

OJAS ART

The Princely Cabinet

Balu Lal Joshi | Jaidev Bahgel
Jivya Soma Mashe | Krishnanand Jha
Krishna Reddy | Madan Mahatta
Sohan Qadri

Vintage Textiles & Embroideries
Maps & Miniatures | Objects d'Art

December 8, 2024 to January 12, 2025
11am to 7pm. Closed on Monday



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.

Ojas Art firmly believes in the positivity that art generates. Ojas Art encourages excellence in contemporary Indian indigenous arts by providing a platform for artists to showcase their work within and outside the country. Ojas Art also presents historical materials from its archives.

OJAS ART presents

The Princely Cabinet

More than 100 works of art from various genres on display for the first time

Ojas Art is thrilled to announce the upcoming exhibition, The Princely Cabinet. Running from December 6 to January 12, 2025 this unique exhibition presents museum-worthy objects across genres and collectibles like textiles, sculptures, paintings, maps and objects.

Historically, Cabinets of curiosities were encyclopedic collections of objects whose categorical boundaries were, in Renaissance Europe, yet to be defined and emerged in the sixteenth century. The term cabinet originally described a room rather than a piece of furniture.

In addition to the most famous and best documented cabinets of rulers and aristocrats, members of the merchant class and early practitioners of science in Europe formed collections that were precursors to museums.

Cabinets of curiosities served not only as collections to reflect the particular interests of their curators but also as social devices to establish and uphold rank in society. There are said to be two main types of cabinets. As R. J. W. Evans notes, there could be “the princely cabinet, serving a largely representational function, and dominated by aesthetic concerns and a marked predilection for the exotic,” or the less grandiose, “the more modest collection of the humanist scholar or virtuoso, which served more practical and scientific purposes.”

Ojas Art’s The Princely Cabinet is a collection of museum-worthy objects. In textiles, there are traditional embroideries (Phulkaris from the Punjab), a German lace pichwai depicting Krishna and the gopis made in the early 20th century and an old Phad painting, measuring more than 15 feet made on textile. Paintings and visual arts by masters like Jivya Soma Mashe, Jangarh Singh Shyam, Krishnanand Jha, Jaidev Bahgel, Sohan Qadri and Krishna Reddy.

A rare selection of totem poles, furniture and tribe’s chief chairs from Konyak and Wancho tribes are a focal point of the exhibition. A selection of maps and miniatures, without which no cabinet is complete!

Tucked away in a corner is the ultimate cabinet boasting of the ultimate jewelry objects like an emerald perfume bottle weighing more than 100 carats, a pill box made of the most exquisite meenakari work, idols of gods and goddesses in ruby and emeralds.

“In Putting together *The Princely Cabinet*, I went through various objects that I collected over the decades. This is a one-of-a-kind exhibition where there are unique objects for collectors and connoisseurs and will help recognise the gallery’s role in collection building. Through the exhibition we hope to have varied outreach activities to build on new audiences,” said Anubhav Nath, Director of Ojas Art.



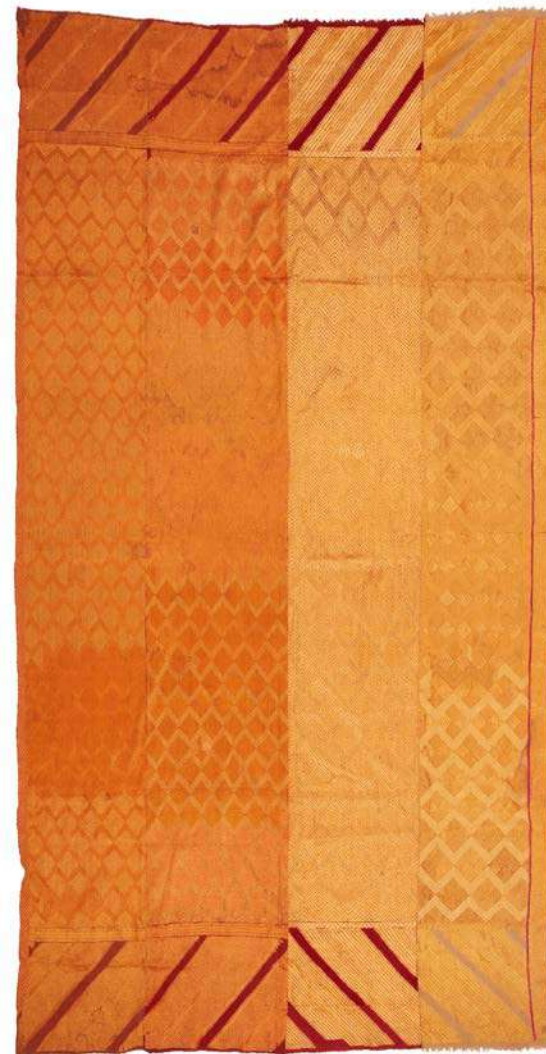
Bagh Phulkari V
Late 19th Century - Early 20th Century
Embroidery on hand spun cotton
99 x 55 inch



Bagh Phulkari VII
Late 19th Century - Early 20th Century
Embroidery on hand spun cotton
100 x 58 inch



KURDISH SALT BAG
Early 20th century
Handwoven, wool, natural dyes
34.5 x 14.75 inch



Bagh Phulkari III
Late 19th Century - Early 20th Century
Embroidery on hand spun cotton
96 x 54 inch



Krishna Leela
Late 19th century-early 20th century
Lace Net Pichwai (German)
96 x 99 inch



Balu Lal Joshi
Pabuji ki phad, Late 1970's
Natural Colours on cloth
44 x 184 inch



Jivya Soma Mashe
Untitled (Bhone)
 Mixed media with traditional method
 22 x 17 inch



Jivya Soma Mashe
Khetri (Farming)
 Cow dung & Acrylic on canvas
 21.5 x 17.5 inch



