

South Asian Modern Art 2019

**Grosvenor
Gallery**

5–28 June 2019

South Asian Modern Art 2019

Recent Acquisitions,
including the Olga Bogroff Collection
of works by Ram Kumar

Grosvenor
Gallery



Olga Bogroff in Odessa



Serge Bogroff in India



Poster for Olga Bogroff Gallery, 1955

Olga Bogroff

Une galeriste à Paris dans les années 50
(A gallerist in Paris in the 50s)

Olga Bogroff was born in Odessa, Russia in 1887, her family were prosperous and lived in a mansion overlooking the sea. After the Revolution in 1920 she emigrated to France with her husband Théodore and their son Serge. Having abandoned everything in Russia, they lived modestly in Paris making ends meet, him playing the cello in silent cinemas while Olga was a milliner. Théodore died in 1943.

After the War the resourceful Olga transformed her apartment in the rue Hamelin into an art gallery, where every room from the kitchen to the bedroom was used as hanging space. She exhibited the works of young unknown artists, such as Carmen Herrera and many others, as well as more well-known figures such as Georges Braque and Henri Goetz. The gallery was called Galerie Olga Bogroff. She was known for her warmth, hospitality and original personality. She also established the *L'espalier* Association.

During the war Serge was a prisoner-of-war and once released he returned home to his then widowed mother, he was an art lover and encouraged his mother to paint and to open the gallery. He worked as a Consultant Engineer for the Rothschild Bank in Paris and this led him to travel frequently including several trips to India.

Her beloved son Serge died in 1953 and she carried on with the gallery till 1957 and later died in 1964.

Ram Kumar began exhibiting in 1949 with his first solo exhibition at the YMCA hall in Simla, which was opened by General Cariappa. There is an old black and white photo of the opening and in the centre of a busy wall of double hung works stands *Sorrow*, in the middle by itself. This show travelled to Delhi and there Ram Kumar met Claude Journot of the French embassy. He then leaves for Paris to study at the end of 1949.

In Paris he enrolls at the atelier André Lhote, meeting artists and writers from the same circle who were known to have exhibited with Olga Bogroff. There is no record of Ram Kumar having a show with Olga but then again there are very few records and very little printed material. He most likely did partake in group shows and some of the works have French Franc prices, as well as exhibition numbers on the back.

Whether Serge acquired some or all of the works in India when he was there on business, or Ram Kumar brought them with him to Paris, and some or all were exhibited and acquired by Olga or Serge, we cannot say. What we can state is that this group of works are extremely rare and of historic importance.

Serge had a son and daughter. His son Robert inherited these and discovered them amongst his grandmother's works and drawings, and we are very excited to be displaying them in London.

Ram KUMAR

1924–2018

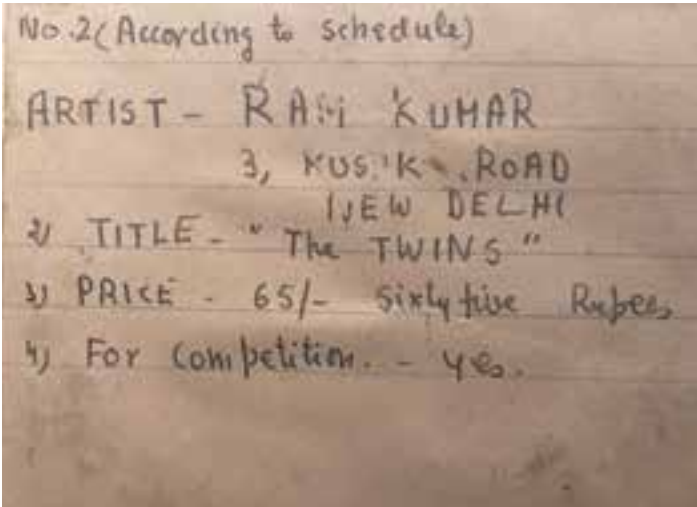
The Twins
1949

Gouache on paper
Signed and dated 'RAM KUMAR/1949'
lower right, the reverse signed 'Ram Kumar',
titled and inscribed with the price '65/-',
further priced '4,000Fr' and numbered '38',
also bearing an exhibition label (pictured
below) listing the artist's name, address, title,
price and Indian exhibition entry details

51.5 x 34 cm
20 ¼ x 13 ⅜ in

Provenance
Olga Bogroff, Paris

Exhibited
Unknown exhibition/competition, 1949, No. 2, (probably) New Delhi
Galerie Olga Bogroff, Paris, 1950s, No. 38



Ram KUMAR

1924–2018

Untitled (Why Can't I Sleep)
1949

Gouache on paper
Signed and dated 'RAM/49' lower right, the reverse inscribed in pencil '4,000Fr/ No. 4'

28 x 38 cm
11 x 15 in

Provenance
Olga Bogroff, Paris

Literature
G. Gill, Ram Kumar A Journey Within, Vadehra Books, 1996, p. 47, here erroneously dated 1947 and described as oil on canvas

Exhibited
Galerie Olga Bogroff, Paris, 1950s, No. 4



Ram KUMAR

1924–2018

Untitled (Landscape, Simla), 1949

Gouache on paper
Signed 'RAM' lower right, the reverse inscribed in pencil with the price '5,000Fr' and numbered '37'

56 x 38 cm
22 1/8 x 15 in

Provenance
Olga Bogroff, Paris

Exhibited
(Probably) YMCA Town Hall, Simla, Ram Kumar's first solo-exhibition, spring 1949, opened by General Cariappa
Galerie Olga Bogroff, Paris, 1950s, No. 37



Ram KUMAR

1924–2018

Untitled (Still Life)
1949

Gouache on card
Signed and dated 'RAM/49' lower right,
the reverse numbered in pencil '54'

47 x 36 cm
18 ½ x 14 ⅛ in

Provenance
Olga Bogroff, Paris

Exhibited
Galerie Olga Bogroff, Paris, 1950s, No. 54



Ram KUMAR

1924-2018

Sorrow
1949

Gouache on paper
Signed 'Ram Kumar' lower left,
titled in pencil on the reverse
and inscribed '7,200/-'

