

CROSSING  
**BORDERS**  
MODERN ART FROM SOUTH ASIA

PHILLIPS X

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LONDON W1J 6EX

10-31 JULY

MONDAY-SATURDAY: 10AM-6PM | SUNDAY: 12PM-6PM

Grosvenor  
Gallery

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CROSSING BORDERS:  
Modern Art From South Asia

We are delighted to be partnering with Phillips for the exhibition *Crossing Borders: Modern Art from South Asia*. If you’ve visited our gallery in St James’s, you’ll know that we rarely have the opportunity to stage shows on this scale. This collaboration has allowed us to be more ambitious in our selection and to work with artists and estates beyond our usual focus.



2025 is a landmark year for many reasons. It marks 65 years of Grosvenor Gallery, and 25 years since we began our dedicated focus on South Asia. This month, we also celebrate Krishen Khanna’s 100th birthday — a remarkable milestone, and we send him our warmest wishes. Last month Rasheed Araeen turned 90, and we’ll be celebrating his achievements later this year with a curated exhibition and the launch of his new book, *Art and Institutional Racism*.

This year also marks the centenary of F.N. Souza’s birth. We’ve commemorated the occasion with several exhibitions: *Souza in Hampstead* was held last summer at Burgh House, featuring key works from the early 1960s. In January, the Souza Centenary Exhibition took place at Bikaner House in Delhi, bringing together major works from both private and public collections — one of the largest shows of his work in India to date. In June, the Britten Pears Foundation in Aldeburgh organised a display of Souza’s works from their collection, alongside loans from Grosvenor Gallery. A highlight was the 8-foot-high portrait of Peter Pears, commissioned in 1959 and never exhibited outside their home until now. As if that wasn’t enough, Conor is completing a new book on Souza, which

will be launched internationally next year, accompanied by a series of exhibitions.

An unprecedented number of exhibitions of work by South Asian artists has taken place in the UK over the last few years, and the interest shown in the field is fantastic to see. We are hopeful that our collaboration with Phillips adds meaningfully to this moment.

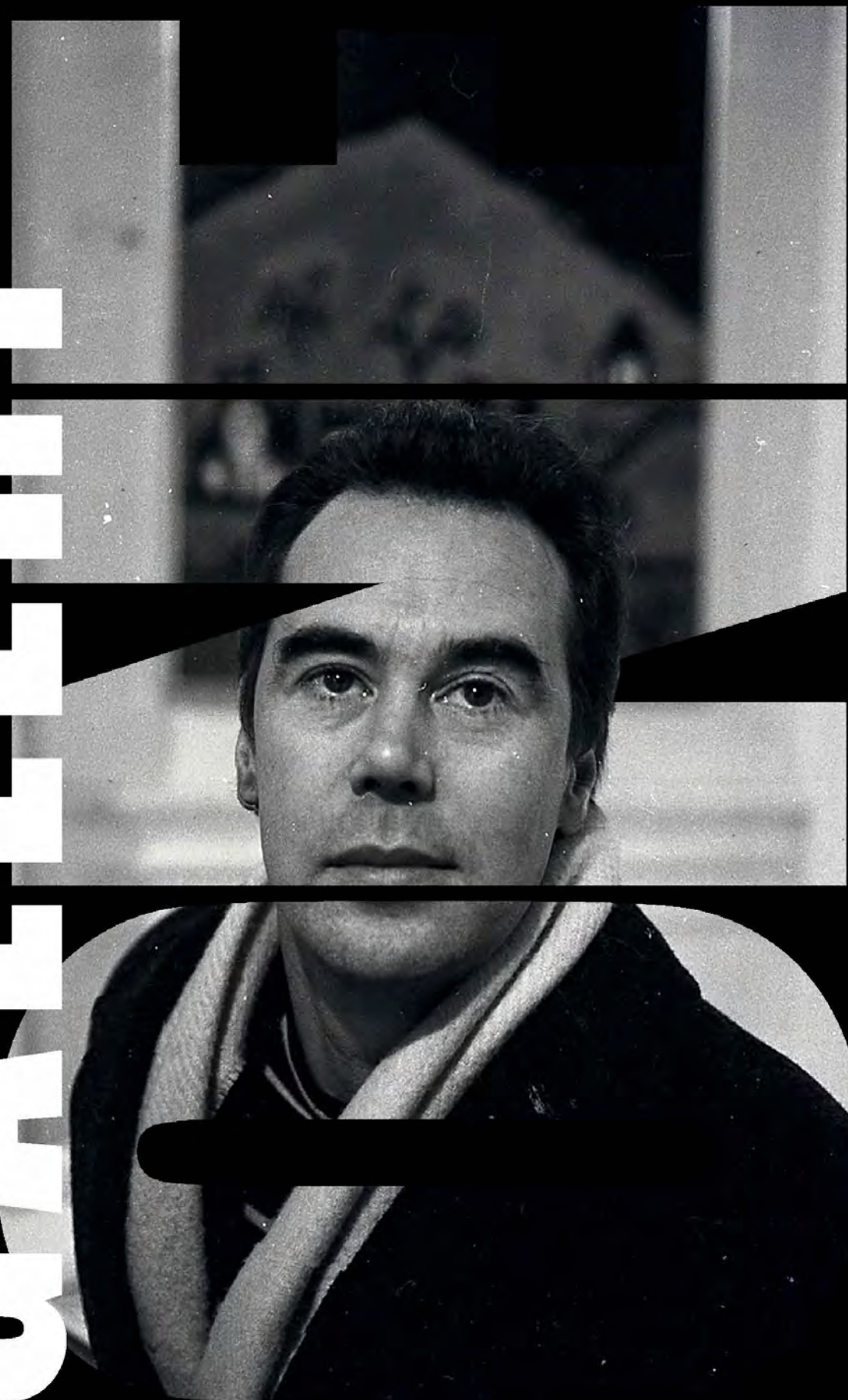
We return after the summer with an exhibition featuring two of Sri Lanka’s most senior contemporary painters: Chandraguptha Thenuwara and Jagath Weerasinghe. We’ll also be showing significant historical works by Avtarjeet Dhanjal at Frieze Masters. In November, we return to Art Mumbai with a presentation of Indian paintings by Howard Hodgkin, alongside works by several modernists from Mumbai. We close the year with Rasheed’s exhibition at the gallery.

A great deal of work has gone into *Crossing Borders*, and we look forward to welcoming you to Phillips during the exhibition — and to the gallery over the coming months.

Charles Moore	Conor Macklin
Kajoli Khanna	Sanaya Havaladar



# GALLERY



‘After his arrival in London in 1949 Souza was a penniless artist, in a new country, on the brink of a new decade. However, despite the hardship he faced, he held strong in his passion and drive.’ <sup>(1)</sup>

Charles Moore  
May 2025

## Gallery One & The South Asian avant-garde

Gallery One and its charismatic owner Victor Musgrave were vitally important to the commercial success of **Francis Newton SOUZA** in the 1950s and early ‘60s.

In the years following his departure from India, Souza was living between London and Paris. In 1953 he was part of a group show *Souza, Raza Padamsee* at Galeire Saint Placide, and exhibited the next year at Gallerie Raymond Creuze. Souza also had another dealer in Paris; Galerie Iris Clert. Iris Clert (1917-1986) ran her visionary gallery from 1955–1976, exhibiting avant-guard artists, and was for a while the epicentre of artistic development in Paris. <sup>(2)</sup> She had several works by Souza in her inventory including *Mystic Repas* (1953) which is how he came to the attention of wealthy American collector Harold Kovner (1916-1984).

Kovner was visiting Paris looking for young artists to patronise. He visited Clert’s gallery and summarily discounted all of her artists, until she took him to the basement of the gallery and pulled out paintings by Souza;



*‘Kovner jumped. Within 24 hours he had met Souza, given him money, taken away some pictures, made arrangements for the future, and was flying back to New York... Souza was to keep him supplied with pictures every few months – and in return Kovner would keep him supplied with money...It was patronage of the most simple and practical kind.’* (3)

Clert was Musgrave’s counterpart in Paris with both dealers staging groundbreaking exhibitions which changed the public’s perception of contemporary art.

After reading Souza’s essay, *Nirvana of a Maggot*, Stephen Spender the editor of Encounter introduced him to Peter Watson, one of the founders of the Institute of Contemporary Art. Watson selected three of Souza’s paintings for the 1954 exhibition *Items for Collectors*, held at the Institute of Contemporary Art (4).

It was around this time that they met as Souza wrote:

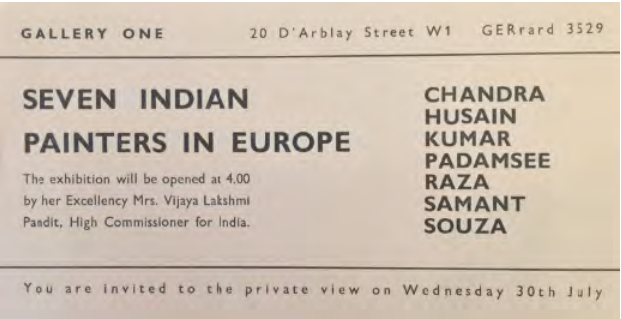
“[*Nirvana of a Maggot*], even before its publication, made me a sort of mini-celebrity in the intellectual circles of Soho, and Victor Musgrave, a poet himself, who was the director of Gallery One in Soho, approached me with a view to having a one-man show. This was held in 1955, was acclaimed by the press and was a sell-out.” (5)

Following the opening of *An Exhibition of paintings and gouaches by F.N. Souza* at Gallery One in 1955, critic John Berger wrote;

“Souza straddles several traditions but serves none...it seems to me to contain an imaginative vision which is truly moving.” (6)

That exhibition included seminal works such as *Mr Sabastian*, *The Elder* and *Tycoon and the Tramp*.

The following years were Souza’s most commercially and critically successful. Shortly after the Gallery One exhibition his work was exhibited alongside other contemporary artists including Lucian Freud and Francis Bacon in the *Daily Express Young Artists’ Exhibition* at The New Burlington Galleries in April and May 1955.



Indian Painters in Europe exhibition invitation, Francis Newton Souza, *Standing Blue Nude* (1952), *Seven* Francis Newton Souza, *Flowers* (1961)





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

F.N. Souza

In 1956 Musgrave moved the gallery to larger premises at 20 D'Arblay Street in Soho and shortly afterwards hosted Souza's second one-man show. 1957 saw Souza win a prize at the inaugural John Moores painting prize.

Another solo-show was staged in 1959, the same year as the publication of his autobiographical book *Words and Lines*, followed in 1960 by the exhibition *Twenty-Seven Paintings from Rome*, painted on a scholarship trip to Italy.

This was followed by his 1961 exhibition staged at Gallery One's new premises on North Audley Street in Mayfair. The new gallery's scale allowed Souza to display large canvasses for the first time, the show becoming his most successful to date, (7) and included the paintings *Mad Prophet in New York*, *Oedipus Rex* and *Two Saints in a Landscape* (Tate collection).







Following the exhibition Musgrave reported to the press;

‘A dealer is much more than just an agent to his prodigies. His is counsellor, father-confessor, critic, rearing them like delicate plants. But when their work is recognised, all is worthwhile.’<sup>(8)</sup>

Souza would have 6 solo-shows at Gallery One before the gallery closed in 1963. He was then signed to the progressive and well financed Grosvenor Gallery, staging several important exhibitions, including *The Human and Divine Predicament* (1964) and *Black Art and Other Paintings* (1966).

That association lasted until he left for New York in 1967, embarking on another chapter of his life and career.

Following from Souza’s early success with Gallery One, the exhibition *Seven Indian Painters* in Europe was staged in July and August 1958. The selection was made by Musgrave, aided by the art critic George Butcher and included work by the London based painters Avinash Chandra and Francis Newton Souza, alongside paintings by Paris based artists; Ram Kumar, Akbar Padamsee and Syed Haider Raza as well as Mohan Samant and Maqbool Fida Husain.



Left: Catalogue cover *Black Art & Other Paintings*, Grosvenor Gallery, 1966. Above: Gallery One locations | Catalogue cover *FN Souza*, Gallery One, 1963

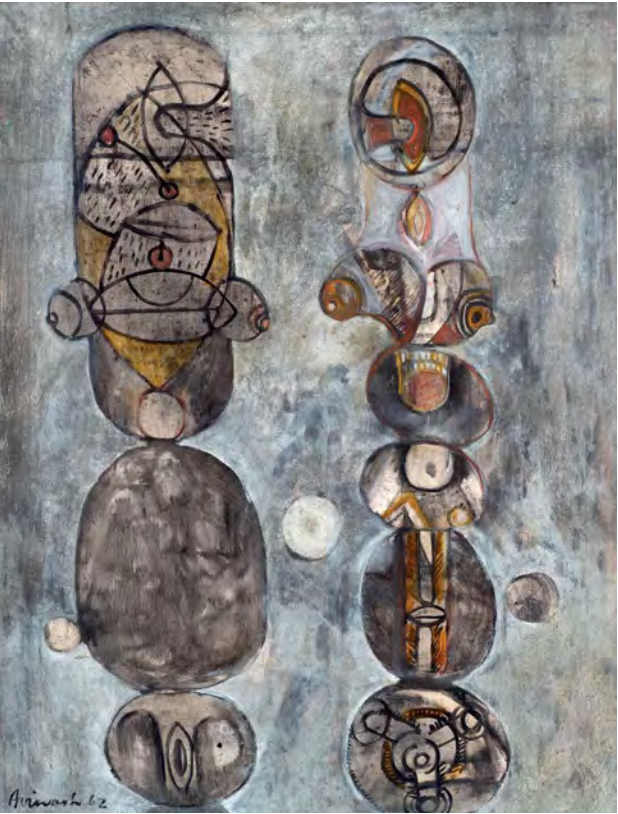




**Avinash CHANDRA** had moved to the Britain in 1956 and had experienced success with several exhibitions in London, Belfast and on the continent in Paris, Arnhem and Amsterdam. The Gallery One exhibition came at an important juncture in his career.

