

Booth
E16
**INDIA
ART
FAIR**

Bhajju Shyam | Jangarh Singh Shyam | Krishnanand Jha | Lado Bai
Mayank Shyam | Mayur & Tushar Vayeda | Pushpa Kumari
Rajesh Chaitya Vangad | Ramesh Laxman Hengadi | Ram Singh Urveti
Santosh Kumar Das

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.

Over the last decade, Ojas Art has been working in the Indian indigenous arts and aims to bridge the gap between the mainstream contemporary and indigenous arts.

Ojas Art is headed by Anubhav Nath.

Bhajju Shyam

S 3, 2020
Acrylic, Ink and Spray Paint on Canvas
135 x 79 inch



S 5, 2020
Acrylic, Ink and
Spray paint on
canvas
68 x 32 Inch





S 48, 2021
Acrylic, Ink and Spray paint on canvas
69 X 71 Inch



S 35, 2021
Acrylic, Ink and Spray paint on canvas
45 x 39 Inch



S 46, 2021
Acrylic, Ink and
Spray paint on
canvas
40 x 71 Inch



S 6, 2020
Acrylic, Ink and Spray paint on canvas
68 X 32 Inch

S 32, 2021
Acrylic, Ink and
Spray paint on
canvas
69 x 34 Inch



Jangarh Singh Shyam



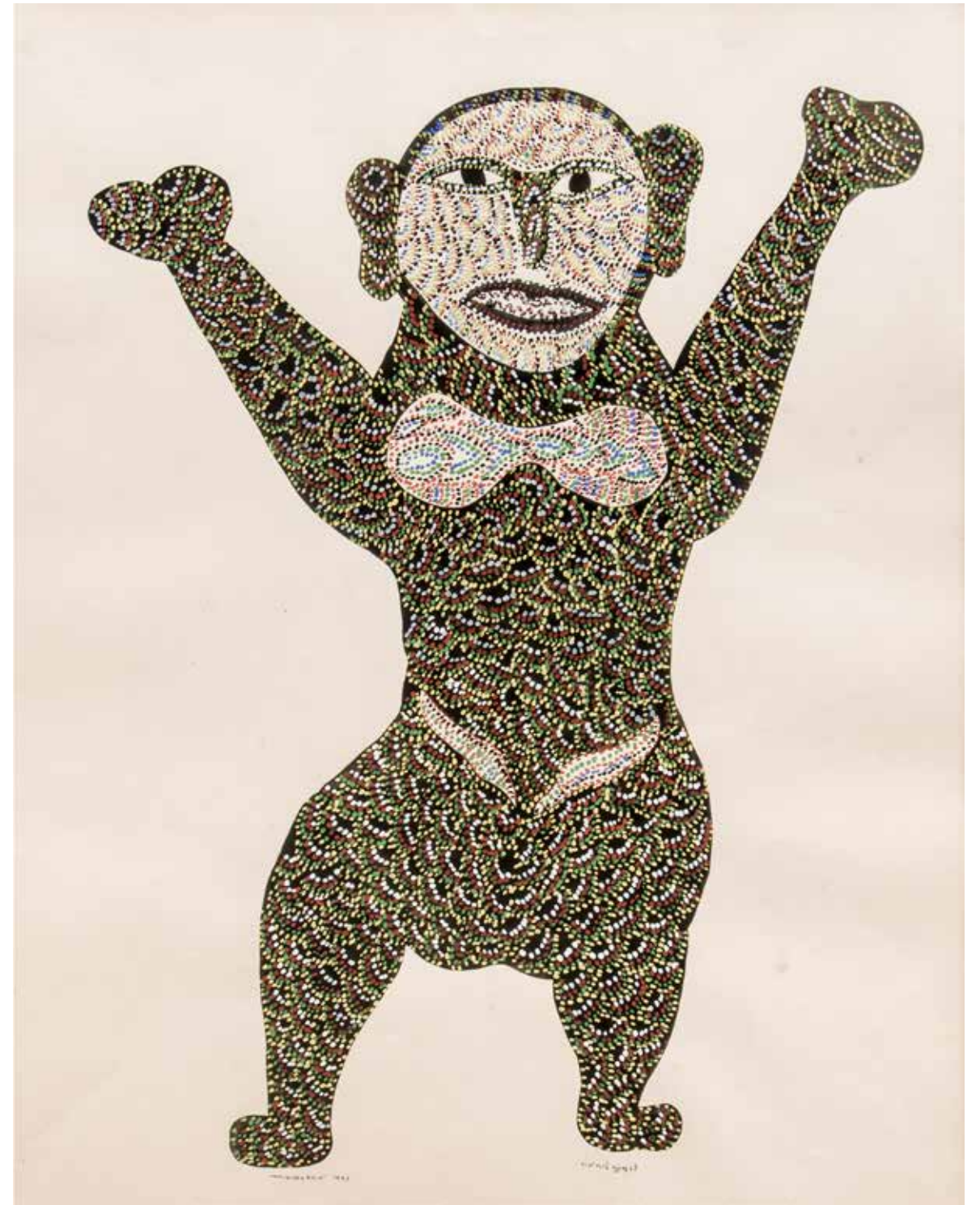
Van Devi, 1996
Ink on paper
9.5 x 7 Inch



