

Contemporary Art

from

Vernacular India



A selection from the Anders' hus Gallery



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This catalogue was published by
 The Anders' hus Gallery
 November 2021

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Introduction

Anne Chevalier and Anders Laustsen from Anders' hus Gallery are happy to show you 66 works from our collection "Vernacular India".

If you want to know our prices, please look at andershus.fr.

We have achieved this collection from our travels to Bhopal in the years 2011 to 2016. We thank Padmajaa Srivastava, architect and vernacular art consultant, and Akhilesh Verma, painter and former Artistic Director of the Bharat Bhavan Museum, for their precious help.

We have met all the Gond and Bhil artists at their homes in Bhopal. We have met the Bhil artiste Pema Fatya at his home in Jabhua and we have met the Warli artists Jyvia Soma Mashe and Shantaram Tumbada at their homes in Dahanu.



Anne Chevalier & Anders Laustsen

Contemporary Art or Tribal Art?

Extract from the book “Udyan Vajpeyi: « Jangarh Kalam - Narrative of a tradition - Gond Painting »”:

[...] Jagdish Swaminathan, the great painter and thinker of the twentieth century, was of the opinion that it wasn't only the urban art that qualified as art, as the British would have liked us to believe. The tradition of folk and adivasi paintings all over the Indian countryside is just as important. This too is contemporary art. The adivasis are neither the denizens of a backward world, nor are their works the creations of some bygone age. These works belong to the present age. It is a mistake to look at mankind and art with a European historical perspective. Neither man nor his varied artistic creations can be understood in this way. It was in this quest to understand that he sent several teams of young painters to various regions in Madhya Pradesh urging them to collect paintings, sculptures, or visual art of any kind for the newly established multi-art set up of Bharat Bhavan in Bhopal. This was a unique enterprise to rid ourselves of the mental shackles the British had left behind for us[...]

Extract from a Hindustan Times article (Jul 16, 2016) with the curator Nancy Adajania:

“Why is folk art not treated on a par with contemporary art?”:

[...] The terms folk and tribal are a legacy of the British colonial administration. The folk was an exotic, primordial Other, invented by the colonial scholar-administrator to justify the “white man's burden”. Tribal emerged from the colonial regime's preoccupation with classifying the population into revenue-paying and non-revenue paying groups.

The use of these terms continued in post-Independence India because these suited our caste-ridden society. To this day, the folk and tribal artist is treated as a poor relation to the contemporary artist.

In 2012, as joint artistic director of the 9th Gwangju Biennale (South Korea), I chose to show, among other artists, Jangarh Singh Shyam, who belonged to the Pardhan Gond community. While installing his painting Barasingha (1989), I became mesmerized by the antlers spreading like a forest from the stag's head.

While the prejudiced might stereotype his paintings as tribal art, his was an individuated vocabulary, which had broken free from a preordained tribal identity, as well as the styles of modern or contemporary art.

Jangarh was nurtured by the artist J Swaminathan, who invited him to Bharat Bhavan (Madhya Pradesh) — the transdisciplinary center where art, music, theatre and poetry cross-fertilized one other. After installing his silken drawings and prints, I placed the last letter he wrote, before his death in 2001, in a vitrine (glass cabinet). He was barely 40 when he committed suicide at the Mithila Museum in Japan, where he had been forced to batch produce works for a paltry sum of money.

Although Jangarh achieved international success — he had shown in Magiciens de la Terre, a path-breaking exhibition of global art in Paris (1989) — the system exploited him because he had not been able to declare his artistic autonomy (freedom from external control) [...]

Concluding remarks from Anders' hus Gallery

So, what should we call this art?

Tribal Art? No, this could be considered as pejorative!

Contemporary Rural Art? It is true that most tribal art are rural art, but not all. Par example, the most known Gond and Bhil artist's art are living in Bhopal. And why oppose Contemporary Rural Art to Contemporary Metropolitan Art?

Why don't we just call it Contemporary Art?

GOND

Gond art is a form of painting from folk and tribal art that is practiced by the second largest tribes in India (11 millions) – the Gond – who are predominantly from Madhya Pradesh, but also can be found in pockets of Andhra Pradesh, Maharashtra, Chhattisgarh, and Odisha. The work of Gond artists is rooted in their folk tales and culture, and thus story-telling is a strong element of every painting.

The Gond's are Dravidian and their origin can be traced to the pre-Aryan era. They refer to themselves as Koi or Koiture. Their language is related to Telugu and other Dravidian languages.

The history of the Gond people dates nearly 1400 years. Paintings as well as other art forms have always been quite popular with tribal people in India, especially the Gond tribe. The Gond people have a belief that viewing a good image begets good luck and they decorate their walls and the floor of their houses with traditional tattoos and motifs. Among the Gond, it is the most prominent among the Pardhan Gonds who are renowned for their artistic skills, be it painting or music. Gond paintings have also been used by the Gond people as a way to record their history.

According to the Gond belief system, all things are inhabited by a spirit and, consequently, are sacred. Gond paintings are a reflection of man's close connection with his natural surroundings. While a majority of Gond paintings do take inspiration from nature, it isn't the only source of ideas. They also turn to the myths and legends of India or showcase images from the daily lives and dreams in their art.

Jangarh Singh Shyam (1962–2001) was the founder of a new school of Indian art called *Jangarh Kalam*, the school of contemporary Gond painting.

Gond paintings can be described as 'on line work'. Art is created out of carefully drawn lines. Lines are used in such a way to convey a sense of movement to still images. Dots and dashes are added to impart a greater sense of movement and increase the amount of detail. Another very striking facet of Gond paintings is the use of bright vivid colors such as white, red, blue and yellow.

Anand Shyam



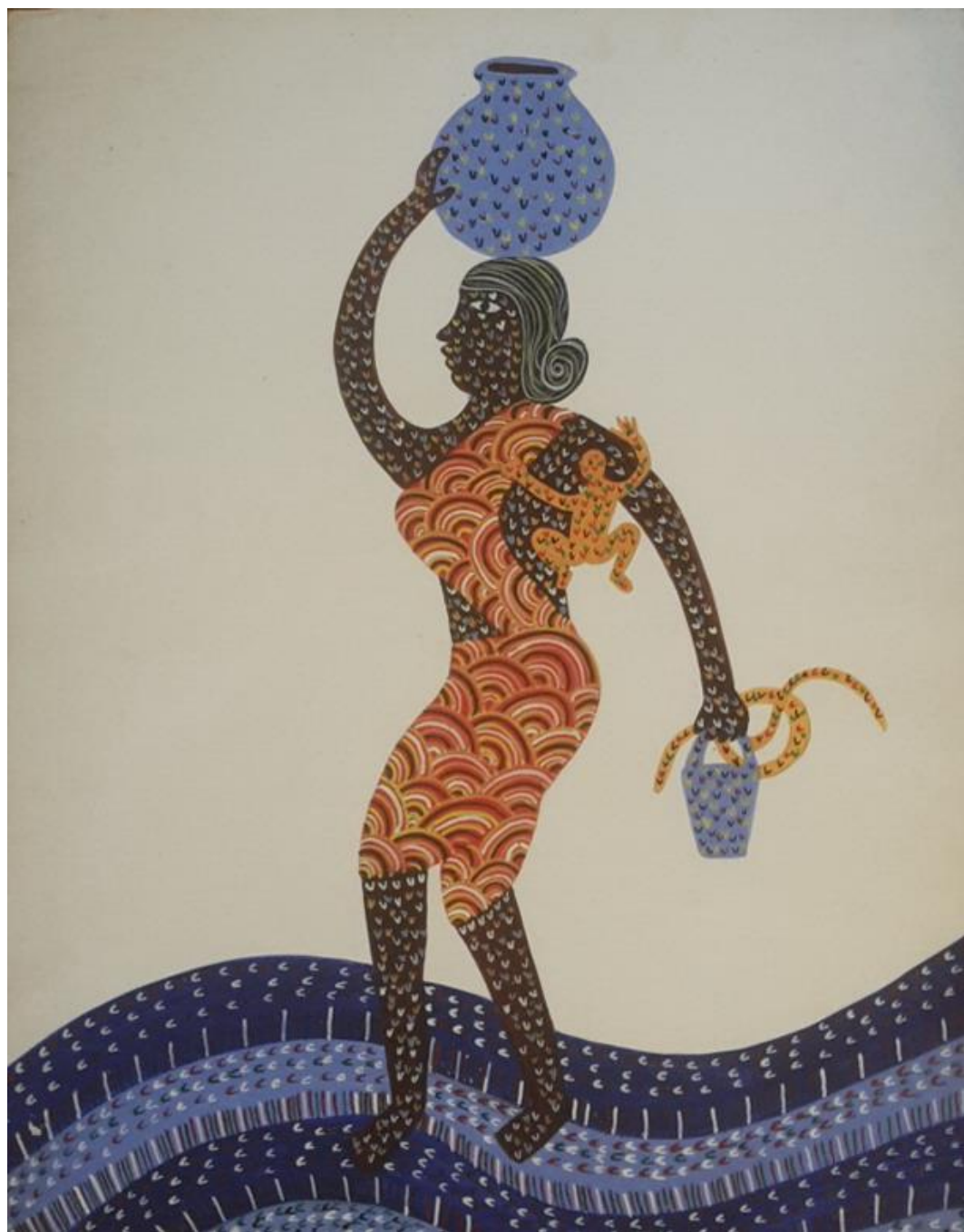
Anand Shyam was born in 1963. He became independent after assisting the work of Jangarh Singh Shyam, and is one of the Gond artists with the longest career. The borders drawn by building-block like segments, and half-circle patterns inspired by the moon are his characteristic style. Anand employs many primary colors such as yellow, red and green, and paints energetic and lively paintings. Anand was exposed in Paris in 2010 in Musée de Quai Branly, *Autres Maitres de l'Inde*, curated by Jyotindra Jain.



Acrylic on canvas, 819x89 cm, 2011



Acrylic on canvas, 86x52 cm, 2011



Acrylic on paper, 70x54 cm, 2000

Bhajju Shyam



Bhajju was born in 1971 in Patangarh village. It was Jangarh Singh Shyam who suggested Bhajju to start painting. His works have been exhibited in India and abroad, starting from the Paris group exhibition in 1998. His publications include “The London Jungle Book” , “ Creation” , and the co-authored “The Night Life of Trees ” , all published from Tara Books and translated into Japanese as well. His unique ideas and refined painting style have received a global reputation. Bhajju received Padma Shri award for the first time as a Gond artist.



