

**South
Asian**

8–30 June 2023

**Modern
Art**

2023

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**Grosvenor
Gallery**

Mahadev Visvanath Dhurandhar
1867–1944

Navagraha
1923

A painted ceiling made for the Indian Pavillion
of the Empire Exhibition at Wembley,
1924–1925

M. V. Dhurandhar and students
of the J. J. School of Art

Oil on 25 canvas panels
575 x 575 cm
226 3/8 x 226 3/8in

Provenance
Henry Thorpe, chief accountant the Empire Exhibition, Taplow, until 1954;
Toynbee-Clarke Interiors Ltd., London, 1969;
Private collection, Copenhagen, 1969–2011;
Private UK collection

Exhibitions
The Empire Exhibition, Wembley, London, 1924–1925

Literature
Partha Mitter, Parul Mukherji, Rakhee Balaram (eds.), *20th Century Indian Art: Modern, Post-Independence, Contemporary*, London, 2022, fig. 3.7

“The Empire Exhibition of 1924 at Wembley cost twelve million pounds and drew twenty-seven million visitors. It was the largest exhibition of its kind, aimed at showcasing the natural and artificial products of the colonies. Widely publicized, it was a great success to judge by contemporary accounts.’ The Indian Room was an ideal example of a *Gesamtkunstwerk* (a ‘total’ artwork, marrying the different arts), in which the departments of painting, pottery, silversmithing, carpet weaving and woodcarving took enthusiastic part. A work of such ambitious nature took nine months to complete. The greater part of 1923 was spent preparing the room, which was completed in November and was formally inaugurated On 1 December by the mural painting’s chief patron, Sir George Lloyd, the outgoing Governor of Bombay. It was then shipped to London for the show.” Made of Malabar teak, the Indian Room was 18 feet square and 10 feet high. The nine panels for the ceiling were all executed in oils on canvas, with total dimensions of 18 feet 1o inches by 18 feet to inches; the largest, the Surya panel, measured feet 1 inch [Fig. 3.7].
After the show, they were sold off to Henry Thorpe, chief accountant to the exhibition. At Thorpe’s residence in Taplow in Berkshire, they were installed in the ceiling of a square tor with deep-red wallpaper, which set off the colourful subjects depicted on the panels.³ After Thorpe’s death, the family sold off the house with contents. The set of ceiling panels was offered to the Indian government in 1952 but they declined. After many years, in 2011 the panels were acquired by the art dealer Sam Fogg Ltd, of London at a fine art auction of Bruun Rasmussen in Denmark.⁴



The Indian Pavilion, Empire Exhibition, 1924



The nine marouflage panels, which feature personifications of the nine planets according to the Hindu tradition, were painted by students of the advanced mural class of the Bombay art school. The central panel represents Surya, the Hindu sun god (the sun is considered as a planet in Hindu astronomy and is surrounded by a larger circle consisting of eight separate panels representing eight further planets. The nine planets in Hindu astrology are: Sun (Surya), Moon (Soma), Mars (Bhauma), Mercury (Budha), Jupiter (Brihaspati), Venus (Sukra), Saturn (Sani) and the ascending (Rahu) and descending (Ketu) nodes of the moon.

These also relate to the zodiac in Hindu astrology. Surya, the sun god, stands on a chariot drawn by seven horses, the seven colours of the rainbow, and is driven by his charioteer, Aruna. He is shown with two hands holding two full-blown lotuses rather than with the conventional four hands. This reflects Solomon's preference for combining Indian mythology with western naturalism.

The moon god, Soma, is young and beautiful with white skin and rides on an antelope; Bhauma (Mars) is of red complexion and rides a white goat; Budha (Mercury) is green and is mounted on a lion; Brihaspati (Jupiter) is of golden hue and mounts a swan; Sukra (Venus) is white and rides a horse; Sani (Saturn) is black and is carried by a water buffalo; the sinister Rahu (ascending node of the moon) is a composite monster with a human upper body and the lower part of a serpent; Ketu (descending node of the moon) is dark and stands on an eagle (or perhaps a kite).

The conventional arrangement is to place the sun in the centre of a square with the planets surrounding it, whereas the artists have employed a circular format here with considerable originality, starting from Surya in the centre, then descending to Soma and clockwise to Bhauma, Brihaspati, Rahu, Sukra, Ketu, Budha and Sanis. It is possible that the planets are placed in that order for aesthetic reasons rather than accuracy.



The Indian Pavilion, Empire Exhibition, 1924



From the inscriptions we know the names of all except two of the students who painted the panels. Surya was painted by G. H. Nagarkar, one of Solomon's most senior and successful students, who also contributed to the New Delhi Secretariat" Harilal painted the monster Rahu, Mangesh contributed the Brihaspati on a white swan, as well as Sani on the water buffalo; Ananta did the moon god Soma on an antelope and A. Karadoli depicted Sukra on a white horse. The Urdu inscription on the painting of the white goat confirms that it was produced by the Muslim student Abd' al Sami Khan. Anonymous students painted the planet Budha mounted on a lion and Ketu standing on a large eagle/kite.

The circular set of oil panels is framed by rectangular inner-border friezes of floral design with garlands decorated profusely with creepers, richly detailed representations of white lotuses, other flowers, geese and flowing creepers inspired by the ancient Buddhist cave paintings of Ajanta. They are marked by four deities in the centre of each frieze - the gods Ganesha, Brahma, Vishnu and Siva - and by four Ajantan elephants in the four corner squares. The triangular fillers for the spaces between the central roundel and the inner friezes in a square frame are decorated with ornamental grotesques, decorated vessels and naturalistic representation of monkeys. B. Hatulkar was responsible for painting the four triangles in the four corners." Solomon established a highly competent tradition of the academic nude, which received the praise of visiting Europeans. This competence is well demonstrated by the standard of figure drawing in these nine panels. The paintings were a prelude to the work in New Delhi. In retrospect, the Indian Room, and especially its elegant ceiling panels, contributed a great deal to the rise of the Bombay art school as a serious contender for the nationalist crown.

Partha Mitter

Partha Mitter, Parul Mukherji, Rakhee Balaram (eds.), *20th Century Indian Art: Modern, Post-Independence, Contemporary*, London, 2022,

1. Janette Heffernan, *The Indian Room: British Empire Exhibition Wembley (1924)*; accessed 2 June 2020.

2. On the politics of Wembley, see Partha Mitter, *The Triumph of Modernism: India's Artists and the Avant-Garde 1922-1947* (London: Reaktion Books; New Delhi: Oxford University Press, 2007), section 4, pp. 177-225.

3. Heffernan, *The Indian Room*, n.p.

4. Bruun Rasmussen 201 | auction catalogue, Lot. 104, p. 75 (courtesy Sam Fogg Ltd.), which seems to suggest that the panels were with Toynbee-Clarke Interiors Ltd. of London in 1969.

5. Gopinath Rao, T.A., *Elements of Hindu iconography*, vol. I, Part 2, 2nd ed. (*Varanasi: Indological Book House*, 1971), pp. 299-323. There are considerable differences regarding the details of these deities, which vary according to the region, including skin colour and carrier animals, so I have left out the variations. Solomon decided to substitute a swan here for a great white Himalayan goose: in ancient India swans did not exist and early scholars mistook the white Himalayan goose for a swan. Similarly, eagles were less common than kites, and so the eagle represented here is more likely to be a conventional large kite (both are predators).

6. Mitter, *The Triumph of Modernism*, pp. 205-7.

7. I am grateful to Sam Fogg Ltd. for deciphering the Arabic inscription that reads 'Abd' al-Sami Khan'.

8. Information in Bruun Rasmussen auction catalogue.



Rabindranath Tagore
1861–1941

Untitled (Birds)
1930

Signed and inscribed on the reverse of the backboard
'To Richard Elmhirst/
Wishing him an abundance of
Love as the best harvest of life/
Rabindranath Tagore/
June 14, 1930'

Watercolour, coloured inks
and graphite on paper
23 x 31 cm
9 x 12 1/4 in

Provenance
Gifted by the Artist to Richard Elmhirst as a wedding present,
14 June 1930;
Private UK collection (acquired in either London or
Birmingham in the 1950s);
Thence by descent;
Private Indian collection

Leonard Elmhirst met Rabindranath Tagore at Cornell University in the early 1920s. They frequently travelled together, and it was at Tagore's suggestion that Dartington was acquired and the institution established. Tagore first visited the Estate in 1926 and would have met Richard Elmhirst, who by then was living and working there. Tagore returned to Dartington for a second time in July 1930. According to the archives, Tagore; *'One day asked for bottles of coloured ink and, when these arrived, there began to emerge a series of paintings and sketches.'*

Richard Elmhirst (1900–1978) was Leonard's younger brother and moved to Dartington shortly after it was bought in 1925. On the 14. June 1930 he married Loise Soelberg (1903–1994), and were gifted this painting by Tagore. On the back of the frame there is a card with an inscription;

To Richard Elmhirst
Wishing him an abundance of love
as the best harvest of life
Rabindranath Tagore
June 14, 1930

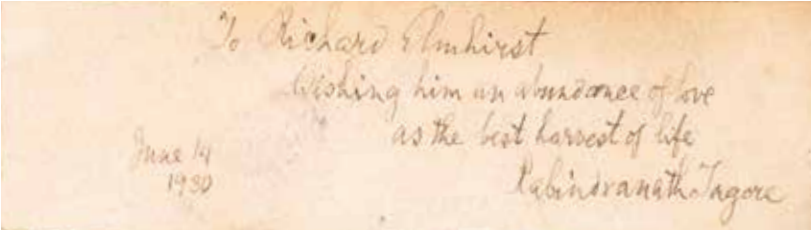
Information from the Dartington Hall Archives shows that Tagore arrived on the 6. June 1930 and stayed until the 1. July.

News of the Day, Vol. 4

Friday 6. June 1930
'Arrivals and departures: Dr Rabindranath Tagore and Mr Williams.'

Friday, 13. June 1930
'Wedding: Richard Elmhirst and Louise Soelberg will be married on Saturday morning. There will be a gathering on the Bowling Green at the Hall at 10am and it is hoped that everyone will feel that their working clothes make the happiest wedding garments.'

Tuesday, 1. July 1930
'Arrivals and departures: Dr Rabindranath Tagore leaves on Thursday.'



Richard and Louise had one daughter but separated a few years later, Richard emigrating to the USA. The painting was then bought by a British collector in either Birmingham or London in the 1950s. He and his wife had eclectic taste, and their home was filled with African sculpture and works by the Indian painters Francis Newton Souza and Avinash Chandra.

Tagore's career as a painter starts around 1928. His earliest visual work began with doodles that turned crossed-out words and lines into images that became expressive and sometimes grotesque forms. They were unplanned and shaped by accidents and intuitive decisions. Many of them represent animals described by Tagore as "*a probable animal that had unaccountably missed its chance of existence*" or "*a bird that only can soar in our dreams*". 1930 saw Tagore's first public exhibition at Galerie Pigalle in Paris. This was followed by exhibitions at Birmingham City Museum and Art Gallery and the Indian Society, London. From England, Tagore continues his tour of Europe, meeting Albert Einstein on 14th July 1930. This painting by Tagore is from an important stage of his career and is closely linked with key figures of the time.