Khera Gadta, 1996
Ink on paper
10 x 13.5 Inch



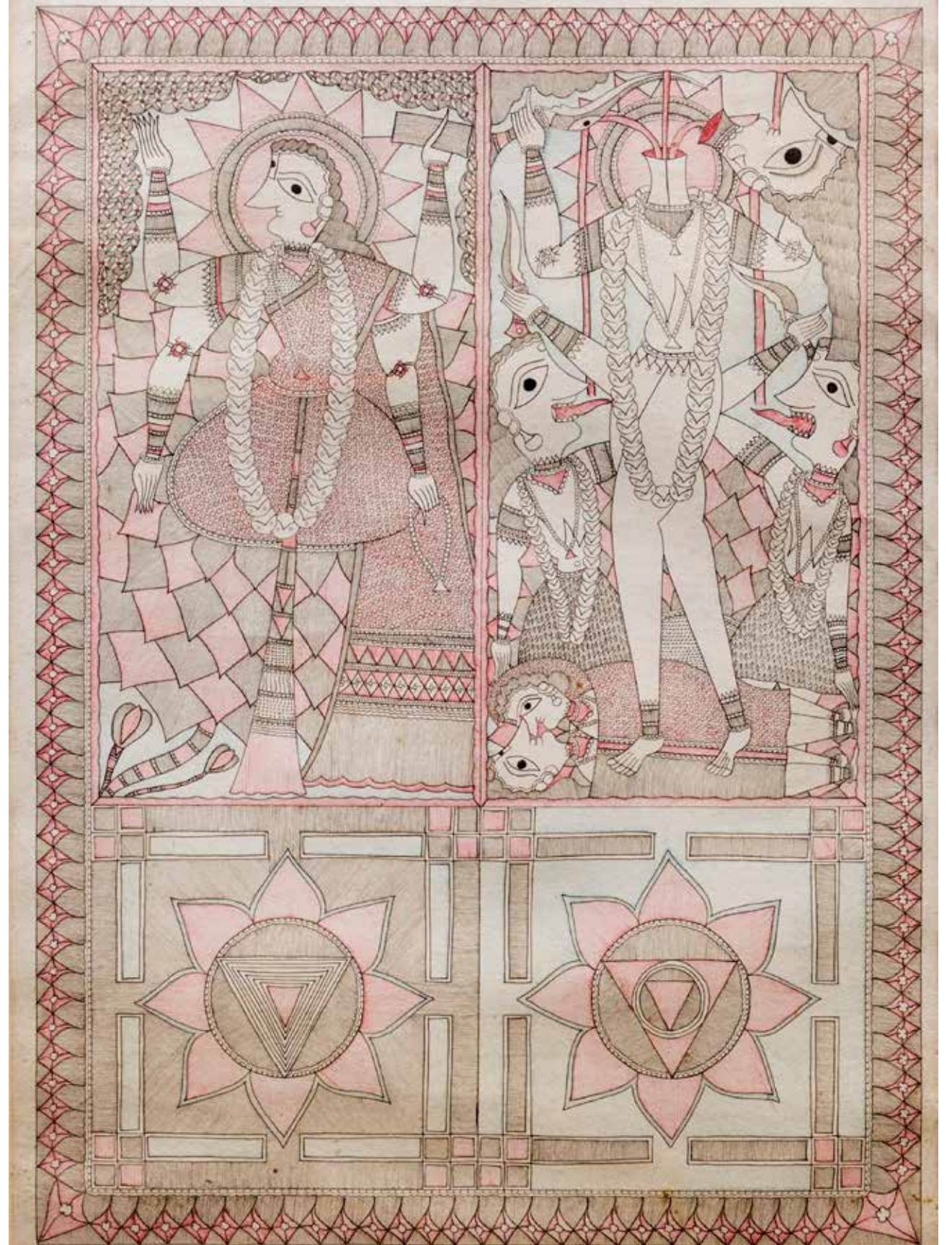
Phulwari, (Phulwari Goddess), 1990
Pen & Ink on paper
12.5 x 9 inch

