nature. She is always replenishing the creation which she has given birth to. So, if you wish to experience the full force of her benevolence, you will have to develop an attitude of reverence towards her, not arrogance.*

*Kaali Maa, 2017*  
Vegetable colour on Brown Paper,  
14 x 22 inch







*Story of Chandi Mangal*, 2018  
Vegetable colour on Brown Paper, 48 x 13 inch



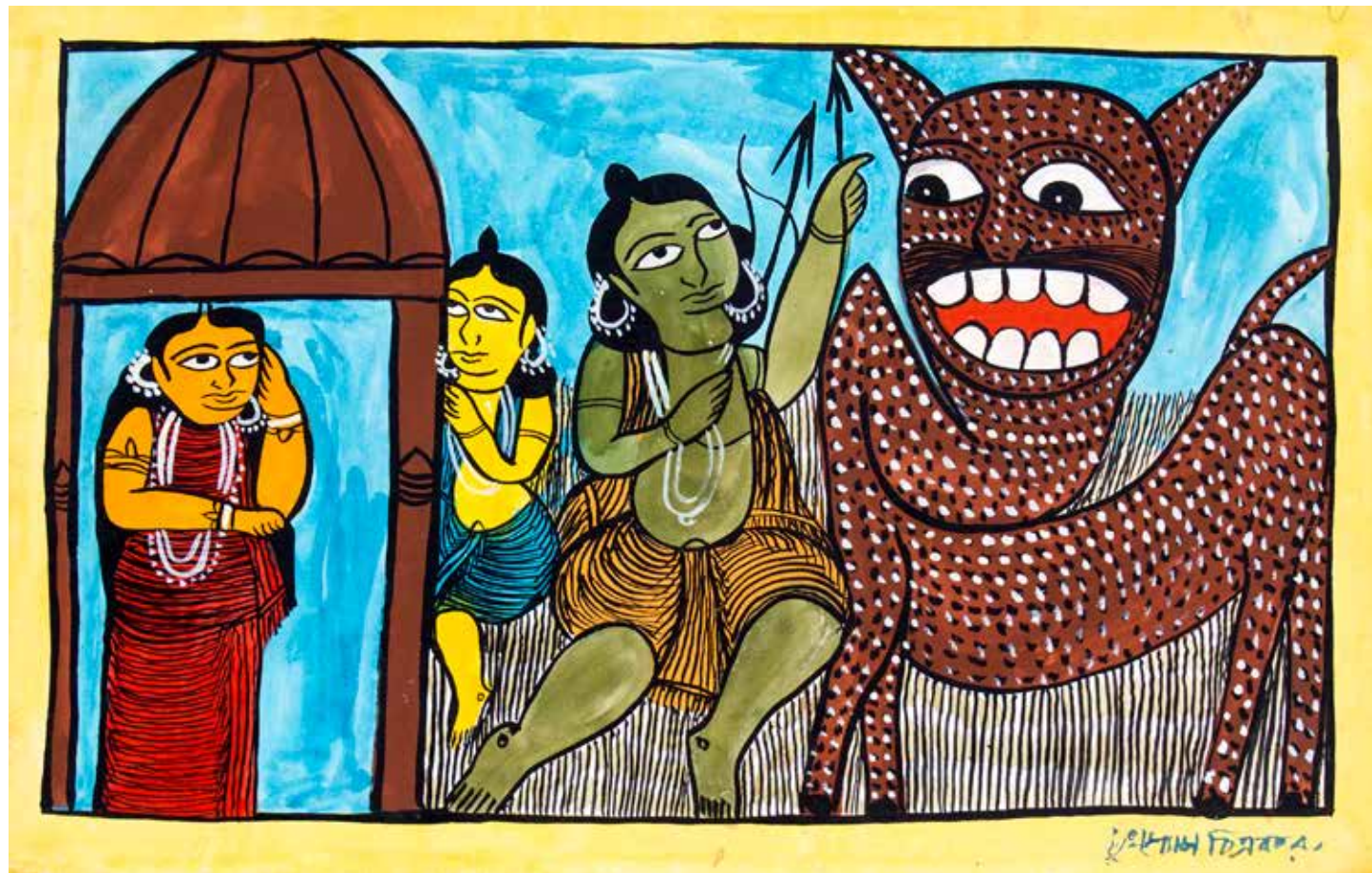


*Durga Maa*, 2018  
Vegetable colour on  
Brown Paper,  
22 x 28 inch



*Sherawali Mata*, 2018  
Vegetable colour on  
Brown Paper,  
22 x 28 inch





*Sita Haran, 2017*  
Vegetable colour on Brown Paper, 22 x 14 inch



*Durga Maa, 2018*  
Vegetable colour on Brown Paper, 21 x 27 inch





*Durga*, 2018  
Vegetable colour on Brown Paper, 14 x 22 inch



*Royal Bengal Tiger*, 2018  
Vegetable colour on Brown Paper, 22 x 28 inch





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