Tagore at Galerie Pigalle, Paris, 1930



Rabindranath Tagore
1861–1941

Untitled
(Portrait of Anil Kumar Chanda)
1936

Signed, dated and inscribed
'To Anil/ Rabindranth/ 21/8/36' in
Bengali lower right;
inscribed '2' on the reverse

Ink and crayon on paper
24.5 x 8.6 cm
9 5/8 x 3 3/8 in

Provenance
Anil Kumar Chanda, Shantiniketan;
Krishna Riboud, Paris;
Private UK collection (acquired from the above);
Grosvenor Gallery, London;
Private UK collection

This charming work depicts Anil Kumar Chanda (1906–1976), Rabindranath Tagore’s chief secretary in Shantiniketan. He and his wife Rani Chanda (1912–1997) were close friends with Tagore towards the end of his life. According to the inscription, the work was gifted to Chanda by Tagore on 21 August 1936.

At some point it passed into the ownership of Krishna Riboud (1926–2000), an art historian and collector whose mother was the grandniece of Rabindranath Tagore. In 1949 she married Jean Riboud, a French socialist and chairman of Schlumberger, whom she met at a party thrown by Henri Cartier-Bresson. She and her husband were more than collectors rather art patrons and supported and befriended artists, especially those living in Paris. It was purchased from Riboud in the 1990s by a British collector and has remained in private hands ever since.



Photograph of Anil Kumar Chanda



Jamini Roy
1887–1972

Untitled (Woman in Blue)
circa 1940s

Signed lower right

Tempera on paper
laid on card
45 x 35 cm
17 3/4 x 13 3/4 in

Provenance
Acquired in India by Walter Frank Lucas;
Private UK collection (gifted by the above)

Walter Frank Lucas worked for the High
Commission as defence attaché in Burma
in the late 1940s for Lord Mountbatten



Jamini Roy
1887–1972

Untitled (Deer in a Landscape)
circa 1940s

Signed lower right

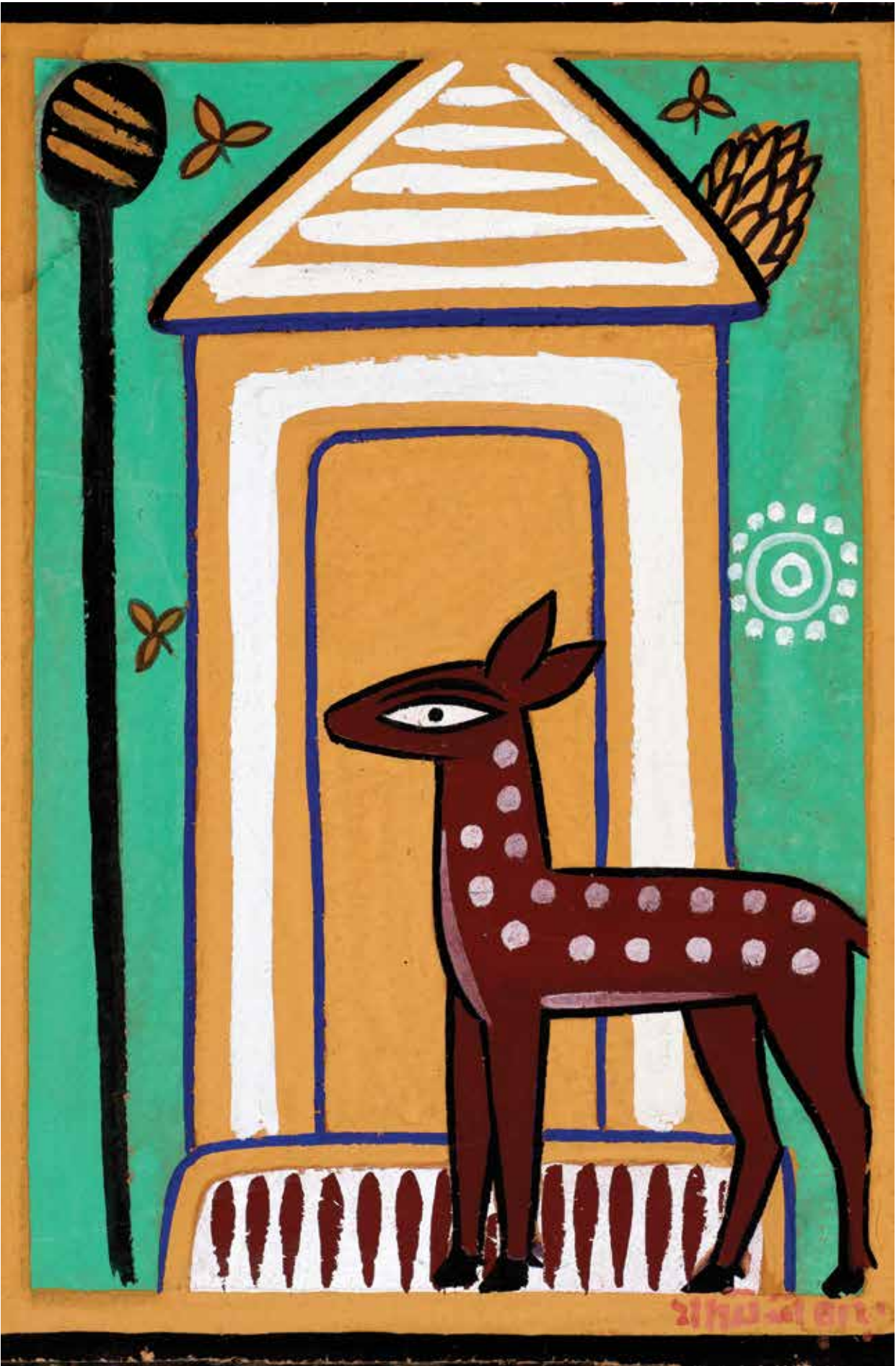
Tempera on paper
40.5 x 26.5 cm
16 x 10 3/8 in

Provenance

Collection of Stuart Gelder, (acquired directly from the Artist in 1943);
Thence by descent;
Islamic and Indian Art, Bonhams, London, 6 October 2008, lot 297;
Private UK collection

During the 1940s Stuart Gelder was war correspondent for the 'London News Chronicle' in India. In 1944 he became internationally famous after he conducted a remarkable 3-hour interview with Mohandas Gandhi, shortly after his release from prison. Extracts from the interview were published on 11 July 1944 and became global news.

This painting was bought by Gelder from Jamini Roy in 1943 and remained in the family's collection until 2008. Showing a deer in front of a shrine, it is a charming example of the Artist's work from that period.





Sailoz Mookherjea
1906–1960

Untitled (Figures in a Forest)
circa 1950s

Signed 'Sailoz Mukherjea'
lower right

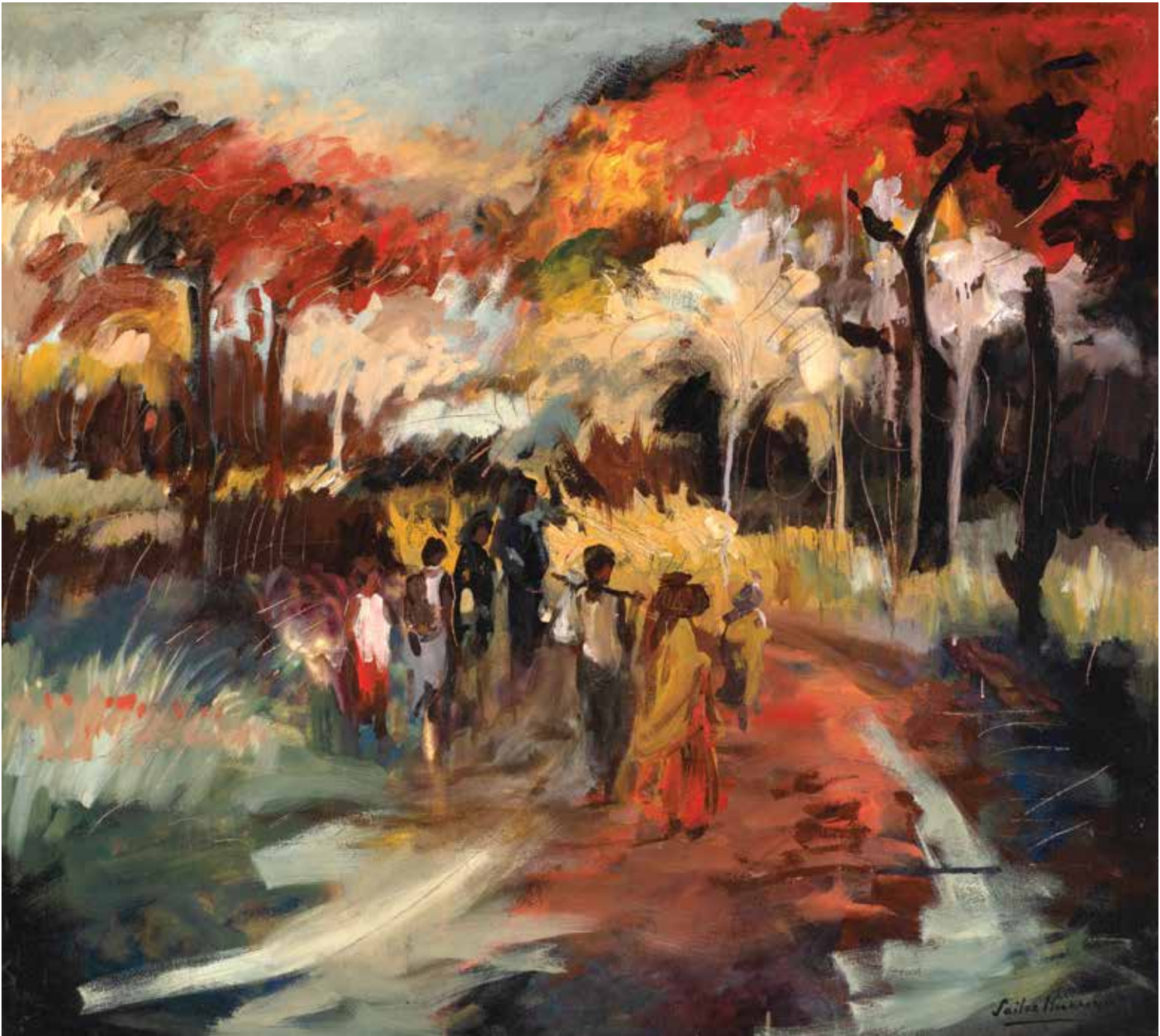
Oil on canvas
91.2 x 101 cm
35 7/8 x 39 3/4 in

Provenance
Ezra Family collection, Calcutta;
Private UK collection

This expressive painting by Sailoz Mukherjea was previously owned of a branch of the Ezra family, a noted Jewish family originally based in Calcutta. They moved to the UK in the early 1960s and brought this painting with them. It was later acquired by a British collector.

“Sailoz Mookherjea, attempted to fuse together the fluid technique in oils with the characteristically Indian attitude to nature. In such compositions as Washing Day, Wind and Harvest, one sees the influence of Matisse in the drawing – reinforced by colours that are vibrant and Indian. By the end of the 40s, Mookherjea had simplified the style of the Pahari School, evolving a lyrical style that was eminently suited to oils and to his sensibility.”

