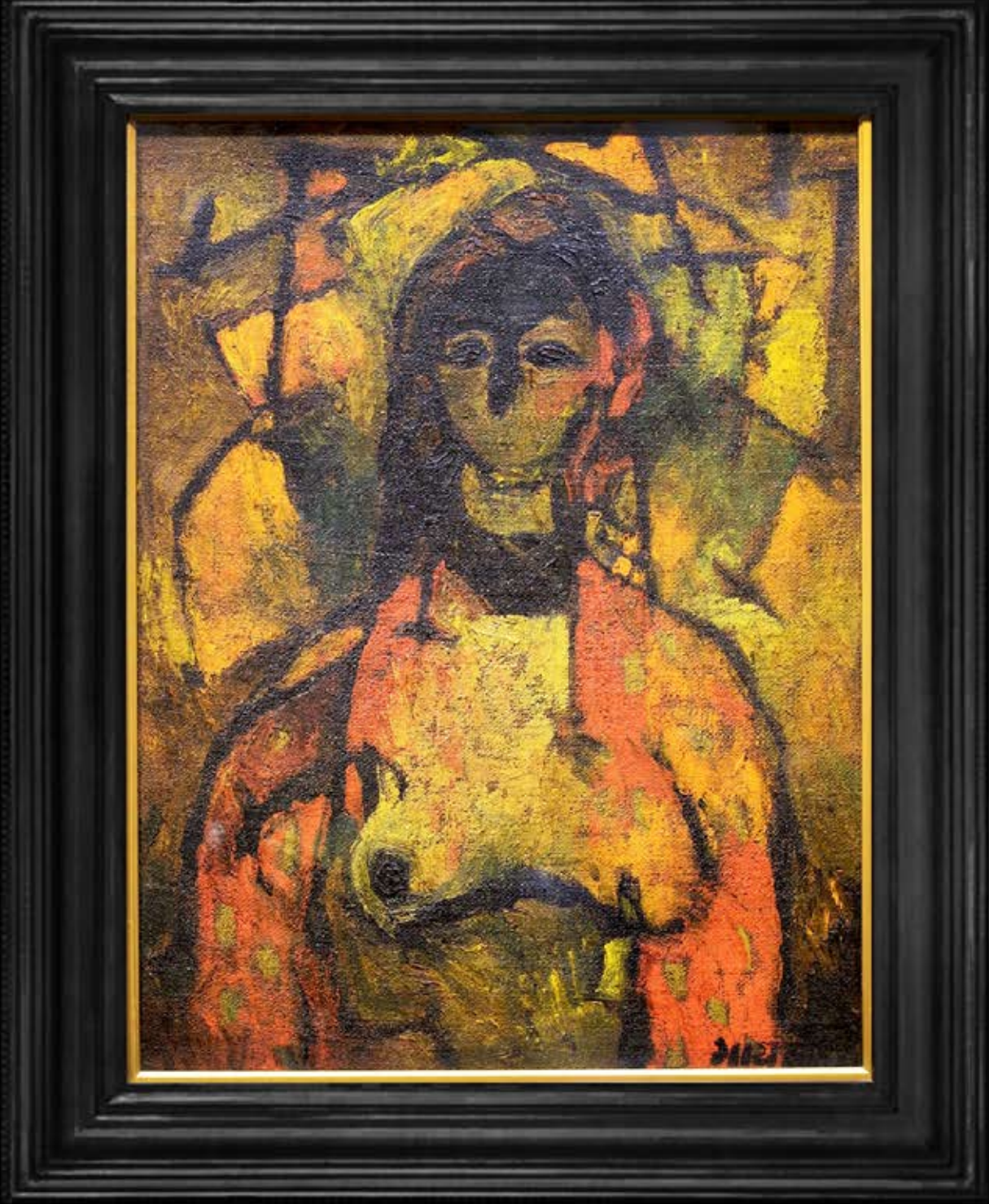


# paanche



V. S. Gaitonde

बेभुपदन केकरेकर

लुकेरु वेद्यु

के. डु. इबेरालानुयान

रबिन्देरानाथे तडुठरुडे

र. इ. डुगैठणुडे

www.grihapu7.com

*Front Cover: V. S. Gaitonde, Lot No. 48*

*Back Inset: Bhupen Khakhar Early Poster*

*Back Cover: Rabindranath Tagore, Lot No. 17*



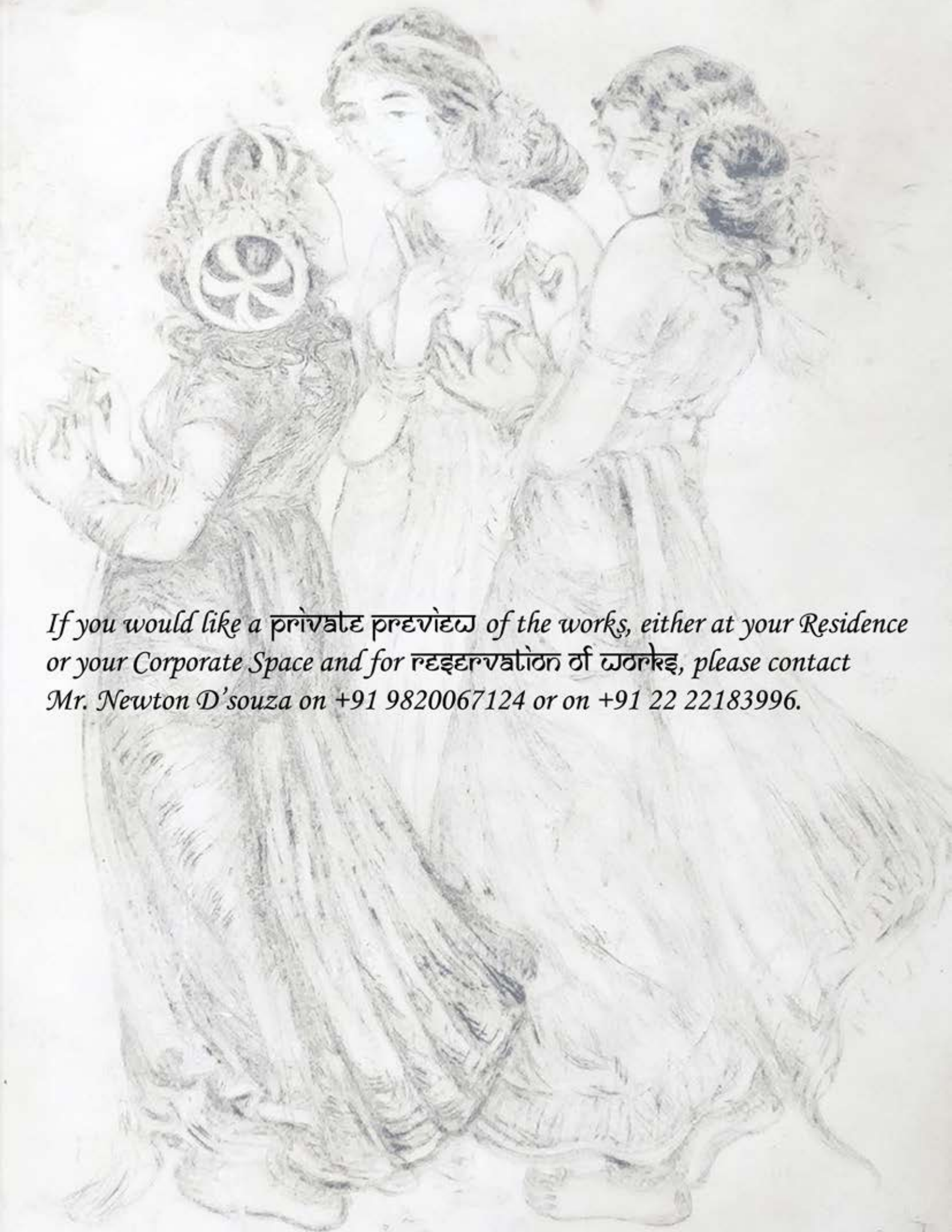
*One of the country's most premier contemporary art destinations, a brainchild of husband-wife duo Arun and Chandra Sachdev. Gallery 7 has moved to the heritage precincts of Rampart Row, Kala Ghoda, where it has become a landmark on the south Mumbai cultural map.*

*And while the location may have changed, the dream and enterprise remain the same – to promote Indian art and provide promising artists a credible platform to showcase their works. Conceived by art collectors and appreciators Arun and Chandra as a means to bolster the contemporary Indian art market, the gallery was established in the mid-70s in the commercial Fort district of Mumbai. Gallery 7 brought together Arun's expertise as writer and editor of 'Z' magazine and Chandra's trained eye as a fine artist from the prestigious J. J. School of Art and The Kala Bhavan in Santiniketan, schooled by renowned artist, Somnath Hore.*

*Over the three decades since Gallery 7's inception, the dynamic couple has collectively supported and showcased the works of formidable young talents like Atul Dodiya, Vijay Shinde, Arpita Singh, among others. The gallery's walls have also played host to stalwarts such as M.F. Husain, S.H. Raza, Jogen Chowdhury, Rameshwar Broota, Sudhir Patwardhan, Krishen Khanna and Ramkumar. Having worked with some of the Indian art firmament's biggest international and contemporary stars, Gallery 7 has also emerged as a haven for upcoming artists, championing genuine talent and showcasing aesthetically strong sensibilities.*

*Even as its echelon and endeavour has grown, Gallery 7 has moved from its initial location in Fort to a vintage bungalow in Cuffe Parade in the '90s, and has now found a new home in the art district of Kala Ghoda. With its 40-foot arched frontage, high ceilings, contemporary interiors and clean lines, the new address is a perfect blend of the traditional and modern.*

*And bringing a forward-thinking and modern outlook to this endeavour is the couple's enterprising son and a partner at Gallery 7, Arunov Nicholai Sachdev, who now helms the project with his mother Chandra. Having been involved with the gallery for a decade-and-a-half, Nicholai brings with him strong business acumen and an in-depth knowledge of the Indian art scene. His strong relationship management skills and keen eye for spotting talent have seen him emerge as one of the country's leading art connoisseurs and dealers. Under Chandra and Nicholai's direction, Gallery 7 plans to branch out to several cities across the world in the near future, aiming to provide Indian artists with a global platform to showcase their talent.*



*If you would like a private preview of the works, either at your Residence or your Corporate Space and for reservation of works, please contact Mr. Newton D'souza on +91 9820067124 or on +91 22 22183996.*

# paanch

bhupen khakhar

rabindranath tagore

k. g. Subramanyan

v. i. ghaitonde

lakshmi vedy

29th January 2019 to 23rd March 2019

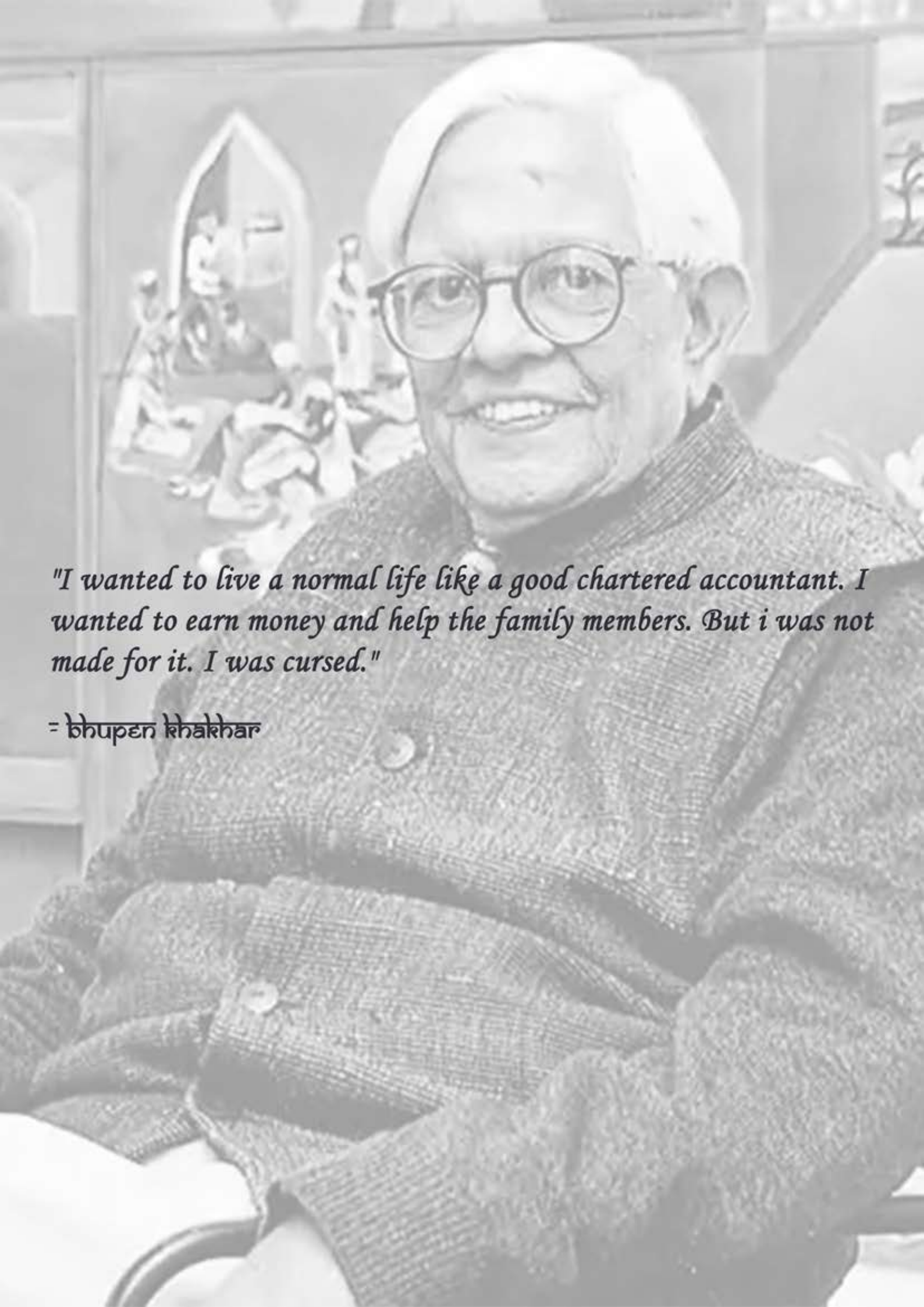
# paanch

*'Paanch', or the Number 5, is said to be the most energetic of all single-digit numbers. Much like the number, the artists on display demonstrate adventure and unpredictability in their continuously evolving styles.*

