

# OJAS ART

ABHISHEK SINGH

JANGARH SINGH SHYAM

LADO BAI

MAYANK SHYAM

MAYUR & TUSHAR VAYEDA

SANTOSH KUMAR DAS

at



**Booth 31**

Mahalaxmi Racecourse, Mumbai  
16 to 19 November 2023

**OJAS** is a Sanskrit word which may be best described as a potent embodiment of creative energy. Ojas Art has an innovative approach to Indian art and presents new ideas in the contemporary art space with a pronounced mission of presenting projects that are well researched and socially inclined.

Ojas Art has also been instrumental in programming visual arts at the Jaipur Literature Festival and initiating the Ojas Art Award. Over the last few years, some of the artists recognised are: Bhajju Shyam, Santosh Kumar Das, Lado Bai, Anwar Chitrakar, Rajesh Chaitya Vangad, Mayur & Tushar Vayeda and Durga Bai Vyam.

Ojas Art is headed by Anubhav Nath.



ABHISHEK SINGH



*Mother Tree of stars*, 2023  
Ink & Gouache on canvas, 27 x 47 inch





*Rain bearing Clouds & Rain Mother, 2023*  
Ink & Gouache on canvas, 24 x 60 inch





*Birthing the Sun, 2023*  
Ink & Gouache on canvas, 68 x 35 inch





*Manifestation Songs, 2023*  
Ink & Gouache on canvas, 67 x 35 inch





Untitled, 1996  
Ink on paper, 11 x 7 inch

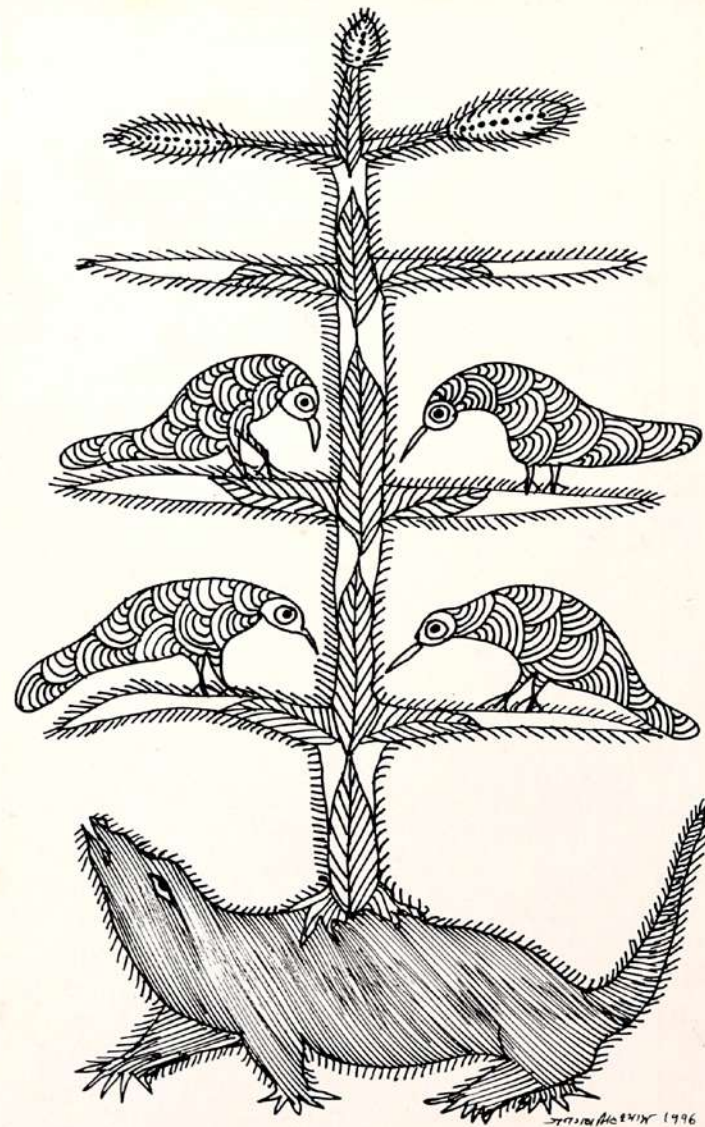