‘[The late 1950s] was a time he desired to break away from what he felt were rigid teachings imposed on him in Delhi. He explored philosophy and searched for an artistic expression that was entirely his own and not influenced by external teachings or interpretations. After a period of gestation, paintings and drawings ’began to flow like lava’ from Chandra.’ <sup>(9)</sup>

In 1962 he featured on the BBC arts programme *Monitor* and in 1965 his work *Hills of Gold* was the first painting by an Indian artist to enter the collection of Tate. In the 1950s and ‘60s he showed with Molton Gallery, Arnolfini Gallery, Hamilton Galleries and at the Imperial Institute, and was a major part of the groundbreaking exhibition *Indian Painting Now* held at the Commonwealth Institute Art Gallery in 1965.



Left: Archive images of Avinash Chandra (Courtesy Estate of Avinash Chandra)  
Above: *Hills of Dreams* (1965) | Chandra outside Molton Gallery (Courtesy Estate of Avinash Chandra) | *Totem Poles* (1962)





Clockwise from top: MF Husain, *Seated Woman with Red Bottle* (1958) | SH Raza, *Village de Nuit* (1957) | SH Raza, *Sentier* (1966) | MF Husain, *Untitled (Village Scenes)*, 1958 | Ram Kumar, *Landscape in Red* (1976) | Mohan Samant, *The Perfume Makers* (2002)

**Sayed Haider RAZA** arrived in Paris in 1951 after receiving a scholarship from the French government. By the late 1950s he had achieved great success, had gallery representation and had participated in the 1954, '56 and '58 Venice Biennales. Raza took part in the exhibition *Transferences* at Zwemmer Gallery in London in June/July 1958.

**Akbar PADAMSEE** accompanied Raza to Paris in 1951 and was introduced to British painter Stanley Hayter by Krishna Reddy. He exhibited in the 1952 show *Padamsee, Raza, Souza* at Galerie Saint Placide, and later at Galerie Raymond Creuze. He would also represent India at the Venice Biennale in 1956 and '58.

**Ram KUMAR** left India for Paris at the end of 1949 and enrolled at the atelier of André Lhote, also studying with Fernand Léger, and mixing with artists and writers from Parisian society (10). His work was not widely exhibited in Paris, but his close association with his fellow artists from India, and his participation in the 1958 Venice Biennale ensured his inclusion in the Gallery One exhibition (11).

Whilst **Maqbool Fida HUSAIN** wasn't living in Europe he was well represented by galleries in Zurich and Prague in the mid-1950s and represented India in Venice in 1954 and '56.

In the late 1950s **Mohan SAMANT** was living in Rome, having been awarded a scholarship by the Italian Government. We know from Butcher's letters regarding the 1965 show *Indian Painting Now*, that he held Samant in high regard, so his inclusion is likely to have been at Butcher's suggestion.

“I was able to develop the linear relief and hieroglyphic aspects of Egyptian art and the rough texture of the Lascaux caves into a contemporary synthesis, while retaining the colours of Indian miniature paintings.” Mohan Samant



Having studied under Shankar Palsikar at the Sir J.J. School of Art, Samant joined the second flush of the Bombay Progressive Artists’ Group and exhibited extensively throughout the late 1950s and ‘60s. Shortly after exhibiting at the Venice Biennale in 1957, he spent a year in Rome on a government scholarship, before being awarded a Rockefeller fellowship, which took him to New York from 1959–64. During this time, he started exhibiting internationally and with World House Galleries in New York, returning to India, but ultimately settling in New York.

Samant was fascinated by ancient art, especially that of Egypt, and took further inspiration from Mughal miniatures, Jain manuscript paintings, and tribal and folk symbolism. In his paintings, he fused Hindu mythology with these external influences. Samant’s relief-like impasto and deeply textured works recall the rough surfaces of rocks and caves.

The July 1962 exhibition *Two Indian Painters* in London featured the work of **Tyeb MEHTA** and **Paritosh SEN**. Mehta had been living in London since October 1959 and had shown with Kaplan Gallery, Northampton Museum, Obelisk Gallery, and previously at Gallery One in 1961.

Paritosh Sen arrived in Paris in 1949 and like Ram Kumar studied at the atelier of André Lhote and at the Academie Grand Chaumier. He returned to India in 1954 to work and teach, later living in London in the early 1960s. This would be his only exhibition with Gallery One.

The prominent art critic George Butcher was a staunch supporter of the various South Asian artists in Europe. He spent several years in India and befriended many artists, dealers and critics. When he returned to Britain, he curated several exhibitions of Indian and Pakistani artists work, including the 1965 show *Indian Painting Now* at the Commonwealth Institute, and wrote the introduction essay for several exhibitions at Bear Lane Gallery in Oxford, including

solo shows by Avinash Chandra (1960), Tyeb Mehta (1962), and the group show *South Asian Artists* (1961) which included work by 21 artists, including George Claessen, Ivan Peries, Sadanand Bakre, Chandra, Mehta, Souza, Iqbal Geoffrey, Ali Imam and Ahmed Parvez (12).

Butcher was also instrumental in assisting with the 1958 exhibition at Gallery One, and it can be assumed his influence stretched to recommending other artists for shows, including **Sadanand BAKRE**, who exhibited sculpture there in July 1959, and later as part of a group show of painters in April 1960 *New Paintings for Collectors*. Bakre’s show ran simultaneously with that of paintings by **Laxman PAI**, who experienced success in Paris for several years, before returning to India.

Bakre – a sculptor whilst with the Bombay Progressive Artists’ Group - experienced financial hardship in the UK in the years after his arrival, meaning he couldn’t afford the materials to sculpt, turning instead to painting. He was part of the 1953 exhibition *3 Indian Artists in Europe* at Galerie Palette, Zurich, and showed with the Free Painters Group in London. There were shows at the Woodstock Gallery, and at Bear Lane Gallery in Oxford, as well as a major exhibition at the Commonwealth Institute Gallery in 1961.

One of Bakre’s champions in London however was Nicholas Treadwell, a dealer who started operations out of the back of converted lorries – later London busses – fitted out with lights and picture rails, Treadwell would drive to the newly built suburbs of London to sell paintings to homeowners with bare walls. Treadwell would later open a gallery on Chiltern Street in London and held several one-man shows of Bakre’s paintings. For a full discussion of Bakre’s career please see the Grosvenor Gallery publication produced in 2023.



Clockwise from top: Bear Lane Gallery, Oxford, circa 1960 | Sadanand Bakre, *Landscape with Cathedral Spire* (1964) | Nicholas Treadwell’s Mobile Art Gallery, Circa 1962 | Gallery One invitation for Pai and Bakre’s exhibition, 1959  
Overleaf: Bakre’s 1961 solo-exhibition at the Commonwealth Institute, London







The work of **Anwar Jalal SHEMA** was exhibited at Gallery One in April 1960 and with the New Vision Centre in 1959. He also had a large exhibition at the Commonwealth Institute Gallery in Spring 1966 and showed in Yuogoslavia, Switzerland, Austria and Japan.

“I think Shemza’s imagery is important. It is, most particularly, a bridge; not only between East and West and old and new, but also between conscious and unconscious forces at work in the pictorial process.”

George Butcher, reviewing Shemza’s exhibition at Gallery One

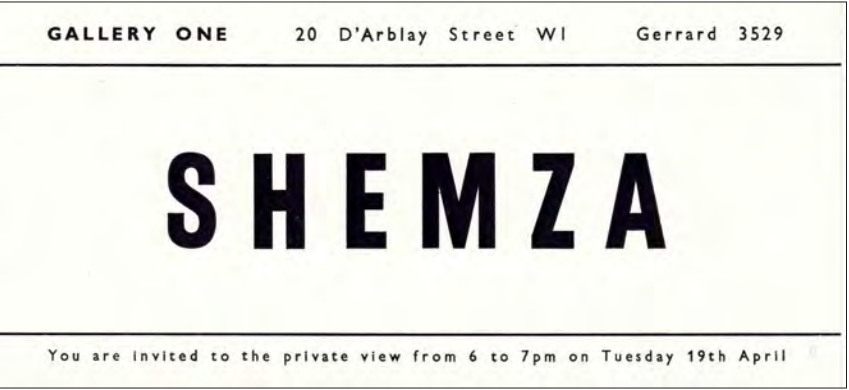
Gallery One’s role at the forefront of avant garde exhibitions in London came to and end in 1963 and left an indelible mark on the landscape of British and South Asian art history.

Musgrave, a chaotic visionary, illuminated the art world for a decade, launching the careers of several artists whose contributions were pivotal to the evolution of 20th-century artistic practices.

Charles Moore, June 2025



- 1 Conor Macklin, *Souza in the 40s*, Grosvenor Gallery, 2018, p.38
- 2 Sidra Stich, *Ives Klein*, Hayward Gallery, London, 1994
- 3 Edwin Mullins, *FN Souza*, London, 1962, p.26
- 4 Tate Archives, archive of the ICA from 1947-1987
- 5 Francis Newton Souza, *A Painter’s Aesthetic and Emotional Encounters*, Indian & Foreign Review, March 1976
- 6 John Berger, *The New Statesman and Nation*, 26 Feb 1955
- 7 Clare Freestone, *Ida Kar, Portraits of F.N. Souza*, Grosvenor Vadehra, 2011, p.15
- 8 Musgrave interview published in *The Evening News and the Star*, May 22, 1961
- 9 VADS online archive
- 10 Conor Macklin, *South Asian Modern Art* 2019, p.5
- 11 Archive of the Venice Biennale
- 12 Archive of Modern Art Oxford



Left: Shemza, Mary and President of Pakistan Ayub Khan at Gallery One, 1960 (Courtesy Estate of Anwar Jalal Shemza)  
Clockwise from top: Shemza, Victor Musgrave and George Butcher at Gallery One, 1960 | *Roots* (1984) | *Composition on Orange* (1982) |  
Shemza’s Gallery One exhibition invitation and poster (Courtesy Estate of Anwar Jalal Shemza) | *Green on Lilac* (1975)



## ZUBEIDA AGHA

1922-1997

Beatriz Cifuentes Feliciano  
June 2025

The composition *Interior* (1982) belongs to a group of cityscapes that art historian Ijaz Ul Hassan identified as Agha's 'most emphatic statement of colours' (Paintings in Pakistan, Ferozsons Pvt. Ltd., Lahore, 1991, p. 53). The painting is structured around a luminous background, where bands of yellow, orange, and brown are applied in vertical gradients, producing the impression of layered, architectural forms. A frame within a frame – defined by an irregular maroon border – encloses the scene, introducing spatial depth and visual contrast. In the upper portion, pink and green wing-like or curved shapes are distributed in a dispersed, floating arrangement. In the lower area, pools of blue and black appear to flow diagonally toward the bottom right corner, imparting a sense of movement. At the centre, a cluster of abstract forms evokes a reclining figure, integrated into and animated by the surrounding field.



SP. agha ARPS.  
1950.





Zubeida Agha was a trailblazing figure in Pakistan’s modern art movement and one of the key women artists shaping a counternarrative of abstraction in the mid-20th century. Born in 1922 in Lyallpur (now Faisalabad), Agha began her artistic career focusing on figuration and landscapes, drawing inspiration from the natural world and everyday life in Pakistan. After studying at Kinnaird College, she received early artistic training under B.C. Sanyal, a prominent figure in the pre-Partition Lahore art community who encouraged Agha to explore new art forms beyond traditional styles. A significant turning point came in 1946 when she encountered Mario Perlingieri, an Italian artist and former student of Picasso who was in Lahore as a war prisoner. Agha was introduced to abstraction and the Surrealist and Cubist idioms, which would come to shape her distinctive style. Seeking to further her education, Agha pursued further studies in London’s Saint Martin’s School of Art and the École des Beaux Arts in Paris, where European modernist movements profoundly influenced her practice. Returning to Pakistan, she played a pivotal role in introducing modernist ideas to the country’s art scene, helping to shape the trajectory of contemporary Pakistani art. She also served as Director of the Gallery of Contemporary Art in Rawalpindi, further contributing to the institutional development of modern art in the country.

Agha exhibited her work for the first time in a group show at the Lahore Museum in 1946. Her paintings, often with titles such as *Metamorphosis*, consciously moved away from representational forms in favour of abstract

shapes to explore psychological and philosophical themes, such as inner transformation. Her first solo exhibition, held in Karachi in 1949, challenged prevailing perceptions of art at the time and helped establish her reputation as an exceptional colourist.

Zubeida Agha’s command of colour was central to her artistic practice. Rather than using colour simply to describe form or depict scenes, Agha employed it as an expressive force, structuring compositions through tonal relationships and contrasts that carried psychological and symbolic weight. Her palette often featured bold, saturated hues, like vivid reds, yellows, pinks, and greens, layered or juxtaposed with subtle earth tones and deep blacks. Agha’s abstract language often suggested psychological states, dreamlike spaces, and the tension between the material and the metaphysical.

Agha built atmosphere through chromatic variation. In works from the 1960s through the 1980s, like *Interior*, Agha’s colour fields often served as spatial structures in their own right. Her role as a colourist was not only aesthetic but also conceptual, demonstrating how colour could serve a modernist language in itself. In this painting, the interplay between organic and geometric forms, anchored in a radiant field of colour, points to a broader thematic interest in the relationship between structure and emotion. Created in the 1982, *Interior* reflects the formal clarity and bold use of colour characteristic of Agha’s mature period.



Previous page: Photograph of Zubeida Agha in 1950, taken by Z. D. Barni | Left: *Interior*, 1982  
Above from left: Agha and guests at the opening of her 1952 solo exhibition at Galerie Henri Tronche, Paris | Right: Zubeida Agha circa 1970 (Zubeida Agha Archive images reproduced courtesy of Saira Ansari & Asia Art Archive)



LAIN SINGH BANGDEL

(1919-2002)

Beatriz Cifuentes Feliciano  
June 2025

Lain Singh Bangdel was a pioneer of modern art in Nepal. Born in 1919 in Darjeeling, India, to Nepali parents, he grew up in the eastern Himalayan foothills –an environment that instilled in him a lasting sensitivity to nature and mountainous landscapes. In the 1940s, he studied fine arts at the Government College of Arts and Crafts in Calcutta, a city charged with anti-colonial sentiment and rich artistic experimentation. There, he encountered modernist idioms and was influenced by artists working at the intersection of nationalist and international styles. Alongside his visual practice, Bangdel also began writing, producing novels that offered nuanced portrayals of Nepali life from a diasporic perspective.

