



PICKING UP THE PIECES

COLLAGE IN POST-WAR BRITAIN



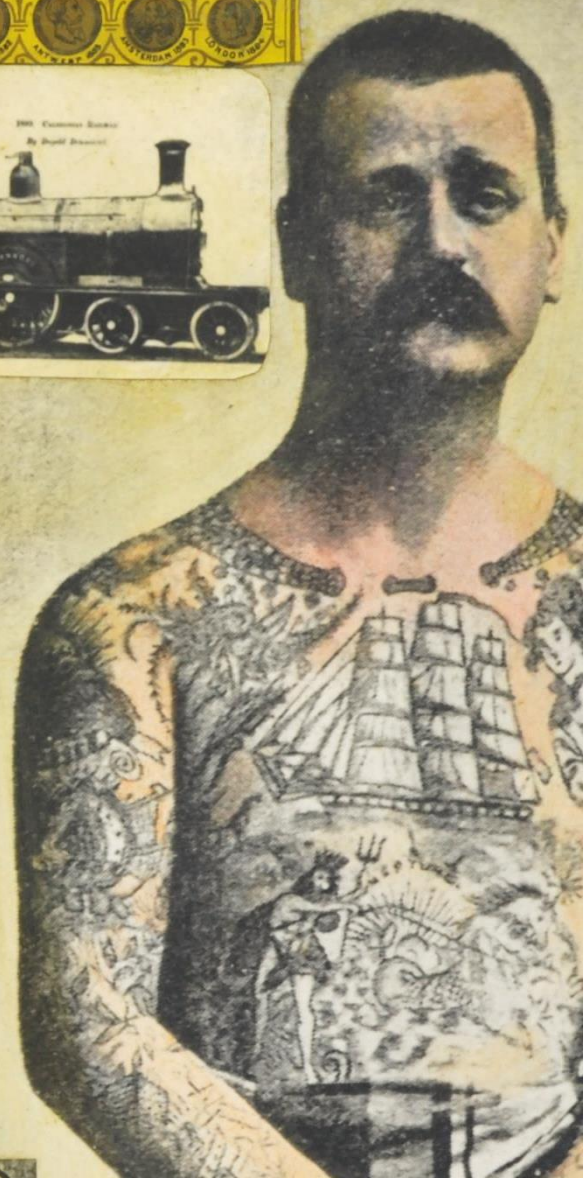
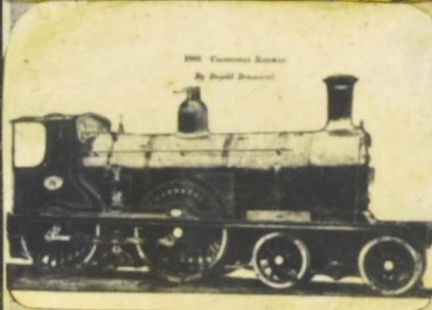
EDUARDO PAOLOZZI NIGEL HENDERSON
WILLIAM TURNBULL RASHEED ARAEEN
FRANCIS NEWTON SOUZA



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The Tower B



**Grosvenor
Gallery**

PICKING UP THE PIECES

COLLAGE IN POST-WAR BRITAIN

3 March – 29 April 2016

Grosvenor Gallery

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In this exhibition we aim to highlight how collage was used in Post war Britain as a metaphor for a broken society.

Despite emerging victorious from the 2nd World War Britain was severely weakened. It's economic and financial strength were destroyed by the War. This was followed by the erosion of its Empire; first India declaring Independence in 1947, followed by the Suez Crisis of 1950. The collapse of British Imperial power was all but complete by the mid-1960s.

The British Landscape, especially the cities, had been scarred from the bombing and the terrible economic reality left large neighbourhoods deserted. Rationing was still in force, and poverty was abject, inner cities were deserted except for the poor and gangs. Amongst the new settlers into these areas were artists and new immigrants, encouraged to come from former colonies. The artist FN Souza who emigrated from India in 1949:

"He chose England because at the time it seemed to him the most civilised place in the world... Souza found a very different country from the one he had expected... he found the average Englishman even less concerned with art than the people of Bombay. There was not even a Minister for Culture! What was more, food was rationed!"

Edwin Mullins, *F N Souza*, Anthony Blond, London 1962, p.19



An aerial view of the City of London showing bomb damage around St. Paul's Cathedral c.1946

Politically, the country voted in Attlee's Labour and in 1956 the National Health Service was established. It was a period of consolidating and rebuilding. This period provided a harsh and challenging backdrop for the artists. It also provided an opportunity for a new generation of young thinkers to change the course and landscape of British Art. Paolozzi described Henry Moore in 1954 as; *"a continual source of visual surprise and inspiration.... However he is still a man of the 1930s and the idea of holes in wood is not for us today."*

Robin Spencer (ed), *Eduardo Paolozzi: Writings and Interviews*, Oxford 2000, p. 76-77

Collage as a technique was used widely and taught in art schools, however for this group of artist's its practical and conceptual factors made it relevant.

As a vehicle for conceptual work they looked back at history to the influence of Dada, and especially Kurt Schwitters. He was a key figure in European Dada, who invented the concept of 'Merz', *'the combination for artistic purposes of all conceivable materials'*¹ Schwitters, of German origin, was a 1st WW refugee in Britain and spent his last years in the Lake District in isolation, painting figurative landscapes. However his art and practice was being re-evaluated through the form of publications and posthumous exhibitions in London. Schwitters's collages were a radical departure from the grand, classical, imperial art of the then German establishment. They were progressive and anti-establishment, and appealed to the young British artists.

Practically, collage appealed because it was inexpensive. Like Schwitters, this generation of young artists were working with little or no resources. Scraps of photographs, magazines and newspapers were all readily available and it became their calling card.

Tate website



Eduardo Paolozzi used the collage technique in his two dimensional works as well as his sculptures. He was extremely critical of the pompous and hypocritical classical sculpture of the supposed high art of the then German, but also British and European artists. Metaphorically the world was bleeding, wounded by war, mentally scarred by the sights of Auschwitz and Dachau. Paolozzi's sculptures of the 1950's are broken, smashed and hollow, they are wounded. They are existential beings, the martyrs, realistic icons of this generation.

Nigel Henderson, along with Paolozzi was a member of the Independent Group and his works, again created in poverty, broke down the boundaries between high and low art, beginning the crossover between experimentation, photography and performance art.

William Turnbull, another member of the Independent Group, questioned the existence of a society whose pillars of strength had been destroyed. His work such as *Broken Heads* subverts the classical with a new order.

Francis Newton Souza was of Indian origin and arrived in the UK on a Portuguese passport, eventually gaining British citizenship. Pornographic black and white images of women from Soho emerge in his work of the 1960s, replacing the Madonnas of his 1940s Goan imagery.

Rasheed Araeen covers his self-portrait in *brilliant white* emulsion paint, a critique of the whitening beauty products but also the predominantly white establishment against whom he campaigned for equal rights for Blacks and Asians in the 1970s, and still is.

This exhibition is not a survey of Collage in Post-War Britain. The selected artists all share an expressive element, and although some worked together, it was their differences that brought them together.

