

Sadanand Bakre

Grosvenor  
Gallery

Abdur Rahman Chughtai

Bhupen Khakhar

Ram Kumar

Maqbool Fida Husain

Akbar Padamsee

Laxman Pai

MODERN

Ahmed Parvez

Ganesh Pyne

Sayed Haider Raza

Lancelot Ribeiro

ART 2021

Anwar Jalal Shemza

Francis Newton Souza





**SOUTH**  
4 – 26 JUNE 2021

**ASIAN**

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**Grosvenor  
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**ART**

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**2021**





The Artist in his studio, Paris, circa 1952

Pai, Raza, Souza & Padamsee



Goan Village, 1954

## LAXMAN PAI

(1926-2021)

Laxman Pai was one of longest surviving members of the Progressives. He lived to 95 and only recently passed away this year in Goa. He came from Madgaon in Goa and was a very talented artist and like Souza his Goan compatriot he went to study at the JJ School of Arts and experienced this exciting time of Independence. He had shows in 1949 and 1951 at the Bombay Art Society before chasing his dream and leaving for Paris in 1951, he travelled with fellow artist Bakre who went to London. Pai remained in Paris for 10 years having numerous exhibitions and gained notoriety.

His earliest works were stylized Indian scenes and landscapes painted in tempera and inspired by miniatures. This was taught to him Shankar Palsikar who also taught Gaitonde amongst others, and the similarities can be seen.

In Paris he continued to paint Indian and Goan scenes with heightened stylization and growing symbolism. After taking lessons in Paris he began to paint in oil and acrylic on canvas and he adopted the traits of an Ecole de Paris artist. On his return to India the symbolism element became his dominant subject inspired by Indian spiritualism. These works proved very popular, and he continued exhibiting all over the world. We have a selection of works acquired from a Private collection in Paris.

Akademia Raymond Duncan, Paris



Padamsee, Souza, Raza & Pai



FOUR INDIAN PAINTERS IN PARIS



## 1. LAXMAN PAI

1926-2021

*Les Cheminées*, 1953

Oil on canvas

Signed in Devanagari and dated '53' upper right

55 x 46 cm

21 5/8 x 18 1/8 in

### LITERATURE

*The World Perspective*, *The Illustrated Weekly of India*, 17 July 1960, p.49, illustrated in an article by Dr Hermann Goetz, art historian and Director of the Baroda Museum and Picture Gallery, (illustrated below).

In Paris, Pai began to use oil paint and canvas as this was more common and expected. He also began to paint the city still always using his stylized linear style. In this work he captures the chimneys of Paris and smoke using flat perspective.







## 2. LAXMAN PAI

1926-2021

*Le Pain*, 1954

Oil on canvas

Signed and dated 'Laxman Pai/ 54' and signed in Devanagari upper right, further signed, titled and inscribed

“‘LE PAIN’/ LAXMAN/ PARIS Av. 54’ on the reverse

65 x 54 cm

25 5/8 x 21 1/4 in

Of all the French subjects to depict, a still life with baguette, an everyday scene from the studio.



## 3. LAXMAN PAI

1926-2021

*Plante*, 1960

Oil on canvas

Signed and dated 'Laxman Pai/ Paris '60' and signed in Devanagari lower right, the reverse with a label inscribed 'No. 3 Galerie Dauphine, 19 Place Dauphine/ Paris I/ PLANTE... 1.200 NF'

100 x 50 cm

39 3/8 x 19 3/4 in

Pai worked with several galleries in Paris including Galerie Dauphine where he had exhibitions in 1957 and 1959. This work was also exhibited in a show at the gallery and was No. 3





#### 4. LAXMAN PAI

1926-2021

*Untitled (Young Woman)*, 1960

Oil on canvas

Signed and dated 'Laxman Pai / Paris 8/60' and signed in Devanagari lower right

33 x 45 cm

13 x 17 3/4 in



#### 5. LAXMAN PAI

1926-2021

*Nude with a Flower*, 1960

Oil on canvas

Signed and dated 'Laxman Pai/ Paris 6/60' and signed and dated in Devanagari lower right

55 x 46 cm

21 5/8 x 18 1/8 in



## 6. FRANCIS NEWTON SOUZA

1924-2002

*Head*, 1952

Oil on masonite board

Signed and dated 'Souza 1952' in white crayon on the reverse

114 x 48.5 cm

44 7/8 x 19 1/8 in

### PROVENANCE

Formerly in the collection of Victor Musgrave of Gallery One;

England & Co, London

### LITERATURE

Harrison, Martin, *Transition: The London Art Scene in the 1950s*, published by Merrell in association with Barbican Art Gallery, 2002, illustrated in colour, p.114

*Head* (1952) was painted just a few years after Souza's arrival in London in 1949. His previous work from his 'Progressive' phase, which can be categorised broadly as Indian social realist had little relevance in London and Souza needed to reinvent himself as a 'British' painter. He took on the task by studying the masters, which he could finally see in the flesh in the National Gallery for example, and to meet and see what other contemporary artists were doing in the galleries. These were lean years for the artist living in bedsits, but he was not alone, his wife Maria and new-born child Shelley were with him as well as his other fellow Indian artists. Whilst it took until 1954 to have his break-through show in London he did manage to have exhibitions in Paris. And it was there that this work was painted.

Souza shared a studio with Raza and Padamsee, these were a trio, visiting galleries and collectors together. They had a joint show at the Galerie St Placide in 1952, and another one at the Galerie Raymond Creuze in 1953. Souza recounts a scene from these early days of Paris in his article for *Thought* in 1951: He tells of his meeting with Picasso at a palatial house of a famous Parisian art connoisseur 'Madame C', he had taken along Raza and Padamsee and were introduced as the '*trois jeunes hindous*':

*"We three... immediately started looking at the paintings which were hung all over the walls from the ceiling to the dado... Everything was done by one great French master or another. I couldn't throw my coat over the sofa as the upholstery was done by Dufy; I walked over the carpets uneasily because they were designed by Miro; I didn't know where to put the ashes of my cigarette, because all the ash-trays were designed by Picasso, and you're not supposed to put ashes in an ash-tray made by Picasso; I don't know what it is for anyway, so I had to clandestinely put the ashes in my pocket."*





In this work Souza is engaging with the tradition of classical painting, in particular religious portraiture of the Renaissance of Bernini, Titian, Rafael, images which also come from his childhood Jesuit upbringing. He brings these Saints and Martyrs, of which he has a deep knowledge and understanding to life. Giving this particular Saint a 1950's Paris mood and feel, this is achieved with the thick oil worked and cut onto the Masonite board with a palette knife, blending all the colours and paint in a lush and gloppy texture, outlined with a modernist black line. This is one of the earliest Heads of Saints that Souza would go on to develop and make his signature series.

