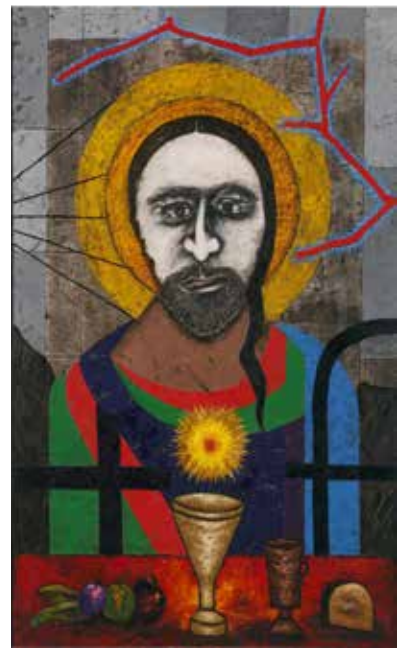


# Manu Parekh

## 60 YEARS OF SELECTED WORKS





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ALEPH

In association with *Namtech Fine Art*

ALEPH BOOK COMPANY
An independent publishing firm
promoted by ***Rupa Publications India***

First published in India in 2017
by Aleph Book Company
7/16 Ansari Road, Daryaganj
New Delhi 110002

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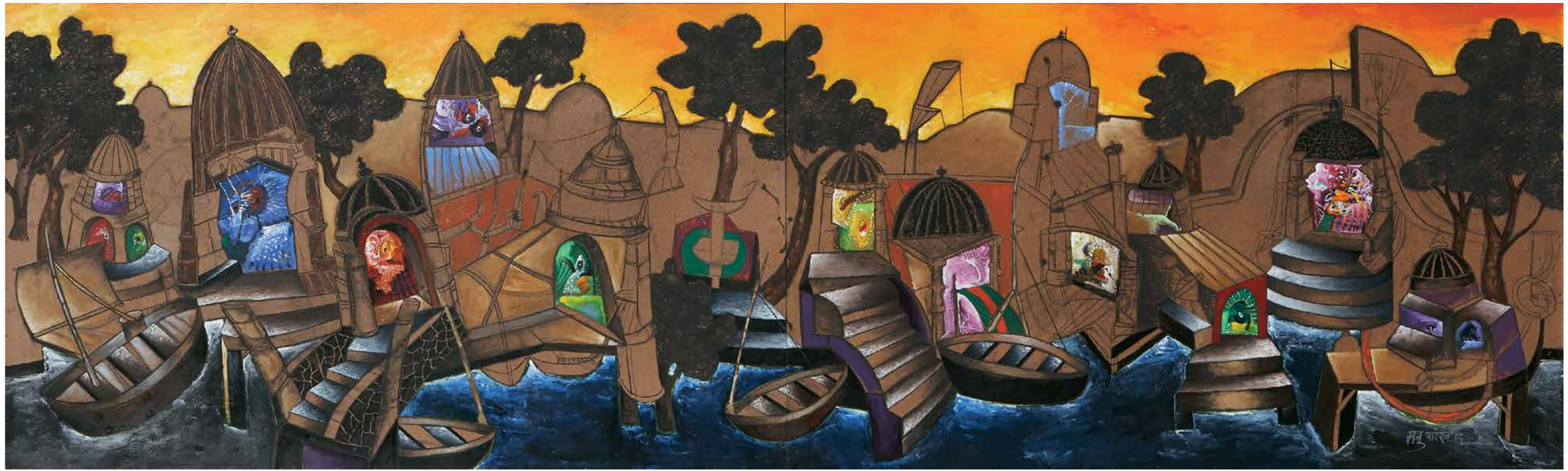
ISBN: ISBN: 978-93-84067-23-6

1 3 5 7 9 10 8 6 4 2

Book design: Bena Sareen

Printed and bound in India by
Ajanta Offset & Packagings Ltd., Faridabad

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## A NOTE ABOUT THE BOOK

Selection is always a rather violent exercise. It begins with the axe and ends with the ones that were absolved. The artworks that made it to this publication are a mixture of the biases of various people who are involved in this project including the artist himself.

60 years of Selected Works of Manu Parekh shows aspects of his career that have been hidden from the public domain and form the foundation of his paintings. They help us find our way from his early works to Banaras while moving through abstraction, rituals, still life and human portraits.

Tanuj Berry & Saman Malik

New Delhi
July 2017

## FORMATION

AG: What does it mean to be an artist working in his seventies? You started painting when you were sixteen and have been making art for seven decades. What does making art mean to you today?
MP: My first reaction to your question is that I still feel excited. I feel—I can see—that there is space to create many things. As an Indian, in this kind of an environment, there is a great deal of possibility, a lot of inspiration, as well as a lot of issues.

AG: What do you mean by 'as an Indian'?
MP: In India, the most interesting thing for me is the Indian mind. If I am a Gujarati, then I will look at things from a Gujarati angle, and so on. But I also feel that I am a popular culture man, influenced especially by the world of Hindi films, from which a person of one culture can learn about other cultures. Moreover, because of my involvement with craft and theatre, I learned about other [Indian] cultures, so I never fully feel that I am only from Gujarat and can only enjoy that. I have been fascinated by people of other states and cultures, and have been fortunate to travel all over India. That is why I used the words 'as an Indian'.
The other thing, which is a treasure chest, is what is in the rural areas. The sensitivity that is there, even the problems that are there, the ways of making them better, their way of understanding, the relationship between men and women, especially between women; in urban India, there is not much knowledge about this. Interestingly, popular film feels rich to me—because of the way it has absorbed various influences (especially those from vernacular cultures and rural milieus)—this is the real India [the rural areas]…if one wants to enjoy India.

AG: Perhaps right from your childhood, from the beginning of your interest in art, these things must have felt interesting…but the perspectives or directions that you saw, the fascination you had for village life, for instance, must be different now. You are talking about village life and the fascination it has for you, but that world does not exist any more. Yes, a village is still a village, but the village has changed. So, what do you think about this? The shifts that happen in an artist's life, the way Rabindranath Tagore saw a zamindari world and over time his thoughts changed, and then he chose not to participate in Congress-style nationalism but instead he began to bring something of the Santhals who lived in the villages around him into the institution he founded in Santiniketan, and at the same time he was also aiming for and desiring a universal humanism, a very Modernist way of thinking. Souza too started in Mumbai and then went to London and left that and went to New York, then kept returning to a transforming India (Goa too had changed in this time). What has happened to you between age sixteen and the present that has impacted your art and your thinking?
MP: First of all, I am not from a village. I am from Ahmedabad. My connection to the village is through my grandmother who lived near Nadiad, where we went during our summer holidays and through Madhvi, my wife, who is from a village as well.
My father was a barber. The way his hands moved was miraculous, it was craft. He was a great film and theatre buff—he gave this to me as my inheritance. From about age eight, I began to go to the movies with him.
We always bought the lowest priced ticket. Once we went to see Dilip Kumar's film Shaheed and when we reached the window after being in line, it was sold out. My father asked, 'Shall we sit in line for the next show?' That was his nature, he was passionate.
When I got the Padma Shri, Dilip Kumar was sitting in front of me in the Durbar Hall of the Rashtrapati Bhavan. When we came out, and a crowd surrounded him, I stood apart, lost in thought. I was back at Kishan Cinema on the footpath and was thinking about that day with my father. Both he and Madhvi's father, a Gandhian, whom I knew since I was twelve, have been such big influences in my life. In the days when I went to J. J. [School of Art], there were only two places that attracted me—Paris and Kolkata. I had a huge attraction to these cities; Kolkata because of painting, theatre and Rabindranath Tagore, who I already felt was a great painter. When I reached Kolkata in 1965, and would argue the case for Rabindranath as a great painter, very few would agree or accept—there was a doubt about his status as an artist. Today he is accepted.
Jaswant Thakkar, the great theatre actor, introduced me to Tagore's Muktadhara, which we staged in Gujarati for Tagore's birth centenary (I was twenty-five and played the role of eighty-year-old Viswajit). Because of Jaswant Thakkar's involvement with the Indian People's Theatre Association (IPTA), many of its members were very friendly with us; whenever Prithviraj Kapoor or Balraj Sahni came to town, they came to meet us and I have rehearsed in front of both of them. IPTA and its members had a great impact during that period, the Communist Party was not divided and socialist thinking inspired work like Balraj Sahni's *Do Bigha Zameen* and the works of Shailendra, Sahir Ludhianvi and Inder Raj Anand (the screenwriter for many of Raj Kapoor's films).

AG: What was the impact of IPTA on your art?
MP: In 1963, I joined the Weavers Service Centre, an initiative of the All-India Handloom Board, under the leadership of Pupul Jayakar. To leave the theatre world and then take up the job—I only ever had one—in craft was the impact of both Gandhian thinking as well as IPTA. To understand the problems of village people…

## KOLKATA

AG: Do you ever feel life is theatrical?
MP: At one level, acting is faking but it is a fiction based on reality. I neither like to make fun of it nor do I want to look at it critically because acting is a rich field of human experience.
The idea of using a non-actor in a role was a whole movement in and of itself with people like Satyajit Ray using amateurs very successfully; they understood how to bring this reality into acting. Ordinary people are so expressive and this vulnerability is in every person's face and voice, in those that we refer to as the 'common man'. I feel I learned the most about humanness when I went to Kolkata. Going to Bengal in my mid-twenties gave me an opportunity to mature.

AG: Because Kolkata is a place full of all kinds of people in close proximity, you get a chance to see people intimately in public spaces.
MP: I felt that Bombay was a city for successful people but Kolkata is for strugglers. In the first week, I made friends in Kolkata and found Sudipti, a tea shop, which became my adda. So it became easy for me to enter the city's society. Also, I had gone to Kolkata to live after knowing it, having seeing so many films, having acted in Muktadhara, so people were ready to accept me there.
I became friends with Shakti Chatterjee (Chattopadhyay) and just before I reached Kolkata, Allen Ginsberg and his friend Peter Orlovsky, who had been living in Varanasi, had arrived in Kolkata. People say that the beginning of the hippie movement in India actually came from these two cities. People used to hear of how these Americans lived in low-budget hotels, picked half-smoked cigarettes off the road and lived on a dollar a day. The Hungry Generation of poets became friends of theirs and I became friends with the Bengali poets. Rufus Collins's theatre group did *Sadhana* and I went for its world premiere. As I was coming out of the theatre, I saw on the stairs Shakti and a man wearing a gold tak kurta and pajama, very simple, and it struck me that this must be Allen Ginsberg—I was introduced to him by Shakti. Ginsberg had a very interesting role in all this and his influence touched me. I am influenced by all this, the popular culture aspect of it.

## MARKET

AG: Are you bothered by the changes in Indian art?
MP: No. When I started making money from painting, people criticized me a great deal. I appreciated that and I used that criticism. Many people never

could do substantial work because of which they struggled financially all the time. Because of the changes, I was able to paint full-time.

AG: How did the establishing of a well-funded art world in the 1990s impact your art making?
MP: It came in the nineties? I only started making money in 2004-05.
I worked for twenty-five years before taking voluntary retirement in 1990. The job was not interesting anymore with Pupul Jayakar and Mrs Gandhi gone. I did the job well because of the legendary Pupul Jayakar. There was work in the field, and I looked forward to receiving a project and going straight to the village and working there. Office time was a problem for me.
When I gained freedom, I would get up in the morning and paint for at least ten hours a day. That habit remains to this day and because of holding a job for so many years, there is that discipline. Painting is also not a joke; I am conscious about technique, and it requires time. It isn't that you apply a little bit today and after two hours you leave it for a few days before returning to it. I do not believe in this way of working. My work developed because of this discipline and the time I spent on it.
What often happens in work is that at first you are confused, and in that confusion some problems are solved and some are not. There is an extraordinary vitality in this. In that period of confusion, a time of clarity arrives, then another period of confusion. Along with this, when commercial success comes, a graphic element increases in the work and in the mind.
In the Banaras series, in the beginning the work was quite raw. Slowly, I began to become clearer in my pictorial thoughts. Somewhere, the market also affects you.

AG: How did the market affect you? You seem to be saying that the market refined your work?
MP: There are two ways this happens. One is that you become refined in your technique. I won't call it progress. It is a kind of polishing; the rawness goes away. Maintaining that rawness is difficult all the time.
When my Heads series was selling well, I stopped doing it. Going back to the beginning on a regular basis, the possibility of rawness grew.
In spite of everything, I am not part of an established gallery. I was once part of one, but it was the fear of losing my ability to return to rawness which emboldened me and I left. It is not their fault; if they work to make the market, they feel the need to maintain it. My commercial acceptance came when I met Tanuj (Berry). He tried to push for more of the Banaras series but even in that I did not solely pursue it and I did not want to increase the prices. I did not want to become greedy with it and simultaneously I developed other things such as sketches, calligraphic drawing, spirituality, etc. I did this while I continued making the landscapes.

CRAFTS
AG: Tell me something about the crafts.
MP: To understand India, I feel two things are important: farming and the crafts. Imagine how vulnerable and sensitive the farmer is, he looks up at the sky and is able to say that in four days there will be rain. Totally dependent on nature and also in a relationship with nature—he lives without any argument.  Beyond nature, the matter then is tied to his relationship with God.
Even in the crafts, they are believers. They can work for eight hours, repetitively. The whole beauty of repetition is visible in our craft. In the Western artistic tradition, 'repetition' is a derogatory word. Not in India, because to chant in prayer or recite mantras is also repetition.
How extraordinary both these strong sectors are! Luckily, because I had such deep experiences in one sector, I can think of the other. Although there is no direct influence of craft traditions in my work, the experiences of village life, meeting those kinds of people, must have been of use in my Heads series, in my Bhagalpur series. Even in the Banaras series, the whole element of faith and spirituality which I experienced fully in the villages has come through.



AG: You never took any of their forms into your work and you never put your forms in theirs. So you only facilitated their work?
MP: Yes. There is no meaning in having my work in such great craft. My respect for craftsmanship grew immensely and even more so when I took interest in drawing.

AG: When you watch something like printing, what do you understand about the artistic process? What do you think about it?
MP: I do not become emotional about it. I operate like I am making a painting. Suppose I was designing a sari, the pattern has to come all over, right? I would put newspaper between sections and get on top of the printing table and say 'Put a half inch black border.' They would do that and then I would feel that a half inch red border should also be there. And a thin black line too. Only two colors are possible in Bagru and only two shades and one base colour. So the mind thinks very graphically. I would use that painterly element.

AG: So when you are working on a print for a sari, you are almost like a director…
MP: Like a painter…

AG: How does that work in weaving?
MP: The project in Orissa was given to me by my old boss, Mr Ramadorai. He became a textile commissioner. He gave a very interesting brief to all the designers that they would come and work under me for fifteen days. I was to create a national collection of saris from Orissa.
The saris from Orissa were mainly ikat and appeared more suitable for middle-aged women. I was told to create designs for younger women to wear. At the time, the market was only for Orissa and Kolkata but I was told to work on something that could be sold in Delhi or Bombay. Interesting briefing. I wouldn't think about it too much but just go there and spontaneously start, taking the approach of a painter. What could I think about beforehand since I had not seen it yet? I knew what ikat was but I did not study anything and was not interested in doing that.

AG: Before joining the Weavers Centre, did you know anything about textiles?
MP: Nothing. Pupul Jayakar did the biggest experiment by selecting only artists and thought that maybe they would learn about textiles after six months or a year. Everything remained fresh. When I joined in Bombay, K. G. Subramanyan had left his job as Deputy Director of Design. But he had a continuing contract with the Weavers Service Centre for which he would do three projects a year. When he came to do a project, I would stick to him like a child. I was twenty-four at the time. The three projects that he did were the biggest learning experiences for me.

AG: When you retired in 1990, you never returned to that world again.
MP: Never, not once. It was possible then because of a certain environment. Today, designers have taken it forward. I have no criticism; things keep changing. I took a job for two years and that too only because Madhvi said that if we want to get out of this house, you have to get a job. I applied blindly and was accepted. In the interview, they said they would not give me Bombay. But when Pupul Jayakar saw my work, she sent me there.
The New York Fair was starting and she saw my watercolours which were based on my theory of bringing together Paul Klee and folk art. I took the job, thinking that I would take a loan of Rs 100 from the comedy actor Tarak Mehta and enrol Madhvi in a Montessori teacher training course, and once she was done, she would earn and I would be free. But she did it for the first year and then became pregnant during the second year and she said 'I want to learn painting.' I shared my ideas with her and I thought she was much better than me and that I would find another way for myself. Then Manisha was born and by that time, I began to find possibilities in the job. Also, if Madhvi went on to become a teacher then she would never have become a painter. It is very difficult to do both. I decided I would work for a few years, which became twenty-five years.

*—Interviewed by Annapurna Garimella in Hindi and English at the artist's residence in New Delhi*


Early
Works

THE DANCER

16"x24" WATERCOLOUR ON PAPER 1960





1.



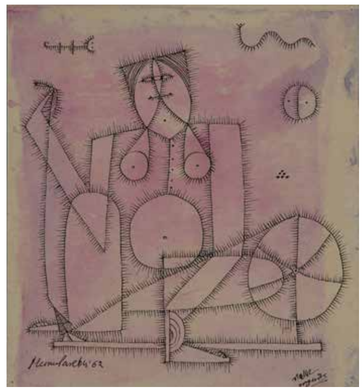
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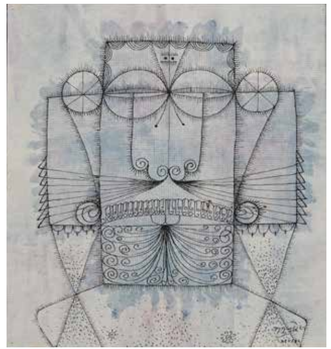
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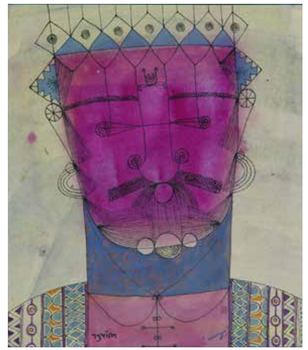
6.



7.



8.



9.

1. SADHU III 5"x6.5" INK ON PAPER 1961
2. TWO FIGURES III 7"x8" INK AND WATERCOLOUR ON PAPER 1963
3. THE KING IV 7"x9" WATERCOLOUR ON PAPER 1963
4. THE GURU 7"x8" WATERCOLOUR ON PAPER 1962
5. MAN AND CHARKHA 6"x6.5" INK ON PAPER 1962
6. THE SALUTING MAN 7"x8" WATERCOLOUR ON PAPER 1963
7. LION FACE 7"x7.5" INK ON PAPER 1963
8. THE QUEEN 8"x10.5" ACRYLIC ON PAPER 1963
9. MAN WITH MOUSTACHE 7.5"x8.5" INK ON PAPER 1962



1.



2.



3.



4.

