

Grosvenor  
Gallery

SOUTH  
ASIAN  
MODERN  
MASTERS

**Grosvenor  
Gallery**

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**Introduction**

This Exhibition of recent acquisitions of Modern South Asian Masters is first a celebration of our new gallery premises at 35 Bury Street, in the heart of St James's. It is also a celebration of fifteen years of dealing in Modern Artists from India and Pakistan. This catalogue is testament to our journey and we look forward to many more surprises along the way.

The Grosvenor Gallery has a longer history as it was started in the 1960's, then dealing in Italian Futurists and Russian Avant-Garde. In 1999 we dealt successfully for a few years in the remainder of the old stock from this period however it became increasingly apparent that the material was simply disappearing into museums. So we decided to invest in Post War works and started acquiring largely Modern British works and put together some very good collections. At the same time we also looked at Souza, who had exhibited with Grosvenor Gallery in the 1960's and I was very interested in this artist then viewed as a bit of an outsider by the British. We collected and acquired works and did a show in 2002 which did well and then another show in 2003 which did better. That gave us the confidence to acquire in depth and also to look at other Indian artists who had worked in Europe, Husain, Raza, and Padamsee. Luckily our timing was good and our shows coincided with a new wave of Indian collectors chasing these then largely under-appreciated artists. Today we stand as one of the most highly regarded galleries in this field.

Dealing is a precarious career, with lows and highs; despite this we are very happy doing it. None of this would have been possible without our friends, colleagues and clients and a very large thank you to you all.

I hope that our next years will be as successful and we very much look forward to welcoming all our families, friends and colleagues to the Grosvenor Gallery.

However, I would like to make a separate thanks to our team at the Gallery past and present without whom none of this would have been possible. To Ray Perman, for his generosity and unflinching support. To Charles Moore my fellow Director, who's dealing skills is as good as it gets. To Kajoli Khanna, Associate Director, who runs the gallery brilliantly and who is a much loved figure in the Indian Art World. To past staff, Gauri Agarwal, Emily Austin, Vinita Agarwal and Justin Fitzpatrick, and lastly to Anne, whom I married and to our great children, Millie, Harvey and Samuel, Thanks.

*Conor Macklin*

May 2017

EXHIBITIONS OF  
SOUTH ASIAN ART

2002—2017

SOUZA AND FRIENDS

MODERN INDIAN  
PAINTINGS



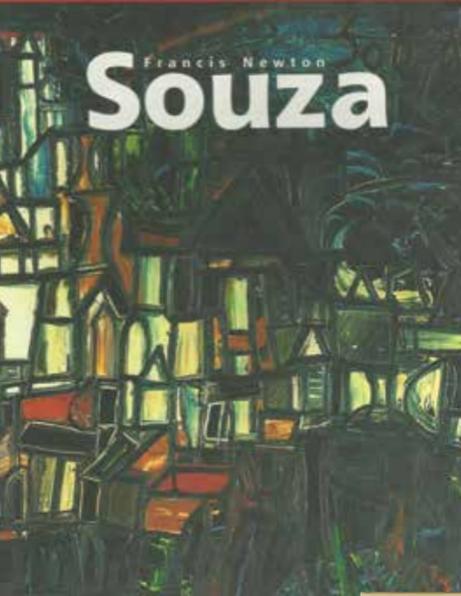
Shibu Natesan  
works (1999-2002)

MODERN INDIAN  
PAINTINGS

GROSVENOR GALLERY LONDON

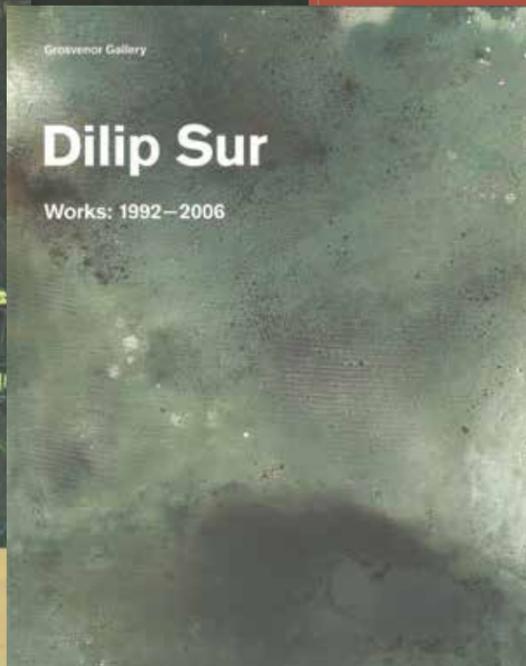
Saffronart and Grosvenor Gallery Present

GROSVENOR GALLERY,  
LONDON



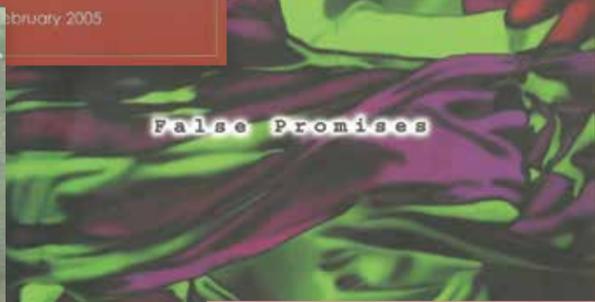
Francis Newton  
**Souza**

New York and London 2006

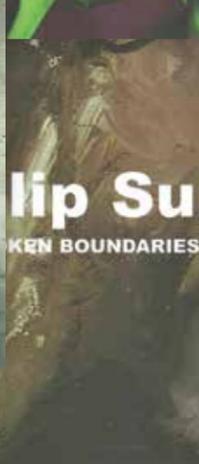


Dilip Sur

Works: 1992–2006



False Promises



Dilip Sur  
BROKEN BOUNDARIES



INDIAN ART

IIII/IIII

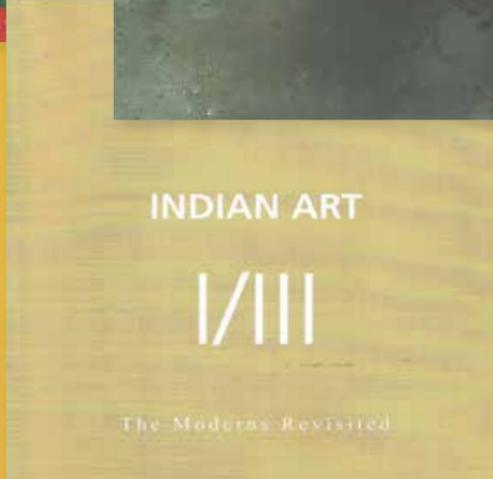
Here and There: Twenty Works from India



INDIAN ART

IIII/IIII

Inventing / Inverting Traditions



INDIAN ART

IIII/IIII

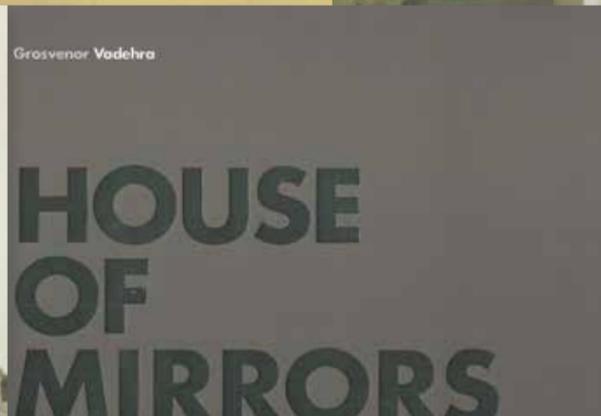
The Moderns Revisited



RAM  
KUMAR



Hema Upadhyay



Grosvenor Vadehra

HOUSE  
OF  
MIRRORS

18 Albemarle Street  
London W1S 4HR

2002

*Souza and Friends*

In association with Rob Dean  
3–27 September 2002

37 Albemarle Street  
London W1S 4HR

2003

*Modern Indian Paintings from European Collections*

In association with Rob Dean  
4–22 May 2003

2005

*Modern Indian Paintings*

17–25 February 2005

*Shibu Natesan: Vision Unlimited*

6–29 July 2005

*F N Souza*

in association with Saffronart New York and London  
14 October–19 November 2005

*Souza at Tate Britain*

14 November 2005–14 November 2006

*T. V. Santhosh – False Promises*

30 November–15 December 2005

21 Ryder Street  
London SW1Y 6PX

2006

*Dilip Sur: Works 1992–2006*

24 May–23 June 2006

*Grosvenor Vadehra*

*Indian Art Part I: The Moderns Revisited*

11 October–3 November 2006

*Grosvenor Vadehra*

*Indian Art Part II Inventing / Inverting Tradition*

14 December 2006–14 January 2007

2007

*Dilip Sur: Broken Boundaries*

11–24 January 2007

*Grosvenor Vadehra*

*Indian Art Part III Here and Now*

15 February–11 March 2007

*Modern and Contemporary Indian Art*

12 April 2007–11 May 2007

*Grosvenor Vadehra*

*Hema Upadhyay: The Glass House*

18 May 2007–2 June 2007

*Grosvenor Vadehra*

*Ram Kumar: Recent Works*

15 June 2007–29 June 2007

*Shibu Natesan – rescheduled*

18 July 2007–11 August 2007

*Grosvenor Vadehra*

*House of Mirrors*

4 July 2007–14 July 2007

*Grosvenor Vadehra*

*Bacon, Freud, Mehta, Souza*

30 August 2007–19 September 2007

*Grosvenor Vadehra*

*Sumedh Rajendran: Chemical Smuggle*

13 October 2007–26 October 2007

*Grosvenor Vadehra*

*Paramjit Singh: Nature's Labyrinth*

7 November 2007–30 November 2007

*Angeli Sowani: Inner Weaves*

6 December 2007–20 December 2007

2008

*Grosvenor Vadehra*

*Click! Contemporary Photography from India*

27 February–27 March 2008

*Spring Contemporary Exhibition 2008*

18–30 April 2008

*Grosvenor Vadehra*

*Bari Kumar: In Transit*

9–23 May 2008

*Grosvenor Vadehra*

*Chameli Ramachandran*

28 May–10 June 2008

*Grosvenor Vadehra*

*A. Ramachandran*

12–30 June 2008

*F N Souza*

in association with Saffronart New York

16 September–15 October 2008

*Grosvenor Vadehra*

*Ravinder Reddy 2008*

20 September–10 October 2008

*Contemporary Indian Art 2008*

15–30 October 2008

2009

*Shibu Natesan External Affairs 2009*

8–30 January 2009

*Grosvenor Vadehra*

*T.V. Santhosh – Living With A Wound*

6–27 February 2009

*Progressive to Altermodern 2009*

6–28 May 2009



Grosvenor Vadehra  
*Indian Modern Masters*  
 incl works by MF Husain  
 8-17 June 2009

Grosvenor Vadehra  
*Sunoj D: Between Land and Sky*  
 13 July-13 August 2009

*September Group Show: 2009*  
 9-30 September 2009

*F.N. SOUZA 'Heads, Landscapes and Nudes'*  
 8-27 October 2009

Grosvenor Vadehra  
*Anglo-Indian Express*  
 9-21 December 2009

**2010**  
 Grosvenor Vadehra  
*Sunil Gupta: The New Pre-Raphaelites*  
 12-30 January 2010

*The Progressives & Associates*  
 26 May-11 June 2010

Grosvenor Vadehra  
*Prajakta Palav Aber: Sprouting Beads*  
 15 June-15 July 2010

Grosvenor Vadehra  
*Etchings, Lithographs and Serigraphs*  
*M.F Husain, S.H Raza, Ram Kumar, Arpita Singh, Paramjit Singh*  
 20-29 July 2010

Grosvenor Vadehra  
*Variant Space: Group Show*  
 4-20 August 2010

Grosvenor Vadehra  
*Indian (Sub)Way*  
 22 September-7 October 2010

Grosvenor Vadehra  
*Faiza Butt: Pehlwan*  
 13-29 October 2010

*Angeli Sowani: Vaaban*  
 3-17 November 2010

**2011**  
 Grosvenor Vadehra  
*Narrations, Quotations and Commentaries*  
 4-24 March 2011

*Dhruva Mistry: Bronzes 1987 - 1990*  
 7 May-31 June 2011

Grosvenor Vadehra  
*Ida Kar: Portraits of F.N. Souza 1957-1961*  
 31 May-15 June 2011

*Step Across this Line*  
 Exhibition at Asia House  
 10-22 October 2011

*The path of the Lotus: Indian Art - Ancient to Contemporary*  
 4-12 November 2011

Grosvenor Vadehra  
*Picasso and Souza in Delhi*  
 17 December 2011-25 January 2012

**2012**  
*F.N. Souza: Landscapes, Heads and Nudes*  
 11 May-1 June 2012

Grosvenor Vadehra  
*S. H. Raza: Bindu Vistaar*  
 9-30 June 2012

Grosvenor Vadehra  
*2012: A Further Global Encounter*  
 25 July-10 August 2012

*Olivia Fraser: Miniatures*  
 1-16 November 2012

*Angeli Sowani: Seraphim*  
 22 November-4 December 2012

**2013**  
*Warli Paintings*  
 In association with Herve Perdrriolle  
 13 February-1 March 2013

*Dilip Sur*  
 6-22 March 2013

*Miniature Rewind*  
 Art Dubai  
 20-23 March 2013

*Bhupen Khakhar*  
 12 April-3 May 2013

*Modern Masters*  
 18 May-5 June 2013

Grosvenor Vadehra  
*Anjolie Ela Menon*  
 7-27 June 2013

*F.N Souza: Black on Black*  
 Frieze Masters London  
 8-28 October 2013



*Visions of India: Photographs by Derry Moore and Prarthana Modi*  
4–20 December 2013

**2014**  
*Rasheed Araeen*  
Art Dubai  
19–22 March 2014

*T.V. Santhosh*  
8–30 May 2014

*Senaka Senanayake*  
19 June–11 July 2014

Grosvenor Vadehra  
*S.H. Raza: Pyaas*  
2–14 June 2014

*Present Re-Inventions: Irfan Hasan, Muzzumil Rubeel and Muhammad Zeeshan*  
10–27 October 2014

*Chughtai's Etchings: Editions of a Master*  
29 October–8 November 2014

*Lancelot Ribeiro – An Artist in India and Europe–Delhi–Mumbai–Goa*  
10–24 November 2014

*Christmas Exhibition featuring Modern and Contemporary works*  
11 December 2014–20 January 2015

*Rasheed Araeen: Homecoming*  
A Retrospective at VM Gallery, Karachi  
3 December 2014–7 January 2015

**2015**  
*Krishen Khanna*  
*India Art Fair*  
29 January–1 February 2015

*Rasheed Araeen*  
Art Dubai  
17–21 March 2015

*Lancelot Ribeiro – An Artist in India and Europe*  
15 April–8 May 2015

Grosvenor Vadehra  
*M.F. Husain: Paintings and Drawings from a Private Collection*  
11 May–9 June 2015