This work was likely to have been exhibited at the Raymond Creuze group show. For the catalogue Souza chose a drawing of Christ as his image, whereas Padamsee chose his own version of a Saint in Tunic, which shows both artists sharing ideas and inspiration. (Incidentally the Padamsee was later listed as belonging to FN Souza, its present whereabouts is unknown).

This work was acquired from Souza by Victor Musgrave who was the pioneering owner of Gallery One who went on to become Souza's agent and dealer from 1954-1963. The two of them worked brilliantly together, Souza providing Musgrave with an exciting and reliable series of shows and Musgrave finding a coterie of young and exciting collectors who frequented his bohemian gallery in Soho.

This work remained in the collection of Victor Musgrave, along with other major works by Souza, including the 1959 painting, *Crucifixion*, which was later sold to Tate by Julian Hartnoll in 1993. These Souza works were at the home in Hastings that Musgrave shared with a long-term girlfriend. In London, Musgrave had another parallel home and long relationship with the art dealer, Monika Kinley, and lived at her house in Lambeth. Kinley later ran the archive of Outsider art that he had started with Roger Cardinal. After Musgrave's death, works from the Hastings house were sold, and this work was acquired soon afterwards by the previous owners, in whose collection it has remained since. This work was published 2002 in the catalogue for the Barbican exhibition '*Transition: The London Art Scene in the Fifties*', a landmark exhibition curated by Martin Harrison.





## 7. FRANCIS NEWTON SOUZA

1924-2002

*Untitled (Head on Orange)*, 1956

Oil, watercolour and pen and ink on paper

Signed and dated 'Souza 1956' upper left

70 x 50 cm

27 1/2 x 19 3/4 in

### PROVENANCE

The Collection of Ahmed Parvez (1926-1979)

H.E. Humberto Alves Morgado, the Portuguese Ambassador to Pakistan, acquired at the Karachi exhibition in 1965

Thence by descent

### EXHIBITIONS

*Foreign Artists: An Exhibition of Paintings by foreign artists from the Private collection of Ahmed Parvez*, The Arts Council, Karachi, 30th March - 3rd April 1965

It is not known under what circumstances this, and several other works by Souza entered the collection of the artist Ahmed Parvez; whether purchased from Souza or swapped for his own work. Parvez and Souza were both active in London during the 1950s and 60s and operated in similar circles. Text by Victor Musgrave was reproduced in the exhibition catalogue for Parvez's 1965 solo-show at The Arts Council, Lahore, and they had previously exhibited at the same galleries in London.

*Untitled (Head on Orange)* (1956), and works by artists including Aubrey Williams, Douglas Portway and Denis Bowen (known better as Director of the New Vision Centre Gallery), were exhibited at The Arts Council, Karachi in 1965, in an exhibition of work by 'Foreign Artists' from the collection of Ahmed Parvez. It was from this exhibition that this work was acquired by Humberto Alves Morgado, the Portuguese Ambassador to Pakistan (August 1964 - August 1966). The painting returned to Portugal, along with other works by Souza, and remained in his collection until recently.

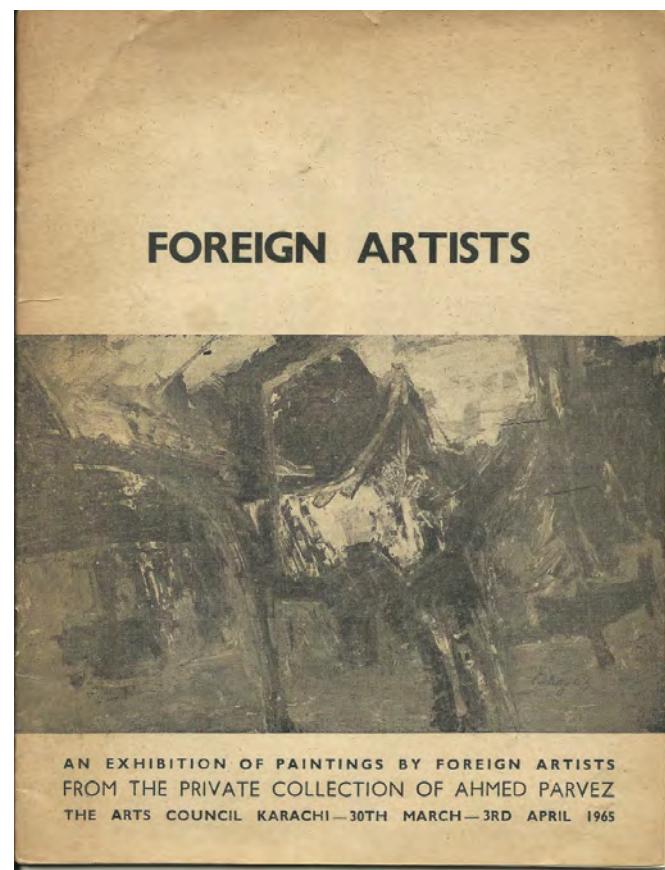
The figure depicted is a development of the ideas seen in *Head* (1953), however, the image here is painted in a much more expressive and freer manner. The sharp black modernist lines creating the framework, around which is built the image of the Saint in splashes and fast application of paint. This, and *Head on Blue* (1956) were painted shortly after Souza's hugely successful debut show at Musgrave's Gallery One in 1955, which catapulted the artist into the spotlight and the consciousness of all the major critics of the time.





*“To me a work of art is the ultimate in goodness, beauty and truth. And to collect these works of art I certainly denied myself the comforts of living. But it was never with a trace of regret... I bring back to my country this treasure of my private collection. I have heard many an art collector blow his own trumpet. Speaking at present of my private collection is like holding a tin whistle in my hand!”*

Ahmed Parvez, quoted in the 1965 Arts Council exhibition catalogue *‘Foreign Artists’*.



Catalogue cover for the 1965 exhibition at The Arts Council, Karachi





## 8. FRANCIS NEWTON SOUZA

1924-2002

*Untitled (Head on Blue)*, 1956

Watercolour and pen and ink on paper

Signed and dated 'Souza 1956' upper right

24.5 x 19.4 cm

9 5/8 x 7 5/8 in

### PROVENANCE

The collection of Paul Wengraf, London;

Thence by descent

### PAUL WENGRAF AND THE ARCADE GALLERY

Paul Wengraf (1894 - 1978) was born in Vienna in 1894 into a family of art dealers. His circle included figures such as Gustaf Klimt, Sigmund Freud and Egon Schiele, who painted a number of portraits of Wengraf in 1917.