1. FIGURE IN LANDSCAPE 10"x13" OIL ON PAPER 1962
2. THE FAMILY VI 12"x18" OIL ON PAPER 1961
3. THE HEAD OF BOY 13.5"x13.5" WATERCOLOUR ON PAPER 1961
4. THE MASK III 9.5"x12.5" WATERCOLOUR ON PAPER 1961
5. TWO FIGURES ON STAGE 13.5"x14" WATERCOLOUR ON PAPER 1962
6. BOXER ON STAGE 10"x12.5" WATERCOLOUR ON PAPER 1962
7. STILL LIFE 9.5"x13" WATERCOLOUR ON PAPER 1964
8. THE MASK IV 13"x14" WATERCOLOUR ON PAPER 1961



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1. THE CIRCUS 7"x12" WATERCOLOUR ON PAPER 1961
2. THREE FIGURES 10"x14" WATERCOLOUR ON PAPER 1961
3. THREE HEADS 8.5"x12" WATERCOLOUR ON PAPER 1965
4. THREE FIGURES 10"x14" WATERCOLOUR ON PAPER 1961
5. STANDING FIGURE 10.5"x14" WATERCOLOUR ON PAPER 1961
6. THE FAMILY IV 6"x12" WATERCOLOUR ON PAPER 1962



1.



2.



3.



4.



5.



6.



7.

1. IMAGE OF CAL I 17"x22" INK AND ACRYLIC ON PAPER 1965
2. IMAGE OF CAL II 22"x24" INK ON PAPER 1968
3. IMAGE OF CAL III 22"x30" INK ON PAPER 1968
4. IMAGE OF CAL IV 20"x21" INK ON PAPER 1965
5. IMAGE OF CAL V 22"x30" INK ON PAPER 1968
6. DANCING FIGURE 14"x16" WATERCOLOUR ON PAPER 1963
7. DANCING WITH ANIMALS II 14"x15.5" INK ON PAPER 1964



1.



2.



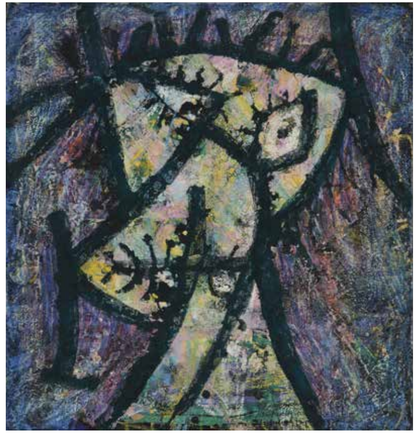
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5.



6.

1. THE HEAD II 15"x20" WATERCOLOUR AND INK ON PAPER 1967
2. THE HEAD IV 9.5"x14.5" WATERCOLOUR AND INK ON PAPER 1965
3. THE HEAD V 20"x28" INK ON PAPER 1965
4. THE HEAD VII 14"x21.5" INK ON PAPER 1965
5. THE FACE III 12.5"x16" ACRYLIC ON PAPER 1963
6. THE HEAD I 13"x13.5" WATERCOLOUR ON PAPER 1965



1.



2.



3.



4.



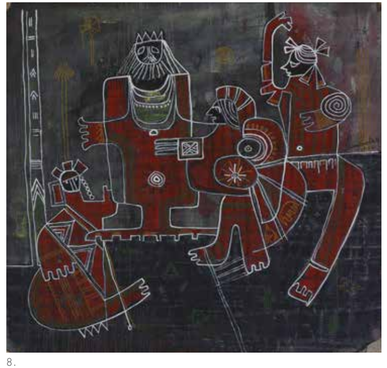
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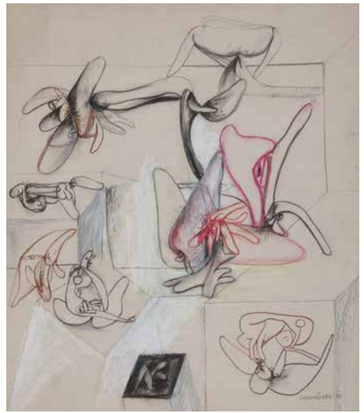


8.

1. WOMEN AND MOON 14.5"x22" WATERCOLOUR AND INK ON PAPER 1962
2. THE ANGEL 13.5"x16" ACRYLIC ON PAPER 1963
3. JUNGLE HEAD 15"x18.5" WATERCOLOUR AND INK ON PAPER 1962
4. DANCER IN BLUE 10.5"x15" WATERCOLOUR AND PASTEL ON PAPER 1961
5. MOTHER AND CHILD 7.5"x9.5" INK ON PAPER 1964
6. DANCER 13"x19" INK ON PAPER 1964
7. FOUR FIGURES 16"x19.5" ACRYLIC ON PAPER 1961
8. VILLAGE DRAMA 14"x15" ACRYLIC ON PAPER 1961
9. THE SADHU 10"x13" WATERCOLOUR ON PAPER 1961



9.



1.



2.

1. DRAWING I 8.5"x21" PASTEL ON PAPER 1970
2. MAN AT WORK 17"x22" PASTEL AND PENCIL ON PAPER 1973
3. PAGE OF SKETCH BOOK 17"x20" INK ON PAPER 1973



3.



1.



2.

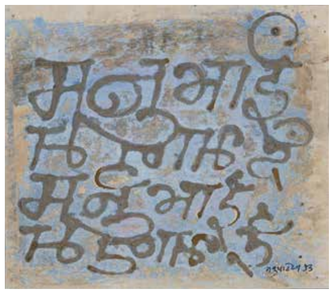


3.

1. CALLIGRAPHY II 10"x13.5" INK AND FEVICOL ON PAPER 1963
2. CALLIGRAPHY III 7.5"x7.5" FEVICOL AND INK ON PAPER 1962
3. CALLIGRAPHY IV 4.5"x6.5" FEVICOL AND INK ON PAPER 1962
4. MOUNTAIN HEAD 13.5"x19" INK ON PAPER 1964
5. CALLIGRAPHY 6"x5" INK AND FEVICOL ON PAPER 1953



4.

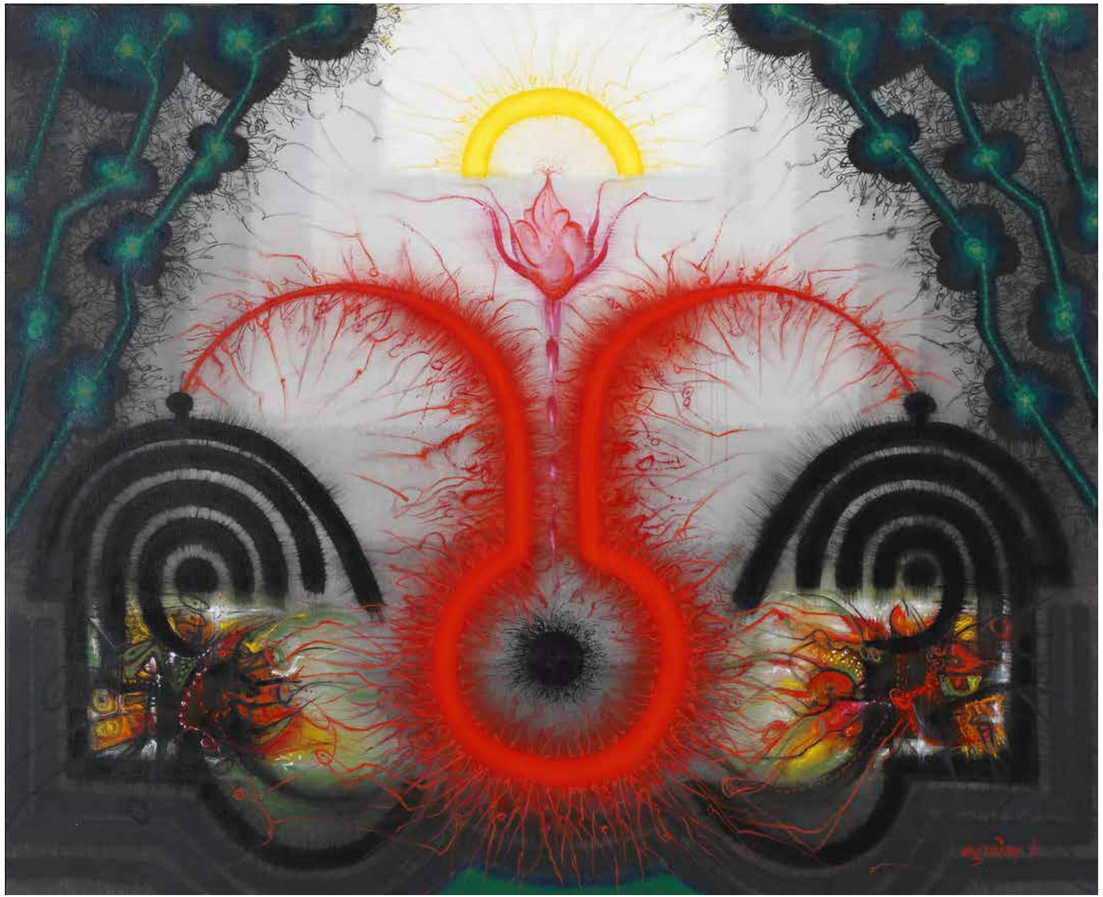


5.

# Ritual&
# Abstract

MORNING LIGHT AT BANARAS

60"x72" ACRYLIC ON CANVAS 2011





ENLIGHTENED STONE II 84"x192" ACRYLIC ON CANVAS 2010



RITUAL OBLATION XXX
24"x30" ACRYLIC AND CLOTH ON CANVAS 1998

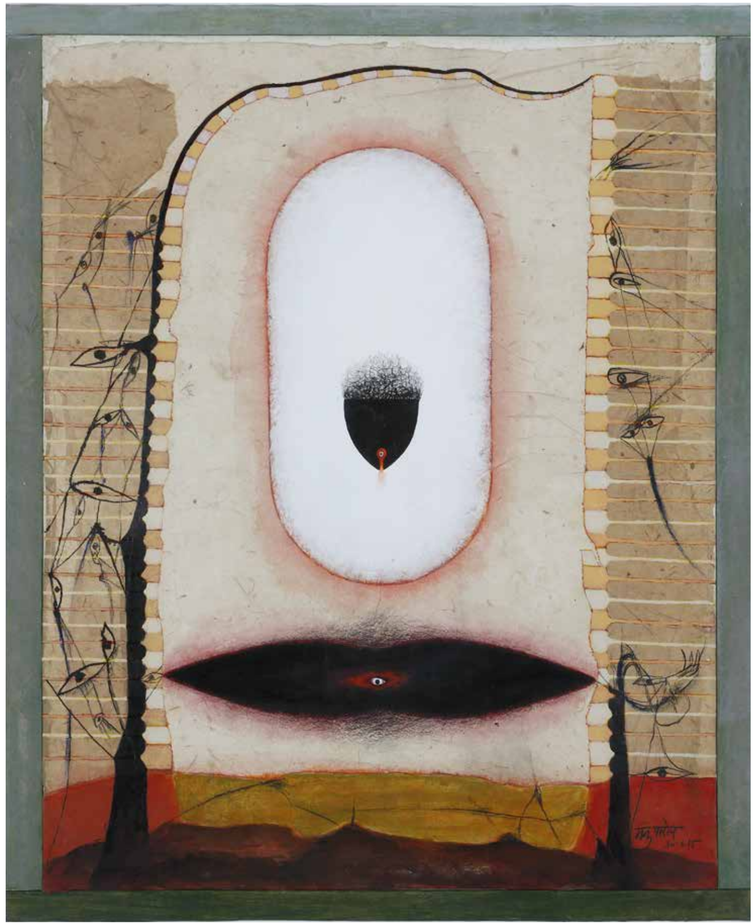


IMAGE IN THE DARK
24"x30" ACRYLIC AND RICE PAPER ON BOARD 2002

RITUAL OBLATION

60"x60" ACRYLIC ON CANVAS 1998





MOVEMENT OF SPIRIT
60"x60" ACRYLIC ON
CANVAS 1999



RITUAL OBLATION V
60"x60" ACRYLIC AND
CLOTH ON PAPER 1998



CHANT III
60"x120" ACRYLIC ON CANVAS 2003



GRAFFITI ON SPIRITUALITY 29"x79" ACRYLIC AND CLOTH ON CANVAS BOARD 2003



THE TREE 30"x40" ACRYLIC, WOOD AND CLOTH ON CANVAS 1998



RITUAL OBLATION XIV 30"x40" ACRYLIC, CLOTH AND CERAMIC ON CANVAS BOARD 1998



RITUAL OBLATION XVI 24"x30" ACRYLIC AND CLOTH ON CANVAS BOARD 1998



RITUAL OBLATION XVII 30"x40" ACRYLIC AND CLOTH ON CANVAS BOARD 1998



RITUAL OBLATION XIX 24"x30" MIX MEDIA ON CANVAS BOARD 1998



RITUAL OBLATION XXI 24"x30" ACRYLIC AND CLOTH ON CANVAS 1998





RITUAL OBLATION XXII 30"x40" ACRYLIC AND CLOTH ON CANVAS BOARD 1998
RITUAL OBLATION XXIII 30"x40" ACRYLIC AND CLOTH ON CANVAS BOARD 1998



RITUAL OBLATION XV 30"x40" ACRYLIC, CLOTH AND CERAMIC ON CANVAS BOARD 1998



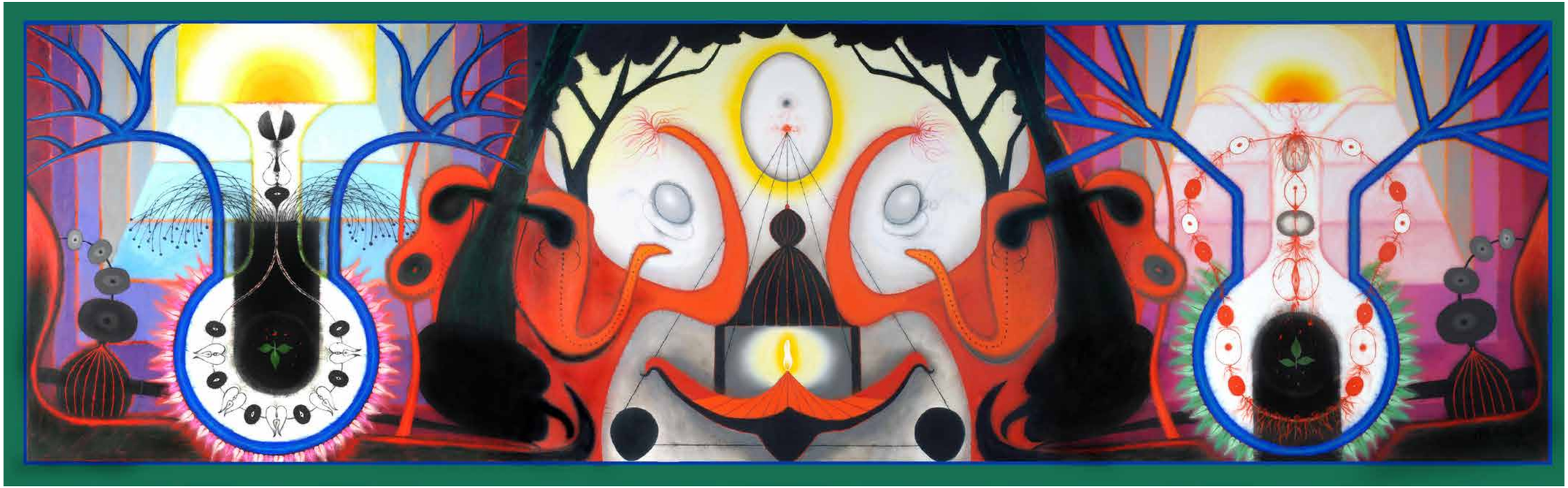


STONE FOR PRAYER V 20"x30" ACRYLIC ON PAPER 2015
STONE FOR PRAYER VIII 22"x30" ACRYLIC ON RICE PAPER 2015





STONE FOR PRAYER VI 20"x30" ACRYLIC ON PAPER 2015
STONE FOR PRAYER III 20"x30" ACRYLIC ON PAPER 2015

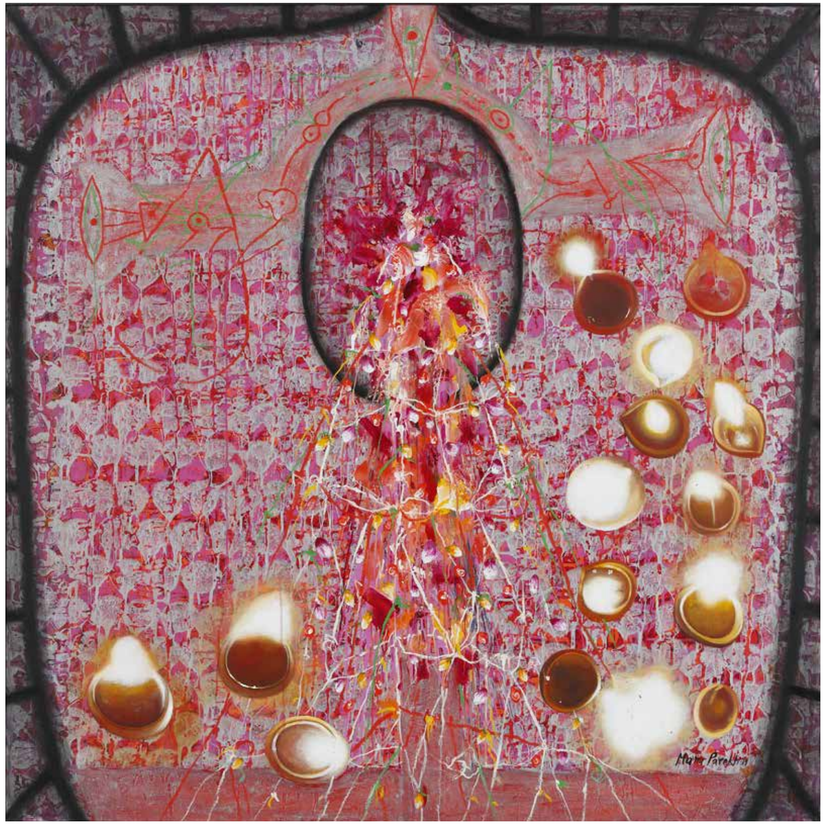


BANARAS 7'x24' ACRYLIC ON CANVAS 2011

ENLIGHTENED STONE II

48"x72" ACRYLIC ON CANVAS 2010





FLOWER FROM HEAVEN I 60"x60" ACRYLIC ON CANVAS 2011
FLOWER FROM HEAVEN II 48"x60" ACRYLIC ON CANVAS 2011






FLOWER FROM HEAVEN XVI
48"x96" ACRYLIC ON CANVAS 2011



CHANT IV 60"x120" ACRYLIC ON CANVAS 2003



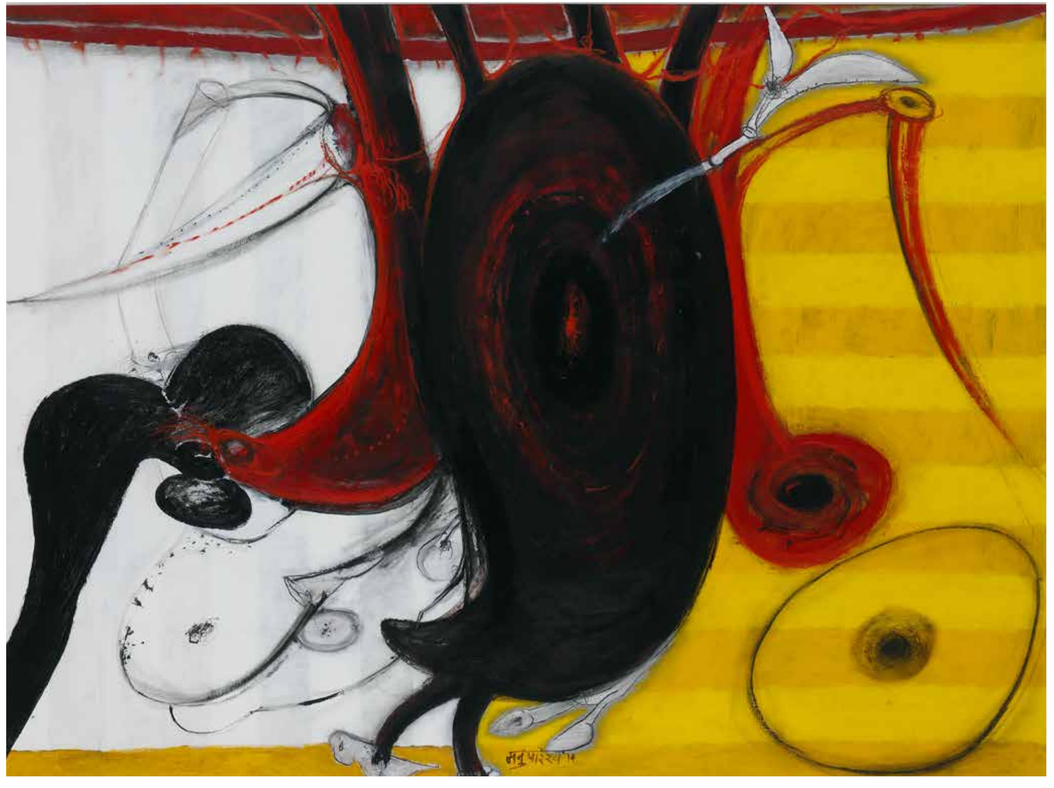
FLOWER FOR PRAYER VII 24"x30" ACRYLIC ON CANVAS BOARD 2004



