South Asian Art 1820-2020



Grosvenor Gallery

South Asian Art 1820-2020

22nd - 29th October 2020

Opening hours:

Monday - Friday: 10am - 5pm Saturday 24 October: 12 - 4pm Sunday 25 October: 12 - 8pm

Grosvenor Gallery

35 Bury Street London, SW1Y 6AY +44(0)20 7484 7979 art@grosvenorgallery.com









Victoria and Prince's Docks, Bombay, 19th century Watercolour on paper 24.5 x 79.5 cm 9 5/8 x 31 1/4 in

PROVENANCE

Private UK collection

£ 20,000.00



The view depicted here is of the Victoria and Prince's Docks in Bombay (Mumbai) in the early 19th century. In the scene there are Parsees wearing *phetas* on the jetty. Parsees were actively involved with the docks in Bombay, as well as the trade with China. There are numerous Maharashtrians with typical Peshwa style *pagdi* along the quay. The general labourers are dressed in typical Marathi style. Cross Island can be seen in the background. The date is suggested as steam has not yet replaced the sailing ships. The swing bridge to the right of the painting was positioned at the entrance to the docks, and was in use as late as the 1970s.

There appears to be a regatta or celebration of some description taking place to the right of the scene, with troops parading and the ships flying coloured pennants. A highly detailed scene, a particularly charming detail is the group of figures standing at the right hand edge, peering to get a better look at the goings on. Painted by an unknown artist, but one with an eye for detail.

Thanks to Mr J. Sarbh for his assistance in cataloguing this work.

2. INDIAN SCHOOL

Portrait of Sir Charles Metcalfe, c.1835 Watercolour and gold paint on paper 36.8 x 29.2 cm 14 1/2 x 11 1/2 in

PROVENANCE

Private UK collection, acquired in the mid 1990s

This striking portrait represents Sir Charles Theophilus Metclafe, Bart. (1785-1846), whose career in the Bengal Civil Service spanned the years 1801-1838. He became the Resident of Delhi in 1811, Resident of Hyderabad in 1920, Member of the Supreme Council in 1827, and Acting Governor-General of India in 1835-8; after leaving India he became Governor-General of Jamaica and then of Canada, and was created Baron Metcalfe in 1845.

For British portraits of Metcalfe at a comparable age see Patrick Conner, *George Chinnery, artist of India and the China Coast,* 1993, pl.62; Edward Thompson, *The Life of Charles, Lord Metcalfe,* 1937, anon. artist, opp.364; and Christie's (London) 20 July 1990, lot 330 (as by George Chinnery). All three clearly depict the double chin, the folds at the sides of the mouth, and the swept-back hair – all features which, together with the copious sidewhiskers, are emphasised by the painter. In other respects also the painting is distinctively Indian – the rich gold patterning of the fringed purple canopy, the finely detailed handling of hair and whiskers, the somewhat stylised landscape in the distance, and the green and ochre borders. A version in miniature of the portrait, apparently by the same artist, survives in a private collection.



3. EUROPEAN SCHOOL

View of Bombay, 1865

Watercolour on paper, signed indistinctly lower right 'J. F. Coz[...]' and dated 1865, inscribed on reverse and on the backboard 'View in India/Bombay' 20 x 40.5 cm; 7 7/8 x 16 in

PROVENANCE

Private UK collection

£ 4,000.00







4. ENGLISH SCHOOL

Portrait of a Parsee Boy, 1884
Oil on canvas
Signed and dated 'J Maggs / 1884' lower left
38 x 29 cm
15 x 11 3/8 in

PROVENANCE

With Indar Pasrichar Fine Arts; Private UK collection

£ 4,500.00



5. HORACE VAN RUITH

1840-1923 Untitled (Village Girl at a Reservoir), c.1880

Gouache on paper Signed lower right 'Horace van Ruith' 53.1 x 37 cm 20 7/8 x 14 5/8 in

PROVENANCE

Private German collection

Horace van Ruith specialised in landscapes, genre scenes and portraiture in both oil and watercolour. He visited Bombay during the early 1880s and established a studio there. His paintings of India mostly portrayed the local people and captured their daily lives, from leisure activities to various trades. In 1886, he returned to London and exhibited at the 'Empire of India Exhibtion' opened by Queen Victoria (the painting 'Femme Mahratte' was part of that exhibition).

Victoria's son, the Duke of Connaught, wrote of van Ruith in a letter to the Queen, stating that 'no man understands the peculiar characteristics of Indian life better than he does and he is a very clever artist.'

(P. Rohatgi, P. Godrej and R. Mehrotra, *Bombay to Mumbai: Changing Perspectives*, Marg Publications, Mumbai, 1997, p. 153)



6. HORACE VAN RUITH

1840-1923

Smoking Figure, c.1880

Oil on canvas

Signed 'HORACE VAN RUITH' lower right, letter from Sir Merton Russell-Cotes pasted on the reverse

56 x 30 cm

22 1/8 x 11 3/4 in

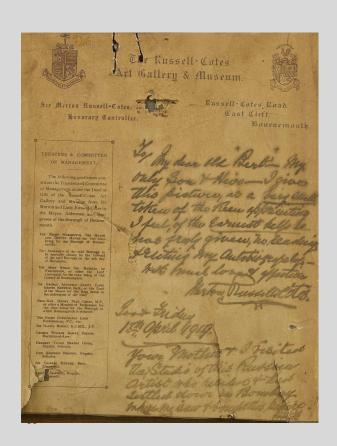
PROVENANCE

Sir Merton Russell-Cotes (1835-1921), Bournemouth, UK; acquired from the studio of the artist;

Giften to his son Herbert Merton in April 1919;

Private German collection;

Private Swiss collection





7. HORACE VAN RUITH

1840-1923

Femme Mahratte, c.1880

Oil on panel

Signed 'Horace Van Ruith' upper right, the reverse bearing a label for the Empire of India Exhibition, London, 1895, giving the lenders name

