

Francis Newton
Souza

PREVIEW AND EXHIBITION SCHEDULES

NEW YORK

PREVIEW

October 13 2005
6.00 pm

EXHIBITION

October 14 - 27 2005
Mon - Fri 11 am - 7 pm

Saffronart
37 West 20th Street, Suite 903
New York, NY 10011

RSVP

Email: newyork@saffronart.com
Tel: (212) 627 - 5006
Fax: (212) 627- 5008

LONDON

PREVIEW

November 8 2005
6.00 - 8.30 pm

EXHIBITION

November 9 - 19 2005
Mon - Fri 10.30 am - 5.30 pm

Grosvenor Gallery
at Austin Desmond
Pied Bull Yard (entrance)
68/69 Great Russell Street
London, WC1B 3BN

RSVP

Email: art@grosvenorgallery.com
Tel: 44 (0)20 7629 0891
Fax: 44 (0)20 7491 4391

Saffronart and Grosvenor Gallery Present



Francis Newton
Souza
New York and London 2005



saffronart™

INDIA

Industry Manor, 3rd Floor, Prabhadevi, Mumbai 400025
Tel: (91 22) 2436 4113 Fax: (91 22) 2432 1187
email: exhibition@saffronart.com

USA

37 West 20th St., Suite 903, NY, New York 10011
Tel: (212) 627-5006 Fax: (212) 627-5008
email: newyork@saffronart.com

www.saffronart.com

GROSVENOR GALLERY

First Floor, 37 Albemarle Street, London, W1S 4JF, UK
Phone: +44 (0)20 7629 0891 Fax: +44 (0)20 7491 4391
email: art@grosvenorgallery.com

www.grosvenorgallery.com

© Planet Saffron Inc. and Grosvenor Gallery (Fine Arts) Ltd

© IMAGES Estate of the artist

PRODUCED & PUBLISHED IN India

PUBLISHER Planet Saffron Inc. and Grosvenor Gallery (Fine Arts) Ltd

TEXT Conor Macklin and Anne Fleetwood

SELECT PHOTOGRAPHY Matt Pia

DESIGNED BY Design Concepts

PROCESSED AT Reproscan

PRINTED AT Prodon Enterprises

ISBN

Front and back cover:

Citadel, 1961, Oil on board, 28 x 48 in

Acknowledgements

The exhibition and catalogue would not have been possible without the help of the following people. Firstly, the staff at Saffronart, particularly Anu Nanavati Chaddha in New York, and the staff in Mumbai. To the Directors at the Grosvenor Gallery, particularly Ray Perman. To John Lynch, as well as Matt Pia, Johnathan Waller and Hamish Dewar. To John Austin, and the staff at Austin Desmond Fine Art for the use of their gallery. And last but not least to Anne Fleetwood, for all her research, writing and editing.

Special thanks go to the F.N. Souza Estate to whom we are indebted to for their help and support as well as their role in promoting Souza's work and the protection of his legacy.

We are also gratefully thankful to those collectors, who we shall not mention individually, that have supported us over the last six years and who's insight and passion on Souza have made it a joy to work with.

CONOR MACKLIN, Grosvenor Gallery
MINAL VAZARANI, Saffronart
DINESH VAZARANI, Saffronart



“ I treat you like a lady
And I know what's good for you...
But your face is missing-
And you have no body,
Only a girlish outline
In a dreamy landscape
Which smells of your fine scent!
And when I close my eyes,
You are there in flesh and blood,
With children and flowers; and your clean hair
Blowing in the breeze and your bright eyes
Shining in the night sky
Streaked with rainbows !

But when I open my eyes
You're gone like the illusion of thin air,
And I am rudely awakened by the reality
Of your not being there! ”

— F.N. Souza
'New Poems by F.N. Souza, Dedicated to Women', Published in London, 1985.
The book coincided with an exhibition at Pundole Art Gallery, Mumbai

"John Minton committed suicide because 'Matisse and Picasso had done everything there's to be done in art.' Unfortunately he had never heard of me. Otherwise he might have been alive today."

Saffronart and Grosvenor Gallery are proud to present an exhibition of works by Francis Newton Souza (1924-2002). The show consists of over forty works, many of which have never been exhibited before.

Souza was born in the Portuguese colony of Goa in 1924 into a strict Roman Catholic family. His upbringing was marked by what he saw as the conflict between the erotic Indian art surrounding him, and the repressive teachings of the Catholic Church. This duality of what he called 'sin and sensuality' was to significantly shape his art. Souza's canvases alternate from spiky, deformed faceless bodies and violent scenes of Christ's crucifixion, to sensual and statuesque nudes and tender portrayals of mother and child.

Souza's work is often evaluated within the context of his Indian contemporaries, namely the Progressives, of which he was a founding member. Indeed, it is important to recognise the groups shared passion to break free from conservative teachings following India's Independence in 1947, and when Souza's works are placed alongside those of such artists as Raza, Padamsee and Husain, the similarities are clear.

However, Souza's works do not sit comfortably within any one frame of thought and critic John Berger's words that *'he straddles many traditions but serves none'* rings as true today as when they were first written in the *New Statesman* in 1955. Souza made London his home between 1949 and 1967, with spells in Paris and Rome, after which he emigrated to the USA, finally settling in New York where he resided until his death in 2002. The balance is starting to be re-addressed between his Indian roots and his place within Modern Western painting. The Tate Britain has recently dedicated a room to Souza's works as part of their BP British Art Displays 1500 – 2005. The accompanying text written by curator Toby Treves talks about the parallels that can be drawn between Souza's work and that of European artists like Pablo Picasso, Georges Rouault, Francis Bacon and Graham Sutherland, the latter two with which he was exhibiting as early as 1954.

Likewise, the social context within which Souza lived and painted and his strength of character are being brought into view. From his very beginnings, with the death of his father and sister during his childhood, Souza struggled against adversity. He fought for and achieved recognition against racism, conservatism, and poverty to achieve one-man shows and international awards. Souza's energy never abated for new ideas and new techniques, from his use of light boxes to project images onto canvases, to his early experimentation with chemical solvents, acrylics, and monochrome painting.

Like other great artists of the Twentieth Century, Souza was neither daunted by tradition nor disparaging of contemporary visual culture. Instead he adopted various notions and visual references from such sources as the old masters, his contemporaries, and commercial imagery appropriating them to create his own distinct works. In no other case is it more appropriate for a new adjective; Souzaesque.

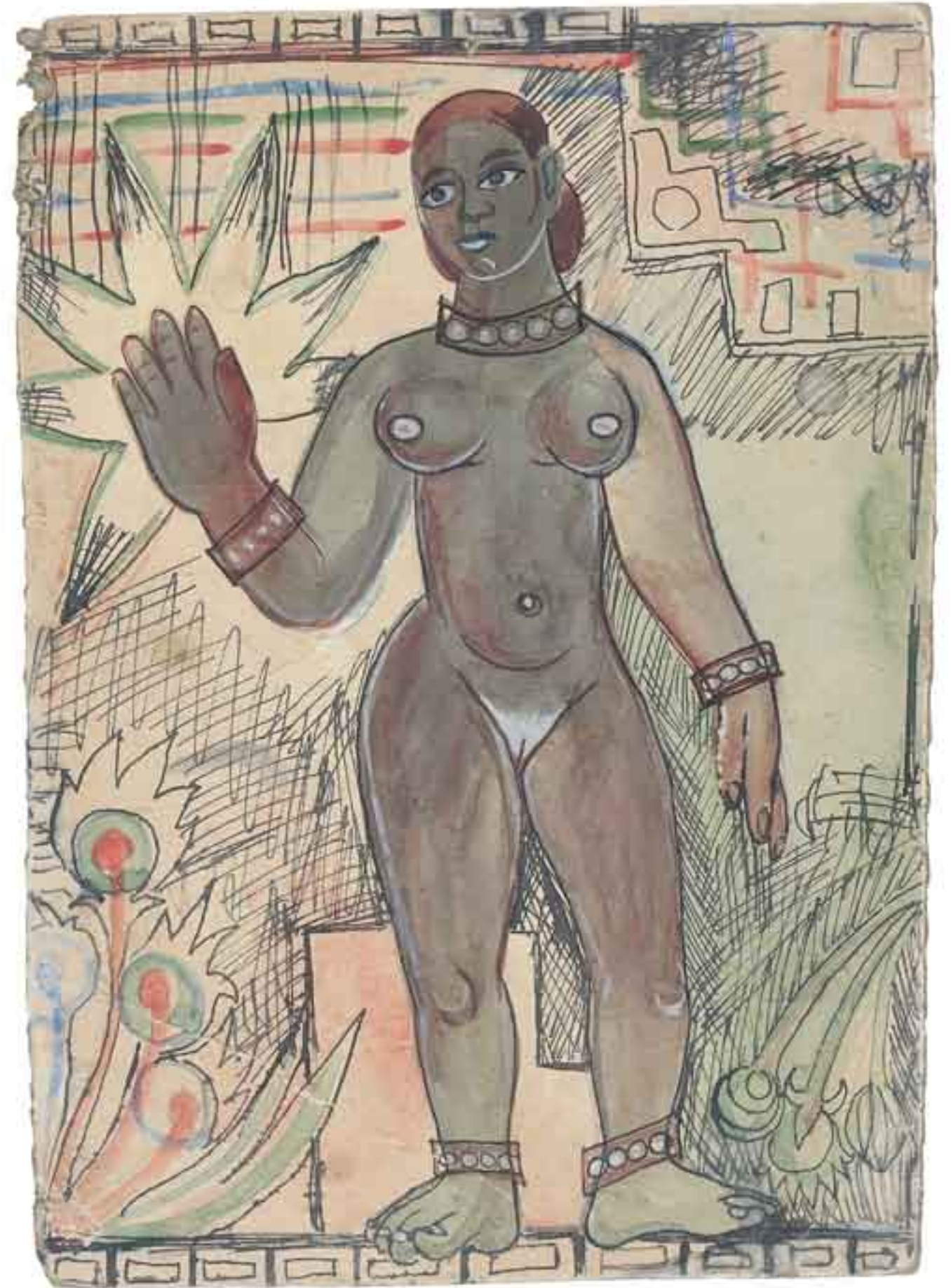
Souza was not only a prolific painter but also a writer, poet and even philosopher. His legacy is only just coming to light and there is much more to research. We can all look forward to discovering more about him.

1

Female Nude, 1940

Ink and watercolour on paper
Signed and dated on reverse
11.2 x 8.1 in (28.5 x 20.5 cm)

Executed on a piece of cardboard whilst starting out, this skilful drawing of a solid and statuesque nude was completed when Souza was only sixteen. It illustrates a talent in Souza even at a young age, his strength of line and artistic flair.



2

Self Portrait, 1942

Ink and pencil on paper
Signed and dated centre right
7.9 x 6.4 in (20 x 16.3 cm)

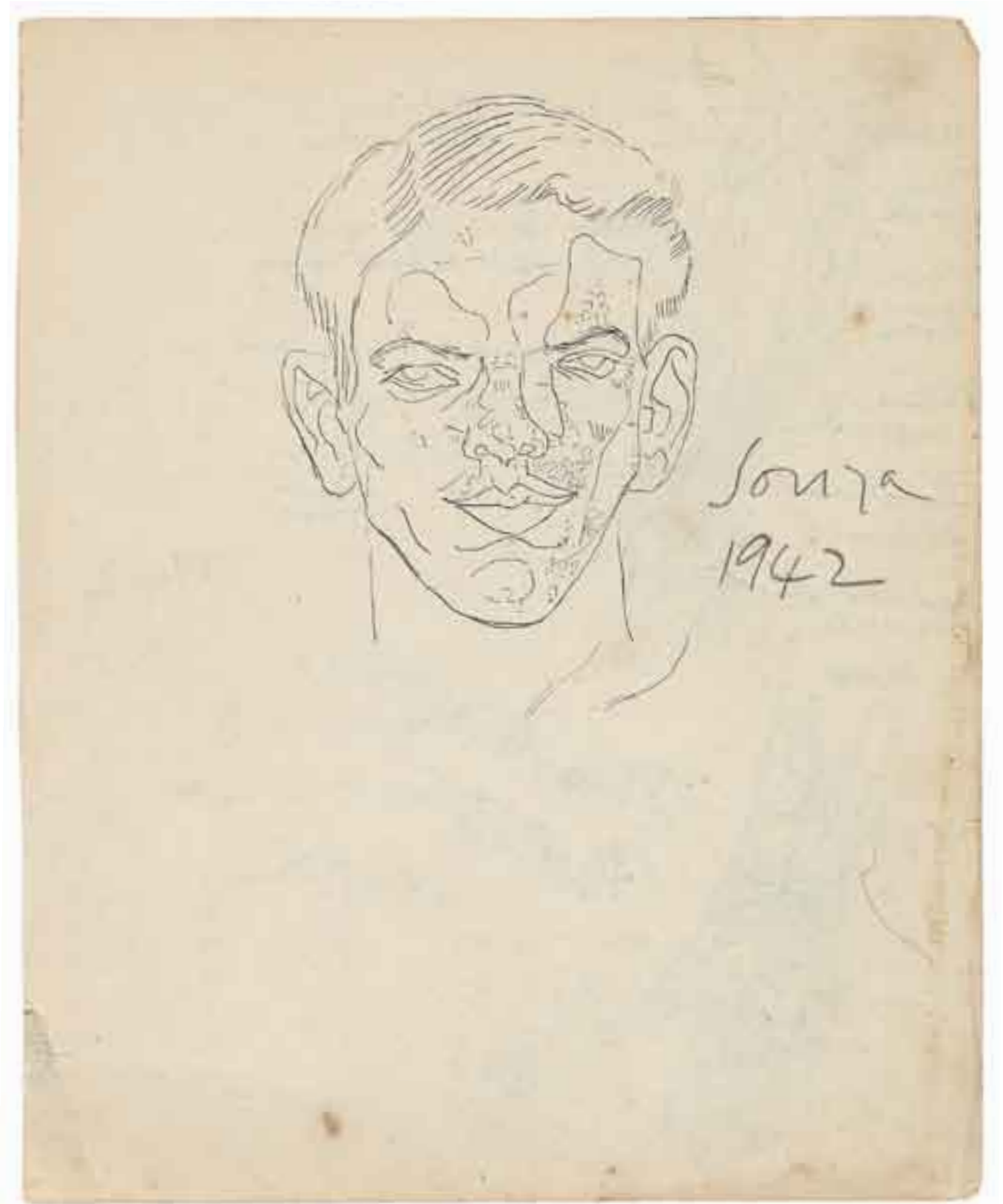
This work was executed in 1942 when Souza was eighteen. He had joined the Sir J.J. School of Art two years previously.

It is one of only a few realistic depictions of the artist. Souza contracted small-pox as a child which left him with a permanent pock-marked face. Souza went onto to paint numerous faces that were distorted and cross-hatched and although not strictly self-portraits they express the anguish felt by the artist at his disfigurement.

The reverse of this drawing is an anatomical study of the human arm and hand most likely completed as part of his academic studies at art school.



BACK



FRONT

Beggars in Bombay, 1945

Gouache on paper
Signed lower right and reverse, dated and titled on reverse
20.5 x 14 in (52.1 x 35.6 cm)

Mumbai erstwhile Bombay, its disparity of wealth, its squalid city streets, and the daily struggles of its poor became a fixation for Souza around the period of this painting. The major reason for this can be attributed to the influence of his Communist views at the time. Souza also painted factory workers, prostitutes, pimps, and in the true vein of his political views, the detested bourgeoisie, giving them powerful titles like *'The Proletariat of Goa'* and *'The Criminal and the Judge are made of the Same Stuff'* and exhibited these works in the very neighbourhoods from which they were born.

