#MISSIONOXYGEN

HELPING INDIA
BREATHE AGAIN

OJAS
ART

25%
of the sale proceeds
will be donated to
Mission Oxygen

OJAS
ART

Ojas is a Sanskrit word
and means the embodiment of
the creative energy of the universe.

Ojas is also described as
the nectar of the third eye.

This year, as the second wave of Covid 19 continues the need for welfare services and essentials is only larger. To help patients get the critical medical care they require we have teamed with Mission Oxygen (Democracy People Foundation) who are going to the very last mile to help people get oxygen aid.

Delhi NCR seems to have stabilised for now but other regions are in a more precarious situation. Seeing the deteriorating situation in other states, Mission Oxygen took on the challenge and is now helping provide oxygen across the country to inflicted patients in Jammu and Kashmir, Mizoram, Karnataka, Telangana, Goa, Uttar Pradesh, Uttarakhand, Odisha, Jharkhand and Maharashtra.

As of 18th May, 1,000+ oxygen concentrators have been installed in 100+ hospitals and another 2,000 are being allocated. One oxygen plant was made operational at Deen Dayal Upadhyaya Hospital, 12 days ahead of time! Another oxygen plant is being installed at Malakjgiri Hospital, Telangana. In total, they plan to install 5,000 concentrators and 30 oxygen plants.

Last year, Ojas Art associated with ArtMatters (Teamwork Fine Art Society) and helped provide support to marginalised artist communities across the country.

Considering these precarious times, support to arts and artists is absolutely essential, without which we will surely lose out on a very rich part of our aesthetic traditions. Now, with the second wave and the associated economic devastation it brings, indigenous (tribal and traditional) artists find themselves highly marginalised as they were just about coming out of the economic shock of the first wave.

Through this exhibition / catalogue we present selected works by the best artists, and seek your support in raising resources for Mission Oxygen and patronage for the artists whose art we present.

25% of revenue generated will go directly to Mission Oxygen and the rest will go towards the larger indigenous (tribal and traditional) art ecosystem.

Thanking you in advance for your support.
Yours in the cause,

Anubhav Nath
Director, Ojas Art
arnath@ojasart.com

Mission Oxygen

India was relatively okay till the end of March 2021, but things began to snowball in April, each week exponentially worse than the earlier.

The seed of Mission Oxygen was sown on a WhatsApp group comprising 250+ Delhi NCR-based entrepreneurs. Within a day, about 10-15 founders got fully vested in the idea of doing something about the situation we were all in the midst of. With the support of 220 others we set up Mission Oxygen.

We started out with a goal to raise Rupees 2.5 crore to purchase 500 Oxygen Concentrators (OCs). A large part of this amount was donated by trustees of Democracy People Foundation, the Aggarwal brothers.

Within 48 hours 7,500 people had donated to the campaign and we raised Rupees 7.5 crores (approx. One Million USD) to buy 1,500 OCs.

Seeing the response and how hopeful it made people feel, the core team of 15–20 decided to volunteer full time, putting their own businesses on the back burner.

The support is overwhelming – celebrities like Sachin Tendulkar, Shikhar Dhawan, Varun Dhawan, Taapsee Pannu and Soha Ali Khan are supporting the campaign. Indian musicians are putting together a virtual event to help us raise more funds and corporates like Google are matching their employees' donations on an internal fundraiser in full.

Through these funds, we've already procured roughly 6,000 OCs. Each OC supports two beds per day. We also partially helped set up an oxygen generation plant at a government hospital in Delhi that's at the forefront of covid relief efforts in the city.

Within two weeks of us starting nearly 1,000 OCs have reached India and have been donated to over 100 hospitals, the rest will be making their way into the country via private charters (thanks to companies like DHL, Spice Jet, Flexport, and Delhivery) in the coming weeks.

As phase two of the operation begins, Mission Oxygen is looking to solve the wider oxygen problem at various levels including setting up 50–100 oxygen generation plants in smaller towns and cities across India. Our current funding goal is 50 crores.

Stay safe & take care.

Mansha Kaur
Spokesperson, Mission Oxygen India

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< Warli Art >

Emanating in the laps of the foothills of northern parts of the Sahyadri range of the Western Ghats, Warli style of painting has a rich legacy of over a thousand years.

Warlis were dependent on agriculture, farming and wild life for their sustenance and by that virtue, held Mother Nature, Palaghata, in the highest esteem.

The walls were specially prepared with fine powder of earth or brick to provide for a contrasting red-ochre background to make the drawings more visible. Mud, geru, indigo and henna have also been used to prepare the background. Paste of white rice powder, considered to be replete with magical powers to ward off the evil, mixed with gum and crushed ends of a slender bamboo stick as the paint-brush.

The tradition of Warli wall paintings saw a revolution when Jivya Soma Mashe in 1970s started painting on paper and cloth. Thus the tradition of a thousand years which was hidden from the outside world, travelled out and due to its simplicity and uniqueness.

Amit Mahadev Dombhare

Amit Mahadev Dombhare was born in 1985, in Devgaon, Maharashtra. He calls Warli Art his family art, having learnt from his grandfather. He started learning in 2001 and has been practicing for nearly twenty years. He has participated in exhibitions organized at Crafts Museum, Delhi; Dilli Haat, Shilp Bazar, Gwalior; Kala Ghoda Festival, Mumbai; and Shilp Mela, Jaipur.

A much-celebrated subject of Warli artists is the ant, considered to be a sacred creature and a provider of grain/seeds for unnati/ progress of Mother Earth at the time of creation. According to the folktale, at the time of creation, the celestial couple, Mahadev and Ganga Gauri, requested the ants to provide the grain for the reemergence of nature, without which, there would be no sustainable life form. To this day they are considered to be an important part of traditional agriculture process by the Warlis.

This work depicts an ant house or Bhone. This story reflects on the Warli's sense of respect for all creatures big and small, to ensure a balance between nature and man.

Lot No. 1

Bhone
Mixed media on traditionally treated cloth
45 x 36 inch | 114 x 91 cm

Rs. 39,000

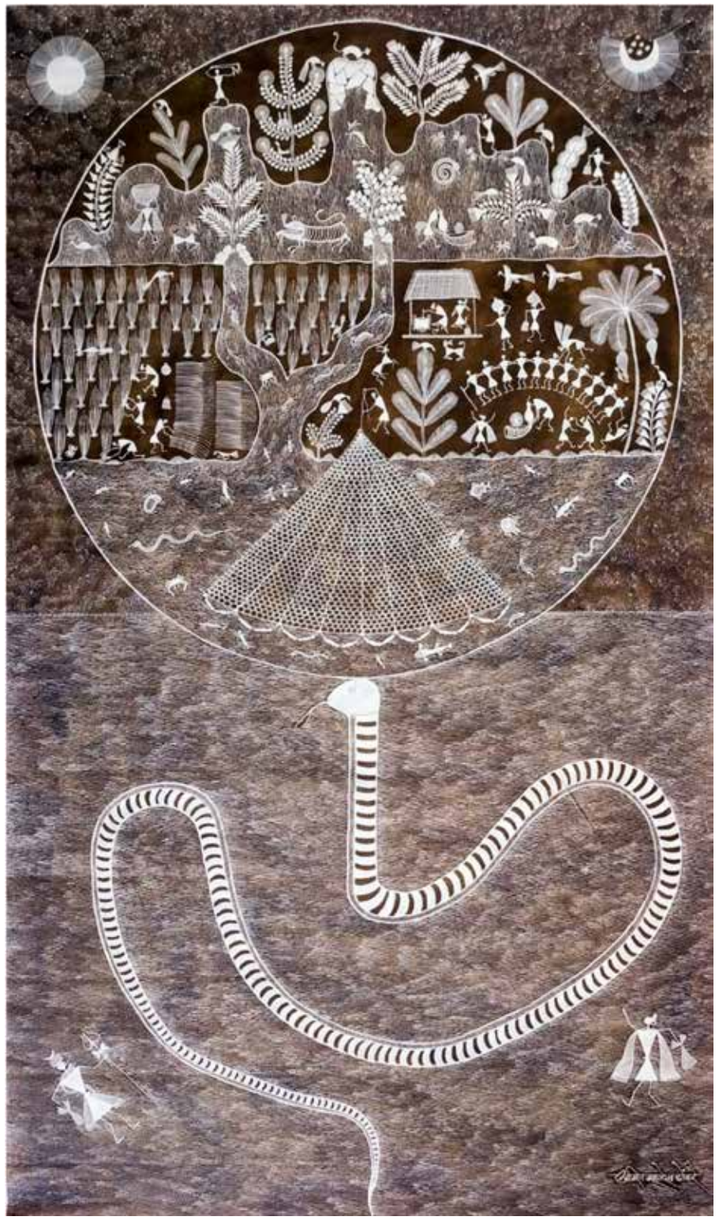


Lot No. 2

Paagir
Mixed media on traditionally treated cloth
57 x 34 inch | 144 x 86 cm

Rs. 51,000





Mahadev or Shiva is the foremost deity of the Warlis. Sheshnaag is the king of snakes or nagas and one of the primal beings of creation. As per Hindu mythology Sheshnaag is associated with Lord Vishnu but in Warli belief, Sheshnaag is Shiva's snake and rests around his neck.

According to a Warli folktale, Shiva was busy in meditation and did not want to over involve himself in worldly matters after creating the earth and the universe, which is why he assigned Sheshnaag the responsibility to maintain the balance, by placing the earth on his head. Sheshnaag, therefore, symbolises the equilibrium between man and nature, which if disturbed, causes him to tilt his head leading to the destruction via natural calamities.