In the 1950s, Bangdel visited London and relocated to Paris on a scholarship, enrolling at the École des Beaux-Arts and immersing himself in the post-war European art scene. His exposure to Western art movements and artists like Picasso, Braque, and Matisse, coincided with a deepening engagement with his own cultural background. During this period, Bangdel began developing a distinct visual language that synthesised European modernist techniques with his Himalayan heritage. By the early 1960s, his practice had predominantly shifted towards abstraction, often exploring memory, exile, and place.

Lain Singh Bangdel’s arrival in Nepal in 1962 marked a pivotal moment in the country’s modern art history. That same year, King Mahendra –who had invited Bangdel to Nepal– formally inaugurated the artist’s landmark exhibition of secular figurative and abstract paintings. It was the first of its kind in Kathmandu. The show represented a decisive break from the dominant styles of English-







Left *Untitled (Abstract in Red)*, 1968-1969



Right: *Untitled (Abstract)*, 1969

Both works were painted during Bangdel's Fulbright residency at Denison University in Ohio (1968-1969)  
Archive images reproduced courtesy Bangdel & Shakya family

influenced realism and traditional Nepali art, introducing modernist artistic expression to the Nepali public.

In the years that followed, Bangdel took on influential roles at the Royal Nepal Academy, the Nepal Association of Fine Art, and the Nepal Art Council. Alongside his painting practice, he was an author, educator, researcher, and advocate for the preservation of Nepali art history. A turning point came in 1968-9, when Bangdel spent a year in the United States as a Fulbright scholar. During this time, he encountered the work of artists such as Philip Guston, Willem de Kooning, and Franz Kline. The experience left a lasting impact on his artistic direction. Over the following decade, his compositions became bolder in both form and scale, and his approach to abstraction more experimental and expressive. The two paintings that follow were created during this period.

*Untitled (Abstract)* fuses memory and nostalgia to create an abstracted, imaginary view of the Kathmandu Valley. Painted during what the artist described as a harsh winter while in residence at Denison University in Ohio, the work reflects Bangdel's longing for home. Bangdel turned to memories of the Valley's terraced fields, clustered homes, and the spirit of resilience of its people. The resulting composition is not a direct depiction, but rather an abstracted meditation on place and displacement. At its centre, a compact vertical cluster of colours, with blues, greens, reds, and

yellows, offers dynamism against a backdrop of silvery greys and whites. While the latter are reminiscent of snow and give a sense of stillness, the colourful core alludes to warmth and is evocative of agricultural plots and the pulse of village life. The painting merged the artist's immediate environment in Ohio with an imagined memory of his distant home in Nepal. *Untitled (Abstract)*, exemplifies Bangdel's capacity to translate personal and cultural memory into a language of modernist abstraction.

*Untitled (Abstract in Red)* was also painted in the United States. In contrast to the cooler palette of *Untitled (Abstract)*, this work conveys a warmer emotional register, perhaps shaped by a seasonal shift. It reflects a period of artistic openness, when the artist was introducing students to Nepali art and heritage, while also engaging with contemporary movements around him.

In this composition, angular shards of red, green, and orange emerge from a smoky, earth-toned background. The interplay between movement and structure produces a sense of spatial tension, suggesting both release and restraint, celebration and introspection. While nonrepresentational, the painting's charged palette and dynamic forms evoke a sense of joy, resilience, and renewal. Drawing on Himalayan sensibilities and his Indian and Parisian artistic training, Bangdel wove together multiple influences into a mature abstract visual language.



With thanks to the Estate of Lain Singh Bangdel



# SENAKA SENANAYAKE

Senaka Senanayake (b.1951) is one of South Asia's most important artists still painting today in Colombo.

“My main focus is on the endangered flora and fauna in our rainforests. In 2005, I visited a rainforest in Sri Lanka, which had become my muse for many of my shows. I could have shown the negative aspects of destruction, such as people and animals dying, but I try to do happy, positive paintings.”



Born on April 14, 1951, in Colombo, Sri Lanka, Senanayake showed an extraordinary talent for art from a young age. He held his first international solo exhibition in New York at the age of 10, making him a child prodigy in the art world.

Senanayake pursued formal education at Yale University, where he studied Art and Architecture. His time in the United States further honed his artistic skills and expanded his creative horizons. Returning to Sri Lanka, he continued to develop his unique style, characterized by bold colors, intricate patterns, and a deep connection to nature.

His works reflect his concerns about environmental conservation and the importance of preserving Sri Lanka's natural heritage. Through his art, Senanayake has not only gained international acclaim but also raised awareness about environmental issues. By blending realism with elements of fantasy, his paintings serve as both aesthetic experiences and ecological commentaries, inviting viewers to reflect on the interconnectedness of life and the importance of conservation.





One of Senaka’s objectives is to establish a connection with everyone who encounters his work.

“Many times, people walk by a piece of art and don’t respond... I want my paintings to talk. Everyone from a street sweeper to a university professor should be able to relate to my art.”

‘More often than not, this pattern encircles animals’ heads or the centre of flowers. In colloquial terms, to be in a bubble is to be isolated from a wider context and incubated from external stimuli. Read in this way, Senanayake’s bubbles are a sanctuary and a signal: they cocoon his subjects from a reality increasingly marked by the threat of extinction while also drawing the eye towards the species that stand to be lost.

‘The exotic exaggeration Senanayake has mastered is stirring and has greatly affected his viewers.... With his characteristic combination of the realistic and the utopic, Senanayake is not only making nature accessible and captivating; he is also striving to stimulate action and quicken the search for solutions to the crisis that touches all corners of the earth.’

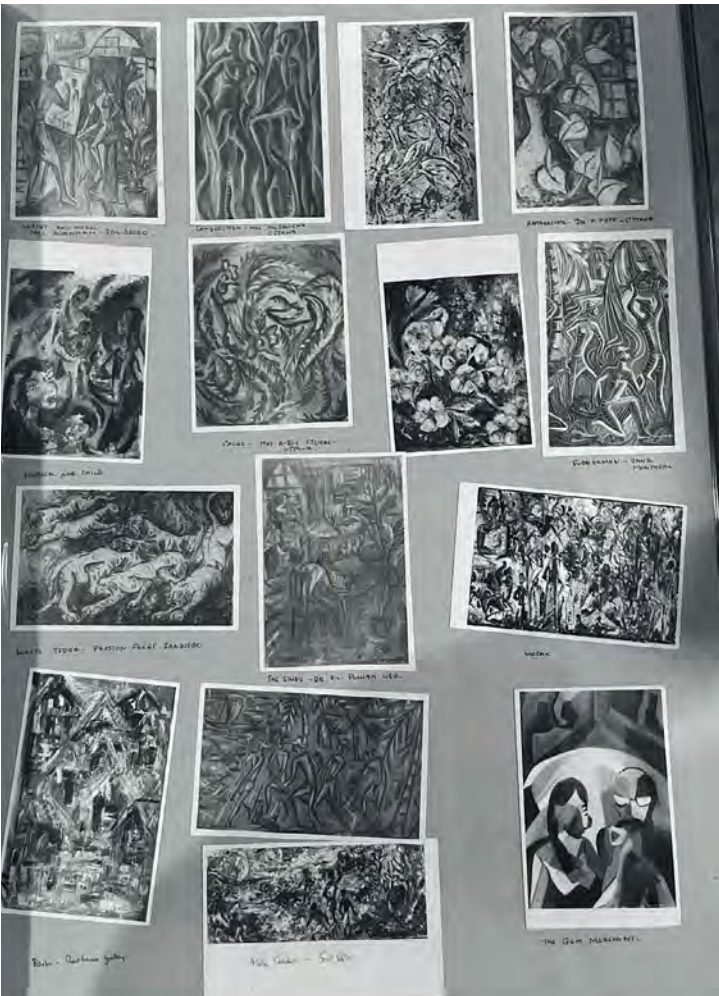
Dr Cleo Roberts-Komireddi, 2024

‘Looking at Senaka’s canvases, typically very vivid and pure, you get the impression that you’re standing at the edge of the tangled wilderness, with tall trees reaching up to the skies. There is no mist anywhere, no haze blurring the sharp contours of the plants, trees, flora and fauna...

‘Distilled from the natural world it is the essence of the forests and its creatures that make Senaka’s painterly narrative so mystical. He is familiar with the flora and fauna and flight of the fireflies that cast their solitary trail of light in the dark wilderness. His nightscape with the black lotus bear testimony to those times.

‘The palette usually so vivid and radiant is bleached of colour then and is mysteriously dark. Senanayake is engaged with an idyllic world that is slowly disappearing. His art captures the contours of a dream, the recurring theme he seems to convey time and again is that there is still hope and cause for optimism no matter how trying the circumstances.’

Ina Puri, *Beyond the Rainforests*



Archive images courtesy of the Senaka Senanayake archive | Lower left: *Untitled (Landscape with Banyan Tree)*, (1967)



Charles Moore  
May 2025

The Other Story

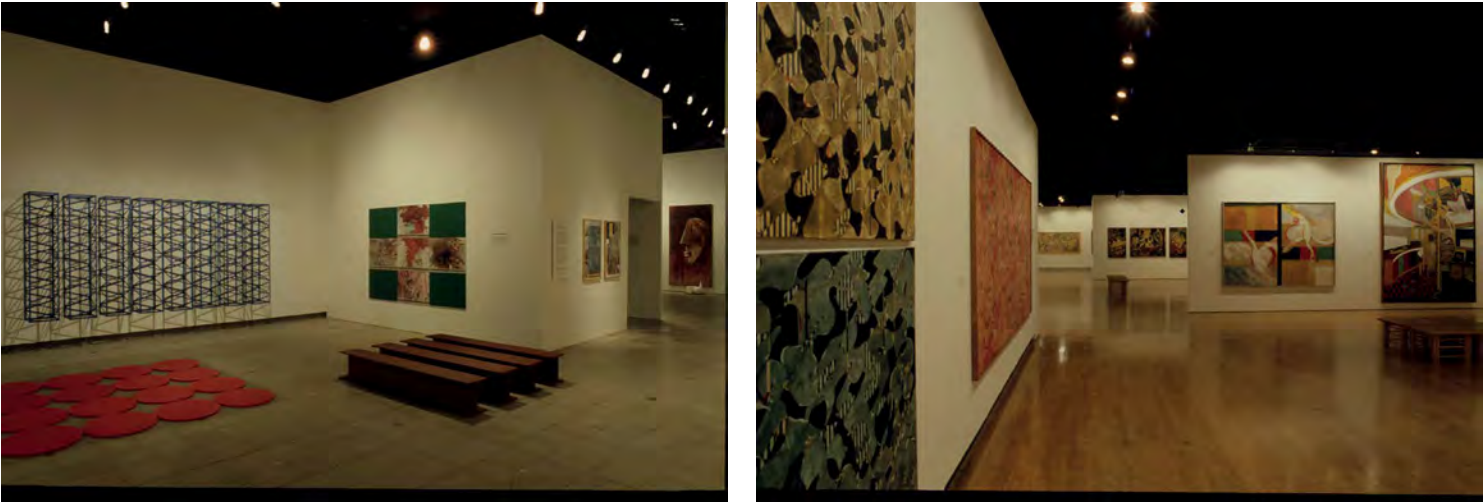
Rasheed Araeen turned 90 this year and has a solo-exhibition at the gallery towards the end of 2025. Rasheed’s work has been the subject of numerous exhibitions over the last few years, including the installation of his iconic interactive installation *Zero to Infinity* at Tate Modern and Liverpool Cathedral in 2023/2024, and the staging of *Discosailing* on the canal in the Olympic Park in London (2024).

The solo-exhibitions *Conscious Forms and Their Histories* at the Royal Western Academy in Bristol (2024), and *Rasheed Araeen, A British Story* took place at The Heong Gallery in Cambridge (2024).

Rasheed’s work as an author, curator and publisher was also instrumental in bringing the many of his contemporaries to the British consciousness, when he curated the exhibition *The Other Story: Afro-Asian artists in post-war Britain* which opened at the Hayward Gallery in November 1989, before touring to Wolverhampton and Manchester.

Infamously reviewed by The Evening Standard’s art critic Brian Sewell – who described the artists in the exhibition as ‘*not good enough. They borrow all and contribute nothing*’.  
(Brian Sewell, ‘Black Pride or Prejudice’, Evening Standard, 4 Jan. 1990)

This sentiment was common at the time, with Balraj Khanna reflecting on his experience of the art world in 1980:



Above: *Rasheed Araeen: A British Story*, The Heong Gallery, Cambridge, 2024 | Below: *The Other Story*, Hayward Gallery, 1989



“Hypocrisy, superciliousness, vanity and arrogance are some of its traits, mainly located in the cliques that control art journalism, exposure, sponsorship and general patronage. Arguably it is tough for any artist at the best of times, but for some reason it is tougher even for artists as good, say, as Avinash Chandra, Francis Souza and Rasheed Araeen; the lesser ones do not stand a chance. Some may say this is a kind of racial discrimination and they won’t be wrong if they do.”<sup>[1]</sup>

1. Balraj Khanna, ‘Obscure but Important’, *Art Monthly*, no.36 (October 1980), p.25, quoted in Dr Alice Correia, *Absence in Post-War British Painting: South Asian Modernists in Regional Collections*, University of Birmingham

This extremely significant show included the following artists from South Asia: FN Souza, Avinash Chandra, Balraj Khanna, Avtarjeet Dhanjal, Saleem Arif Qadri, Ivan Peries, Iqbal Geoffrey, Ahmed Parvez and Anwar Jalal Shemza. Crossing Borders contains work by each of these artists - with the exception of Dhanjal, who will be the subject of a solo-exhibition at Frieze Masters in 2025.

The frustration of a generation of artists also forged ties between many individuals, who came together in the late 1960s and early 70s to form artists’ collectives such as the Indian Artists Collective and Indian Artists UK.

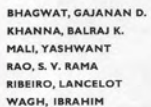
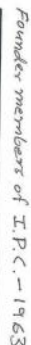
Founding members included Lancelot Ribeiro, Ibrahim Wagh, Yashwant Mali, Prafull Dave, Prafulla Mohanti and Suresh Vedak, who were joined by Balraj Khanna and Avinash Chandra. They pooled contacts and resources to stage exhibitions around London. 1982 saw the staging of the exhibition *Between Two Cultures* at the Barbican Centre as part of the Festival of India. It featured 17 artists, including Wagh and Mali from the the original IAC group, as well as Chila Kumari Burman, Avtarjeet Dhanjal, Shanti Panchal, Saleem Arif and several others.