"Bombay with its rattling trams, omnibuses, hacks, railways, its forests of telegraph poles and tangles of telephone wires, its flutter of newspapers, its haggling coolies, its numberless dirty restaurants run by Iranis, its blustering officials and stupid policemen, its millions of clerks working clocklike in fixed routines, its schools that turn out clerks in a mechanical, Macaulayan educational system, its bania hoarders, its ghatine women carrying a million tiffins to the clerks at their offices during lunch hour, its lepers and beggars, its panwallas and red betel expectorations on the streets and walls, its stinking urinals and filthy gullies, its sickening venereal diseased brothels, its corrupted municipality, its Hindu Colony and Muslim Colony and Parsi Colony, its bug ridden Goan residential clubs, its reeking, mutilating and fatal hospitals, its machines, rackets, babbitts, pinions, cogs, pile drivers, dwangs, farads and din"

F.N. Souza, *Nirvana of a Maggot*, Words and Lines, Villiers, London, 1958, p 14-15.



4

Seated Nude, 1948
(Reverse, Study of Nude)

Ink on paper
Signed and dated lower right
15.4 x 11.4 in (39 x 29 cm)

Life drawing is an essential part of any art education. It consists of a naked model in a room surrounded by students at angles to the subject. As an exercise it can teach you how to approach the geometry of the body. It also serves to illustrate the skill and independence of an artist working within a tight mould.

In this drawing of a seated female model, legs astride, Souza catches her movement and volume effortlessly. The lines are strong, the shading subtle, the placement of the figure considered.



5

Standing Nude, 1950

Charcoal on paper
Signed and dated lower right
20.5 x 10.6 in (52 x 27 cm)

Whereas *Seated Nude, 1948* shows Souza's strength as a strong and controlled linear artist, *Standing Nude, 1950* demonstrates the expressive nature of the artist. Souza interprets the nude figure in his own artistic style, transforming her into a solid and vibrant form through his vigorous cross-hatching and shading.

This is a truly modern drawing, very much in the manner of the most avant-garde artists working in Europe at this time such as Jean Fautrier. Despite his physical detachment from the movement, Souza would seem to have been thinking along the same lines.



6

Seated Nude, 1950

Gouache on paper

Dated on reverse

12 x 11 in (30.5 x 27.9 cm) (uneven sides)

"Those mighty temples and pillars and many a carved figure of girls wearing nothing but smiles more enigmatic than even Mona Lisa could manage"

– F.N. Souza, *The Illustrated Weekly of India*, July 17, 1960

Classical Indian Art, and the temples of Khajuraho, with their erotic carvings of temple dancers were a great source of inspiration to Souza. The female nude in this painting, adorned with a necklace and bangles could indeed be such a temple dancer. However, like many of Souza's works there is evidence of more than one influence playing a role in his craft. His use of bright strong bands of colour and tubular shapes remind us more of a work of Fernand Leger, whilst her Roman nose and is that of a Greek sculpture. As John Berger said of Souza in his article in the *New Statesman* in 1955 he '*straddles many traditions but serves none*'.



7

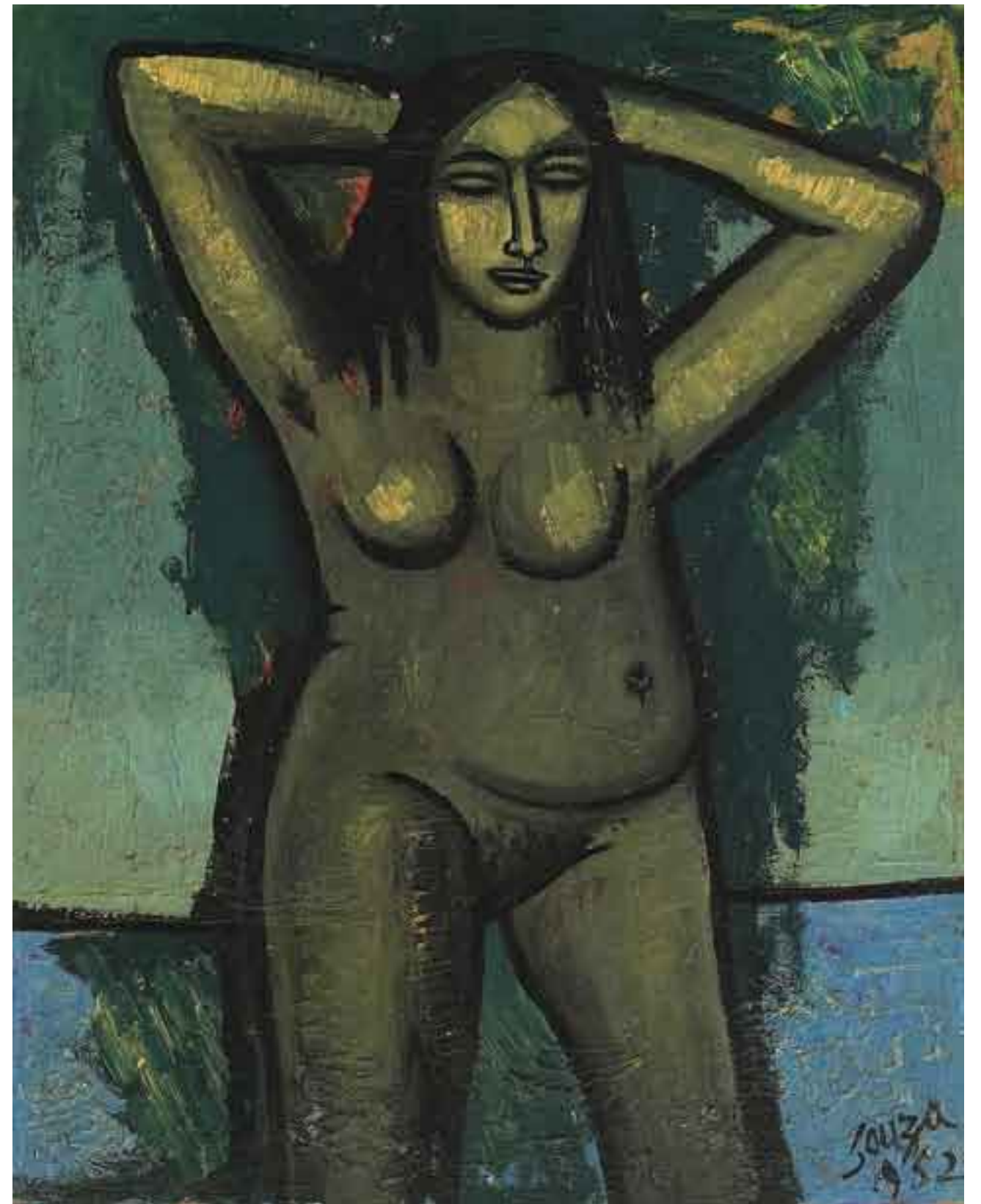
Woman Bathing, 1952

Oil on board

Signed and dated lower right and reverse, titled on reverse

30 x 24 in (76.2 x 61 cm)

Souza's work of 1952 can be placed within a long tradition of paintings of bathers within art, from Rembrandt's *Suzanne and the Elders* (1647), to Cezanne's *Grandes Baigneuses* (1900-1906). The later is part of the National Gallery collection in London, a gallery that Souza spent many a day at.



Study for Mystic Repast, 1953

Ink on paper
Signed and dated upper right
6.3 x 8.7 in (16 x 22 cm)

Mystic Repast is not only an iconic work of Souza's but one which also proved to be a significant painting in his development as an artist as it was one of the works that moved Harold Kovner in such a way as to become his most supportive patron. In this drawing, which is a preliminary sketch for the work, we can get some sort of understanding of the artist's inspirations and use of symbols within the painting.

Two figures stand behind an altar laid out with a chalice and the holy sacraments. The bearded man, who appears to be a priest, raises a hand as a blessing. The woman wearing a sari is assisting in the ceremony and is holding up a symbol of her profession, a pair of scissors. As such, one could make the assumption that it is one of the talented tailors in his family, whether his wife Maria or his mother.

In the oil, instead of a blessing we are witness to a dinner. The altar has been replaced with a table, the chalice with a lamp, and the sacraments by goblets. Likewise, the position of the couple has been reversed and the woman is now holding a red coin or egg between her figures. The man, possibly Souza himself or St. Sebastian, holds a flight of an arrow comprised of two parallel lines and cross hatching, what Souza called his symbol of the hypothetical creative God. The final work is a complex web of symbols and meanings and although the viewer can decipher some aspects of it, one is left feeling that one can never fully know the mind of the artist himself.



Mystic Repast, 1953, Private Collection

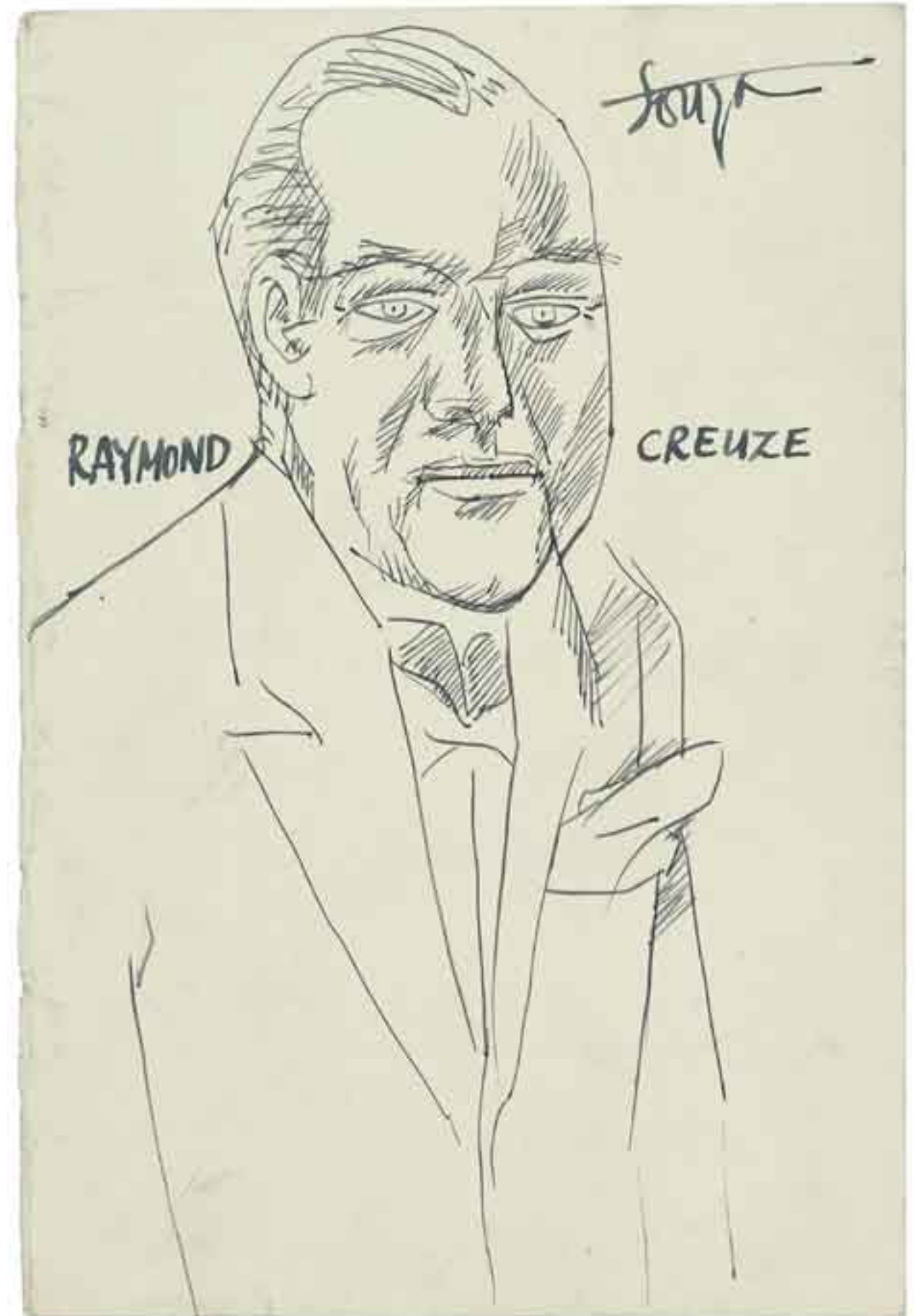


9

Raymond Creuze, circa 1953

Ink on paper
Signed upper right and titled centre
7.7 x 5.1 in (19.5 x 13 cm)

Raymond Creuze had one of the largest galleries in Paris in the 1950's and there he showed the leading artist's of the Ecole de Paris. Paris was a leading centre for artists and many descended on the left bank to soak up the creative energy. It was only a matter of time before a young and ambitious Souza made his home there, joining two other Progressive's, Raza and Padamsee who were there on an Indian government grant. In 1952 The Indian cultural attaché approached Raymond Creuze with a proposal to exhibit Souza and his two contemporaries. He agreed, and although they failed to bring him much financial success he nevertheless recalls his involvement with them with great fondness



10

Reclining Nude, 1954

Oil on board
Signed and dated upper right
23.6 x 47.2 in (60 x 120 cm)

PROVENANCE

The Artist's studio
Private Collection, France (bought directly from the artist)

"The importance of Francis Souza, is that he has resolved the dilemma of style as no other modern Indian painter has done. He has crossed Indian bazaar-painting with the Paris School to produce a manner that is at once individual and consistent, and which might be said to suggest a caricature of a Byzantine icon. Some of his paintings are, in fact, of Christian subjects and all the portraits look as if their subjects were unfrocked saints. He is also a writer of uncommon power and precision, a truly and terrible comic writer, profoundly original, appalling honest. These qualities, and they are qualities of genius come through in his drawings.....The packed pen strokes and wicked crooked shapes get a hypnotic grip on the eye"

– David Sylvester, *The Times*, London

The image of a black nude re-appears in several other paintings by Souza particularly around the late 1950s and early 1960s. Notable works include *Black Nude, 1961*¹ and *Nyasa Negress, 1959*². One can only guess at whether Souza used the same model in each as her stance and features change. However, what connects them all is Souza's portrayal of her as a strong, powerful, and monumental figure of womanhood.

In *Reclining Nude, 1954*, she lies adorned with bangles and what appears to be spikes in her plaits, heavy with child. Her body is executed in thick black impasto oil, the lines of her figure defined by scratches and marks in the paint, and her outline highlighted by the solid and stark red background that charges the atmosphere. Her body fills the canvas; her horizontal forms framed by her bent leg and angled head. She seems at ease with her nakedness, owning the space she inhabits and directly confronting the viewers gaze.

¹ In the collection of the Victoria and Albert Museum, London and illustrated in Edwin Mullins, *F.N. Souza*, Published by Anthony Blond Ltd, London, 1962, p18

² Private Collection, London, and illustrated in Edwin Mullins, *F.N. Souza*, Published by Anthony Blond Ltd, London, 1962, p74



11

Standing Nude with Bird, 1954

Pencil on paper

Signed and dated lower left

20.9 x 14.2 in (53 x 36 cm)

Souza as a draughtsman was not only consistent but prodigious. He would draw incessantly, in his studio, on buses, on every conceivable surface and fill up countless sketch books. Many are preparatory drawings for paintings, though this one, with its detailing and precise lines, is a work in its own terms. And Souza, forever unsettling our assumptions, juxtaposes the fluidity of an uninterrupted line in the Indian tradition of miniatures with surrealist reversed buttocks.