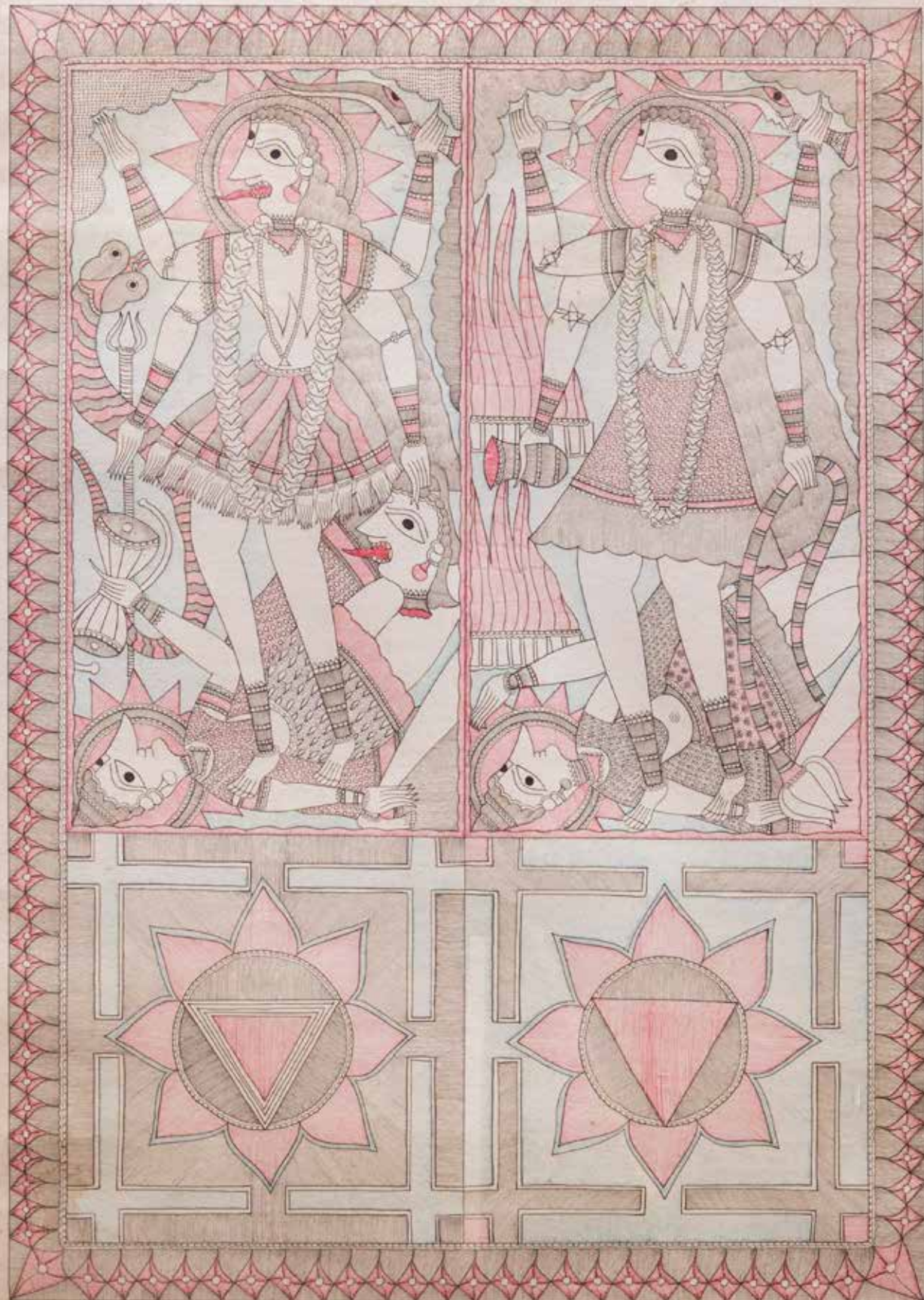


Ratmai Murkhudi (Murkhudi, Nocturnal Mother), 1990
Acrylic on paper
27 x 22 inch

Krishnanand Jha

Chinamasta, 1970s
Ink & colour on paper
22 x 30 inch





Bhuvreshwari, 1970s
Ink & colour on paper
22 x 30 inch



Kali - Mahavidhya, 1970s
Ink & colour on paper
22 x 30 inch



Das Mahavidya, 1970s
Mineral based colour and ink on cloth
22 x 64 inch

Lado Bai



Untitled
Acrylic on paper
14 x 19 inch



Untitled
Acrylic on paper
20 x 29 inch



Untitled
Acrylic on paper
10 x 14 inch



Untitled
Acrylic on paper
10 x 15 inch



Untitled
Acrylic on paper
14 x 20 inch



Horses, 2023
Charcoal on tea stain paper
18 x 24 inch



Horses, 2023
Charcoal & Natural Soil on paper
22 x 30 inch



Horses, 2023
Charcoal on tea stain paper
24 x 24 inch



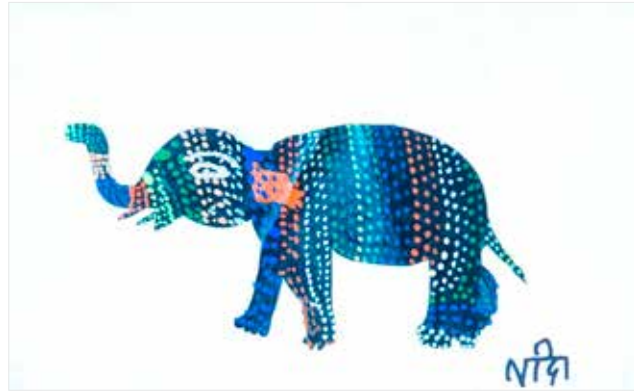
Horse, 2023
Charcoal on tea stain paper
22 x 30 inch

Man cutting a tree, 2023
Charcoal on tea stain paper
18 x 24 inch





Jungle (Forest), Mid 1980s
Acrylic on paper
11 x 11 Inch



Haathi (Elephant), Mid 1980s
Acrylic on paper
7 x 10 Inch



Titori (Pheasant), Mid 1980s
Acrylic on paper
10 x 22 Inch



Do Mor (Two Peacock), Late 1980s
Acrylic on paper,
11 x 14 Inch



Tittir aur uske Bachhe (pheasant and her chicks), Mid 1980s
Acrylic on paper
11 x 14 Inch



Simul ke phed pe Chidia aur Makri (Bird and Spider on Simal tree), Mid 1980s
Acrylic on paper
11 x 14 Inch



Ashray (Shelter), Mid 1980s
Acrylic on paper
9 x 11 Inch



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



Untitled, Early 1980s
Acrylic on paper
11 x 11 inch



Mor aur uske Bacche (Peacock with his peachicks), Late 1980s
Acrylic on paper
11 x 11 inch



Chirio ka Jhund, (Flock of birds), Early 1990s
Acrylic on paper
11 x 14 Inch



Per, Hiran aur Panchiyaan (Tree, Deer and Birds), Early 1990s
Acrylic on paper
11 x 14 Inch



