

Sayed Haider Raza

Grosvenor
Gallery

29 March –
21 April 2023

Sayed Haider Raza

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Grosvenor Gallery
35 Bury Street
London SW1Y 6AU
+44 (0)20 7484 7979
art@grosvenorgallery.com
grosvenorgallery.com

**Grosvenor
Gallery**





1. *Untitled (Maisons)*, 1963

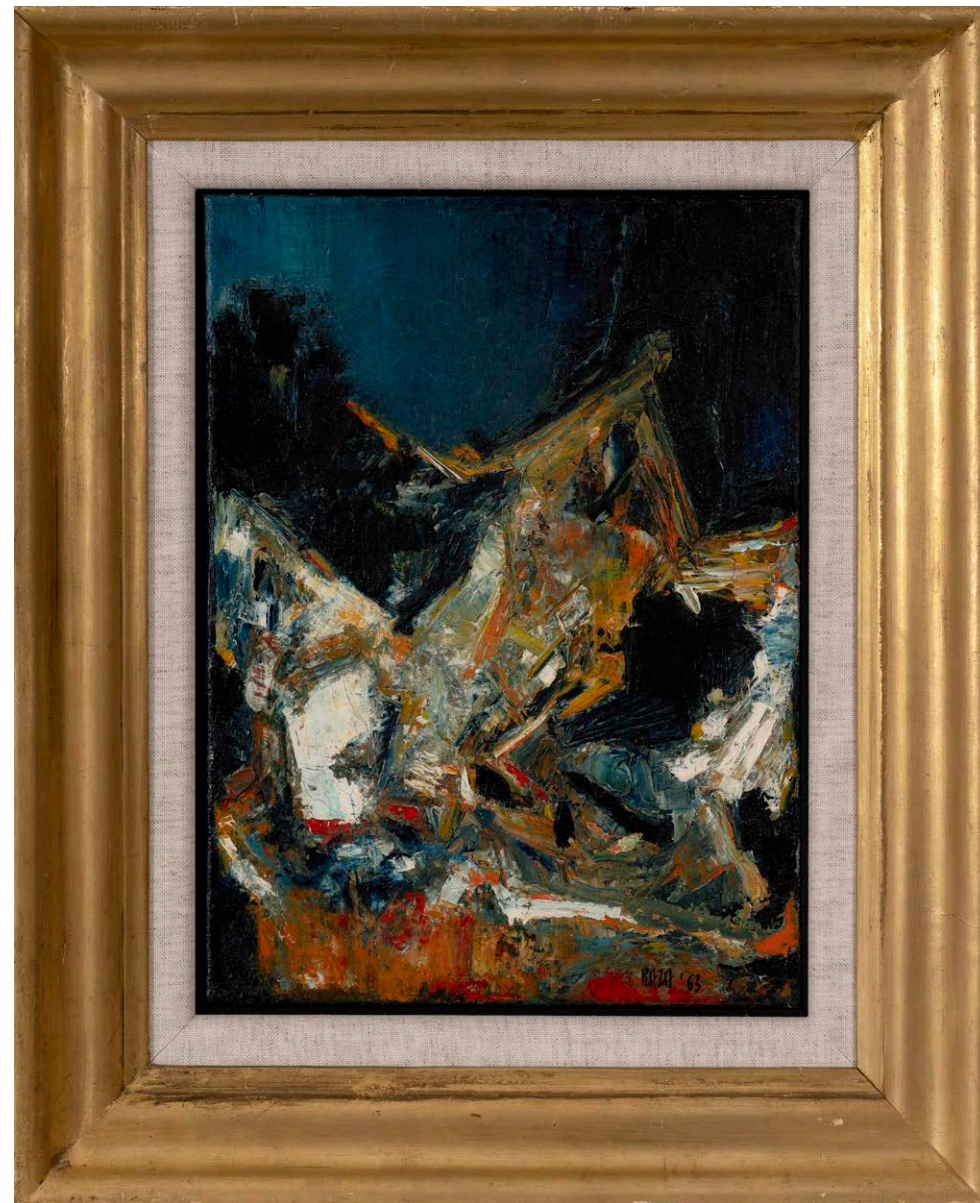
Signed and dated lower right 'Raza '63';
signed, dated and inscribed 'RAZA/
P_521'63/4F' on the reverse
Oil on canvas
33 x 24.1 cm
13 x 9 1/2 in

Provenance

Private collection, France;
Versailles Encheres-Perrin, Royere,
Lajunesse, *Tableaux Abstraits et
Contemporains*, 17 December, 2006, lot 125;
Private collection, France;
Saffronart, Summer Online Auction,
18–19 June 2008, lot 95;
Private collection, India;
Grosvenor Gallery

Publication

Macklin, Anne, *SH Raza, Catalogue
Raisonné, Volume I (1958–1971)*, New Delhi,
2022, p. 106, illustrated in colour



2. *Composition I*, 1964

Signed and dated 'RAZA 64' lower right; signed, dated and inscribed 'RAZA/P.568'64' / 32.5 x 35.5 cm' on the reverse, also bearing labels from Galerie Dresdnere and Arthur Lénars, Transports Internationaux Acrylic on masonite 35.5 x 32.5 cm 14 x 12 3/4 in

Simon Dresdnere established his eponymous gallery in Montreal in 1957. Shortly beforehand Dresdnere initiated a friendship with Parisian gallery owner Lara Vincy, who was at the time working with Raza. Raza's work was first included in a group exhibition at Dresdnere in May 1958. There was strong demand for Raza's work, and the gallery inventory records show that 27 paintings were shipped to Canada in November that year, 26 of which were rapidly sold to local collectors. Raza enjoyed two successful solo-exhibitions there in 1959 and 1962, after which the gallery moved to Toronto. The gallery continued to work with Raza until around 1968.