FLOWER FOR PRAYER VIII 36"x36" OIL ON CANVAS BOARD 2004



ENLIGHTENED STONE IV 30"x40" ACRYLIC AND CHARCOAL ON BOARD 2014



ENLIGHTENED STONE V 30"x40" ACRYLIC AND CHARCOAL ON BOARD 2014

ENLIGHTENED STONE III
36"x72" ACRYLIC ON CANVAS 2016





ENLIGHTENED STONE I 60"x180" ACRYLIC ON CANVAS 2015



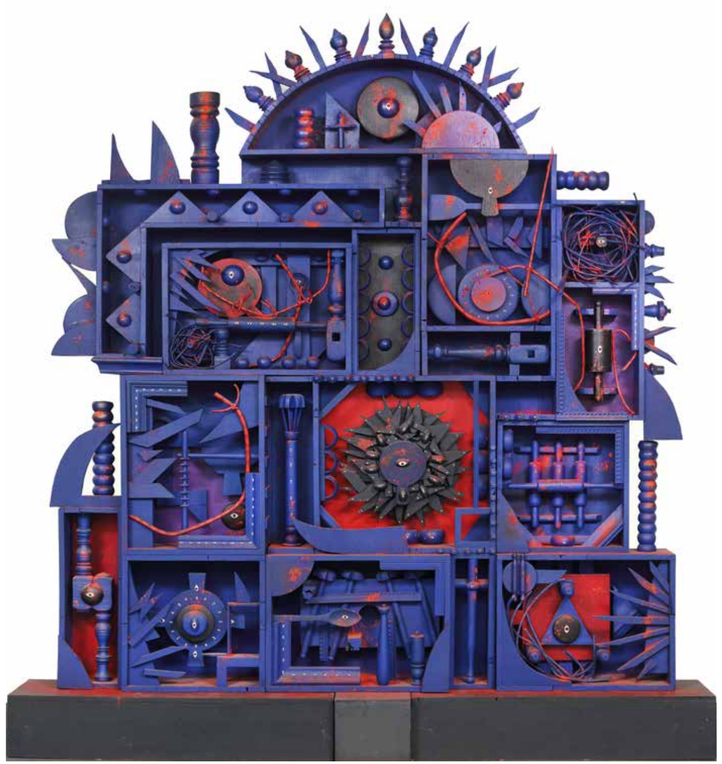
GODDESS (FOUND OBJECT) 24"x24" IRON 2014



CHRIST (FOUND OBJECT) 40"x36" IRON 2014



IMAGE OF GODDESS (FOUND OBJECT) 48"x36" IRON 2014



GRAFFITI OF GODDESS IN WOOD (FOUND OBJECT) 8'x7' WOOD 2013

THE FISH IV

23"x31" ACRYLIC AND RICE PAPER ON BOARD 2009



GRAFFITI OF RITUAL
48"x60" ACRYLIC ON CANVAS 2011





PORTRAIT OF LANDSCAPE I 34"x63" OIL ON CANVAS 1978
THE WOMEN 47"x48" OIL ON CANVAS 1975





SHIVA 45"x45" OIL ON CANVAS 1971



LANDSCAPE OF SHIVA 48"x67" OIL ON CANVAS 1970

LANDSCAPE IN ABSTRACTION
40"x40" RICE PAPER AND ACRYLIC ON BOARD 1994



SELF-PORTRAIT IN THE LANDSCAPE
40"X40" ACRYLIC ON CANVAS 1971



# Animals




ANIMAL NEAR PLANT 30"x40" ACRYLIC AND RICE PAPER ON BOARD 1995

THE ANIMAL IV 16"x20" ACRYLIC ON BOARD 1996





GRAFFITI OF VIOLENCE 48"x72" ACRYLIC, CEMENT AND CHARCOAL ON CANVAS 1995



THE WALL 30"x40" ACRYLIC AND RICE PAPER ON BOARD 1999



THE ANIMAL 48"x72" ACRYLIC, CEMENT AND CHARCOAL ON CANVAS BOARD 1995



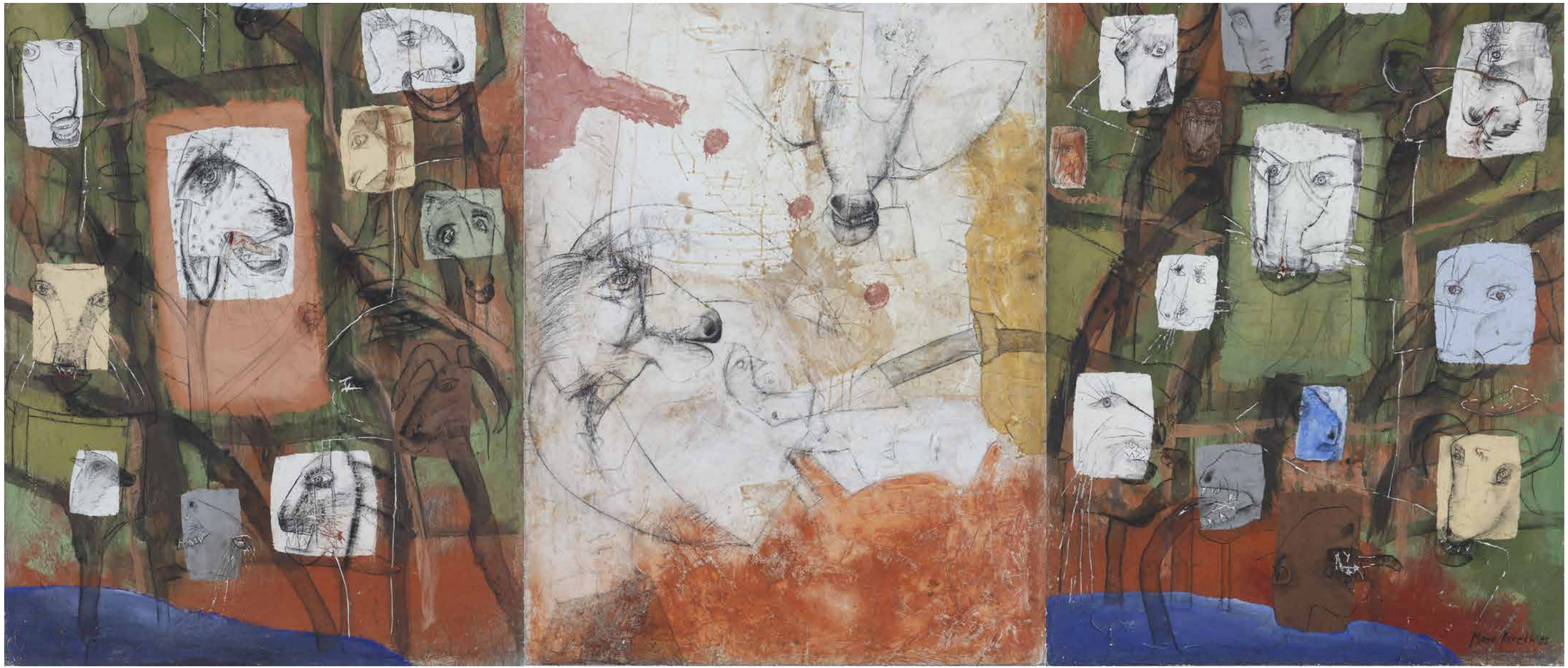
THE FOREST 36"x72" ACRYLIC, CEMENT AND CHARCOAL ON CANVAS BOARD 1996



THE FIGHT
48"x72" ACRYLIC, CEMENT AND CHARCOAL ON CANVAS BOARD 1995




THE FIGHT II 36"x72" ACRYLIC, CEMENT AND CHARCOAL ON CANVAS BOARD 1995
(FOLLOWING PAGE) GRAFFITI OF VIOLENCE
72"x144" ACRYLIC AND CEMENT ON CANVAS BOARD 1995





1.



2.



3.



4.

1. THE ANIMAL XII 11"x15" ACRYLIC ON PAPER 2001
2. THE ANIMAL XIV 11"x15" ACRYLIC ON CANVAS 2001
3. THE ANIMAL VI 16"x20" ACRYLIC ON CANVAS 1996
4. THE ANIMAL XIII 11"x15" ACRYLIC ON PAPER 2001



GRAFFITI OF VIOLENCE III 48"x60" ACRYLIC, CEMENT AND CHARCOAL ON CANVAS BOARD 1995



GRAFFITI OF VIOLENCE XI 30"x40" ACRYLIC AND RICE PAPER ON BOARD 1995



THE ANIMAL II 30"x40" ACRYLIC AND RICE PAPER ON BOARD 1995



ANIMAL IN THE JUNGLE 36"x60" ACRYLIC, CEMENT AND CHARCOAL ON CANVAS BOARD 1995



GRAFFITI OF VIOLENCE XI 30"x40" ACRYLIC AND CEMENT ON CANVAS BOARD 1995

# Still Life

FLOWER VASE IN BANARAS LANDSCAPE

36"x60" OIL ON CANVAS 1993

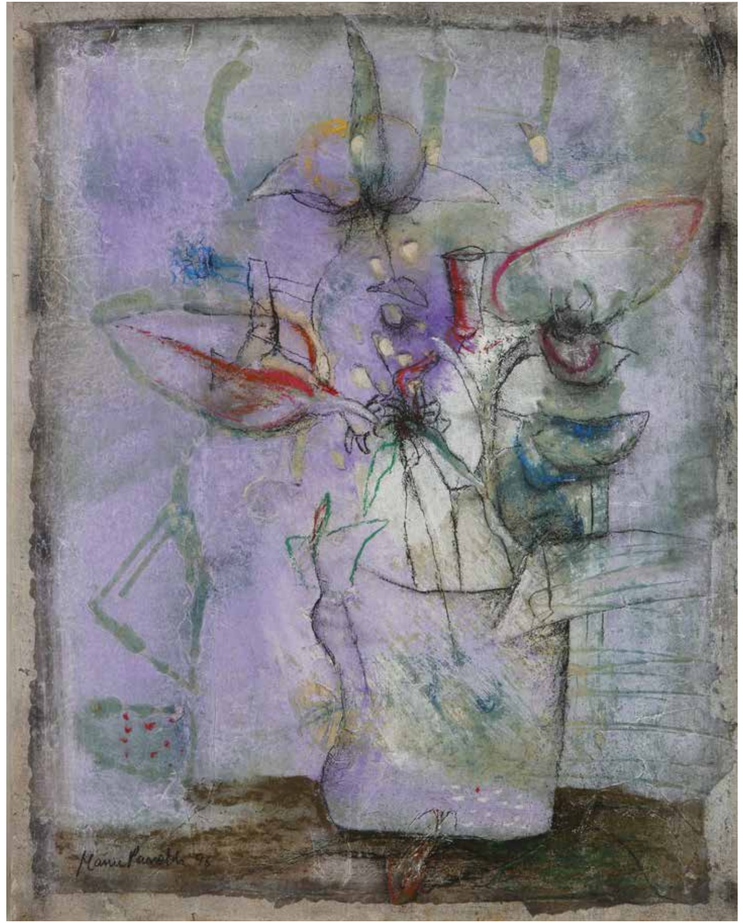


FLOWER VASE IN LANDSCAPE
36"x48" OIL ON CANVAS 1993





FLOWER VASE WITH DIFFERENCE I
30"x40" ACRYLIC ON CANVAS 1996



FLOWER VASE I
16"x20" ACRYLIC ON PAPER 1996

FLOWER VASE II 24"x42" ACRYLIC AND RICE PAPER ON BOARD 1996
FLOWER VASE WITH DIFFERENCE III 24"x42" ACRYLIC AND RICE PAPER ON BOARD 1997



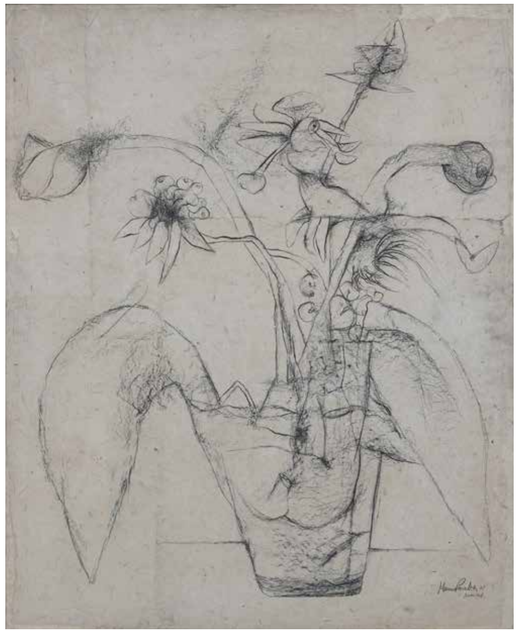


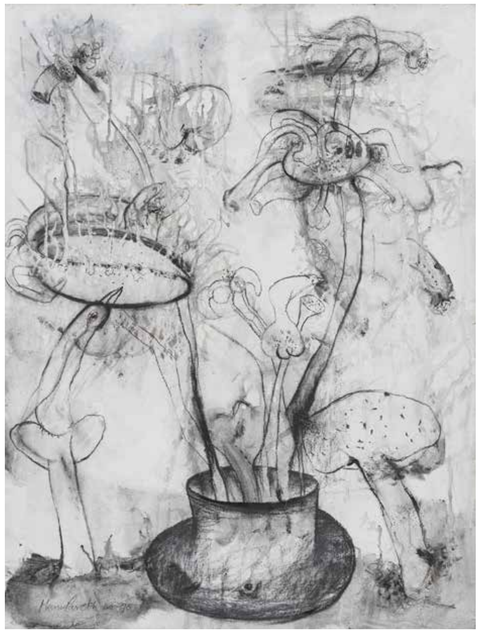


FLOWER OF MY DREAM 36"x48" OIL ON CANVAS 1998



FLOWER OF PURI 35"x45" OIL ON CANVAS 1998





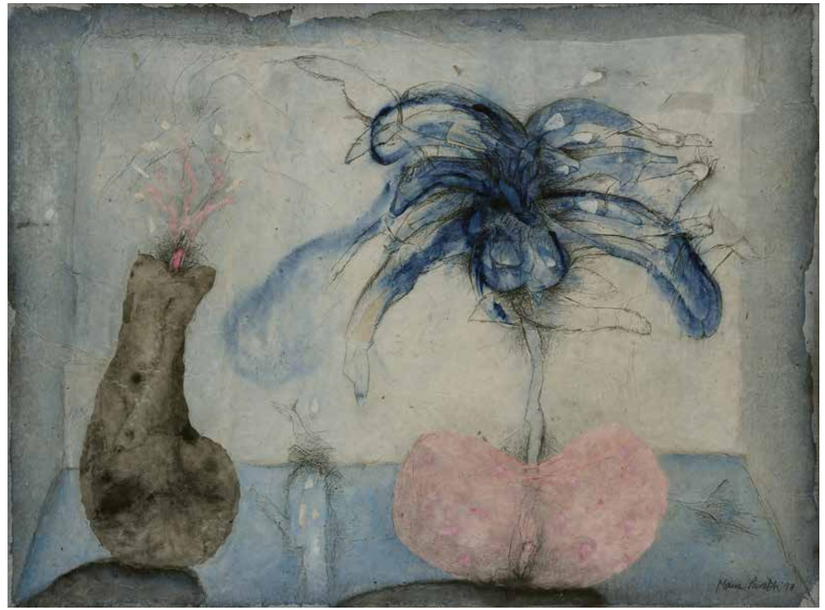
FLOWER VASE III 35"x45" CHARCOAL AND PENCIL ON RICE PAPER ON CANVAS 2001
FLOWER VASE IV 30"x40" ACRYLIC, CEMENT AND CHARCOAL ON CANVAS BOARD 1994