Gal Bapsi, Mid 1980s
Acrylic on paper
11 x 14 Inch



Mor (Peacock), Early 1990s
Acrylic on paper
8 x 8 Inch



Untitled
Acrylic on paper
14 x 20 inch



Ped pe Pakshiyaan (Birds on tree), Mid 1990s
Acrylic on paper
8 x 11 Inch



Mor (Peacock), Early 1990s
Acrylic on paper
11 x 14 Inch



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



Murgiyaan (Chickens), Early 1980s
Acrylic on paper
11 x 14 Inch

Untitled
Acrylic on paper
14 x 20 inch



Mayank Shyam



Jeevan ka Amrit I, 2024
Acrylic & ink on canvas
95 x 36 inch



Jeevan ka Amrit II, 2024
Acrylic & ink on canvas
95 x 36 inch



Jeevan ka Amrit II, 2024
Acrylic & ink on canvas
95 x 36 inch

Mayur & Tushar Vayeda

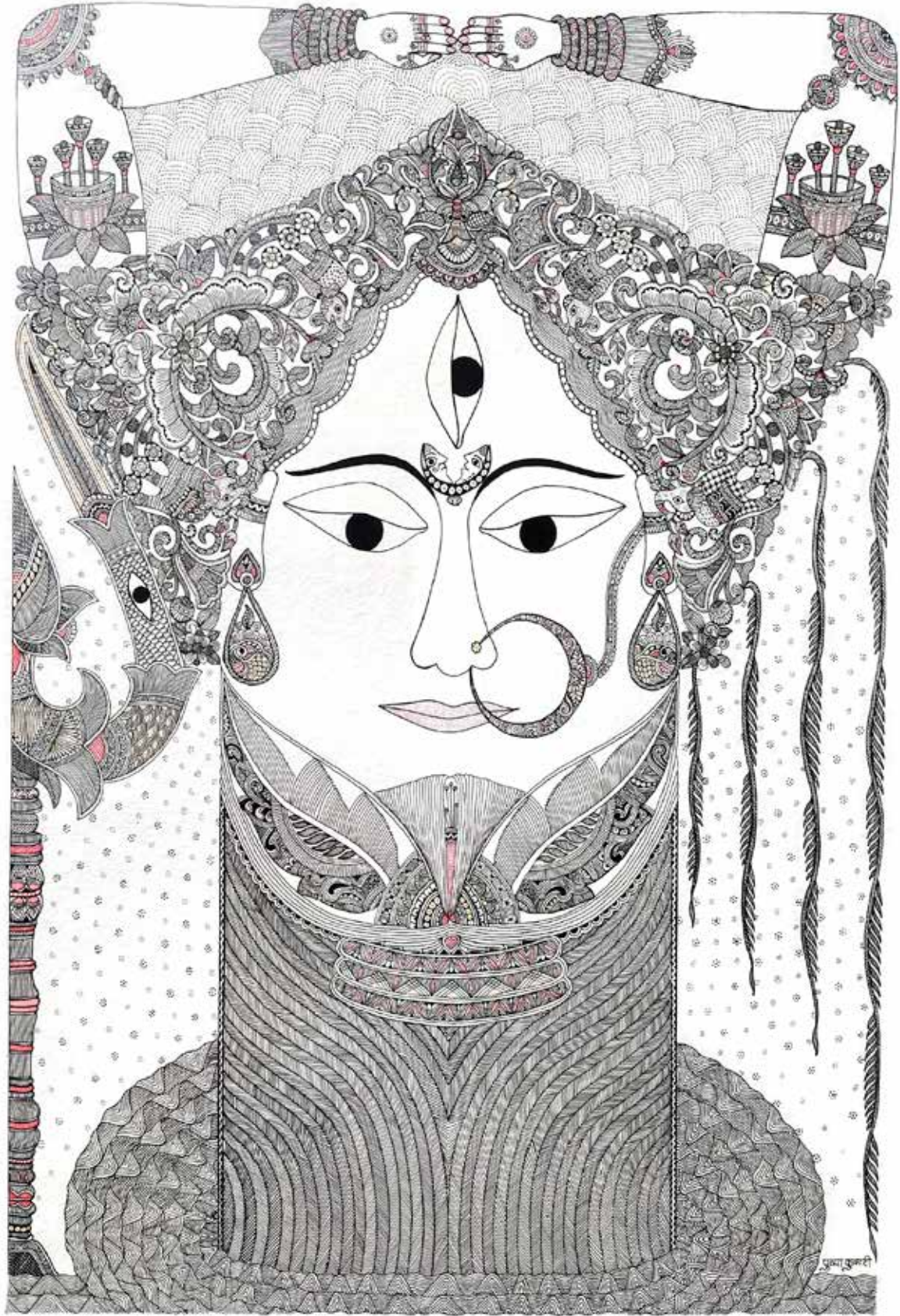
Palghat – Goddess of Fertility, 2023
Water based color on cloth using traditional methods
43 x 54 inch



