

SOUTH ASIAN

MODERN ART

2020

19 60 20
Grosvenor
Gallery



23 JULY - 14 AUGUST 2020

SOUTH ASIAN MODERN ART 2020

THE WORKS WILL BE ON VIEW AT THE GALLERY BY APPOINTMENT

PLEASE CONTACT US BY EMAIL TO ARRANGE A VISIT

ART@GROSVENORGALLERY.COM

LAXMAN PAI

B 1926

Untitled (The Procession of Saint Xavier, Goa), 1949

Gouache and ink on paper
Signed and dated in Devanagari
lower left

68.8 x 42.9 cm
27 1/8 x 16 7/8 in

Provenance

Private collection, Paris

£ 35,000.00

There are several and interesting factors about this work. Firstly it's date, 1949, two years after the Indian Independence, during which time artists reflected the hopes and aspirations of the newly independent country. Painting the daily life of people on the street in India and celebrating its rich variation and history in a progressive language.

Pai uses both western and eastern techniques in this work, perhaps he was looking at Japanese woodblocks and prints as the figures are deliberately flattened and foreshortened. However, the subject is an Indian scene, specifically a Goan scene, one that millions have seen.

The figures are lined up, running backwards and forwards across the sheet in a procession. They are wearing uniforms and carrying banners and flags emblazoned with Christian iconography. At the top of the composition one can see a body being carried. This is no ordinary procession but the procession of the body of the patron saint of Goa, Saint Francis Xavier.

He was a Jesuit priest and missionary who spread Christianity throughout Asia, as far as Japan. His body and relics are kept in the Basilica of Bom Jesus in Old Goa. The 3rd of December is his Saints day and every 10 years his Relics are taken out for public display in this very same procession.

This work was most likely to have been exhibited in Mumbai where Pai had several exhibitions at the Bombay Art Society before leaving for Paris. It was likely brought there with him and possibly exhibited in Paris, where he lived, alongside other young Indian artists, Souza, Padamsee and Raza. It eventually turned up in a flea market before finding its way to Sotheby's where we acquired it. For the artistic and historical elements above it is a rare and important document of this period.



Pai with Souza, Raza and Padamsee in Paris, 1951



KATTINGERI KRISHNA HEBBAR

1911-1996

Workers, 1954

Egg tempera on board
Signed lower left, the reverse
inscribed 'WORKERS'/
medium - egg tempera./year
1954/ artist: K.K. HEBBAR/
address: SUNSHINE/ 81 eadell
Rd./Bombay 16'

72.7 x 54.2 cm
28 5/8 x 21 3/8 in

Provenance

Private Collection, USA;
acquired in Hawaii from a
professor at East West Centre
in 1960s

£ 25,000.00



NARAYAN SHRIDHAR BENDRE

1910-1992

Young Birds, 1958

Oil on canvas
Signed and dated '58 lower
right, the reverse titled

48 x 48 cm
18 7/8 x 18 7/8 in

Provenance

Kumar Gallery, New Delhi,
Morton Pruner;
Private collection, France

£ 25,000.00



ALI IMAM

1924-2002

Untitled (Deserted Town with a Black Sun), c.1956

Gouache on board
Indistinctly signed in pencil
lower right

49.5 x 61 cm
19 1/2 x 24 1/8 in

Provenance

Private Collection, UK;
acquired directly from the artist

£ 12,000.00

“In his recent work, he has been concentrating on the theme of ‘Houses’ in which architectural qualities have replaced the earlier emphasis on colour. The sense of ‘perspective’ is conspicuous by its complete absence, and the first impression on seeing an exclusive exhibition of these ‘empty, front elevations’, as a critic put it while reviewing his exhibition two years ago, is one of haunting loneliness.”

Jalal Uddin Ahmed, Contemporary Painters of Pakistan, Karachi, 1958, p. 52-53

Of interest in this painting is Imam’s use of the ‘Black Sun’, a motif seen in work from the 1950s by Raza (*Haut de Cagnes*, 1951, *Black Sun*, 1953) and Souza (*Landscape with Black Planet*, 1959). The sun, seen in India as creative, restorative and destructive, here appears as a void, resonating with the empty windows of the buildings.



THE JOHN SCOTT EVERTON COLLECTION OF PAINTINGS BY JAMINI ROY

John Scott Everton (1908-2003) was an ordained Baptist minister, college administrator, and executive of the Ford Foundation. He first visited India shortly after World War II as a representative of the American Friends Service Committee working on famine relief. He returned to India many times throughout his career which led him to positions in Burma, Turkey, Indonesia, and Taiwan. From 1961-1963 he was the United States Ambassador to Burma (Myanmar).

JAMINI ROY

1887-1972

Untitled (Dancing Girl)