12

Head, Circa 1955

Pencil, ink and oil on paper
20.5 x 13.4 in (52 x 34 cm)

"I use aesthetics instead of knives and bullets to protest against stuffed-shirts and hypocrites."

– F.N. Souza



13

Head, 1956

Watercolour on paper
Signed and dated upper left
29.5 x 21.7 in (75 x 55 cm)

"Around 1955 he fashioned for his purpose a distinctive type of male head for which he is perhaps best known. It is a face without a forehead, bearded and pock-marked, eyes bulging from the sides of the skull like a frog's, a mouth full of multiple sets of teeth."

Geeta Kapur, *Contemporary Indian Artists*, Vikas Publishing House Pvt Ltd, New Delhi, 1978, p27



Buddhist Monk, 1957

Oil on board

Signed and dated upper right and reverse, titled on reverse

30 x 24 in (76 x 61 cm)

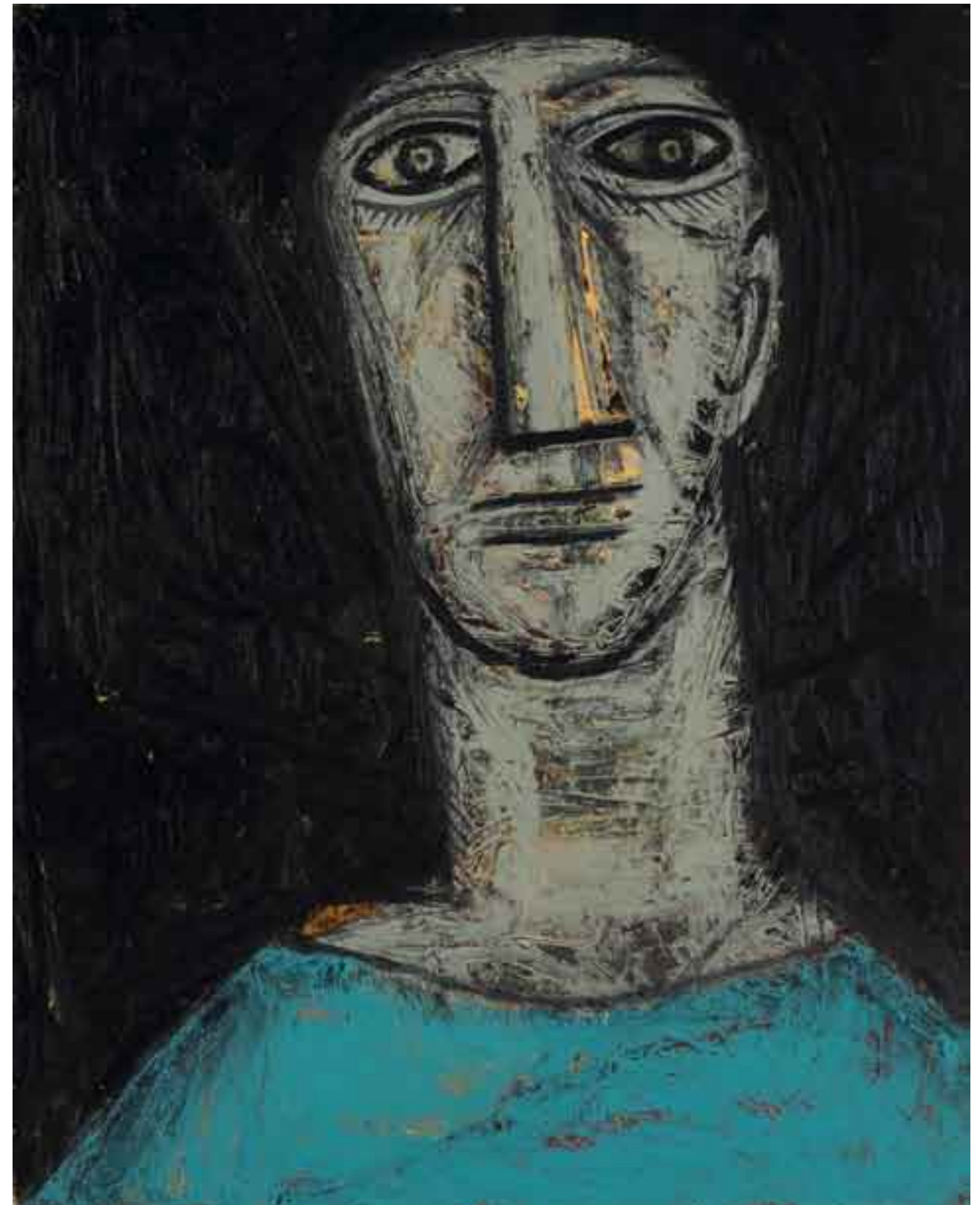
The format used by Souza in this work is one that he used repeatedly, that of a head and torso painted against a flat background. Such a composition has its origins in the religious iconography, particularly images of Saints and Christ that surrounded Souza at home and in church during his strict Catholic upbringing in Goa. The format was first adopted during the Renaissance period by such artists as Raphael and Titian in the portraits that they were commissioned to paint by private patrons. During his time in London, Souza would spend days in the National Gallery and it would be there that he would have seen these works first hand from Titian's 'Portrait of a man with Blue sleeve' and Giovanni Bellini's 'The Doge Leonardo Loredan'. However, although the influence of Byzantine painting and the Old Masters are evident, the finished painting is clearly a Souza original creation.

Souza remained for all his life highly sceptical of religion and people's unquestioning levels of faith.

"As a Roman Catholic youth, born in Goa, I was familiar with the priests bellowing sermons from pulpits against 'sex' and 'immodesty' particularly addressed to women, making them stricken with guilt. The Catholic men stood cocky in their suites and ties agreeing with the priests, lusting for naked women inwardly. Hypocrites!"

– F.N. Souza

This work alludes to such views. Souza portrays the monk, a figure of elevated spirituality with questioning eyes gouged deep into his skull and surrounded by thick black paint of swirling lines and surface scratches.



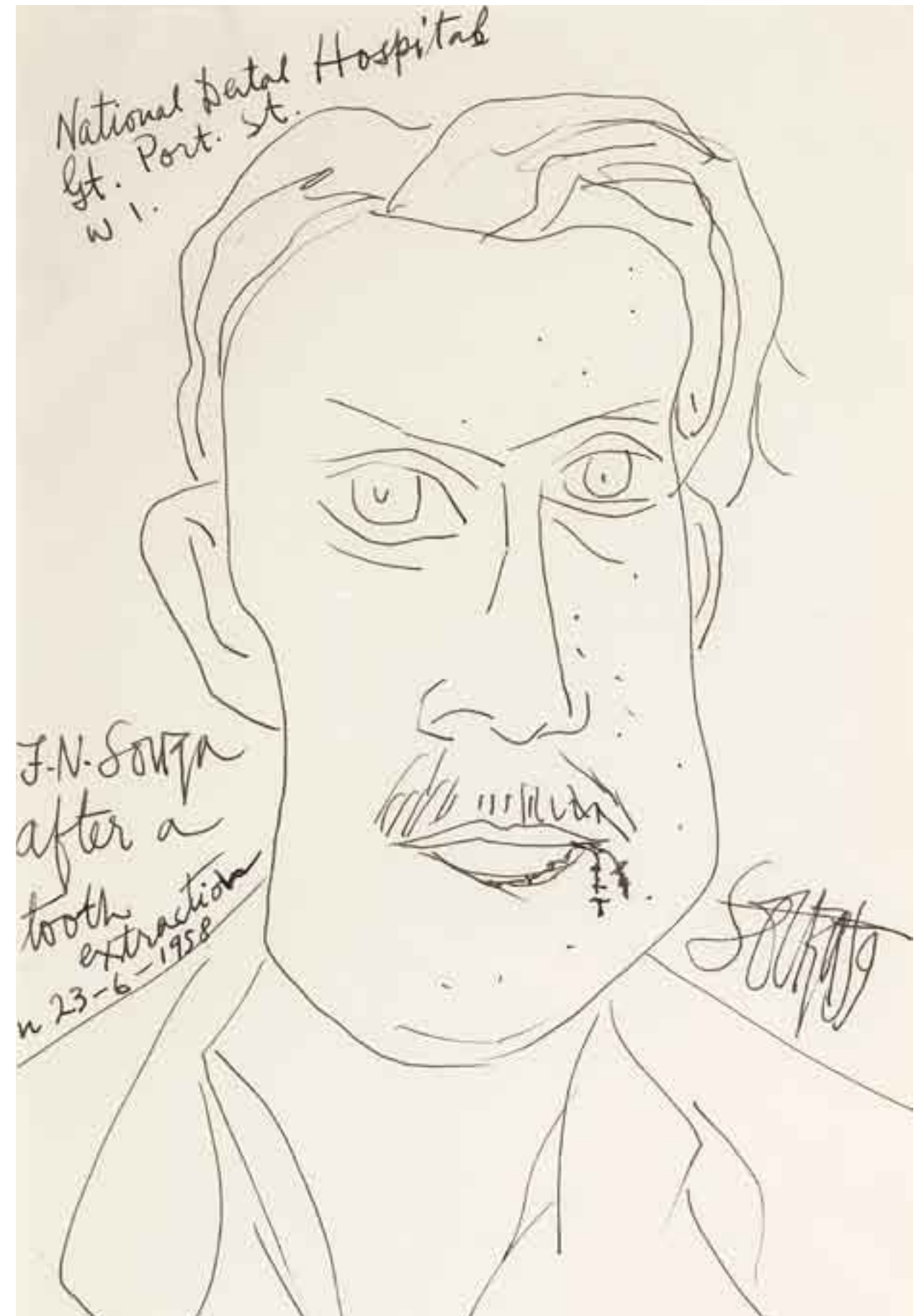
F.N. Souza after a Tooth Extraction, 1958

Ink on paper

Signed and dated lower right and inscribed 'F.N. Souza after a tooth extraction on 23-6-1958' and 'National Dental Hospital Gt. Port. St W1'.

13.5 x 8.5 in (34.3 x 21.6 cm)

Artist's self-portraits can often be highly self-revelatory. It is not just a matter of relaying a physical image; rather it is an exploration of self and Souza embraced its potential fully. Souza, like many artists revisited the theme at various points in his life producing a timeline of personal and artistic development. The Souza we see in this work is one of comical acquiescence after a painful session of dental surgery, eyes glaring out from the page, lips edged with stitches.



16

Roman Landscape, 1960

Oil on canvas

Signed and dated upper left
19.5 x 15.6 in (49.5 x 39.7 cm)

EXHIBITED

Gallery One, London

This painting is part of the series of paintings that Souza completed while in Italy on an Italian Government scholarship in 1960, later to be exhibited under the title 'Twenty Seven Paintings from Rome' at Gallery One. Souza's canvases from this period, with their solid geometric shapes surrounded by thick black lines, show a strong influence of the stained glass windows in churches and pointed arches in homes that Souza would have seen in his youth in Goa.



17

Green Landscape, 1960

Oil on board
Signed and dated upper left
29.5 x 24 in (75 x 61 cm)

PROVENANCE

Gallery One, London
Mr & Mrs Birk

LITERATURE

Edwin Mullins, *Souza, Blond*, London, 1962, illustrated on page 83

"We took a train to the country. We walked in the array of varied greens. Verdure: rich green chlorophyll landscape, spreading leaves, green stems, pale green stalks, tall trees, thick viridian foliage, growth of grass, reeds, roots, terra-verte."

– F.N. Souza, quoted in *Souza*, Edward Mullins, p83

Souza, experimenting with perspective, breaks all notion's here as he deconstructs this landscape and gets as close to abstraction as he ever did.



18

Tree in Landscape, 1960

Oil on canvas
Signed and dated upper right
16 x 12 in (40.6 x 30.5 cm)

In the early 1960's Souza spent some time in Stockholm. Much of the information about this trip is courtesy of his friend at the time, Ragnar Zedell.



Ragnar Zedell, Stockholm, 2005

Ragnar recalls that Souza had loaded up his car and driven over to the city, initially renting a studio in the Old Town for two weeks. He then hired out a small gallery nearby to exhibit some twenty-five of his paintings. On the second day of opening however, an influential critic reviewed the show saying "Souza had not come to some result.". Souza, disliking the critic and his opinion defiantly took the show down. The following day Souza approached Ragnar and offered him the collection for half the asking price. As Ragnar remembers "I paid him 20,000 Kronas, all the money I had because I liked him."

According to Ragnar, Souza had very few friends in Stockholm and they would spend a lot of time together eating out or sitting in Ragnar's tiny shop crammed with shipping and maritime objects as well as several recently acquired Souza oils. When clients would come in and ask about the paintings Ragnar would duly send them down to meet Souza at his studio. If they bought a work, Souza would return to the shop and pay Ragnar a commission.

Ten years after that fateful review of the exhibition, Ragnar met up with the critic and told him about the success Souza had gone on to achieve, including the many acquisitions made by world-renowned museums...."the critic fell of his chair in shock!"

Interview with Ragnar Zedell by Conor Macklin on Wednesday 25th May 2005



19

Rome VIII, 1960

Oil on canvas

Signed and dated upper left and reverse

13.75 x 17.75 in (34.9 x 45.1 cm)

EXHIBITED

Gallery One, London

"Souza's art is not concerned with representations or verisimilitude, with questions of style or tradition, with problems of nationalism or modernism. His fundamental aim is to destroy art as it is commonly understood, and to re-create it in terms of a Black Mass in which the living God is eaten, so that through this primitive and barbarous rite, man may partake of his eternal spirit and embody in himself its resurrection."

E. Alkazi, *Souza's Seasons in Hell*, Art Heritage Season 1986-1987, p. 77



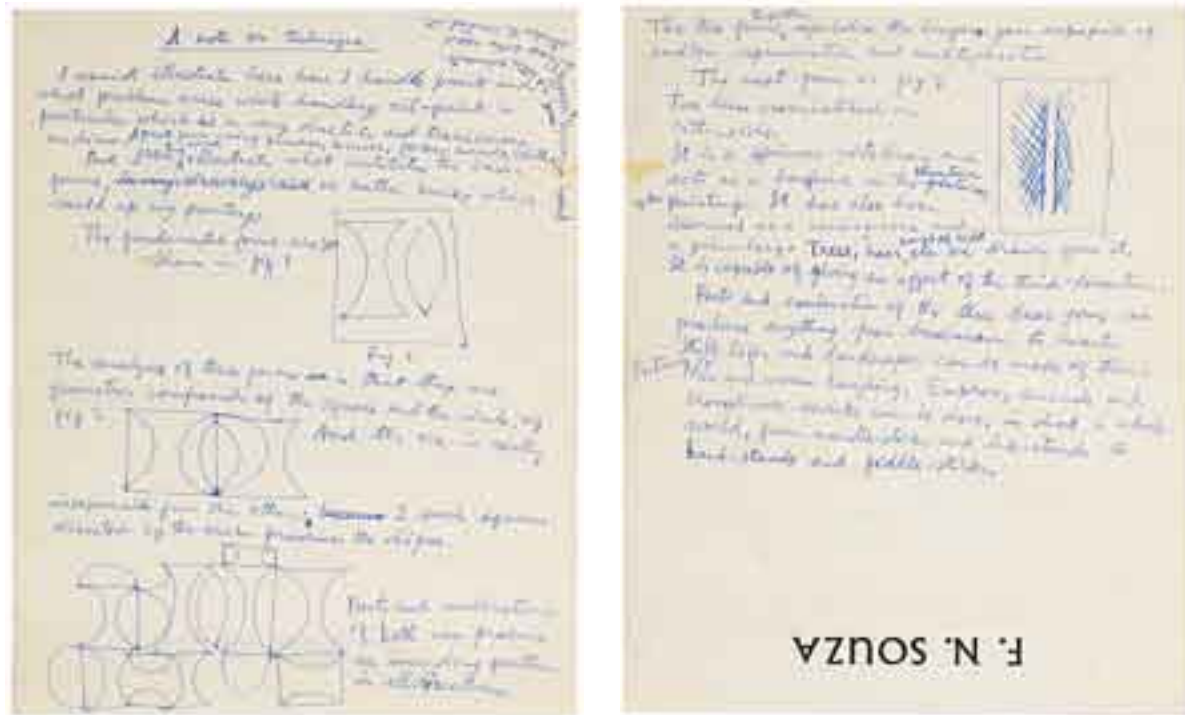
Citadel, 1961

Oil on board

Signed and dated upper right and reverse

28 x 48 in (71 x 122 cm)

This panoramic cityscape is one of the most striking examples of Souza's technique of dissecting his plane of view into interconnecting geometric shapes, varying in dimension and tone, surrounded by dark outlines.



