



The Conference of the Birds

22 October

7 November



Looking ahead at a post-Covid world, we are still in the process of assessing the impact of this brutal pandemic. The poorest and most disadvantaged have been disproportionately impacted by the economic and social crises and we have faced personal, economic, environmental, medical and political challenges.

Based on an ancient epic poem by Sufi poet Farid-ud-Din Attar, *The Conference of the Birds* tells the story of the Assembly of the Birds, in a time of existential crisis. They embark on a journey in search of a mythical majestic bird, the Simorgh, and are led by the wisest bird through seven valleys to find the Simorgh/ enlightenment. Each Valley has a challenge and an exploration into who we are and what we can become.

The birds travel through seven different Valleys, namely the Valley of the Quest, Love, Understanding, Detachment, Unity, Astonishment and Enlightenment.



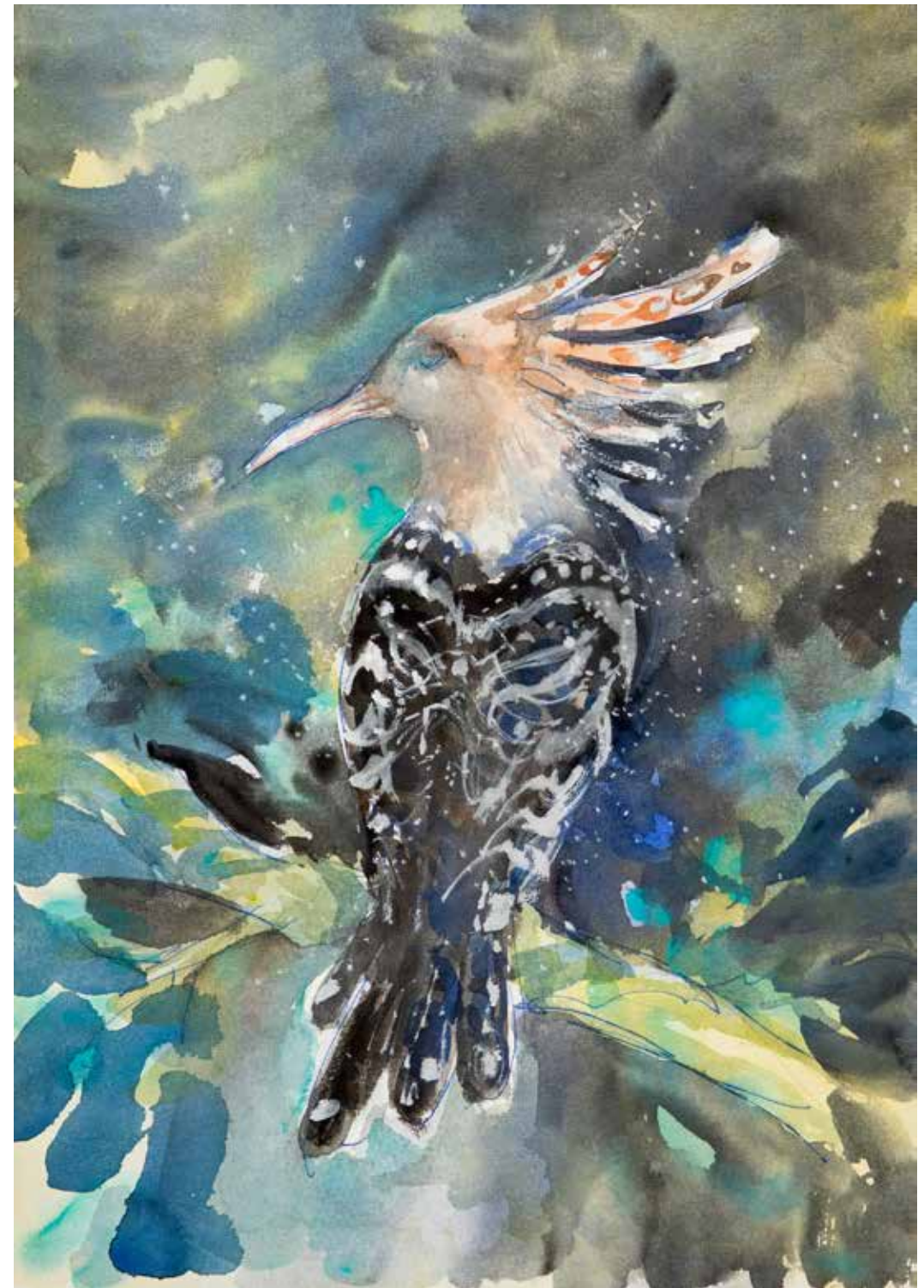
The Conference of the Birds

Artists

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Gathering, 2021, Watercolor and Ink on Paper, 16 x 11 inch



Star Born, 2021. Water color and Ink on Paper, 16 x 11 inch



Inwards, 2021
Water color and Ink on Paper
32 x 22 inch



The Sermon, 2021
Water color and Ink on Paper
32 x 22 Inch



Bloom, 2021
Water color and Ink on Paper
16 x 11 inch



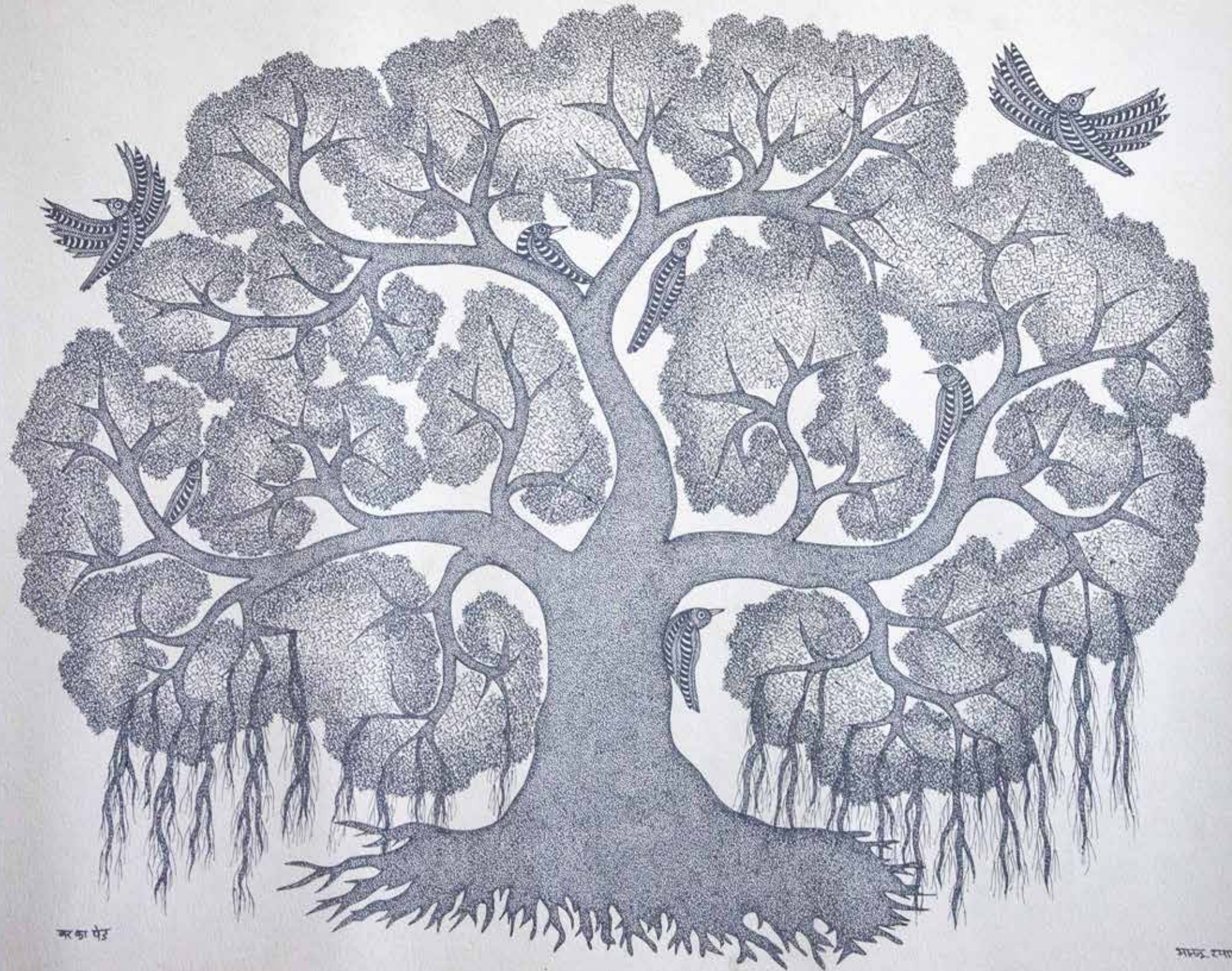
Yearning, 2021
Water color and Ink on Paper
16 x 11 inch