*These eminent 'paanch' are among India's leading artists whose non-conformity and passion have shaped the landscape of Indian art as we see it today.*

bhupen khakhar





*"I wanted to live a normal life like a good chartered accountant. I wanted to earn money and help the family members. But i was not made for it. I was cursed."*

= bhupen khakhar



**Bhupen Khakhar**

*Untitled (Set of 3 Works)*

*7.7 x 5.7 Inches; 12 x 7.7 Inches; 7.7 x 5.7 Inches*

*Watercolour on Paper*

*Signed: Centre; Bottom Left; Centre Right*

*Provenance: From a well known collector;*

*The work was acquired directly from the artist; Original Letter from the artist stuck on reverse.*

*Price on Request*



*Original Letter from Bhupen Khakhar to the Original Owner*











*Front*

**bhupen khakhar**

*Untitled (Double-Sided)*

1993

8.5 x 10 Inches

*Ink on Paper*

*Signed & Dated on Verso Bottom Right*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



*Reverse*



bhupen kshakhar in sayaji baug garden, vadodra, 1983





*Bhupen Khakhar*

*Untitled*

*5.9 x 11.8 Inches*

*Watercolour on Paper*

*Signed on Verso Bottom Right*

*Provenance: From a well known collector;  
The work was acquired directly from the artist.*

*Price on Request*



*Signature on Reverse*





**bhupen khakhar**

*Untitled (Diptych)*

1993

8.75 x 10.75 Inches (Each)

*Pen on Paper*

*Signed & Dated on Bottom Right*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*









*bhupen khakhar*

*Untitled (Still-Life)*

*1993*

*8.6 x 10 Inches*

*Sketchpen on Paper*

*Signed & Dated Centre Right*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



*bhupen khakhar*

*Untitled*

*1993*

*10.5 x 12.5 Inches*

*Sketchpen on Paper*

*Signed & Dated on Bottom Right*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



*Bhupen Khakhar*

*Untitled*

*1997*

*15 x 12 Inches*

*Watercolour on Paper*

*Signed Bottom Right*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*





**bhupen khakhar**

*Untitled (Set of 6 Works)*

*10 x 14 Inches (Each)*

*Watercolour on Paper*

*Provenance: From a well known collector;  
The work was acquired directly from the artist.*

*Price on Request*



Five or five thick plate glasses. Yellow colour melting sun painted on each plate glass.  
This will distort the image & create an illusion of space between the yellow spots





Surya son of  $\text{अग्नि}$  and  $\text{उषसि}$  - Dark red man with three eyes and in golden chariot with  $\text{अश्व}$  (legless) chariot. His illeg. twin children  $\text{अश्वि}$  &  $\text{अश्विन}$  Married to  $\text{शत्रुघ्न}$  daughter of  $\text{सुरसेन}$ .  $\text{अश्वि}$  found Surya's brilliance too much. So she fled from him. She became a mare. Surya followed her. He became horse. They had twins  $\text{अश्वि}$  &  $\text{अश्विन}$  physicians to this children. They got tired of being horse and mare. So they assumed original form. Then  $\text{सुरसेन}$  placed him on lotus to take away foulness. From the fragments of brilliance was made  $\text{अश्वि}$  &  $\text{अश्विन}$  always love,  $\text{अश्विन}$ .





Lump of Optic glass - the molten optic glass to be  
poured in a container with a cavity in the bottom from the floor. Yellow light emanates  
lighting the optic glass





*Bhupen Khakhar, Howard Hodgkin in the Hodgkin garden in Wiltshire.*





*bhupen khakhar*

*Untitled*

*1993*

*8.5 x 10 Inches*

*Pen & Ink on Paper*

*Signed & Dated on Bottom Right*

*Provenance: Property of a prominent collector;*

*Acquired from a SaffronArt Auction House.*

*Price on Request*



*Bhupen Khakhar*

*Untitled*

*1993*

*8.5 x 10.5 Inches*

*Ink on Paper*

*Signed & Dated on Bottom Right*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



**bhupen khakhar**

*Untitled*

*1993*

*8.75 x 10.75 Inches*

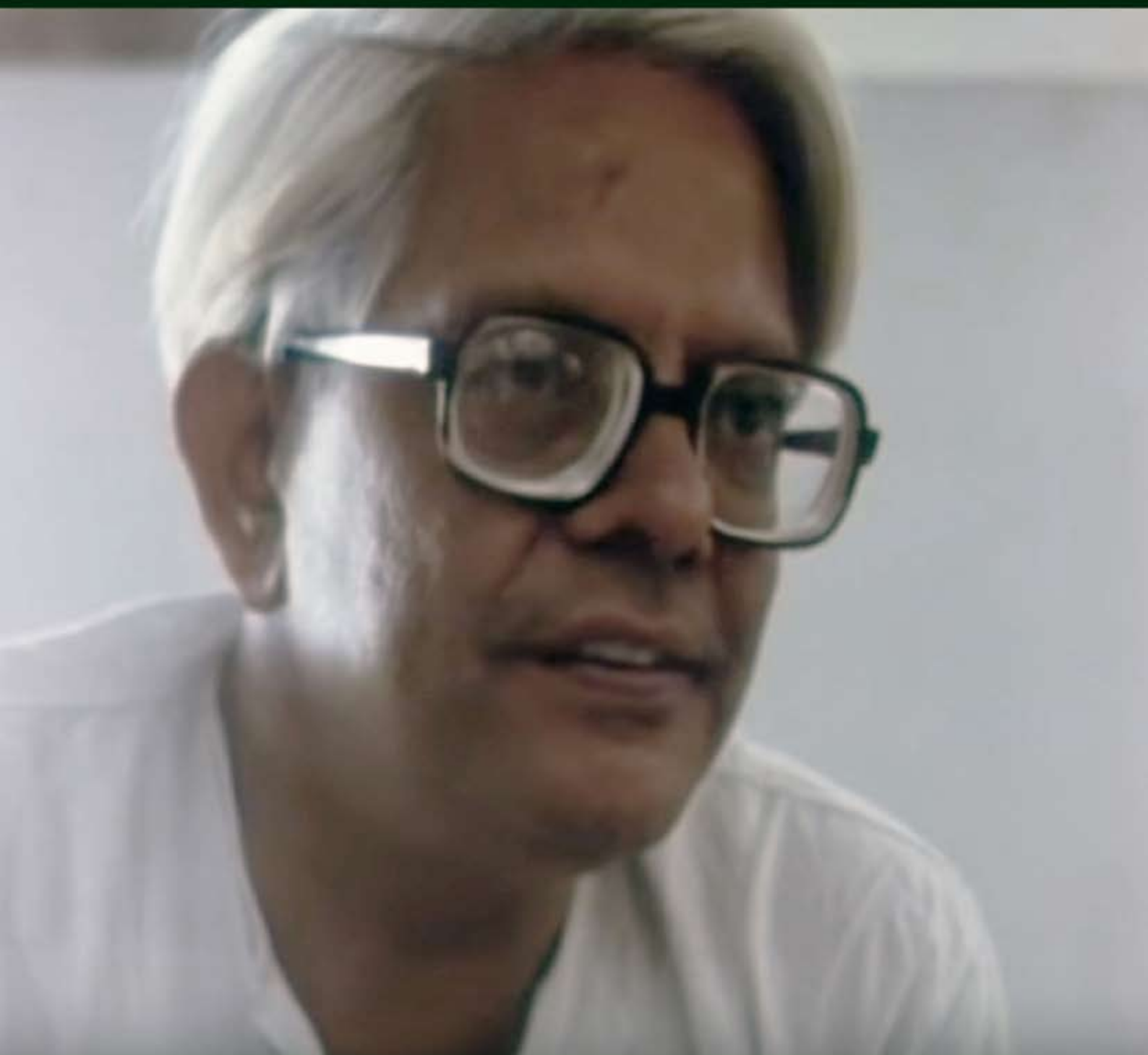
*Pen on Paper*

*Signed & Dated on Bottom Right*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*





**Bhupen Khakhar**  
*Untitled (Self Portrait)*  
8 x 6.5 Inches  
*Watercolour & Pen on Paper*  
*Signed Botom Right*  
*Provenance: Property of a lady;*  
*Originally acquired direct from the artist.*

*Price on Request*





*Bhupen Khakhar*

*Couple*

*1990s*

*10 x 10.5 Inches*

*Watercolour on Paper*

*Signed Centre Right*

*Provenance: Property of a lady;  
Originally acquired direct from the artist.*

*Price on Request*



*bhupen khakhar*

*Untitled*

*1980*

*16 x 13 Inches*

*Lithograph*

*Signed & Dated Bottom Right*

*Provenance: From an Important Collection*

*Price on Request*





*bhupen khakhar*

*Untitled*

*7 x 7 Inches*

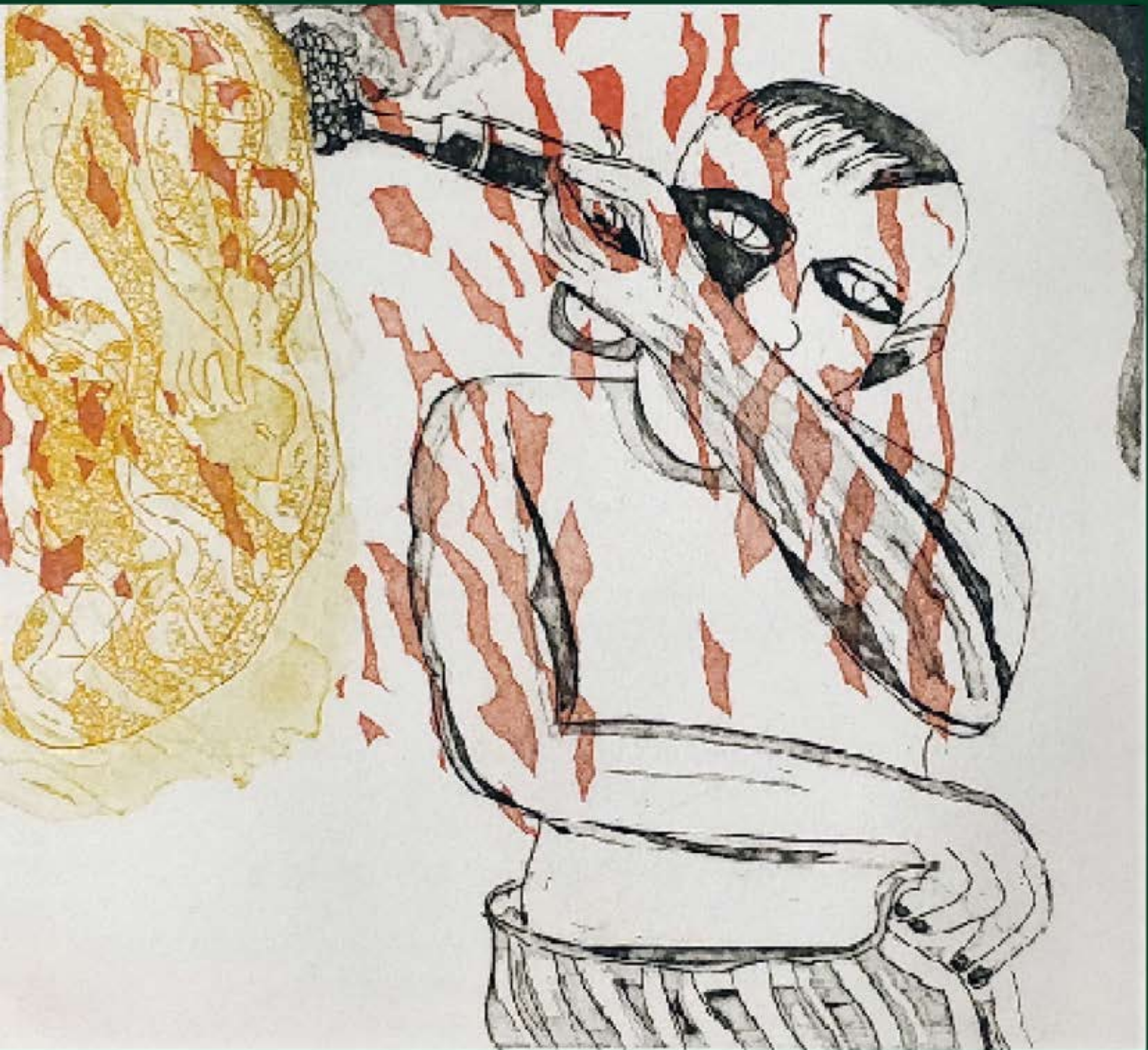
*Etching on Paper, Edition No. A/P*

*Handsigned Bottom Right*

*Provenance: Property of a prominent collector;*

*Acquired from SaffronArt Auction House.*

*Price on Request*





*bhupen khakhar*

*Phoren Soap*

*Circa 1990s*

*6.25 x 6.25 Inches (Image Size)*

*9.75 x 11 Inches (Paper Size)*

*Limited Edition Artist Book with Fifteen Etchings*

*Edition No. 34/50*

*Signed in Gujarati Bottom Right*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