EDUARDO PAOLOZZI (1924 – 2005)

1. Two Ton ingot, 1948

Collage and ink on paper

Signed and dated lower right

33.5 x 12.25 cm. (13 ¼ x 4 ¾ in.)

Provenance:

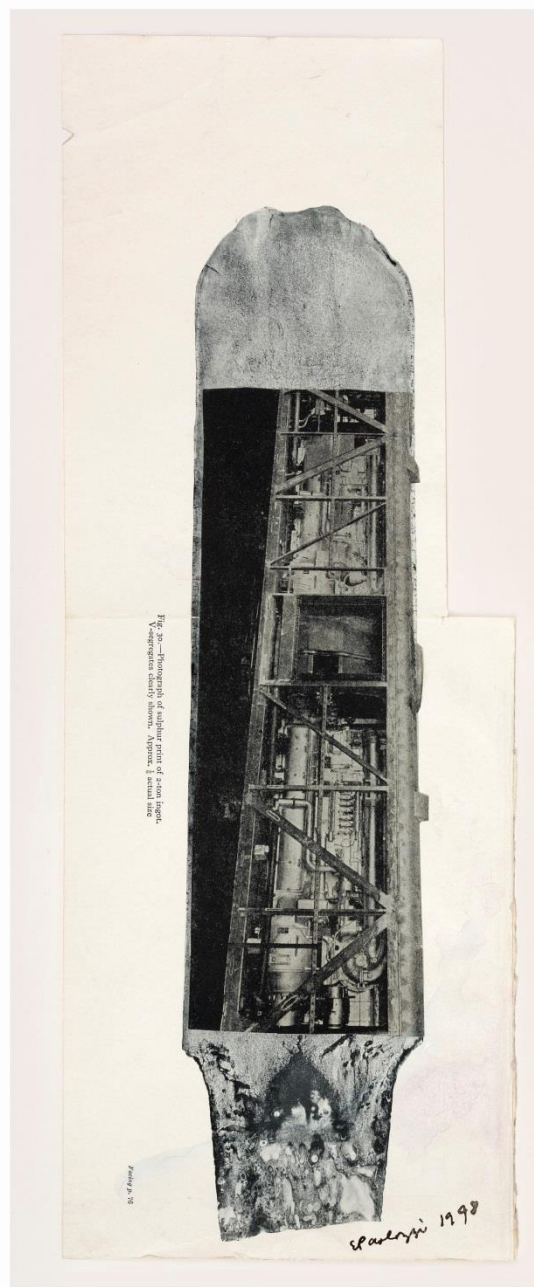
Estate of the Artist

Exhibited:

Eduardo Paolozzi, Recurring themes,
Royal Scottish Academy, Edinburgh,
1984, touring to Cologne, Munich &
Breda, 1984-1985, cat. B2.7

Literature:

Robin Spencer, *Eduardo Paolozzi*,
Trefoil Press, London, 1984 p.77



2. *Untitled*, 1948

Collage and mixed media on paper

Signed and dated lower right

38 x 25.5 cm. (15 x 10 in.)

Provenance:

Estate of the Artist



3. *Collage 1951*

Collage and mixed media on paper

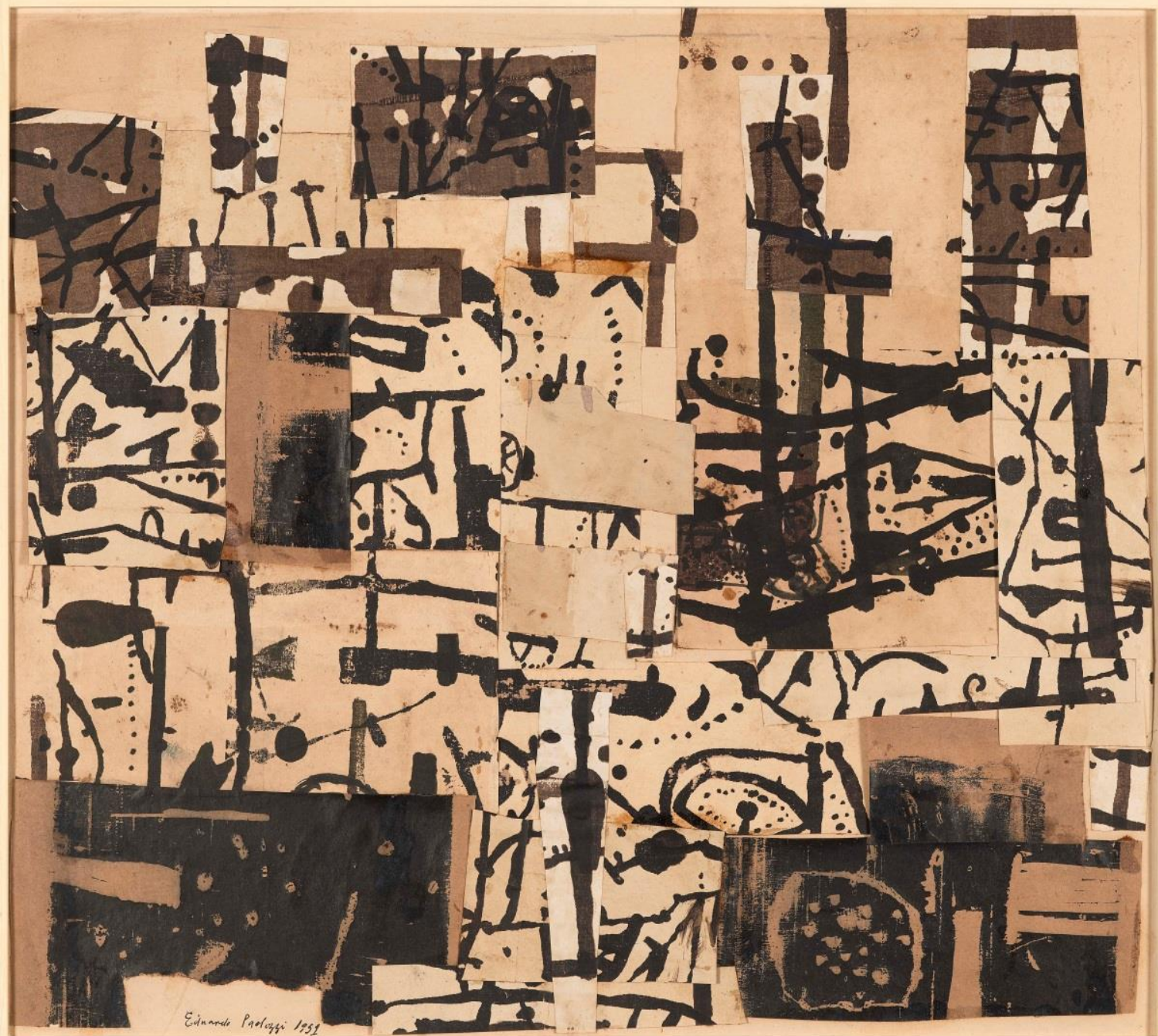
Signed and dated lower left

50 x 30 cm. (19 ½ x 11 7/8 in.)