Untitled, 2021
Water color and Ink on Paper
30 x 22 inch



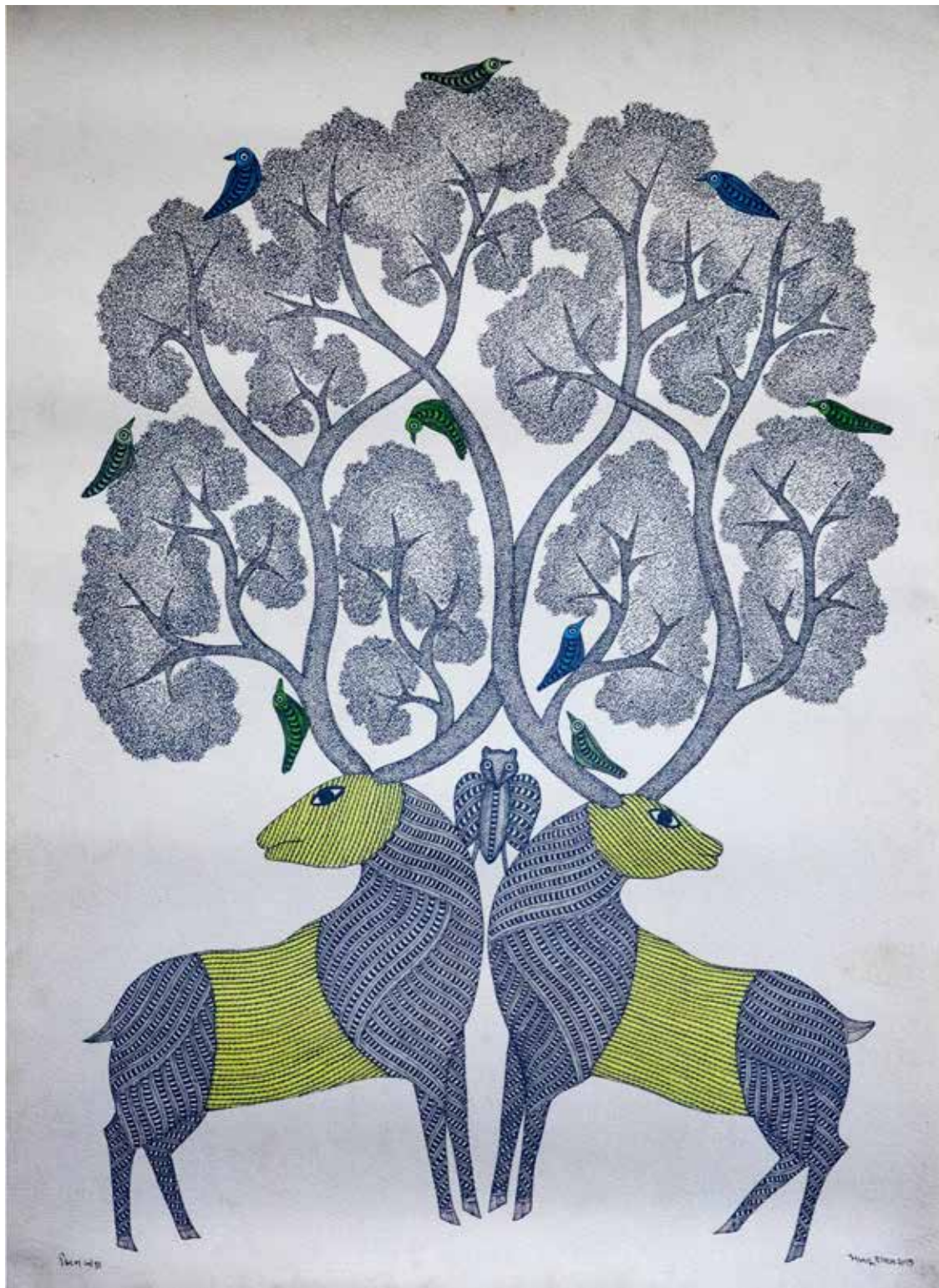
Untitled, 2021
Water color and Ink on Paper
30 x 22 inch