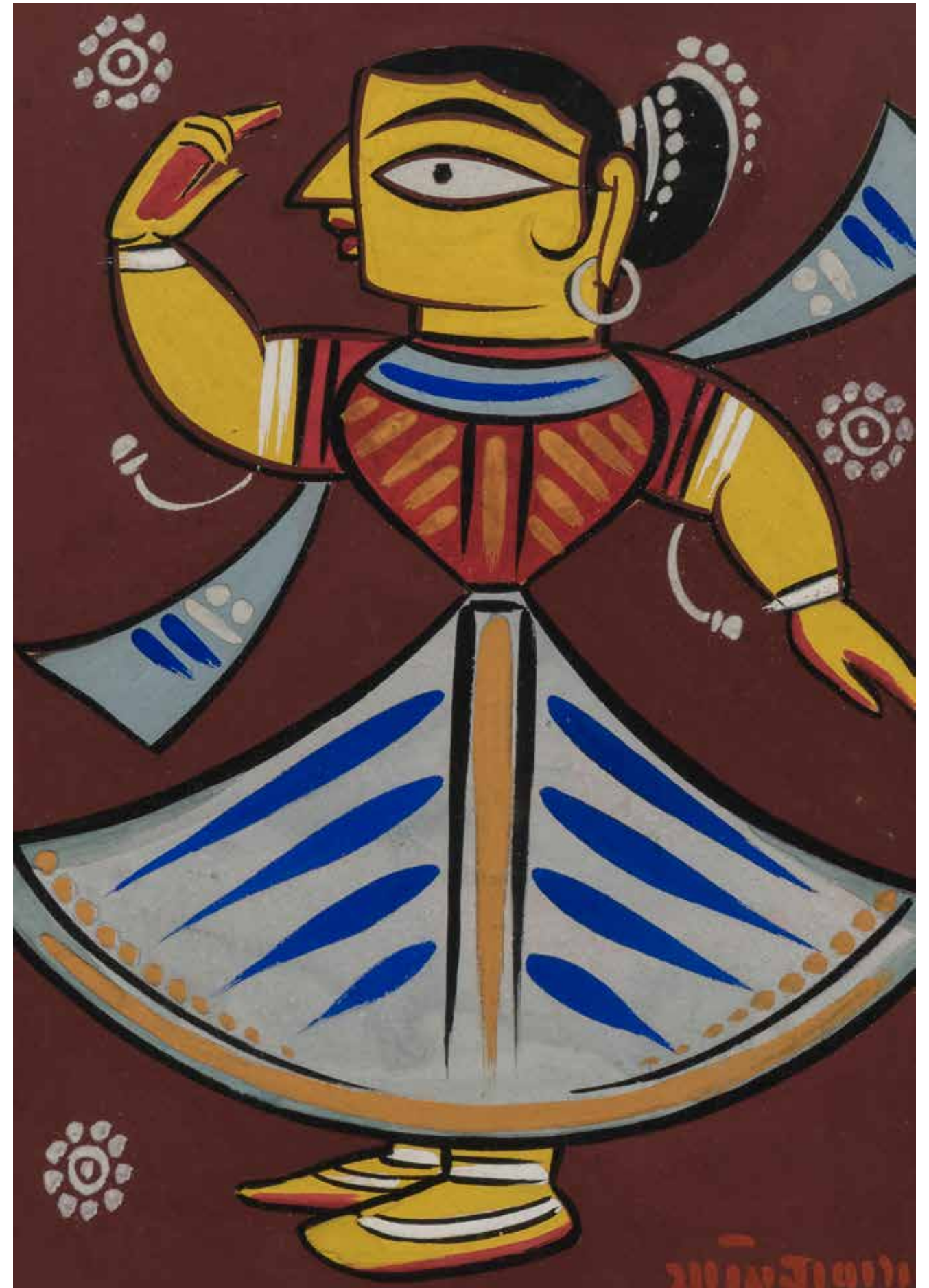
Tempera on card
Signed lower right

40.5 x 27.3 cm
16 x 10 3/4 in

Provenance

John Scott Everton, former US
ambassador to Burma;
Thence by descent

£ 12,000.00



JAMINI ROY

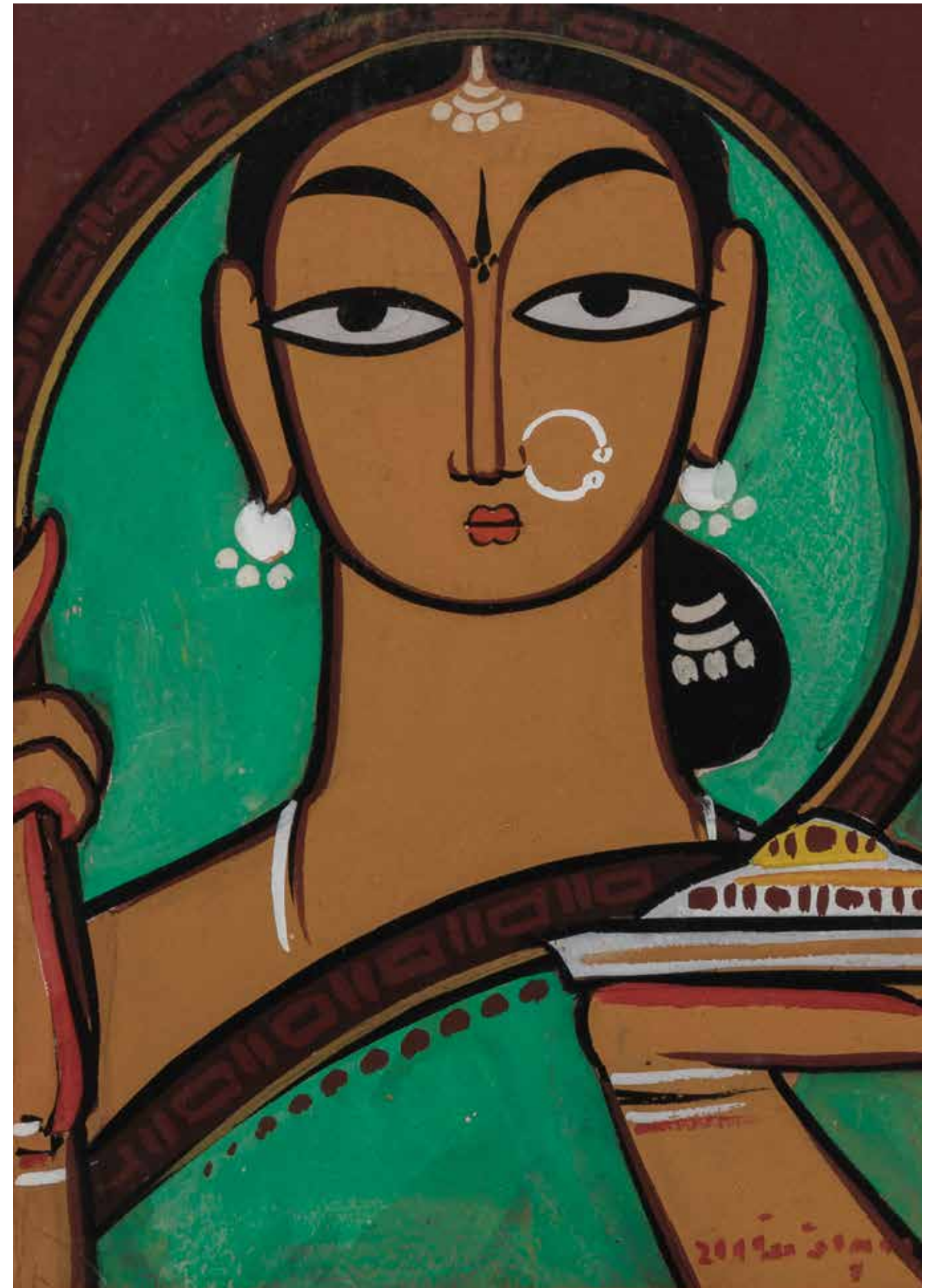
1887-1972

Untitled (Pujarin)