*Krishen Khanna: "when the band began to play..."*  
11 June–10 July 2015

*Thota Vaikuntam: The Telangana Icons*  
25 September–10 October 2015

*Irfan Hasan: Courbet to GudRung*  
13–30 October 2015  
*S.H. Raza: Paintings*  
Exhibition at Galerie Lara Vincy  
19 October–29 November 2015

*Sadequain in Paris 1961–1967*  
5–14 November 2015

*Angeli Sowani, Olivia Fraser, Senaka Senanayake*  
Pop up Exhibition in Singapore  
10–11 December 2015

**32 St James's Street**  
**London SW1A 1HD**

**2016**  
*Picking up the pieces: Collage in Post War Britain*  
3 March–29 April 2016

Grosvenor Vadehra  
*Bhupen Khakhar's Contemporaries, India 1960–2016*  
26 May–17 June 2016

*Muzzumil Rubeel: Lost in his own Garden*  
26th May – 17th June 2016

*The Writer's Eye: Photographs by William Dalrymple*  
in association with Sunaparata Goa centre for the Arts  
24 June–22 July 2016

*Priyantha Udagedara: The Garden of Earthly Delights*  
16–30 September 2016

*Hopes of Paradise, Contemporary Art of Pakistan*  
17–31 October 2016

*Indian Modernist Landscapes, 1950–1970*  
*Bakre, Ribeiro, Souza*  
2–25 November 2016

*Inner Weaves: Recent Paintings by Angeli Sowani*  
6–23 December 2016

**2017**  
*Olivia Fraser: Anabat*  
Art Dubai  
15–18 March 2017

**35 Bury Street**  
**London SW1Y 6AY**

*South Asian Modern Masters*  
19 May–9 June 2017

*Senaka Senanayake*  
15 June–7 July 2017

*Rasheed Araeen and Anthony Caro*  
12 July–7 August 2017

PLATEs

**Francis Newton SOUZA**

**1924–2002**

*Red Houses with Front Garden*  
1957

Oil on board  
Signed and dated lower right  
'Souza 57', further signed,  
dated and titled on the reverse

91.5 x 61 cm  
36 x 24 in

**Provenance**

Maurice Jadot  
Private UK collection (By descent)

Maurice Jadot (1893–1983) was a Belgian artist who had settled in London in 1919, following service in the 1st World War. He began exhibiting as an artist in 1952 and along with Roy Rasmussen and Lyall Watson founded The Free Artist's Group, which was closely associated with the ICA (Institute of Contemporary Arts). His first exhibition was in 1959 at the Drian Gallery, he went on to show at the Molton Gallery.

By 1954 Souza was fed up of London. He had experienced 5 years of hardship living hand to mouth and without a gallery and was about to give up and return to India. However he got a break after being introduced to Peter Watson, who in turn invited Souza to show 3 works in an exhibition at the ICA called 'Items for Collectors' in 1954. Fortunately all three sold. Souza went on to meet Victor Musgrave of Gallery One who gave him his first show in 1955. It was about this time that Souza and Jadot must have met around the halls of the ICA as fellow artists and he was invited to join the Free Artist's Group with whom he first showed in 1955. This year proved to be a crucial one, as now with a gallery and with a new set of friends and fellow artists to intermingle with, Souza had the beginnings of a foundation to make London his home.

The Free Artist's Group became an important part of Souza's life and he became a fellow and had several exhibitions with them. Just as with Jadot, Souza was an outsider and through this group he found an accepting and invaluable set of supporters.

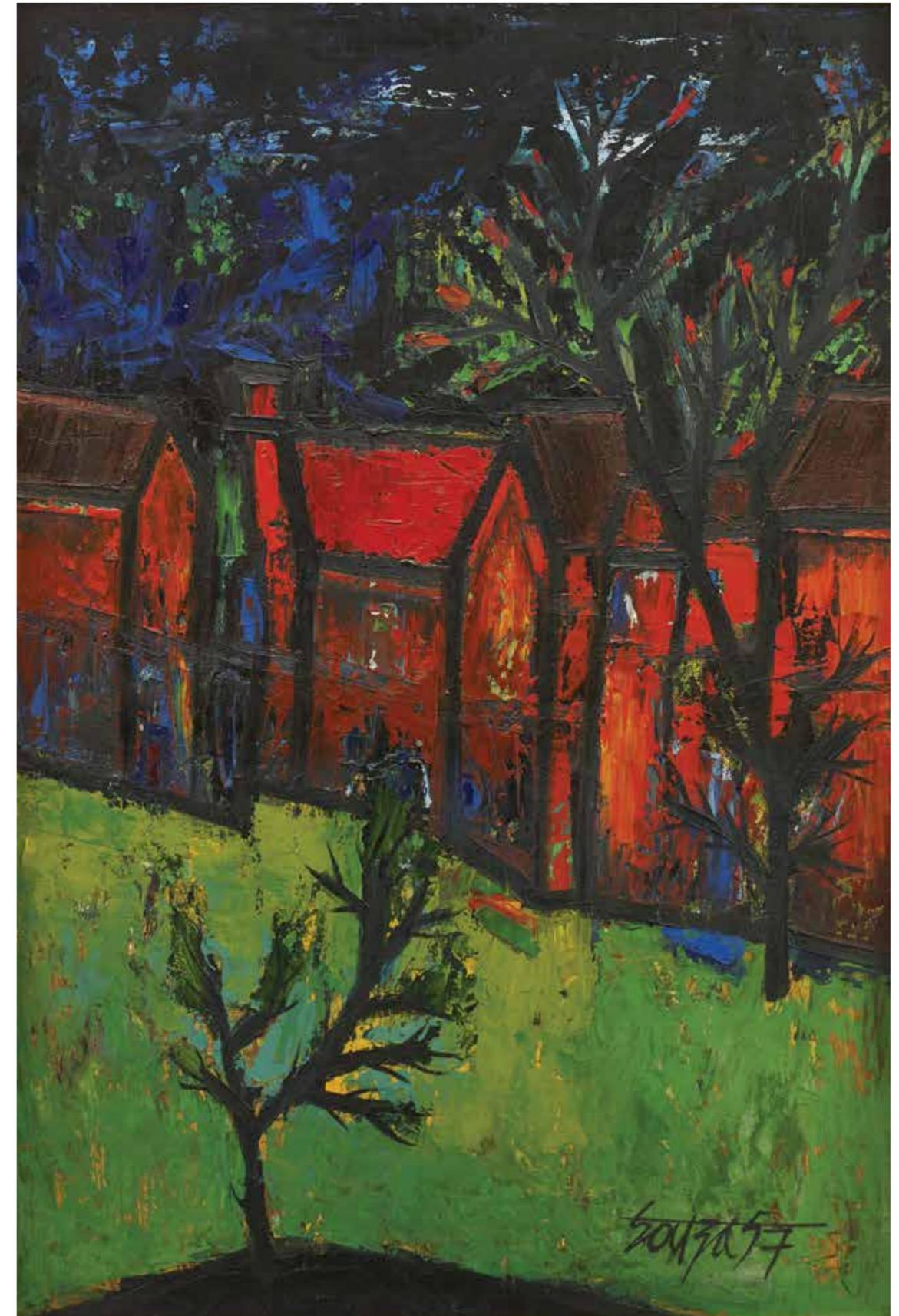
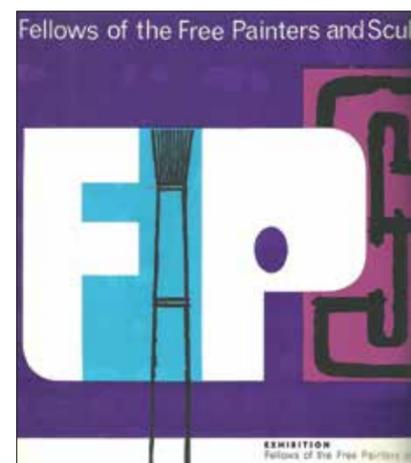
It is a customary practice for artists to exchange works as a token of friendship and out of mutual respect. We do not know the circumstances of the exchange but normally the artist would be given free choice from the studio. I wonder when the exchange between Jadot and Souza happened, and whether it was in 1957, when this work was executed or later.

Regardless it was a good choice, a typically strong and expressive Souza Landscape with its dark outlining and spikey gnarled trees, contrasting the very English and suburban title 'Red houses with Front Garden'.

Jadot and Souza were clearly close friends and artists evaluating and supporting each other. They carried on corresponding after Souza left for New York in 1968, but never exhibited together after that. This work is testament to their friendship but also to the particular period of history.

"In its name, 'Free' stands for freedom of expression. We welcome artists with a modern approach, be it abstract or figurative. The Fellows are elected from the Group and are a cross section chosen for their artistic value. They represent the various trends of the Group – neither the purely academic, nor merely today's fashion that is gone tomorrow."

—Maurice Jadot, 1967





100/100/100

**Francis Newton SOUZA**

**1924–2002**

*Landscape with Black Planet*  
1959

Oil on canvas  
Signed and dated centre left 'Souza 59', further  
signed, dated and titled on the stretcher and on  
the original Gallery One label

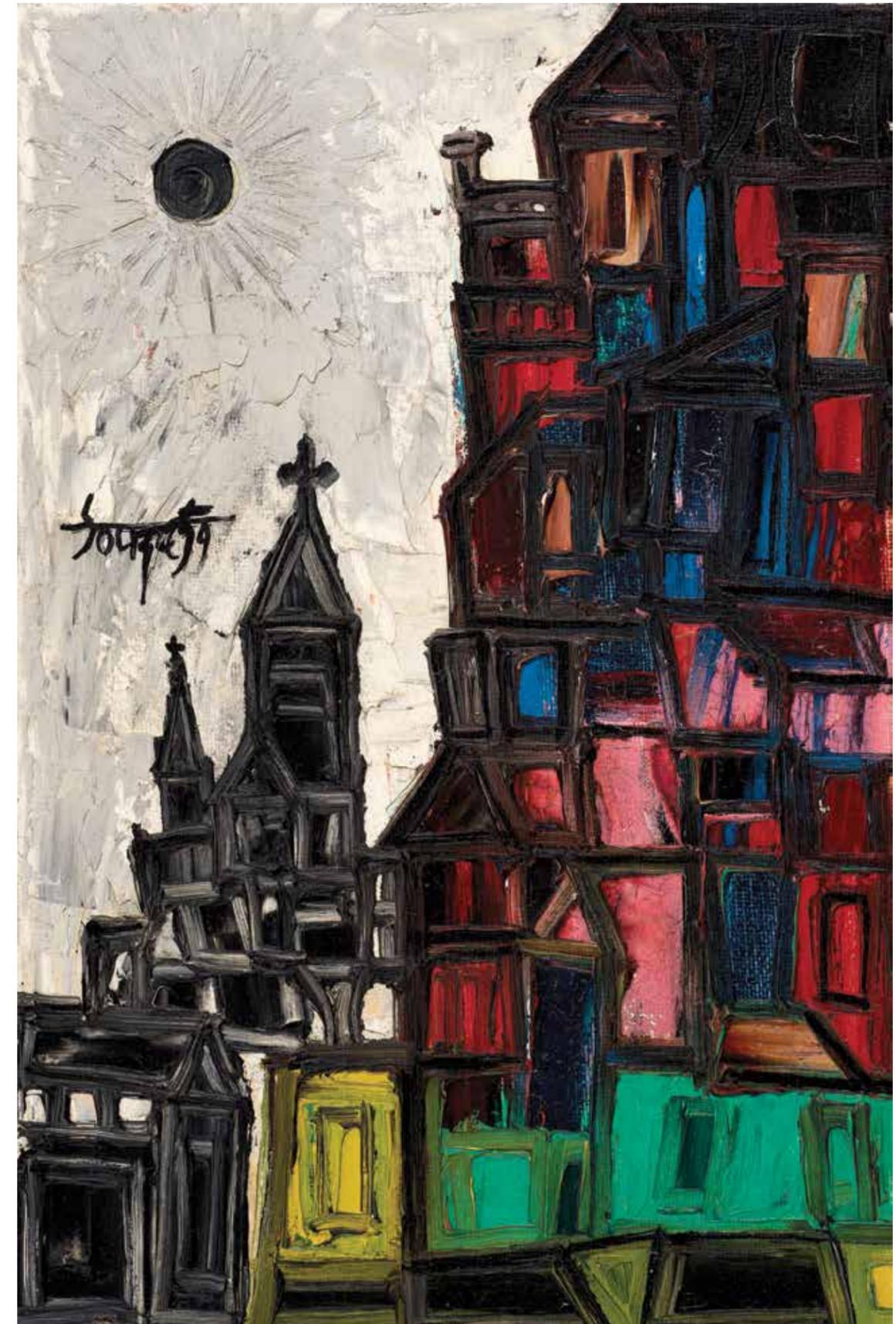
41.2 x 27.5 cm  
16 1/4 x 10 7/8 in

**Provenance**

Gallery One, London  
Private collection, London (acquired from the above)

Swaminathan wrote of Souza's cityscapes, that they were "singularly devoid of emotive inhibitions." They are the "congealed visions of a mysterious world." —J. Swaminathan, *Lalit Kala Contemporary* 40, New Delhi, March 1995, p. 31

Souza's landscapes are not figurative in the definition of being lifelike instead they are vehicles of expression. As in the British Romantic tradition of painting the landscapes tell a story. In this very modernist work, with the use of thick black outlines, thick oil impasto, Souza depicts a Church steeple in the background and a cityscape or a side of a Cathedral on the right side. He also paints a distinctive black sun, with thick lines in the oil radiating away from it. The Black Sun being a feature shared with other Progressives; Raza, Husain, Ram Kumar and Gaitonde. With characteristic flair he signs the work boldly in Black just off the centre. Exhibited at Gallery One it was acquired by a private collector and has remained with them till this day.



**Anwar Jalal SHEMZA**

1928–1985

*Untitled (Composition in B and D)*  
c.1959

Oil on board  
Inscribed on the reverse 'SHEMZA', and on the stretcher, and with Commonwealth Exhibition label, listing the provenance as the New Vision Centre Gallery as well as the artist's name

92.5 x 20.4cm  
36 3/8 x 8 1/4 in

**Provenance**

New Vision Centre Gallery, London  
Private UK collection

**Exhibited**

Commonwealth Exhibition, Nottingham, 1966

In the late 1950s and throughout the 1960s Shemza manipulated the B and D alphabets of the Roman script into a complex geometric vocabulary of circles and semi-circles but also confessed, "one circle, one square, one problem, one life is not enough to solve it."

This work is a striking example of Shemza's style in the early 1960s. The work has a monolithic, almost sculptural quality to it, and is built up of layers and layers of paint, giving a rough texture to the surface of the paint.

New Vision Centre was an artist led gallery that championed young and exciting artists in London the 1960s, and along with Gallery One gave Shemza his rare opportunities to exhibit.



