



**sadanand k.
bakre** —

Grosvenor
Gallery

sadanand k.
bakre —————



sadanand k. bakre —————

Grosvenor
Gallery

Bakre is the lost Progressive. His personal life and his art were equally tragic. Tragic in the sense that as a sculptor what works he did with the Progressive Group in the late 1940s before his departure for London have mostly been destroyed. The clay pieces would not have survived the punishing extremes of the heat and would have simply disintegrated over time. When he reached London he struggled to find recognition and a gallery and what works he managed to make in bronze and metal would have been very expensive to make and so he had to fund himself. Without a gallery, he had to rely on his meagre salary as a hospital porter carrying bodies about. Nevertheless, he did it and had some exhibitions and made some very important and now rare pieces, some of these fortunately, have survived, but only a fraction of what he did, the majority are still lost, presumed destroyed. He had to turn to painting, a more commercial endeavour and with this, he had more success. His return to India in 1975 was not as a hero but as a poor artist, which he remained until his death in 2007. As a result of the scarcity of works, we have taken the decision to cast some of his sculptures in a posthumous edition just to allow what few sculptures remain to be preserved but also exhibited. These are all in a numbered edition of 6. We hope that this rare publication of sculptures, drawings and paintings by Bakre will be the first of many and thus will begin his path to recognition.

– Conor Macklin, January 2023

“All art is either good or bad. I’m traditionally trained and perfectly capable of accomplishing realistic work. But my interest in form has gone far beyond the dull limitation of realism. When I draw I don’t know whether I will start from the nose or the throat. I pick out a point and from there I start.”

– Bakre in 2002



Bakre in London, circa 1952

Untitled (Figure), circa 1946

Terracotta

Unique

7.6 x 2.5 x 2.5 cm 3 x 1 x 1 in

Provenance

The Estate of the Artist



Collection of Five Heads, circa 1946

Terracotta

Unique

Sizes ranging from:

7.6 x 2.5 x 2.5 cm (3 x 1 x 1 in)

to 5.1 x 2.5 x 2.5 cm (2 x 1 x 1 in)

Provenance

The Estate of the Artist



Untitled (Study for Acrobat), circa 1948
Signed 'S.K BAKRE' lower right
Graphite on paper
22.9 x 11.4 cm
9 x 4 1/2 in

Acrobat, 1948
Concrete
Size unknown



Bakre on the Progressive Artists' Group

“It was a D-Day for the Progressive Artists' Group. On the 7th of July, 1949, at 6.15 p.m., the first bombshell of modern art exploded at the Bombay Art Society Salon in Rampart Row, Fort, Bombay.

The founder members of the Progressive Artists' Group were Ara, Bakre, Souza, Raza, Husain, and Gade. We bonded ourselves together, we came to certain conclusions about our work and about ourselves. We marched a step ahead, got away from old forms, striking out new and fresh.

Mulk Raj Anand, in his inaugural speech, said that dead art is better than dying art. That dead art was like a halter around the artist's neck. He felt new art would deal with social content.”

The Progressive Artists' Group exhibition was noted as a landmark in history of Indian art. Dr. Hermann Goetz invited our group to hold an exhibition in Baroda Museum. Some of our work were purchased by the museum.

Ahmedabad was the next city where we exhibited our work, but our group did not benefit. We sold nothing in spite of the reputed concentration of wealth there.

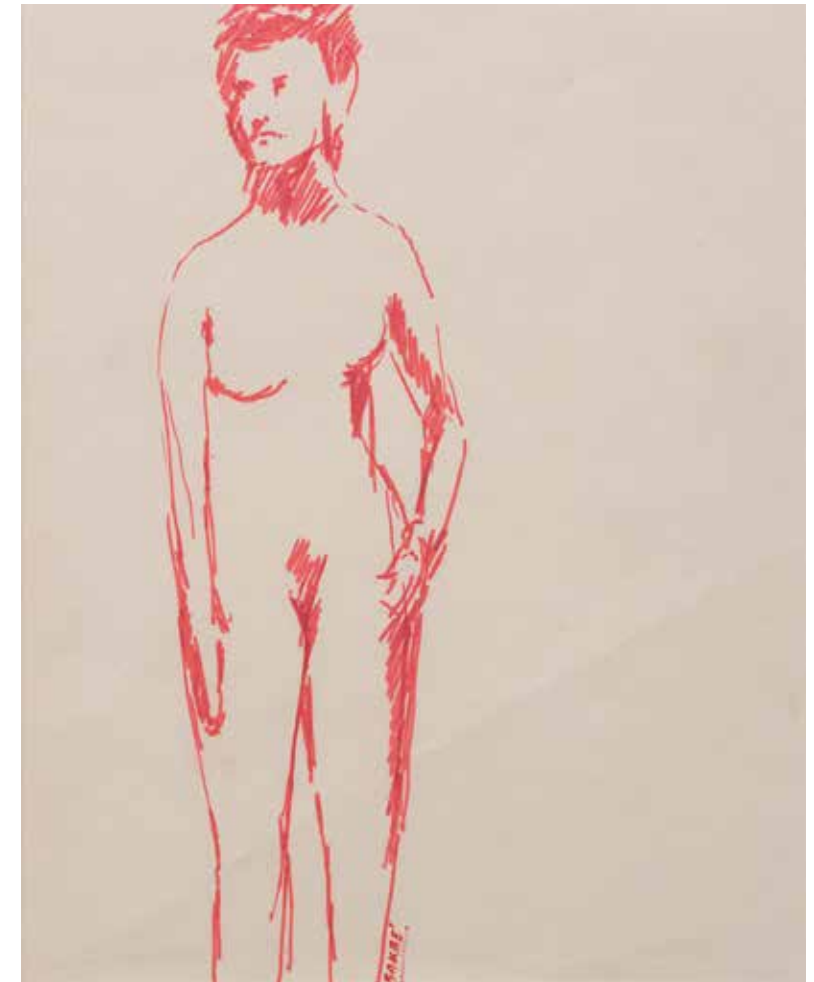
Each member of the group had his own technique, and the only 'ism' that the members had in common was 'individualism'.”

Bakre quoted in the catalogue for his solo show at Son-Et-Lumiere Art Gallery, 1997.

Untitled (Study for a Figure), 1951
Signed 'BAKRE' and signed and dated
in Devanagari lower right
Ink on paper
20.3 x 25.4 cm
8 x 10 in



Untitled (Study for a Figure), 1951
Signed 'BAKRE' lower right
Ink on paper
25.4 x 20.3 cm
10 x 8 in



Untitled (Study for a Figure), 1951
Signed 'BAKRE' lower right
Ink on paper
24.1 x 19.1 cm
9 1/2 x 7 1/2 in



Untitled (Study for a Figure), 1951
Signed 'BAKRE' lower right
Ink on paper
24.1 x 19.1 cm
9 1/2 x 7 1/2 in



Untitled (Study for a Figure), 1951
Signed 'BAKRE' lower centre
Ink on paper
24.1 x 19.1 cm
9 1/2 x 7 1/2 in



Untitled (Study for a Figure), 1951
Signed 'BAKRE' lower centre
Ink on paper
25.4 x 20.3 cm
10 x 8 in



Untitled (Study for a Figure), 1951

Signed 'BAKRE' lower middle

Ink on paper

25.4 x 20.3 cm

10 x 8 in



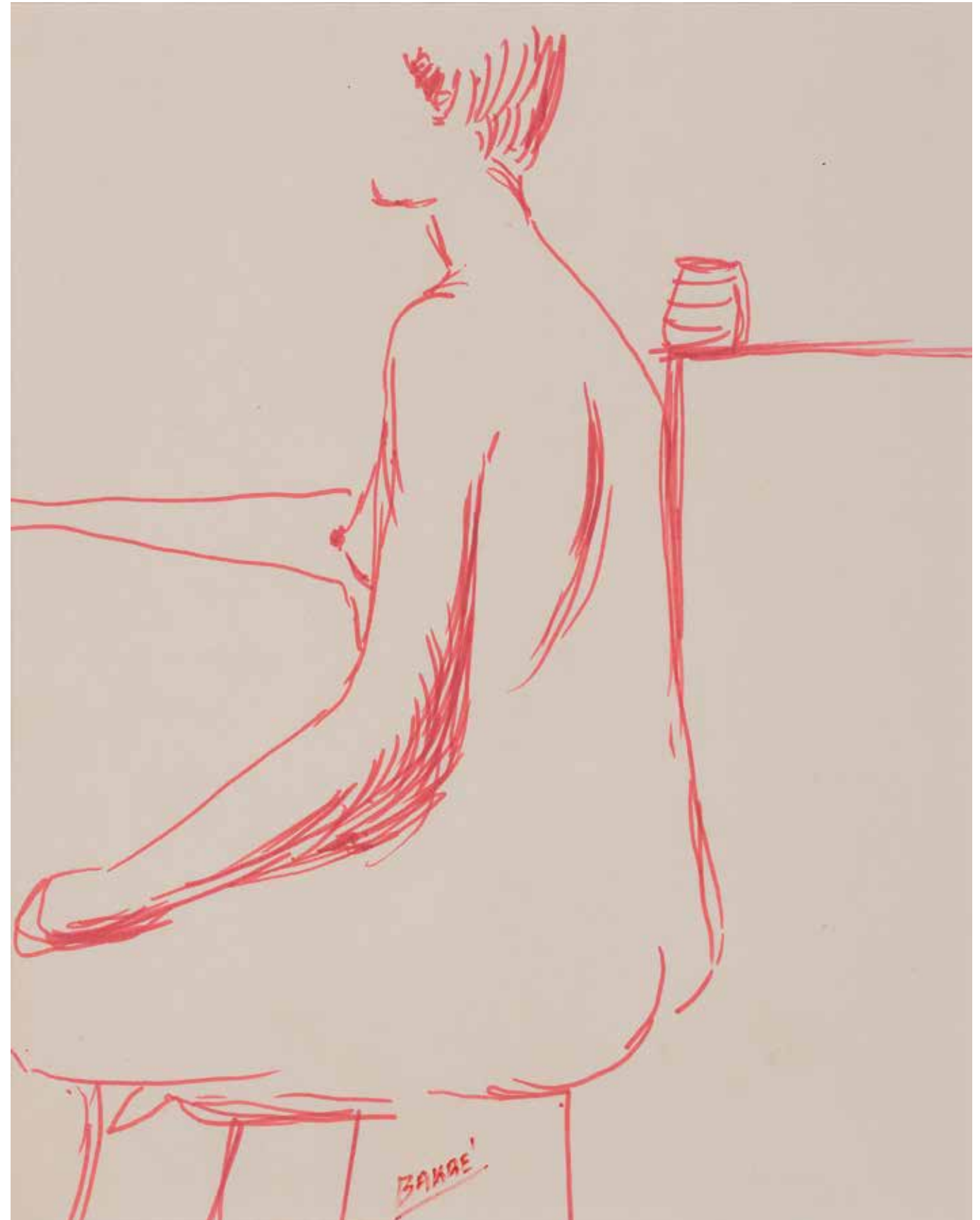
Untitled (Study for a Figure), 1951

Signed 'BAKRE' lower middle

Ink on paper

24.1 x 19.1 cm

9 1/2 x 7 1/2 in



Untitled (Study for a Figure), 1951

Signed 'BAKRE' lower right

Ink on paper

24.1 x 19.1 cm

9 1/2 x 7 1/2 in

“When I draw I don’t know whether I will start from the nose or the throat. I pick out a point and from there I start. I take one or two sittings, and then it is by imagination – the same model I will do in a hundred different ways.”



Untitled (Study for a Painting), 1951

Signed 'BAKRE' and signed and dated in Devanagari lower right
Ink on paper
16.5 x 19.1 cm
6 1/2 x 7 1/2 in



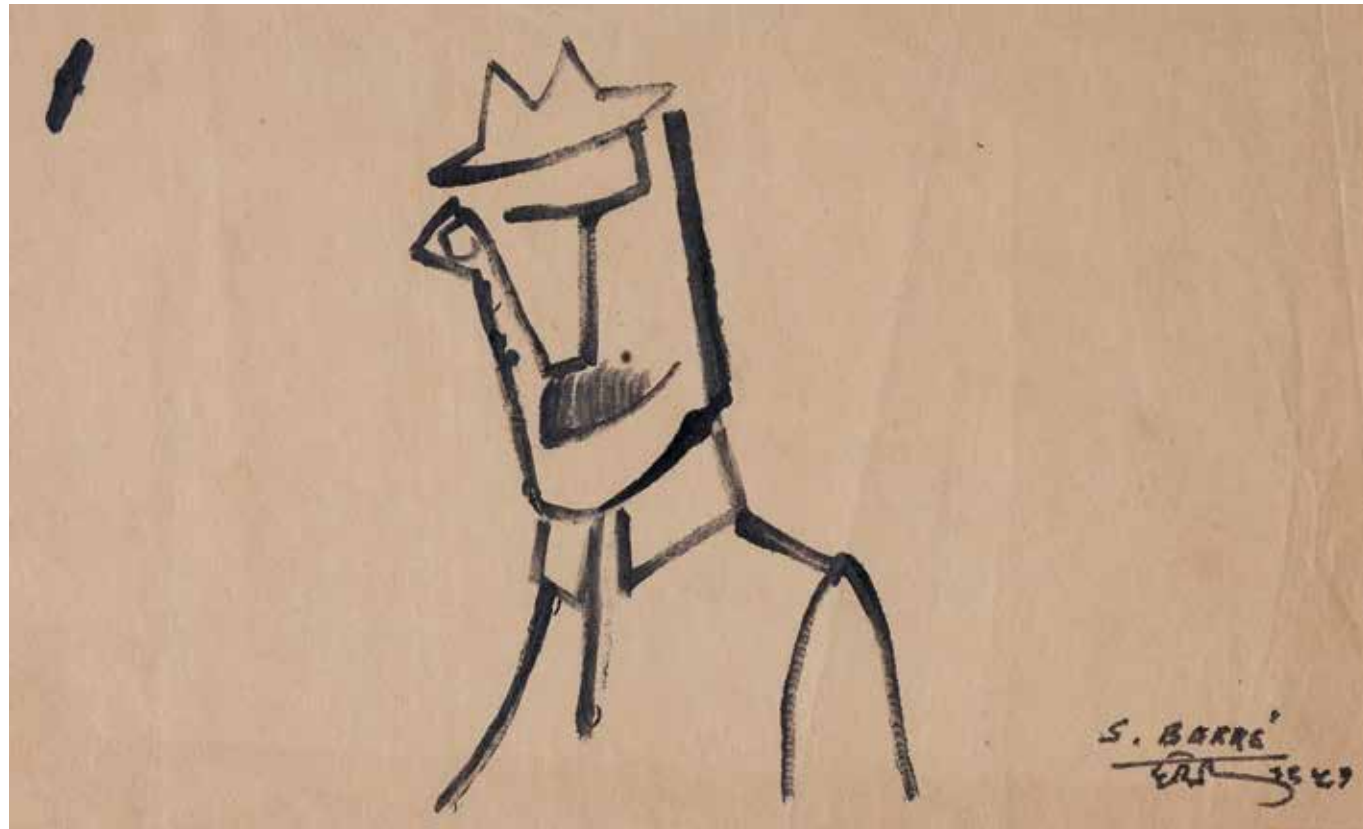
Untitled (Study for a Painting), 1951

Signed 'BAKRE' and signed and dated in Devanagari lower right
Charcoal on printed paper
17.8 x 10.2 cm
7 x 4 in



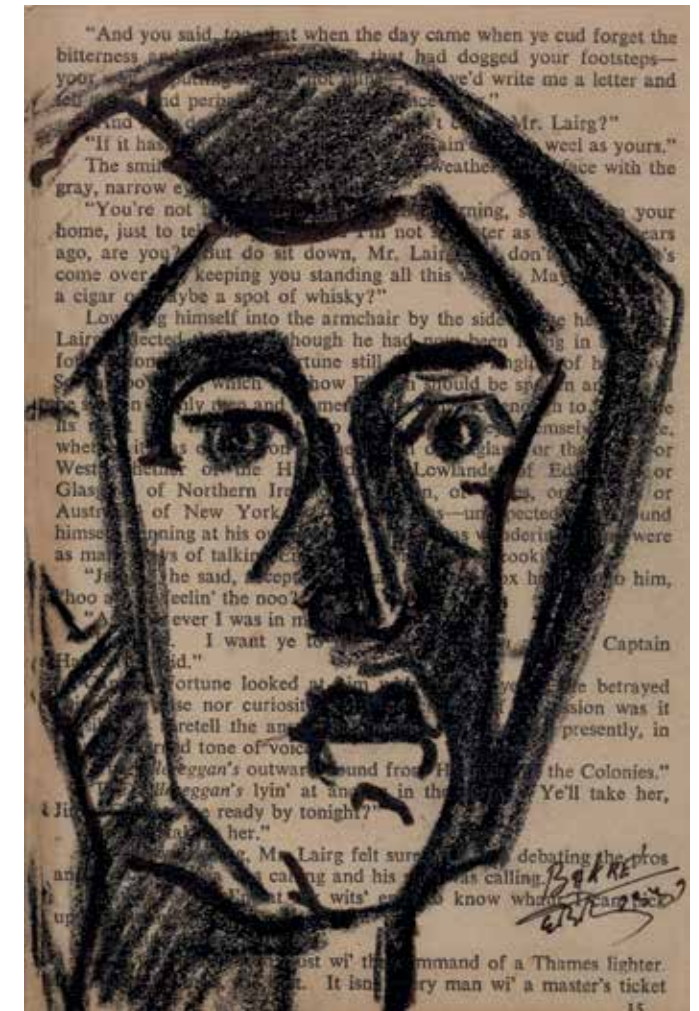
Untitled (Study for a Figure), 1951

Signed 'S. BAKRE' and signed and dated in Devanagari lower right
Ink on paper
11.4 x 19.1 cm
4 1/2 x 7 1/2 in



Untitled (Study for a Head), 1951

Signed 'BAKRE' and signed and dated in Devanagari lower right
Charcoal on printed paper
16.5 x 11.4 cm
6 1/2 x 4 1/2 in



Untitled (Study for a Figure), 1951

Signed 'BAKRE' lower left

Ink on paper

24.1 x 19.1 cm

9 1/2 x 7 1/2 in



Untitled (Study for a Figure), 1951

Signed 'BAKRE' lower right

Ink on paper

24.1 x 19.1 cm

9 1/2 x 7 1/2 in



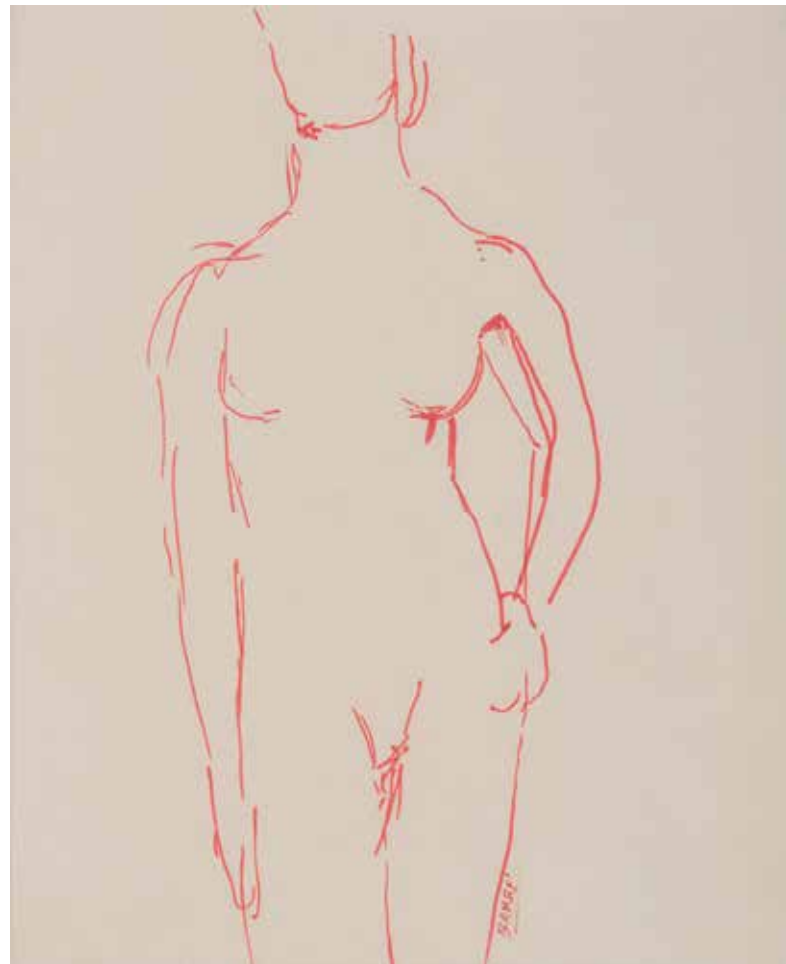
Untitled (Study for a Figure), 1951

Signed 'BAKRE' lower right

Ink on paper

25.4 x 20.3 cm

10 x 8 in



Untitled (Study for a Figure), 1951

Signed 'BAKRE' lower centre

Ink on paper

25.4 x 20.3 cm

10 x 8 in



Untitled (Study for the sculpture Deer), circa 1951
Signed 'S. K. Bakre' lower right
Graphite on paper
17.8 x 12.7 cm
7 x 5 in



Deer, 1951
Bronze
Size unknown



Untitled (Study for Two Heads), 1951

Signed 'BAKRE' and signed and dated in Devanagari lower right and inscribed 'He & She' lower left
Ink on paper
25.4 x 35.6 cm
10 x 14 in



Untitled (Sculptor in the Studio), circa 1951

Signed 'BAKRE' and signed and dated in Devanagari lower left
Ink and pencil on paper
35.6 x 25.4 cm
14 x 10 in

Untitled (Study for a Figure), 1952

Signed 'SKB 1952' lower right
Pencil on paper
24.1 x 17.8 cm
9 1/2 x 7 in

Untitled (Study for a Figure), circa 1951

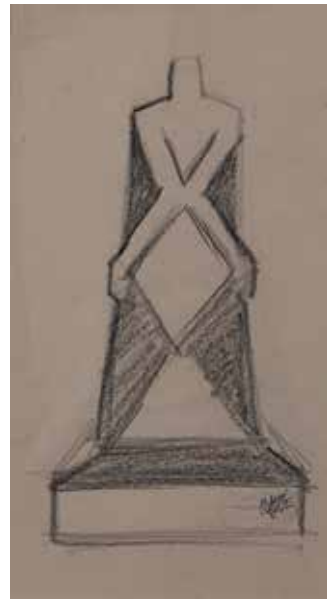
Signed 'BAKRE' lower right
Ink on paper
17.8 x 12.7 cm
7 x 5 in



Untitled (Figurative Studies), 1952

Double sided drawing
Signed lower right
Ink on paper
24.1 x 17.8 cm
9 1/2 x 7 in





Untitled (Sculptural Studies), 1952
 Signed 'SKB 1952' lower right
 Ink and graphite on paper
 25.4 x 36.8 cm
 10 x 14 1/2 in