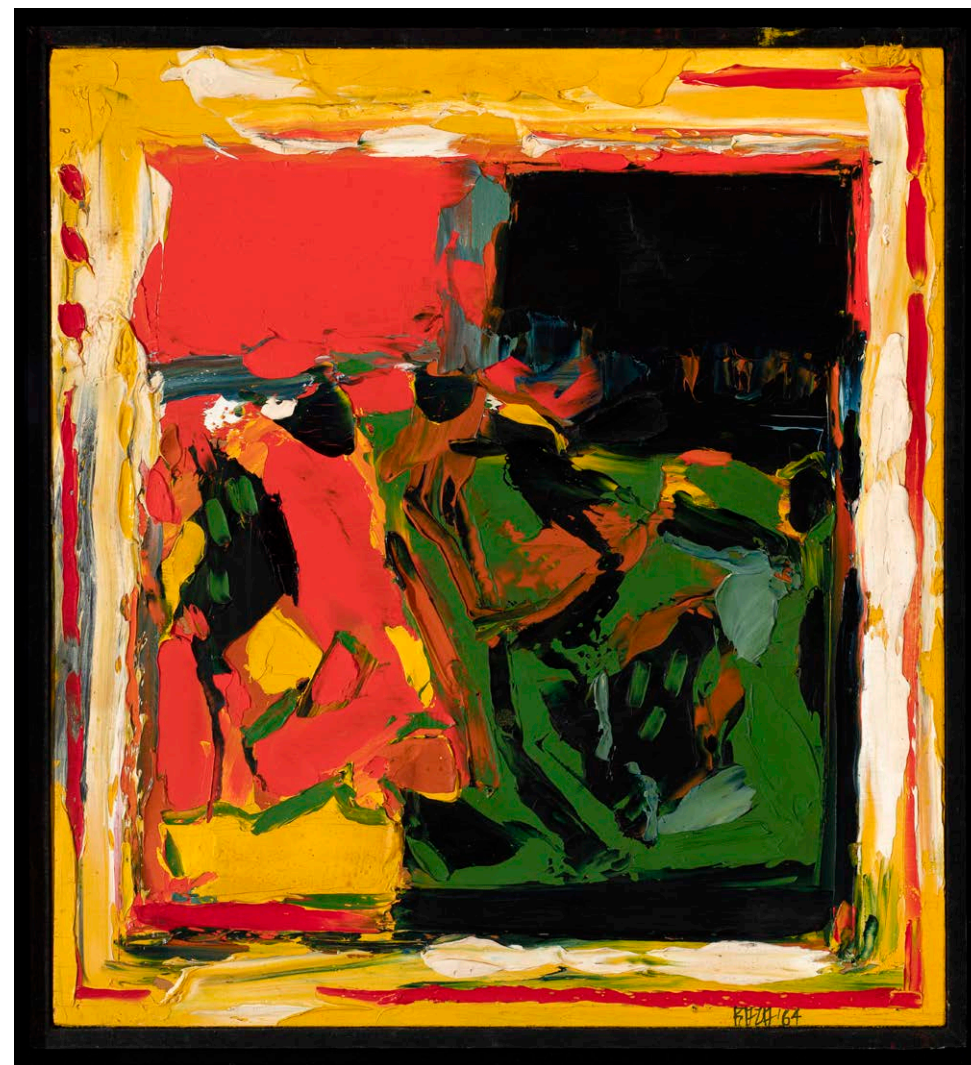
Composition I was originally acquired from the gallery by a prominent Toronto collection, and later given as a wedding gift to family friends.

Provenance

Galerie Lara Vincy, Paris
Galerie Dresdnere, Toronto
(acquired 14 May 1968);
Private collection, Toronto
(acquired from the above in 1972);
Private collection, Toronto
(a gift from above);
Private collection, Montreal, Canada
(acquired from the above)

Literature

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





3. *Untitled*, 1965

Signed and dated 'RAZA '65' lower right; signed, dated and inscribed 'RAZA / P638-65' on the reverse

Oil on panel
18.7 x 16.6 cm
7 3/8 x 6 1/2 in

Provenance

Private collection, Paris;
Grosvenor Gallery, London

Publications

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





4. *Le Ciel*, 1966

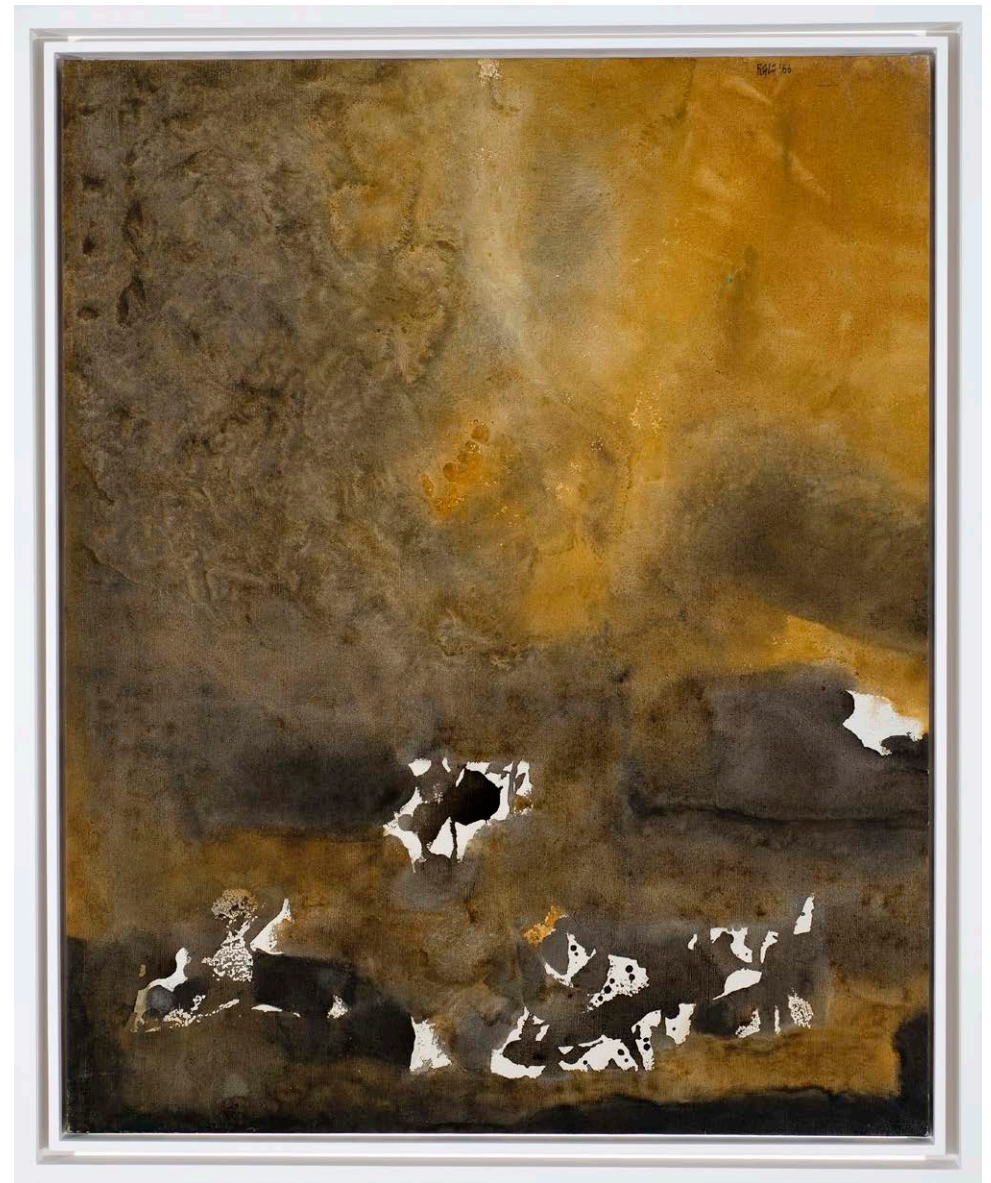
Signed and dated 'RAZA 66' upper right; signed, dated, titled and inscribed 'RAZA/ 'P_685'66/ "Le ciel" 40F' on the revers
Oil on canvas
100 x 81 cm
39 3/8 x 31 7/8 in

Provenance

Galerie Lara Vincy, Paris;
M. Charriot, France;
M. Jean-Yves Goraguer, France ;
Thence by descent

Publications

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





5. *Composition*, 1967

Signed, dated and inscribed 'RAZA/
1967/ 30 x 30cm' on the reverse
Oil on panel
30 x 30 cm
11 3/4 x 11 3/4 in

Provenance

Private collection, Paris

Publications

This work will be included in the revised
edition of SH RAZA, *Catalogue Raisonné*,
Volume I (1958—1971) currently in
preparation by Anne Macklin on behalf of
The Raza Foundation, New Delhi.