‘During the first part of the 1950s, Paolozzi devised collage techniques to create a series of presences which embodied the spirit of various total systems. As visual metaphors for a variety of natural and man-made ‘communications networks’, they reflected the interest which was developing in many places at this time in the informal image systems of various macro- and micro-structures. Jackson Pollock’s interwoven loops of dripped and splattered paint covered huge canvas fields with overall patterns which seemed to reveal usually unseen energy paths.

‘Artists like Dubuffet specifically cited new sources for their art in descriptive, physics, geology, geography, and biochemistry. Possibly the new interests were partially stimulated by the cross-disciplinary investigations connected with a new field of cybernetics. Certainly, in the arts, it was also reinforced by several photo books which explored aspects of the world hitherto mostly invisible. Moholy-Nagy’s *Vision in Motion*, Thompson’s *Nature and Form*, Ozenfant’s *Foundations of Modern Art*, Gutkind’s *Our World From the Air*, and Kepes’ *The New Landscape* each presented different aspects of the new visual frontiers which Kepes described as ‘magnification of optical data, expansion and compression of events in time, expansion of the eye’s sensitivity range, and modulation of signals.’

D.Kirkpatrick, *Eduardo Paolozzi*, London, 1969, p. 19



Edoardo Paoletti 1959

4. *Study for 10ft Sculpture, 1956*

Ink and collage on paper

Signed and dated lower right, titled verso

33 x 25.4 cm. (13 ¼ x 10 in.)

Provenance:

Estate of the Artist



Engraving.

1766

‘...Shattered Head and Damaged Warrior are direct and concentrated expressions of the damaged man. As such, they are related to the sculpted hosts of battered but defiantly alive figures which were created by many European and American artists in the late 1940s and in the 1950s.

‘The brutal grotesqueness of Paolozzi's pieces makes them appropriate symbols for an age in which man cannot escape awareness of death and destruction because mass communication systems instantly relay the gruesome details of horrific catastrophes wrought by man and nature in all parts of the globe. Yet these works are not wholly morbid images.

‘Although they are grotesquely anti-beautiful, they retain a spark of hope-filled life. Their whole compositions work to express this spirit. Shattered Head, for example, seems to show the aftermath of a total fragmentation. The head is made of irregular pieces which do not quite fit together. Some gaping fissures seem left by missing slivers that were lost when the shattering took place. But much of the awkward fit appears to have come through a hasty reassembly which patched the body miraculously together again into the container of a human presence. One senses that the vital spirit might have escaped if more time had been taken in rebuilding the physical shell....’

Diane Kirkpatrick, *Eduardo Paolozzi*, New York Graphic Society Ltd, Connecticut, 1969, pp35, 38



5. *Robot*, c.1956

Inscribed with signature

Bronze

Unique

Height: 48.5 cm. (19 in.)

Provenance:

Acquired directly from the artist by G. Atkins, London

Parker-Bernet Galleries, New York, 19th May 1966, lot 18, acquired by Mr & Mrs Donal S Gilmore

Kalamazoo institute of art

Modern British Art, Sotheby's, London, 11 Nov 2011, no 147

Private collection, London

Exhibited:

Paolozzi Sculpture, Hanover Gallery, London, 11th November - 31st December 1958, cat. no.24,
illustrated (editioned cast)

British Pavilion, XXX Venice Biennale, 1960, cat. no.M (editioned cast)



6. *Figure*, 1956

Bronze raised on Belgium black marble base

Only known cast

Inscribed and dated on the base

Height: 28 cm (11 1/8 in.)

Provenance:

Private Collection, Canada

Exhibited:

Paolozzi Sculpture, Hanover Gallery, London, 1958, Cat. no.13 (illustrated)

Literature:

Robin Spencer, *Eduardo Paolozzi Writings and Interviews*, Oxford University Press, 2000



‘In the late 1950s Paolozzi made a handful of works whose titles indicated some kind of damage. There was 'Wounded Animal', 'Damaged Warrior' and this work 'Shattered Head'. These works were made up from sheets of wax and often had holes or parts missing. At this time Paolozzi was living in London and decided that he wanted to try casting his own small bronzes, of which this is an example. He set up a small foundry in the Hampstead back garden of a friend and cast a few works, using the lost wax method. The bronze master of this was cast in the garden foundry, but an edition of nine was cast by professional founders.’

Tate Gallery caption, September 2004



7. *Head Looking Up*, c1956

Bronze

Unique

26 x 31.1 x 15.9 cm. (10 1/4 x 12 1/4 x 6 1/4 in.)

Provenance:

Alan Power

Exhibited:

Paolozzi, Hanover Gallery, London, 11 November - 31 December 1958, cat no.35, illus b/w
Victor Pasmore and Eduardo Paolozzi, with prints by Geoffrey Clarke, Henry Cliffe and Merlyn Evans, British Pavilion, Venice Biennale, 1960, cat no.K

Victor Pasmore and Eduardo Paolozzi, Palais des Beaux Arts, Brussels, 23 September - 15 October 1961, cat no.37

'In this head Paolozzi creates a brutal vision of the empty shell of humanity confronting the uncertainty of existence. Like a number of very different artists in Britain and France, he investigates the theme of the 'damaged man', built up from a formless base material. It is as if the body has been broken and pieced back together. Parts are missing; wound-like gashes and holes gape. What is left is the body's damaged armour-like husk. The head still grimaces, but whether in pain or hope we do not know.'

Tate Gallery caption, December 2009



The Independent Group

The Independent Group (IG) were a radical group of young artists, writers and critics who met at the Institute of Contemporary Arts (ICA) in London in the 1950s, and challenged the dominant modernist (and as they saw it elitist) culture dominant at that time, in order to make it more inclusive of popular culture.

The Independent Group, or IG, was first convened in the winter of 1952-3 and then again in 1953 -4. It was responsible for the formulation, discussion and dissemination of many of the basic ideas of British pop art and of much other new British art in the late 1950s and early 1960s.

Leading artists involved were Richard Hamilton, Nigel Henderson, John McHale, Sir Eduardo Paolozzi and William Turnbull. The IG also included the critics Lawrence Alloway and Rayner Banham, and the architects Colin St John Wilson, and Alison and Peter Smithson (see brutalism).

In 1953 the IG staged the exhibition *Parallel of Art and Life* and in 1956 the ground-breaking *'This is Tomorrow.'* This exhibition at the Whitechapel Gallery in London was an expression of the IG's pioneering interest in popular and commercial culture. As Alloway put it: *"...movies, science fiction, advertising, pop music. We felt none of the dislike of commercial culture standard among most intellectuals, but accepted it as fact, discussed it in detail, and consumed it enthusiastically"*. *'This is Tomorrow'* consisted of a series of environments and a juke box played continuously.

Tate website

NIGEL HENDERSON (1917 – 1985)

8. *Untitled, 1976*

Collage with hand colouring on board mounted on cardboard
50 x 40 cm. (19 ½ x 15 ¾ in.)

Provenance

The Mayor Gallery, London

Robert Devereux Collection

Notes: The present work is from the *Lovely Linda* series.