Tree (Badh Ka Ped), 2019
Ink on Paper
22 x 28 inch

भर का पेड़

भाज्जु श्याम २०१९



Deer, 2019
Acrylic and Ink on Paper
28 x 22 inch



Untitled
Acrylic on Canvas
61 x 37.25 inch



Maya, 2021
Acrylic on trpaulin
54 x 66 inch



The Balancing Act, 2021
Acrylic, Fabric and Glue
on Canvas
48x 36 inch



Untitled
Acrylic on Paper
28 x 20 inch



Untitled
Acrylic on Paper
17.5 x 20 inch



Untitled
Acrylic and Natural Soil
on Canvas
43 x 34 inch

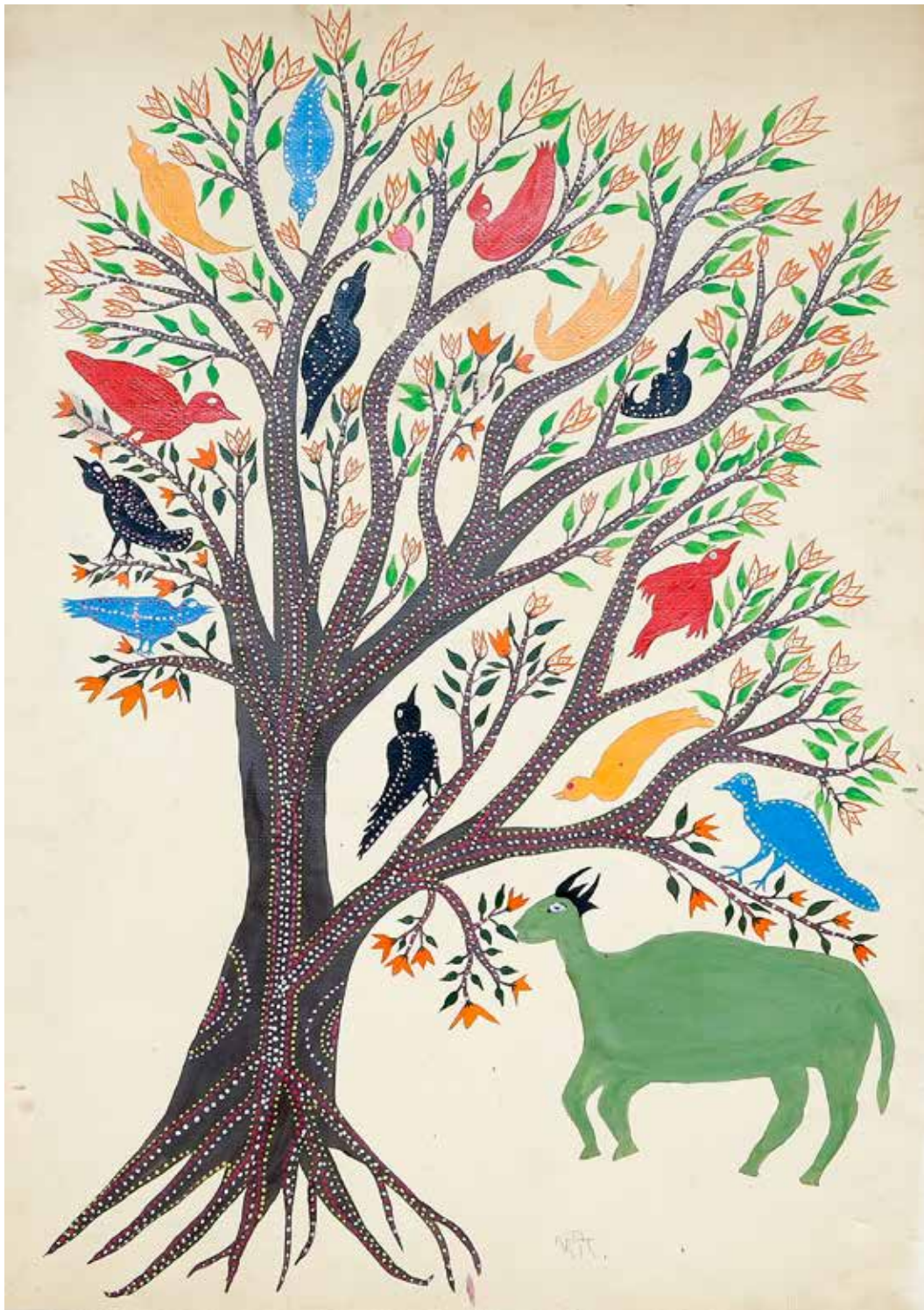


Titori, Mid-1980s
Acrylic on Paper
10 x 22 inch



Tree, 2019
Acrylic on Canvas
46 x 37 inch

Peepal ka Ped, Early-1980s
Acrylic on Paper
28 x 20 inch

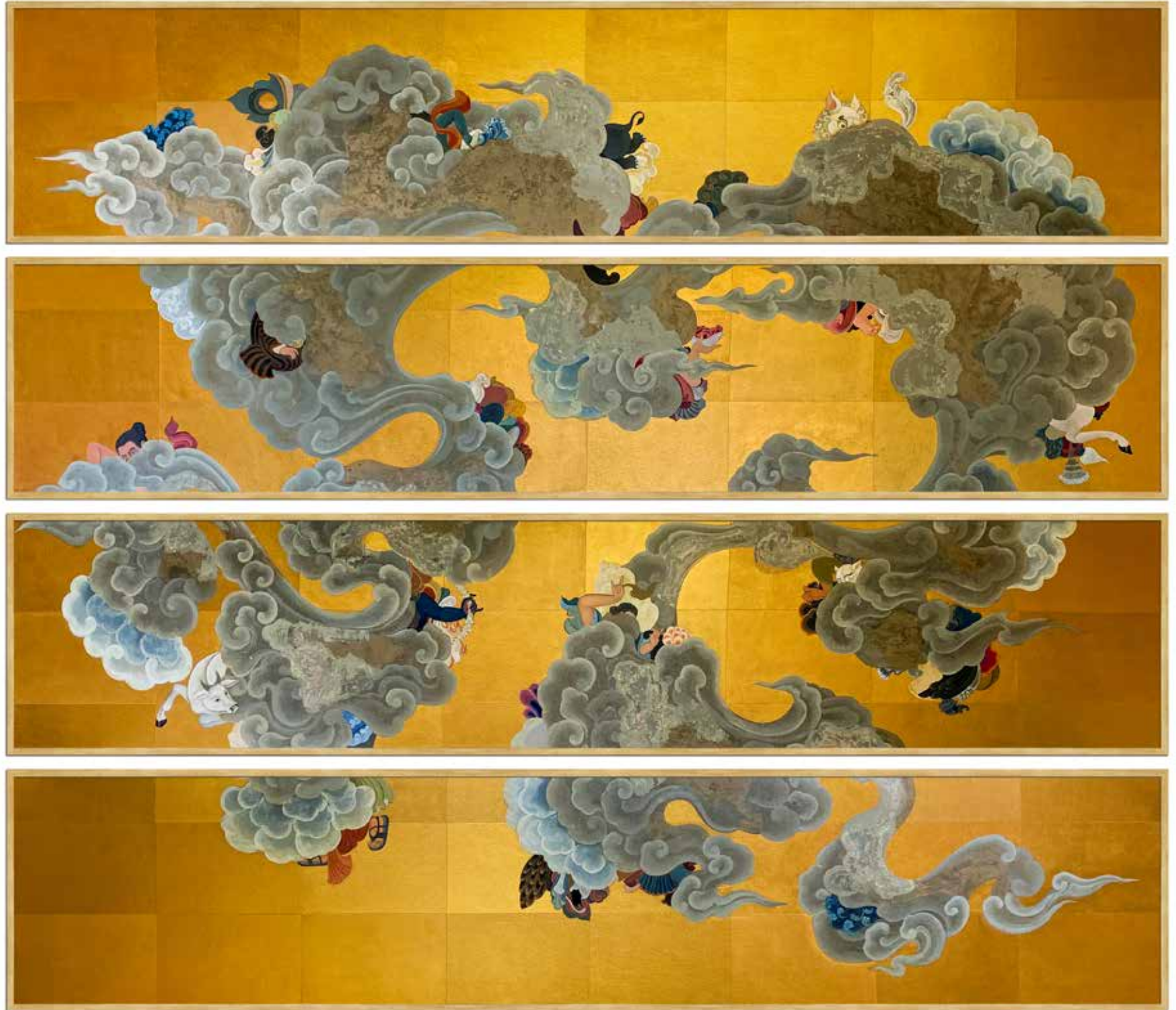


Facing page:
Udta Chiria, Early-1980s
Acrylic on Paper
11 x 11 inch





Untitled, 2021
Acrylic on Canvas
48 x 72 inch



Laughing Behind the Clouds, 2021
Gouache & Acrylic on Paper
15 x 76 inch



Urban Valley, 2021
Acrylic and Ink on Canvas
38 x 72 inch



Kakai Kata, 2021
Acrylic and Ink on Paper
41.5 x 71 inch

MAYUR & TUSHAR
VAYEDA

Calling Spirits, 2021
Cow dung background, on traditionally
treated cloth, white water colour
18 x 27.5 inch





Veer, 2021
Cow dung background, on
traditionally treated cloth,
white water colour
20 x 30 inch



Dhancheda (Spirit of Treasure), 2021
Cow dung background, on
traditionally treated cloth, white
water colour
20 x 30 inch

The Wave, 2021
Cow dung background,
on traditionally treated
cloth, white water
colour
72 x 34 inch





