



Global Treasures

DEVIN
GAWARVALA
COLLECTION



CURATOR: UMA NAIR



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Genesis *as a collector*

Imagine a young collector who has grown up living with art in his home, and becomes a young man who realises that collecting art is about understanding that it is a process of succumbing to the act of falling in love again and again. This is the fabric of fascination that runs through the mind of Devin Gawarvala the founder of the avant - garde Bespoke Art Gallery in Ahmedabad.

Devin Gawarvala son of Samir Gawarvala grew up with art around his home. His father Samir has been collecting art from around the world , and 5 years ago Devin decided he would look at the works of artists from countries such as Uzbekistan, Ukraine as

well as UK , Switzerland and other places. Director of Rubber King, Devin is also a dedicated conservationist, who has a deep love for philanthropy, architecture and design, landscaping as well as art. Global Treasures is the beginning of an extraordinary dialogue with art and the world — a small genesis of a collecting achievement extending across geography, history and mediums. In its breadth and depth, it reflects modern times, encompassing a testament to Devin's thirst for knowledge, his passion and connoisseurship as he lives surrounded by masterpieces of the art-historical canon of today's world. Devin's collection of international artists in Global Treasures in this suite, is rooted in his belief

in the power of individuals and communities to create a better world. This collection is an endorsement of the belief that we all belong to the cosmos. From sculptures to paintings, each work is about life and the universe in its myriad hues and experiences. Rather, it is obvious too that Devin's eye for classic masterpieces has led to acquiring works of the most prestigious provenance directly from the artists. The Uzbekistan pedigree of Guinness World book holder Timur D'Vatz as well as Babur both have created works that are of extraordinary taste and quality, and the assembling of works in this small suite at Bespoke is filled with artistic myths as well as mercurial in tone and tenor. Devin is also



a quiet collector given to surprising actions. Compositions for him must have a magical allure, replete with fascinating attributes. The sculptures of Jesus Curia, Simon Max Bannister and Gillie and Marc are without a doubt, the benchmark of stellar pieces that are unique and define the hallmark of a legendary collector. He loves the hunt, the pursuit, for the incomparable work of art. He likely feels a palpable excitement when presented with an unusual opportunity, and never leaves the

scene unfulfilled. It is even possible to suggest he would fall in love with what he perceives to be a great work, with a pure joy in aesthetic experiences. This February at the Sotheby's preview of Asian Art in Delhi at The Oberoi, it was a heartwarming experience to take him to the unveiling and see him stand beside the most epic works by Jagdish Swaminathan as well as Francis Newton Souza reserved for the March Sale in 2025 in New York. This small suite of works is born of an island of his

dreams and it is an honour to be a part of the functioning of Devin Gawarvala's brilliant mind and thirst for hand picked art from different studios of artists all over the world.

UMA NAIR
Director, Curator & Critic
 Bespoke Art Gallery
 Ahmedabad

Jesus Curiá: *Helicode*

Spanish sculptor Jesus Curiá is unique for his embodiment of the form of human figures in the language of metallic metaphors. He goes beyond the practice of capturing the essence of the human being. With his brilliant blend of figurative elements – he combines heads and hands – and abstracted bodies in an attempt to express tradition, modernity and ethnic culture. Curiá's characters belong to antiquity, and reflect his ideas and emotions toward the contemporary world –as he raises questions of identity, community and globalisation. Expression of elements is the key to Curiá's figures; the facial features remind us of archetypes and the human as unisexual. This tall stirring sculpture at once eliminates boundaries and is a tribute to the human being itself, and the principles that unite us. His powerful human figure is expressionist and its silent gaze evokes

a broad range of emotions including joy, serenity and, at times, solitude. He integrates materials like bronze, wood, stone and resin to create unique expressions. The architectural nuances in this image is one of depth and observational brilliance.

Curiá's sculptures arouse within us the understanding of depth and the odyssey of aesthetic nuances of human sojourns. He goes beyond analysis to emphasize the quality of textures as well as the beauty of patinas. In his human form we see the bold combination of materials, the deft play in space, as well as stillness in form. Curiá carries in his sculptonic identity a special magnetism that echoes a halo of mystery that attracts all art lovers both naive and novel so that we can respond to the deepest vibrations of the human soul. Two sculptures by Jesus Curia

bring alive William Shakespeare when he wrote: 'What a piece of work is a man! how noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel!'