In the 1970s, Henderson began a new approach to his collages. He would take a single found image in this instance a print of a woman found on the floor of a bus and work through various imaginary scenarios until all possibilities were fully exhausted. The first example of this new approach came about in the late 1970s in what is known as the *Lovely Linda* series, when a student of Henderson's showed him a print of a woman he had found on the floor of a bus and of which Henderson imagined that "*it must have fallen from a wallet, where it had been conserved lovingly, gazed upon from time to time to provide a momentary lift – like a double-whisky*".

As Henderson wrote of this series; "*It incorporates a timeless whore (call girl, fun girl, artist's moll) in the centre of the picture, ringed by a dartboard ring of numbers (pushed out of shape to act like a garland [up in Mabel's room is a dart player's euphemism for double one]) so perhaps she's 'Mabel'. Around are scenes – or bits rather suggesting a sexy escapade*".

V. Walsh, Nigel Henderson, *Parallel of Life and Art*, London, 2001, pp. 133-134

SCOTLAND
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My

(Recently transferred to Special)



G. HARDWICK
Middleborough and

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cause of a
person, important
business should not
be neglected
I am a happy
and contented

THE SMALL CROSSWORD



17

36

54





9. *Best in the World*, 1975

Collage with hand colouring on board mounted on cardboard

Titled verso

40.5 x 51 cm. (15 7/8 x 20 in.)

WILLIAM TURNBULL (1922 – 2012)

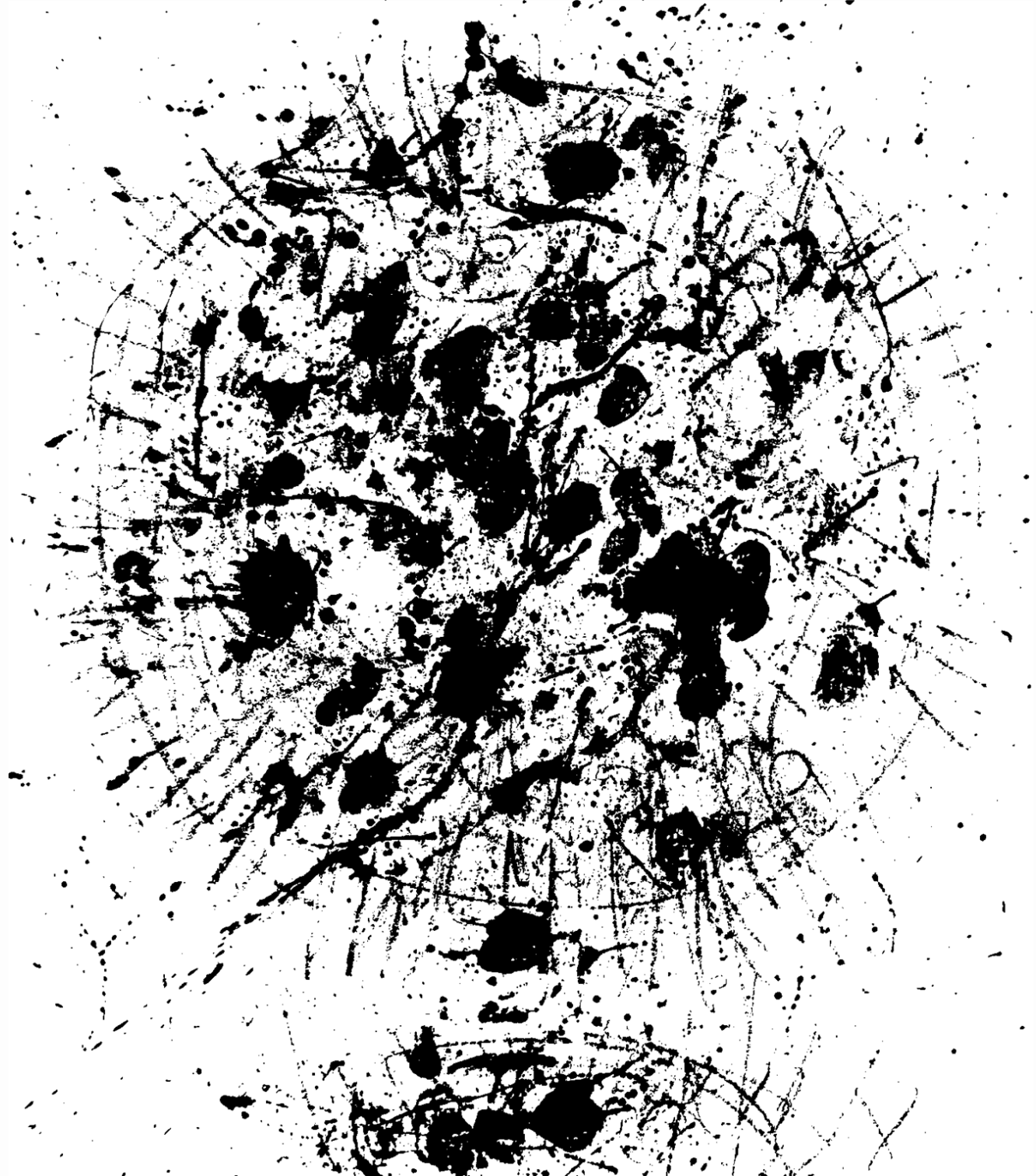
The human head was a key subject for William Turnbull from 1950 to 1957. Here, the scratched lines, made using the wrong end of a brush, as one might draw texture in plaster, indicate that this is a sculptor's drawing. Turnbull is unconcerned with capturing a specific likeness; instead he focuses on describing, through mark-making, the impression of a moving, three dimensional form.

This subject can also be found in the work of Turnbull's contemporaries Eduardo Paolozzi (*Shattered Head*, 1956) and Nigel Henderson (*Head of a Man*, 1956), both Tate Gallery Collection. All three artists had visited Paris in the late 1940s, where they absorbed the influences of Surrealism and Art Brut. Each used the head as a means to explore interiority, marking, collaging and inscribing things unseen – the damage of war, modernity, history, past and present onto its surface.

This drawing owes a clear debt to Alberto Giacometti – an early influence Turnbull freely acknowledged. After the war, Turnbull had won a scholarship to France, staying there from 1948–1950. In Paris he visited many well-known artists in their studios, including Brancusi and Léger. He tracked down Giacometti and visited his studio with Nigel Henderson several times. Giacometti was at this time making elongated figures on a life-size scale and also in miniature on horizontal slabs. Turnbull immediately responded to the work, making his own linear sculptures on bases, using fine wire armatures thinly covered in plaster. Soon after, both Turnbull and Giacometti were represented by the Hanover Gallery in London.

The linear nature of this drawing relates both to the sculptures Turnbull made in Paris and the more solid plaster masks he began in 1953. These masks were informed by African tribal and Greek masks, of which he stated, 'The Mask is a marvellous example of the attempt to fix that which is maybe most continuously fleeting and mobile – the expression on a face.'¹

¹ Theo Crosby (ed.), *Uppercase 4*, Whitefriars, London, 1960, p8 quote from the artist



10. *Shattered Head – Black version 1*

Lithograph, ed. .2/30

Signed and dated 1956

76.5 x 56 cm. (30 x 22 in.)

11. *Shattered Head – Black version 2*

Lithograph, ed. 3/30

Signed and dated 1956

76.5 x 56 cm. (30 x 22 in.)

