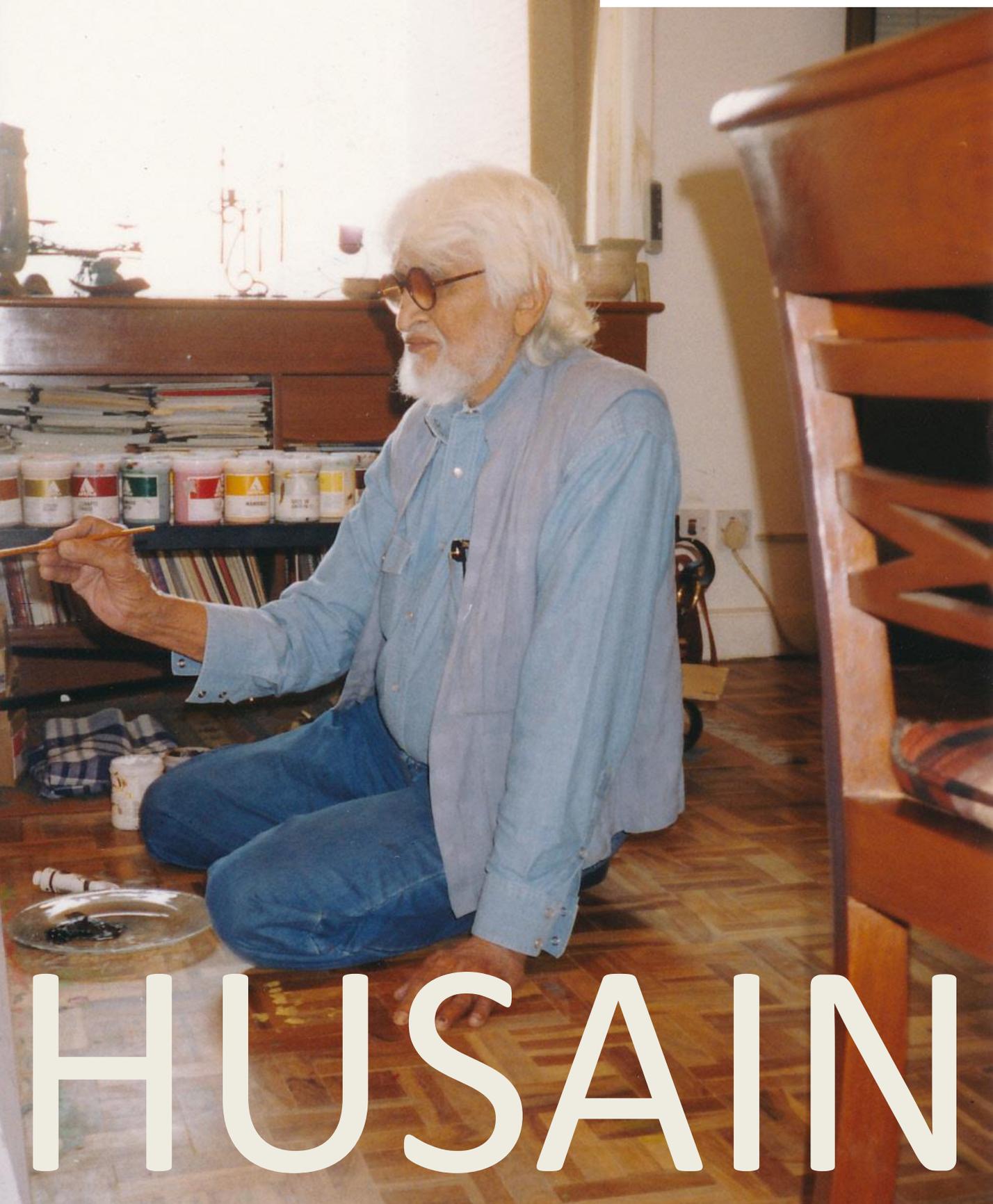


**Grosvenor  
Vadehra**



**HUSAIN**

***M.F Husain***

***Paintings and Drawings***

**Works from a Private Collection**

11 May – 9 June 2015

**Grosvenor Vadehra**

21 Ryder Street

London

SW1Y 6PX

**Private View**

Friday 22 May 2015

6-8pm.

**Closing Reception**

Friday 5 June 2015

6-8pm.

+44(0)20 7484 7979

[grosvenorgallery.com](http://grosvenorgallery.com)

Grosvenor Vadehra are pleased to present; ***M.F Husain, Paintings and Drawings, Works from a Private Collection***, the first solo gallery exhibition of the artist's work in London since 2006.

Maqbool Fida Husain first became well-known as an artist in the late 1940s. In 1947, he joined the Bombay Progressive Artists' Group, founded by Francis Newton Souza. This clique of young artists wished to break with the nationalist traditions established by the Bengal school of art and to encourage an Indian avant-garde, engaged at an international level.

In 1952, his first solo exhibition was held at Zürich and over the next few years, his work was widely seen in Europe and U.S. In 1955, he was awarded the prestigious Padma Shree prize by the Government of India, and is known as a an artist, poet and film-maker, whose 1967 film *Through the Eyes of a Painter* won 1<sup>st</sup> prize at the Golden Bear Awards in Berlin. Known internationally as the 'Picasso of India', his is a name that during his lifetime was rarely out of the spotlight.

The exhibition consists of works from an important private collection, acquired directly from the artist over the course of many years.

While Husain's interest in Indian cultural traditions is clearly relevant to his art it is not what marks him out as an outstanding painter. Husain's predilection for mythological subject matter means that for the most part he has been a narrative painter. The ability to tell a story in a single image requires particular skills and Husain excels at them.

From the reflective mood of *Nude Women Abstract* to the energy and terror of *Wounds*, it is clear that Husain has a masterful grip on the pictorial elements of line, colour and form and an ability to convey a range of emotions convincingly. But to paint narratives an artist also needs an acute sense of imagination and composition.

In his most ambitious works the positioning of figures in relation to one another and the space and objects around them is often startlingly complex but rarely confused. Indeed it is through this complexity that his paintings often gain the extraordinary narrative richness that has marked Husain out as a major figure.

It often used to be said that Husain was the only artist among the post-Independence generation who had an international reputation. While there are now others joining him on that stage, it is worth reflecting on what that means.