Eds. Kagal, Carmen; Bartholomew, Pablo and Bartholomew, Rati, *Richard Bartholomew, The Art Critic*, 2012



Francis Newton Souza
1924–2002

Untitled (Nude)
1948

Signed 'Newton Souza'
upper left

Gouache and pencil on paper
55.8 x 38.1 cm
22 x 15 in

Provenance
Grosvenor Gallery, London;
Collection of Kito and Jane de Boer, London

Literature/Press
R. Dean and G. Tillotson, eds., *Modern Indian Painting: Jane & Kito de Boer Collection*, Ahmedabad, 2019, p. 97 (illustrated)

Executed in the late 40s when Souza was still known as Newton, this work was likely painted when he was still in Mumbai. It differs from his early 40s work when he was preoccupied with Marxism and would paint the people on the street and the dispossessed. This is a later work, painted after he and Husain had visited the exhibition of Indian Art at the National Gallery in Delhi, the first show of Indian art in Independent India, where they were exposed to Indian antiquities and stone carving. They then used these references for their work.

In this work he has depicted a Seated Nude, who is clearly Indian, with bangles, her hair tied up and the round breasts, yet he has portrayed her not realistically or academically, as his British teachers had wanted him to, rather she is painted using a myriad of shapes and patterns, a modern interpretation.

Souza would have gone to the Sassoon library and seen reproductions of the work of avant-garde artists from Europe, the practitioners of Futurism, Cubism and German Expressionism. One can tell that he had only books as references, because if he had seen the originals, he would have known they were collages. This painting can be viewed as a stepping-stone for a young and brave artist on his journey to conquer to world.



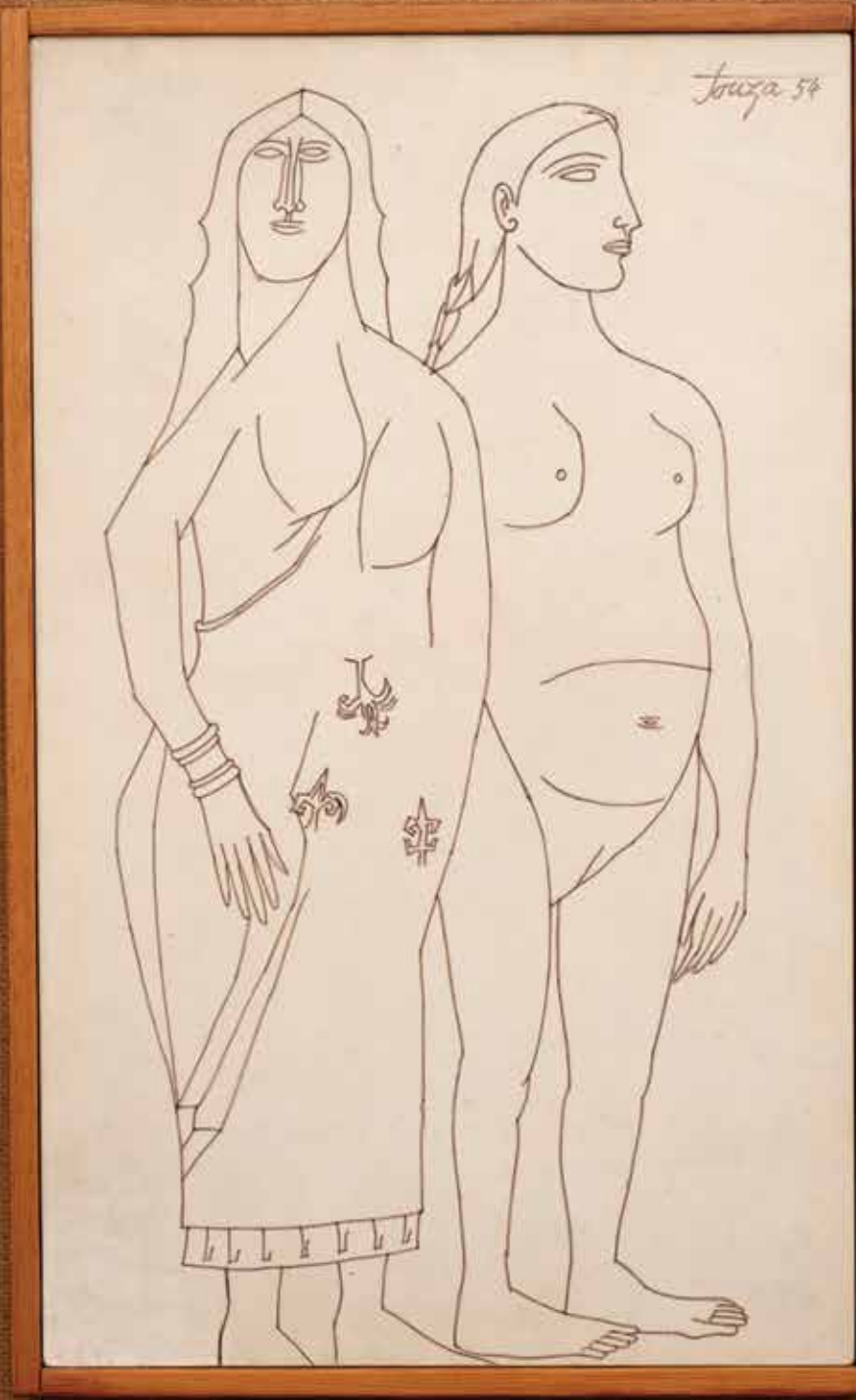
Francis Newton Souza
1924–2002

Untitled
1954

Signed and dated 'Souza 54'
upper right

Ink and pencil on paper
pasted on plywood
39.2 x 24.2 cm
15 3/8 x 9 1/2 in

Provenance
Acquired in London, 1992; Private collection, UK;
Grosvenor Gallery, London;
Private Indian collection



Francis Newton Souza
1924–2002

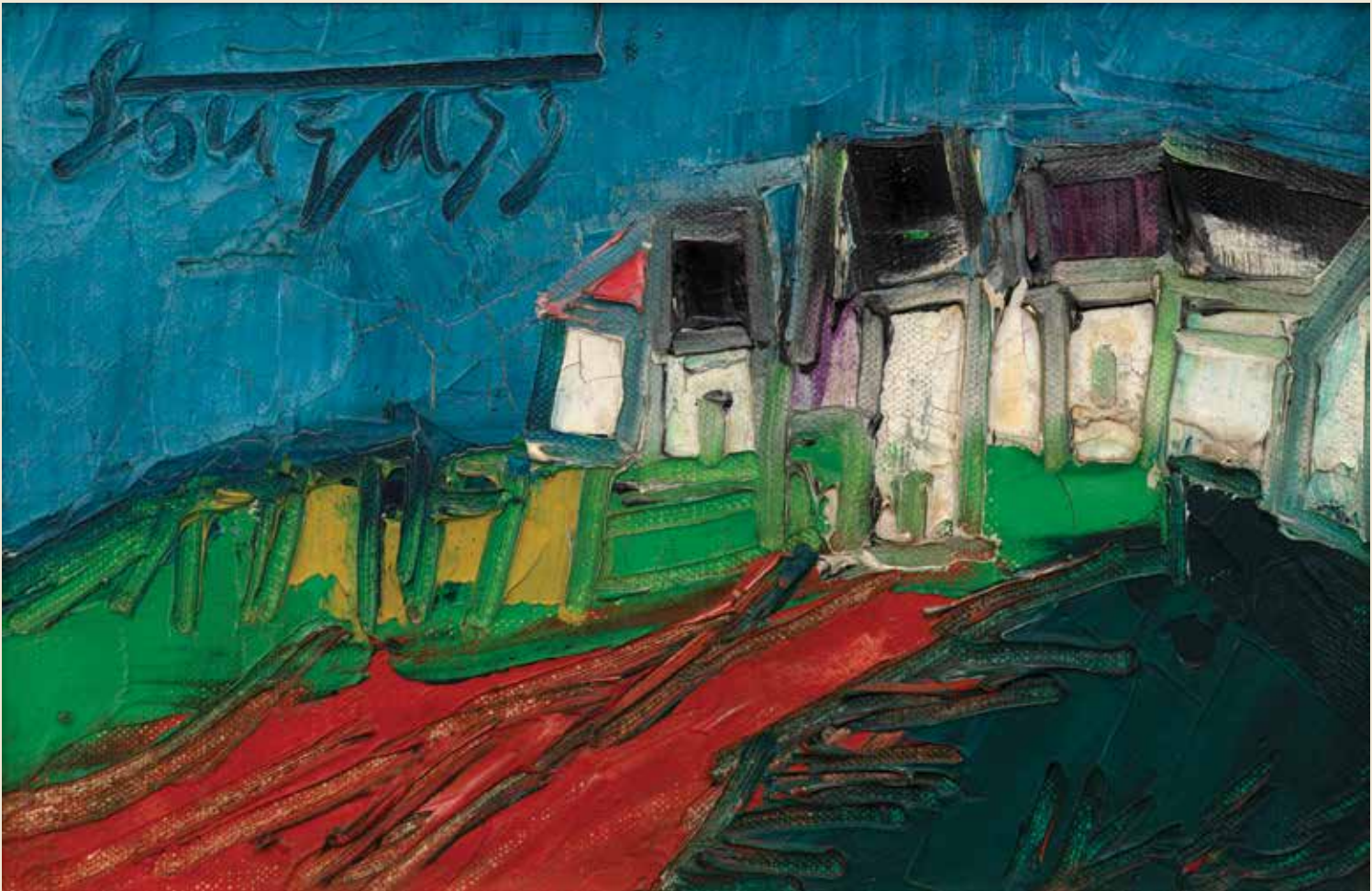
Landscape
1959

Signed and dated ‘Souza 59’
upper left; further signed,
dated and titled ‘F. N. SOUZA
/ Landscape - 1959’ on the
stretcher and ‘For Margot,
with Love, Ozzie/ aug 1964’
on the reverse of the canvas

Oil on canvas
12 x 18.2 cm
4 3/4 x 7 1/8 in

Provenance
Private UK collection;
Private collection, New South Wales, Australia;
Thence by descent;
Grosvenor Gallery, London;
Private Indian collection

This work belongs to a suite of small format
landscapes painted by Souza in 1959, the same year
his work *‘Words and Lines’* was published by Villiers.