Untitled (Study for Figures), circa 1952
 Signed 'BAKRE' and signed in Devanagari lower right
 Pencil on paper
 35.6 x 25.4 cm
 14 x 10 in

Untitled (Study for a Figure), 1952
 Signed 'SKB 1952' lower right
 Pencil on paper
 24.1 x 17.8 cm
 9 1/2 x 7 in

Untitled (Study for Figure), circa 1952
 Signed 'Bakre' and signed and dated in Devanagari lower right
 Pencil on paper
 24.1 x 12.7 cm
 9 1/2 x 5 in

Untitled (Study for a Figure), circa 1952
 Signed 'SKB' lower right
 Pencil on paper
 25.4 x 12.7 cm
 10 x 5 in



Untitled (Screaming Figure), circa 1948

Stone

Unique

20.3 x 10.2 x 10.2 cm

8 x 4 x 4 in

Provenance

The Estate of the Artist



Untitled (Screaming Figure), circa 1948

Bronze

Cast in 2022, numbered from an edition
of 6 and stamped with the studio stamp

19.1 x 8.9 x 11.4 cm

7 1/2 x 3 1/2 x 4 1/2 in



Untitled (Study for Three Figures), 1952

Signed 'SKB 1952' upper left

Pencil on paper

25.4 x 36.8 cm

10 x 14 1/2 in



Untitled (Study for Two Figures), 1952

Signed 'SKB 1952' lower centre

Pencil on paper

25.4 x 36.8 cm

10 x 14 1/2 in



Untitled (Study for a Figure), circa 1952

Signed 'BAKRE' and in

Devanagari lower centre

Charcoal and ink on paper

25.4 x 35.6 cm

10 x 14 in



Untitled (Study for a Sculpture), circa 1952

Signed 'S.K. Bakre' lower right
Ink on paper
25.4 x 36.8 cm
10 x 14 1/2 in



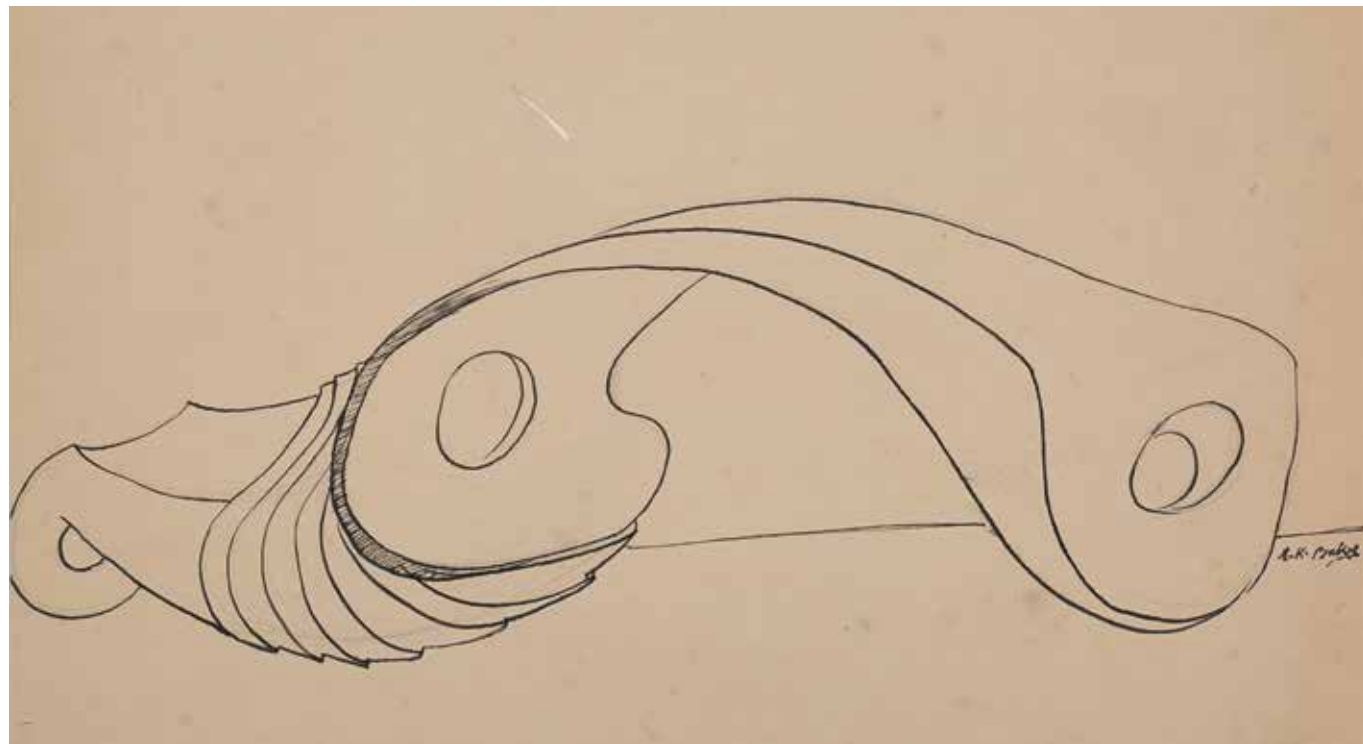
Untitled (Study for a Figure), circa 1952

Signed 'BAKRE' and signed
in Devanagari lower right
Pencil on paper
21.6 x 15.2 cm
8 1/2 x 6 in



Untitled (Study for Two Figures), circa 1952

Signed 'S. K. BAKRE' lower centre
Ink on paper
17.8 x 12.7 cm
7 x 5 in



Untitled (Study for a Figure), circa 1952

Signed 'BAKRE' and signed
in Devanagari lower right
Pencil on paper
25.4 x 17.8 cm
10 x 7 in



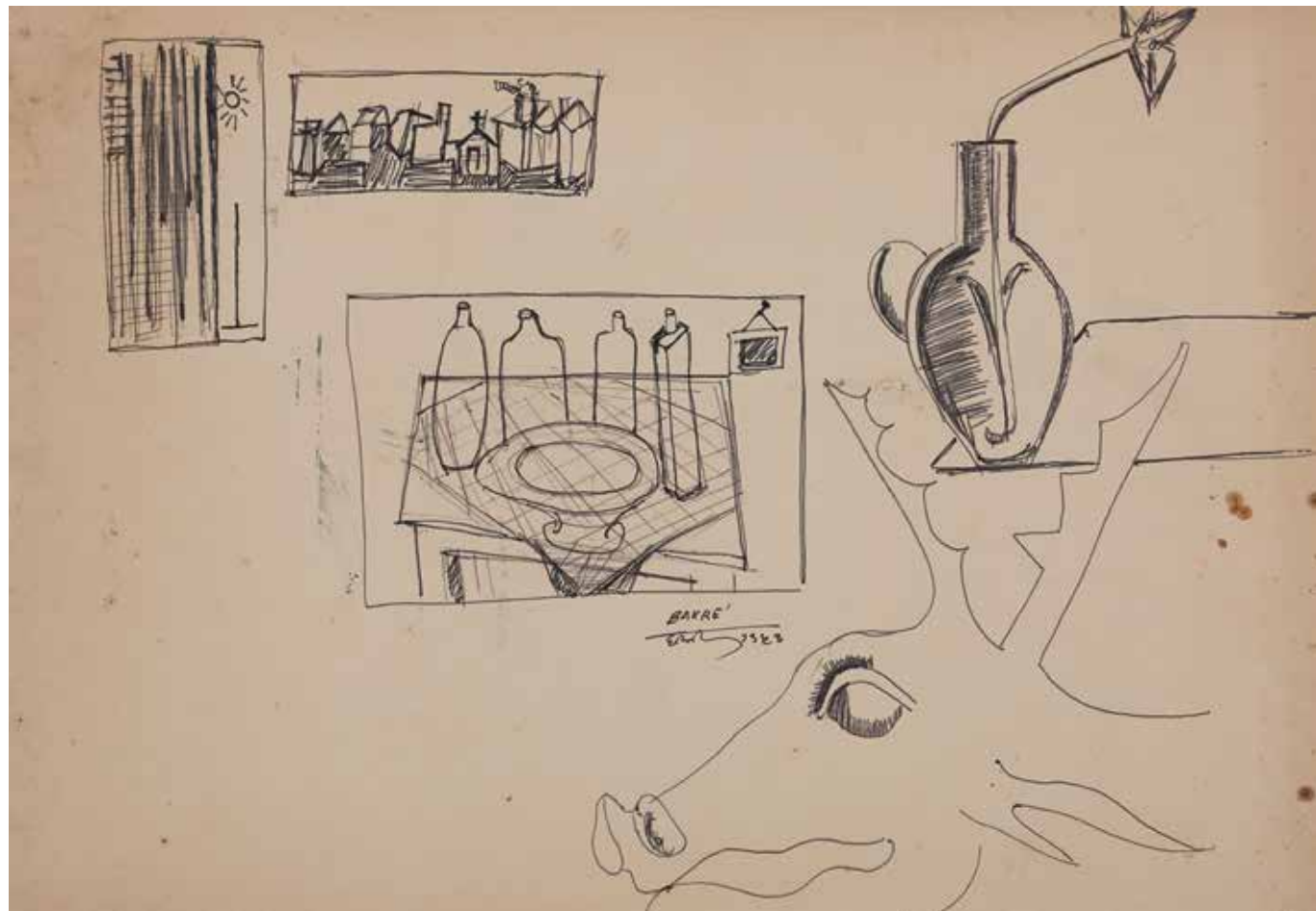
Untitled (Study for a Figure playing an Instrument), circa 1952

Signed 'BAKRE' lower centre
Ink on paper
25.4 x 35.6 cm
10 x 14 in



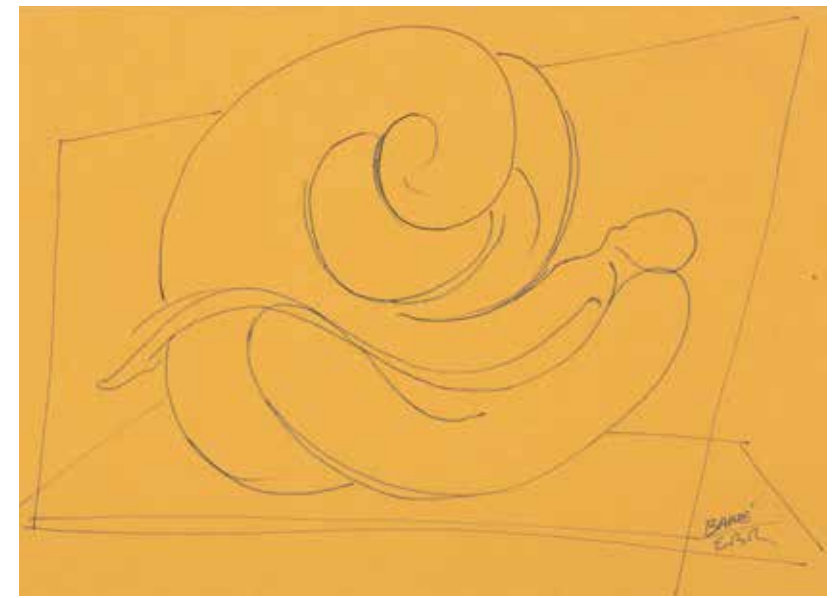
Untitled (Study for Still Life), 1953

Signed 'BAKRE' and signed and dated in Devanagari lower centre
Ink on paper
25.4 x 35.6 cm
10 x 14 in



Untitled (Study for a Sculpture), circa 1953

Signed 'BAKRE' and signed in Devanagari lower right
Pencil on paper
24.1 x 11.4 cm
9 1/2 x 4 1/2 in



Untitled (Study for a Sculpture), circa 1953

Signed 'S. K BAKRE' and signed in Devanagari lower right
Pencil on paper
36.8 x 25.4 cm
14 1/2 x 10 in

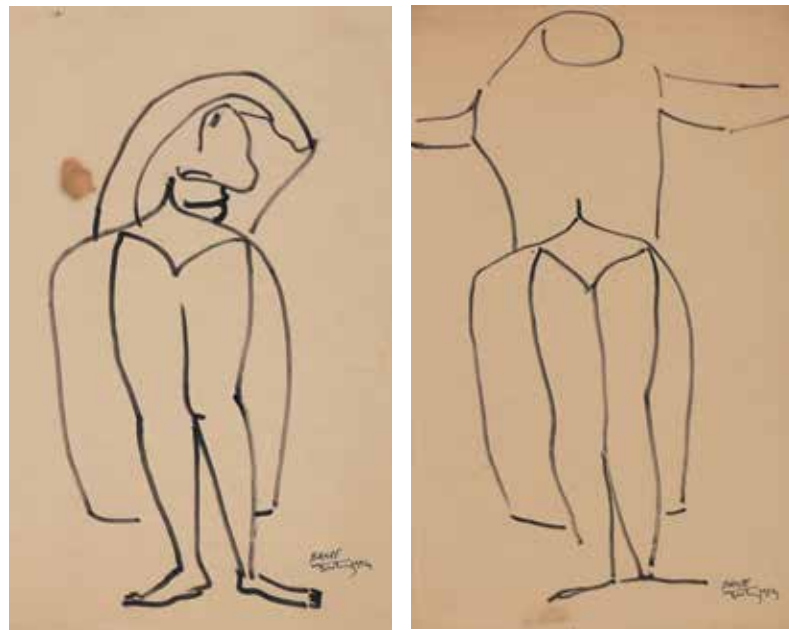


Untitled (Study for Pieta), 1955

Signed 'BAKRE' and signed in Devanagari lower right
Pencil on paper
17.8 x 24.1 cm
7 x 9 1/2 in



Untitled (Study for a Figure), 1956
Signed 'BAKRE' and signed and dated in Devanagari lower right
Marker on paper
29.2 x 19.1 cm
11 1/2 x 7 1/2 in



Untitled (Study for a Figure), 1956
Signed 'BAKRE' and signed and dated in Devanagari lower right
Marker on paper
30.5 x 19.1 cm
12 x 7 1/2 in



Untitled (Study for Figures), 1956
Signed 'BAKRE' and signed and dated in Devanagari lower right
Ink on paper
20.3 x 12.7 cm
8 x 5 in



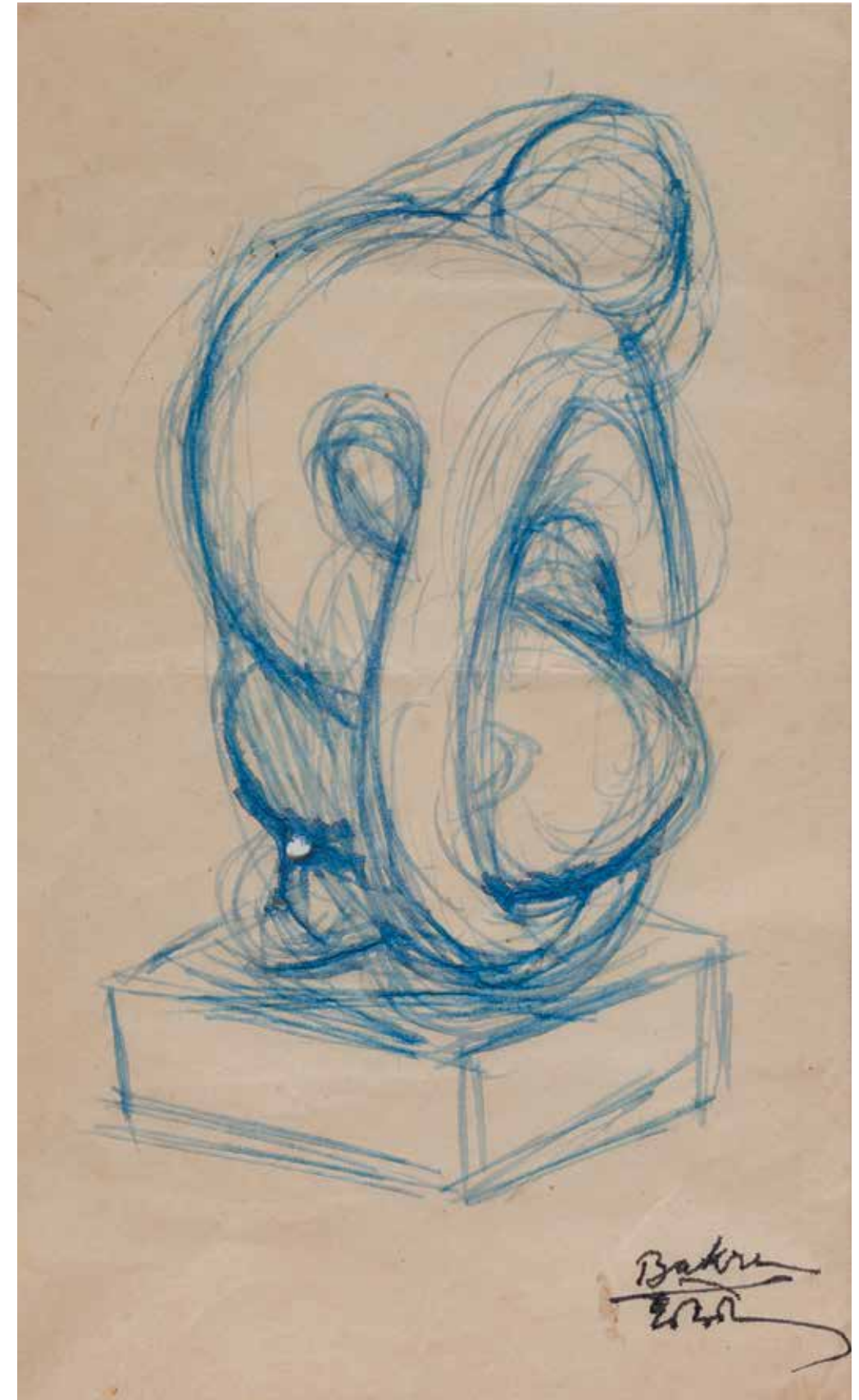
Untitled (Study for a Figure), 1956
Signed 'BAKRE' and signed and dated in Devanagari lower right
Ink on paper
16.5 x 11.4 cm
6 1/2 x 4 1/2 in



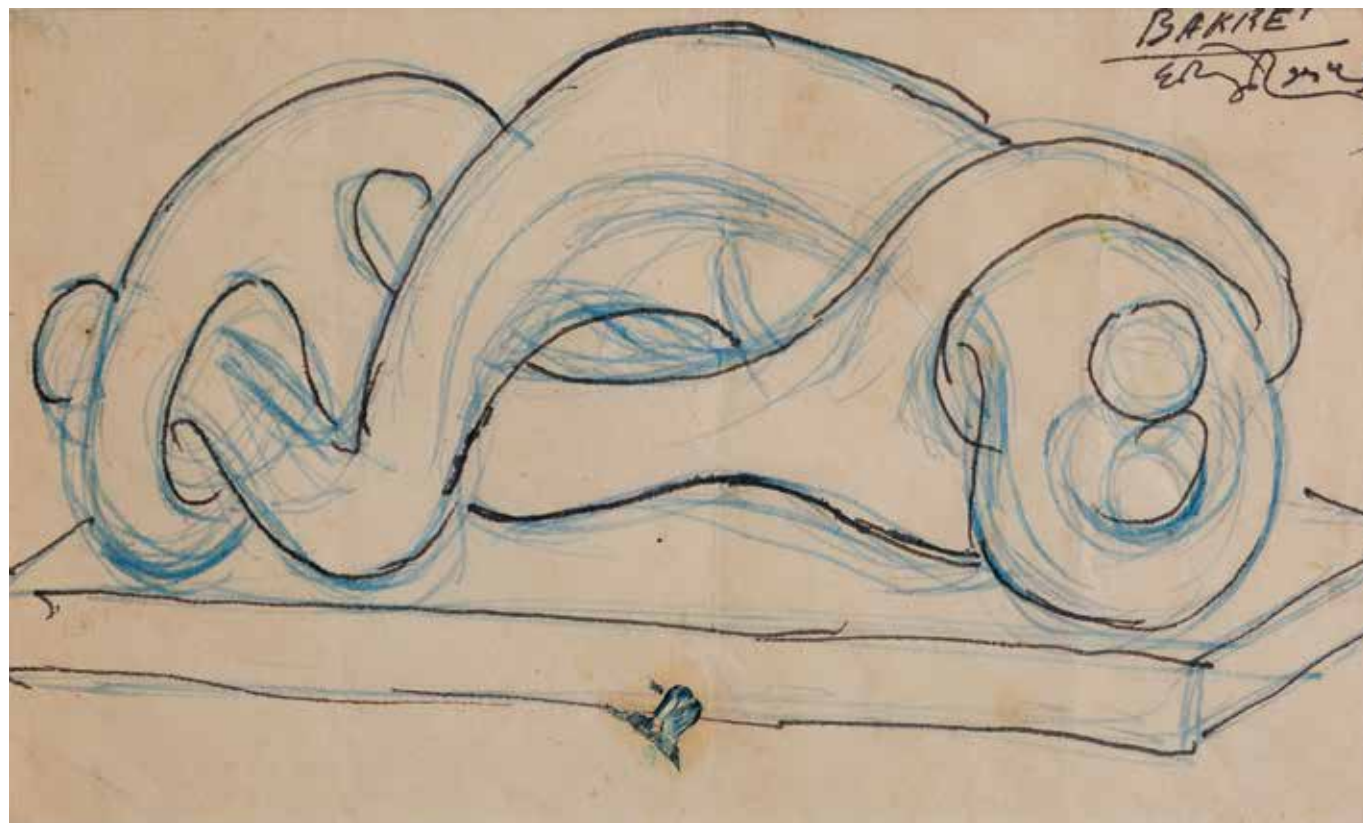
Untitled (Study for a Sculpture), 1956
Signed 'BAKRE' and signed and dated in Devanagari upper right
Blue ink on paper
10.2 x 16.5 cm
4 x 6 1/2 in



Untitled (Study for a Sculpture), 1956
Signed 'BAKRE' and signed and dated in Devanagari lower right
Blue ink on paper
15.2 x 10.2 cm
6 x 4 in



Untitled (Study for a Sculpture), circa 1956
Signed 'BAKRE' and signed
in Devanagari upper right
Blue ink on paper
15.2 x 10.2 cm
6 x 4 in



Untitled (Study for a Sculpture), 1956

Signed 'BAKRE' and signed and dated in Devanagari upper right
Blue ink on paper
10.2 x 16.5 cm
4 x 6 1/2 in



Untitled (Abstract Figure), circa 1956

Stone
Unique
8.9 x 5.1 x 5.1 cm
3 1/2 x 2 x 2 in

Provenance
The Estate of the Artist



Untitled (Study for Abstract Figure), circa 1956

Signed 'S.KB' lower left
Pencil on paper
35.6 x 25.4 cm
14 x 10 in



Untitled (Study for a Figure), 1956

Signed 'BAKRE' and signed and dated in Devanagari lower right
Ink on paper
24.1 x 19.1 cm
9 1/2 x 7 1/2 in