27 x 22 cm

10 5/8 x 8 5/8 in

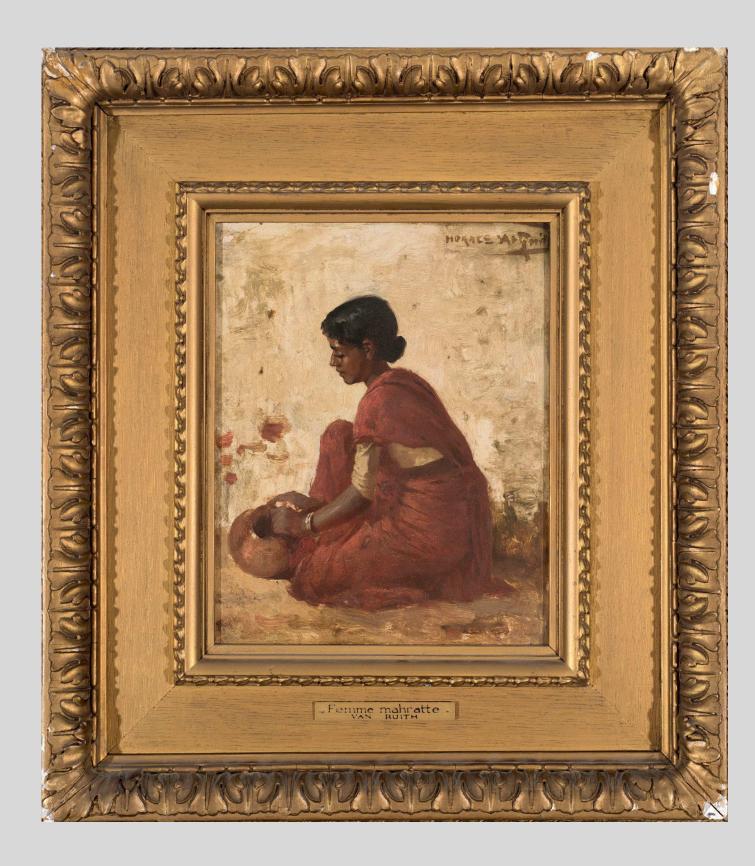
PROVENANCE

The Studio of the Artist; Lieutenant General Hogg C.B.; Private collection, Canada

EXHIBITIONS

The Empire of India Exhibition, Queen's Palace, Earls Court, London, 1 May 1895, No.383 (titled Muratta Woman)

	CATALOGUE OF PICTURES. 187	
381.	General Michael. Native Artist. Exhibitor, General Michael.	
382.	Lungar Procession in Hyderabad. H. Linde. For sale. Exhibitor, H. Linde.	
383.		
884.	Rajput of Kutch. H. Van Ruith. Exhibitor, Mrs. John Jardine.	



8. HERBERT ARNOULD OLIVIER R.I.

1861-1952

Untitled (View of Kashmir), 1884

Watercolour on paper

Signed and dated 'H.A Olivier 84' lower left
24.2 x 34.5 cm, 9 1/2 x 13 5/8 in

Born in East Sussex in 1861, Olivier taught at the Bombay School of Art throughout the 1880s and it is during this period that this work likely dates to.

In 1885 he exhibited a number of works from India at the Fine Art Society, London. Today he is best known for his commissioned portraits along with his work as Official War Artist from 1917-1924; with his works being held in many notable collections including those of the Imperial War Museum and the British Government. He is also noted for being an uncle of the actor Laurence Olivier.

PROVENANCE

Private UK collection

£ 1,200.00





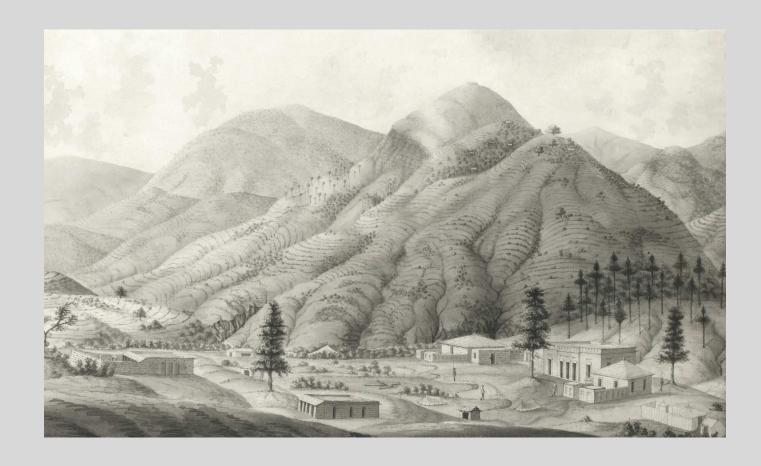


A Company Settlement in the Indian Foothills, Early 19th Century Ink and wash on watermarked paper 27 x 46.5 cm 10 5/8 x 18 1/4 in

PROVENANCE

Rountree Tryon Galleries, Petworth

£ 800.00



A Company Settlement in the Indian Foothills, Early 19th Century Ink and wash on Whatman paper 27.6 x 46cm 10 7/8 x 18 1/4 in

PROVENANCE

Private UK collection

£800.00



A Company Fort, Early 19th Century Ink and wash on Whatman paper 25.4 x 43.8 cm 10 x 17 1/4 in

PROVENANCE

Rountree Fine Art, London

£ 800.00

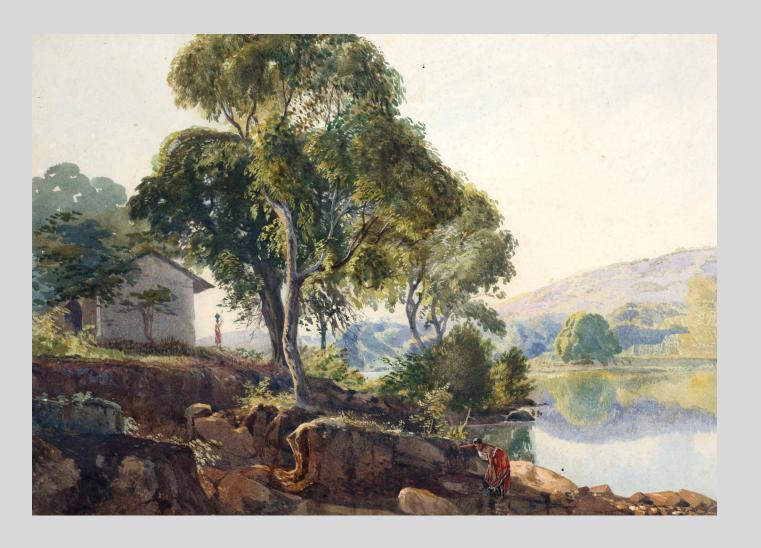


A Company Fort, Early 19th Century Ink and wash on Whatman paper 28 x 46 cm 11 1/8 x 18 1/8 in