Untitled, 1996  
Ink on paper, 6 x 9 inch



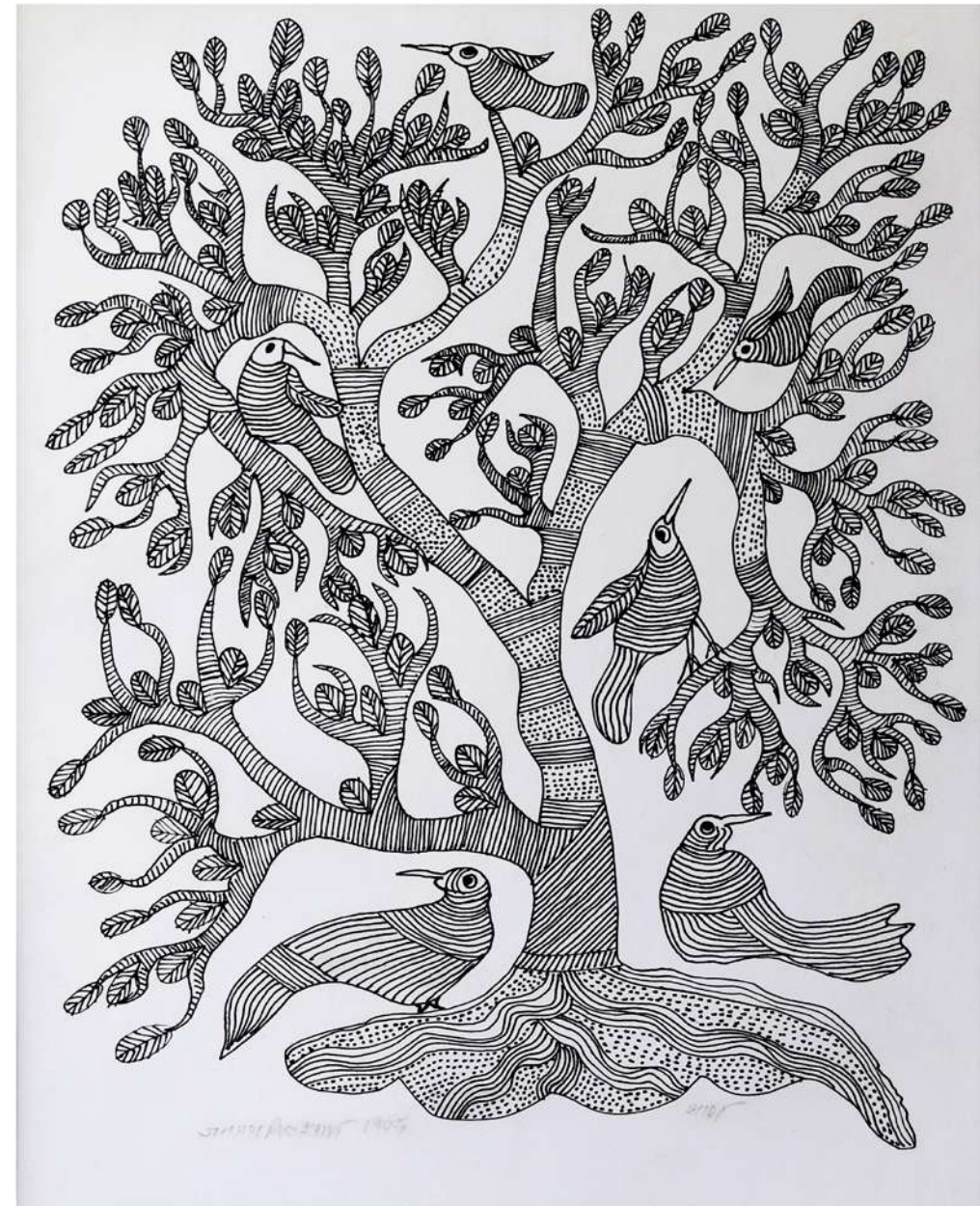


Untitled, 1996  
Ink on paper, 11 x 7 inch



Untitled, 1996  
Ink on paper, 11 x 7 inch





*Jhaad*, 1996  
Ink on paper, 10 x 13.5 inch





*Untitled*  
Acrylic on paper, 20 x 27 inch

Facing page  
*Bharari*, 2023  
Acrylic on canvas, 55 x 66 inch







*Mor (Peacock)*, Late 1990s  
Acrylic on paper, 11 x 14 inch

Facing page:  
*Ganesha (Lord Ganesha)*, Mid-1980s  
Acrylic on paper, 14 x 15 inch







*Ped pe Pakshyaan* (Birds on tree),  
Mid-1990s  
Acrylic on paper, 8 x 11 inch



*Dosti III*, (Friendship III), Late 1980s  
Acrylic on paper, 11 x 14 inch



*Ghode ke Upar Pakshi*, (Bird on horse), Early 2000s  
Acrylic on paper, 11 x 14 inch





Mor II (Peacock II), Early 2000s  
Acrylic on paper, 14 x 21 inch



Morni aur Bacche Mor (Peahen with her pea chicks), Early 1990s  
Acrylic on paper, 11 x 14 inch



MAYYANK SHYAM



*Shubh Milan II*, 2023  
Acrylic & ink on canvas  
48 x 72 inch

शुभ मिलन - II  
२०२३





*Neer II*, 2023  
Acrylic & ink on canvas, 36 x 96 inch

Anurag Singh 2023



MAYUR & TUSHAR VAYEDA

*Ancient Forest, 2023*  
Water based color on cloth using  
traditional method, 36 x 48 inch