Untitled (Study for a Figure), 1956

Signed 'BAKRE' and signed and dated in Devanagari lower right
Ink on paper
24.1 x 19.1 cm
9 1/2 x 7 1/2 in



Untitled (Study for a Figure), 1956

Signed 'BAKRE' and signed and dated in Devanagari lower right
Pencil on paper
24.1 x 19.1 cm
9 1/2 x 7 1/2 in



Untitled (Study for a Figure), circa 1956

Signed 'S. K Bakre' lower right
Ink on paper
25.4 x 19.1 cm
10 x 7 1/2 in



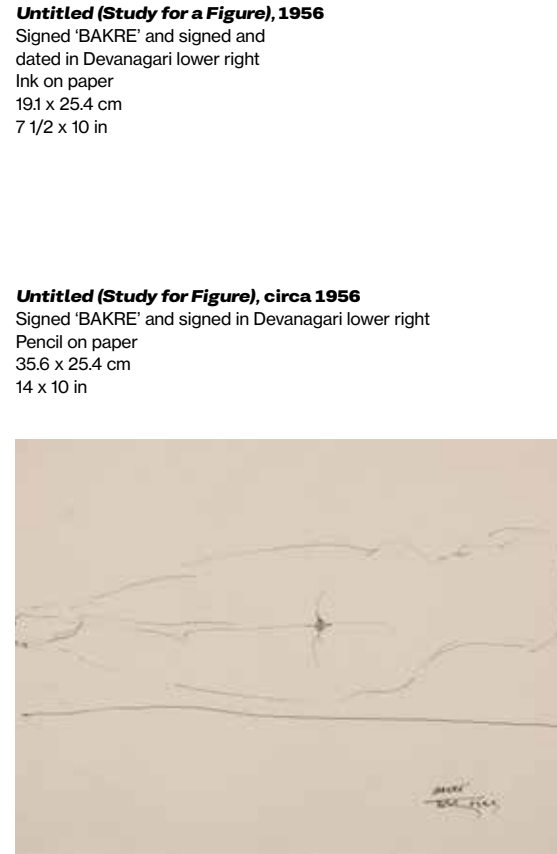
Untitled (Study for a Figure), 1956

Signed 'BAKRE' and signed and dated in Devanagari lower right
Pencil on paper
22.9 x 19.1 cm
9 x 7 1/2 in



Untitled (Study for a Figure), 1956

Signed 'BAKRE' and signed and dated in Devanagari lower right
Ink on paper
19.1 x 25.4 cm
7 1/2 x 10 in



Untitled (Study for Figure), circa 1956

Signed 'BAKRE' and signed in Devanagari lower right
Pencil on paper
35.6 x 25.4 cm
14 x 10 in



Untitled (Study for a Figure), 1956

Signed 'BAKRE' and signed and dated in Devanagari lower right
Pencil on paper
22.9 x 19.1 cm
9 x 7 1/2 in



Untitled (Study for a Figure), 1956

Signed 'BAKRE' and signed and dated in Devanagari lower right
Pencil on paper
22.9 x 19.1 cm
9 x 7 1/2 in



Untitled (Study for a Figure), 1956

Signed 'BAKRE' and signed and dated in Devanagari lower right
Ink on paper
24.1 x 19.1 cm
9 1/2 x 7 1/2 in



Untitled (Study for a Figure), 1956

Signed 'BAKRE' and signed and dated in Devanagari lower right
Ink on paper
24.1 x 19.1 cm
9 1/2 x 7 1/2 in



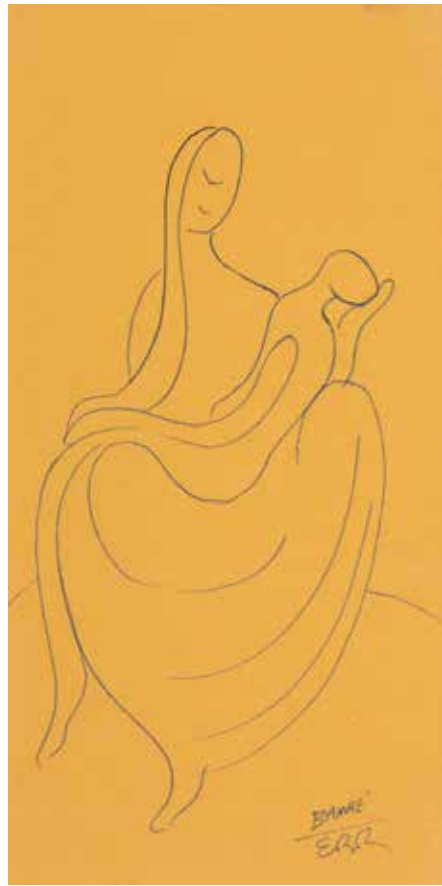
Untitled (Study for a Figure), 1956

Signed 'BAKRE' and signed and dated in Devanagari lower right
Ink on paper
24.1 x 19.1 cm
9 1/2 x 7 1/2 in



Untitled (Study for Mother and Child), circa 1956

Signed 'BAKRE' and signed
in Devanagari lower right
Ink on paper
24.1 x 12.7 cm
9 1/2 x 5 in



Untitled (Study for Two Figures), circa 1956

Signed 'S. K BAKRE' lower right
Ink and blue crayon on paper
16.5 x 19.1 cm
6 1/2 x 7 1/2 in



Untitled (Study for a Sculpture of Two Figures), circa 1956

Signed 'BAKRE' and signed
in Devanagari lower right
Ink on paper
24.1 x 11.4 cm
9 1/2 x 4 1/2 in



Untitled (Study for Figures), circa 1956

Signed 'BAKRE' and signed and
dated in Devanagari lower right
Pencil on paper
25.4 x 35.6 cm
10 x 14 in



Untitled (Study for a Musician), 1956

Signed 'BAKRE' and signed and dated in Devanagari lower right
Ink on paper
25.4 x 35.6 cm
10 x 14 in



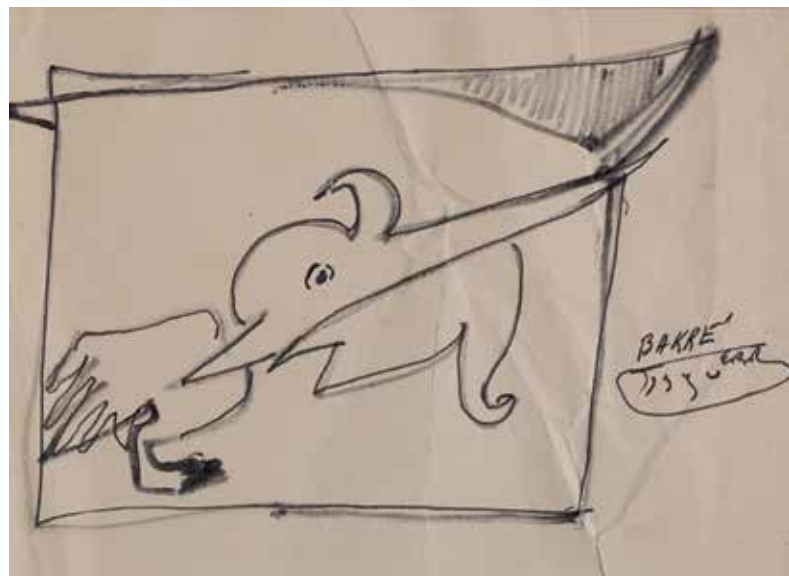
Untitled (Study for Three Figures), 1957

Signed 'BAKRE' and signed and dated in Devanagari lower right
Ink on paper
17.8 x 24.1 cm
7 x 9 1/2 in



Untitled (Study for a Sculpture), 1957

Signed 'BAKRE' and signed and dated in Devanagari lower right
Ink on paper
10.2 x 14 cm
4 x 5 1/2 in



Untitled (Portrait of a Lady), circa 1957

Signed 'BAKRE' and signed
in Devanagari lower right
Ink on paper
35.6 x 25.4 cm
14 x 10 in



Untitled (Portrait of Nehru), circa 1957

Signed 'BAKRE' and signed
in Devanagari lower right
Ink on paper
22.9 x 10.2 cm
9 x 4 in



Untitled (Coptic Priest), 1958

Signed 'BAKRE' and dated 1958 in Devanagari center left, further signed on the reverse and inscribed '19 St HELENS GDNS, LONDON, W:10'

Oil on masonite

38.1 x 30.5 cm

15 x 12 in

Provenance

The Artist; Lacey James, Philadelphia, Pennsylvania, USA;

Private Collection, Hilton Head, South Carolina;

Grosvenor Gallery, London





“I paint as I like.

It is a compelling passion with me to keep alive and I cannot help painting or sculpting. I am traditionally trained and perfectly capable of accomplishing completely realistic work. But my interest in forms has gone far beyond the dull limitations of realism. My work has little to do with the subject, which to me is almost unimportant.

Let me be frank. Like many other artists I do not create to earn money.

I can cater for both sections of the public, the lovers of classical and modern art. There is much to be misunderstood by such a statement. Firstly, I cannot say that the artist has a public, it smacks of common sense, which is a bad breeding atmosphere for art. Secondly there is nothing exactly as ancient or modern, classical or modern, round or square or oblong in art, except for the historians. All art is either good or bad.

The collection of my works demonstrates both my technical ability and creative sense and provides a survey up to date.”

“As the wall of a building gradually comes into being through layers of lime and paint, a piece of sculpture or a painting has to attain the requisite thickness of surface, which in its ideal state can be connoted as the texture of the original skin. I think one can extend this metaphor and say that sculptures or paintings progress towards life like a creature in the womb and at a particular point in its journey towards movement, as it were, it stabilizes itself once for all. Hence the apparently indecisive rough surface and calculated erosions.

I solved my problems by confining my works to objects by which their small size can fit in small spaces so characteristic of our civilization. This may be necessary in a functional sense, but the diminutiveness robs these mediums of the breadth and grandeur which are their characteristics; one has only to remember for instance the statues in the Piazza Signaria in Firenze or Veronese’s ‘Les Noces de Cana’, for an apt illustration. This is of course not my fault since I am dependent upon the world around me to provide the necessary means for launching projects of greater magnitude.”

Sadanand K. Bakre, taken from the introduction to his 1961 exhibition at the Commonwealth Institute, London

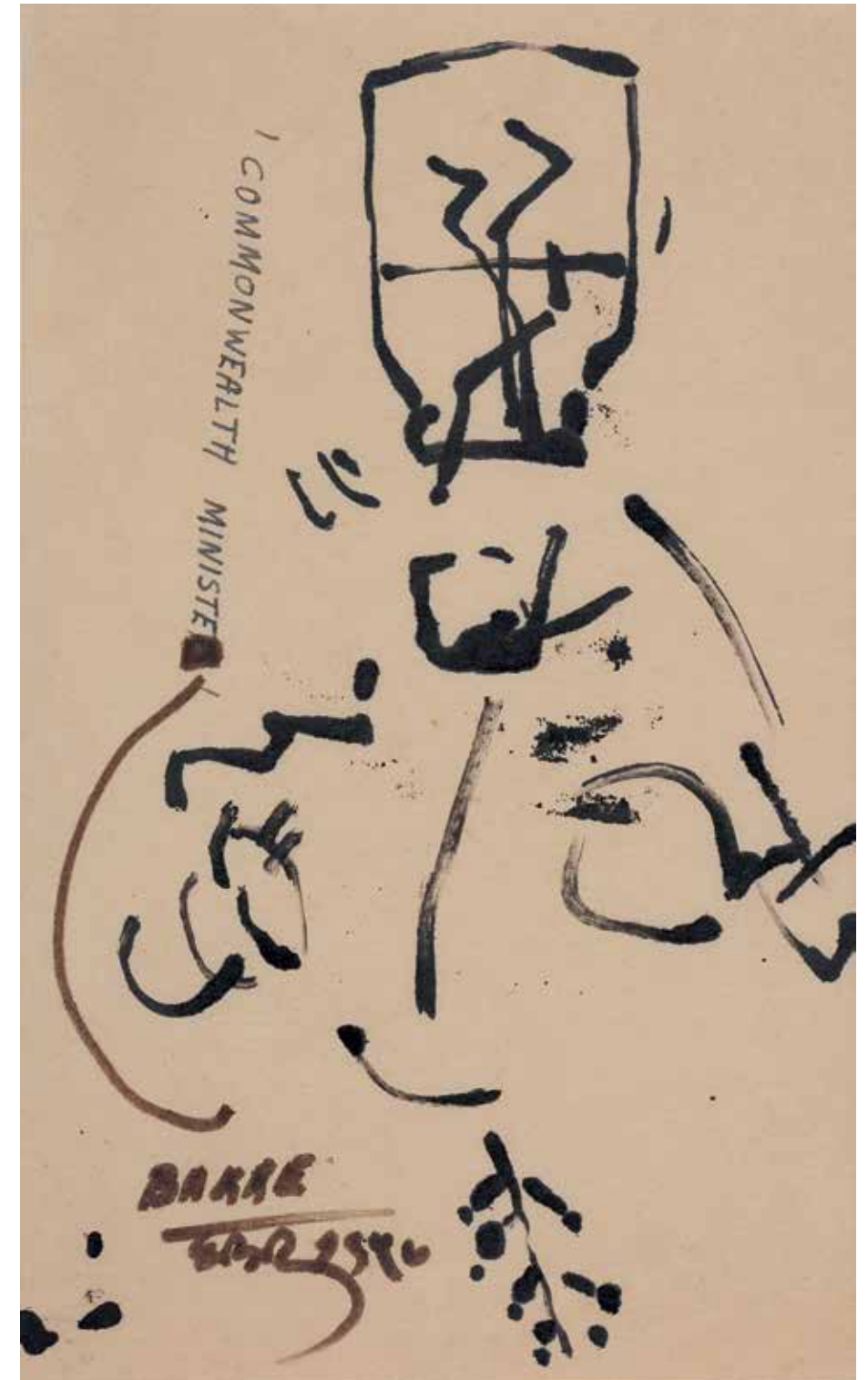
Untitled (Study for a Sculpture), 1958

Signed 'BAKRE' and signed and dated in Devanagari upper right
Ink on paper
20.3 x 16.5 cm
8 x 6 1/2 in



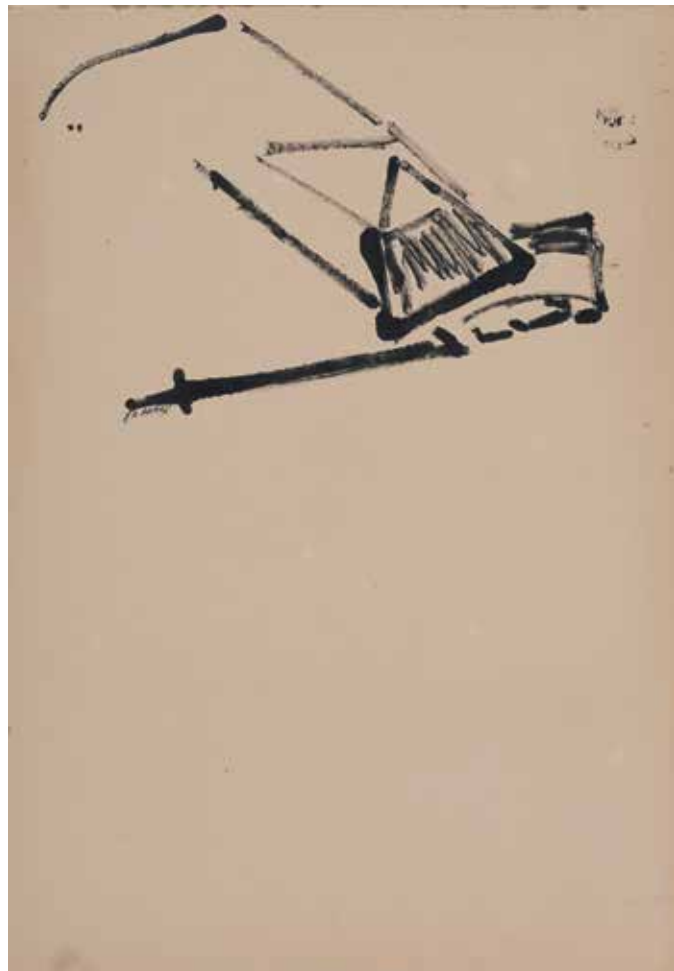
Commonwealth Minister, 1958

Signed 'BAKRE' and signed and dated in Devanagari lower left and inscribed 'COMMONWEALTH MINISTER' upper left
Ink on paper
191 x 11.4 cm
7 1/2 x 4 1/2 in



Untitled (Study), circa 1958

Signed 'S K Bakre' lower left
Ink on paper
35.6 x 25.4 cm
14 x 10 in



Untitled, 1958
Signed 'S.K BAKRE', numbered 8/10 and
signed in Devanagari along lower margin
Etching on paper
30.5 x 38.1 cm
12 x 15 in



Untitled, 1958
Signed 'S.K BAKRE', numbered 8/10 and
signed in Devanagari along lower margin
Etching on paper
20.3 x 30.5 cm
8 x 12 in



Untitled, 1958
Signed 'S.K BAKRE', numbered 2/10 and
signed in Devanagari along lower margin
Etching on paper
30.5 x 20.3 cm
12 x 8 in



Untitled, 1958
Signed 'S.K BAKRE', numbered 8/10 and
signed in Devanagari along lower margin
Etching on paper
20.3 x 30.5 cm
8 x 12 in



Untitled, 1958
Signed 'S.K BAKRE', numbered 8/10 and
signed in Devanagari along lower margin
Etching on paper
30.5 x 22.9 cm
12 x 9 in



Untitled (Sculptural Forms), 1959

Signed 'Bakre' and dated
in Devanagari lower right
Oil on board
61 x 91.5 cm
24 1/8 x 36 1/8 in

Provenance

Private UK Collection;
Sotheby's, Indian Art, 2 May 2008, Lot 37;
Private collection, Dubai, UAE;
Grosvenor Gallery, London



Redshoe, 1959

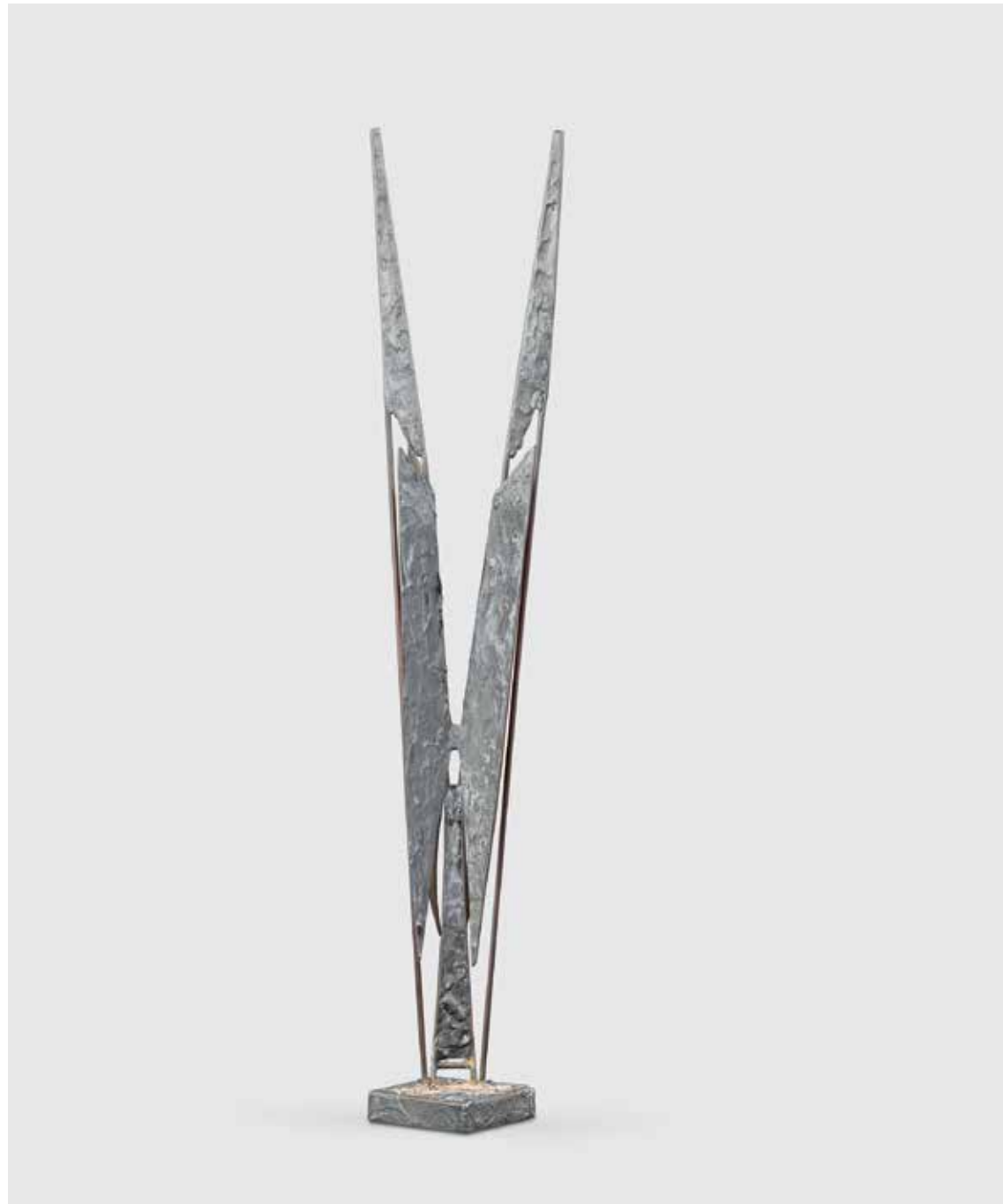
Copper and lead alloy
Size unknown

Teddy Girl, 1957

Copper and lead alloy
55.1 x 22.8 x 3.75 cm



Untitled (Icarus), 1959
below: Inscribed and dated
'SADANAND BAKRE 59 / 1959 / BORN 1920'
(on the base)
Metal
Unique
42 x 8 x 7 cm
16 1/2 x 3 1/8 x 2 3/4 in



Untitled (Bow and Arrow), 1959
right: Inscribed '1959' (on the base)
Brass and white metal
Unique
60 x 33.5 x 17 cm
23 5/8 x 13 1/4 x 6 3/4 in