PROVENANCE

Private UK collection

£ 800.00



15. BRITISH SCHOOL

Indian Landscape with Lake, 19th century Watercolour on paper 24.6 x 34.8 cm, 9 3/4 x 13 3/4 in

£ 600.00



16. BRITISH SCHOOL

Indian Landscape with Mountains, 19th century Watercolour on paper 26.5 x 37.5 cm, 10 3/8 x 14 3/4 in

£ 600.00



13. COLONEL GEORGE FRANCIS WHITE

1808-1898

View of the Himalays (sic) from Mt Tyne, 1829 Pencil on paper, Initialled 'GJ.W.', titled and dated 'May 3d 1829' along lower edge 25×36.5 cm, $9.7/8 \times 14.3/8$ in

PROVENANCE

Abbott and Holder, London

Many of White's drawings were engraved. Some of his sketches, done in conjunction with Commander Robert Elliot, were reworked and engraved by professional artists such as Cotman, Cox, Prout, Copley Fielding and J.M.W. Turner.

£ 1,200.00



14. COLONEL GEORGE FRANCIS WHITE

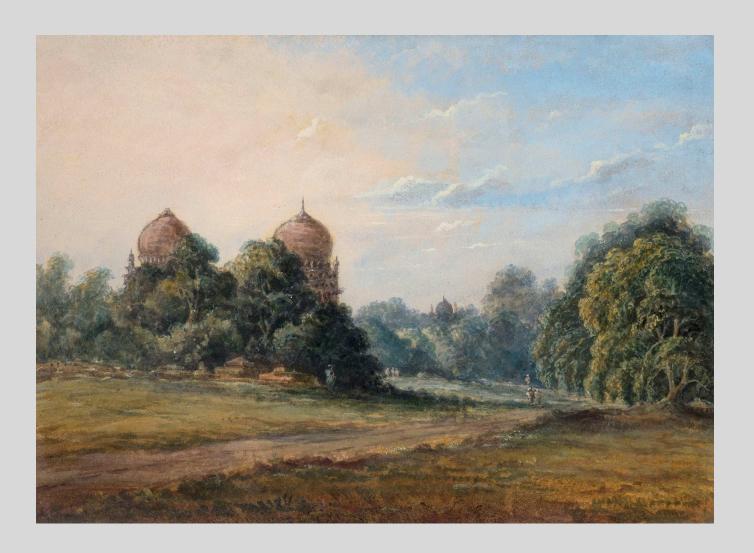
1808-1898

View on the Ganges, near Hurdwar (sic), 1831
Pencil on paper
Signed, titled and inscribed 'G.J.W. 10th April 1831' lower right
24.9 x 36.3 cm, 9 3/4 x 14 1/4 in

PROVENANCE

Abbott and Holder, London

£ 1,200.00



17. BRITISH SCHOOL

A Rural Scene with Temples, 19th century Watercolour on paper 18 x 24.8 cm, 7 1/8 x 9 3/4 in

PROVENANCE

Private UK collection

£ 400.00

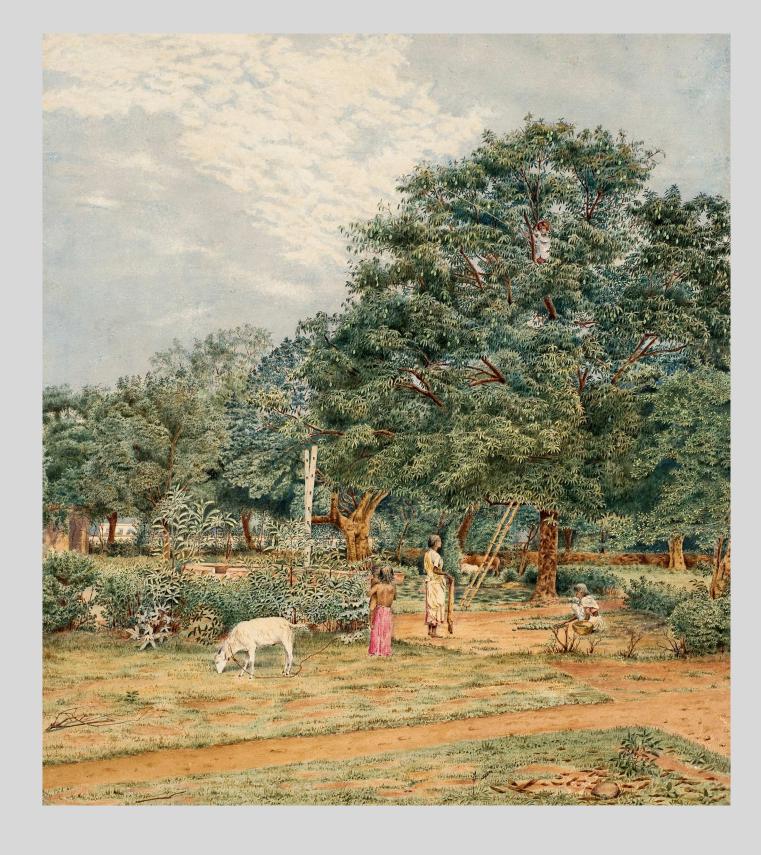
18. BRITISH SCHOOL

Mango Picking, 19th century
Watercolour and gouache on paper
38 x 33.5 cm, 15 x 13 1/4 in