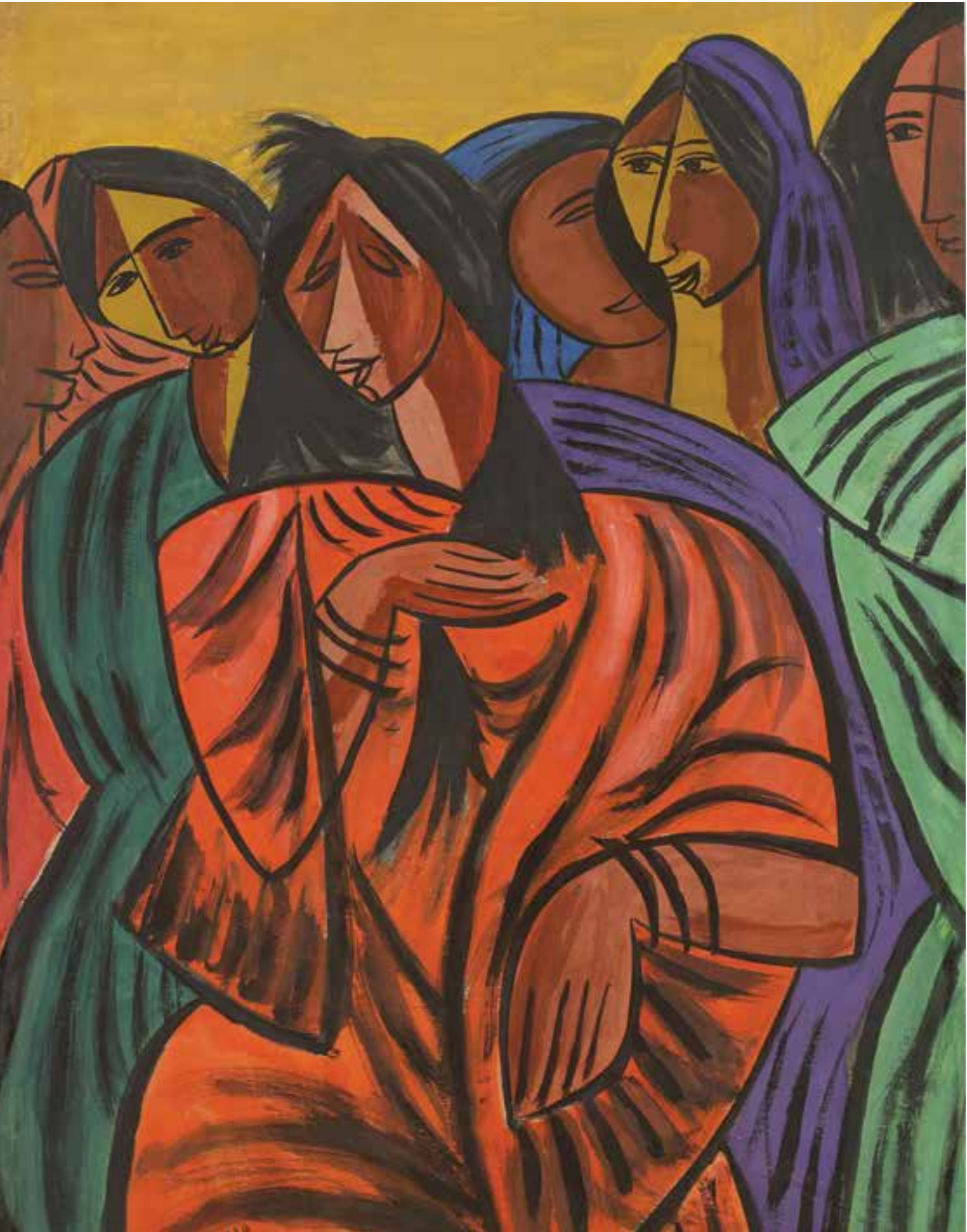
56 x 38 cm
22 1/8 x 15 in

Provenance
Olga Bogroff, Paris

Exhibited
YMCA Town Hall, Simla, Ram Kumar's first solo-exhibition,
spring 1949, opened by General Cariappa



Sorrow, pictured hanging in Ram Kumar's 1949 solo-exhibition



George KEYT

1901–1993

Ambernath
1948

Oil on canvas
Signed and dated ‘G Keyt 48’ upper right

99 x 122.5 cm
39 x 48 ¼ in

Provenance
Private UK Collection; acquired from
Patrick Seale Gallery, London in 1982
Grosvenor Gallery, London

Exhibited
George Keyt, 43 Paintings,
Patrick Seale Gallery, London,
14 September – 5 October 1982,
No. 16

The influence of Picasso on Keyt’s work is evident in elements of the painting, Russell compares the two artists in the Patrick Seale exhibition catalogue; “Whereas the art of Picasso is systematically destructive of Western civilisation, Keyt’s affirms and extols a vast and ancient but, at the same time, current way of life.”



Exhibition catalogue



“Keyt made further moves, most importantly to Bombay in 1947. He had visited India before ... [but] In Bombay he suddenly took root, transplanted to favourable soil.”

Martin Russell, 1982 exhibition catalogue

Francis Newton SOUZA

1924-2002

Untitled, (Buste de Femme avec Fleurs)
1951

Oil on board
Signed and dated ‘Souza 1951’ upper left

81 x 65 cm
31 7⁄8 x 25 3⁄8 in

Provenance
Collection of Monsieur W., Paris
Grosvenor Gallery, London
Private collection, Mumbai

From 1949 until his first solo show with Gallery One in 1955, Francis Newton Souza struggled to find an audience for his work in the U.K. His Progressive works did not have the same relevance in London as they had done in India. However, during this time, Souza spent many days fine-tuning his draughtsmanship at the Central School of Art and viewing as much art as possible in London's museums and galleries. Souza's encounter with works by European master painters during these early years sparked the beginning of a unique synthesis of early western modernism and classical Indian art in his work.

In Paris, however, he found galleries receptive to his work, including Galerie Lambert and Galerie Raymond Creuze. He also exhibited in group shows with other Indian artists including Raza, Padamsee and Laxman Pai. This work was painted in Paris and acquired at the time and captures Souza's gradual move away from Indian subject matter to a more Classical or Western form. The subject of a Nude with flowers was one he returned to over and over again in his career whether in pen, ink or oil.



Francis Newton SOUZA

1924–2002

Winter Landscape
1956

Oil on board
Signed and dated ‘Souza 56’ lower right, further signed, titled and dated ‘F.N.SOUZA / WINTER LANDSCAPE - 1956’ on the reverse

81.3 x 106.5 cm
32 1⁄8 x 41 7⁄8 in

Provenance
Harold Kovner, New York
Private US collection
Christie’s, New York, 12 September 2018
Grosvenor Gallery, London
Private collection, Mumbai

“When I came to London in 1949 from India my task was not to get used to the grime or beautiful aspects of London.... but the Londoners get used to the grime and beautiful aspects of myself and my art”
F.N. Souza

Souza moved to Britain in search of a more receptive climate for his kind of art. At first, Souza struggled to make an impact in London and turned initially to writing to make ends meet. In order to develop his work he immersed himself in the rich artistic scene of 1950s London, soaking up the dialogue between him and fellow artists, and the visual stimuli of the city’s museums and galleries. The unrestrained and graphic nature of his works by the time of his show at London’s Gallery One in 1955 clearly ignited the imagination of the public. The show was a sell-out, and Souza started to enjoy the international acclaim he deserved.

By 1956 when this work was painted, Souza was very much a member of ‘The School of London’ (there was no school or group it is rather a term). These artists painted the anxiety of Post-War Society. Landscapes are a very strong British tradition and like his contemporaries, Souza engages with this tradition. In this work he captures brilliantly the mood and expression of a winter’s day. The modernist black outlines so emblematic of the 1950’s are themselves the branches of the trees.

This year saw the introduction of Harold Kovner. Kovner, a wealthy American, was in Paris on the look-out for a young artist he could support. He visits Galerie Iris Clert to speak with the owner Iris Clert who was a formidable presence in Paris and the champion of the young artist including the artist Yves Klein. She owned several Souza’s including the painting *Mystic Repast*, painted in 1953. She showed him some works and Kovner was so taken with them that he went on to support and patronise Souza with a monthly allowance in return for paintings for the next four years. Souza was indebted to Kovner for his unflinching support allowing him to devote all his time to painting.