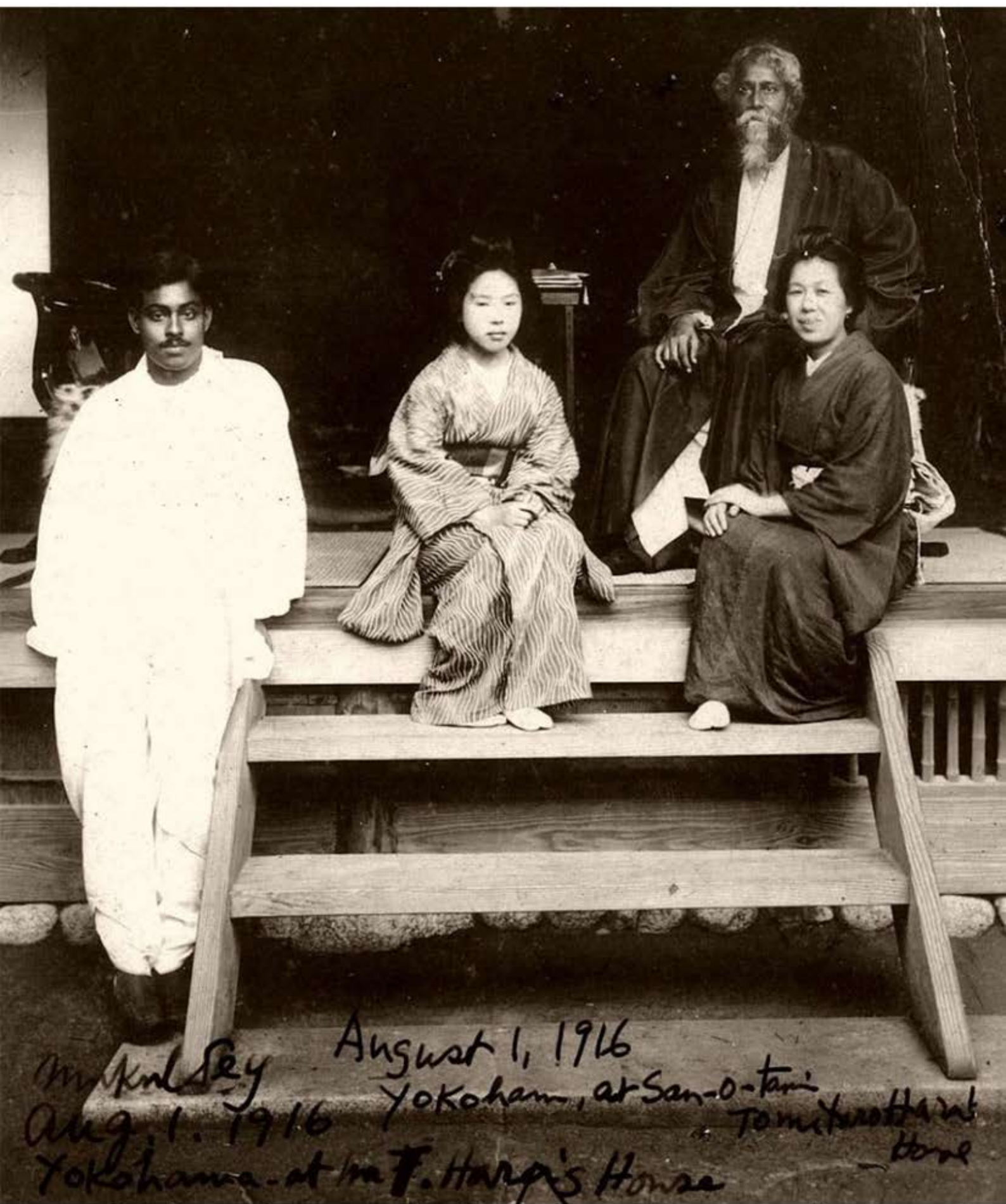
*Price on Request*

rabindranath tagore



*"What is Art? It is the response of man's creative soul to the call of the Real."*

= rabindranath tagore



लुकुलु सेन (far left) with Rabindranath Tagore, "Kiyotaka" and another  
 Japanese lady at Tomitaro Haraji residence Kankei-en in Yokohama, Japan: on  
 1st August 1916.

# मुकुल देय & रबिन्द्रानाथ टागोर

*"It would have been proper to provide a backdrop of Rabindranath Tagore/Mukul Dey relationship before attempting to restructure these pragmatic aspects of an exhibition, which might generate controversies regarding certain ideological questions in the end.*

*Artist Mukul Dey, the sponsor of this historic exhibition was a student of Tagore's school at Santiniketan during the years c. 1906 till 1912. Once a disciple and protégé, later on a rebel and a deserter (Dec. 13, 1917) Mukul Dey came back from U. K. to take the charge of Government School of Art, Calcutta, on July 11, 1928 as its first Indian Principal.*

*Our story begins here: at Calcutta, in the year 1928.*

*As source material to examine and narrate the topic mentioned above we have a set of nine letters of Rabindranath Tagore to Mukul Dey between Nov. 1928 and Nov. 1933; one printed and published illustrated catalogue of this exhibition; a set of six money receipts; one letter of poet's son, Rathindranath Tagore to Mukul Dey dated March 18, 1932 and two newspaper clippings of 'The Statesman', Calcutta, 1932.*

*We know that the first ever Tagore exhibition took place in Gallerie Pigalle, Paris from May 2, 1930 till May 19, 1930. What history and several chroniclers tell us as a chance discovery of a genius by a French journalist at an obscure country-house on the shores of South of France may not be a matter of as simple a coincidence as that.*

*In July 1928, exactly twenty-two months before his Gallerie Pigalle exhibition, Tagore had stayed for a period of time at Mukul Dey's residence at 28, Chowringhee Road, Calcutta.*

*During this period he had absolutely immersed himself in his paintings and, if not more, completed at least one hundred and twenty six finished works. During the very same period Mukul Dey, as a loyal admirer of Tagore's art had photo-documented his paintings/drawings to make 5 3/4" x 6 1/2" glass-plate negatives, to prepare finally half-tone blocks out of them.*

However, after about two years, when the obvious question came of organising an exhibition of his paintings, Tagore very decidedly chose the cultural arena of Paris and Berlin to hold his show. As early as 4th Agraḥayan, 1335, (corresponding to Christian era November 1928) he writes to Mukul Dey:

*“(here) a few people are advising to exhibit them in Paris and Berlin. If that gets finalised then I will not be publishing them (the paintings) prior to that. Some of these I wish I could engrave on wood... shall discuss (with you) when you come”.*

*In a subsequent letter dated December 10 1928 Tagore writes:*

*“Rathi and Bouma have gone to Calcutta for two days. If you hand them over my paintings blocks and negatives, they can bring them here. If I need to make any payment for them, let me know the amount and send the bill so that I can settle it. I am very busy these days for the Viceroy’s forthcoming visit”.*

*For one long year, from May 1930 to May 1931, Tagore’s exhibitions in France, U.K., Germany, Denmark, Switzerland, U. S. S. R. and U. S. A. were sheer history with a remarkable trail of success and appreciation. However, when back in India, Tagore was as skeptical as before about his Indian audience but never short of pragmatic wisdom. He writes to Mukul Dey on June 6, 1931 from Darjeeling:*

*“I have titled the paintings. You can view them when I am in Calcutta. But let me tell you if they do not sell, I do not want to exhibit them. Aban was telling me (that) in these bad times of the world there is hardly any chance of selling them. If, at least, I get fifteen thousand rupees, that will take care of my needs for the time being. Otherwise, I don’t see any reason to expose myself to the critics’ sarcasm. I do not believe that these strange paintings of mine will elicit any appreciation from the people of my land. When I go abroad next, I will take them with me”.*

*Precisely, why Tagore expected to sell his paintings to an apparently unappreciative and dull audience is beyond my personal comprehension! At this point of our story I am almost certain that there is definitely a body of correspondence from Mukul Dey to Tagore, but unfortunately, all my efforts to access them at Rabindra Bhavan, Visva Bharati have not yielded any result so far.*

*On 3rd Ashadha, 1338, (Christian era June 18, 1931) Tagore writes to Dey:*

*“Okay I will unveil my veiled paintings (purdah-nasheen) during the winter, then let*



*the people speak out and say whatever they feel. When they will felicitate me at Calcutta, the painting exhibition should coincide (with it), so many more will come to notice it”.*

*Here, obviously, Tagore was referring to his forthcoming felicitation at the Town Hall; Calcutta scheduled in December 1931. However, most of the chroniclers are strangely silent about this chronologically first exhibition of Tagore on Indian soil, and that too in the city of his own home.*

*Automatically the question arises whether the audience had not been appreciative or, was the sales been poor? Personally, I am yet to learn anything conclusive about this particular exhibition of Tagore, which was most flimsily chronicled even by his noted biographer.*

*In February, 1932 (initially, from Feb. 20-29, 1932, but later on extended till March 7, 1932) and after about one and a half months of the Town Hall exhibition, the audience at Calcutta had witnessed the grand spectacle of an Exhibition of Drawings, Paintings, Engravings, Pottery and Leather work by Sir Rabindranath Tagore at Government School of Art at 28, Chowringhee Road. That was how the illustrated catalogue, brought out on this special occasion, had introduced Tagore the artist, to his own people in Bengal.*

*How ironical! Tagore the poet, receiving critical acclaim in Bengal only after his Nobel Prize, and at a later point of time, Tagore the painter, skillfully engineers his shows in the West first and then only ventures to meet his Indian audience armed with a defunct knighthood discarded long ago after the April 13, 1919 massacre of Jallianwala Bagh, at Amritsar. I anticipate that Mukul Dey could be blamed for that unwanted prefix to Tagore's name, but was he alone responsible for it? Could it not have been an aspect of a broader stratagem?*

*The February 1932 exhibition was entirely sponsored by Mukul Dey. It consisted of two hundred and sixty five original works by Tagore in various mediums, apart from seventeen craft works by his son Rathindranath and daughter-in-law Pratima Devi. In the illustrated catalogue published on the eve of this event Principal Dey had introduced Tagore the artist in no uncertain terms.*

*Dey writes:*

*“It may be asked why the World Poet, in the evening of his life, has almost forsaken his masterly pen to wield the brush. The reply is not far to seek. What appears to*

*not an inconsiderable number of critics as the effeminate characteristics, which mar the beauty of New Bengal School of Art, has not escaped the notice of such a keen observer as our Poet. On the other hand, in Rabindranath's opinion, it is idle in these days to make efforts to revive anything approaching the sublime grandeur of the Ajanta School.*

*The Poet-Painter makes an entirely new departure in representing the reality of life with his own vigorous masterstrokes, which know no faltering. In his seventieth year, the poet's fingers are tense, and show no tremulousness. His pen and ink pictures are veritable masterpieces. The figures drawn by the poet with a single stroke of the brush vividly bring out the vitality of the inspired art of Rabindranath. His paintings have in them great movements. His portraits are the very embodiments of vitality of expression”.*