Maqbool Fida Husain
1915–2011

Horses (White and Gold)
circa 1959

Signed and dated lower right;
signed and inscribed 'Husain/
Delhi/ 2' on the reverse

Oil on canvas
76.2 x 127 cm
30 x 50 in

Provenance
Mrs Gracy Narendra Nath, New Friends Colony, New Delhi,
(acquired directly from the artist);
Private collection, Mumbai,
(acquired from the above in 2004);
Gallery Sachi, Mumbai;
Grosvenor Gallery, London



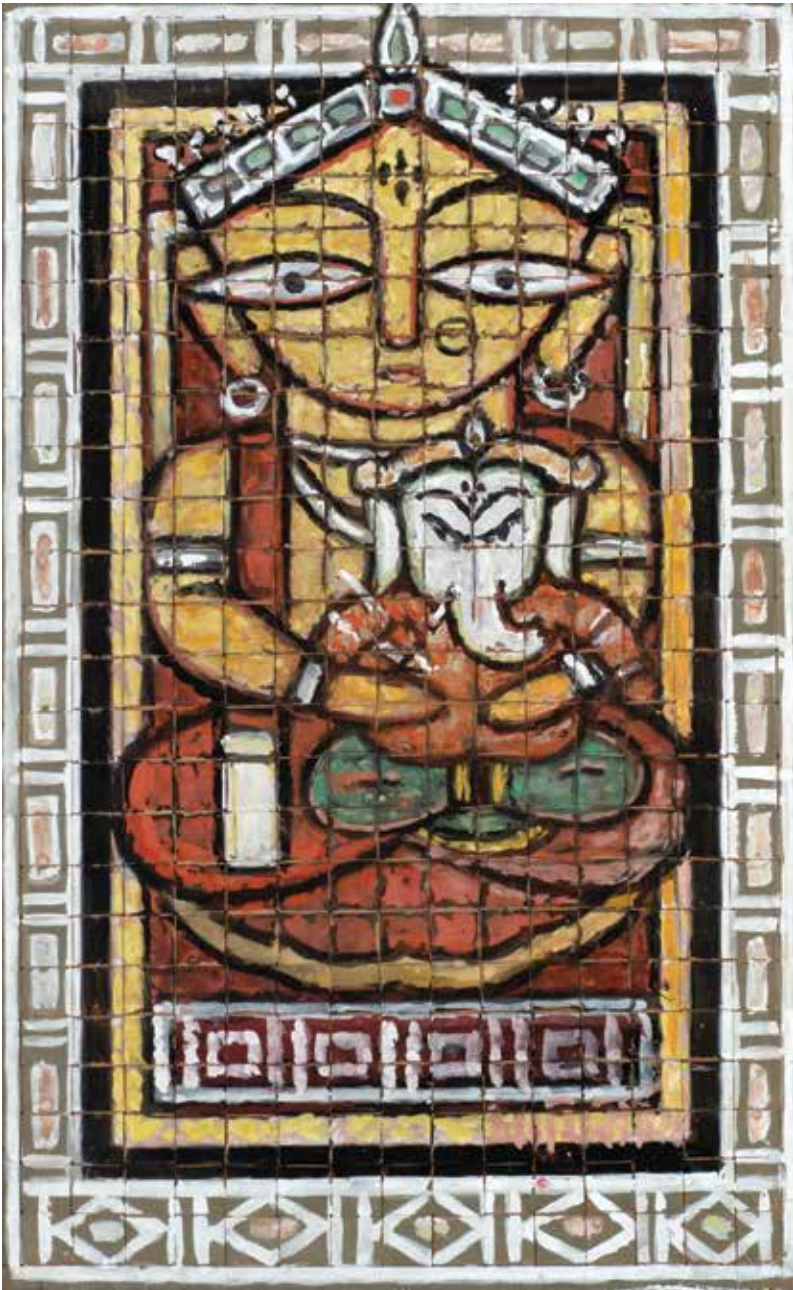
Jamini Roy
1920–1982

Gopini and Ganesh
circa 1960

Signed lower right

Tempera on woven bamboo mat
50.8 x 35.6 cm
20 x 14 in

Provenance
Private collection, London,
(acquired in India in the 1960s)



Abdulrahim Apabhai
Almelkar
1920–1982

Drummers
1960

Signed and dated
'AA ALMELKAR 60'
lower right

Gouache on card
40 x 38 cm
15 3/4 x 15 in

Provenance
Private German collection



Sadanand K. Bakre
1920–2007

Christ on a Donkey
1960

Signed 'BAKRE' and signed and dated in Devanagari lower right; further signed and inscribed on the reverse 'S.K. BAKRE/ No.61'

Oil on canvas
96.5 x 50.8 cm
38 x 20 in

Provenance
Private Spanish collection;
Grosvenor Gallery, London

Exhibitions
The Commonwealth Institute, London, *Sadanand K. Bakre, An Exhibition of Paintings and Sculpture*, 1961, No. 61



Bakre's exhibition at The Commonwealth Institute, 1961



George Keyt
1901–1993

Radha and Krishna
1960

Signed and dated
'G Keyt 60' upper left

Ink on paper
52.1 x 38.1 cm
20 1/2 x 15 in

Provenance
Collection of Bal Chhabda, India;
Thence by descent;
Private collection, India;
Grosvenor Gallery, London



Ivan Peries
1921–1988

Untitled (Figures by the Sea)
1960

Signed and dated 'Ivan Peries
1960' lower right

Watercolour on paper
36.3 x 52.8 cm
14 1/4 x 20 3/4 in

Provenance
The collection of Dr. Sandran Waran, Sri Lanka



Francis Newton Souza
1924–2002

Untitled (Red Houses)
1961

Signed and dated 'Souza 61'
lower right

Oil on magazine paper laid
down on board
24.5 x 31.8 cm
9 5/8 x 12 1/2 in

Provenance
Acquired by Merlin Jackson, circa early 1960s;
Thence by descent;
Grosvenor Gallery, London





Francis Newton Souza
1924–2002

Untitled
(Landscape with White Houses)
1961

Signed and dated ‘Souza ‘61’
lower left; further signed
and dated on the reverse
‘F.N. SOUZA/ 1961’

Oil on board
61 x 76 cm
24 x 29 7/8 in

Provenance
Private British collection;
(purchased Sotheby’s lot 80, sale 4 December, 1963);
Grosvenor Gallery, London;
Private collection, Singapore



Sadanand K. Bakre
1920–2007

Untitled (View of the Thames)
1962

Signed 'BAKRE' in English
and signed and dated 1962 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's Mobile Art Gallery;
Private British collection;
Bonhams, London, *Islamic and Indian Art*, 25 October, 2007;
Private British collection

Literature
Sadanand K. Bakre, Grosvenor Gallery,
London, 2023, pp. 110–111



Treadwell in his Mobile Art Gallery.
This painting hanging upper right.

Francis Newton Souza
1924–2002

Red Landscape
1963

Signed and dated
'Souza 63' lower left

Oil on canvas
38.7 x 56.5 cm
15 1/4 x 22 1/4 in

Provenance
Kumar Art Gallery, New Delhi;
Private UK collection;
Grosvenor Gallery, London



Syed Sadequain
1930–1987

Untitled (Entwined Figures)
1963

Inscribed 'A flowmaster by
SADEQUAIN 1963/ Presented
as an humble gift to Dr. and
Mrs. Ehsan Rashid with Best
Regards/ Karachi. June 1982'

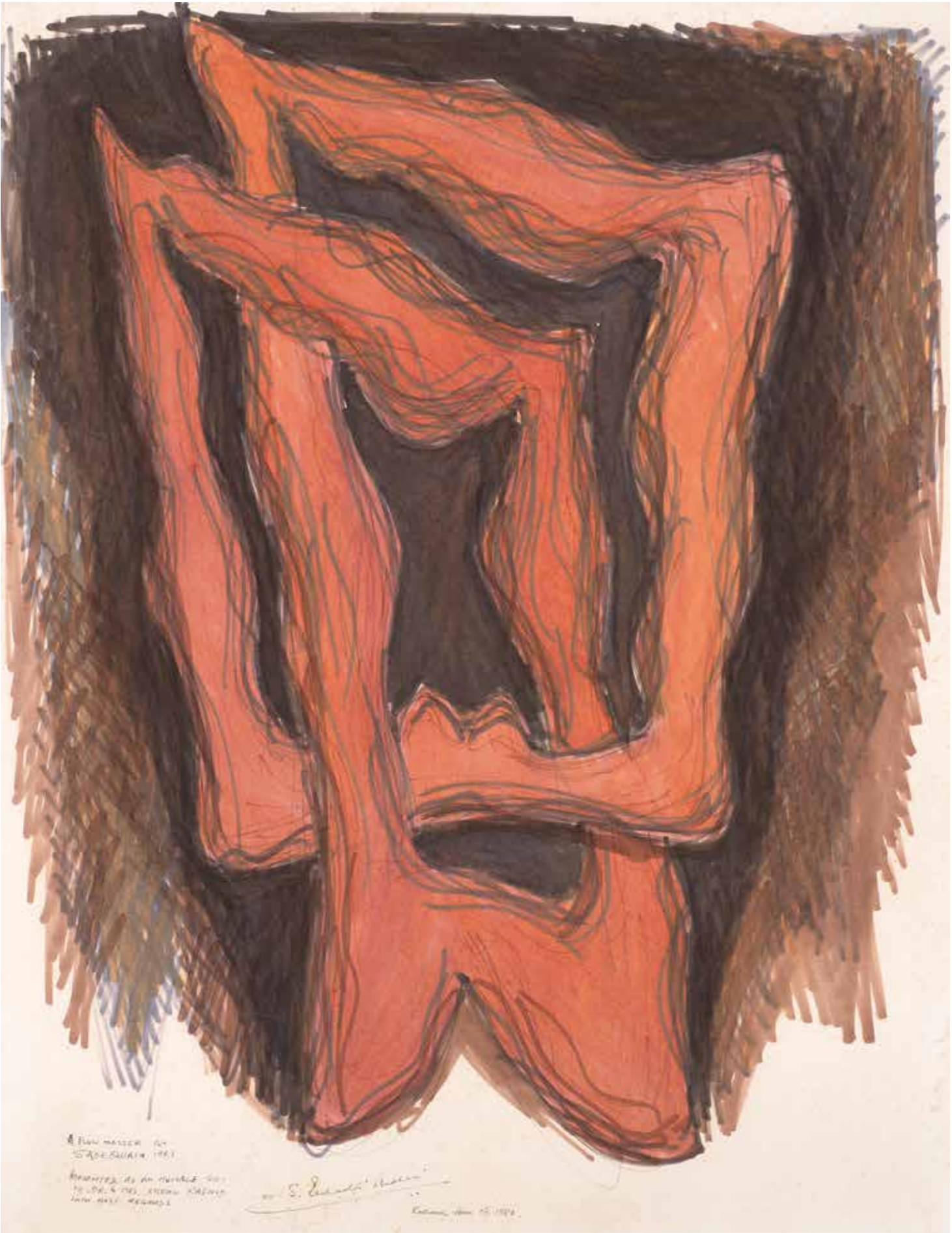
Marker on paper
65 x 50 cm
25 5/8 x 19 3/4 in

Provenance
Private collection, Pakistan,
(acquired directly from the Artist);
Private collection, Lahore, (gifted by the above)

The subject matter of this work is one that appears in Sadequain's oeuvre from the early 1960s onwards and is a development of his paintings from the late 1950s depicting entwined lovers. Executed in Paris around 1963, it was acquired directly from the Artist, before being given as a gift to a prominent academic in 1982.