When Germany annexed Austria, Wengraf sold his business and fled to England, arriving in 1938. In March 1939 he opened the Arcade Gallery in the Royal Arcade on Old Bond Street, and exhibited a range of work, including Netherlandish Mannerism and early Baroque to Neoclassicism and classical Greek and Roman Sculpture. In May 1946, the gallery exhibited the work of Jamini Roy, and later held exhibitions of Classical Indian miniatures.

Wengraf kept the Arcade Gallery open throughout the War, exhibiting even at the height of the Blitz. He also published a series of Gallery Books: small monographs devoted to individual pictures, featuring contributions by some of the most illustrious members of London's art scene, including Kenneth Clark, Anthony Blunt and Douglas Cooper.

How Wengraf came to own a work by Souza is not known, however exhibitions of Classical Indian material in the 1950 and 60s could suggest that they were aware of one another. Certainly, by 1957 Souza was mixing with influential figures in London and could well have visited Wengraf's gallery.

Information taken from Cherith Summers, *Brave New Visions: The Emigres who Transformed the British Art World*, London, 2019





## 9. SAYED HAIDER RAZA

1922-2016

*Untitled (Paysage)*, 1956

Oil on canvas

Signed and dated 'RAZA '56' lower centre

33 x 41 cm

13 x 16 1/8 in

### PROVENANCE

Private collection, France;

Oger Blanchet, Paris, *Tableaux modernes- Arts décoratifs du XXe siècle 2018*, 5 - 6 June, 2018

### LITERATURE

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

*“Pure forms take shape no longer in the void, but in revelatory contrast with their surroundings, in light that exults, doubly bright, against the opacity that threatens it... Walls of houses are no longer smooth planes, they are broad beaches strewn with the hulks of burnt-out engines. Behind a foreground of glowing embers or darkling plains looms a mass of lustrous houses.”*

Lacques Lasaigne, taken from the exhibition catalogue for Raza's 1958 show at Galerie Lara Vincy, Paris





## 10. RAM KUMAR

1924-2018

*The Head*, 1961

Oil on canvas

Signed and dated in Devanagari upper right, the reverse with a typed label giving the title and Artist's name

36 x 36 cm

14 1/8 x 14 1/8 in

### PROVENANCE

Kumar Gallery, New Delhi, Morton Pruner;

Private collection, France

*The Head* (1961) was acquired from Kumar Gallery, New Delhi in the early 1960s. It then remained in a private collection in rural France, recently emerging. It is being exhibited for the first time. Although painted in the early 1960s, it is far closer in aesthetics to his 1950s portraits of melancholic and downtrodden figures.

As Ranjit Hoskote notes, Ram Kumar; *“spent that decade [1950s], the first decade of India’s independence, perfecting an elegiac figuration imbued with the spirit of tragic modernism. Infused with an ideological fervour, he drew equally upon exemplars like Courbet, Rouault, Kathe Kollwitz and Edward Hopper dedicating himself to the creation of an iconography of depression and victimhood... To this period belong those lost souls: the monumental Picassoesque figures packed into a darkened picture-womb, the bewildered clerks, terrorised workers and emaciated doll-women trapped in industrial city. Rendered through a semi-cubist discipline... these fugitives are trapped in a hostile environment and in their own divided selves.”*

R. Hoskote, *‘The Poet of the Visionary Landscape’, Ram Kumar, A Journey Within, New Delhi*, 1996, p. 37





**11. AKBAR PADAMSEE**

**1928-2020**

*Untitled (Paysage Jaune), 1962*

Oil on canvas

Signed and dated ‘PADAMSEE 62’ upper left, inscribed ‘PVIII’ on the stretcher

73.3 x 92 cm

28 7/8 x 36 1/4 in

**PROVENANCE**

Galerie Ventadour, Paris; Acquired in the mid-1960s by Elinor Kahn Kamath and M.V. Kamath;

Thence by descent

**EXHIBITIONS**

Galerie Ventadour, Paris

Elinor Kahn Kamath (1915-1992), was a freelance writer who served in research positions at Stanford University, the United Nations and the World Health Organization in America and Europe. Her husband the author, journalist and Padma Bhushan recipient M.V. Kamath (1921-2014), was editor of The Sunday Times. Later, in Paris, Geneva, Washington, New York and Mumbai, he would serve as correspondent for The Times of India, editor of the Illustrated Weekly of India and chairman of the public broadcaster Prasar Bharati.





## 12. AVINASH CHANDRA

1931-1991

*In the Light of Evening*, 1962

Oil on canvas

Signed (faintly) 'Avinash '62' lower right, further signed, dated and inscribed 'Avinash/ title/ 1962, 36" x 48"/ oil on canvas' on the reverse

121.9 x 91.4 cm

48 x 36 in

### PROVENANCE

Private UK collection; acquired directly from the Artist

### EXHIBITIONS

The Arts Council, Commonwealth Institute, London, *Indian Painting Now*, 8 January - 7 February 1965, No. 25, illustrated in the exhibition catalogue (unpaginated)

The 1965 exhibition '*Indian Painting Now*' took place at the Commonwealth Institute in London, before touring several locations in the UK. It was billed in the catalogue as being the first opportunity for the British public to see the work of contemporary Indian artists on a large scale. The artists chosen to exhibit were those who had been exposed to modernist painting outside of India, namely; Avinash Chandra, Vasudeo Gaitonde, Maqbool Fida Husain, Tyeb Mehta, Mohan Samant and Francis Newton Souza.

*In the Light of Evening* was bought directly from Chandra by a private British collector and sat amongst their collection of tribal and South Asian contemporary art for many years. This is the first time it has been seen in public since 1965.

*“In Avinash Chandra’s work, sexual images play a vital role but it is important to realise that they are almost always introduced as part of a much larger experience and in a wider context. They are symbols of exuberance, resilience, toughness and delight and part of their appeal lies in their constant blending with other poetic images: spires, trees, flowers, orchards, hills, moons and stars. It is the complexity of his meanings, the ambiguity of his forms that is perhaps this painter’s special quality...”*

*“His pictures, with their ardent colours, taut rhythms and poetic images are perhaps the strongest proof we have that Indian painting can be vitally modern yet, through these very qualities, remain deeply and traditionally Indian.”*

W. G. Archer

From his introduction to *Indian Painting Now*, 1965





### 13. AHMED PARVEZ

1926-1979

*Untitled (Spatial Rhythm)*, 1962

Oil on canvas

Signed and dated 'AHMED PARVEZ 1962' on the reverse

40.6 x 30.5 cm

16 x 12 1/8 in

#### PROVENANCE

New Vision Centre Gallery, London;

Bonhams, London, 28 April 2005, lot 298;

Private UK collection

The two works by Ahmed Parvez in this exhibition come originally from the New Vision Centre Gallery (NVCG) in London. Founded by the artist and teacher Denis Bowen in 1955, NVCG was among the first in London to exhibit in depth, the work of black and Asian painters, sculptors and photographers. The gallery operated from 4 Seymour Place, Marble Arch, where it remained until 1966.