« Tribute to Jangarh », acrylic on canvas, 120x163 cm, 2014

The golden bird spread its huge wings protecting his family. They come towards him with their beaks open to find food and life. Jangarh and his wife Nankusia, when arriving in Bhopal, welcomed their family, large and very poor. All were lodged, fed and learned painting from the master. « Jangarh was a man with a heart immense. Jangarh never did anything just for himself. » greets Bhajju.

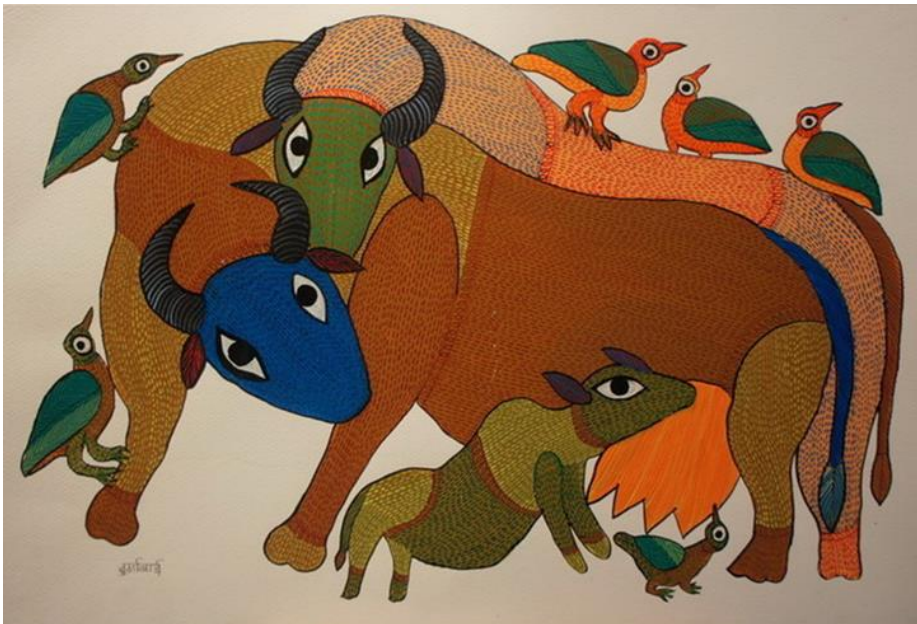
Durga Bai Vyam and Subhash Vyam



Durga Bai Vyam was born in Burbaspur in 1972. When she was six years old, she learned Digna, the geometrical pattern painted on the ground on ritualistic occasions, from her mother. Durga's skill in Digna soon became known in the village and was requested to draw for others. Jangarh Singh Shyam also thought highly of her. Her publications include the co-authored "The Night Life of Trees" from Tara Books. Many of her naive and warm paintings are themed around the daily life in the village and traditional folklore stories she heard from her grandmother.



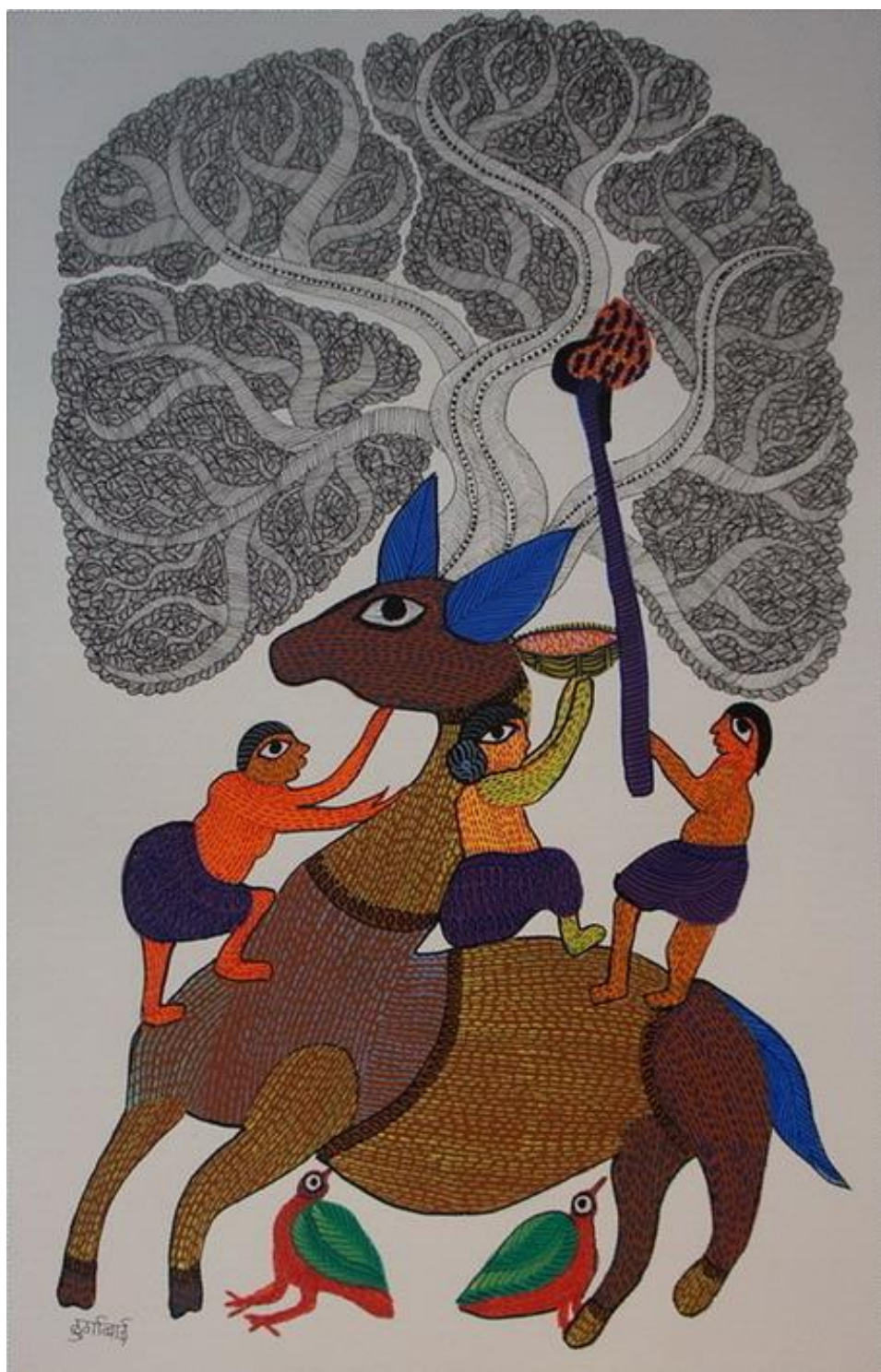
Subhash Vyam was born in Sonpuri village in 1970. He was used to woodwork and pottery in his teens, and started painting after he got married to Durga Bai. In 2017, Subhash published a picture book of Gond stories "Water", which conveys the importance of paying respect to nature, from Tara Books. He is fond of black and white as pure colors, and gives only partial coloring.



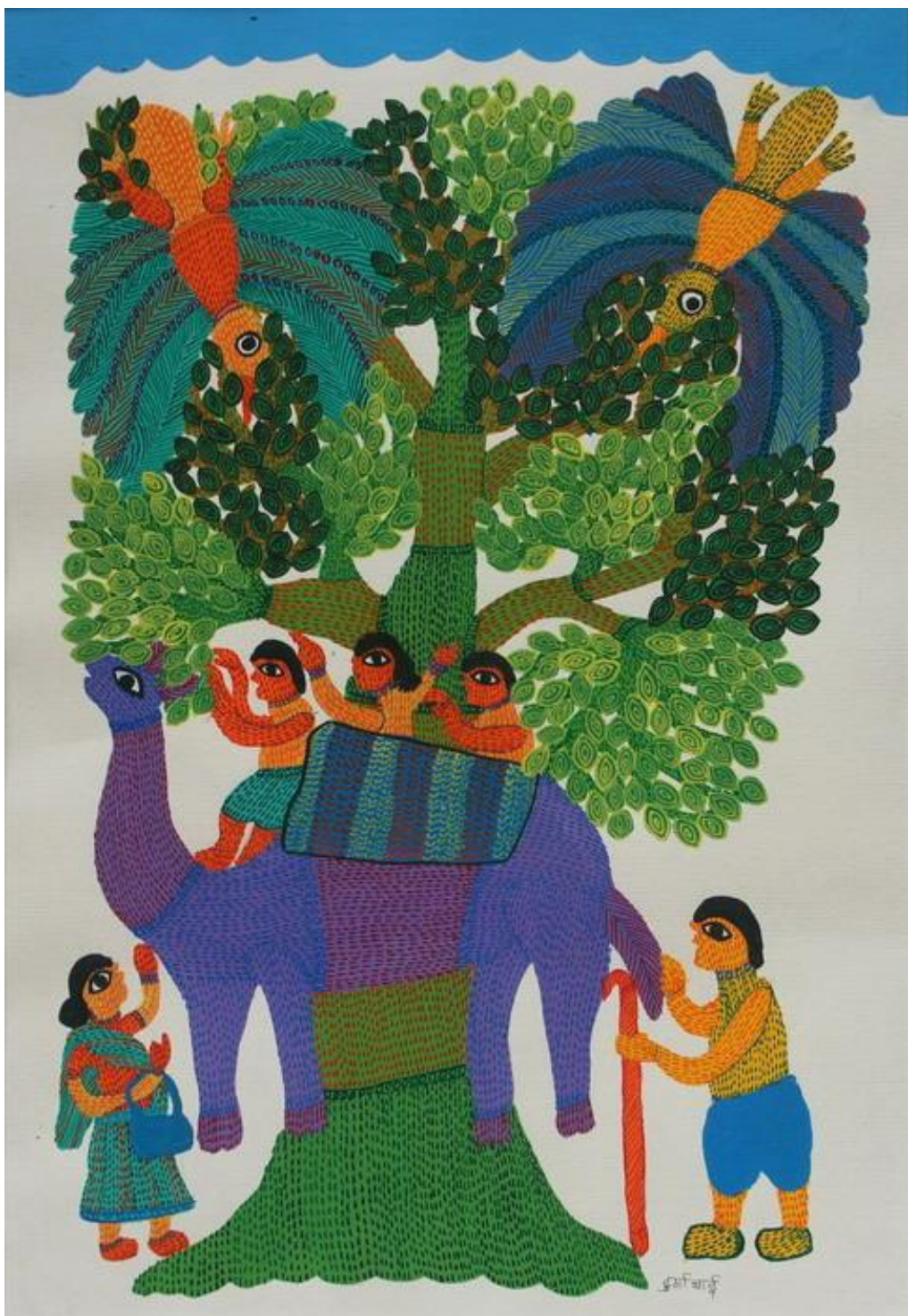
Durga Bai Vyam, acrylic on paper, 38x55 cm, 2013