Francis Newton SOUZA

1924–2002

Head in a Landscape
1957

Oil on board
Signed and dated ‘Souza 57’ upper left, further signed, titled, dated and inscribed ‘F.N. SOUZA / HEAD IN A LANDSCAPE – 1957 / HAROLD KOVNER / NEW YORK’ on the reverse

88.9 x 120.7 cm
35 x 47 ½ in

Provenance
Harold Kovner, New York
Private collection, Long Island, USA
Grosvenor Gallery, London
Private collection, Dubai, UAE

“Yet it was through a Paris art Gallery, The Gallery Iris Clert, that Souza found his first really big patron. In 1956, Harold Kovner, a wealthy American, had come over from New York to find a young artist whom he could take up. He saw Iris Clert, who showed him all her pet abstracts, artist by artist. Kovner remained unimpressed. Finally, and with some reluctance, she led him down stairs and produced several paintings by Souza. Kovner jumped. Within 24 hours he had met Souza, given him money, taken away some pictures, made arrangements for the future, and was flying back to New York.

“The arrangement was a perfectly simple one. Souza was to keep him supplied with pictures every few months– entirely of the artist’s choosing – and in return Kovner would keep him supplied with money. It lasted four years, and Mr. Kovner is now the owner of nearly 200 Souza’s. It was a case of patronage of the most simple and practical kind and needless to say it enabled Souza to live without acute financial worries for the first time in his life.”

Edwin Mullins, *F N Souza*, Published by Anthony Blond Ltd, London, 1962, p. 26



Sayed Haider RAZA

1922–2016

Maisons St. Jacques
1957

Oil on canvas
Signed and dated ‘Raza ‘57’ upper right

81 x 100 cm
31 7⁄8 x 39 3⁄8 in

Provenance
Private collection, Michigan, USA
Grosvenor Gallery, London

This work will be published in a forthcoming edition of the Raza Catalogue Raisonné compiled by Anne Macklin

Maisons St. Jacques was painted from the window of Raza’s first studio in Paris, a humble space located on Rue de Fossés Saint-Jacques.

Painted the year after Raza became the first foreign artist to win the prestigious Prix de la Critique in Paris 1956 *Maisons St. Jacques* represents the arrival of Raza in Paris, the capital of the art world. The City had become a symbol of this cultural shift that defined modernity. It furthermore became a subject matter for the Impressionists, Cubists, and Surrealists as well as for the artists of the École de Paris. Raza joins this succession of artists to paint the view from his studio. So many other iconic and famous paintings of the Paris rooftops were executed and can be seen in museums, by Van Gogh, Cezanne, Picasso, Delaunay, Braque, etcetera...

Cezanne was clearly a big inspiration for all artists of the École de Paris including Raza “*One of the fundamental breakthroughs for me was that I began painting in oils. This started me on an adventure involving ten to fifteen years of very intensive work. My paintings were slowly changing: the constructions by Cézanne were haunting me now...*”
Raza, quoted in G. Sen, *Bindu, Space and Time in Raza’s Vision*, New Delhi, 1997, p.56

In fact it was Henri Cartier–Bresson, the famous French photographer, who had met Raza in Mumbai in the 1940’s who encouraged him to leave Mumbai and move to Paris so as to look at modern art and learn the structure of modernism, especially that of Cezanne.



S.H. Raza photographed in his studio, c.1960 © care of Raza Foundation

There is a contemporary portrait of Raza by Cartier-Bresson in his studio in 1957 with another of his views from the studio, *Untitled*, 1957 (ex-Sotheby’s, now in the Piramal Collection, Mumbai) hanging behind Raza. There are four other views from the studio which Raza painted between 1956 and 1958 which are documented in Raza’s journal, *Maisons St. Jacques* being one of them.

This work has been in a private collection in Michigan in the US since then.



Les Toits de la rue St. Jacques, c.1956
Courtesy of Christie’s, © care of Raza Foundation/DACS



Untitled (Cityscape), 1956
Courtesy of Christie’s, © care of Raza Foundation/DACS



Untitled, 1957
Courtesy of Sotheby’s, © care of Raza Foundation/DACS

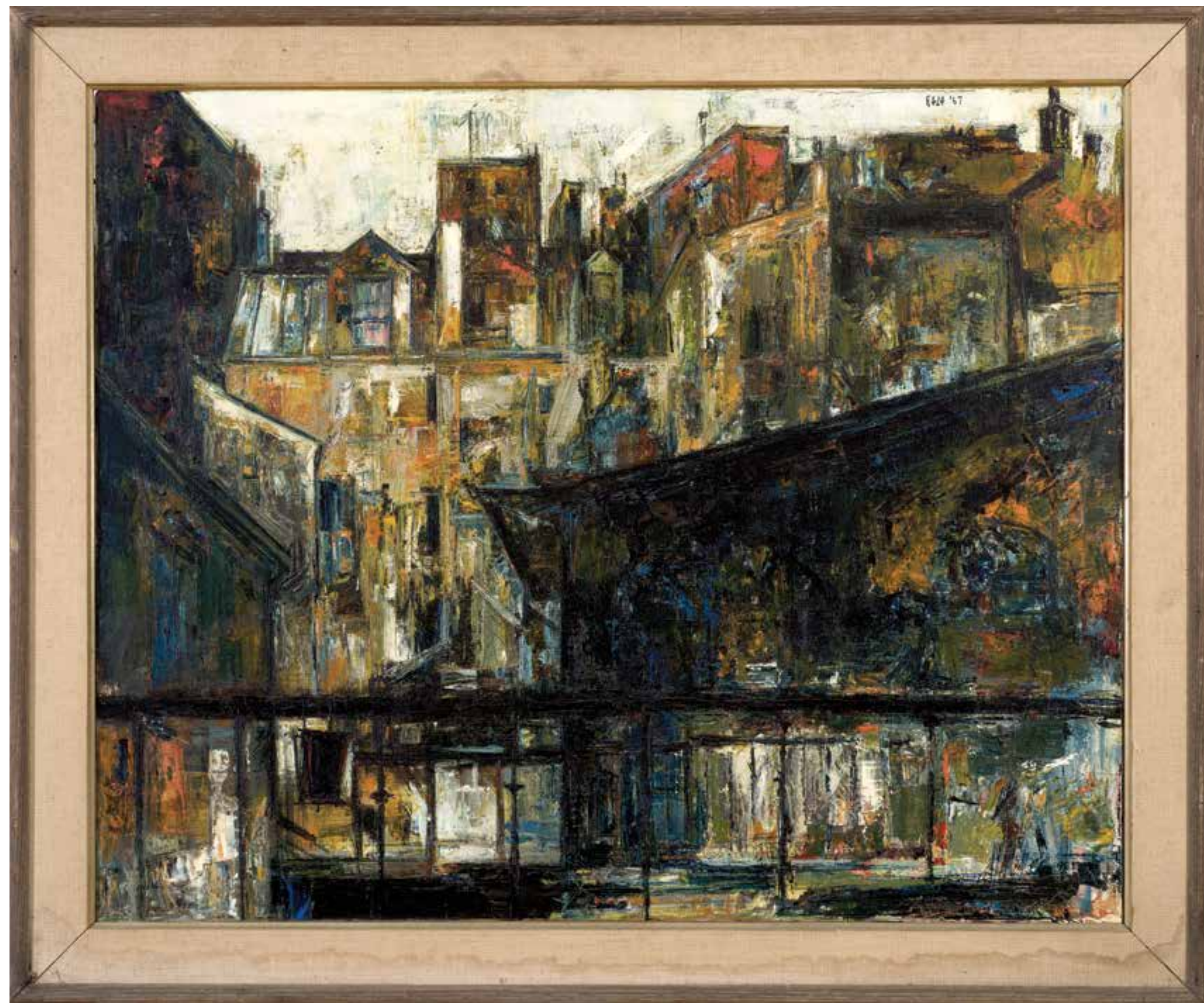


Maisons St. Jacques, 1957

Rudi von Leyden comments on Raza’s early years in Paris;