To have such a position suggests not merely that audiences in other countries know Husain's work, but that they find it relevant. There is an irony in this, as Husain is also the one artist commonly identified as engaging most closely with what is called the 'indigenous' culture of India, and may therefore be considered the least international in subject matter.

Ultimately, however, such ranking of individuals is a diversion. What matters and all that most artists want is for their work to be looked at without preconception or prejudice.

For a long time modern art from India had a low profile in Britain and there were many reasons for this, some to do with the individuals involved, some cultural and some historic. Perhaps, as the world changes and new histories are written, a new audience is emerging.

Still from *Through the Eyes of a Painter*, 1967



How taut is the  
stretch of canvas. A painter,  
in the beginning, slides on a  
two dimensional journey. Distances  
are measured in violet, yellow and  
green. Wounds of time like  
burnt browns construct a  
platform for a silent war.  
Characters arrive in brilliant  
costumes.  
War is declared. Thus  
a work of art is in progress.  
Six battlefields.  
Six words.  
The painter talks to himself.  
The audience listens to  
the violet, yellow and  
the green.

1. Untitled  
Pen and ink on paper  
22 ½ x 15in.



2. *Deepak Raag*, 1977  
Oil on canvas  
55 x 75in.



*3. Untitled (River Scenes)*

Pencil on paper

15 x 22in.

*4. Untitled (Hilltop Shrines)*

Pencil on paper

15 x 22in.



5. *Untitled (River and Mountain)*  
Pen and ink on paper  
15 x 22in.

6. *Untitled (Village)*  
Pen and ink on paper  
15 x 22in.



7. *Untitled (Town sketches)*  
Pen and ink on paper  
14 x 9 ½ in.

8. *Untitled (Middleton Street)*  
Pen and ink on paper  
14 x 12 in.

A folded umbrella not in use like a common man moving around the big metropolitan city to be of any use or meaning.

The very structure of wood, metal and black cloth intrigues me. A tattered piece of cloth sewn around metal spokes to drape a dried up wooden stick.

In one of my 1948 painting the umbrella appears with a cow. And still remains a mystery why I captioned that painting "Cow and Umbrella".

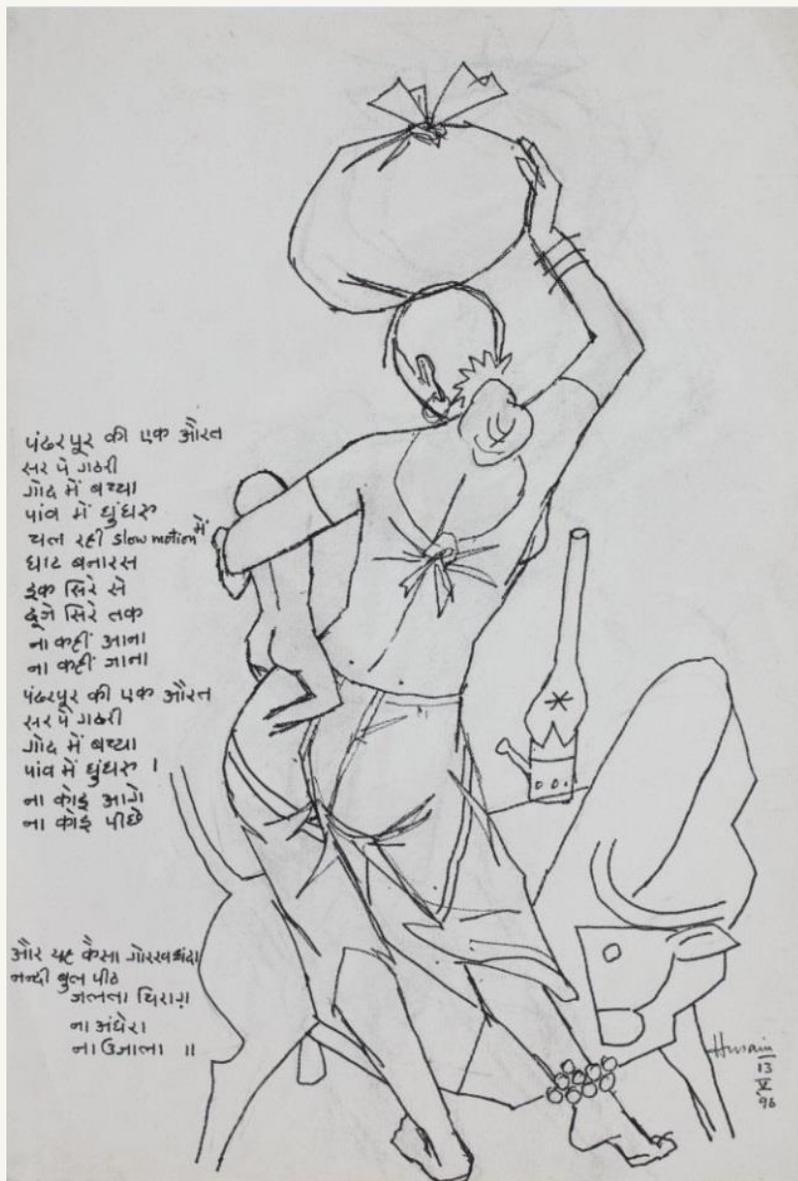


Much later in 1967, the same umbrella becomes a female character in my first short film "Through the eyes of a painter". Her only companion.... a shoe.

In one of the sequence the she umbrella is shown diving into a Rajasthan pond, her ghagra (skirt) flowing up in wind. An opened up umbrella like a blooming daffodil.

9. Cow and Umbrella  
Pen and ink on paper  
17 ½ x 15in.

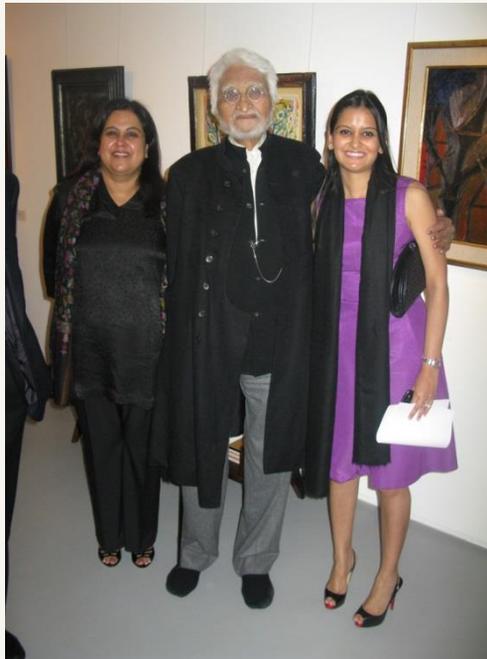




10. *Untitled (Water-carrier)*  
 Acrylic on paper  
 10 ½ x 14 ½ in.

