

EXHIBITION OF PAINTINGS



H. A. GADE

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IT is not often that the critic has occasion to focus on both the man and the artist at the same time. The question as to which of the two is more important and, therefore, worth greater consideration does not arise then at all, for the two are at no real variance. We are confronted with one unified personality. I wonder, sometimes, if Gade does not belong to this rare category.

Gade began painting some fifteen years ago. He had painted for ten years before he held his first composite show in Bombay in 1948. Since then he has been painting seriously on a professional level. His work produced during this period has been of a standard and character that has won him recognition as one of our most important painters today. Critics have showered on him praise in varying degrees of intensity and fervour. He has no complaint against either society or that small number of people who have an effective voice in matters of art.

Both have treated him with fair, if not lavish, appreciation. Yet, those who know him well see in Gade a restlessness, a dissatisfaction and an insatiable desire. He is not at peace with himself. And no artist is.

Gade is essentially a landscape painter. For a time it seemed that he was only that. But in his recent paintings we see him equally at ease with figures. He has had his phase of impressionism. Then he painted in a rather heavy 'oily' style in water colours. It gave a jolt to the puritan water-colour specialists. There were not many, if not none, who worked in this manner before him. He has abandoned both the techniques now. They were only experiments in his effort to discover himself, his forte. His recent works are gouaches and ink paintings. There is great variety in their textural effects and excellences. But this is a technical explanation.

But what is his mind like, his head and his heart. From the beginning, the most significant aspect of his landscapes was Gade's sensibility for colour. His early paintings were characterised by an exuberance that cried, as it were, for some control and order. His colours were affluent and he did have his favourite tones and shades. He even established a 'Gade Green'. His forms were also arrived at likewise in the early stages. And where they were not exuberant they showed a strength that was crude to a degree, and deliberate to a point not always desirable.

Growth is always marked by a change, a change that is suggestive of progress. It does not change the basic personality. So we see Gade changed today, very much so, but we see his true self better still through his present attributes. It is the same strong personality, with the same intense love for colour, the same fascination for composition and design. But his personality has acquired a mellowed strength, his colours are employed more discretely and with greater regard to their emotive functions, and the organisational part of his work is of a more natural and intimate manner.

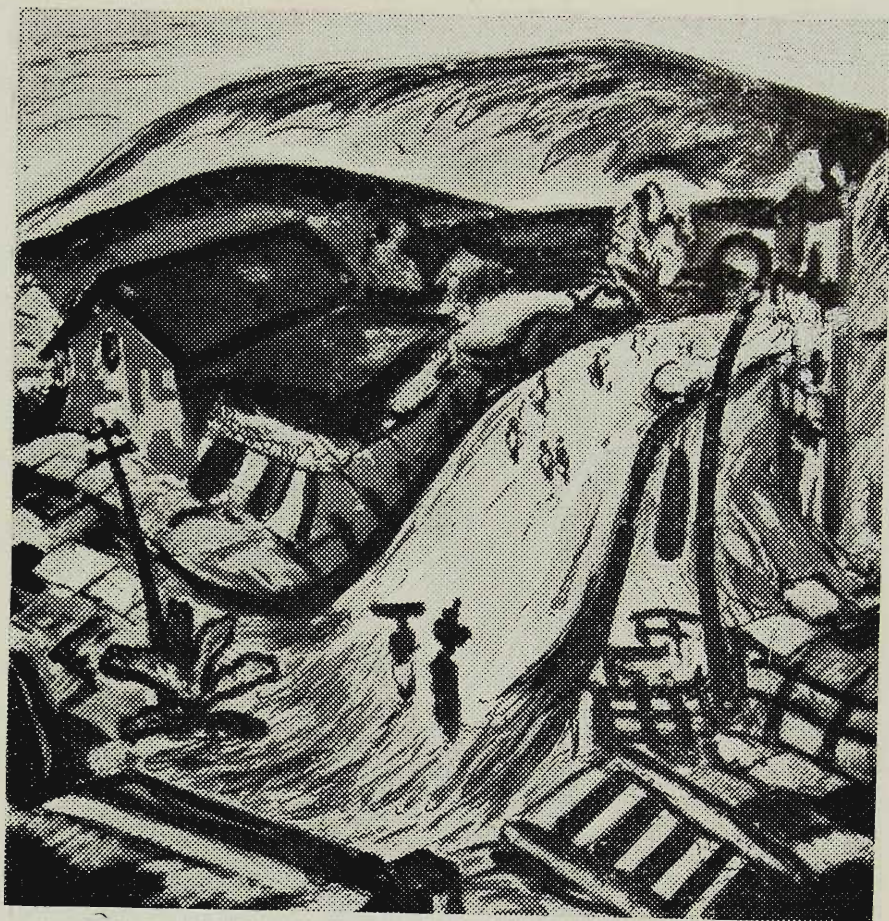
More important than all this, Gade's painting has acquired a poetic significance. The colours, the design and the extremely captivating, intricate textural nuances scintillate with a tone that is nothing but poetic.