*Mukul Dey concludes his Foreword with equal clarity. He writes:*

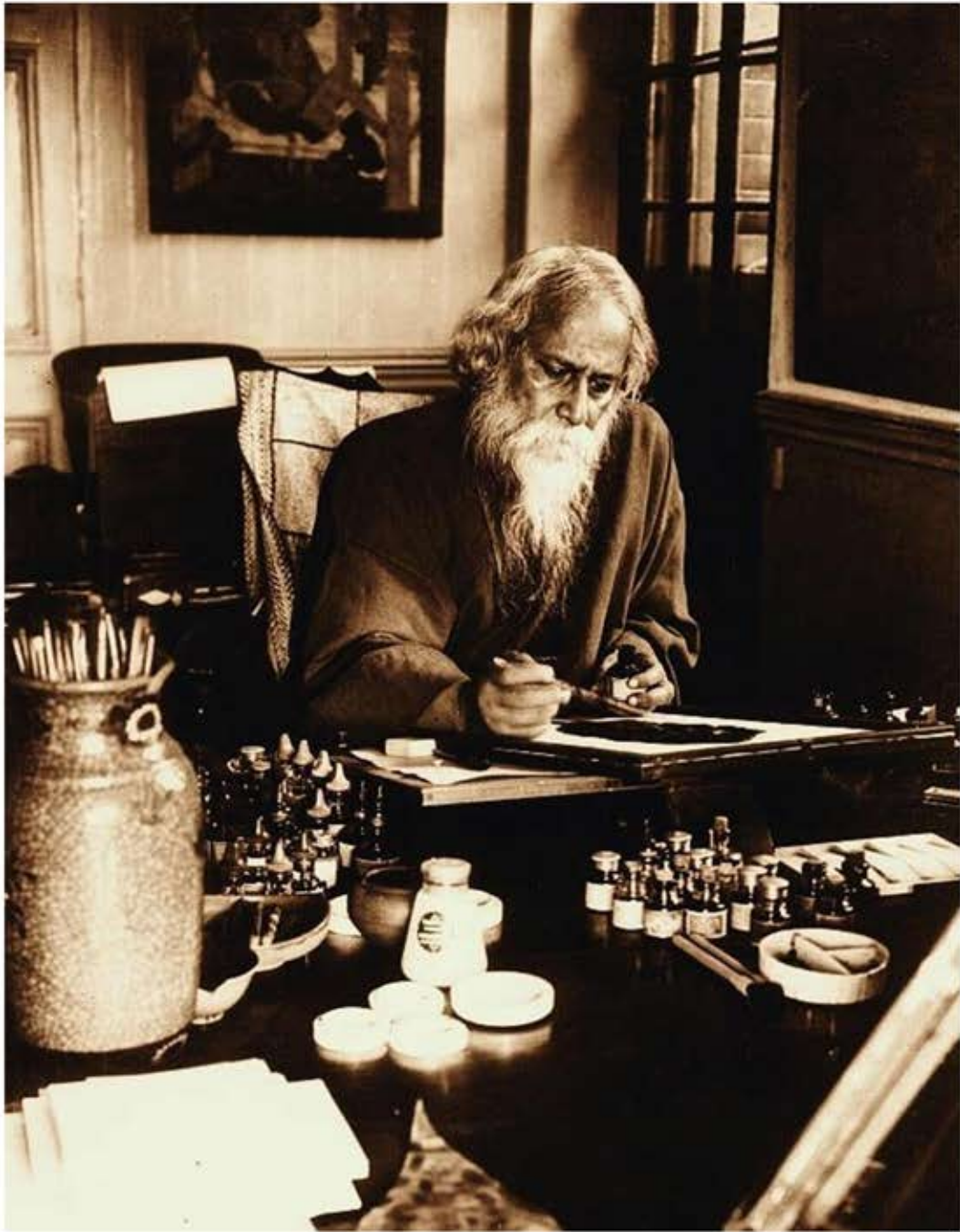
*“Already his (Tagore's) paintings have attracted worldwide attention. Very high prices were paid for them in Germany, America, France and other places. Museum and private collections in the West bought his pictures and paid prices to the extent of 400 to 700 dollars each. This exhibition offers an opportunity for the first time in this country to secure specimens of his priceless paintings and drawings with his autograph at a moderate price as the illustrated catalogue will show”.*

*As was expected, the exhibition proved to be a grand success both in terms of attracting the glitteratti and sales. Rani Chanda, Principal Dey's younger sister had narrated vividly the general mood of jubilation prevailing at 28, Chowringhee Road where Tagore was staying those days...”*

= इत्युक्तौ (courtesy Mukul Dey archive)



Front cover of the illustrated catalogue of Rabindranath Tagore's first ever solo exhibition in India, sponsored by Mukul Dey at the Government Art School, Calcutta in 1932.



*The Poet At Work*

*Rabindranath Tagore stayed at the Government School of Art (renamed Government College of Art & Craft in 1951) in 1928 on an invitation from then principal, Mukul Dey, between August 8 and 31. The poet is seen here in his room at the college.*

*“I am a disciple of the Buddha. But when I present myself before those holy places where the relics and foot-prints of the Buddha are found I come in touch with him to a great extent.”*

= rabindranath tagore





*Rabindranath Tagore*

*The Monastery*

*1928*

*10 x 12 Inches*

*Ink & Wash on Paper*

*Signed 'Rabindra' in Bengali Botom Right*

*Provenance: From an important private collection. The work was originally acquired from the Mukul Dey family collection. The painting was gifted to Mukul Dey by Rabindranath Tagore. Rabindranath executed this series of paintings during 1928 onwards at Calcutta Govt. College of Art (CGAC), when Mukul Dey was principal and he sponsored and organized Rabindranath's first paintings exhibition in India at Calcutta Govt. Art College (CGAC) in the year 1932.*

*Price on Request*



*Reference Image: Bouddha-Bihar (Ruined Buddhist Monastery);  
Similar subject auctioned at Christie's auction in December 2016*

MUKUL DEY (b. 1895 - d. 1988)  
BINA DEY (b. 1905 - d. 1999)



CHITRALEKHA  
Since 1928

Dr. MANJARI UKIL  
SATYASHRI UKIL  
SHIVASHRI UKIL

From: Shivashri Ukil  
Chitralekha  
Flome  
Liva Palley  
Santini Katan  
Purbhura  
N.R. 731235.

To

Bombay

I Shivashri Ukil grandson of Mukul Dey have had those 3 Rabindranath Tagore's paintings in my family collection since 1928. Those paintings were gifted to Mukul Dey by Rabindranath everance then they have been in my home. I am releasing those to [redacted]. I take full responsibility for the provenance (Rabindranath executed series of his paintings during 1928 onwards at Cal govt College of Art, where Mukul Dey was principal and he sponsored and organised Rabindranath's first painting exposition in India at Calcutta govt. Art College in Nov. 1932). And no claim shall be made by me by my Mother & Brother.

~~Shivashri Ukil~~  
(SHIVASHRI UKIL)  
Mukul  
(MANJARI UKIL)



The Monastery  
The Buddhist Churichy  
1928 Rabindranath was stude-  
-ent for couple of months  
at Cal. govt Art College  
when Mukul Dey was principal  
Tagore made series  
of painting which was orga-  
nised and sponsored by  
Mukul for his exposition at  
Cal in Nov. 1932.

original letter from the family of Mukul Dey

photographs of the work authenticated  
by the family of Mukul Dey



'uttarayan', rabindranath tagore's home in Santiniketan







*rabindranath tagore*

*A Home in Santiniketan*

*1928*

*9 x 12 Inches*

*Ink & Wash on Paper*

*Signed 'Rabindra' in Bengali Botom Right*

*Provenance: From an important private collection. The work was originally acquired from the Mukul Dey family collection. The painting was gifted to Mukul Dey by Rabindranath Tagore. Rabindranath executed this series of paintings during 1928 onwards at Calcutta Govt. College of Art (CGAC), when Mukul Dey was principal and he sponsored and organized Rabindranath's first paintings exhibition in India at Calcutta Govt. Art College (CGAC) in the year 1932.*

*Price on Request*

MUKUL DEY (b. 1955 - d. 1995)  
BINA DEY (b. 1905 - d. 1995)



CHITRALEKHA  
Since 1928

Dr. MANJARI UKIL  
SATYASHRI UKIL  
SHIVASHRI UKIL

From: Shivashri Ukil  
Chitralekha  
Flome  
Leva Pally,  
Santiniketan  
West Bengal  
W.P. 751235

To

Bombay

I Shivashri Ukil grandson of Mukul Dey have had these 3 Rabindranath Tagore's paintings in my family collection since 1928. These paintings were gifted to Mukul Dey by Rabindranath whenever they were done in my home. I am releasing these to [redacted]. I take full responsibility for the provenance (Rabindranath executed series of his paintings during 1928 onwards at Cal govt. College of Art, where Mukul Dey was principal and he sponsored and organised Rabindranath's first paintings exposition in India at Calcutta govt. Art College in May 1932) and no claim shall be made by me by my Mother & Brother.

~~Shivashri Ukil~~  
(SHIVASHRI UKIL)  
MUKUL  
(MANJARI UKIL)



Grandson of Mukul Dey  
Shivashri Ukil  
R  
"A Home in Santiniketan"  
This was my collection previously  
now I gave to [redacted]  
of my wife's collection  
Recd. Rabindranath Tagore's yr. 1928

original letter from the family of Mukul Dey.

photograph of the work authenticated by the family of Mukul Dey

*“Art thou abroad on this stormy night  
on thy journey of love, my friend?  
The sky groans like one in despair.*

*I have no sleep tonight.  
Ever and again I open my door and look out on  
the darkness, my friend!*

*I can see nothing before me.  
I wonder where lies thy path!*

*By what dim shore of the ink-black river,  
by what far edge of the frowning forest,  
through what mazy depth of gloom art thou threading  
thy course to come to me, my friend?”*

*= rabindranath tagore*





*rabindranath tagore*

*Stormy Night*

*1928*

*12 x 9 Inches*

*Ink & Wash on Paper*

*Signed 'Rabindra' in Bengali Botom Right*

*Provenance: From an important private collection. The work was originally acquired from the Mukul Dey family collection. The painting was gifted to Mukul Dey by Rabindranath Tagore. Rabindranath executed this series of paintings during 1928 onwards at Calcutta Govt. College of Art (CGAC), when Mukul Dey was principal and he sponsored and organized Rabindranath's first paintings exhibition in India at Calcutta Govt. Art College (CGAC) in the year 1932.*

*Price on Request*



CHITRALEKHA  
Since 1959


Dr. MANJARI UKIL  
SATYASHRI UKIL  
SHIVASHRI UKIL

From: Shivashri Ukil  
Chitralekha  
Flome  
Leva Palley,  
Santiniketan  
Burdwan  
W.P. 751235.

To

Bombay

I Shivashri Ukil grandson of Mukul Dey have had these 3 Rabindranath Tagore's paintings in my family collection since 1928. These paintings were gifted to Mukul Dey by Rabindranath whenever they were done in my home. I am releasing those to [redacted]. I take full responsibility for the provenance (Rabindranath executed series of his paintings during 1928 onwards at Cal govt. College of Art, where Mukul Dey was principal and he sponsored and organised Rabindranath's first painting exposition in India at Calcutta govt. Art College in May 1932) and no claim shall be made by my Mother & Brother.

  
(SHIVASHRI UKIL)  
Mukul  
(MANJARI UKIL)

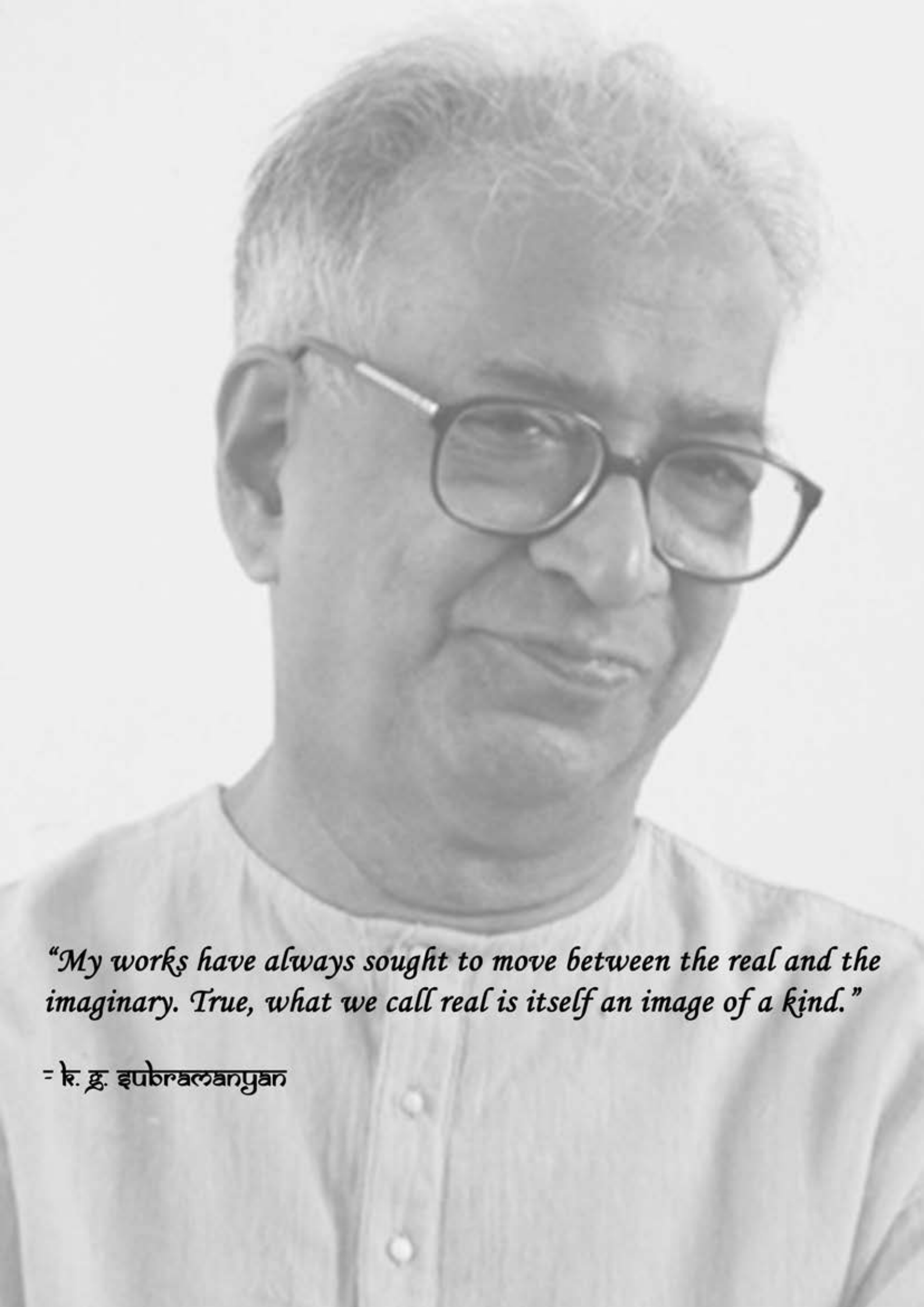


original letter from the family of mukul dey

photograph of the work authenticated by the family of mukul dey

के. ग. इब्राहिमयान





*“My works have always sought to move between the real and the imaginary. True, what we call real is itself an image of a kind.”*

= K. G. Subramanyan



**क. ग. सुब्रामन्यन**

*Untitled*

1992

5.6 x 4 Inches

*Ink & Wash on Paper*

*Signed & Dated Bottom Right; Inscribed on Reverse 'Seasons Best Wishes to you all*

*- Mani, Susheela, Santiniketan 92, We may be in Bombay Dec 92 Jan 93 ...'*

*Provenance: Property of a prominent collector;*

*Previously acquired from Pundole's Auction House.*

*Price on Request*



*Reverse of the work*





क. छ. इब्रामयान

Untitled

1991

5.75 x 4 Inches

Ink & Wash on Paper

Signed & Dated Bottom Right; Inscribed on Reverse 'Wish you  
all a Happy Diwali & New Year - Mani, Susheela, Uma'

Provenance: Property of a prominent collector;  
Previously acquired from Pundole's Auction House.