Lot No. 3

Seshnaag
Mixed media on traditionally treated cloth
57 x 34 inch | 144 x 86 cm

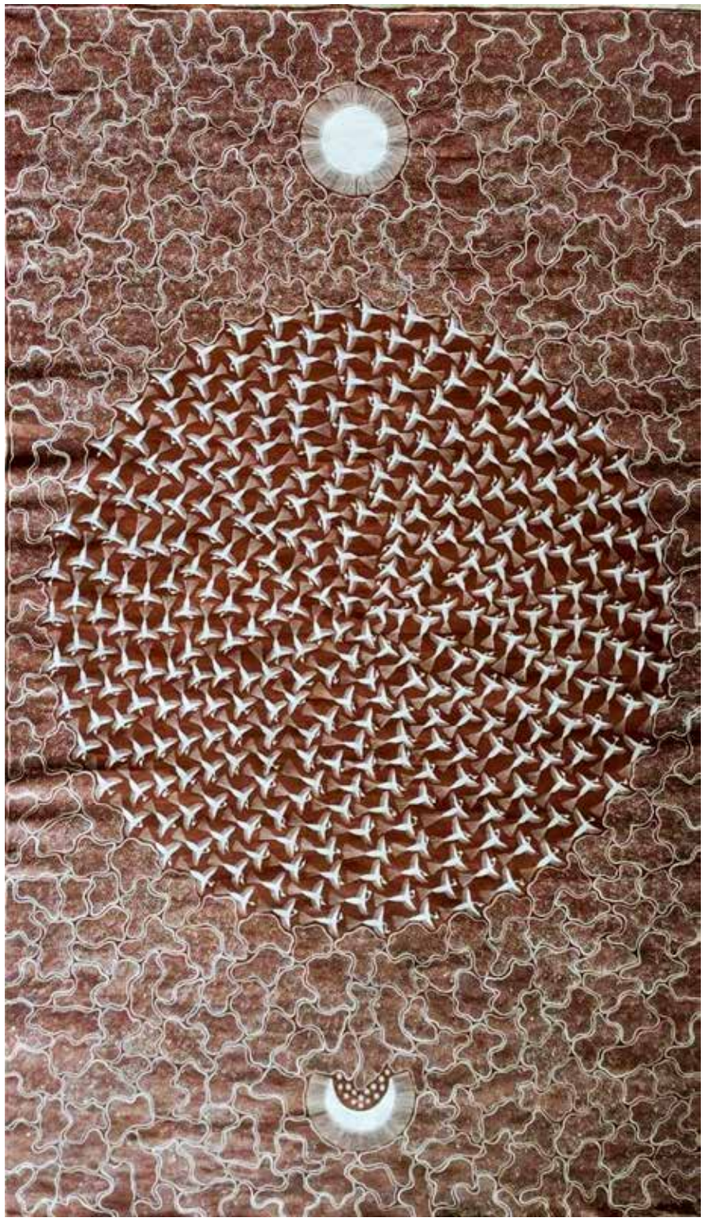
Rs. 42,000



Lot No. 4

Pagir
Mixed media on
traditionally treated cloth
36 x 46 inch | 91 x 116 cm

Rs. 42,000

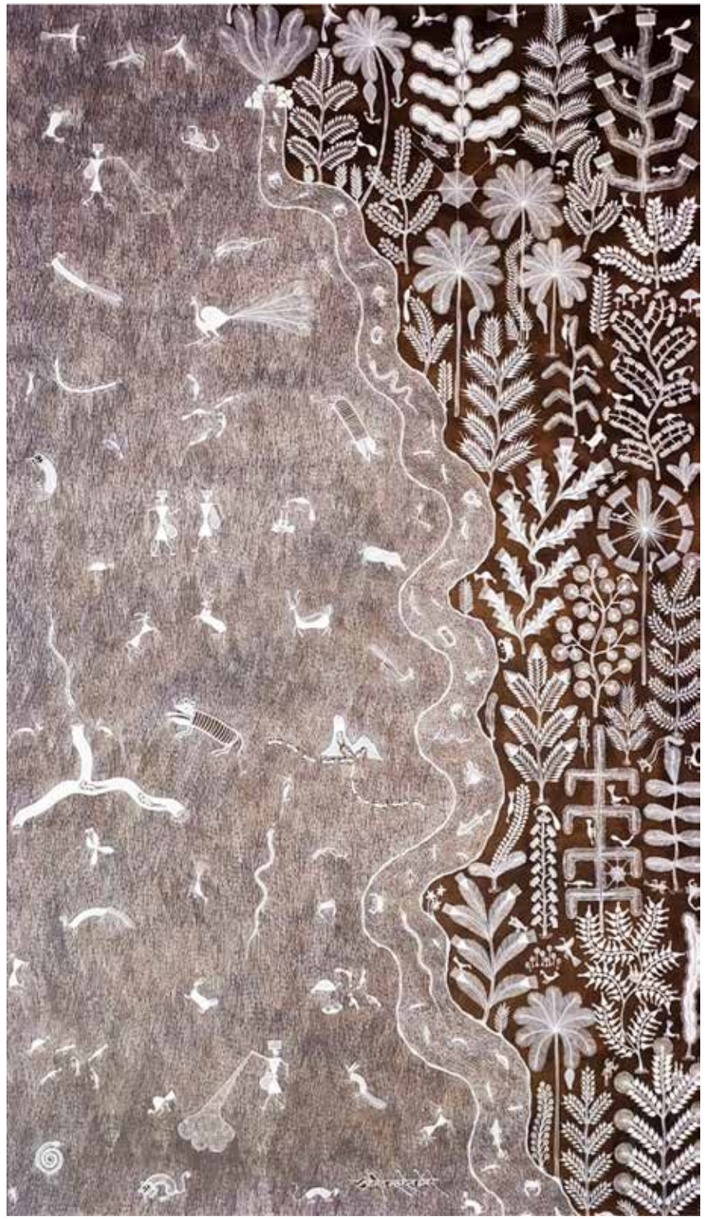


Sacred to the Warlis, this particular bird, called the Aasra - is a rare sight and seen only once a year in the tribal areas of Dahanu and Palghat districts in Maharashtra. It is considered auspicious to sight these birds and they are usually seen hovering on top of temples or mountains. Their sighting is welcomed with great fervor, song and dance. The circular formation of the birds and the presence of the Sun and the Moon in one place are considered to represent celestial presence. This graphic piece is a perfect example of simple tribal life occurrences getting translated into elaborate paintings and works of art.

Lot No. 5

Aasra
Mixed media on
traditionally treated cloth
58 x 34 inch | 147 x 86 cm

Rs. 42,000



Lot No. 6

Ganga Gauri
Mixed media on traditionally treated cloth
33 x 57 inch | 83 x 144 cm

Rs. 42,000



Lot No. 7

Forest
Mixed media on traditionally treated cloth
37 x 15.5 inch | 94 x 39 cm

Rs. 25,000



Lot No. 8

The Daughter of bell fruit (Belavat Kanya)
Mixed media on traditionally treated cloth
26 x 16 inch | 66 x 40 cm

Rs. 15,000

Sadashiv Jivya Mashe

Born in 1960, Sadashiv Mashe is the son of the renowned Warli artist, Jivya Soma Mashe. Sadashiv's pictorial style is rooted in the tradition of Warli, with rhythmic, simplified forms representing the complexities of the world around him. Sadashiv has travelled to many countries, including Japan and is considered a torchbearer of the Warli artistic tradition.

True to the Warli style, this artwork depicts an ant house or Bhone. The Warlis consider ants to be sacred and recognise them for their ability to preserve and store. According to a popular tale of the community, at the time of creation, the god and goddess, Mahadev and Ganga Gauri requested ants to provide grain for the reemergence of nature, to ensure the existence of life and since then, the insects are instrumental in bringing about the green cover on Mother Earth. This story also highlights the importance of all creatures, big or small, and the importance for all to live and coexist in harmony.

Lot No. 9

Ant House (Bhone)
Poster colours on traditionally treated cloth done with bamboo stick
57 x 55 inch | 144 x 139 cm

Rs. 1,50,000



Fishing is an important source of livelihood for the Warlis, and a common sight in the tribal areas of Dahanu and Palghat districts of Maharashtra where they reside.

Fishing is considered sacred and is planned with great fervor – accompanied by many rituals, singing and dancing. On days when the fishermen land a good catch, everyone has to be careful to not get greedy and unnecessarily ask for more than their share. The Warlis believe that this may irk Girad, the god and protector of waters. To take from nature as much as when needs, is a golden principle for the Warlis.



The net or Paagir is created in a specific way with intricate detailing and intertwined patterns, resembling actual fishing nets that the tribals make themselves. It continues to be a much-visited theme in Warli art, but the double paagir is considered extremely special and is said to possess real-life energy. In fact, the very creation of this artwork calls for certain prayers and rituals to be followed by the artist. Additionally, this piece can be seen as two paintings fused into one, signed twice by the artist making it an extremely unique work of art that can be displayed from either direction. A one-of-its-kind piece that would be an irreplaceable addition to any space.

Lot No. 10

Fishnet (Paagir)
Poster colours on traditionally treated cloth done with bamboo stick
54 x 77 inch | 137 x 195 cm

Rs. 2,40,000



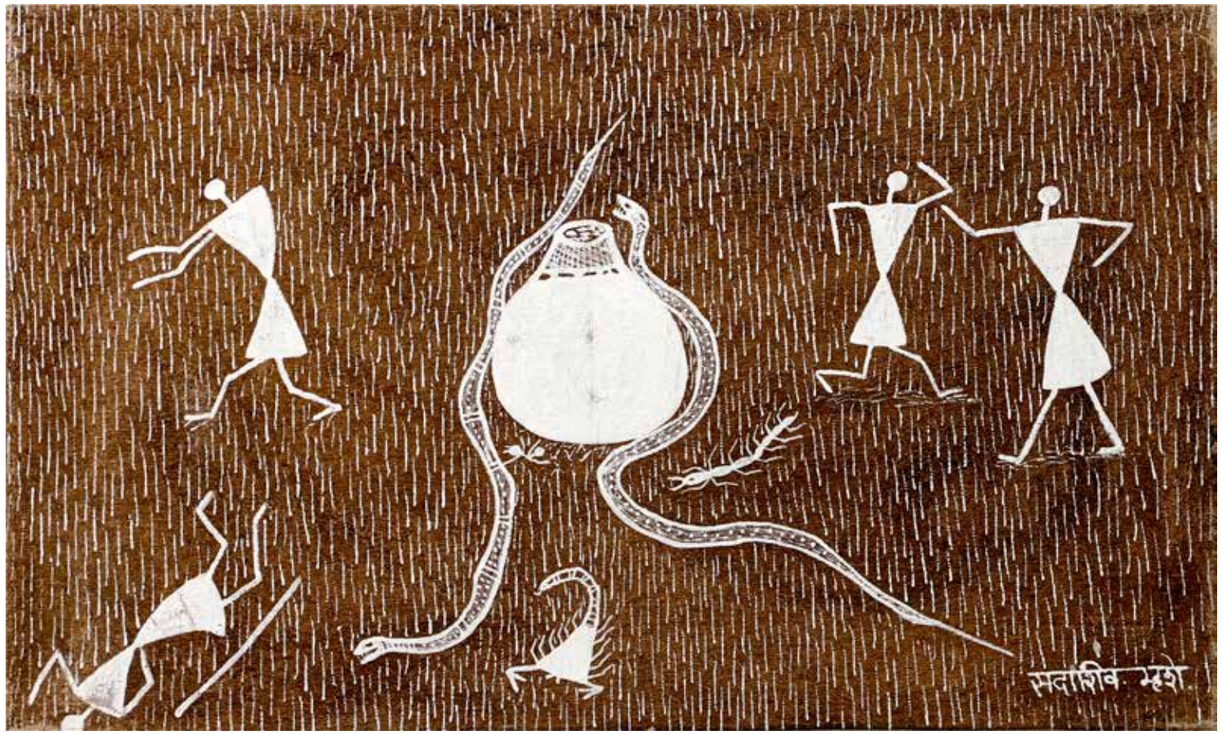


Sadashiv brings to life another popular belief of the Warlis with his handiwork. According to the tale, if anyone goes hunting, fishing or even to collect honey during the nighttime, s/he will surely be followed by Raan Bhoot, the protector of the mountains. Many folktales like this have ensured that the Warlis continue to respect nature and live a holistic life, in harmony with all elements.

Lot No. 11

Raan Bhoot (God of the mountain)
Poster colours on traditionally treated cloth done with bamboo stick
14 x 8.5 inch | 35 x 21 cm

Rs. 12,000



The artist Sadashiv Jivya Mashe encapsulates Warli beliefs, legends and rituals, through his artworks. Reflective of the traditional Warli style, this work depicts an age-old belief amongst the Warlis that a treasure is usually guarded by snakes and if the wrong person tries to get to the treasure, s/he is often not spared; a moral warning to all about not giving into temptation and greed.

Lot No. 12

Dhan (Treasure)
Poster colours on traditionally treated
cloth done with bamboo stick
14 x 8.5 inch | 35 x 21 cm

Rs. 12,000

This artwork depicts an age-old, post-wedding custom of the Warlis according to which, the newlywed bride is coaxed into returning to the groom's home and not repeatedly run away to her maternal home. This is to establish the importance of marriage as the holy union that binds man and woman within the tribal community and asserts the importance of a woman in her marital home. Stories, customs and traditions such as this are an integral part of the tribe's beliefs and have helped maintain a delicate balance in the Warli society.



Lot No. 13

Paleri (The Homecoming)
Poster colours on traditionally treated cloth done with bamboo stick
14 x 8.5 inch | 35 x 21 cm

Rs. 12,000

<PATTACHITTRA>

The patta-chittra of Bengal, which is widely spread up to Odisha has historical background and antiquity. Multi-panelled scrolls are made in rural areas of Bengal, mainly Midnapore, Murshidabad and Kalighat.