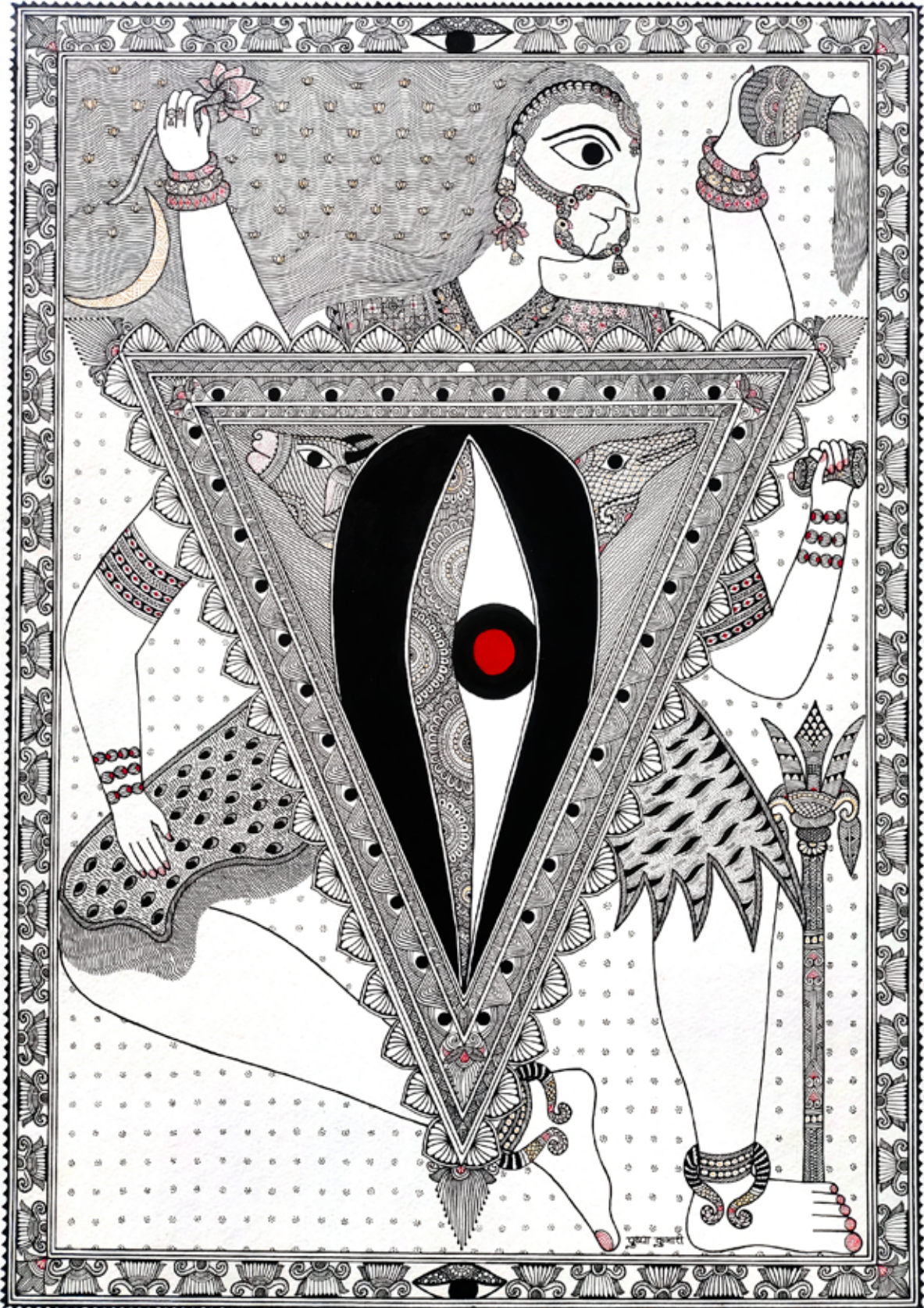
Pushpa Kumari

Kohbar, 2022
Ink on canvas
60 x 60 inch





Shiv Lingam, 2023
Ink on paper
18 x 24 inch



Ardhnareshwar Tantra, 2023
Ink on paper
18 x 24 inch

Rajesh Chaitya Vangad

Creator II, 2022
Water based color on cloth using traditional methods
47 x 35 inch





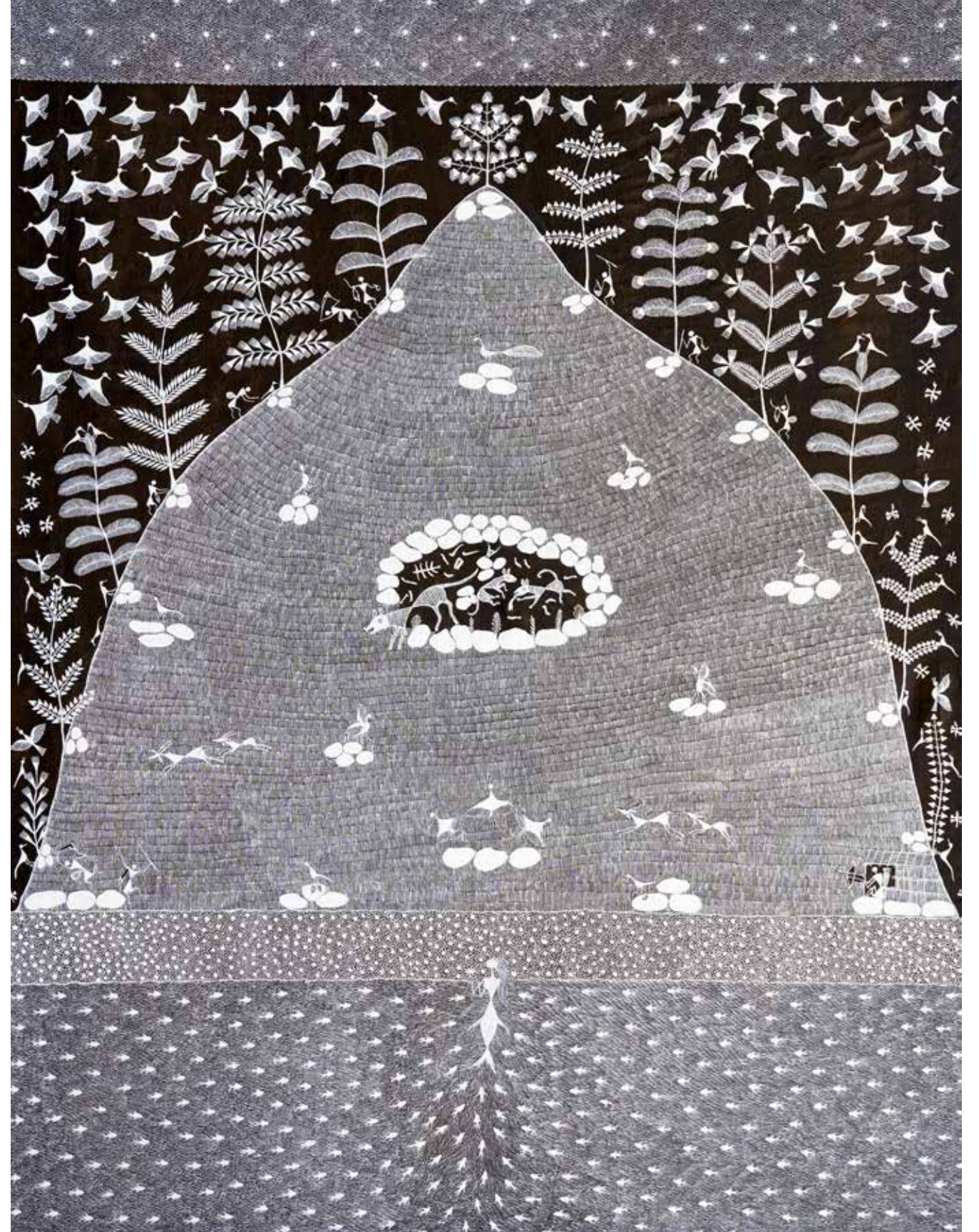
Creator III, 2023
Water based color on cloth
using traditional methods
53 x 33 inch