Helicode

The larger sculpture Helicode is a man with monumental wings created in wood and bronze. The sculpture constitutes a profound reflection on both sculpture and space, understood in the broadest possible sense. The anatomical perfection of the human head is Curia's hallmark it includes both physical and anatomical characteristics and makes us think about the cultural location of sculpture among the arts as well as its placement in real spaces. He creates the human with large wings reminding us of the Albatross with its wing

span and the poem Rime of the Ancient Mariner by Samuel Taylor Coleridge. He makes us think of the human body or its sculptural representation of it. He also draws our attention to the fact that the human body is the most highly charged place in our lifetime experience. It is not just an inescapable prison but it is a poignant and perceptive portal to every conceivable flight of fantasy.

New Helicoide III
Sculpture, Bronze & Wood
88.61" x 59.05" x 10.62"



Jesus Curiá: *Construction*

His second work is *Construction*, a tall statuesque sculpture of a man with architectural symbolism as his lower body instead of legs. There is a circular process at work in this narrative. Man is both the sculpted object and the sculpting agent, both created as and creator of the sculpted images. Curiá introduces man into the world of art by means of the art of sculpture. Then he creates a moment invariably associated with animation, when the sculpted object takes on ‘a life of its own’. As a sculptor he plays with abstraction, his practice is concerned with capturing the essence of the human being in pared down simplicity. Curiá’s sculptures blend human as well as abstract elements in an attempt to express tradition, modernity, as well as culture—themes that are foundational to his artistic approach. His

characters, who are somehow both born of antiquity as well as futuristic, reflect the artist’s ideas and emotions toward the contemporary world and raise questions of identity, community, and globalisation. Curiá instills his figures with an ambiguity that is fundamental to his visual language. The facial features in his works are neither western nor non-western, male nor female. The human figure is unisexual. His powerful humans, silent and stoic, evoke a broad range of emotions including joy, serenity, and solidarity. Though he primarily works in bronze, Curiá thoughtfully integrates wood, and plays with weathered down patina to give an insignia of the ancient in terms of the definitive details of texture in his creations. He echoes Leonardo da Vinci when he said: ‘Simplicity is the ultimate sophistication.’

Construction I
Sculpture, Bronze & Iron
11.81" x 67.71" x 9.84"



Simon Max Bannister: *Falcon*

An ephemeral epoch is what Max Bannister reflects in an artistic practice of a distinctive bronze casting technique that expresses concerns about habitat and species loss. In his Falcon he combines wood and metal, to create ephemeral sculptures that poignantly reflect nature's fragility. His brilliant assembling of wood splinters, resembling feathers, bone, and sinew, are collected from sawmills frequented by him. Utilizing a unique lost cast technique, he uses these wooden fragments to construct indigenous birds, nests, and wings. The incineration of these shapes becomes the mould for the final bronze sculpture, immortalizing species that hold deep significance for him. At best he is a lover of the evolution of nature and its preciousness. This falcon stands as an exemplary epitome of avian aura in a world that must think of the beauty of birds in the ecological

system. Simon Max Bannister's visible harmony in handling the feathers of a Falcon convey a sense of grand gesture; where in his hands, the placement of wooden splinters becomes a depiction of a zoological Darwinian delight. An ephemeral epoch is what Max Bannister reflects in an artistic practice of a distinctive bronze casting technique that expresses concerns about habitat and species loss. In his Falcon he combines wood and metal, to create ephemeral sculptures that poignantly reflect nature's fragility. His brilliant assembling of wood splinters, resembling feathers, bone, and sinew, are collected from sawmills frequented by him. Utilising a unique lost cast technique, he uses these wooden fragments to construct indigenous birds, nests, and wings. The incineration of these shapes becomes the mould for the final bronze sculpture, immortalising species that hold deep significance

for him. At best he is a lover of the evolution of nature and its preciousness. You stand and gaze at his Falcon knowing that there is Biblical wisdom that echoes those words: 'Look at the birds of the air, yet your heavenly Father feeds them.'