« Nourishing Earth », Subhash Vyam, acrylic on paper, 71x51 cm, 2014



Durga Bai and Subhash Vyam, acrylic on paper, 55x38 cm, 2014



Durga Bai Vyam, acrylic on paper, 50x35 cm, 2011



« The winged Elephant », Durga Bai Vyam, acrylic on paper, 28x38 cm, 2013

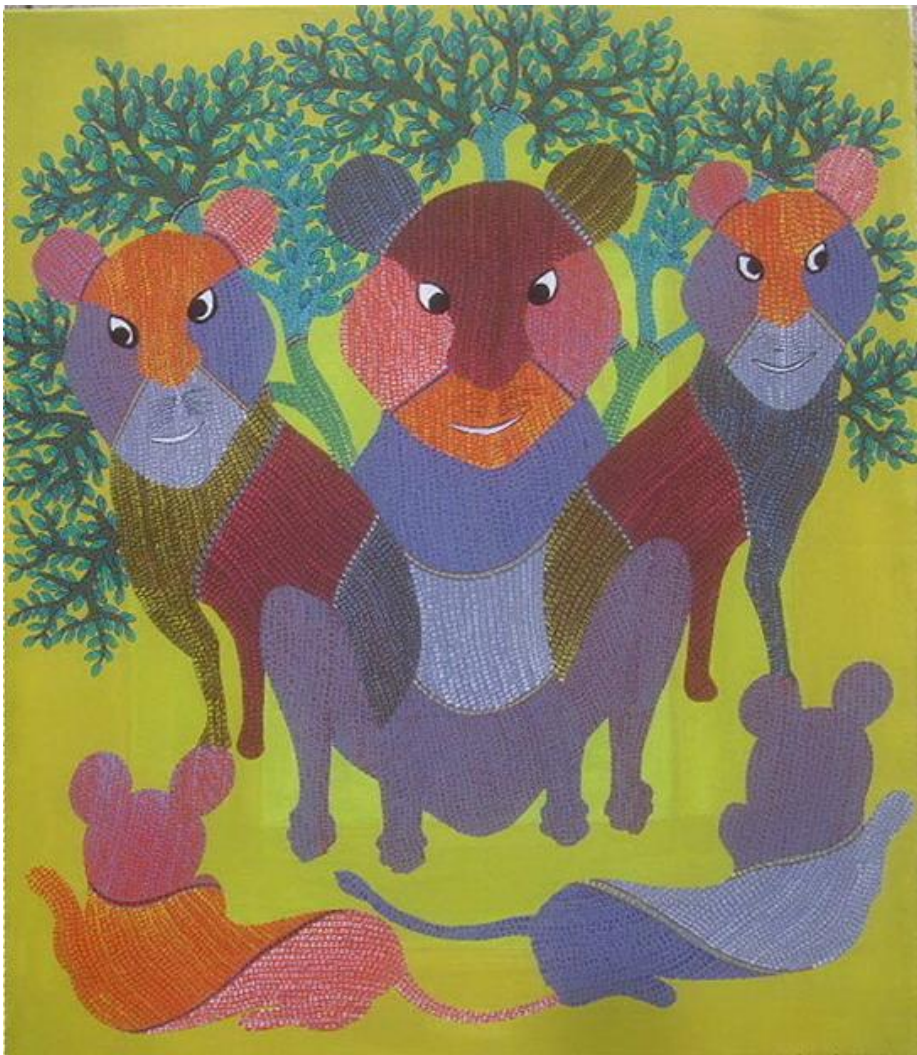
According to Gondi folklore, the winged elephant (Udata Hathi) was used by Gods and Goddesses in heaven, to transport them from place to place. One day, when the Lord was resting he told the elephant to take a break. The elephant decided to fly to the earth. Upon reaching the earth, he was delighted to find fields of sugarcane and banana trees. As soon as he started eating the sugarcane the villagers came and tried to scare him off. But the elephant would not move. The villagers then called the Lord and asked him to intervene. The Lord was displeased with the Elephant and asked him never to go to earth again.

A few days later, the Elephant went back to Earth to eat the sugarcane, he had loved the lush forests and the bananas. The villagers were upset, they asked the Lord to help .The Lord was furious and told the villagers to organize a feast and the Elephant was invited to join the revelry too. After enjoying a hearty meal and the Mahua wine the elephant fell asleep. Whilst he was asleep, the Lord cut off his wings .He gave one to the Banana tree and one to the Peacock. From that day the Peacock has a beautiful Plumage and the Banana tree has large leaves.

Gariba Tekam



Gariba Singh Tekam, the youngest brother of Narmada Singh Tekam and Kala Bai, was inspired by Jangarh Singh Shyam to take up painting as a profession. Jangarh encouraged him to continue painting, marveling at his forms and colors. This was only silver lining in the hardship of Gariba's life during those early days.



Acrylic on canvas, 87x75 cm, 2011



Acrylic on canvas, 91x40 cm, 2012

Japani Shyam



Japani was born in 1988 in Bhopal as the eldest daughter of Jangarh Singh Shyam. She was named after Japan, a country her father became fond of after his visit there. Japani learned painting since childhood, and invented her own unique style of painting, where she paints by squeezing out the colour from a pigment-filled bag. Despite her soft personality, she has a cool painting style in which she depicts Gond stories and animals. Japani is a rising Gond artist who was awarded the FICCI Young Achievers Award in 2018 from Young Ladies Group of The Federation of Indian Chambers of Commerce and Industry (FICCI).



Acrylic on canvas, 60x90 cm, 2014



Acrylic on canvas, 83x55, 2011



Acrylic on paper, 55x38 cm, 2013

Kala Bai Shyam



Kala Bai, the first Gond Pardhan woman to use canvas, brushes and acrylic paint for her artistic expressions, enjoys painting tigers and reindeer, trees and birds. The tigers, in her paintings are especially dear to her, as they remind her of her childhood in Amarkantak, when tigers roamed the nearby forests. As a young girl, she saw tigers in many moods, which she now tries to portray in her paintings. It was in Bharat Bhawan that Kala was first given paints and paper to work with. By that time, she was married to Anand Singh Shyam who worked there in the department of Graphics. When the state of Chattisgarh was carved out of Madhya Pradesh, Kala Bai and Anand Singh Shyam drew the new map of Madhya Pradesh.



Acrylic on canvas, 95x87 cm, 2011

Nankusia Shyam



Nankusia was born in 1972 in Sonpuri village. Her husband Jangarh Singh Shyam encouraged her to paint, and Nankusia is one of the artists who maintain his style strongly. She received a state-level award of Madhya Pradesh, Hasta Shilpa Vikas Nigam, in 2002. Nankusia's works are exhibited not only in India but also overseas such as Dubai and Sri Lanka. Wave patterns drawn in dots and light color usage characterize her paintings. Nankusia was expoed in Paris in 2010 in Musée de Quai Branly, *Autres Maitres de l'Inde*, curated by Jyotindra Jain.

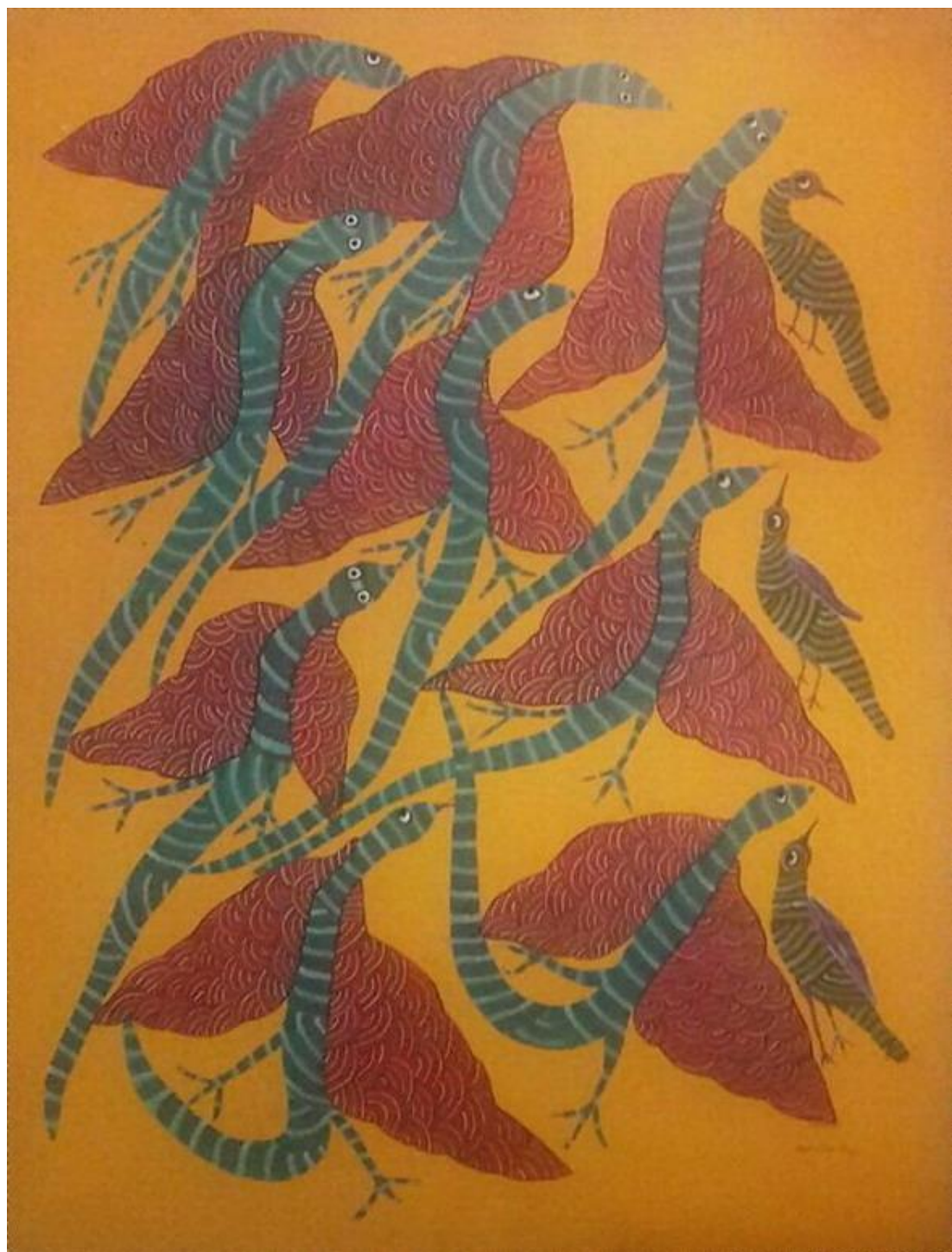


Acrylic on paper, 55x40 cm, 2013



Acrylic on canvas, 124x95, 2017

Bhagavan (Thakur Dev) makes a crow and sends it to find earth. It falls on the back of Kakramal Kshattri the great crab, who takes it to the bottom of the ocean to force earth from Gichna Raja who has swallowed it. They force it to vomit and it brings up twenty-one little balls of different kinds of earth. The crow takes these back to Bhagavan. Then Bhagavan undoes the earth from the crow's neck and puts it in his lap. Then he calls a young virgin. She makes a pot out of leaves, and puts the earth in it, and she churns it. For eight days and nine nights she churns till all is ready. Then Bhagavan rolls the earth out like a great thin chapati, and spreads it on the face of the waters. There it begins to grow till it has covered all the waters [...] Myths of Central India by Verrier Elwin