PROVENANCE

Private UK collection

£ 500.00



19. ALFRED DAVID THOMAS

1907-1989

Angel at a Graveside, 1932

Ink and gouache on paper

Signed with a monogram and dated 1932 lower right, the reverse bears the inscription; 'Seek ye the living amongst the dead/ S Thomas/ 53, via Valfinda, Florence/ Rs20'

40.2 x 28.6 cm

15 7/8 x 11 1/4 in

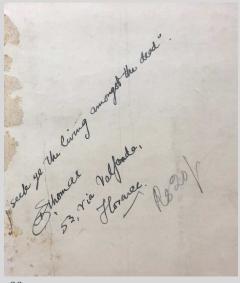
PROVENANCE

Private UK collection

Born in Agra in 1908, Alfred David Thomas studied in Santiniketan under Bireswar Sen and Nandalal Bose. Thomas later attended Visva Bharati University under Abanindranath Tagore. He also studied in Florence in the early 1930s. He married in Italy and eventually moved to England where he lived until his death in 1989.

Thomas is perhaps best known for his depictions of Christian Iconography, with Indian figures as the protagonists.

£ 4,000.00





20. JAMINI ROY

1887 - 1972

Horse, c.1940

Tempera on card

Signed lower right, the backboard inscribed by Maurice Draper 'Jamini Roy/ Calcutta/ 1940' 39.4 x 29.6 cm

15 1/2 x 11 5/8 in

PROVENANCE

Given by the artist to Maurice Draper, Calcutta, 1940 (by repute in exchange for one of his paintings);

Thence by descent

Maurice Draper (1907-2002) lived and worked in India from 1930-1945. Employed as an art teacher at La Martiniere school in Calcutta he travelled widely, making sketches and watercolours of the country. A contemporary review of an exhibition of Draper's work mentions the influence of Jamini Roy, and it seems the two artists met and exchanged works in 1940. Following spells in Lucknow and Darjeeling, Draper and his family returned to the UK in 1945.

£ 10,000.00



21. GEORGE KEYT

1901 - 1993

Duelling Figures, 1954

Pencil on paper

Signed and dated 'G Keyt 54' upper left

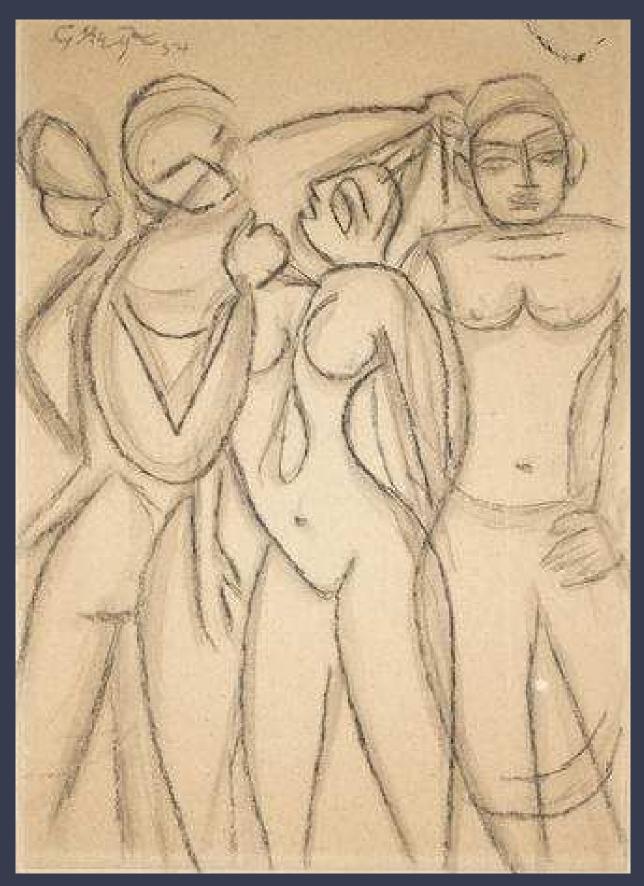
57 x 39 cm

22 7/16 x 15 3/8 in

PROVENANCE

Acquired by a US diplomat directly from artist; Private collection, North America

£ 5,000.00



22. LAXMAN PAI

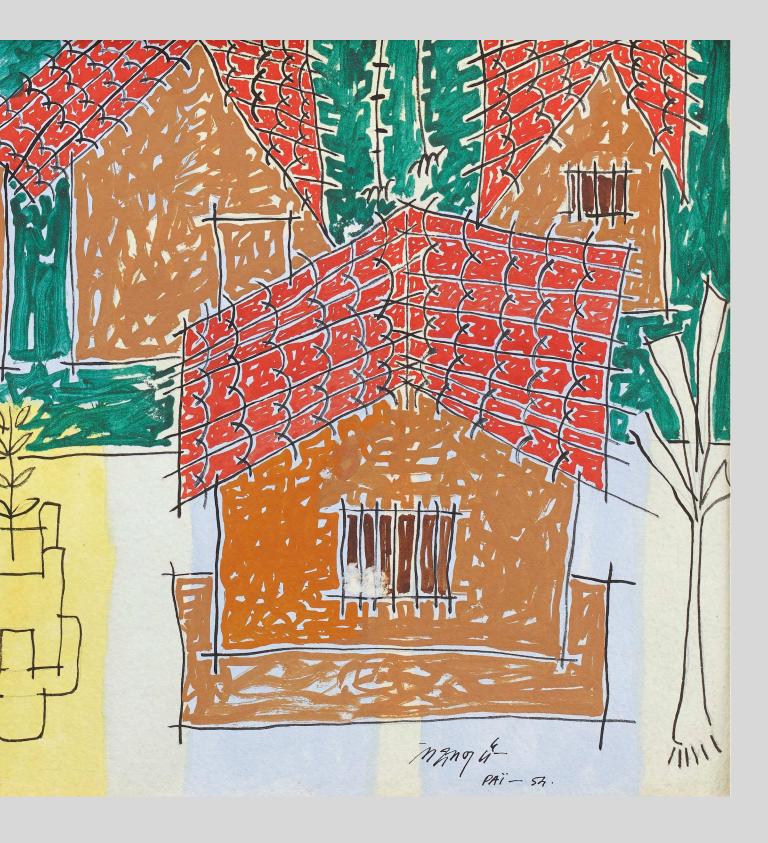
b. 1926
Goan Village, 1954
Gouache, pen and Indian ink on paper
Signed and dated lower right
22 x 32 cm
8 5/8 x 12 5/8 in