Falcon
Sculpture, Bronze & Stone
15.35" x 13.77" x 44.09"



Evelyn Brand Frank: *Almina*

Swiss Canadian sculptor Evelyn Brader Frank uses the magic of all kinds of materials to create the human figure in multiple manifestations. Her simplified minimalist sculptures are made of stones, bronze or steel. In more ways than one, she reminds us of the great Alexander Archipenko who used cubist connotations to define a new language in the human form. Her repertoire goes

from voluptuous, sensual curves, to full feminine forms or slender statues defined by delicate silhouettes: here are feminine contemporary interpreted archetypes that celebrate the dance of curves in soft sinuous lines. The hallmark of her signature in her sculptures lie in the beauty of the human form interpreted in an array of nuances in the abstract language.

Almina
Sculpture, Milestone
27.5" x 13.75" x 7.4"



Gillie and Marc: *It Was a Windy Day in Paris*

Gillie and Marc are a duo who revel in allegories. They create hybrid sculptures that celebrate man and nature. *It was a windy day in Paris* is a tale of a heady supper. It has multiple references to so many ageless stories of couples and friends and wining and dining. The beauty of this bronze is its animated expressions in the Rabbitwoman and Dogman who are at supper. Their naturality of expression and their grace is what draws the human

gaze. In more ways than one here are two sculptors who love animals and consider them precious. In Indian mythology we go back to ancient texts to Purusha Prakriti and this is their tribute to the imperative importance of nature. Whether it is the rabbit and the dog or the many other quaint pieces they make, they are a delight to humans of all ages. Balance and harmony of relationships is what they reflect in all their works.

It Was a Windy Day in Paris
Sculpture, Bronze
25.6" x 20" x 11"



Gillie and Marc: *They Like Doing Things Differently*

The strokes of their sculpting show how human bodies are captured as if in action, leaving lingering bits of nostalgia in their wake, mid-air. This sculpture is anchored by the beauty of balance and joy unbounded even as they speak to us about hybrid humans balancing connections in the world with the avian species such as a flamingo. By giving their sculptures in bronze a robust feel, they also illustrate the raw, expressive materiality of the

subject in a way that resembles animal anatomies. The graceful flamingo with dog man and rabbit woman are pure subject matter, the act of sculpting brought down to its most basic forms—moving intensity and identity across the bodies telling us that sculpting is an artist’s arsenal. The beauty of their patina tell us that art is not just style but a fine formulation of compositional clarity and charisma.

They Like Doing Things Differently
Sculpture, Bronze with red patina
29.52" x 13.77" x 9.84"



Gillie and Marc: *They were Mixing in the Right Circle*

Rabbit woman and Dog man both have lots of ideas and they love to roam the world and partake of time and tide. The beauty of their relationship is the companionship they enjoy and partake of. This painting with both of them astride on the scooter, is a tender tale of romance and of the scenes of stories from films across ages. The strokes of friendship are seen in the long loose lines and the deft strokes that create a conversation that runs into minute corollaries. They also draw our

attention to the many nuances and aftermaths of the man and woman relationship that blooms and grows and cements into a love story after so many chapters of cadences and togetherness. This painting with its sense of sentiment is one for the ages as it talks to us about not just about man and woman but the male female equation. The hybrid human belongs to all ages and all races and the beauty of the creation is the animated innocence that is there in their eyes.

They Were Mixing In The Right Circle
Impasto enamel and gold leaf on canvas,
59" x 59"



Timur D’Vatz: *Night Hunt & Hunt*

Timur D’Vatz ,born in Moscow, in Russia now lives in Uzbekistan.He is an artist who transcribes the lineage of tradition to modernity.He explores the cadences between dreams and fiction in his pictorial space with stylishly constructed misencenes. His art is a modern-day take on ancient legends and reappropriated symbols sourced from early Byzantine art, medieval

tapestries, as well as Russian icons. His works endorse the brilliance of Russian cultural gems in art history as well as literature and mythology to combine a palette of the beauty of man and nature. The beauty of the living spirit is a sign of absolute eternity as he creates horses and antelopes and a graceful hound that adds to the cinematic corollary of conversations that he inspires from the viewer.