Two birds and the tree
18 x 7 inch
Woodcut, Edition of 50+AP



Bhava Pagla meditating inside the Womb of a Banyan Tree, 2005
19 x 7 inch
Woodcut, Edition of 30+AP



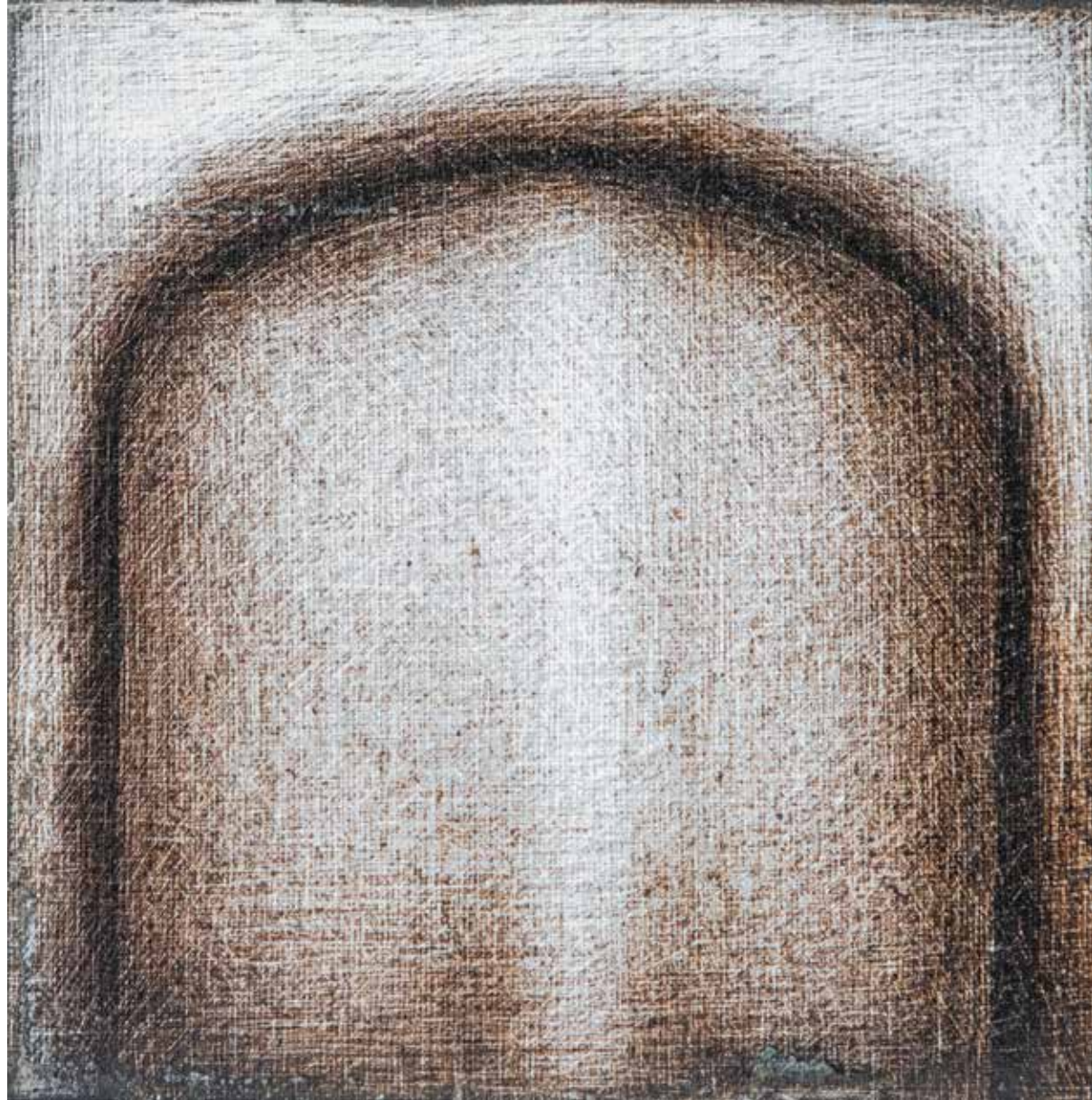
The Rain Birds, 2005
11 x 10 inch
Woodcut, Edition of 16+AP



Mahaguru Atalbihari Sai Darbesh with his two pet tigers, 2021
18 x 12.2 inch
Woodcut, Edition of 50+AP



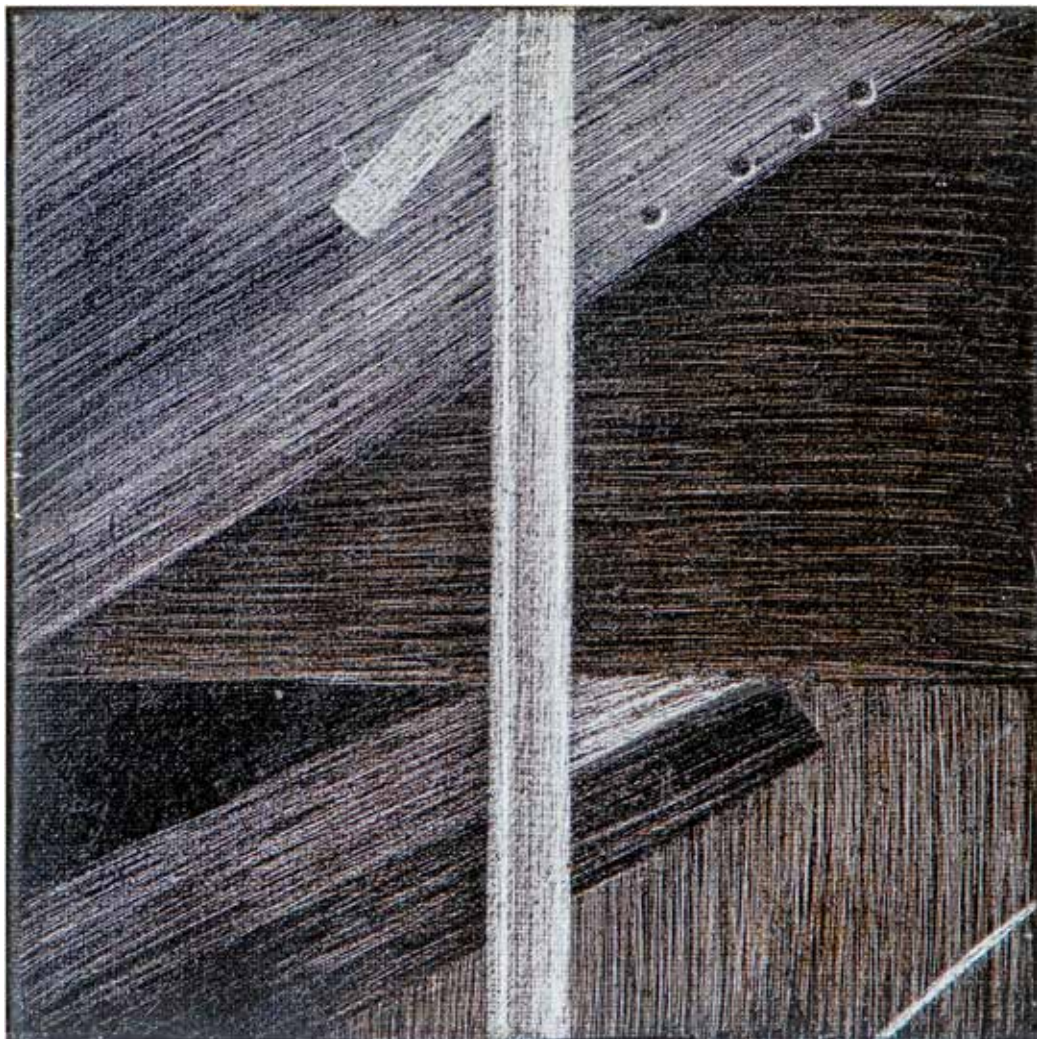
Lalon Fakir travelling on Al-Buraq, 2021
10 x 15 inch
Woodcut, Edition of 50+AP