Untitled (Entwined Figures), circa 1963
Private UK collection



Shiavax Chavda
1914–1990

Untitled (Dancer)
1964

Signed and dated
‘S. Chavda/ 1964’
lower left

Oil on canvas
50 x 38.5 cm
19 3/4 x 15 1/8 in

Provenance
Private German collection;
Grosvenor Gallery, London;
Private UK collection



Senaka Senanayake
b.1951

Untitled (Women with Cranes)
1964

Signed and dated
‘Senaka Senanayake 1964’
lower right

Oil on canvas
65 x 105 cm
25 5/8 x 41 3/8 in

Provenance
Private Belgian collection,
(acquired directly from the Artist)





Francis Newton Souza
1924–2002

Green Tree
1964

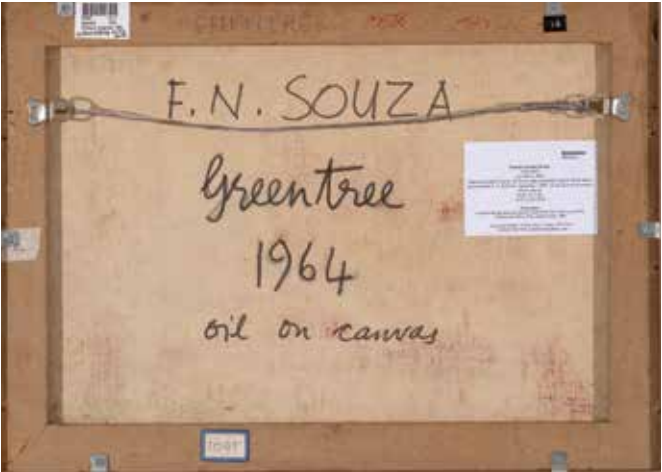
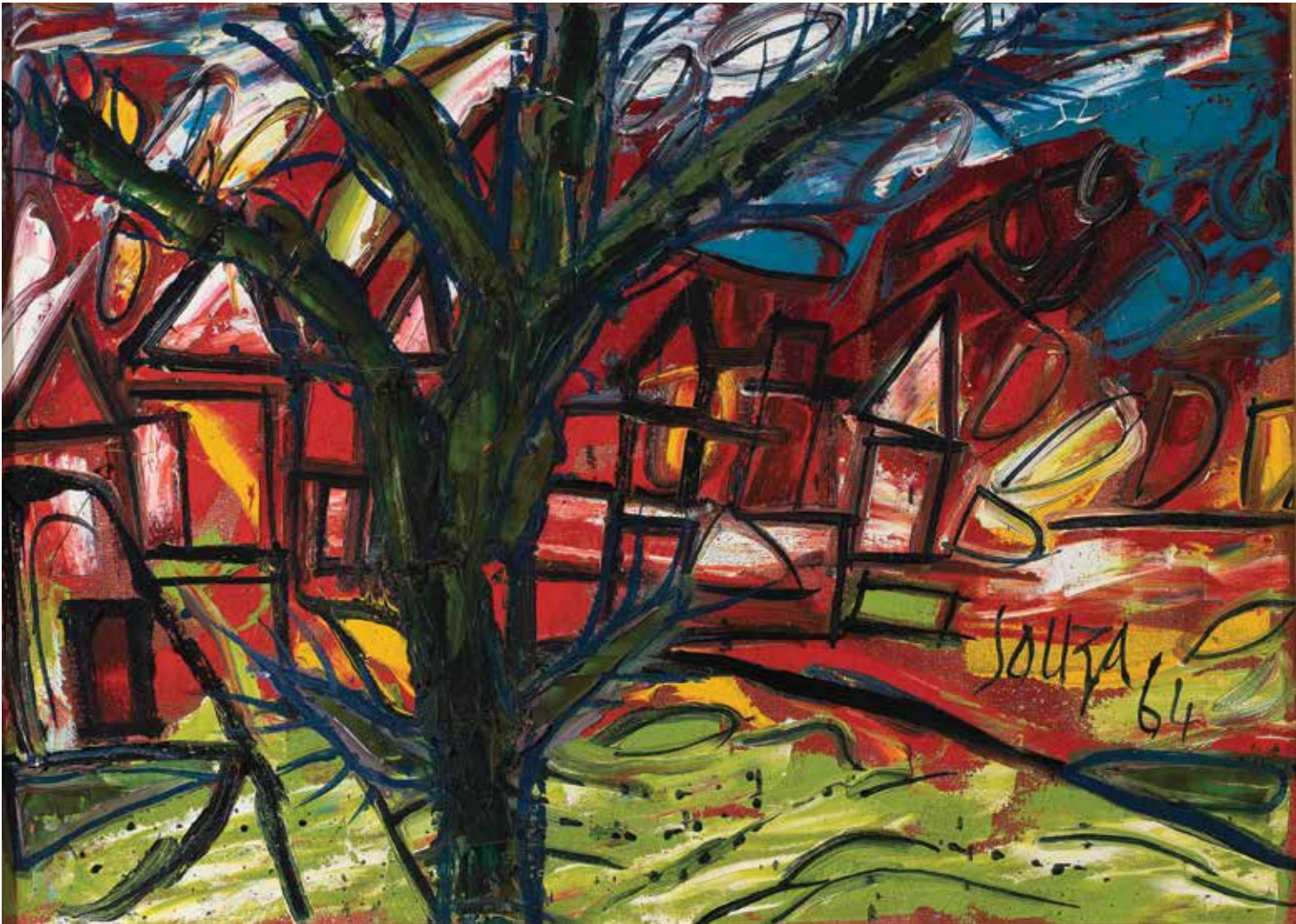
Signed and dated
'Souza / 64' lower right;
further signed, titled, dated and
inscribed 'F. N. SOUZA /
Greentree / 1964 / oil on canvas'
on the reverse

Oil on canvas
36.8 x 51.1 cm
14 1/2 x 20 1/8 in

Cover,
Black Art & Other Paintings,
May–June 1966

Provenance
Acquired directly from the artist by Haidi Zech, New York, circa 1970s;
Gifted by the above to the previous owner in 2004;
Grosvenor Gallery, London

Exhibitions
Grosvenor Gallery, London, *Black Art and Other Paintings*,
10 May–4 June, 1966, No. 16 (titled *Landscape*)



Reverse of *Green Tree*

Francis Newton Souza
1924–2002

Irda in Treeland with Ape
1965

Signed and dated
'Souza 65' lower left

Ink and collage on paper
40.5 x 27 cm
16 x 10 5/8 in

Provenance
Tama Gallery, London;
Private UK collection, (acquired from the above);
Thence by descent;
Grosvenor Gallery, London

Exhibitions
Tama Gallery, London, Francis Souza, 4–14 October 1966, No. 25,
(illustrated on the exhibition catalogue cover)

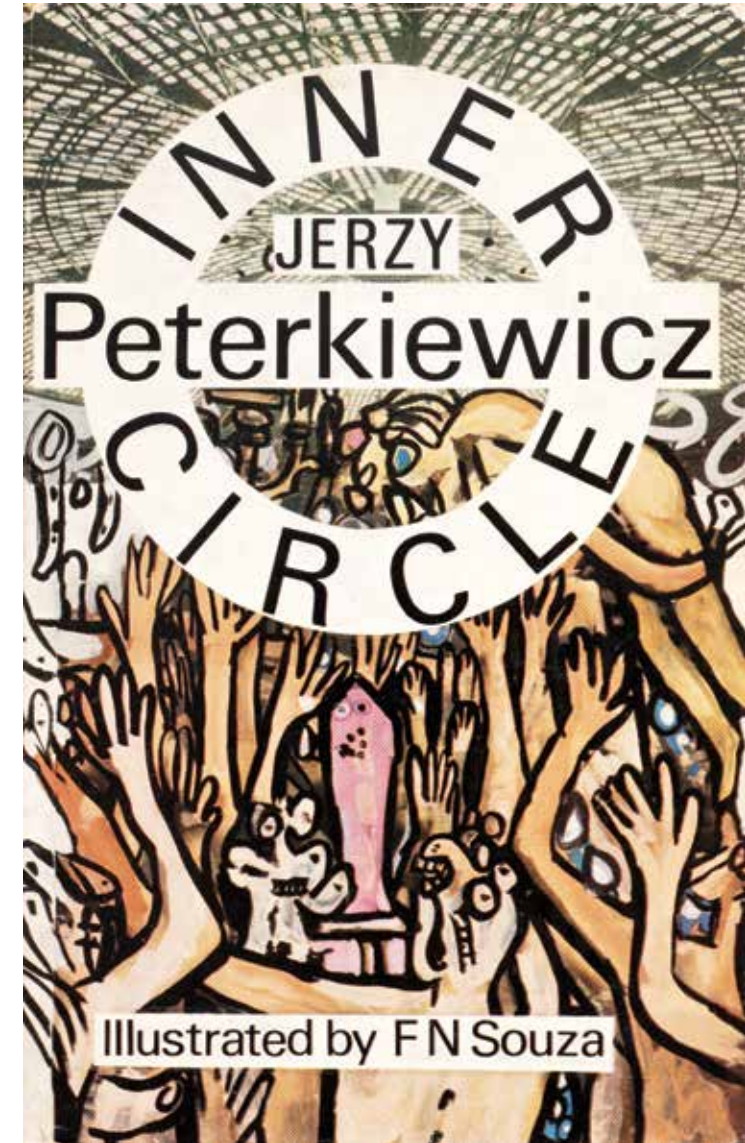
Literature/Press
Jerzy Peterkiewicz, *Inner Circle*, Macmillan, London, 1966, p. 128

Published in 1966, Polish author Jerzy Peterkiewicz's (1916–2007) novel *Inner Circle* is written in three parts; one set in the mythical past, one set on the Circle Line of the London Underground, and one in a dystopian future. Each part is separated into 3 chapters; *Surface*, *Underground* and *Sky*, with each part reflecting the others, setting up a complex commentary on the human condition.

Souza produced 27 illustrations for the book and also designed the cover image. This work is published in the Book Two, *Sky*, in which the author writes about Adam, Eve and the mysterious 'Treemen'. As well as the general release of the book, there was a limited edition of 100, leather bound copies, each signed by the Author and Artist, and containing an original print.

In October 1966 there was an exhibition of Souza's works for *Inner Circle*, held at the Tama Gallery in London's Pimlico. This work was exhibited in that show and reproduced on the cover of the catalogue. The line drawing of the two figures is surrounded by collage of trees and was executed in 1965, around the time Souza was working on his 'Black on black' paintings, and a collaborative series of paintings called variously his 'Kalam Paintings' and 'Ghandara Gouaches', with Indian miniaturist Mohan Sharma.





Portrait of the Author
by Michael Peto

Sayed Haider Raza
1922–2016

Les Vergers (The Orchards)
1966

Signed and dated 'RAZA '66' lower right,
further signed, titled and inscribed
'RAZA/ P.676 66/ "Les vergers:/
100 x 100" on the reverse