BLACK VASE WITH FLOWER 35"x35" ACRYLIC AND RICE PAPER ON BOARD 1997

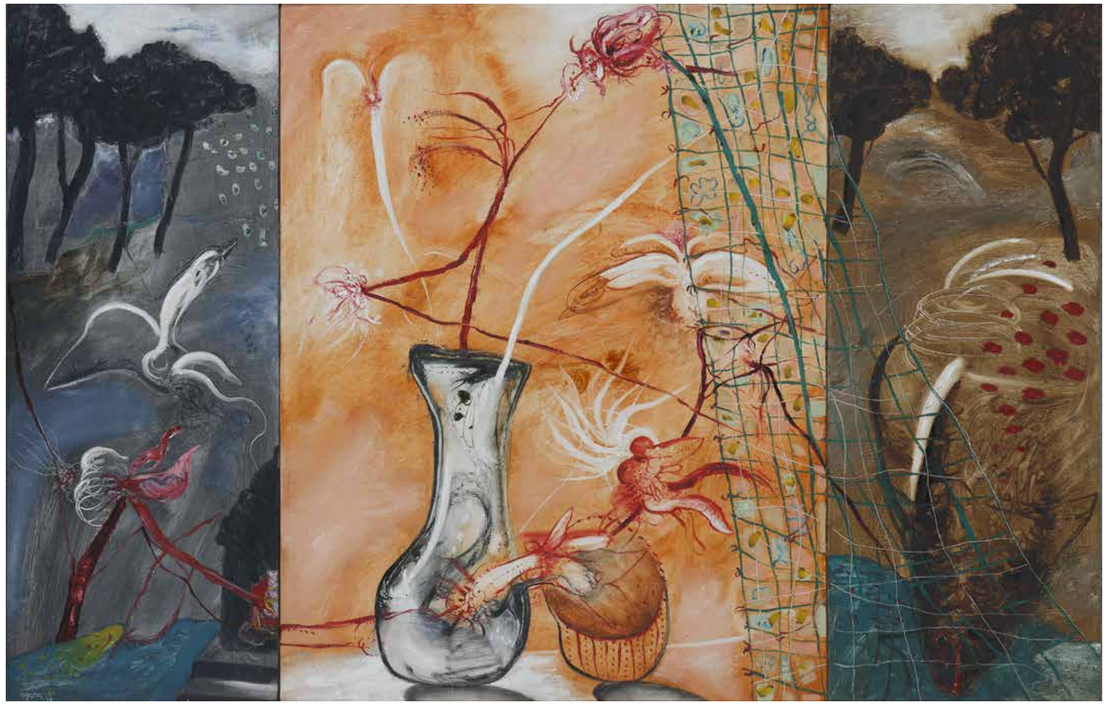


FLOWER VASE WITH DIFFERENCE IV 20"x30" ACRYLIC AND RICE PAPER ON BOARD 1997



FLOWER VASE WITH DIFFERENCE V 30"x40" ACRYLIC AND RICE PAPER ON BOARD 1997

FLOWER VASE IN THE LANDSCAPE
48"x72" OIL ON CANVAS 1998





FLOWER VASE WITH BAMBOO 30"x40" RICE PAPER AND CERAMIC ON CANVAS BOARD 2000



VASE WITH A RED FLOWER 22"x30" ACRYLIC AND RICE PAPER ON PAPER 1998



FLOWER FOR INIKA 35"x45" OIL ON BOARD 2005
THE FLOWERS 36"x36" OIL ON BOARD 2005



FLOWER FROM HEAVEN
48"x60" ACRYLIC ON CANVAS 1995

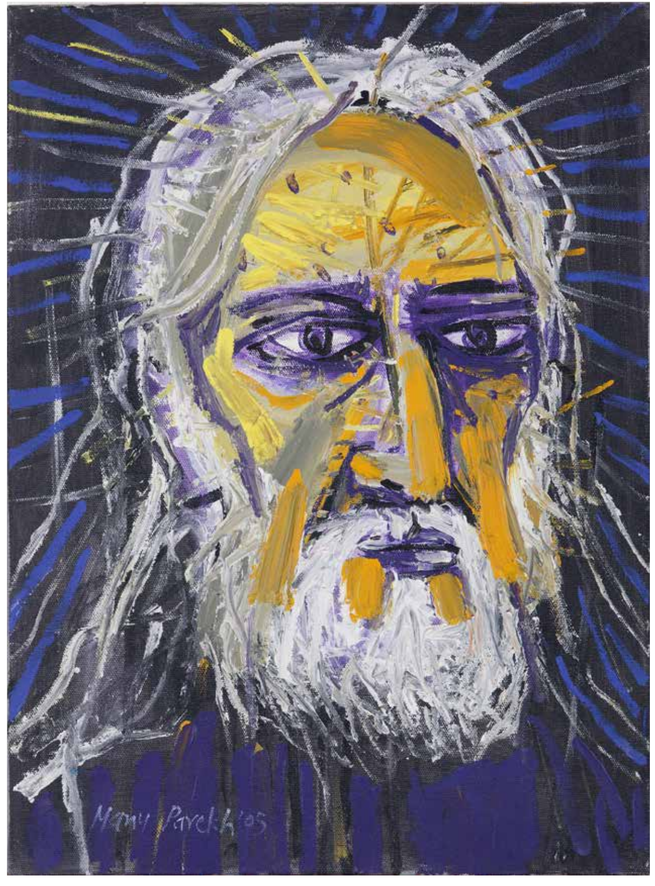


FLOWER VASE

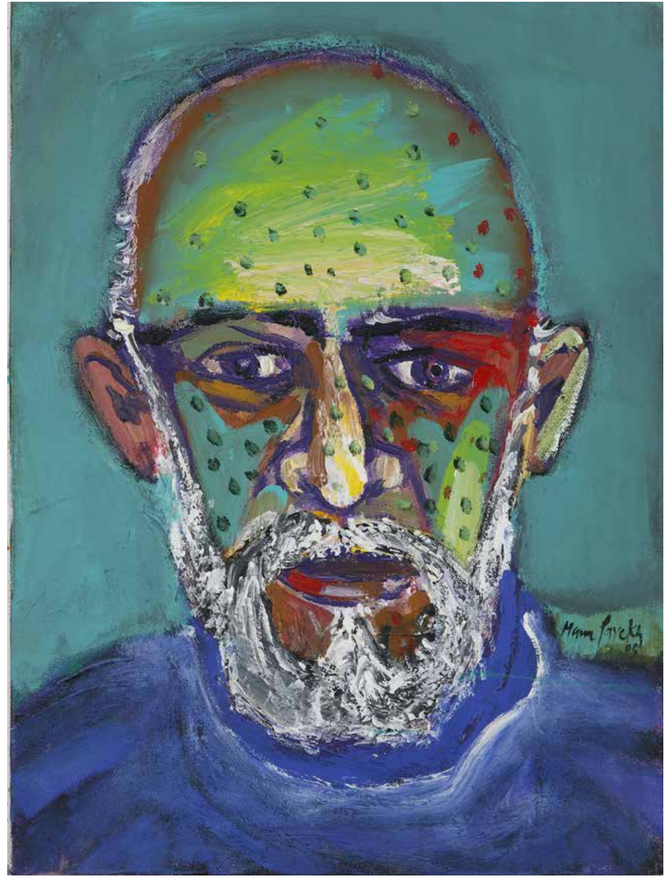
14"x15" ACRYLIC ON PAPER 2016



# Heads



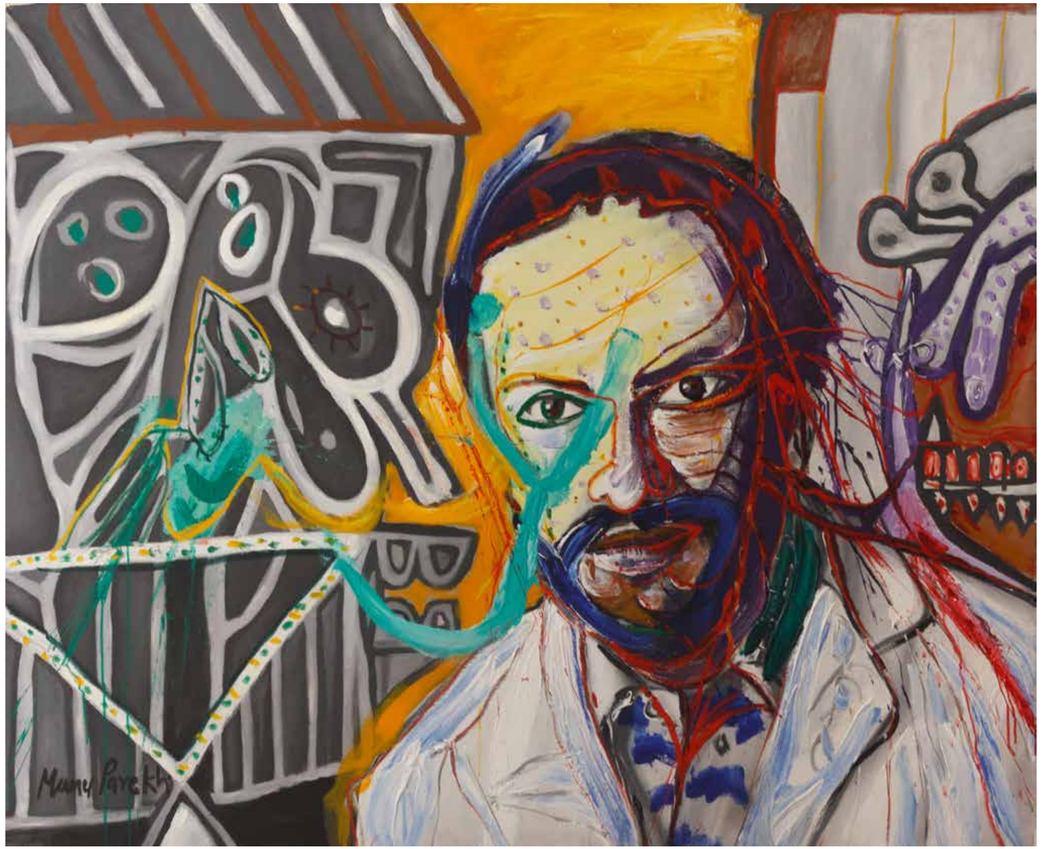
THE HEAD OF A POET 18"x24" ACRYLIC ON CANVAS 2005



PORTRAIT OF H. N. 18"x24" ACRYLIC ON CANVAS 1995

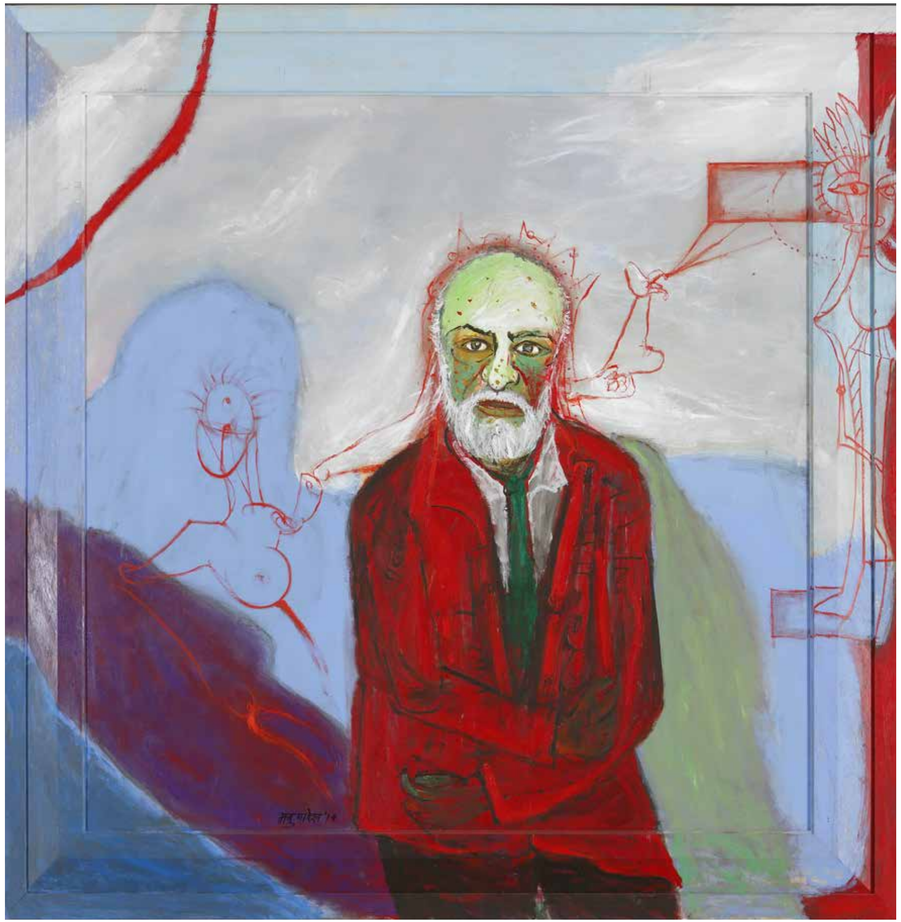
PORTRAIT OF SOUZA I

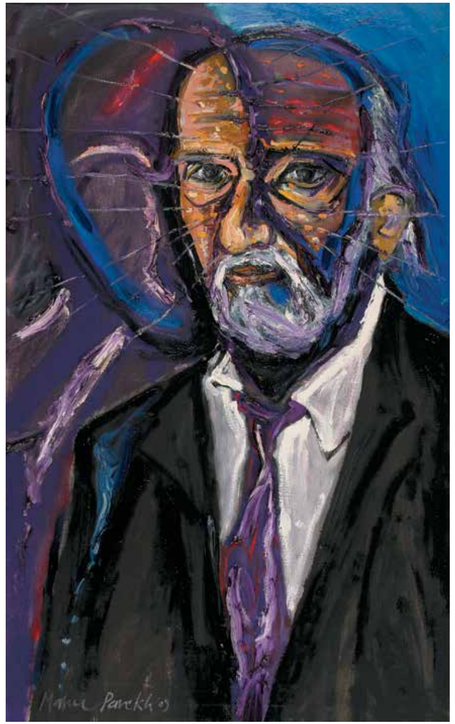
48"x60" ACRYLIC ON CANVAS 2005



SAINT SOUZA

60"x60" ACRYLIC ON CANVAS 2014



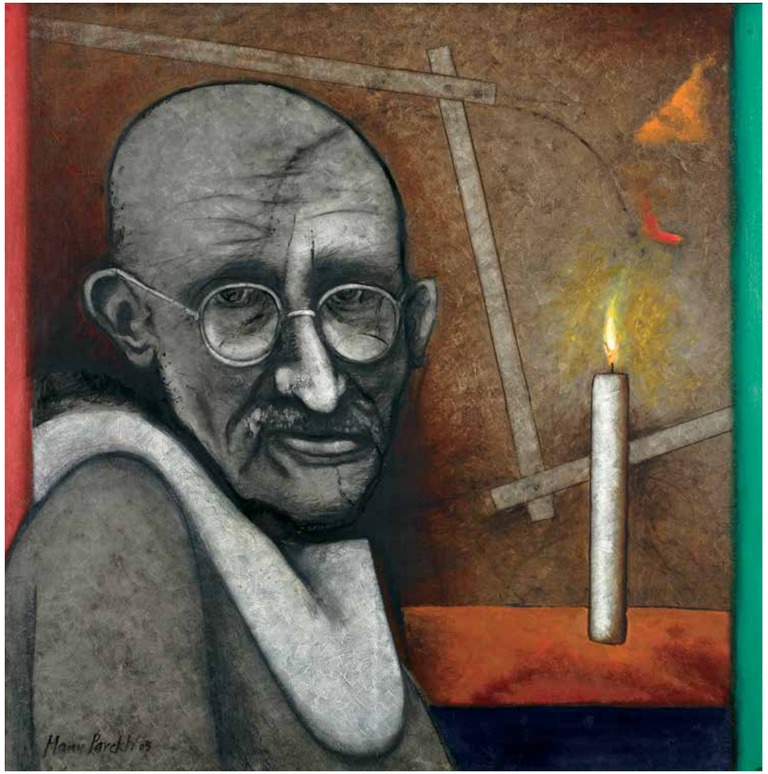


PORTRAIT OF SOUZA II 24"x48" ACRYLIC ON CANVAS 2005
PORTRAIT OF SOUZA III 36"x36" ACRYLIC ON CANVAS 2005



THE POET
23"x29" ACRYLIC ON PAPER 2010





PORTRAIT OF GANDHI I 48"x48" ACRYLIC ON CANVAS 2005



PORTRAIT OF GANDHI II 48"x48" ACRYLIC ON CANVAS 2005



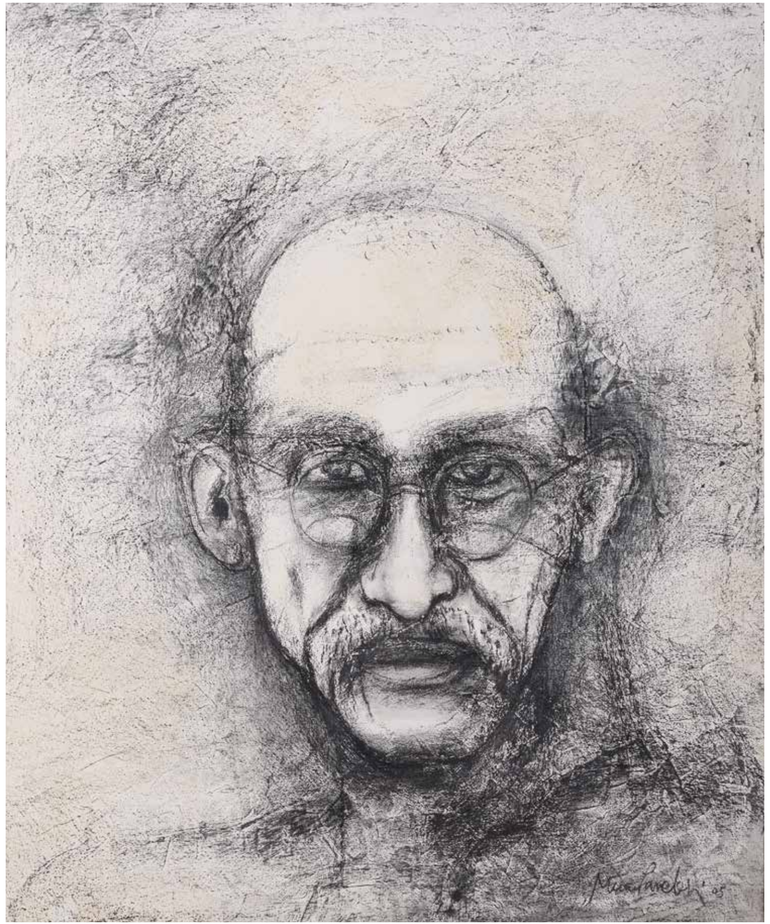
PORTRAIT OF GANDHI III 24"X30" OIL ON CANVAS 2005