The preparation of the patta or the canvas is an elaborate exercise, involving curing with chalk, tamarind seeds and gum, and may take days to be ready. The outline drawings, instead of using pencils are generally drawn directly by the brush. Colours used are usually organic, vegetable or derived from traditional earth stones.

Themes covered by these paintings have been changing with skilful adaptations by the artists, with stream of time, the artists started painting contemporary social issues and subjects.

More recently, protection of biodiversity, the menace of human trafficking and events like 26/11 have also been painted, bringing the art to the latest realm of global happenings. Like several other art forms, patta-chittra have also accomplished a special niche and maturity over the centuries.

Anwar Chitrakar

Born in 1980, Anwar Chitrakar trained in the Kalighat style of art. Traditional myths and stories form the basis of his work, which stem from his background as an artist and storyteller. Anwar has participated in many exhibitions in India and abroad. Some are: The Berlin Festival, Germany and Namaste India Festival, Japan; both in 2012. Devi Art Foundation's,'Vernacular in Contemporary' in Delhi. His artworks are in many collections including the Victoria & Albert Museum, London.

Anwar won the West Bengal State Award in 2002, National Award in 2006 followed by the President's Award and Ojas Art Master Artist Award in 2018.



Lot No. 14

Untitled
Vegetable colour on paper
20 x 14 inch | 51 x 36 cm

Rs. 19,000



Lot No. 15

Untitled
Vegetable colour on paper
20 x 14 inch | 51 x 36 cm

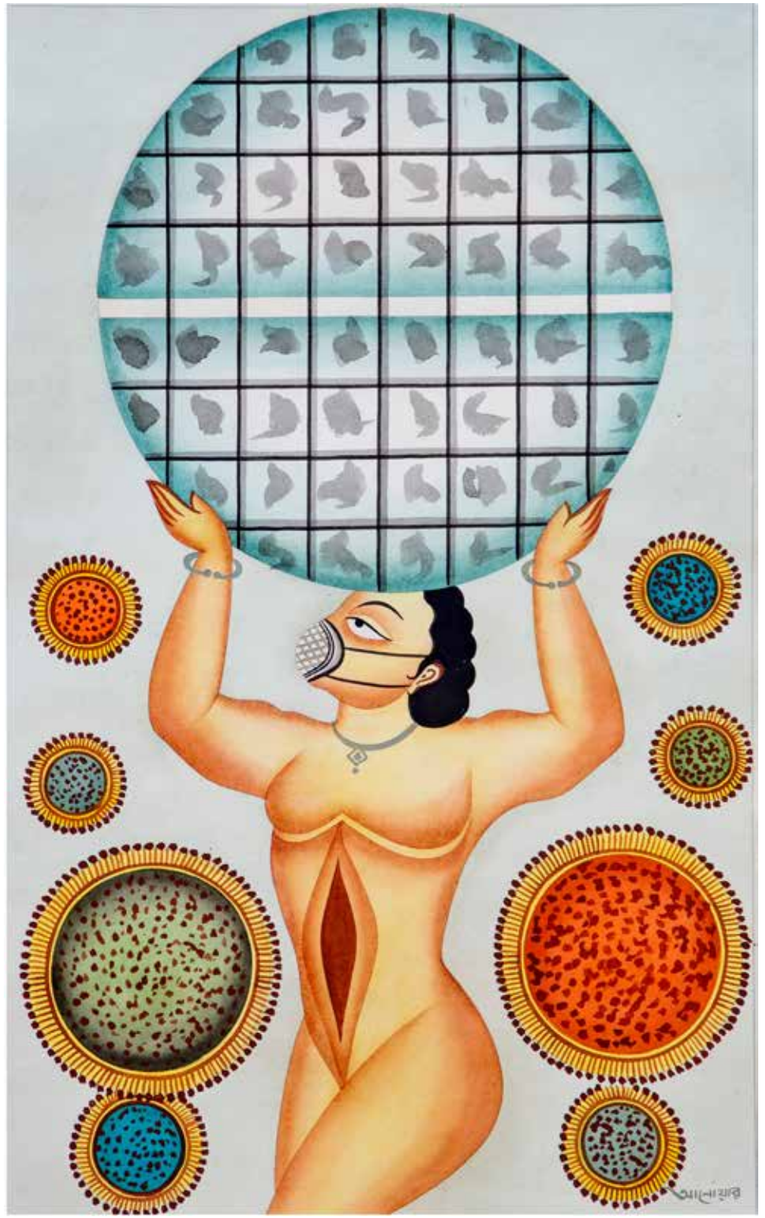
Rs. 19,000



Lot No. 16

Untitled
Vegetable colour on paper
20 x 14 inch | 51 x 36 cm

Rs. 19,000



Lot No. 17

Untitled
Vegetable colour on paper
20 x 14 inch | 51 x 36 cm

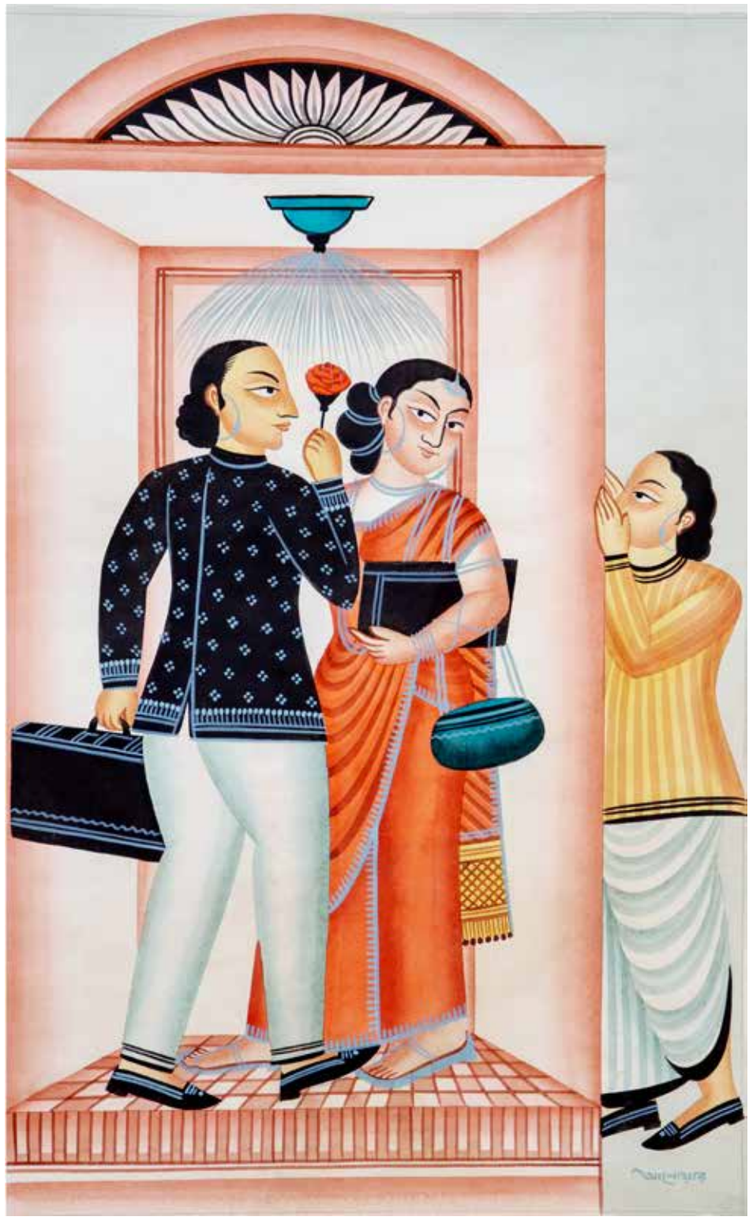
Rs. 19,000



Lot No. 18

Untitled
Vegetable colour on paper
20 x 14 inch | 51 x 36 cm

Rs. 19,000



Lot No. 19

Untitled
Vegetable colour on paper
20 x 14 inch | 51 x 36 cm

Rs. 19,000



Lot No. 20

Untitled
Vegetable colour on paper
20 x 14 inch | 51 x 36 cm

Rs. 19,000



Lot No. 21

Untitled
Vegetable colour on paper
20 x 14 inch | 51 x 36 cm

Rs. 19,000



Lot No. 22

Untitled
Vegetable colour on paper
20 x 14 inch | 51 x 36 cm

Rs. 19,000



Lot No. 23

Untitled
Vegetable colour on paper
20 x 14 inch | 51 x 36 cm

Rs. 19,000

<MADHUBANI>

Madhubani art (or Mithila painting) is a style of Indian painting, practiced in the Madhubani district in Bihar. This art is practiced with a variety of tools, including fingers, twigs, brushes, nib-pens, and matchsticks and using natural dyes and pigments. It is characterised by its eye-catching geometrical patterns.

Madhubani paintings mostly depict people and their association with nature and scenes and deities from the ancient epics. Natural objects like the sun, the moon, and religious plants are also widely painted, along with scenes from the royal court and social events like weddings.

Madhubani painting received official recognition in 1969 when Sita Devi received the State award by Government of Bihar. Several proponents of Madhubani-Mithila Art have been felicitated with the highest national awards by the Government of India.

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.



Lot No. 24

Untitled, 2019
Ink on Paper
11.8 x 16.5 inch | 30 x 42 cm

Rs. 30,000



Lot No. 25

Untitled, 2009
Ink on Paper
10 x 14 inch | 25 x 35 cm

Rs. 30,000



Lot No. 26

Untitled, 2009
Ink on Paper
10 x 14 inch | 25 x 35 cm

Rs. 30,000



Lot No. 27

Untitled, 2009
Ink on Paper
11 x 13 inch | 28 x 33 cm

Rs. 30,000



Lot No. 28

Untitled, 2009
Ink on Paper
11.8 x 16.5 inch | 30 x 42 cm

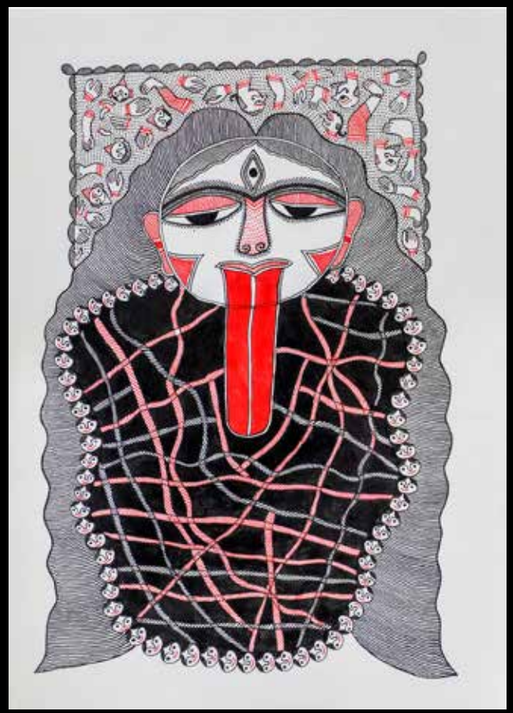
Rs. 30,000



Lot No. 29

Untitled, 2009
Ink on Paper
11.8 x 16.5 inch | 30 x 42 cm

Rs. 30,000



Lot No. 30

Untitled, 2009
Ink on Paper
11.8 x 16.5 inch | 30 x 42 cm

Rs. 30,000

<Gond Art>

Gond art is the art practised by the Gond Tribals / Adivasis who are mainly from Madhya Pradesh.

The work of Gond artists is narrative in style and each work tells a different story. Their art is reflective of their millennia old heritage and culture.

