Saffronart and Grosvenor Gallery Present

**FRANCIS NEWTON**

**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

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**Francis Newton**

New York and London 2005

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Acknowledgements

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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
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.

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

The book coincided with an exhibition at Durbar Art Gallery, Mumbai.
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.
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 on 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.
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 bawds, its blistering oficials and stupid policemen, its millions of clerks working clocklike in fixed routines, its schools that turn out clerks in a mechanical, Macauleyan educational system, its bawd hoarders, its gharine women carrying a million tiffins to the clerks at their offices during lunch hour, its lepers and beggars, its panorails and red beret expectations 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, racketts, babbits, pinions, cogs, pile drivers, dwangs, farads and din"

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.
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 Faustier. Despite his physical detachment from the movement, Souza would seem to have been thinking along the same lines.
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’.
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.
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.
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.
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"


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, 1961¹ and Nyasa Negress, 1959². 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

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.
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
"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, p.27
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.
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.
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.
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, p.83

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

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).
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-lifes, 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”.

Christie’s catalogue 1998
“Sousa’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.”

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”

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
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, Hiji-Niget, Japan
Sale, Christie's London, 4th June 1997, Lot 85
Private Collection, London

EXHIBITED
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

*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.
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!

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

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
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 swatches 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, p10

"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"

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
"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
Souza began experimenting with the altered image in the 1950s, drawing over newspaper and magazine images. By the late 1960s at 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 chemcials.
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
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, depicts 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 daisies.
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
"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 wondernment, 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.”


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.
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.

There is no observable beginning or end to Man, nor is there to the Universe, (Nature), out of whose energy he is composed?
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’
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.”

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 Sabli, in the Portuguese colony of Goa into a Roman Catholic family. Begins using the family name Souza by 1942.

1925 His mother Mary Lily (improvised moves) went to Bombay to find work. She sets up the VILLIERS, LONDON, 1959, P.15

1937 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. “They 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.”

1939 Enters pictures for the Bombay Art Society Salon. Several pictures bought by Gaertner for the Baroda Art Society Salon. Several paintings bought by Dr. Herman Goetz for the Baroda Art Society Salon. Several paintings bought by Dr. Herman Goetz for the Baroda Art Society Salon.

1940 Joins the Sir Jamshetjee Jeejeebhoy School of Art in Mumbai at the age of 16. Enjoys showing his paintings in the school exhibitions. In his third year of the school he wins a Gold Medal for ‘The Teacher’.”

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

1945 Hates life as a student. Feels cramped in the school which he says is “a factory, and the judge are made of the same Stuff”. I was banished from a secondary school. Sherry was expelled once, Lila was expelled once. Osmundy was expelled once. Farhe Dutt was expelled once. I was expelled twice. Recall bits I had to be dismissed by principals and directors of educational institutions that I instinctively feared we would trespass their “appellants”.

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.’ “I have no confidence in our culture, no development. It has been invaded successfully and destroyed by vandals, missionaries, conquestors 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 desolation that surrounded and still surrounds us, do I know if the invaders successfully got rid of every original, every one by one, or we just defined on our own and became culturally important?”

1947 Enters pictures for the Bombay Art Society Annual Exhibition. All accepted and a prize is awarded.

1948 First Exhibition of the Progressive Artists’ Group in Bombay, opened by Dr. Malik Raj Anand, Ph.D.

1949 The PAG’s philosophy was idealistic and interlaced with communist ideology that was prevailing around Bombay, at the time. The group exhibition the art groups were modern Painters breaking with the past and with their own motives, and Souza declares “Today we paint with absolute freedom for contents and techniques.”

1950 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.

1952 Although he has some success in India, he decides to go to London to see if the art of an exhibition there by M. F. Krishna Menon, the then Indian High Commissioner. His position on India and Art at this time are encapsulated as follows.

1954 “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, conquestors 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 desolation that surrounded and still surrounds us, do I know if the invaders successfully got rid of every original, every one by one, or we just defined on our own and became culturally important?”