Acrylic on canvas, 124x95 cm, 2017

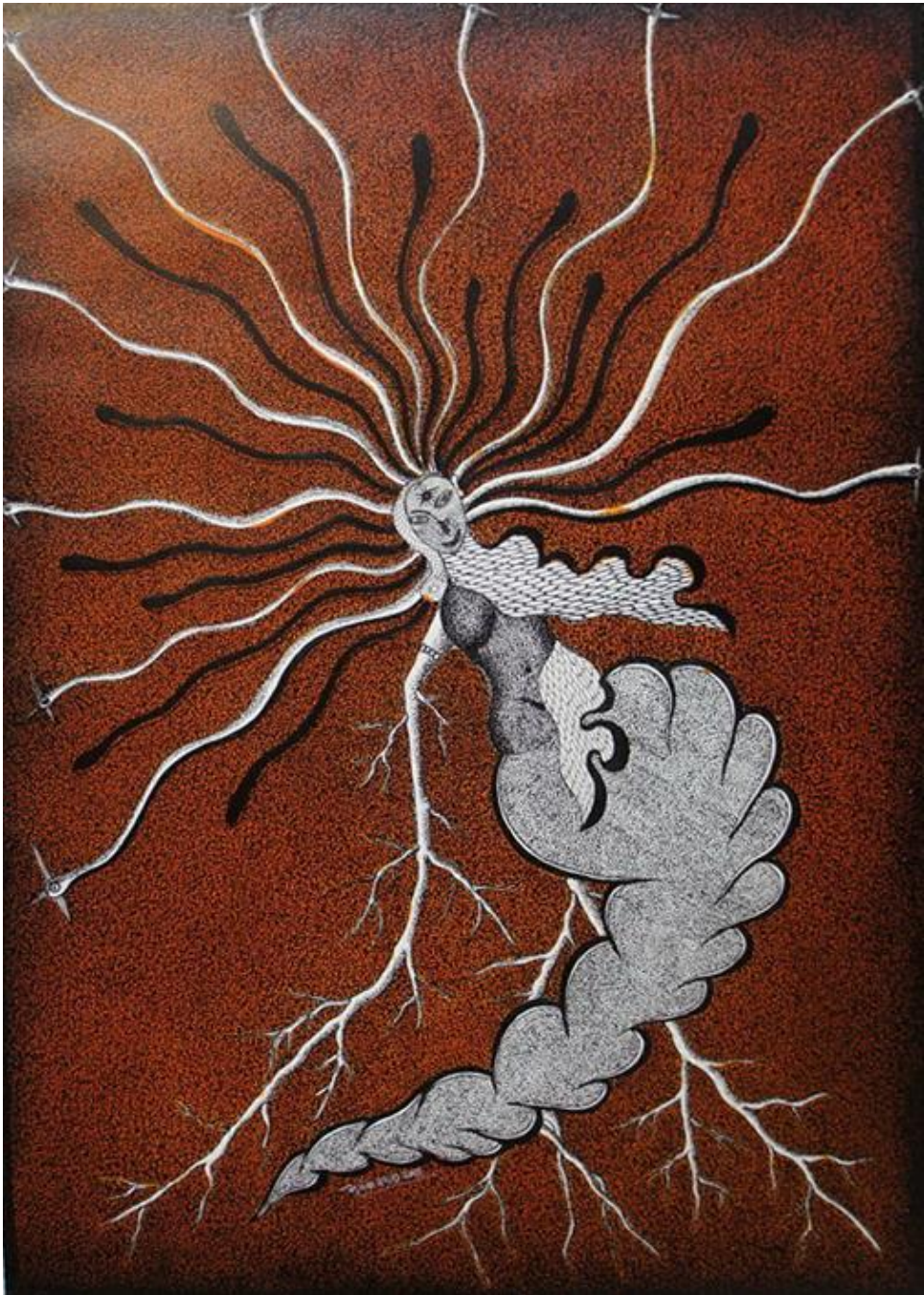
Mayank Shyam



Mayank was born in Bhopal in 1987. Mayank is the eldest son of Jangarh Singh Shyam, and learned painting under him from a young age. He has participated in many exhibitions and art camps in India and abroad. Inheriting his father's talent, Mayank is cultivating his own style, and is also recognized as a contemporary artist. In addition to works based on Gond mythology and perception of nature, he also works on modern themes as an artist who grew up in the city. Received in 2005, the Madhya Pradesh State award for master crafts, persons and weavers.

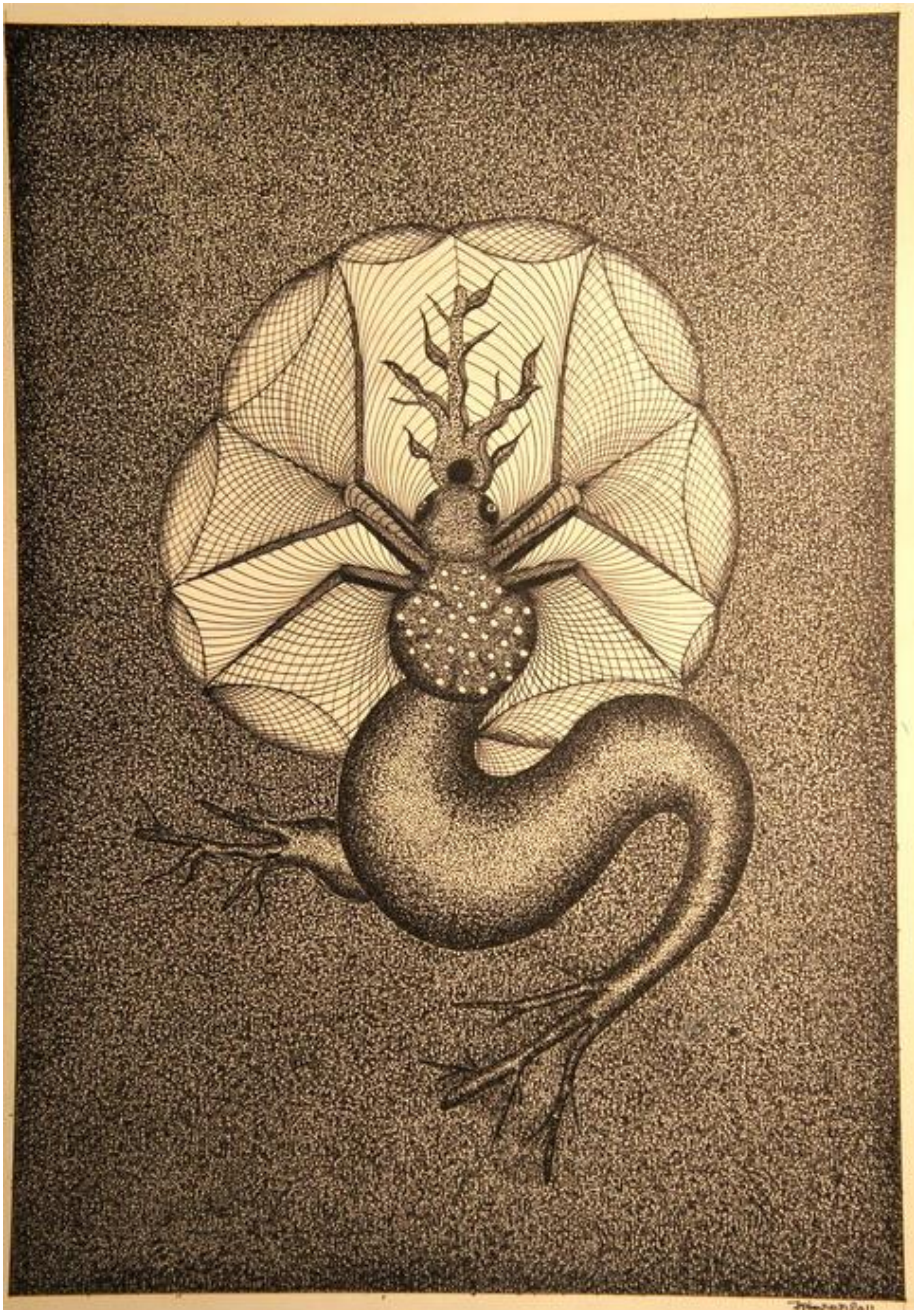


Bada Dev. Acrylic on canvas, 91x120 cm, 2014



Shakti. Acrylic on paper, 75x55 cm, 2010

The power (Shakti in Hindi) of the woman and the tree is depicted in this painting. As the mother protects her child, so the earth takes care of all forms of life on earth.



The Formation of the Earth. Ink on paper, 55x38 cm, 2010

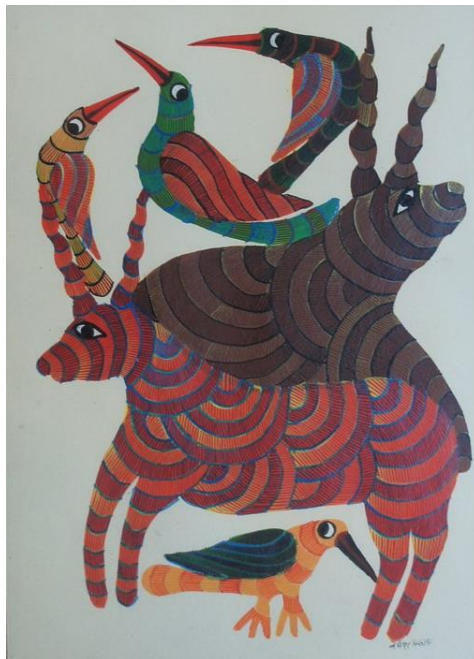
According to Gond tradition the God Bada Dev created the Earth by scattering the mud on the spider's web. The earth settled on the canvas.