11. *Untitled (Laden Cart)*  
 Acrylic on paper  
 10 ½ x 14 3/8 in.

12. *Untitled (Mother and Child  
 with Bull and Lamp)*  
 Pen and ink on paper  
 15 x 11 in.



Husain at The Grosvenor Gallery, 2006



Husain at The Grosvenor Gallery, Tate Britain and in his London Studio, 2006



Labourday 1 sept. 1980

Boston

~~Worcester~~  
~~Worcester~~

Inside the prehistoric caves

Bisons and hunters chased each other  
and man began transcribing his mind  
in Egyptian Hieroglyph.

Gods and Goddesses descended on earth  
at Ellora and Elephanta for a ~~little rest~~  
rendevous after creating the Holocaust  
called Universe.

Through the inner sanctum of ~~ecclesiastical~~  
Gothic cathedrals "Apostles" roared in  
~~Byzantine~~ Byzantine hymn of soaring  
stain glass windows or dominated the  
domes in chips of mosaic mystery.

How work of art was installed in such  
reverence and grandure and how  
soon they became the shredded relics  
to be embalmed in museums and  
national pride.

From the concaves of darkuen to the  
sunlit ~~stone~~ ~~stone~~ ~~surfaces~~ stone slabs  
and then rising high ~~touching~~  
~~touching~~ touching pinnacles of shrine and  
cathedrals, "the Work of Art" goes shopping  
in the briefcase of multinational ~~and~~  
conglomerate. Now the "Art" is in the  
flood spot of supermarket.

Poor Mona Lisa, once abducted from Italy  
by French general, now being raped at  
every street corner.

Growth of art consciousness galore.  
Gone are the days of neglect and isolation.  
the days of Van Gogh ~~and~~ Rembrandt.

No Cezanne would call back the  
garbage removal van to collect few  
extra pieces left in his studio. Not  
now. He would rather put a long distance  
call and there would be a que of  
undisclosed bidders.

Here at this hour and at right stage  
I must suspect myself. I notice  
a fracture in the plaster cast.

Huain

आदिवासीयों की रक्त जस्तों की वंद  
प्राणों की तैल ध्वनि गूँज रही थी।

झाड़ी का बुझाव लम्बे रंग की काँचीले  
उठ रहा था। ऊपर उठ कर तन्त्रता उभा ऊपर  
उठ रहा था। चहसीदियों से बूँदों का द्रव्य

में निचलता रहा है। कठोर कठिले के लोग  
रक्त रक्त करके उसमें से उभरने लगे  
स्वप्न में आने लगे थे जाने न जाने जाने लगे थे।

उन्होंने अपनी तरफ देखा  
उनकी तेज मजनों ने उन्हें बुझा ली

एकने तन्त्रसुस क्रिया। हजारों प्रार्थना स्रग्धता  
झीं यह परछाईयों थी। जिसे एव अपने से कभी  
अलग नहीं कर पाए थे। - हजारों संस्कारों में

जुझे जीवन के यह सुंदर पूर्णतया ~~अपूर्ण~~ पूर्ण  
रहे थे। लेकिन स्वयं के साथ कितने  
जोरवते बदले हैं हमने। हम पूर्व की माली के

नामसत्य से नमित रहे। एव और जो अंधार  
धुँ आने से दूर रहे। एव सरसों के खिलने  
पीले रंग के पनाम से चढ़वा

श्री कला केंद्र, दिल्ली विश्वविद्यालय, दिल्ली  
श्री कला केंद्र, दिल्ली विश्वविद्यालय, दिल्ली

13. Untitled (Labour Day, 1980)

Acrylic on paper

15 x 11 in.

14. Untitled

Pen and ink on paper

14 x 11 in.



15. *Untitled (Figures with Deities)*

Acrylic on paper

12 ½ x 10 ½ in.



*16. Untitled (Woman Sweeping)*

Acrylic on paper

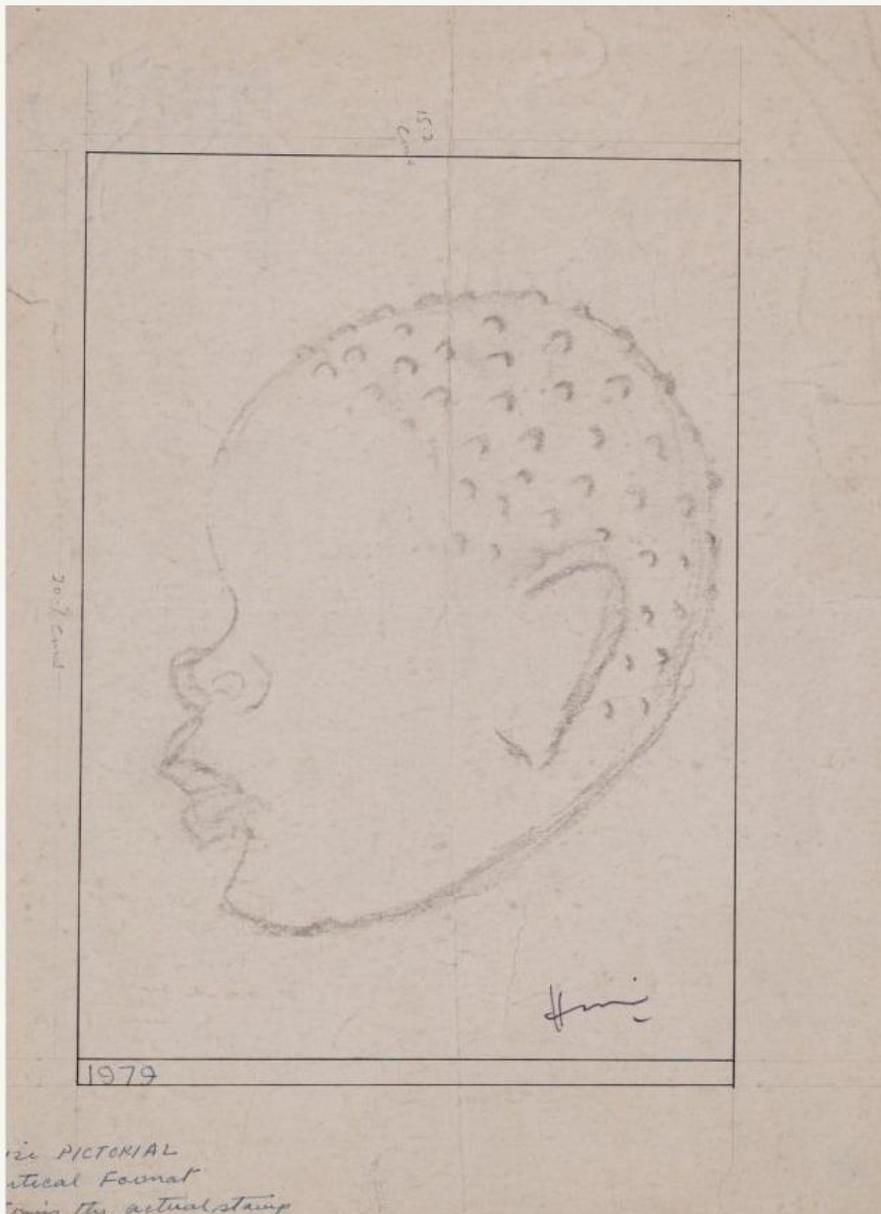
14  $\frac{3}{8}$  x 10  $\frac{1}{2}$  in.