Souza was drawn to forms of empirical geometry as symbols of God's creative power. Many artists have been inspired by the mathematical forms of nature. Cezanne was drawn, as he describes in a letter to Emile Bernard in 1904, to 'the cylinder, sphere and the cone'.

"The analysis of these forms is that they are geometric compounds of the square and the circle. And the one is really inseparable from the other. 2 such squares dissected by the circle produces the ellipse. Parts and combinations of both can produce an unending pattern in all directions. The two forms together symbolise the linga (lingant) yoni capable of endless reproduction and multiplication."

This quote has been transcribed from Souza's notes (see images above)



21

Still Life with Claret Jug, 1961

Oil on board
Signed and dated upper right
24 x 30 in (61 x 76 cm)

PROVENANCE

Victor Musgrave

"In Souza's still-life's, he likens the use of everyday items to the ritual use of sacred objects in the church. He does this by setting them in a religious context, as if on an altar. These still-life's neither belong to the domestic environment nor the market place, but appear to reclaim a sense of the sacred that Souza constantly denies both God and Man".

Christies catalogue 1998

سوزانی



22

Landscape with Houses and Lake, 1961

Oil on canvas
Signed and dated upper left
36.6 x 44.7 in (93 x 113.5 cm)

PROVENANCE
Grosvenor Gallery
Private collection, South Africa (acquired in 1964)

"Souza's landscapes...seem to be driven by a cataclysmic force, which wreaks havoc. Most of these cityscapes following, at first, a simple rectilinear structure, which later, in the 1960's, gives way to an apocalyptic vision. The tumbling houses in their frenzied movement are also symbolic of all things falling apart, of the very root of things being shaken, of a world of the holocaust and thalidomide babies."

– Yashodhara Dalmia, *The Making of Modern Indian Art: The Progressives*,
Oxford University Press, New Delhi, 2001, p93



23

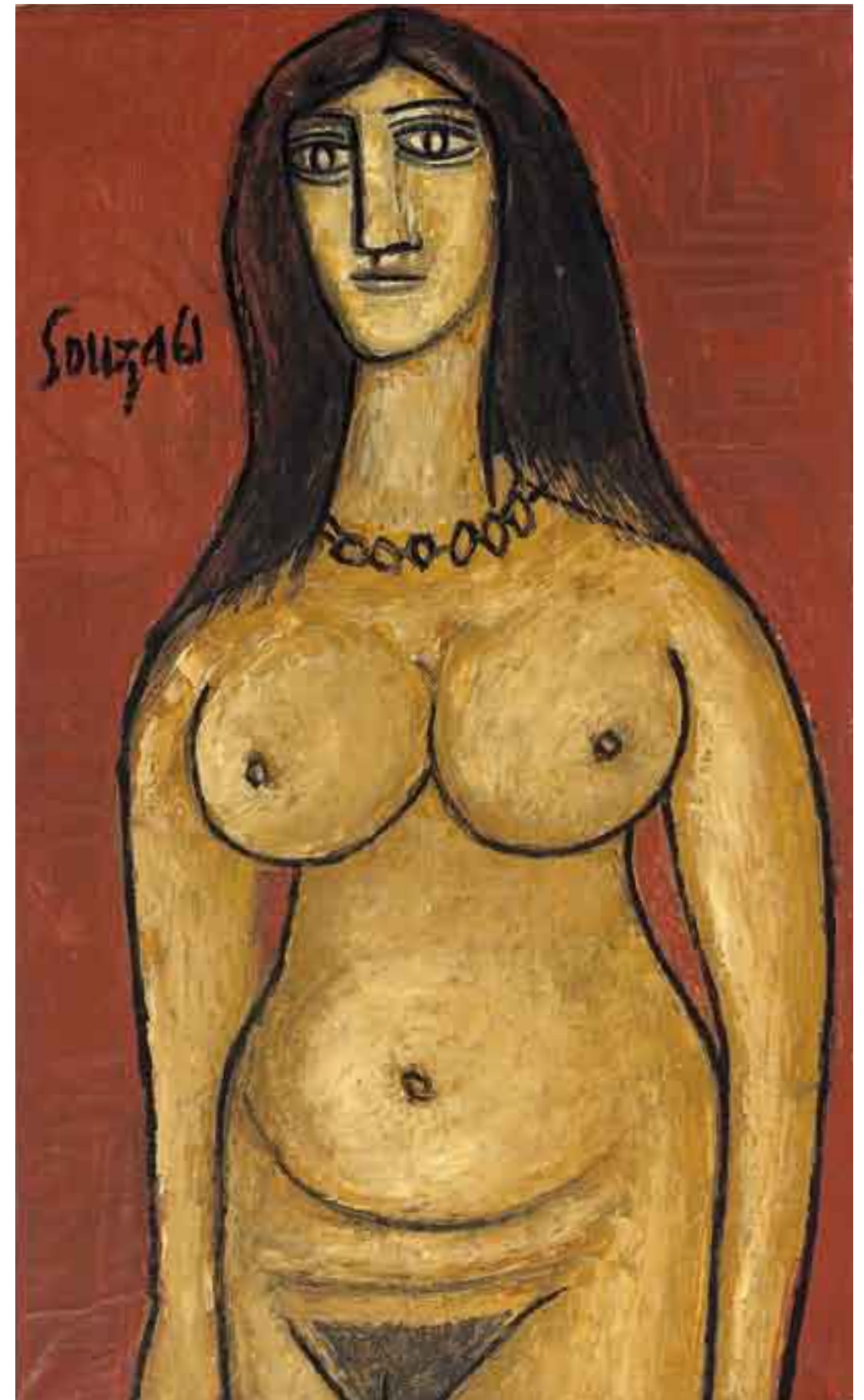
Nude Standing in Front of Brocade, 1961

Oil on canvas
Signed and dated upper left
40.2 x 24 in (102 x 61 cm)

PROVENANCE
Victor Musgrave

"The outline is the scaffolding on which you hang your painting. It is the structure without which art cannot exist and becomes wishy-washy. Cezanne is nothing but structure. Within the structure you add paint and paint and structure are one and the same. There is a totality about it"

F.N. Souza in an interview with Yashodhara Dalmia, Mumbai 1991, as quoted in the book *The Making of Modern Indian Art: The Progressives*, Oxford University Press, New Delhi, 2001, p93



24

Man in Tunic, 1961

Oil on canvas
Signed and dated centre right
29.9 x 26 in (76 x 66 cm)

PROVENANCE

Victor Musgrave

'I paint when I feel like it, and that's very often.' Souza's compulsion to paint, the sense of urgency which invades all his work, prompted me to think of the character in Camino Real who observes: 'We each have a desperate bird in our hearts...' And for Souza painting is a form of desperation. A desperation to communicate which is also an awareness of the impossibility of communication. For this reason painting for him is inevitably an ordeal – a trial – a matter of conflict. Of conflict between those elements between those which have made him Francis Newton Souza, the unique and extraordinary personality that he is.

Mervyn Levy, *Studio magazine*, April 1964, page 138



25

Fan Dancer, 1962

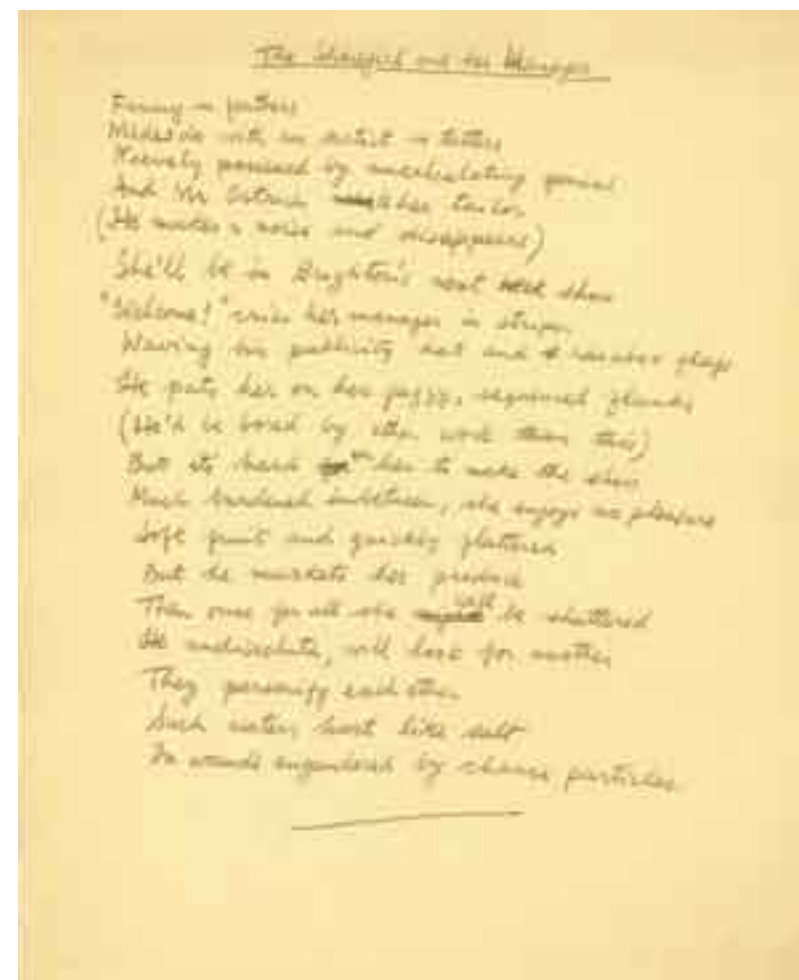
Oil on canvas
Signed and dated lower right
41 x 30.5 in (104.1 x 77.5 cm)

PROVENANCE

Grosvenor Gallery, London
Private Collection, London
Glenbarra Art Museum, Jihiji-himeji, Japan
Sale, Christie's London, 4th June 1997, Lot 85
Private Collection, London

EXHIBITED

London, Grosvenor Gallery, *The Human and the Divine Predicament, new paintings by F. N Souza, no. 48, 31 March – 25 April 1964*



26

Mother and Child, 1962

Oil and chalk on canvas
Signed and dated upper right
40 x 31.1 in (101.5 x 79 cm)

PROVENANCE

Anthony Blond

LITERATURE

Edwin Mullins, *Souza* by Edwin Mullins, Blond, London, 1962, illustrated in colour on page 31

"The whole meaning of life is life itself!"

– F.N. Souza

Anthony Blond was the publisher of the book, 'Souza' in 1962. On meeting Souza, Anthony remarks that he was amazed at Souza's energy, quoting him as once saying:

"I am more sober than a judge because I do not drink and I earn more than the Prime minister!"

This work entitled *Mother and Child*, and illustrated in the book, has been in Anthony's collection since the 1960's and was a gift from the artist. The picture is of Anthony's partner at the time, Lucia Golding, and their baby Alexander. In a typically Souza -esque twist of fate Anthony was to find out that the child was not his.



27

Seated Female Nude, 1962

Oil on canvas
Signed and dated upper left
55.5 x 44.1 in (141 x 112 cm)

A Sonnet

*In the cinema of my mind
In the cinema of my mind
She moves and sprawls naked
As in a porno-movie, while I
See men making passes at her,
But she ignores them
And makes eyes at me!
I enter the movie and take
Her wide parted thighs
And wedge my cock
Into her bottle-necked vagina,
And I fill her up with the Milky Way!
For she holds in her yoni
The sperm of infinite generations
Which are born and reborn from her Womb!*

– F.N. Souza, 11th February 1985. First published in 'New Poems by F.N Souza, Dedicated to Women' to coincide with his exhibition at the Pundole Gallery, Mumbai.



28

Head of Woman – Demoiselles d'avignon, 1962

Oil on paper
Signed and dated lower left
11.8 x 8.7 in (30 x 22 cm)

"I borrow from all and sundry and turn everything into a personal idiom."

– F.N. Souza



Pablo Picasso. *Les Femmes d'Alger (O.J.)*. 1907, The Museum of Modern Arts, New York, NY, USA



29

Landscape with Houses, 1963

Oil on canvas
Signed and dated upper centre
21.7 x 16.5 in (55 x 42 cm)

PROVENANCE
Grosvenor Gallery
Private collection, South Africa

"I seek beauty more than knowledge. In fact, knowledge can be ugly."

– F.N. Souza



30

Man and Woman, 1963

Oil on paper laid down on board

Signed and dated lower left

13.8 x 10.2 in (35 x 26 cm)

"Renaissance painters painted men and women making them look like angels. I paint for angels, to show them what men and women really look like."