The group morphed over the years with members coming and going, but without the efforts of a committed group of artists, many of these names would now be forgotten. To read more about these groups see an article written by Marsha Ribeiro on the Art UK website: *The Roots of the Indian artists’ collectives in Britain*, and the Grosvenor Gallery publication *The Roots of the Indian Artists’ Collectives* (2019).



Above: Ivan Peries, *Untitled Standing Figure in Orange* (1982) | Catalogue cover for Susan Wilding Gallery’s 1964 exhibition *Iqbal Geoffrey, New Fusions*, cover image *The Warrior Princess Razia Sultana* | Geoffrey in his LA studio in 1965, *Aesthetic Hello* in the background | Shanti Panchal, *Guardian Angel* (1988/89)







# AVTARJEET DHANJAL

“My work is very much nearer to nature and has life like a tree or plant. My pieces respond to atmosphere like natural vegetation ... They grow under the sun, breathe open air, swing like trees and vibrate like leaves.”

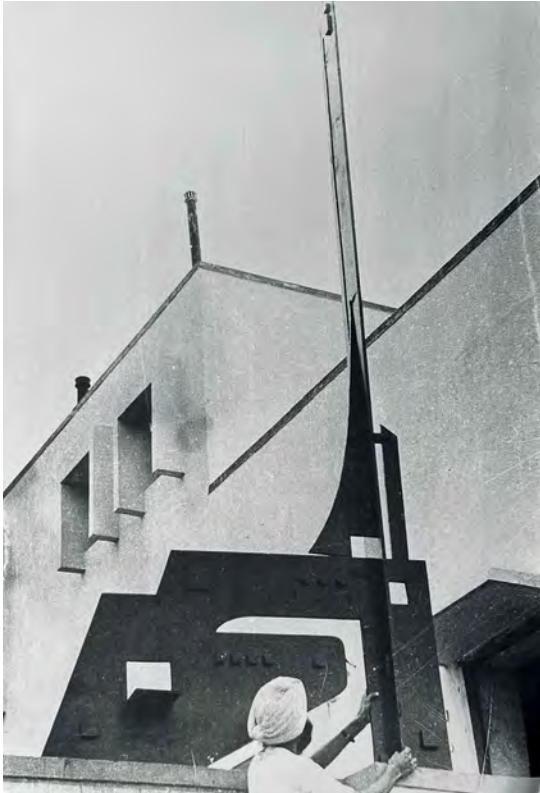
Charles Moore  
May 2025

OF THE LANDSCAPE

Sculpture by Avtarjeet Dhanjal







Avtarjeet Singh Dhanjal (1940-2025) was a British sculptor and multimedia artist from India, renowned for his engagement with natural materials and cross-cultural aesthetics. Born on April 10, 1940, in Dalla, Punjab, into a crafts-oriented family, Dhanjal’s early experiences as a carpenter, blacksmith, and signwriter deeply influenced his artistic sensibilities.

In 1965, Dhanjal pursued formal art education at the Government College of Arts in Chandigarh, a city renowned for its architectural design by Le Corbusier. After graduating in 1970, he moved to East Africa, teaching sculpture at Kenyatta University College in Nairobi until 1974. That year, he relocated to London to study postgraduate sculpture at Saint Martin’s School of Art under William Tucker. His innovative work with aluminium caught the attention of the Alcan Aluminium Company, leading to a year-long project at their Tipton factory, where he created dynamic spiral sculptures utilizing the material’s flexibility and responsiveness to wind.

Left: Dhanjal with a plywood sculpture, Chandigarh, circa 1968 | Right: *Standing Figure*, Circa 1966





Dhanjal’s artistic philosophy centered on creating works that fostered silence, stillness, and contemplation. He believed that true creativity required disengagement from the distractions of contemporary society, aiming instead to attune to inner silence. His sculptures often combined materials like wood, aluminium, and stone, reflecting a harmonious blend of Eastern and Western artistic traditions.

Throughout the 1980s and 1990s, Dhanjal received numerous public art commissions across Britain, India, Brazil, and the United States. Notable works include *Grown in the Field* (1977) at the University of Warwick, symbolising the stages of a tree’s growth, and *Remains of a Pyramid* (circa 1990) in Birmingham’s Senneleys Park.



Above: Collection of kinetic aluminium sculptures, circa 1975 | Right: Dhanjal on the Southbank with a large aluminium sculpture, circa 1976





His work was featured in significant exhibitions including ‘Between Two Cultures’ at the Barbican Centre in 1982, *Third World Within* at Brixton Art Gallery in 1986, and *The Other Story* at the Hayward Gallery from 1989 to 1990.

In 1997, he held a major retrospective at Pitzhanger Manor and Gallery in London, accompanied by a monograph authored by Brian McAvera. Later in life, Dhanjal lived in Ironbridge, Shropshire, where he continued to explore creativity beyond traditional sculpture, delving into photography, installation art, and writing.

We are excited to present a collection of historical work by the artist at Frieze Masters 2025, including sculpture from his time in Chandigarh, and the group of slate and fire sculptures shown at *The Other Story*.



*Historial Works*

15 - 19 October 2025  
Booth G6

Regent’s Park  
London

FRIEZE  
MASTERS

Grosvenor  
Gallery

Above left: *Contribution*, 1981, sited in Banbury | Dhanjal’s slate and fire sculptures displayed in *The Other Story*, 1989

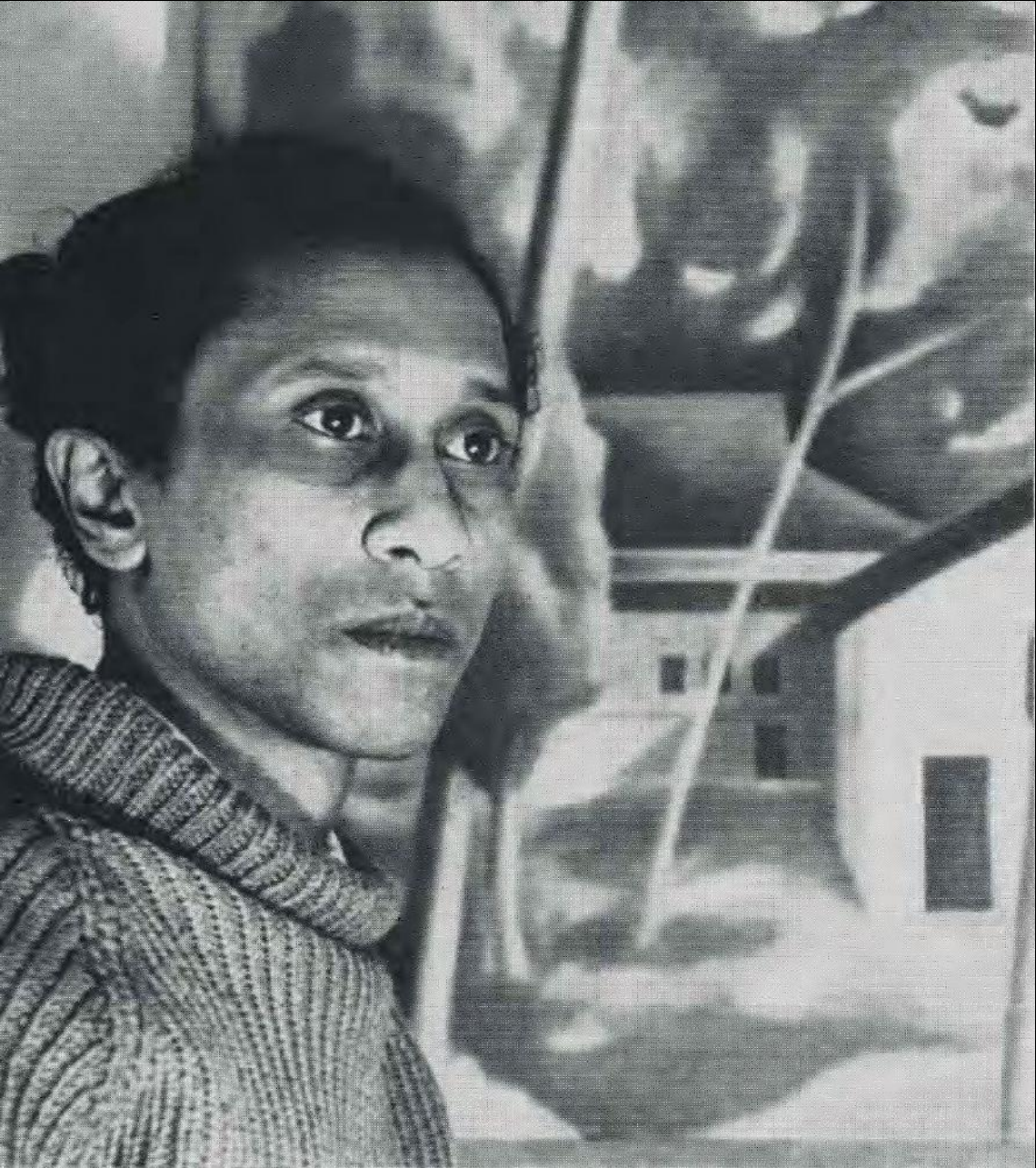


IVAN PERIES

IVAN PERIES’ ISLAND IMAGINARY

Dr Edwin Coomasaru  
June 2025

Five figures assemble in a scene that swirls with gestural paint marks. Though on the cusp of dissolving into an abstract sea, details of their dress indicate loose-fitting Sri Lankan fabrics. Like its inhabitants, the land is composed of monochromatic colours, fizzing with a static energy: three trees swaying in strong winds stand atop a series of rolling hills against a pale sky. The year is 1969: a time of both youth protest and civil war in the UK. The decade to follow would see the breakdown of social democracy in Britain: associated with strikes and unrest, the country reaching its most economically equal in 1976, before a neoliberal counter-revolution reconstituted the balance of power.<sup>1</sup> Created at the onset of this dramatic historical shift, the oil on card *Figures in a Landscape* (1969), by Sri Lankan painter Ivan Peries (1921-88) shimmers with an unruly energy. For art historian Eddie Chambers, Peries ‘*had a distinctive approach to paintings that were decidedly strange, surreal, and dreamlike in their content and construction*’ – as is evident in *Figures in a Landscape*.<sup>2</sup>



<sup>1</sup> Danny Dorling, *Peak Injustice: Solving Britain's Inequality Crisis* (Bristol: Policy Press, 2024), p.44.  
<sup>2</sup> Eddie Chambers, *Black Artists in British Art: A History Since the 1950s* (London: I.B. Tauris, 2014), p.38.





Previous page: portrait of Peries, reproduced in the catalogue for the 1958 Venice Biennale, *Homage to El Greco* in the background, Photograph by Vernon Richards | Above left: Catalogue cover for Peries 1966 exhibition at the Commonwealth Institute Art Gallery | Above right: *Standing Figure*, (1974) | Below: *Figures in a Landscape*, (1969)

Peries grew up in Dehiwala, on the western coast of Sri Lanka (then Ceylon) that faces the Laccadive Sea. He was a founding member of the Indian Ocean island’s modernist ’43 Group, which drew European avant-garde aesthetics into dialogue with traditional Sri Lankan visual cultures, crafting a cosmopolitan anti-colonial artform at a time of rising independence movements.<sup>3</sup> Having lived in England between 1946-49, five years after Sri Lanka’s liberation from British rule in 1948, Peries relocated permanently to the UK. He eventually settled in Southend-on-Sea: a city that sits near the mouth of the Thames, a river which had once functioned as a key artery for empire.<sup>4</sup> From there, Peries would continue to paint Sri Lanka for the rest of his life. In *Untitled (Figures by Houses)* (1978), two ghostly pale figures stand or crouch in front of a couple of beach huts and palm trees, framing a view out to the sea. The oil on board combines dark black or grey pigments with white paint suffused with yellow and brown tones. Thick impasto layers create a sense of bristling intensity in the celestial expanse.

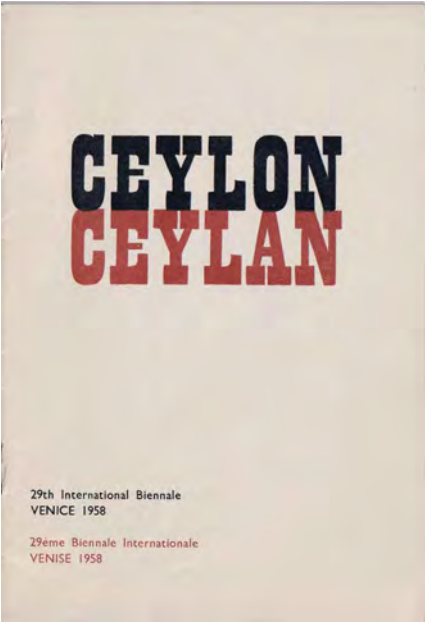
Artist Jagath Weerasinghe argues that ‘*the symbolic and meditative landscapes of Ivan Peries suggest extreme tranquillity and compassion*’.

But cultural geographer Tariq Jazeel also recognises a more confrontational artistic approach, insisting that ‘*Ivan Peries sought to bring Ceylonese folk culture into representation via formal modernist techniques and processes that effectively ruptured the colonial gaze on, and objectification of, Ceylonese culture*’. Art historian Senake Bandaranayake agrees: seeing in Peries’ work ‘*perhaps the most considerable achievement of modern Asian art in its time*’: ‘*a completely original contribution to landscape painting*’, that ‘*invented a modern Ceylonese ‘landscape’ art*’.

Peries also made an essential contribution to British art history: with exhibitions at The Imperial Institute (1952), Venice Biennale (1956-1958), South London Gallery (1960), University of Oxford (1965), Commonwealth Institute (1966), Hayward Gallery (1989-90), among others. In Peries’ 1960s-70s paintings, including *Figures in a Landscape* and *Untitled (Figures by Houses)* , we can read the traces of a UK undergoing profound social struggles and collective change.