Narmada Tekam

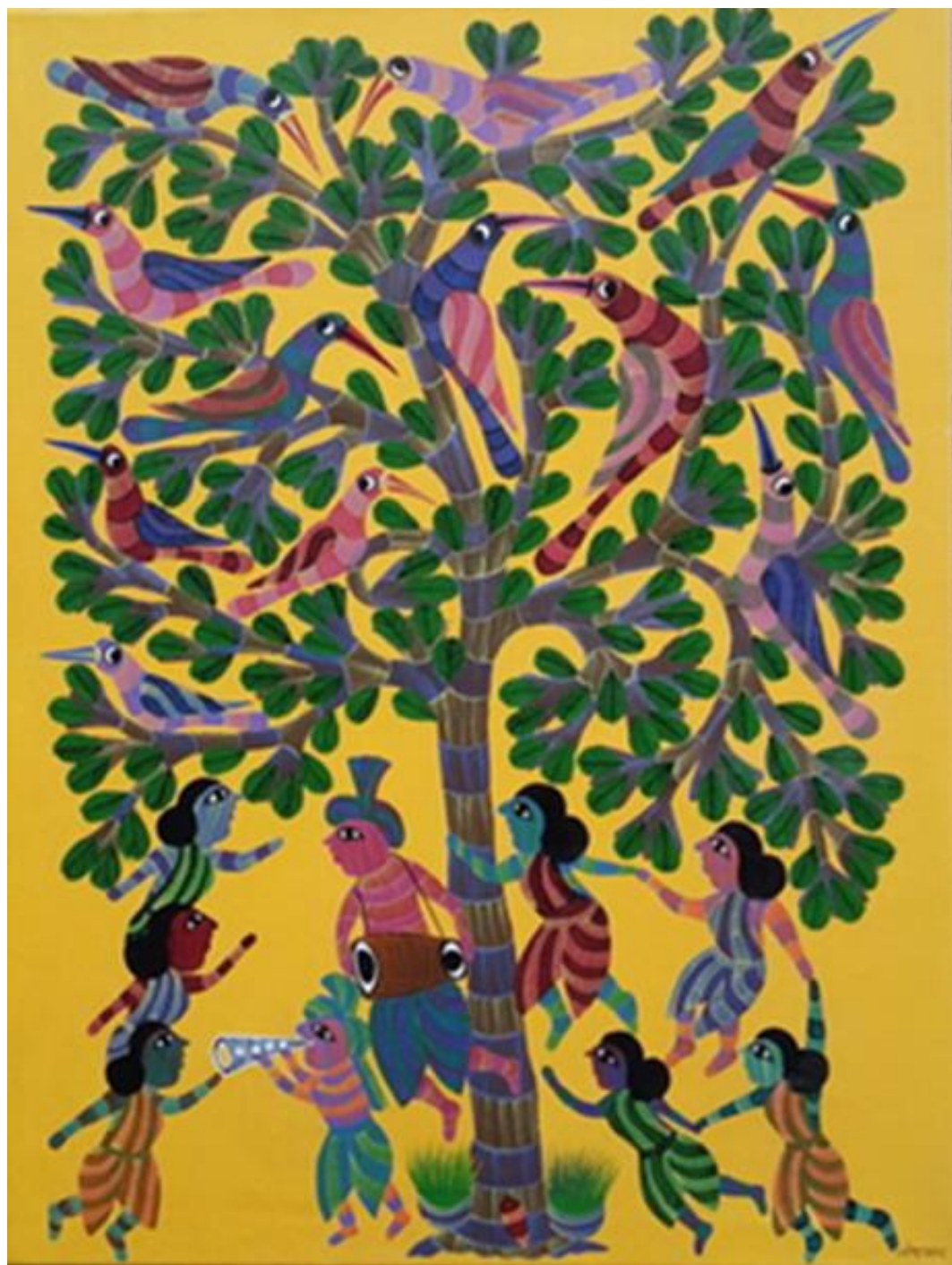


As a child, when Narmada took the cattle out to graze by the banks of the River Singni, he taught himself to draw by making an imprint of himself in the sand and then tracing the outline with a stick. Later, he started painting on the walls of his house with black and yellow clay. His themes were varied – from figures of humans, animals and birds to gods, like Hanuman. For colour, he used pigments extracted from leaves and flowers. His motifs have changed over the years, and now he draws mainly tigers, deer, birds and porcupine. Narmada Prasad Tekam

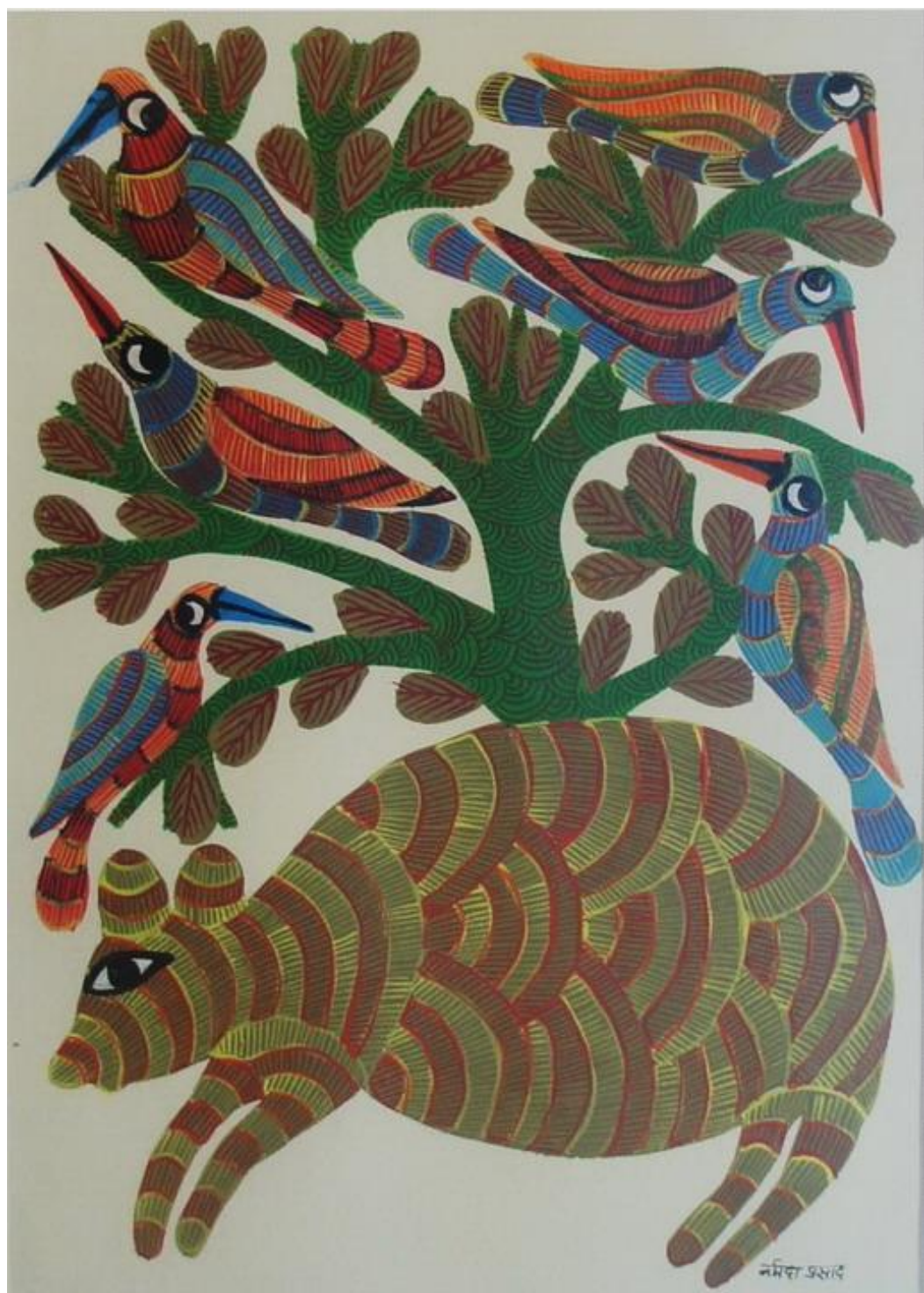
came to Bhopal in 1983, a few months after Jangarh Singh Shyam. His talent was discovered by a student of the contemporary artist, J Swaminathan in Patangarh. Narmada Prasad has travelled extensively showcasing his paintings and currently works as an artist in the Adivasi Lok Kala Parishad. In 2006, Narmada Prasad Tekam, was awarded the Shikhar Sanman by the Government of Madhya Pradesh. Gallery Splash exhibited & promoted Narmada's works through various group shows in India & abroad. In 2006, Narmada Prasad Tekam, was awarded the Shikhar Sanman by the Government of Madhya Pradesh.