Price on Request



Reverse of the work

# toy designed by K. G. Subramanyan for the Fine Arts Fair, 1965

*The Fine Arts Faculty Fair came into existence in 1961, taking inspiration from the fairs and 'melas' that were prevalent since early 20th century at the well-known art institution in Santiniketan, West Bengal. Sculptor Sankho Chaudhury, who taught at the Faculty, had initiated the Fair after having studied in Santiniketan. Besides the fun and festivities that it brought, the Fair served an important role in supporting less privileged students and in reaching out to the local community. It became an occasion where the public could view and buy artworks that were produced by students. Over the years, the Fair expanded in scale and scope, bringing into its fold different activities, such as theatre performances, puppet shows, experimental artworks, and traditional art forms.*

*The works were created in Bamboo, Leather, Beads and Wood.*



toy designed by k. g. Subramanyan for the fine arts fair in 1969



*क. ग. सुब्रह्मण्यम*

*Untitled (Giraffe)*

*12 x 6.5 x 3 Inches*

*Wood*

*Signed Bottom*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



*क. ग. सुब्रह्मण्यन*

*Untitled (Donkey)*

*9 x 6.5 x 3.5 Inches*

*Wood*

*Signed Bottom*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



*क. ब्र. इब्रामान्यन*

*Untitled*

*8.75 x 12.5 Inches*

*Watercolour on Paper*

*Signed Bottom Left*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*





क. छ. इब्रारमन्यन

*Untitled*

2006

5.25 x 7 Inches

*Watercolour on Paper*

*Signed & Dated Bottom Left*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



क. छ. इब्रारमन्यन

*Untitled*

*8 x 5.5 Inches*

*Watercolour on Paper*

*Signed Bottom Left*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



*क. ग. इब्रारमन्यान*

*Untitled*

*4 x 5.5 Inches*

*Watercolour and Ink on Paper*

*Signed Bottom Left*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



ক. ছ. ইুব্রাহ্মাণ্যান

*Untitled*

1957

8 x 11.25 Inches

*Chinese Ink on Paper*

*Signed & Dated Bottom Right*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



*क. ग. सुब्रह्मण्यन*

*Untitled (Diptych)*

*1957*

*11.75 x 14.25 Inches*

*Watercolour on Paper*

*Signed & Dated Bottom Right*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



Van G



*K. G. Subramanyan*

*Untitled*

*Circa 1980s*

*29 x 21.5 Inches*

*Acrylic on Paper*

*Signed Bottom Left*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



क. ग. सुब्रामन्यन

*Untitled*

1986

13 x 17 Inches

*Lithograph*

*Handsigned & Dated Bottom Left*

*Provenance: Property of a lady, Mumbai;*

*Gifted by the artist to the Owner.*

*Price on Request*





*क. ग. सुब्रह्मण्यन*

*Untitled*

*1990*

*13 x 17 Inches*

*Lithograph*

*Signed & Dated Bottom Right*

*Provenance: Property of a lady, Mumbai;*

*Gifted by the artist to the Owner.*

*Price on Request*



*क. ग. सुब्रह्मण्यन*

*Untitled*

*5.5 x 4 Inches*

*Drawing on Paper*

*Signed Bottom Right*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



क. छ. इब्रामान्यन

*Untitled*

*6.5 x 4.5 Inches*

*Watercolour on Paper*

*Signed Bottom Right*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



क. ग. सुब्रह्मण्यन

*Untitled*

2010

10.25 x 9.75 Inches

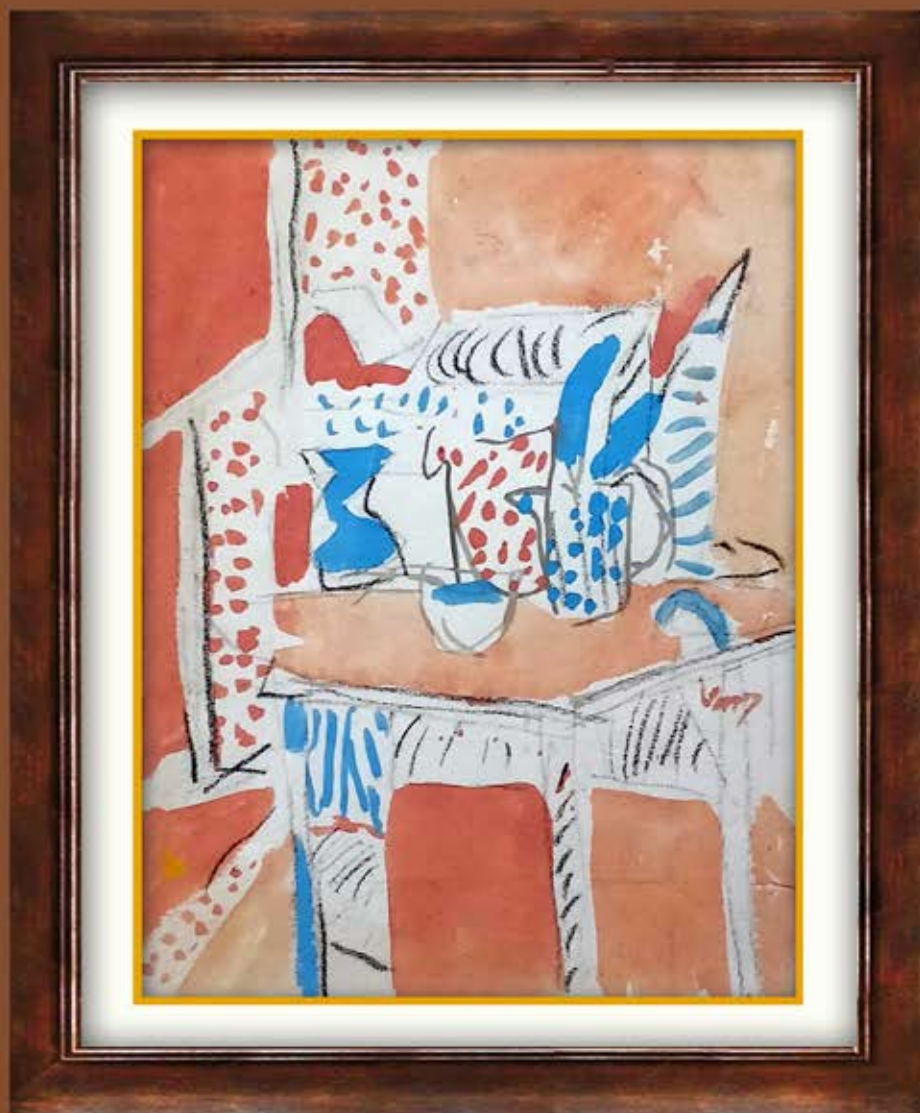
*Watercolour on Cardboard*

*Signed & Dated Bottom Left*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



*क. ग. सुब्रह्मण्यन*

*Untitled*

*8.5 x 6.5 Inches*

*Watercolour on Paper*

*Signed Centre Right*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



*ক. জ. ইব্রাহাম্যান*

*Untitled*

*15 x 11 Inches*

*Pastel on Paper*

*Signed Bottom Right*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



*क. ग. सुब्रह्मण्यन*

*Untitled*

*1957*

*7 x 5.5 Inches*

*Watercolour on Paper*

*Signed & Dated Bottom Right*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*