<sup>3</sup> See, for example: Edwin Coomasaru, ‘Queer Ecologies and Anti-Colonial Abundance in Lionel Wendt’s Ceylon’, *Art History*, Volume 46, Issue 4 (September 2023), pp.750-776, p.774.  
<sup>4</sup> See, for example: Edwin Coomasaru, ‘Brexite and the Occult: Gendered Ghosts of Empire in Project O’s Saved and Rita Duffy’s Soften the Border’, *Third Text*, 171, Volume 35, Issue 4 (July 2021), pp.473-497, p.495.  
<sup>5</sup> Jagath Weerasinghe, ‘Contemporary Art in Sri Lanka’, in Caroline Turner ed., *Art and Social Change: Contemporary Art in Asia and the Pacific* (Canberra: Pandanus Books, 2005), pp.180-192, p.181.  
<sup>6</sup> Tariq Jazeel, ‘Island Imaginaries: Insularity, Repetition, and the Spatial Politics of the National’, in Kanchana N. Ruwanpura and Amjad Mohamed Saleem ed., *Routledge Handbook of Contemporary Sri Lanka* (Abingdon: Routledge, 2025), pp.33-42, p.39.  
<sup>7</sup> Senake Bandaranayake, ‘*Ivan Peries (Paintings 1939-1969)*’: The Predicament of the Bourgeois Artist in the Societies of the Third World’, *Third Text*, Volume 1, Issue 2 (1987), pp.77-92, p.78, p.82.





Peries had been able to resettle in England as a citizen under the British Nationality Act 1948. But the rights granted by this legislation were successively rolled back between the 1960s-80s, to restrict inhabitants of current or former colonies from accessing the wealth extracted under empire and transferred to the UK. ‘*We are here because you were there*’, proclaimed Sri Lankan writer Ambalavaner Sivanandan (1923-2018), who – like Peries – had migrated to England in 1953.

Considering Sivanandan’s words, it is possible to imagine Peries’ semi-abstract lands and speculative dreamscapes as symbolic representations of Britain as well as Sri Lanka. In *Standing Figure* (1974), thick layers of paint carve out an almost sculptural surface of seemingly unceasing movement, like crashing waves or turbulent clouds. Slipping in and out of legibility, a portrait of a Brown figure in purple robes stands among a series of shifting geometric forms that suggest shapes of the earth and sky. The oil on card may well be a look back at the Indian Ocean island from a diasporic perspective, but might also convey another message: we’re here because you were there.

<sup>8</sup> Nadine El-Enany, *Bordering Britain: Law, Race and Empire* (Manchester: Manchester University Press, 2020), p.1, p.4-6.  
<sup>9</sup> Ian Sanjay Patel, *We’re Here Because You Were There: Immigration and the End of Empire* (London: Verso, 2021), p.1.



Left: Sri Lankan exhibition, Venice Biennale, 1958 | Above: *Untitled (Figures by Houses)* 1978



SALEEM ARIF QUADRI

FAITH, HERITAGE AND NEGATIVE SPACE

Hassan Vawda

This article was commissioned and originally published by Art UK

Across five decades, Saleem Arif Quadri (b.1949) has been making work that draws on the natural world and which explores the idea of spiritual journeys. His initial training as a sculptor is clear in his artistic practice more broadly, which often plays with spatial fragmentation to meditate on absence and presence. In fact, he has consistently returned to the idea of ‘pregnant space’, suggesting meaning is found in the gaps – a space that meditates on faith, heritage and abstraction.

Born in Hyderabad, India, Quadri emigrated to Britain with his family in the 1960s when he was 17. He studied at Birmingham School of Art and then the Royal College of Art, London. After he graduated in 1975, he returned to India as a visitor, later travelling widely in North Africa, Europe and Asia. Much of his work reveals Eastern and Western influences.

Like many artists whose experiences and practices navigate between the canonised narratives of British art history and more pioneering ones, Quadri’s story is often fragmented, mirroring the reception of both the artist and his works. His presence in numerous public collections, while significant, is not always framed in the context of his wider artistic journey.

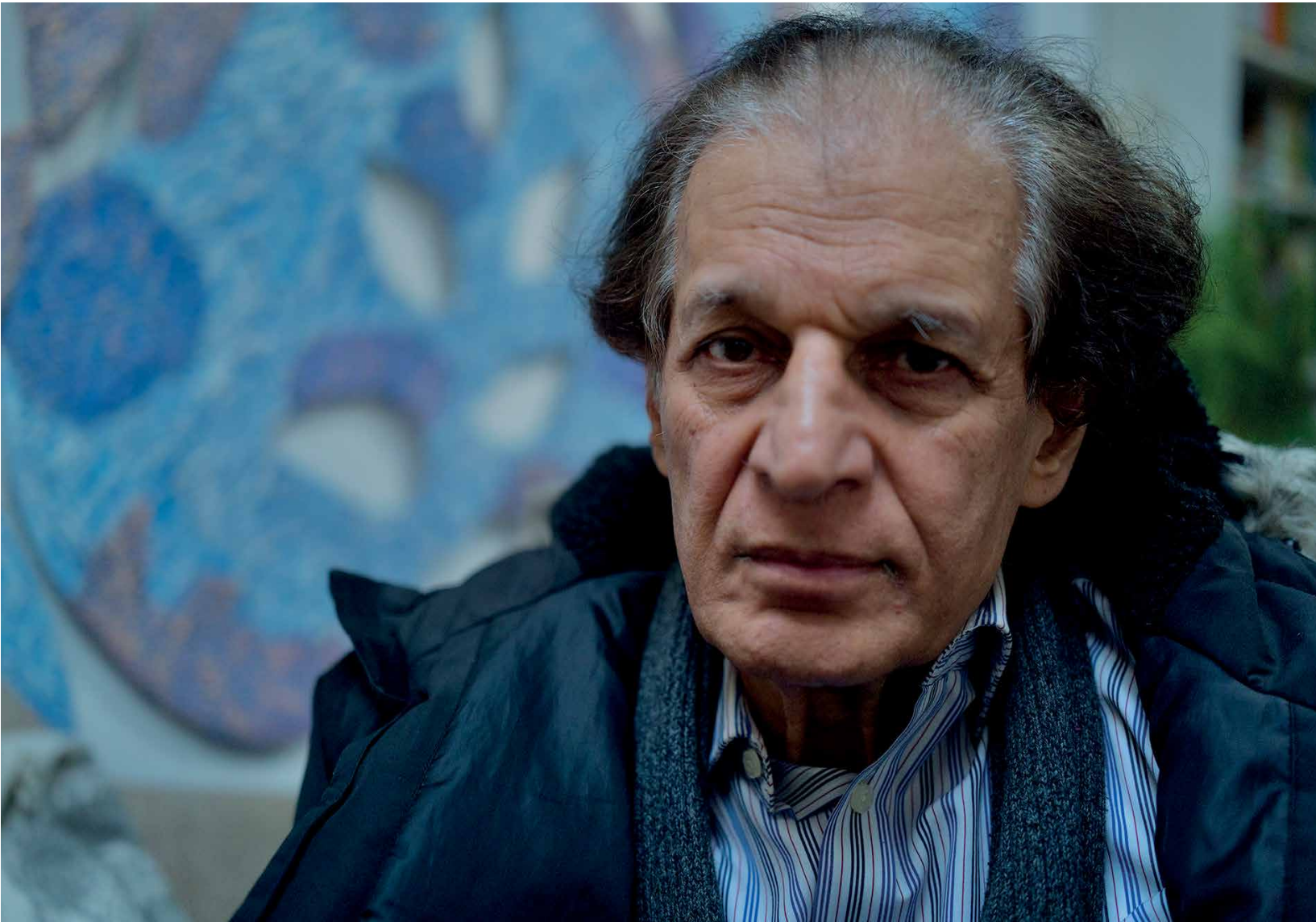
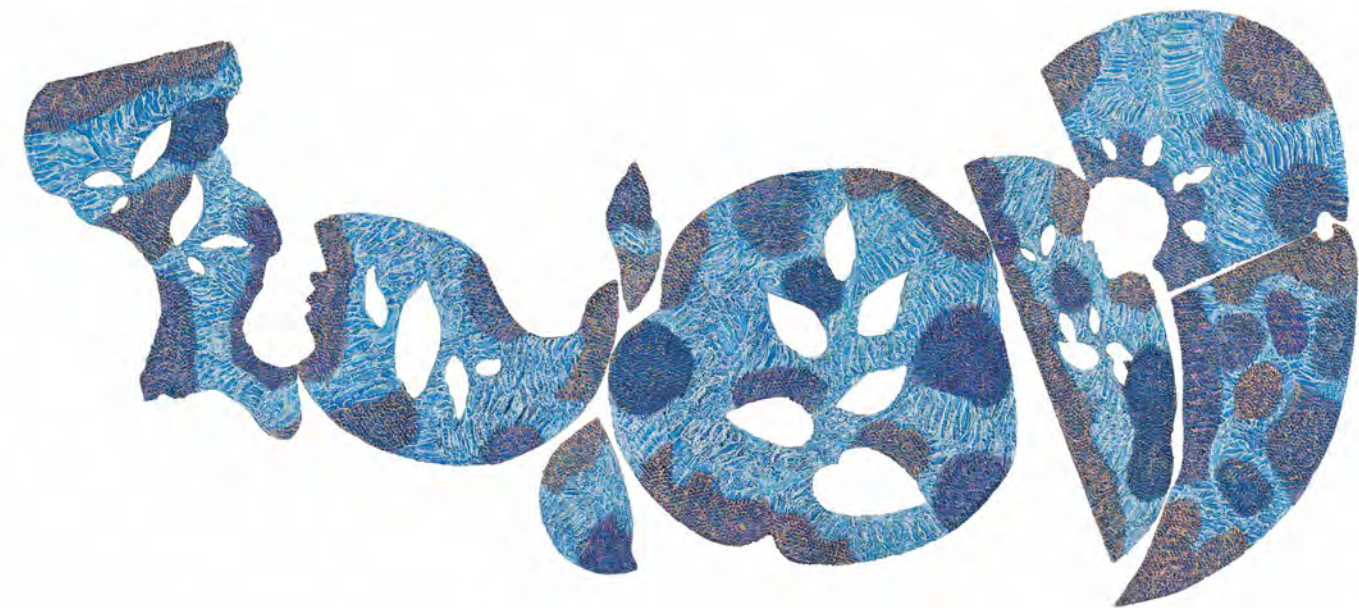


Image Courtesy of Prodeepta Das





[Focussing on his work of the 1980s] In 1986 his work *Harbour of Intimacy* entered the Ipswich Museum’s collection, following Quadri’s solo show titled ‘Garden of Expression’ at Ipswich Art Gallery the same year. [Throughout the decade] his work grew in size as he considered new concepts and shapes – gives some sense of Quadri’s increasing use of empty space during the 1980s.

*‘I began to question the concept of negative/positive visual space,’* he goes on. The spatial openings in works such as *Harbour of Intimacy* and *Guardians of the Garden* become meditations on connection, patience, and shared experience.

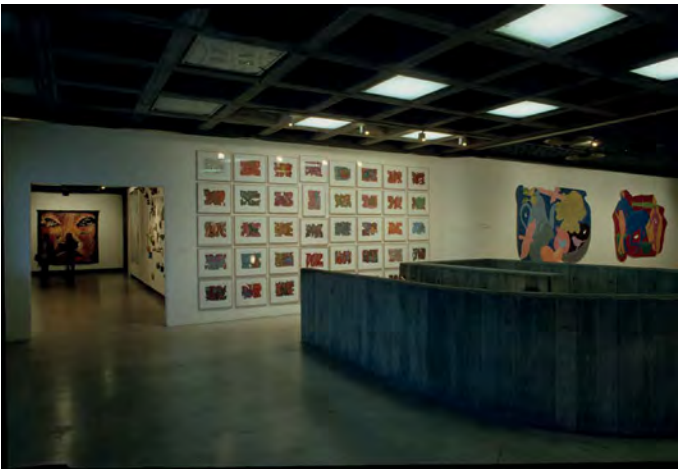
During the 1980s, Quadri exhibited widely, and in 1989, he featured in the seminal exhibition ‘The Other Story’ at the Hayward Gallery, curated by Rasheed Araeen and which brought together the work of overlooked Asian, African and Caribbean artists in a post-war context.

Quadri was awarded an MBE for services to arts in 2008 – the same year that Magdalene Odundo and Frank Bowling were made OBEs – reflecting one of the ways the work of diasporic artists has since been formally recognised.

I describe to Quadri my experience of seeing *Landscape of Longing* (1997–1999) for the first time at Tate Modern, which is part of the exhibition ‘Infinite Geometry’ [until November 2025], curated by Nabila Abdel Nabi, which considers artists working within the language of geometric abstraction.

Quadri suggests that *Landscape of Longing* is deeply personal, born from his journey to find stability and belonging. The piece, which features seven abstract cut-outs mounted to a wall, intertwines multiple elements: an oil lamp symbolising, as he describes it, ‘the light of hope and humility’, a descending flame, and subtle figures embedded within layered textures. *‘The central image – a partial female figure – and a flower symbolising a garden emerged through experimenting with materials such as acrylic, sand, and oil,’* Quadri says.

The work’s layered process mirrors Quadri’s eventual emotional and physical rootedness. *‘At first, I had no title, no direction,’* he admits, but as his life stabilised, the work revealed itself as a testament to longing and fulfilment... Quadri’s creative journey is ongoing but still deeply tied to the teachings and resilience of his early life – his is a practice firmly rooted in faith and heritage.



Opposite: *Guardians of the Garden* (1993-1996) | Above left & right: Saleem’s work at *The Other Story*, Hayward Gallery, 1989 (images courtesy Rasheed Araeen archive) | Lower left: *Landscape of Longing* (1997-1999), Collection of Tate Modern



IMRAN MIR

1950-2014

Beatriz Cifuentes Feliciano  
June 2025

Imran Mir’s work challenged boundaries between art and design, form and meaning. A trained graphic designer and an artist of profound conceptual depth, Mir’s practice extended across painting, sculpture, installation, and design. Born in Karachi, he studied graphic design at the Central Institute of Arts and Crafts in 1971 before earning a master’s degree from the Ontario College of Art in Toronto. His career was marked by an embrace of abstraction, influenced by his interest in science, mathematics, philosophy, and art theory. Over time, his practice evolved to incorporate bold experimentation with scale, colour, material, and spatial installation.

Imran Mir’s work will be exhibited at the 36th Bienal de São Paulo from September 2025 - January 2026





A celebrated designer and co-founder of one of Pakistan’s leading advertising agencies, Imran Mir remained deeply committed to the visual arts throughout his life. He was responsible for creating the first in-house design unit at a prominent Pakistani publication. Mir was also deeply engaged in education and philanthropy. He was a founding member of the Indus Valley School of Art and Architecture in Karachi and played a key role in advocating for the creation of Pakistan’s first Museum of Modern Art.