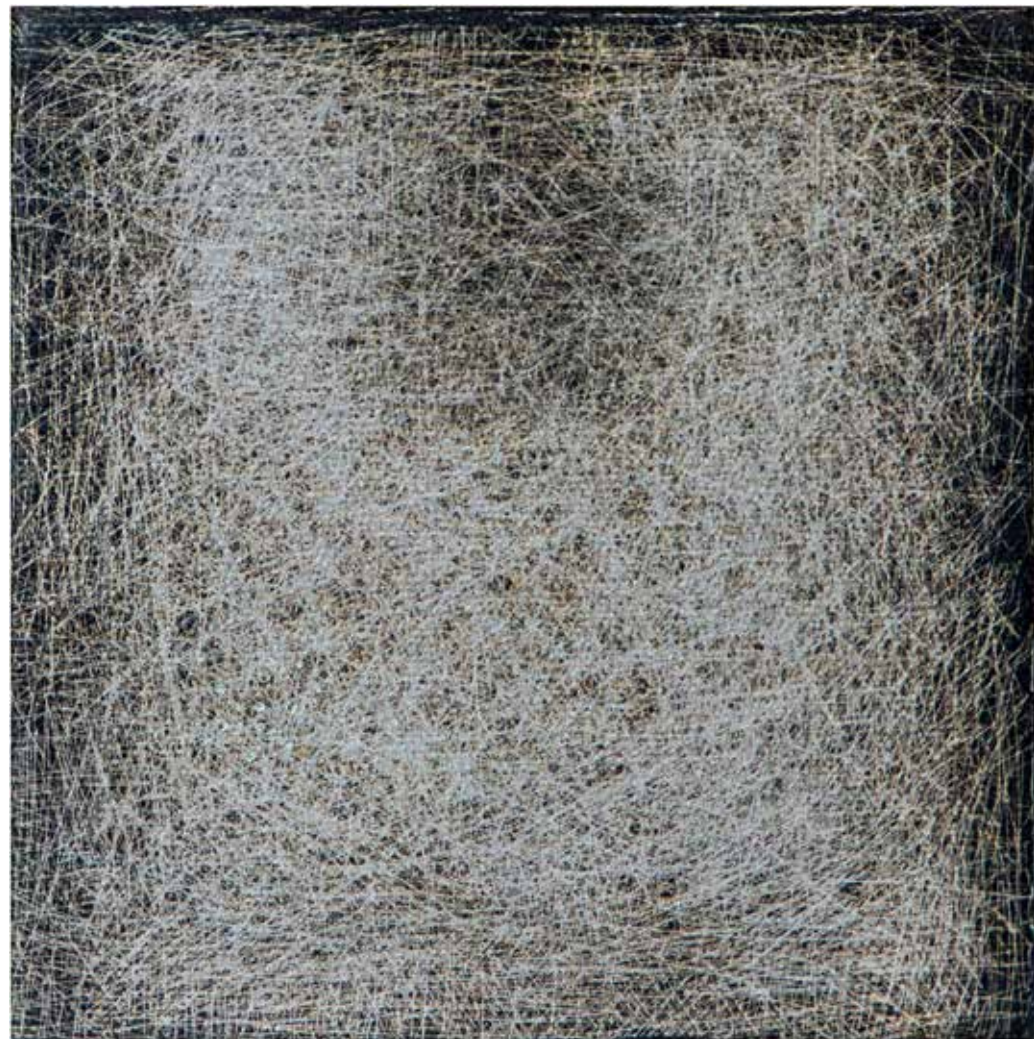
Untitled, 2021
Oil on Canvas
6 x 6 inch



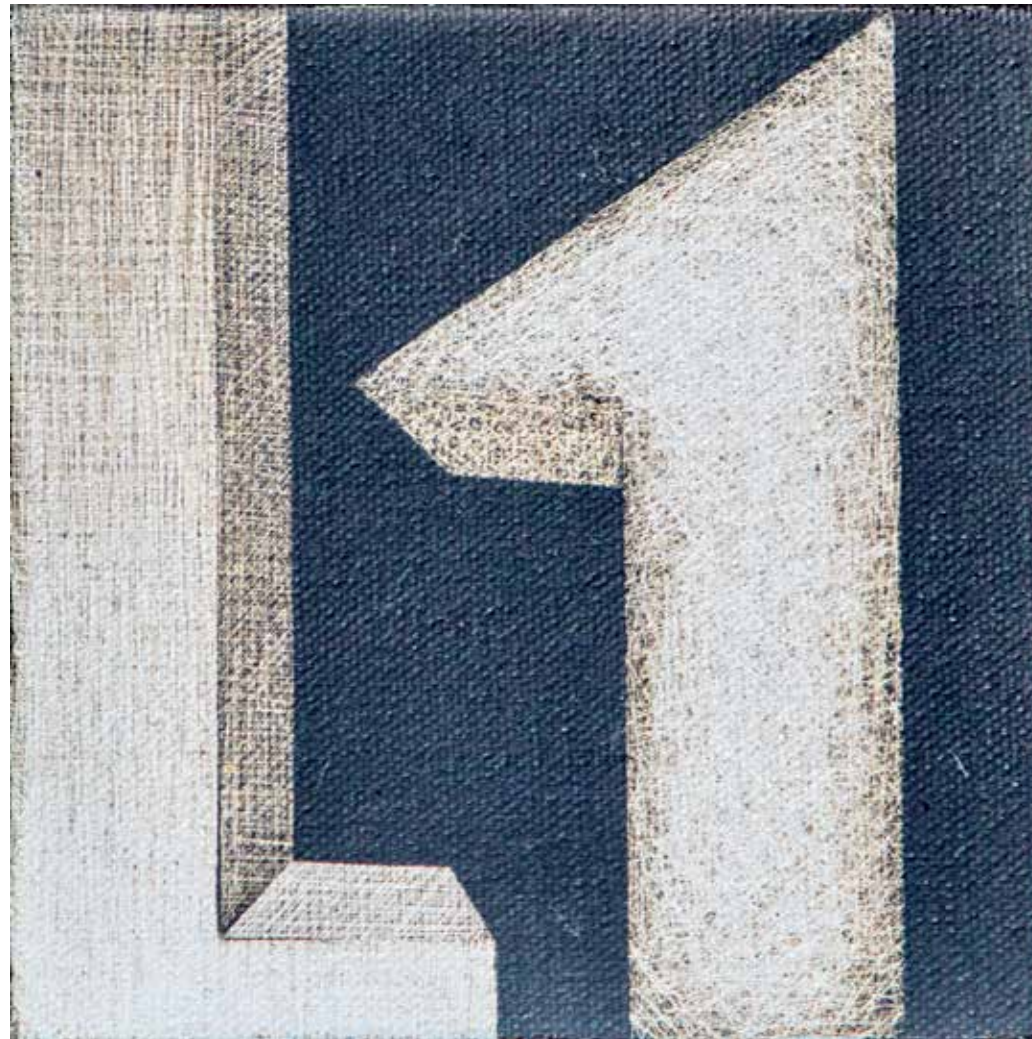
Untitled
Mixed media, found objects
and resin
6.5 x 6.5 inch