Jivya Soma Mashe
Village Scene
 Cow dung & Acrylic on canvas
 37.5 x 32.5 inch



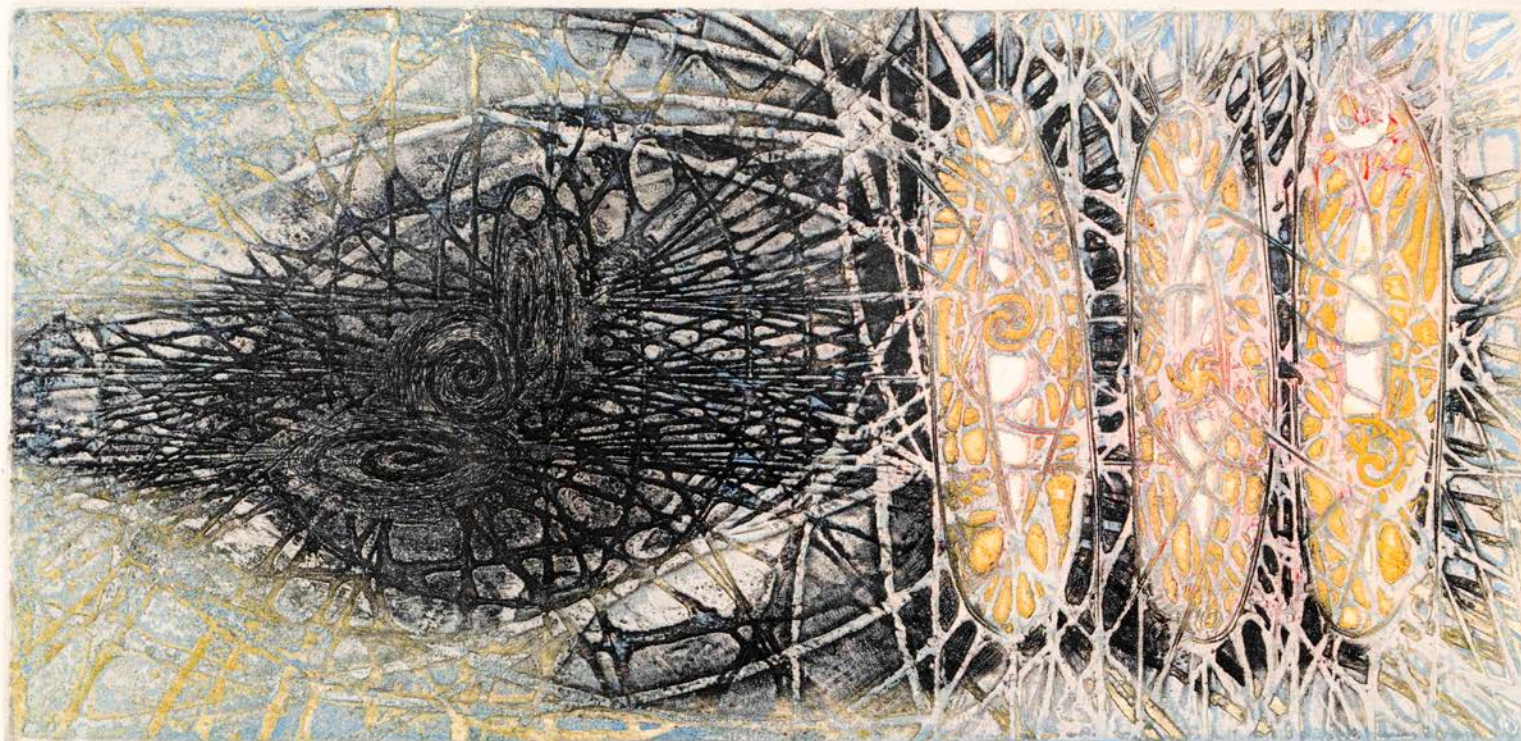
Jivya Soma Mashe
Untitled (Village Scene)
 Cow dung & acrylic on canvas
 78 x 57 inch



Krishanand Jha
Ram, Sita and Laxman
 Acrylic and Ink on Paper
 27.5 x 19.5 inch



Krishanand Jha
Ram, Sita and Laxman
 Ink on Paper
 15 x 11 inch



54/80

H. Krishna Reddy 1958

Above
Krishna Reddy
Untitled, 1958
Etching and aquatint on paper
Fifty-Fourth from a Limited Edition of Eighty
Plate size: 10.5 x 20.5 inch | 26.8 x 52.1 cm
Sheet size: 15 x 24 inch | 38.1 x 61 cm

Left:
Krishna Reddy
Untitled
Color etching, aquatint and embossing on paper
Plate size: 18.5 x 14 inch | 35.5 x 47 cm
Sheet size: 23.5 x 18 inch | 46 x 60 cm



Krishna Reddy 1958



Raja Ravi Verma
Sammukha Subramnyam Swami
 Oleograph with unique vintage Zardozi work
 14 x 20 inch



Raja Ravi Verma
Saraswati
 Oleograph with unique vintage Zardozi work
 14 x 20 inch