6. *Untitled*, 1969

Signed, dated, numbered and dedicated
along lower margin '3/50 A Jean et Mimi
– Amicalement – RAZA – 1969'
Lithograph on paper
63 x 44 cm
24 3/4 x 17 3/8 in

Provenance

Private French Collection

Publications

Another edition of this work will be
included in a forthcoming edition
of *SH RAZA, Catalogue Raisonné*,
currently in preparation by
Anne Macklin on behalf of
The Raza Foundation, New Delhi.



7. *Untitled*, 1971

Signed, dated 'Raza '71' and numbered
'27/120' along lower margin
Lithograph on paper
Sheet: 45 x 63 cm; 17 3/4 x 24 3/4 in

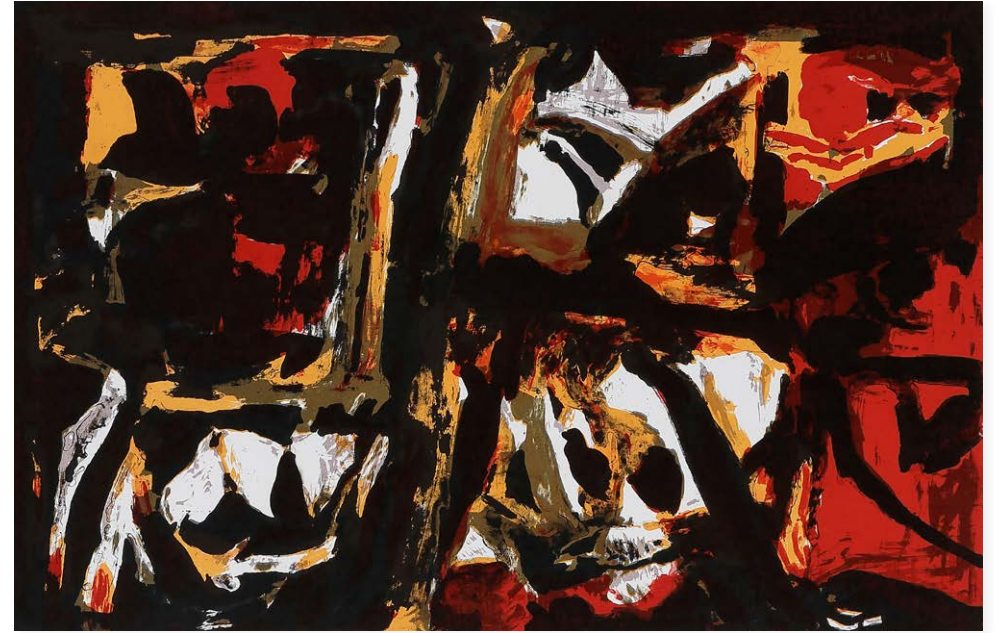
Provenance

Private French Collection

Publications

Dalmia, Yashodhara, *The Making of
Modern Indian Art: The Progressives*,
New Delhi, 2001, pl.113, p.158
(another edition).

Another edition of this work will be
included in a forthcoming edition
of *SH RAZA, Catalogue Raisonné*,
currently in preparation by Anne Macklin
on behalf of The Raza Foundation,
New Delhi.



8. *Costapaglia*, 1972

Signed and dated 'Raza '72' lower right;
signed, dated and inscribed 'RAZA/
1972/ 25 F' on the reverse

Acrylic on canvas
80,6 x 64,8 cm
31 3/4 x 25 1/2 in

"Sayed Haider Raza, the Indian who became Parisian who, without ignoring anything of modern painting, will not have cut any of his deep roots but will have thrown a bridge between two worlds, two traditions... But during this same journey, he will have acquired the means to express with force and penetration this bewitchment and this terror of the native forest, the alternations and marriages of the elements whose weft and warp, dark and luminous, create a space which, in itself, is a signature and a sign of recognition. *"Let the path remain unknown and let the soul remain alone"* says a Hindu proverb that Raza inscribed on one of his paintings. No doubt we have here one of the secrets of creation and, in any case, the key to this work."

Jean-Dominique Rey,
introduction note for the 1975 exhibition
at Galleria Matuzia

Provenance

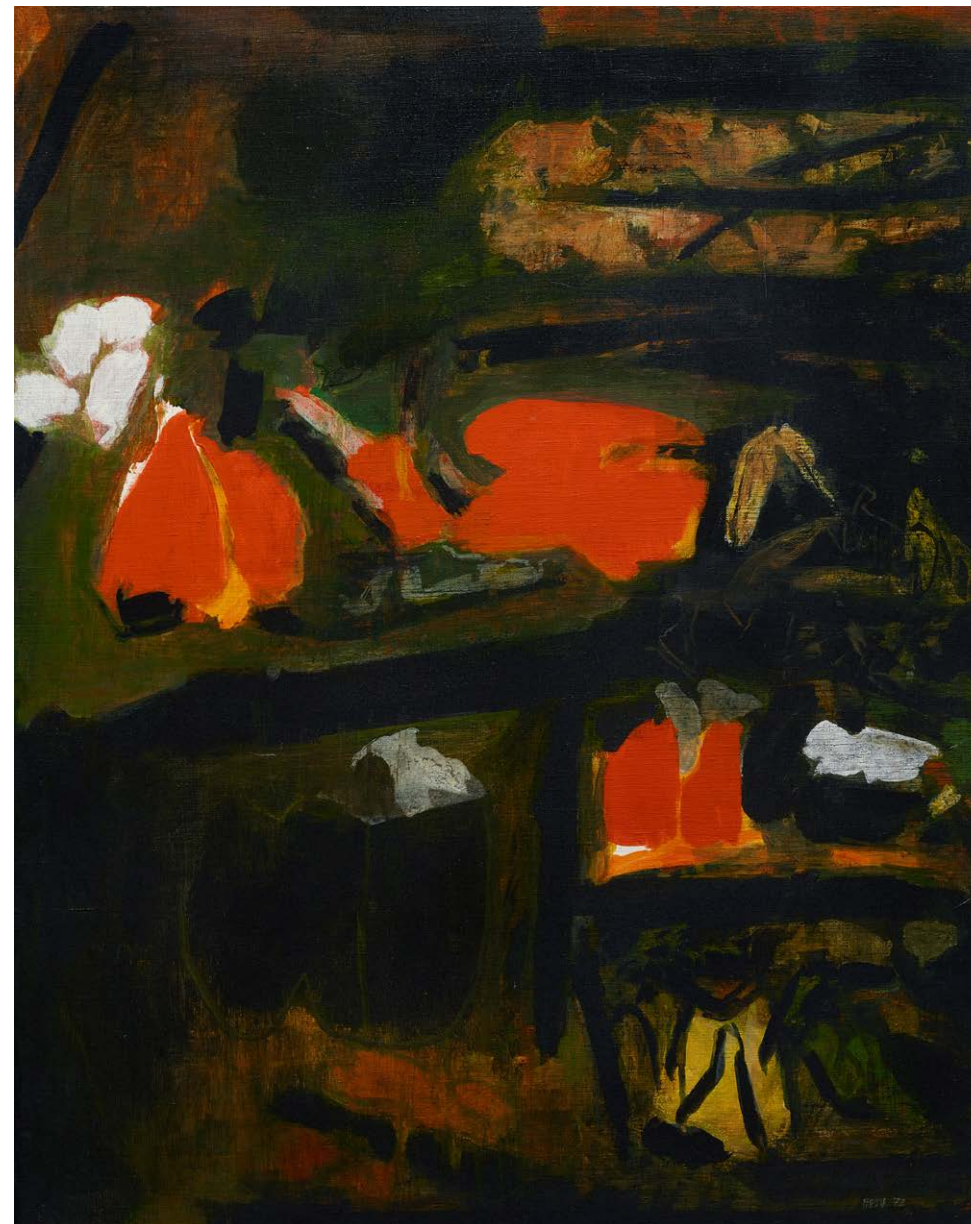
Private French collection;
Sotheby's, *Indian Art*, 19 March 2008,
New York, lot 26;
Private collection