के. ग. सुब्रह्मण्यन

*Untitled*

*Circa 1960's*

*18 x 18 Inches*

*Oil on Canvas*

*Signed Bottom Left*

*Provenance: Property of a gentleman, Mumbai;*

*Acquired directly from the artist.*

*Price on Request*



क. ग. सुब्रह्मण्यन

*Untitled*

*1990*

*5.5 x 4 Inches*

*Watercolour on Paper*

*Signed & Dated Top Left*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



क. छ. इब्रामान्यन

*Untitled*

*10.5 x 7.5 Inches*

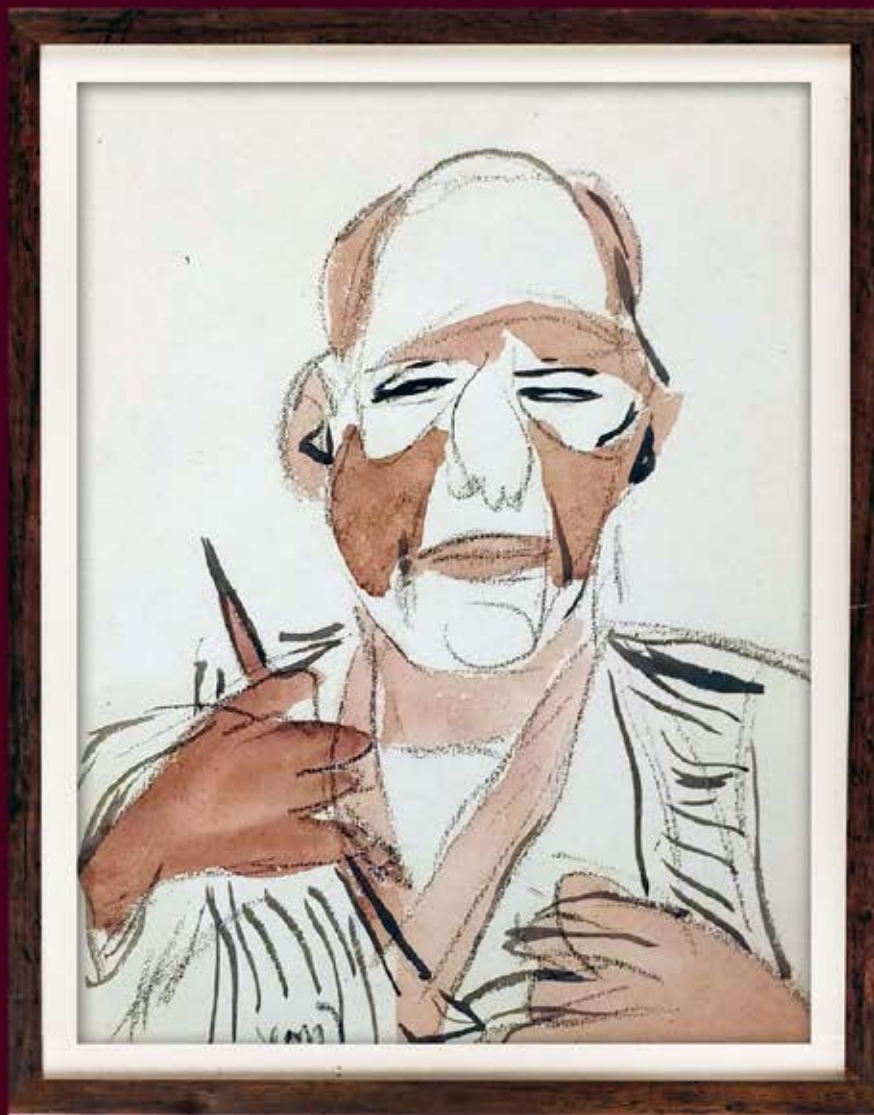
*Watercolour on Paper*

*Signed Bottom Right*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



क. छ. इब्रामान्यन

*Untitled*

*9 x 7 Inches*

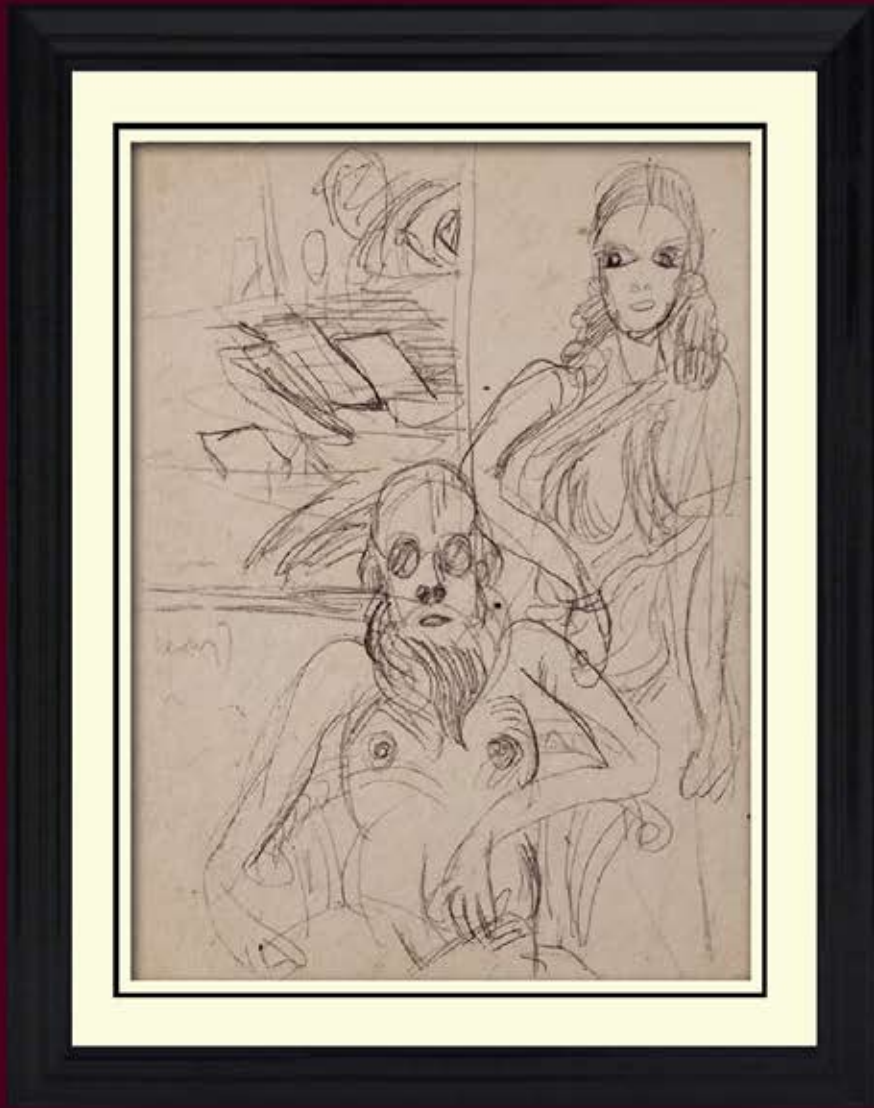
*Watercolour on Paper*

*Signed Bottom Left*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



ক. ছ. ইুব্রাহ্মান্যান

*Untitled*

*5.75 x 4 Inches*

*Pen on Paper*

*Signed Centre Left*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



*K. G. Subramanyan*

*Untitled*

*10 x 10 Inches*

*Ink on Paper*

*Signed Bottom Left*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



*क. ग. सुब्रामन्यन*

*Untitled*

*2004*

*17 x 17 Inches*

*Mix Media on Enamel*

*Signed & Dated Bottom Right*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*



*क. ग. सुब्रामन्यन*

*Untitled*

*2014*

*14 x 11 Inches*

*Charcoal and Watercolour on Paper*

*Signed & Dated Bottom Left*

*Provenance: Property of a prominent collector;*

*Acquired directly from the artist.*

*Price on Request*





क. ग. सुब्रह्मण्यन

*Spectral Figure*

1974

14 x 20 Inches

*Lithograph, Edition No. 29/50*

*Handsigned & Dated Bottom Right*

*Provenance: Property of a lady, Mumbai;*

*Gifted by the artist to the Owner.*

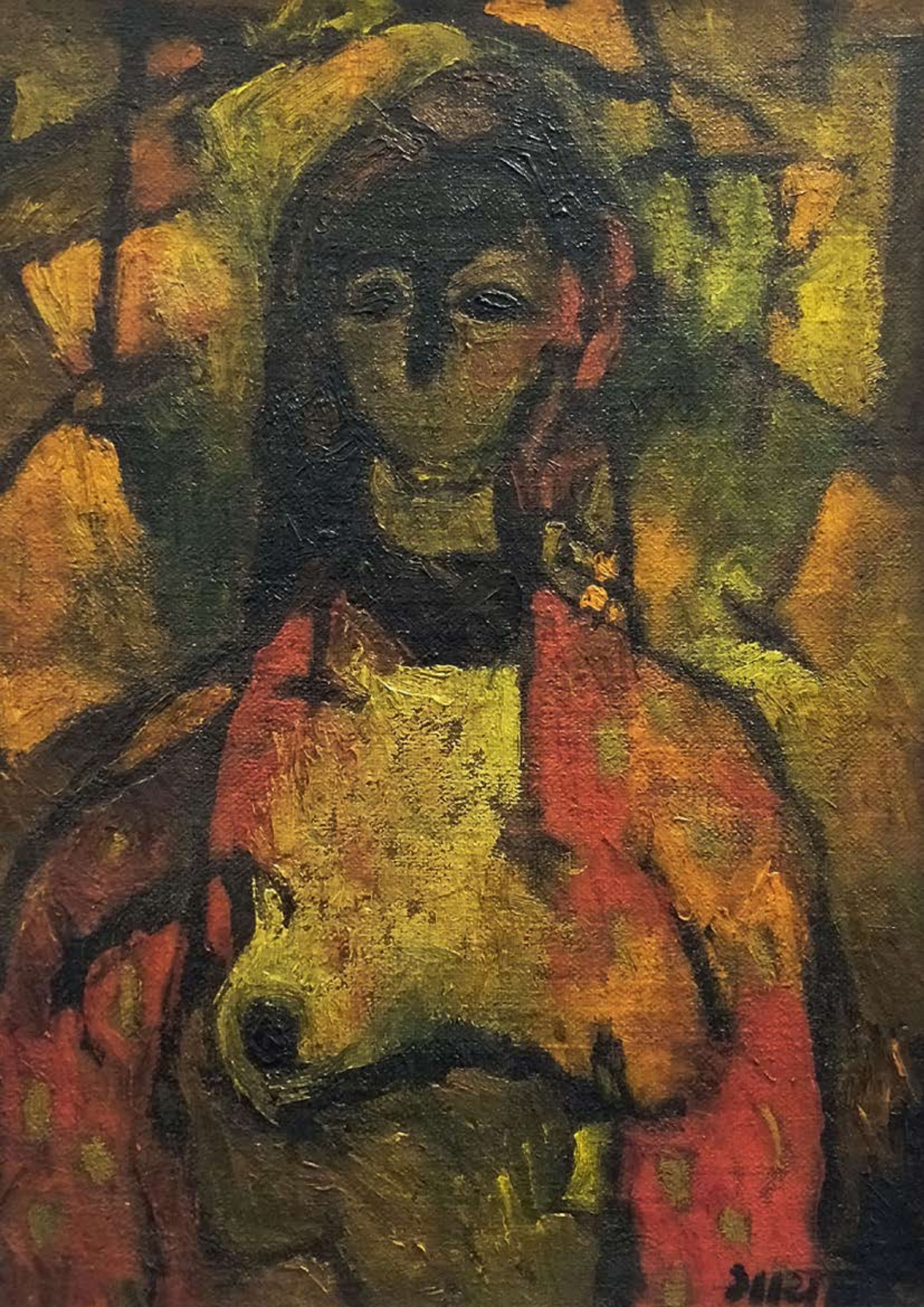
*Price on Request*

ॡ. इ. खूवतॡदे



*“At a time when Indian painting was predominantly representational, it is little surprise that Gaitonde experimented with figuration. The linear, hieratic characters in his early works recall both traditional Indian miniatures and the enigmatic souls that inhabited the imagination of Swiss painter Paul Klee.”*

= फिनांशो तेलहइ



## किशोरी दास & गैटोन्डे

*His youngest sister, Kishori Das, recalls the day Gaitonde's friend rushed over to their Girgaum chawl in the wee hours of the morning. "Bal—that's what we called him—had entered a painting in an exhibition in Japan, and his friend informed us that he had won the first prize of one lakh yen." The excited family restrained themselves from waking him up and breaking the happy news because they thought it would be too much of a shock. "Our mother was trying her best to not accidentally let it slip," says Das, laughing. "We waited until he had his tea, and then finally told him he had won. Bal said, 'Yes, I know. I found out a week ago.'"*

*Even when Gaitonde won the Padma Shri, the family found out from their doctor who had read it in the newspaper. "He would say that he didn't want fame," says Das. "Even when he was an upcoming artist, and the publicity would have been useful."*

*Talking to TOI in her Borivali flat, septuagenarian Das remembers Gaitonde as a fiercely independent person with a rich inner life, who spoke little but had a quick sense of humour.*

*In what reveals Gaitonde's obsession with his craft, Das says he never married because he felt he was already wedded to art. But Das recalls how he once fell in love with a girl but she left him for another man while he was in the US. "People talk about how he was always reclusive, but I think it was this particular incident that made him so," she says. "It changed him, and he started keeping more to himself."*

*With a difference of over 20 years between the two siblings, Gaitonde was almost a father-figure for Das. Of his four sisters, his bond with the youngest was also the most strong, in no small part due to their similar personalities. "His other three (late) sisters were all extroverts," says Das's daughter, Aparna, "My mother was more like him." Das was also the only one apart from Gaitonde to make a career in art.*



**व. ड. ग्वािटोन्डे**

*Untitled*

*Circa 1955*

*25.5 x 19.5 Inches*

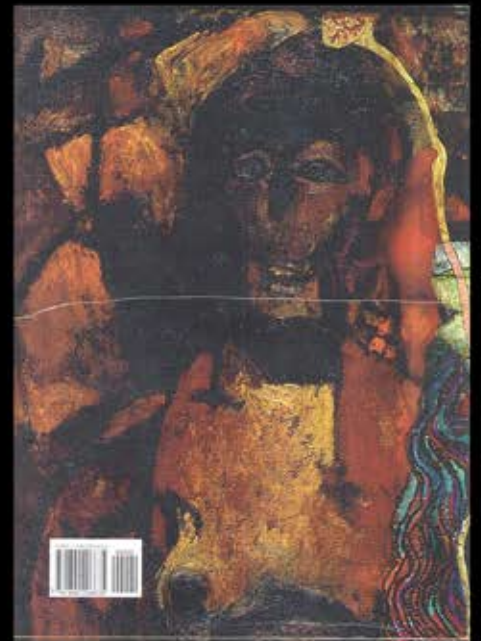
*Oil on Canvas*

*Signed Bottom Right*

*Provenance: Property of a Prominent Collector, Mumbai.*

*Originally sourced from the personal collection of Gaitonde's sister, Mrs. Kishori Das (Original letter from Mrs. Das on file); The work was further published and documented at Osian's Figurative Non Figurative Narration auction in November 2003 and featured on the back cover of the auction catalogue.*

*Price on Request*



ठडोडनड नररडलेडर डरर डररडरररर: front डररर, inडर ड डररर डररर



Reference Images: Similar works exhibited at SaffronArt's, 'V.S. Gaitonde: Works from Private Collections' exhibition held from 21 January -5 February 2011 in New Delhi