Raja Ravi Verma
Laxmi
 Oleograph with unique vintage Zardozi work
 19 x 27 inch



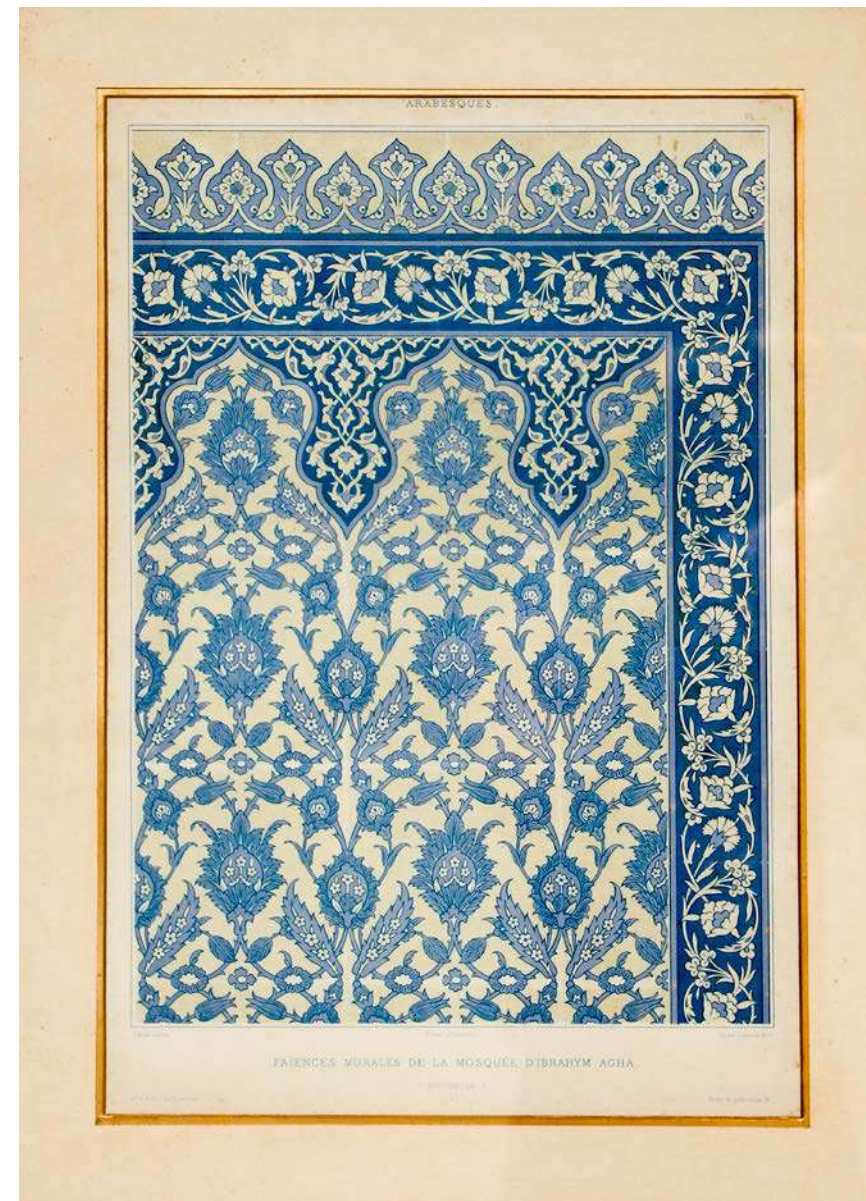
Raja Ravi Verma
Laxmi
 Oleograph with unique vintage Zardozi work
 20 x 28 inch



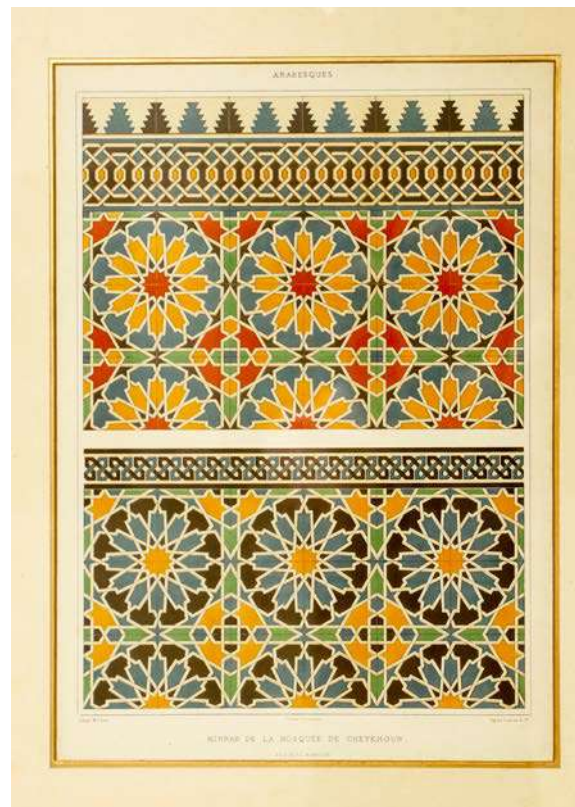
An antique map of Lorraine, by Johannes Janssonius.
It features a decorative cartouche and mileage chart.
Maker / Publisher: JANSSENIUS, J.
Place & Date: Amsterdam, 1623
Colored: In original colors.
Size: 420 x 545 mm | 16.5 x 21.5 inch



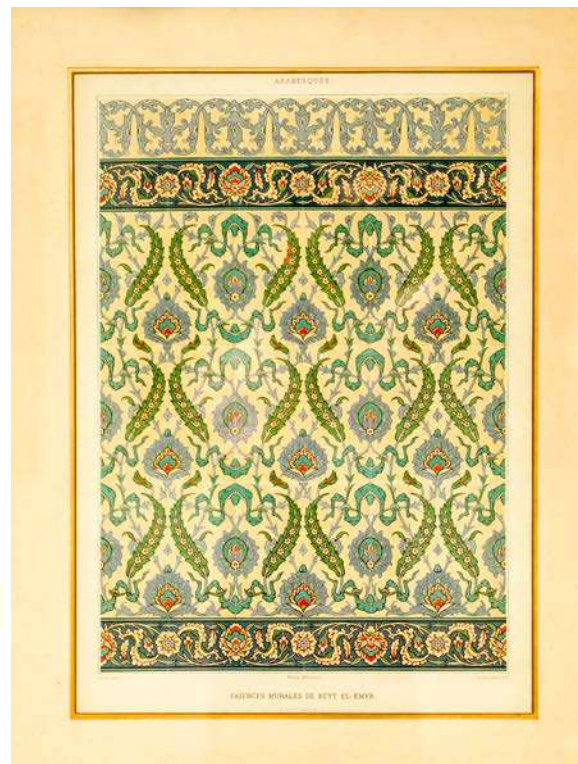
A plan (map) of the Battle of Malplaquet (1709)
Maker / Publisher: DUMONT, J.
Place & Date: Paris, 1729
Colored: Size: 520 x 600 mm | 20.5 x 23.6 inch