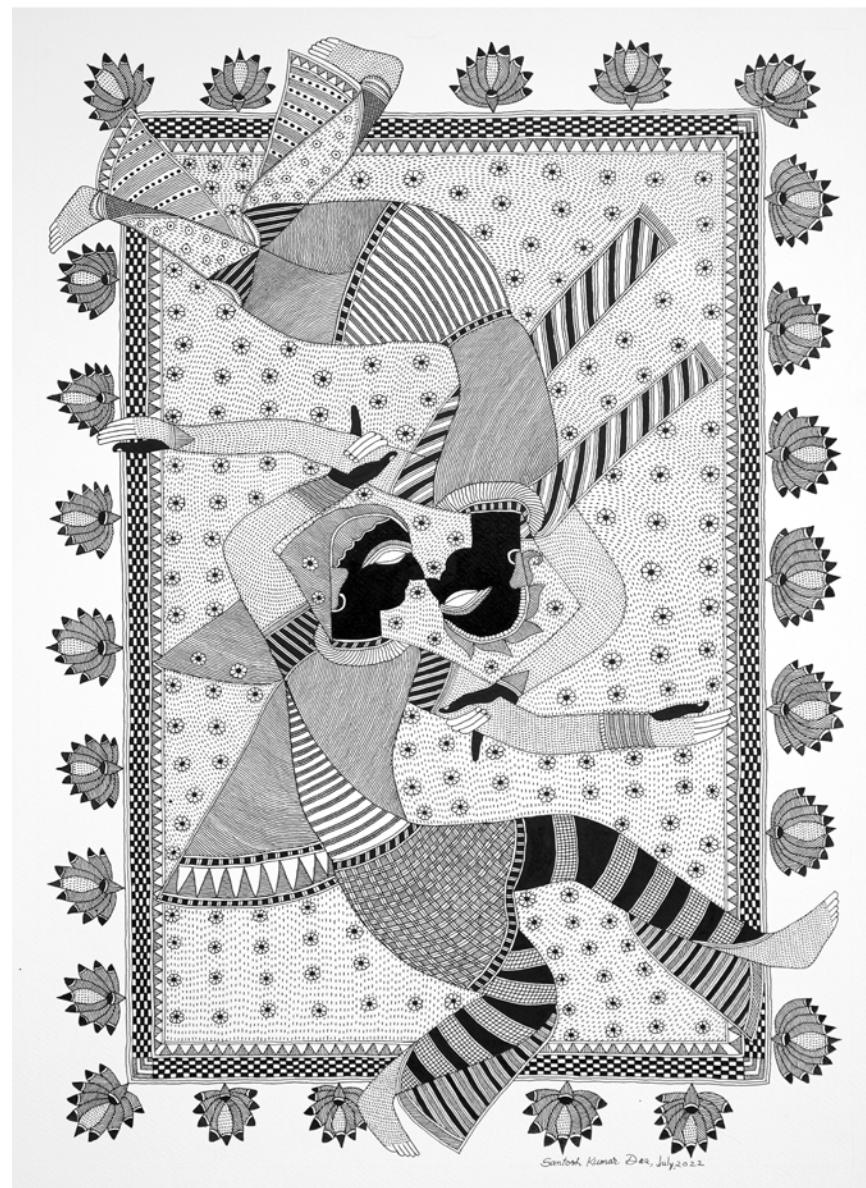
*Ancient Forest II*, 2023  
Water based color on cloth using  
traditional method, 53 x 70 inch







Lovers 7, 2023  
Acrylic & ink on paper, 22 x 30 inch



Lovers 6, 2023  
Acrylic & ink on paper, 22 x 30 inch





*Untitled*  
Ink on Paper  
11 x 13 inch



*Untitled, 2009*  
Acrylic & ink on paper,  
11 x 13 inch





25. oct.  
09

Untitled, 2009  
Ink on paper, 10 x 14 inch



27. oct.  
09

Untitled, 2009  
Ink on paper, 10 x 14 inch





*Lovers 5, 2023*  
Acrylic & ink on paper  
22 x 30 inch



## ABHISHEK SINGH

Abhishek Singh’s work is known for its unique story-telling and has been showcased all around the world. His artworks have been exhibited in museums like Los Angeles County Museum of Art (LACMA); Asia Society Texas Center, Houston; Middlebury College Museum of Art, Vermont; Michael C. Carlos Museum, Atlanta; Frenc Hopp Museum of Asian Arts, Budapest, Hungary; Mori Museum, Japan and at festivals like Burning Man and the Boom Festival.