Exhibitions

RAZA, Sanremo, Galleria Matuzia,
4–21 October 1975, illustrated in the
exhibition catalogue, (unpaginated)

Publications

Macklin, Anne, *SH Raza, Catalogue
Raisonné, Volume II (1972–1989)*,
New Delhi, 2022, p. 29. (Reference
72-1516), illustrated in colour



9. *Untitled*, 1977

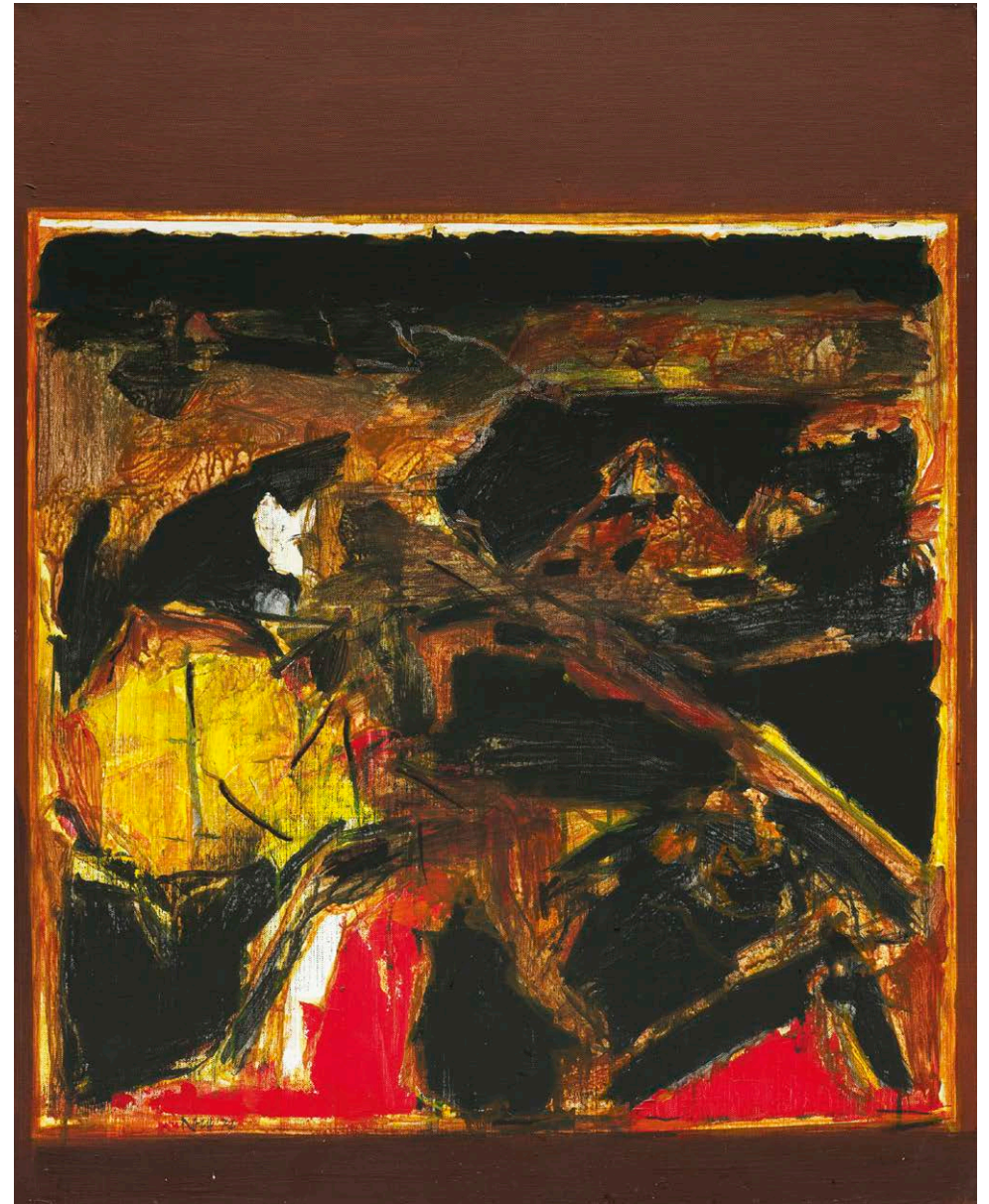
Signed and dated 'RAZA '77' lower left;
signed, dated and inscribed 'RAZA /
1977 / 25F' on the reverse
Acrylic on canvas
81 x 65 cm
31 7/8 x 25 5/8 in

Provenance

Galerie Lara Vincy, Paris;
Private collection, acquired late
1970s, Paris;
Christies, New York, *South Asian
Modern & Contemporary Art*,
17 March, 2021, lot 1032;
Private collection

Publications

Macklin, Anne, *SH Raza, Catalogue
Raisonné, Volume II (1972—1989)*,
New Delhi, 2022, p. 170, (Reference
77-16), illustrated in colour



10. *Untitled*, 1979

Signed and dated 'RAZA' 79' lower right;
signed, dated and inscribed 'RAZA /
1979 / 2F' on the reverse

Acrylic on canvas

24.1 x 19 cm

9 1/2 x 7 1/2 in

Provenance

Private Collection of Syed Ali Imam,
Karachi;
Gifted to a private collector, 1985;
Thence by descent;
Private Collection, Texas

Publications

Macklin, Anne, SH Raza, *Catalogue
Raisonné, Volume II (1972–1989)*,
New Delhi, 2022, p. 170, (Reference
79-10), illustrated in colour

Ali Imam was Raza's brother and
founder of the influential Indus
Gallery in Karachi in the early 1970s.





11. *Untitled*, 1979

Signed and dated 'RAZA' 79' lower right;
signed, dated and inscribed 'RAZA /
1979 / 2F' on the reverse

Acrylic on canvas

24.1 x 19 cm

9 1/2 x 7 1/2 in

Provenance

Private Collection of Syed Ali Imam,
Karachi;

Gifted to a private collector, 1985;