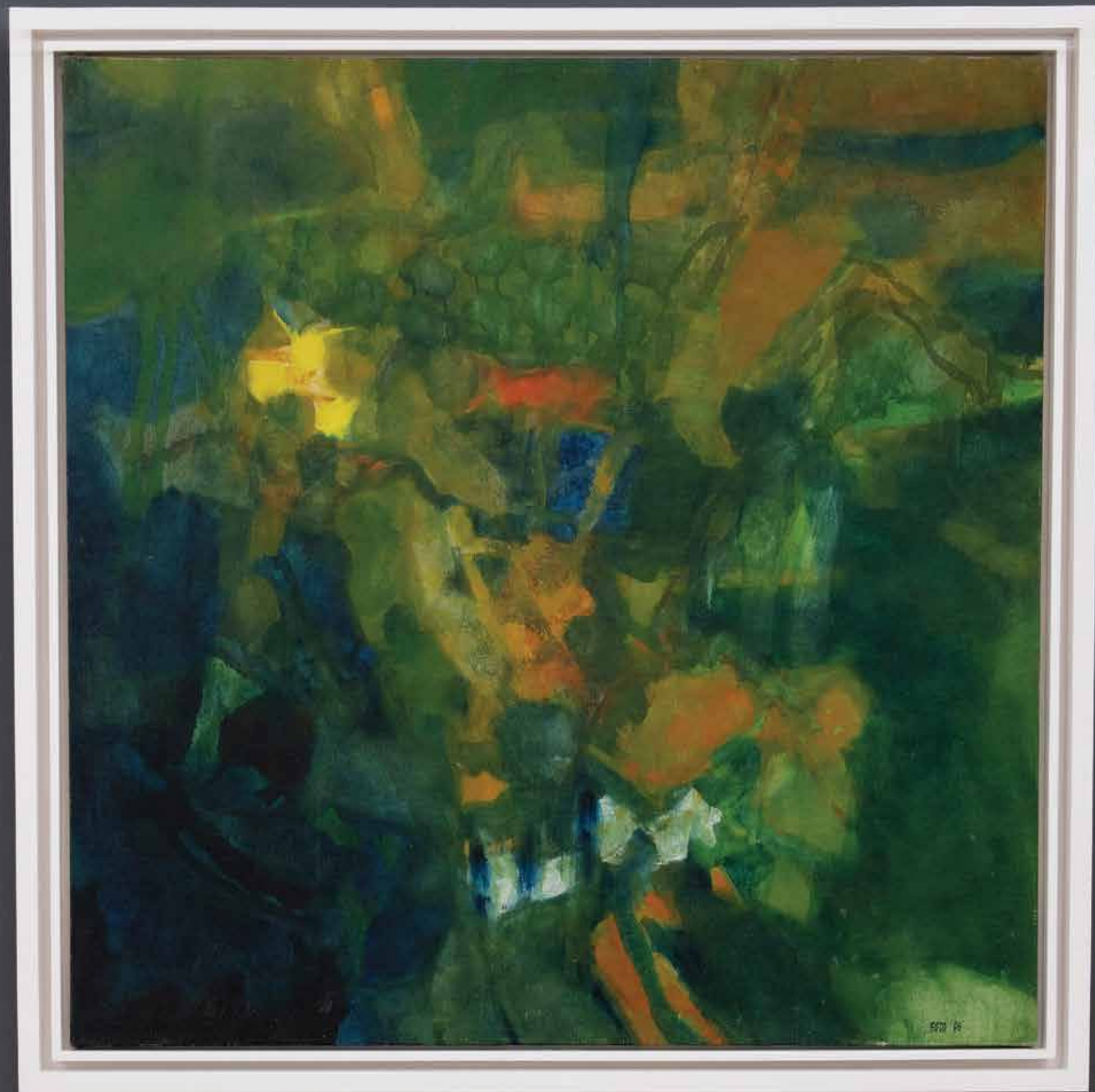
Oil on canvas
100 x 100 cm
39 3/8 x 39 3/8 in

Provenance
Galerie Lara Vincy, Paris;
M. Charriot, France;
Mr. Jean-Yves Goraguer, France (acquired from the above);
Grosvenor Gallery, London

Exhibitions
Dom Galerie, Cologne, *Sayed Haider Raza*,
26 March–4 May 1968, No. 4

Literature
This work will be included in a revised edition of *SH RAZA*,
Catalogue Raisonné Volume I (1958–1971) by Anne
Macklin on behalf of The Raza Foundation, New Delhi,
(Image ref SR4277).





Lancelot Ribeiro
1933–2010

Townscape
1966

Signed and dated 'Ribeiro '66'
lower right

Oil and polyvinyl
acetate on canvas
26.7 x 47.1 cm
10 1/2 x 18 1/2 in

Provenance
The Estate of the Artist

Exhibitions
Burgh House, London,
Lancelot Ribeiro, An Indian Artist in Hampstead,
13–18 June 2023



Elements of Husain's iconic imagery date back to the late 1940s but would become key narrative devices in his 1967 black and white film *Through the Eyes of a Painter*, which sees the viewer taken on a journey through Rajasthan, with a soundtrack by Vijay Raghav Rao.

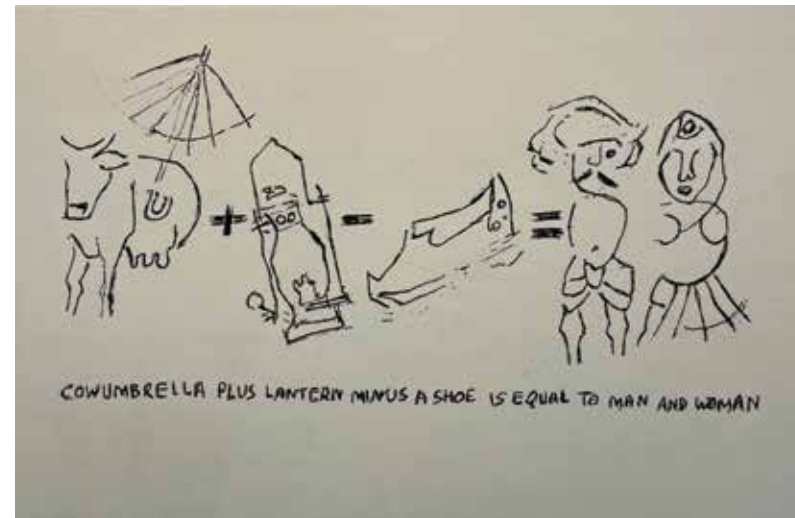
In an interview with Richard Bartholomew, Husain was asked whether these images and symbols had any special significance, to which he replied; "*They have no extra-pictorial significance as images... They may be symbolic if the particular relationship is effective, because two images when placed together act upon each other. The symbol then derives its life from the energy released.*"¹

The equation; 'Cow Umbrella + Lantern - Shoe = Man, Woman', means the life of a man and a woman is formed by birth, shelter, search and travel.²

Notes

1 Richard Bartholomew, *Husain*, New York, 1969, p. 21.

2 *Continuum: Progressive Artists' Group*, Delhi Art Gallery, New Delhi, 2011, p.74



Still from the film



Maqbool Fida Husain
1915–2011

Cow Umbrella +
circa 1967

Titled upper centre
Ink and wax on paper
76.5 x 56 cm
30 1/8 x 22 in

Provenance
The collection of Badrivishal Pitti,
(acquired directly from the Artist);
Pundoles, Mumbai, Husain–Works
from the Collection of Badrivishal Pitti,
17 January 2013, lot 140;
Grosvenor Gallery, London

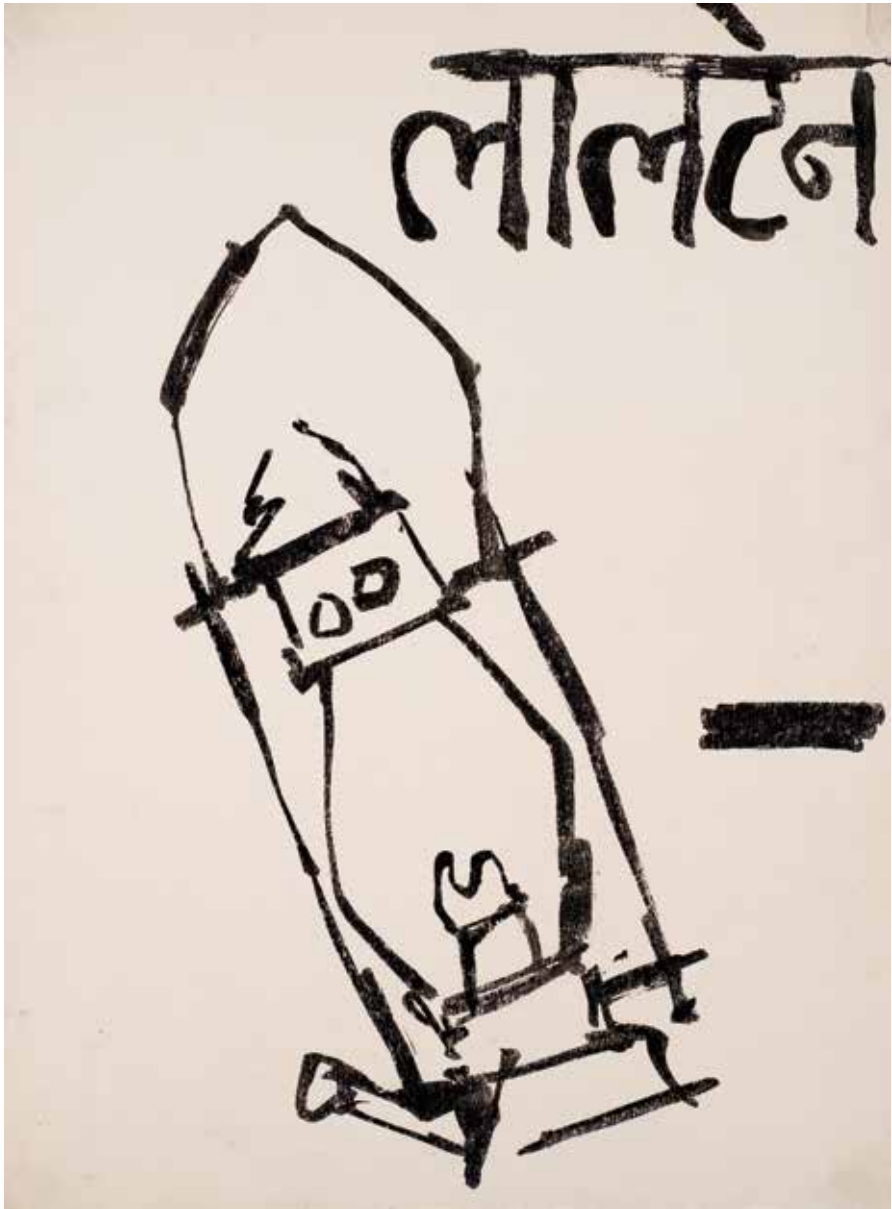


Maqbool Fida Husain
1915–2011

Lantern -,
circa 1967

Titled upper centre
Ink and wax on paper
76.5 x 56 cm
30 1/8 x 22 in

Provenance
The collection of Badrivishal Pitti,
(acquired directly from the Artist);
Pundoles, Mumbai, Husain–Works
from the Collection of Badrivishal Pitti,
17 January 2013, lot 140;
Grosvenor Gallery, London



Maqbool Fida Husain
1915–2011

Cow + Lantern - Shoe =,
circa 1967

Signed 'Husain' in two places

Oil on canvas, in 6 parts
76.2 x 40.8 cm
30 x 16 in

Provenance
Private collection, Paris

*“In one of my 1948 paintings, the umbrella appears with a cow.
And still remains a mystery why I caption that painting
“Cow and Umbrella”.*

*“Much later, in 1967, the same umbrella becomes a female
character in my first short film “Through the eyes of a painter”.
Her only companion... a shoe.*

*“In one of the sequences, the ‘she umbrella’ is shown diving
into a Rajasthani pond, her skirt flowing up in wind.
An opened up umbrella like a blooming daffodil.”*

—MF Husain



Opening credits



Satish Gujral
1925–2020

Kali on the Mount,
1968

Signed and dated ‘68’ upper left

Collage and mixed media on board
48.3 x 67.3 cm
19 x 26 1/2 in

Provenance
Private collection Minnesota, USA, (acquired directly from the Artist)

In the late 1950s the previous owner’s family lived in India where they befriended Satish Gujral. They moved back to the USA in the early 1960s and hosted Gujral, who was visiting New York to work on a commission for the World Trade Center. In return for their hospitality the Artist gifted them this collage.

Gujral’s torn paper collages were produced between 1965 and 1969 and depict ‘traditional’ Indian scenes; Lovers, a mother and child, deities and figures described as ‘playmates’. In a 1970s article the Gujral described his collage work:

“Communication has always been significant in attaining the mastery of self and nature - through knowledge – for one cannot master the unknown. In my collage I have depicted the struggle of Mother India to overcome all obstacles to knowledge and ultimately free her children from spiritual and natural bondage.”