Untitled (Study for a Sculpture), 1959

Oil on canvas
25.4 x 33 cm
10 x 13 in

Provenance

The Estate of the Artist



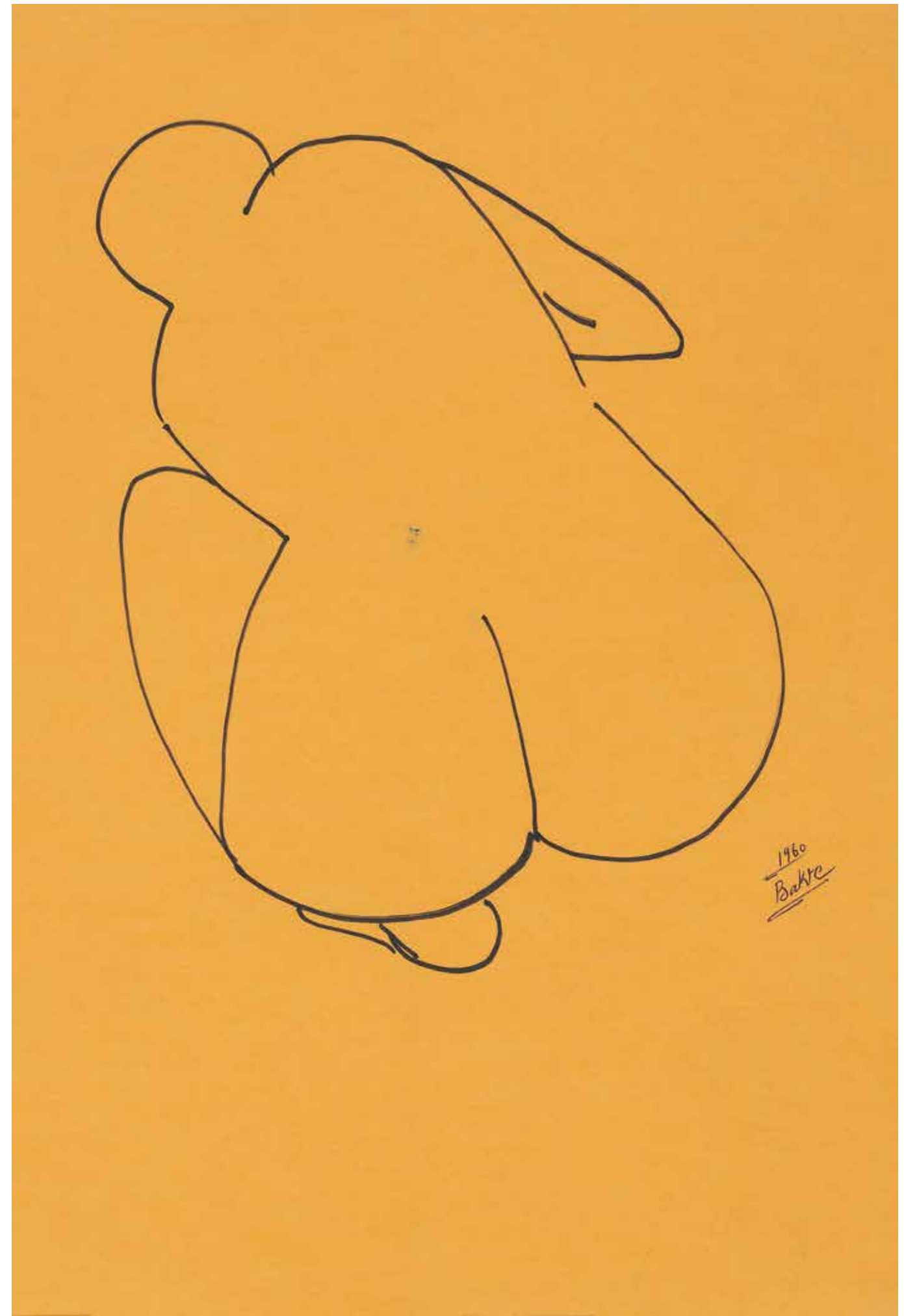
“I am traditionally trained and perfectly capable of accomplishing realistic work. But my interest in forms has gone far beyond the dull limitations of realism.”

Untitled (Study for Figures), 1960

Signed 'Bakre' and dated
'22 Oct 1960' upper right
Ink on paper
20.3 x 27.9 cm

Untitled (Study for a Figure), 1960

Dated 1960 and signed
'Bakre' lower right
Ink on paper
30.5 x 25.4 cm
12 x 10 in



Untitled (Nude in a Studio), 1960

Signed 'BAKRE' and dated
in Devanagari lower right
Oil on canvas
38.1 x 31.8 cm
15 x 12 1/2 in

Provenance

Grosvenor Gallery, London
Private Collection

Studies for Untitled (Nude in a Studio), 1960

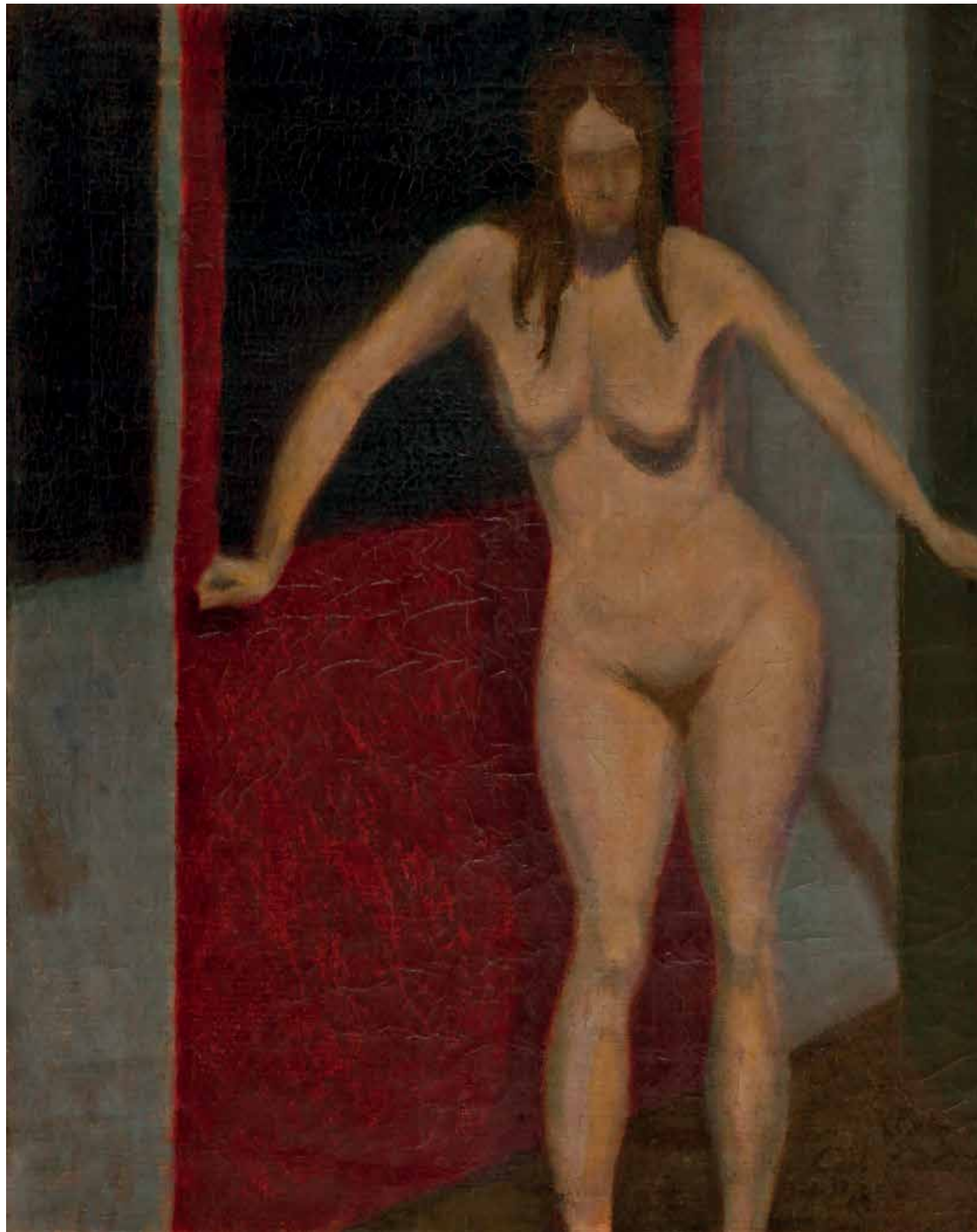


Untitled (Nude), circa 1960s

Oil on canvas
53.3 x 43.2 cm
21 x 17 in

Provenance

The Estate of the Artist



Untitled (Figure in an Interior), circa 1960
Signed 'BAKRE' lower right, further signed in English
and Devanagari on the reverse and inscribed
'19 ST. HELENS GARDENS/LONDON, W.10'
Oil on canvas
36 x 42 cm
14 1/8 x 16 1/2 in

Provenance

Mr Jeffrey Schlesinger, President of
Warner Bros Worldwide Television Distribution;
Purchased in London in the 1960s;
Thence by descent;
Grosvenor Gallery, London;
Private Collection



Still Life, 1960

Signed 'BAKRE' and dated in Devnagari upper right, signed 'S.K. BAKRE', and signed again in Gujarati and dated in Devnagari on the reverse
Oil on canvas
52.2 x 64.8 cm
20 1/2 x 25 1/2 in

Provenance

Private UK collection;
Grosvenor Gallery, London

Exhibitions

Sadanand K. Bakre, *An Exhibition of Paintings and Sculpture*,
The Commonwealth Institute,
London, 1961, No. 68



The painting exhibited at The Commonwealth Institute, London, 1961



Untitled (Sculptural form with Monstrance), 1960

Signed 'BAKRE' and dated
in Devanagari centre right
Oil on canvas
50.8 x 35.6 cm
20 x 14 in

Provenance

Private collection, UK
Grosvenor Gallery, London
Private Collection



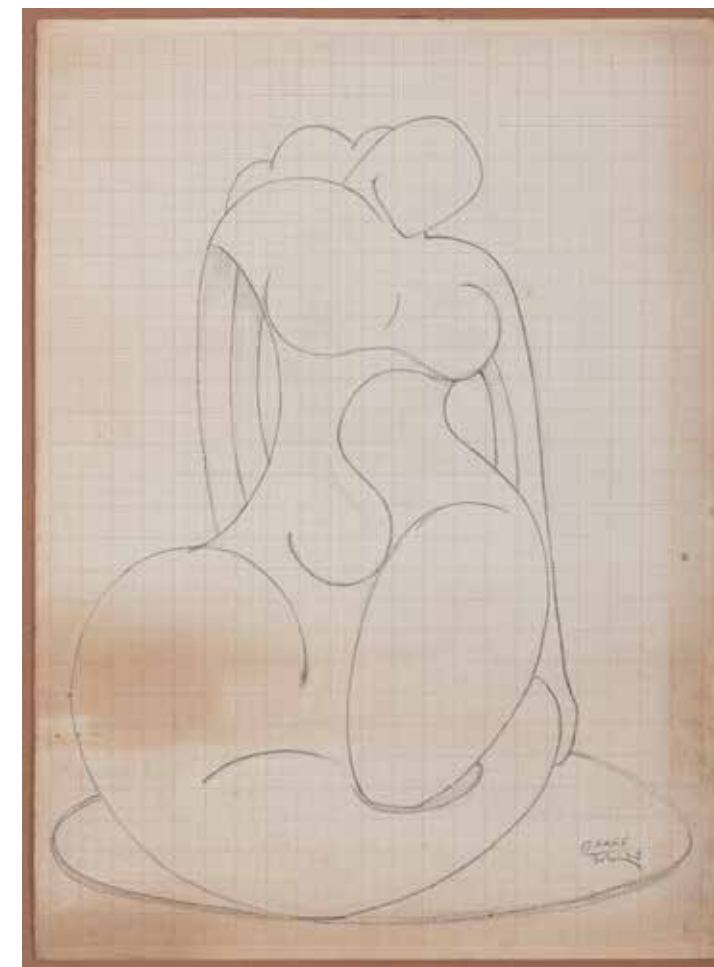
Untitled (Study for Intertwined Sculpture), 1961

Signed 'BAKRE' and signed and dated in Devanagari lower right
Ink on paper
76.2 x 55.9 cm
30 x 22 in



Untitled (Study for Seated Nude Sculpture), 1961

Signed 'BAKRE' and signed and dated in Devanagari lower right
Pencil on paper
76.2 x 55.9 cm
30 x 22 in



Untitled (Study for Mother and Child Sculpture), 1961

Signed 'BAKRE' and signed and dated in Devanagari lower right
Crayon on paper
76.2 x 55.9 cm
30 x 22 in



Untitled (Mother and Child), circa 1961

Painted Plaster

Unique

27.9 x 10.2 x 10.2 cm

11 x 4 x 4 in

Provenance

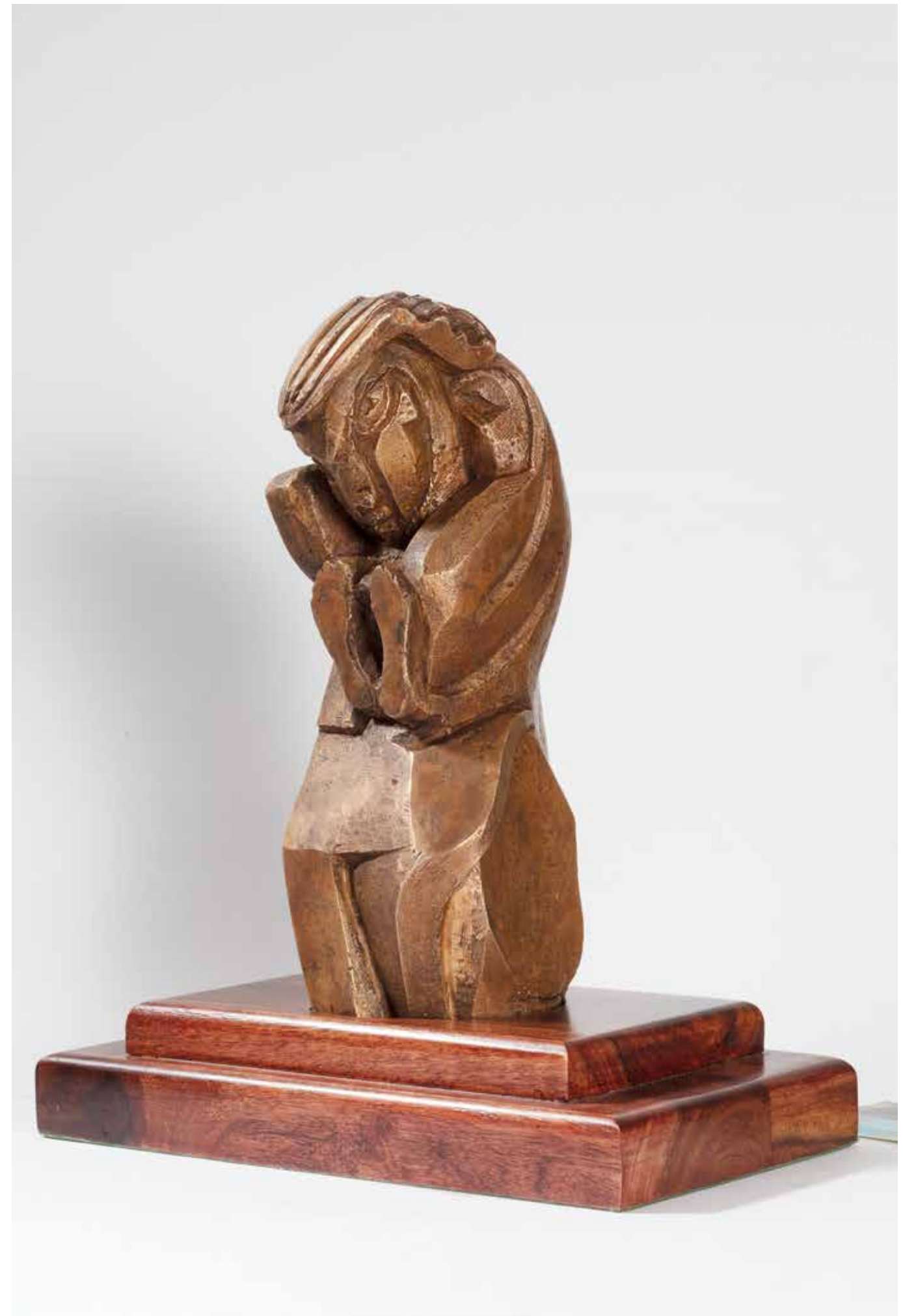
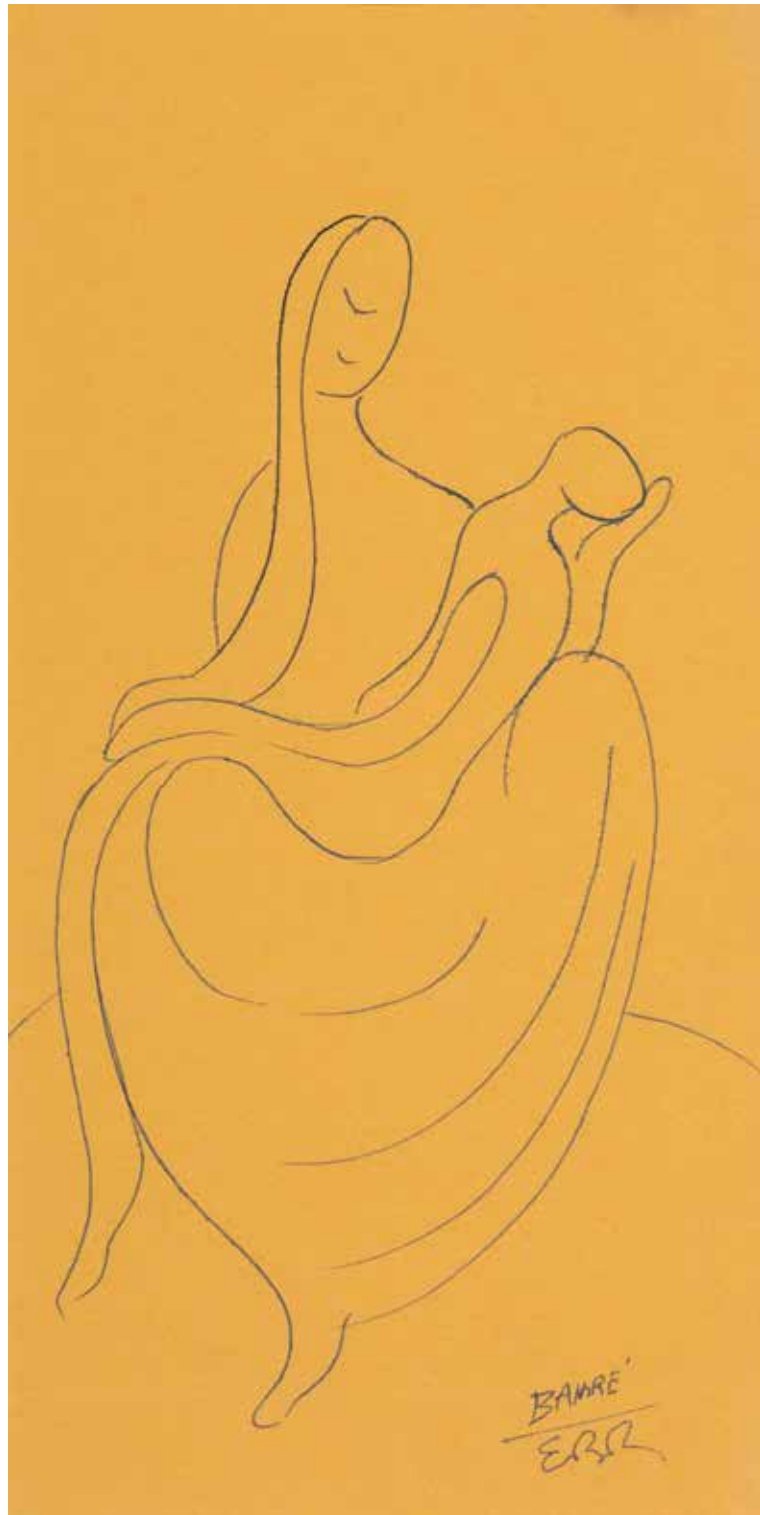
The Estate of the Artist



Untitled (Mother and Child), circa 1961

Bronze
Cast in 2022, numbered from an edition
of 6 and stamped with the studio stamp
26.7 x 10.2 x 10.2 cm
10 1/2 x 4 x 4 in