Hunt
Oil on canvas
44.09” x 44.09”



Timur D'Vatz: *The Journey*

Timur's *The Journey* is a fascinating panoramic work that consists of a mesmerizing fusion of symbols, style and vibrant colors. He creates a captivating blend of ancient symbols and modern style as he brings in characters and men and women. His stylisation of symbolism lies in his deft handling of form of both man as well as animals or birds. His colours belong to the language of antiquity reminding us of tapestries from days of yore. Timur D'Vatz's paintings create their own modern mythology intrinsically linked with the recognisable iconic traditions of medieval painting.

Timur combines enchanting imagery of Arcadian dreams, hunters, bird catchers, falconers as well as stirring jungle scenes to remind us of great Russian poets and authors and their long behold notions in Orthodox Armenian liturgical practices. His colours belong to the pages of the past. His handling of the figures of both humans and animals are born of a perspective of richness of content and the complexity of a carnival of characters. You have to spend time gazing at his brilliant choreography that brings time past into time present.



The Journey
Oil on canvas
88.58" x 177.16"

Walera Martynchyk: *War of Roses*

Walera Martynchyk's *War of Roses* is a surreal delight of geometry and symbolism and the fragility of roses amidst the war of nations. Critics have said he is the heir of the highest tradition of Russian Avant-Garde and Abstract Art. Within the chaotic assemblage of objects geometrical shapes, weave a rigorous order in composition and colour. We are reminded of the symphonies of Russian

composers like Tchaikovsky and Rachmaninov, this work is a dark, painted piece of music. Through compositional precision and rhythm he creates personal chromatic choices based upon a profound understanding of the theory of colours. Within the perception of sadness and sorrow we see an order of sculptural elements and the essence of melancholy.

War of Roses
Oil on Canvas
39" x 39"



Christian Saldert: *The Chaste of Men*

Christian Saldert's *Chaste of Men* is a surreal landscape created in an abstract mood of nocturnes. It combines the conceptual as well as the fictional to create a corollary of conversations and semi frieze like pastoral filled with accents of a landscape. Structure and compositional clarity both create an avant garde echo of an artist who knows the different periods of art history like the back of his hand. In his use of colours and depth of

field he creates a surreal signature, in which we traverse an ethereal landscape, which is infused with deep symbolism and surrealistic elements. Saldert bridges the gap between modern and contemporary art, his paintings create a visual symphony of vibrant colours, dream-like scenes, and complex narratives that make us think of human lives as a paradox of patterns.

The Chaste of Men
Oil on Canvas
88.61" x 70.86"



Bakhodir Jalal: *Garden of Love*

Stand afar and you feel you are looking at a tapestry, come closer and the textural terrain of Bakhodir Jalal is reminiscent of ageless references and the enchantment of cultural kinetics. Jalal is a maestro of a rare timbre his understanding of experience and memory and the fabric of life all come together to create a synergy that at once grabs you by the eyeballs. This work has its own moody resonance one that cuts across time and tide. Jalal takes William Blake's poem *Garden of Love* as an allusion.

"The Garden of Love" is a poem by the English Romantic visionary William Blake. Blake was devoutly spiritual, had many awakenings but he had some major disagreements with the organized religion of his day. The poem expresses this, arguing that religion should be about love, freedom, and joy—not rules and restrictions. The poem is part of his famous collection *Songs of Innocence and Experience*, which was first published in 1789.

Garden of Love
Acrylic on canvas,
71" x 138"



Nazir Tanbuli: *Othello*

A master of surreal signatures Nazir Tanbuli creates narratives born of the creativity of legends as well as a lexicon of all kinds of elements from imaginative experiences as well realist intonations. He brings alive the words of William Shakespeare in his famous play *Othello*: 'We come here to help you and you treat us like thugs, but you let an African horse climb all over your daughter. Your grandsons will neigh to you like horses.' (The Wind in the Willows.) The darkness and the depth of gravitas all come into being as he recreates the scene but with a timbre of deep tribal connotations. The

human figure is one that goes to many ages past. The beauty of his work is the power and potency of the story being told. Nasir is an artist of depth and gravitas. His surreal signature is what attracts the viewer to his story. He recreates the story in the figment of his own imagination and it is the textural effects that have a cinematic engagement that remains like a reverie in the mind of the viewer. We can see his love for literary allusions that feeds his imagination. His human figures flit and float and fly through time in an hourglass.