*“Ahmed Parvez in his painting is very voluble and yet withdrawn, greatly excited but very much in control, his effervescence is framed in as strange tranquillity. And these attractive contradictions make not a discord, but a harmony... All of Parvez’s work is imbued with a lyricism, sometimes tender and nostalgic, sometimes violent and protesting, which elevates it, for all its decorative and compositional merits, much above the purely decorative or the merely formal... It is sincere and dextrous and very attractive painting.”*

Faiz Ahmed Faiz, 1962





#### 14. AHMED PARVEZ

1926-1979

*Untitled (Composition in Blue)*, 1962

Watercolour and ink on paper

Signed and dated 'Ahmed Parvez '62' lower left

55.5 x 36.5 cm

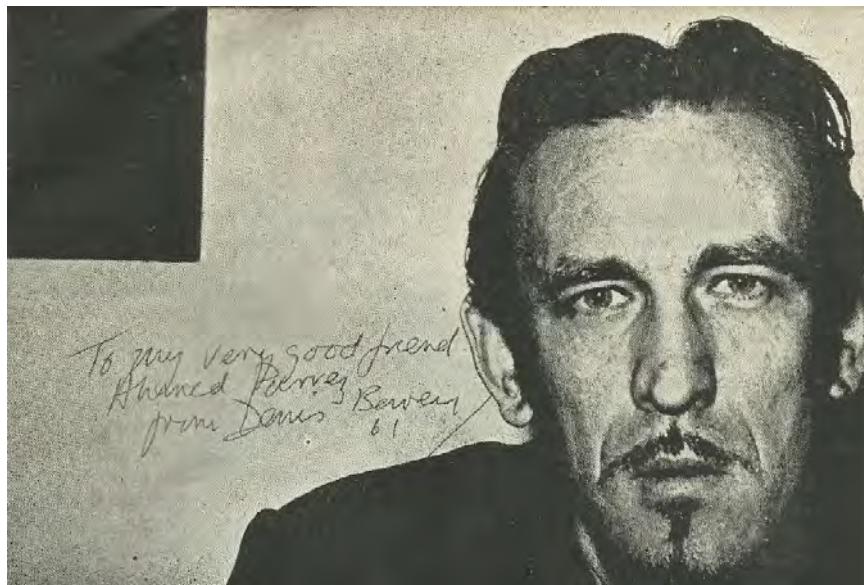
21 7/8 x 14 3/8 in

#### PROVENANCE

New Vision Centre, London;

Belgrave Gallery, London;

Private UK collection;



Denis Bowen, 1961





## 15. LANCELOT RIBEIRO

1933-2010

*Landscape with Green Houses*, 1964

Oil on board

Signed and dated 'Ribeiro 64' lower left, titled on the reverse

33 x 37.2 cm

13 x 14 5/8 in

### PROVENANCE

The Estate of the Artist

### EXHIBITIONS

*Lancelot Ribeiro, An Artist in India and Europe*, Grosvenor Gallery, London, 15 April – 8 May 2015, No.15

*Indian Modernist Landscapes, 1950-1970*, Grosvenor Gallery, London, 3-12 November 2016, No.8

*Lancelot Ribeiro, An Artist in India and Europe*, Oberon Gallery, Leicester, 3 – 17 March 2018, No.4