Tempera on card
Signed lower right, the reverse
with an unfinished study
(illustrated below)

37.4 x 27.3 cm
14 3/4 x 10 3/4 in

£ 16,000.00



JAMINI ROY

1887-1972

Untitled (Dancing Ganesh)

Tempera on card

Signed lower right, the reverse
with an ink study of Ganesh

55.5 x 40.5 cm

21 7/8 x 16 in

£ 35,000.00



Ink study on the reverse



19th century Kalighat painting
of Ganesh



FRANCIS NEWTON SOUZA

1924-2002

*Untitled (Landscape with
Orange Tower), 1958*

Watercolour and pen and ink on
paper

Signed and dated 'Souza 58'
upper right, the backboard of
the frame inscribed 'Guppy'

25 x 20 cm
9 7/8 x 7 7/8 in

Provenance

Collection of Nicholas Guppy,
Cambridgeshire

£8,000.00



FRANCIS NEWTON SOUZA

1924-2002

Head of a Man with Glasses,
1958

Oil on canvas
Signed and dated 'Souza 58'
upper right, the reverse signed,
dated and inscribed 'Barcelona'

72 x 59 cm
28 3/8 x 23 1/4 in

Provenance

Private UK collection; acquired
directly from the artist;
Thence by descent

The late 1950s was a successful period of the artist's career. With a number of successful exhibitions at Gallery One under his belt, and with the patronage of wealthy US businessman Harold Kovner in full swing, Souza was financially stable and able to embark on more ambitious artistic projects. In 1958 Souza was selected as one of five painters, alongside Ben Nicholson, John Bratby, Terry Frost and Ceri Richards to represent Great Britain in the Guggenheim International Award, exhibiting his monumental painting *Birth*.

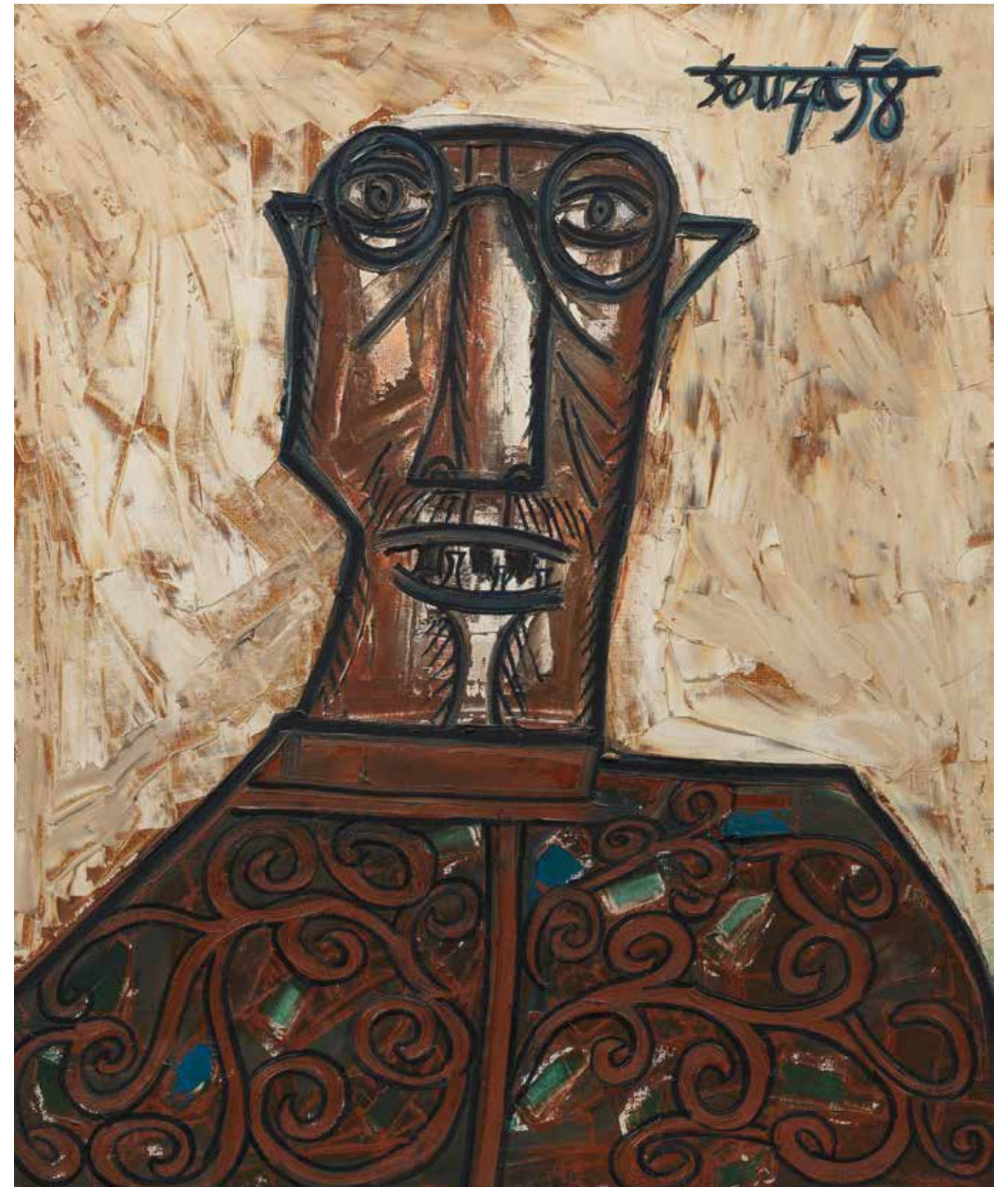
Head of a Man in Glasses was painted in Barcelona, and is mentioned in a letter the artist writes to his dealer Victor Musgrav, in November 1958:

"Dear Victor, I am leaving for Palma tomorrow evening after spending about a week here... I like Barcelona, though, and I hope to return frequently... I have managed to do one painting last night. It's a head of a man with glasses. It's painted on canvas. I think I'll paint mainly on canvas from now although it is five or ten times more expensive than hardboard... I will have to leave the painting I did in the hotel, but I'm seeing to it that it is not lost..."

FN Souza's letter to Victor Musgrave, 6 November 1958

Happily, the painting was not lost, and returned shortly afterwards to the UK, where it was acquired by a Doctor and his wife. It has remained in the family collection since then. Souza wrote to the original owners in October 1961, discussing his upcoming exhibition at Gallery One; *"My recent work which I brought back from Spain is quite terrific and sensational."*

Copies of both letters are held at the gallery.