“*The change of medium and manner were not merely technical but signified a fundamental change of attitude. The scholar, who had measured and calculated, burst through the confines of a limited understanding of colour into a sphere of full realisation. The transformation created such passion that one could best describe this age of Raza as the age of the Lover. This triumphant handling of paint, this living in paint can only be understood as an act of love. These colours take on an entirely new complexion. Brilliant reds and yellows stand out against large looming forces of black and deep Prussian blue. Shapes dissolve in seas of colours which are by no means unorganised and fluid but seem to move and evolve within the space of the painting.*”

Rudi von Leyden, *Raza*, Bombay, Sadanga Series, 1959, p.19



Francis Newton SOUZA

1924-2002

Standing Nude in City Background
1959

Oil on board
Signed and dated ‘Souza 59’ upper left,
further inscribed, titled and dated
‘F. N. SOUZA / “*Standing nude in city
background*” / 1959’ on the reverse

121.9 x 60.9 cm
48 x 24 in

Provenance
Private UK collection; acquired directly from the artist
Christie's, New York, 21 March 2018
Grosvenor Gallery, London

Literature
A. Kurtha, *Francis Newton Souza: Bridging Western and Indian Modern
Art*, Ahmedabad, 2006, p.194 (illustrated)



Maqbool Fida HUSAIN

1915–2011

The Nude and Three Horses
1959

Oil on canvas
Signed 'Husain' lower right,
titled on the reverse

73.7 x 98.4 cm
29 1⁄8 x 38 3⁄4 in

Provenance
Kumar Gallery, New Delhi
The Waldau collection, Germany
Grosvenor Gallery, London

Exhibited
HUSAIN, Frankfurter Kunstkabinett, Hanna Bekker vom Rath, Frankfurt,
(in association with Kumar Gallery, New Delhi), July 6–August 15 1960,
No. 8 (illustrated in the exhibition catalogue)



"A painter is surrounded by forms, natural and mechanical, but his memory on which he relies holds the experience (the distillate of forms) in essence and in physical relationship."
Husain, 1960

The Nude and Three Horses was exhibited at Husain's 1960 exhibition at the Frankfurter Kunstkaninett Hanna Bekker vom Rath in Frankfurt. The gallery was founded in 1947 by Hanna Bekker vom Rath (1893–1983), a remarkable woman, who during the Second World War had held secret exhibitions of 'Degenerate' artist's work in her Berlin studio apartment. She was a native of Frankfurt, known throughout Germany as a collector, art dealer and patron.



Rath had met Husain in India in 1954, while exhibiting paintings by contemporary German artists at the Sir J.J. School of Art in Bombay. She was fascinated by the artist's work and bought a painting by him. In January 1960, Rath met Ravi Kumar of the Kumar Gallery, New Delhi, with the result that Husain's solo-show took place in July/August 1960.

The exhibition featured 29 works by the artist, *The Nude and Three Horses* (Akt mit drei Pferden) was listed as number 8 in the catalogue, belonging to a Mr Waldau. There is no doubting the importance of this exhibition in the early career of the artist, being only the third time he exhibited in Europe, after Zurich and Prague in 1956. Rath was a formidable gallerist, exhibiting the work of major European artists such as Eduardo Chillida, Otto Dix, Max Ernst, Wifredo Lam, Ernst Wilhelm Nay, amongst others, and the exhibition surely helped boost the artist's reputation back home.

Ivan PERIES

1921–1988

Untitled (Two Figures in a Landscape)
1961

Oil on canvas
Signed and dated 'Ivan Peries / 1961' lower right

50.6 x 61 cm
19 7⁄8 x 24 1⁄8 in

Provenance
Private UK collection
Grosvenor Gallery, London

Ivan Peries was a member of the '43 Group', many of whom were well travelled, highly educated artists who had studied in Europe and who were frustrated by the reactionary approach to modern art in Colombo. The group exhibited at the Venice Biennale in 1955, where they were lauded as a radical example of modern Asian Art. Artists associated with the 43 Group include: Harry Peiris, Justin Deraniyagala, George Keyt, Ivan Peries, Richard Gabriel, Aubrey Collette, L. T. P. Manjusri, W. J. G. Beling, George Claessen and Lionel Wendt.

The Artist's work largely grew from his preoccupation with the idealisation of the Ceylonese landscape. In this canvas from 1961 we see two figures standing facing a bare mountainous landscape. The depiction of the robed figures, a common aesthetic treatment of Peries's, is derived from a number of sources; in part from the saints of the Christian tradition, in part from figures observed in his native village.



Ali IMAM

1924–2002

Untitled (Deserted Town)

Oil on board
Signed 'IMAM' lower right

46 x 52 cm
18 1⁄8 x 20 1⁄2 in

Provenance
Private UK collection;
acquired directly from the artist
Grosvenor Gallery, London

Born in Nagpur in 1924, he was taught at Nagpur School of Art and later studied at the Sir J.J. School of Art in Bombay. The brother of Sayed Haider Raza, Imam worked as a 'medical artist' in Bombay, before moving to Karachi in 1947 and later Lahore, where he settled to a career as a teacher and practicing artist.

"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, perhaps reminding one of Goldsmith's Deserted Village.

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



Anwar Jalal SHEMZA

1928–1985

Green and Yellow Composition
1963

Oil on board
Signed and dated in Urdu lower left;
further signed and dated ‘Shemza 1963’
and with an unfinished work on the
reverse

61 x 41 cm
24 1⁄8 x 16 1⁄8 in

Provenance
The Estate of the Artist
Jhaveri Contemporary, Mumbai
Private Collection, Mumbai
Grosvenor Gallery, London

Exhibited
Dhaka Art Summit, Jhaveri Contemporary, 7–9 February 2014

“Instead he [Shemza] thought to combine a renewed enthusiasm for the pattern and line and colour of his homeland with the inspiration of the one Western painter to have been most interested in the art of Islam – Paul Klee... But there is in all of this, nevertheless, a seed which might be the beginning of a ‘School’ of Pakistan: the emphasis here is on a future Pakistani artist... If his explanations are to ‘speak’ to even a few Pakistanis he will know that he has penetrated that just a little – and marvellously significant – way into the cultural future of his homeland.”