Lithographs
Arabesques by Prisse d'Avennes
c. 19th century
21 x 14 inch



Lithographs
Arabesques by Prisse d'Avennes
c. 19th century
21 x 14 inch



Lithographs
Arabesques by Prisse d'Avennes
c. 19th century
21 x 15 inch

26



Amaranta Penna
The Three Worlds, 2020
 Natural pigments, watercolours/
 Gilded with 23 carat shell-gold on
 mulberry paper
 44.49 x 12.60 inch | 113 x 32 cm

27



Annelie Solis
Talking with Ptolemy, 2020
 Natural pigments on Wasli paper
 11.02 x 15.75 inch | 22.9 x 40 cm



28

Linda Edwards
Return to Summer – Bee-eaters
 Back signed
 Water colour and 24ct gold leaf on
 handmade paper
 27 cms diameters



Linda Edwards
The Day of Return
 Back signed
 Water colour and moongold (22ct) gold leaf on paper
 8 x 8 inch | 22 x 22 cm



Linda Edwards
From Some Magic Rose
 Back signed
 Water colour and 24ct gold leaf on handmade paper
 9 x 9 inch | 24 x 24cm



Linda Edwards
Yellow Butterfly
 Back signed
 Water colour and 24ct gold leaf on handmade paper
 9 x 9 inch | 24 x 24cm

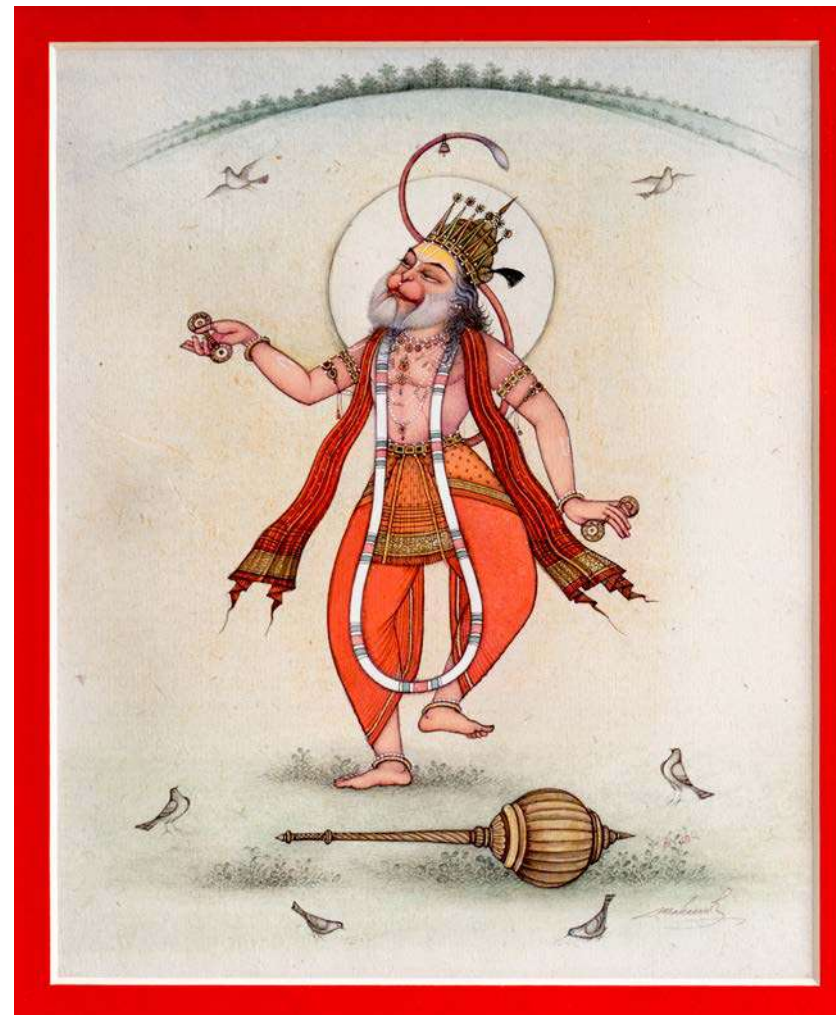
29



Unknown
Raasleela
Natural colours on paper
12 x 8 inch | 30.4 x 20.3 cm



Unknown
Nathdwara II
Natural pigments on paper
8.5 x 12 inch | 21.59 x 30.48 cm



Facing page:
Mahaveer Swami
Bhakt Hanuman, 2024
Natural Pigments, Gold ink on Wasli
9 x 7.5 inch | 22.86 x 19.05 cm



(detail)



Jaidev Baghel
Man climbing a tree, 2012
 Bronze
 Height: 27.5 inch
 Width: 17 inch
 Depth: 17 inch



Jaidev Baghel
Tribal woman I, 2012
 Bronze
 Height: 32 inch, Width: 16 inch, Depth: 17 inch



Jaidev Baghel
Tribal woman II, 2012
 Bronze
 Height: 32 inch, Width: 16 inch, Depth: 17.5 inch



Jaidev Baghel
Shiva, 2011
 Bronze
 Height: 41 inch, Width: 39 inch, Depth: 10 inch



Jaidev Baghel
Punchmukhi Ped, 2011
 Bronze
 Height: 66 inch
 Width: 35 inch
 Depth: 15.5 inch



Sculpture, Bastar
Devta, 1990s
 Bronze
 Length: 26 inch Width: 8 inch (Dia) Height : 28 inch



Sculpture, Kerala
Breast Plate II
 Brass
 Length: 16 inch Width: 7 inch Height : 20 inch



Sculpture, Karnataka
Maisandya
 Bronze
 Length: 15 inch Width: 8 inch Height: 19 inch