FRANCIS NEWTON SOUZA

1924-2002

Portrait of Victor Musgrave,
1961

Graphite on paper
Signed and dated 'Souza 61'
centre left

22.5 x 17 cm
8 7/8 x 6 3/4 in

Provenance

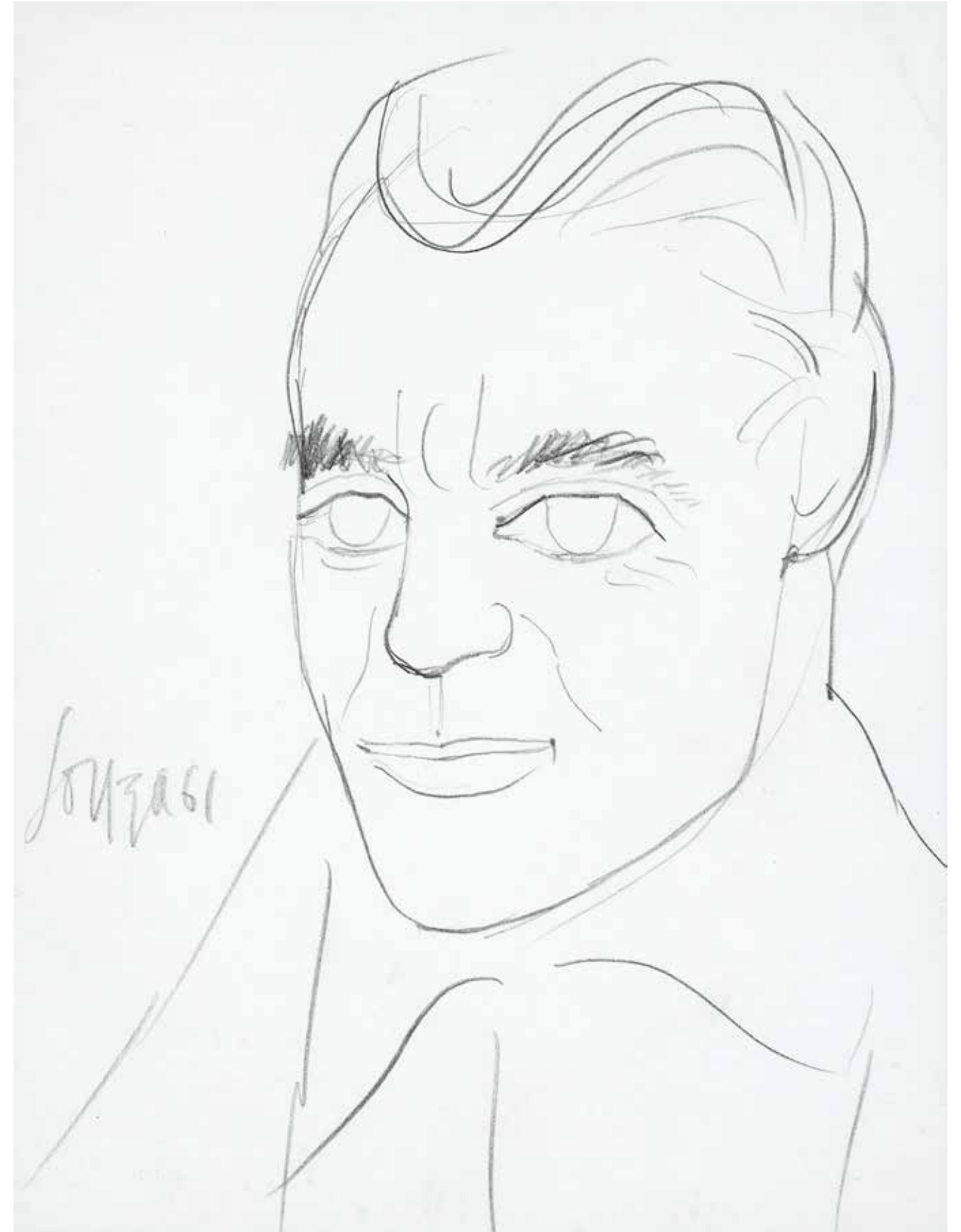
Victor Musgrave, London;
Private UK collection

£ 5,000.00

This portrait is of the art dealer and owner of Gallery One, Victor Musgrave (1919-1984). Souza had a number of shows at Gallery One from 1955-1963, before leaving for Eric Estorick's Grosvenor Gallery in 1964.

Musgrave was one of the leading art dealers in the city, exhibiting a number of artists in London for the first time, including Yves Klein and Rufino Tamayo. Described by David Sylvester as a 'true pioneer', he was the first dealer to show the work of Bridget Riley, and was a supporter of Art Brut.

Musgrave promoted a number of eminent artists from South Asia, including Avinash Chandra, Anwar Jalal Shemza and Tyeb Mehta, but is ultimately known for his role in promoting the work of Souza.



FRANCIS NEWTON SOUZA

1924-2002

Belsize Park London, 1964

Oil on board
Signed and dated 'Souza 64'
upper right, further signed,
titled, dated and inscribed
'F.N. Souza / BELSIZE PARK
/ LONDON - 1964 / OIL ON
BOARD' on the reverse