Ribeiro pictured with *Landscape with Green Houses*, circa 1970





## 16. LANCELOT RIBEIRO

1933-2010

*Untitled (Monolithic Heads), 1967*

Oil and polyvinyl acetate on canvas

Signed and dated 'Ribeiro 67' in two places

142.2 x 100.3 cm

56 x 39 1/2 in

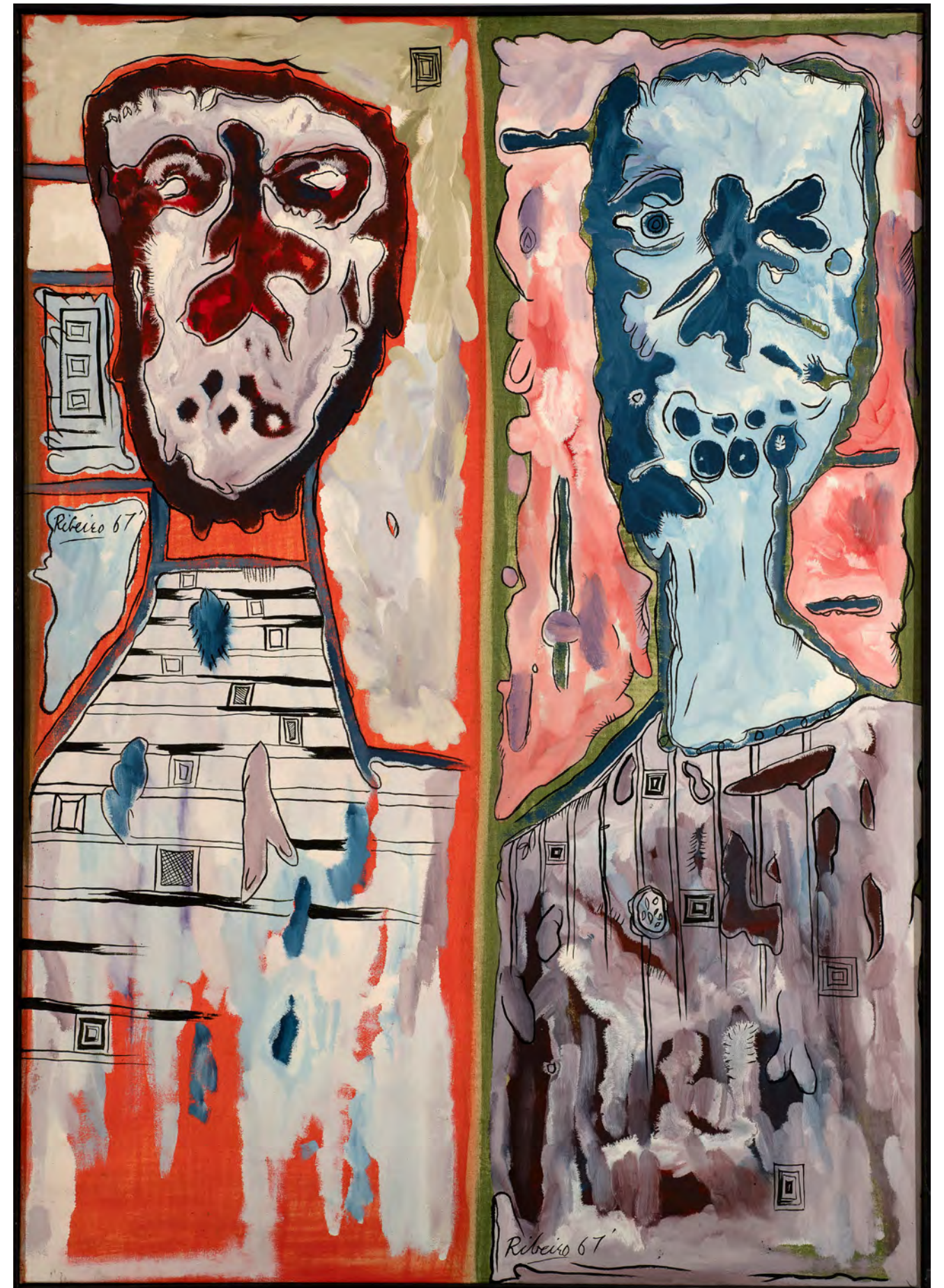
### PROVENANCE

The Estate of the Artist

### EXHIBITIONS

*Lancelot Ribeiro, An Artist in India and Europe*, Grosvenor Gallery, Saffronart & Sunaparanta Centre for the Arts, November 2014, No.14 (this work exhibited at Sunaparanta, Goa)

*The Roots of the Indian Artists' Collectives*, Grosvenor Gallery, London, 11 July - 9 August 2019, No. 21, illustrated in the exhibition catalogue (unpaginated)





## 17. SAYED HAIDER RAZA

1922-2016

*Les Vignes*, 1967

Acrylic on canvas

Signed and dated upper right 'RAZA '67', inscribed on the reverse 'RAZA/ P\_700'67/ "Les Vignes"/ 25F'

81 x 65 cm

31 7/8 x 25 5/8 in

### PROVENANCE

Private collection, France; acquired directly from the artist

### LITERATURE

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## 18. SAYED HAIDER RAZA

1922-2016

*Candameric*, 1969

Acrylic on canvas

Signed and dated 'RAZA '69' lower right, further signed, inscribed, dated and titled 'RAZA / P\_790 '69 / 100 X 100 / "Candameric"' on the reverse

99.7 x 99.7 cm

39 1/4 x 39 1/4 in

### PROVENANCE

Galerie Lara Vincy, Paris;

Collection of M.Noel, France;

Alexis Lartigue, Paris (acquired from the above)

### LITERATURE

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





## 19. MAQBOOL FIDA HUSAIN

1915-2011

*Totem*, 1969

Oil on canvas

Signed 'Husain '69' and further signed in Devanagari lower right

175 x 84 cm

68 7/8 x 33 1/8 in

### PROVENANCE

Collection of the sculptor Ferdy Denzler (1909-1991);

Thence by descent

### EXHIBITIONS

Unknown exhibition, late 1960s/early 1970s

Husain literally rose from the streets of India and became its champion. He captured the ordinary and banal subject of the Indian everyday onto canvas. Right from the beginning with his early work as a Progressive he was drawn to the colour and beauty of rural India, with its rich traditions and folklore. This made him the most popular artist of the day.

To understand Husain you only need to look at his film, *Through the eyes of a Painter*, produced by the Films division of India in 1967. In this silent film Husain focuses the camera on the daily routine of a village in Rajasthan, selecting scenes which catch his eye; the bullock cart, the handprints on the wall, the turbaned men, the women in traditional dupattas.

The very same shots that caught his attention appear in this untitled work of 1969, in a totem or vertical composition. At the bottom, a village woman with duppata, in the centre the figure of temple dancer, and a hand in mudra, and above them the head of a Bull.

This work was acquired directly from the artist by the Swiss artist Ferdy Denzler (1909 – 1991). He was a swimmer and water polo player, who participated in the 1936 Berlin Games. He later became a sculptor.



Husain, *Through the Eyes of a Painter*







*Untitled (Totem Masks)*, 1963  
Private Collection



*Bronze and Blue Totem*, 1960  
Private Collection





**20. SADANAND K. BAKRE**  
**1920-2007**

*Townscape with Domes & Spires*, 1969  
Oil on board

Signed 'BAKRE' in English and  
signed and dated in Devanagari  
upper right, the reverse inscribed  
'S.K. Bakre/ 19 St Helen's Gardens  
NW10'

60 x 95 cm  
23 5/8 x 37 3/8 in

**PROVENANCE**

Private UK collection, purchased in  
Epsom, circa 1969







**21. ABDUR RAHMAN  
CHUGHTAI**  
1897-1975

*Untitled (Poet in a Landscape)*

Drypoint etching on paper

Signed 'Rahman Chughtai' lower  
left

24.6 x 21.5 cm

9 3/4 x 8 1/2 in

**PROVENANCE**

Private UK collection



**22. ABDUR RAHMAN  
CHUGHTAI**  
1897-1975

*Young Girl*

Drypoint etching on paper

Signed and titled 'Rahman  
Chughtai/ Young Girl' along  
lower edge

25 x 14.8 cm

9 7/8 x 5 7/8 in

**PROVENANCE**

Private collection, Paris, France

**LITERATURE**

Illustrated on the cover and on  
p. 12 of 'Chughtai's *Indian  
Paintings*', Dhoomi Mal Dharam  
Das, 1951 (another edition)



**23. ABDUR RAHMAN CHUGHTAI**  
1897-1975

*Chinese Girl*

Drypoint etching on paper

Signed and titled 'Rahman Chughtai/ Chinese Girl' along lower edge

37 x 30 cm

14 5/8 x 11 3/4 in

**PROVENANCE**

Zamzam Novelty House, Karachi;

Private Collection, Virginia;

Freeman's, Philadelphia, 12 May 2012;

Grosvenor Gallery, London;

Private UK collection;



## 24. GANESH PYNE

1937-2013

*The Bird*, 1972

Pen and ink and wash on paper

Signed and dated in Bengali lower right, the backboard inscribed with details of the work as well as those of Dr. Sen Gupta and bearing his collection stamp