PROVENANCE

Private French collection

£ 4,500.00





23. ABDUR RAHMAN CHUGHTAI

1897-1975

To Mecca

Dry point etching and aquatint on paper

Signed 'Rahman Chughtai' and titled along lower edge

33 x 38.1 cm 13 x 15 in

PROVENANCE

From the collection of C. Faustino, USA

EXHIBITIONS

Chughtai's Etchings, Editions of a Master, Grosvenor Gallery, London, 29 October - 8 November 2015, No. 20 (illustrated exh. cat. p.49)

£ 7,500.00





24. ABDUR RAHMAN CHUGHTAI

1897-1975

Two Earth

Dry point etching and aquatint on paper

Signed 'Rahman Chughtai' and titled along lower edge

30 x 11.5 cm

PROVENANCE

11 3/4 x 4 1/2 in

Private West Coast collection, USA

EXHIBITIONS

South Asian Modern Art 2020, Grosvenor Gallery, London, 23 July - 14 August 2020 (illustrated exh. cat. p. 33)

£ 5,000.00



25. LANCELOT RIBEIRO

1933-2011

Pope with the Holy Spirit, c. 1965

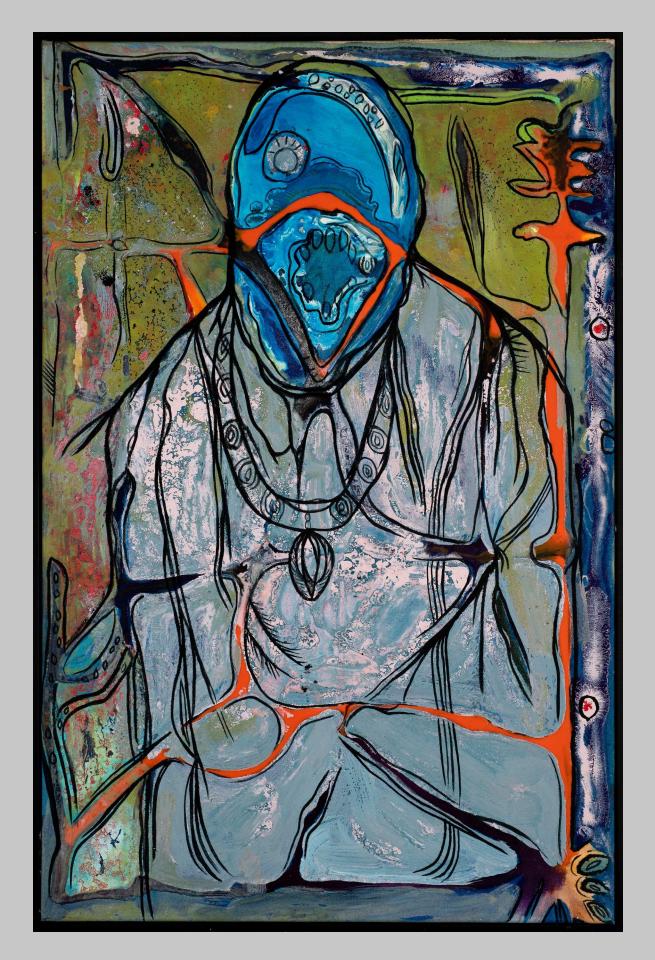
Oil and polyvinyl acetate on canvas
87 x 56.5 cm

34 1/4 x 22 1/4 in

PROVENANCE

The Estate of the Artist

£ 10,000.00



26. LANCELOT RIBEIRO

Untitled (Abstract Landscape), 1965
Acrylic on canvas
Signed and dated 'Ribeiro '65' upper left
31 x 49.4 cm
12 1/4 x 19 1/2 in

PROVENANCE

The Estate of the Artist

£ 6,500.00





1922-2016

Ferveur Noire, 1969

Acrylic on canvas

Signed and dated 'RAZA '69' lower right, the reverse signed, dated, titled and inscribed '5F'/ 'P.794'69'

35 x 27 cm

13 3/4 x 10 5/8 in

PROVENANCE

Private French collection

PUBLICATIONS

Macklin, Anne, SH Raza, Catalogue Raisonne, vol 1 (1958-1971), New Delhi, 2016, p.177

£ 27,000.00





28. BENODE BEHARI MUKHERJEE

1904-1980

Untitled (Hindu Symbols), circa 1970

Lithograph on paper

Signed and numbered 10/14 along lower margin 24 x 56.2 cm

9 1/2 x 22 1/8 in

PROVENANCE

Anthony Stokes, London

Binode Behari Mukherjee (1904 - 1980) was one of the pioneers and leading exponents of the Indian Modernist movement. A painter and muralist, Mukherjee, studied at Santiniketan under the tutelage of Bengal School artist Nandalal Bose. He developed a style that drew from a variety of artistic forms, including western modernism, Far Eastern calligraphy and wash technique, Indian Rajput and Mughal paintings and the Ajanta and Bagh frescoes.

In this print, Mukherjee gives us a contemporary interpretation of elements of traditional Hindu iconography. We see a semiabstract composition with a black trident and a black snake with a green eye and some Bengali script to the left of the design. The trident, snake and eye identify the Hindu god Shiva. To the right is a maroon rectangle enclosing a white ring and above it a star. The printing was done by Somnath Hore, one of India's most important modern artists.

Another edition of this print is held in the collection of the Victoria & Albert Museum, London, donated by Anthony Stokes.