Acrylic on paper, 38x28 cm, 2013

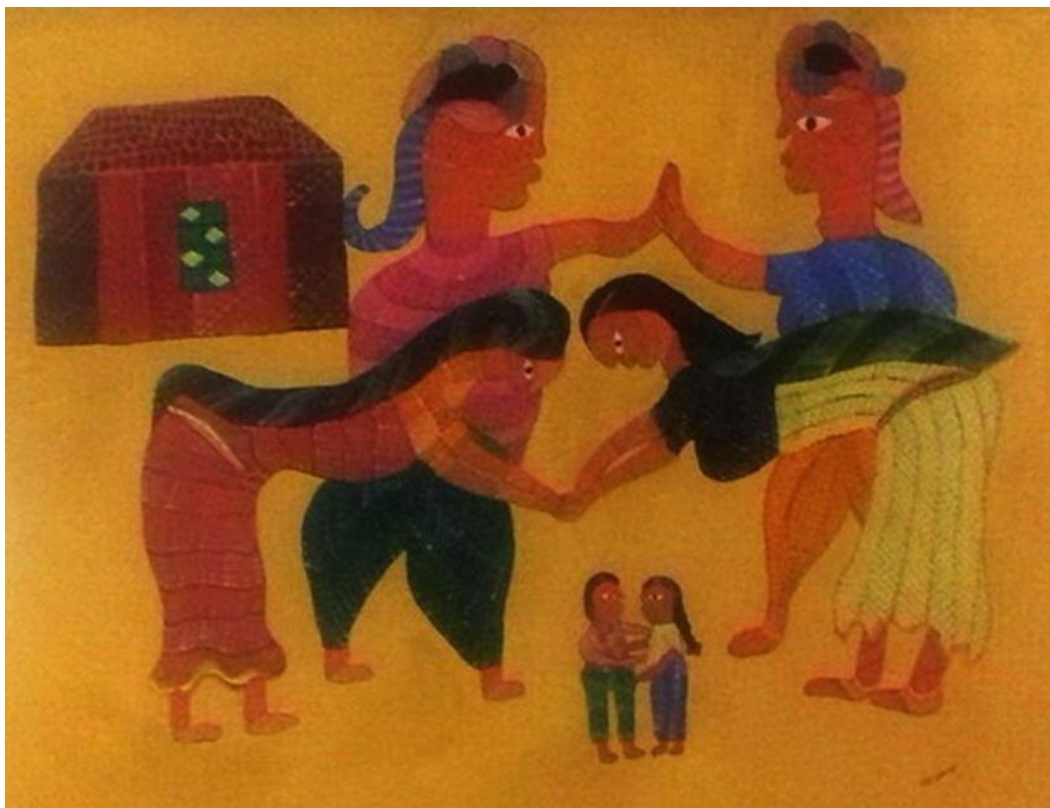


Acrylic on canvas, 130x90 cm, 2013



Acrylic on paper, 38x28 cm, 2013

Santosh Shyam



Wedding Blessings. Acrylic on canvas, 90x120 cm, 2016

Venkat Shyam



Venkat Raman Singh Shyam (born 28 October 1970) is a contemporary Indian artist who works with murals, etchings, mixed media and animation. Venkat has travelled extensively and exhibited his work in India and the world over. He was awarded the Rajya Hasta Shilpa Puraskar by the Government of Madhya Pradesh in 2002. He was also the coordinator for an animated film on a Gond folktale made by Tara Douglas which won the Tallest Story Competition Trophy at the Inverness Film Festival, Scotland, in 2007. Venkat was born into a Pardhan

Gond family in the village of Sijhora, situated 80 km from Patangarh in eastern Madhya Pradesh. Venkat's father, Pyare Lal Shyam, worked as a peon in the schools of Sijhora. Venkat lived with his family in Sijhora till 1986, when his uncle, the famous Gond artist Jangarh Singh Shyam visited them. Jangarh urged young Venkat to join him in Bhopal and train in his studio.



Sea Sirens. Acrylic on canvas, 75x140 cm, 2002



The volcanic clouds from Iceland. Acrylic on paper, 76x56 cm, 2010

Au premier regard cette œuvre exposée dans la Galerie Anders Hus me parut énigmatique mais le titre m'en donna aussitôt explication évidente, comme toujours en art populaire : Les circonstances en sont bien connues : en avril 2010, l'artiste, probablement invité à quelque célébration de son art, s'en retournait en Inde lorsque son avion se retrouva bloqué à l'aéroport de Francfort par le fameux nuage de cendres volcaniques islandais. Une composition limpide.

Le nuage - puisque lui seul prend toute l'importance – occupe la position centrale, et lui seul mérite des couleurs ; les activités humaines en périphérie en deviennent grises. En haut, l'avion dans sa bulle mécanique de poisson volant, peint de jolis points et colliers comme une truite, avance dans sa solitude immobile d'avion dans le ciel.

Par les hublots on aperçoit le pilote, les passagers. Ils semblent tranquilles et confiants parce qu'encore inconscients du drame : le nuage de cendre vient de toucher, à la base, cet univers fermé où avance l'avion. En bas, toujours constitués de hachures grises, ces mêmes passagers sont représentés.

Ils ont été forcés d'atterrir ; ils patientent dans un aéroport de fortune : manger à de tristes buffets, dormir sur des banquettes, bailler, attendre assis dans l'inemploi, le faux loisir, faute de mieux se mettre à photographier. Une exécution raffinée.

A remarquer que le volcan, en gris lui aussi, reprend sur ses flancs, comme des rimes, les mêmes colliers qui ornent l'avion.

Mais le nuage monte en déclinant toutes les couleurs, les plus chaudes à l'échappée du volcan, qui se refroidissent dans les bleus et les gris de cendre à mesure qu'ils atteignent le ciel.

Nœuds de cordes aériennes, liens décisifs !

Le nuage monte aussi par le traitement tout en écailles, toutes ascendantes, dont sont constituées chaque volute. Comparez avec la même utilisation d'écailles chez une autre artiste Gond, Narmada Tekam.

Cette rondeur d'exécution pour exprimer le phénomène naturel d'une explosion volcanique, s'oppose manifestement aux hachures parallèles des activités humaines, représentées ici comme en ombres aléatoires, en rayures. Presque rayées donc ? Autant dire : abolies...

Si bien qu'au-delà de la description anecdotique d'une attente forcée en aéroport, composition et exécution proposent de lire un message plus vaste (même s'il nous paraît convenu depuis Rousseau) de l'artiste Gond : son animisme.

C'est cet animisme qui, ici, traduit l'évidente opposition entre nature et civilisation - ou plutôt la victoire des éternelles forces de la nature sur les transitoires événements humains qui gravitent aux alentours.

Robert Vigneau



Acrylic on paper, 55x75 cm, 2013.



The Woodcutter and the Demon. Acrylic on paper, 28x38 cm, 2013

Once a woodcutter's daughter was saved by a man, the woodcutter was in gratitude and got his daughter married to the man. The woodcutter had no idea that the man was a demon. The younger sister of the married girl was always suspicious of her sister's husband; she used to follow them everywhere. A few months later the man transformed himself into a tiger and tried to kill his wife. But the younger sister was alert and killed the Demon.

BHIL

The Bhils are the largest tribal community in India (13 millions), residing in Madhya Pradesh, Gujarat, Maharashtra and Rajasthan. Some Bhils trace their ancestry to Eklavya, the archer from Mahabharata, while some scholars even believe that Valmiki, who authored Ramayana, was a Bhil.

Bhil art is considered by some to be the oldest of India's tribal art forms. It bears similarity to the aboriginal art of Australia, especially in its use of multi-coloured dots as in-filling.

Bhil Art is instinctive and primordial, born out of an ancient connection with nature. The Bhils are largely an agricultural community whose lives are centered around the land they work with. What makes the art extra special, is that it has travelled down generations, with most artists learning it from their mothers.

Bhil art is also often ritualistic. Every painting is a story of the land told through the depictions of people, the animals, the insects, the deities, the festivals. Even the Sun and Moon are frequent characters in the stories. Legends and lore are told through Bhil paintings. Births and deaths are recorded. Religious occasions remembered. These paintings are even offered as gifts to gods and goddesses at the time of festivals.

Today, we're getting to see much more of Bhil art in the mainstream. Clay has been replaced by canvas, natural dyes with acrylic paints. The artists who would earlier paint on walls and floors of their village homes, are now recognized over the country and even internationally, their works sold for hundreds of dollars. But there's something about this form of art that is so rooted, that a change in medium or even recognition, does not rid it of the honesty of its depictions.

One look at a Bhil painting, and you'll immediately begin to recognize it anywhere you see the art form. Bhil paintings usually consist of large, un-lifelike shapes of everyday characters filled in with earthy, yet bright colours, and then covered with an overlay of uniform dots in several patterns and colours that stand out strikingly against the background.

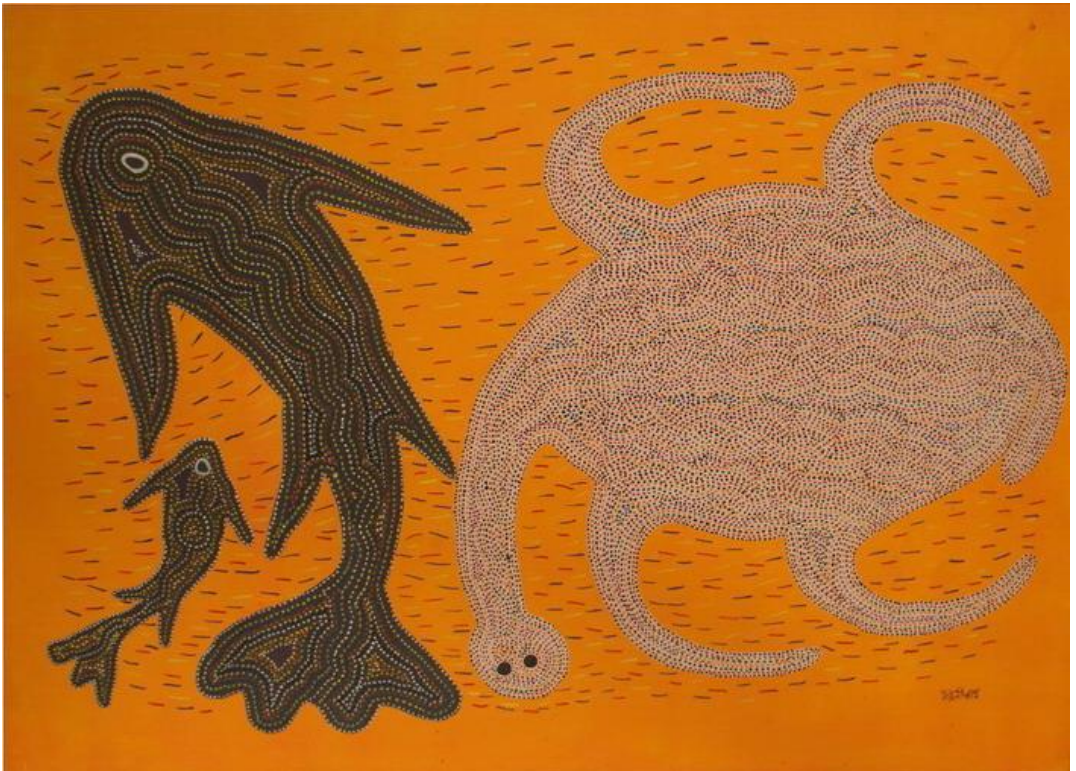
The dots on a Bhil painting are not random. They are patterns that could be made to represent anything that the artists wish to, from ancestors to deities. Because these patterns are solely in the hands of the artists who create them, the work of every Bhil artist is unique, and the dot patterns can be counted as the artist's signature style.