17 x 20 cm

6 3/4 x 7 7/8 in

### PROVENANCE

Acquired directly from the artist in October 1976 by Dr Achinto Sen Gupta (1932-2013), Hamburg;

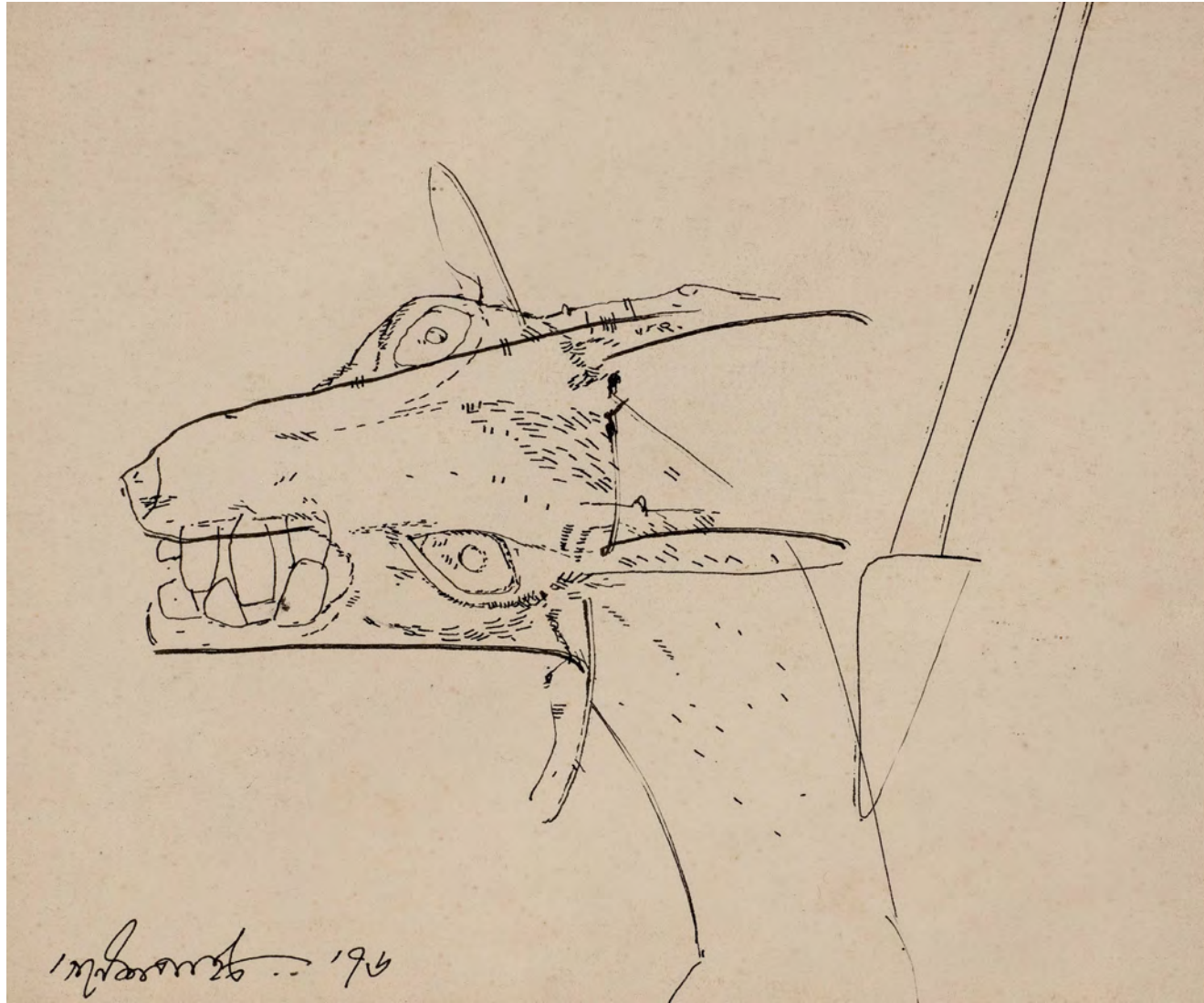
Sotheby's, London, 17 June 1998, lot 130;

Private collection, London, UK

Dr. Achinto Sen Gupta (1932-2013) grew up in West Bengal and Ranchi in Bihar and completed his higher education in Germany. He worked as a food scientist with Unilever in Hamburg and later for Walter Rau in Osnabruck and Neuss. Throughout the 1970s and 80s he collected the work of contemporary Indian artists while visiting family in Ranchi and Calcutta. It would have been whilst on one of those trips that these three works were acquired. In the early 2000s, Dr Sen Gupta donated a number of works from his collection to the British Museum, London, including pieces by Laxma Goud, Shyamal Dutta Ray and Gulam Rasool Santhosh.







## 25. GANESH PYNE

1937-2013

*The Wounded Beast*, 1976

Pen and ink on paper

Signed and dated in Bengali lower left, the backboard inscribed with details of the work as well as those of Dr. Sen Gupta and bearing his collection stamp

17 x 20 cm

6 3/4 x 7 7/8 in

### PROVENANCE

Acquired directly from the artist in October 1976 by Dr Achinto Sen Gupta (1932-2013), Hamburg;  
Sotheby's, London, 17 June 1998, lot 131;  
Private collection, London, UK



## 26. GANESH PYNE

1937-2013

*The Drinker*, 1976

Ink and black chalk on paper

Signed and dated in Bengali lower right, the backboard inscribed with details of the work as well as those of Dr. Sen Gupta and bearing his collection stamp

20 x 17 cm

7 7/8 x 6 3/4 in

### PROVENANCE

Acquired directly from the artist in October 1976 by Dr Achinto Sen Gupta (1932-2013), Hamburg;  
Sotheby's, London, 17 June 1998, lot 130;  
Private collection, London, UK



**27. MAQBOOL FIDA HUSAIN**  
**1915-2011**

*Bathers*, 1979

Oil on canvas

Signed in Arabic and signed and dated 'Husain '79' upper right, further titled, inscribed, signed and dated "'BATHERS" / 30"x40" / oil on canvas /Maqbool Husain / 79 / Dubai' on the reverse