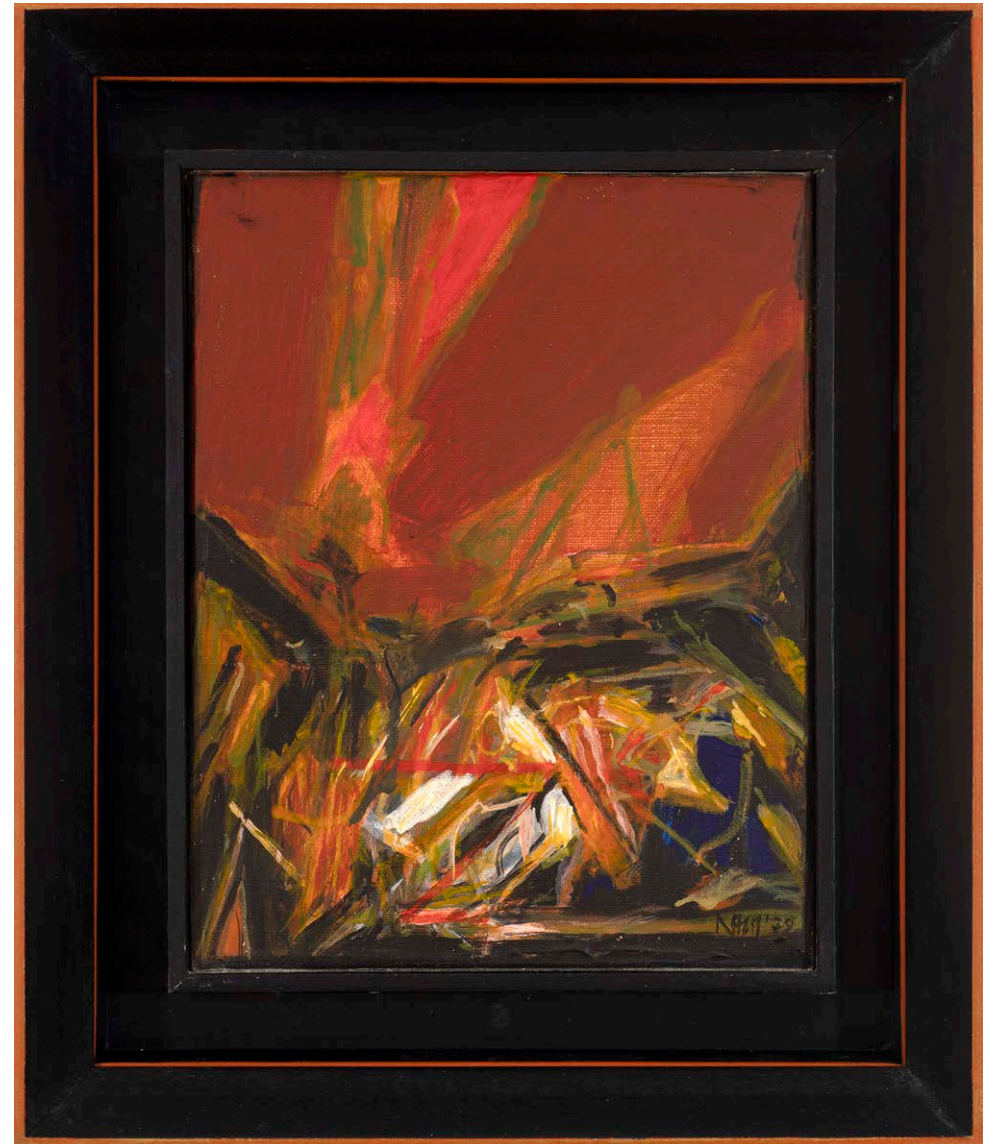
Thence by descent;

Private Collection, Texas

Publications

Macklin, Anne, SH Raza, *Catalogue
Raisonné, Volume II (1972–1989)*,

New Delhi, 2022, p. 170, (Reference
79-11), illustrated in colour



12. *Untitled (Bindu)*, 1982

Signed and dated 'RAZA '82' lower right and numbered '11/120' lower left
Silkscreen on paper
Print produced by the Noblet workshop in Grenoble
Sheet: 64.5 x 48.5 cm, 25 3/8 x 19 1/8 in

Provenance

Private French collection;
Grosvenor Gallery, London

"With the Bindu, I discovered that a whole series of different climates of thought can be created. Bindu Panchtatva demonstrates the five elements of earth, water, fire, air and ether. I have interpreted the universe in terms of five primary colours: black, white, red, blue and yellow."

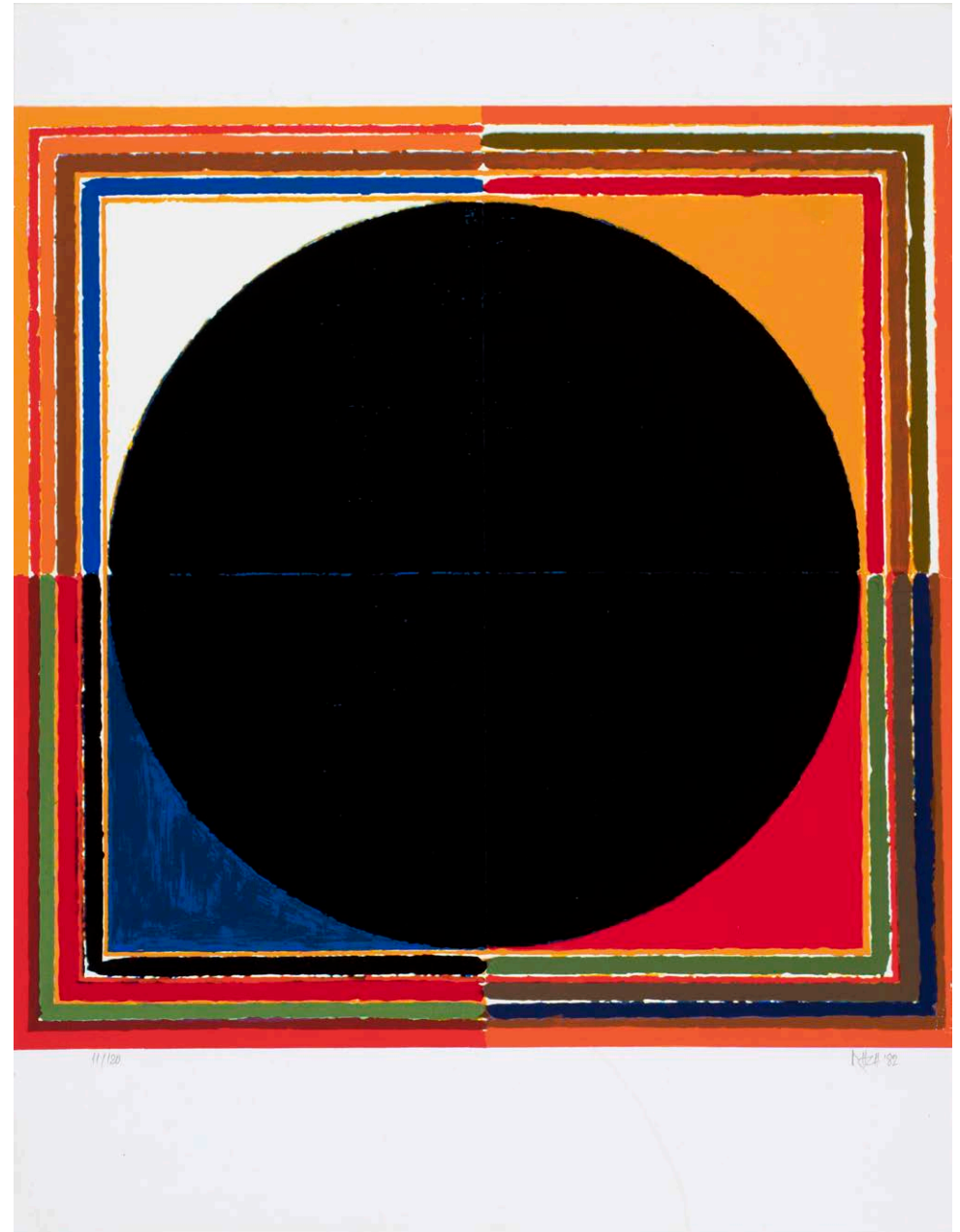
Raza, quoted in; Geeti Sen, *Bindu, Space and Time in Raza's Vision*, Media Transasia Ltd, New Delhi, 1997

Exhibitions

Printed Matter: Prints from the 1970s and 80s by Sayed Haider Raza, Grosvenor Gallery Online Viewing Room, 14 May – 7 June 2020
Twelve Twenty: End of Year Show, Grosvenor Gallery, London, 11–19 December 2020 (illustrated in the exhibition catalogue)

Publications

Another edition of this work will be included in a forthcoming edition of *SH RAZA, Catalog Raisonné*, currently in preparation by Anne Macklin on behalf of The Raza Foundation, New Delhi.