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1959 “We were coming together through mysterious chemical reactions. We would be talking all day. We used to go out and at Baroda and talk and talk... We used to talk about what art should be or what should be done. Without seeing any model of Art and how it should be done, without doing it we first formulated it in speech.”

1960 “It is at this time that a City council is ugsom still recovering from 1948 with ration 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 finding a dealer or a gallery.

1962 SOUZA TALKING ABOUT LONDON

“In America I was a war veteran from a Burma regiment. He looked at me and said ‘you are an offensive and I was at once on the defensive ‘Young man’ and said ‘it’s not good to expose a lady’s black’.

After that dining room ‘show’, I took lodgings elsewhere shifting my studio. I painted in the studio. I painted my work. I painted things that I liked to do. I painted things that I thought I could paint. I painted things that I wanted to paint. I painted things that I was good at. I painted things that I thought I could do.”

1970 “We did not have much room for non-essentials, and he recalls how a next door-neighbour once complained that he was having throwing drawings in the communal dumpster. Apparently her children had been rummaging, and had found them. They were drawings with realistic scenes of life in Bombay. He replied, ‘The artists meet to talk about and share their ideas on art. In this quote Souza discusses his meetings with Husain.”

1975 “We came together through mysterious chemical reactions. We would be talking all day. We used to go out and at Baroda and talk and talk... We used to talk about what art should be or what should be done. Without seeing any model of Art and how it should be done, without doing it we first formulated it in speech.”

1981 “But I was more fortunate to find a dealer or a gallery. She took time. Faith in oneself. Faith in something one could do in London. But I also provides Souza with some useful connections. He also provides Souza with some useful letters of 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 sold. During the 1950s. the I.C.A was an important meeting place for Indian expatriates and became closely associated with the Independent Group who included Edward Paolozzi and William Turnbull and became closely associated with such company dynamic and inspiring.”


1985 Commissioned by Mr. V. 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 his Indian Bureau the following year.

1986 Edward Mullen talks about Souza’s time in London in his book published on Souza in 1962

1991 “There was not much room for non-essentials, and he recalls how a next door-neighbour once complained that he was having throwing drawings in the communal dumpster. Apparently her children had been rummaging, and had found them. They were drawings with realistic scenes of life in Bombay. He replied, ‘The artists meet to talk about and share their ideas on art. In this quote Souza discusses his meetings with Husain.”

1992 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.

1995 The Local Indian High Commissioner approaches Raymond Cressy, curator at the I.C.A and asked him to exhibit three young Indian artists – Raja, Padmavati and Souza. Exhibits at Galerie St. Placide, Paris in 1960.

1999 Exhibits at Galerie Raymond Cressy, Paris at Galerie Pelleter, Zurich and in Rome in an exhibition organised by INGOBO.

2001 One man show at Galerie R Cressy, Paris Returns to London.

2010 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 achieves so much success with so few 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 sold. During the 1950s. the I.C.A was an important meeting place for Indian expatriates and became closely associated with the Independent Group who included Edward Paolozzi and William Turnbull and became closely associated with such company dynamic and inspiring.”

2013 “We did not have much room for non-essentials, and he recalls how a next door-neighbour once complained that he was having throwing drawings in the communal dumpster. Apparently her children had been rummaging, and had found them. They were drawings with realistic scenes of life in Bombay. He replied, ‘The artists meet to talk about and share their ideas on art. In this quote Souza discusses his meetings with Husain.”
1955 First one-man exhibition at Gallery One (below) then in Litchfield Street, Covent Garden, London) organised by the owner Victoria Musgrave making a turning point in both the gallery’s and the artist’s career. The exhibition is a sell-out.

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

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

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.

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

1965 Exhibits in Indian Painting Now, an Arts Council touring show alongside Anish Chanda, Vassilou Galtotone, M.F. Husain, Tyeb Mehta, and M.B. Sarmant. 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. Pleasie 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

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 Butterick write about him in newspapers and journals which include the London Times, The Guardian, and Studio International.