12. *Shattered Head – Red and Blue*

Lithograph, ed.5/30

Signed and dated 1956

76.5 x 56 cm. (30 x 22 in.)

13. *Shattered Head – Blue and Purple*

Lithograph, ed. 2/25

Signed and dated 1956

76.5 x 56 cm. (30 x 22 in.)

14. *Shattered Head – Black version*

Lithograph, ed. 9/30

Signed and dated 1956

76.5 x 56 cm. (30 x 22 in.)







5/30

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FRANCIS NEWTON SOUZA (1924 – 2002)

15. *Untitled (Standing Nude), 1966*

Pen and ink and collage on paper

Signed and dated upper left

36.5 x 28 cm. (14 3/8 x 11 in.)

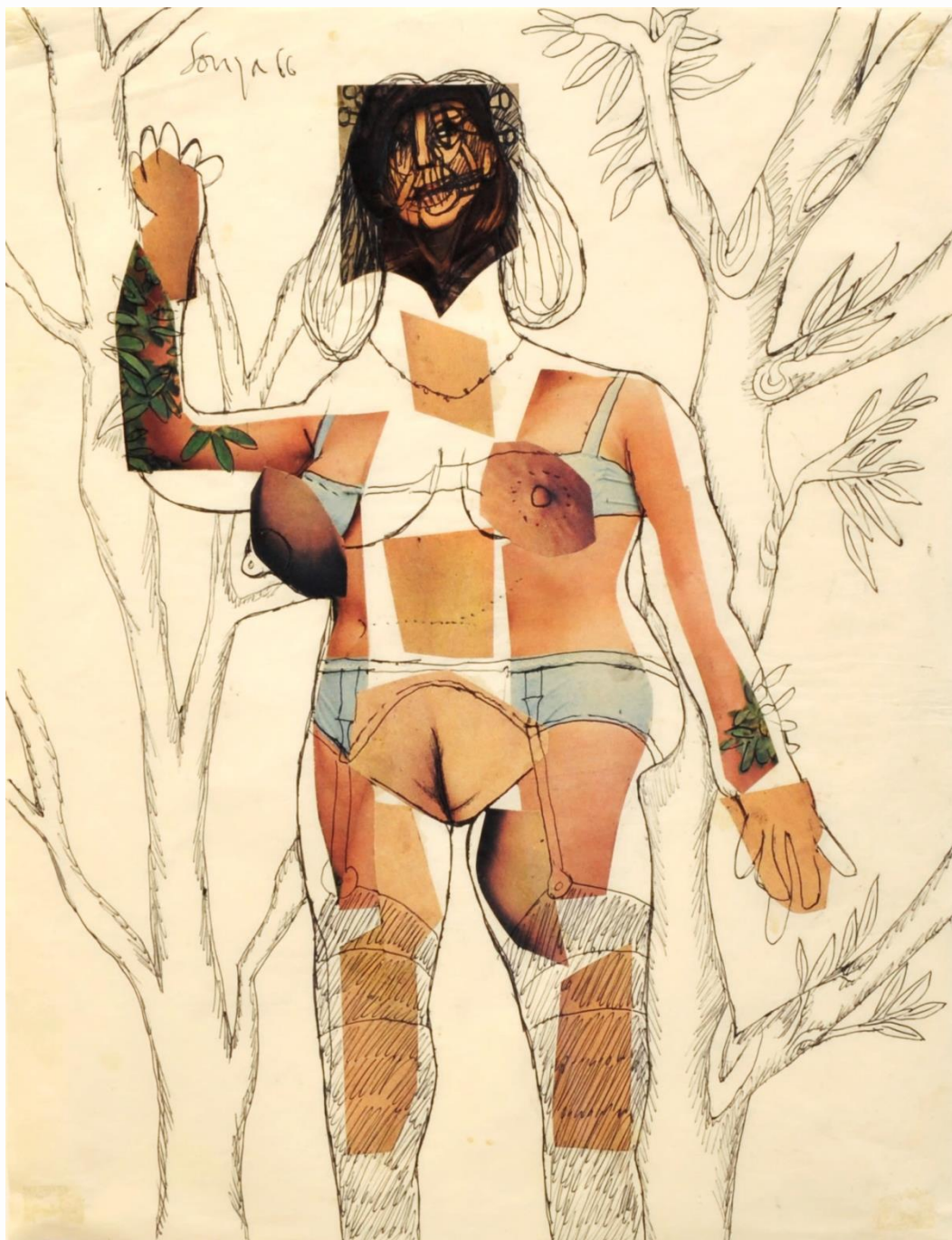
Provenance:

Dhoomimal Gallery, New Delhi

Grosvenor Gallery, London

Published:

Francis Newton Souza, Dhoomimal Gallery Collection, New Delhi, 2003, p.133



16. *Untitled (Nude in an Interior), 1966*

Black and white photograph collage and pen on paper

Signed and dated upper left

30.5 x 22.7 cm. (12 x 8 7/8 in.)

Provenance:

Estate of the Artist



17. *Untitled (Nude in an Interior), 1966*

Black and white photograph collage and pen on paper

Signed and dated upper left

24.3 x 17 cm. (9 ½ x 6 ½ in.)

Provenance:

Estate of the Artist

Сурга 66



18. *Untitled (Man and Woman in an interior), 1966*

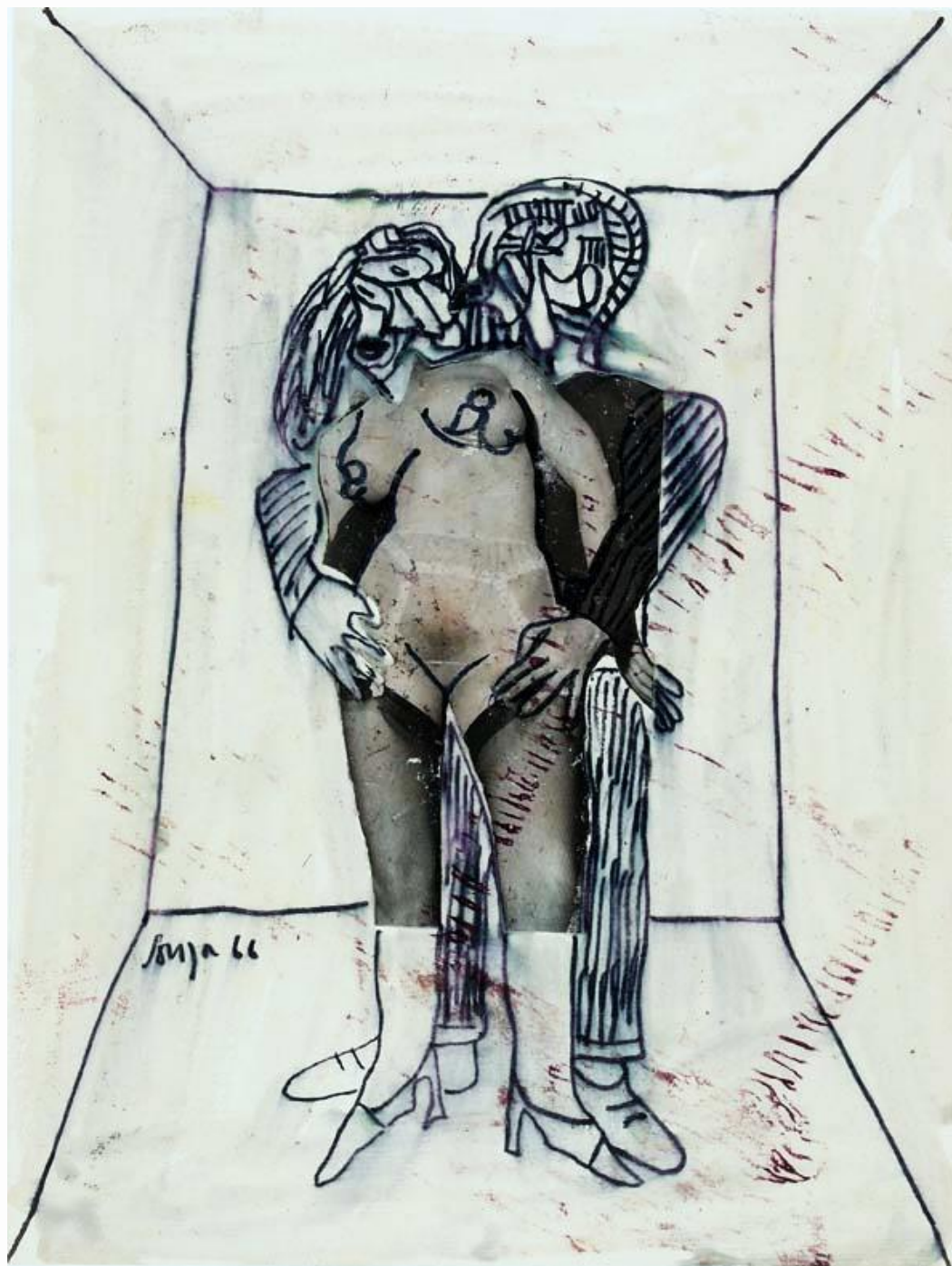
Black and white photograph collage and pen on paper

Signed and dated lower left

22.9 x 22.6 cm. (8 7/8 x 3/4 in.)

Provenance:

Estate of the Artist



19. *Untitled (Nude in an Interior), 1966*

Black and white photograph collage and pencil on paper

Signed and dated upper left

30.5 x 22.7 cm. (12 x 8 7/8 in.)

Provenance:

Estate of the Artist

Private Collection, London



“Souza’s admiration for Bacon is apparent in such a painting as Cat no. 46, Figure in interior, 1963, and Cat no. 48, Two Women on Sofa, 1966, which can be compared to Bacon’s picture Seated Figure, 1961 (Tate Collection). With these pictures it is as if Souza was presenting his art as the heterosexual counterpart to Bacon’s. It is certainly the case that the themes of eroticised violence and brutality that have often been attributed to Bacon were also applied to Souza, and indeed both men had a taste for self-dramatisation which played on these perceptions. Yet while neither would deny that these themes existed in their work, both would contest the moralising reading which cast them as nihilists. In fact both claimed that their work was ultimately about the significance of life, and that the visual intensity of their paintings was intended to jolt the nervous system like an electric shock into a visceral awareness of life.”

Toby Treeves, *Bacon, Freud, Souza, Tyeb*, September 2007



20. *Untitled (Two women on a sofa), 1966*

Black and white photograph collage and pen on paper

Signed and dated lower left

23.5 x 33 cm. (9 ¼ x 12 7/8 in.)

Provenance:

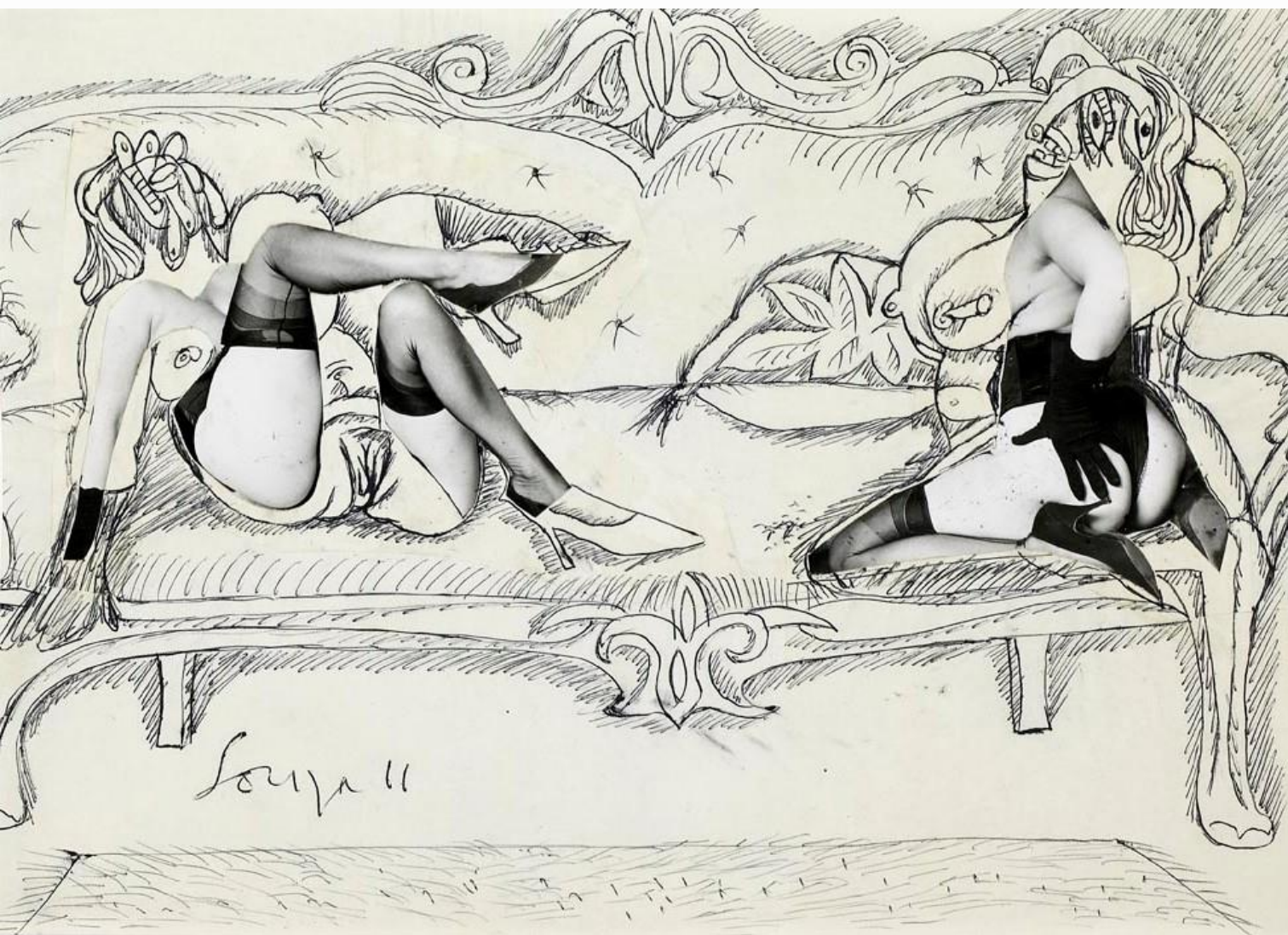
Julian Hartnoll, London

Private Collection, London

Exhibited:

F.N Souza, Saffronart & Grosvenor Gallery, New York, 16 September - 15 October 2008

no. 34, illustrated in colour



21. *Untitled (Brigitte Bardot), 1966*

Black and white photograph collage and pen on paper

Signed and dated lower left

23.5 x 33 cm (9 ¼ x 12 7/8 in.)