The two works presented here are part of *The Twelfth Paper on Modern Art*, the final body of work produced by Imran Mir. The title of this series is emblematic of Mir’s enduring commitment to the idea that visual art could function as a form of intellectual inquiry. As with each of his major series, Mir referred to the entire set of works as a ‘Paper’, a deliberate evocation of the academic or scientific paper. For Mir, art was not simply to be seen, it was to be proposed, tested, argued, and experienced.

The Twelfth Paper was first shown in 2014, installed in his meticulously designed studio gallery in an exhibition the artist curated himself, but which he did not live to see. He passed away just a month before it opened. That series, dominated by large canvases of black on white, distilled Mir’s interest in form, geometry, and space. These canvases were complemented by a group of sculptural installations. Typically, each Paper might include a single installation, but in the Twelfth Paper, Mir created six or seven, an unusually large number for the artist. Also included in this final series was a set of six small square canvases rendered in vivid fluorescent hues, a sudden departure from the otherwise monochrome palette of the show. These works stand out as markers of possibility, clues to an evolving language. At the time, Mir had recently returned from a trip to Chicago, where he had picked up an entire suitcase full of fluorescent paints.

Throughout this final body of work, a refinement of the aesthetic and conceptual concerns that had long defined Mir’s practice is palpable. His signature use of geometric forms, particularly the circle, appears in *Untitled*, 2013. The concentric circles do not appear static; with their porous borders they seem to hover in ways that suggest celestial systems, otherworldly shapes, or conceptual diagrams. As with much of Mir’s art, the circle is never just a shape: it is a proposition, a question, a point of entry into something larger and unknowable.

Whereas organic lines give movement and flow to *Untitled*, 2013, geometric lines give structure and stability to *Untitled*, 2014. This painting is an exploration of line and form, its composition punctuated by carefully placed marks of colour that add balance and contrast. Diagonal lines, disrupted at times, form a series of triangles that interlock to create a square framework.

This attention to form, and to the metaphysics of form, was always central to Mir’s thinking. Trained as a graphic designer and interested in philosophy, modernism, and conceptual art, he developed a uniquely hybrid vocabulary, at once minimalist and referential. His work navigated between order and intuition. He was an artist deeply aware of the history of image-making, but also intent on pushing its boundaries.

By the time of the Twelfth Paper, Mir had spent decades developing a consistent and idiosyncratic visual language. There is poignancy in the timing of this work. Knowing it was his last, readings of the exhibition as a retrospective would miss the vital curiosity and forward momentum that runs through the works. These were not closing statements, but experiments, perhaps rehearsals for what was to come next.

With thanks to the Estate of Imran Mir



Previous page: Imran Mir in his studio, circa 1980 | Above: Mir’s work on display at *Manzar: Art & Architecture of Pakistan*, National Gallery of Qatar, 2024 | Below: Publications produced by Mir’s design studio





# RAZA

CALL FOR WORKS:

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RAISONNÉ

The Raza Foundation is compiling a comprehensive catalogue raisonné of all known works by Sayed Haider Raza, held in both public and private collections. This scholarly, multi-volume publication, (the first of its kind for an Indian artist) will feature detailed documentation and full-colour reproductions of each verified work.

Three volumes have already been published, and the Foundation is currently working to expand the project with additional volumes and updated editions of those already in print.

All information provided regarding ownership will be kept strictly confidential, and requests for anonymity will be fully respected.

If you own a work by S. H. Raza, we invite you to contribute to this important research initiative. Submissions can be made via our website at [razacatalogueraisonne.com](http://razacatalogueraisonne.com) or by email: [info@razacatalogueraisonne.com](mailto:info@razacatalogueraisonne.com)



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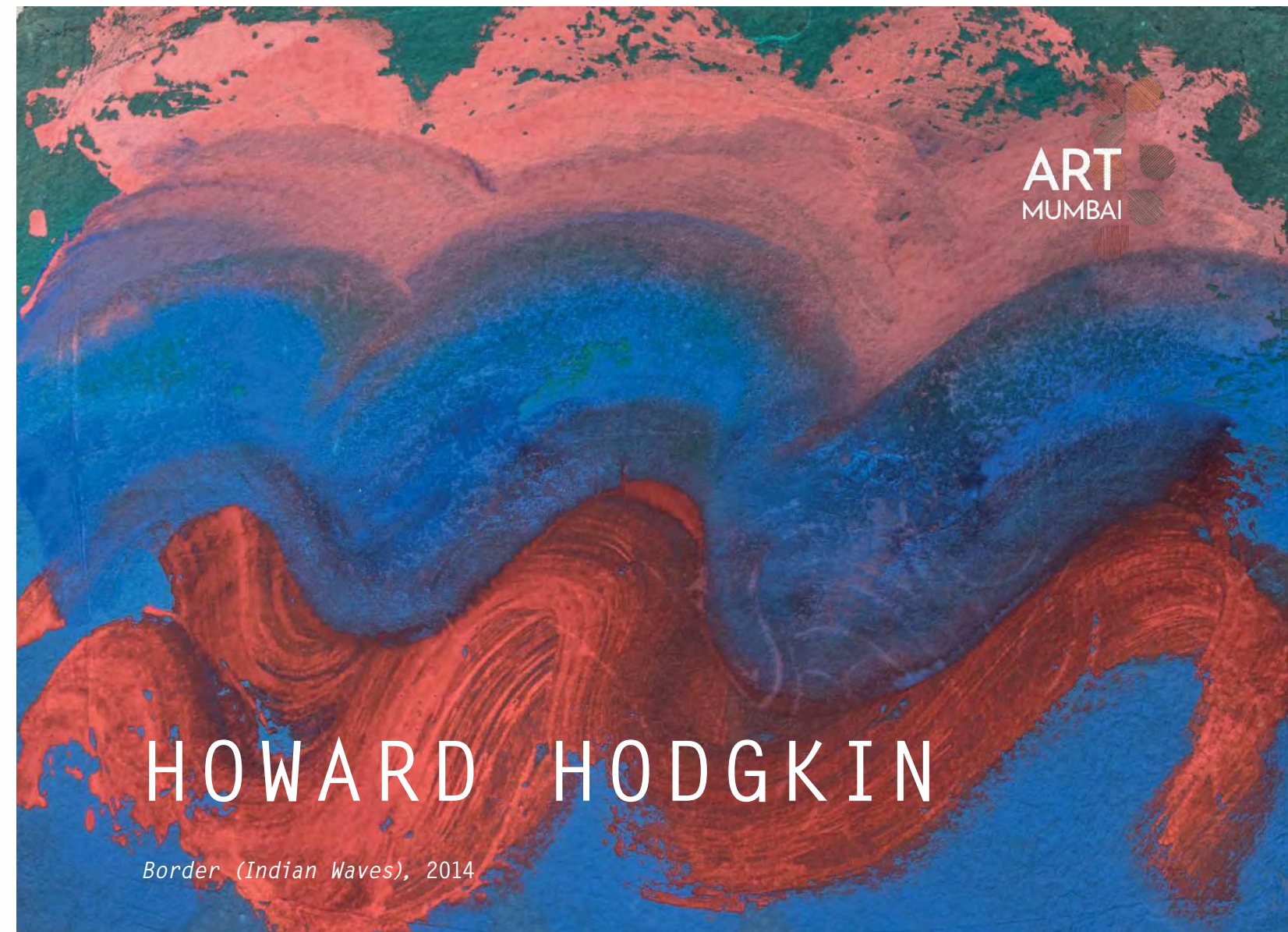
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HOWARD HODGKIN

*Border (Indian Waves), 2014*

*Of / From India*

13 - 16 November 2025

Booth A10

Mahalaxmi Racecourse

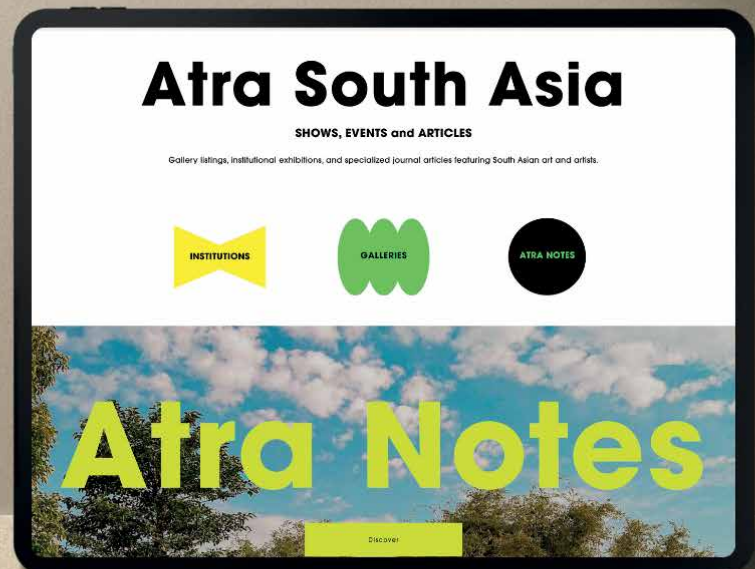
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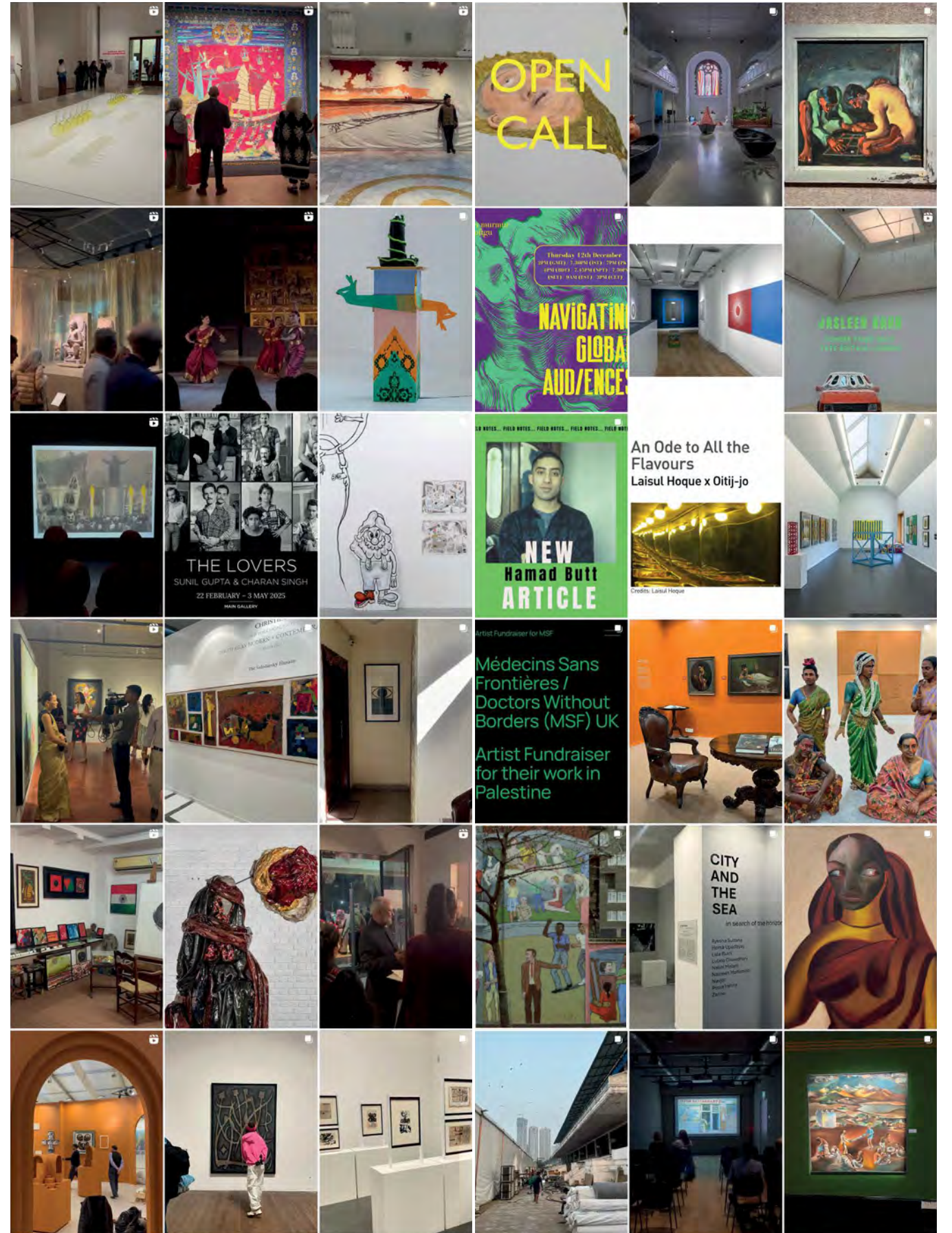
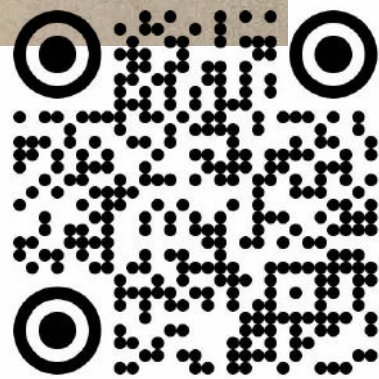


# ATRA

Gallery listings, institutional exhibitions, and specialised journal articles.



# SOUTH ASIA





# ATRA SOUTH ASIA

here,

in this

place.

at this time

**Nour Aslam in** **views Charlie Moore on his new venture Atra South Asia. A listings platform for South Asian relevant exhibitions across the UK.**

**WHAT MADE YOU THINK OF THE IDEA OF ATRA?** It's something I wanted to use myself, but I found that it didn't exist. There are plenty of exhibition listings sites, but I wanted something very specific tailored to my field. My wife Laura is a designer, and we've worked together on several projects for the gallery over the years. It seemed a very good use of our respective talents.

**WHERE IS THE INSPIRATION BEHIND THE NAME?** Atra is a Sanskrit word that has several translations, the most appropriate being 'here, in this place, at this time.' It seemed to fit rather well.