21.6 x 48.1 cm
8 1/2 x 19 in

Provenance

Private UK collection; acquired directly from the artist

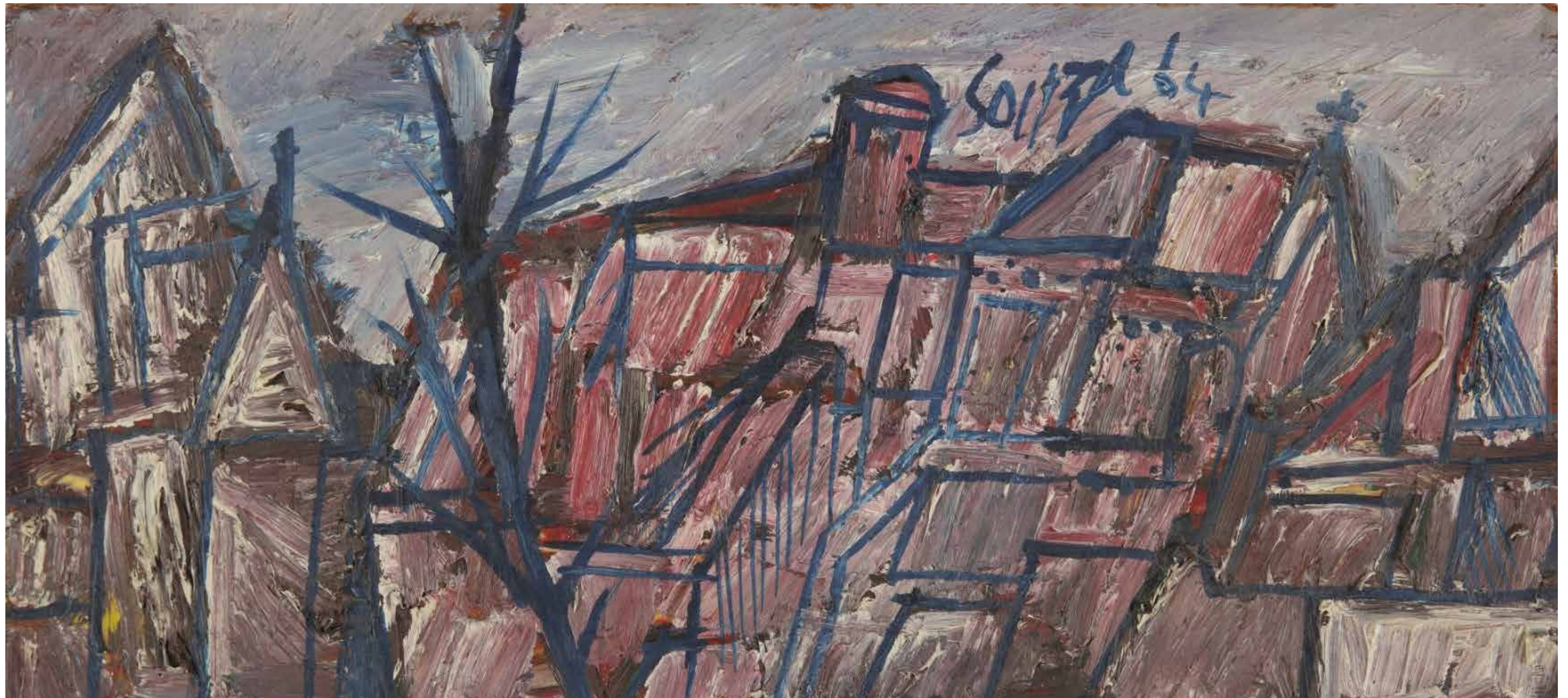
£ 50,000.00

The 1960s for Souza marks a very different chapter to the one that he had experienced in the 1950s when he was a recently arrived immigrant artist trying to establish himself in the London art scene. By 1960 he had had a string of sell-out shows. He could afford to buy nice suits and was more likely to be seen at the Royal Academy than in the drinking dens of Soho. A hardbound monograph was published by Anthony Blond in 1961, the essay written by a leading critic of the time Edwin Mullins. He was no longer living in digs or

shared accommodation and had bought a large white stucco terraced house in Belsize Park.

These two paintings are done in this period and in fact depict Belsize Park and Hampstead which are old villages now incorporated into London and sit on and around Hampstead park overlooking the city.

Stylistically they are classic 1960 modernist works painted in thick oil with black outlines marking out the rooftops and spires. These works were highly desirable and commercial and Souza would've probably painted them in his studio and indeed sold them from the studio to his local affluent neighbours who would come and visit this now well-known figure.



FRANCIS NEWTON SOUZA

1924-2002

Oil on board

Signed and dated 'Souza 64' upper left, further signed, titled,
inscribed and dated 'F.N. Souza / RED BUILDINGS IN/ LONDON -
1964 / OIL ON BOARD' on the reverse

Red Buildings in London, 1964

23.4 x 47 cm

9 1/4 x 18 1/2 in

Provenance

Private UK collection; acquired directly from the artist

£ 50,000.00



FRANCIS NEWTON SOUZA

1924-2002

Volvox Head, 1974

Oil on board

Signed and dated 'Souza 74'

upper left, the reverse inscribed

'FN Souza, Volvox Head - 1974

oil, 20 x 15'

50.8 x 40.6 cm

20 x 16 in

Provenance

Private UK collection;

Exhibitions

FN Souza, Saffronart and Grosvenor Gallery, New York, 19

September - 15 October 2008, No.37, (illustrated in the catalogue
p.93 and 119)



SYED SADEQUAIN

1930-1987

Untitled (Abstract Figure),
c.1964

Oil on canvas

24 x 19 cm
9 1/2 x 7 1/2 in

Provenance

Galerie Presbourg, Paris;
Forges Collection, Paris

Exhibitions

L'Abstraction Calligraphique dans l'École de Paris, Grosvenor
Gallery, Art Dubai, 18-23 March 2019, (illustrated in the catalogue,
p.26)

£ 18,000.00



ABDUR RAHMAN CHUGHTAI

1897-1975

Dupatta

Dry-point etching on paper
Signed 'Rahman Chughtai' and
titled along lower edge

Image: 29 x 9.6 cm, 11 3/8 x 3
3/4 in

Provenance

Collection of Marian Dettel,
USA

Publications

(Another version) *Chughtai's
Etchings, Editions of a Master*,
Grosvenor Gallery, London, 29
October - 8 November 2015,
p.43

£ 4,000.00



ABDUR RAHMAN CHUGHTAI

1897-1975

Two Earth

Dry-point etching and aquatint
on paper
Signed 'Rahman Chughtai' and
titled along lower edge

Image: 30 x 11.5 cm, 11 3/4 x 4
1/2 in

Provenance

Private West Coast collection,
USA

£ 5,000.00



ABDUR RAHMAN CHUGHTAI

1897-1975

To the Pilgrimage

Provenance

Private UK collection

Dry-point etching on paper
Signed 'Rahman Chughtai' and
titled along lower edge

£ 5,000.00

Image: 20.5 x 22.5 cm, 8 1/8 x
8 7/8 in

Sheet:



ABDUR RAHMAN CHUGHTAI

1897-1975

Young Boy

Provenance

Private UK collection

Dry-point etching on paper
Signed lower left, titled lower
right

15 x 13.5 cm
5 7/8 x 5 1/4 in

Publications

(Another version) *Chughtai's Etchings, Editions of a Master*,
Grosvenor Gallery, London, 29 October - 8 November 2015, p.47