Sculpture
Shiva
 Bronze
 Height: 10 inch Width: 6 inch Depth: 6 inch



Sculpture
Untitled
 Bronze
 Height: 8 inch Width: 6 inch Depth: 5 inch



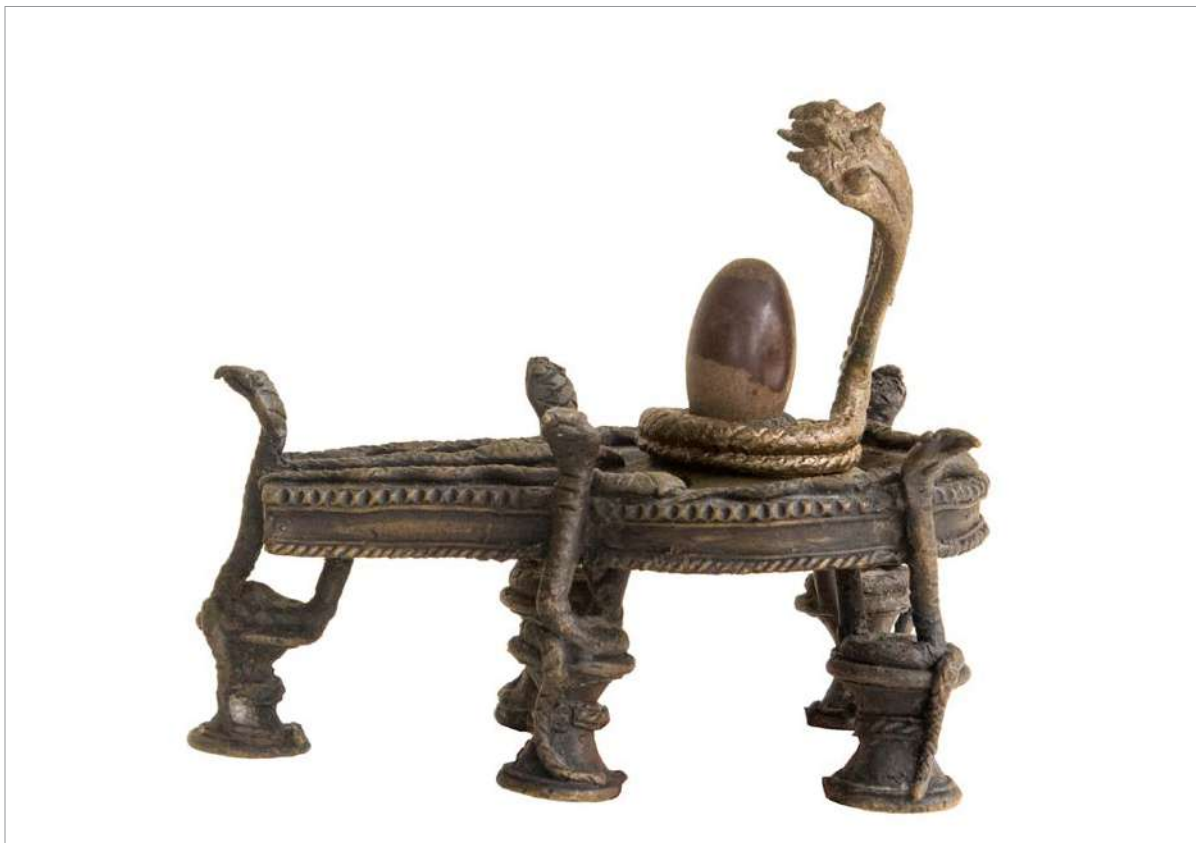
Sculpture
Mookhota (Tribal Mask)
 Bronze
 Height: 19 inch Length: 19 inch Width: 6 inch



Sculpture
Cheetah
 Bronze
 Height: 11 inch Width: 4 inch Depth: 14 inch



Sculpture
Naav (Boat)
Bronze
Height: 5 inch Width: 13 inch Depth: 4 inch



Sculpture
Shivling
Bronze & Shaligram
Height: 5 inch Width: 4 inch Depth: 6 inch

44



Puppet, Karnataka
Lady I
 Unique Figure Puppet, 19th Century
 Paint on wood
 Height: 27 inch Width: 8.5 inch Depth: 4 inch



Puppet, Karnataka
Krishna
 Unique Figure Puppet, Wood
 Height: 46.5 inch Width: 12 inch Depth: 6 inch



Puppet, Karnataka
Lady II
 Unique Figure Puppet, 19th Century
 Paint on wood
 Height: 28.5 inch Width: 8.5 inch Depth: 4.5 inch



45



Naga Furniture
Chair created by Naga Tribe
using Deodar wood
39.7 x 27.5 x 17.7 inch
101 x 70 x 45 cm



Naga Furniture
Table created by Naga Tribe using Deodar wood
71.6 x 17.3 x 55.1 inch | 182 x 44 x 140 cm



Naga Furniture
Table created by Naga Tribe using Deodar wood
40.9 x 18.1 x 4.7 inch | 104 x 46 x 12 cm



Naga Furniture
Table created by Naga Tribe using Deodar wood
72.4 x 32.6 x 14.9 inch | 184 x 83 x 38 cm



Naga Furniture
Chair created by Naga Tribe using Deodar wood
32 x 18.8 x 14.5 inch | 81.5 x 48 x 37 cm



Back side of the Chair



Naga Furniture
Chair created by Naga Tribe using Deodar wood
51.1 x 18.1 x 14.5 inch | 130 x 46 x 37 cm



Naga Furniture
Chair created by Naga Tribe using Deodar wood
25.9 x 19 x 15.7 inch | 66 x 48.5 x 40 cm



Naga Furniture
Panel created by Naga
Tribe using Deodar wood
67.7 x 11.4 x 17.3 in
172 x 29 x 44 cm



Naga Furniture
Door created by Naga Tribe using
Deodar wood
58.2 x 31.8 x 14.5 inch
148 x 81 x 37 cm