1959 First edition of Word and Lines (below) is published by Anthony Blond, London.


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 gougaches and one is struck forcibly by the immeasurable extent of this talent – the grandeur of his conception, as in ‘Crossification’, the boldness of his themes, as in ‘Lovers’ and the delicateness of his drawing, evident in the 20 gougaches in the modern miniature style. Saldhiv makes a short film on Souza

Victor Musgrave closes Gallery One for personal reasons.

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

His professional relationship with Victor Musgrave starts 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 Etterick.

Illustrates a short story by Aldous Huxley, Unpeared 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 II.

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 Merryn Levy.

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

Exhibition Francis Newton Souza: Selected Works from the Early Years, Kumar Gallery, New Delhi, and Stridharan Gallery, New Delhi.
1966 Begins Souza Kalam, a revival of Indian miniature painting in the Souza idom as well as a series of Black paintings, which are exhibited in a show at the Grosvenor Gallery. Two versions of the catalogue (one censored, one uncensored). The idea of doing a series on black is an adventure and a challenge. The inspiration came from Yves Klein, who also showed at the Iris Clert 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 Jerry Peterlee, published by MacMillan, London.

Harlow Festival

Indian Painting Now, Arts Council

The Arts India, Tower Art Gallery, Eastbourne

75 years of Painting in Western India, an exhibition organised by Mr. Jay 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 DHA. 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. Hatterr, published in 1972 by Penguin Modern Classics, the first book by an Indian author to ever be published in this series. The printing is currently in the collection of the Tate Gallery and was their first acquisition to be printed in acrylics or polylinoplate.

1974 Exhibition of drawings at David Ellis-Jones Gallery, London. Max Wyles-Joyce reviews the show in Art Review: "A superb draughtsman, Souza controls his line with a premonitory forcefulness making it sometimes simplify in an almost caricature manner, at other times adding a detail there, an extra stroke there, so that a world more than it is actually stated in black and white." 

1975 Exhibition at Arts 38, London and at Dholmi Mal Art Gallery, New Delhi. From Dholmi Mal catalogue: "HA, HA, Many years ago I wrote an article titled Hoover, Hoover for an Indian weekly. Obviously I was glum then, but nothing bugs me now which I can’t expose as humpbug. Therefore the little 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 magazine on the brothels on Lahore and Delhi. In Karachi, I unwittingly exhibited in a gallery run by Raust Churner, Ali Imran. The impact of my art stirred up whatever was there the headlines read: SOUZA THE CATALYST!"

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


Exhibition of works in Dubai for CULTURE, AND NOT OTHER VULGARITIES, IN DUBAI: "There are those fashion shops and restaurants with suggestive, chic names—like Miss Egypt and ! Pop-Eye, but for a veritable man can hardly find anything more uplifting than the painted plaster-plate Paris mannequins, with rigid nipples, dressed in sea-foam, staring vacantly out of shop windows in stores like The Hotelist. 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, 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”, Dholmi Mal Art Gallery, New Delhi

1984 Exhibitions Arts 38, London

1985 Exhibition “Exhuminations” at the Truck Art Market, New Delhi

1987 Group exhibition: Coup de Cœur, 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.

"Much of Souza’s work can be interpreted as a sort of attack on the mixed nature of Western society, as though a needless and pugnacious way with paint might overcome all conventions and proclaim the painter alone. This highly characteristic Fifies attitude makes Souza’s work look as if it belongs to a time rather than a place. His kit Sebastian of 1955 and the Interesting Red Room 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.”


Solo exhibition at Indus Gallery Karachi.