13. *Untitled*, 1982

Signed and dated 'Raza 82' lower right;
signed 'RAZA' on the reverse
Acrylic on paper
49.5 x 49 cm
19 1/2 x 19 1/4 in

*"I realized the importance of
black. I link it with Indian thought.
I think that black is the mother
colour; the mother of all colours."*

Raza in conversation with
Ashok Vajpeyi, 2001

Provenance

Acquired at a charity auction held
by Ebrahim Alkazi, Delhi, *circa*
late 1980s; Private European
Collection; Sotheby's, *Modern
and Contemporary South Asian
Art*, 29 September 2020, lot 81;
Grosvenor Gallery, London

Exhibitions

South Asian Modern Art 2021,
Grosvenor Gallery, London,
4–26 June 2021, No. 29, illustrated in
the exhibition catalogue (unpaginated)

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.



14. *Untitled*, 1984

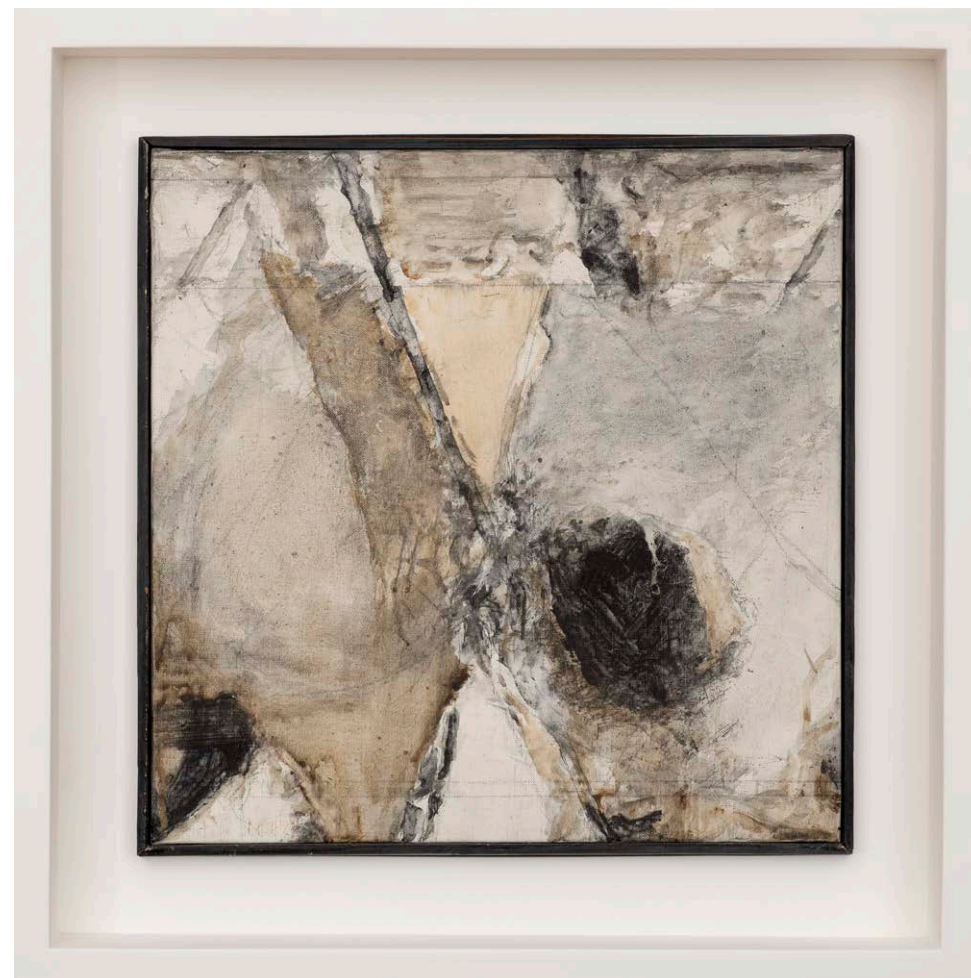
Signed and dated 'RAZA 84' lower left;
signed, dated and inscribed 'RAZA/
1984/ 30x30cm' on the reverse
Acrylic and graphite on canvas
30 x 30 cm
11 3/4 x 11 3/4 in

Provenance

Gallery Koloritten, Stavanger, Norway;
Private collection, Norway;
Christie's, London, South Asian Modern
& Contemporary Art, 10 June 2009,
lot 84; Private collection

Publications

Macklin, Anne, *SH Raza: Catalogue
Raisonné - Volume II (1972–1989)*,
New Delhi, 2022, p. 372, (Reference
84-09), illustrated in colour



15. *Untitled*, 1987

Signed, dated and inscribed 'RAZA/
1987/ 30x30cm' on the reverse
Acrylic on canvas
30 x 30 cm
11 3/4 x 11 3/4 in

Provenance

Galerie la Tete de l'art,
Grenoble, France;
Artcurial, *Contemporary Art I*,
28 October 2006, Paris, lot 118;
Private collection

Publications

Macklin, Anne, *SH Raza, Catalogue
Raisonné, Volume II (1972—1989)*,
New Delhi, 2022, p. 438, (Reference
87-02), illustrated in colour





16. *Germination*, 1987

Serigraph on white vellum paper
Signed, dated and titled in pencil along
lower margin
Unnumbered, but from an edition of 100
Sheet: 75 x 53 cm, 29 1/2 x 20 7/8 in

Publications

Geethi Sen, *Bindu, Space and Time
in Raza's Vision*, New Delhi, 1997,
p. 108, (another edition illustrated)
Another edition of this work will be
included in a forthcoming edition of
SH RAZA, Catalogue Raisonné,
currently in preparation by Anne Macklin
on behalf of The Raza Foundation,
New Delhi.

Exhibitions

*Printed Matter: Prints from the 1970s
and 80s by Sayed Haider Raza*,
Grosvenor Gallery, London,
14 May—7 June 2020
Twelve Twenty: End of Year Show,
Grosvenor Gallery, London,
11—19 December 2020, (illustrated
in the exhibition catalogue)



17. *L'aube*, 1991

Signed, dated, titled and inscribed
'RAZA/ L'aube/ 1991/ acrylique
sur toile' on the reverse
Acrylic on canvas
30 x 30 cm
11 3/4 x 11 3/4 in

Provenance

Acquired directly from the artist's
studio, Gorbio, France, 1991;
Gallery Adriano Ribolzi;
Private collection, France;
Grosvenor Gallery, London

Exhibitions

RAZA: Retrospective: 1952—1991,
Musée des Beaux-Arts, Palais
de Carnolès, Menton, France,
August 24—October 7, 1991, No. 37
*Sayed Haider RAZA, Oeuvres
1950—2001*, Gallery Adriano Ribolzi,
Monaco, November 17, 2010—
January 15, 2011, (illustrated in
exhibition catalogue, p. 64)
RAZA/TANTRA, Grosvenor Gallery,
London, Frieze Masters, 2—6 October
2019, No.3 (illustrated in exhibition
catalogue, p. 18)

Publications

This work will be included in a
forthcoming edition of *SH RAZA*,
Catalogue Raisonné, currently in
preparation by Anne Macklin on behalf
of The Raza Foundation, New Delhi.