£ 3,000.00





29. 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

F.N. Souza, Saffronart and Grosvenor Gallery, New York, 16 September - 15 October 2008, No. 37, (illustrated in the catalogue p.93 and 119) *South Asian Modern Art 2020*, Grosvenor Gallery, London, 23 July - 14 August 2020 (illustrated exh. cat. pg. 29)

POA



30. BHUPEN KHAKHAR

1934-2003

Friends

Pencil on paper

Signed lower right, verso with drawing 'Head of a Man'

26.9 x 20.8 cm

10 5/8 x 8 1/4 in

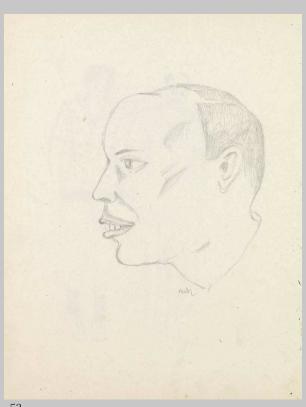
PROVENANCE

Private UK collection

EXHIBITIONS

Bhupen Khakhar, Works from a Private British Collection, Grosvenor Gallery, London, 12 April - 3 May 2013, No. 2 (illustrated exh. cat., unpaginated)

£ 7,000.00





31. BHUPEN KHAKHAR

1934-2003
In the Tailor's Shop
Pencil on paper
Signed lower right
23.6 x 25 cm
9 1/4 x 9 7/8 in

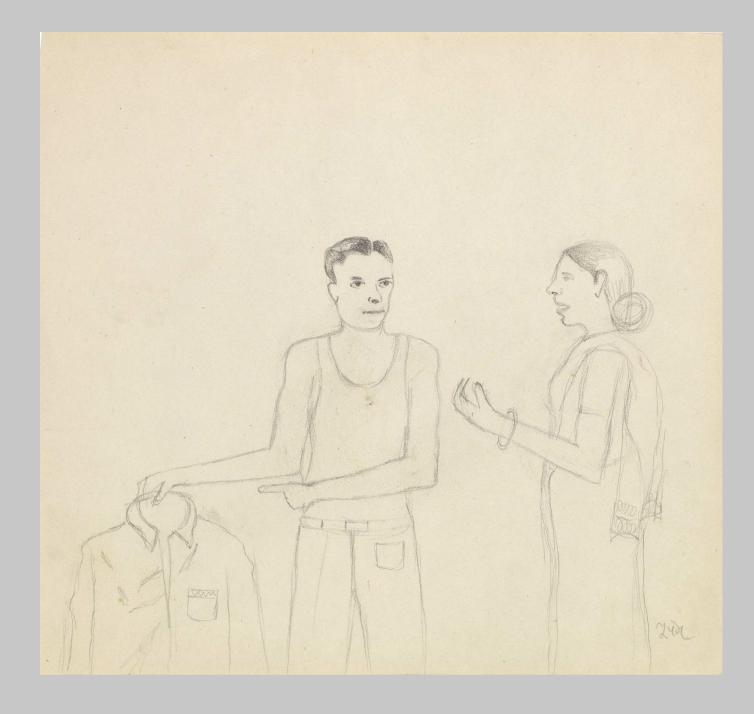
PROVENANCE

Private UK collection

EXHIBITIONS

Bhupen Khakhar, Works from a Private British Collection, Grosvenor Gallery, London, 12 April - 3 May 2013, No. 2 (illustrated in the exh. cat., unpaginated)

£ 3,500.00



32. BHUPEN KHAKHAR

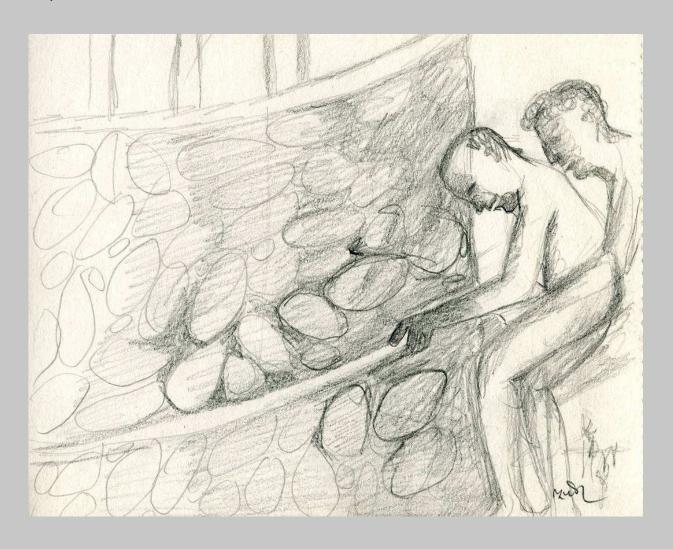
1934-2003

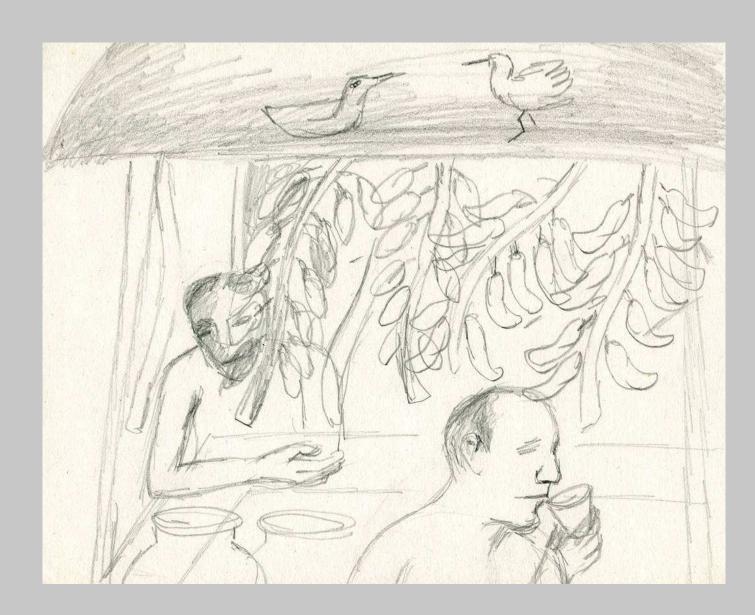
Tea Stall (recto); Lovers (verso), 1990
Pencil on paper, double sided drawing
Signed verso
22.4 x 27.6 cm
8 7/8 x 10 7/8 in