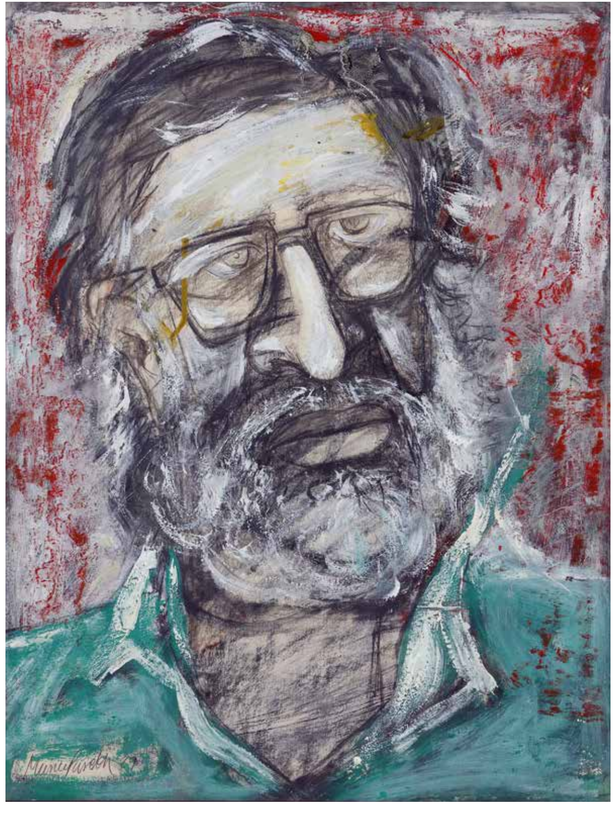


PORTRAIT OF GANDHI IV 40"x60" ACRYLIC ON CANVAS 2005

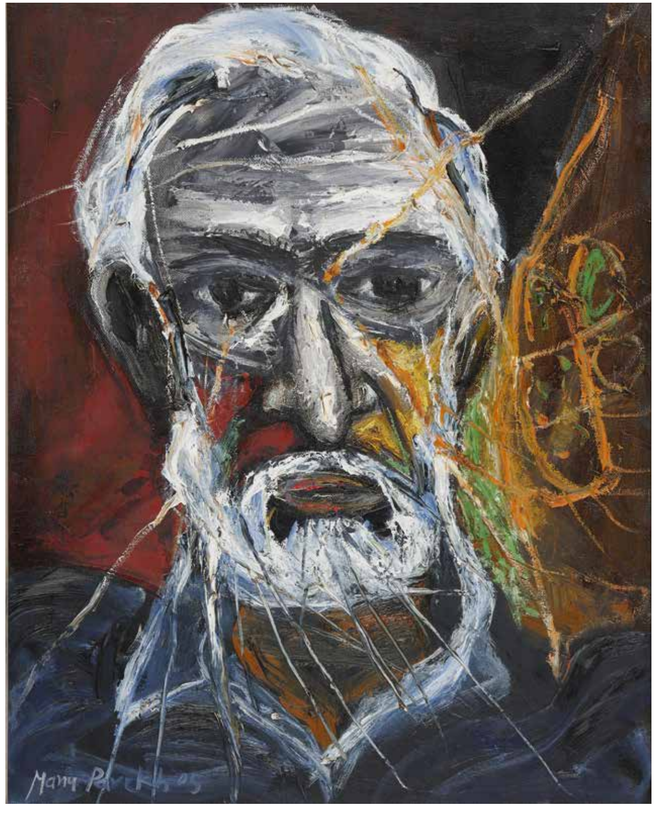
GANDHI

36"x30" ACRYLIC ON CANVAS 2005





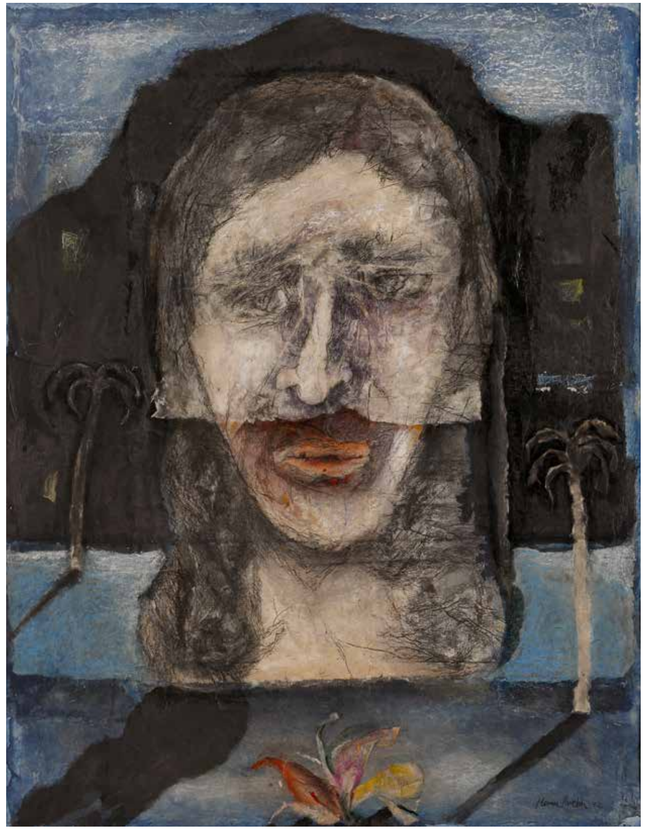
SELF-PORTRAIT 18"x23" ACRYLIC AND CHARCOAL ON PAPER 1989



SELF-PORTRAIT 24"x30" ACRYLIC AND OIL ON CANVAS 2005



HEAD 30"x40" ACRYLIC AND RICE PAPER ON BOARD 1992

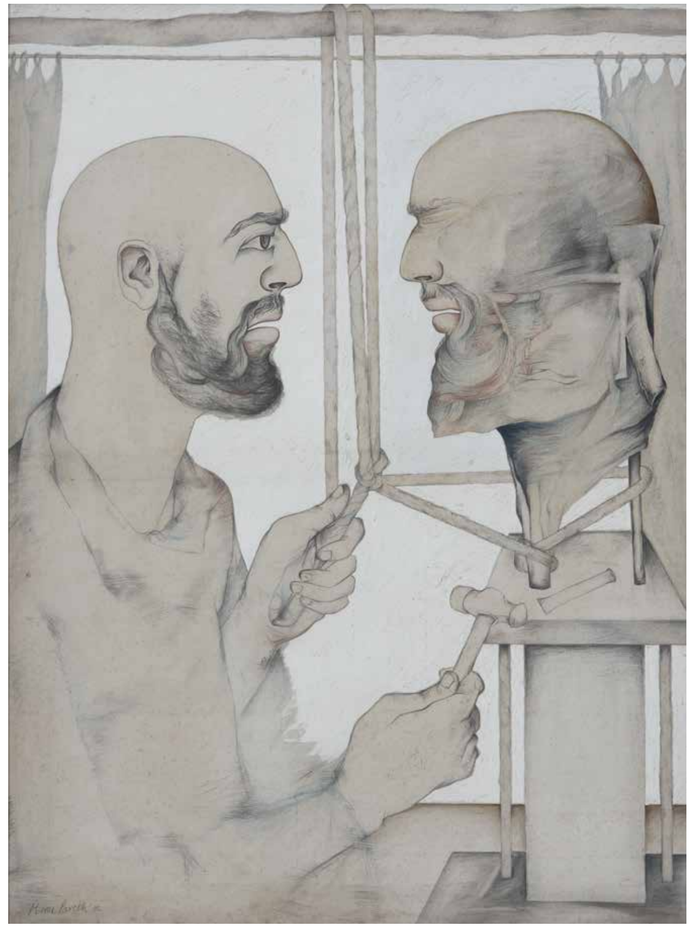


WOMAN BEHIND VEIL (PURDAH) 30"x40" ACRYLIC AND RICE PAPER ON BOARD 1992

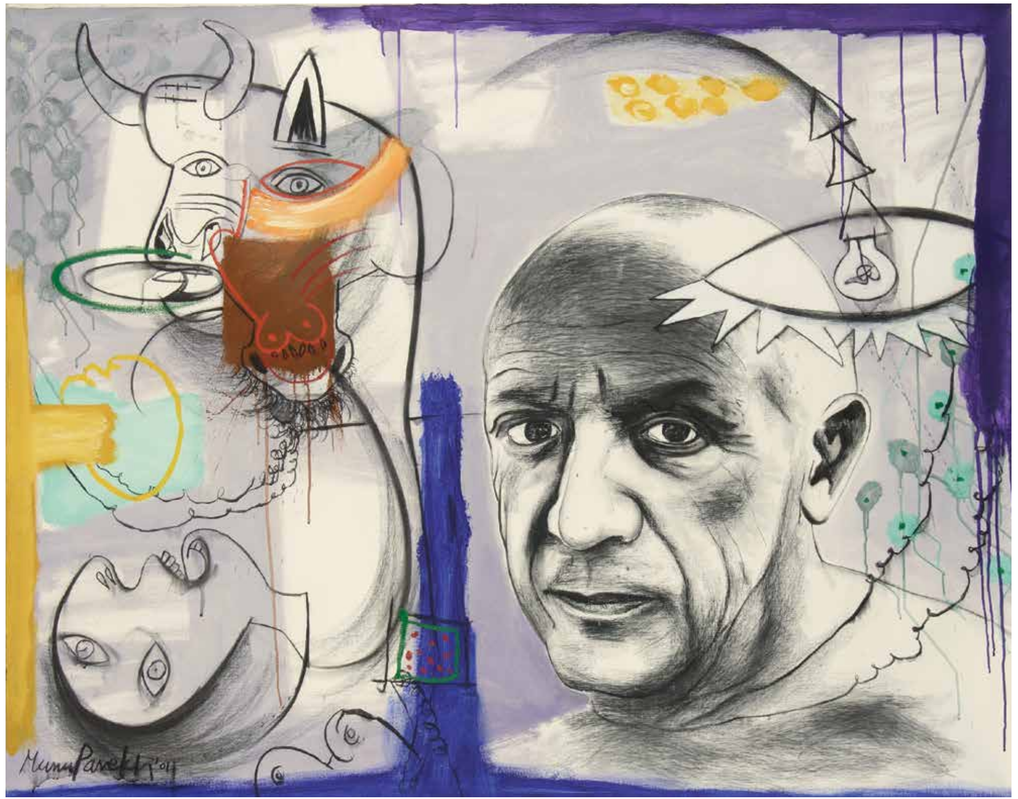




HEAD II 30"x40" PAPER ON CANVAS BOARD 1996
HEAD WITH LANDSCAPE 30"x40" ACRYLIC AND RICE PAPER ON CANVAS BOARD 1996
THE MAN AND HIS PORTRAIT 36"x48" ACRYLIC ON CANVAS 1982



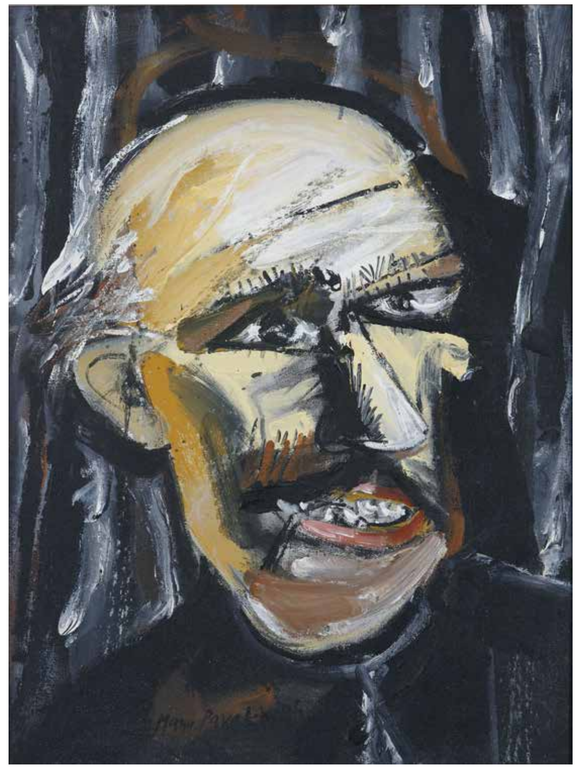
PORTRAIT OF PICASSO
48"x60" ACRYLIC ON CANVAS 2011







HEAD IN ANGER 20"x20" CEMENT AND ACRYLIC ON BOARD 1995
TWO HEADS 24"x36" CEMENT AND ACRYLIC ON BOARD 1995
ANGRY MAN 18"x24" ACRYLIC AND OIL ON CANVAS 2005

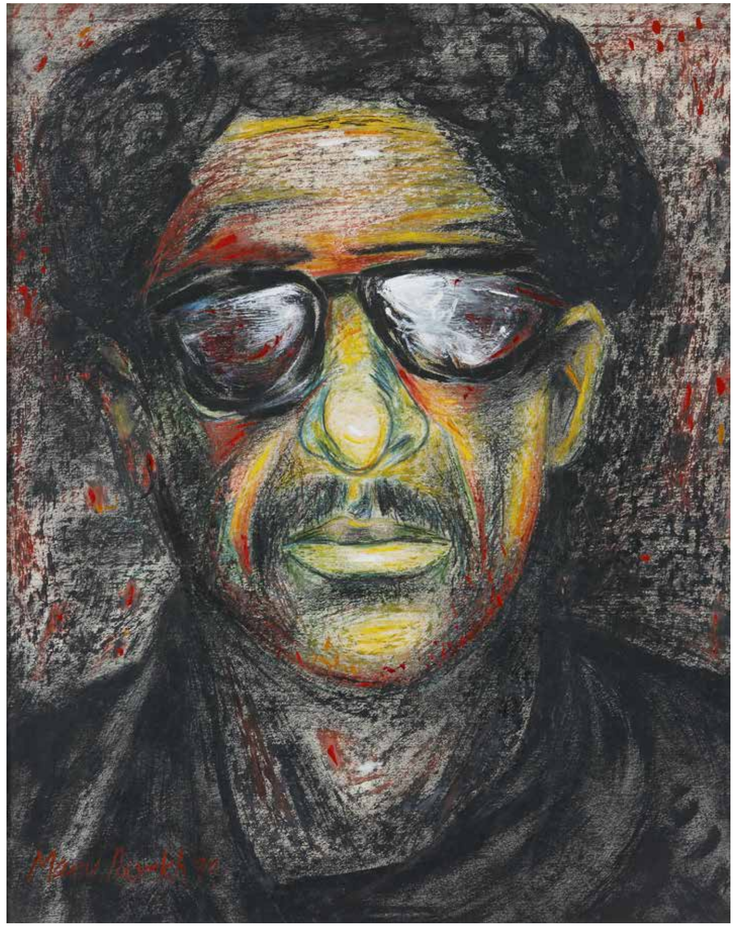


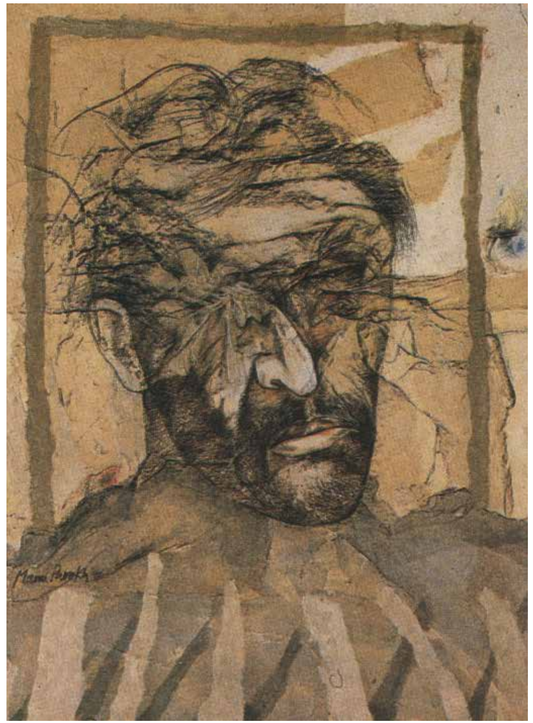


TWO HEADS 48"x30" ACRYLIC ON CANVAS AND BOARD 1995
HEAD 30"x24" ACRYLIC ON CANVAS AND BOARD 1995



LOOKING BEYOND
18"x24" ACRYLIC AND PASTEL ON PAPER 1990



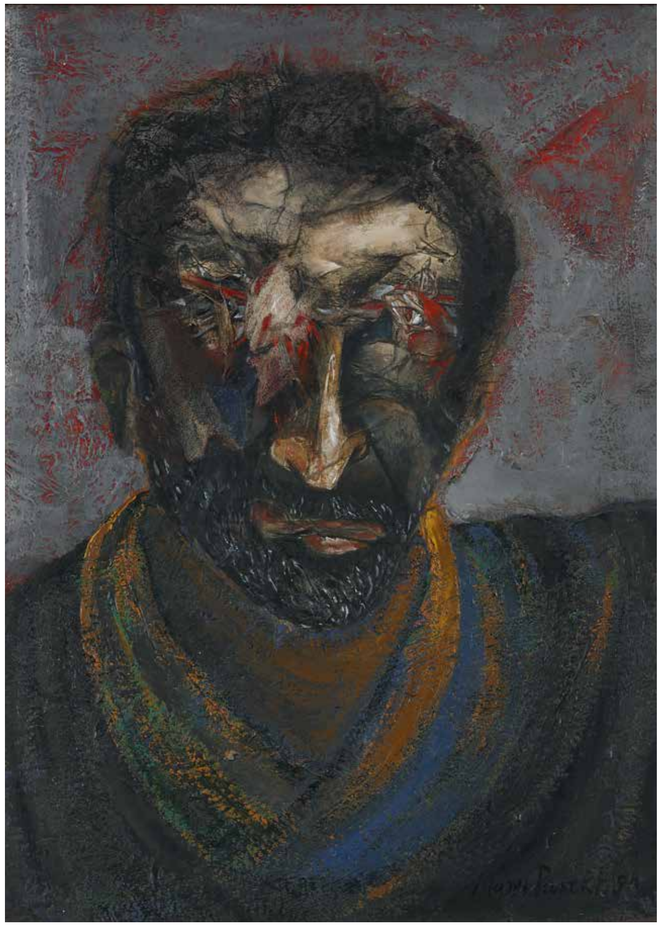


MAN-MADE SUFFERING II 24"x30" ACRYLIC AND RICE PAPER ON BOARD 1990
MAN-MADE SUFFERING I 16"x20" ACRYLIC AND PASTEL ON PAPER 1990





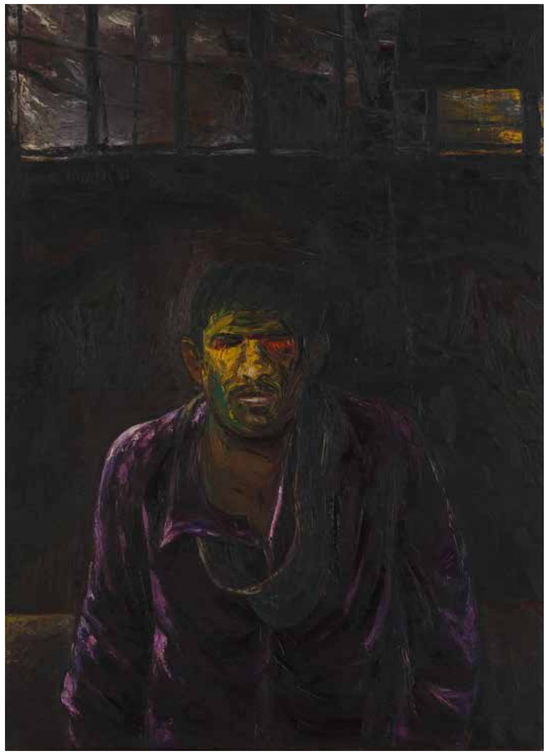
EXISTENCE 22"x30" ACRYLIC, RICE PAPER AND CLOTH ON CANVAS BOARD 1990