79.1 x 107.3 cm

31 1/8 x 42 1/4 in

**PROVENANCE**

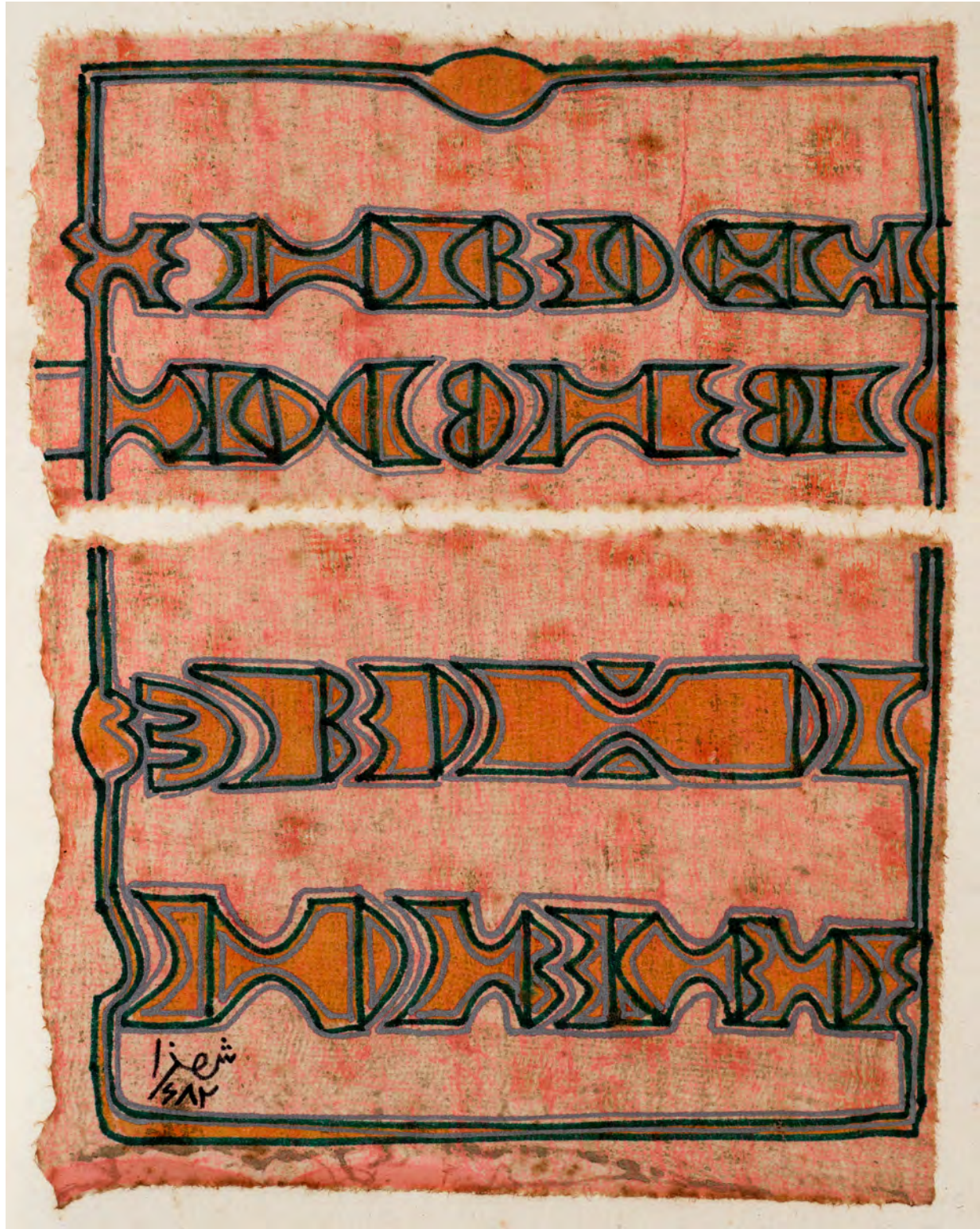
Private US collection; acquired directly from the Artist

*“On the ghats of Banaras [the] bathers bathe in ancient lava, so thick are the encrustations of his impasto, so acute his sense of the timelessness of the ritual he saw performed on those hoary steps on the river’s edge. Banaras Ghat, in its fusion of theme, forms, and composition is an example of the correspondence achieved by the artist between form and feeling.”*

R. Bartholomew and S. Kapur, *Husain*, New York, 1971, p. 4







## 28. ANWAR JALAL SHEMZA

1928-1985

*Untitled (Composition on Orange)*, 1982

Ink on cloth laid down on card, diptych

Signed and dated in Urdu lower left

Total: 21 x 17 cm; 8 1/4 x 6 3/4 in

### PROVENANCE

Private collection, Pakistan



## 29. SAYED HAIDER RAZA

1922-2016

*Untitled*, 1982

Acrylic on paper

Signed and dated 'Raza 82' lower right and further signed 'RAZA' on reverse

49.5 x 49 cm

19 1/2 x 19 1/4 in

### PROVENANCE

Acquired at a charity auction held by Ebrahim Alkazi, Delhi, circa late 1980s;

Private European Collection

### LITERATURE

This work will be included in *SH RAZA, Catalogue Raisonné, 1972 – 1989 (Volume II)* by Anne Macklin on behalf of The Raza Foundation, New Delhi (Image ref SR3641)





### 30. ABDUL RAHIM NAGORI

1939-2011

*Serpent Runs Through (Women of Myth and Reality Series)*, 1988

Oil on board

Signed "Nagori/ 88" lower right

30.5 x 76.2 cm

12 x 30 in

#### PROVENANCE

Collection of Albert Lawrence Borden Jr., USA

Albert Lawrence Borden Jr. travelled the world as a buyer in the textiles industry. Borden was a frequent visitor to Pakistan where he acquired a considerable collection of work by contemporary artists.

#### LITERATURE

Romasa, Amber, *Nagori, Voice of Conscience*, Oxford, 2006, p.57, fig.38

*"A R Nagori belongs to that generation who has witnessed not only the golden period of art in Pakistan but had also lived through the tumultuous times of 70's and 80's. During that period, all sorts of artistic activity and freedom of expression was curbed, to which Nagori always rebelled..."*

*"Nagori worked several themes. The work dealing in Hindu mythology probably has its roots in his company of Hindu pandits and sadhus his father would leave him [with during] his childhood. His father's job in the forest department had helped him building a strong connection with nature. Dynamically constructed and violently charged with vibrant palette, his canvases owe a lot to his early exposure to nature."*

Amina Cheema, A R Nagori, *A Retrospective*, Published by Art Now, Pakistan



31. BHUPEN KHAKHAR

1934-2003

Salman Rushdie, *Two Stories with Five Woodcuts and Three Linocuts by Bhupen Khakhar*, 1989

Privately printed by Sebastian Carter, 1989

First edition, number VII of twelve copies from an edition of seventy-two, with an extra suite of signed prints by Bhupen Khakhar and bound in full morocco by Romilly Saumarez Smith, with a block of 9 square grey-silver morocco onlays each decorated with a gilt oval to the upper cover, and a single like square onlay to the lower cover. Large 4to.