– F.N. Souza



Saint in a Tunic, 1964

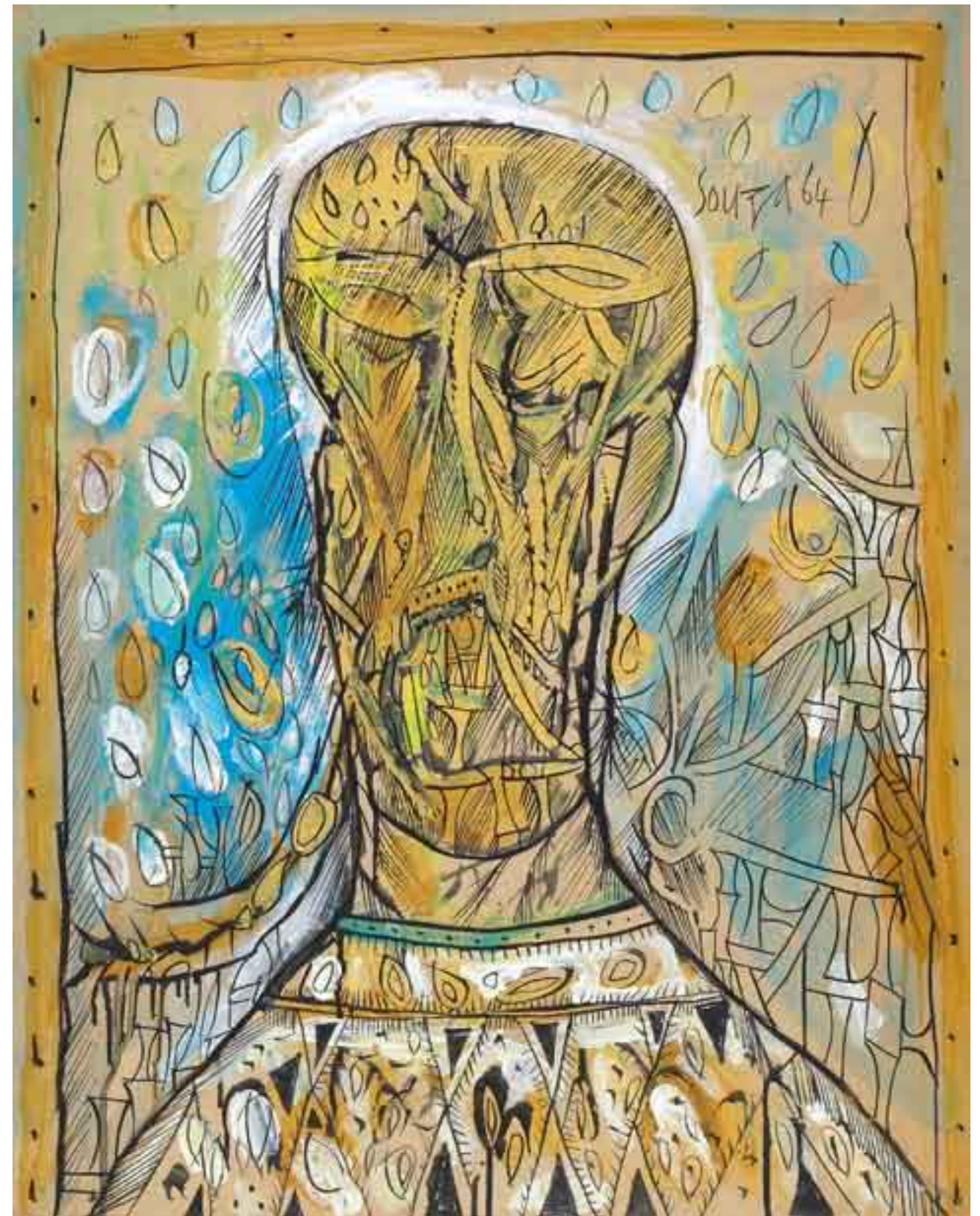
Oil on board
Signed and dated upper right
29.9 x 24 in (76 x 61 cm)

"...he often builds up an image by using a mass of loops and small circles of dark paint superimposed onto broad swathes of rich colour, so that although the image is never quite lost, its architectural formality dissolves into a kind of passionate dance"

Edwin Mullins, *F N Souza*, Published by Anthony Blond Ltd, London, 1962, p30

"The recurring portraits of priests, prophets, cardinals, and Popes are therefore to be taken literally for what they are but also symbolically as representatives of institutions and authority, only more treacherous in that they claim divine sanction. That is to say, the villains of the Catholic Church he represents are both real and allegorical. It is this double connotation of fact and symbol and his interlocked feelings of secret fascination and objective disgust which make Souza's handling of religious figures so unique"

– Geeta Kapur, *Contemporary Indian Artists*, Vikas Publishing House, New Delhi, 1978, p20



32

Girl with Two Men, 1965

Watercolour on paper
Signed and dated centre right
12.6 x 15.4 in (32 x 39 cm)

"As for his lovers, they never participate in an actual act of mutual pleasure but seem to be engaged in a duel where each wants to assert his or her own will"

Yashodhara Dalmia, *The Making of Modern Indian Art*, Oxford University Press, 2001, p.91



33

Untitled, 1965

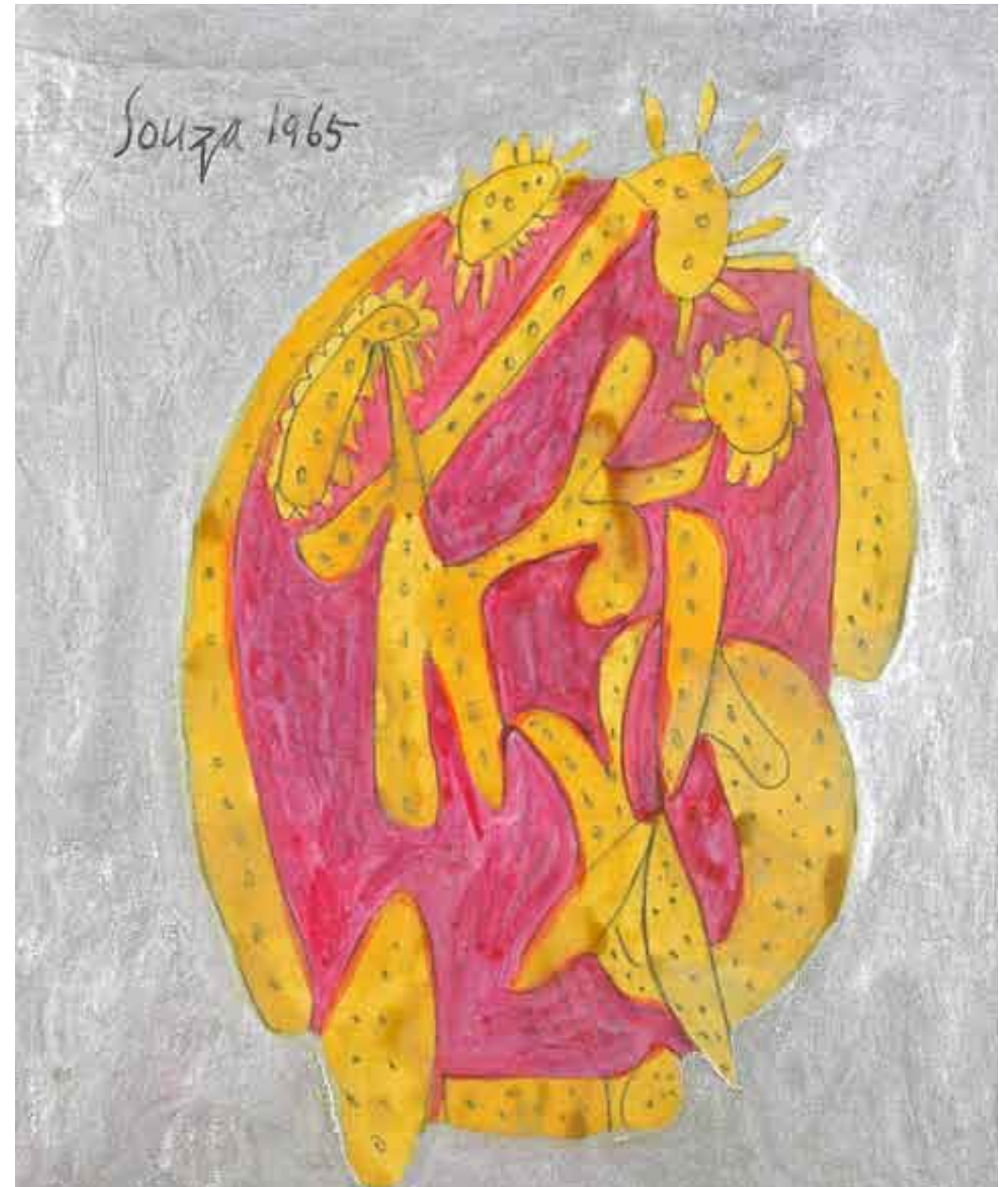
Ink, gouache and metallic paint on paper

Signed and dated upper left

9.8 x 7.9 in (25 x 20 cm)

"For a longtime Tolstoy and others have asked the big question: What is Art? I now know my answer quite simply: Art is what I do"

– F.N. Souza



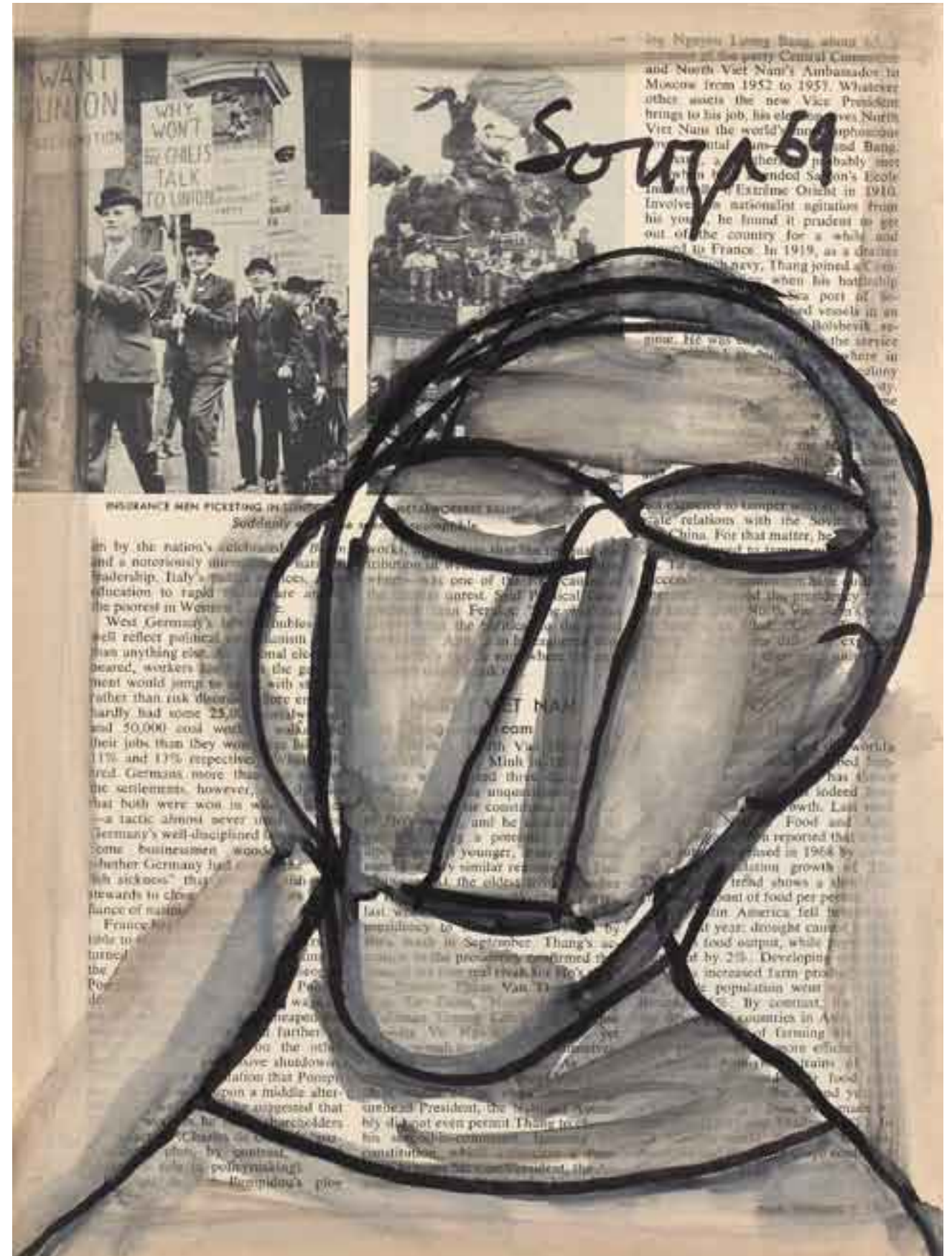
Head, 1969

Ink and chemical on newsprint from Time Magazine

Signed and dated upper right

11.2 x 8.3 in (28.5 x 21 cm)

Souza began experimenting with the altered image in the 1950s, drawing over newspaper and magazine images. By the late 1960s from Columbia University Souza discovered a special chemical solvent that could dissolve away part of the photographic image. He would then re-work it and draw over it to produce a juxtaposition of painting and the commercially produced print, called chemicals.



35

Still Life with Bottles, 1969

Chemical on paper
Signed and dated lower right and on paper edge, titled on paper edge
13.4 x 10.4 in (34 x 26.5 cm)

"I express myself freely in paint in order to exist"

– F.N. Souza



Still life with bottles

Souza 1969

Balzac Etcetera, 1971

Oil on canvas board
Signed and dated upper left, titled on reverse
30 x 24 in (76.2 x 61 cm)

Honoré de Balzac (1799-1850), a French novelist, is considered as the founding-father of realism in European fiction. He brought to fiction the idea of the social context, a factor unrecognised by the Romantics before him, for whom the inner world of the individual was all that mattered. His best known work *La Comédie humaine*, spanning more than ninety novels and short stories, depict the realities of life in contemporary bourgeois France, a society in flux, where class, money and personal ambition were the major players.



Auguste Rodin (1840 – 1917) spent almost all his life working on a commission for a monument to Balzac from the Société des Gens de Lettres. He did rigorous preparation spending seven years reading the author's works and completed some fifty studies and today the finished version stands in bronze in Paris. Rodin portrays Balzac enveloped in his famous thick robe thus focusing the viewers gaze on his face, his deep-set visionary eyes, and unruly shock of hair. Rodin's sculpture, with its expressive abstract forms and rough surface drew huge controversy from the austere 19th century academic convention when it was unveiled in 1898.

In *Balzac Etcetera*, Souza pays homage to Rodin's visionary and innovative sculptural technique. In his work, where Rodin used three dimensional form, Souza uses expressive shape and colour. Souza paints a vision of Balzac in bold blocks of yellow and green surrounded by two cavorting dancing figures in a garden of bright sunflowers and daises.



37

Portrait of A.C.C., 1971

Oil on canvas board
Signed and dated upper left
24 x 20 in (61 x 50.8 cm)

PROVENANCE

Estate of the artist



38

Mother and Child, 1974

Mixed media and chemical on paper
Signed and dated upper left and signed and titled on reverse
11.8 x 8.7 in (30 x 22 cm)

PROVENANCE

Arts 38, London

"The surface of a canvas thus becomes a battleground on which are fought out the fears and passions of one man's experience. On the dark side; the holocaust, horror of the flesh, bodies distorted by fall-out thalidomide, the weight of sin and evil, sexual longing and despair, a sense of the ludicrous and the disgusting. Against this: the wonderment, the celebration of the flesh and of fulfilment, a delight with the naked grace of a woman's body, joy at the colours of a landscape and still-life, and awe at the proximity and terrible power of God."

Edwin Mullins, *Exhibition: The Human and the Divine Predicament – new paintings by F.N. Souza*, Grosvenor Gallery, 31st March – 25th April 1964.

Although Souza was raised a Catholic he soon became non-practising. However, despite his ambivalence to religion the impact of its moral teachings were clear. He often spoke of his personal wrestle with the duality of 'sin and sensuality', what he described as the 'Human and Divine Predicament', Such conflict is evident in the alternation of his canvases between scenes of deformed, faceless, spiky nudes, to depictions of love and tenderness, such as that which exists between mother and child.



39

The Streakers, 1974

Oil on canvas board
Signed and dated lower right and reverse, titled on reverse
25 x 29.9 in (63.5 x 76 cm)

POEM INSCRIBED ON REVERSE:

"BEWARE THIS IDES
OF MARCH, STREAKERS
STRAIN SUSSEX
GARDENS PATIENCE"

"There is no observable beginning or end to Man, nor is there to the Universe, (Nature), out of whose energy he is composed!"

New scientific research on the structure of DNA and The White Flag Revolution, and in particular the Sanford Redmond Theory of infinity, caught Souza's imagination and influenced his work during the 70s and 80s.

During this period, Souza called himself a Redmonite. He heralded its Theory of Nature which suggested that everything in the universe is essentially made of the same particles and governed by the same uncontrollable forces and as such, man should not be considered smarter or more in control of things than say, a rock. Such ideas had a noticeable impact on Souza's painting style. In *The Streakers*, Souza's palette is made up of luminous, cosmic colours; the ethereal figures, surrounded with stippled blobs of white paint, seem to glow with the energy of jostling charged atoms, and his liberal use of turquoise blue alludes to the shared composition of man and his surroundings.