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

Tate Gallery acquires his work Crucifixion (below)

1994 Souza is appointed the first Indian artist in residence at the University of the Arts, London.

1995 Souza’s work is included in the exhibition 400 Years of Painting in Western India, the Museum of Modern Art Oxford.

1997 The Festival of India in Britain is launched. Festival exhibitions that Souza exhibits, 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”, Dholmi Mal Art Gallery, New Delhi

1984 Exhibitions Arts 38, London

1985 Exhibits at the Pundole Gallery, Mumbai

To coincide with the book The Other Story by F.N. Souza, Dedicated to Women, is published. L’ornella 5 F.F. 85

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Tate Gallery acquires his work Crucifixion (below)
The true Death comes when Nature needs one's art. His art teaches this lesson not so much as words, but by its spreness of gesture, as its unshinkliness. Of course, this is because he is very intelligent, very thoughtful about his work. The first time we had a talk, he got up with a huff but later told me he was taken with the idea of the "daimon's school of thought". This is my Philosophy that at any aggravating situation, a man simply says, "damn it!"

What does Death mean? I agree with Kripal on his throtting to the wind. He canes the cowardly among us. That is artistic service enough, one should think.

Sousa dies on 28th March, Monday in 2002, Gallery 88, Calcutta, "The true Death comes when Nature needs one's art. His art teaches this lesson not so much as words, but by its spreness of gesture, as its unshinkliness. Of course, this is because he is very intelligent, very thoughtful about his work. The first time we had a talk, he got up with a huff but later told me he was taken with the idea of the "daimon's school of thought". This is my Philosophy that at any aggravating situation, a man simply says, "damn it!"

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**SELECTED POSTHUMOUS EXHIBITIONS**

**2002**

**2003**
- F.N. Souza: A Definitive Retrospective, Gallery Artinda, New Delhi.  
- Manifestations II, Manifestations Art Gallery, New Delhi.

**2004**
- Manifestations II, Jehangir Gallery and the Delhi Art Forum.  
- Contemporary Indian Art: Indigo Blue, Singapore.  
- Souza in London, curated by Yashodhara Dalmia from the Bhayana family collection, British Council, New Delhi.  
- Modern Indian Paintings, Saffronart Gallery, London; A Tribute to F. N. Souza, 2005/S6.

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**2000**
- The Posthumous Work of Francis Newton Souza by Keerthi Malik, pub. by Saffronart, Mumbai.

**2003**
- Francis Newton Souza, Forum, April 8, 2005.

**2005**

**1951**

**1956**

**1957**

**1958**

**1959**

**2006**
• If you’re buying Art, Sunday Express Dec. 7, 1958
• Image and Encounter G. M. Butcher, Oxford Opinion Dec. 1958
• Rooms with a View, Neville Wallis, The Observer Nov. 8, 1959
• Souza at Gallery One, Broadcast, B.B.C. Critics Nov. 1959
• Die Augen in die Stirn geruckt, Frankfurter Rundschau, Nov. 17, 1959
• Visual Arts, Michael Vincent, The Queen, Nov. 24, 1959
• F. N. Souza, Catalogue preface by Neville Wallis, Nov. 1959
• Liendende Askese und geflugelte Wesen, Frankfurter Abendpost, Nov. 24, 1959
• Taking Aim at Souza, Sinclair Beiles, Two Cities, May 15, 1960
• Souza, Black Orpheus, No.7 June 1960
• The Flamed Mosaic, Indian Contemporary Painting, Neville Tuli, 1997 – Heart
• F.N Souza at Gallery One, Apollo, Nov. 1961
• F.N Souza: G.M Butcher, Art News, Nov. 1961
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• Illustrations for Unpainted Landscapes, Aldous Huxley, Encounter, Oct. 1962
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• F.N. Souza, Edwin Mullins, Kumar Gallery 1962
• ‘Souza’ by Edwin Mullins, London, Published by Anthony Blond Ltd., 1962
• F.N. Souza, Edwin Mullins, Kumar Gallery 1962
• The Paragraph’ remained unfinished outlining his philosophy on art and life.
• F.N Souza, ‘Naked Women and Religion’, Debonair, April 1992

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, November 1955
• 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

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• The Flamed Mosaic, Indian Contemporary Painting, Neville Tuli, 1997 – Heart
• 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

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