Provenance:

Estate of the Artist

Souza 1966



22. *Untitled (Nudes in an Interior), 1966*

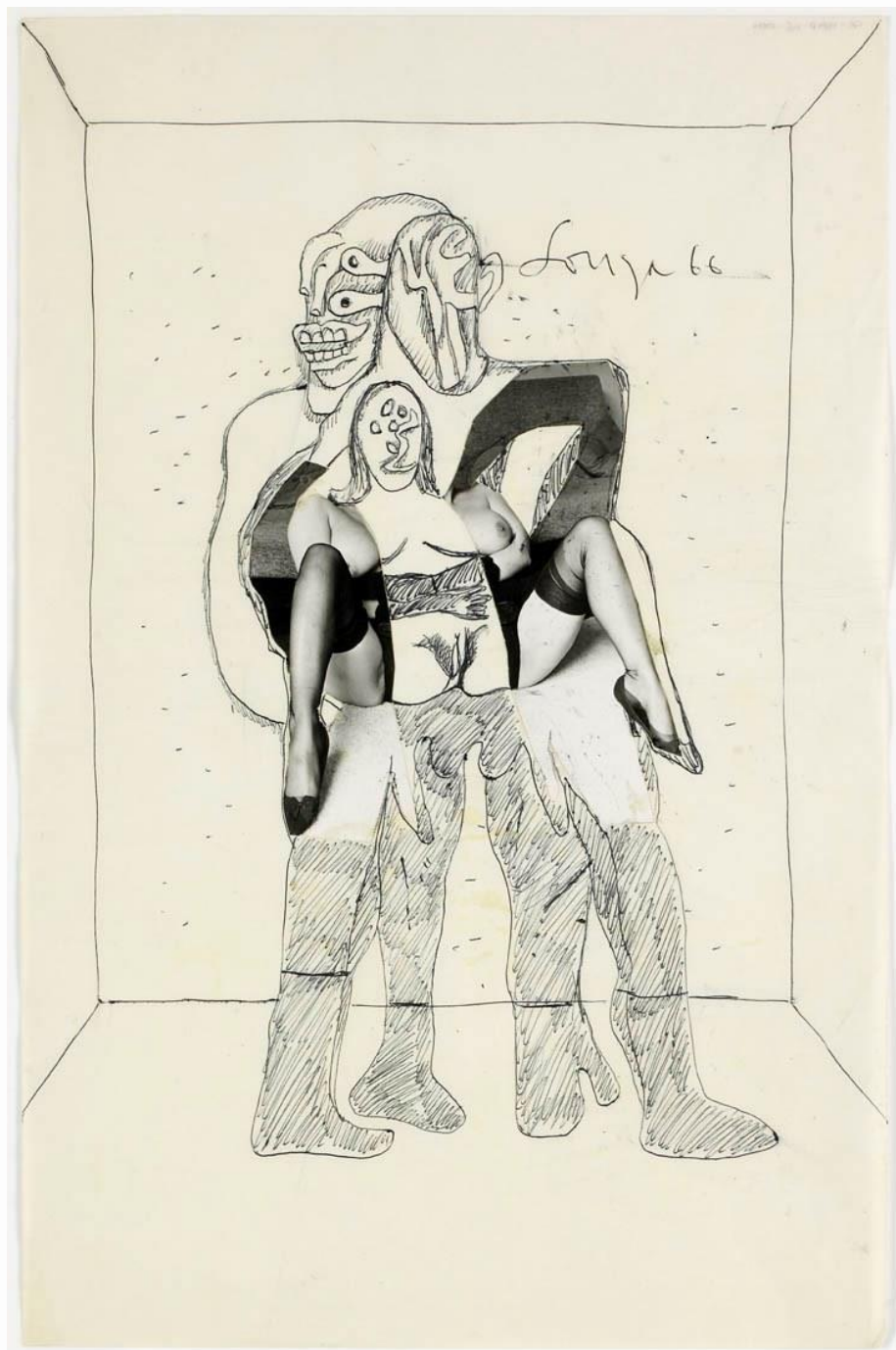
Black and white photograph collage and pencil on paper

Signed and dated upper left

30.5 x 22.7 cm. (12 x 8 7/8 in.)

Provenance:

Estate of the Artist



23. *Seated Nude, 1967*

Collage, Pencil and watercolour on canvas

Signed and dated

53.5 x 51 cm. (21 x 20 in.)

Provenance:

Estate of the Artist





RASHEED ARAEEN (B. 1935)

From Left to Right:

24. *Art History 1980-81*

Paint and collage on paper

Signed and dated

91.4 x 91.4 cm. (36 x 36 in.)

25. *Brilliant White, 1979*

Paint and collage on paper

Signed and dated

91.4 x 91.4 cm. (36 x 36 in.)

26. *Art History 1980-81*

Paint and collage on paper

Signed and dated

91.4 x 91.4 cm. (36 x 36 in.)

Published:

Guy Brett, *Rasheed Araeen, Making Myself Visible*, Kala Press 1984, illustrated, p. 147



BIOGRAPHIES

EDUARDO PAOLOZZI (1924 – 2005)

Eduardo Paolozzi, heralded as the founder of British pop art was born in Scotland in 1924 to Italian immigrant parents from the remote Italian province of Frosinone. Although seemingly destined to take over the small ice-cream parlour which his parents ran, Paolozzi had bigger ambitions enrolling in Edinburgh College of Art and later at St Martins Lane and Slade School. After a successful exhibition at the Mayor Gallery, London and before he had finished his studying Paolozzi moved to Paris where he met the likes of Arp, Braque, Brancusi, Giacometti, Jean Hélion, Léger and Tristan Tzara.

On his return to the UK in 1949 the influence of Dada and surrealism is clear in his work, it was also his time in Paris which inspired his distinctive collagist approach, a method which remained central to both his printmaking and his sculpture and which are now regarded as important early examples of pop art. From 1949 to 1955 Paolozzi taught at the Central School of Art and Design in London In 1952 Paolozzi became involved in the loosely associated Independent Group along with other artists such as Richard Hamilton, William Turnbull and Victor Pasmore. Their interests lay in modern times, in mass media and new developments in science and technology. These interests are reflected in his sculpture which he synthesised from bits of machinery or other found objects creating what has been described as ‘totemic machine-age figures’. Paolozzi had major exhibitions at the Museum of Modern Art, New York in 1964 and at the Tate, London in 1971.