40

Figures in a Landscape, 1974

Oil on board
Signed and dated upper centre
18.1 x 28 in (46 x 71 cm)

INSCRIBED ON REVERSE:
'Wind River Range
Chow call beckons
As Ravenous Hikers
Forsake the Climb
Upwards'



41

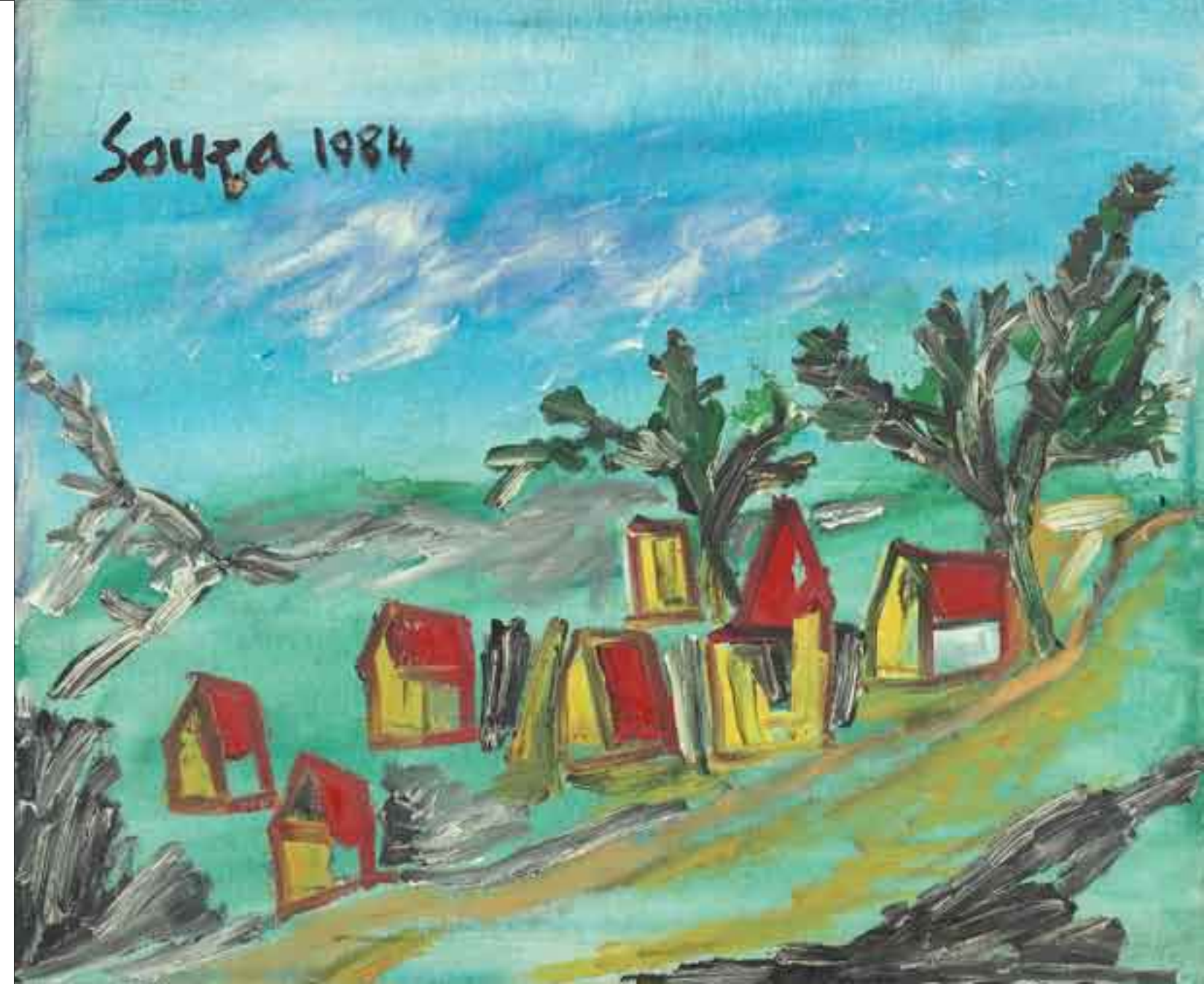
Village in Goa, 1984

Oil on canvas board
Signed and dated upper left and reverse, titled on reverse
20.1 x 24 in (51 x 61 cm)

Goa, his birthplace, was always a source of inspiration for Souza.

"A beautiful country, full of rice fields and palm trees, whitewashed churches with lofty steeples; small houses with imbricated tiles, painted in a variety of colours. Glimpses of the blue sea. Red roads curving over hills and straight across paddy fields. Rich green foliage, mango trees, flowers, birds, serpents, frogs, scores of butterflies and a thousand kinds of insects. Morning is announced by the cock crowing; the approaching night by Angelus bells."

– F.N. Souza, *'Words and Lines'*, Villiers Press, 1959, p. 9



42

Flowers, 1984

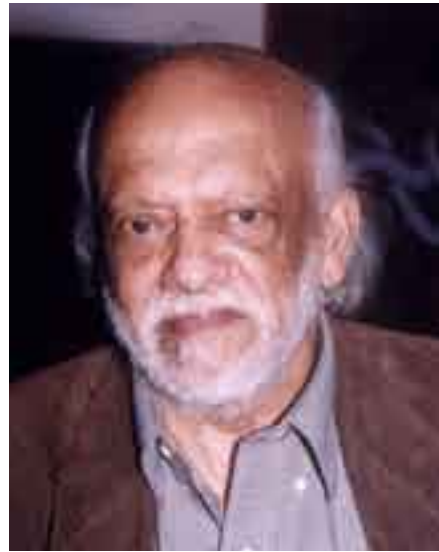
Acrylic on board
Signed and dated lower left
29 x 23.5 in (73.7 x 59.7 cm)

PROVENANCE

Estate of the artist



Francis Newton Souza



1924 Born Victor Newton in the village of Saligao, in the Portuguese colony of Goa into a Roman Catholic family. Begins using the family name Souza by 1942.

His father Joseph Newton, a teacher of English, dies three months later at the age of just twenty-four.

"My father died when I was born, like a beetle that dies having laid an egg." SOUZA, 'NIRVANA OF A MAGGOT', WORDS AND LINES, VILLIERS, LONDON, 1959, p.15

1925 His mother Lily Mary impoverished moves to Bombay to find work. She sets up the Institute of Needle Craft and Domestic Science, working as a seamstress and dressmaker in order to support herself and her son.

Souza contracts small pox and becomes seriously ill, he bears the scars for the rest of his life. He is sent back to Goa to be looked after by his grandmother. His mother, fearing she will lose him prays to Goa's patron saint St. Francis Xavier. Souza survives and returns to Bombay. In thanksgiving to the saint she adds Francis to his name.

1937 Souza is enrolled in a Jesuit school St Xavier's High School in Bombay.

1939 Souza is expelled from school by the principal Father Sologran, S.J at the age of 16 for truanting and pornographic drawings in the school lavatories. *"The Jesuits who ran the school I attended knew I had a talent for drawing. Whenever there was a drawing in the lavatory, I was usually suspected of having done it. When I went to examine it I would find it badly drawn: I would even correct it. I hate bad drawing"*. WORDS AND LINES

1940 Joins the Sir Jamshetjee Jeejeebhoy School of Art, Bombay at the age of 16.

1942-46 Enters pictures for the Bombay Art Society Annual Exhibition in consecutive years and all are rejected

1945 Expelled from art school by the director, Mr Charles Gerrard, ARA, for his connection with the movement for India's independence. It is at this time that he becomes interested in Marxism, joining the Communist Party two years later.

"I underwent an abortive art training. The teachers were incompetent. I was expelled from the School of Art. I was banished from a secondary school. Shelley was expelled once, Van Gogh was expelled once. Ostrovsky was expelled once. Palme Dutt was expelled once. I was expelled twice. Recalcitrant boys like me had to be dismissed by principals and directors of educational institutions who instinctively feared we would topple their apple-carts". FRANCIS NEWTON SOUZA IN THE CATALOGUE OF HIS EXHIBITION OPENED BY E. SCHLESINGER AT BOMBAY ART SOCIETY SALON, MUMBAI, DECEMBER 1949.

First one-man exhibition at the Bombay Art Society Salon. Several pictures bought by Dr. Herman Goetz for the Baroda Museum including *The Blue Lady* a work painted on his mother's sewing board which still hangs in the museum today.

'On the day I was expelled from the J.J School of Art in 1945, I marched home

*indignantly, told my astonished mother what had happened – I was 21 years old then, had grown an Errol Flynn moustache and I smoked cigarettes from a holder like Robert Donat – and started painting furiously in oil with a palette knife on a large piece of plywood my mother had bought to use as a cutting table top for her dress-making. I painted an azure nude with a still life and landscape in the background. I finished the painting in an hour or two of white heat. I titled it *The Blue Lady* and exhibited in my first one-man show'. F.N SOUZA, PATRIOT MAGAZINE, FEBRUARY 12, 1984*

1946 Second one-man show at the Silverfish Club, Bombay. The influence of his Communist views are reflected in the titles of his pictures such as 'The Criminal and the Judge are made of the Same Stuff', and 'The Proletariat of Goa'.

'It looks as if Indian Goa has found an artist interpreter who will insist on being heard and seen' RUDOLF VON LEYDEN, THE TIMES OF INDIA, 30TH JULY 1946

1947 India achieves independence.

Enters pictures for the Bombay Art Society Annual Exhibition. All accepted and a prize is awarded.

Initiates the Progressives Artists Group, initial members being Raza, and Ara, followed by Gade, Bakre and Husain (later joined by Padamsee, Khanna, Mehta and Gaitonde).

'Not counting the pastime efforts of the British memsahibs, the whole output by our native artists lacked inspiration and direction. Ganging up with the best and the most vital among us seemed to be a solution. That the formation of PAG coincided with the Independence of India was symbolic, but coincidental.' F.N SOUZA, PATRIOT MAGAZINE, FEBRUARY 12, 1984

The artists meet to talk about and share their ideas on art. In this quote Souza discusses his meetings with Husain

"We came together through mysterious chemical reactions. We would be talking all night. We used to go and sit at Backbay and talk and talk... We used to talk about what art should be and how it should be done. Without seeing any model of Art and how it should be done, without doing it we first formulated it in speech."

1948 Represented in the Exhibition of Indian Art at Burlington House, London, now the Royal Academy.

1949 First Exhibition of the Progressive Artists' Group in Bombay, opened by Dr. Mulk Raj Anand, PhD.

The P.A.G's philosophy was idealistic and interlaced with communist ideology that was swirling around Bombay, at the time. At the exhibition the group announces that they are Modern Painters breaking with the past masters of Indian painting and Souza declares "Today we paint with absolute freedom for contents and techniques"

However, such strong statements bring unwanted criticism and two of Souza's works are removed from the Art Society of India exhibition and his house is raided by the police for 'obscene' paintings.

Although he has some success in Bombay, he decides to go to London on the offer of an exhibition there by Mr V K Krishna Menon, the then Indian High Commissioner.

His position on India and Art at this time are encapsulated as follows:

"We have no tradition in this country in art and letters...We have no continuity in our culture, no development. It has been invaded successfully and destroyed by vandals, missionaries, conquistadors and Victorians. Not have we the vitality to give birth to new traditions, to create new forms, literary and artistic, springing from the waste and dilapidation that surrounded and still surrounds us. I do not know if the invaders successfully castrated our aesthetic potentiality one by one, or we just dwindled on our own and became culturally impotent" Souza, THE ILLUSTRATED WEEKLY OF INDIA, 1960

It is also at this time that he distances himself from the Progressives and breaks with the Communists believing their ideologies to be too constrictive. He states in his book Words and Lines, that *"an artist paints solely for himself . I have made my art a metabolism.. I express myself freely in paint in order to exist. I paint what I want, what I like, what I feel."*

Boards SS Canton for London on July 22nd.

"I disembarked at Tillbury on a hot August day in 1949 with £15 in the pocket of my only suit. In London I took up Lodgings on my own. I bought paint and brushes with £10 and spent the rest on food and a week's rent. I worked hard on my painting and hoped for the best. I felt awfully alone in the largest populated city in the world. I walked aimlessly and bewildered through the bewildering traffic"

At this time London is a city covered in smog still recovering from WWII with rations still in place. Souza initially finds it hard to gain recognition. He spends much of his time in the Central School of Art studying drawing but has no luck in finding a dealer or a gallery.

SOUZA TALKING ABOUT LONDON

Although the costs are a sedentary activity, for a nomad cannot produce great works of art, the artist, however, usually migrates to that country where art is highly cultivated and active.

When I came to London in 1949 from India my task was not to get used to the grime or beautiful aspects of London and be influence to make but the Londoners get used to the grime and beautiful aspects of myself and my art.

I was living in a hostel run by a fat little Hungarian woman. They hung all my paintings up in the dining room and advertised in the Times: 'Exhibition of Paintings' by Souza the Indian painter'.

As it wasn't anything as attractive as a performance by an Indian magician, the one visitor who turned up was an old war veteran from a Burma regiment. He looked at one of my nudes as an offensive and was at once on the defensive "Young man" he said "It's not good to expose a lady's blank".

After that dining room 'show', I took lodgings elsewhere shutting myself entirely in my work. Periodically I hawked my stuff round the London galleries in Bond Street but without luck. The dealers were not interested. A saying of Matisse was the only comforting thought. He was asked which were the happiest days of his life. "Ah! These good old days when I used to take my paintings from dealer to dealer and every one rejected them" he replied.

The School of Paris, however, was I felt definitely on the decline. There was something one could do in London. But like everything worth the while doing, it would take time. Faith in oneself. Faith in people too.

But I was more fortunate to find a dealer in Paris.

1950 Commissioned by Mr V K Krishna Menon, the Indian High Commissioner, to paint a series of large murals for the Indian Students Bureau in West Cromwell Road, London. (Unfortunately the murals were destroyed along with the building in 1959 by the L.C.C. and the India Association). Menon also arranges a large exhibition of Souza's paintings at India House the following year.

1951 Edward Mullins talks about Souza's time in London in his book published on Souza in 1962

"There was not much room for non-essentials, and he recalls how a next door-neighbour once complained that he had been throwing drawings in the communal dustbin. Apparently her children had been rummaging, and had found them. They were drawings which she said 'were not very nice', and she accused him of being a corruptive influence on the young. Souza was rather flattered. It was the first time anyone in England had taken notice of his work."

1952 Given a grant to study and paint in Paris Meets up with some of the Progressives who were living and studying in Paris at the time.

The Local Indian High Commissioner approaches Raymond Creuze, who had one of largest galleries in Paris, and asked him to exhibit three young Indian artists – Raza, Padamsee and Souza.

Exhibits at Galerie St. Placide, Paris in a mixed show.

1953 Exhibits at Galerie Raymond Creuze, Paris; at Galerie Pallette, Zurich; and in Rome in an exhibition organised by ISMEO.

1954 One-man show at Galerie R Creuze, Paris Returns to London.

Meets the poet, critic and editor of Encounter Magazine Stephen Spender who admires Souza's work and publishes several of his writings as well as commissioning him to do illustrations. He also provides Souza with some useful introductions. One such introduction was Peter Watson, head of the I.C.A who selected three of Souza's works for an exhibition of 'Items for Collectors' at the Institute, all three sell. During the 1950s The I.C.A was an important meeting place for numerous artists most notably the Independent Group who included Edoardo Paolozzi and William Turnbull and Souza found such company dynamic and inspiring.