*17. Untitled (Couple on a bicycle)*

Acrylic on paper

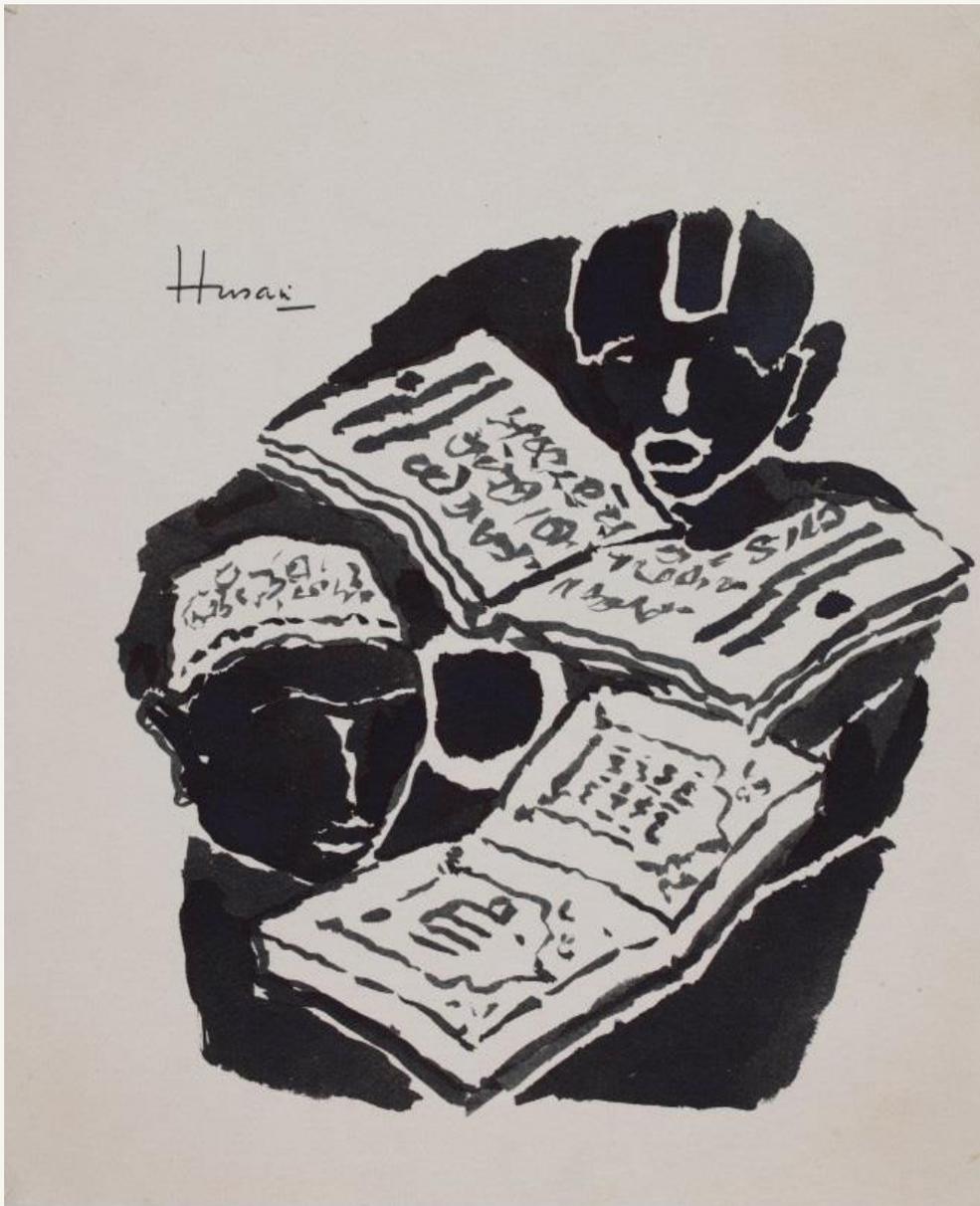
12 ½ x 10 ½ in.



18. *Untitled (Head Study), 1979*

Pencil on paper

11 ½ x 8 ½ in.



19. *Untitled (Academics)*

Acrylic on paper

12 ½ x 10 ½ in.



Husain at work in his studio



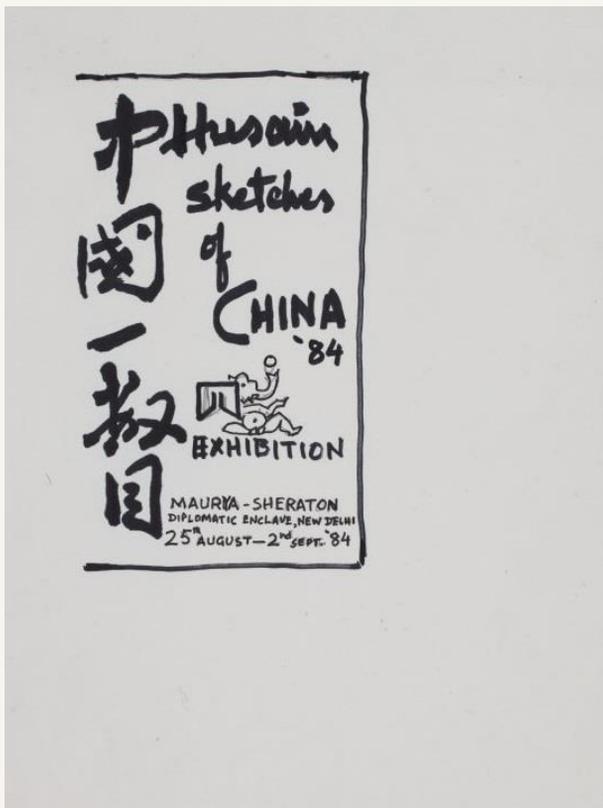
20. Horse  
Acrylic on paper  
8 x 12 in.