"ANANDA"



OMKARESHWAR — 1949

Collection — Mr. Narielwala



VILLAGE STREET — 1949

Collection — Mr. K. M. Gandhi



GIRIDHARI — 1953



MALABAR — 1954



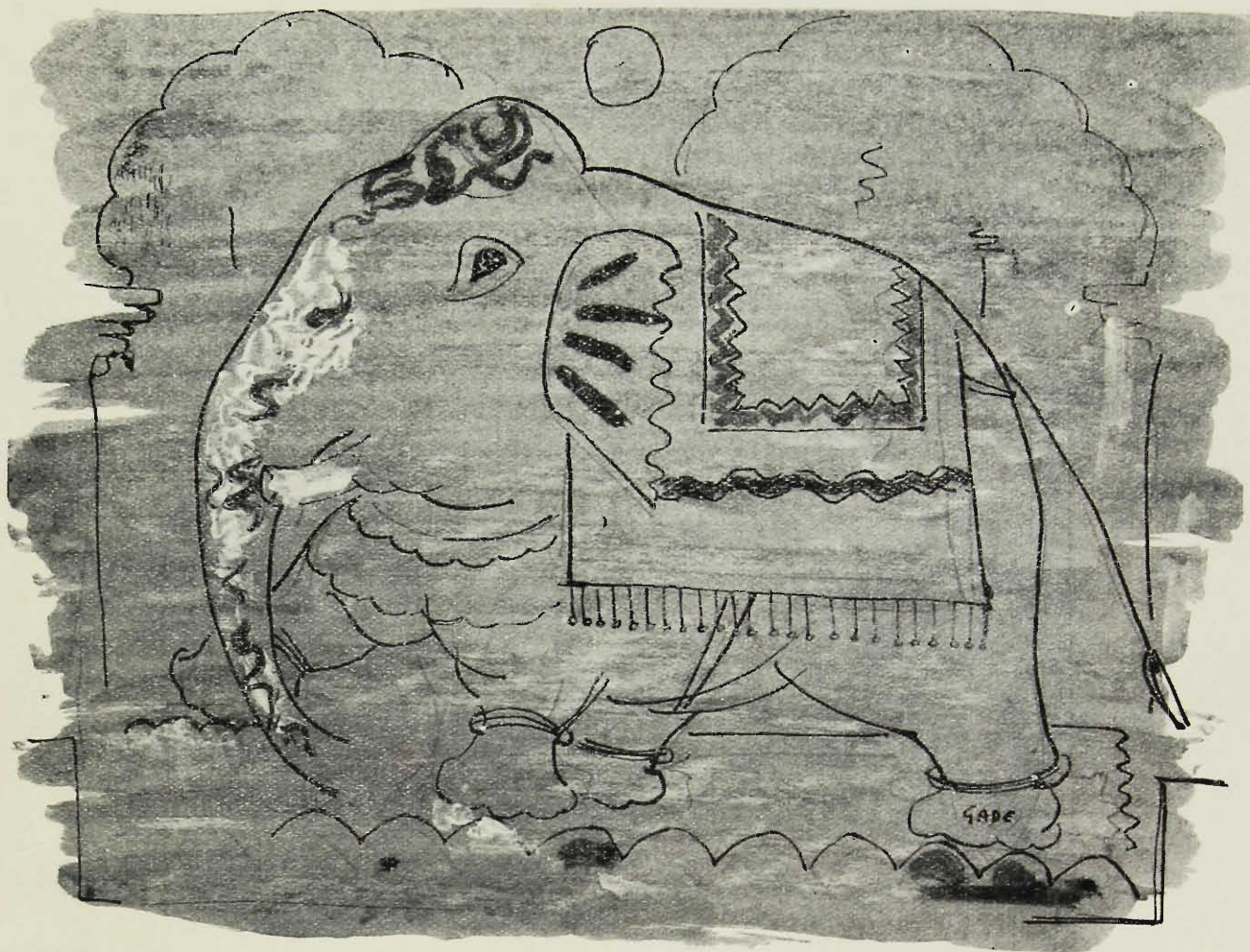
RED ROOF — 1952

Collection — National Gallery of Modern Art



THE YELLOW — 1953

Collection — Mr. Russel

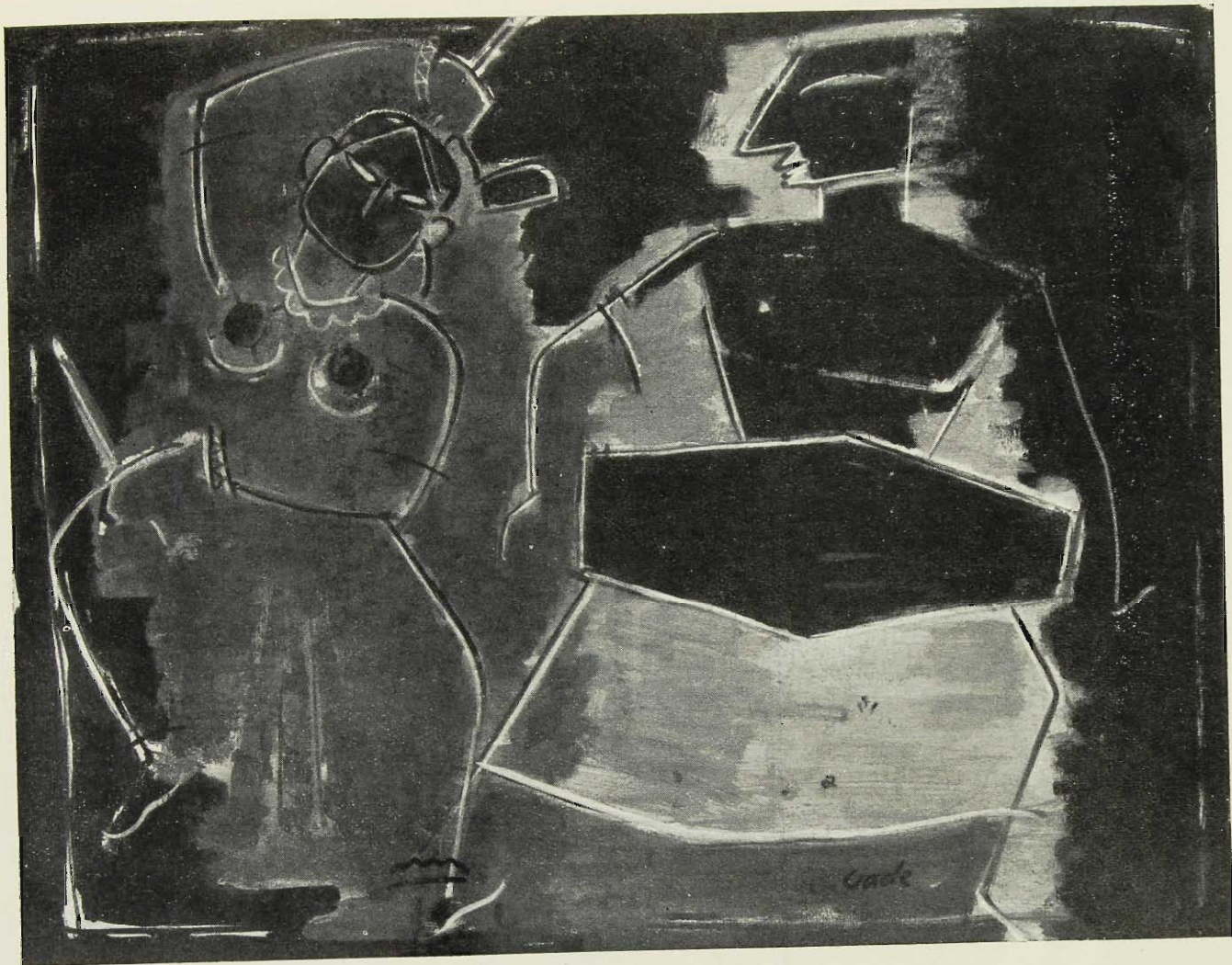


THE ELEPHANT — 1954



STREET — 1950

Collection — Mr. E. Schlesinger



GREEN & BLACK — 1954

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2.	The Bridge (oil)	...	300
3.	The Canal (oil)	...	250
4.	Girl with Flowers (oil)	...	250
5.	Houses (oil)	250
6.	Nandi (oil) ...	...	150
7.	Roofs ...	...	145
8.	The Horseman	...	145
9.	Houses and Fields	...	95
10.	Huts ...	...	75
11.	Desolation ...	...	85
12.	Mountains ...	...	85
13.	Pahelgaon ...	...	95
14.	Boats ...	...	75
15.	Village ...	...	125
16.	Bhavani ...	...	135
17.	Omkareshwar ...	...	125
18.	Kashmir ...	...	225
19.	Amira Kadal ...	...	165
20.	Panchghani ...	...	165
21.	A House ...	...	145
22.	The Fountain...	...	175
23.	Red Roofs ...	...	200
24.	Red Road ...	...	400
25.	The Flowersellers	...	195
26.	A Sketch ...	...	85
27.	Bombay Houses	...	80
28.	Black Road ...	...	80
29.	Sikaras ...	...	80
30.	Construction in Ruins	...	185
31.	Mahabaleshwar	...	135
32.	Panchganga	135
33.	Tanjore	275
34.	Temples	135

List of Exhibits—(Contd.)

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45.	Panther	...	80
46.	Nasik	...	125
47.	Tripuri	...	125
48.	Trees	...	75
49.	Black Cows	...	155
50.	Houses and Boats	...	125
51.	Green Church	...	150
52.	Rangoli	...	160
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55.	Confluence	...	300
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58.	Red Bridge	...	85
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