Bhuri Bai



Bhuri Bai is born in Pitol village, it's situated on the border of Madhya Pradesh and Gujarat but Pitol is a village of Jhabua district in Madhya Pradesh, Bhuri Bai belongs to the community of Bhils, the largest tribal group of India. She has won many awards including the highest state honour accorded to artists by the Madhya Pradesh government, the Shikhar Samman. She was awarded India's fourth highest civilian award the Padma Shri in 2021. Like her contemporary Jangarh Singh Shyam, Bhuri Bai was

encouraged by Jagdish Swaminathan of Bhopal's Bharat Bhavan to start using acrylic colors and paper to make paintings. Before that, she, like other members of her community, would create art on the walls of her home. Bhuri was efficient in the making of Pithora paintings.



Acrylic on canvas, 56x82 cm, 2011



Acrylic on canvas, 86x84 cm, 2011

Ladoo Bai and Teru Tahad



Ladoo Bai was born in the Badi Bawadi village of Jhabua, Madhya Pradesh in the Bhil tribal community. At a very early age, she moved to Bhopal with her family to be engaged as manual laborers in the building of the iconic Bharat Bhavan. She got married and continued to work in the building complex and also painted to de-stress after a day's work.

Ladoo Bai started her work alongside Bhuri Bai. Her art reflects the spirituality and animism of her community. For years, she could not pursue her art because of financial constraints. Her luck turned when she was discovered by the famous Indian artist Jagdish Swaminathan. Swaminathan encouraged her to work for the Adivasi Lok Kala Academy where she had the opportunity to transfer images of festivals, rituals and animals from wall to paper.

Teru Tahad, the husband of Ladoo Bai, died in 2002.



Ladoo Bai, Gouache on paper, 50x66 cm, 198x



Ladoo Bai, Gouache on paper, 56x71 cm, beginning of 198x



Ladoo Bai, Gouache on paper, 56x71 cm, 198x



Ladoo Bai, Gouache on paper, 56x71 cm, 198x



Ladoo Bai, Gouache on paper, 27x34 cm, beginning of 198x



Ladoo Bai, Gouache on paper, 55x69 cm, 198x



Ladoo Bai, Gouache on paper, 51x66 cm, 198x



Teru Tahad, Gouache on paper, 56x71 cm, 198x



Teru Tahad, Gouache on paper, 56x71 cm, 198x



Teru Tahad, Gouache on paper, 56x71 cm, 198x



Teru Tahad, Gouache on paper, 56x77 cm, 198x



Teru Tahad, Gouache on paper, 55x75 cm, 198x



Teru Tahad, Gouache on paper, 56x71 cm, 198x

Pema Fatya



Pema Fatya (1948-2020), a senior painter of Bhil Janata Pithora style painting, was born in Bhabhara in Alirajpur district of Madhya Pradesh and passed away on 5 April 2020 in his hometown of Jhabua, where he spent his whole life. He was counted amongst the country's biggest artists. His work in Pithora paintings adorn the walls of Madhya Pradesh Tribal Folk Art Academy, Madhya Pradesh Tribal Museum- Bhopal, Bharat Bhawan - Bhopal, Indira Gandhi National Human Museum (Rashtriya Manav Sangrahalaya, Bhopal,

Indira Gandhi National Center for the Arts-Delhi and Cultural Regional/ Zonal Centers of Government of India.

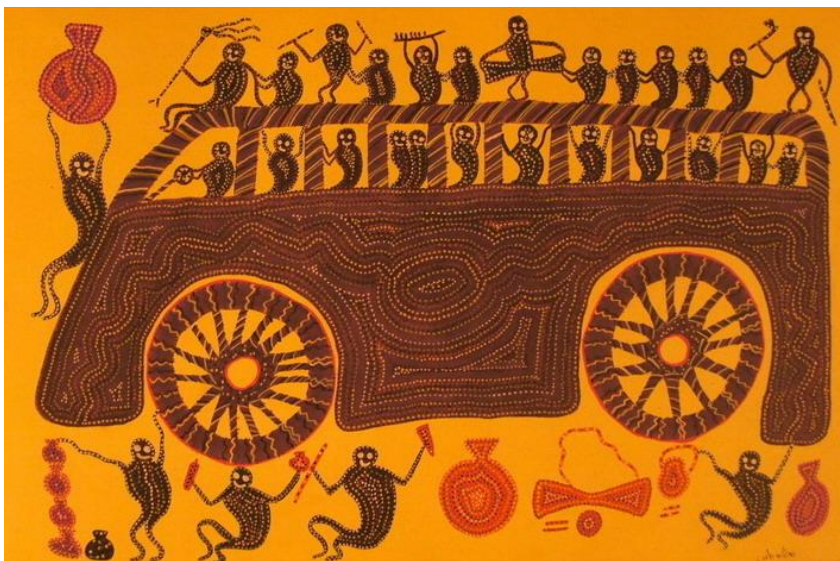


Gouache on paper, 71x56 cm, 2013

Ramesh Barya



Ramesh Bariya is an artist of Bhil Art. He was born in 1979 in Bhopal, Madhya Pradesh. He is Son of Bhuri Bai and has participated in many exhibitions: in Indira Gandhi Museum, Bharat Bhawan (Bhopal), Tribal Museum, Trifed India, etc.



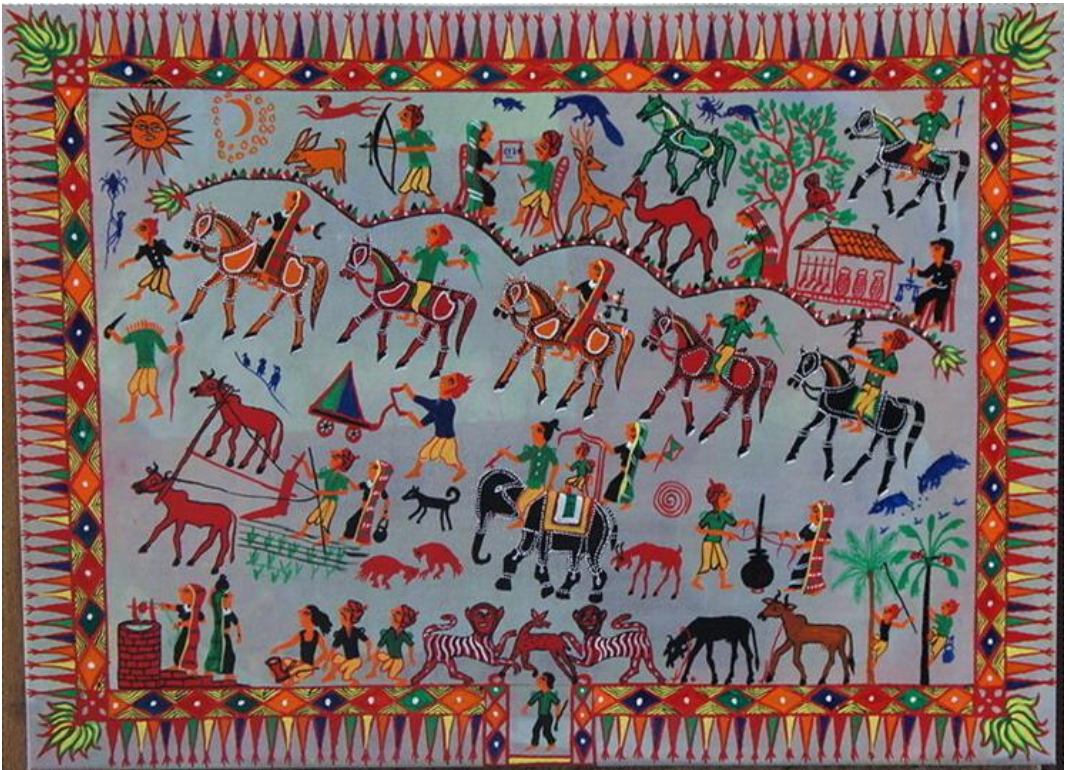
Acrylic on canvas, 56x85 cm, 2011



Acrylic on paper, 28x38, 2014

RATHWA Pithora

Pithora is a ritual painting and Pithoro a deity among the Rathwa community of Chhota Udaipur and neighboring districts in Gujarat and Madhya Pradesh. Pithora is painted on the internal walls of houses in the context of large ritual ceremonies.



Paresh Ratwa, mixed media on canvas, 77x104 cm, 2013



Mixed media on canvas, 70x138 cm



Mixed media on canvas, 90x130 cm

WARLI

Warli painting is a form of tribal art mostly created by the tribal people from the North of Maharashtra.

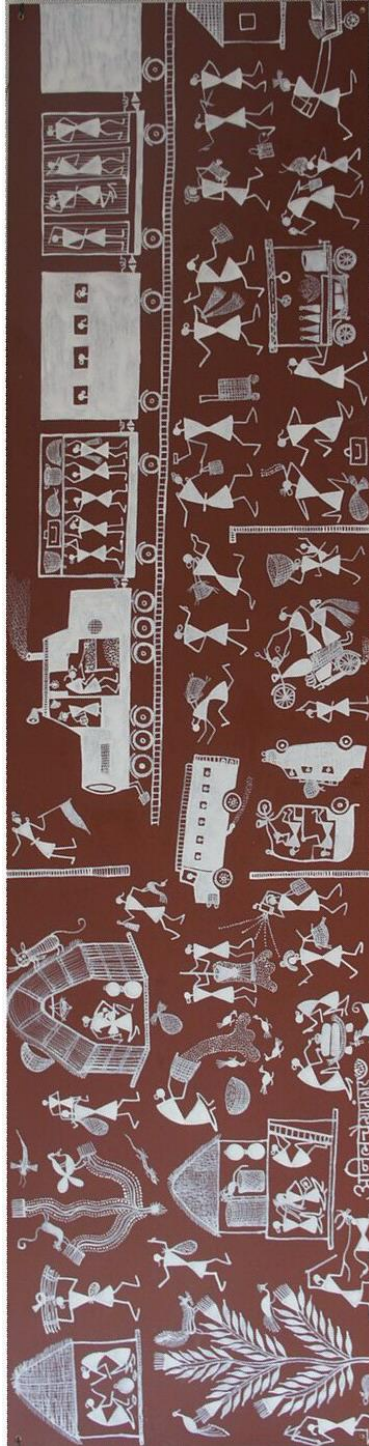
These rudimentary wall paintings use a set of basic geometric shapes: a circle, a triangle, and a square. These shapes are symbolic of different elements of nature.

The simple pictorial language of Warli painting is matched by a rudimentary technique. The ritual paintings are usually created on the inside walls of village huts. The walls are made of a mixture of branches, earth and cow dung that make a red ochre background for the paintings. The Warli only paint with a white pigment made from a mixture of rice flour and water, with gum as a binder.