**Maqbool Fida HUSAIN**

1915–2011

*Untitled (Benares)*  
1960

Oil on canvas  
Signed and dated lower right 'Husain 60'

86.2 x 51 cm  
34 x 20 in

**Provenance**

Acquired from a gallery in London circa 1960s  
Private UK collection

In 1948 Husain and Souza visited the India Independence Exhibition, this inspired the shift away from depicting the Street life of Bombay as radical Progressives to looking to Indian civilisation as inspiration. Classical Indian Art was looked down upon by society as the time. They challenged that and asserted that this tradition was as good if not better than the Western One. Souza wrote in the Illustrated weekly of India in July 1960 "Those mighty temples and pillars and many a carved figure of girls wearing nothing but smiles more enigmatic than even Mona Lisa could manage."

Husain's reaction to the 1948 exhibition was a pivotal moment as he said in an interview in the Illustrated Weekly of India in 1983 "...It was humbling. I came back to Bombay and in 1948 I came out with five paintings which was the turning point of my life....and using colours very boldly as I did with cinema hoardings.. I went to town... that was the breaking point... To come out of the influence of British academic painting and the Bengal revivalist school."

In 1960 Husain and Ram Kumar visited the holy city of Banares (Varanasi). They were both immediately captivated by the place, which significantly affected the work of both artists. Ram Kumar went on to paint the city throughout his career as did Husain.

"Twenty years since Ram Kumar and myself sailed silently close to the ghats of Varanasi, my fascination for that eternal city is ever growing... Every morning, the proverbial Morn of Benares (Subah-e-Benares) would glow in gold and we pass by many ghats without a word. Only later we break our silence at a roadside Bengali coffee house...!" —D. Nadkarni, *Husain: Riding the Lightning*, Popular Prakashan Pvt. Ltd., Bombay, 1996, p. 110

In this work Husain depicts the ghats of Varanasi by dividing the composition in three. The lower portion the boats, the middle the bathers and in the top the city. The use of sandstone colour calls to mind traditional sculpture of the region. As does the frieze like treatment of the compositions.



Head of Shiva  
Central India  
9th/10th century



**Sayed Haider RAZA**

1922–2016

*Untitled*  
1960

Oil on board

Signed and dated lower left 'Raza 60', reverse signed and inscribed with the size and 'P\_303'60', also with Galerie Lara Vincy stamp

24 x 19.5 cm  
9 ½ x 7 ¾ in

**Provenance**

Galerie Lara Vincy, Paris

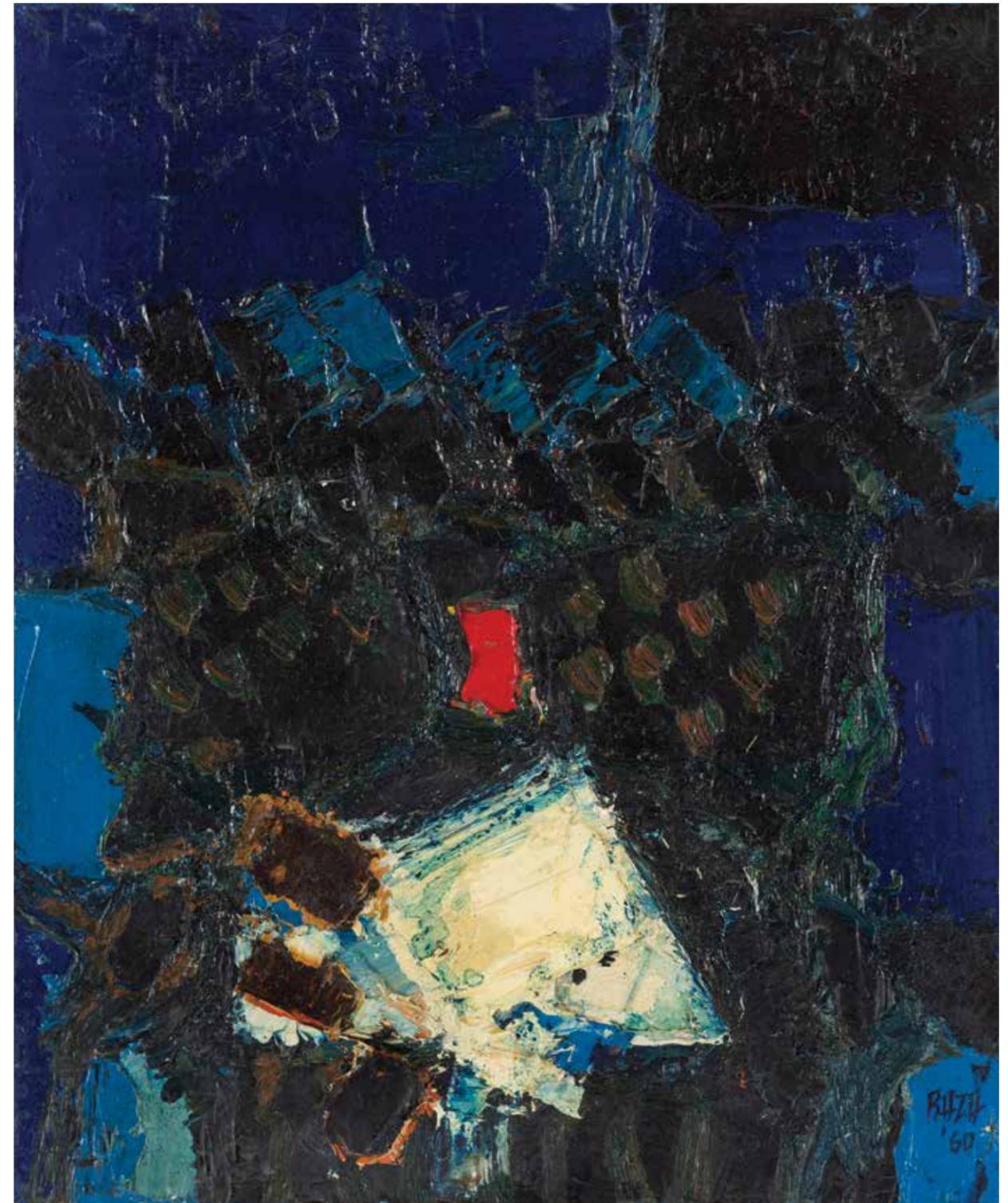
This work will be published in the forthcoming catalogue raisonné of the artist's work

Raza arrived in Paris in 1950 with a scholarship and stayed until 2007 when he returned to India. For the first 5 or 6 years as he was finding his feet he participated in some group shows along with Padamsee and Souza, but by 1955 he had found the support of Galerie Lara Vincy, and by 1956 he had won the Prix de Critique. This firmly establishes his reputation as a rising star of the then named Ecole De Paris. Raza, in 1957 marries another local artist Janine Mongillat. By this stage he has been adopted by Paris and becomes a fully-fledged local artist.

At the time, the dominant manner of painting was with the palette knife and this he adopted. If we compare his works to other artists such as Nicholas de Stael, himself a Russian by origin, we can see the Ecole de Paris style. This Untitled work, is a landscape with a house, the shape in white, with a red chimney, offset against a dark cloudy sky.



Nicolas de Stael  
*Untitled*  
1950



Sayed Haider RAZA

1922–2016

*L'automne*  
1961

Oil on board

Signed and dated upper left 'Raza 61', reverse signed, titled and inscribed 'P379/61/5F' and with Galerie Lara Vincy stamp

27 x 36 cm  
10 5/8 x 14 1/8 in

**Provenance**

Galerie Lara Vincy, Paris

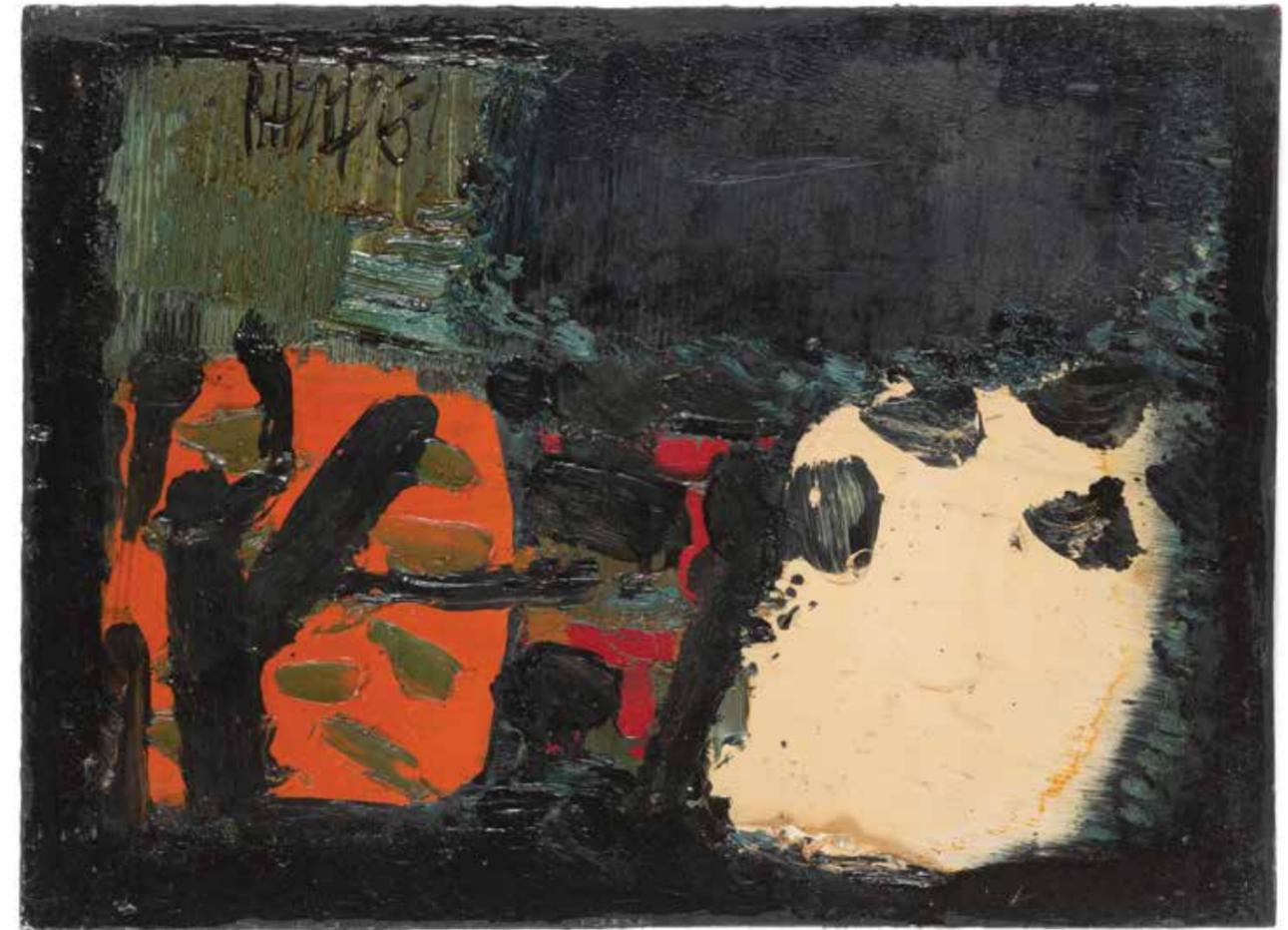
This work will be published in the forthcoming catalogue raisonne of the artist's work.

Raza writes to Krishen Khanna in 18th May 1961:  
"The show in Paris was booked and announced and could not be cancelled. After a month we realised it was an excellent thing to have done – my paintings have been sold and I have two important propositions. An exhibition in July in Copenhagen has already been fixed. ....So all has gone well and Lara Vincy is happy. The press is not that bad at all, a few new friends amongst the critics have come forward, and a few old friends ... have left. It's inevitable. There is always change in work. How do I describe it?.... Apparently it's more abstract, in reality it's not. Every painting has a starting point in observed reality. The point is not material, it concerns the senses."<sup>1</sup>

As Raza above points out: Every painting has a starting point in observed reality. In this work titled *Automne* or *Autumn*, it takes a while for the viewer's eye to settle and decipher the composition,, that of some trees silhouetted against a setting sun.

**Note**

1. Editor Ashok Vajpeyi, *My Dear, Letters Between Sayed Haider Raza and Krishen Khanna*, Vadehra Art Gallery 2013



**Francis Newton SOUZA**

**1924–2002**

*Still Life with Vase of Flowers*  
1961

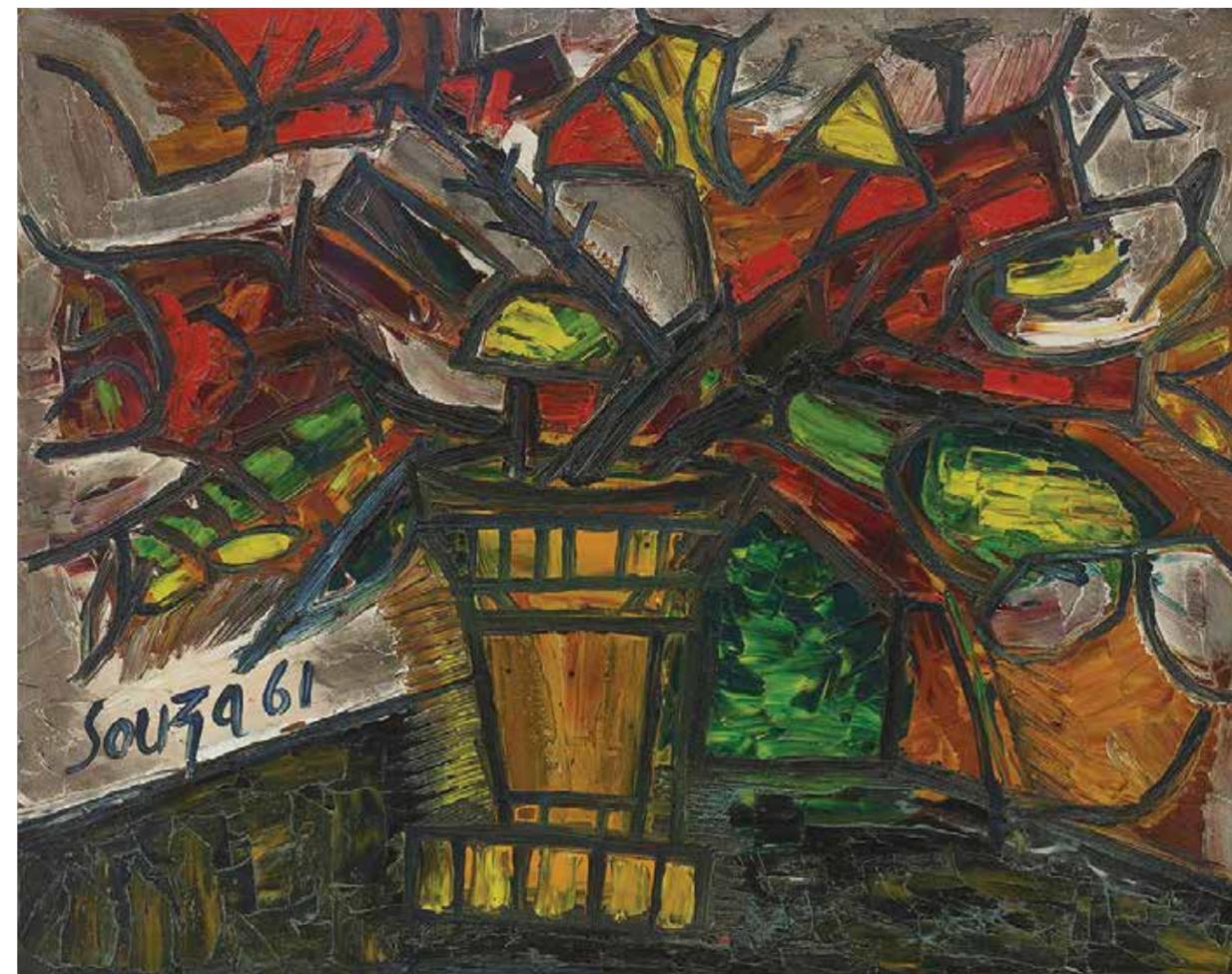
Oil on board  
Signed lower left 'Souza 61' also  
signed and titled on the reverse