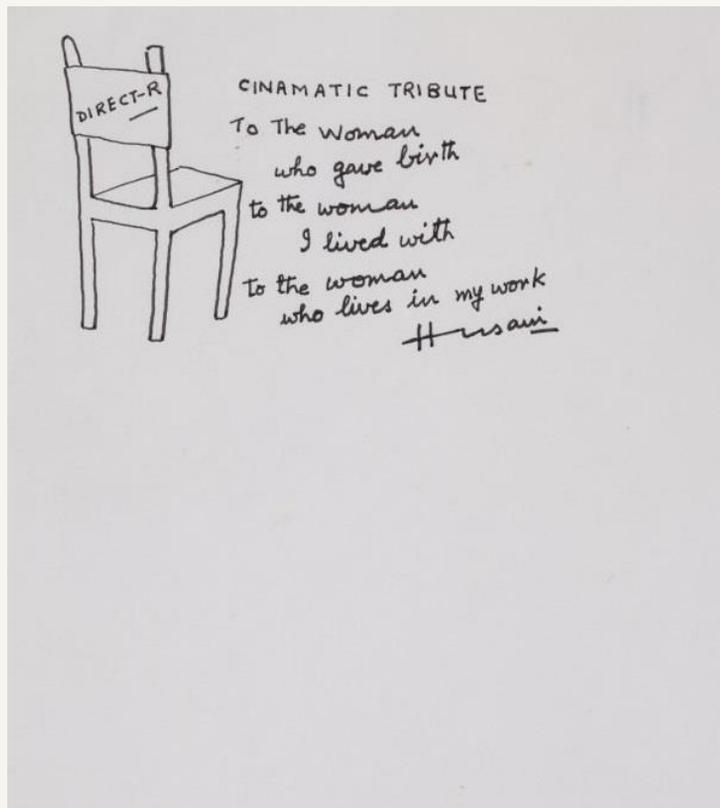
21. *Untitled, (Standing Figure)*  
Pen and ink on paper  
11 x 8 ½ in.



22, *Art and Technology*, 1982  
Pen and ink on paper  
15 x 10 in.



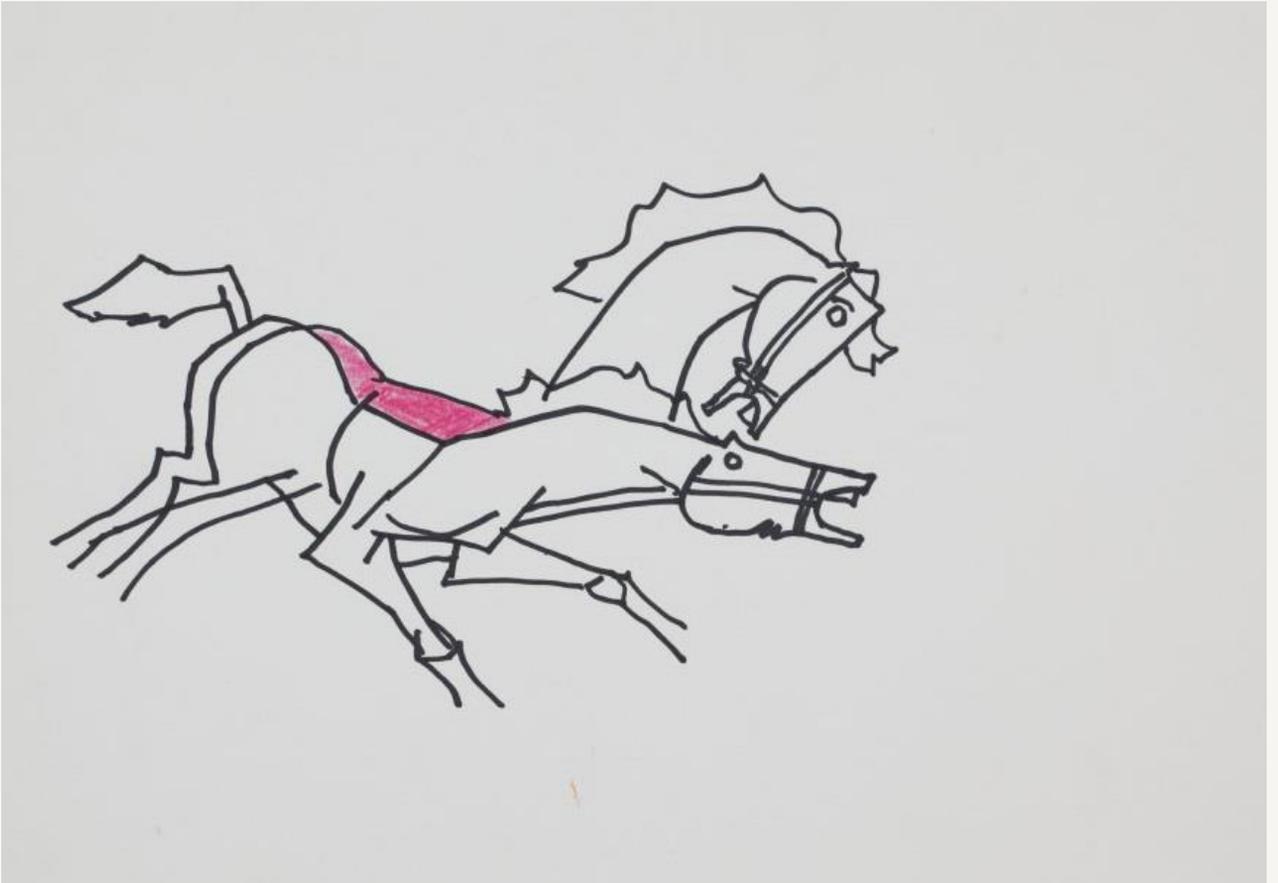
23. *Untitled*  
(*Sketches of China*), 1984  
Pen and ink on paper  
8 x 5 in.