Untitled, 2021
Oil on Canvas
6 x 6 inch



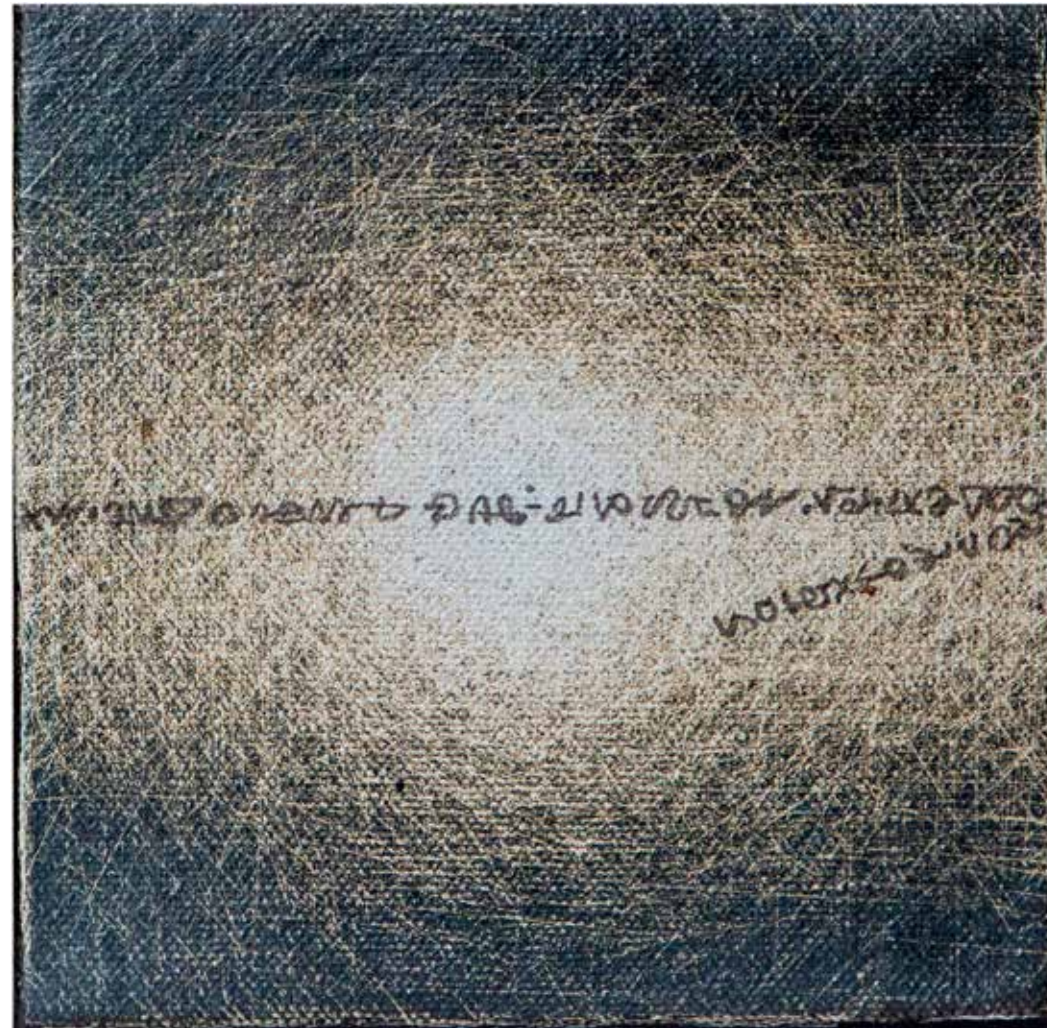
Untitled, 2021
Oil on Canvas
5 x 5 inch



Untitled, 2021
Oil on Canvas
5 x 5 inch



Untitled
Mixed media, found objects
and resin
6.5 x 6.5 inch



Untitled, 2021
Acrylic on Canvas
5 x 5 inch



Untitled, 2021
Oil on Canvas
5 x 5 inch



Dawn in the post-human palace
Digital Collage archival inks
and oil on Canvas
36 x 48 inch



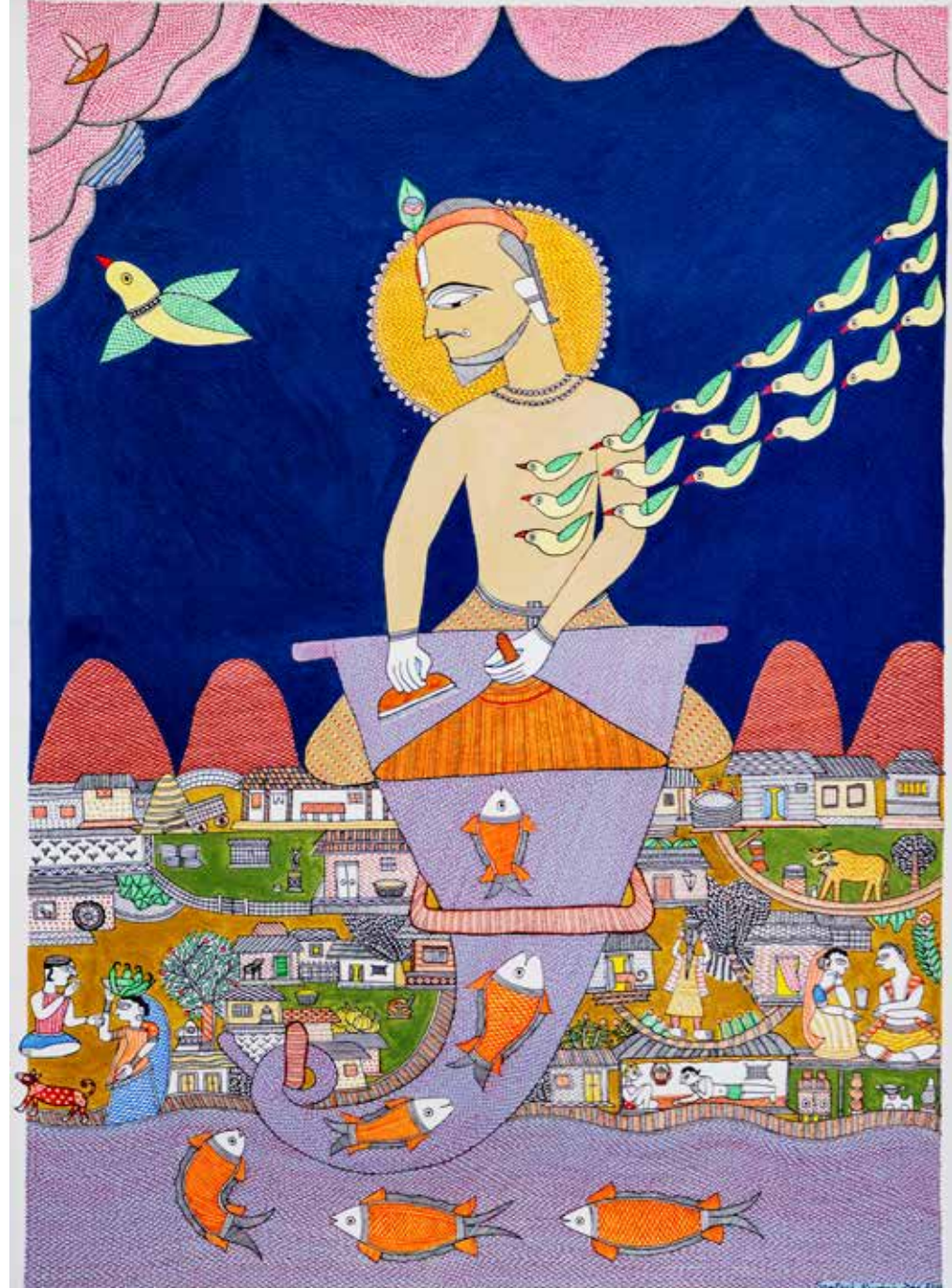
Fantastical Post-human Concordia
Duratrans print, mounted on light film
36 x 56 inch