Details of the
facing panel



Panel created by
Naga Tribe using
Deodar wood
142.5 x 18 x 2 inch
361.9 x 45.7 x 5 cm



Details of the
facing panel



Panel created by Naga
Tribe using Deodar wood
128.5 x 24 x 2.5 inch
326.3 x 60.9 x 6.3 cm





Naga Sculpture
Sculpture by Naga Tribe using Deodar wood
22.4 x 8.2 x 8.8 inch | 57 x 21 x 13 cm



Naga Sculpture
Sculpture by Naga Tribe using Deodar wood
18.5 x 8.6 x 5.9 inch | 47 x 22 x 15 cm

57



8.4 x 5.1 inch | 21.3 x 12.9 cm

56



8 x 5.5 inch | 20 x 13.9 cm

9 Photographs of Elephanta
Circa 1880s
Albumin print mounted
on card
Sizes as mentioned



9.3 x 7.4 in | 23.6 x 18.7 cm



7.4 x 7.6 in | 18.7 x 19.3 cm



9.1 x 7.4 in | 23.1 x 18.8 cm



9.2 x 7.6 in | 23.4 x 19.3 cm

58



9.3 x 7.6 in | 23.6 x 19.3 cm



9.3 x 7.5 in | 23.6 x 18.9 cm



9.1 x 7.4 in | 23.1 x 18.8 cm

59



Bourne And Shepherd
Copper Smith Street - Bombay, Circa 1890s
Albumen print mounted on card
9.3 x 7.5 inch



Bourne And Shepherd
Copper Smith Street - Bombay, Circa 1890s
Albumen print mounted on card
7.5 x 9.2 inch



Madan Mahatta
Pierre Cardin Fashion Show, Delhi, 1967
 Photographic Print on Archival paper
 Edition of 20
 20 x 30 inch



Madan Mahatta
Connaught Place, 1971
 Photographic Print on Archival paper
 Open Edition
 20 x 30 inch



Madan Mahatta
Glider Being Towed Over Qutab Minar, 1972
Photographic Print on Archival paper
Edition of 20
20 x 30 inch



Madan Mahatta
Connaught Place during Rains, Delhi, 1970
Photographic Print on Archival paper
Edition of 20
20 x 30 inch



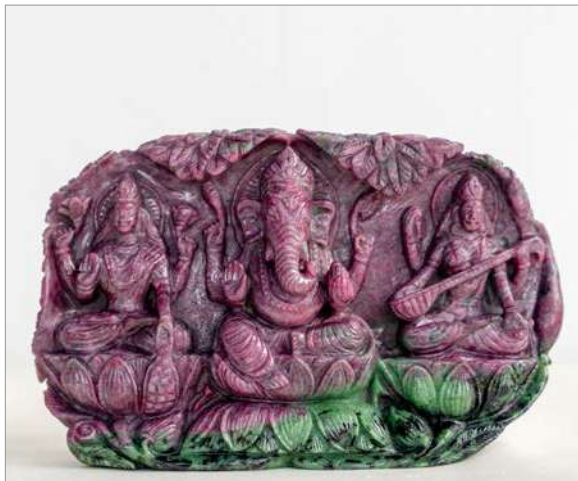
Sandalwood Sculpture
Two Elephants
Height: 13.5 inch Width: 5.5 inch Depth: 3.5 inch



Sandalwood
Sculpture
Ganesha
Height: 30.5 inch
Width: 11.5 inch
Depth: 5.5 inch



Sandalwood Sculpture
Elephants
Height: 7 inch
Width: 28.5 inch
Depth: 4.5 inch



Diposite Ruby, 6800 cts
Ganesh, Laxmi, Saraswati
10X16X4.5 cm



Reverse side of
Ganesh, Laxmi, Saraswati



Emerald, 286 cts
Ganesh
4X4.5X2 cm



Emerald, 280 cts
Laxmi
5X3X2.5 cm



Diposite ruby, 1300 cts
Ganesh
7X6X3 cm



Emerald, 755 cts
Krishna
9X5X3 cm



Emerald, 2730 cts
Ganesh
10.5X9X4.5 cm



Reverse side of
Ganesh



Emerald, 1375 cts
Ganesh
7X3.5X8.5 cm



Ruby, 295 cts
Krishna
5.5X2.5X1.5 cm



Emerald, 2350 cts
Ganesh
8.5X7X4 cm



Emerald, 1450 cts
Ganesh
6X9X4 cm



Cat's eye, 105 cts
Ganesh
4X2.5X1.5 cm



Emerald, 1450 cts
Ganesh
11.5X6X4 cm



Emerald, 640 cts
Ganesh
6X4X3 cm



2K Jadeite Jade Box with burmese ruby
A Jade Box
Metal: 39.221 GM, Diamond & Oppal: 5.830 cts,
Jade: 492 cts, Colour Stone: 16 cts



18K Emerald and diamond Bottle
Itradani (Perfume Bottle)
Metal: 7.999 GM
Diamond: 1.990 cts, Emerald: 67.300 cts



24k gold Natural rock crystal
ITARDANI with Ruby & Emerald, GW-1090 cts
Itradani (Perfume Bottle)



Aventurine Stand Horse, 2065 cts
Dagger Handle
14X7X4 cm



Nephrite Jade dagger hilt, 2250 cts
Dagger Handle



22 gold Natural Ruby Bottle
Itradani (Perfume Bottle)
Metal: 10.486 GM, Diamond & Oppal: 1.310 cts
Ruby : 213.500 cts



24k gold Natural rock crystal
ITARDANI with ruby & emerald, GW-650 cts
Itradani (Perfume Bottle)



22K gold Natural Emerald, Opal Polki & Ruby Dibbi
Dibbiya (Pill Box)
Metal: 14.162 GM, Diamond & Oppal: 1.020 cts
Colour Stone: 3.27 cts; Emerald: 160.55 cts



Nephrite Jade Amulet, GW-650 cts
Taabeez (Amulet)
Inscription - Haza Min Fazle Rabbi
(Jo hai sab Allah ka hai)

BALU LAL JOSHI

This Pabuji ka phad was made in the 1970's by Balu Lal Joshi (1943-2000). Son of Sh. Ramchandra Joshi, Very few large works of his are known to survive. The reading of Pabuji ka phad starts after sunset and goes on all night in a jagran performance. The epics are never recited in their entirety; it would take 36 straight hours to tell Pabuji's story in full.