Signed by Salman Rushdie on the limitation page and additionally inscribed by him to Olwyn Hughes on the half-title, “*To Olwyn, Best wishes & well met after many years - Salman Rushdie, 18 Dec. 1990*”, housed in the original cloth clamshell box, lettered in gilt to a morocco label on the spine, five woodcuts and three linocuts by Bhupen Khakhar illustrate the stories and additionally are included as a suite separate prints on Arches Velin, housed in a custom chemise.

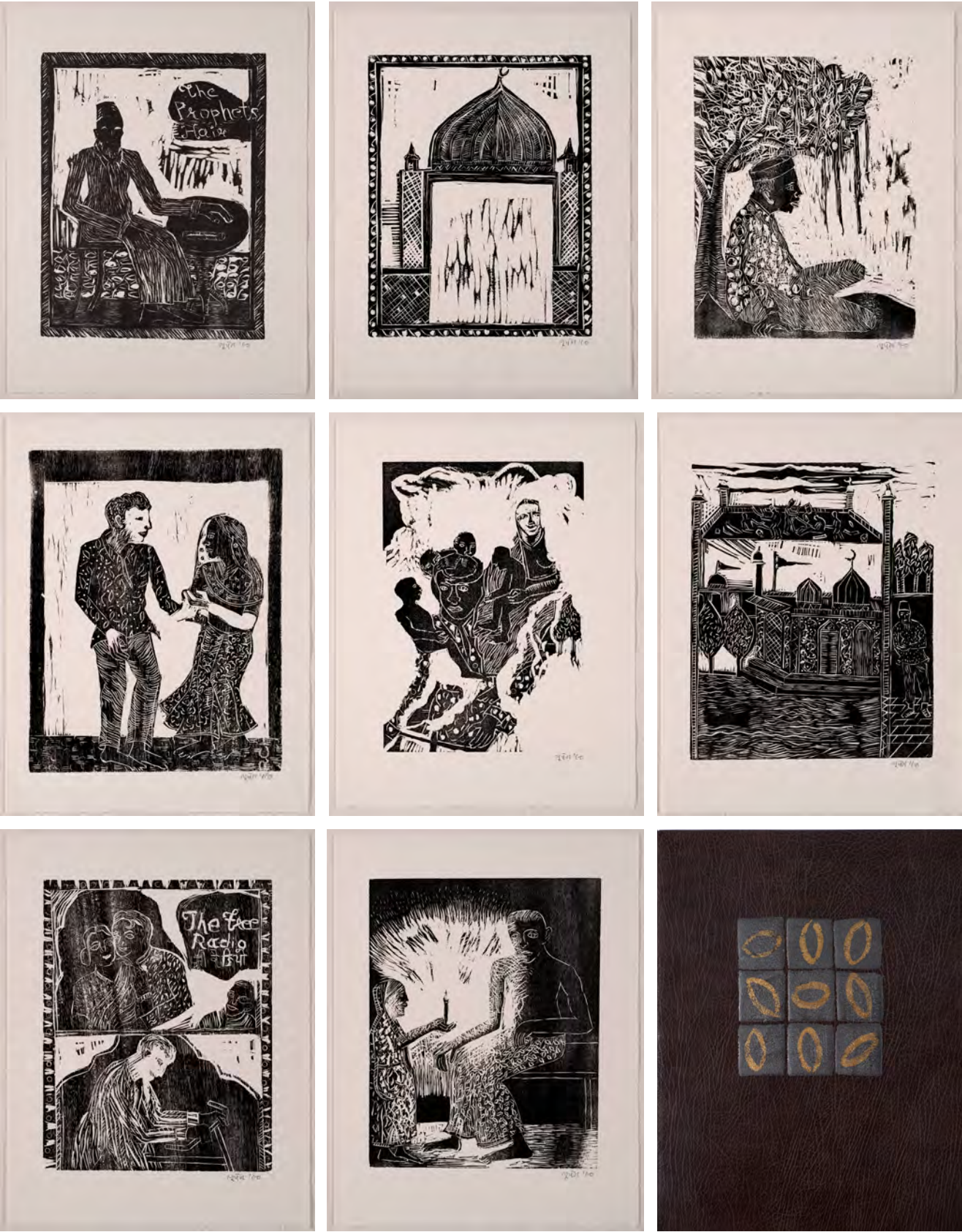
EXHIBITED

*Bhupen Khakhar, You Can’t Please All*, Tate Modern, London, 1 June - 6 November 2016 (another edition)

LITERATURE

Dircon, Chris & Raza, Nada (eds.), *Bhupen Khakhar, You Can’t Please All*, London, 2016, p. 179, fig. 52 (details of another edition)

Olwyn Hughes was a literary agent who looked after the literary affairs of her brother Ted, his wife Sylvia Plath, amongst others. She also specialised in producing privately printed limited editions of poetry by Hughes and Plath at the Rainbow Press. Having herself commissioned Sebastian Carter of the Rampant Lions Press in Cambridge to print just over half of the books published by the Rainbow Press, it is conceivable that she advised Rushdie do the same for the present production.







### 32. BHUPEN KHAKHAR

1934-2003

*Wind*, 1993

Etching and aquatint on paper

Signed, dated, titled & numbered

'14/15' along lower edge

Image: 25 x 24 cm; 10 x 9 3/4 in

#### PROVENANCE

Private UK collection



### 33. BHUPEN KHAKHAR

1934-2003

*Presence*, 1993

Etching and aquatint on paper

Signed, dated, titled & numbered

'AP' along lower edge

Image: 25 x 25 cm; 10 x 10 in

#### PROVENANCE

Private UK collection



### 34. SAYED HAIDER RAZA

1922-2016

*Linga*, 2003

Acrylic on board

Signed and dated 'RAZA '03' lower centre, signed twice, dated and inscribed 'RAZA/ 2003/ 'LINGA''' on the reverse

30 x 24 cm

11.75 x 9.5 in

This work will be included in the forthcoming *SH RAZA, Catalogue Raisonné, (1990 - 2016)* by Anne Macklin on behalf of The Raza Foundation, New Delhi

#### PROVENANCE

Property from a Private Corporate Collection, Mumbai



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**EXHIBITION**

*South Asian Modern Art 2021*

4 – 26 June 2021

Grosvenor Gallery, London

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