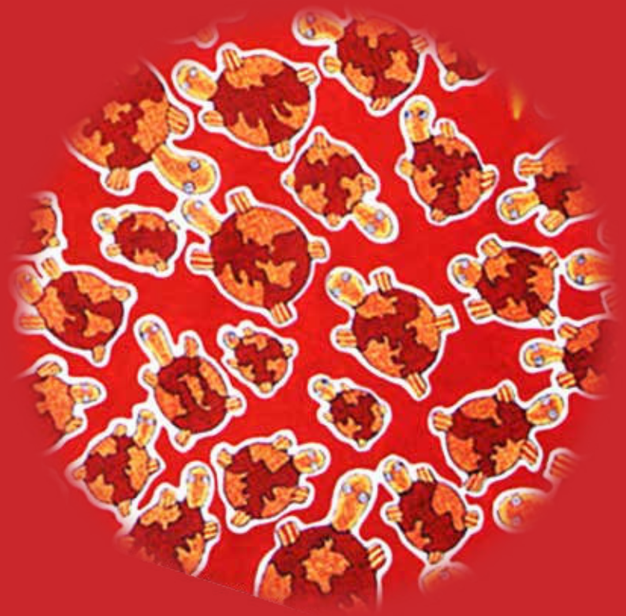
Like most indigenous arts across cultures, nature, flora and fauna are the main thematic in Gond art. There is an underlying belief that viewing a good image brings good fortune to the viewer, bringing us to the concept of darshan in Hindu belief.

Traditionally, the paintings were all made by women as murals. Ritualistic by nature, there were separate themes for different life cycle stages. Only in the 1970's and 80s with the intervention of modernist artist J Swaminathan did the art come on the paper and canvas.

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 shows in Canada and Hongkong.



Lot No. 31

Creation
Acrylic and Ink on Canvas
48 x 36 inch | 122 by 91 cm

Rs. 1,09,000



This piece is based on a Gondi folktale that tells the story of the beautiful friendship between a fish and a bird. According to the tale, the bird requests the fish to show it the ocean and the fish takes the bird on a voyage like no other, above and under water! A story that celebrates friendship and transcends all boundaries.

Lot No. 32

Nau Rupi Machhli (Fish in the form of boat)
Acrylic and ink on paper
22 x 30 inch | 56 x 76 cm

Rs. 64,000



Gond folktales are woven around the magical power of animals and there are many cross-overs. Here, a fish and a bird are fused together to become a bird that can swim underwater and of course, fly high in the skies!

Lot No. 33

Macchli Rupi Chidiya (Bird in the form of fish1), 2017
Acrylic and ink on paper
22 x 30 inch | 56 x 76 cm

Rs. 64,000

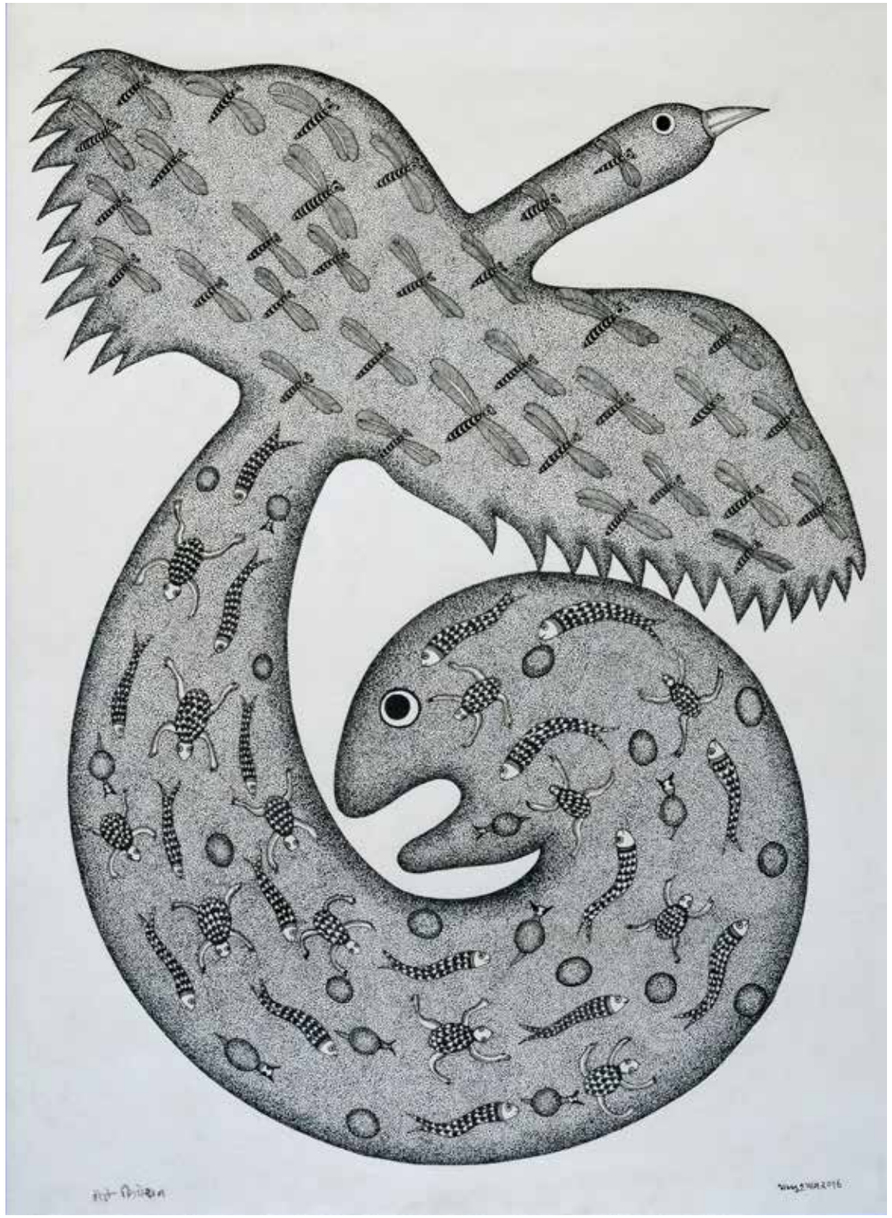


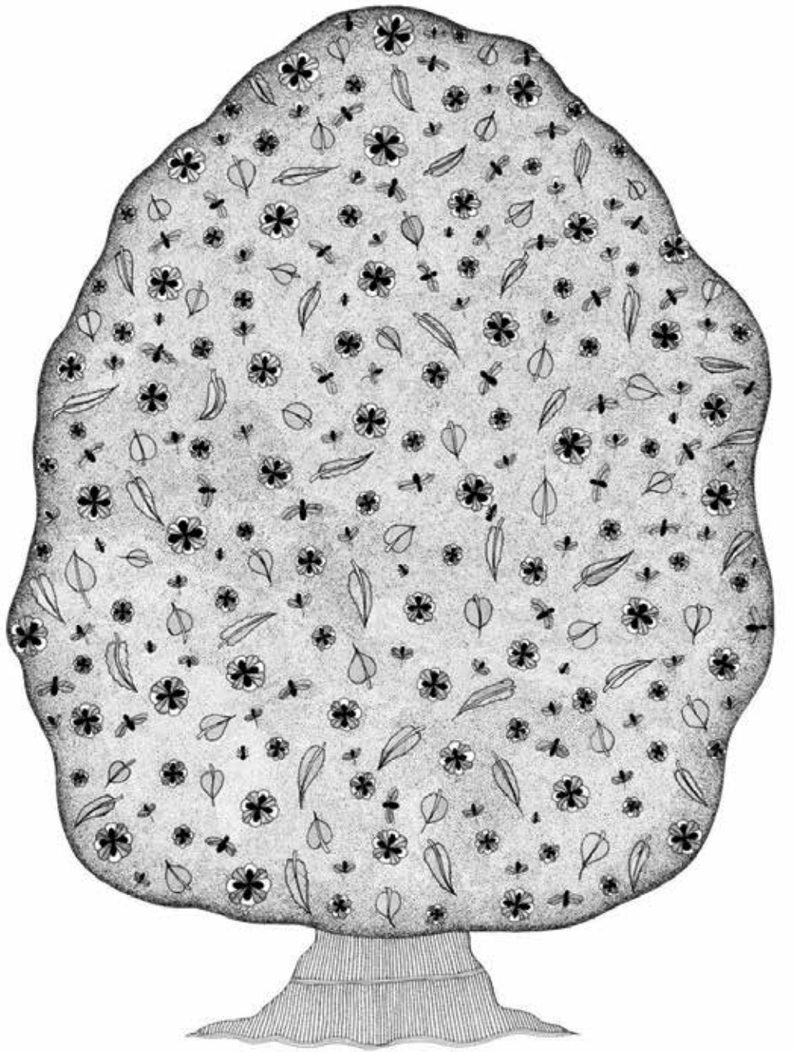
Another spectacular work from the grey series – this work is based on the creation folktale. According to the tale, it is believed that BadaDev (Big God) created the world slowly, and that man was the last one to be put on Earth. The first creatures were the fish that were underwater and the birds that fly high in the skies. This work shows the birds and the fish along with their young ones, merging into one another, signfying the harmony in peaceful co-existence.

Lot No. 34

Shadow Creation, 2016
Acrylic and Ink on Paper
22 x 30 inch | 56 x 76 cm

Rs. 64,000





A blooming or flowering tree is considered to be extremely auspicious and a sign of good fortune. In this black and white artwork, Bhajju articulates endless bounties of nature and the universe. Titled 'Progress', this piece encapsulates the abundance and generosity found within nature, juxtaposing it with the modern definition of the title.

Lot No. 35

Unnati (Progress), 2016
Acrylic and Ink on Paper
22 x 30 | 56 x 76 cm

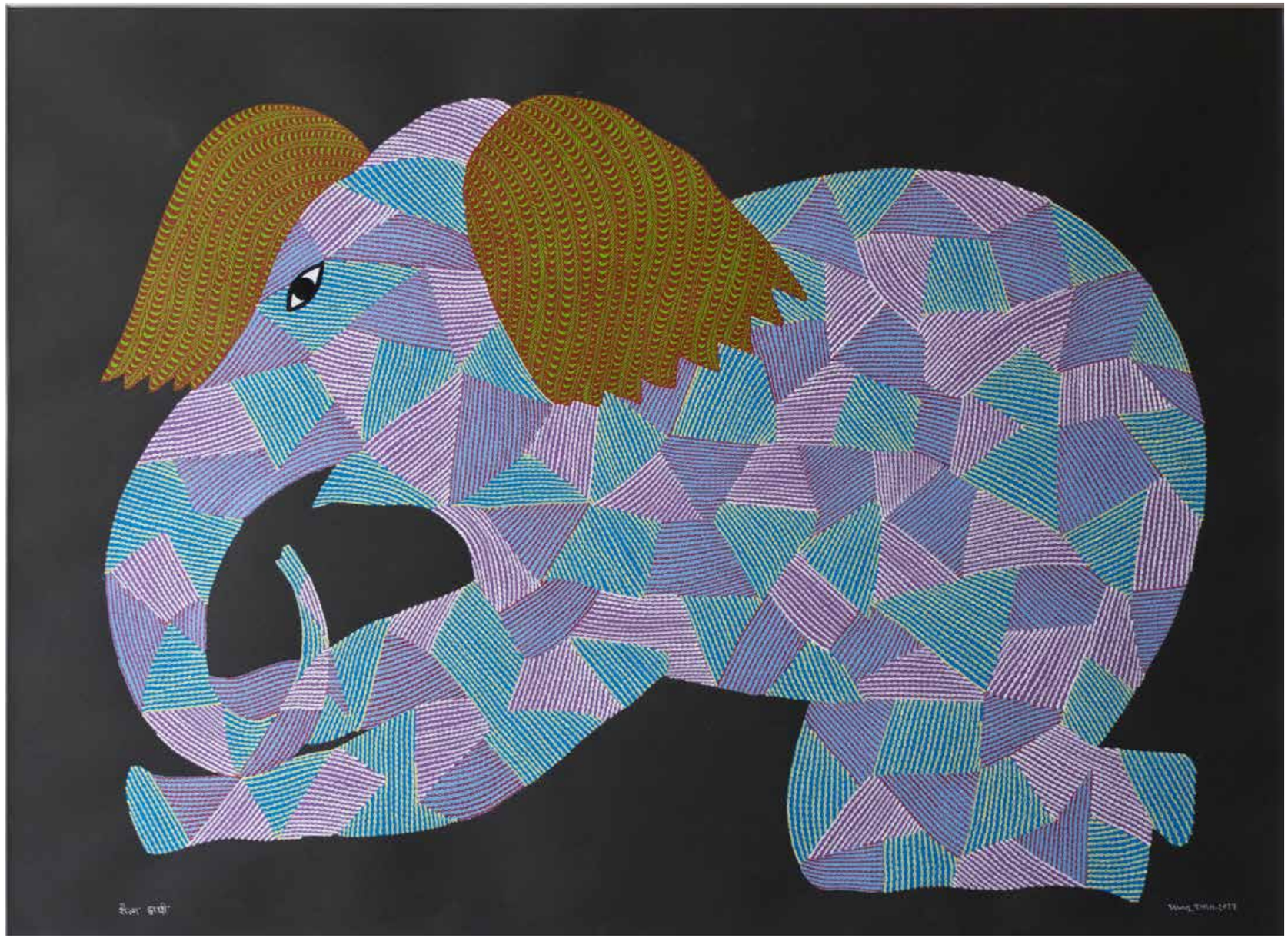
Rs. 64,000

Elephants are the gentle giants that roam the world and are clearly a favourite among artists. Bhajju executes this piece in vibrant shades of pink and blue with contrasting earthy hues. Considered to be a symbol of good luck, an elephant artwork is a must-have for any home!