Paolozzi continued to work in his seventies. He had spent much time in Germany where he was professor at the Munich Academy until 1994. It was in Munich where Paolozzi often visited the Glyptothek, the collection of Greek and Roman statuary. These three works are reflective of Paolozzi’s growing interest in classicism, “But even Paolozzi’s neoclassical heads and figures continued to employ collage and assemblage. Constructed from unconnected fragments or cut into sections before being rearranged, many of them appear mechanistic, as though informed by a classicising aesthetic modified to reflect a modern distrust of absolute values.”

Frank Whitford, *Guardian*, Friday April 22, 2005

NIGEL HENDERSON (1917-1985)

As a young man in inter-war London, Henderson had first hand contact with international artistic developments through his mother, who set up the collector Peggy Guggenheim's London gallery in 1938. Through her, Henderson met such leading Surrealists as Marcel Duchamp, Max Ernst and Yves Tanguy, and his work was included alongside Picasso and Braque in a show of collage work. Henderson was also friendly with members of the Bloomsbury Group, and in 1943 married Virginia Woolf's niece.

After serving in World War II, Henderson studied at the Slade School of Art, where he met fellow artists Eduardo Paolozzi, William Turnbull and Richard Hamilton. Henderson's lifelong friendship with Paolozzi is considered crucial to the development of British Pop Art. In 1952, they were both founder members of The Independent Group. This was a highly significant group of artists, writers and thinkers which met at the Institute of Contemporary Arts.

Henderson worked in a variety of media, including photography, but is best known for his collage works. He contributed to the seminal 'This is Tomorrow' exhibition at the Whitechapel Gallery in 1956. His work features in many public collections including Tate, V&A, the Pompidou Centre, Paris and MOMA, New York.

WILLIAM TURNBULL (1922 - 2012)

William Turnbull was born in Dundee in 1922. He began his artistic career painting film posters and then as a commercial illustrator, whilst also taking classes in landscape painting at Dundee University. After World War II, during which he served in the RAF, Turnbull briefly studied at the Slade School of Fine Art between 1946 and 1948 before moving to Paris where he met Eduardo Paolozzi.

In the early 1950s Turnbull was involved with the Independent group at the ICA, whose lectures on recent scientific, sociological and philosophical ideas were of great interest to the artist.

Turnbull's early work used simple linear elements as basic signs, often implying play and movement. These were followed by paintings in which the motion of groups of figures was suggested by gestural line.

The motif of the head as an object became predominant in his works during the mid 1950s. From 1955 to 1957 he treated the same motif with a calligraphic handling or heavy use of the palette-knife. Until 1963 his sculpture incorporated several parts in contrasting materials, such as bronze, stone and wood.

Later in his career he began to erase vestigial imagery. At first he produced almost monochromatic, heavily worked surfaces, followed by thinly painted colour fields. These were either vertically divided or incorporated cropped discs that implied an extension beyond the canvas. Later his paintings comprised sections of colour accented by occasional diagonals or bands clinging to the edge.

Turnbull's painted steel sculptures from 1963 to 1968 often involved irregular wavy forms. Turnbull's three-dimensional work corresponded with the concerns of the American Minimalists in its repetition of ready-made geometric units and concern for different responses to identical forms when set in a new context. Turnbull returned in 1977 to small, modelled sculptures. These later works, while evoking his sculpture of the 1950s, were more intimate and less dauntingly imposing.

RASHEED ARAEEN (b.1935)

Born and educated in Pakistan, Araeen trained as an engineer before moving to Europe in the 1960s to become one of the pioneers of minimalist sculpture in Britain. However, he received no institutional recognition for his contribution to the modernist discourse in this country, being side-lined as a non-European whose work was consistently evaluated within the context of post-colonial structures.

As a result of this, in the 1970s and 1980s his work – in performance, photography, painting and sculpture – began to develop an overtly political content which drew attention to the way in which black artists were invisible within the dominant Eurocentric culture.

Geometric structures in which vertical and horizontal lines are held together by a network of diagonals (like the bracing struts used to strengthen latticed engineering constructions) play on the links between Eastern and Western thought and the frameworks of social institutions and aesthetics. Photographs overlaid by or held within these geometric structures, bring in the personal and psychological and relate the human individual to the social structure in which s/he exists.

Through his activities as a publisher, writer, and artist he is one of the pivotal figures in establishing a black voice in the British arts. Araeen has published numerous journals and articles, some of the most notable being; '*Black Phoenix*', published in 1978, which was followed by the hugely influential '*Third Text*' in 1987 and '*Third Text Asia*' in 2008. He also founded Kala Press in association with Third Text to disseminate information on neglected African and Asian artists in Britain who contributed to the development of post-war British art.

In 1989 Araeen curated the exhibition '*The Other Story, Afro-Asian artists in post-war Britain*' at the South Bank Centre. This was a watershed moment in 20th century artistic history, as it was the first major retrospective of work by Asian and African artists in Britain, all of whom had contributed greatly to the artistic scene since the 1950s, without ever being formerly accepted as part of the establishment.

The exhibition featured the work of artists including Francis Newton Souza, Anwer Jelal Shemza, Uzo Egonu and Mona Hatoum, and is considered to be hugely important to the development of post-war British art.

FRANCIS NEWTON SOUZA (1924 – 2002)

Francis Newton Souza was born in the Portuguese colony of Goa in 1924 into a strict Roman Catholic family. His upbringing was marked by what he saw as the conflict between the erotic Indian art surrounding him, and the repressive teachings of the Catholic Church. This duality of what he called 'sin and sensuality' was to significantly shape his art. Souza's canvases alternate from spiky, deformed faceless bodies and violent scenes of Christ's crucifixion, to sensual and statuesque nudes and tender portrayals of mother and child.

Souza's work is often evaluated within the context of his Indian contemporaries, namely the Progressives, of which he was a founding member. Indeed, it is important to recognise the groups shared passion to break free from conservative teachings following India's Independence in 1947, and when Souza's works are placed alongside those of artists such as Raza, Padamsee and Husain the similarities are clear.

However, Souza's works do not sit comfortably within any one frame of thought and critic John Berger's words that 'he straddles many traditions but serves none' rings as true today as when they were first written in the New Statesman in 1955. Souza made London his home between 1949 and 1967, with spells in Paris and Rome, after which he emigrated to the USA, finally settling in New York where he resided until his death in 2002. The balance is starting to be re-addressed between his Indian roots and his place within Modern Western painting.

Likewise, the social context within which Souza lived and painted and his strength of character are being brought into view. From his very beginnings, with the death of his father and sister during his childhood, Souza struggled against adversity. He fought for and achieved recognition against racism, conservatism and poverty to achieve one-man shows and international awards. Souza's energy never abated for new ideas and new techniques, from his use of light boxes to project images onto canvases, to his early experimentation with chemical solvents, acrylics and monochrome painting.

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Like other great artists of the Twentieth Century, Souza was neither daunted by tradition nor disparaging of contemporary visual culture. Instead he adopted various notions and visual references from such sources as the old masters, his contemporaries, and commercial imagery appropriating them to create his own distinct works. In no other case is it more appropriate for a new adjective; 'Souzaesque'.

Souza was not only a prolific painter but also a writer, poet and even philosopher. His legacy is only just coming to light and there is much more to research. We can all look forward to discovering more about him.

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