**Untitled (Study for Mother and
Child), circa 1956**

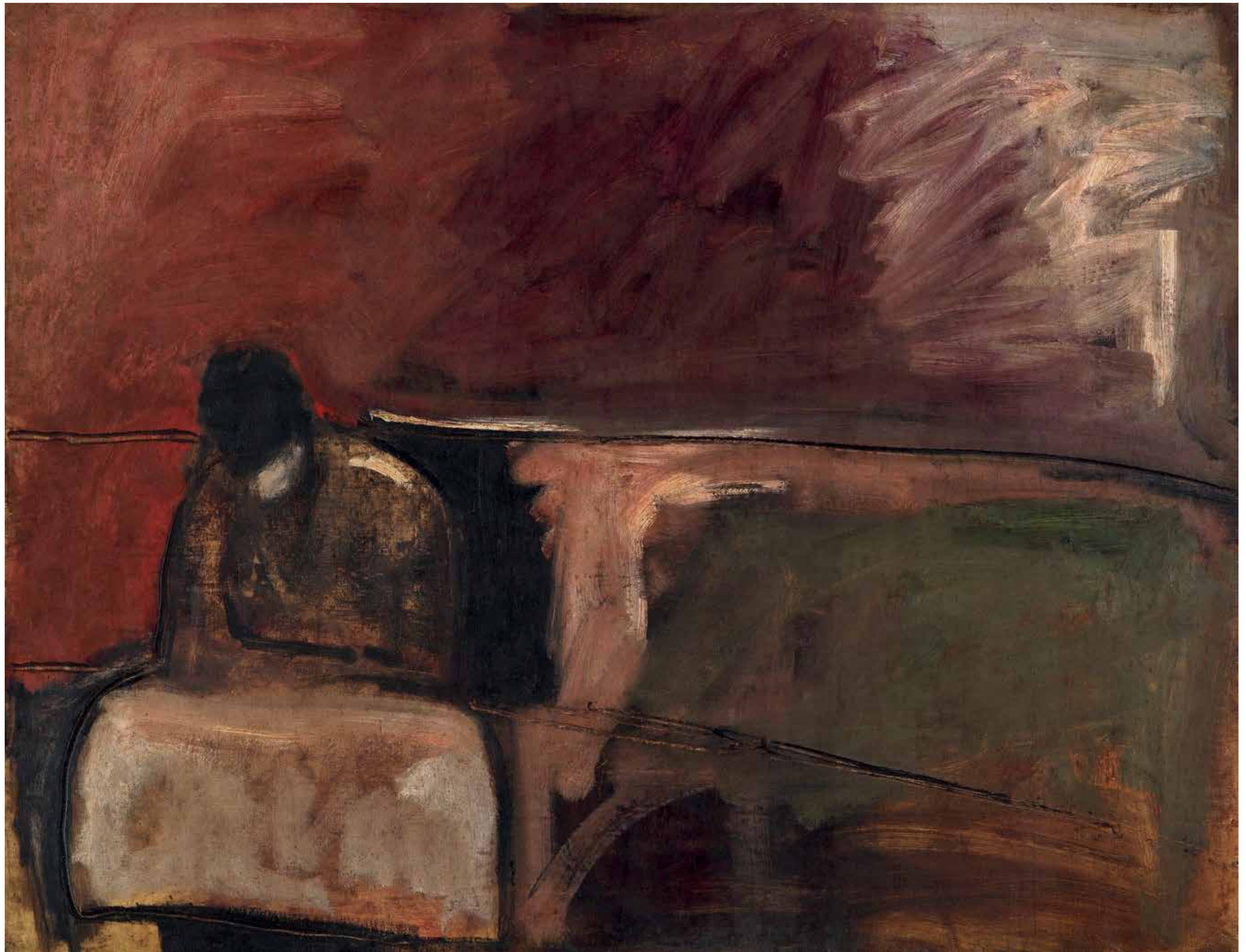


Untitled (Seated Figure), 1961

Oil on canvas
50.8 x 71.1 cm
20 x 28 in

Provenance

The Estate of the Artist

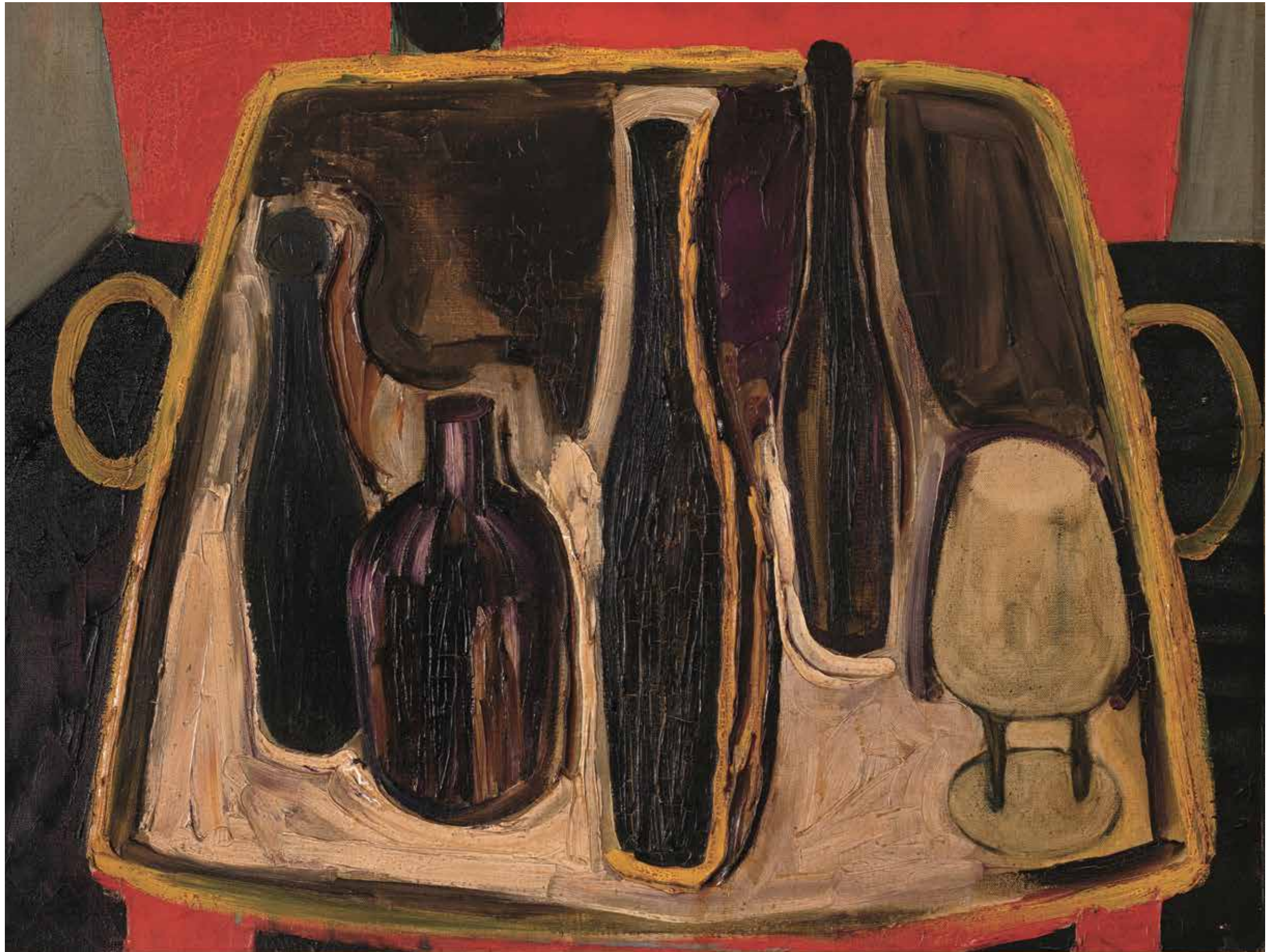


Untitled (Still Life with Bar Tray), 1961

Signed and inscribed on the reverse
'S.K. BAKRE / S.K.BAKRE / 19. ST. HELENS GDNS. /
LONDON. W.10 / TEL. LAD. 8434' in English,
dated 1961 in Devanagari
61 x 91.4 cm
24 x 36 in

Provenance

Alfie's Antique Market, London;
Mr Ronald & Nanita Brend, Instow, UK
Grosvenor Gallery, London
Private Collection



Untitled (Still Life), 1961

Signed 'BAKRE' and signed and dated in Devanagari upper left
Oil on canvas
64 x 73 cm
25 1/4 x 28 3/4 in

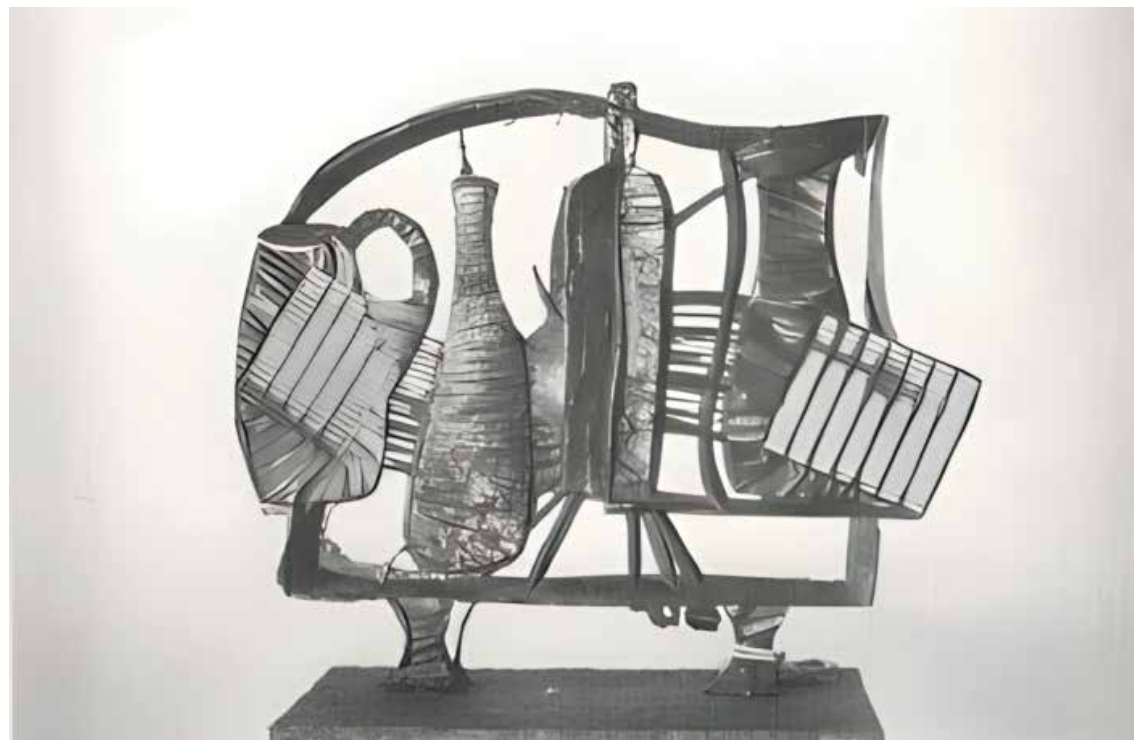
Provenance

Grosvenor Gallery, London
Private Collection



Solid State Still Life, 1961

White metal
Size unknown



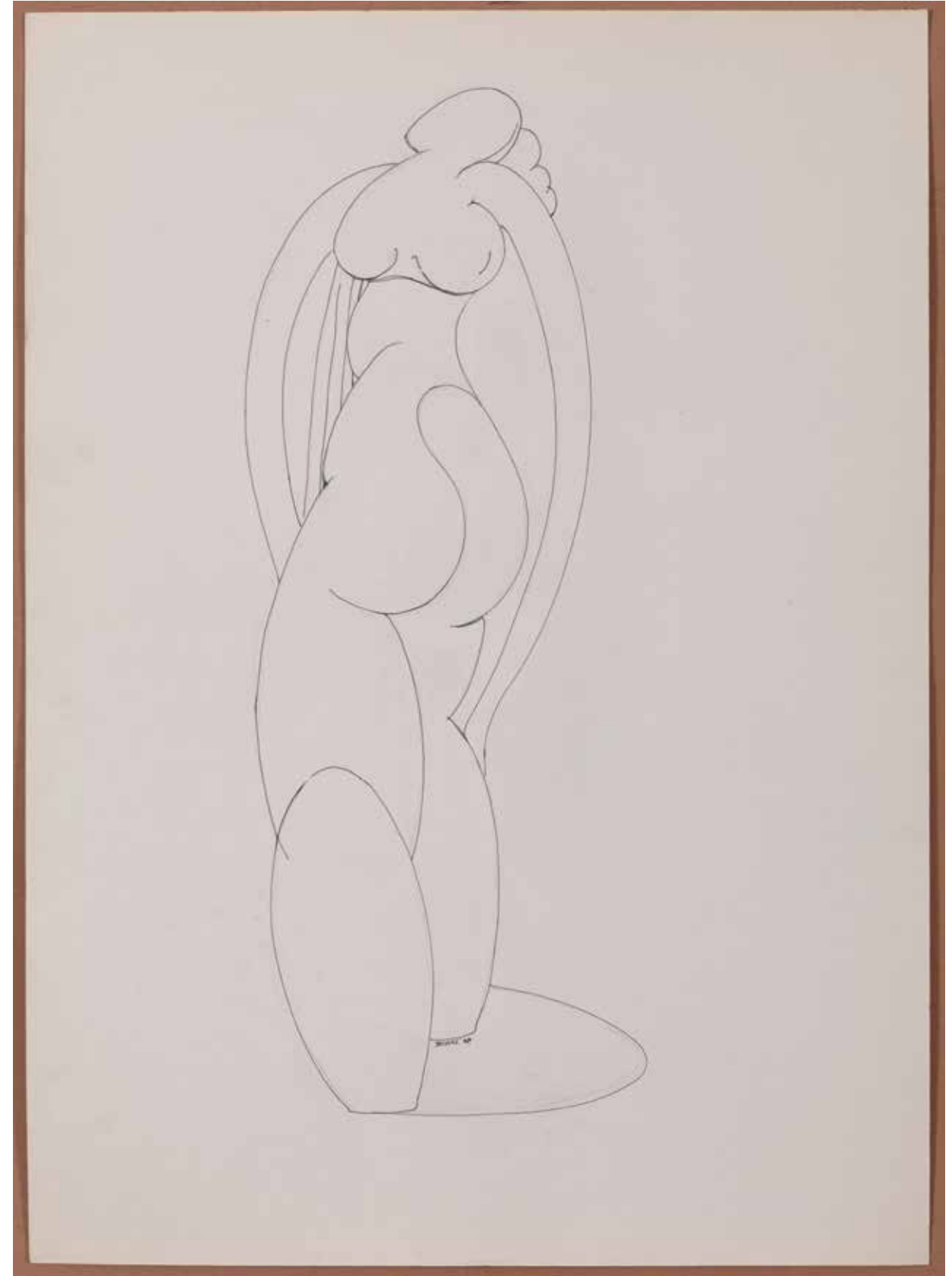
Untitled (Study for Standing Nude Sculpture), 1961

Signed 'BAKRE' and signed and dated in Devanagari lower right
Crayon on paper
76.2 x 55.9 cm
30 x 22 in



Untitled (Study for Standing Nude), 1961

Signed 'BAKRE' and dated in Devanagari lower right
Pencil on paper
76.2 x 55.9 cm
30 x 22 in



Untitled (Figures), 1961

Oil on canvas
71.1 x 91.4 cm
28 x 36 in

Provenance

The Estate of the Artist



Untitled (Study for a Sculpture), circa 1961

Signed 'BAKRE' and signed and dated in Devanagari lower right
Marker on paper
24.1 x 29.2 cm
9 1/2 x 11 1/2 in



Untitled (Study for a Painting), circa 1961

Signed 'BAKRE' and signed in Devanagari lower right
Marker on paper
25.4 x 30.5 cm
10 x 12 in



Untitled (Landscape with Blue Sky), 1961

Signed 'S.K. BAKRE' and signed and dated in Devanagari on the reverse
Oil on canvas
63.5 x 76.2 cm
25 x 30 in

Provenance

Private UK collection;
Grosvenor Gallery, London;
Private Collection



Untitled (Study for a Painting), 1961

Signed 'Bakre' and signed and dated in Devanagari lower right
Ink on paper
30.5 x 25.4 cm
12 x 10 in



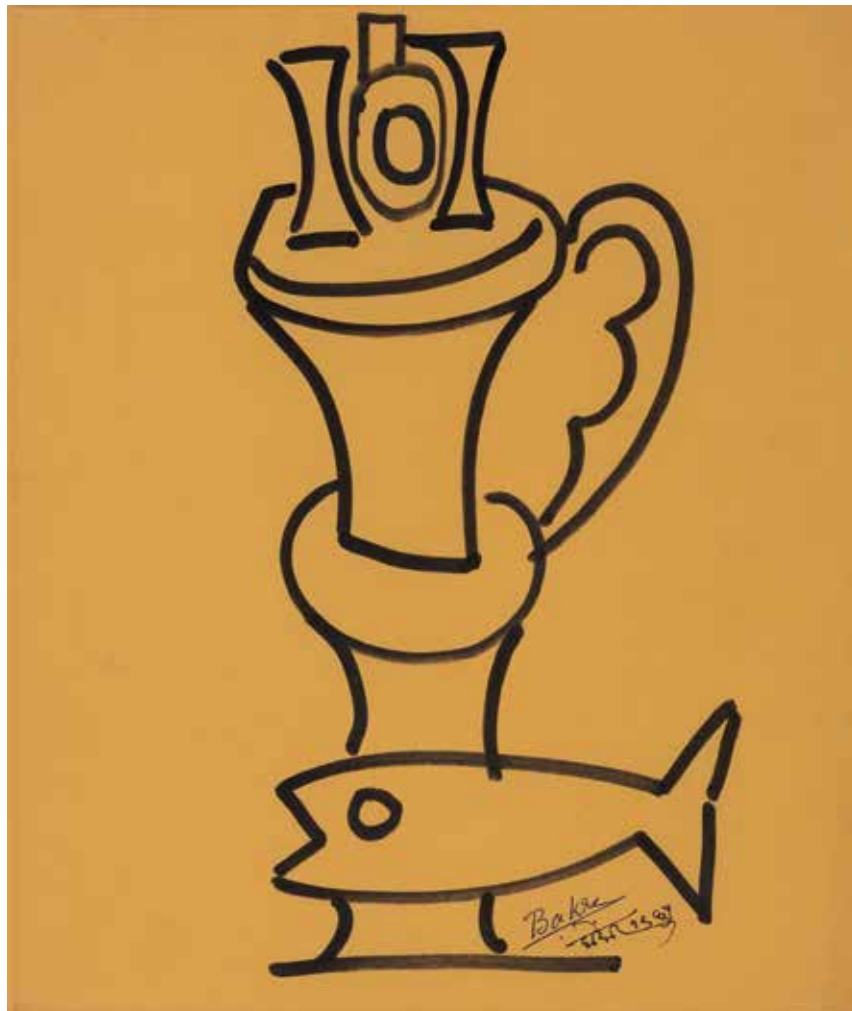
Untitled (Study for a Painting), 1961

Signed 'BAKRE' and signed and dated in Devanagari lower right
Marker on paper
25.4 x 30.5 cm
10 x 12 in



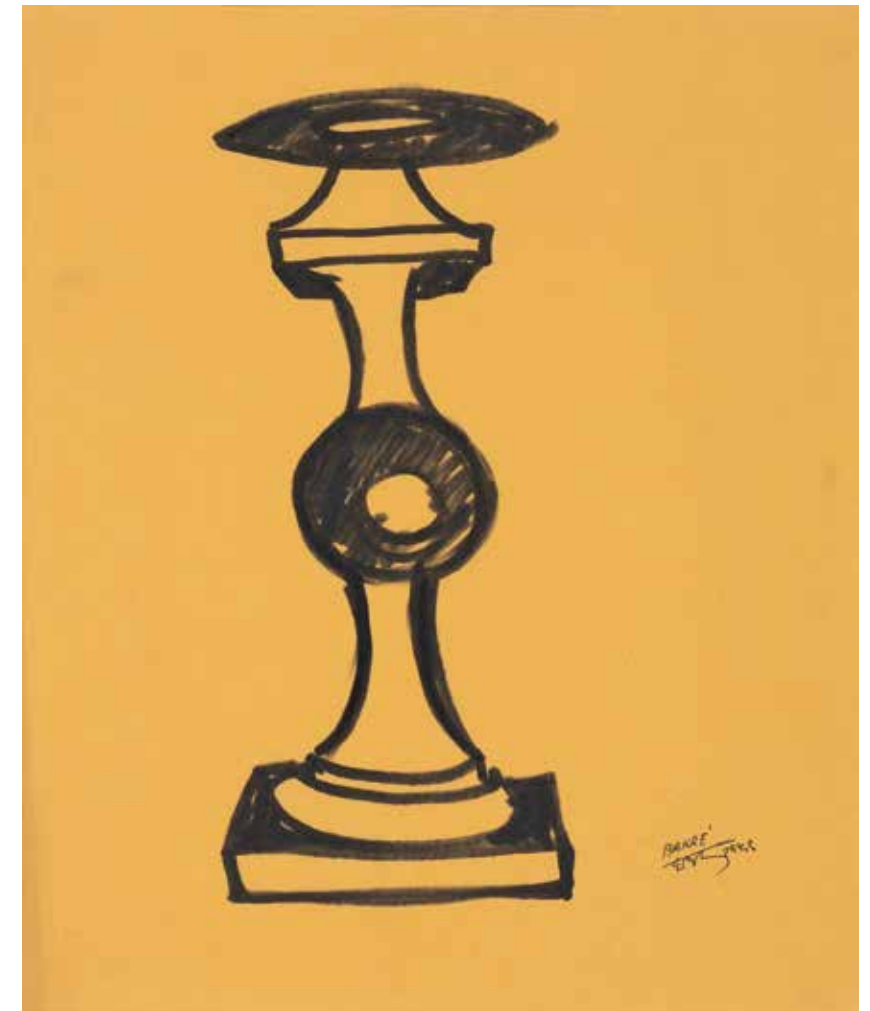
Untitled (Study for a Sculpture), 1961

Signed 'Bakre' and signed and dated in Devanagari lower right
Ink on paper
30.5 x 25.4 cm
12 x 10 in



Untitled (Study for a Sculpture), 1961

Signed 'BAKRE' and signed and dated in Devanagari lower right
Marker on paper
29.2 x 24.1 cm
11 1/2 x 9 1/2 in



Untitled (View of the Thames)
is seen in the background inside
Treadwell's Mobile Art Gallery
(upper right), circa 1964



Nicholas Treadwell's
Mobile Art Gallery,
UK, circa 1964



Untitled (View of the Thames), 1962

Signed 'BAKRE' and signed and dated in Devanagari lower right, similarly inscribed on the reverse
Oil on board
19.5 x 49cm
7 11/16 x 19 5/16 in

Provenance

Nicholas Treadwell Gallery
Private collection, UK, acquired directly from the artist;
Bonhams, London, Islamic and Indian Art, 25 October, 2007;
Private collection, UK, acquired from the above Grosvenor Gallery

Exhibitions

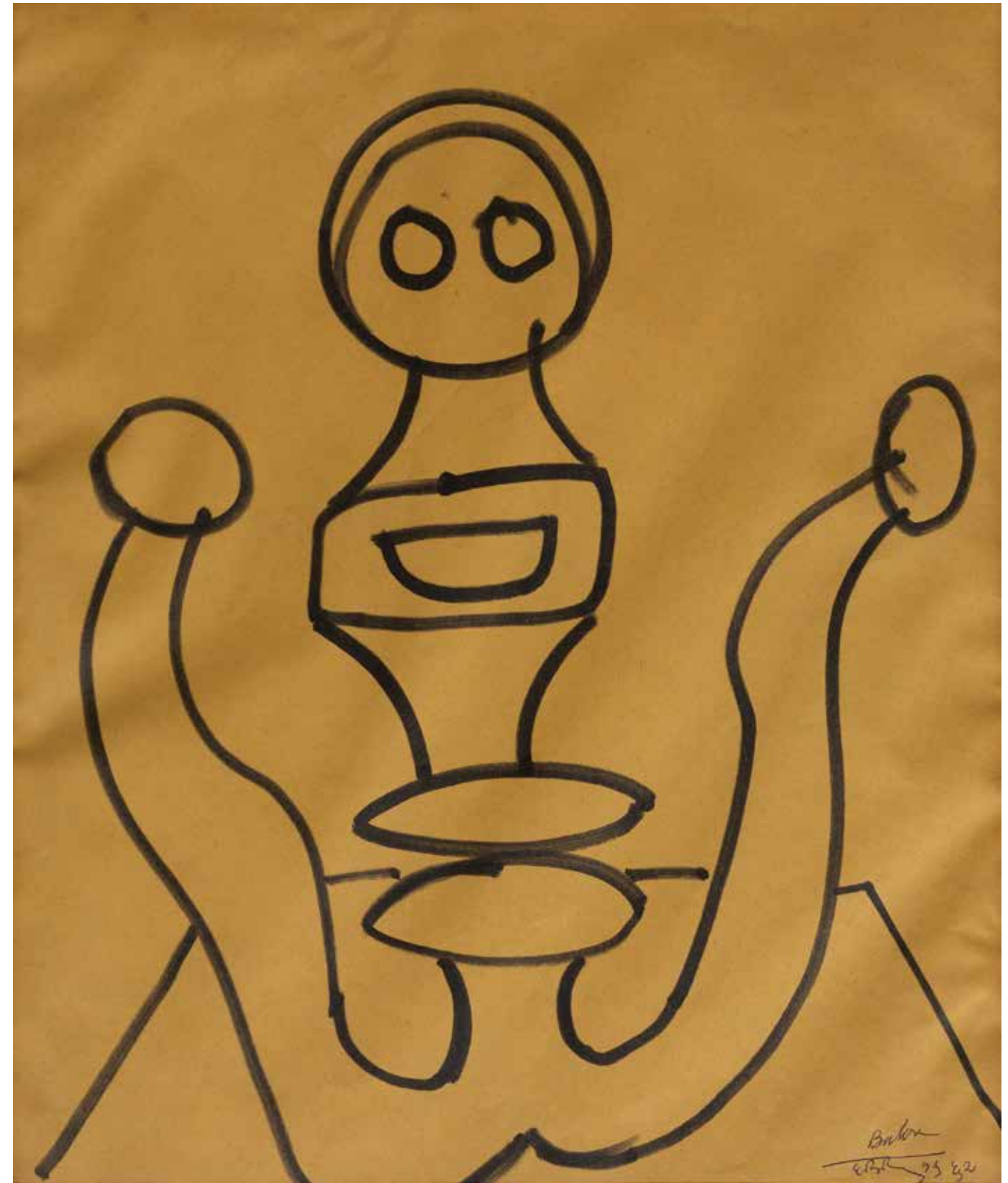
Nicholas Treadwell's Mobile Art Gallery,
London, Circa 1962