Conference of Birds and Beasts
Digital Collage Archival inks and oil on Canvas
24 x 60 inch



Left:
Untitled, 2021
Acrylic and Ink on
paper
22 x 30 inch



Right:
Untitled, 2021
Acrylic and Ink on
paper
22 x 30 inch



Crossing Over-V, 2021
Water color, Hanji Paper, Rice Paper
and Wooden Panel
60 x 3 x 10.5 inch



Untitled, 2019
Mixed media with Hanji paper
24 inch diameter



Untitled, 2019
Mixed media with Hanji paper
24 inch diameter



Land VI, 2017
Coffee, water colour ,acid free paper on
board 36 x 24 inch



Land VII, 2017
Coffee, water colour, acid free paper on board
36 x 24 inch



Left:
Simorgh, 2021
Acrylic and
Ink on Paper
22 x 30 inch



Right:
Bird, 2021
Acrylic and Ink on
Paper
22 x 30 Inch



Triptuch
Gouache and gold on Wasli paper
8 x 8 inch

ABHISHEK SINGH

He has been working on imagery of gods and goddesses for nearly two decades. His graphic novel, Krishna –A Journey Within, Deepak Chopra and Shekhar Kapur's Ramayana 3392 A.D, Kali and Shiva, have sold over half a million copies and have been translated in four languages. In 2014, Ojas Art's Shiva in Varanasi curated by Anubhav Nath showcased his artworks in a public setting, on the Ghats of the Ganges in Varanasi.

Singh's artworks have been exhibited at Los Angeles County Museum of Art (LACMA); and Asia Society Texas Center, Houston and Middlebury College Museum of Art, Vermont. His most recent live drawing was for the Frenec Hopp Museum of Asian Arts, Budapest, Hungary in May 2018.

BHAJJU SHYAM

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 show in Canada Hongkong.

GR IRANNA

G R Iranna's subtle treatment of quasi-abstract form is suggestive of his attempt to understand the impermanence of life around. This evokes a human vulnerability defining the very fragility of life. His fascination with ash stems from the everyday rituals and also, of what ash in itself represents.

Iranna's works have been exhibited in numerous galleries which include Gallery Espace, New Delhi; The Guild Art Gallery, Mumbai; Ojas Art Gallery, Delhi; Aicon Gallery, London; Berkeley Square Gallery, London; Maulana Azad Centre for Indian Culture, Cairo; Gallery Martini, Hong Kong. Iranna is a recipient of the ABPF Foundation's Signature Art Prize- Singapore Art Museum Jury Award [2008]; Harmony Show Artist of the Year Award, Harmony Foundation, Mumbai [2004]; Charles Wallace Scholarship between 1999 and 2000; 40th National Academy Award from Lalit Kala Akademi and the AIFACS Award in

1997. In 2007, GR Iranna's artwork was the subject of a publication: The Dancer on the Horse by Ranjit Hoskote and, he was also written about in INDIA 20: Conversations with Contemporary Artists by Anupa Mehta.

JAGANNATH PANDA

Born in 1970 in Bhubaneswar, Odisha, Jagannath Panda completed his BFA from the B.K. College of Arts & Crafts, Bhubaneswar, in 1991 and an MFA from the Faculty of Fine Arts, M.S. University, Baroda, in 1994. He also completed an MFA in sculpture from the Royal College of Arts London in 2002. Panda's oeuvre predominantly manifests the conflict between knowledge and faith.

Panda has had significant solo shows since 1998; in Tokyo, Mumbai, New Delhi, London, Berlin and San Francisco, including the upcoming group show Visions from India hosted by the Pizzuti Collection, Columbus, Ohio (2020–21); Vadehra Art Gallery, New Delhi (2017); Halcyon Gallery, London (2015); 'Expressions at Tihar,' Ojas Art, New Delhi (2009).

Panda's works are also in several collections such as the GVK Mumbai International Airport; Mori Art Museum, Fukuoka, Japan; Lalit Kala Akademi, New Delhi; He was a visiting researcher at Fukuoka University of Education, Fukuoka, Japan, in 1997 as well as a recipient of the Lalit Kala Akademi Research Fellowship, Orissa State Lalit Kala Akademi Scholarship, and Junior Research

Fellowship, Government of India. He has received several awards such as the Centre Prize, C.I.I.C London;. He has participated in the Khoj International Residency, Delhi and International City des'Art, Paris.

LADO BAI

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 Bhil 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.

MADHVI PAREKH

Madhvi Parekh was born and raised in a village in Gujarat. With no formal education in art, her art evolved from childhood memories, popular folk stories and legends of her village. Art formed a part of her consciousness through the forms of painting that were part of her family's everyday rituals, such as the traditional floor designs

of rangoli. Inspired by her artist-husband Manu Parekh and artists such as Paul Klee and Miro, Madhvi began painting in 1964. Her paintings are unplanned, unfolding like a story where she adapts each work to the scale it demands, developing from a point into vast narratives.

Apart from folk motifs, legends and figures, Parekh also uses imaginary characters in figurative and abstracted orientations in her compositions – a similar engagement seen in her printmaking as her painting, and revealing the use of rhythm and repetition. In most of her works, she utilises the settings of Kalamkari and Pichwai where she enshrines the main character of the composition in the centre and fills the minor or secondary ones in the borders.

MANJUNATH KAMATH

Manjunath Kamath works in diverse mediums – painting, drawing, digital art and terracotta. His art draws from diverse cultural references – the sculptures, frescoes and carvings in temples, churches and basadis (Jain temples) around where he grew up in south Karnataka.

Born in 1972 in Mangalore (Karnataka, south India), studied art at the Chamarajendra Academy of Visual Arts, Mysore and later the School of Art & Design at the University of Wales Institute, Cardiff, United Kingdom. He has had numerous shows in museums, galleries and fairs in India and internationally. Among these were a solo 'As Far As I Know' at the Scad Museum of Art, Savannah, Georgia in 2015, and a solo titled 'Archival Erasures' at Abu Dhabi Art 2019. The Art Institute of Chicago in the US, Museum of Sacred Art

in Belgium, and the Kiran Nadar Museum of Modern Art and National Gallery of Modern Art, New Delhi. He was also a part of 'Expressions at Tihar,' Ojas Art, New Delhi (2009); 'Freedom to March,' Ojas Art, New Delhi (2010)

MAYANK SHYAM

Born in 1987 and is the son of legendary Gond artist Jangarh Singh Shyam. He created a space for himself with his signature style of artworks. He participated in his first group exhibition Primal Force at Kolkata's CIMA Gallery in 2006. His other group exhibitions include Kolkata Freedom : Sixty years after Indian Independence, CIMA Gallery, Kolkata and Museum Gallery, Mumbai (2008), In search of context, CIMA Gallery, Kolkata and Chemould Gallery, Mumbai (2009), Yeh Image Mahan – India meets Bharat, CIMA Gallery, Kolkata (2010).