**HOW DO YOU THINK IT CONTRIBUTES TO THE SOUTH ASIAN ARTS SCENE IN LONDON/UK?** It's about promoting exhibitions and events to the benefit of all. An element of discovery is quite key to the platform, which is where the Atra Notes section comes in.

**THE ATRA NOTES SECTION FEATURES A VARIETY OF EXHIBITIONS THAT YOU FOCUS ON - IS THERE A THEME BEHIND THE NOTES THAT ARE BEING CREATED AND HOW DO YOU SELECT WHAT YOU WRITE ABOUT?** Over the years I've undertaken an awful lot of research (a lot very niche) and written a lot of texts for our shows. The Atra Notes section is one way of presenting this information in a non-commercial context, and expanding on it in a way that previously may not have been relevant. They are usually short-read articles with photographs and links embedded in the text which are intended to take you down a rabbit hole – in a good way. It's mainly the contents of my brain and photo reel blended into one... We've also had friends write for this section, which is something we'd like to do more of.

**DO YOU PLAN ON EXPANDING THE FIELD NOTES INTO A WEBINAR SERIES OR PODCAST?** The gallery does have a podcast - A Life in Art. I started this in 2020 as a good excuse to interview artists and curators connected to gallery shows, but by looping in Atra we could certainly broaden it out, so yes, that's just around the corner.

**HOW DO YOU VISUALISE EXPANDING ATRA, IF YOU ARE HOPING TO DO SO?** Simplicity is quite central to the project, so things may change over time, but the essentials will stay the same. There's certainly scope to do more, and there are several projects circling that we'd like to undertake, but the trouble is finding the time to do it all. When I told a friend about it they said, 'ah great, are you doing one for New York?' I like the simplicity of it, but in the words of Frasier Crane, 'if less is more, think how much more, more would be.' Let's see.

**WHAT WAS YOUR GOAL WITH CREATING ATRA?** To give us something to talk about other than the kids... And to provide considered, easily accessible information in a well-designed format for my area of specialism. It's not meant to have broad appeal or general relevance, but to be focussed, which I think is a good thing. Hopefully it does.

**COMING FROM A COMMERCIAL GALLERY SPACE, WHAT MADE YOU WANT TO CREATE THIS PLATFORM AND HOW DO YOU THINK IT ALIGNS WITH GROSVENOR GALLERY?** Not blowing our own trumpet too hard, but over the last 20 years, Grosvenor Gallery has done some very good work promoting modern and contemporary art from the region and diaspora. Since I joined in 2012 it has more or less been the sole focus of what we do. I became a partner in 2016 and have had great opportunities to present shows and artists that haven't had the attention they deserve, and Atra is another avenue for sharing that information. I think they sit together quite well really.

**WOULD YOU BE OPEN FOR COLLABORATION WITH OTHER INDIVIDUALS/INSTITUTIONS?** Absolutely. I think that could be part of where it's headed. Most of the activity in this space takes place at public institutions, so collaborations would be a great thing to do at some point.

**HOW DO YOU ENSURE TO KEEP UP WITH EVERYTHING SOUTH ASIA RELATED FOR ATRA?** There are times when every time I open Instagram I see another relevant show that needs listing. It's a great moment for artists from or connected to the region. Over the last 4 or 5 years there's been a real uptick in the number of shows taking place in the UK. In June for example we had listed over 25 events taking place in Institutions across the UK, from big London shows like Huma Babha at the Barbican, Arpita Singh at the Serpentine, Hamad Butt at Whitechapel, to regional exhibitions like Tigers & Dragons at Glynn Vivian as well as the Liverpool Biennial and events for Bradford 2025. I can categorically say that we won't get 100% of the material all the time, but we try our best.





# KRISHEN KHANNA AT 100: THE LAST PROGRESSIVE

Co-curated by Dr. Zehra Jumabhoy and Kajoli Khanna



10 November - 10 December 2025

National Gallery of Modern Art,  
Mumbai

The National Gallery of Modern Art (NGMA), Mumbai, is honoured to present *Krishen Khanna at 100: The Last Progressive* — a landmark retrospective commemorating the centenary of one of India's most celebrated modernists. As the last surviving member of the iconic Progressive Artists' Group, Khanna occupies a singular position in the narrative of Indian modern art. This exhibition not only honours his remarkable artistic journey - spanning more than eight decades — but also recognises his foundational role in shaping the visual culture of post-Independence India.

Staged in Mumbai, the city where his artistic career began, the retrospective offers an unparalleled opportunity to trace Khanna's evolution—from his early figurative compositions and Partition-era works to his experiments with abstraction, politically engaged narratives, and rarely seen works lent from private and institutional collections. More than a retrospective, this exhibition is a comprehensive celebration of a life dedicated to art, social engagement, and visual experimentation.

Co-curated by Dr. Zehra Jumabhoy and Kajoli Khanna, this marks the artist's first-ever museum retrospective — an historic event that stands as both tribute and testimony to one of the nation's most enduring artistic legacies.

Above: *The Anatomy Lesson* (1975), from the Darashaw Collection  
Image courtesy of Sotheby's Inc.

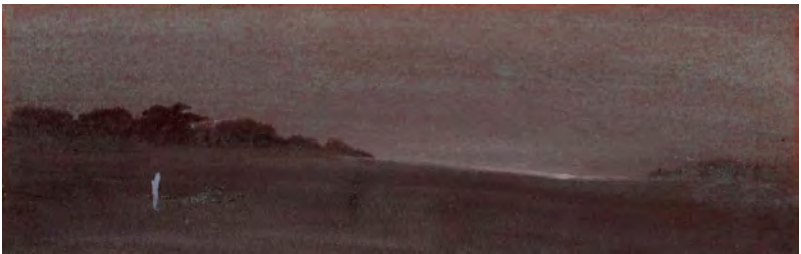


Ministry of Culture  
Government of India



राष्ट्रीय आधुनिक  
कला संग्रहालय  
NATIONAL GALLERY  
OF MODERN ART





**Gaganendranath Tagore**  
1871-1951  
*Untitled (Figure at Dawn)*, Circa 1920



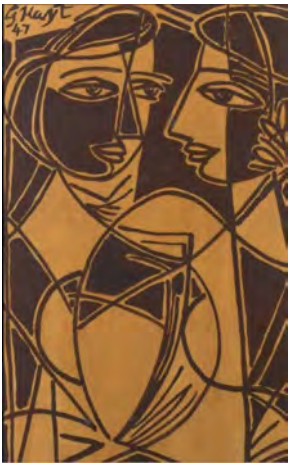
**Gopal Ghose**  
1913-1980  
*Untitled (Pastoral Scene)*, 1942



**Abdur Rahman Chughtai**  
1897-1975  
*Yassoda*, Circa 1930s



**Abdur Rahman Chughtai**  
1897-1975  
*Endless Journey*, Circa 1950



**George Keyt**  
1901 - 1993  
*Untitled (Lovers)*, 1947



**Abdur Rahman Chughtai**  
1897-1975  
*Evensong*, Circa 1950



**Abdur Rahman Chughtai**  
1897-1975  
*Before the Curtain*, Circa 1950



**Krishnaji Howlaji Ara**  
1914-1985  
*Untitled (Single Flower in a Blue Vase)*, Circa 1950



**Abdur Rahman Chughtai**  
1897-1975  
*Village Maiden*, Circa 1950



**Jamini Roy**  
1887 - 1972  
*Untitled (Head of Christ)*, Circa 1950



**Maqbool Fida Husain**  
1915-2011  
*Untitled (Village Scenes)*, 1958



**B Prabha**  
1933 - 2001  
*Sorrow*, Circa 1950



**Francis Newton Souza**  
1924-2002  
*Standing Blue Nude*, 1952



**Jamini Roy**  
1887 - 1972  
*Untitled (Seated Woman)*, Circa 1950



**Maqbool Fida Husain**  
1915-2011  
*Untitled (Seated Woman with Red Bottle)*, 1958





**Jamini Roy**  
1887 - 1972  
*Mother and Child*, Circa 1950



**Ali Imam**  
1924-2002  
*Untitled (Still Life on a Red Table)*, 1960



**Abdur Rahman Chughtai**  
1897-1975  
*Untitled (Mughal Princess)*, Circa 1960



**Laxman Pai**  
1926 - 2021  
*Untitled (Tree in Autumn)*, 1959



**Ahmed Parvez**  
1926-1979  
*Untitled (Metaphorical landscape)*, 1961



**Francis Newton Souza**  
1924-2002  
*Flowers*, 1961



**Laxman Pai**  
1926 - 2021  
*Portrait of a Woman*, 1959



**Ahmed Parvez**  
1926-1979  
*Untitled (Spatial Rhythm)*, 1962



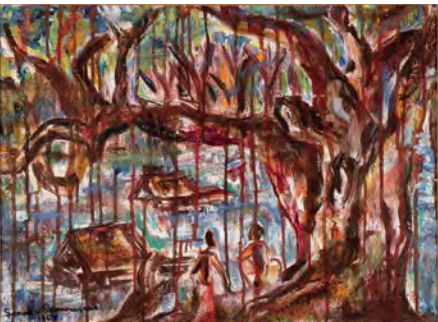
**Anna Molka Ahmed**  
1917-1994  
*Beggars*, 1964



**Avinash Chandra**  
1931-1991  
*Totem Poles*, 1962



**Lancelot Ribeiro**  
1933-2010  
*Untitled (White Landscape)*, 1964



**Senaka Senanayake**  
b. 1951  
*Untitled (Landscape with Banyan Tree)*, 1967



**Iqbal Geoffrey**  
1939-2021  
*The Warrior Princess Razia Sultana*, 1964



**Sadanand K. Bakre**  
1920-2007  
*Untitled (Landscape with Cathedral)*, 1964





**Avinash Chandra**  
1931-1991  
*Hills of Dreams*, 1965



**Lancelot Ribeiro**  
1933-2010  
*Landscape*, 1965



**Avinash Chandra**  
1931-1991  
*Untitled (Head)*, 1967



**Lancelot Ribeiro**  
1933-2010  
*The Search*, 1967



**Syed Sadequain**  
1930-1987  
*Three Figures*, 1967



**Iqbal Geoffrey**  
1939-2021  
*In Search of an Ideal Landscape (Aesthetic Hello)*, 1965



**Ismail Gulgee**  
1926-2007  
*Untitled (Abstract Forms)*, 1966



**Rasik Dugashanker Raval**  
1928 -1980  
*Untitled (Six Standing Women)*,  
Circa 1965



**Syed Sadequain**  
1930-1987  
*Three Figures*, 1967



**H. A. Karunaratne**  
b. 1929  
*Untitled (Three Nudes)*, 1968



**H. A. Karunaratne**  
b. 1929  
*Untitled*, 1968



**B. Prabha**  
1933 - 2001  
*Flower Study*, 1967



**Syed Sadequain**  
1930-1987  
*Artist and the Model VII*, 1966



**Sayed Haider Raza**  
1922-2016  
*Sentier*, 1966



**Lancelot Ribeiro**  
1933-2010  
*Juggernaut City*, 1968



**Balraj Khanna**  
1940 - 2024  
*Untitled (Blue)*, Circa 1978





**Lain Singh BANGDEL**  
1919-2002  
*Untitled (Abstract)*, 1968-69



**Jogen Chowdhury**  
b. 1939  
*Untitled*, 1969



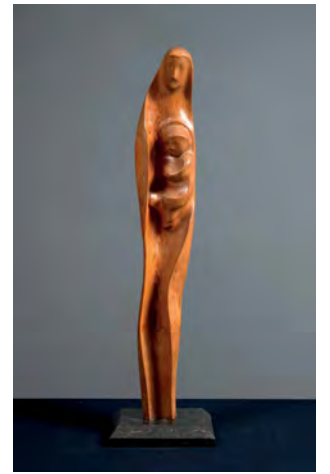
**George Claessen**  
1909-1990  
*Blue Motet*, 1969



**Ivan Peries**  
1921-1988  
*Standing Figure*, 1974



**Appukuttan Achary**  
1925-1997  
*Reclining Figure*, Circa 1970



**Appukuttan Achary**  
1925-1997  
*Mother and Child*, Circa 1970



**Lain Singh BANGDEL**  
1925-2002  
*Untitled (Red Abstract)*, 1968-69



**Ismail Gulgee**  
1926-2007  
*Untitled*, 1973



**George Keyt**  
1901-1993  
*Untitled (Woman with a Vase)*, 1971



**Anwar Jalal Shemza**  
1928-1985  
*Green on Lilac*, 1975



**Ivan Peries**  
1921-1988  
*Figures in a Landscape*, 1969



**Sakti Burman**  
b. 1935  
*Mirror on the Balcony*, Circa 1970



**H A Karunaratne**  
b. 1929  
*Untitled (Cow and Figure)*, 1970



**Francis Newton Souza**  
1924-2002  
*House and Garden*, 1975



**Francis Newton Souza**  
1924-2002  
*Heads*, 1975



**Francis Newton Souza**  
1924-2002  
*Lady at Toilette*, 1975





**Francis Newton Souza**  
1924-2002  
*Untitled (Still Life)*, 1975



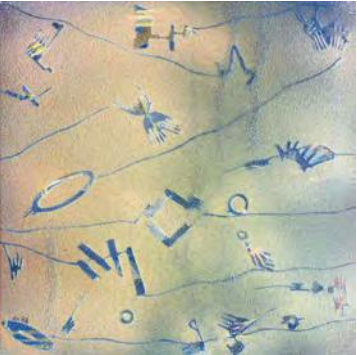
**Ganesh Pyne**  
1937-2013  
*The Wounded Beast*, 1976



**Ganesh Pyne**  
1937-2013  
*Untitled*, 1976



**Zahoor ul-Akhlaq**  
1941-1999  
*Blue over Brown*, Circa 1975



**Balraj Khanna**  
1940-2024  
*Untitled (Yellow)*, 1988



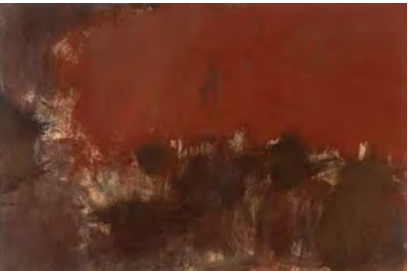
**Ivan Peries**  
1921-1988  
*Untitled (Figures by Houses)*, 1978