Othello
Acrylic on canvas,
63" x 47.25"



Babur Ismailov: *Poem of Eternal City*

Babur Ismailov is an artist who creates panoramic views of life and the living with a meticulous understanding of cubist connotations. This work has poetic nuances for the manner in which he creates a mural-like setting of so many people and the colour gradations that are both tensile and tactile. Indeed it is also about having a deep understanding of mosaic settings. In many ways we are reminded of the great poet Anita Krizzan who wrote: "We are mosaics. Pieces of light, love, history, stars... Glued together with magic and music and words."

Poem of Eternal City
Oil on canvas,
35.4" x 71"



Babur Ismailov: *Confrontation*

With his understanding of both murals as well as cubism Babur Ismailov of Tashkent has created a unique oriental style that became prominent in the trademark of interior design and propagated far beyond national borders of his country. Minute and magical are his cubist rendered tableaus that mirror life at its finest in the pages of the past and the present. Ismailov is known as a stylist

and a refined designer who creates a narrative that is about man and life and consequences. In his work *Confrontation* he mixes up so many elements to reflect silently that he has a keen understanding of the essence of art forms, as well as genres and styles. It is the brilliant blend of chromatic indices in earth tones that makes his canvas one of curious magic and caprice.

Confrontation
Oil on Canvas
47" x 47"



Babur Ismailov: *Inflating the Full Moon*

In Babur's second work *Inflating the Full Moon* he actually takes the age-old character of the clown and adds a touch of canine sensibility with the little pug dog as observer as well as participant. Grace and gravitas both come into being when you look at the clarity of composition. The clown is perfectly attired and aligned even though he watches the world from the upside down position. The small moon is almost metallic, the gaze of the human one of pondering possibilities and trials and tribulations. The canine sits as a sentient being happy to be with his master, trying to

understand the mood of the moment. Even in this solitude there is both sadness and beauty. Mystery and philosophy both become allies in Babur's vocabulary. Babur is a commentator who is astute and accurate in observations and carries satire in his cinematic scenes. His reflections are solitary and aesthetics one of deep contemplation. Babur's finest gift is his ability to fascinate viewers with the poetics of visual language, silently and subtly extracting new meanings that are consonant with time fleeting away from traditions.

Inflating The Full Moon
Oil on Canvas
35" x 35"





UMA NAIR

The Curator and critic

She has been writing for 35 years. She began her career with Economic Times, and currently writes features for Architectural Digest India, obituaries for The Hindu, and a weekly blog on TOI.

AUTHOR:

She has authored Paresh Maity 25 years, 2005, ‘Arpita Singh’s Wish Dream’ (Saffronart Publication, 2010 sold for Rs 10 crores). ‘Reverie with Raza’ (Akar Prakar, Mapin Publishing and Raza Foundation 2016). Essays and interview with Raza published in Raza Catalogue Raissone CENTRE POMPIDOU PARIS for Raza 100 Years(2023)

- 1) Essay on Raza republished in Raza Catalogue
- 2) Raisonne Number 2: Edited by Anne Macklin Published by Vadehra Art Gallery (2024)
- 3) Krishen Khanna at 100 years Published by Saffronart and Aleph 2024

In her career as a critic she has authored more than 100 catalogues. Among most historical Solo catalogues authored, have been:

Gopal Ghose retrospective, Rustic Resonance for Kumar Gallery 2015

Carved Contours Retrospective Jamini Roy for Dhoomimal Gallery 2016, Manushya aur Prakriti Jyoti Bhatt original intaglios and serigraphs, for Bihar Museum Patna 2020, Translating Modernity Prodosh Dasgupta 50 years for Akar Prakar 2020. Her first two shows were curated at Gallerie Nvya in; Darpan and Terra Natura.