LOST HORIZON 22"x30" ACRYLIC AND CLOTH ON CANVAS BOARD 1990

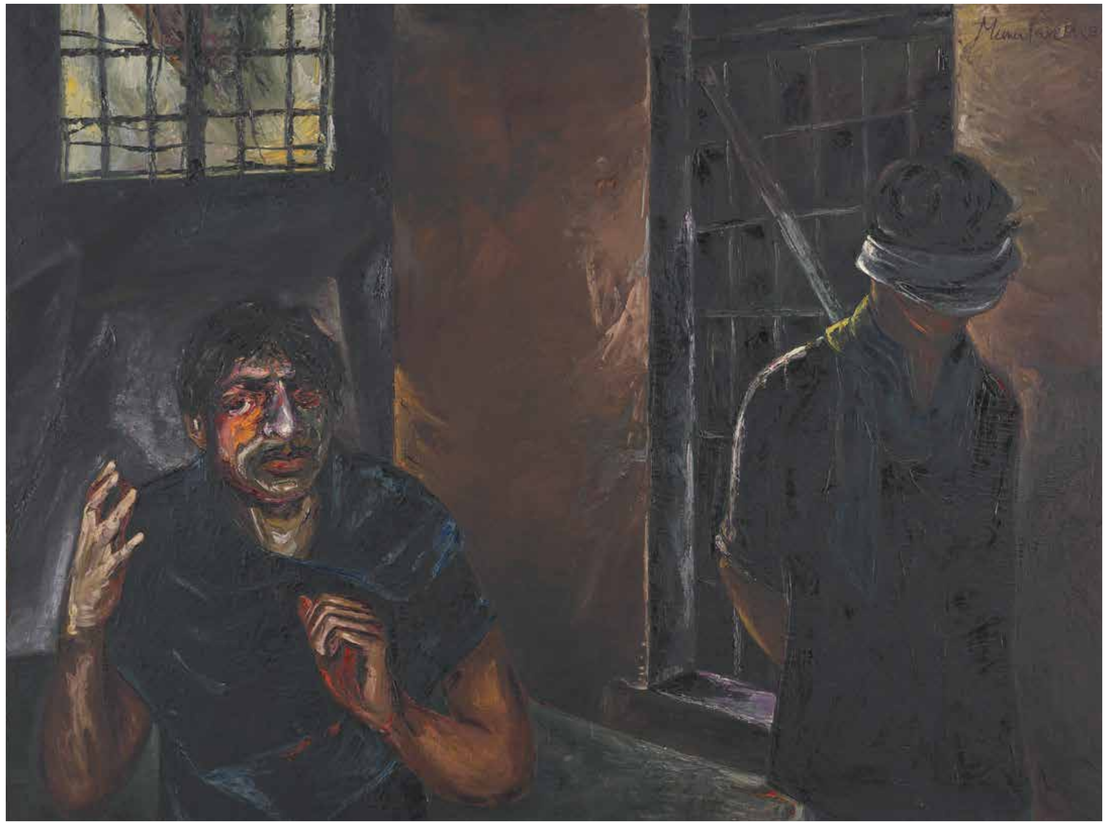


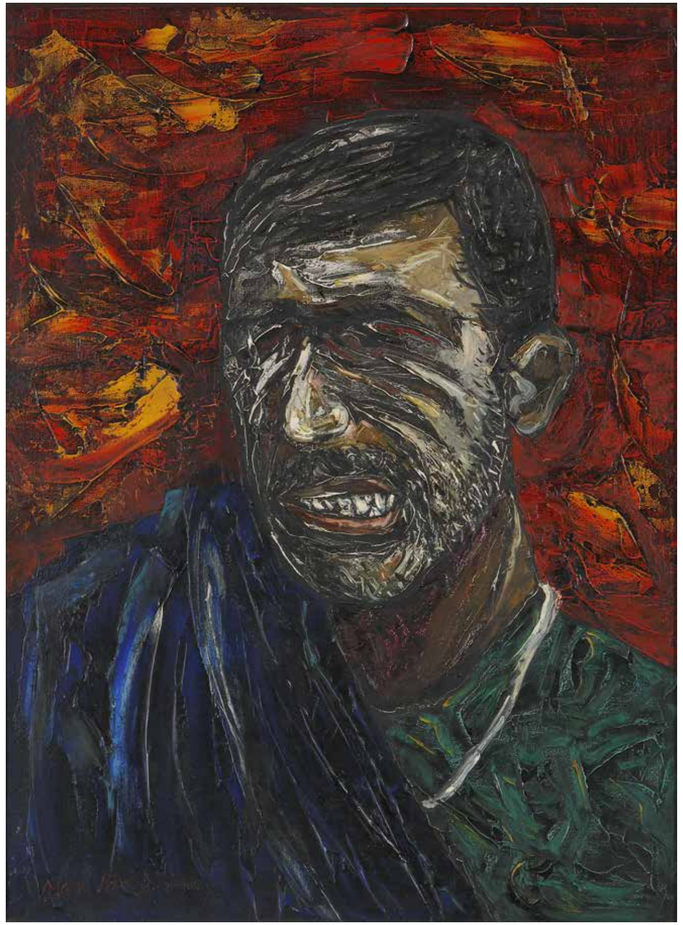




MAN-MADE BLINDNESS IV 36"x81" OIL ON CANVAS 1981
MAN-MADE BLINDNESS V 40"x55" OIL ON CANVAS 1981
MAN-MADE BLINDNESS XXV 40"x55" OIL ON CANVAS 1981

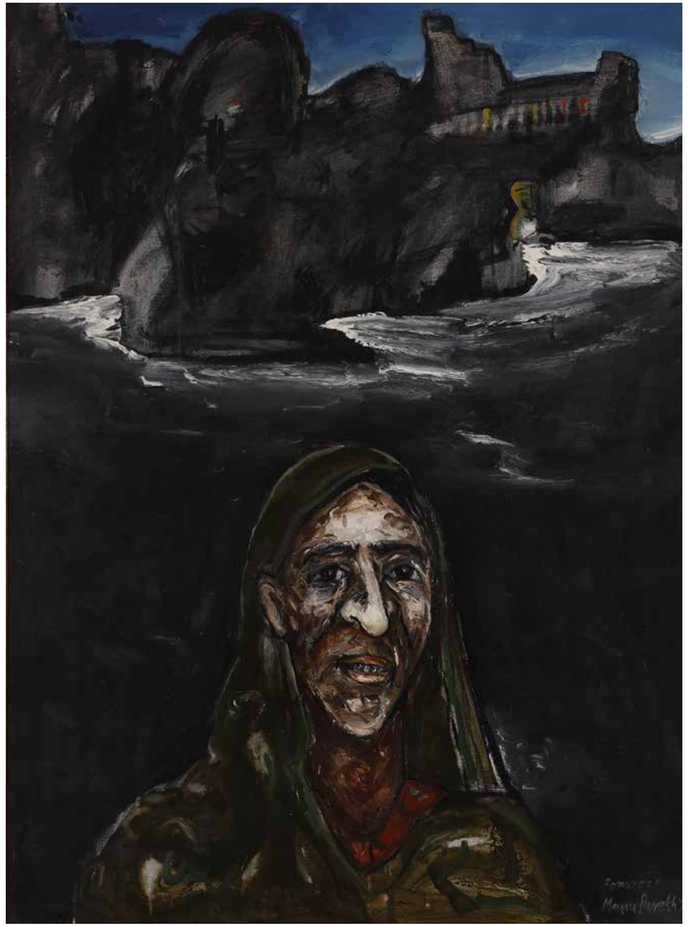
MAN-MADE BLINDING
60"x80" OIL ON CANVAS 1981



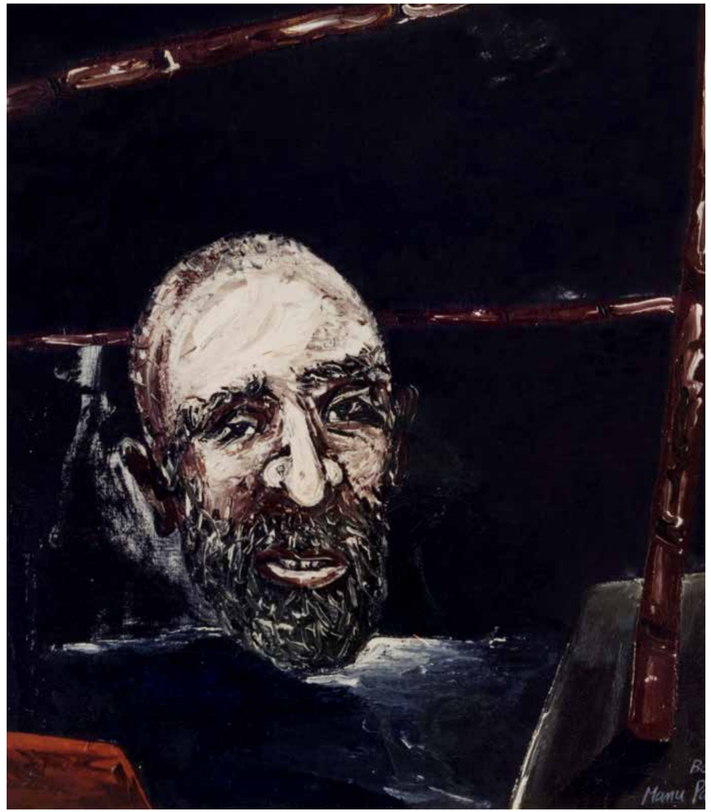


(CRY) MAN-MADE BLINDNESS 22"x30" ACRYLIC AND OIL ON CANVAS BOARD 1990
MAN-MADE SUFFERING II 22"x30" OIL ON CANVAS BOARD 1990

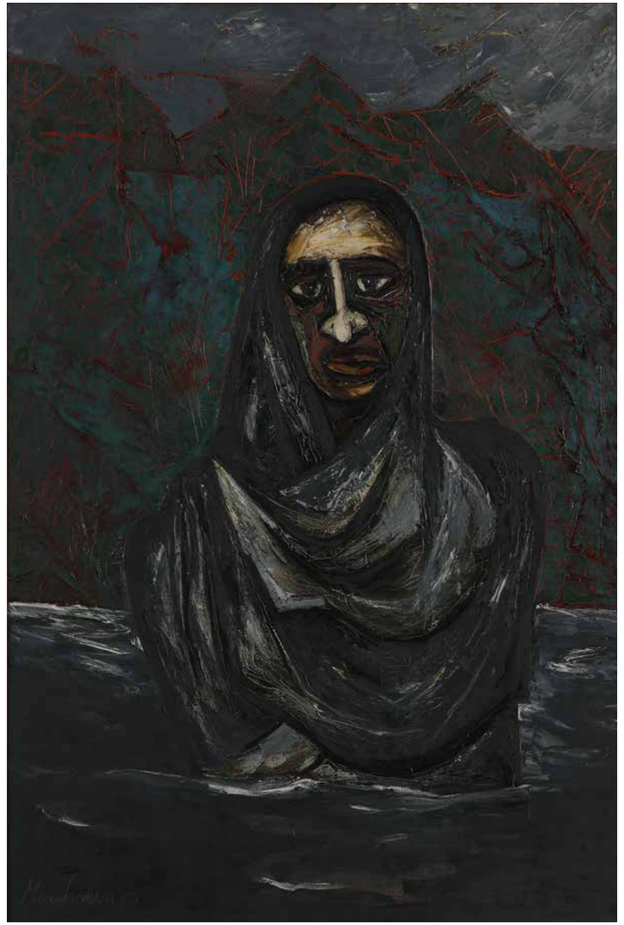




WOMAN II 36"x48" OIL ON CANVAS 1973
THE MAN 36"x42" ACRYLIC ON CANVAS 1973



OFFERING
40"x60" OIL ON CANVAS 1982



MAN IN BANARAS I

45"x55" OIL ON CANVAS 1982



THE FAMILY II
48"x72" OIL ON CANVAS 1983



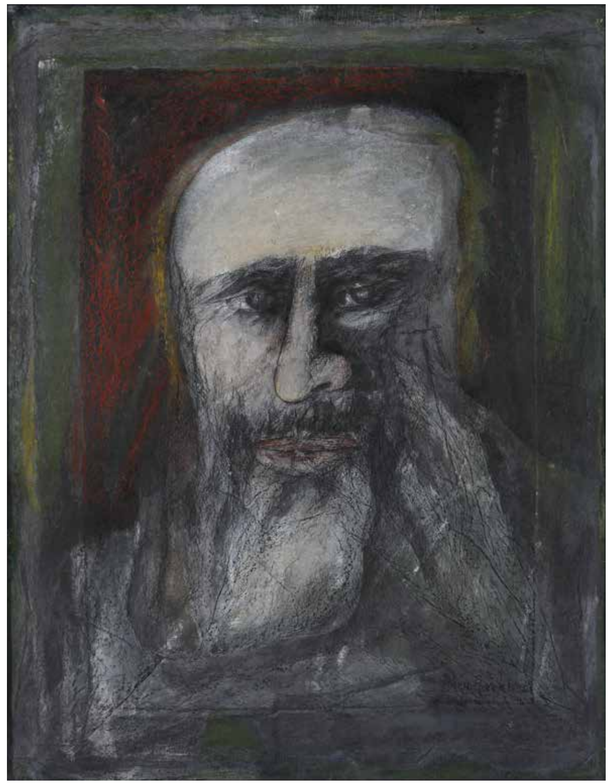
THE FAMILY I
36"x60" OIL ON CANVAS 1983



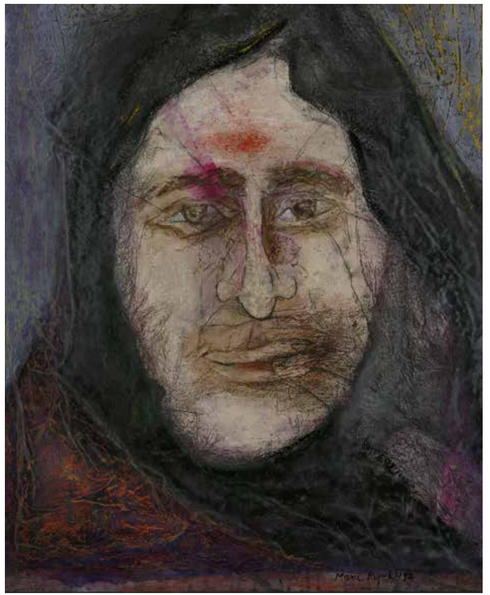


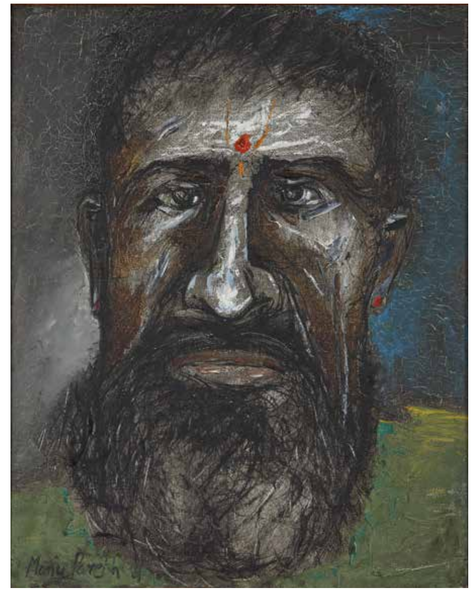
MAN AT BANARAS 48"x60" OIL ON CANVAS 1982
OLD MAN AND DYING HORSE 4'x6' OIL ON CANVAS 1980-81



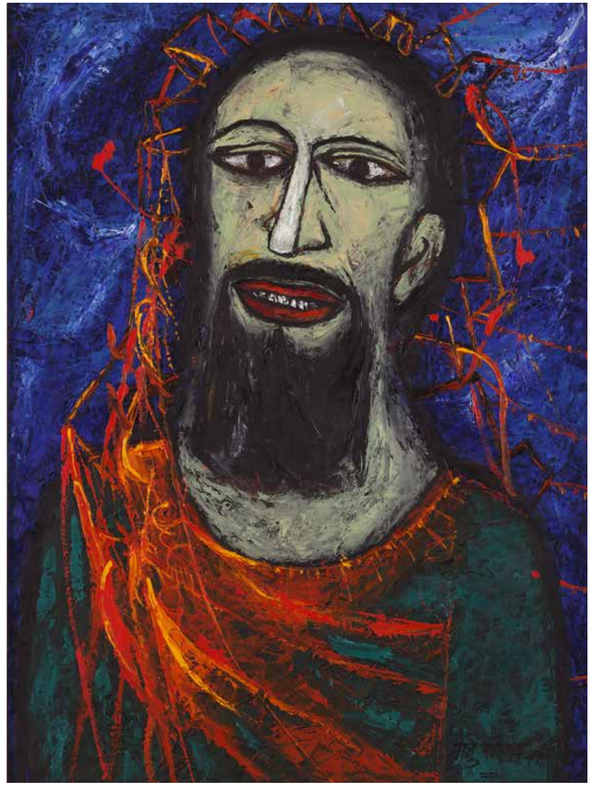


THE KING V 22"x28" ACRYLIC AND RICE PAPER ON BOARD 1992

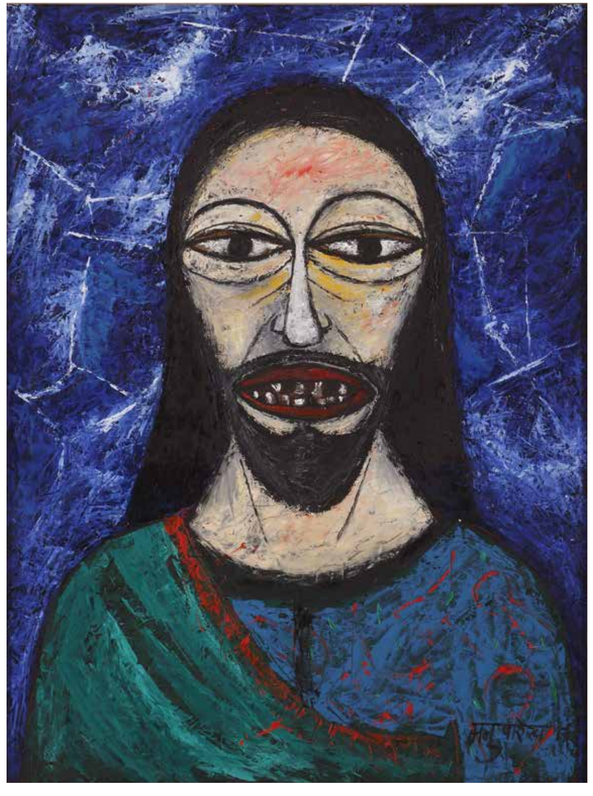




WOMAN II 22"x30" ACRYLIC AND RICE PAPER ON BOARD 1992
THE HEAD XX 16"x20" OIL ON BOARD 1989



THE HEAD I 30"x40" ACRYLIC AND OIL ON BOARD 2017



THE HEAD II 30"x40" ACRYLIC AND OIL ON BOARD 2017

THE LAST SUPPER (Detail)
48'x33' ACRYLIC AND OIL ON BOARD 2017





DETAIL OF THE LAST SUPPER





DETAIL OF THE LAST SUPPER



DETAIL OF THE LAST SUPPER



DETAIL OF THE LAST SUPPER





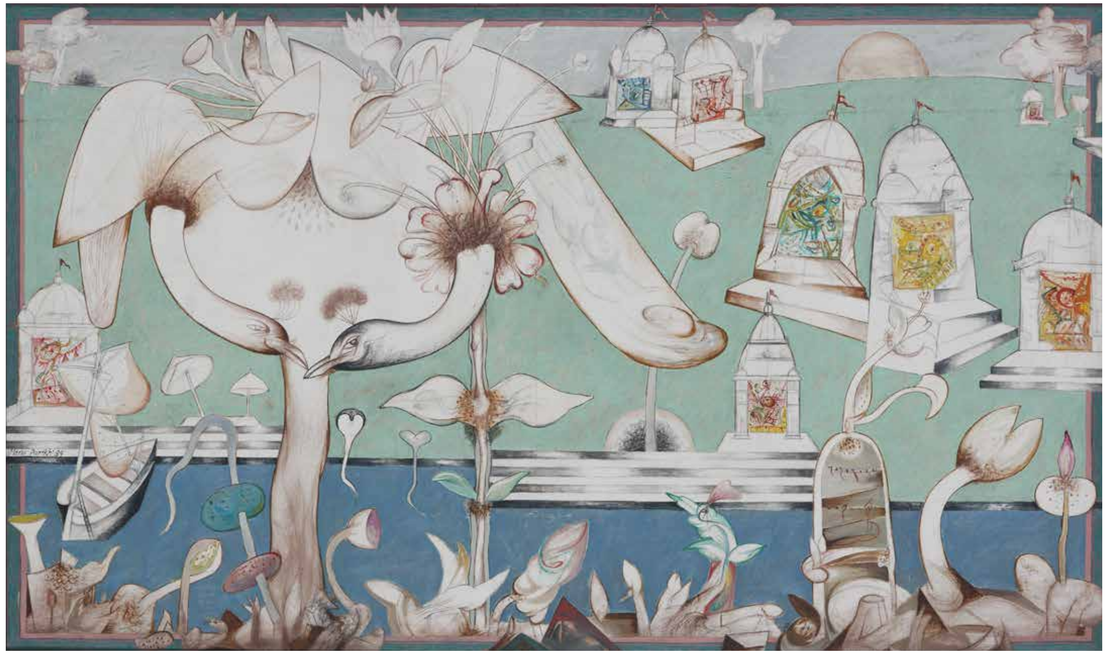
THE CHRIST 48"x36" BRONZE 2008



HEAD OF THE MAN 48"x36" BRONZE 2006

Banaras





BANARAS: THE CITY OF SYMBOLS 48"x48" ACRYLIC ON CANVAS 1988
BANARAS: THE CITY OF SYMBOLS II 36"x60" ACRYLIC ON CANVAS 1989