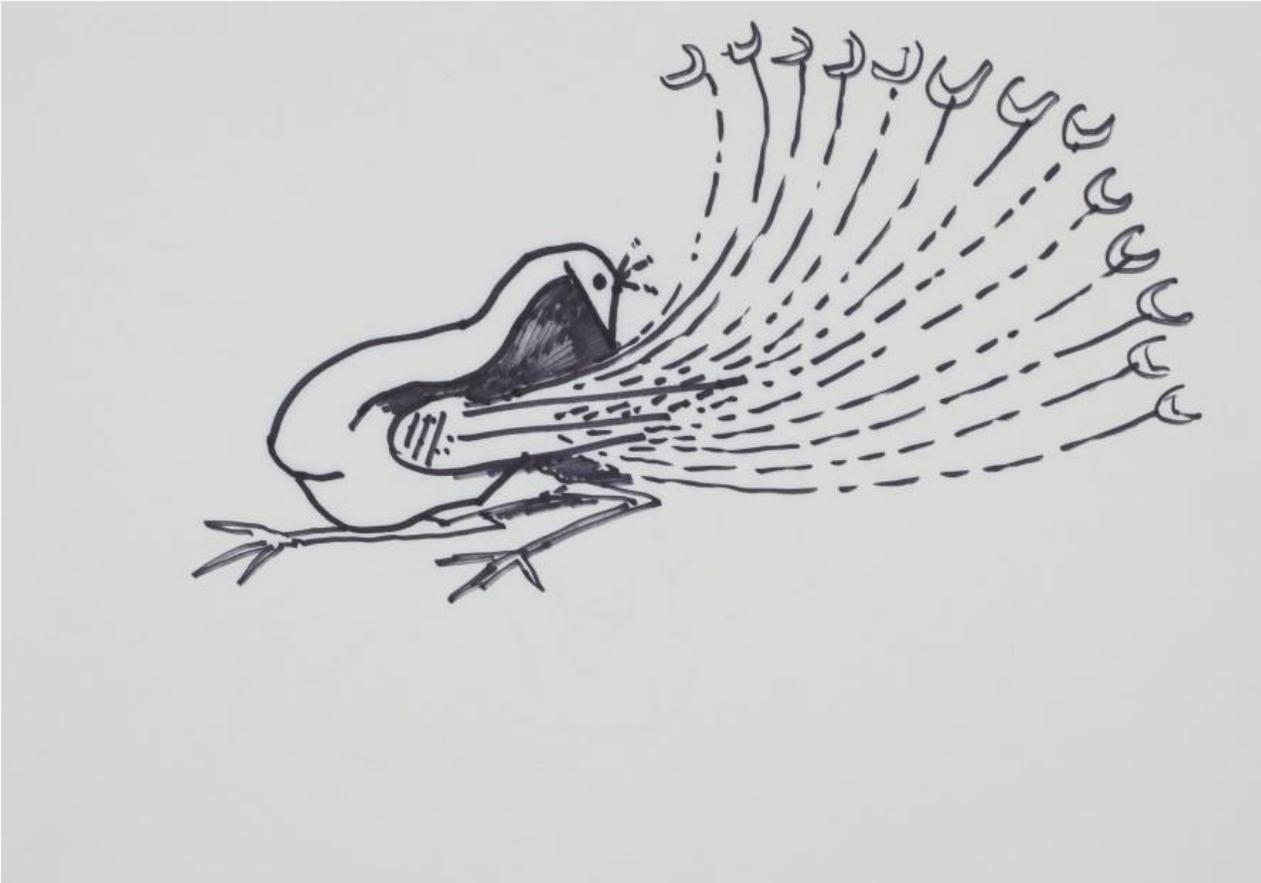
24. *Untitled (Director's Chair)*  
Pen and ink on paper  
8 x 5 in.



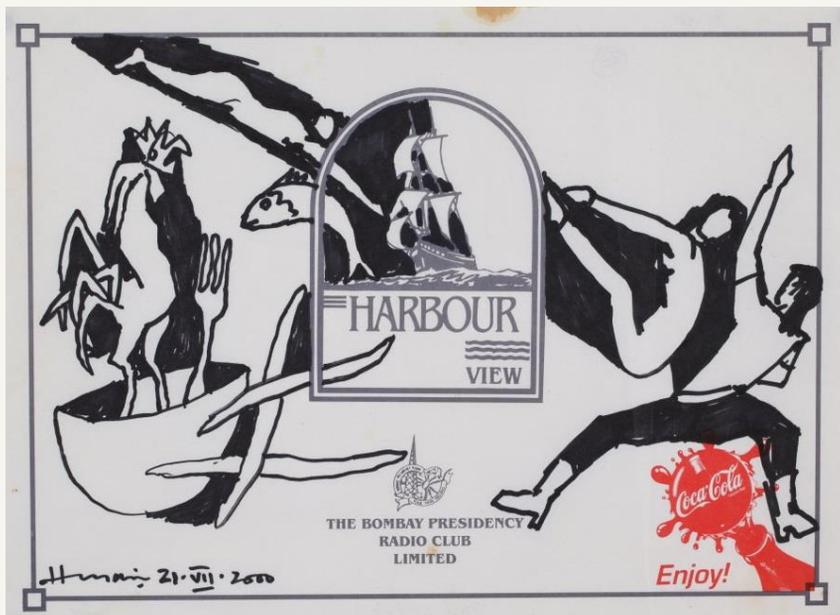
25. *Untitled (Still Life with Chair and Tree)*, 2000  
Watercolour on paper  
16 ½ x 12 ½ in.



26. *Untitled (Gallopig Horses)*  
Acrylic and ink on paper  
11 ½ x 16 ½ in.



27. *Untitled (Peacock)*  
Pen and ink on paper  
11 ½ x 16 ½ in.



28. *Untitled (15 May 1995)*  
Pen and ink on paper  
8 ½ x 14 ½ in.

30. *Untitled (Husain at 88)*  
Acrylic on paper  
11 x 14 3/8 in.

29. *Untitled (Figures), 2000*  
Acrylic, pen and ink on  
paper, 11 x 15 in.