一 子

一 子

一 子

一 子

一 子





*v. d. gaitonde*

*Untitled*

*11.5 x 9 Inches*

*Serigraph*

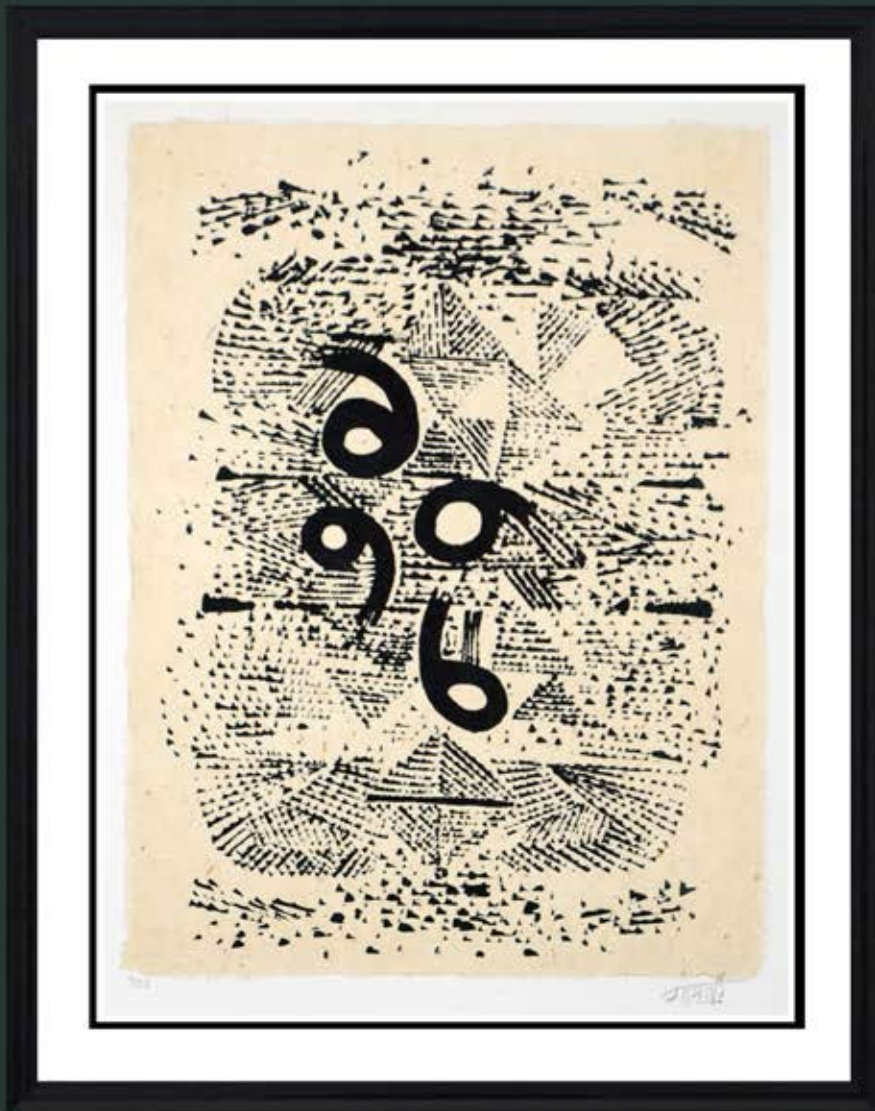
*Edition No. 9/25*

*Handsigned Bottom Right*

*Provenance: From the Property of an Important Collector*

*Price on Request*

*"A quiet man and a painter of the quiet reaches of the imagination" as one of his admirers once called him, defines Gaitonde best, who has the appearance of an intellectual, literally simmering with some unexplored thought. Conceptually, he never considered himself an abstract painter and is averse to be called one. In fact he asserts that there is no such thing as abstract painting, instead he refers to his work as "non-objective" a kind of personalised hieroglyphics and calligraphic inventions, evoking the surface painted on with the most astounding intuitions, which he has realised in his inevitable meeting, in discovering Zen. The meditative Zen quality that transpires his speech, emoting silence is exemplified in his work best, as silence is eternal and meaningful in itself, from this point one does tend to identify the mysterious motifs, the highly personalised hieroglyphs in Gaitonde's canvasses with the manifestation of intuitions, invested in their His work is influenced by Zen philosophy and ancient calligraphy.*



*व. ड. ग़ाैतण्डे*

*Untitled*

*11.5 x 9 Inches*

*Serigraph*

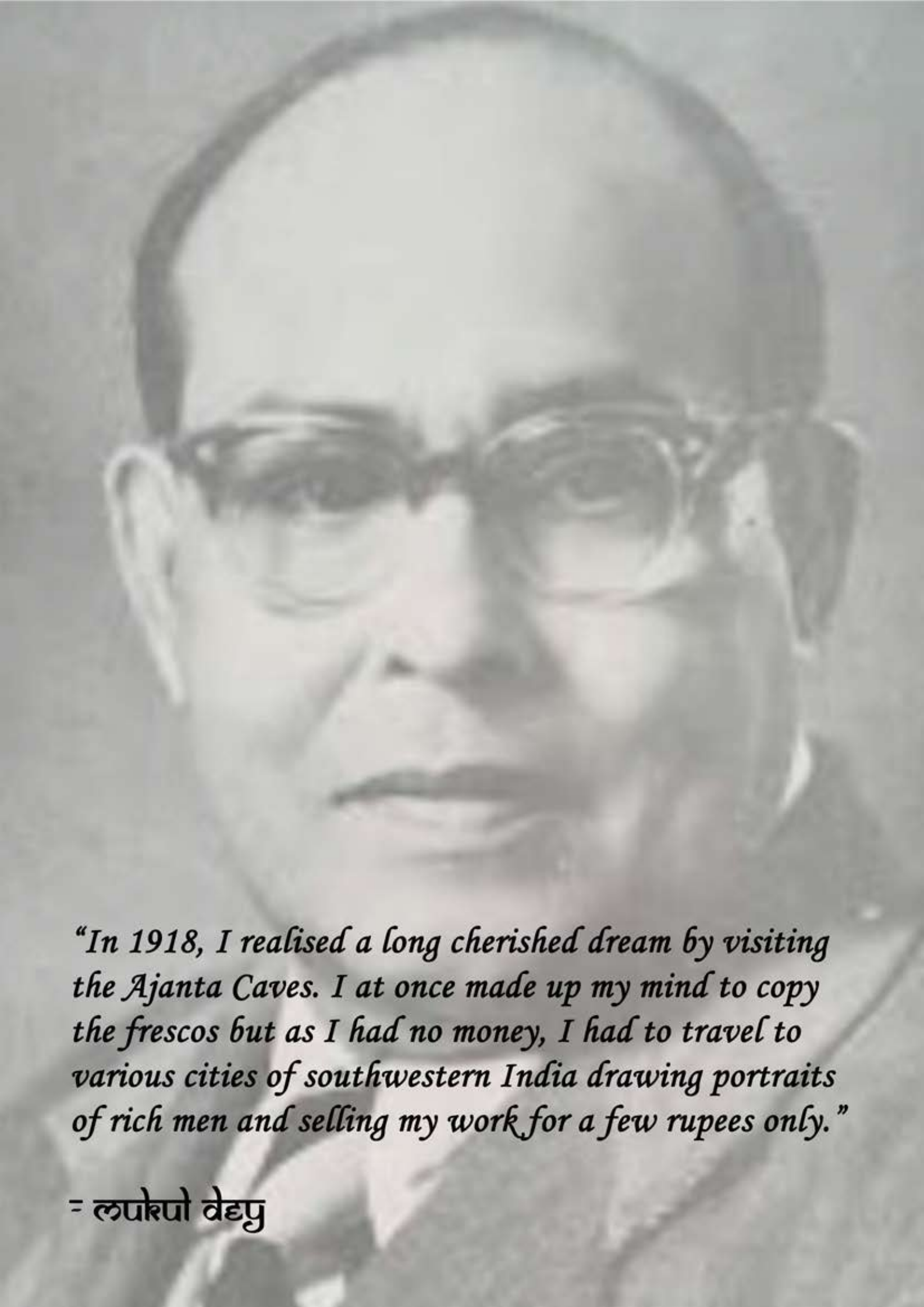
*Edition No. 9/25*

*Handsigned Bottom Right*

*Provenance: From the Property of an Important Collector*

*Price on Request*

लपरेणो वेद्यु



*“In 1918, I realised a long cherished dream by visiting the Ajanta Caves. I at once made up my mind to copy the frescos but as I had no money, I had to travel to various cities of southwestern India drawing portraits of rich men and selling my work for a few rupees only.”*

= लुकी देय



10 1967



## लपरोपो वेदपु

*Untitled (Set of 4 Works)*

*Provenance: From an Important Collector;  
Originally acquired from the late artist's family.*

*Price on Request*



लपोरपो वेद्यु

*Untitled*

*8 x 4.5 Inches*

*Pastel on Paper*

*Signed & Dated Bottom Left*





लपोरपो वेदपु

*Untitled*

*1967*

*7 x 5 Inches*

*Pencil on Paper*

*Signed & Dated Bottom Right*



लपोरपो वेदपु

*Untitled*

*4 x 7.5 Inches*

*Pencil & Ink on Paper*

*Signed Bottom Left*



लपरोपो वेदपु

*Untitled*

1947

9 x 7.5 Inches

*Pastel on Paper*

*Signed & Dated Bottom Right*



## लुकेरु वेदु

*Goalpara Village, Birbhum - West Bengal - Near Santiniketan*

*1969-1970*

*8.5 x 11 Inches*

*Dry Point Etching*

*Handsigned & Dated Bottom Right & Incrined 'Working village folk,  
passing by the road, Santiniketan, Birbhum'*

*Provenance: From an Important Collector;  
Originally acquired from the late artist's family.*

*Price on Request*



लक्ष्मी देव्यु

*Maha Devi Ma Durga*

1974

10 x 8 Inches

*Dry Point Etching*

*Signed & Dated Bottom Right & Two Seals on Work*

*Provenance: From an Important Collector;*

*Originally acquired from the late artist's family.*

*Price on Request*





लपेरापो वेदपु

*Untitled*

*18 x 12 Inches*

*Watercolour & Pastel on Paper*

*Signed Bottom Left*

*Provenance: From an Important Collector;  
Originally acquired from the late artist's family.*

*Price on Request*



लपोरपो वेदपु

*Gopala Milking the Cow*

1944

9 x 11.5 Inches

*Dry Point Etching*

*Handsigned & Dated Bottom Right*

*Provenance: From an Important Collection;  
Originally acquired from the late artist's family.*

*Price on Request*





लपरोपो वेदपु

*Three Girls*

*13.5 x 10 Inches*

*Dry Point Etching*

*Signed Bottom Right*

*Provenance: From an Important Collector;  
Originally acquired from the late artist's family.*

*Price on Request*



*Front*

लपोरुपो वेदपु

*Untitled (Double-Sided)*

*1965 - 1966*

*22 x 16 Inches*

*Conte on Paper*

*Signed Bottom Right*

*Provenance: From an Important Collector;  
Originally acquired from the late artist's family.*

*Price on Request*



*Reverse*



लपोरुपो वेदुपु

*Sir Rabindranath*

1939

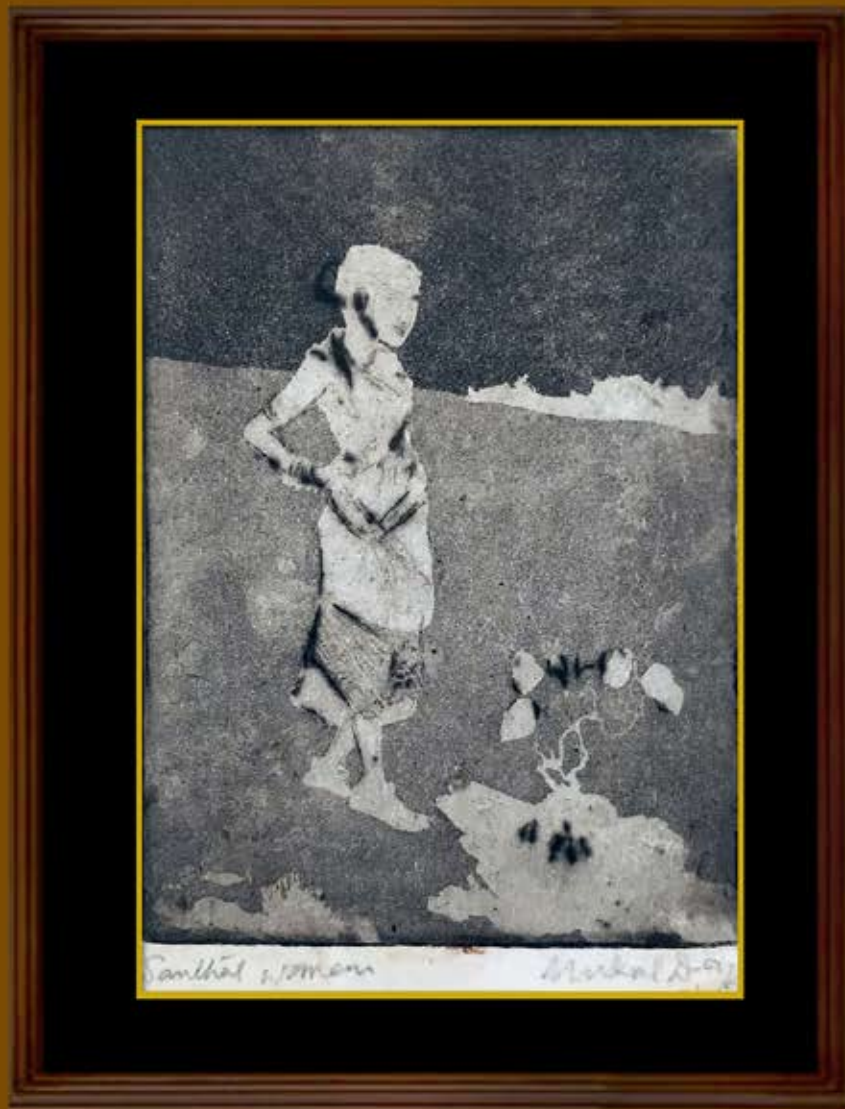
7 x 5 Inches

*Dry Point Etching*

*Handsigned & Dated Bottom Right*

*Provenance: From an Important Collection;  
Originally acquired from the late artist's family.*