61 x 72 cm  
24 1/8 x 28 3/8 in

**Provenance**

Gallery One, London  
Private UK collection

"In the case of Souza and presumably his colleagues, the shadow of a much older but contemporary giant fell across their first endeavours: Pablo Picasso. It should not, however, be forgotten that the giant started as a very talented pasticheur... There was indeed no shame in listening, then, or indeed ... looking to your elders. The test was your ability to digest their influence, to find your own voice and this Souza accomplished triumphantly."  
—George Melly, *FN Souza Religion and Erotica*, 2005



**Ahmed PARVEZ**

1926–1979

*Untitled*  
1961

Oil on canvas

Signed and dated lower centre 'Parvez 61'  
Royal Academy label on the reverse with title

152.4 x 101.6 cm  
60 x 40 in

**Provenance**

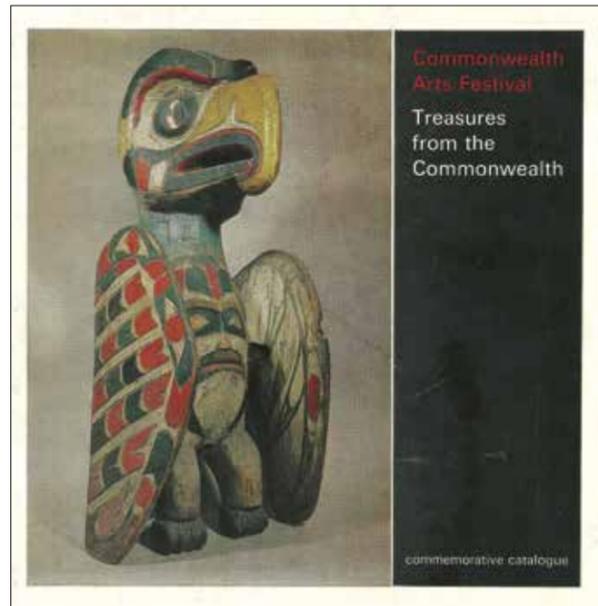
New Vision Centre Gallery, London, c.1961  
Private UK collection

**Exhibited**

London, Commonwealth Arts Festival, Treasures from the Commonwealth, Royal Academy, 17 September–13 November 1965, no. 119 (label verso)

Born and trained in Pakistan, Parvez painted this unusually large canvas during his nine-year stay in London. It is illustrative of the competing 'East meets West' energies at play in his work. Using Abstract Expressionism as his springboard, Parvez fuses the physicality of Action Painting with calligraphic elements and deliberate composition, thus avoiding his jewel-like colours becoming simply decorative.

This work, is one the few large works to have survived from this period.



*Treasures from the Commonwealth*  
Royal Academy  
1965



**Sayed Haider RAZA**

1922-2016

*La Plage*  
1961

Oil on canvas

Signed and dated lower right 'Raza  
61', reverse signed, titled and inscribed  
'P352'61/6F' and with Galerie Lara  
Vincy Stamp

33 x 41cm  
13 x 16 1/8 in

**Provenance**

Galerie Lara Vincy, Paris

This work will be published in the forthcoming catalogue raisonne  
of the artist's work

Raza was foremost a landscape artist. From his early shows at the  
Bombay Art Society to his Parisian phase he focussed on this subject  
matter. Although in the 1980's his work did depart to a geometrical  
phase dominated by the Bindu. Even when his fellow radical  
progressives were deliberately painting the life on the streets of Bombay;  
the beggars, the prostitutes, the markets, its people, Raza focussed on  
his landscapes, painting them in brighter, looser colours. His scenes  
of Bombay capture the energy of the city but not its people. What  
was it about him as an individual that drew him to landscapes?

Whereas his colleagues expressed themselves through their choice  
of figures Raza choose landscapes to express himself. At which he is  
undoubtedly a master. In this work for example of a Beach painted at  
moonlight he captures the melancholy of the scene, he conveys a sense  
of isolation, loneliness perhaps, and also the beauty of the blue moon.



**Krishen KHANNA**

b.1925

*Untitled (Sumi-e)*  
1963

Ink wash on paper  
Signed and dated lower  
right 'K Khanna 1963'

74.4 x 148.5 cm  
29 3/4 x 58 5/8 in

**Provenance**

Glenbarra Art Museum, Japan

This work comes from an experimental period of the artist's career and was produced following Khanna's 1962 tour of the Far East, funded by a travelling fellowship from the John D. Rockefeller III Council of Economics and Cultural Affairs. Japan proved to be a great inspiration to the artist, who was particularly drawn to the art of Sumi-e, an ancient form of Chinese monochromatic painting, which Zen Buddhists took to Japan in the 14th century. Khanna's interest in this work coincided with his stylistic tilt towards abstract expressionism, the dominant style in New York in the 1950s and early 60s. Instead of the direct application of ink on paper, Khanna directed ink and water through channels in the rice paper, which was laid down in a trough, a process described by the artist as "courting accidents and inviting the unpredictable."

In 1965 Khanna had a show of these works at the Egan Gallery in New York, which was extremely well received. The American critic Stuart Preston wrote of his Sumi-e works; "The medium appears to leave the artist's control and perform formal dances on its own."

One of these works was acquired by the Museum of Modern Art (MoMA), New York, and another by the Menil Foundation in Houston, Texas.

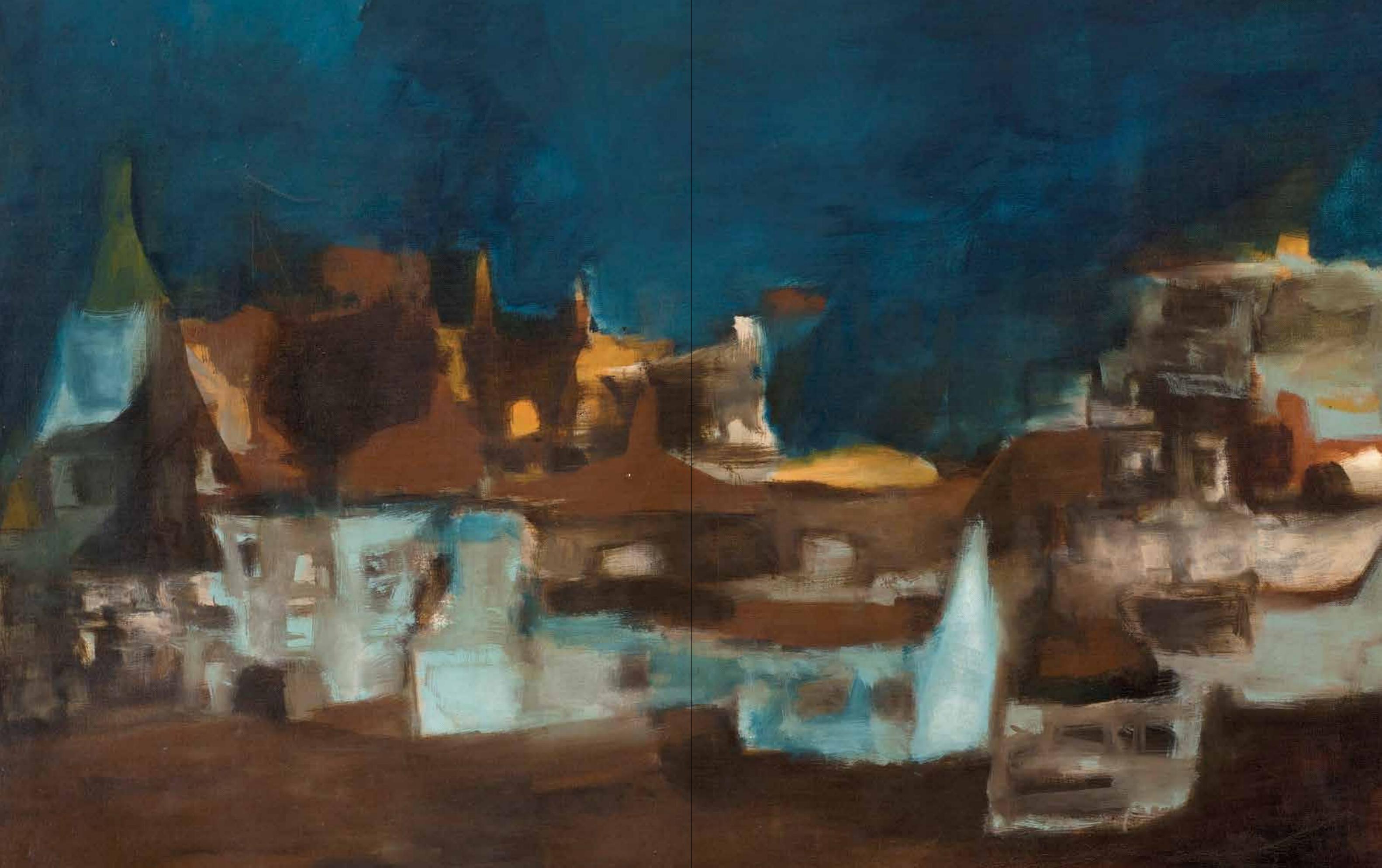
Information taken from *Sinba, Gayatri, Krishen Khanna*, New Delhi, 2001



Invitation for the exhibition  
*Sumi-e Drawings* at Egan Gallery,  
New York, May 18–June 12 1965



Khanna's exhibition of Sumi-e works  
at Egan Gallery, New York, 1965



**Akbar PADAMSEE**

**b.1928**

*Untitled (Landscape)*  
1963

Oil on canvas  
Signed and dated lower  
left 'Padamsee 63'

90 x 120.5 cm  
35 3/8 x 47 1/2 in

**Provenance**

Private French collection

"The later landscapes, beginning around 1963, became different. Akbar was slowly finding an equilibrium in his relation to nature, somewhere between an idealised image, a realistic image, and the designed image of a romantic. If we think of these categories of images making up a triangle, then Akbar now plots himself somewhere in the centre, and though from one painting to another he might move closer to one or the other points, he generally maintains enough tension in his central position so that the triangle is not pulled out of shape." —*Kapur, Geeta, Contemporary Indian Artists*, New Delhi, 1978

"Padamsee returned to Paris in 1961. At this time, he began an earnest investigation of light, colour and form through village landscape studies, following a classically French tradition that included artists from Lorrain and Corot to Cézanne. Works of 1961–62 ... depict flattened rows of houses tucked quietly into town settings.... In these works, realistic representations of specific places and individual architectural elements give way to layered, expressive renderings of the countryside. Through these studies, Padamsee began to develop his own distinct idiom for the popular language of German-inspired expressionism, with individual houses and churches reduced to opaque squares and triangles, even as the composite image would remain referential and legible as a landscape." —*Citron, Beth, Akbar Padamsee's Artistic Landscape of the 60s, Akbar Padamsee: Work in Language*, Mumbai, 2010, pp. 196-97



"That which attracts us existed already, was a part of our memory and like a phantom springs into the field of the eye – a sphynx of pleasure."

Akbar Padamsee, from *Padamsee, Sadanga Series*, Vakils & Sons Pvt. Ltd, Mumbai, 1964

Francis Newton SOUZA

1924–2002

*Untitled (Head with Green Shirt)*  
1964

Oil on board  
Signed and dated  
upper right 'Souza 64'

76.2 x 61 cm  
30 x 24 in

**Provenance**

Acquired directly from the artist  
Private US collection

"To paint abstract pictures is quite impossible", Souza has written, "It's like trying to paint thin air and those who think they do are fooling themselves. They claim to be going "beyond". Beyond What? Beyond Zero is minus. They say the spectator must bring his own imagination to the work upon the painted surfaces, which means that the spectator should do all the work. It's another instance of the Emperor's clothes. And if this is "art", then I'm the little boy who shouts "it's naked!" —FN Souza as quoted by Edwin Mullins in *A Blond*, F. N Souza, 1962 London



**Jamil NAQSH**

**b. 1939**

*Sitting No.15*  
1964

Oil on canvas  
Signed and dated lower right,  
verso signed, titled and inscribed  
'JAMIL NAQSH. KARACHI (PAK)/  
Sitting No 15 (Oil)/ Purse Rs500/-'  
and with label for the 1964/65  
New York World's Fair

91 x 106 cm  
35 7/8 x 41 3/4 in

**Provenance**

The Artist  
The Arts Council of Pakistan, Karachi  
Private collection, New York

**Exhibited**

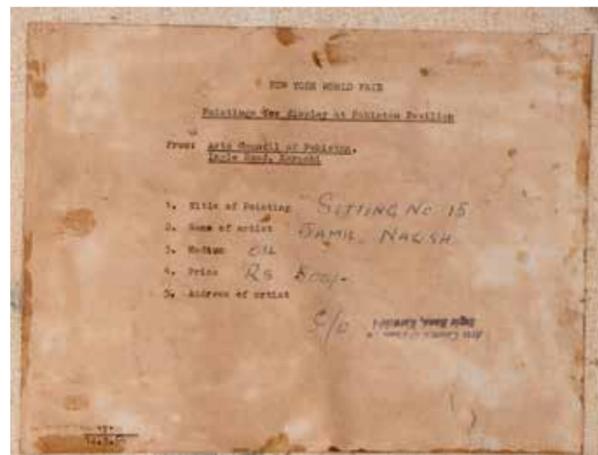
The Pakistani Pavilion, New York World's Fair, 1964/65

It is the first time this work has been exhibited since the 1964 New York World's Fair, where it hung in the Pakistani pavilion, as part of the section 'Progressive Present'.

The nude would continue to be a key subject matter of the artist's, and this early representation is striking in terms of the skilful and swift application of paint, as well as the vivid blue colouring of the figure.