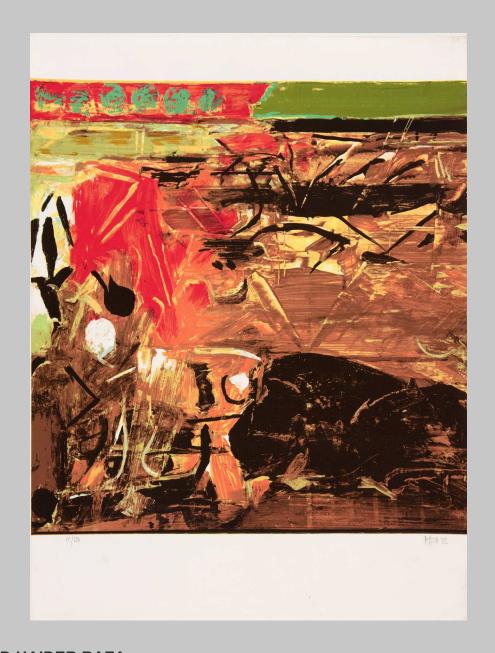
PROVENANCE

Private UK collection

£ 5,000.00







1922-2016

Untitled (La Terre), 1982

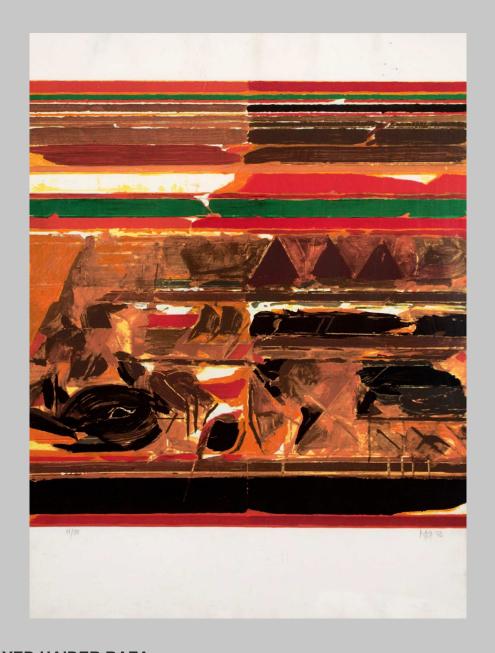
Silkscreen on paper

Signed and dated lower right and numbered 11/120 lower left

Print produced by the Noblet workshop in Grenoble

Image: 49 x 48.5 cm, 19 1/4 x 19 1/8 in Sheet: 64.5 x 48.5 cm, 25 3/8 x 19 1/8 in

£ 1,800.00



1922-2016

Untitled (Rajasthan), 1982

Silkscreen on paper

Signed and dated 'Raza 82' lower right and numbered 11/120 lower left

Print produced by the Noblet workshop in Grenoble

Image: 49 x 48.5 cm, 19 1/4 x 19 1/8 in Sheet: 64.5 x 48.5 cm, 25 3/8 x 19 1/8 in

£ 1,800.00

1922-2016

Untitled (Bindu/La Terre), 1982

Silkscreen on paper

Signed lower right and numbered 11/120 lower left

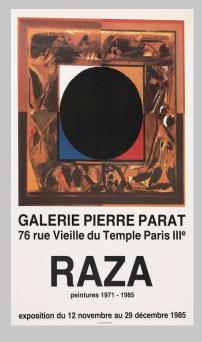
Print produced by the Noblet workshop in Grenoble

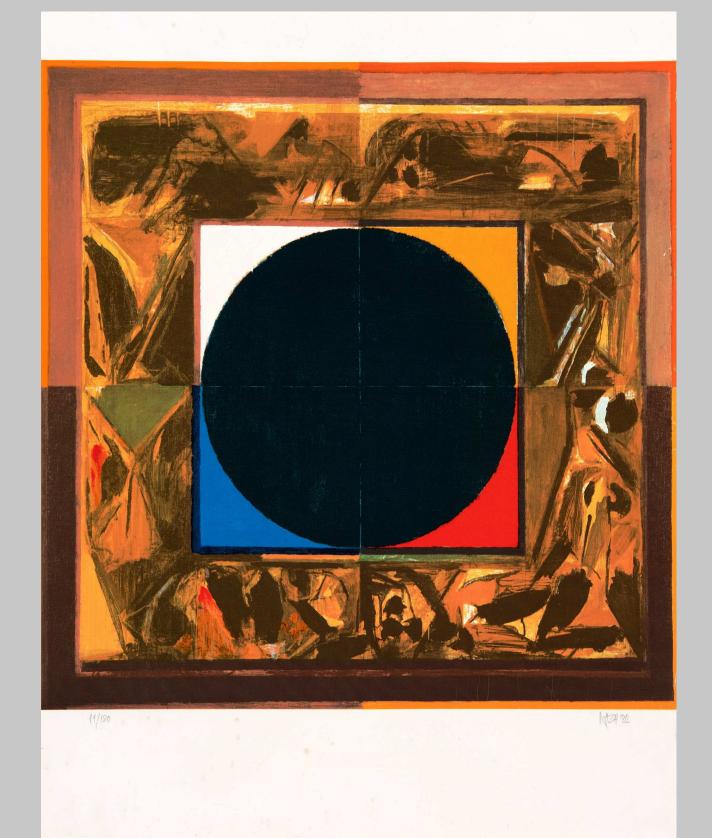
Image: 49 x 48.5 cm, 19 1/4 x 19 1/8 in Sheet: 64.5 x 48.5 cm, 25 3/8 x 19 1/8 in

EXHIBITIONS

This work was reproduced on the poster for the exhibition 'RAZA, Peintures 1971-1985' at Galerie Pierre Parat, Paris, 12 November - 29 December 1985

£ 2,000.00





1922-2016

Bindu/Germination, 1986

Acrylic on canvas, diptych

Each panel signed, dated, titled and inscribed with the size on the reverse

60 x 30 cm

23 5/8 x 11 3/4 in

PROVENANCE

Private Collection, Paris

EXHIBITIONS

RAZA/TANTRA, Frieze Masters (exhibition catalogue), Grosvenor Gallery, London, 2019, p.2

PUBLICATIONS

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

POA



37. DHRUVA MISTRY

b. 1957

Maya Medallion: The Dark One, 1988

Bronze

Signed, inscribed and dated in the metal

From an edition of 56

Cast by the British Art Medal Society

12.6 cm in diameter

5 in

About the medal, the artist wrote:

'Maya is enchantment. The Dark One explores some of the qualities of this nature enhancing visual perception'.