£ 4,000.00



ABDUR RAHMAN CHUGHTAI

1897-1975

Jealous

Dry-point etching on paper
Signed ‘Rahman Chughtai’ and
titled along lower edge

25.5 x 22.2 cm
10 x 8 3/4 in

Provenance

Private collection, USA

Publications

(Another version) *Chughtai’s Etchings, Editions of a Master*,
Grosvenor Gallery, London, 29 October - 8 November 2015, p.40

£ 5,000.00



CHUGHTAI’S INDIAN
PAINTINGS

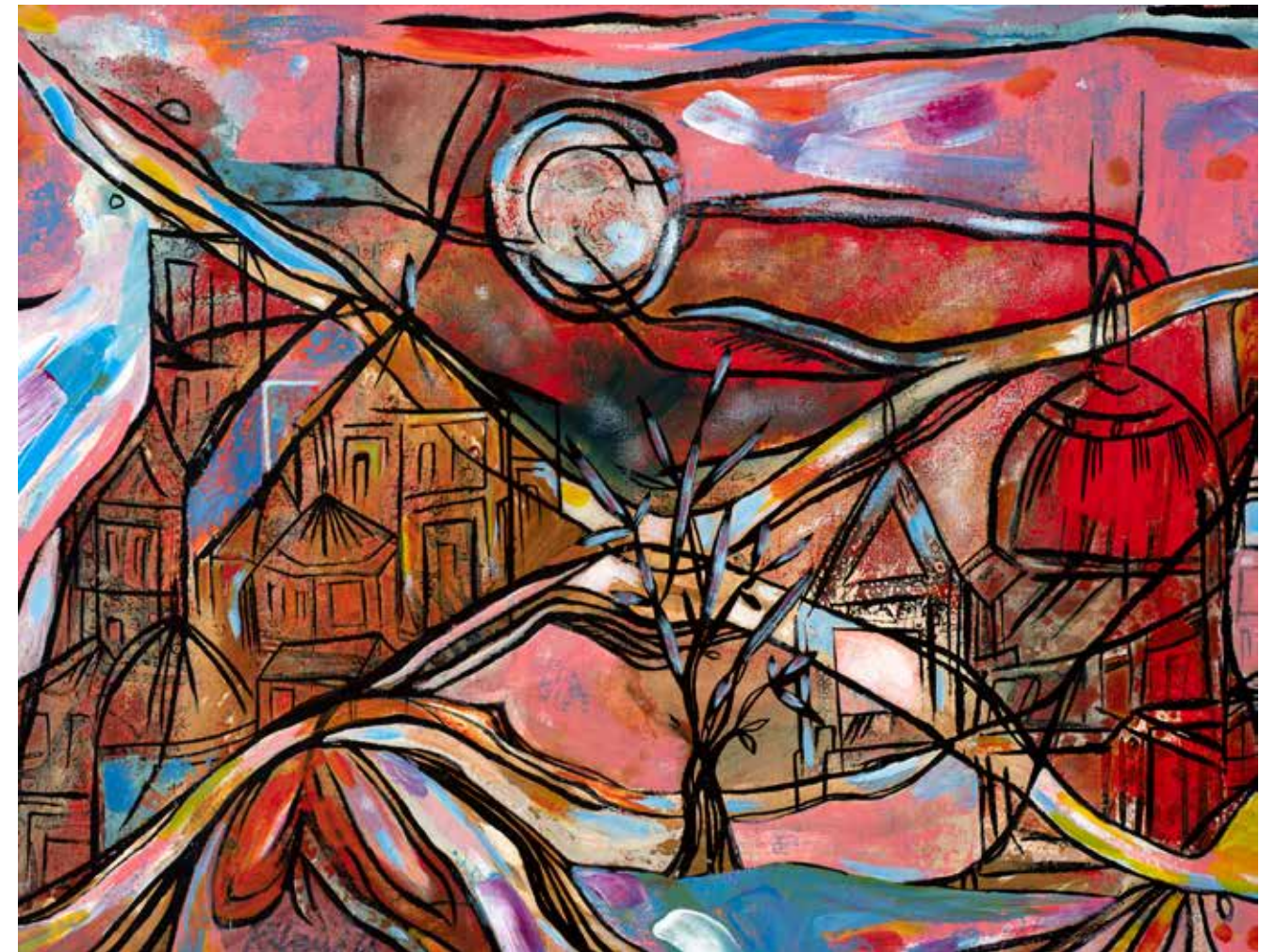
C.1951

Original advertising posters for
Chughtai’s Indian Paintings,
published in 1951, each with a
tipped in plate

51.4 x 38.7 cm
20 1/4 x 15 1/4 in

£300.00 each





LANCELOT RIBEIRO

1933-2011

Christ Displaying His Wounds,
1961

Oil on board
Signed and dated upper left

91.5 x 61 cm
36 1/8 x 24 1/8 in

Provenance
The Estate of the Artist

£ 12,000.00

LANCELOT RIBEIRO

1933-2011

Untitled (Landscape with Moon and Tree), 1966

Oil and polyvinyl acetate on canvas
Signed and dated 'Ribeiro 66' lower left

41.5 x 54.3 cm
16 3/8 x 21 3/8 in

Provenance
The Estate of the Artist

Exhibited
Restless Ribeiro, An Artist in India and Europe, Grosvenor Gallery,
Saffronart and Sunaparanta Centre for the Arts, New Delhi, 10-14
November 2014, No. 18