Photograph of Pakistani Pavilion  
Worlds Fair  
1964/65



Label on reverse

**Abdur Rahman CHUGHTAI**

**1897–1975**

*Romance*  
c.1967

Watercolour and ink on paper  
Signed lower left

67.4 x 55.2 cm  
26 ½ x 21 ¾ in

**Provenance**

Acquired directly from the artist by ex-US Ambassador to Pakistan, Benjamin H. Oehlert Jr (1909–1985) in the late 1960s.  
Thence by descent

**Exhibited and Published**

Art in the Embassy, United States Embassy, Islamabad, 1967-1970

**Published**

Sirhandi, Marcella, Abdur Rahman Chughtai: A Modern South Asian Artist, PhD thesis, Ohio State University, 1984, p.410, fig. 95

In her 1984 thesis Marcella Sirhandi comments; “Romance depicts a very tall, thin Mughal woman dressed in shades of green, posed against a dark background of browns and ochres. The figure is especially long from feet to waist... The woman's eyes are more frontal than profile and are exceedingly elongated. This particular manner of drawing eyes is reminiscent of the exaggerated style of eyes in eighteenth century Kishnagarh miniatures and could be an indirect influence.”

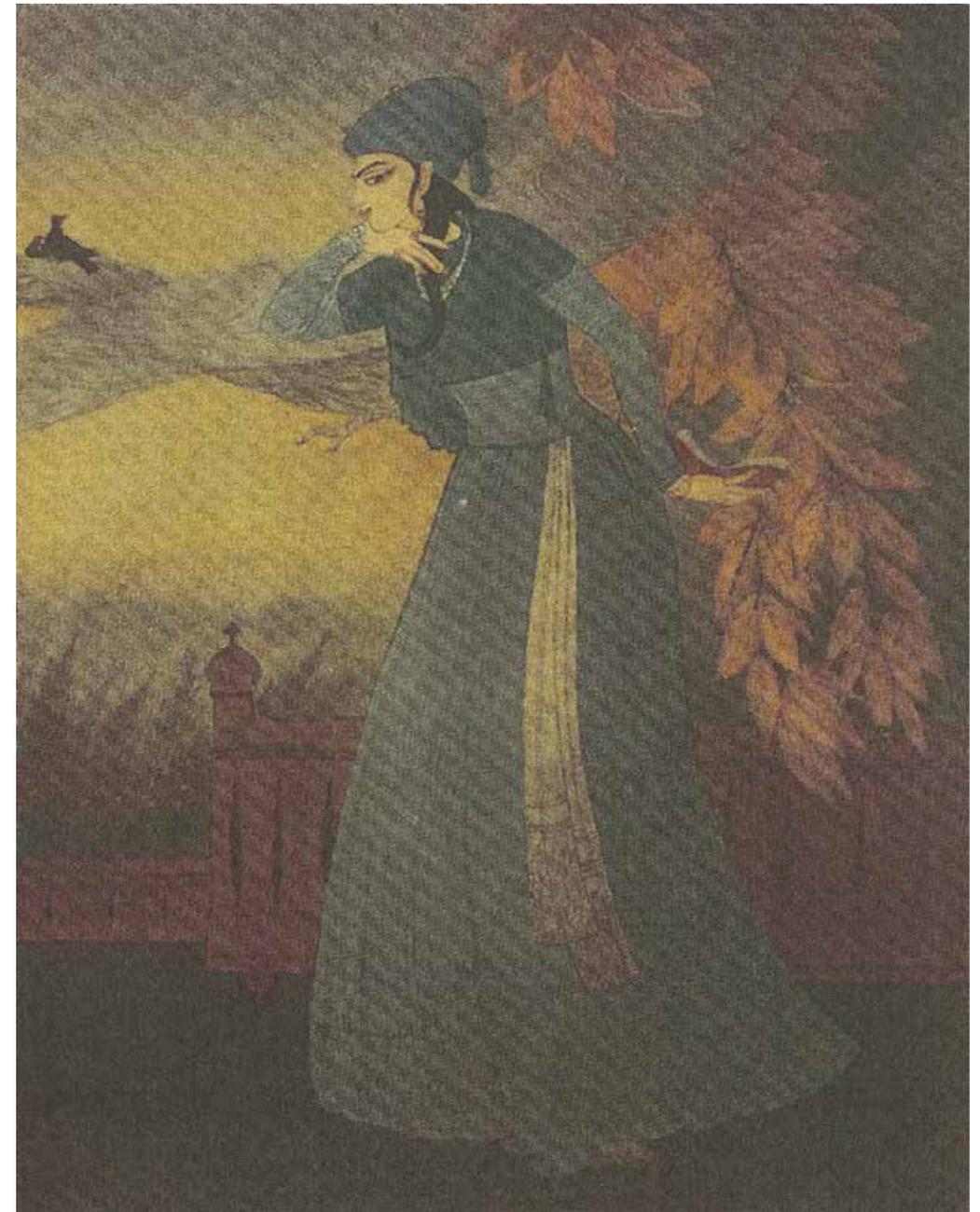
Romance is a wonderful example of Chughtai's mature style, inspired by Indian and Persian miniature painting traditions and art nouveau. Romance is rich in Autumnal colours, with rust coloured leaves trailing behind the maiden, whose slender form dominates the composition. She supports her head with jewelled fingers and holds an open book in her left hand whilst regarding the viewer with heavily lidded eye. In the background can be seen two birds perching on the branches of the tree. Chughtai's works are rich in allegory, and this example from the ex-Ambassador's collection is typically atmospheric and highly detailed depiction of the terrace scene.

Grosvenor Gallery exhibited the majority of the Oehlert collection in Dubai in 2016. Further discussion of the works and the history of the Ambassador can be read in the exhibition catalogue.



*A maiden holding her veil*  
Kishnagarh  
c.1760

Courtesy of Sothebys



**Syed SADEQUAIN**

1930–1987

*Four Figures Sitting in Paris*  
1967

Oil on canvas  
Signed and dated lower centre  
'Sadequain 16/1/67, reverse  
signed, titled and inscribed  
'Painted at Paris'

211 x 150 cm  
83 1/4 x 59 1/4 in

**Provenance**

The Dutilleul Family, Paris

In 1960 Sadequain won a scholarship to go and live and work in Paris. By the mid 1960's, he was enjoying critical and artistic success in the city, with several exhibitions under his belt. In 1966 he went on to win the commission to illustrate a new edition of the iconic novel by Albert Camus; *L'Étranger*. The launch of this publication was on the 27th October 1966, coinciding with the beginning of this series of paintings, which were created over a six month period. We understand that this body of work was created for a very large and significant exhibition, reportedly in the South of France. However tragedy struck, Sadequain's father came to visit in 1967 and fell critically ill, the exhibition was cancelled and Sadequain accompanied his father back to Karachi, never to return to Paris.

Sadequain, like his forebears and his peers came to Paris to become part of the avant-garde. This body of work, painted in Paris in late 1966 early 1967, depicts characteristic Parisian scenes; Dancers, Acrobats, Figures in the Street, and the artist at work recalling Leger's, Cirque series, or Picasso and Matisse's Dancer series. The palette of greys and blues, as well as the application of paint combined with the scratching away of the surface are a continuation of Sadequain's technique from the late 50's and early 60's. However these works mark a departure to a more fluid, and abstract style, nevertheless determined by human scale and figurative elements. This looseness is the result of Sadequain living and working in Paris and the rubbing of shoulders with artists of the Ecole de Paris, such as Atlan, Soulages, Poliakoff, Michaux etc.

Atlan for example, had died young in 1960, which led to a retrospective Musée National d'Art Moderne. It is highly likely that Sadequain would have seen the exhibition, Atlan being considered one of the most important exponents of the 'Nouvelle École de Paris'. During the ten years prior to his death, Atlan's works were characterised by the use of strong, black, winding lines, enclosing coloured areas, evoking strong organic and vegetal associations.

Sadequain was part of the zeitgeist of Paris, where exploration of form and texture was the trend. In these works Sadequain is engaging with Modernism, The question is what would have happened had he stayed in Paris?



**Ismail GULGEE**

**1926–2007**

*Untitled (Abstract Forms)*  
1966

Oil on canvas  
Signed and dated lower right  
'Gulgee 66', verso signed  
and inscribed 'C-67. K.D.A.  
Scheme No1. Habib Ibrahim  
Rahmitulla Road. Karachi.  
Pakistan. Phone H72525'

152.5 x 96.5 cm  
60 x 38 in

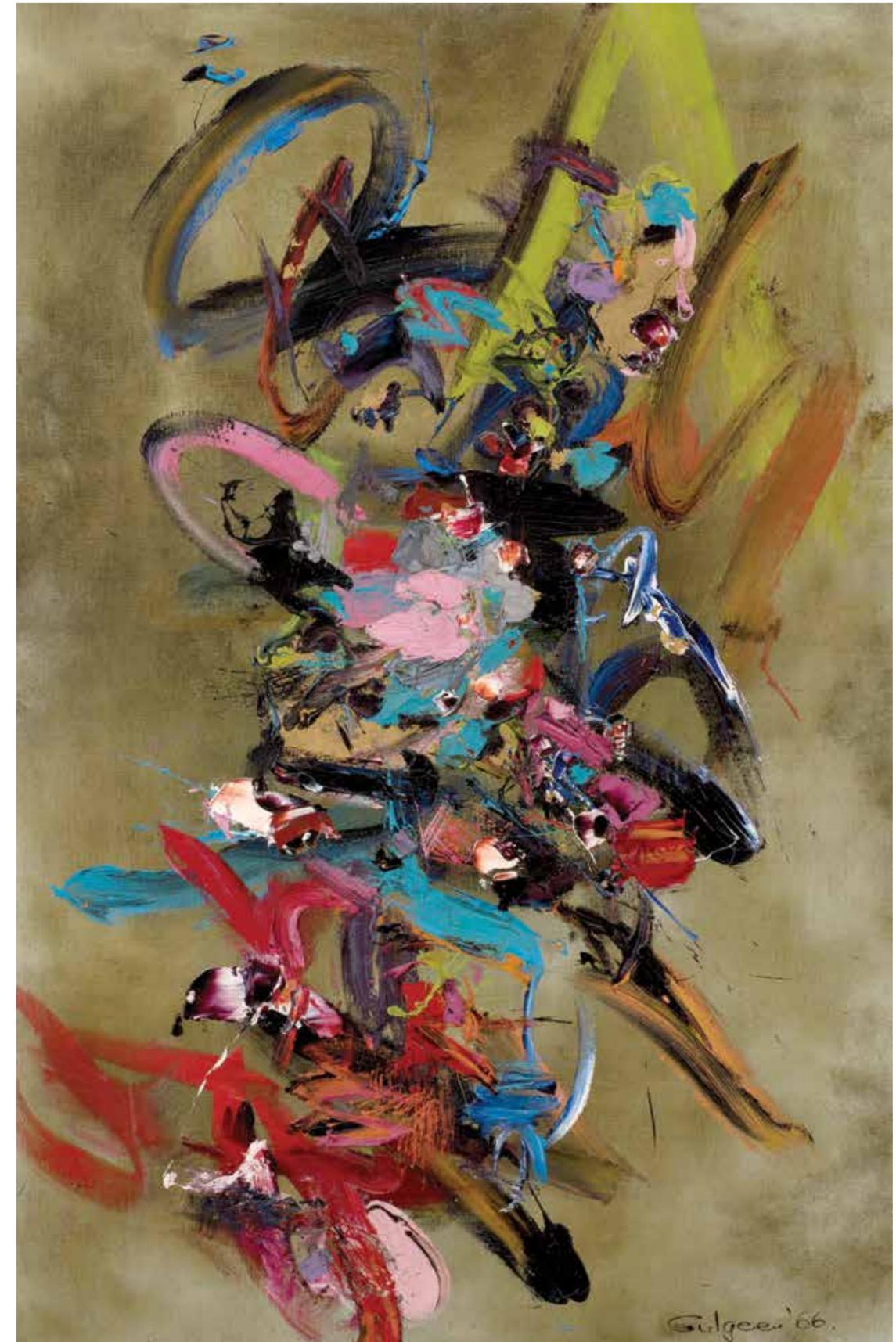
**Provenance**

Corporate collection of the Centris Federal Credit Union  
(formerly the Bell Federal Credit Union), Omaha, Nebraska  
Private collection, Nebraska, acquired from the above c.1990

*Untitled (Abstract Forms)* is a very early example of Gulgee's calligraphic inspired gestural paintings, for which he would become internationally famous for. It is more typical for works from the early/mid 1960s to be representational, the scenes picked out in an almost pointillist style. This type of work is a gestural interpretation of Arabic and Urdu letters, his sweeping layers of paint exploring the formal qualities of oil paint, whilst making references to Islamic design elements.

Partha Mitter has suggested that Gulgee's move into gestural painting was partially inspired by a meeting with the American artist Elaine Hamilton: "Impressed by the visiting American painter Elaine Hamilton, Gulgee enthusiastically plunged into action painting..." Jane Turner also wrote of Hamilton's influence on Gulgee in *The Dictionary of Art*. "In 1960, Ismail Gulgee, known for his portraiture, began experimenting with non-objective painting (in the manner of Jackson Pollock) after working with visiting American artist, Elaine Hamilton."

The present work was part of a private collection in Nebraska, and has not been seen publically for nearly thirty years. Prior to this it was part of a corporate art collection, presumably acquired in the late 1960s.