18. *Polarite*, 1991

Upper canvas signed and dated 'RAZA '91' lower right; the reverse signed, dated, titled and inscribed 'RAZA/ 1991/ "Polarite"/ 160 x 80cm/ Acrylique sur toile/ Diptique I'; the lower canvas signed and dated 'RAZA '91' lower centre; the reverse signed, dated, titled and inscribed 'RAZA/ 1991/ "Polarite"/ Diptique II'

Acrylic on canvas, diptych
160 x 80 cm
63 x 31 1/2 in

Duality was a fundamental element of Raza's work and he explored such binaries as earth and sky, life and death, pleasure and pain and female and male. This is evident in his work *Polarite*, 1991, where the latent force of the ebony or white bindu is heightened by being set against the opposing colour making it appear like a magnetic force pulling the viewer in. In this painting it is Raza using 'the very tints of the spirit'.¹

Anne Macklin, 2019

Note

1. Ashok Vajpeyi in *Raza: Avartan*, Vadehra Art Gallery and Gallery Chemould, New Delhi, 1997, unpaginated

Provenance

Apparao Galleries, Chennai,
(acquired directly from the artist);
Grosvenor Gallery, London

Exhibitions

RAZA/TANTRA, Grosvenor Gallery,
London, Frieze Masters, 2–6 October
2019, No.2, (illustrated in exhibition
catalogue, p. 17)

Publications

This work will be included in a
forthcoming edition of *SH RAZA*,
Catalogue Raisonné, currently in
preparation by Anne Macklin on behalf
of The Raza Foundation, New Delhi.





19. *Naga*, 1991

Signed 'RAZA 91' lower right; signed, dated, titled and inscribed 'RAZA/ 'NAGA'/ 1991/ Acrylique sur toile/ 22 x 12cm' on the reverse
Acrylic on canvas
22 x 12 cm
8 5/8 x 4 3/4 in

Provenance

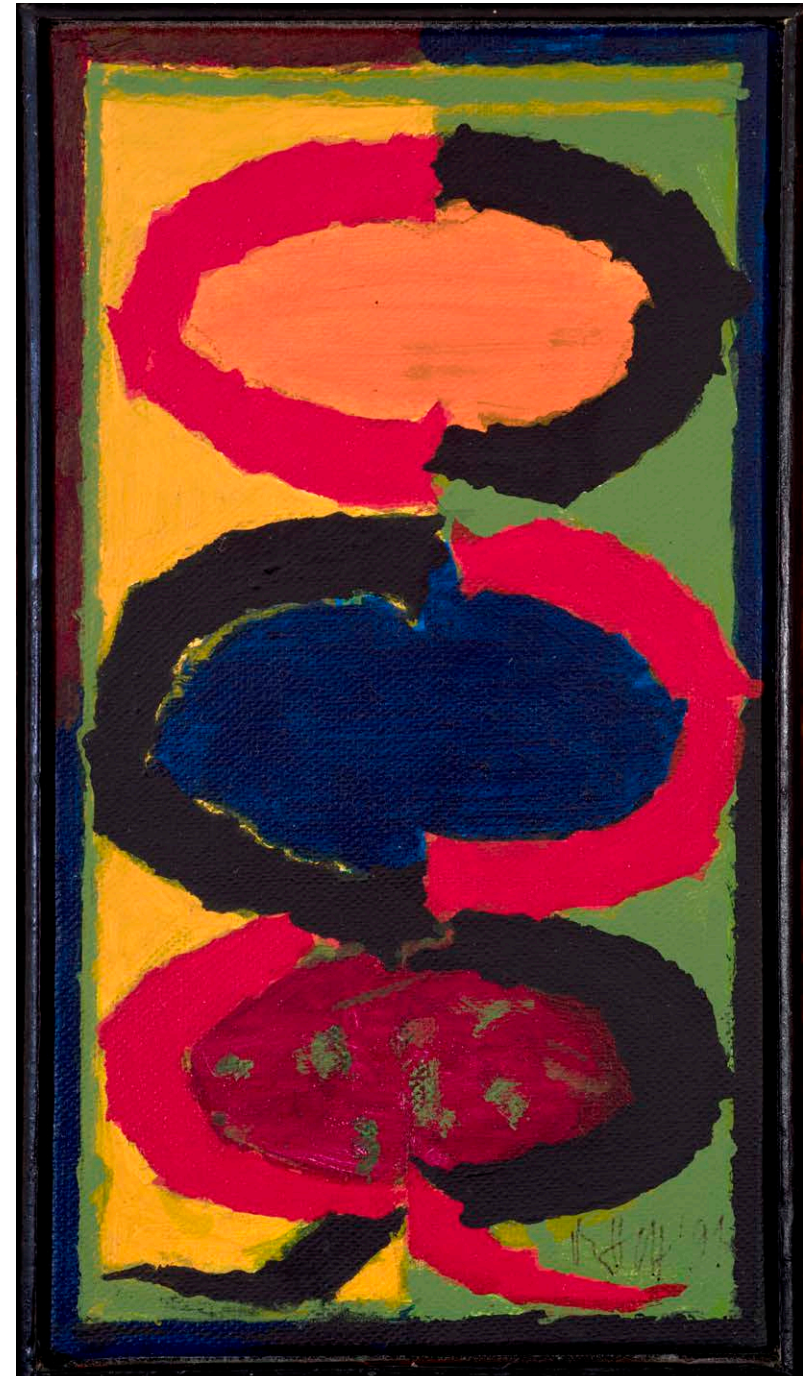
Private collection, France;
Grosvenor Gallery, London

Exhibitions

Unknown exhibition, Cannes
From Tantra to Tribal, Grosvenor
Gallery, London in association with
Rob Dean Art, 20—28 October 2022

Publications

RAZA/TANTRA, Grosvenor Gallery,
London, Frieze Masters exhibition
catalogue, 2019, p. 9
This work will be included in a
forthcoming edition of *SH RAZA*,
Catalogue Raisonné, currently in
preparation by Anne Macklin on behalf
of The Raza Foundation, New Delhi.



20. *Radiations*, 1993

Signed, dated, titled and inscribed
'RAZA/ 1993/ 27 x 19cm/ "Radiations"/
Acrylique sur toile/ Amicalement a
Marie-Laure/ RAZA/ Dec 93'
Acrylic on canvas
27 x 19 cm
10 5/8 x 7 1/2 in

"Radiation – horizontal, vertical or circular – can develop in the most natural way (into) a multitude of forms. First, with the intersection of black and white; and with energy, colours come up. The most important colour is black. The encounter is with light; and tremendous activity can develop out of this encounter. As the colours appear, first dimly, you see the yellow, red and blue. Along with white and black, they form the most important elements which constitute the visual spectrum – with which all the colours can be made."

"The heartbeat of the painting depends on the right orchestration of these elements, and their variations. A vocabulary of form develops naturally, the vision grows, and the painter requires technical competence and insight."

"The highest perception is of an intuitive order, where all human faculties participate, including the intellect – which is ultimately a minor participant in the creative process. Whatever direction the expression may take, the language of form imposes its own inner logic, and reveals its self with infinite variations and mutations. The mind can perceive these mysteries only partially."