Exhibits in the Venice Biennale.

1955 First one-man exhibition at Gallery One (below) (then in Litchfield Street, Covent Garden, London) organised by the owner Victor Musgrave marking a turning point in both the gallery's and the artist's career. The exhibition is a sell-out.



Nirvana of a Maggot, Souza's autobiographical essay, is published by Stephen Spender in *Encounter* magazine to coincide with the artist's exhibition at Gallery One.

John Berger, a renowned art critic, devotes a whole article to the exhibition in the *New Statesman* 25/02/55, remarking that Souza "straddles many traditions but serves none".

Other well-known critics followed suit, Andrew Forge, Edward Mullins, and George Butcher write about him in newspapers and journals which include the *London Times*, *The Guardian*, and *Studio International*.

1956 Souza meets Harold Kovner in Paris, a wealthy New Yorker on the look-out for new artists to sponsor. Kovner visits Galerie Iris Clert to speak with the owner Iris Clert who is a formidable presence in Paris and the champion of emerging artists including Yves Klein. Her collection includes several Souza's (including *Mystic Repas* painted in 1953). Kovner is so taken with Souza's work that he patronises Souza with a monthly allowance in return for paintings over the next four years.

"I am now working in Paris under the patronage of an American millionaire....The money I receive from my patron is somewhat glove tight but it is a velvet glove." SOUZA

Second one-man exhibition at Gallery One, London.

1957 His painting *Portrait of an Indian Philosopher* (below), wins a prize in the Junior Section of the John Moores Liverpool Exhibition.



Third one-man exhibition at Gallery One,

now in a larger premise at D'Arblay Street, Soho, London.

1958 Souza is one of five painters selected to represent Great Britain in the Guggenheim International Award. *Birth* (48 x 96 in.) selected for submission. The Whitechapel Art Gallery exhibits the British entries 16th May – 1st June.

Souza exhibits at the first group show of Commonwealth artists, *Transferences*, is held at the Zwemmer Gallery, Litchfield Street, London; the exhibition proves to be the inspiration for the *Commonwealth Biennale of Abstract Art*, first held at the Commonwealth Institute in 1963.

"Mr F.N Souza, who was born in Goa, is the only one here to have preserved a stark imagery and a technique quite independent of the current international idioms" THE TIMES 25/06/58

Contemporary Art Society's *Religious Theme* exhibition at the Tate Gallery. Painting 'Supper at Emmaus' bought by the Society, listed as being in the Wakefield City Art Gallery in 1966

1959 First edition of *Word and Lines* by Souza is published by Villiers Publications and limited to 1,000 copies. One to fifty are numbered and signed by Souza.

Modern Indian Art, organised by Tom B. Keehn, New Delhi, at Graham Gallery, New York, and circulated in the U.S.A under auspices of the American

Federation of Art.

Group 13, Woddstock Gallery, London.

Bradford City Art Gallery Spring Exhibition.

Howard Wise Gallery, Recent Accessions, Cleveland Ohio, USA

Aldeburgh Festival

One-man shows at Gallery St. Nikolaus, Stockholm; Gallery Franck, Frankfurt; and Gallery One, London.

1960 Goes to Italy on an Italian Government scholarship where he paints his series of Rome paintings, which are later exhibited under the title 'Twenty Seven Paintings from Rome' at Gallery One.

Figure Variations, Paris Gallery, London; Touring Exhibition, Contemporary Art Society, Religious Theme; Spring Exhibition, Bradford City Art Gallery; Spring Exhibition, Bradford City Art Gallery; Commonwealth Exhibition, Castle Museum, Norwich; Exhibition of Indian Art, Cairo.

One-man shows at Das Institut fur Auslandsbeziehungen, Stuttgart; Galerie Lambert, Paris, where he exhibits 13 pictures: *J'ai fait de mon art un métabolisme. Je m'exprime librement en peinture afin d'exister. Je peins ce que je veux, ce que j'aime, ce que je sens. "Je porte mon chapeau comme il me plait, a la maison ou dehors" comme disait Walt Whitman.*" F. N. SOUZA

"My Art is like a metabolism. I express myself freely in painting in order to survive. I paint what I feel like, what I love, what I sense. "I wear my hat as I please indoors or out" as Walt Whitman used to say" F. N Souza

Revisits India for first time in 11 years.

1961 Enjoys successful exhibitions at Gallery One now in North Audley Street at larger premises. One of the largest pictures is bought by the Felton Bequest for the National Gallery of Victoria, Australia.

"For a long time Tolstoy and others have asked the big question: what is art? I now know my answer quite simply: Art is what I do" GALLERY ONE CATALOGUE

Collectors Choice, Wakefield Museum. Participates in exhibition 'Four Centuries of Indian Art, Museum of Modern Art Sao Paulo and Rio de Janeiro.

1962 'Souza' by Edwin Mullins is published by Anthony Blond, London.

Illustrates a short story by Aldous Huxley, *Unpainted Landscapes* for *Encounter*, Oct, No.109.

One man exhibition at the Kumar Gallery New Delhi in October. The show was well received including a headline in the *Times of India*; "Indian painting will never be the same again".

One-man exhibition at the Stone Gallery, Newcastle-upon-Tyne.

Exhibits at the Opening of the Commonwealth Institute, 7th Nov 1962, opened by Her Majesty Queen Elizabeth (below).



By this point Souza's is showing in numerous galleries in Europe.

His professional relationship with Victor Musgrave sours over commission rates.

Souza wants to move to a larger and more prestigious gallery and find what he was looking for with the Grosvenor Gallery and its founder Eric Estorick.

1963 One man exhibition at Taj Art Gallery, Bombay, his first exhibition in the city in 15 years.

'At his current exhibition at the Taj Gallery, Souza has both oils and gouaches and one is struck forcibly by the immeasurable extent of this talent – the grandeur of his conception, as in 'Crucifixion', the boldness of his themes, as in 'Lovers' and the delicateness of his drawing, evident in the 20 gouaches in the modern miniature style.

Sukhdev makes a short film on Souza

Exhibition of Drawings: Delacroix to Souza, Grosvenor Gallery

1965 Exhibits in *Indian Painting Now*, an Arts Council touring show alongside Avinash Chandra, Vasudeo Gaitonde, M.F Husain, Tyeb Mehta, and M B Samant. W. G. Archer describes Souza's work as distinctive and original, " In the case of Souza, certain painters have clearly been instrumental in helping him form a personal style. Picasso is a precedent for what Robert Melville has called 'the cruel surgery' which is so apparent in some of his figures. Bernard Buffet may also have prompted a recourse to spiky aggressive lines and in this connection... Influences

Victor Musgrave closes Gallery One for personal reasons.

1964 One-man exhibition *The Human and Divine Predicament* (names as such after the two comprising elements – religion (suffering) and sex (pleasure) at the Grosvenor Gallery, then at 30 Davies Street, London. Exhibition reviewed in the *Studio* magazine with an article by Mervyn Levy.

of this sort are obviously present but they are incidental to the final product – a powerful and authentic private style."

One-man exhibition Adler Fielding Galleries, Johannesburg organised by Eric Estorick

Exhibition *Francis Newton Souza: Selected Works from the Early Sixties*, Kumar Gallery, New Delhi, and Shridharani Gallery, New Delhi.

1966 Begins *Souza Kalam*, a revival of Indian miniature painting in the Souza idiom as well as a series of *Black on Black* paintings, which are exhibited in a show at the Grosvenor Gallery. Two versions of the catalogue (right) are printed, one censored. The idea of doing a black on black series of paintings was avant-garde and challenging. The inspiration came from Yves Klein, who also showed at the Iris Clerf Gallery in Paris, Souza went one of his famous openings and it was empty.

Also completed twenty-nine drawings as illustrations for *Inner Circle* by Jerzy Pieterkiewicz, published by Macmillan, London

Harlow Festival

Indian Painting Now, Arts Council

The Arts India, Towner Art Gallery, Eastbourne

75 years of *Painting in Western India*, an exhibition organised by Mr. Jag Mohan at the Jehangir Art Gallery, Bombay.

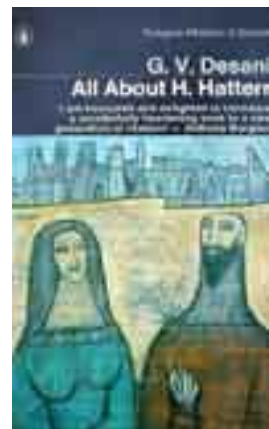
1967 Emigrates to the USA.

1968 One-man show at the London Arts Gallery, Detroit

1971 Becomes obsessed with Jonas Salk's work on DNA. His contemplations of this subject show up in his work as a series of chained dots and dashes sheathing figures and objects and abounding in landscapes

1972 Exhibits in Minneapolis International Art Festival

Souza's painting *Two Saints in a Landscape*, 1961 (Tate Gallery, London) features on the front cover of the revised edition of the book *All About H. Hatter* (below) published in 1972 by Penguin Modern Classics, the first book by an Indian author to ever be published in this series. The painting is currently in the collection of the Tate Gallery and was their first acquisition to be painted in acrylics or polyvinylacetate.



1974 Exhibition of drawings at David Ellis-Jones Gallery in London, Max Wykes-Joyce reviews the show in *Art Review* 'A superb draughtsman, Souza controls his line with a peremptory hand, making it sometimes simplify in an almost caricature manner, at other times adding a detail there, an extra prop here, to suggest a world more than is actually stated in black and white'

1975 Exhibition at Arts 38, London and at Dhoomi Mal Art Gallery, New Delhi. From Dhoomi Mal catalogue; "HA, HA, HA, Many years ago I wrote an article titled Hoick, hoick for an Indian weekly. Obviously I was glum then, but nothing bugs me now which I can't expose as humbug. Therefore the title Ha, ha, ha, is best suited to my present mood.

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 on Lahore and Delhi. In Karachi, I unwittingly exhibited in a gallery run by Raza's brother, Ali Imam. The impact of my Art stirred up whatever that was there the headlines read: SOUZA THE CATALYST!

1976 One-man exhibitions at Dhoomi Mal Gallery, New Delhi and Arts 38.

1977 *The Commonwealth Artists of Fame 1952-1977*, exhibition at the Commonwealth Institute, London includes work by Souza.

Exhibition of works in Dubai "for CULTURE, AND NOT OTHER VULTURES, IN DUBAI

"There are these fashion shops and restaurants with suggestive, chichi names like Miss Egypt and !! Pop-Eye, but for sex a verile man can hardly find anything more uplifting than the painted plaster-of-Paris mannequins, with rigid nipples, dressed in see-thrus staring vacantly out of shop windows in stores like 'The Hostess.' I mean coming from New York City as I do, that randy, no holds barred megapolis of skyscrapers wedged between the Hudson and the East River."

1982 *The Festival of India in Britain* is launched. Festival exhibitions that Souza exhibits at include a two-part exhibition of Contemporary Indian Art which takes place in the Diploma Galleries of the Royal Academy, selected by the Indian critic Geeta Kapur and *India: Myth and Reality* at the Museum of Modern Art Oxford.

Modern Indian Paintings, Hirschorn Museum & Sculpture Garden, Washington D.C

1983 Exhibition 'Souza in the Forties', Dhoomi Mal Art Gallery, New Delhi

1984 Exhibition Arts 38, London

1985 Exhibits at the Pundole Gallery, Mumbai To coincide with the show the book 'New Poems by F.N Souza, Dedicated to Women, is published. LONDON 5 FEB. 85

The illusion of thin Air

*I treat you like a lady
And I know what's good for you...
But your face is missing-
And you have no body,
Only a girlish outline in a dreamy landscape
Which smells of your fine scent!
And when I close my eyes,
You are there in flesh and blood,
With children and flowers ; and your clean hair
Shining in the night sky
Streaked with rainbows !*

*But when I open my eyes
You're gone like the illusion of thin air,
And I am rudely awakened by the reality
Of your not being there!*

1986 Exhibition Dhoomi Mal Gallery Retrospective, A.H

1987 Group exhibition: Coups de Coeur, Geneva

1988 Show held at the Indus Gallery, Karachi

1989 Exhibits at group show *The Other Story* organised by Rasheed Araeen at the Hayward Gallery; "Souza is a humanist par excellence. He is concerned with the plight of humanity and sees his own predicament as part of it. For me it is not important whether he is a genius or not. But he is one of the most important artists of the post-war period, for whom the anxiety of the time was part of a personal anguish, and he articulated this forcefully and expressed it through a highly personal style." RASHEED ARAEEN, *THE OTHER STORY* EXHIBITION CATALOGUE, 0.26

F.N Souza, *Girl with Goat* (1949) as illustrated in *The Guardian*, December 20th 1989 (below).



© Reproduced with the kind permission of the F.N. Souza estate

"Much of Souza's work can be interpreted as a sort of attack on the mixed nature of his upbringing, as though a restless and pugnacious way with paint might overcome all circumstances and proclaim the painter alone. This highly characteristic Fifties attitude makes Souza's work look as if it belongs to a time rather than a place. His *Mr Sebastian* of 1955 and the interesting *Red Road* of 1962 might have been painted in France or Germany rather than London. On the other hand his most impressive contribution, the *Black Nude* of 1961, has many design elements of English painting of the day, if treated with some passion."

Tim Hilton, *The Guardian*, December 20th 1989

Solo exhibition at Indus Gallery Karachi.

1993 Souza, 1940s-1990s, Dhoomi Mal Gallery

Tate Gallery acquires his work *Crucifixion* (below).



© Reproduced with the kind permission of the F.N. Souza estate

"The Roman Catholic Church had a tremendous influence over me, not its dogmas but its grand architecture and the splendour of its services. The priest, dressed in richly embroidered vestments, each of his garments from the biretta to the chausible symbolising the accoutrement of Christ's passion. These wooden saints painted with gold and bright colours staring vacantly out of their niches. The smell of incense. And the enormous *Crucifix* with the impaled image of a Man supposed to be the Son of God, scourged and dripped, with matted hair tangled in plaited thorns." F. N SOUZA, *WORDS AND LINES*, LONDON, 1959, P10.

Crucifixion, 1959, Oil on board, 183.1 x 122 cm, Tate Gallery, London

1994 One-man show at Indus Gallery, Karachi Souza, Dhoomimal Gallery, New Delhi

1995 The Chemicals of Souza, LTG Gallery, New Delhi

1996 Art Heritage Gallery, New Delhi

The Acrylics of Souza, LTG Gallery, New Delhi

Souza from the Alkazi Collection, Academy of Fine Arts & Literature, New Delhi

The Modern Inaugural Show, National Gallery of Modern Art, Mumbai, 1996

1997 One-man show at Julian Hartnoll Gallery, London

Six Modern Masters, Kumar Gallery, New Delhi

1998 The Window, Mumbai

One-man show at BosePacia Modern Gallery, New York paintings from the artist's collection, Holland Carter in New York Times writes: "A brief glance at the work suggests a range of Western models: Picasso, Dufy, Ben Shahn and above all Georges Rouault. But the influence of each has been turned to idiosyncratic use." OCTOBER 23 1998

1999 Souza: Latest Works, Copeland Fine Art Gallery, Columbus, Ohio

One-man show at Kumar Gallery, New Delhi, entitled Retrospective I, Selected works 1950-1999.