Wrestlers, 1960
White metal
Size unknown



Untitled (Study for Wrestlers), 1962
Signed 'Bakre' and signed and dated in Devanagari lower right
Ink on paper
27.9 x 25.4 cm
11 x 10 in



Untitled (Landscape), 1962

Inscribed 'BAKRE' and signed and dated in Devanagari lower right; signed and dated verso
Oil on board
45.8 x 60 cm
18 x 23 5/8 in

Provenance

Burton Gallery, The Wirral, Cheshire;
Joanna Laurie, Ness, Cheshire;
acquired from the above
30 November 1966;
Private Collection UK,
acquired from a shop in
Lancashire in the 1990s;
Grosvenor Gallery, London;
Private Collection

Exhibitions

Burton Gallery, Burton in Wirral,
Cheshire, 1963



Untitled (Cubist Townscape), 1962

Oil on canvas
Signed 'S.K. Bakre' and further signed
and dated in Devanagari on the reverse
30 x 45 cm
11 3/4 x 17 3/4 in

Provenance

Purchased from a gallery in
Ladbroke Grove in the early 1960s
by Mr and Mrs A. Witherick;
Thence by descent;
Estate of Mrs Christina Lilian Witherick, London;
Grosvenor Gallery, London
Private Collection



Untitled (Spanish Landscape), 1962

Oil on canvas
Signed 'BAKRE' and signed and dated in Devanagari
lower right, further signed and dated on the reverse
46 x 56 cm
18 1/8 x 22 1/8 in

Provenance

Private collection, Barcelona, acquired directly from
the Artist;
Private Spanish collection, acquired from the above in
2014;
Grosvenor Gallery, London;
Private Collection

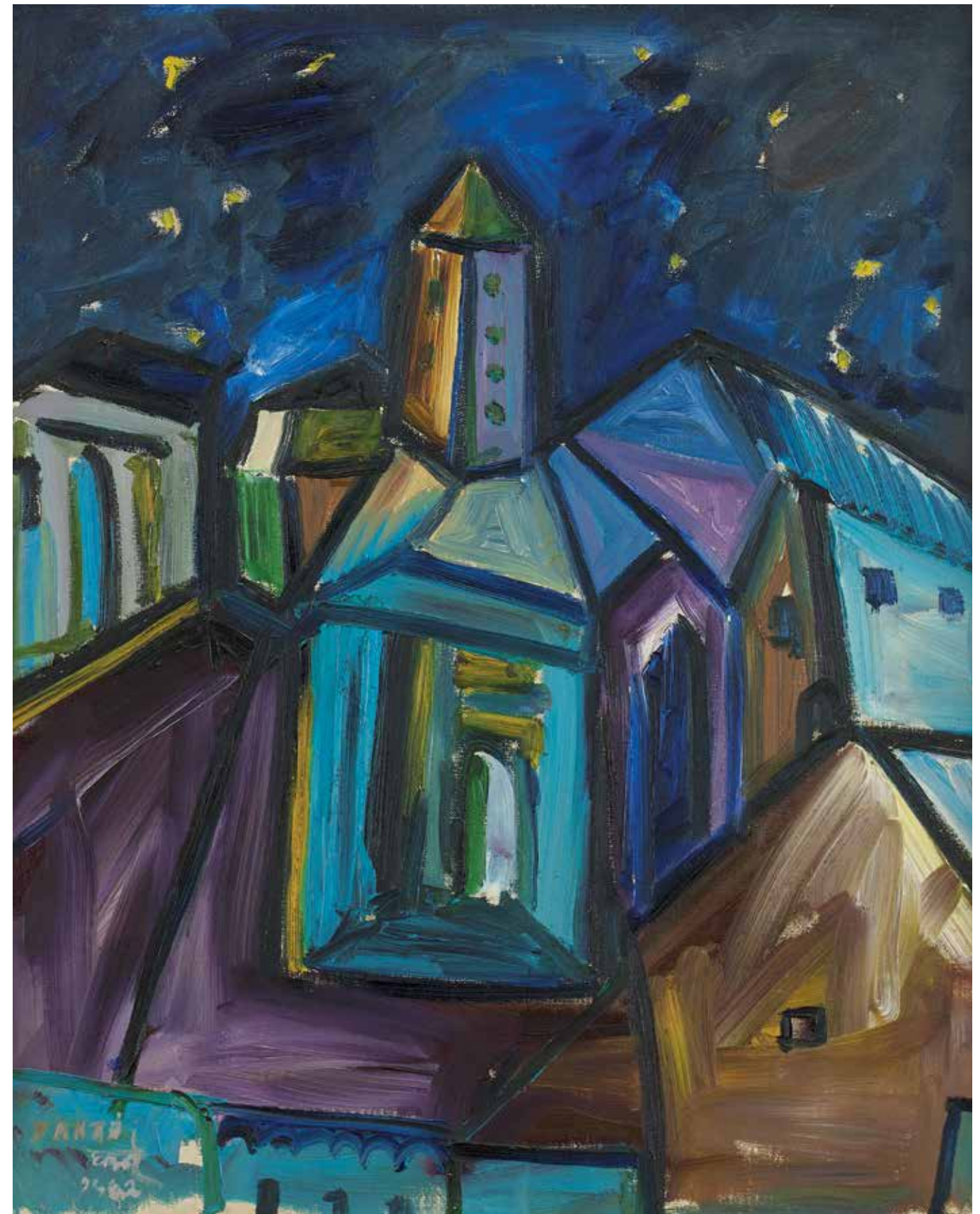


Untitled (Purple Townscape with Starry Sky), 1962

Signed 'BAKRE' and signed and dated in Devanagari lower left, further signed and dated on the reverse
Oil on canvas
56 x 46 cm
22 1/8 x 18 1/8 in

Provenance

Private collection, Barcelona,
acquired directly from the Artist;
Private Spanish collection,
acquired from the above in 2014;
Grosvenor Gallery, London;
Private Collection



Untitled (Townscape with Domes and Spires), 1963

Signed 'BAKRE' and signed and dated in Devanagari upper right, and inscribed 'S.K. Bakre/ 19 St Helen's Gardens NW10' on the reverse
Oil on board
60 x 95 cm
23 5/8 x 37 3/8 in

Provenance

Private collection, UK,
purchased in Epsom circa 1969;
Thence by descent;
Grosvenor Gallery, London;
Private collection, India

This work appears in the film 'Mobile Art'
made about Nicholas Treadwell's Mobile
Art Gallery in 1964 by British Pathé.



Untitled (Townscape), 1963

Signed 'BAKRE' and signed and dated in Devanagari upper right
Oil on board
44.5 x 90.5 cm
17 1/2 x 35 5/8 in

Provenance

Private collection, UK
Grosvenor Gallery, London
Private Collection

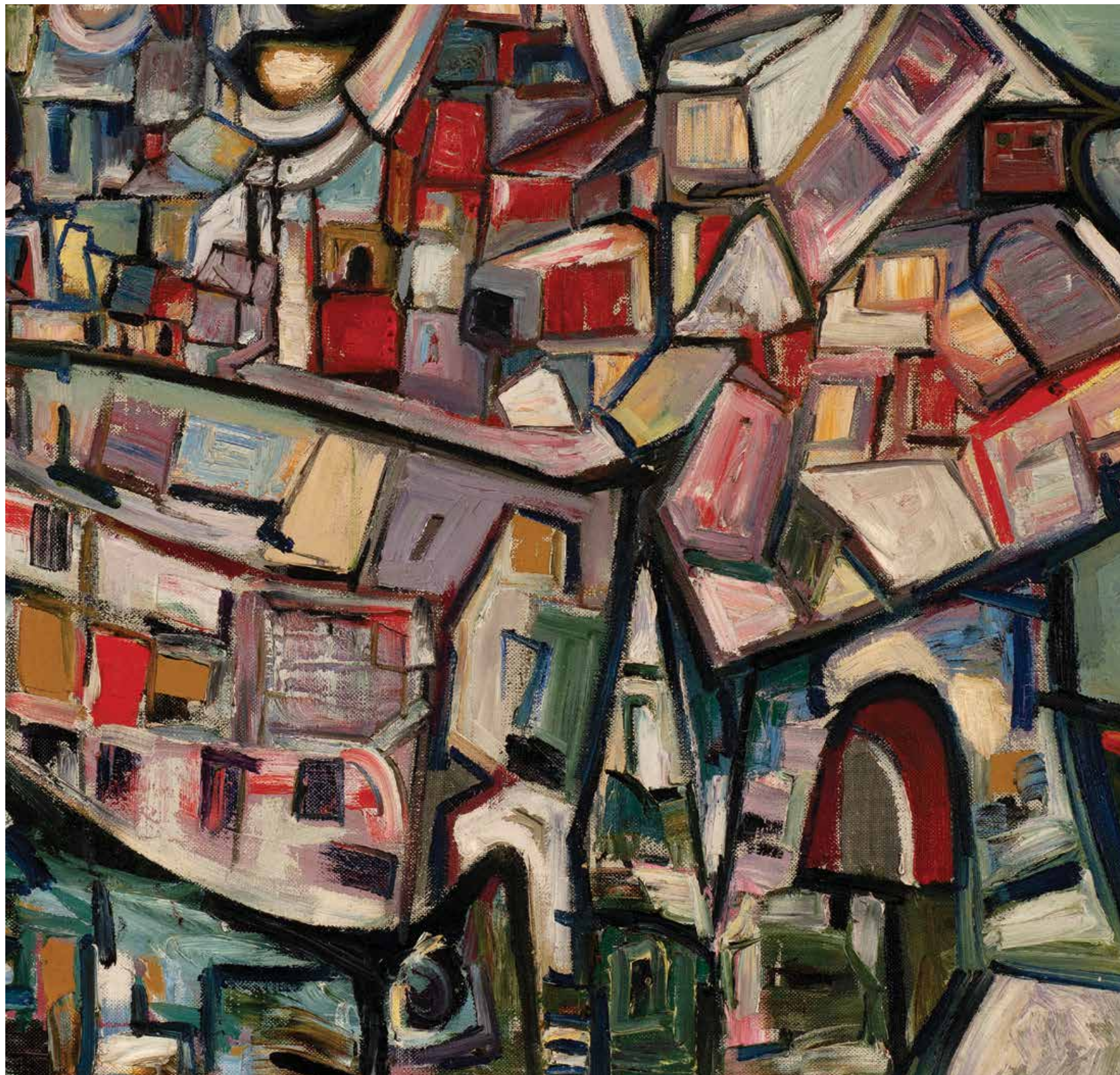


Untitled (Landscape), 1963

Signed 'BAKRE' and signed and dated in Devanagari upper right
Oil on canvas
76.5 x 100.5 cm
30 1/8 x 39 5/8 in

Provenance

Private collection, France;
Grosvenor Gallery, London



DAKAR 1983
ECC



Untitled (Cityscape), 1963

Signed 'Bakre' and dated in
Devnagari lower left, further
inscribed 'S. K. BAKRE' and
dated in Devnagari on the reverse
Oil on board
61 x 76.2 cm
24 x 30 in

Provenance

Private Collection, UK;
Grosvenor Gallery, London;
Private Collection



Untitled (Cityscape), 1963

Signed 'BAKRE' and signed and dated in Devnagari lower right; further signed 'S.K. BAKRE', and signed and dated in Devnagari on the reverse
Oil on board
51.4 x 172.7 cm
20¼ x 68 in

Provenance

Nicholas Treadwell, London;
Private UK collection
Grosvenor Gallery, London
Private Collection

Untitled (Cityscape) pictured in Treadwell's Mobile Art Gallery circa 1964, lower right



Untitled (Landscape), 1963

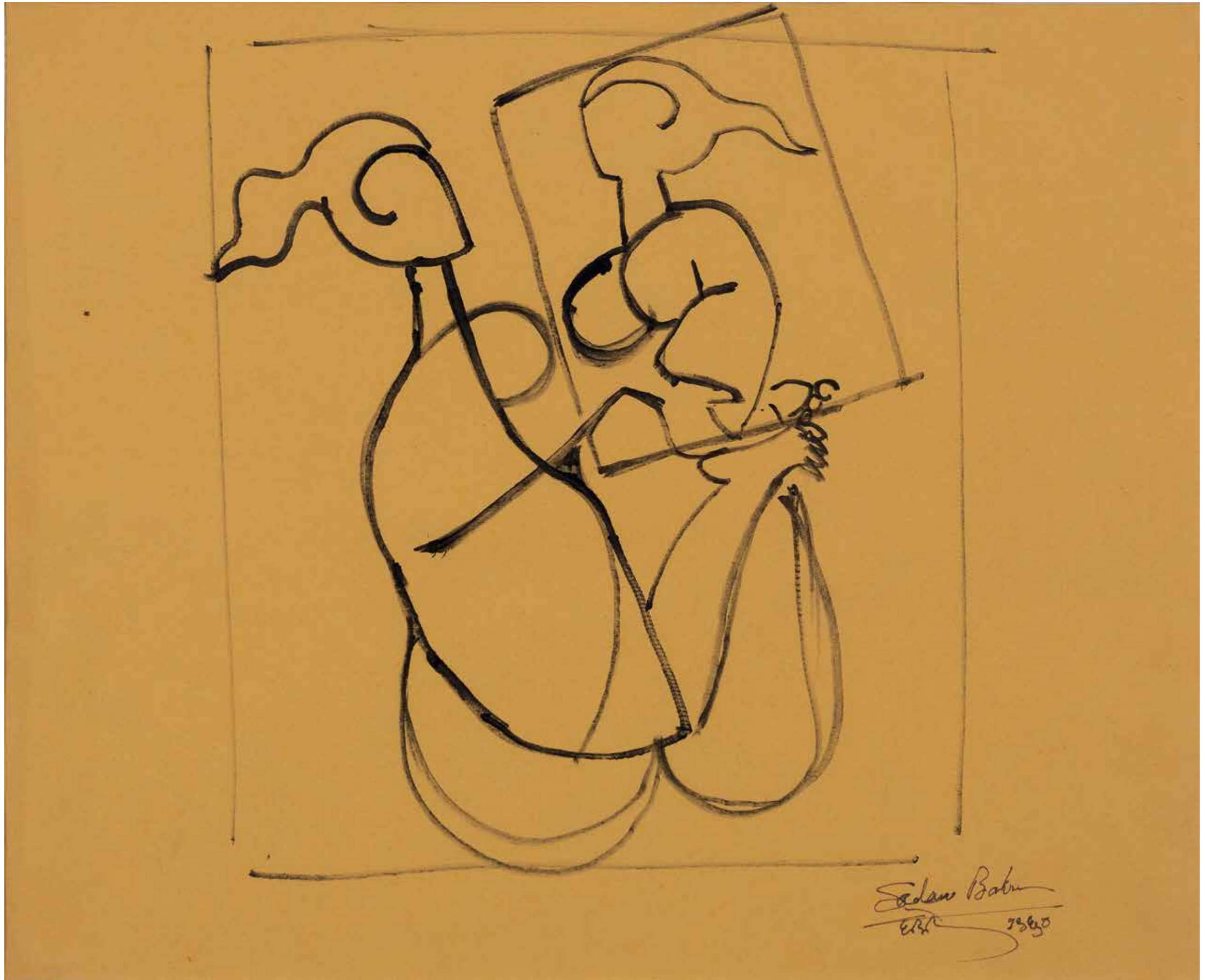
Signed 'BAKRE' and signed and dated in Devanagari lower right
Oil on board
42.4 x 88.8 cm
16 5/8 x 35 in

Provenance

Acquired directly from
Nicholas Treadwell in 1963;
Grosvenor Gallery, London;
Private Collection



Untitled (Study for a Sculpture), 1964
Signed 'Sadanand Bakre'
and signed and dated
in Devanagari lower right
Ink on paper
20 x 30 cm
7 7/8 x 11 3/4 in



Untitled (Still Life), 1964

Signed 'BAKRE' and signed and dated in Devanagari lower right, further signed and dated on reverse and inscribed '19 St Helens Gdns / London W10 / Tel LAD 8434' Oil on board
43.5 x 75.5 cm
17 1/8 x 29 3/4 in

Provenance

Private collection, UK;
Grosvenor Gallery, London;
Private Collection



Untitled (Pierrot), 1964

Signed and inscribed on the reverse
'S.K. Bakre / 19 ST HELENS GARDEN /
LONDON W:10 / LAD 8434' also
signed and dated in Devanagari
Oil on board
120 x 45 cm
47 1/4 x 17 3/4 in

Provenance

Private collection, UK, acquired from
Nicholas Treadwell's Mobile Art Gallery
in the mid-1960s;
Grosvenor Gallery, London;
Private Collection



Untitled (Still Life), 1964
Signed 'BAKRE' and signed and dated in Devnagari lower right; signed and dated in Devnagari and inscribed 'S. K. BAKRE' on the reverse
Oil on masonite
50.7 x 61 cm
20 x 24 1/8 in

Provenance
Acquired from the Estate of a Private Collector, Nova Scotia, Canada in the late 1990s;
Christie's, New York, 20 March 2013, lot 75;
Private Collection, Australia;
Grosvenor Gallery, London;
Private Collection



Untitled (Townscape with Moon), circa 1965

Signed and inscribed 'LAD8434 /
S.K. BAKRE / 19 ST. HELEN'S GDNS /
LONDON/ W.10' on the reverse
Oil on board
45 x 120 cm
17 3/4 x 47 1/4 in

Provenance

Private collection, UK
Grosvenor Gallery, London

Exhibitions

Midnight's Family: 70 years of Indian Artists in Britain,
Ben Uri Gallery and Museum,
London, 7 August–30 October 2020
(illustrated in the exhibition catalogue p. 16–17)



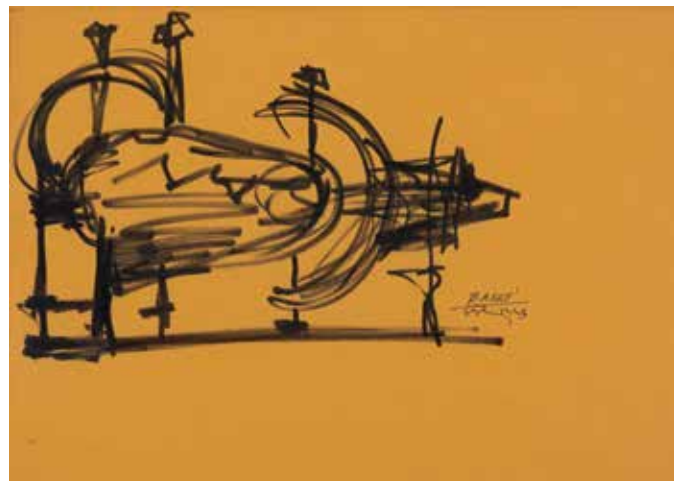


Untitled (Study for Five Figures), 1965
Signed 'BAKRE' and signed and dated in Devanagari lower right
Ink on paper
24.1 x 27.9 cm
9 1/2 x 11 in



Untitled (Study for a Sculpture), 1966

Signed 'BAKRE' and signed and dated in Devanagari lower right
Ink on paper
22.9 x 27.9 cm
9 x 11 in



Untitled (Study for a Figure), 1966

Signed 'BAKRE' and signed and dated in Devanagari lower right
Ink on paper
30.5 x 20.3 cm
12 x 8 in



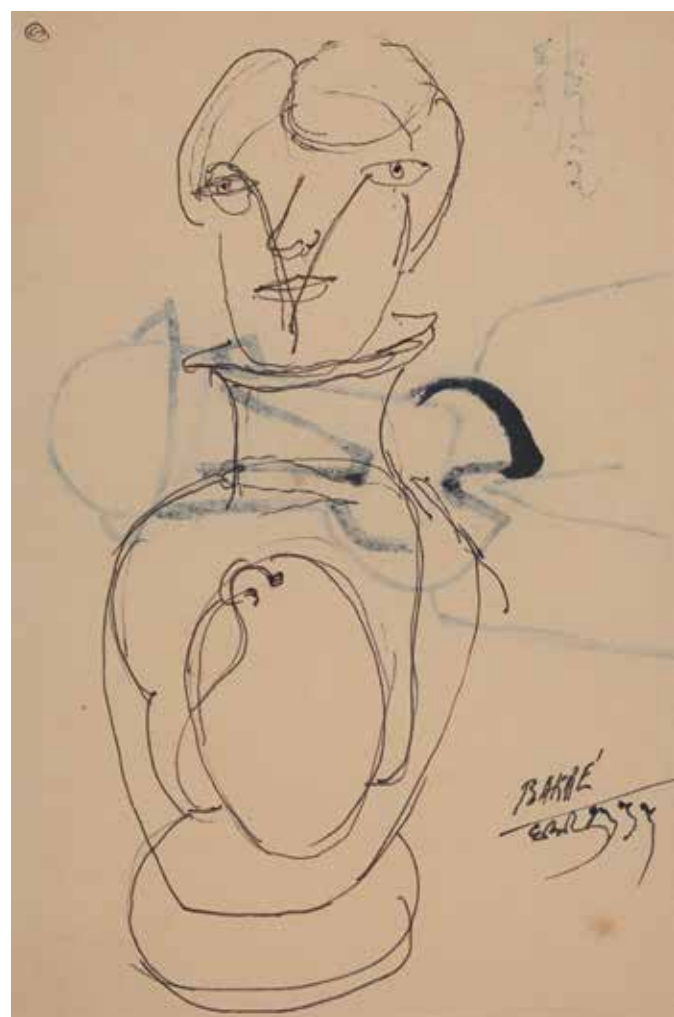
Untitled (Study for a Figure), 1966

Signed 'BAKRE' and signed and dated in Devanagari lower right
Ink on paper
35.6 x 25.4 cm
14 x 10 in