In 2006 Mayank was conferred the State Award by the Hasta Shilpa Evam Hathkargha Vikas Nigam, Bhopal. At the age of 21 he was featured in the book 'Freedom: Sixty Years after Indian Independence, published by Art and Heritage Foundation. 2007. He works and lives in Bhopal.

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.

PARVATHY BAUL

Parvathy Baul (born 1976) is a practitioner, performer and teacher of the Baul tradition from Bengal, India. She is also an instrumentalist, storyteller and painter.

She has performed in over forty countries, including such prestigious concert halls and music festivals as the Noh Theatre in Kyoto, the World Music center in New York City, Melbourne Arts center and the Festival of World Sacred Music in Fez, Morocco. She has also collaborated with world’s leading theatre director Eugenio Barba. She has also visited several dance, theatre and music institutions across the globe in the capacity of teacher.

Though she started performing in 1995, in 1997 she came to Thiruvananthapuram in Kerala, to learn about local spiritual and theatre traditions. Here she met Ravi

Gopalan Nair, an Andi Pandaram – a traditional puppeteer from Kerala, who also makes glove puppets or Pava Kathakali. She learnt Grotowski technique used in theatre for him, and in 2000 travelled with him to Bread and Puppet Theater in Vermont, US to study with creator Peter Schumann, known for incorporating puppetry, live-art into theatre performances.

In February 2019, she was conferred Sangeet Natak Akademi Award, by Government of India for her contribution to the ancient Baul tradition. She is now creating a dedicated learning center for Baul tradition in Bengal.

Over the years, she performed at various concerts all over India and other countries, including at Ruhaniyat – The All India Sufi & Mystic Music Festival and One Billion Rising.

RAMESHWAR BROOTA

Rameshwar Broota completed his graduation from the Delhi College of Art and three years later joined the faculty of Triveni Kala Sangam as the head of the art department. Broota’s unique visual language continually looks to the human form for inspiration and his innovative ‘layered’ painting technique has led to a deeply personal and profound aesthetic.

Selected exhibitions include ‘Counterparts’ at Vadehra Art Gallery and the Shridharani Gallery, New Delhi (2009); ‘Archeology of Experience’ at Shridharani Gallery, Delhi (2004-05); ‘Progressive to Alter modern: 62 Years of Indian Modern Art’ at the Grosvenor Gallery, London (2009); ‘Contemporary Art of India’ at the Peabody Essex Museum, USA (1999); ‘Expressions at Tihar,’ Ojas Art, New Delhi (2009); ‘Freedom

to March,’ Ojas Art, New Delhi (2010) and ‘India: Myth and Reality-Aspects of Modern Indian Art’ at the Museum of Modern Art in Oxford, UK (1982). His work can also be found in prominent Indian and international collections.

Most recently, in 2014 Kiran Nadar Museum of Art, New Delhi has mounted a seminal retrospective of his artworks.

RANBIR KALEKA

Ranbir Kaleka is a multi-media artist based in New Delhi. Kaleka was trained at the College of Art, Chandigarh, and the Royal College of Art, London. Initially trained as a painter, his work has increasingly animated two-dimensional canvases within experimental film narrative sequences.

Kaleka has been exhibited in a range of major international gallery and museums. In 2007, Dr. Felicitas Heimann-Jelinek, senior Judaica curator, Spertus Museum, Chicago, commissioned Kaleka to make a Holocaust memorial. The site-specific video installation is titled ‘Consider’, an installation consisting of two projections, a painting and an audio narrative of oral testimony from Auschwitz. In 2005, Kaleka showed at the 51st Venice Biennale in the exhibition ‘iCon - India Contemporary’ co-curated by Julie Evans, Gordon Knox and Peter Nagy. In 2002, Kaleka exhibited at the Kunsthalle, Vienna, Austria, in the exhibition ‘Kapital and Karma: Recent Positions in Indian Art’. Kaleka was awarded the National Award by the President of India at the 22nd National Exhibition of Art organized by the Lalit Kala Akademi in 1979 in Delhi. The artist lives and works in New Delhi.

SANTOSH KUMAR DAS

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 basic 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.

SUDIPTA DAS

Hailing from Silchar (a town in Assam), Sudipta’s artistic excursion started when she visited Shantiniketan which changed her life forever. The beautiful vicinity captured her imagination. It was as if she set foot on its land and it was then that she knew that she was willing to study, learn and practice art. Initially, it was all about Rabindranath Tagore but later was inspired by Shantiniketan works of Benode Behari

Mukherjee, Ramkinkar Baij and Nandalal Bose.

Currently based in Baroda, Das completed her BFA and MFA in Painting from Kala Bhavana, Visva-Bharati, Santiniketan in 2009 and 2011 respectively. She is a recipient of the Visual Arts Award as part of Alpine Fellowship, Sweden (2019); Greenshield Fellowship, Canada (2019) and Junior Research Fellowship, Ministry of Culture, Govt. of India (2013).

The Exodus of Eternal Wanderers at Gallery Latitude 28, New Delhi (2020), Every Year the Flood Comes at Gallery Latitude 28 in collaboration with Space Studio, Alembic City, Vadodara (2019), Soaring to Nowhere, Gallery Latitude 28 at The Art Projects, India Art Fair, New Delhi (2018), etc.

VENKAT SHYAM

Venkat Raman Singh Shyam was born in 1970 to a humble family of Pardhan Gond tribals living in the village Sijhora, in eastern Madhya Pradesh. He began painting at the age of ten, and in 1988 moved to the city of Bhopal — where he worked for five years as an apprentice to his uncle, the master artist Jangarh Sing Shyam (1960-2001), who initiated the contemporary Gond art movement.

He has received numerous awards nationally and internationally. His works are a part of many collections worldwide, some of the institutional collectors are : LACMA, Los Angeles, USA; Chatrapati Shivaji Museum, Mumbai; Chitra Kala Parishad, Bangalore; Reserve Bank of India, Mumbai and Bharat Bhavan, Bhopal. He also was the Runner Up for the Ojas Art Award in 2015.

WASWO X. WASWO

Waswo X. Waswo is an artist, writer and photographer who was born in Milwaukee, Wisconsin, in the USA, but has lived and exhibited in India for over twenty years. His works, while immediately accessible to the viewer at the same time contained multiple layers of meaning. Waswo poetically interprets narratives into rich and symbolic visuals with the help of the skilled traditional painter R. Vijay.

R. Vijay (born Rakesh Vijayvargiya) is the grandnephew of the historic Rajasthani painter Ramgopal Vijayvargiya. Rakesh was tutored by traditional miniaturists such as Sukdev Singh Sisodiya and Laxmi Narayan Sikaligar.

The duo’s fifteen-year long collaboration blends genres and plays intelligently on themes from history and colonialism interwoven with contemporary identities. In the paintings, Waswo as the bumbling protagonist observed and embraced by Indians is the theme of many of the works, which transcend and focus on issues of otherness. Waswo and Vijay extend their visual vocabulary to a style reminiscent of Mughal miniature paintings, Mewar court miniatures, and the Company School paintings. Their miniatures are multi-layered and dense in narrative, with exquisite detailing. Part confessional and part comical, these miniatures are semi-autobiographical, where Waswo’s persona as the white-skinned “fedora man” becomes both problematic and poignant.

The Conference of the Birds

Delhi, October 2021
Ojas Art, New Delhi

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