Creator I, 2022
Water based color on cloth
using traditional methods
55 x 32 inch

Ramesh Laxman Hengadi

Untitled, 2023
White rice paste on traditionally treated cloth
58 x 78 inch



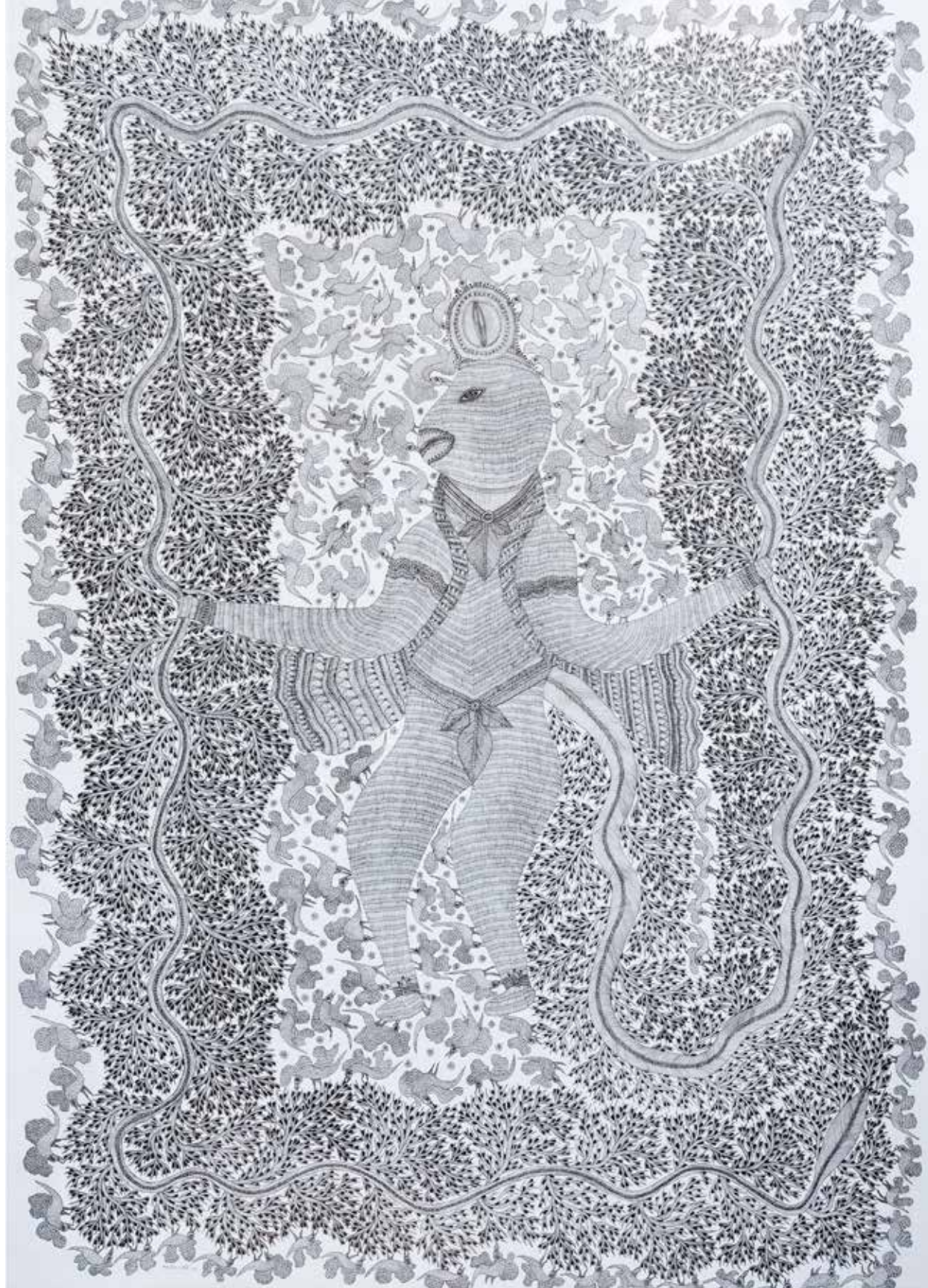
Ram Singh Urveti



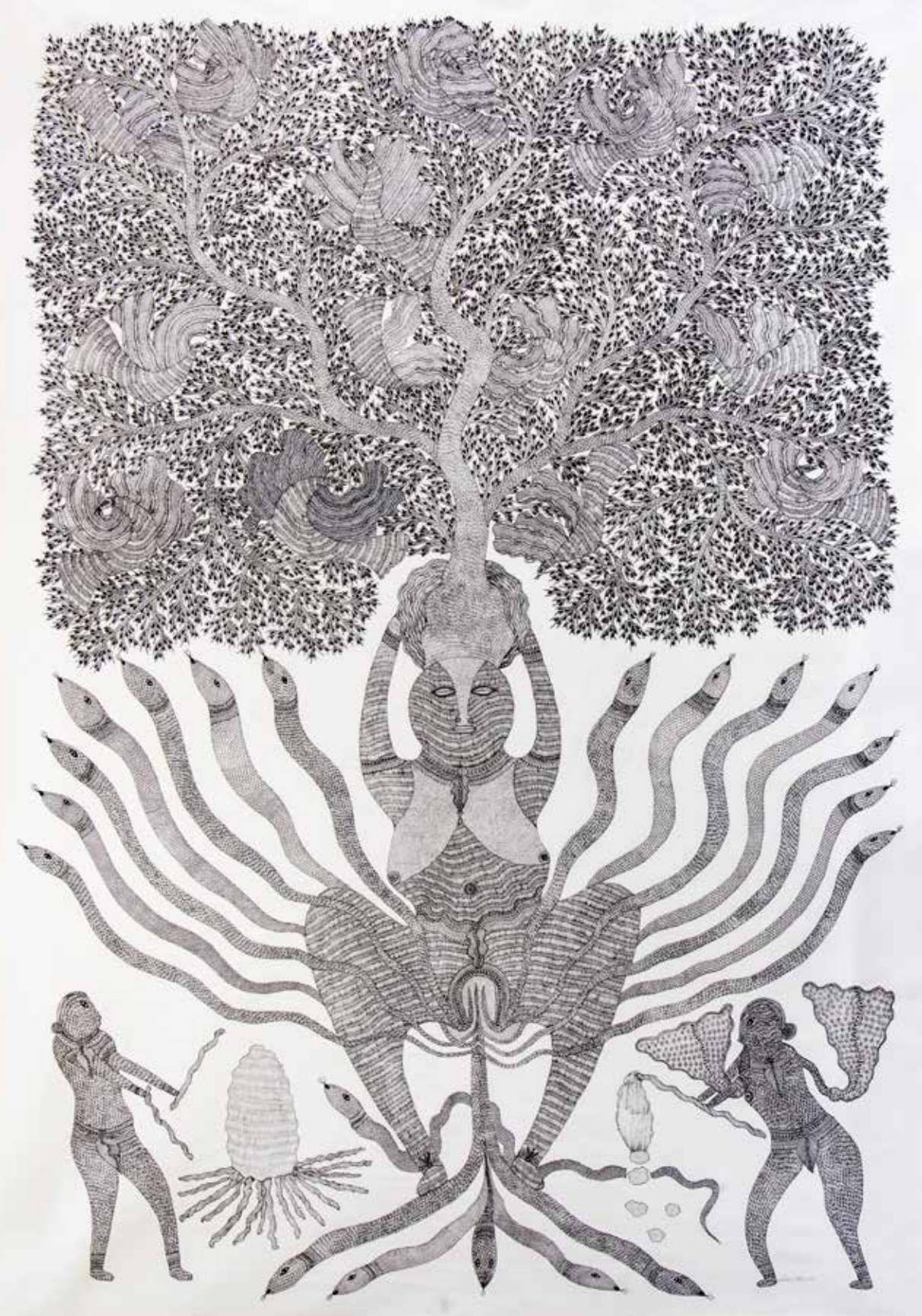
Untitled (Devi), 1996
Water based colour on paper
14 x 15 inch



Marhimata, 1996
Water based
colour on paper
13 x 10 inch



Hanuman, 2023
Ink on canvas
83 x 59 inch



Sheshnaag Dharti Mata, 2023
Ink on canvas
83 x 59 inch

Santosh Kumar Das

Kali, 2023
Acrylic & Ink on paper
22 x 30 inch





Goddess Dhumavati, 2023
Acrylic & Ink on paper
36 x 47 inch



Baglamukhi, 2023
Acrylic & Ink on paper
30 x 36 inch



Maatangi, 2023
Acrylic & Ink on paper
30 x 36 inch



Goddess Chinmasta, 2023
Acrylic & Ink on paper
36 x 47 inch

Vidya Devi

Das Mahavidya I
Water based colour on paper
22 x 30 inch



Das Mahavidya II
Water based colour on paper
22 x 30 inch



Sculptures

Elephant, 2000s
Bronze, Bastar
L: 15 inch W: 9 inch H: 19 inch



Elephant, 1980s
Bronze, Bastar
L: 10 inch W: 8 inch H: 10 inch





Rath, 1970s
Bronze, Teekamgarh
L: 26 inch W: 16 inch H: 21 inch



Devta, 1990s
Bronze, Bastar
L: 26 inch W: 8 inch (Dia) H: 28 inch



Breast Plate
Brass, Kerala
L: 16 inch W: 6 inch H: 19 inch

BHAJJU SHYAM

Bhajju Shyam (B.1971) in the Gond tribal village of Patangarh and apprenticed with Jangarh Singh Shyam. Bhajju is a well-known Gond artist, having exhibited his works all over the world.

His best-known work, The London Jungle Book, is a visual travelogue of his 2002 visit to London. Bhajju has been a part of 20 books which have cumulatively sold 100,000 copies.

In 2015, Bhajju received the Master Artist Ojas Art Award and in 2016 he had his first solo show in India at Ojas Art, Delhi, followed by a solo show in Canada in 2017 and at Bonham's, Hongkong in 2018. Also in 2018 he was conferred with the Padma Shri, one of the highest Indian civilian orders, making him the first Gond Artist to receive this honour.