Untitled (Study for Five Figures), 1965

Signed 'BAKRE' and signed and dated in Devanagari lower right
Ink on paper
Untitled (Study for a Sculpture);
Untitled (Study for a Figure), 1966

Double sided drawing, signed 'BAKRE'
and signed and dated in Devanagari lower right;
Signed 'BAKRE' and signed and dated in Devanagari lower left
Ink on paper
24.1 x 19.1 cm
9 1/2 x 7 1/2 in



Untitled (Study for a Figure), 1966

Signed 'BAKRE' and signed and dated in Devanagari lower right
Ink on paper
30.5 x 25.4 cm
12 x 10 in



Wineglass and Bottles, 1961

Signed 'BAKRE' and dated 1961
in devanagari centre right, further
signed in English and inscribed
'27 St Helen's Gdns / London W10',
on the reverse
Oil on canvas
52.5 x 65 cm
20 5/8 x 25 5/8 in

Provenance

Private collection, UK;
acquired directly from the artist
Grosvenor Gallery, London
Private Collection

Exhibitions

Sadanand K. Bakre,
An Exhibition of Paintings and Sculpture,
The Commonwealth Institute,
London, 1961, No. 3

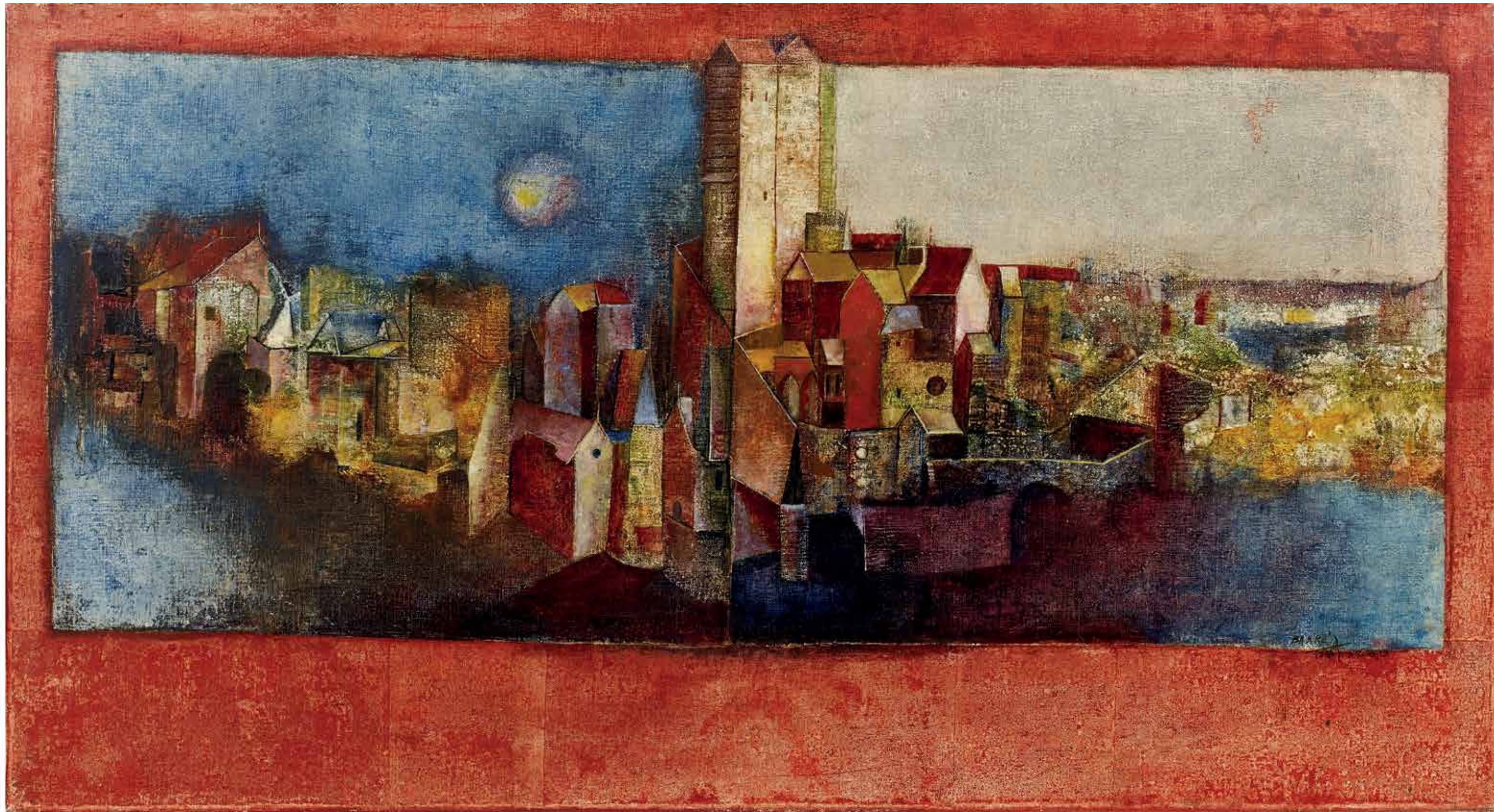


Untitled (Night and Day Townscape), 1967

Signed 'BAKRE' and signed and dated
in Devanagari lower right, similarly
signed and dated on the reverse
Oil on canvas
55.5 x 101.5 cm
21 7/8 x 40 in

Provenance

Private collection, UK;
Grosvenor Gallery, London;
Private collection, India



Untitled (Landscape), 1968

Signed 'BAKRE' and signed
and dated in Devanagari lower
right, further signed,
and dated on the reverse
Oil on canvas
40.6 x 30.5 cm
16 x 12 1/8 in

Provenance

Private UK collection;
Grosvenor Gallery, London

Exhibitions

Asian Art in London,
Indian Modernist Landscapes 1950 –1970
Bakre/Ribeiro/Souza,
Grosvenor Gallery,
London, 3 –12 November 2016, No. 4



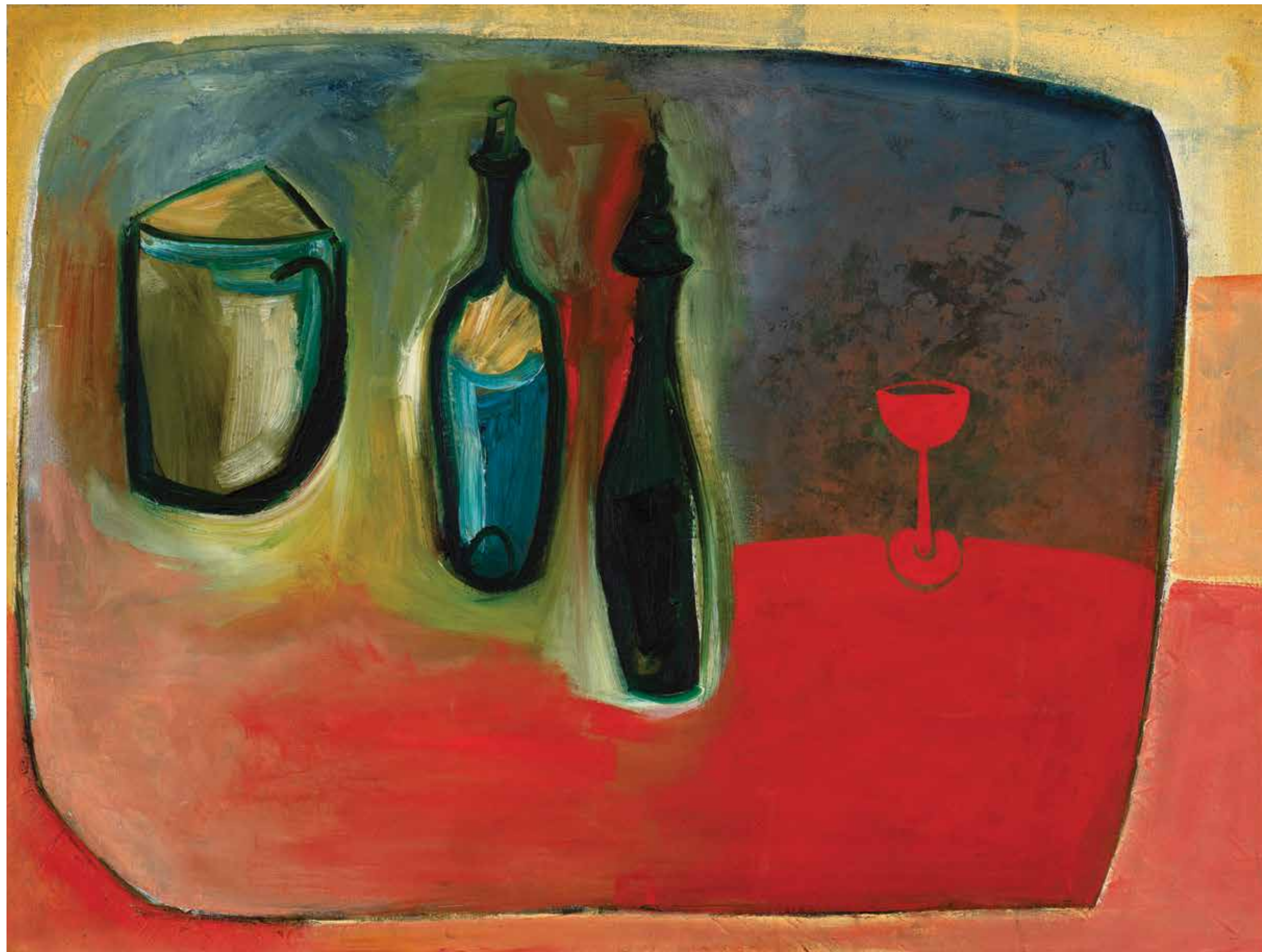
Untitled, Still Life with Chalice, 1968

Signed 'BAKRE' and dated 1968 and
inscribed "19 St Helens Gdns / London W10 /
LAD 8434." on the reverse

Oil on canvas
76.5 x 101.5 cm
30 1/8 x 40 in

Provenance

Acquired directly from the artist;
Private collection, UK;
Private collection, UK
(gifted by the above in the 1990s);
Grosvenor Gallery, London
Collection of KNMA, New Delhi



Untitled (Portrait of a Boy), circa 1969

Signed 'S. K BAKRE' and signed
in Devanagari lower right
Ink on paper
36.8 x 25.4 cm
14 1/2 x 10 in

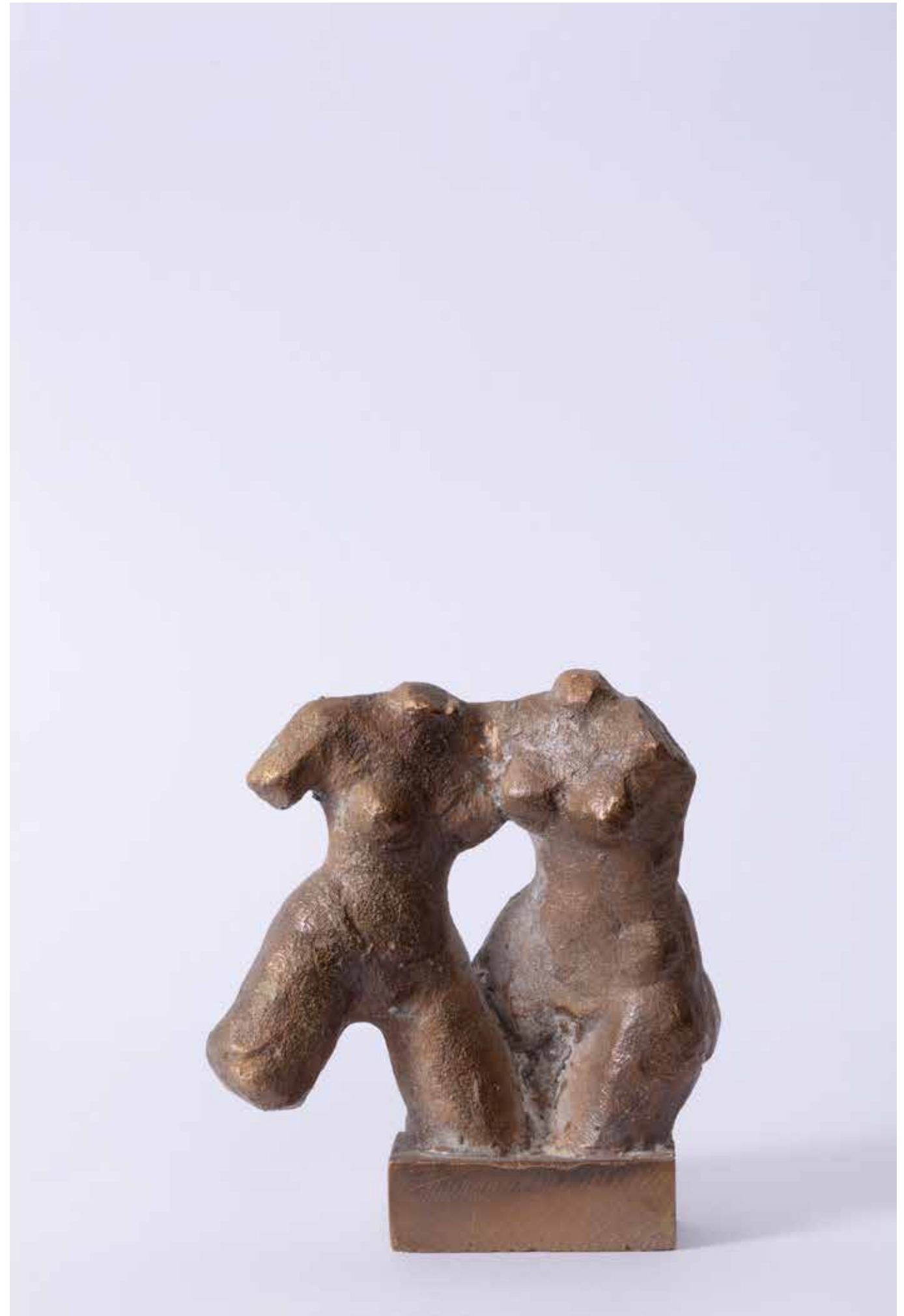


Untitled (Study for Two Figures), 1969

Signed 'BAKRE' and signed and
dated in Devanagari lower right
Pencil on paper
25.4 x 35.6 cm
10 x 14 in



Untitled (Two Nudes), circa 1970
Bronze
Stamped by the Artist on the reverse of the base.
10.2 x 10.2 x 3.8 cm
4 x 4 x 1 1/2 in



Untitled (Two Nudes), circa 1970
Bronze
Cast in 2022, numbered from an edition
of 6 and stamped with studio stamp
10.2 x 10.2 x 3.8 cm
4 x 4 x 1 1/2 in



Untitled (Hand), circa 1980

Bronze

Cast in 2022 and numbered
from an edition of 6, stamped

with studio stamp numbered

6.3 x 21.6 x 11.4 cm

2 1/2 x 8 1/2 x 4 1/2 in



Untitled, circa 1980
Terracotta and gilding
12.7 x 12.7 cm each
5 x 5 in each



Untitled (Bird), circa 1990

Bronze

Cast in 2022, numbered from
an edition of 6 and stamped
with the studio stamp

6.3 x 14 x 6.3 cm

2 1/2 x 5 1/2 x 2 1/2 in



Whose Who Un Finished, 1992

Signed 'S. BAKRE' and signed and dated in Devanagiri lower right
Oil on canvas
101.6 x 127 cm
40 x 50 in

Provenance

The Estate of the Artist



sadanand k. bakre

(1920–2007)



Members of the Progressive Artists Group assembled at the Bombay Art Society salon in 1947

1920 Born on the 10th of November in Baroda

1929 Moves to Mumbai with his family and joins the Gokhale Education Society School.

1936 Holds his first solo exhibition at the age of 16 at the Gokhale Education Society, Mumbai. The exhibition includes drawings of figures, still lifes, watercolour landscapes and clay models of drapery.

1939 Joins the sculpture department at Sir Jamsetjee Jeejeebhoy School of Art, Mumbai, at the age of 19.

1940 Awarded the Bombay Art Society: H.H. The Maharaja of Bhavnagar' Cash Prize in sculpture and two Scholarships by Sir J.J. School of Art. The Bombay Art Society was an arts organisation based in Mumbai that was founded in 1888. It operated the Jehangir Art Gallery since 1952, which was also the regular venue for the Society's Annual art exhibitions. Several awards and medals were given by the society.

1941 Awarded a Certificate in sculpture by the Bombay Art Society. Awarded a further two scholarships by Sir J.J. School of Art.

1942 Awarded the Sir Cowasji Jehangir First Prize in Sculpture, Bombay Art Society, Mumbai

1943 Awarded His Highness. The Raja Saheb of Bhore's Cash Prize in Sculpture, Bombay Art Society, Mumbai. His Highness The Maharaja of Bhavnagar's Cash Prize in Sculpture, Bombay Art Society, Mumbai. Bronze Medal in Sculpture, Kolhapur Art Society, Kolhapur.

1944 Attains a Diploma in Modelling and Stone Carving, Sir J.J School of Art, Mumbai. Awarded Lord Harding's Scholarship and Lord Mayo's Gold Medal by the Sir J.J School of Art, Mumbai.

1945 He pursues a wide variety of occupations that had little to do with his art, but which possibly enriched the store of life-experience that he drew upon. He joins the Civil Aviation Flying School, Government of India, Saharanpur and then transfers to Karachi Airport in Pakistan. Awarded the Prof. O.V. Muller Memorial Cash Prize, Bombay Art Society, Mumbai

1946 Returns to India.

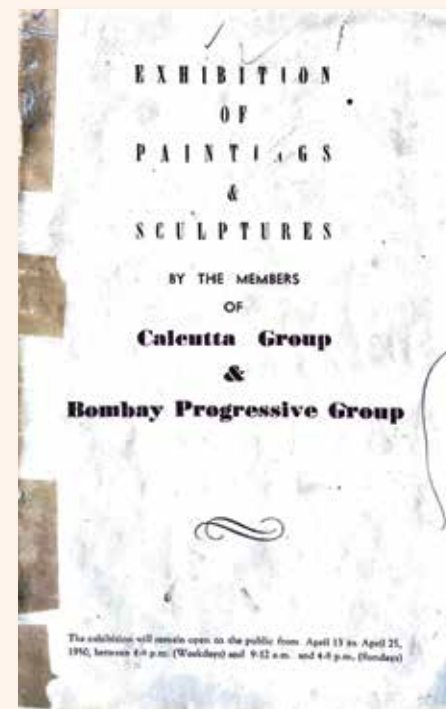
1947 Becomes one of the founding members of the Progressive Artists' Group; along with K. H. Ara, S. H. Raza, F. N. Souza and then M. F. Husain and H. A. Gade. The group's agenda consisted of liberation from the restrictions of set styles, and to paint and sculpt in a language which was significant to the time.

1948 Awarded a cash Prize by the Bombay Art Society, Mumbai. Late Rustom Sodio Memorial Cash Prize for best work in oil painting, Bombay Art Society, Mumbai. Silver Medal for best work in sculpture, Bombay Art Society, Mumbai

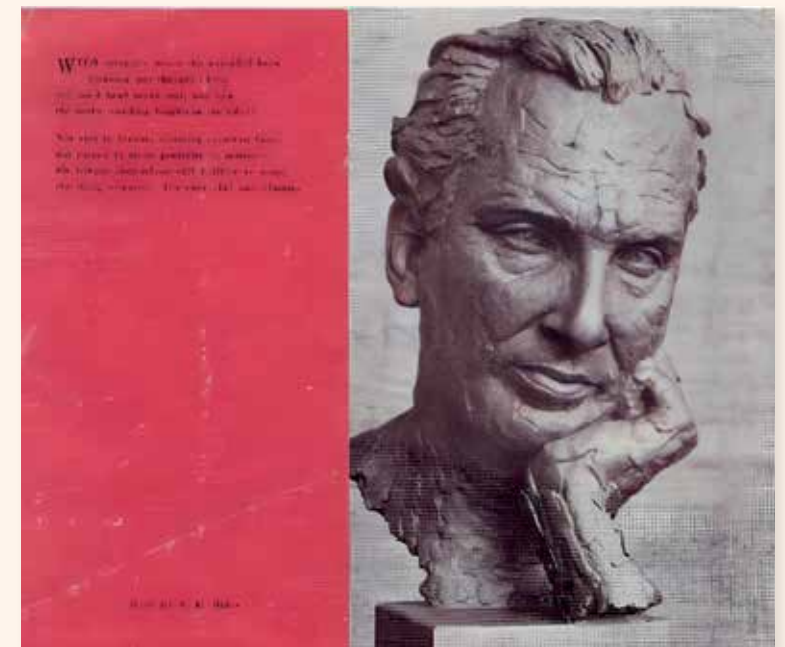
1949 Of his exhibits at the 1949 exhibition, art critic Rudi von Leyden wrote:

"Sculptor Bakre also joins in the quest for expression through formal values. His small pieces of sculpture in plaster and wood are most successful and his portrait of a high-minded journalist troubled with wicked thoughts is good in its summary rendering. How much more true is such portrait than the 'life-like' likeness of the commercial bust maker."

Awarded the First Cash Prize, Best Portrait, Hyderabad Art Society, Hyderabad; The Silver Medal, Hyderabad Art Society, Hyderabad and the best Sculpture, His Highness The Princess of Berar Cash Prize, Hyderabad Art Society, Hyderabad.



Awards from the Bombay Art Society: Highly commended certificate in Sculpture President Sir Cowasji Jehangir Prize, best Sculpture



Bakre's clay bust featured on Leyden's greetings card, 1949



The Progressive Artists' Group and their associates, 1950 (Digital Photo Archive Margit Franz © Gandhi Archive, Mumbai; All Rights Reserved).

First row: (seated, from left) Dr. Mulk Raj Anand, Siloo Bharucha, Renu Khanna, K.H. Ara, M.F. Husain (in black headgear, seated in front of everyone else), Bal Chhabda, unknown, G.M. Hazarnis (holding folder).

Second row: (seated, from left) unknown, unknown, Laxman Pai, Käthe Langhammer (black dress with white framed collar), Emanuel Schlesinger.

Third row: (standing, from left) Dr. Percy Brown, Khorshed Gandhi, T.A. Schinzel (behind Mrs. Gandhi), Krishen Khanna (in striped tie), Sadanand Bakre (with glasses, just behind Khanna), D.G. Kulkarni (with glasses, near Bakre), V.S. Gaitonde (to Kulkarni's left), A.A. Amelkar, Tyeb Mehta, Shrivastav Chavda (with hands folded), Walter Langhammer (in dark tie), Kekoo Gandhi, Manishi Dey.

Last row: (standing) all four men are unknown.

1950 'Exhibition of Paintings and sculptures by the members of the Calcutta Group and Bombay Progressive Group', Calcutta.