He has multiple books to his credit. Most recent being Purnam (2022) and Namaha (2019) and Krishna –A Journey Within (2012), all critically and widely renowned. Ramayana 3392 A.D, with Deepak Chopra and Kali and Shiva with Shekhar Kapur have cumulatively sold over half a million copies and have been translated in multiple languages.

He has executed live drawings all over the world including the Frenc Hopp Museum of Asian Arts, Budapest; Michael C. Carlos Museum, Atlanta; Guadalajara International Book Fair, Mexico and Jaipur Literature Festival.

Abhishek has spent many years researching ancient and indigenous philosophical texts of India as part of different projects. He is committed to trying to understand them in context of world cultures, science and spirituality, identity, narrative and ecological symbolism. He has also spent time self-studying disciplines like martial arts and music. He volunteers with the elephants and whenever possible, treks in the Himalayan terrain, which he calls his spiritual home.

## JANGARH SINGH SHYAM

Jangarh (1962-2001) was born into a Pardhan Gond family in the village of Patangarh, Mandla district, (Dindori District), Eastern Madhya Pradesh. He grew up in extreme poverty which forced him to quit school and try his hand at farming. He grazed buffaloes and sold milk in a nearby town.

At the age of sixteen he married Nankusia Bai from Sonpur village; she was to later become a fellow artist. In October 1981, a few years into his marriage, Jangarh was approached by the talent scouts of the arts museum Bharat Bhavan. This was also when he met its first director, the artist Jagdish Swaminathan which led to a life-long collaboration between the two. Swaminathan convinced Jangarh to come and work as a professional artist in Bhopal.

Swaminathan showcased Jangarh’s first sample paintings at Bharat Bhavan’s inaugural exhibition in February 1982. Soon Jangarh was employed in Bharat Bhavan’s graphic arts department, and he began to live with his family behind Swaminathan’s house in Professor’s Colony, Bhopal.

He achieved fame quickly when, in 1986, merely five years after his ‘discovery’, the twenty-six year old was conferred the Shikhar Samman (the Summit Award)—the highest civilian award bestowed by the Government of Madhya Pradesh. He was subsequently commissioned to do the exterior murals for Vidhan Bhavan—the new legislative building in Bhopal designed by the renowned architect Charles Correa. In 1989, his art was displayed in the Pompidou Centre’s Magiciens de la Terre (Magicians of Earth) exhibition in Paris. He went on to do residential stints at the Mithila Museum in Tokamachi, Japan.

## LADO BAI

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

She was felicitated by the Government of Madhya Pradesh with the Shikhar Samman and Tulsidas Samaan in 2019 and 2018 respectively. She was the Ojas Art Master Artist awardee in 2017.

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, and 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.

## 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 & Tushar Vayeda (b. 1992 & 1987) brothers by blood, Mayur and Tushar work together as a collective. They have been a part of many projects internationally and graduated from the University of Mumbai.

In 2017, they had a residency with the Mithila Museum, Japan followed by a project at the Aomori Museum of Art, Japan. In Europe, they were a part of an exhibition at Manoir de la Ville de Martigny, Switzerland and Espace d’art, Normandie, Galerie Herve Perdriolle, Paris and Modesti Perdriolle Gallery, Brussels.

In 2019, they participated at the Setouchi Triennale. In 2022, they were part of The Asia Pacific Triennial of Contemporary Art (APT) at the Queensland Art Gallery of Modern Art (QAGOMA), Australia. Also, a major body of their work was acquired by QAGOMA, Australia.

They received the Protégé Artists, Ojas Art Award 2019 for excellence in Warli Art. They have a number of public art projects to their credit in Hong Kong, Kagawa Island, Japan, Lodhi Art District, New Delhi and Sassoon Dock, Mumbai. They have authored two books with Tara Books.

## SANTOSH KUMAR DAS

Santosh Kumar Das (b. 1962) graduated in English from Darbhanga University followed by a Bachelor of Fine Arts at M.S.U, Baroda in 1990. Post his BFA he decided to return to his native village in Madhubani, Bihar and continue working in his traditional style, using a basic nib and ink.

Das’ works are in multiple institutional collections including The Art Institute of Chicago, Oberlin Museum, Ethnic Art Foundation, USA, Mary C Lanius Collection, Denver and Devi Art Foundation, Delhi.

His best-known work is the Gujarat Series which was shown at multiple museums in the USA and a book was also published on the series.

In 2016, he received the Ojas Art Award. In 2017, Tara Books published, *Black*, his autobiographical style book. In 2019 he had his first solo show in India, titled ‘Rerouted Realities’, curated by Kathryn Myers.





OJAS  
ART

1AQ, Near Qutab Minar, Mehrauli, Delhi 110 030  
art@ojasart.com | +91 98738 59158 | [ojasart.com](http://ojasart.com)

@ojasart  