*Price on Request*



लपोरुपो वेदपु

*Santhal Woman*

*5.5 x 4 Inches*

*Dry Point Etching*

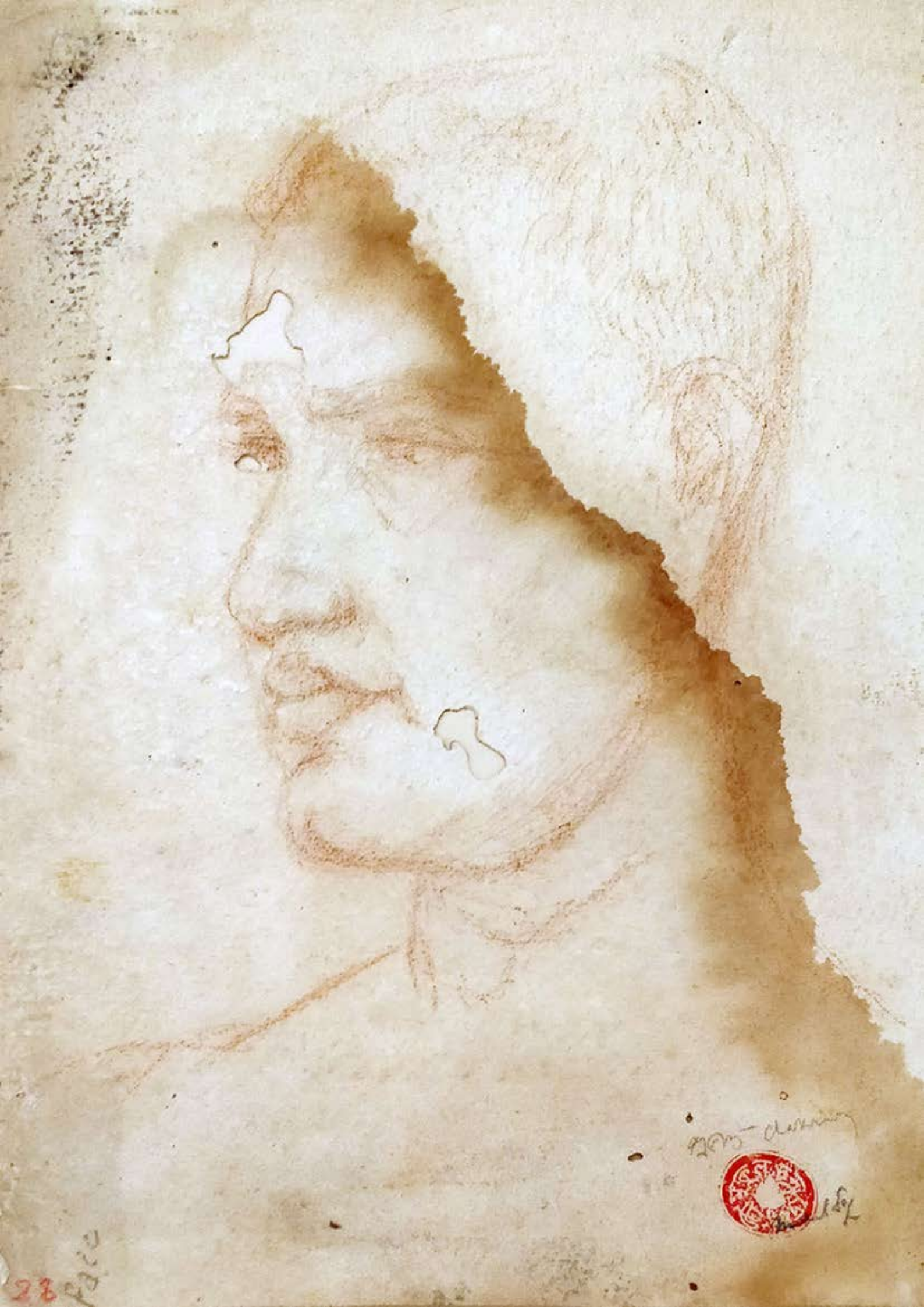
*Handsigned Bottom Right*

*Provenance: From an Important Collection;  
Originally acquired from the late artist's family.*

*Price on Request*



*Reference Image: Similar work at the National Gallery of Modern Art (NGMA)*



From - drawing



1874

28 Face



## लपेरुपो वेदपु

*Face*

*15 x 11 Inches*

*Dry Pastel on Paper*

*Signed Bottom Right & Seal on Work*

*Provenance: From an Important Collector;*

*Originally acquired from the late artist's family.*

*Price on Request*

## लेखक and text courtesy:

### भूपेण खखर

Introduction Page: Photo Courtesy - Anil Girota/Hindustan Times/1 July 2016

Text Courtesy - Timothy Hyman/Bhupen Khakhar (Chemould Publications and Art, Mapin Publishing Pvt. Ltd.)

Lot 3: Photo Courtesy - Jyoti Bhatt/

[www.tate.org.uk/context-comment/articles/my-memories-indian-master](http://www.tate.org.uk/context-comment/articles/my-memories-indian-master)

Lot 9: Photo Courtesy - Anthony Stokes/

[www.db-artmag.de/en/95/on-view/good-taste-can-be-very-killing-bhupen-khakhar-at-the-deutsche-ba/#](http://www.db-artmag.de/en/95/on-view/good-taste-can-be-very-killing-bhupen-khakhar-at-the-deutsche-ba/#)

Inset Page: Photo Courtesy - Messages from Bhupen Khakhar (1983)/[www.youtube.com](http://www.youtube.com) (Film produced by Nick Gifford & directed by Judy Marle)

### रबिन्दरानाथ टागोर

Introduction Page: Photo Courtesy - Amy Tikkanen/Encyclopædia Britannica, Inc.

Text Courtesy: [www.art-quotes.com/auth\\_search.php?authid=103#.XEhTfM8zZTZ](http://www.art-quotes.com/auth_search.php?authid=103#.XEhTfM8zZTZ)

Lot 17: Photo Courtesy - [www.oldindianphotos.in/2011\\_10\\_10\\_archive.html](http://www.oldindianphotos.in/2011_10_10_archive.html)

Text Courtesy - Extracts from 'Rabindranath Tagore's Exhibition' by Satyasri Ukil (Mukul Dey Archives)

Photo Courtesy - Extracts from 'Rabindranath Tagore's Exhibition' by Satyasri Ukil (Mukul Dey Archives)

Text Courtesy - [www.what-buddha-said.net/library/Leaves/bl010.pdf](http://www.what-buddha-said.net/library/Leaves/bl010.pdf)

Photo Courtesy - Extracts from 'Rabindranath Tagore's Exhibition' by Satyasri Ukil (Mukul Dey Archives)

Text Courtesy - [www.telegraphindia.com/states/west-bengal/letters-05-03-2011/cid/1275829](http://www.telegraphindia.com/states/west-bengal/letters-05-03-2011/cid/1275829)

Lot 18: Photo Courtesy - Asim Kumar/

[www.calcutta-kolkata-asim.blogspot.com/2016/12/udayan-house-of-tagore-at-shantiniketan.html](http://www.calcutta-kolkata-asim.blogspot.com/2016/12/udayan-house-of-tagore-at-shantiniketan.html)

Lot 19: Text Courtesy - A poem by Rabindranath Tagore, appears in Gitanjali, no. 23, first published 1912.

### क. ग. सुब्रमण्यम

Introduction Page: Photo Courtesy - Mathew T. George/The Week/ 29 June 2016

Text Courtesy - R. Siva Kumar/'I am an artist activist, not an activist artist': Why KG Subramanyan (1924-2016) and his art matter/[www.scroll.in/article/810875/i-am-an-artist-activist-not-an-activist-artist-why-kg-subramanyan-1924-2016-and-his-art-matter](http://www.scroll.in/article/810875/i-am-an-artist-activist-not-an-activist-artist-why-kg-subramanyan-1924-2016-and-his-art-matter)

Lot 22 & 23: Photo and Text Courtesy - Jyoti Bhatt/Asia Art Archives/

<https://aaa.org.hk/en/collection/search/archive/jyoti-bhatt-archive-fine-arts-fair-1969/object/toy-designed-by-k-g-subramanyan-for-the-fine-arts-fair-1969>

### व. इ. गौतमदे

Introduction Page: Photo Courtesy - Bruce Frisch/Financial Times/22 December 2015

Text Courtesy: Rachel Spence/'V. S. Gaitonde: Painting as Process, Painting as Life', Peggy Guggenheim Collection, Venice - 'Meditative'/Financial Times/ 22 December 2015

Lot 48: Photo Courtesy - Scans of Osian's Figurative Non Figurative Narration November 2013 exhibition catalogue.

Photo Courtesy - Reference Images from Saffronart's V.S. Gaitonde: Works from Private Collections, 21 Jan-5 Feb 2011 exhibition.

Text Courtesy - Mithila Phadke/Art, not fame, mattered to Gaitonde, sister says/Times of India/ 22 December 2013

Lot 49 & 50: Text Courtesy - Wikipedia/[www.wikipedia.org/wiki/Vasudeo\\_S.\\_Gaitonde](http://www.wikipedia.org/wiki/Vasudeo_S._Gaitonde)

### लक्ष्मी देव

Introduction Page: Photo Courtesy - [www.twitter.com/MukulAdhikary5/status/1021312252983500800](http://www.twitter.com/MukulAdhikary5/status/1021312252983500800)

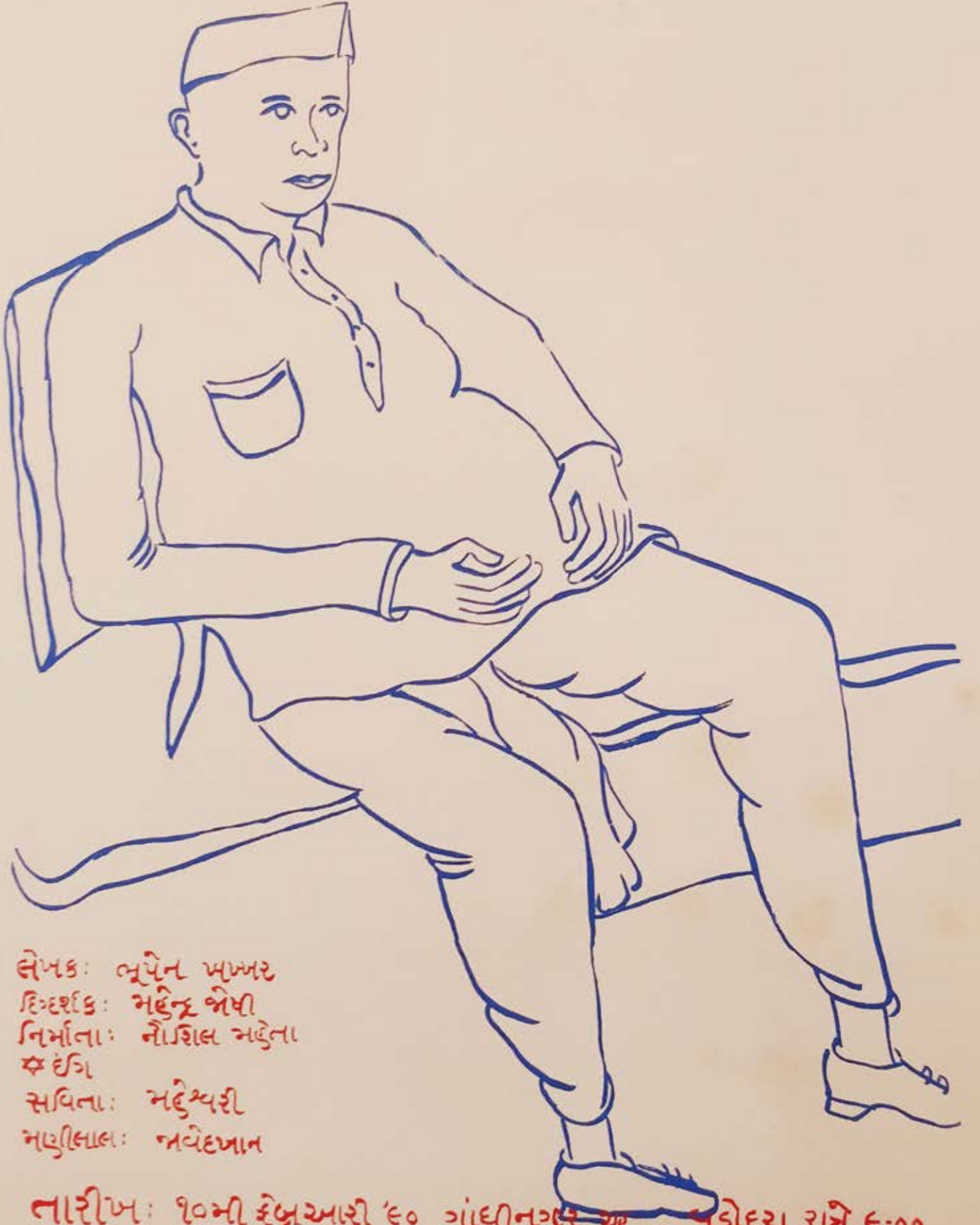
Text Courtesy - Avinash Subramaniam/[www.engrave.in/blog/indian-art-mukul-dey/](http://www.engrave.in/blog/indian-art-mukul-dey/)

Lot 59: Photo Courtesy - National Gallery of Modern Art, New Delhi/[www.museumsofindia.gov.in/repository/record/ngma\\_del-ngma-00187-3884](http://www.museumsofindia.gov.in/repository/record/ngma_del-ngma-00187-3884)



અક્ષર ટ્રસ્ટ રજુ કરે છે  
અપાનર / વિક્રમ ફાલ

# મોજલા મણીલાલ



લેખક: ભૂપેન માખર  
દિગ્દર્શક: મહેન્દ્ર જોષી  
નિર્માતા: નૌશિલ મહેલા  
સ્વદેશી  
સવિતા: મહેશ્વરી  
મણીલાલ: જયદેખાન

તારીખ: ૧૦મી ફેબ્રુઆરી '૯૦, ગાંધીનગર શુદ્ધ, પડોદરા, રાજી ૬-૦૦



Rabindranath Tagore

२९th January २०१९ to २३rd March २०१९

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