NGMA: CATALOGUES

In the academic institutional mold her most epic contributions have been as author of four publications for the National Gallery of Modern Art – ‘Itihaas’ (celebrating 63 years – sculptures from the NGMA archives), ‘Dhvani se Shabd aur Chin’ (the South Indian archival collection), ‘Dhanraj Bhagat at 100’ years ‘Upendra Maharathi’s Shashwat’ (100 years of artist, architect, designer).

CURATOR:

As a curator the international exhibition she has curated was for an archival exhibition for the Lalit Kala Akademi - Moderns (2007) in Jordan and Berlin. In terms of national importance her exhibition for Lalit Kala Akademi - Earth Songs (2016 - Tribal artists

LKA Archives), and Babu - 150 years (2019) were watershed shows.

In 2021 she curated

Yatra Nariyasthu along with DG Adwaita Gadanayak for the NGMA, a special Women’s Day exposition of 85 paintings, drawings, prints, sculptures, textile and installations.

Amarnath Sehgal at 100 Years Ramayana through the years at IIC March 2023 Amarnath Sehgal Pvt Museum Delhi

SCULPTURE SHOWS IIC:

iSCULPT 1-5 Sculptures and installations EDITIONS GANDHI KING PLAZA 2017 2018 2021 2022 2023

ICCR AZADI KA AMRIT DIWAS

ONLINE EXHIBITION CATALOGUES AND VIDEOS OF INDIAN MASTERS:

Krishen Khanna Jogen Chowdhury Jyoti Bhatt Sohan Qadri Arpana Caur

BIKANER HOUSE:

As a curator she has done seminal solo exhibitions and two important group exhibitions at Bikaner House Delhi. All exhibitions are accompanied by catalogues.

April 2022: Ankon Mitra installations in origami India Art Fair

October 2022: Manoj Arora Rediscovering Hampi (Photography)

January 2023: Muzaffar Ali Mystical Journeys Paintings drawings covering 40 years

February 2023: Sculpture Park Us and Nature 21 sculptors

July 2023: Bengal Beyond Boundaries 160 paintings and sculptures spanning 150 years

October 2023: Arpitha Reddy Vishwatma (Avataars of Lord Vishnu)

January 2024: Nandan Purkayastha Genesis

February 2024: Francesca Amalia Grimaldi Italian artist Paintings, Metamorphosis

April 2024: Poonam Bhatnagar solo Between Dreams

May 2024: Ompal Sansanwal Paintings JIVA

October 2024: Muzaffar Ali Farasnama Legend of the Horse

January 2025: Alchemies of Form 6 SCULPTORS Sculpture Park, Saffronart, (India Art Fair)

February Rupa Bheda secrets of form Solo debut by Neerja Peters.

March Equus & Other Stories, M .Narayan

INTERNATIONAL EXHIBITION INDIA:

February 2025 Global Treasures Devin Gawarvala collection

Bespoke Art Gallery Ahmedabad



About Bespoke Art Gallery

Bespoke Art Gallery's independent business model and innovative approach has always sought to reframe what an art space can be, and the institutional role a gallery can play in building and supporting local cultural ecosystems.

We try to create significant art gatherings in the city of Ahmedabad, providing an important gateway for discovery, learning and exchange of views and appreciation of art. We are working on doing a series of art shows with a strong lineup from the cities in India, across artists of all ages and mediums and materials. As a gallery that has an archival history of Indian as well as international art the gallery continues to champion artists from less-represented geographies across India as well as the globe.

Uma Nair
Director & Curator

*Photograph by: Jay Devendra Vadke
Design: Mukesh K Mishra*



Jesus Curiá: *Spain*
Simon Max Bannister: *New Zealand*
Evelyn Brand Frank: *Swiss Canadian*
Gillie and Marc: *Australia*
Timur D'Vatz: *Uzbekistan*
Walera Martynchyk: *Belarus*
Christian Saldert: *Sweden*
Bakhodir Jalal: *Uzbekistan*
Nazir Tanbuli: *United Kingdom*
Babur Ismailov: *Tashkent*



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www.bespokegallery.com