£ 6,500.00

LANCELOT RIBEIRO

1933-2011

The Offering, 1966

Oil and polyvinyl acetate on
canvas
Signed and dated 'Ribeiro 66'
upper left

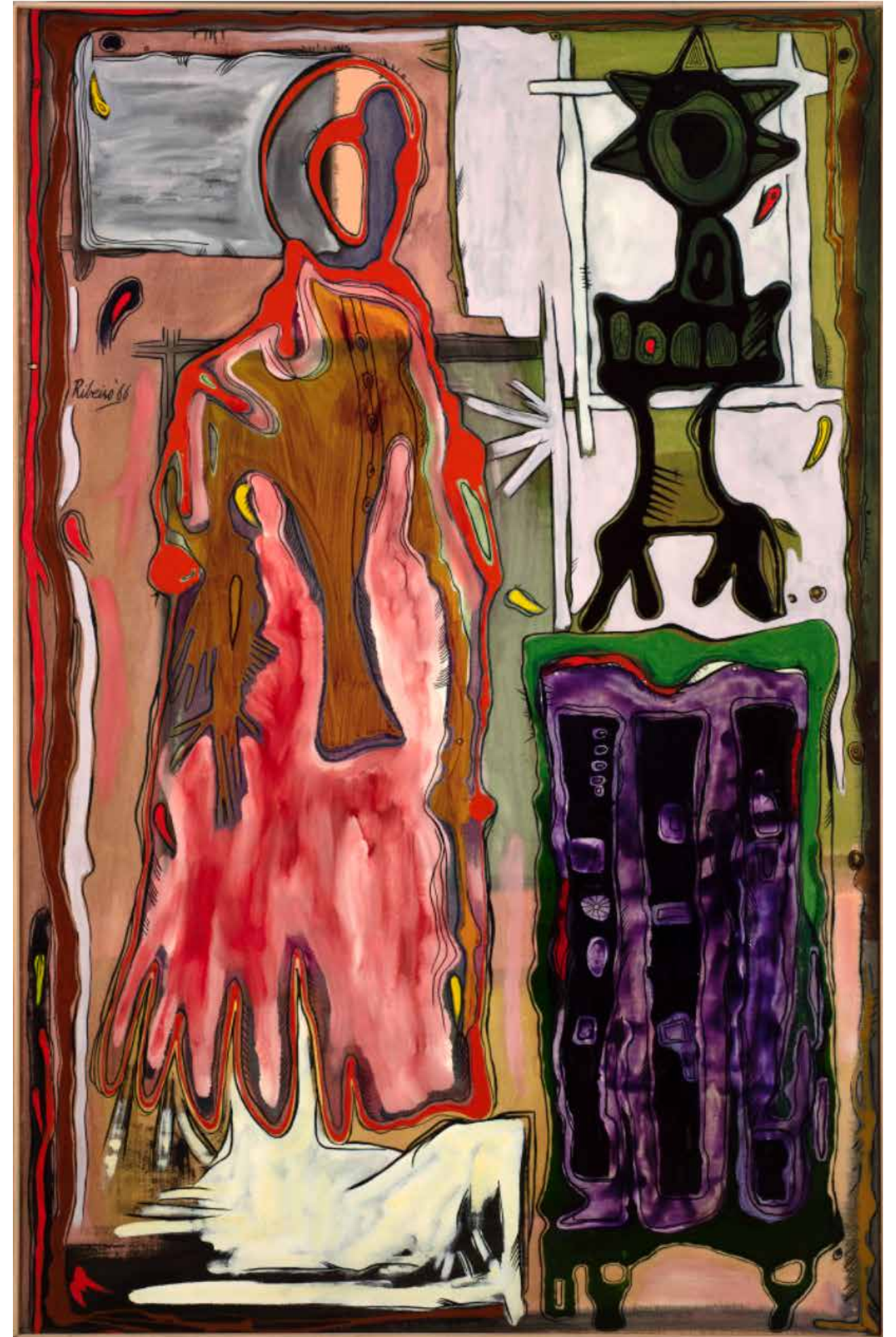
190 x 121.8 cm
74 3/4 x 48 in

Provenance

The Estate of the Artist

£ 20,000.00

Inspired by his Catholic upbringing in Goa, Ribeiro turns to religious iconography for inspiration in this large scale canvas. The priest's robe appears almost to be melting off of his body, whilst the black monstrance is perched atop an acid purple and green altar. The benefits of the artist's use of the new medium of acrylic paint are clear here, in this tactile and extremely plastic painting.



MAQBOOL FIDA HUSAIN

1915-2011

Untitled (Man and Woman),
1967

Oil on canvas
Signed in Devanagari lower
right, the reverse signed and
dated 'Husain/ '67' in English

121.9 x 76.2 cm
48 x 30 in

Provenance

Private collection, Florida, USA

Untitled (Man and Woman), was painted the year Husain won the Golder Bear award at the Berlin Film Festival, for his work 'Through the Eyes of a Painter'. Indeed, the imagery in this painting features throughout the film, that of a man and woman from rural India. The figure on the left is painted in burnt earthy tones with flashes of green.

The construction of the female figure is typically seen in work from his 'Rajasthan' series, painted after his tour through the region in the early 1960s. The figure to the right, although faceless, is clearly male, painted in ethereal whites and blues. The dividing line between the two figures suggesting the separation of the divine from the human, the sacred from the profane, man from woman.

"Like Picasso, Husain has been deeply isolated in his personal life. In response to his inner necessity, his paintings of [the late 1960s/early 1970s] more than ever appear to fracture the metaphor of sex into a tension of opposites, an affair of shadowy alienation that finds darkness at the heart of genesis."

Shiv Kapur, *Husain*, New York, 1972, p. 46



SAYED HAIDER RAZA

1922-2016

L'Orage, 1973

Acrylic on canvas
Signed and dated 'RAZA '73'
lower right; further signed,
dated and inscribed 'RAZA /
1973 / 100 x 100' on the reverse

100.5 x 100.5 cm
39 5/8 x 39 5/8 in

Provenance

Acquired by Linda Henriksen, 1976;
Acquired from the above, 1978;
Thence by descent;
Sotheby's London, 15 June 2010, lot 35; acquired from the above by
the present owner

Exhibited

Stavanger, Norway, Galleri Koloriten, *Peintures Indiennes*, 1976

Literature

J.D. Rey, *Raza*, 1975, p. 9 (illustrated)

This work will be published in a forthcoming edition of the Raza
Catalogue Raisonné



ARPITA SINGH

B 1937

Untitled, 1974

Pen and ink, oil and mixed
media on paper
Signed and dated '23 Dec 74/
Arpita' lower right