George Butcher, *Shemza: Years in London, Contemporary Arts in Pakistan*, vol. 2, no. 2, summer 1961, pp 9-10, Quoted in Iftikar Dadi (ed.) *Anwar Jalal Shemza*, London, 2015, p. 20



Unfinished composition on the reverse



Anwar Jalal SHEMZA

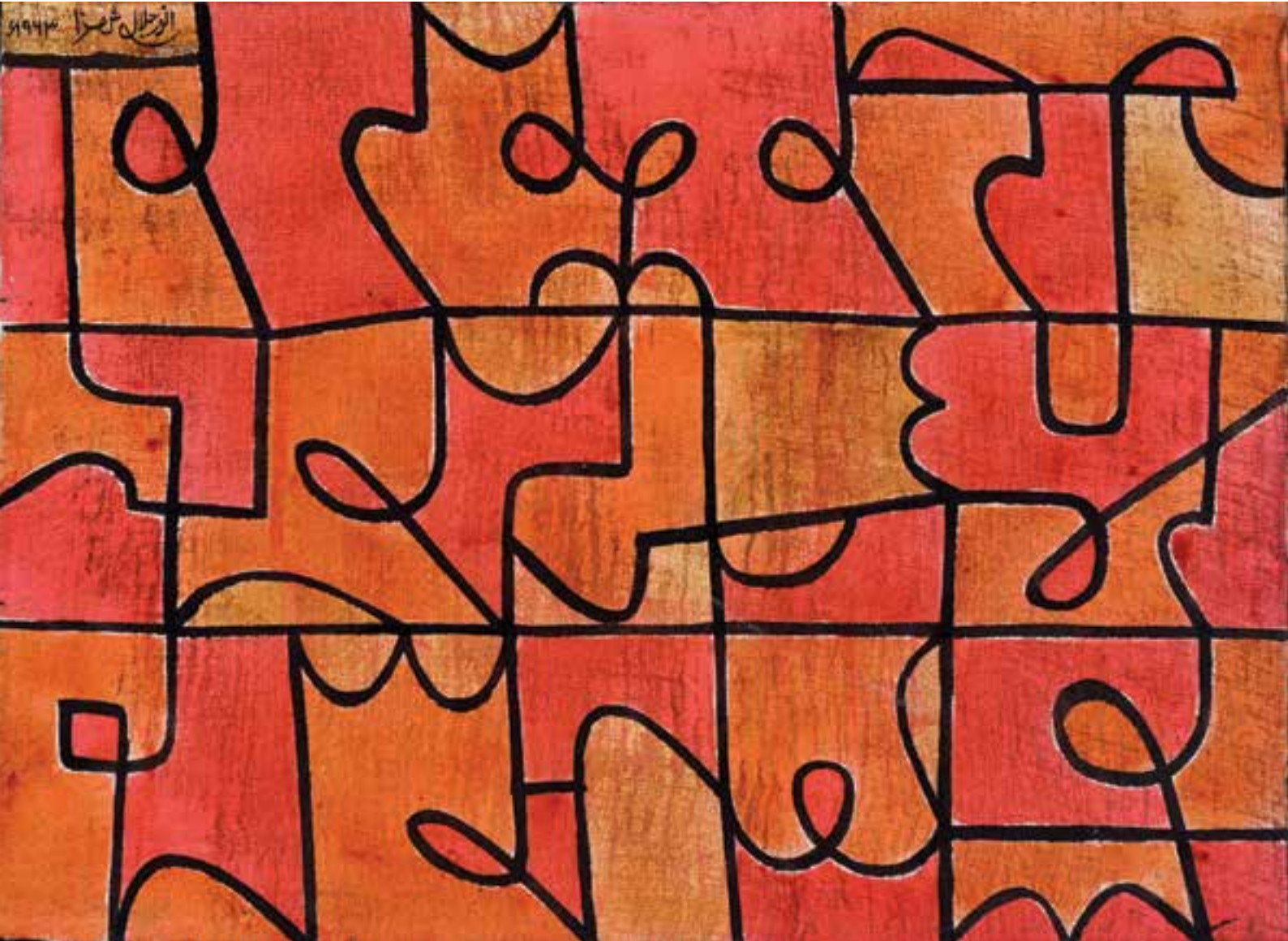
1928–1985

Untitled (Composition in Red and Orange)
1963

Ink on paper laid down on card
Signed and dated in Urdu upper left

28.8 x 40 cm
11 3⁄8 x 15 3⁄4 in

Provenance
Chawkandi Gallery, Karachi
Private collection, UAE; acquired from the above
Grosvenor Gallery, London



Francis Newton SOUZA

1924–2002

Untitled (Head on Red)
1965

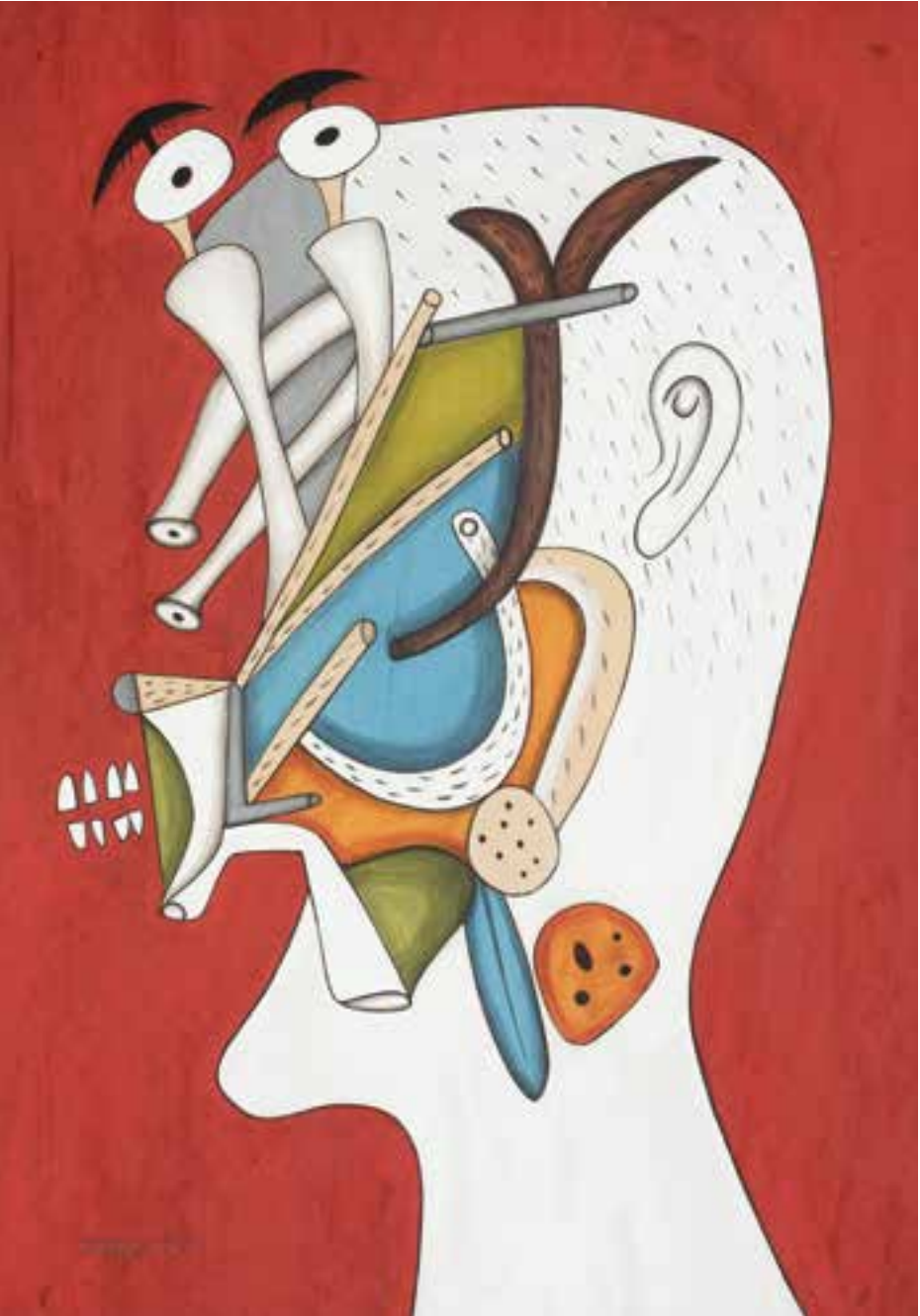
Gouache on paper mounted on board
Signed and dated 'Souza 65' lower left

39 x 27.5 cm
15 3⁄8 x 10 7⁄8 in

Provenance
Gallery One, London
Private collection, London
Grosvenor Gallery, London

Untitled (Head on Red) is a striking work from Souza's 'Kalam' series, painted in 1965 in collaboration with the miniaturist Mohan Sharma. Souza also referred to this group of works as the 'Gandhara Gouaches' in the inventory of the London Arts Gallery, Detroit exhibition.