BANARAS LANDSCAPE WITH BIRDS
48"x72" ACRYLIC ON CANVAS 1981





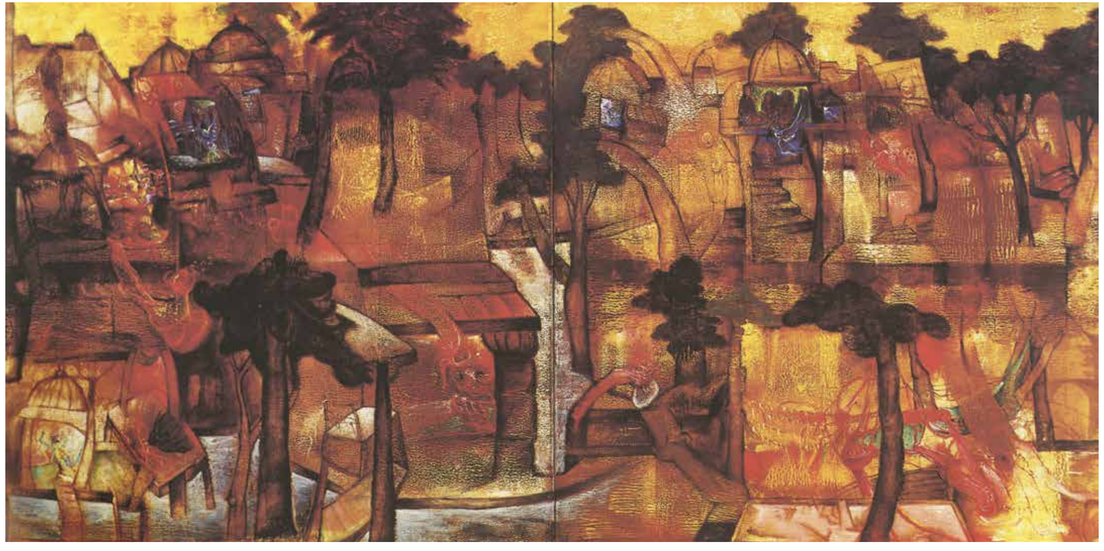
BANARAS LANDSCAPE I 24"x30" ACRYLIC ON CANVAS
1992

BANARAS LANDSCAPE II 24"x30" ACRYLIC ON CANVAS
1992





BANARAS LANDSCAPE III 36"x60" OIL ON CANVAS 2003



BANARAS LANDSCAPE IV 48"x96" OIL ON CANVAS 2001



BANARAS LANDSCAPE VIII 24"x30" OIL ON CANVAS 1985



BANARAS LANDSCAPE X 32"x33" OIL ON CANVAS 1985

MAN AND THE BOAT
23"x41" OIL ON CANVAS 1987



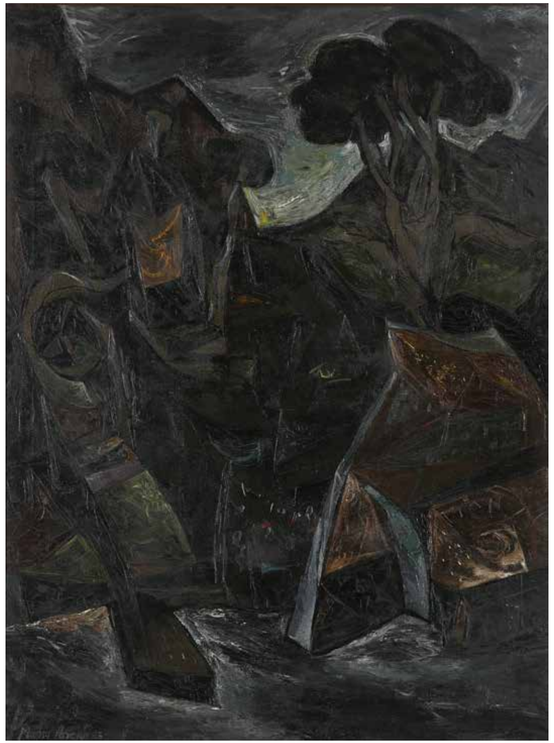
RED SKY AND TEMPLE
30"x42" ACRYLIC ON CANVAS 1998



NIGHT LANDSCAPE OF BANARAS
27"x32" ACRYLIC ON CANVAS 1980



Press: please touch up white scratches. ref to my print out.



BANARAS LANDSCAPE IN BLACK 36"x48" OIL ON CANVAS 1985
MAN IN BANARAS LANDSCAPE II 48"x60" OIL ON CANVAS 1985

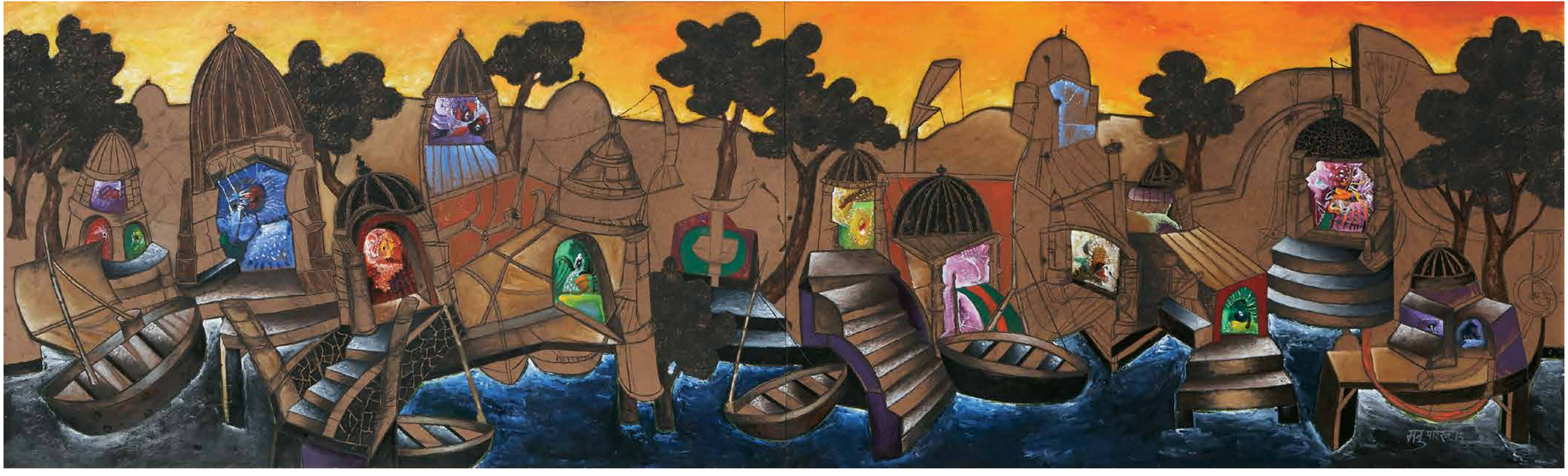




BANARAS LANDSCAPE OLD 36"x48" OIL ON CANVAS 1985



LANDSCAPE WITH TEMPLE 36"x46" OIL ON CANVAS 1989



EVENING AT BANARAS 4'x12' ACRYLIC ON BOARD 2005




BANARAS IN RED 150"x48" OIL ON CANVAS 2006



BANARAS IN BLACK AND WHITE 180"x48" ACRYLIC ON CANVAS 2005
(FOLLOWING PAGE) THE BLUE SURGE OF BANARAS 72"x48" ACRYLIC ON CANVAS 2006


Manu Parekhiai



LANDSCAPE I 36"x144" ACRYLIC ON CANVAS 2014



BANARAS LANDSCAPE VI

4'x12' ACRYLIC ON CANVAS 2006

BANARAS WITH BOATS AND TEMPLES
36"x72" ACRYLIC ON CANVAS 2011



BANARAS: THE CITY OF LIGHTS
48"x60" ACRYLIC ON CANVAS 2001



TEMPLE IN BANARAS

30"x40" OIL ON CANVAS 2004





BLUE LANDSCAPE WITH A TREE 20"x16" ACRYLIC ON CANVAS BOARD 2003
TEMPLE IN NIGHT LANDSCAPE 60"x40" ACRYLIC ON CANVAS 2004





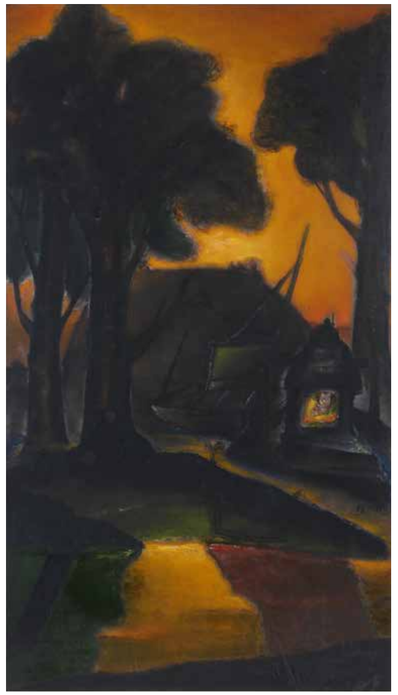
MOON BEHIND TREES 36"x36" ACRYLIC ON CANVAS 2004



RIVERSCAPE AND THE GANGA 40"x60" ACRYLIC ON CANVAS 2004



BANARAS V 30"x40" ACRYLIC AND RICE PAPER ON CANVAS BOARD 2002
BANARAS III 24"x42" ACRYLIC AND RICE PAPER ON CANVAS BOARD 2002
BANARAS II 24"x42" ACRYLIC ON CANVAS BOARD 2002





PORTRAIT OF FLOWER AT BANARAS
36"x60" OIL ON CANVAS 1993



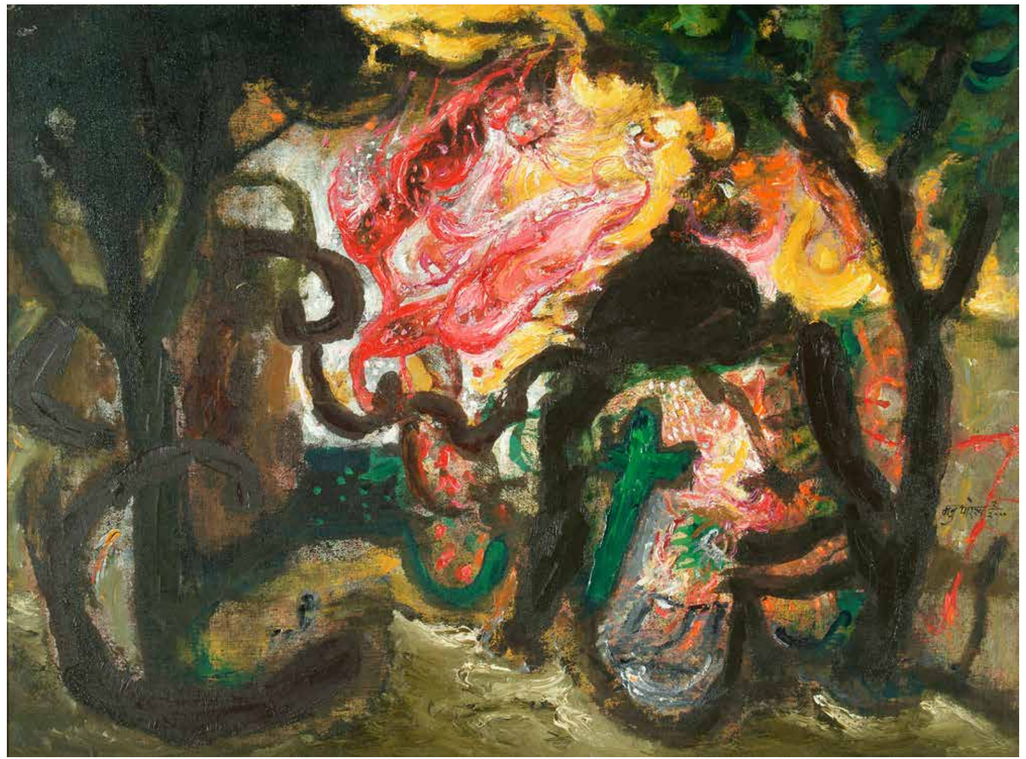


FLOWER IN GANGA 36"x40" ACRYLIC AND OIL ON CANVAS 1996
LANDSCAPE WITH BIRD 30"x48" OIL ON CANVAS 1993



YAGNA

30"x40" OIL AND ACRYLIC ON CANVAS BOARD 2000



SANDHYA AARTI

30"x40" OIL AND ACRYLIC ON CANVAS BOARD 2000



LANDSCAPE
18"x24" OIL ON CANVAS 1986

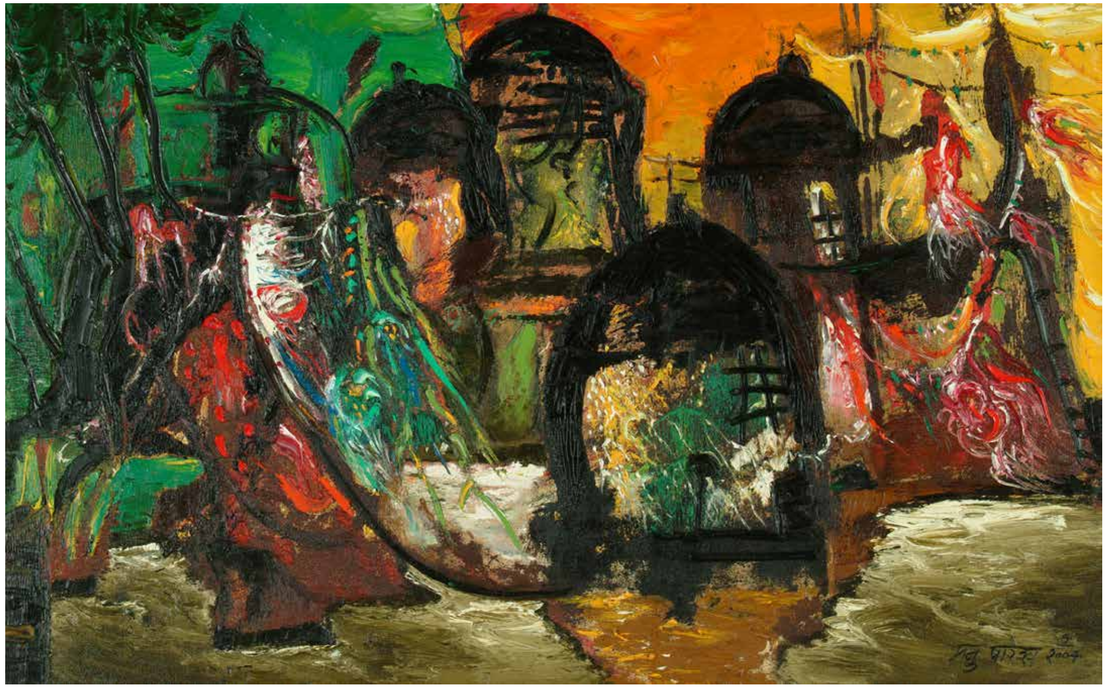




SUNRISE AT BANARAS II 30"x48" OIL ON CANVAS 2004
SUNRISE AT BANARAS I 30"x40" OIL ON CANVAS 2004



FESTIVAL AT AN OLD TEMPLE
30"x48" OIL ON CANVAS 2004



FESTIVAL NEAR RIVER

36"x48" ACRYLIC AND OIL ON CANVAS 2004



LANDSCAPE WITH TREES AND TEMPLE I
30"x48" ACRYLIC ON CANVAS 1993





BANARAS LANDSCAPE V 24"x30" ACRYLIC ON CANVAS BOARD 1992



LANDSCAPE IN THE EVENING 24"x30" ACRYLIC ON CANVAS BOARD 2002

BANARAS WITH MOON I

48"x60" OIL ON CANVAS 2014



BRIGHT EVENING SKY

60"x72" ACRYLIC AND OIL ON CANVAS 2004



LANDSCAPE WITH MOON
24"x30" ACRYLIC ON CANVAS 2015





BANARAS LANDSCAPE VII 144"x48" OIL ON CANVAS 2005



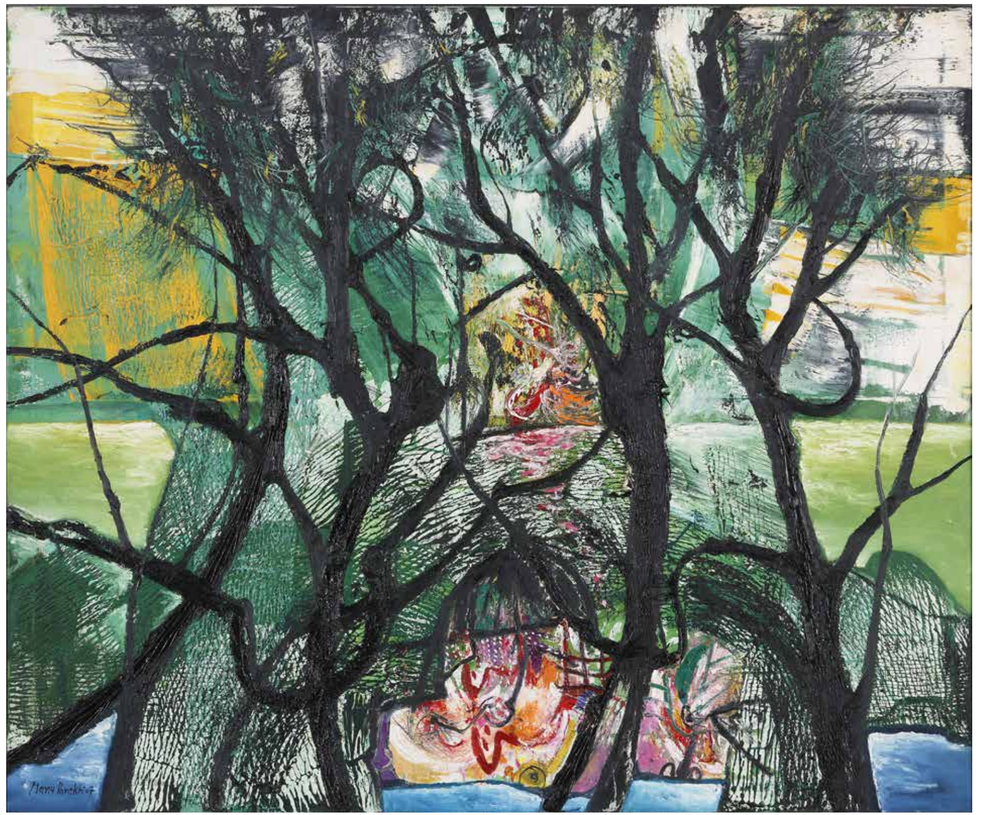
HOLY WATER AT BANARAS 180"x40" OIL ON CANVAS 2005