Lot No. 36

Saila Hathi/Dancing Elephant, 2017
Acrylic and ink on paper
35 x 64 inch | 89 x 163 cm

Rs. 64,000

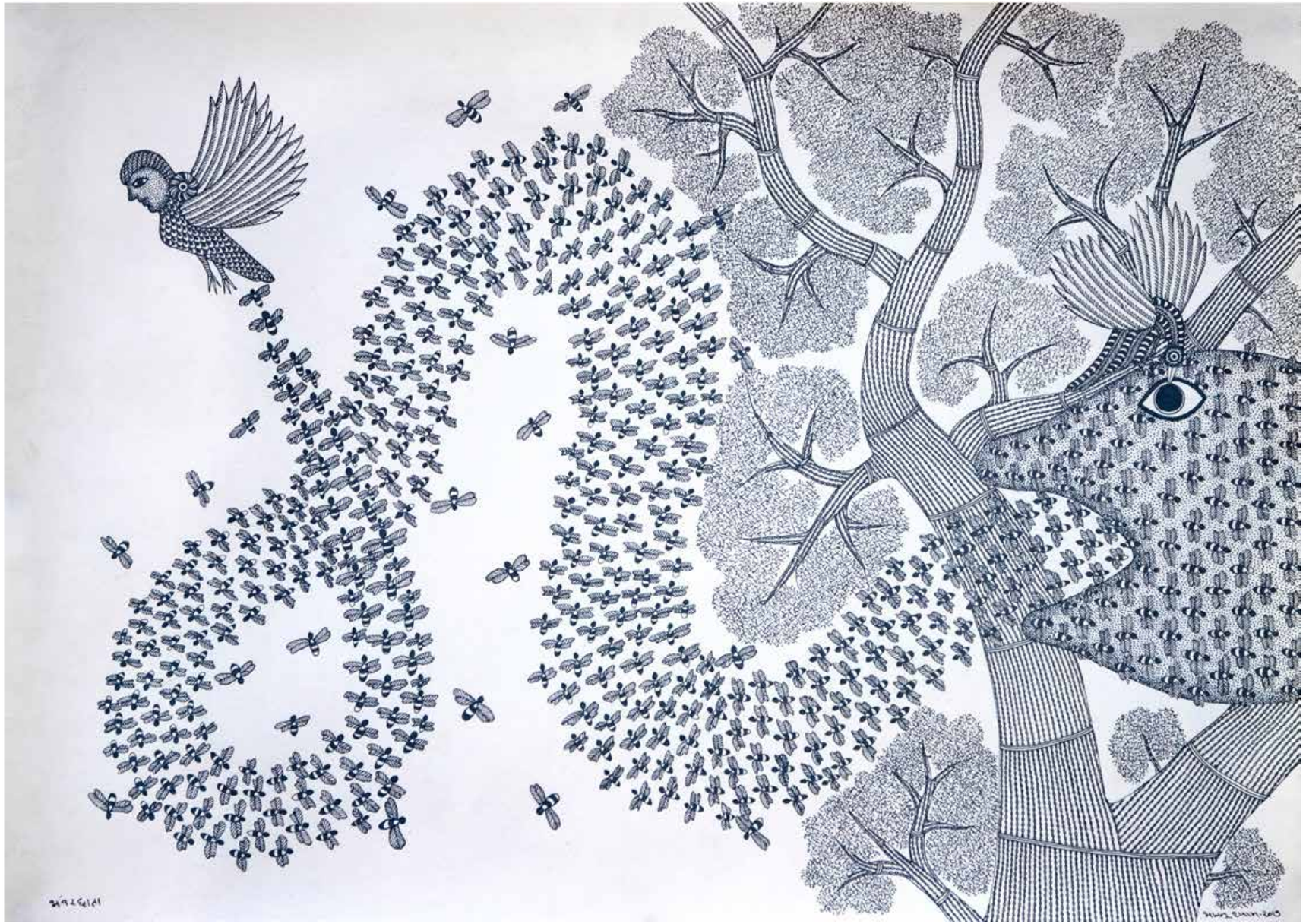


Bhajju has created a folktale of the corona virus outbreak. Bees are intrinsic to Bhajju's work. In this work the large corona fish-demon is seen expelling corona bees into nature. From among the corona bees, a Queen Bee emerges and lands up being the saviour for mankind. At a deeper level the virus becomes the solution.