**Maqbool Fida HUSAIN**

1915-2011

*Untitled (Peacock)*  
c.1967

Oil on canvas  
Signed upper right 'Husain'

91.4 x 44.5 cm  
35 x 17 ½ in

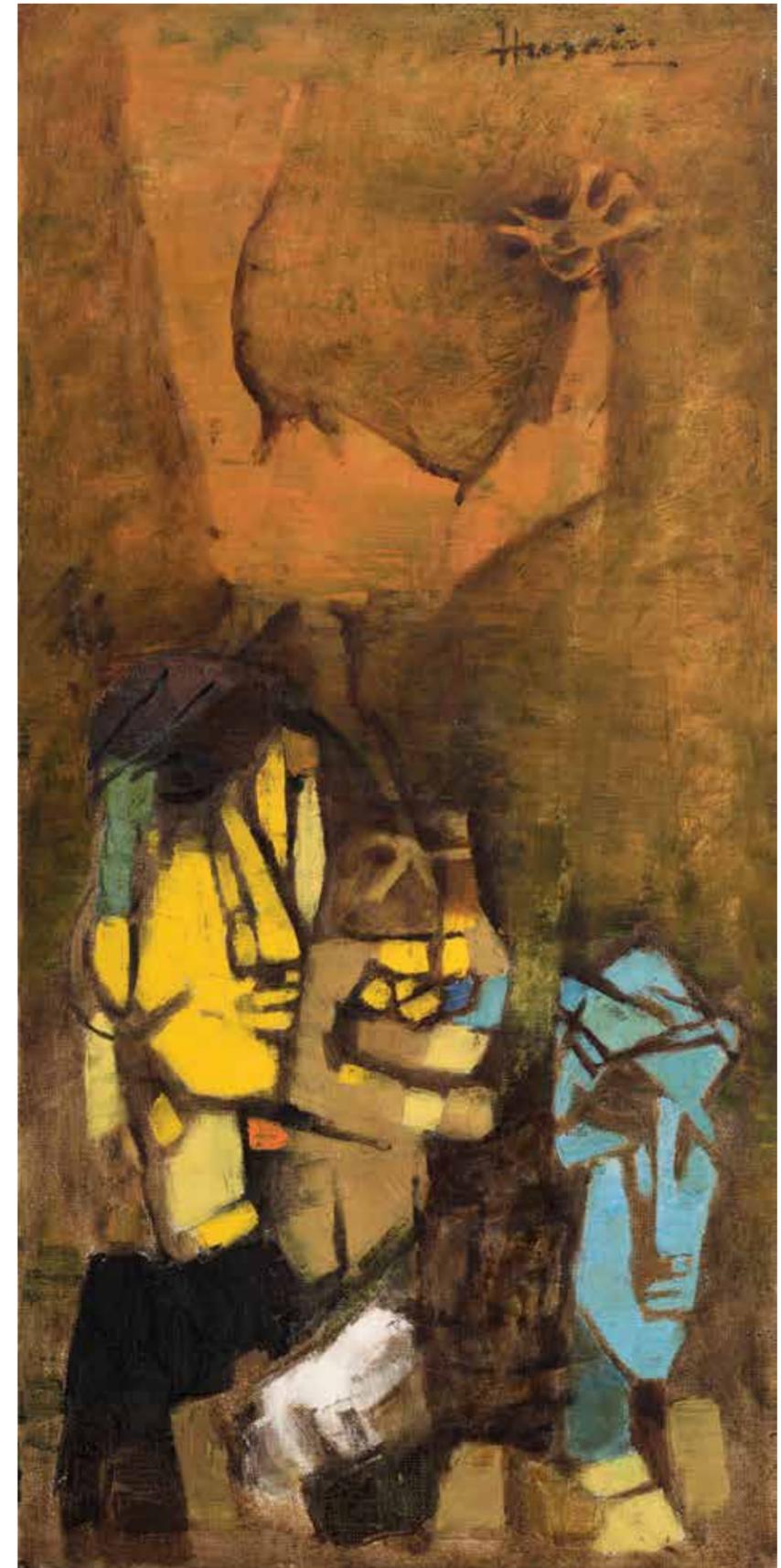
**Provenance**

Central Cottage Industries Emporium, Indian Cooperative Union Ltd., New Delhi.  
Mr. and Mrs. Paul Grimes, New York, New York  
(purchased directly from the above in 1962)  
The Estate of Paul and Miriam Grimes, New York and Elkins Park, Pennsylvania.

Paul Grimes was the South Asian correspondent for the New York Times from 1959–1962 and was based out of New Delhi. During this time he covered India, Pakistan and Afghanistan, as well as the remote Himalayan regions of Bhutan and Sikkim. He would later go on to help establish Conde Nast Traveler.

In 1967 Husain engaged with the subject of everyday life of a village in Rajasthan. This was in paint and in film and led to the release of 'Through the Eyes of a Painter', which won the Berlin Golden Bear. In this work the stylised heads of Rajasthani women dominate the lower portion as a Peacock seems to fly up into the composition as one would imagine in the village scene.

"He captures in their postures and lineaments their distinctive ethos and culture - the Maharashtrian woman as distinguished from her sister in Kerala, the Rajasthani herdsmen from the Andhra peasant. Not by physiognomy or costume alone are they differentiated, but in their total bearing and presence."  
—E. Alkazi, *M.F. Husain: The Modern Artist and Tradition*, New Delhi, 1978, p. 22



**Maqbool Fida HUSAIN**

1915–2011

*Untitled (Madonna)*  
c.1977

Oil and acrylic on board  
Signed upper left 'Husain'

74.6 x 39.4 cm  
29 3/8 x 15 1/2 in

**Provenance**

Sara Abraham, acquired during her Kala Yatra London exhibition in the early 1980s

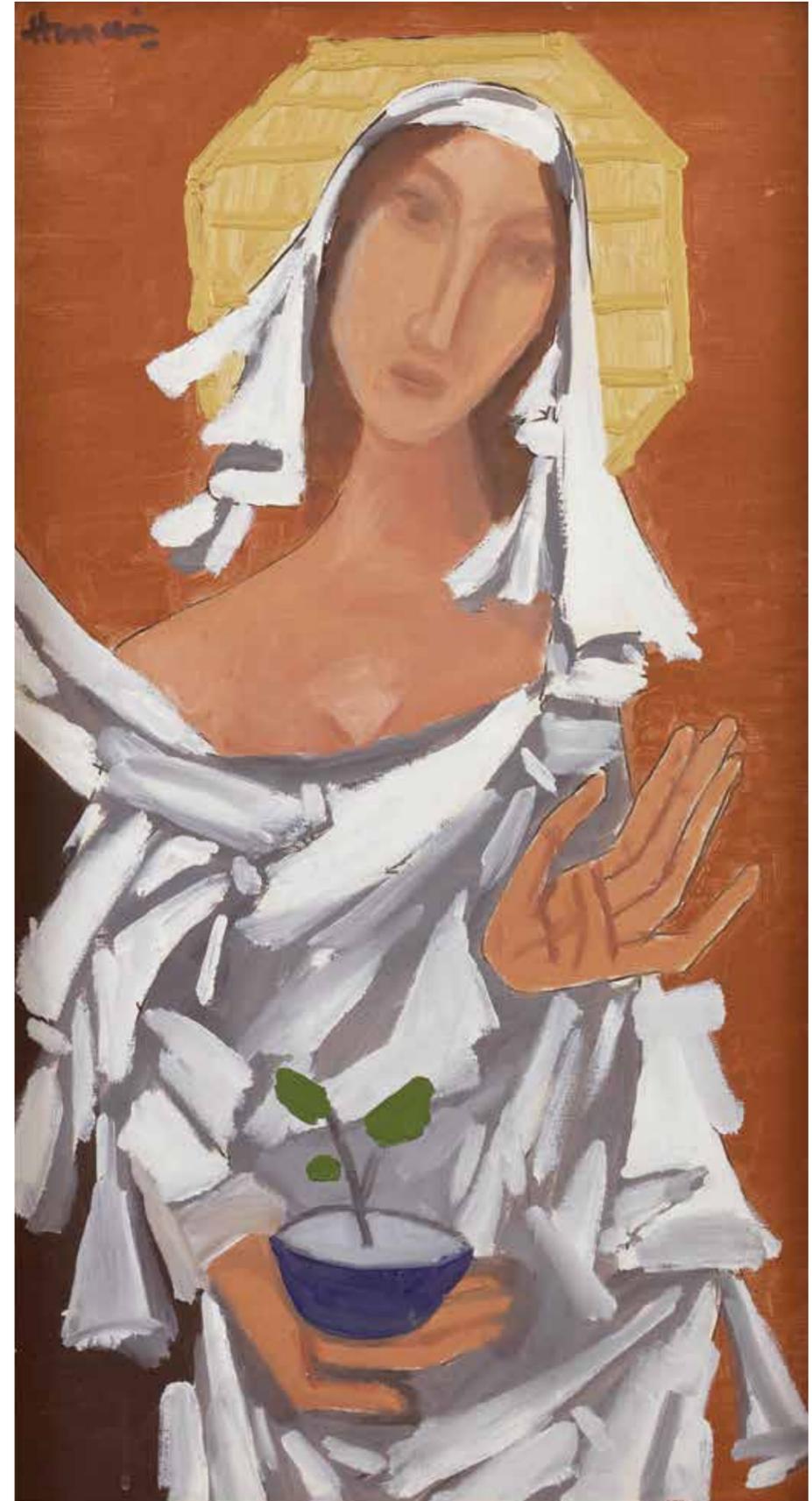
Private Collection, London

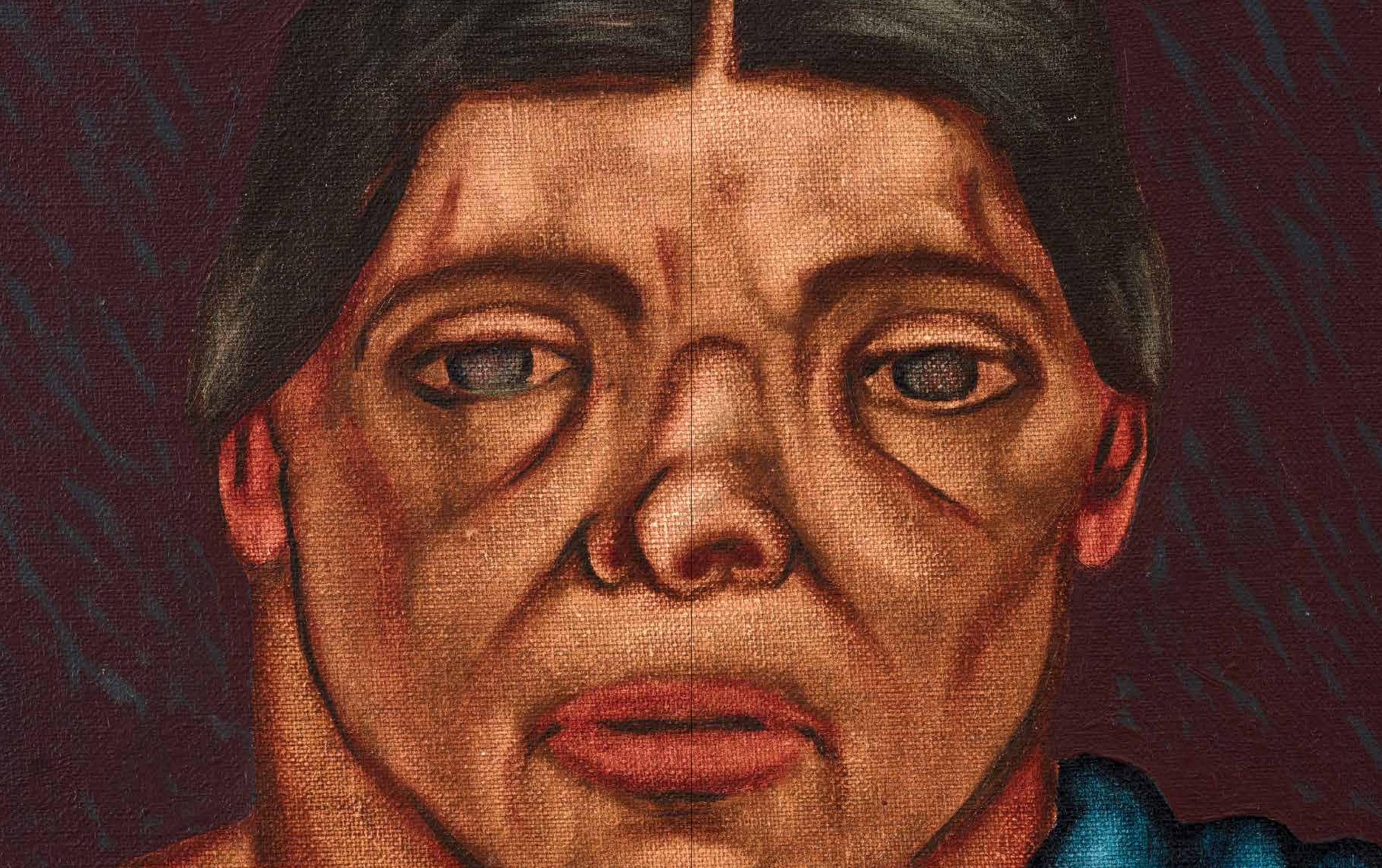
M.F. Husain's c.1977 'Madonna' was acquired in the early 1980s from Sara Abraham's Kala Yatra exhibition during the Festival of India in London. Acclaim from leading art critics of the time made the show a sell-out. Many of the works from this exhibition are today part of the collection of Indian art at the Victoria & Albert Museum.

Considered to be the "Godmother of Indian Modern art", Sara Abraham is known as one of India's first and foremost supporters of Indian Modern art after Independence. An artist, collector, and maverick dealer that had an intuitive knack for cultivating an artist's best work, Sara was infamous for her expert connoisseurship and discerning eye. Sara and M.F. Husain had a particularly close relationship, he saw her as a sister, and it was never anything less than his top works that were placed under her guidance.

One of Sara's rare documented commentaries is a piece she wrote in the Journal of Lalit Kala Akademi No. 37 (March 1991) on the importance of art in our everyday lives:

"If beauty is to re-enter our lives, we must think seriously about art. We must ask ourselves: What is good art? How does one acquire it? .... In selling works of art, one should not lose sight of the basic need for activating the public awareness of aesthetics. This has been my philosophy and I have never compromised on it. A piece of art must stand the test of years of viewing. The buyer must not get tired of it. If the person who owns a work of art does not get pleasure out of it every time he looks at it, then it is not art. Art is a discipline like any other creative activity and a genuine work of art will have enough inner strength and power to sustain the buyer's interest in it, no matter how many years go by"





**Sudhir PATWARDHAN**

**b. 1949**

*Running Woman*  
1977

Oil on canvas  
Signed, dated, titled and  
inscribed 53 x 33"/RUNNING  
WOMAN/ Sudhir Patward-  
han/1977

140 x 85 cm.  
55 1/8 x 33 7/16 in

**Provenance**

Collection of Maqbool Fida Husain, Bombay  
Vadehra Art Gallery, New Delhi  
Twentieth Century Indian Art, Christie's, 5 October 1999, lot 143  
The Johnstone Collection, UK

**Exhibited**

India: Myth and Reality. Aspects of Modern Indian Art,  
Museum of Modern Art, Oxford, 27 June–8 August 1982.