31. *Untitled*  
*(Figures with Sun and Moon, 87/88)*  
Pen and ink on paper, 6 ½ x 11 in.

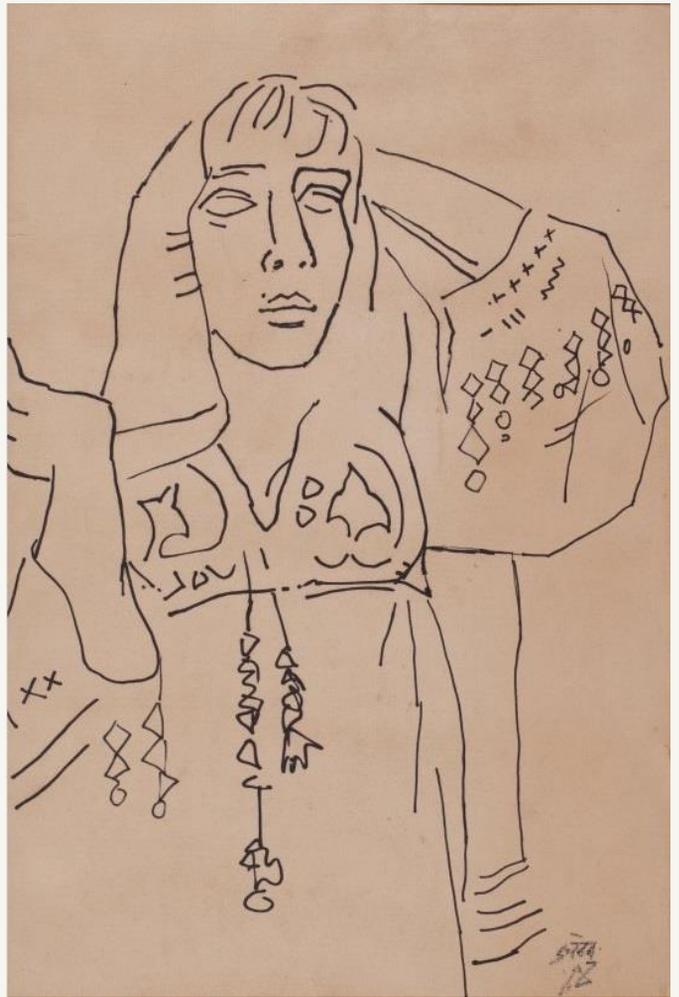




32. 33. 34. 35.  
*Untitled (Female Studies 1, 2, 3 & 4)*  
Pen and ink on paper  
5 x 7 ½ in. (each)



36. *Untitled*, 1995  
Pen and ink on paper  
13 ½ x 8 ½ in.



37. *Untitled (Standing Woman)*  
Pen and ink on paper  
21 ½ x 14 in.



38. *Untitled (Peacock with Sun)*  
Pen and ink on paper  
16 ½ x 11 ½ in.



39. *Untitled (Camel)*  
Pen and ink on paper  
11 ½ x 9 in.

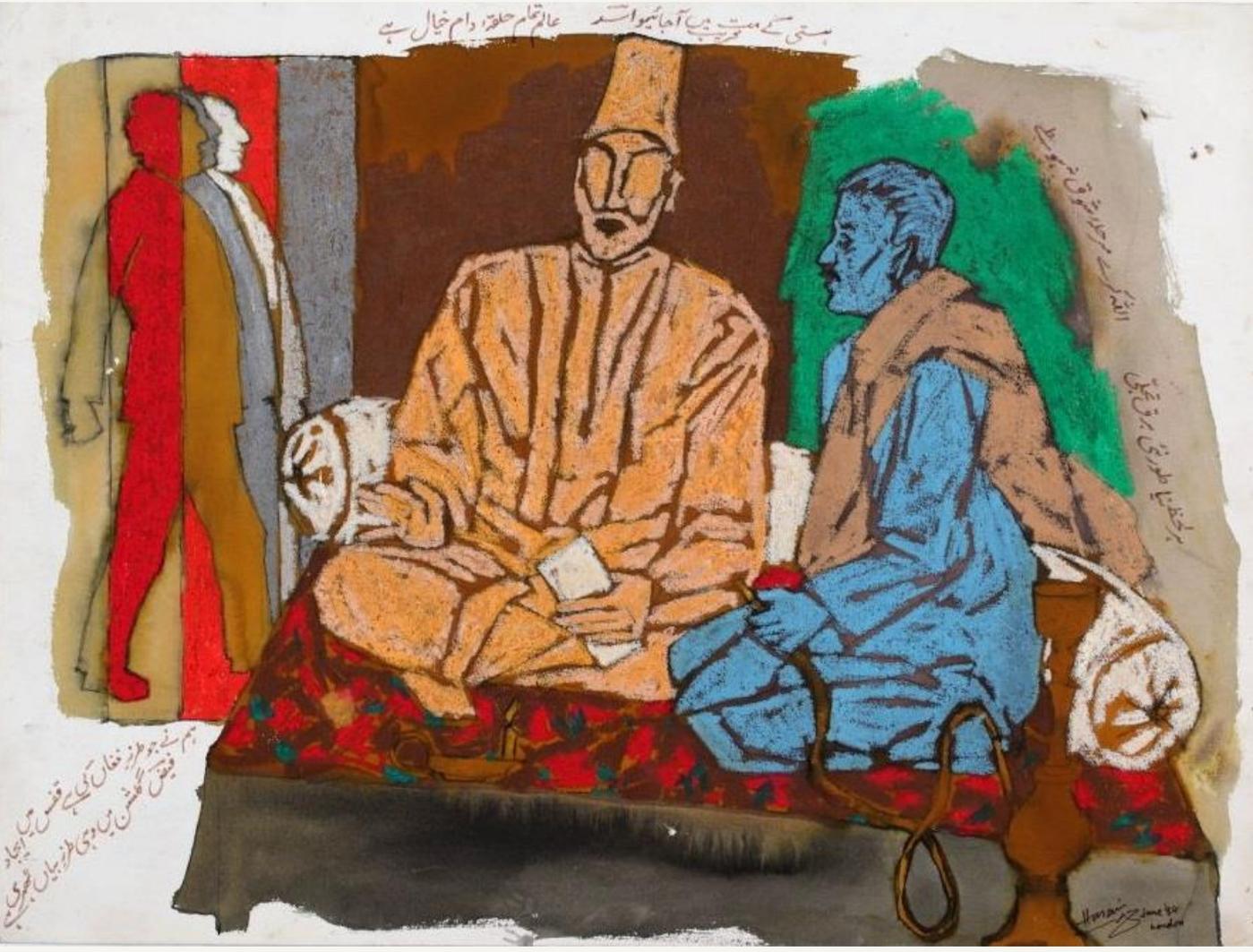


40. *Untitled (Leopard)*  
Pen and ink on paper  
15 x 11in.