Lot No. 37

Bhawar Chhata , 2020
(Swirl of Bees)
Ink on paper
29 x 21 inch | 74 x 53 cm

Rs. 64,000



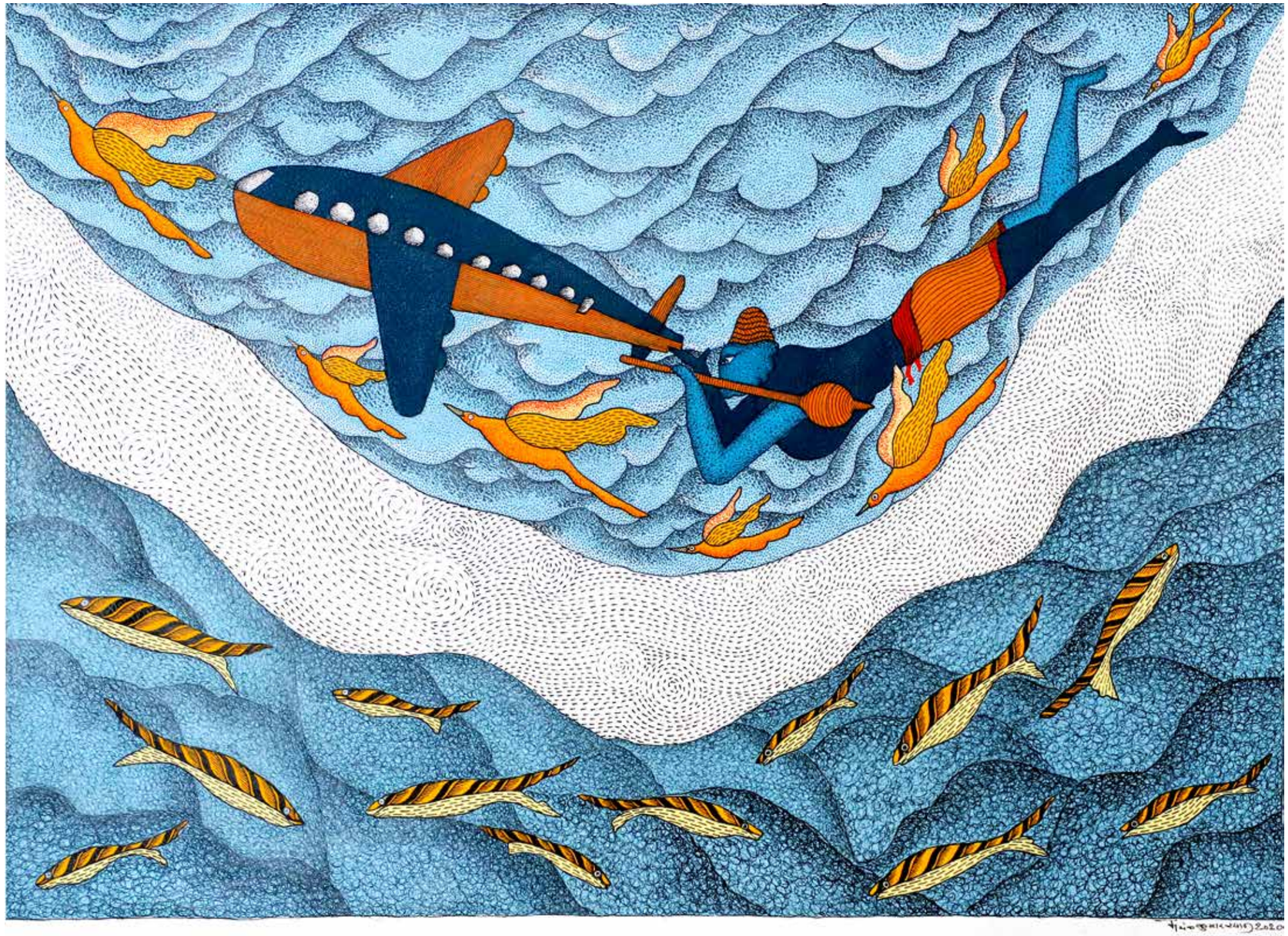
Mayank Shyam

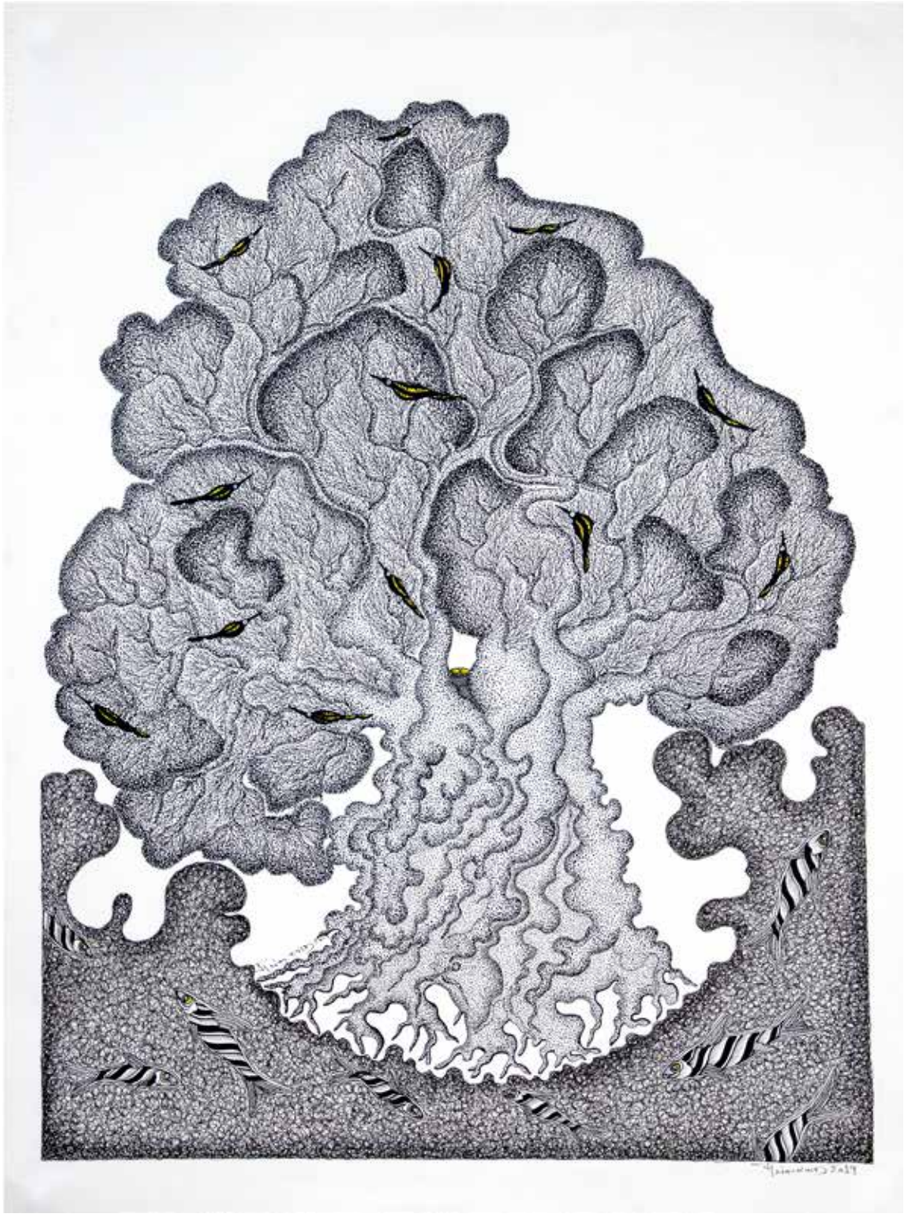
Born in 1987 and is the son of legendary Gond artist Jangarh Singh Shyam. He created a space for himself with his signature style of artworks. He participated in his first group exhibition 'Primal Force' at Kolkata's CIMA Gallery in 2006. His other group exhibitions include 'Freedom: Sixty years after 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.