Highly conceptual, these works were executed in 1965, the same year as Souza's Black on Black works (see Grosvenor Gallery, *FN Souza – Black on Black*, London, 2013). He would send tracing paper outlines with a 'paint-by-numbers' plan which would then be coloured by Sharma with traditional miniature paints, creating a flat, matt, luminous surface. Once completed Souza took ownership and signed the works. In these works Souza is engaging with the Indian miniature painting tradition, making it contemporary. This was done at a time when artists in London were experimenting and struggling to compete with the upcoming powerhouse New York, where Souza relocated in 1967.



Maqbool Fida HUSAIN

1915–2011

Miss B.G
1964

Oil on canvas
Signed 'Maqbool' lower left, the reverse signed, titled, dated and inscribed 'New York/ 30'

106.7 x 61 cm
42 x 24 in

Provenance
From the collection of an ex-foreign Minister of India
Grosvenor Gallery, London
Private collection, New Delhi

Exhibited
India House, New York, February 1964, No.30 (probably)

MF Husain's first exhibition in the USA took place at India House in New York in February 1964. Based on the inscription on the reverse of this painting, which matches those found on other paintings from the 64 show, it is likely that this work was part of that exhibition.



Jagdish SWAMINATHAN

1928–1994

The Emerging Sign
1965

Oil on canvas
Signed, dated and titled on the reverse, also with Nordness Gallery labels

59.6 x 88.9 cm
23 ½ x 35 in

Provenance
Nordness Gallery, New York
John Kluge; acquired from the above in 1965
Private US collection; acquired from the above
Grosvenor Gallery, London

The Emerging Sign is a painting characteristic of the Artist's work from the mid-1960s, tribal in their aesthetic, as opposed to his more typical paintings depicting birds and mountains.

"Swaminathan had identified his own fascination with the 'magic' of the earth, with the mythic. One may analyse the different trajectories through which Swaminathan was to arrive at his subject of early signs and symbols. They signify a Brahminical use of the yantra, the traditional language of symbols which with mantra and tantra, serve as substitutes for one another in a triangulation of symbols."

Excerpt from Gayatri Sinha's, Essay for *The Face of the Sun*, Akara Art, Mumbai, 2018



Gulamohammed SHEIKH

b. 1937

Composition in Green and Black
1966

Oil on canvas
Inscribed on the reverse with the artist's name

131.5 x 121.5 cm
51 ¾ x 47 ⅞ in

Provenance
The collection of Martin Hewitt, London;
acquired from the Artist in 1966
Grosvenor Gallery, London

Exhibited
Examination Show, Royal College of Art,
London, 1966

In the mid-1960s, Sheikh was sharing a basement flat in Addison Gardens, West London, with three architects; Martin Hewitt, David Cochrane and Shreeram Marathe. It was at this time he painted a series of portraits, including this work, titled *About Friends*. The figure at the bottom of the canvas is Hewitt, painted from a photograph. This naturalistic portrait is combined with images of a disparate nature, drawn together by use of line and colour, inviting the viewer to interact with the work directly. The work is imbued with a sense of the surreal and fantastical and employs tongue in cheek aesthetic devices, as well as an image of a goat, vaguely derived from Christian motifs. For many years the painting hung in Hewitt's architects practice in Wandsworth, later his home in Cornwall.

"I remember that in one of the regular sessions of critiques the RCA organised, John Berger was invited to comment on students' works and he particularly chose it to critique its disparate imagery. I did not agree with him but was not in a position to argue with him at that moment. It however strengthened my resolve to continue with combining seemingly disparate images. But let me confess that I am an ardent admirer of John Berger despite the small disagreement..."
The Artist, April 2019

With thanks to Gulamohammed Sheikh and Martin Hewitt for their assistance in cataloguing the work.



Close by the bank he saw a pair,
Of curlews sporting fearless there.
But suddenly with evil mind,
An outcast fowler stole behind,
And, with an aim too sure and true,
The male bird near the hermit slew.
The wretched hen in wild despair,
With fluttering pinions beat the air,
And shrieked a long and bitter cry,
When low on earth she saw him lie,
Her loved companion, quivering, dead,
His dear wings with his lifeblood red;
And for her golden crested mate
She mourned, and was disconsolate.

The Ramayana of Valmiki,
(trans.) Ralph T. H. Griffith,
London, 1895, Book I, Canto II



Ganesh PYNE

1937–2013

Indian Stork
1968

Tempera on canvas laid on board
Signed and dated ‘68’ in Bengali lower left,
inscribed with the title on the backboard

54.2 x 50 cm
21 3⁄8 x 19 3⁄4 in

Provenance

Acquired directly from the artist by Mrs Charlotte Kleinwort in 1968,
gifted to Mr and Mrs Patrick Troubridge of Chelsea, London c.1969
Grosvenor Gallery, London

Indian Stork is full of visual imagery and depicts the aftermath of a crucial scene from the Ramayana where Valmiki goes to the river to bathe and sees a pair of birds. The male bird is shot by a hunter and is killed. The female bird starts to cry in a mournful voice. In his anger Valmiki curses the hunter in the same rhythm as the bird’s cry, said to be the first poetry composed by humanity.

In this work we see the lone bird sitting on the nest, bereft of its mate. The symbolism is strong, with the half-moon rising in the dusty orange dusk and compositionally unbalanced single tree trunk in the background. The ground around the central character appears to be mocking the loss, teeming with life and bursting in to bloom with delicate flowers and foliage.

As an artist Pyne’s predilection was death and darkness; “He is most at home with his own inner world of darkness and light from which emerges the strange forms. The canvases are a reflection of this all-absorbing interior life.” (E.Datta, Ganesh Pyne, His Life and Times, Kolkatta, 1998, p.17)

The painting is housed in its original frame of mottled green glass and chicken wire.



A scene from the Ramayana from the Howard Hodgkin Collection, Nurpur, 18th century
Courtesy of Sotheby’s



Syed SADEQUAIN

1930–1987

Untitled (Les Danseurs)
1967

Oil on folding wooden screen, triptych
Signed on the left panel 'Sadequain'
lower right, further signed and dated
in Urdu on the right panel, lower right,
the reverse of the panels feature a work
by an unidentified artist

Each: 151 x 50.5 cm (59 ½ x 19 ⅞ in)
Total: 151 x 151.5 cm (59 ½ x 60 in)

Provenance
Galerie Presbourg, Paris
Jean Forges, Paris
Grosvenor Gallery, London

Rather than the traditional canvas or board, the artist has painted directly on to a folding screen. The central motif is a trompe l'oeil image of a framed still life painting, surrounded either side by panels decorated with dancing maidens in a state of partial undress. These figures are painted very much in the neo-Classical style, which featured in a number of Sadequain's works from the 1960s.

The work comes from the collection of the Parisian art dealer Jean Forges, who worked with Sadequain in Paris.