"Souza is a child of this Century – warts and all – but his head will just not bow. No wonder his figures look straight at you, unabashedly... his own chief characteristic, that of turning the world upside on its head. It is his only in this way that we are alarmingly challenged. But why? For Souza would have us stand upon our own tow feet. His art teaches this lesson not in so many words, but by its openness of gesture, as its uninhibitiveness. Of course, doing so, he often leaves his flanks open. But he could not care less. By his mad throwing of caution to the winds, he shames the cowardly among us. That is artistic service enough, one should think." KEHAV MALIK, OCT 9, 1999

2000 Publication of the 2nd edition of Words and Lines by Nitin Bhayana Publishing, Retrospective II, F. N Souza, 1945 – 2000, Kumar Gallery, New Delhi

2001 Francis Newton Souza, Rare Works 1965 – 2001, Gallery 88, Calcutta, "The true artist can never be pressured by society; his compelling art shirks-off all except the pressure of Art!" F. N. SOUZA, SOUZA: A MODERN MYTH, GALERIE 88, CALCUTTA

"The experience of my stint at Laguna Beach, living in an artists' abode called Seven Degrees was a most memorable event in my life. The girls, the food, fun, painting, coffee, booze (I don't drink), the art, talks about art – but for art, man would die of boredom!" F. N. SOUZA ON HIS EXPERIENCE AT THE EXHIBITION AND THE RESIDENCY PROGRAM

Indian Contemporary Fine Art, with Saffronart and Apparao Galleries in Los Angeles where F.N. Souza and Baiju Parthan were on a work live program in September 2001.

The Demonic Line, An Exhibition of Drawings, 1940 – 1964 by F.N. Souza, curated by Yashodhara Dalmia at the Delhi Art Gallery

Retrospective III, F.N Souza, Important Paintings from Fifties and Sixties, Kumar Gallery, New Delhi

2002 Souza in Bombay & Goa, Art Musings Gallery, Bombay

Baiju and I shared the program with adjoining studios. "Baiju is decades younger than me and he seemed to have got on very well with me. I think that this is because he is very intelligent, very thoughtful about his work. The first time we had a talk, he got up in a huff but later told me he was taken with the idea of the "damn it school of thought". This is my Philosophy that at any aggravating situation, a man simply says, "damn it!" At this point I began calling him "By Jove" instead of Baiju and began a friendship, where we spent hours in discussion." F.N. Souza and Baiju Parthan presented by Saffronart and Apparao Galleries, Mumbai

Souza dies on 28th March, Monday in Mumbai, aged 77, two weeks before his 78th birthday.

"Death comes when Nature needs one's atoms elsewhere! Nature is a hustler of atoms. A shuffler of atoms. To equate death with 'nothingness' is wrong because no man or woman knows or has experienced what nothingness is. Nothing dies. Everything is recycled into continuous Life." SOUZA, 8TH JANUARY 1985, PUBLISHED UNDER THE TITLE 'THE ULTIMATE PARADIGM IN SEVEN STATEMENTS FOR THE PERFECT CIVILIZATION' IN 'NEW POEMS 1985 BY F.N SOUZA, DEDICATED TO WOMEN' TO COINCIDE WITH HIS EXHIBITION AT THE PUNDOLE GALLERY, MUMBAI.

SELECTED POSTHUMOUS EXHIBITIONS

2002 Grosvenor Gallery, London, Souza and Friends.

2003 Grosvenor Gallery London, Modern Indian Painting Francis Newton Souza: Works on paper, Saffronart, Mumbai F.N Souza: A Definitive Retrospective, Gallery Artsindia, New York Manifestations, Delhi Art Gallery, 2003

SELECTED BIBLIOGRAPHY

BOOKS

- Mullins, Edwin, F N Souza, Published by Anthony Blond Ltd, London, 1962.
- Levy, Mervyn, The Artist and the Nude: An Anthology of Drawings, Barrie and Rockcliff, London, 1965
- Kapur, Geeta, Contemporary Indian Artists, Vikas Publishing House Pvt Ltd, New Delhi, 1978
- Dalmia, Yashodhara, The Making of Modern Indian Art: the progressives, Oxford University Press, New Delhi, 2001
- Jhaveri, Amrita, A Guide to 101 Modern and Contemporary Indian Artists, India Book House Pvt Ltd; Price Reference Guide by Saffronart, Mumbai, 2005
- Souza F. N. (2005) Religion & Erotica, introduction by George Melly, London, Barklem.com

EXHIBITION CATALOGUES

- F.N. Souza, Gallery One
- Indian Painting Now, Arts Council 1965, Introduction by W.G Archer.
- Contemporary Indian Art, Introduction by Geeta Kapur, Published by the Indian Advisory Committee, in conjunction with the exhibition of the same name at The Royal Academy of Arts, 1982
- The Demonic Line, An Exhibition of Drawings, 1940 – 1964 by F.N. Souza, curated by Yashodhara Dalmia at the Delhi Art Gallery, 2001
- F.N Souza: A Definitive Retrospective, Gallery Artsindia, New York, 2003
- Manifestations II: Indian Art in the 20th Century, Jehangir Gallery and the Delhi Art Gallery, 2004
- E. Alcazi, Souza's Seasons in Hell, Art Heritage season 1986-87, page 74 – 93
- Araeen, Rasheed, The Other Story, Afro-Asian Artists in Post-War Britain, Hayward Gallery, 1989, London.

NEWSPAPER AND MAGAZINE ARTICLES

- Rudolf von Leyden, The Times of India, 30th July 1946
- F.N Souza, Patriot Magazine, Feb 12, 1984

2004 Manifestations II, Jehangir Gallery and the Delhi Art Gallery Ethos: Contemporary Indian Art: Indigo Blue Art, Singapore

Souza in London, curated by Yashodhara Dalmia from the Bhayana family collection, British Council, New Delhi

2005 Modern Indian Paintings, Grosvenor Gallery, London; A Tribute to F. N.

- Christopher Wood: F.N Souza Obituary, The Guardian, June 17th 2002

AUTOBIOGRAPHY

- 'Words & Lines', F.N. Souza, London, 1st edition published in 1959 by Villiers Publications, 2nd edition published in 2000 by Nitin Bhayana Publications.

ARTICLES BY F N SOUZA

- New Poems 1985 by F.N Souza Dedicated to Women, released during his exhibition of paintings and drawings 6-18 March 1985 at the Pundole Art Gallery, Bombay.
- F.N Souza, The Illustrated Weekly of India, July 17, 1960

FURTHER READING

- Indian Artists of Today, Onlooker Annual, 1948
- Rebel Artist: F. N. Souza, Dr. H. Goetz, Marg, Vol. 3, No.3
- Progressive Artists Group – an interpretation, Wayne Hartwell, Onlooker, Dec. 1949
- Souza, Carol Hogben, Art News & Review, Dec. 2, 1950
- Newton Souza's Painting, R. V. Leyden, Times of India, March 1951
- Francis Newton Souza, Forum, April 8, 1951
- Exhibition of Paintings, India News, July 7, 1951
- Francis Newton Souza's paintings, S. M. Shrinagesh, Times of India, July 15, 1951
- F. N. Souza: un univers étrange et fort : Sioma Baram, Arts, July 7, 1954
- Suburban Agra, Daily Mail, July 7 1954
- F. N. Souza, par Pierre Descargues, Les Lettres Françaises, July 15, 1954
- Souza: Albano Francisco Couto, Marg, Vol. 8, No.1, Dec. 1954
- An Indian Painter, John Berger, New Statesman, Feb. 25, 1955
- F. N. Souza, Julian Hall, Truth, March 1955

SOUZA, Kumar Gallery, New Delhi Manifestations III, Nehru Centre, Mumbai; Rabindra Bhavan, New Delhi, and Delhi Art Gallery, New Delhi

2005/6 F. N. Souza, Religion & Erotica: Tate Britain, London

2005/6 Self-Portrait, Renaissance to contemporary: National Portrait Gallery, London

- Art from Goa, Oswell Blakeston, Art News & Review, March 1955
- Souza's visual Symbol, India News, April 16, 1955
- Of our Time, James Burr, Art News & Review, May 1955
- Byzantine Art from Goa, Stephen Bone, The Guardian, April 1956
- Young Artists of Kensington, No. 10: Francis Souza, Kensington News, Sept. 16, 1955
- Islands of Tomorrow, John-Erik Elmsberg, Rupert Hart-Davis Ltd., 1956
- Poetic painting of distinction: Frederick Laws, The Guardian Aug. 1957
- David Sylvester, New Statesman, 14th December 1957
- Man who paints pink elephants, The Star, Nov. 13, 1957
- Religious form without content: Paintings by F. N. Souza, Stephen Bone, Manchester Guardian Nov. 19, 1957
- An aggressive artist, The Times, Nov. 22, 1957
- Souza's Graven Image, D. G. Duerden, Art News & Review, Nov. 23, 1957
- Round the Galleries, Andrew Forge, The Listener, Nov. 28, 1957
- Hot Springs and Snow Nevile Wallis, The Observer, Dec. 1, 1957
- Portrait of the Artist: Francis Newton Souza, G. M. Butcher, Art News & Review Dec. 7, 1957
- A Goan Painter, David Sylvester, New Statesman, Dec. 14, 1957
- Gallimaufry, C.R.M., Illustrated Weekly of India, Jan. 19, 1958
- Souza the Painter, Nissim Ezekiel, Thought, Feb. 8, 1958
- Seven Painters from India, The Times, Aug. 1, 1958
- An Indian Septet, Nevile Wallis, The Observer Aug. 8, 1958
- Seven Indian Painters in Europe, David Sylvester, New Statesman, Aug. 1958
- Seven Indian Painters in Europe, Broadcast, B.B.C. Critics, Aug. 1958
- East & West, Claud P. Newton, Pulse, Aug. 1958
- Exhibitions, Robert Melville, The Architectural Review Nov. 1958
- Indian Painters in Europe, G. M. Butcher, Envoy Nov.-Dec. 1958

- If you're buying Art, Sunday Express Dec. 7, 1958
- Image and Encounter G. M. Butcher, Oxford Opinion Dec. 1958
- Rooms with a View, Nevile Wallis, The Observer Nov. 8, 1959
- Souza at Gallery One, Broadcast, B.B.C. Critics Nov. 1959
- Die Augen in die Stirn gerückt, Frankfurter Rundschau, Nov. 17, 1959
- Visual Arts, Michael Vincent, The Queen, Nov. 24, 1959
- F. N. Souza, Catalogue preface by Nevile Wallis, Nov. 1959
- Liendende Askese und geflügelte Wesen, Frankfurter Abendpost, Nov. 24, 1959
- Flucht nach vorn? Francis Souza in der Zimmergalerie Franck, Frankfurter Allgemeine Zeitung, Nov. 24, 1959
- F. N. Souza, Iain Forbes White, Art News & Review Dec. 1959
- Britischer Maler aus Indien in der Zimmergalerie, William E. Simmat, Frankfurter Wochenschan Dec. 1959
- F. N. Souza: First of Indian Beatniks?, D. G. Nadkarni, Bharat Jyoti, Jan. 17, 1960
- Taking Aim at Souza, Sinclair Beiles, Two Cities, May 15, 1960
- Souza, Black Orpheus, No.7 June 1960
- Saligao-born painter makes a hit in London, Goan Tribune, Nov. 27, 1960
- The Influence of Rome, The Times, Nov. 1960
- Modern Art: F. N. Souza, Audrey Whiting, Woman's Journal, Oct. 1961
- The Image and Souza by George Butcher, The Studio, Nov. 1961
- The Painting of Francis Newton Souza: George Butcher, Guardian, No. 8, 1961
- Art draws the crowds, Evening Standard, No. 8, 1961
- Round the London Art Galleries, Keith Sutton, The Listener, No. 9, 1961
- Souza: Oswald Blakeston, What's On, Nov 10, 1961
- No Failures: Hampstead & Highgate Express, Nov 10, 1961
- F.N. Souza: The Observer, Nov 12, 1961
- Souza's Powerful Vision: Peter Stone, Jewish Chronicle, Nov. 17, 1961
- Souza: Edward Lucie-Smith, New Statesman, Nov. 17, 1961
- F.N Souza at Gallery One, Apollo, Nov. 1961
- F.N Souza: G.M Butcher, Art News, Nov. 1961
- Goan Artist's Success: London Exhibition seen by 6,000: The Times, Dec 2, 1961
- Master by Instinct: John M. Nash. Yorkshire Post, Dec 8, 1961
- F.N Souza, Jasia Reichardt, Aujourd'hui, Dec 1961
- Art of India : The Edmonton Journal, April 13, 1962
- F.N.Souza: Edwin Mullins, catalogue preface to Stone Gallery Exhibition, June-July, 1962
- An Indian Painter: W.E Johnson, The Guardian, June 26, 1962
- Souza The Image Maker: The Daily Telegraph, June 26, 1962
- A Painter of Outraged Anguish: W.E Johnson, The Northern Echo, June 29, 1962
- Illustrations to The Times Literary Supplement: A Language in Common, Aug. 10, 1962
- Illustrations for Unpainted Landscapes, Aldous Huxley, Encounter, Oct. 1962
- 'Souza' by Edwin Mullins, London, Published by Anthony Blond Ltd., 1962
- F.N. Souza, Edwin Mullins, Kumar Gallery 1962
- Mervyn Levy, F N Souza: the human and the divine', Studio International, London, April 1964
- Cyril Barnett, Souza/Geoffrey/Rao, Studio International, London, May 1966
- Geeta Kapur, 'Devil in the Flesh', Contemporary Indian Artists, Vikas Publishing House, New Delhi, 1978
- Tate Gallery, Six Modern Indian Painters, 1982
- Tate Gallery, Portrait of the Artist, 1989, portrait of Maurice Jadot illustrated page 53
- Geeta Kapur, Third Text, No's 8/9, Autumn/Winter, 1989
- The Critical Vision, A.S. Raman, Laiit Kala Akademi, 1993
- A History of Indian Paintings, The Modern Period, Krishna Chaitanya, Abhinav, 1994
- The Flamed Mosaic, Indian Contemporary Painting, Neville Tuli, 1997 – Heart

ARTICLES BY F. N. SOUZA

- Stanzas from Zen, Thought November 10, 17, 24 and December 29, 1950
- Paris Portrait, Thought, June 15 and 22, 1951
- Hoick! Hoick!, The Illustrated Weekly of India, September 9, 1951
- A Journey through France and Italy, The Illustrated Weekly of India, January 17, 24, 31 and February 7, 1954
- Nirvana of a Maggot, Encounter, February 1955
- Painter and Patron Saint, Art News and Review, July, 1958
- The Man Born Blind, Two Cities, No.4 May 1960
- A Personal Statement, The Illustrated Weekly of India, July 17, 1960
- Lazarus, Springtime 3, Peter Owen Ltd.
- A Fragment of Autobiography, Illustrated Weekly of India, Jan, 1962
- Snaps from Souza's album (photographed by Oswald Jones): Illustrated Weekly of India, Aug. 1962
- 'The Paragraph' remained unfinished outlining his philosophy on art and life.
- F.N Souza, 'Naked Women and Religion', Debonair, April 1992

PUBLIC COLLECTIONS

- Baroda Museum, National Gallery of Modern Art, New Delhi,
- Jehangir Nicholson Collection, Mumbai
- E.Alkazi Collection, New Delhi
- Tate Gallery, London
- Victoria and Albert Museum, London
- The British Museum, London
- Birmingham Museum of Art, UK
- Wakefield Art Gallery, UK
- Haifa Museum, Israel
- National Gallery of Victoria, Melbourne
- Leicestershire County Council
- Methodist Church Council
- New College, Oxford
- Nuffield College, Oxford
- University College, Oxford.
- Glenbarra Museum, Japan