— Satish Gujral, 1970



Lancelot Ribeiro
1933–2010

Computed Man,
1968

Signed 'Ribeiro 68' lower left;
further signed on the stretcher

Oil and polyvinyl acetate
on canvas
81.5 x 61.5 cm
32 1/8 x 24 1/4 in

Provenance
The Estate of the Artist

Exhibitions
Instituto Menezes Braganza, Panjim, Goa, *Lancelot Ribeiro*, 1969
Burgh House, London, *Lancelot Ribeiro, An Indian Artist in Hampstead*,
13–18 June 2023





Zarina Hashmi
1937–2020

Untitled (Village),
1968

Signed and dated ‘Zarina 68’
upper left

Oil on canvas
54 x 71.5 cm
21 1/4 x 28 in

Provenance
Gallery Chanakya, New Delhi (probably);
Sarala Art Centre, Chennai, India;
Private Collection, USA;
Grosvenor Gallery, London

This work from 1968 is an early ‘modernist’ painting in oil. In 1968 Zarina was based in New Delhi and was exhibiting regularly with Gallery Chanakya, from where it was probably acquired. The work was framed in Chennai in the same period by Sarala Art Centre. It was most likely acquired in India by an American collector sometime in the late 1960’s and then would have travelled with them and was eventually sold by their estate in Florida. It bears the characteristics of this period and is interesting to compare it to other ‘early’ works by other artists of a similar age working in Delhi or Baroda such as Arpita Singh and Nasreen Mohamedi.



Maqbool Fida Husain
1915–2011

Untitled (Self Portrait),
1968

Signed in Hindi,
initialled in Urdu and
dated '68' lower right

Oil on canvas
93 x 54.6 cm
36 5/8 x 21 1/2 in

Provenance
Collection of Alfred C. Stepan, USA,
(acquired directly from the artist, *circa* late 1960s);
Thence by descent;
Grosvenor Gallery, London;
Private Indian collection



Lancelot Ribeiro
1933–2010

Juggernaut City,
1968

Signed, dated and titled
'Juggernaut City/ Ribeiro '68'
lower left

Polyvinyl acetate on canvas
83 x 118 cm
32 5/8 x 46 1/2 in

Provenance
The Estate of the Artist

Exhibitions
Instituto Menezes Braganza, Panjim, Goa,
Lancelot Ribeiro, 1969
Swiss Cottage Library, London,
Lancelot Ribeiro, a Retrospective: 1960–1986, 1986–87
Asia House, London,
Restless Ribeiro, An Indian Artist in Britain, 2013, No. 32

Literature
Restless Ribeiro, An Indian Artist in Britain,
Asia House, London, 2013, p. 49
David Buckman, *Lancelot Ribeiro, An Artist in India and Europe*,
Francis Boutle, London, 2014, p. 122



Ribeiro at the opening of his retrospective
in 1986. *Juggernaut City* pictured far right.
Courtesy of the Estate of the Artist.



Syed Sadequain
1930–1987

Tribrid V,
1968

Signed and dated
‘SADEQUAIN/ July 1968’
lower centre

Oil on canvas
60 x 30 cm
23 5/8 x 11 3/4 in

Provenance
Collection of Ahmed and Rukhsana Hameedi, Pakistan;
Thence by descent

Exhibitions
Mohatta Palace Museum, Karachi,
Sadequain, The Holy Sinner, 2002–2003

Literature
Mohatta Palace Museum in collaboration with Unilever Pakistan,
Sadequain, The Holy Sinner, Karachi, 2003, p. 351, pl.193

The 2002 retrospective at Mohatta Palace Museum in Karachi is considered a seminal moment for Sadequain in Pakistan. The exhibition consisted of a great many important paintings and drawings by the Artist, and was accompanied by a detailed and image filled catalogue, in which this painting is illustrated.

Tribrid V was executed by Sadequain the year after he returned from Paris and is from a series of paintings where the Artist amalgamates three features into one. It is painted in his characteristic dark colour palette on a white background and was acquired directly from the Artist by Ahmed and Rukhsana Hameedi.



Maqbool Fida Husain
1915–2011

Blessing the Sun,
1969

Signed and dated 'Husain_69'
lower left, inscribed in
devanagari upper right

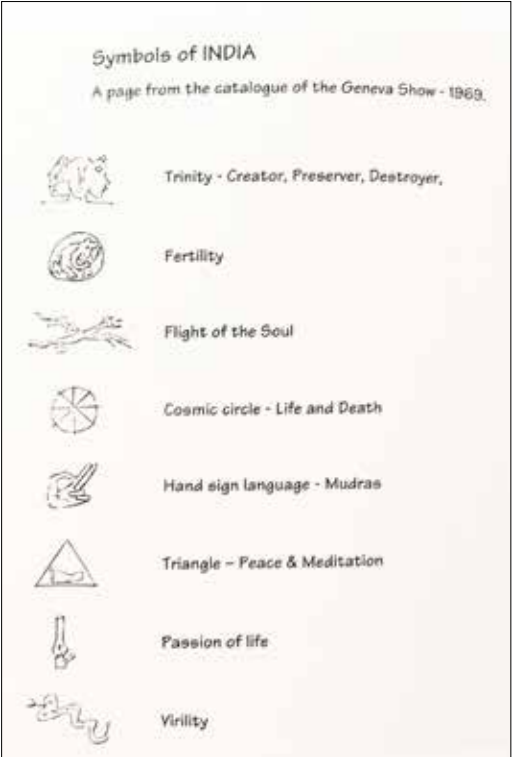
Oil on canvas
55 x 70 cm
21 5/8 x 27 1/2 in

Provenance
Private collection, Switzerland, acquired from a gallery
in Geneva (probably Galerie du Grand-Mezel);
Thence by decent;
Grosvenor Gallery, London

Blessing of the Sun comes from the collection of a Swiss family who bought several paintings by Husain from a Geneva gallery in the late 1960s. Husain had a solo show at Galerie du Grand-Mezel in Geneva in 1969, and it is likely that this is where this painting was acquired. The exhibition catalogue contained this small sketch showing the meaning of symbology in Husain's work, the Mudra being a key element in his work, and the cosmic circle representing the sun as well as cyclical nature of life and death.

“Some of Husain’s symbols are drawn from folk art and are traditional. His manner of using them, however, while retaining the original impulses, takes them beyond their original simple meanings. The human hand for instance, an expressive symbol in Indian dance, recurs frequently in Husain’s paintings. It is usually given an independent life, almost separate from the body to which it belongs. It occurs with mystical markings of the palm, is lightly made, sometimes deeply shadowed, enclosed as though upon a secret.”

—Shiv S. Kapur, *Husain*, Lalit Kala Akademi, 1961, p. 6



Symbols of India,
a page taken from Husain's
1969 Geneva exhibition



George Keyt
1901–1993

Sringar IV,
1976

Signed and dated 'G. Keyt 76'
lower right and inscribed
'SRINGAR IV' on the stretcher

Oil on canvas
67.3 x 49.5 cm
26 1/2 x 19 1/2 in

Provenance
Private UK collection;
Sotheby's, London, *Indian Art*, 2 May 2008, London, lot 2;
Private collection, UK;
Grosvenor Gallery, London

*"Sringar - The traditional toilet of the Indian woman. For the painter
the mirror possesses special symbolical significance both philosophical
and mystical as reflection of what cannot otherwise be seen of oneself."*

Description taken from the catalogue of Keyt's 1974 exhibition
at the Commonwealth Institute, London



Sayed Haider Raza
1922–2016

Untitled,
1972

Signed and dated 'Raza 72'
lower right; further signed,
dated and inscribed
'Raza/1972/15F' and
'SHR-16' on the reverse

Acrylic on canvas
65 x 54 cm
25 5/8 x 21 1/4 in

Provenance

Private Collection, France;
Artcurial, *Contemporary Art*, 29th June 2009, lot 215, Paris;
Delhi Art Gallery, New Delhi;
Private collection, New Delhi;
Bonhams, London, *Modern and Contemporary South Asian Art*, 22
November 2022, lot no. 8;
Grosvenor Gallery, London

Literature

Kishore Singh, *Syed Haider Raza: The bindu as leitmotif for art and life*,
DAG series, New Deli, Delhi Art Gallery, 2011, p. 41 (illustrated)
Anne Macklin (ed.), *S H Raza, Catalogue Raisonné, Volume II (1972–1989)*,
Vadehra Art Gallery & The Raza Foundation, New Delhi, 2022, p. 20
(image reference 72–09)

Exhibitions

Continuum: Progressive Artists Group, Delhi Art Gallery,
New Delhi, 19th January 2011–8th March 2011.





Sayed Haider Raza
1922–2016

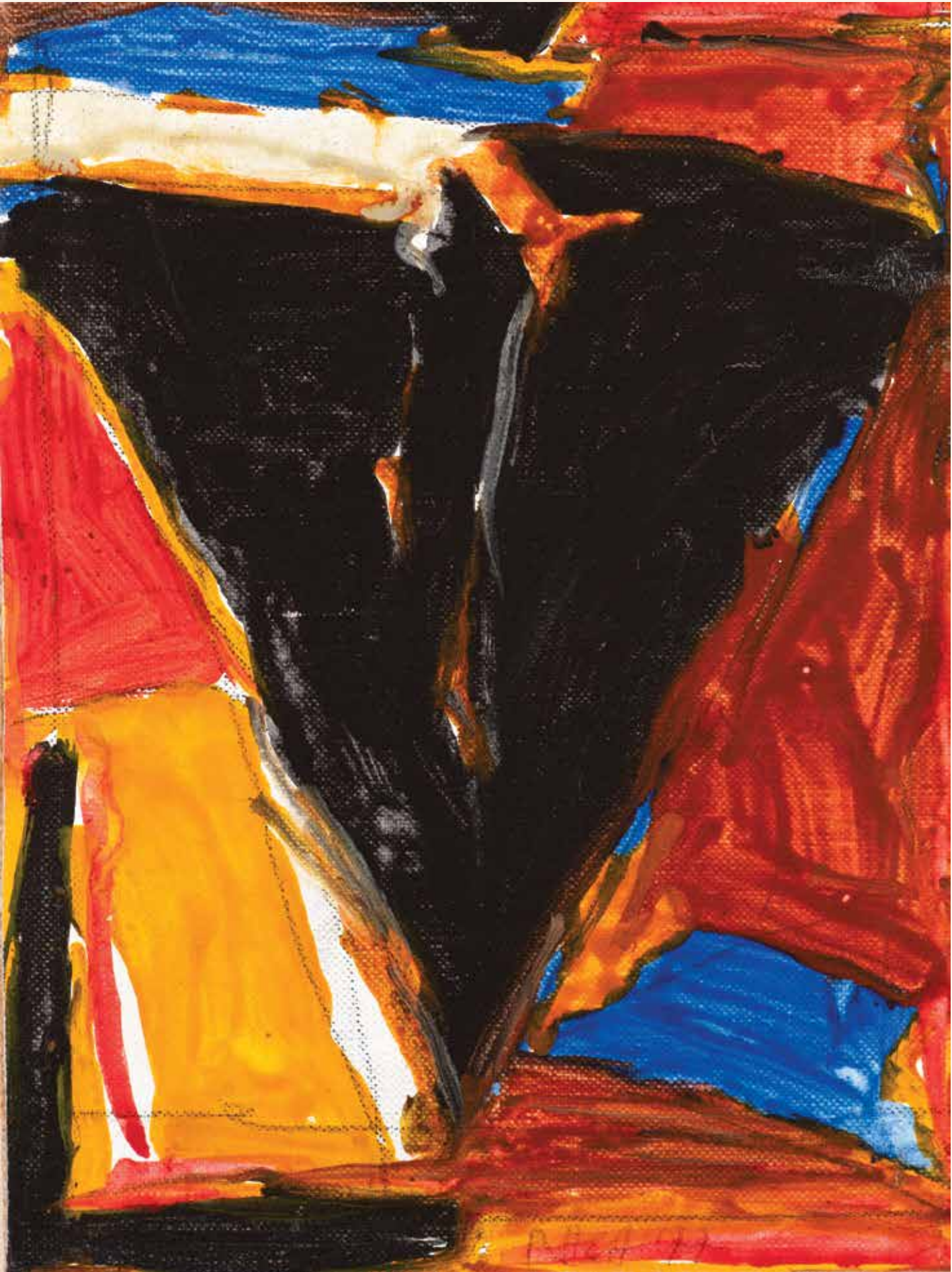
Untitled,
1977

Signed and dated 'RAZA '77'
lower right

Acrylic on canvas
pasted on board
17.8 x 12.8 cm
7 x 5 in

Provenance
Galleri Koloritten, Stavanger, Norway;
Private Norwegian collection, (acquired from the above);
Private Norwegian collection

Publications
This work will be included in a revised edition of *SH RAZA, Catalogue Raisonné Volume II (1972 – 1989)* by Anne Macklin on behalf of The Raza Foundation, New Delhi.