JAIDEV BAGHEL (1949 – 2014)

Jaidev Baghel was born in 1949 in Kondagaon, Chhattisgarh, and comes from a community of traditional artisans. He learned the ancient bronze casting technique called gadwakam from his family. His skill is reflected in his detailed sculptures, which are inspired by local folklore and often depict rural deities, particularly goddesses who are worshipped for good harvests and to protect against disasters like droughts and epidemics. His artwork includes both small handheld pieces and large sculptures found in public spaces across India. Jaidev has around twenty apprentices working with him in the center he established in Kondagaon. As his art flourished, Bhagel was awarded the Shilp Guru Samman in 2002, which earned him the term of endearment "Shilp Guru" among his admirers. A National Award winner, Bhagel was best known for his elaborately detailed, sylph-like sculptures of tribal gods and goddesses, human figures and animals. Apart from this, he has received the Shikhar Samman in 1982. His work has been showcased in exhibitions in many countries, including the US, UK, and several cities in Europe and Asia.

JIVYA SOMA MASHE

First Warli artist to begin painting on canvas, Jivya Soma Mashe is known for bringing the art form into mainstream national and international art markets by drawing it out of its associated ritual context.

Mashe was born in Dhamangaon, Maharashtra. At the age of seven, his mother passed away, the shock of which impacted his speech. For several years following his mother's death, Mashe would

communicate through drawings in the mud, replicating the visual schema of Warli wall paintings done by women. Traditionally, the art form is mainly practised by women called suvasinis, who paint fertility images on the walls of their mud-houses using rice paste and herbs. When Mashe was eleven years old, the family moved to Kalimbipada (in present-day Palghar, Maharashtra). Later, he worked as a labourer there while continuing to paint as a hobby.

The subjects of Mashe's work are drawn from daily life in the community, ceremonial and secular celebrations such as harvest festivals and weddings and Warli myths and legends. Mashe also represented his own socio-ethnic observations into his work using modern-day motifs and imagery. As a child, he painted with natural pigments and materials such as reed brushes. Under Kulkarni's mentorship, Mashe began to work on paper and canvas with poster colours. The visual vocabulary of Warli art is reinterpreted in his work; he uses simplified and minimal forms such as circles, triangles and squares, but his line drawings are stylised and contain symbolic harmony and movement. In his work, Warli iconography is updated with symbols that reflect his surroundings; for instance, bicycles, trains and fishing nets entered scenes of farm work, harvesting, hunting, dances and forests. Mostly executed with white paint over a brown or red background, his stick figures are emblematic of the life and labour of rural Maharashtra.

In 1976, Mashe was awarded the National Award for Tribal Art as part of the drive by Pupul Jayakar to foreground minority cultures. He received the Shilpa Guru in 2002 and the Prince Claus Award in 2009. In 2011, he received the Padma Shri from the Government of India.

KRISHNA N. REDDY

Krishna Reddy (b. 1925 Nandanoor, India – d. 2018 New York, USA) trained in sculpture first under the tutelage of Ramkinkar Baij at Kalabhavana, Santiniketan (1949), and thereafter at Slade School of Art, London (1951) in Henry Moore's class. He was co-director of

Atelier 17, Paris and the founder of Color Print Atelier, New York. Reddy was director of the Printmaking department at NYU since 1976. Reddy's work has been shown at numerous exhibitions and print biennales all over the world. Select exhibitions include: In Search of Simultaneity, Experimenter, Kolkata (2020); To a New Form, Experimenter, Kolkata (2019); Bauhaus Imaginista, curated by Grant Watson and Marion Von Osten, Tokyo & Kyoto (2018-19), Workshop & Legacy, curated by Navina Najat Haidar, The Metropolitan Museum of Art New York (2016-17); The Embodied Image, Indira Gandhi National Centre for the Arts, New Delhi (2011-12) curated by Roobina Karode; Krishna Reddy: A Retrospective, Bronx Museum of the Arts, New York (1982). Reddy's work is in the permanent collections of The Tate Britain London, The Metropolitan Museum of Art, New York & MoMA, New York, The Kiran Nadar Museum, New Delhi, Cincinnati Art Museum and M+ Museum, Hong Kong, among others.

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.

MADAN MAHATTA

Madan Mahatta (family name, Mehta, anglicized as Mahatta) was born in 1932 in Srinagar, Kashmir. The Mehta family opened their first studio in Srinagar in 1915 and subsequently opened branches in Rawalpindi, Sialkot, Jammu, Gulmarg and Murree which were closed during India's partition.

The family eventually moved to Delhi and opened their studio, Mahatta & Co. at Connaught Place in 1947. Madan Mahatta went for his graduation to the Guildford School of Arts & Crafts in Surrey England in 1950. After completing his graduation in photography, he stayed on for another year to learn colour negative positive printing just being introduced there by AGFA.

On his return to India in 1954 he put to use this knowledge of the new technological advancement in photography and Mahatta & Co. became the first studio in the country to introduce colour negative positive printing. The studio grew to become a famed and iconic destination though Madan Mahatta rarely displayed his professional photography works.

Shooting on medium-format monochromatic film for more than three decades, from the 1950s to the 1980s, Madan Mahatta documented the development of New Delhi. He experimented in a range of subject matters beyond his architectural images, such as studio portraits, industrial photography and feature magazine work. He had a special affinity for Connaught Place, where he ran the studio for more than five decades.