The lack of regular artistic activity explains the traditional tribal sense of style for their paintings. In the 1970s, this ritual art took a radical turn when Jivya Soma Mashe and his son Balu Mashe started to paint. They painted not for ritual purposes, but because of their artistic pursuits. Jivya is known as the modern father of Warli painting. Since the 1970s, Warli painting has moved onto paper and canvas.



Dilip Bahothe, mixed media on canvas, 39x50 cm



Anil Vangad, Mixed media on wood, 38x145 cm, 2018



Shantaram Tumbada, "The Agriculture life", mixed media on canvas, 80x131 cm, 2014



Shantaram Tumbada, "Noah's ark", mixed media on canvas, 90x146 cm, 2014

All the animal couples enter the squash. Maybe this version is older than the Christian legend.

HILL KORWA

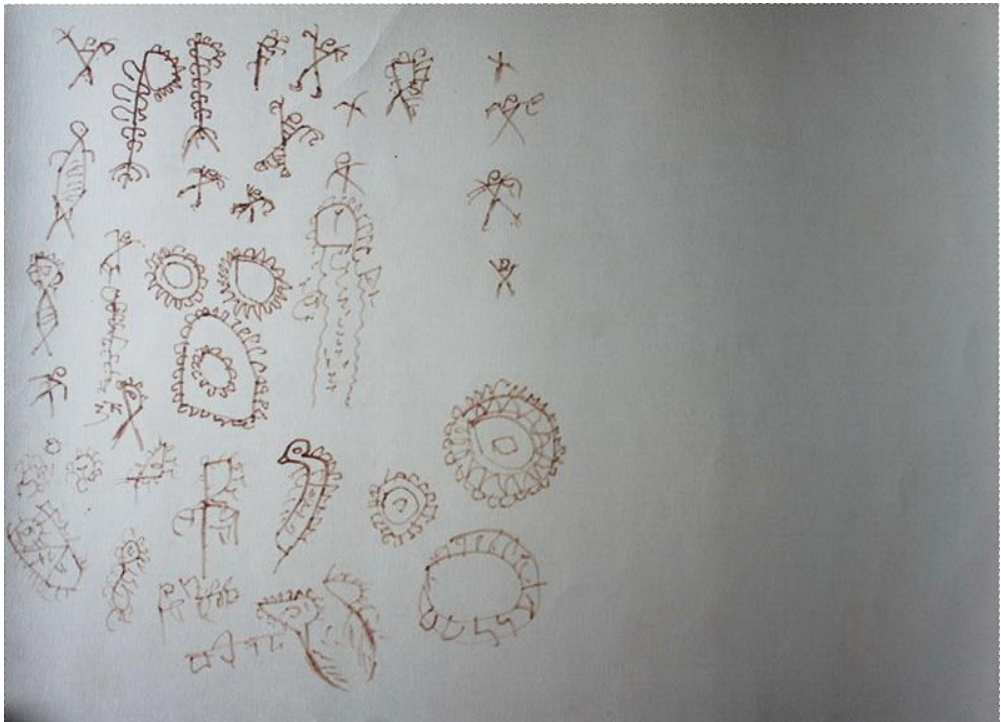
Hill Korwa is tribe living in Chhattisgarh in the district of Jashpur. The Hill Korwa population has declined significantly over the past few decades. They are now just a few thousand people. The Hill Korwa's are nomads and hunters. They bury their dead. They have an Austro-Asiatic language.

Extrait du catalogue de la musée « Bharat Bhavan » : J. Swaminathan - 1983: « The Magical Script »:

[...] The first thing immediately noticeable in these drawings is their calligraphic character, as if the artist is not drawing but writing. The Hill Korwas have no written script and all of them who did these drawings were illiterate...

When one looks at these drawings, one immediately thinks of Poul Klee's dictum of taking the line for a walk[...]

In fact, one stalwart Hill Korwa with his bow and arrows in one hand and the other on his hip remarked on the drawing he did "This is my report of our sufferings to the government" ».



Pencil on paper, 55x75 cm, 199x



Marker on paper, 55x75 cm, 199x



Pencil on paper, 58x45 cm, 199x

BAIGA

The Baiga are an ethnic group (390.000) found in central India primarily in the state of Madhya Pradesh, and in smaller numbers in the surrounding states of Uttar Pradesh, Chhattisgarh and Jharkhand. The largest number of Baigas is found in Baiga-chuk in [[Mandla district]] and [[Balaghat district]] of Madhya Pradesh. The name Baiga means "sorcerer - medicine man". Most Baigas speak Hindi, and some of them also know a few local languages such as Gond and Marathi depending on the region where they live. *Godna*, or the tattoo art, is unique to the culture of women belonging to the Baiga tribe. It is a tradition of Gond Pardhans to tattoo the bodies of the Baigas, the medicine people, of the Gond community. For three to four months, after the rains, they go to the Baiga villages to tattoo the women's arms, legs and torsos.



Mixed media, 85x115 cm, 2014



Mixed media, 85x115 cm, 2014



Mixed media, 85x115 cm, 2014

MEENA

According to 2001 census, there are 3.8 million Meenas and most of them are in Rajasthan. They are known by the language they speak - Meena. Meena tribe is believed to be a mixture of more than one tribe. It seems the fisher men community called Meenavar eventually became Meena. They do not intermarry with other tribes. The Meenas paint the walls and floors of their houses with geometric (Mandana painting) and animal images (Thapa painting) for their ritual festivals and above all for decorative reasons.



Om Prakash Meena, gouache on canvas, 110x170 cm, 2012



Om Prakash Meena, gouache on canvas, 110x168 cm, 2012



Om Prakash Meena, gouache on canvas, 65x90 cm, 2012

HAZARIBAGH

The Sohrai and Khovar painting is a traditional and ritualistic mural art being practised by local tribal women during local harvest and marriage seasons use local, naturally available soils of different colors in the area of Hazaribagh district of Jharkhand.

Khovar refers to the decoration of the marriage chambers and Sohrai is the harvest painting on the mud houses, repairing it after the rains and offering a thanksgiving to the forces of Nature.

The Hazaribagh region has about 11 communities including, Oraon, Munda, Santhal, Prajapati and Khurmi.

There are two major stylistic divisions based on the marriage and harvest seasons, while the four major painting techniques include scraping with four fingers, scraping with broken pieces of combs, twig-brush and cloth swab.



Mixed media on paper, 55x75 cm, 2008



Putli Ganju Sehda, Mixed media on paper, 39x56 cm, 2016



Mixed media on paper, 39x56 cm, 2016

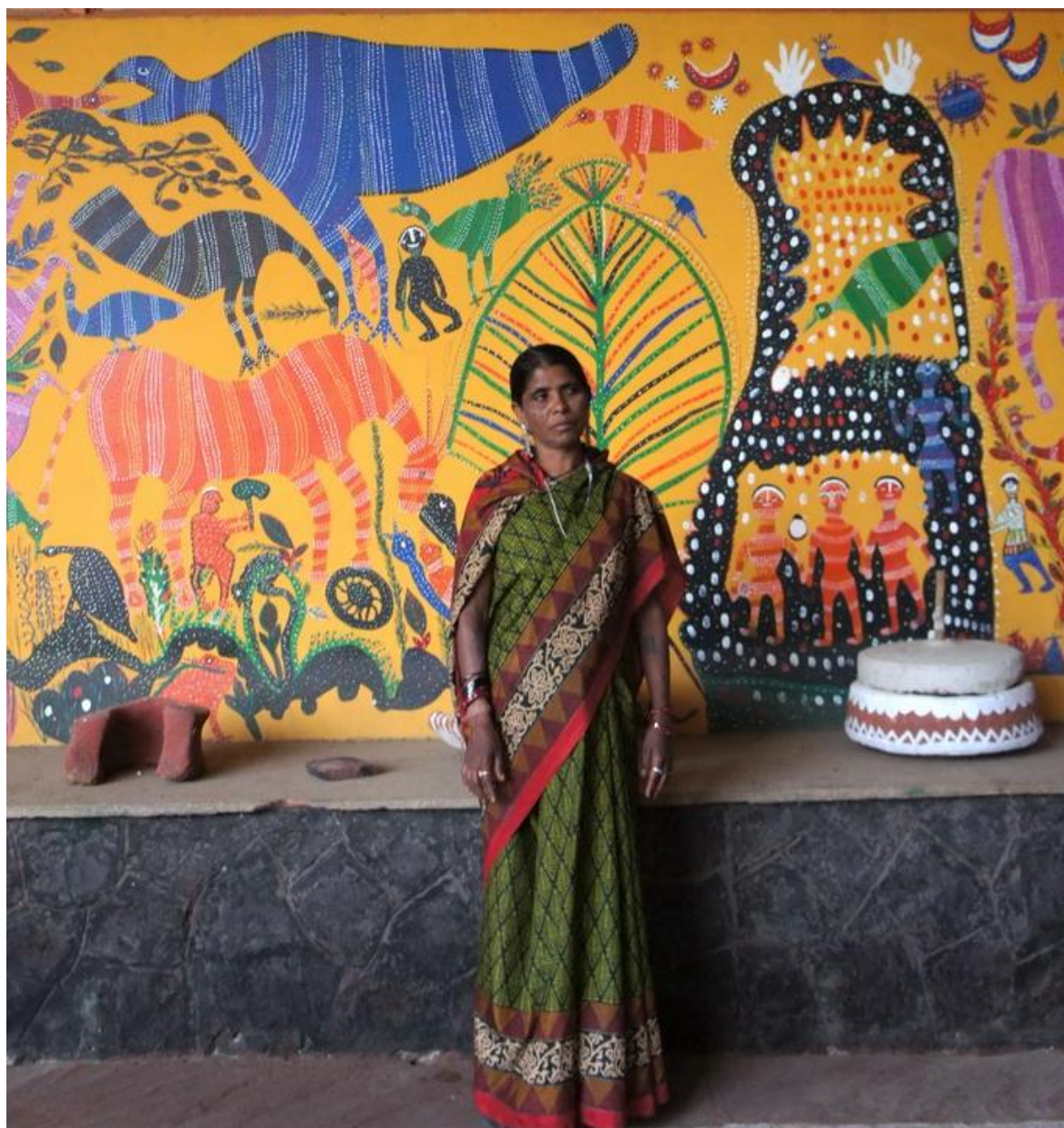


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Ladoo Bai in front of her fresco in the Museum of Tribal Art in Bhopal