Lot No. 38

Vande Bharat Sanjeevani, 2020
Acrylic & Ink on Paper
22 x 28 inch | 55 x 71 cm

Rs. 60,000

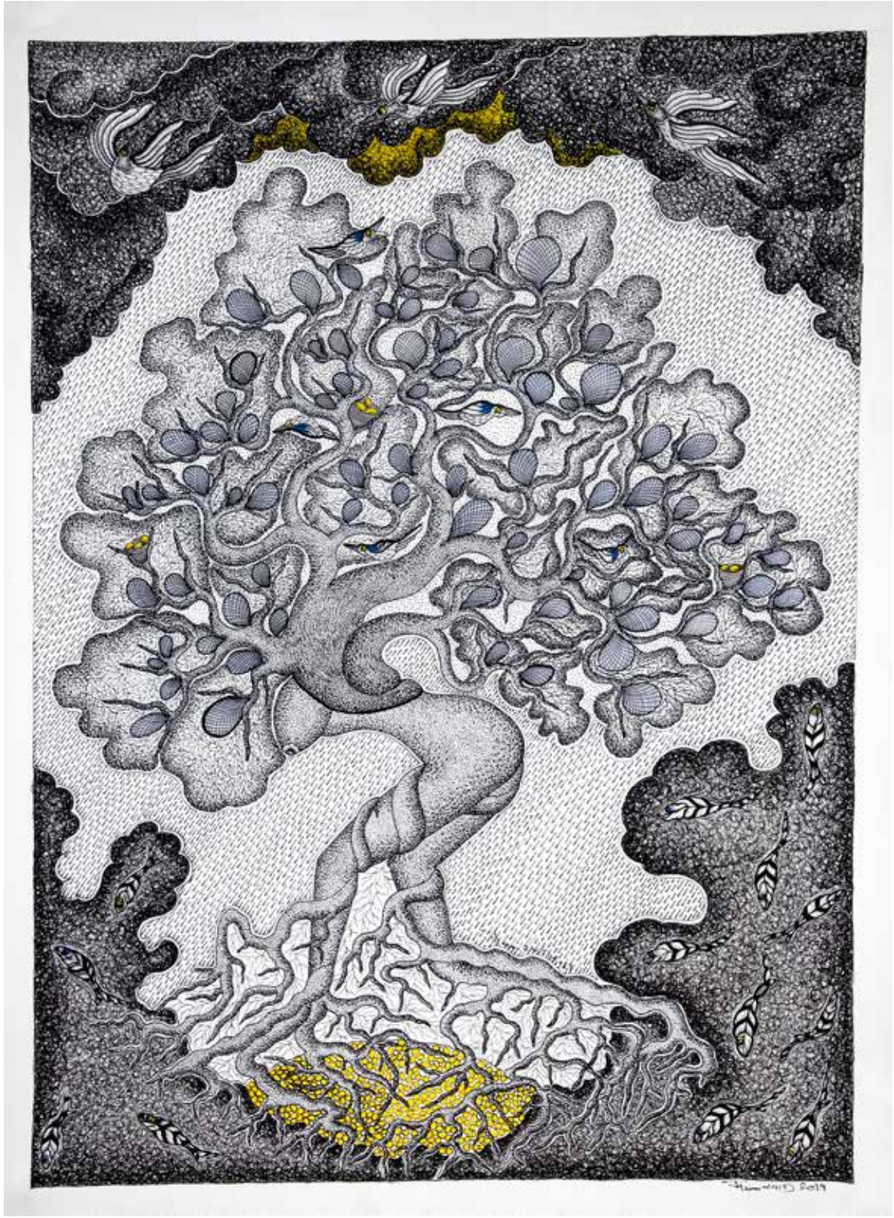




Lot No. 39

Untitled, 2017
Acrylic on Paper
21.5 x 29 Inch | 54 x 73 cm

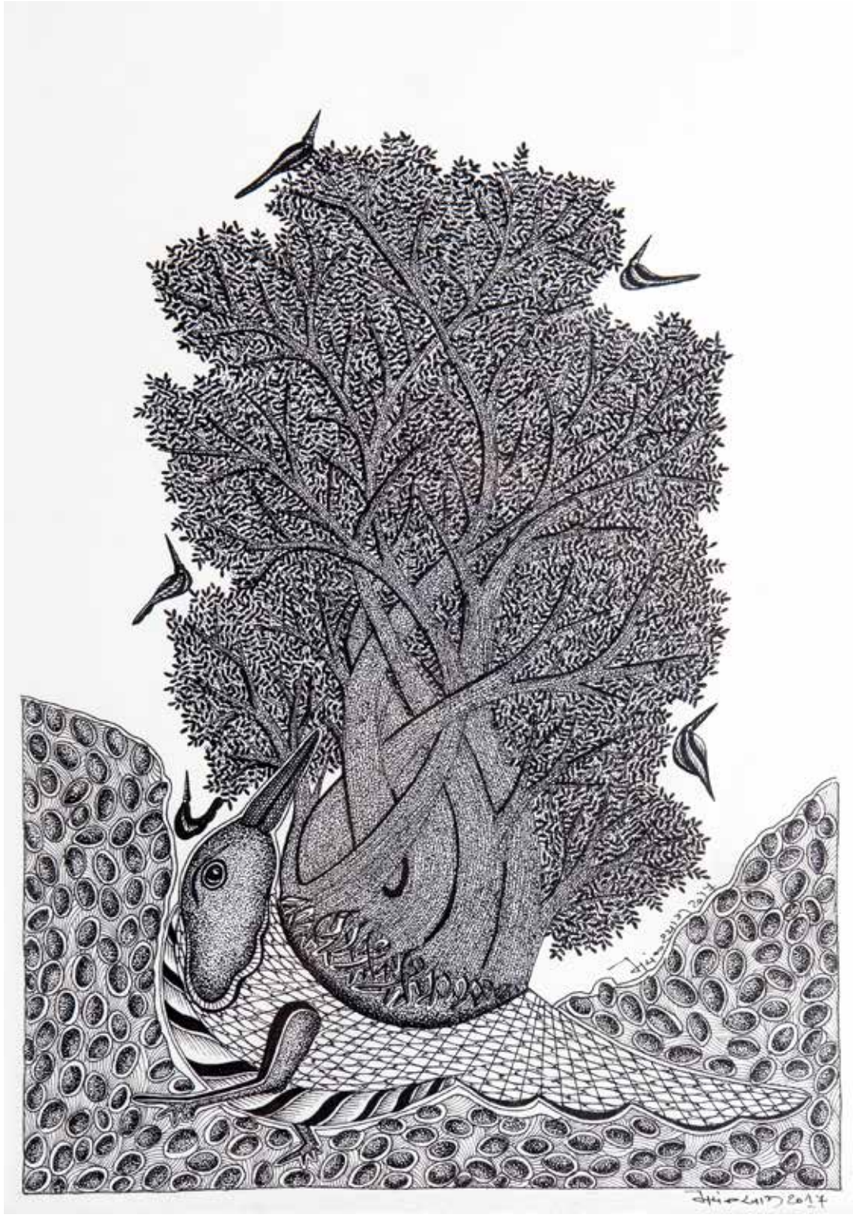
Rs. 60,000



Lot No. 40

Untitled, 2017
Acrylic on Paper
21.5 x 29 Inch | 54 x 73 cm

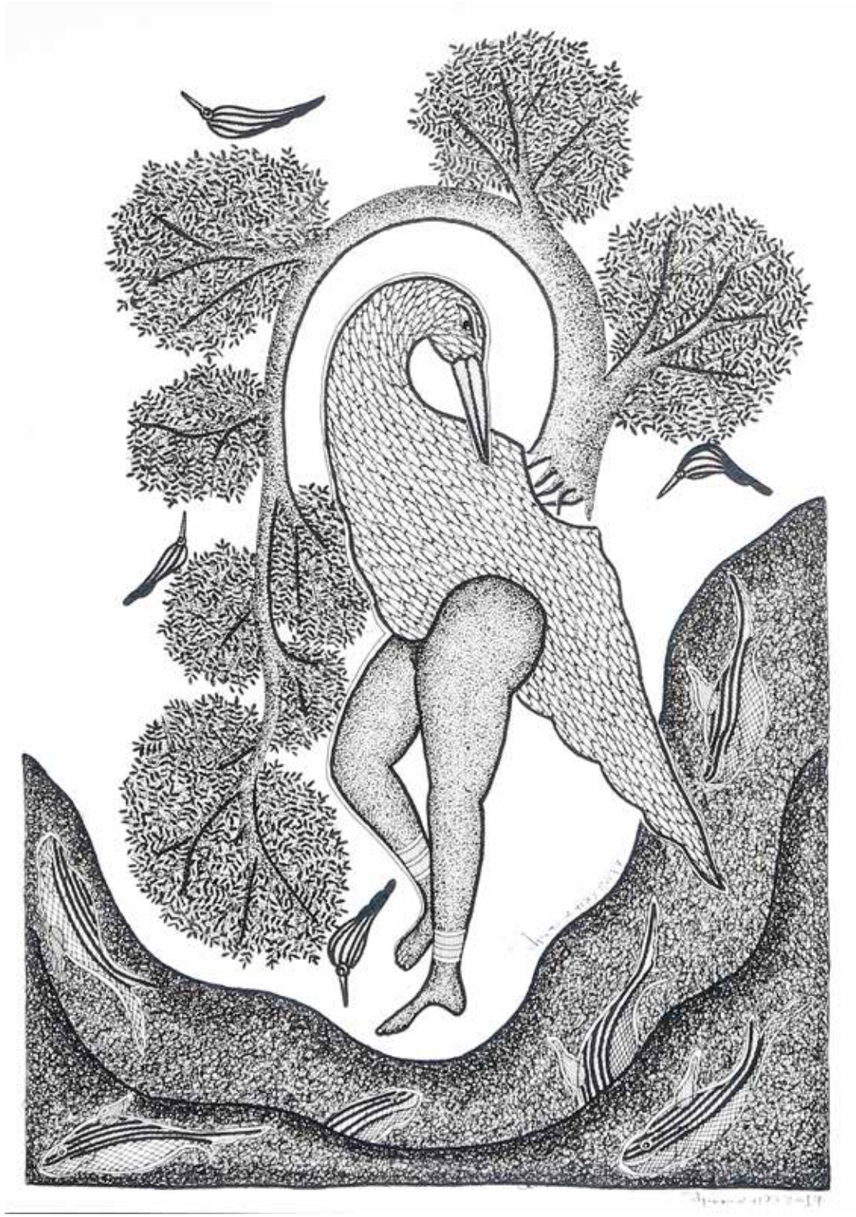
Rs. 60,000



Lot No. 41

Untitled
Acrylic on Paper
11 x 16 inch | 28 x 40 cm

Rs. 19,000



Lot No. 42

Untitled
Acrylic on Paper
11 x 16 inch | 28 x 40 cm

Rs. 19,000



Lot No. 43

"*Barsaat*" (Monsoon 2), 2018
Acrylic & Ink on Paper
12 x 16.5 Inch | 30 x 42 cm

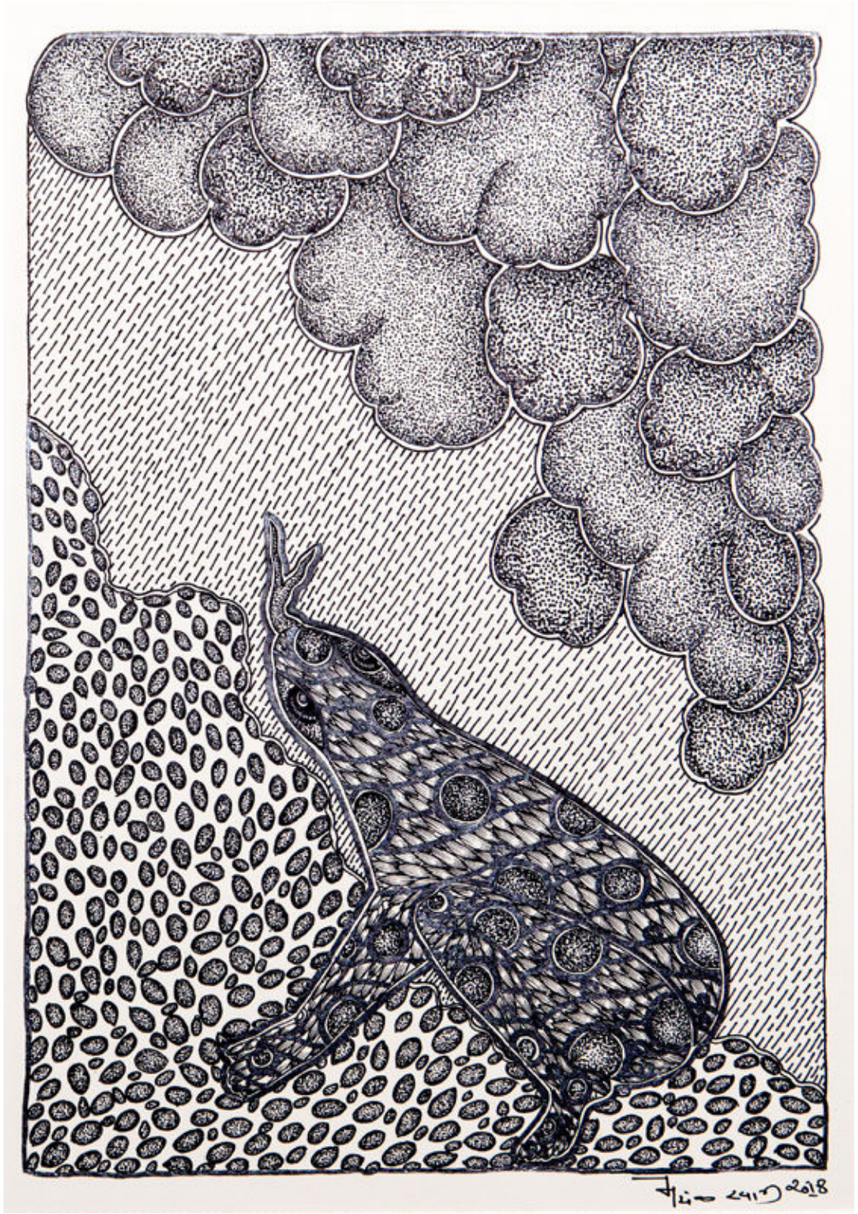
Rs. 19,000



Lot No. 44

"*Barsaat*" (Monsoon 2), 2018
Acrylic & Ink on Paper
12 x 16.5 Inch | 30 x 42 cm

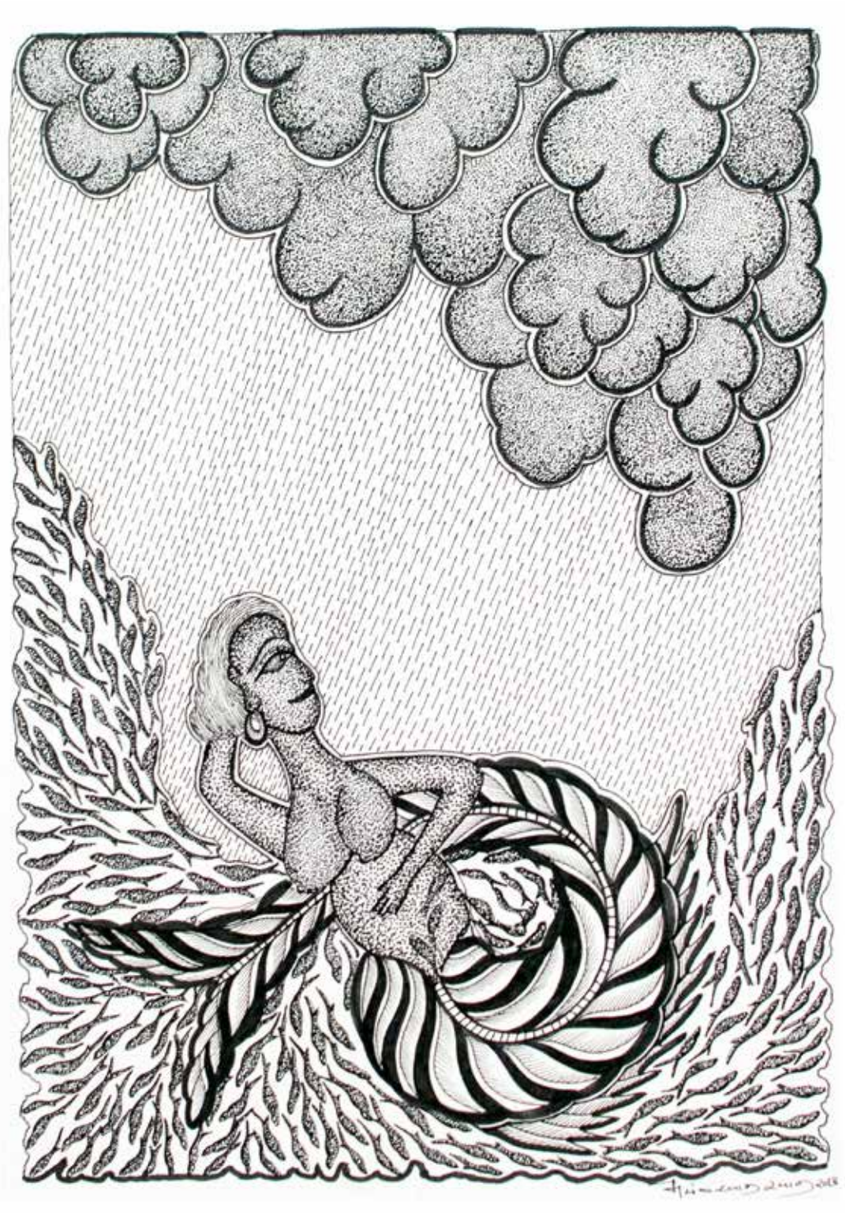
Rs. 19,000



Lot No. 45

"*Barsaat*" (Monsoon 2), 2018
Acrylic & Ink on Paper
12 x 16.5 Inch | 30 x 42 cm

Rs. 19,000



Lot No. 46

"*Barsaat*" (Monsoon 2), 2018
Acrylic & Ink on Paper
12 x 16.5 Inch | 30 x 42 cm

Rs. 19,000

<Bheel Art>

The Bheel are the second largest tribal community in India, residing across Madhya Pradesh, Gujarat, Maharashtra and Rajasthan.

Their art stems from the tradition of painting clay walls. Beautiful images would be painted with twigs, using turmeric, flour, vegetables, leaves and oil.

Bheel art is intricate as much as it is a vibrant showcase of colour. The work of each artist is unique, owing to the differing dot patterns that are characteristic of the art form.

It is ritualistic and primordial, born out of an ancient connection with nature. Each artwork tells a story of the people's connection to the land, the animals, the insects and their deities.

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 Sangrhalya, 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 Tulsi das Samman in 2018, the highest honour for an artist, conferred by the Government of Madhya Pradesh.

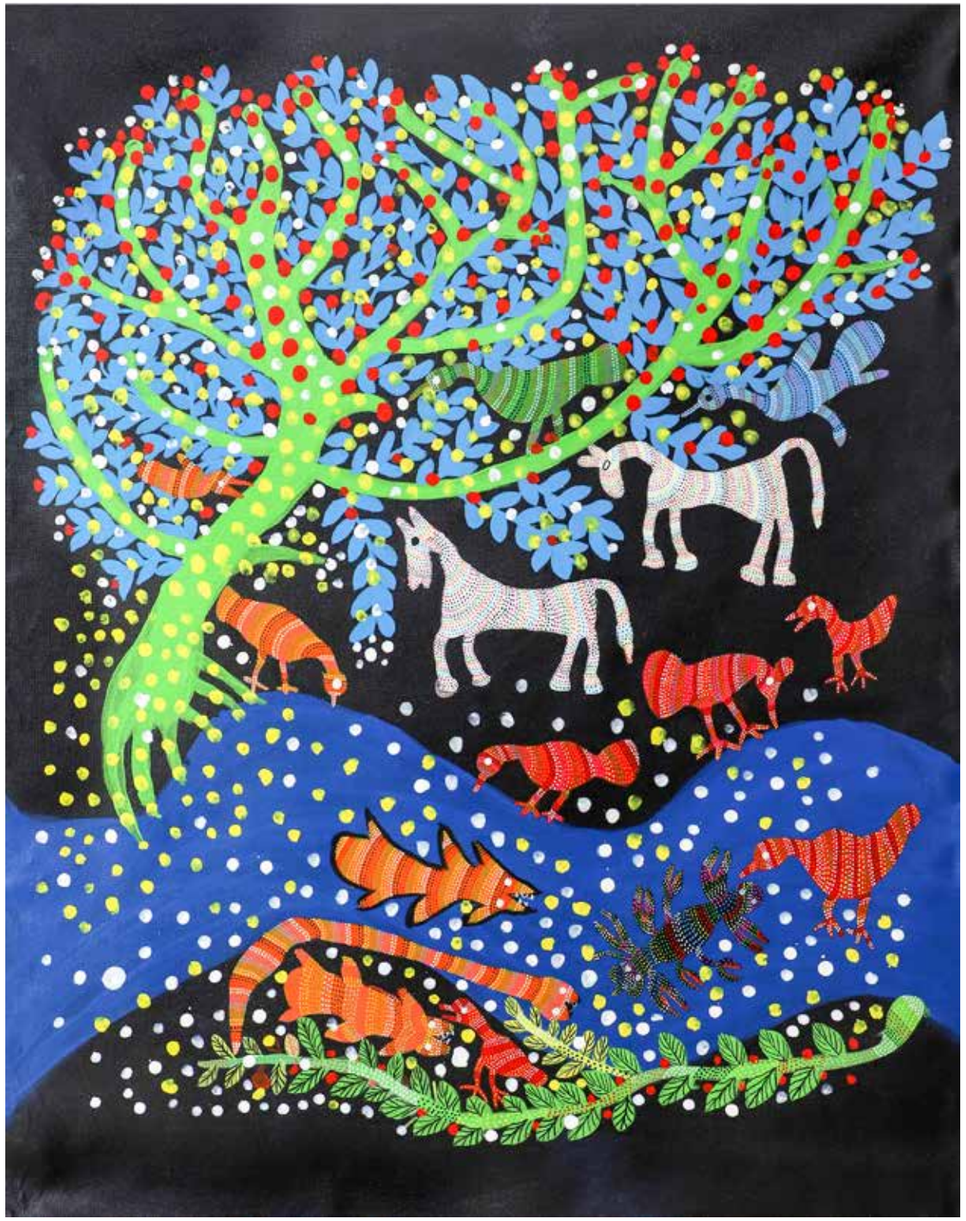
Under the tutelage of Swaminathan, Lado Bai evolved the traditional motifs to create her own signature style. She uses the classic filler pattern of Bhil art, the multi-coloured dots, differently from contemporaries like Bhuri Bai. She creates subtle wave-like formations with them to give the impression of rolling movement. Her birds, especially, appear to take on fluid forms in flight.