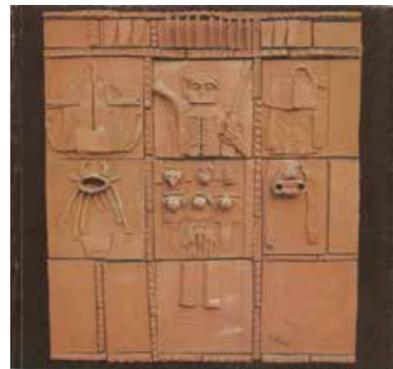
**Published**

India: Myth and Reality. Aspects of Modern Indian Art,  
Museum of Modern Art, Oxford, 1982, p.57  
Sudhir Patwardhan, Centre Pompidou, Paris,  
5 March–11 May 1986, p.19  
Hoskote, Ranjit, Sudhir Patwardhan, *The Complicit Observer*,  
Mumbai, 2005, p.49

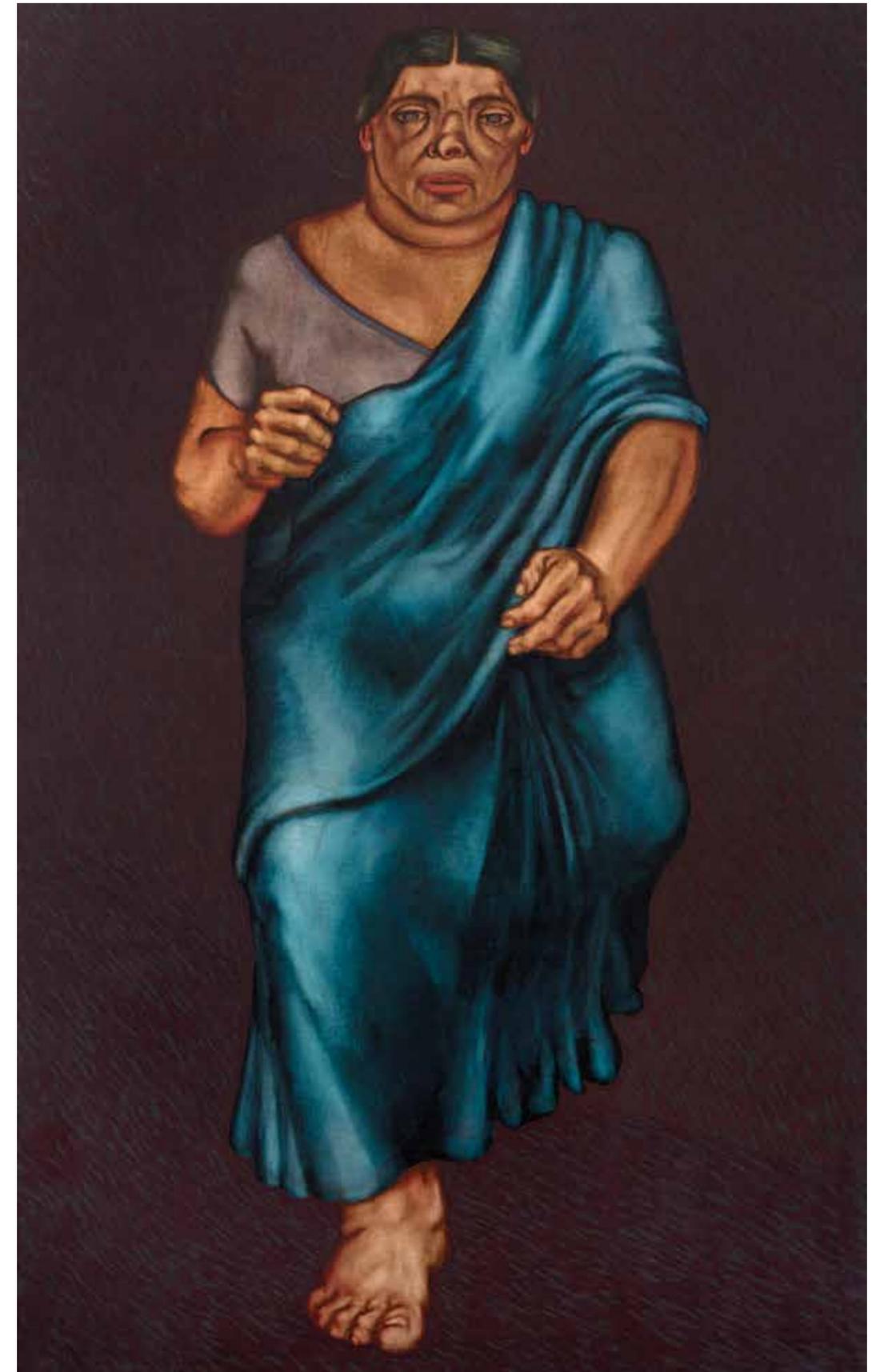
'His figures exemplify the kind of energy needed to survive an increasingly atomised and fragmented existence. They are the 'insulted and injured', an uprooted urban factory proletariat that can be seen all around us: on construction sites, suburban trains, railway platforms, in slums and tenements. Patwardhan's attitude towards them is neither weakly emotional nor in any way idealised and this is evident in the sheer massiveness of the figures, in the substantialness, which is the very measure of their will to endure; a will which would eventually manifest itself in political struggle. In other words they suggest the potential that exists to change the 'unchanging human condition'.' —*India: Myth and Reality: aspects of modern Indian art*, Oxford, 1982, p.57.)



Installation shot showing *Running Woman*.  
E. Alkazi in the background.



*India: Myth and Reality*  
catalogue cover, 1982



Sayed Haider RAZA

1922–2016

*Bindu/Germination*  
1986

Diptych, acrylic on canvas  
Each panel signed and dated on  
the front, signed, dated, titled  
and inscribed with the size on  
the reverse'

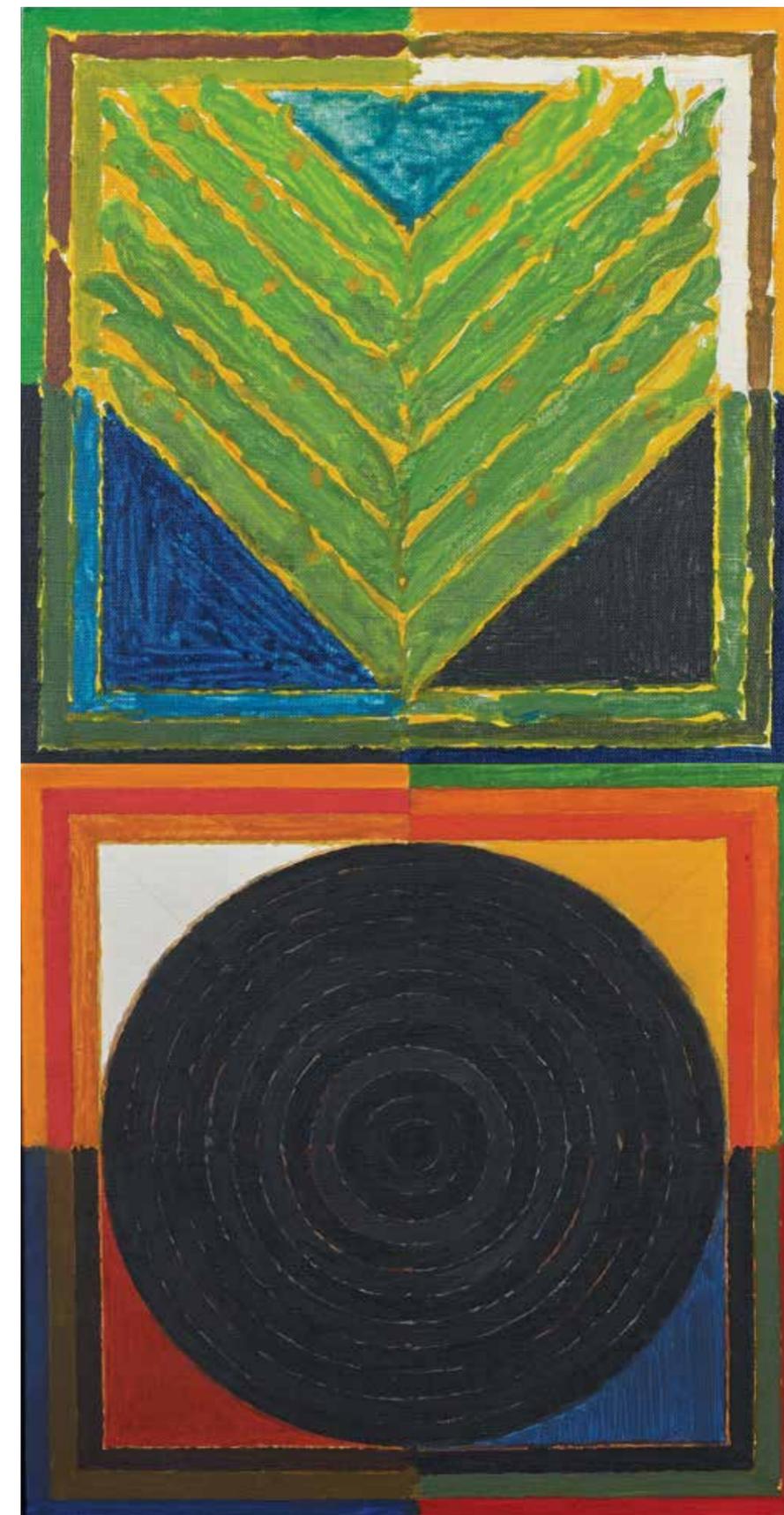
Each 30 x 30cm  
11 ¾ x 11 ¾ in,

Total 60 x 30 cm  
23 ½ x 11 ¾ in

**Provenance**

Private Collection, Paris

This work will be published in the forthcoming  
catalogue raisonne of the artist's work



**Krishen KHANNA**

**b.1925**

*Bandwallas*  
c.2000

Oil on canvas  
Signed, dated and inscribed  
on the reverse

121.9 x 91.4 cm  
48 x 36 in

**Provenance**

Acquired directly from the artist

**Exhibited**

*When the band began to play...*, Grosvenor Gallery, London,  
11 June–10 July 2015, No.10

It was in the 1970s that Khanna first explored the subject of Bandwallas, or members of local brass bands engaged to play at weddings and other public ceremonies. While driving out of his Delhi studio, the path was blocked by the marching band of a wedding procession—this is how he came to paint the first Bandwalla portraits. The image of these musicians dressed all in red with their big brass instruments wrapped around them still remains as powerful for the artist today as it was that day in Delhi.

The Bandwalla has become a recurrent theme in Khanna's oeuvre. His choice of subject has mostly been inspired by the experiences of the daily life and the pathos of the common man. The Bandwallas are an everyday sight all across the country, they are comic and bold and his portrayal of them is keenly observed, from their bright colourful uniforms and brass buttons, to their tired expressions as they belt out the same tunes repeatedly for one wedding procession after another.



Krishen and Karan Khanna  
London  
2015



Sayed Haider RAZA

1922–2016

*Untitled (Bindu Radiation)*  
2007

Acrylic on canvas  
Signed and dated lower right  
'Raza 07', signed dated and  
titled on reverse

140 x 140 cm  
55 1/8 x 55 1/8 in

**Provenance**  
Private French collection



2002–2017





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### It's party time for art lovers

**EVERYBODY HAS FAVOURITES**

It was a night of celebration as Grosvenor Art Centre hosted a party to mark the opening of the exhibition 'Ram Kumar: Recent Works'. The works of the artist were viewed, enjoyed, and discussed by a large number of guests. The night was a success, with many guests enjoying the art and the company of friends and family.

**EVERYBODY HAS FAVOURITES**

We asked artist Ram Kumar about his favourite works, and what he enjoys most about painting. He said, "I like to paint what I see and feel. I like to paint what is around me, and what is in my mind. I like to paint what is beautiful, and what is meaningful. I like to paint what is true, and what is real."

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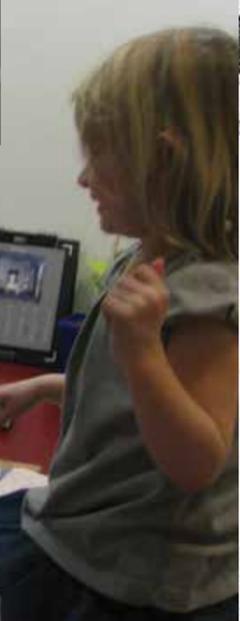
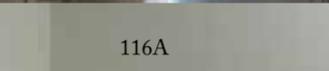
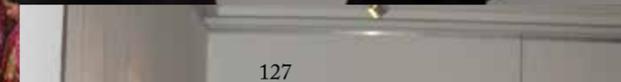
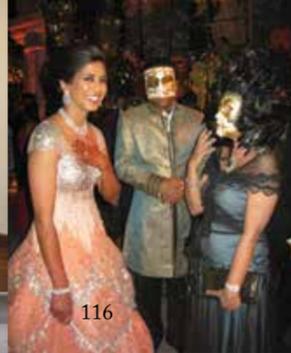
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**RAM KUMAR**  
Recent Works  
18th - 20th June 2007

**GROSVENOR**





**Check out 100 works by Pablo Picasso and Francis Newton Souza at an ongoing exhibition in the Capital**

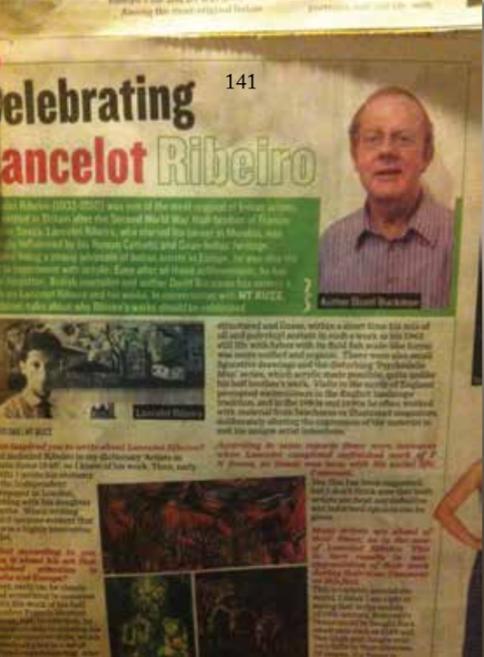
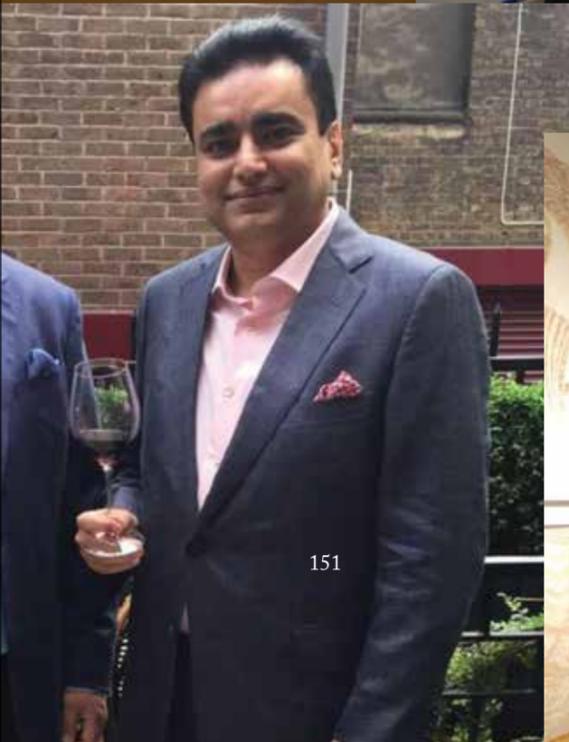
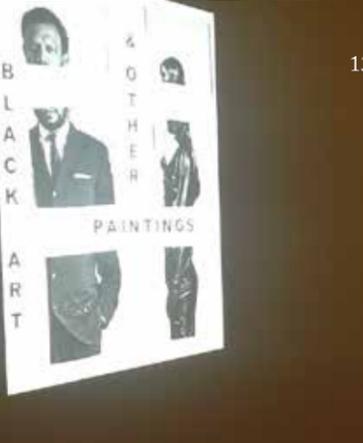
# Picasso a la Souza

**ABOUT SOUZA**  
Francis Newton Souza (1924-2002) was a leading figure in the Progressive Artists' Movement of India. Making the world understand the Indian art scene and the role of the artist in society were his primary concerns. He was a pioneer in the use of modernist techniques in Indian art. He was a member of the Progressive Artists' Group in Bombay. He was a pioneer in the use of modernist techniques in Indian art. He was a member of the Progressive Artists' Group in Bombay. He was a pioneer in the use of modernist techniques in Indian art. He was a member of the Progressive Artists' Group in Bombay.