In 2019, Bhajju had a semi-retrospective exhibition at Bharat Bhavan Museum, Bhopal. Also, he became the first tribal artist to work with St+Art India Foundation culminating in a painted wall at the Lodhi Art District.

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.

KRISHNANAND JHA

Krishnanand Jha (1947-2018) was born Mithila (Bihar) in a family of tantric priests and was ordained to become a priest himself. At an early age learnt the rituals and practices.

Much of his work consists of paintings of individual Tantric goddesses, including his family goddess, Chinnmasta, a powerful *shakti* (feminine power). He was among the first males to start painting in the Mithila tradition and broke the barriers when it was a completely female-dominated area.

He is known for his line work and tantric art. His work gathered a lot of attention in the 1980s as it was absolutely unique.

Jha's artworks are a part of coveted museum collections and show the world over, especially in the USA. Some institutions that have his works are the Oberlin Museum, LACMA and Asian Art Museum, San Francisco. In 2013, the USA based, Ethnic Arts Foundation (USA) honored him with a Lifetime Achievement Award.

LADO BAI

Lado Bai (b. 1954) 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 Govt. 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

Brothers by blood, Mayur & Tushar Vayeda (b. 1992 & 1987), work together as a collective. They graduated from the University of Mumbai and 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 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.

PUSHPA KUMARI

Born in 1969, she is a younger generation Mithila artist who has retained the Mithila paintings' distinctive styles and conventions while addressing new subjects. Mithila or Madhubani painting is an ancient art form, traditionally practised by women in the Mithila region of Bihar in northern India and Nepal. This art form was primarily used for painting on the walls of dwellings. The works are characterised by intricate drawing, geometric patterns and elaborate symbolism.

In her work, Pushpa Kumari has focused on themes such as female infanticide and women's rights, as well as theme of local epics and stories. She was raised in the village of Madhubani and was taught by her grandmother, the acclaimed Mithila artist Mahasundari Devi.

Pushpa Kumari has been invited to exhibit internationally. In 2016 her work was included in the prestigious Eighth Asia Pacific Triennial of Contemporary Art at Queensland Art Galley / Gallery of Modern Art. She has also participated in several museum exhibitions in the United Kingdom, including "Telling Tales", a 2013 show at the National Museums Liverpool. It is no wonder that her style of painting impressed the Public Art Fund, a non-profit in the United States. She was among the 20 artists whose work is currently being displayed at JCDecaux bus shelters in New York, Chicago and Boston.

It is essential to note that the remarkable innovations seen in Kumari's art have nothing whatsoever to do with outside influencers. She is a woman who has been on a deep and profound artistic journey since she was a child. Her drawings express the urgency of a visionary determined to express ideas on the page, but always on her own terms. Upending convention, Kumari is driven to show that an artist informed by heritage can and should have a voice in contemporary society. She is keenly aware of what she has to offer as an observer of the world she inhabits.

RAJESH CHAITYA VANGAD

Born in 1975 in Ganjad, Maharashtra. 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 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 mainstream art galleries across India.

RAMESH LAXMAN HENGADI

Ramesh Laxman Hengadi (born 1976) belongs to the Warli tribe and has been practising his art for more than three decades, starting at a very early age.

These early encounters with art exposed him to the rich customs and traditions of his tribal community, inspiring him to

vividly portray them through his paintings. He received an award from the Pune-based Adivasiparm Parikrang Kala and Sanshodhan Kendra which encouraged him to work more.

Hengadi was selected by to create a Warli painting for the cover of INTACH magazine.

Hengadi has been at the forefront of reviving old methodologies and believes in working slowly. He has been a part of numerous projects globally and his works feature in many collections in India and abroad.

RAM SINGH URVETI

Ram Singh Urveti (b. 1970) is among the senior most artists belonging to the Gond Pradhan community who has been practicing continuously for more than three decades. A pioneer of Gond painting, he started working with Jangarh Singh Shyam in 1990 and soon started making his own artworks.

Ram Singh Urveti had a seminal solo show at Bharat Bhavan, Bhopal in 2018 and at Jahangir Art Gallery, Mumbai in 2001. Urveti’s works are based on Gond myths and stories creating a world of fantasy and metamorphosis, coming alive with finely detailed organic forms. He has authored, *I saw a Peacock with a Fiery Tail* (2011) and co-authored *Nightlife of Trees* (2006), both with Tara Books, Chennai.

Urveti’s artworks feature in important institutional collections, namely, Bharat Bhvan, IGRMS and Tribal Museum in Bhopal; Sarmaya Arts Foundation, Mumbai; IGNCA, Delhi; IIT, Bhilai, Chattisgarh; Dakshinachitra Museum, Chennai; Museum of Art & Photography, Bengaluru; Jagdish and Kamla Mittal Museum of Indian Art, Hyderabad; Lalit Kala Akademi and

Philadelphia Museum of Art, USA.

Some of his noteworthy participations are India Art Architecture and Design Biennale, Delhi, 2023; Recap (Illustration Biennale), The Netherlands, 2023; Tribal Contours, India Habitat Centre, 2011; Non-metropolitan, Five Contemporary Artists from India by Rob Dean Art at EW Gallery, Pasadena, 2010; The Trees Have Spoken curated by Ranjit Hoskote, at Pundole’s Art Gallery, Mumbai, 2009; Inde at Ville de Martingy, Switzerland, 2008 and Expeditions Indiennes at Museum of Decorative Arts, Paris, 1998.

Urveti has received numerous accolades in his three decade long career, including the Noma Concours Award by UNESCO, Tokyo in 2000, the prestigious Bologna Ragazzi award for his book and the National Art Exhibition Award by Lalit Kala Akademi in 1998.

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, New Delhi 110 030
art@ojasart.com | +91 98738 59158



@ojasart