In 2012, Photoink presented his solo show, Delhi Modern curated by Ram Rahman, an exhibition of Madan Mahatta's architectural photographs. In 2015, an exhibition was held at Indira Gandhi National Centre for the Arts (IGNCA), marking a century of Mahatta & Co. and presented numerous works by Madan Mahatta.

Few of Madan's notable achievements has been a special invitation to photograph the King of Bhutan. His picture of the monarch's profile was used on Bhutan's currency and coins. Madan photographed many a celebrity on their visit to India. Queen of England, Madame Tittot, Jacquelin Kennedy, Jawahar

Lal Nehru, HH The Dalai Lama to name a few. Not merely a photographer, but an artist, Madan painted each picture with love and understanding.....love for his work and understanding of the form in front of him.

Over a span of 60 years, Madan Mahatta assembled a huge archive of images. Moments of national importance appear in his vast archive, including photographs of Queen Elizabeth II's first visit to India in 1961. He passed away in 2014. The legacy of Mahatta & Co. is carried forward by his sons Pavan and Pankaj and grandson Arjun Mahatta.

RAJA RAVI VARMA (1848-1906)

Raja Ravi Varma hailed from an aristocratic family of Kilimanoor in Travancore, Kerala. He was essentially a self-taught artist and at the age of thirteen he joined the Court of Trivandrum, where he observed and learnt the use of oil paints.

Adventurous by nature, Raja Ravi Varma and his brother travelled extensively in India and observed diverse cultures, costumes and jewellery, which is visible in the diverse artworks that he went on to create later.

Raja Ravi Varma was sure that he did not want to limit his art to palaces. In 1894, he initiated a lithographic press with German machinery in Bombay in partnership with Govardhandas Khatau Makhanji.

Like many businesses, Ravi Varma Press faced ups and downs and was also temporarily closed down. The press initially had the name 'The Ravi Varma Fine Arts Lithographic Press Bombay' which in a short period changed to having only the abbreviations of F.A.L. Press-Bombay. The names of the press changed according to the place from where the press was operating like Karli, Karla, Lonavla and Malavli.

It was during the period of the press at Karla-Lonavla that paintings of other Indian artists like Ramanujam, Venkatesh Rao and some others were printed here. Chromolithography is basically a type of lithography, in which multiple stones are used, one for each color. The printers keep the images in register by getting the

correct position of colors and merging the overlaying colors properly.

Simply put, oleographs are colored lithographs executed with a touch of oil paint, making it look like a painting. It would be worth noting that the chromolithography tradition and the work of Raja Ravi Varma and his contemporaries in India unquestionably laid the foundation of popular art.

THE STRIP

Each oleograph has the information strip printed at the bottom (see above), which gives information on the Press, Title, Registration Number and other important details. These strips are quintessential in establishing the history and authenticity of these oleographs.

Unfortunately, in the early 1900s people did not care much about these strips and cut them out for framing purposes or did not think that they would be important in any way. There are efforts being made to document the number of surviving oleographs but there is no record available so far. Surviving pieces with the strips intact are surely not many and those with authentic zari work even fewer and rarer.

ZARI WORK OLEOGRAPHS

Initially, people felt that the figures were too voluptuous and possibly inappropriate to be displayed at home. People also painted on the oleographs to further decorate them. Hence, the tradition of further dressing the deities in clothes or zariwork emerged in which people further decorated these oleographs by embellishing them with silk, zari, thread, pearls, mirror, gold and silver powder, etc. Also, this further accentuated the decorative aspect and made the oleographs individually unique. This technique of 'dressing' prints developed in the late 19th century and the work was mainly done in Tamil homes and, Burma emerged as another centre for this work. Serendipitously, the zari work oleographs have helped in establishing and documenting fashion trends of a bygone era.

REVERSE

One of the best way to establish the authenticity of a zari work is to see the reverse. The network of stitches

on the reverse gives one a good idea of the ageing and also one may look for browning or glue stains as over the years glue turns brown.

These oleographs have great antique value and are being collected, documented and researched by collectors and institutions all over the world. The survival rate of these pieces is rather low, hence they are very scarce. They range from eighty to a hundred years, depending upon their period of printing.

Many of the works being presented are genuine oleographs from Ravi Varma Presses or as mentioned, and the zari work on them is also vintage. Each piece is unique and cannot be replicated. There has been no restoration or retouching whatsoever.

SOHAN QADRI

Combining spirituality and art, Sohan Qadri invokes a vision of meditative tranquillity through vibrant motifs in his paintings. Often eschewing conventional paint mediums, Qadri is known to create ink and dye works on paper that evoke the rich colours of his birthplace, India. The Copenhagen-based artist was introduced to yogic practices at the young age of seven. His early years spent in India, where he met and was influenced by two wandering mystics, informed his aesthetics and later work. Qadri's paintings are hybrid marriage of Tantric imagery and late modernist minimalism, earning him the title of the "Tantric yogi artist" from Francis Newton Souza, one of India's leading Modernists.

Although he began his career in the 1950s painting in oil on canvas, he worked on paper almost exclusively from the 1980s. In his process, he covered the surface of the paper with structural effects by soaking it in liquid and carving it in several stages while applying inks and dyes. The striated two-dimensional paper was ultimately transformed into a three-dimensional medium. The repetition of careful incisions on the paper was an integral part of his meditation.

Qadri received his MFA from the Government College of Art in Simla. He began travelling around the world in 1965, to Paris, Zurich, East Africa and North

America. Qadri has had over a hundred solo and group exhibitions in India and around the world, including the United States, Canada, Switzerland, Denmark, Germany, Sweden, Austria and Poland. His works have been included in numerous collections, including those of the Peabody Essex Museum, Massachusetts; the Rubin Museum of Art, New York; the National Gallery of Modern Art, New Delhi; the Los Angeles County Museum of Art, California; the Royal Ontario Museum, Toronto; as well as the private collections of Cirque du Soleil, Heinrich Böll and Dr. Robert Thurman.

The artist passed away in Toronto in 2011.

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