Maqbool Fida HUSAIN

1915–2011

Horse and Nude in Blue
c.1967

Acrylic on canvas
Signed lower right, signed and
inscribed 'Husain 42 x 24' on the reverse

104.1 x 61 cm
41 x 24 in

Provenance
Acquired directly from the artist by
Gertrude and Carol Otto Blomberg
Private collection, London
Grosvenor Gallery, London
Private US collection

Exhibited
M.F Husain: Early Masterpieces, 1960s–70s,
Asia House, 10 May – 5 August 2006,
London, no. 10, illustrated in the exhibition
catalogue p.21, *M.F Husain: Early
Masterpieces*: 1950–70s, 5 February – 26
March 2010, David Winton Bell Gallery,
Brown University, Providence, Rhode
Island, USA



Maqbool Fida HUSAIN

1915–2011

Untitled (Horse on Yellow)
1968

Oil on canvas
Signed and dated '68' upper right

73 x 48.9 cm
28 ¾ x 19 ¼ in

Provenance
From the collection of an ex-foreign
Minister of India
Grosvenor Gallery, London
Private collection, Mumbai



Maqbool Fida HUSAIN

1915–2011

Untitled (Veena Player)
c.1968

Pastel on paper laid down on board
Signed lower right

53.3 x 71.4 cm
21 x 28 1/8 in

Provenance
Fritz and Margrit Bohnert Collection. Mr. Fritz Bohnert was in the Swiss Foreign Service and was 1st Secretary in New Delhi between 1966 and 1972. The Bohnert collection was acquired during this time; thence by decent

Grosvenor Gallery, London
Private collection, Mumbai



Maqbool Fida HUSAIN

1915–2011

Untitled (Tiger with Dark Sun)
c.1970

Oil on canvas
Signed lower right

61 x 50.8 cm
24 x 20 in

Provenance
From the collection of an ex-foreign Minister of India
Grosvenor Gallery, London
Private collection, New Delhi



Krishen KHANNA

b. 1925

Bandwallas
1971
Oil on canvas
The reverse signed and dated 'K Khanna 71'
125.7 x 90.2 cm
49 ½ x 35 ½ in

Provenance
Private collection, Baltimore, USA; acquired in Mumbai in the early 1970s
Grosvenor Gallery, London

This painting, executed in 1971 is one of the earliest manifestations of the artist's *Bandwalla* series of works, for which he is widely known. Stylistically, this painting has more in common with the artist's paintings from his 1970s series *The Game*, than with the later works in the *Bandwalla* series. In these paintings, stony faced generals sit around large tables, the works a comment by the artist on the tense political situation in South Asia during the 1970s. Painted in sombre hues of orange and brown, *Bandwallas*, is a masterpiece from that period, matched by only a handful of works for their introspection, intense atmosphere and subtle detail.



The Game, c.1970



Jamil NAQSH

b. 1939

Standing Nude
c.1977

Oil on canvas
Signed 'Jamil Naqsh Pakistan' lower left

150.8 x 88 cm
59 3⁄8 x 34 5⁄8 in

Provenance
Private collection UAE; acquired directly from the artist
Grosvenor Gallery, London

In this large scale canvas, the Artist depicts his long-time muse Najmi Sura, in a state of undress. The figure, rendered in green, is skilfully reflected in the mirror in grey tones. The flat areas of yellow and black at the bottom of the canvas balance the negative space to the right, creating a work which is harmonious in terms of colour, form and composition.



Ismail GULGEE

1926–2007

Untitled
1979

Oil, acrylic and mixed media on canvas
Signed and dated 'Gulgee 79' upper right

114 x 193.5 cm
44 7/8 x 76 3/4 in

Provenance
Private UK collection



Francis Newton SOUZA

1924–2002

Untitled (Odalisque)
1992

Acrylic on canvas
Signed and dated ‘Souza 92’ lower right

122 x 246 cm
48 1⁄8 x 96 7⁄8 in

Provenance
Indus Gallery, Karachi
Private collection, UAE
Grosvenor Gallery, London

Exhibited
Francis Newton Souza, Indus Gallery,
25 November – 5 December 1992



Souza pictured at Wahab's house, c.1993

Souza here engages with the theme of the Odalisque, a reclining nude or concubine that was a popular subject in European art throughout the 19th Century or the colonial period. These images were exotic and luxurious and were very popular with the newly rich as they evoked far away romantic scenes. A far cry from the pollution and desolation of Industrial cities in Europe...

In the 19th century, harem's, or zenana's, were inaccessible to foreigners so the artists recreated the environments in their studio, a sort of pastiche. Ingres, Delacroix and Gerome created the masterpieces of this period whilst several lesser artists created works for the 'erotic' market.

In the 20th century, Matisse revived the theme. He claimed that these were done as an excuse to '*paint the nude*', and because he had seen harems first hand on his trips to Morocco. Pablo Picasso's remarkable series of 15 paintings and hundreds of works on paper on the Women of Algiers is one of his greatest achievements. Although he had long admired Delacroix's masterpiece, the impetus to paint an odalisque was likely inspired by the death of Matisse. Speaking of his long-time friend and artistic rival, Picasso explained, '*When Matisse died, he left his odalisques to me.*'

Souza's Odalisque, a very large work, carries on the 20th century tradition of distorting the nude, yet she still has an aura of beauty and lust. Painted in front of a floral indigo backdrop, Souza's courtesan also looks real. He wrote in 1975 on why he had returned to Delhi and Karachi: '*If you really want to know why I'm back after a decade, it's because I read an article in an American sex-mag on the brothels of Lahore and Delhi.*' F. N. Souza, 1975

In London and New York Souza had made friends with several of the Pakistani artists and writers and in 1975 he planned his first trip to Karachi for an exhibition at Ali Imam's Indus Gallery. Prior to going he was introduced to Wahab Jaffer by Victor Anant and Souza wrote to Wahab saying he would be visiting and would like to meet his friends: Shakar Ali, Sadequain and Ahmed Parvez.



Souza and Wahab Jaffer pictured at Wahab's house, c.1993

Souza went on to have 4 solo shows in Karachi, 1975, 1988, 1992 and finally in 1994. Wahab Jaffer and he struck up a very close relationship till the artist's death, and he would stay with Wahab and Shireen where he would meet all the other established and young artists of the day to share ideas and stories. Their correspondence is now archived at the Asia Art Archive as 'The Wahab Jaffer Archive'. This work was painted at Wahab Jaffer's House in 1992 prior to the exhibition.