£ 1,200.00





38. ELISABETH DEANE

b. 1985
The Sun (Aten), 2019
Italian gold leaf and tempera on linen
180 x 180 cm
70 7/8 x 70 7/8 in

EXHIBITIONS

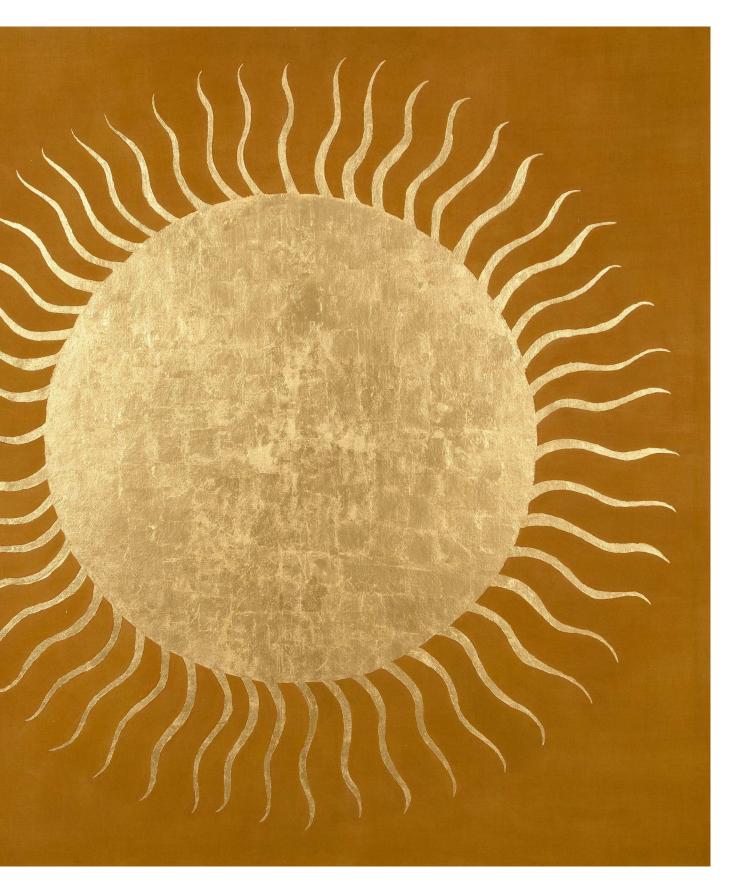
Rhythmic Measures, Grosvenor Gallery, London, 29 November - 20 December 2019, No. 3, (illustrated exh. cat. p.10)

This piece is called Aten in reference to the disc of the sun in ancient Egyptian mythology. Gold reflects light, and light is the radiant manifestation of energy.

'Even after all this time the sun never says to the Earth 'You owe me'. Look what happens with a love like that. It lights up the whole sky.' Hafiz

£ 4,500.00





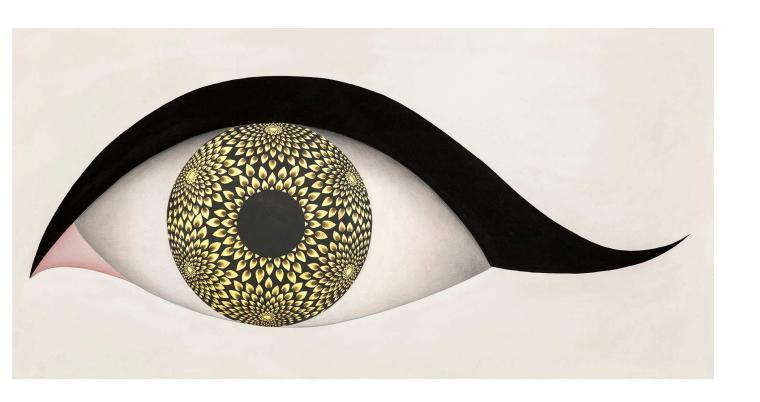


39. OLIVIA FRASER

b. 1965 Dharshan, 2019 Stone pigments, gold leaf and gum Arabic on handmade Sanganer paper 63.5 x 254 cm 25×100 in

"There is a wonderful poem by the 9th century Tamil poet, Nammalvar:

Lotus-eyed He is in my eyes, I see him now, For his eyes cleanse my sight, And all 5 senses are his bodies



"The word darshan means to see and be seen by the deity. It is a fundamental concept within Hindu worship where there is an active engagement between image and viewer. What John Berger calls "the reciprocal nature of vision" is here literally translated to the physical attributes of eyes.

"In Indian sacred art, eyes, whether in sculpted bronze effigies of gods, painted images of folk deities on cloth temples called phads, or in pichwais - cloth backdrops painted in the traditional miniature painting style to celebrate Krishna in his child avatar as Srinathji for the Nathdwara temple in Rajasthan, the eyes are always the final element added to the icon. And once there the image is said to transform into the God and devotees can then come, lock eyes with the image and perform darshan.

"Over the years I keep returning to eyes as I am fascinated by the idea within yoga of a vision within, a whole landscape within, the lotus within."

Olivia Fraser, 2019



40. SENAKA SENANAYAKE

b. 1951
Heliconias, 2019
Oil on canvas
Signed and dated lower right
122 x 122 cm; 48 1/8 x 48 1/8 in

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