37.2 x 27.6 cm
14 5/8 x 10 7/8 in

£ 20,000.00

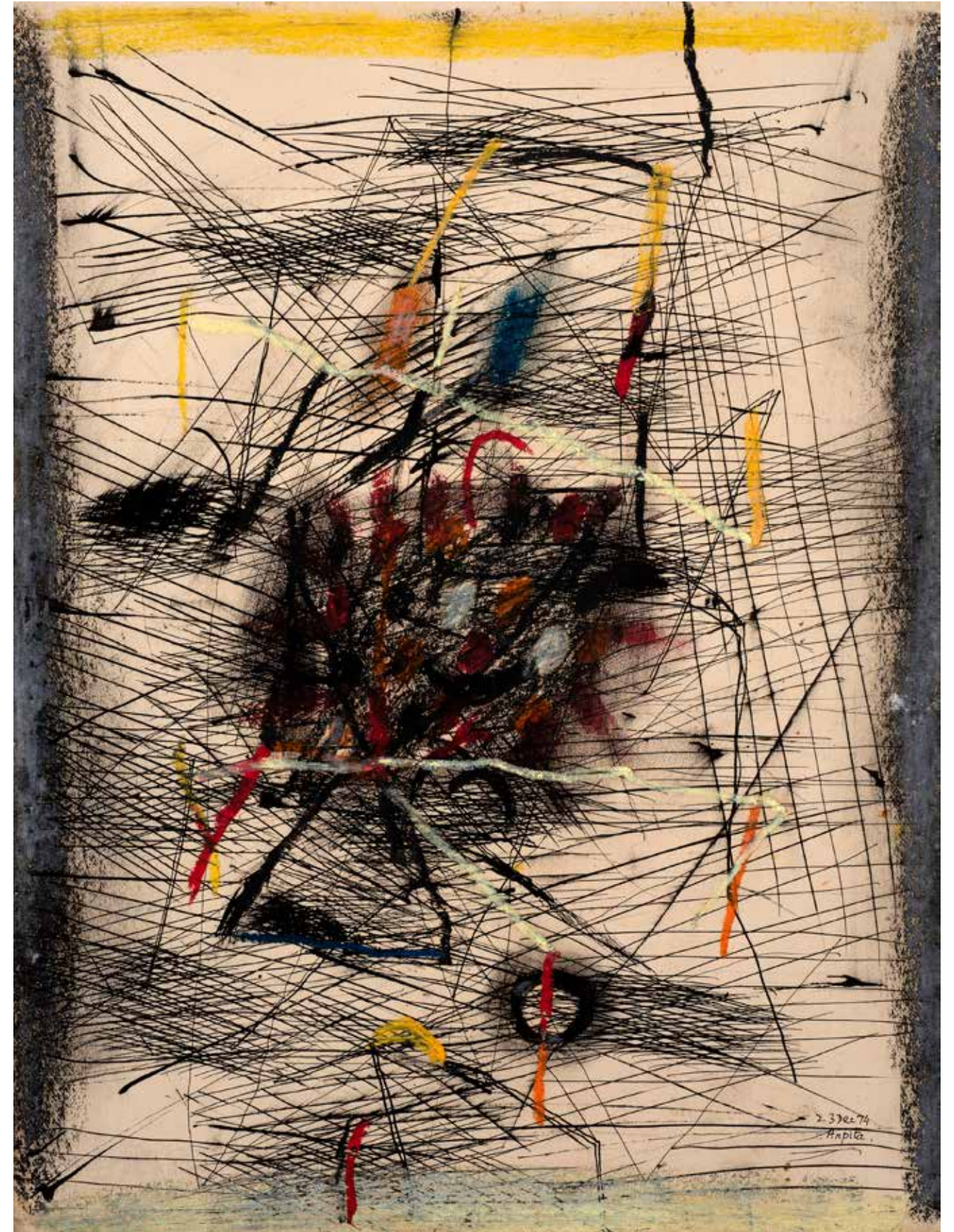
"I began to understand pattern, and soon textiles became a passion and has influenced the manner in which I construct and colour my images"

Artist's statement, Arpita Singh, New Delhi, 2015, p.244

This early work clearly shows the effect on the artist of her time spent at the Weavers' Service Centre in the 1960s. At the Centre Singh studied various Indian cloth making traditions and fabric construction techniques.

Nilima Sheikh describes this point in Singh's career; *"Yes, Arpita paints beautifully. She has spent quite a lot of time learning how to. After practicing the calligraphy of modernism in accomplished black and white abstraction during the second part of the seventies she switched to painting abstractions in subtly nuanced and gleaming colour... the care with which each daub and patch was laid on to the entire surface was unusual. The pleasure in fabricating the surface of the tapestry made her a little unmindful of the reductive rules of modernist abstraction."*

N.Sheikh, 'Materialising Dream: Body and Fabric',
Other Narratives/ Other Structures: Selected Works of Arpita Singh,
New Delhi, 2014, p.106



ARPITA SINGH

B 1937

*Women Watching an Aeroplane
and the Cats Playing, 1987*

Pastel and watercolour on paper
Signed and dated 'ARPITA
SINGH 1987' lower right

42 x 30 cm
16 1/2 x 11 3/4 in

£ 14,000.00

Provenance

Private UK collection



ISMAIL GULGEE

1926-2007

Untitled (Camels), 1982

Charcoal on paper
Signed and dated 'Gulgee '82'
upper left

77 x 111.5 cm
30 1/4 x 43 7/8 in

Provenance

Private US collection

£ 8,500.00



SENAKA SENANAYAKE

B. 1951

Untitled (Forest Scene), c.1985

Oil on canvas
Signed 'Senaka Senanayake'
lower left

83.8 x 127 cm
33 x 50 in

Provenance

Private US collection





DHRUVA MISTRY

B. 1957

Hemant, 2014-2015

Purple epoxy paint on 2mm stainless steel
Signed and dated 'Hemant, Hmnt, V2ls Dhruva Mistry, 2014-15'
This work is unique

29.5 x 28.7 x 22.1 cm
11 5/8 x 11 1/4 x 8 3/4 in

£ 6,500.00



DHRUVA MISTRY

B. 1957

Varsha, 2014-2015

Bright green epoxy paint on 2mm stainless steel
Signed and dated 'Varsha, Vrsa V21s, Dhruva Mistry, 2014-15'
This work is unique

29.5 x 28.7 x 22.1 cm
11 5/8 x 11 1/4 x 8 3/4 in

£ 6,500.00



DHRUVA MISTRY

B. 1957

Recline, 2004-2019

Vermillion epoxy paint on 1.5 mm stainless steel
Signed and dated 'Dhruva Mistry/ Recline/ 2004-2019/ 1.5mm SS304/ Vermillion epoxy/ unique'

22.9 x 38.1 x 19.1 cm
9 x 15 x 7 1/2 in

£ 6,500.00

SOUTH ASIAN MODERN ART 2020

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19 2020

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Gallery**