Francis Newton SOUZA

1924–2002

Untitled (Ravana)
1995

Gouache on paper
Signed and dated 'Souza 95' lower right

55.9 x 38.1 cm
22 x 15 in

Provenance
Dhoomimal Gallery, New Delhi
Private US collection; acquired from the above
Grosvenor Gallery, London

Literature
Francis Newton Souza, Dhoomimal Gallery Collection,
New Delhi, 2009, p.359 (illustrated)



Maqbool Fida HUSAIN

1915–2011

Untitled (Dancing Ganesh)
2004

Acrylic on canvas
Signed and dated 'Husain/ Paris/ 004'
upper left

50 x 32 cm
19 ¾ x 12 ¾ in

Provenance
Francis Dore, Paris; acquired directly from the artist
Grosvenor Gallery, London



Krishen KHANNA

b. 1925

Untitled (Bandwalla with Drum)
2019

Bronze
Signed and numbered in the cast
Edition of 9 + 3 AP

Height
53 cm
22 7/8 in



Krishen KHANNA

b. 1925

Untitled (Bandwalla with Tuba)
2019

Bronze
Signed and dated 'Husain/ Paris/ 004' upper right
Edition of 9 + 3 AP

Height
55.9 cm
22 in



Krishen KHANNA

b. 1925

Untitled (Bandwalla with Flute)
2019

Bronze
Signed and numbered in the cast
Edition of 9 + 3 AP

Height
54 cm
21 1/4 in



Krishen KHANNA

b. 1925

Untitled (Bandwalla with Drum II)
2019

Bronze
Signed and numbered in the cast
Edition of 9 + 3 AP

Height
61 cm
24 in



Exhibitions & Art Fair participation

2017–19

2017



South Asian Modern Masters
19 May – 9 June 2017

2017



Senaka Senanayake,
Dharmachakra
15 June – 7 July 2017



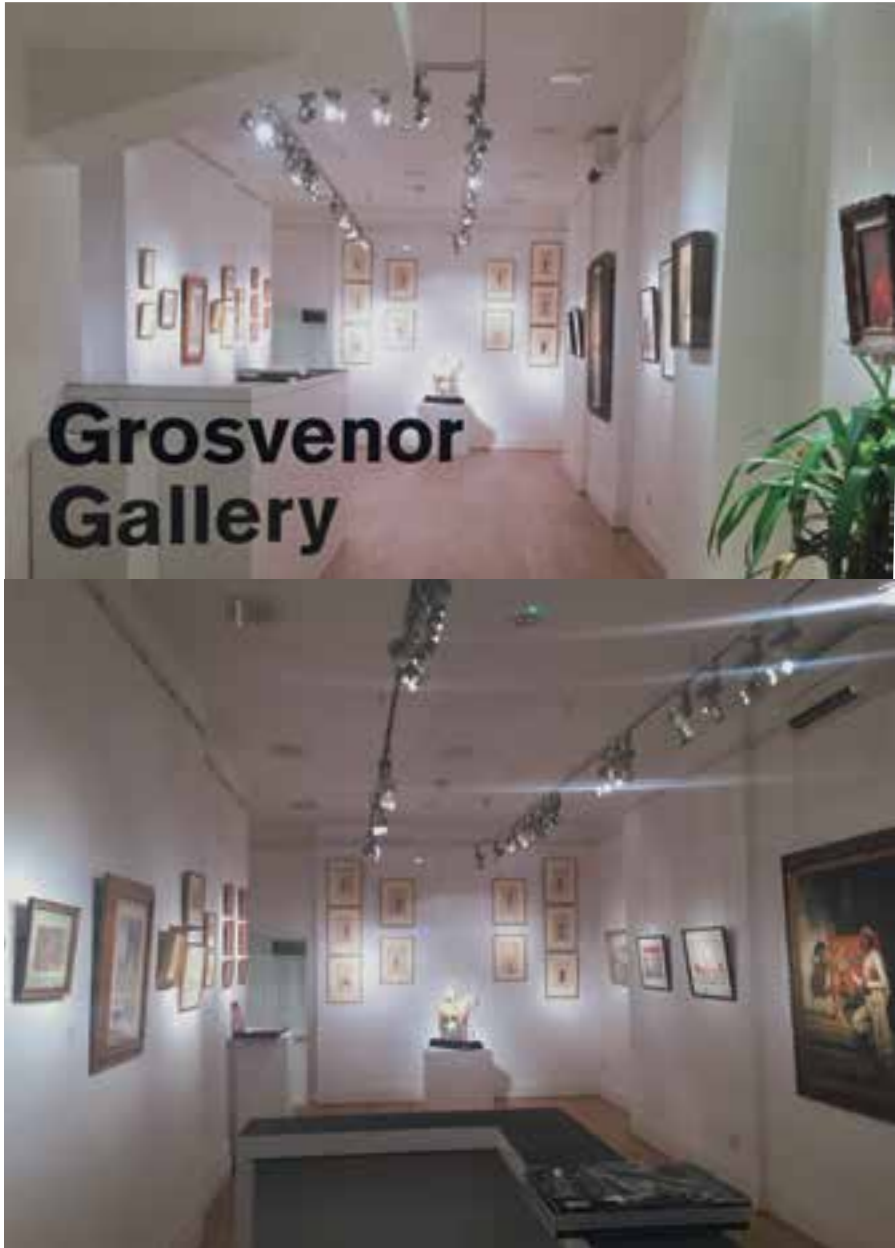
Frieze Sculpture
Exhibiting Rasheed Araeen's
Summertime, The Regent's Park
5 July – 8 October 2017



CARO / ARAEEN:
A Conversation
12 July – 11 August 2017

2017

*Brave New World,
New Work by Faiza Butt*
3–27 October 2017



*Tipu, The Daniells and Co.
Company School Painting in India
Asian Art in London*
2–11 November 2017

2017/18

Erte: A Celebration
16–30 November 2017



*Mystical Moments, Recent works
by Senaka Senanayake*
12–24 January 2018, New Delhi
(in association with Saffronart)

2018



*Multiple Narratives,
8 Contemporary Artists from Pakistan*

27 January–16 February 2018
(in association with Canvas Gallery, Karachi)



*India Art Fair:
Works by Contemporary
South Asian Artists, New Delhi*

9–12 February 2018

2018

*Lancelot Ribeiro: An Artist
in India and Europe*

New Walk Museum & Art Gallery,
Leicester (associated exhibition
at Oberon Gallery, Leicester)

3–17 March 2018



*Art Dubai Modern:
Pakistani Modernists 1950–1990*

19–24 March 2018



*Art Dubai Contemporary:
Rasheed Araeen*

19–24 March 2018

2018

Ghulam Mohammad: Peeha (Grind)

11–31 May 2018
(in association with Canvas Gallery, Karachi)



Olivia Fraser:
The Lotus Within

6–26 June 2018

2018/19

right:
Paramjit Singh: Land, Sky, Water

12 July–10 August 2018

far right:
Modern & Contemporary
South Asian Artists, Art Miami

4–9 December 2018



Souza in the 40s
London

14 December 2018–25 January 2019



Souza in the 40s
Saffronart, New Delhi

19 December 2018 – 18 January 2019

2018/19



Souza in the 40s
Sunaparanta Centre for the Arts, Goa
17 December 2018 – 30 January 2019



*India Art Fair:
Modern South Asian Masters,*
30 January – 2 February 2019

2019

*Art Dubai Modern: L'Abstraction
Calligraphique dans l'École de Paris*
20 – 23 March 2019



*Art Dubai Contemporary:
ARAEEN/TALPUR*
20 – 23 March 2019

Forthcoming 2019

Indian Artists UK
10 July – 1 August

Frieze Masters
3–6 October

Wardha Shabbir
Solo-show
27 September – 24 October

The Indian Landscapes
Asian Art in London
31 October – 9 November

Elizabeth Dean
Solo-show
29 November – 20 December

**South Asian
Modern Art
2019**

**Design
CHK Design**

**Print
Solar Print Process Ltd, India**

**Photography
Justin Piperger
Matt Pia**

**Text and Research
Conor Macklin
Charles Moore
Kajoli Khanna**

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**Grosvenor
Gallery**

**South Asian
Modern Art
2019**

**Recent Acquisitions,
including the Olga Bogroff Collection
of works by Ram Kumar**

**Grosvenor
Gallery**