Lot No. 47

Monsoon (Saawan), 2020
Arcylic on canvas
46 x 35 inch | 116 x 88 cm
42000

Rs. 42,000





Lot No. 48

Night (Raat), 2019
Acrylic on canvas
45 x 37 inch | 114 x 93 cm

Rs. 42,000



Lado Bai's work is animistic and shows the corona virus flowing down the river of life. Yes, there are problems and situations that the virus creates but eventually will get washed away in the river. In this work, corona seems to have occurred in daily village life and taken its toll on people with hospitalisation. But, it is something that will be "washed down the river."

Lot No. 49

Mahamari (Pandemic), 2020
Acrylic on canvas
24 x 36 inch | 61 x 91 cm

Rs. 36,000



Lot No. 50

Birds III
Charcoal powder and Indian glue on paper
14 x 11 inch | 35 x 28 cm

Rs. 10,000



Lot No. 51

Untitled
Charcoal powder and Indian glue
on paper
14 x 11 inch | 35 x 28 cm

Rs. 10,000



Lot No. 52

Pair of Birds
Charcoal powder and glue on paper
14 x 11 inch | 35 x 28 cm

Rs. 10,000



Lot No. 53

Peacock
Charcoal powder and Indian glue on paper
14 x 11 inch | 35 x 28 cm

Rs. 10,000



Lot No. 54

Untitled
Charcoal powder and Indian glue on paper
14 x 11 inch | 35 x 28 cm

Rs. 10,000

Sher Singh Bheel

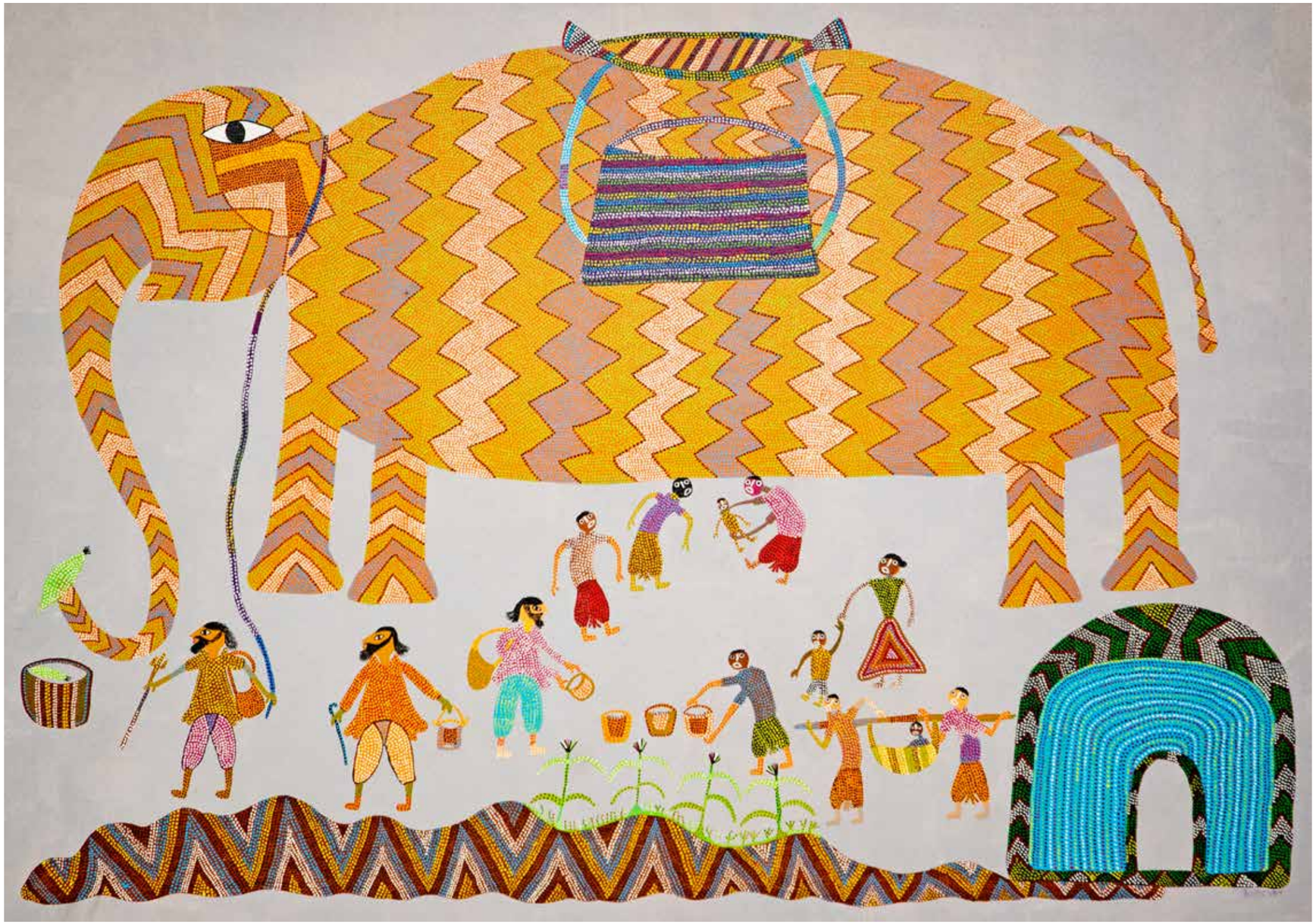
Born in Jhabua district of Madhya Pradesh, Sher Singh has been trained in the traditional art of Bhil Painting, a skill that has been passed down through many generations. He started learning at the age of seven and by the age of 15, he was drawing on canvas.

In his painting, he depicts stories of the different rituals like Ghatlas, Gal Bapsi and Gal Gadera. He has developed a very unique colour palette. Instead of sticking to just tradition, Sher Singh incorporates his daily life in to his painting. He is always searching for inspirations, stories which he turns into mesmerizing paintings recently. He held a solo show of his works in 2016 at Nazar Art, Vadodara.

Lot No. 55

Elephant
Acrylic on canvas
48 x 34 inch | 122 x 86 cm

Rs. 60,000





Lot No. 56

Untitled
Acrylic on canvas
34 x 24 inch | 86 x 61 cm

Rs. 33,000



Lot No. 57

Untitled
Acrylic on canvas
32 x 22 inch | 81 x 56 cm

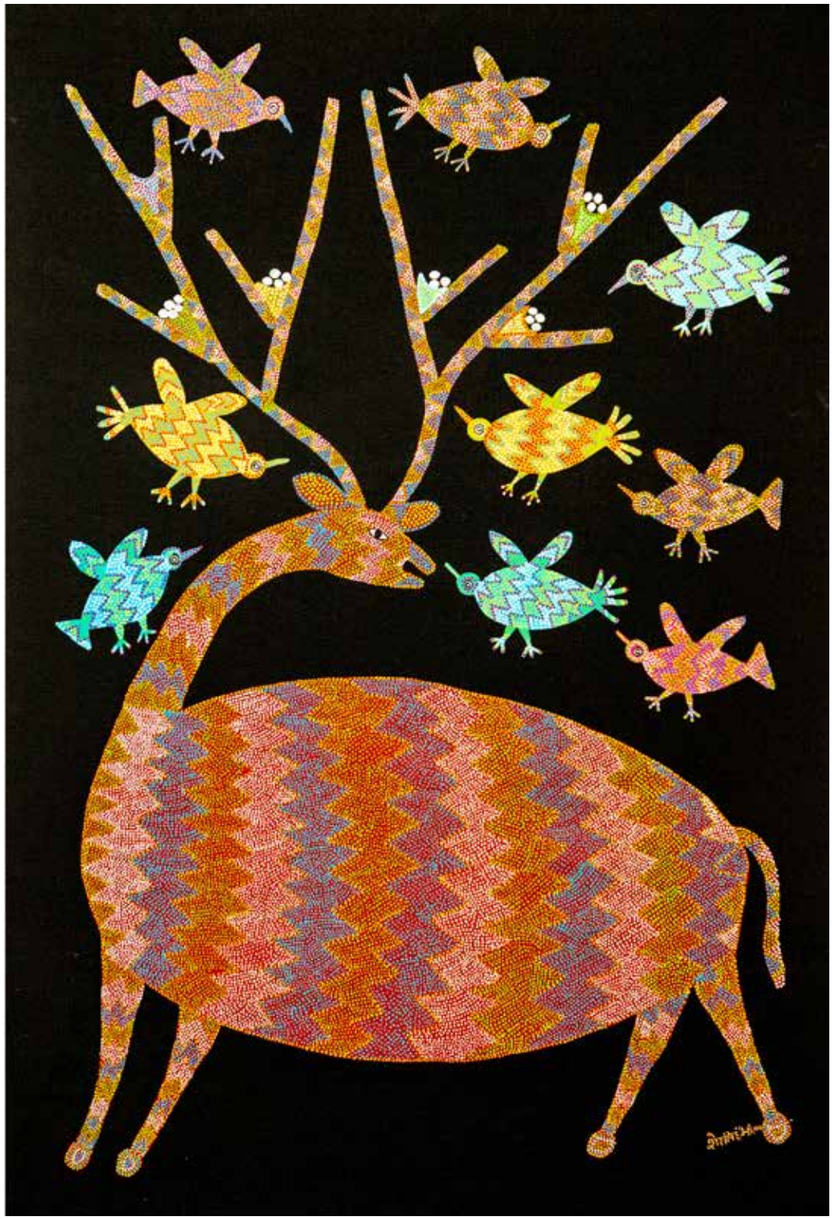
Rs. 33,000



Lot No. 58

Untitled
Acrylic on canvas
34 x 24 inch | 86 x 61 cm

Rs. 33,000



Lot No. 59

Deer and Birds
Acrylic on canvas
34 x 24 inch | 86 x 61 cm

Rs. 33,000

Lot No. 60

Tree
Acrylic on canvas
34 x 24 inch | 86 x 61 cm

Rs. 33,000



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For Purchases in India:
There will be an additional GST of 12%
No additional shipping charges within India. Artworks will be shipped rolled.

For Overseas Purchases:
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Shipping charges are in the range of approximately USD 100 when artworks are shipped rolled.

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Delhi, May 2021
Ojas Art, New Delhi

This E-catalogue
Published in India in 2021

For
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with support from
Ramchander Nath Foundation

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