1951 In March he has a solo exhibition titled 'Sculptures and Drawings', at the Bombay Art Society, Mumbai. Sculptures bought by Baroda Museum.

"I had made a bust of the collector Rudy Von Leyden which featured on the cover of the catalogue. Unfortunately, that was all. They forgot to list my name among the progressives," (As recalled by Bakre in an interview in the Mumbai Newline; November 3, 2002)

The advertising specialist Leyden put the photo of Bakre's bust in his shop window: his personal greetings card, which he sent to all his friends, business partners and relatives to introduce the young artist to the world.

In 1951 Leyden ended his review of Bakre's exhibitions of plastic works with the following words: "The diversity of Mr. Bakre's work indicates that he is not yet mature, that he has not yet found the mould in which to cast his best and truly personal creations. But he has accumulated a rich hoard of plastic ideas and knowledge that will stand him in good stead when he does find himself."

"Bakre had a one man show for the first time. Bakre is a treasure that India will have to hold safe. I was most attracted by his drawing, which showed the beginning of his art. The drawings of young widow and the bull were simple but superb. He experimented with all available materials." (Review in *Aesthetics* magazine. 1951).

Leaves Mumbai for London onboard the S.S Ranchi along with fellow artist and friend Laxman Pai. He arrives in London on 8 May 1951, aged 30. His first address in London is 7 Chalcot Square, NW1 8YB.

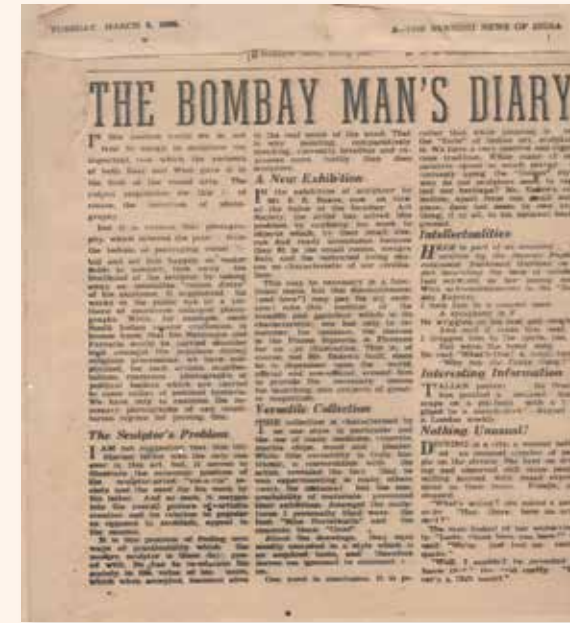
"I am leaving by "S.S Ranchi" on 16th April. Now you are coming to the Port to receive me, is it not? Husain must have written to you, I think that he is not coming with me. I do not know why."

"This is the third time that someone has been influenced by the advice of "E". First Ara, Raza and now, Husain. This is an unpleasant fact but a damned fact nevertheless."

"Bakre never listens to us. He will suffer" they say. They may be right who knows. But I believe in myself and my destiny. I have no choice." (Excerpt from a letter written by Bakre to Souza dated 19 March 1951. Published in Geysers, Letters between Sayed Haider Raza & and his artist-friends, ed. Ashok Vajpeyi, p. 49)

"Bakre has found a new job. He works in a hospital, the National Temperance Hospital. He wears a peak cap, and a navy-blue suit with many shiny buttons. He is the assistant porter, or something. He has to push a load of medicines on a trolley and attend to the telephone. The pay is £5 and 14 shillings per week. One thing that is good there is that there are plenty of handsome nurses and lots of rare diseases". (Excerpt from a letter written by F.N Souza to S.H Raza and Akbar Padamsee on 25 May 1951 from London. Published in Geysers, Letters between Sayed Haider Raza & and his artist-friends, ed. Ashok Vajpeyi, p. 56)

"Here is something about Bakre, or at least it is the story he tells me. At the Hospital he is working, he was asked to clean all the lights in the whole building. By evening, he finished up, down to the basement. There was only one small room left. He could hear inside some noise, like someone hammering in some nails.... tock tock..... he thought it was a workshop. He opened the door and Ohooo! What a horrific sight! There was a huge corpse, an enormous dead man lying on a bare table, stark naked, under a big flood lamp,



The Evening News India, The Bombay Man's Diary, review of Bakre's solo exhibition at the Bombay Art Society, 1951

stark white, a man with a large red beard. And another young man, alive of course, possible a medical student who was holding the dead man's beard and sawing off his skull! "My God! You can imagine Bakre running for his life. The doctor, or the medical student, or whoever he was, also got a fright when he saw Bakre in the room; he thought perhaps that Bakre was the dead man's ghost! Later Bakre saw that it was not a workshop but a mortuary".

(Excerpt from a letter written by F.N Souza to S.H Raza on 14 July 1951 from London. Published in Geysers, Letters between Sayed Haider Raza & and his artist-friends, ed. Ashok Vajpeyi, p. 69)

NAME	AGE	OCCUPATION	ADDRESS
Bakre	30	Artist	7 Chalcot Square, NW1 8YB, London
Laxman Pai	30	Artist	7 Chalcot Square, NW1 8YB, London
...

Passenger list from S.S Ranchi with Bakre's name, age, occupation, and address



Sadanand Bakre and Laxman Pai on the Mumbai docks before boarding their ship to London, 1951



Souza and Husain visit Bakre at his home at 16 Arundel Gardens, London W11, 1953

Catalogue for the 1958–59 group exhibition at Woodstock Gallery, London



- 1952** Assigned photographic work for the Indian High Commission
- 1953** Group exhibition '3 Indian Artists in Europe, Husain – Bakre - Souza', Galerie Palette, Zurich. Group exhibition in Rome organised by The International Association for Mediterranean and Oriental Studies. Bakre moves to 16 Arundel Gardens in Notting Hill. Husain visits him on his first European trip before heading to Zurich for their group show.
- 1954** 'Free Painter's Group' exhibition at Galerie R. Creuze, Paris. He begins designing costume jewellery, working in gold, silver and platinum; not surprisingly, his intricate designs became very popular. He also tries his hand at restoration of brass musical instruments.
- 1955** 'Free Painter's Group' exhibition Woodstock Gallery, London.
- 1958 – 1959** Group exhibition at Woodstock Gallery, London. By 1958 he was living in 22 St Helen's Gardens, Ladbroke Grove, W10.
- 1959** Two-man exhibition at Gallery One, London (with Laxman Pai)

"Sada's sculpture have, perhaps, less chance of revealing the artist's particular personality as the abstract forms of modern sculpture are more intractable than those of paint, but they have the charm of small toys that might move of on their own at any movement." (1959, Art News and Review; Laxman Pai and Sada Bakre, Gallery One By Keith Sutton)

"It was the late 1950s. Raza had his going away party before he left for Paris. We had cakes and tea...I never had a going away party though... It was after many late nights of constructing sets for a film-maker that he managed to scrape together money for his ticket on the ship to England. He booked one more for M. F Hussain. "but, he did not show up. Instead, Laxman Pai wanted to buy the ticket off me. And so it came to be that I travelled with Pai to London, although we did not talk much," (An artist recalls sweet struggle against the odds; Mumbai Newslines; November 3, 2002, Georgina Maddox)

Bakre's initial years in London were a struggle. Although he had exhibitions, he had to show his own work. He along with other struggling artists like himself, would sell his works on the railings of Hyde Park, and on any given weekend, there would be 25,000 paintings on display at the parks.

The review in *The Times* for the 1959 Gallery One exhibition describes Bakre's sculptures; "poised among thin struts and spokes and tapering geometric wings of metal... these light and airy constructions have the appeal of unusually imaginative toys." (*The Times*, London, 3 July 1959).

"Both painter and sculptor bring with them an oriental familiarity and ease for treating symbols as the real facts of visual life. Without becoming either ponderous or vacuous they both treat their subjects with delicate styles, making the most of the fantasy which can arise from an exotic tradition and manual dexterity."



1959 Gallery One invitation



Husain and Bakre in Bakre's home and studio in London, 1953



Bakre standing in front of his works outside Hyde Park, 1959

Bakre with one of his sculptures, 1960



- 1960 Group exhibition at Bear Lane Gallery, Oxford, London. Commonwealth Art Exhibition at Norwich Castle Museum. Bakre moves to 19 St Helen's Gardens, London W10
- 1961 'Sculptures and Paintings', Solo Exhibition at the Commonwealth Institute, London

Participates at the '1st International Exhibition of Fine Art', Saigon, Vietnam

Group exhibition at Grand Palais de Champs, Elysees, Le Salon, Paris

The Guardian critic, Eric Newton remarks; "Bakre's works should not be regarded as pastiches of Picasso's work and suggests 'that the Picassian idiom he often uses is not derivative but merely a coincidence. There is no reason why two artists attacking the same set of problems should not invent the same method of attack - the fierce scaffolding of heavy line, the expressive spiky forms.'" (*The Guardian*, London, 9 February 1961)

"Bakre's mild appearance seems to belie his forthrightness. His handshake is gentle, his eyes soft, and his beard slight and unaggressive. He is clearly a very sensitive man. His current exhibition of paintings and sculptures is a bright and varied collection. He never seems to go wrong with colours, strong, pure tone mix boldly and easily, and there is warmth in every picture. Mr. Bakre does not paint abstract and although some of the picture seem to be random collection of shapes, he says, each work still represents something that he sees first in his mind's eye. He is happiest when he can spread himself over a large canvas. He has developed some characteristics form and has room to set them boldly down. His sculpture clearly influences his painting, giving it a marked third dimension." (Review in *The Times*, London, 1961)



Sadanand K. Bakre, Commonwealth Institute exhibition catalogue, 1961

Installation images of the exhibition in 1961 at the Commonwealth Institute, London



Nicholas Treadwell's fleet of mobile galleries, circa 1964



Interior of a 'Mobile Art Gallery'



1962 Solo Exhibition at Centaur Gallery, London

1963 Group exhibition at O' Hana Gallery, (Mixed Christmas Exhibition), London

Starts showing his works in 'Nicholas Treadwell's Mobile Art Gallery'.

"When I was planning to start out, I placed an advertisement in Arts Review: 'Artist's Agent requires Artists'. I was swamped with replies, including one from Sada..."
Nicholas Treadwell, 2023

In September 1963 while visiting artists in Belsize Square, Hampstead, the Goanese artist, Francis Souza (1924-2002) came into the gallery to see what it was all about.

"He was interested to see paintings by his Bombay friend, Sadanand Bakre, mentioning that the Progressive Arts Group of which they had both been part had wanted Sada to stick to sculpture, not appreciating his paintings. Francis offered me a few small paintings in support of what he saw as my worthy venture, and gave me a signed copy of his recent book by Edwin Mullins (inscribed and signed to me, a Happy meeting on a Mobile Art Enterprise, 23 September 1963 in Belsize Square). Sada was not too pleased with this addition to the Mobile Gallery's exhibition, telling me, amongst other gossip, how Francis used to spend hours practising the size and power of his signature."

"Sada was a reserved man with a fragile ego in all aspects of his life except his art, about which he had no doubts. Sada's signature was always there on the front and back of his canvases, but in contrast to Francis it was as small as possible and written in devanagari script. Not all of his paintings were complex subjects, but sometimes I noticed the same painting on his easel in a more developed stage than had been there on my previous visit." (Excerpt from Kiss My Art by Nicholas Treadwell, 2013)



Sadanand K. Bakre, Centaur Gallery, 1962



Bakre and Nicholas Treadwell, London, circa 1967



Bakre at his preview at Nicholas Treadwell Gallery, 1969

1964 Solo exhibitions at the Art Gallery of Mr. Roth, Detroit, USA and at Gallery Private Bale, Switzerland. Participated at the Plattesberg International Art Festival, U.S.A.

1965 Solo exhibition at Gallery Chemould, Mumbai and Taj Art Gallery, Mumbai

"I paint as I like. It is a compelling passion with me to keep alive and I cannot help painting or sculpting. I am traditionally trained and perfectly capable of accomplishing completely realistic work. But my interest in forms has gone far beyond the dull imitations of subject matter, which to me is almost unimportant." (S. Bakre, *All Art Is Either Good or Bad*, Free Press Bulletin, March 24, 1965)

"As one enters the gallery, one has a queer feeling, a broad impression one gets when one stands in the midst of the painting is of ugliness, of an amateurish riot of colours, but gradually the total body of Bakre's work grows onto you. One begins wondering why this man with his straggling beard and a far away, rather distracted look in his eyes, who has spent the best years of his life in intimate experiment with art, should work in so many diverse and disparate styles. But this is hardly the impression one carries when one leaves the gallery. And then, one comes to the best painting in the show: Prophet, which is nothing less than a masterpiece. As I look on this painting framed in the glass, I thought that god himself inspired it, I would gladly give a pound of flesh for the inimitably painted eyes of the prophet." (Review on his exhibition on his return to India after 14 years in *Financial Express*, 1965)



Bakre posing with one of his paintings at the preview, 1969

Archives of the Treadwell Gallery, Austria

1966 Solo exhibition at Pundole Art Gallery, Mumbai and at Burton Gallery, Burton, UK

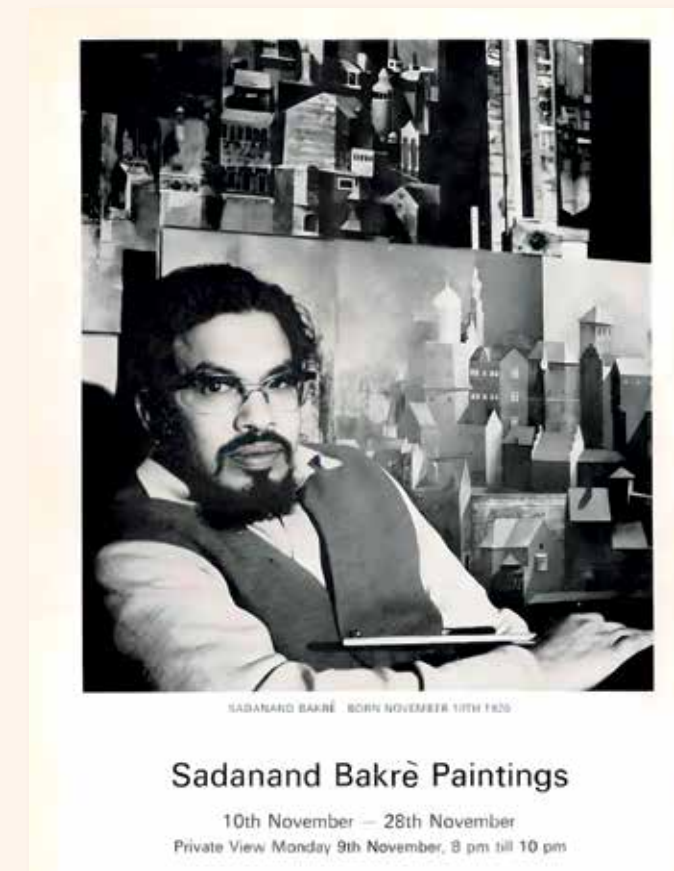
1967 Exhibition at the Mermaid Theatre, London

1969 Solo exhibition 'Paintings', Nicholas Treadwell Gallery, London and Fiddes Watt Gallery, London.

1971 Solo exhibition at Nicholas Treadwell Gallery, London

1972 Solo exhibition at Nicholas Treadwell Gallery, London

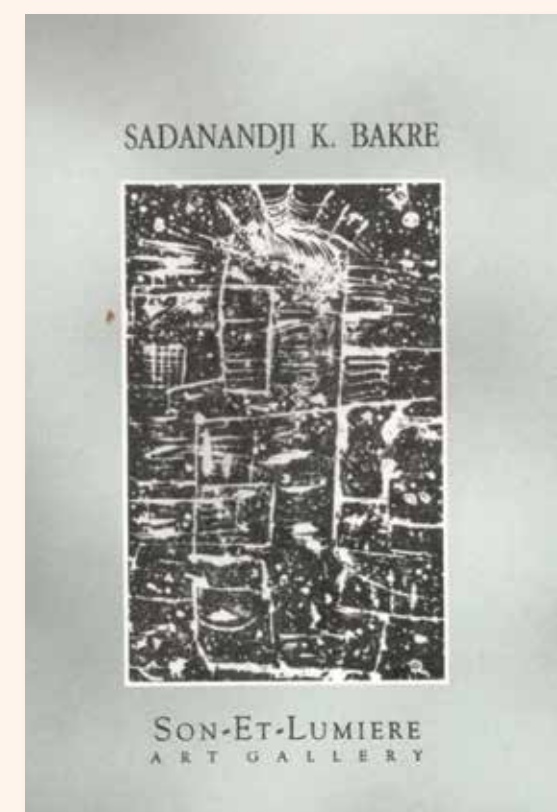
1975 Returns to India, upset by the break-up of his marriage to Dorothy



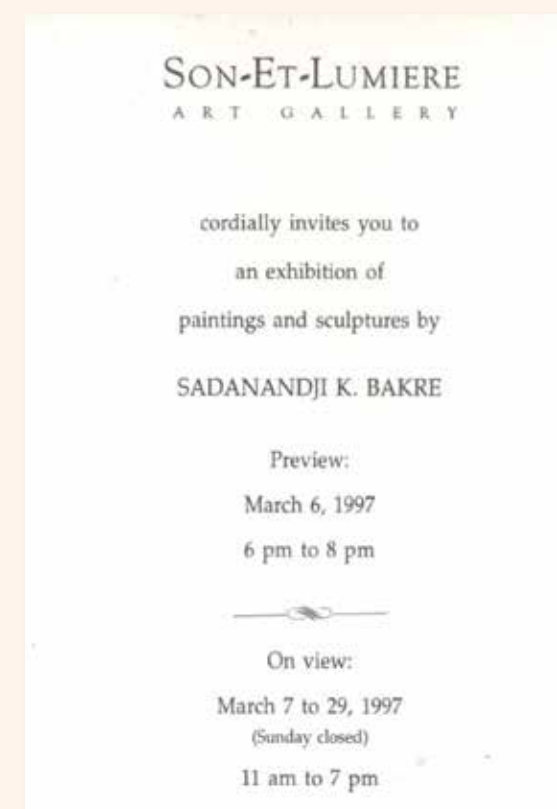
Invitation for his show in 1969 at Nicholas Treadwell Gallery



Bakre in his studio, 1989

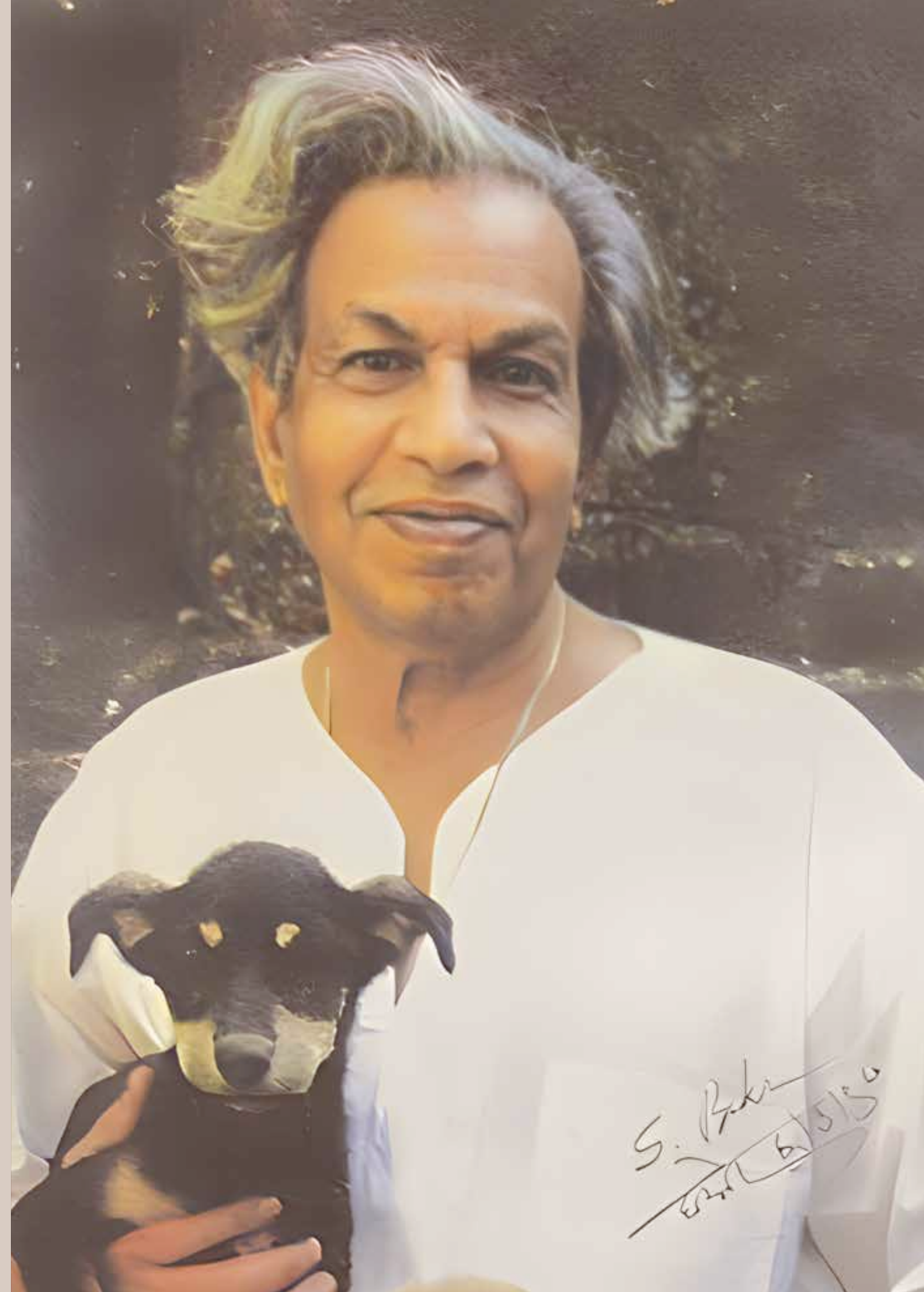


- 1996** Had two group exhibitions: 'The Moderns', Inaugural Show at National Gallery of Modern art (NGMA), Mumbai and 'Distillations', Birla Academy of art and Culture, Mumbai
- 1997** 'Paintings and Sculptures', Son-Et-Lumiere Art Gallery, Mumbai
- 2002** Group exhibition at Jehangir Art Gallery, Mumbai
- 2003** Participated in 'Manifestations', organized by Delhi Art Gallery, New Delhi at World Trade Centre, Mumbai; Delhi Art Gallery, New Delhi
- 2004** Received a lifetime achievement award from the Bombay Art Society. 'Manifestations II', organized by Delhi Art Gallery, New Delhi at Jehangir Art Gallery, Mumbai; Delhi Art Gallery, New Delhi



**sadanand k.
bakre** ———

(1920–2007)



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