Sayed Haider Raza
1922–2016

Untitled,
1978

Signed and dated
‘RAZA ‘78’
lower right

Acrylic on canvas
pasted on board
17.8 x 12.8 cm
7 x 5 in

Provenance
Galleri Koloritten, Stavanger, Norway;
Private Norwegian collection, (acquired from the above);
Private Norwegian collection

Publications
This work will be included in a revised edition of *SH RAZA*,
Catalogue Raisonné Volume II (1972 – 1989) by Anne Macklin
on behalf of The Raza Foundation, New Delhi.



Kesavan Appukuttan
Achary
1925–1997

Mother and Child,
circa 1970s

Signed 'APP' on
the reverse

Hardwood carving on
a wooden base
60 x 10 x 6 cm
23 5/8 x 4 x 2 3/8 in

Provenance
Private UK collection

Achary was Born in Trivandrum to a family of artists. He studied at the Rama Varma Institute of Drawing and Painting and in 1958, joined the Government of India Regional Design and Technical Development Centre. Over his career he had numerous solo and group exhibitions both in India and overseas.

This sinuous and tactile sculpture of a Mother and Child was held in a Scottish collection for many years and through use of long flowing lines and burnished surface, displays the Artist's skills as a sculptor.





Jamil Naqsh
1939–2019

Provenance
Private UK collection,
(acquired directly from the Artist)

Untitled (Woman and Pigeon),
1979

Signed 'jamil Naqsh, pakistan'
upper right; further signed,
dated and inscribed
'JAMIL NAQSH/T-122/2
Tariq Road/ Karachi Pakistan/
1979' on the reverse

Oil on canvas
91.4 x 60.3 cm
36 x 23 3/4 in



Jamil Naqsh
1939–2019

Untitled
(*Restrained Woman and Pigeon*),
1981

Signed and dated ‘Jamil Naqsh
1981, Pakistan’ lower right;
further signed, dated and
inscribed ‘JAMIL NAQSH/
T-122/2 Tariq Road/ Karachi
Pakistan/ 14th Aug 1981’
on the reverse

Oil on canvas
91.6 x 61.3 cm
36 x 24 1/8 in

Provenance
Private UK collection, (acquired directly from the Artist)

Whilst similar in composition to *Woman and Pigeon* (1979), this painting is executed in a markedly different style. Rather than employ a pointillist style, usually seen in his work from the 1970s and 80s, Naqsh blends the paint, creating flat, plastic areas of paint, giving the work a remarkably realistic feel, with areas of trompe l’oeil, such as the frayed ends of the rope.

According to the vendor who was a close friend of the Artist, the painting was inspired by a spate of cases of brutality against women in Pakistan. It is therefore a rare painting in that it clearly states a political message, something extremely uncommon in Naqsh’s oeuvre.



Dhruva Mistry RA
b.1957

Reclining Woman,
1982

Painted stone
25.5 x 33 x 12 cm
10 x 13 x 4 3/4 in
91.4 x 60.3 cm
36 x 23 3/4 in

Provenance
Private UK collection

This languid depiction of a nude in carved and painted stone is similar to the work Mistry produced for his degree show from the Royal College of Art in 1982/83. Similar sculptures are held in the collection of the Arts Council, UK.





Dhruva Mistry RA
b.1957

Unmasked 16,
1995

Signed, dated and titled
'UNMASKED - 16' / 1995
DHRUVA MISTRY'
on the reverse

Wooden bowl and beads
26 x 26 x 19.5 cm
10 ¼ x 10 ¼ x 7 ¾ in

Provenance
Private UK collection, (acquired directly from the Artist, circa 1999)

This work is from a series of sculptures made in the mid-1990s where Mistry created new forms from wooden bowls. By the deconstruction and rearrangement of certain elements, and the application of beads for eyes, the works possess a huge amount of character and personality and convey a range of emotional states. In this instance he has created an image of the deity Ganesh.



Bhupen Khakhar
1934–2003

Man in Bed,
1974

Signed, dated and inscribed on the reverse
‘With all my love/ Bhupen/ 8.4.74’

Watercolour and pencil on paper
30 x 12 cm
11 3/4 x 4 3/4 in

Provenance
Timothy Hyman (acquired directly from the Artist)



Bhupen Khakhar
1934–2003

Provenance
Timothy Hyman (acquired directly from the Artist)

Birth of Water,
1993

Signed, dated, titled and
numbered 19/20 along
lower margin

Etching on paper
43 x 52 cm
16 7/8 x 20 1/2 in



Bhupen Khakhar
1934–2003

Untitled (Casting the Net),
circa 1995

Signed in Gujarati
lower right

Glazed ceramic
Diameter: 47 cm (18.5 in)

Provenance

Private Collection, The Netherlands;
Saffronart, 8–9 June, 2016, lot 34;
Private collection, USA;
Grosvenor Gallery, London

“I never imagined I would be doing ceramics; I really got involved in it in 1994 when I was in Holland. It was actually prompted by my Bombay-based friend Haridas, who was very ill and had told me, “Next time you go to Europe I would like to go with you,” It was a wish I was very keen to fulfil. So when the opportunity came, soon after, to go on a four month fellowship (May’ August, 1994), to the European Ceramic Centre at Hertogenbosch, some 40 kms south of Rotterdam, in Holland, I grabbed it and made arrangements for my friend to travel with me.

“I had never worked with ceramics before... My initial work at the Ceramic Centre was very bad. Everything looked like the small dummy bags used in war for target practice. Within fifteen days I destroyed all of it. It was then that I started my ceramic portrait series, specifically the blue portraits.

“What I really like about the medium is the element of surprise. The real excitement, for me, starts from the point you start applying glaze colour. After being licked by the flames, what emerges is never what you expected. It is a kind of ‘difference’ which you cannot really anticipate. It is an experience somewhat like working in the dark. All sorts of accidents happen and you discover it is a medium in which you, the ‘artist as creator’, does not have much control... So it is a medium in which one need not take instant decisions. Doing figurative work in ceramics excites me greatly.”

Bhupen Khakhar, interviewed by Sadanand Menon, taken from Vadehra Art Gallery’s exhibition catalogue, *Bhupen Khakhar, Ceramics and Watercolour*, December 1996–January 1997



Manjit Bawa
1941–2008

Cows,
1994
Signed and dated
'Manjit 94' lower right
Pastel on paper
56 x 87 cm
22 x 34 1/4 in

Provenance
Private collection, UK





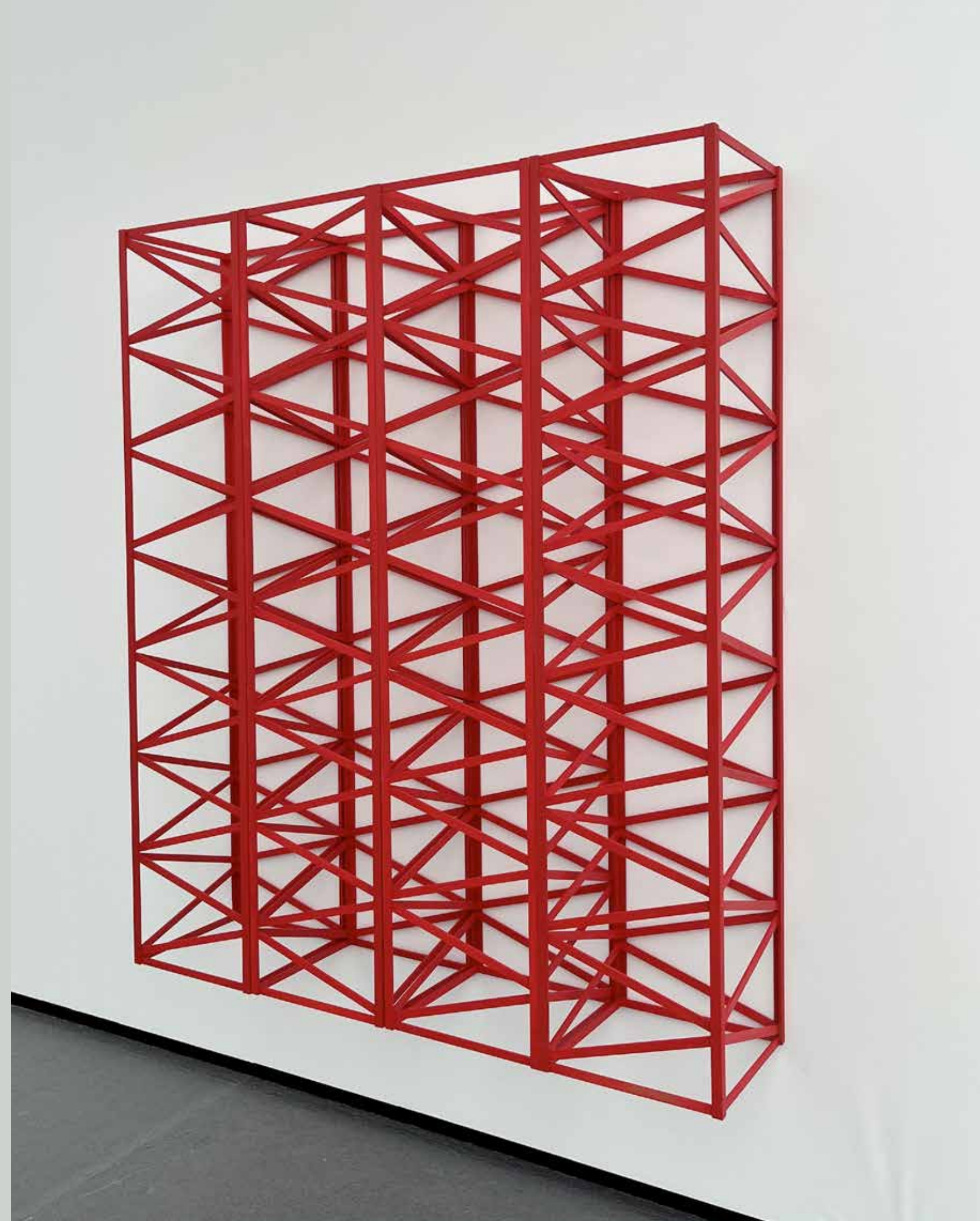
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