"This stage is total bliss, and defies analysis."

Raza, quoted in; Geeti Sen, *Bindu, Space and Time in Raza's Vision*, Media Transasia Ltd, New Delhi, 1997

Provenance

Private collection, Paris
(acquired directly from the artist);
Grosvenor Gallery, London

Exhibitions

Perfect-Presence, Joost van den Burgh,
London, November 2019, (illustrated in
the exhibition catalogue, No. 121, p. 112)

Publications

RAZA/TANTRA, Grosvenor Gallery,
London, Frieze Masters exhibition
catalogue, 2019, p. 4

This work will be included in a
forthcoming edition of *SH RAZA*,
Catalogue Raisonné, currently in
preparation by Anne Macklin on behalf
of The Raza Foundation, New Delhi.



21. *Inner Eye*, 2003

Signed and dated 'Raza 03' lower right;
signed, titled and dated 'RAZA/ 2003/
80 x 80cm/ "THE INNER EYE"/
Acrylic on canvas' on the reverse
Acrylic on canvas
80 x 80 cm
31 1/2 x 31 1/2 in

Provenance

Gallery Mirchadani & Steinruecke,
Mumbai;
Grosvenor Gallery, London

Exhibitions

*S.H Raza: Paintings from 1966 to
2003*, The Fine Art Resource, Berlin,
7–24 October 2003, (illustrated in
the exhibition catalogue, unpaginated)
Anticipations, The Fine Art Resource
at Jehangir Art Gallery, Mumbai,
8–12 December 2004, (illustrated in
the exhibition catalogue, unpaginated)
*From the Collection: A unique body of
works from the 1950s to 2003*, Galerie
Mirchandani & Steinruecke, Mumbai,
15 May–31 July 2018, (illustrated in
the exhibition catalogue, unpaginated)
*Raza / Tantra: Black & White
Aesthetics*, Grosvenor Gallery at
Frieze Masters, London, 2–6 October
2019, (illustrated in the exhibition
catalogue, p. 23)

Publications

Ranjit Hoskote, Ashok Vajpeyi,
Yashodhara Dalmia and Avni Doshi,
S.H Raza: Vistaar, Art Musings,
Mumbai, 2012, p. 79 (illustrated).
Exhibition catalogue, *SH RAZA:
Nirantar*, Vadehra Art Gallery,
New Delhi, 2016, p. 52 (illustrated).

This work will be included in a
forthcoming edition of *SH RAZA,
Catalogue Raisonné*, currently in
preparation by Anne Macklin on behalf
of The Raza Foundation, New Delhi.







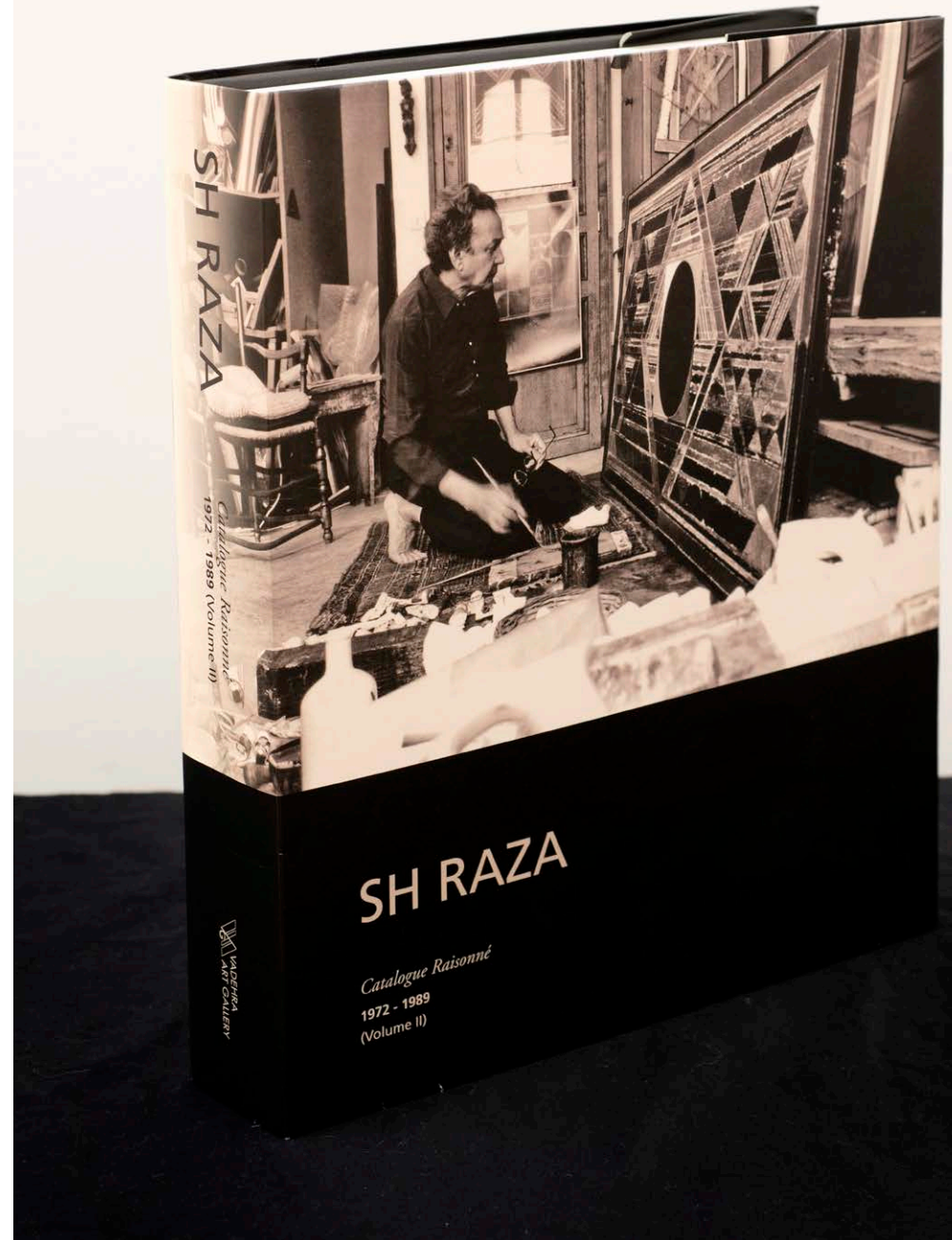
During the exhibition we will
holding a launch of Volume II of
the SH Raza Catalogue Raisonné

*SH Raza Catalogue Raisonné,
Volume II (1972–1989)*

By Anne Macklin
Published by Vadehra Art Gallery
and The Raza Foundation, 2022

Hardcover, 552 pages
32 x 26 x 6 cm
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are available to purchase
through our website.



Sayed Haider Raza
29 March–21 April 2023

Grosvenor Gallery

35 Bury Street
London SW1Y 6AU

+4 4(0)20 7484 7979
art@grosvenorgallery.com

grosvenorgallery.com

Design

CHK Design

chkdesign.com

Photography

Justin Piperger

**Grosvenor
Gallery**

“With the Bindu, I discovered that a whole series of different climates of thought can be created. Bindu Panchtatva demonstrates the five elements of earth, water, fire, air and ether. I have interpreted the universe in terms of five primary colours: black, white, red, blue and yellow.”

—Sayed Haider Raza