**Maqbool Fida Husain**  
1915-2011  
*Bathers*, 1979



**Maqbool Fida Husain**  
1915-2011  
*Untitled (Ibn-e-Zainab series)*, 1979



**Rajendra Dhawan**  
1936-2012  
*Untitled*, Circa 1980



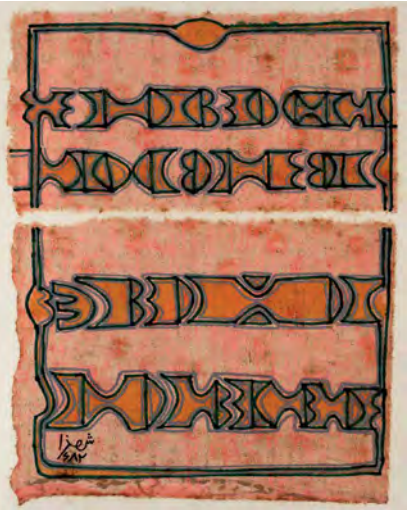
**Mohan Samant**  
1924-2004  
*Untitled (Figure & Body Parts)*, 1982



**Ram Kumar**  
1924-2018  
*Landscape (Red)*, 1976



**Balraj Khanna**  
1940-2024  
*Abstract (Yellow and Black)*, 1980



**Anwar Jalal Shemza**  
1928-1985  
*Untitled (Composition on Orange)*, 1982



**Anwar Jalal Shemza**  
1928-1985  
*Roots*, 1984



**Zubeida Agha**  
1922-1997  
*Interior*, 1982





**Nilima Sheikh**  
b. 1945  
*Paysage*, 1986



**Sayed Haider Raza**  
1922-2016  
*Germination*, 1986



**Ganesh Haloi**  
b. 1936  
*Untitled*, 1989



**Jamil Naqsh**  
1939-2019  
*Untitled (Woman on Blue)*, 1999



**Manu Parekh**  
b. 1938  
*Landscape with birds*, Circa 1988



**Nilima Sheikh**  
b. 1945  
*About Season 4*, 1986



**Sayed Haider Raza**  
1922-2016  
*Bindu-Temps-Espace*, 1988



**Zahoor ul-Akhlaq**  
1941-1999  
*Plant in Pot I*, 1987



**Mohan Samant**  
1924-2004  
*Untitled*, 1989



**Jogen Chowdhury**  
b. 1946  
*Workers*, 1987



**Bhupen Khakhar**  
1934-2003  
*Intimacy*, 1993



**Bhupen Khakhar**  
1934-2003  
*Presence*, 1993



**Francis Newton Souza**  
1924-2002  
*Ravana*, 1995



**Ram Kumar**  
1924-2018  
*Untitled*, 1992



**Saleem Arif Quadri**  
b. 1949  
*Guardians of the Garden*, 1993 - 1996

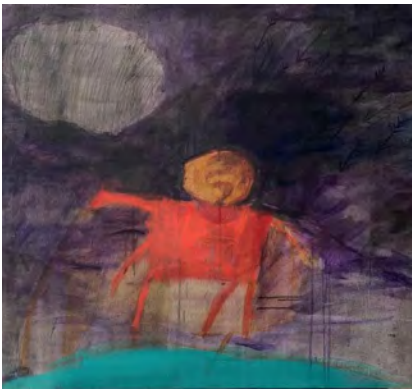


**Arpana Caur**  
b. 1954  
*Time-Image*, 1989

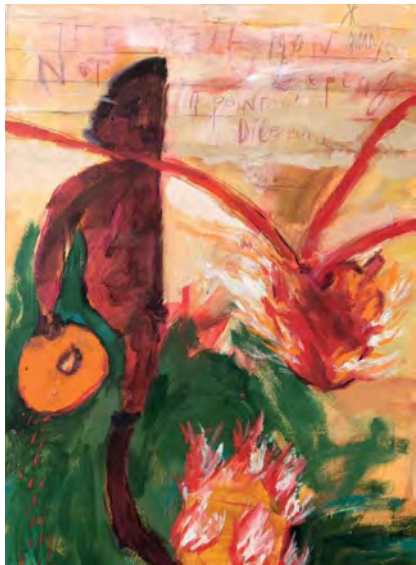




**Bhupen Khakhar**  
1934-2003  
*Untitled (Casting the Net)*, Circa 1995



**Quddus Mirza**  
b. 1961  
*The Last Rider*, 1996



**Quddus Mirza**  
b. 1961  
*Dilemma of A Painter*, 1996



**Velu Viswanadhan**  
b. 1940  
*Untitled*, 2001



**Ismail Gulgee**  
1926-2007  
*Untitled (Nuqta Series)*, 2002



**Mohan Samant**  
1924-2004  
*The Perfume Makers*, 2002



**George Claessen**  
1909-1990  
*An Intimation of Infinity*, 1996



**Anwar Saeed**  
b. 1955  
*Untitled*, 1998



**Akbar Padamsee**  
1928-2020  
*Untitled (Nude)*, 2003



**Akbar Padamsee**  
1928-2020  
*Nude*, 2003



**Subodh Gupta**  
b. 1964  
*Feast for a Hundred and Eight Gods 2*, 2005



**Sudhir Patwardhan**  
b. 1949  
*Small Hill*, 2004



**Sankho Chaudhuri**  
1916-2006  
*Untitled*, Circa 2000



**Shanti Panchal**  
b. 1951  
*Guardian Angel*, 1988/89



**Sankho Chaudhuri**  
1916-2006  
*Untitled*, Circa 2000



**Jamil Naqsh**  
1939-2019  
*Reclining Nude*, 2000

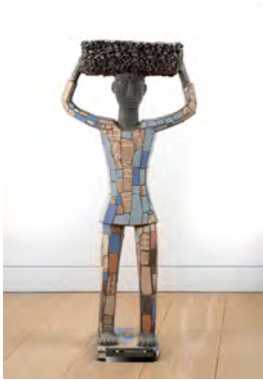


**Sayed Haider Raza**  
1922-2016  
*The Inner Eye*, 2003





**Shahabuddin Ahmed**  
1930-2022  
*Untitled*, 2006



**Nek Chand**  
1924-2015  
*Standing Figure with Basket*, Circa 2005



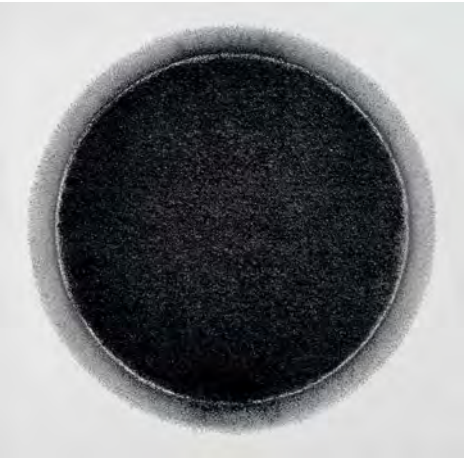
**Rafiqun Nabi**  
b. 1943  
*Jetty, Sundarbans*, 2006



**Viswanadhan**  
b. 1940  
*Untitled*, 2009



**N. N. Rimzon**  
b. 1957  
*Devotee on the Rock*, 2017



**Imran Mir**  
1950-2014  
*Untitled*, 2013



**Gieve Patel**  
1940-2023  
*Daphne*, 2006



**Viswanadhan**  
b. 1940  
*Untitled*, 2008



**Himmat Shah**  
1933-2025  
*Untitled (Totemic Head)*, 2006



**Imran Mir**  
1950-2014  
*Untitled*, 2014



**Dhruva Mistry**  
b. 1957  
*Recline*, 2014-2015



**N. N. Rimzon**  
b. 1957  
*Pain of the Mountain*, 2017



**Maqbool Fida Husain**  
1915-2011  
*Untitled*, 2007



**Sohan Qadri**  
1932 – 2011  
*Manu III*, 2007



**Sohan Qadri**  
1932 – 2011  
*Agni VI*, 2008



**N. N. Rimzon**  
b. 1957  
*Mother at the Field*, 2017



**Rasheed Araeen**  
b. 1935  
*Mayz (Table)*, 2018



**Gulammohammed Sheikh**  
b. 1937  
*Untitled*, 2015





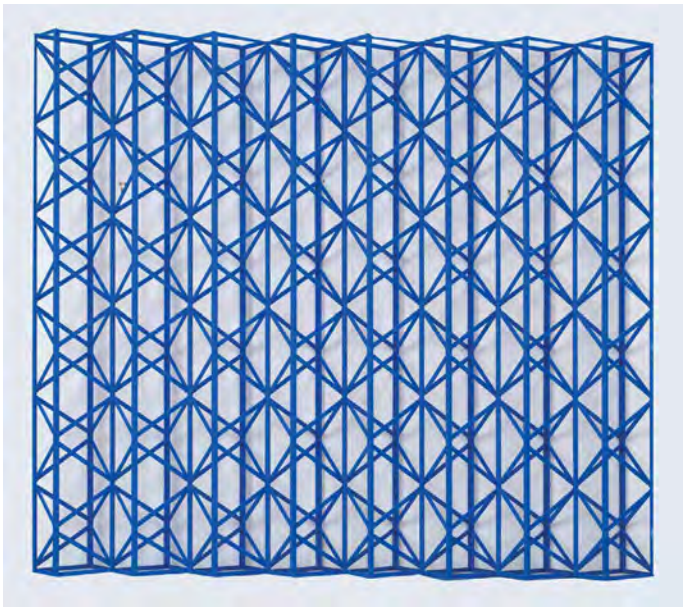
**Jogen Chowdhury**  
b. 1946  
*Crocodile*, 2020



**Rekha Rodwittiya**  
b. 1958  
*Rekha@Sixty: Transient Worlds Of Belonging*, 2018



**Rekha Rodwittiya**  
b. 1958  
*Rekha@Sixty: Transient Worlds Of Belonging*, 2018



**Rasheed Araeen**  
b. 1935  
*Neelum*, 2022



**Rasheed Araeen**  
b. 1935  
*Bismillah 2A (Red/Yellow/Blue)*, 2021



**Rasheed Araeen**  
b. 1935  
*Small Blue*, 2021



**Rekha Rodwittiya**  
b. 1958  
*Rekha@Sixty: Transient Worlds Of Belonging*, 2018



**Rekha Rodwittiya**  
b. 1958  
*Rekha@Sixty: Transient Worlds Of Belonging*, 2018



**Krishen Khanna**  
b. 1925  
*Bandwalla (Accordion)*, 2022



**Krishen Khanna**  
b. 1925  
*Bandwalla (Saxophone)*, 2022



**Jogen Chowdhury**  
b. 1939  
*Tent*, 2022



**A Ramachandran**  
1935 - 2024  
*Basant: Roski with Palash Tree and Chameleon*, 2020



**Rasheed Araeen**  
b. 1935  
*Allah, (Blue/Yellow)*, 2021



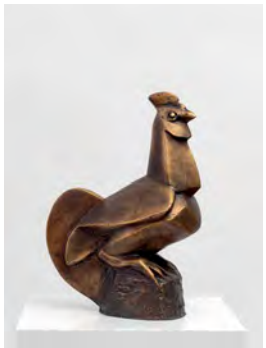
**Krishen Khanna**  
b. 1925  
*Bandwalla (Flute)*, 2022



**Krishen Khanna**  
b. 1925  
*Bandwalla (Horn)*, 2022



**Quddus Mirza**  
b. 1961  
*The Bleeding House*, 1998

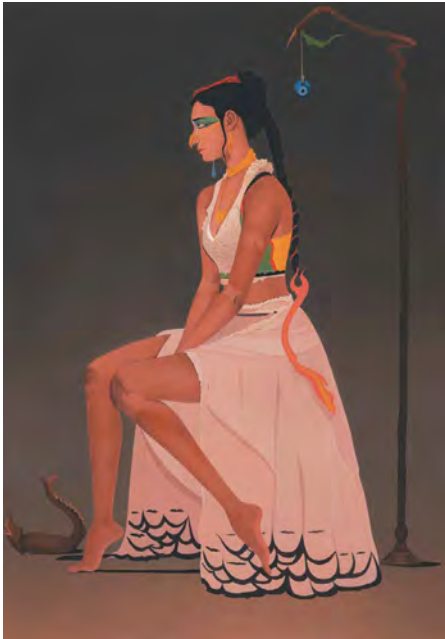


**A Ramachandran**  
1935 - 2024  
*The Rooster*, 2023





**Rekha Rodwittiya**  
b. 1958  
*I Am Woman - Do Not Whisper It!, 2024*



**Surendran Nair**  
b. 1956  
*Exquisite corpse shall drink new wine: An Actor (Lady Amherst's) at play, an imaginarty one: There is something rotten in the Cloud Cuckoo Cowntry. (Sargam, Visargam and a Refrain) Cuckoonebulopolis, 2025*



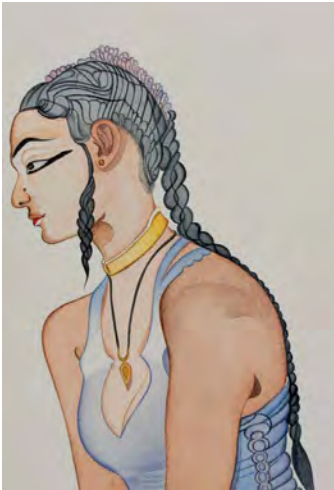
**Surendran Nair**  
b. 1956  
*Untitled, 2024*



**Surendran Nair**  
b. 1956  
*Untitled, 2024*



**Surendran Nair**  
b. 1956  
*Untitled, 2025*



**Surendran Nair**  
b. 1956  
*Untitled, 2025*



**Surendran Nair**  
b. 1956  
*Untitled, 2024*



**Surendran Nair**  
b. 1956  
*Untitled, 2025*



**Rekha Rodwittiya**  
b. 1958  
*Home is wherever you are, 2025*



**Senaka Senanayake**  
b. 1951  
*Dusk, 2025*



**Senaka Senanayake**  
b. 1951  
*The Keepers of Sinharaja, 2025*



**Senaka Senanayake**  
b. 1951  
*Spring, 2025*



**Paramjit Singh**  
b. 1935  
*Untitled, 2025*



**Paramjit Singh**  
b. 1935  
*Untitled, 2025*



19 20 25

**Grosvenor  
Gallery**