NIGHT LANDSCAPE OF BANARAS 48"x144" OIL ON CANVAS 2004

BANARAS IN WOOD

60"x60" OIL ON CANVAS 2007

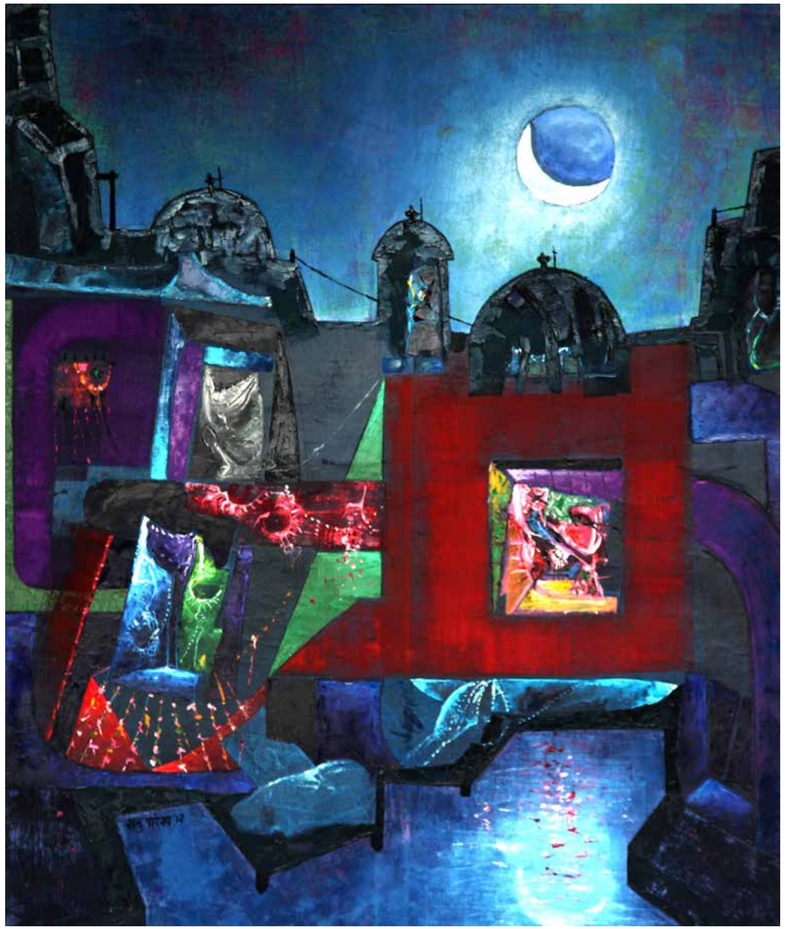




BANARAS IN MONSOON 180"x48" ACRYLIC AND OIL ON CANVAS 2006

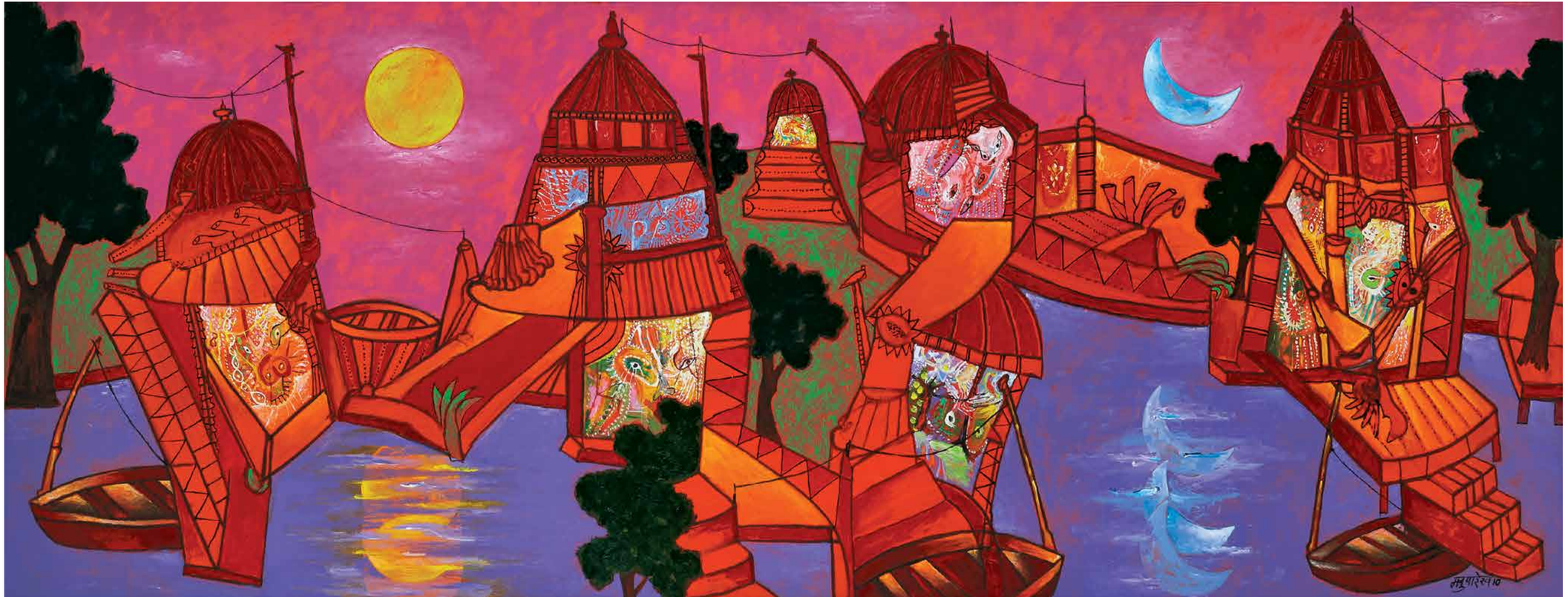
BANARAS WITH MOON

48"x60" OIL ON CANVAS 2014



BANARAS WITH MOON AND BOAT II
4'x8' ACRYLIC ON CANVAS 2014





BANARAS WITH SUN AND MOON 36"x96" ACRYLIC ON CANVAS 2010





BANARAS IN REFLECTION I 24"x30" ACRYLIC ON CANVAS 2014
BANARAS IN REFLECTION II 24"x30" ACRYLIC ON CANVAS 2014

BANARAS WITH TEMPLE AND BOAT III
36"x72" ACRYLIC ON CANVAS 2014



MANU PAREKH

Born in 1939 in Ahmedabad, Gujarat

**Education**

1958-62 Diploma in Drawing & Painting, Sir J.J. School of Art, Mumbai
1951 Student of Mukund Shroff, Ahmedabad

**Solo Exhibitions**

2017 Retrospective: exhibition of selective works from past 60 years, NGMA, New Delhi
2014 'City of Magical Light', Gallery Art & Soul, Mumbai
2014 'Banaras-Varanasi' Mapping of City of Light, The Fine Art Advisory, Dubai, UAE
2014 'Banaras', Archer Art Gallery, Ahmedabad
2014 'City of Magical Light', Jehangir Art Gallery sponsored by Art & Soul Gallery, Mumbai
2013 'Faith: Manu Parekh in Benaras: 1980-2012' curated by Annapurna Garimella, The Harrington Street Arts Centre, Kolkata in collaboration with Art Alive Gallery, New Delhi
2012 'Faith: Manu Parekh in Benaras: 1980-2012' curated by Annapurna Garimella, Art Alive Gallery, Gurgaon
2009 'The Pursuit of Intensity', curated by Ranjit Haskote, Tao Art Gallery, Popular Prakashan, Mumbai
2007 'Shrines of Banaras' Archer Art Gallery, Ahmedabad
2007 'Banaras Landscapes', Berkeley Square Gallery, London
2005 'Banaras', Berkeley Square Gallery, London
2004 'Banaras Landscapes', Vadehra Art Gallery, New Delhi
2003 'Portraits of Flower and Landscapes of River', Jehangir Art Gallery and Tao Art Gallery, Mumbai
1999 'Ritual Oblations', Sarla Art Centre, Chennai
1999 'Ritual Oblations', Sakshi Gallery, Jehangir Art Gallery, Mumbai
1999 'Ritual Oblations', Lalit Kala Akademi, New Delhi
1988 Paintings, Chitrakoot Art Gallery, Kolkata
1988 Paintings, Dhoomimal Art Gallery, New Delhi
1985 Paintings, Dhoomimal Art Gallery, New Delhi
1984 Ten Years of Work, Birla Academy of Art and Culture, Kolkata
1984 Paintings and Watercolours, Urja Art Gallery, Baroda
1981 Paintings, Dhoomimal Art Gallery, New Delhi
1978 Paintings, Taj Art Gallery, Mumbai
1974-76 Paintings, Dhoomimal Art Gallery, New Delhi
1970 Paintings, Taj Art Gallery, Mumbai
1968 Graphics and Paintings, Ahmedabad
1967 Graphics and Paintings, Everest Gallery, Kolkata

**Selected Group Exhibitions**

2017 Participation in India Art Fair, New Delhi
2017 Annual show at Tao Art Gallery, Mumbai
2016 Participation in India Art Fair, New Delhi
2016 Annual show at Tao Art Gallery, Mumbai
2014 'Ode to the Monumental', presented by Saffron Art at Lalit Kala Akademi, New Delhi and Jehangir Art Gallery, Mumbai
2013 'Living Wall: Where the Gallery Wall Becomes the Artist's Canvas', Art Alive Gallery, Gurgaon
2012 'On A Journey', Art Alive Gallery, Gurgaon
2011-14 Participated at India Art Fair, New Delhi
2011 'The Lost Sparrow', presented by Gallery Threshold at Visual Arts Gallery, India Habitat Centre, New Delhi
2011 'Form and Formlessness', Art Alive Gallery, Gurgaon
2011 Group Show, Gallerie Nvya, New Delhi
2010 '10x10', Gallery Threshold, New Delhi
2010 'Evolve: 10th Anniversary Show', Tao Art Gallery, Mumbai
2010 'Snow', The Palette Art Gallery, New Delhi in collaboration with Tao Art Gallery, Mumbai
2009 'Zip Files', Tao Art Gallery, Mumbai
2008 'Faces', Tao Art Gallery, Mumbai
2008 'Urgent Conversations', Visual Arts Gallery, India Habitat Centre and Art Alive Gallery, New Delhi
2004 Nature Morte, New Delhi
2004 'Rituals', Gallery Sumukha, Bangalore
2003 'Celebration of Colours', Vadehra Art Gallery, New Delhi, and Jehangir Art Gallery, Mumbai
2002 'The Affordable Art Show', People for Animals, Maurya Sheraton, New Delhi
2001 Eight Artists from Bengal, Indian Embassy, Berlin
2001 'Works on Paper', Bose Pacia Modern, New York
2000 'Faces', Gallery Espace, Dubai
1999 'People for Animals', Art World, Chennai
1999 'People for Animals', Alliance Français, Chandigarh
1999 'Ritual Oblations', Sakshi Gallery, Bangalore
1999 'Ritual Oblations', Sakshi Gallery and Jehangir Art Gallery, Mumbai
1999 'Icons', Lakeeren Gallery, Mumbai
1999 'As You Like It', Vadehra Art Gallery, New Delhi, and Jehangir Art Gallery, Mumbai
1998 Opening Show, Sakshi Gallery, Mumbai
1998 'Homage', Centre for International Modern Art (CIMA), Kolkata
1997 ARKS Gallery, London
1997 'Colours of Independence', organized by Centre for International Modern Art (CIMA), Kolkata at National Gallery of Modern Art (NGMA), New Delhi
1997 'Fifty Years of Independence', National Gallery of Modern Art (NGMA), New Delhi by Vadehra Art Gallery, New Delhi
1997 'Through the Looking Glass', Lakeeren Gallery, Mumbai
1997 'Gift for India', Sahmat, New Delhi and Mumbai
1997 'Major Trends of Indian Art', Lalit Kala Akademi, New Delhi
1997 'Intuitive Logic', HEART, New Delhi and Mumbai
1997 'Kali', exhibition in Topical Museum, Amsterdam
1996 New Delhi, Kolkata, Mumbai
1996 Contemporary Indian Painters associated with Jehangir Art Gallery, Mumbai
1996 Bose-Pacia Modern, New York
1995 'Still Lifes', sponsored by Seagull Foundation, Mumbai
1995 'Heads', Maya Art Gallery, Hong Kong
1995 Postcards for Gandhi, Sahmat
1994 Vadehra Art Gallery, New Delhi
1993 'Wounds', Centre for International Modern Art (CIMA), Kolkata and National Gallery of Modern Art (NGMA), New Delhi
1993 Vadehra Art Gallery at Husain Ki Sarai, New Delhi
1993 Opening Show, Centre for International Modern Art (CIMA), Kolkata
1993 Stayed for three weeks at Banaras, painted 12 paintings, show sponsored by ABC Gallery, Banaras
1992 Exhibition of Twenty-Five Years of Work, sponsored by Seagull Foundation, New Delhi, Kolkata, Mumbai
1991 'Small Drawings', Sophia Duchesne Art Gallery, Mumbai
1991 'Banaras Landscapes', Vadehra Art Gallery, New Delhi
1990 'Small Drawings', Village Gallery, New Delhi
1990 'Man-Made Blindings (Bhagalpur Blindings)', Cymroza Gallery, Mumbai
1989 Jehangir Art Gallery, Mumbai
1982 Seven Indian Artists, Travelling Exhibition in Worpswede, Hamburg, Hanover, Brauschweig, Bayeuth
1982 Modern Indian Painting, National Gallery of Modern Art (NGMA), Hirschom Gallery, Smithsonian Institution, Washington DC
1981-5th International Triennale, Rabindra Bhawan, New Delhi
1978-4th International Triennale, Rabindra Bhawan, New Delhi
1975-3rd International Triennale, Rabindra Bhawan, New Delhi
1964-85 30 Group shows in India and Abroad

**Travel, Workshops and Auctions**

2015 Travel to China, EMAMI Foundation, Kolkata
2014 Travel, Workshops and Auctions at Lalit Kala Akademi, Chandigarh
2013 Travel to Prague sponsored by Popular Prakashan, Mumbai
2012 Travel to Petersburg, USSR
2011 Travel to Italy sponsored by Jagriti Art Foundation, Kolkata
2010 Travel to Burma
2010 Workshop at Kumbh Mela, Haridwar
2009 Culture trip to Jordan with Popular Prakashan, Mumbai
2009 Culture trip to Kashmir with Popular Prakashan, Mumbai
2008 Workshop in China sponsored by Popular Prakashan, Mumbai
2007 Workshop in Paris sponsored by Popular Prakashan, Mumbai
2007 Workshop in Mexico sponsored by Popular Prakashan, Mumbai
2006 Travel to Egypt, sponsored by Popular Prakashan, Mumbai
2006 Travel to Morocco, sponsored by Popular Prakashan, Mumbai
2005 Travel to Cappadocia, sponsored by Popular Prakashan, Mumbai
2005 Travel to Sri Lanka, sponsored by Popular Prakashan, Mumbai
2004 Art Camp in Singapore
2004 Art Camp in Australia
2003 Art Camp at JW Marriott, Mumbai
2003 Art camp organized by Art Trust at Gajner, Rajasthan
2002 Triangle Artists workshop at World Trade Centre, New York
2002 Workshop at Chikmanglur, organized by the Karnataka Government
2002 Auction conducted by Concern India, Mumbai
2002 Workshop at Nathdwara, by Archer House, Ahmedabad
2002 Workshop at Khajuraho, organized by Seher Group
2001 Workshop at Udaipur Palace, organized by Art Trust
1999 Auction conducted by Heart, New Delhi
1999 Auctions conducted by Christie's, London
1999 Auction conducted by Bonhams, London, for the Spastics Society at Taj Coromondel, Chennai
1999 Workshop at Mauritius, organized by Seher group
1999 Workshop at Manesar, organized by Seher Group
1998 Workshop at Puri, organized by Hansraj Hotel
1998 Workshop at Ramganga, organized by Seher Group
1998 Workshop at Almora, organized by Suresh Kalichand
1997 Workshop at Vadodara, organized by Alembic
1997 Auction by Heart, Mumbai
1997 Auction by Christie's, London
1997 Workshop at Pahalgaon, organized by J&K government and Lalit Kala Akademi, Srinagar
1997 Workshop at Vadodara, organized by ABC Ltd
1996 Workshop at Madh Island, Mumbai, organized by Harsh Goenka
1996 Workshop at Kalimpong, organized by Rotary Club Kalimpong
1996 Workshop at Bangalore, organized by Chitrakala Parishad, Bangalore
1993 Workshop at Leh-Ladakh, organized by J&K Government
1990 Auction for Helpage India, conducted by Asprey of London at Jehangir Art Gallery, Mumbai
1990 Workshop at Dalhousie, organized by Media Transasia
1990 Workshop at Vadodara, organized by IPCL
1989 'Timeless Art', organized by Times of India, Mumbai and auction by Sotheby's London
1983 All India Artists Workshop, Kasauli, sponsored by Punjab University, Chandigarh
1976 All India Artists Workshop, Kasauli, sponsored by Punjab University, Chandigarh
1975 Workshop at Gandharbal (Kashmir) organized by Lalit Kala Akademi and J&K Government

**Important Projects**

2012 Mural of 6' x 45' created for Mumbai Airport
2005 Jury Member International Triennale of India by Lalit Kala Akademi, New Delhi
2000 Part of advisory committee of National Gallery of Modern Art, New Delhi
1987 Commissioner to 'Six Young Contemporary Artists', Festival of India, Stockholm
1985 Commissioner to Exhibition of Madhubani Paintings at Turin, organized by ICCR

**Collections**

National Gallery of Modern Art, New Delhi
Lalit Kala Akademi, New Delhi
Tata Institute of Fundamental Research, Mumbai
Punjab University Museum, Chandigarh
Birla Academy of Art and Culture, Kolkata
Represented in several private and public collections in India and aboard

**Honours and Awards**

2013 Honorary Doctorate Degree of Literature, Rabindra Bharati University, Kolkata
1992 Padma Shri, Government of India
1991 Birla Academy of Art and Culture, Kolkata
1982 National Award, Lalit Kala Akademi, New Delhi
1974 All India Fine Arts and Crafts Society Award, New Delhi
1972 President of India's Silver Plaque, All India Fine Arts and Crafts Society Award, New Delhi
1971 Birla Academy of Art and Culture, Kolkata

**Books and Films**

2009 Banaras—Eternity Watches Time, published by Mapin of India & Lund Humphries, United Kingdom
2007 A documentary film, 'Manu Parekh', directed by Satyajit Bhatkal and produced by Popular Prakashan, Mumbai
2005 Banaras: Painting the Sacred City published by Penguin Books India
1997 Film by K. Bikram Singh, part of the 13-part series 'A Painter's Portrait' for Doordarshan, New Delhi
1992 'Dwitya', a documentary film on Manu and Madhvi Parekh, by Suraj Purohit, sponsored by the Ministry of External Affairs, New Delhi
1991 Film by Krishnendu Bose



Manu Parekh is one of the greatest and most innovative painters of our time.
This book brings together, for the first time, the finest
paintings and drawings he has created
in a career spanning sixty years.

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