**ABOUT PICASSO**  
Pablo Picasso (1881-1973) was a Spanish painter, sculptor, and printmaker. He was a pioneer in the use of modernist techniques in art. He was a member of the Progressive Artists' Group in Bombay. He was a pioneer in the use of modernist techniques in art. He was a member of the Progressive Artists' Group in Bombay.

**FACTFILE**  
What: Picasso's 'Les Femmes d'Alger' (O.J. No. 146) is a large oil painting. It is a masterpiece of modernist art. It is a masterpiece of modernist art. It is a masterpiece of modernist art. It is a masterpiece of modernist art.









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OLIVIA FR  
ANA

1.	1999	Conor at the Gallery on Albemarle Street
2.	2000	Conor Macklin in Dublin with Master Sculpture of Picasso
3.	2004	Akbar Padamsee
4.	2004	NY Anu Navavati
5.	2004	Berlin Michael Macklin and Anne Macklin
6.	2004	NY Dadiba Pundole
7.	2004	Dinesh Vazirani
8.	2004	Berlin Mark Shields
9.	2004	Michael and Kaya Blazszyck and Anne Macklin
10.	2004	Shalini Sawhney
11.	2004	TV Santhosh
12.	2005	37 Albemarle Street Mark Shields Show
13.	2005	Deepak Shahdadpuri, Annu Navavati, Suneel Chadda and Tejas Shah
14.	2005	Dinesh Vazarani, Khorshed and Dadiba Pundole
15.	2005	Khorshed Pundole and Nasko Fukuoka
16.	2005	Masanori Fukuoka
17.	2005	Souza, Devika Banerjee
18.	2005	Souza at Tate Julian Hartnoll, Fiona, Peter Cannon Brookes
19.	2005	Souza George Melly
20.	2005	Souza Jane de Boer
21.	2005	Souza John Austin and Conor Macklin
22.	2005	Souza John Austin and Michael Pereira
23.	2005	Souza NY Shelley Souza, Conor Macklin, Anu Navavati and Minal Vazarani
24.	2005	Souza NY Shelley Souza
25.	2005	Souza Oliver and Elvan Sheehan and Andrew Barklem
26.	2005	Souza Pravin Khatau and Deepak Shahdadpuri
27.	2005	Souza Sean Tiwari and Conor Macklin
28.	2005	Souza Sonali Dean
29.	2005	Souza Souza closing John Austin
30.	2005	Souza Tate Conor and Anne Macklin
31.	2005	Sudhir Mittal and Conor Macklin
32.	2005	Tate Kapil Jariwala and Gautam Patel
33.	2005	Tate Souza exhibition Conor Macklin and Dinesh Vazirani
34.	2005	Tate Souza Hamish Dewar, Patrick Bowring, Julian Hartnoll and Fiona
35.	2006	Paramjit and Arpita Singh
36.	2006	21 Ryder street opening night
37.	2006	21 Ryder Street gallery
38.	2006	Art Basel Amrita Jhaveri
39.	2006	Art Basel Dinner
40.	2006	Art Basel Payal and Rajiv Chaudhri
41.	2006	Arun, Ritu and Roshini Vadehra
42.	2006	Dilip Sur

43.	2006	Modern Indian Painting pt1 Husain, Arun Vadehra and Conor Macklin
44.	2006	Parul and Aseem Vadehra
45.	2006	Ray Perman 21 Ryder Street
46.	2006	Rustom Jehangir
47.	2007	Bacon Freud Souza Mehta, Harsh Kapoor
48.	2007	Bacon Freud Souza Mehta, press
49.	2007	Art Dubai Rameshwar Broota, James, Kito, Claire and Jane de Boer
50.	2007	Deepak Shahdadpuri, Amwar Siddiqui, Ivan and Carol Ferguson
51.	2007	Hema Upadhyay at her Opening
52.	2007	House of Mirrors Deeksha Natha and Timothy Hyman
53.	2007	House of Mirrors Nikhil Chopra performance
54.	2007	House of Mirrors Sunoj D
55.	2007	House of Mirrors, Julien Sweeting, Anna and Anne Macklin
56.	2007	Husain in studio Mayfair
57.	2007	Indian Art III Contemporary Emily Austin
58.	2007	Indian Art III Contemporary Christopher Davidge, Bharti Kher and Subodh Gupta
59.	2007	Indian Art III Contemporary Mithu Sen
60.	2007	Indian Art III Contemporary Radhika Chopra and Devika Syed Kapoor
61.	2007	Indian Art III Contemporary Ray Perman, Anne Macklin and Emily Austin
62.	2007	Indian Art III Contemporary Roshini Vadehra
63.	2007	Indian Art III Contemporary Shibu Natesan
64.	2007	Paramjit Singh, MF Husain, Arun Vadehra
65.	2007	Ram Kumar MF Husain and Ram Kumar
66.	2007	Ram Kumar and Grandson
67.	2007	Ram Kumar, Arpita Singh, Sonia Ballaney and Meera Mukherjee
68.	2007	Ram Kumar
69.	2007	Rameshwar Broota Art Dubai
70.	2007	Sumedh Rajedran and Conor Macklin
71.	2007	Sumedh Rajedran
72.	2007	Year 07 installation
73.	2008	Arpita Singh
74.	2008	Art Dubai Harsh Kapoor, Roshini Vadehra, Dadiba Pundole and Conor Macklin
75.	2008	Bari Kumar Maithili Parekh, Atul Dodiya, Nicola Durvasula and Bari Kumar
76.	2008	Click installation
77.	2008	Ramachandran Arpita Sigh and Ramachandran
78.	2008	Ramachandran Batuk Ghatani and Sonia Ballaney
79.	2008	Ramachandran Nilima Sheikh
80.	2008	Ramachandran Ray and Charlotte Perman
80A.	2008	Ravinder Reddy show
81.	2008	Ravinder Reddy
82.	2009	Husain pt11
82A.	2009	M.F Husain
83.	2009	London Art Fair
84.	2009	M.F Husain Rob and Sonali Dean
85.	2009	Ramachandran
86.	2009	Shibu Natesan
87.	2010	Suruchi Chand, M F Husain, Abha Dalmia and Gauri Agarwal
88.	2010	AAL
89.	2010	Albert Bitran and Francesca Souza
90.	2010	Albert Bitran
91.	2010	Amol Vadehra and MF Husain
92.	2010	Angeli Sowani
93.	2010	Asia House, Conor Macklin Fayeeza Naqvi
94.	2010	Asia House, Emily Austin, Justin Fitzpatrick and Vinita Agarwal
95.	2010	Chhavi Seth and Gauri Agarwal
96.	2010	Husain Geeta Alvarez Menezes and Prahlad Bubbar
97.	2010	Indian Subway Abha Houseago
98.	2010	Millie Macklin
99.	2010	Puneet Shah Tushar Jiwarajka
100.	2010	Sunil Gupta
101.	2010	The progressives MF Husain and Arun Vadehra
102.	2010	Indian Subway Yashodhara Dalmia

103.	2011	Delhi Arun Vadehra and family
104.	2011	Conor and Anne at Vinita's wedding
105.	2011	Delhi Art Fair Harvey's 1st Birthday
106.	2011	Dhruva Mistry
107.	2011	Husain Tate
108.	2011	Ida Karr, Sandy Nairne and Claire Freestone
109.	2011	Justin Fitzpartrick at Vinita Agarwal's wedding
110.	2011	Masanori Fukuoka
112.	2011	Picasso Souza Delhi TV
113.	2011	Picasso Souza Delhi
114.	2011	Rajiv Savara
115.	2011	Vadehra Art Gallery
116.	2011	Vinita Agarwal
116A	2011	Mrs Nigam Vadhera Art Gallery
117.	2012	Angeli Sowani and Conor Macklin
118.	2012	Dara Mehta
119.	2012	Dianne Bilimoria
120.	2012	Olivia Fraser
121.	2012	Sunoj D
122.	2012	Gallery view
123.	2013	Abha Houseago and Anu Nanavati
124.	2013	Anjolie Ela Menon Zehra Jumabhoy and Conor Macklin
125.	2013	Anjolie Ela Menon and Guest
126.	2013	Bhupen Khakhar Sona Datta and Abha Houseago
127.	2013	Brian Weinstein Kasmin Bhupen Khakhar show
128.	2013	Akhter Aman
129.	2013	Charles and Laura Moore
130.	2013	Charles Moore Laura Hintz Anne and Conor Macklin
131.	2013	Kajoli and Daniels wedding
132.	2013	Deborah Swallow and Anjolie Ela Menon
133.	2013	Frieze Black on Black Souza
134.	2013	Olivia Fraser at Sunaparanta Conor Macklin, William Dalrymple, Olivia Fraser, Dipti and Raj Salgaocar
135.	2013	Shanti Panchal and Balraj Khanna
136.	2013	Zara Porter Hill
137.	2014	Art Dubai empty booth
138.	2014	Art Dubai
139.	2014	Chantal Pinto
140.	2014	Conor Macklin, Charles Moore, Senaka and Jennifer Senanayake, Premal Sanghvi, Kajoli Khanna and Emily Cushing
141.	2014	David Buckman
142.	2014	Delhi Art Fair
143.	2014	Dhruva Mistry
144.	2014	Dinesh Vazirani London
145.	2014	Ishrat Kanga
146.	2014	Karachi Rasheed Araeen and Conor Macklin
147.	2014	Marsha Ribeiro David Buckman
148.	2014	Rasheed Araeen booth Art Dubai modern
149.	2014	Rasheed Araeen
150.	2014	Senaka dinner
151.	2014	Shravan Gupta
152.	2014	Vikram and Tiana Chellaram
153.	2014	Yashodhara Dalmia, Zara Porter Hill and Gauri Agarwal
154.	2014	Zeeshan Muhammad
155.	2015	Dr. Aurogeeta Das
156.	2015	Conor Macklin and Angeli Sowani
157.	2015	Conor Macklin and Sanjay Yadav
158.	2015	Conor Macklin Shanti Panchal and
159.	2015	Conor Macklin, Kajoli Khanna, Senaka Senanayake, Premal Sanghvi and Charles Moore
160.	2015	Delhi Art Fair SH Raza Conor Macklin
161.	2015	Delhi Safronart auction Alka Samant and Conor Macklin
162.	2015	Dinesh Vazirani Manoj Israni and Ashish Anand
163.	2015	Faiza Butt in Nottingham
164.	2015	Francesca Souza Andy Barklem and Raja Menon

165.	2015	Irfan Hasan Charles Moore, Amin Jaffer
166.	2015	Irfan Hasan Conor Macklin Sameera Raja, Kajoli Khanna and Charles Moore
167.	2015	Irfan Hasan, Amin Jaffer, Sameera Raja, Kamran Anwar
168.	2015	Krishen and Karan Khanna
169.	2015	Krishen Khanna Hugo Weihe, Sonia Ballaney
170.	2015	Krishen Khanna Sonali Dean Zehra Jumabhoy
171.	2015	Krishen Khanna
172.	2015	Krishen Kajoli and Karan Khanna
173.	2015	Mali, Shanti Panchal and Conor Macklin
174.	2015	Marsha Ribeiro
175.	2015	Raza at Lara Vincy Anne Macklin, Dara Mehta, Abha Houseago and Charles Moore
176.	2015	Sadequain at Asian Art in London
177.	2015	Sanjay and Ketki Puri
178.	2015	Shili Sawhney, Amit Vadehra and Gaurav Karan
179.	2015	Sumit Mediratta
180.	2015	Tahmina Ghaffar
181.	2015	Timothy Hyman and Kajoli Khanna
182.	2015	Venice Bhavna Khakhar and Kiran Nadar
183.	2015	Venice Hema Upadyay
184.	2015	Venice Rashid Rana Project
185.	2015	Venice Shilpa Gupta and Roshini Vadehra
186.	2016	Clemy Sheffield, Tony Nauman and Priyesh Mistry
187.	2016	Anne Macklin and Dinesh Vazarani
188.	2016	Art Dubai Jane and Kito de Boer and Ashvin Rajagopalan
189.	2016	Art Dubai Nitin Bhatnagar
190.	2016	Arun Vadhera, Conor Macklin and Timothy Hyman
191.	2016	Ashish Jain
192.	2016	Chandigarh BN Goswamy Olivia Fraser
193.	2016	Chughtai Sadequain Art Dubai Modern
194.	2016	Clarkes summer dinner
195.	2016	Conor Macklin Olivia Fraser Sundaram Tagore
196.	2016	Conor with Anthony Lovett and Nauman Khalid
197.	2016	Delhi Art Fair Jenny and Senaka Senanayake
198.	2016	Delhi Art Fair Kiran Nadar Senaka Senanayake
199.	2016	Delhi Art Fair Krishen Khanna Mrs Jain
200.	2016	Dubai Art Fair Uday Jain, Pankay Sahni, Conor Macklin, Soufiane Bensabra, Charles Moore
201.	2016	Faiza Butt and Sameera Raja
202.	2016	Gaurav Karan and Minal Vazarani
203.	2016	Haus der Kunst Taimur Hasan
204.	2016	Kiran Nadar
205.	2016	Nour Aslam, Laura and Charles Moore and Taimur Hasan
206.	2016	Olivia Fraser dinner
207.	2016	Paramjit Singh Kajoli Khanna
208.	2016	Roshini Vadehra Minal Vazarani Sonia Ballaney
209.	2016	Siddharth Gupta ... Jain.
210.	2016	Singapore Vish and Angeli Sowani
211.	2016	Siphiwo Ralo
212.	2016	Tara Lall and Conor Macklin
213.	2016	Vijay Agarwal and Brian Weinstein
214.	2016	William Dalrymple and Salman Rushdie
215.	2016	William Dalrymple
216.	2016	Yamini Mehta, Kito de Boer, Conor Macklin and Vish Sowani
217.	2017	Art Dubai Opening Dinner
218.	2017	Ferzaan Engineer
219.	2017	Indian Art Fair Olivia Fraser and DR Virginia Whiles
220.	2017	Karen Souza with family
221.	2017	Olivia Fraser and Conor Macklin
222.	2017	Serendipity Goa Prateek and Priyanka Raj and Samuel Macklin
223.	2017	Ali Jameel

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This Exhibition of recent acquisitions of Modern South Asian Masters is first a celebration of our new gallery premises at 35 Bury Street, in the heart of St James's. It is also a celebration of fifteen years of dealing in Modern Artists from India and Pakistan. This catalogue is testament to our journey and we look forward to many more surprises along the way.