***“If you work to gain success, it will never come. You should defy success. That’s why you have to keep on breaking your image, the moment you become popular.”***

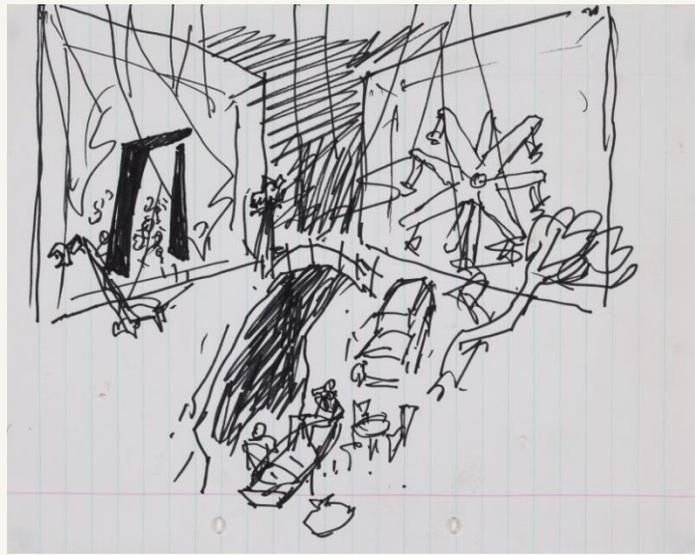
M.F Husain



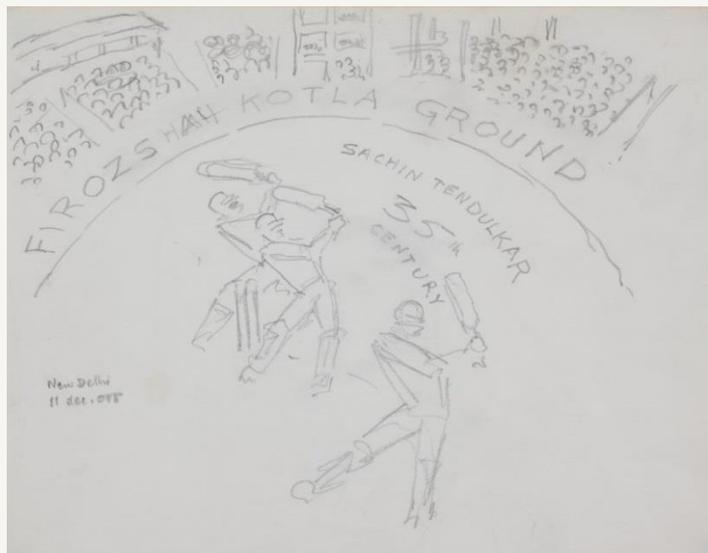
41. Untitled, 1984  
Watercolour on paper  
22 x 30 in.



42. *Untitled (One for the Doll, One for the Child)*, 2005  
Pen and ink on paper  
15 x 11in.



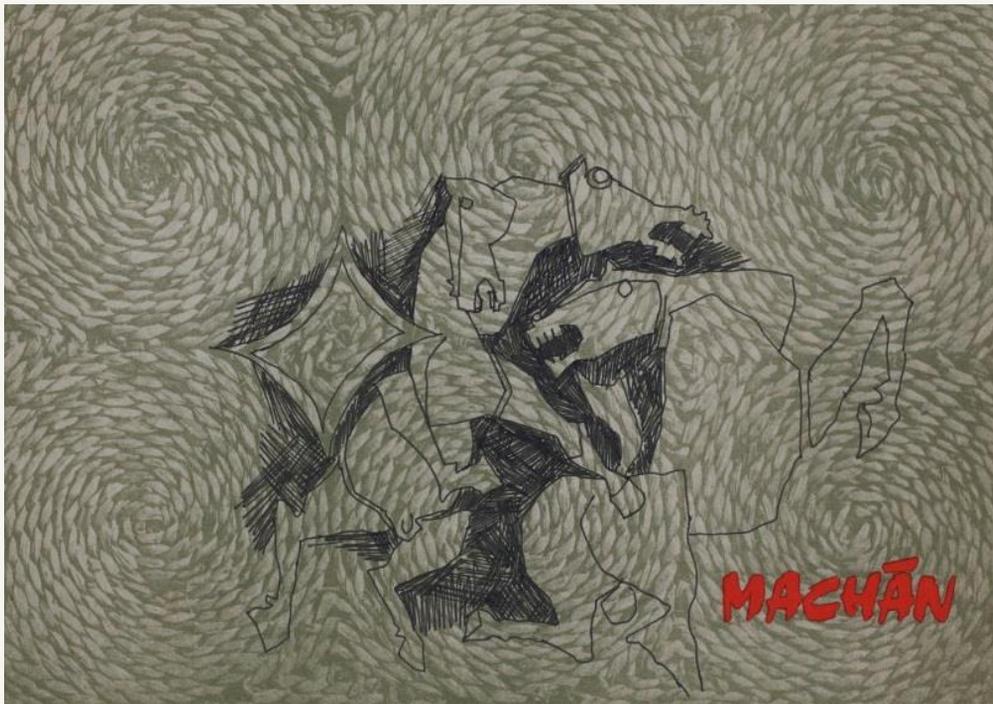
43. *Untitled*  
Pen and ink on paper  
7 x 10 in.



44. *Untitled (Tendulkar)*,  
2005  
Pencil on paper  
11 x 14 in.



45. *Untitled (Kukunoor's Iqbal)*, 2005  
Pen and ink on paper  
16 ½ x 12 in.



46. *Untitled (Horses)*  
 Pen and ink on printed  
 image, 10 x 15in.

47. *Untitled (Fish and Ducks), 1995*  
 Pen and ink on printed image  
 11 x 16 ½ in.



48. *Untitled (Dhobai Bai)*, 2005  
Acrylic and pen and ink on paper  
12 x 16 ½ in.



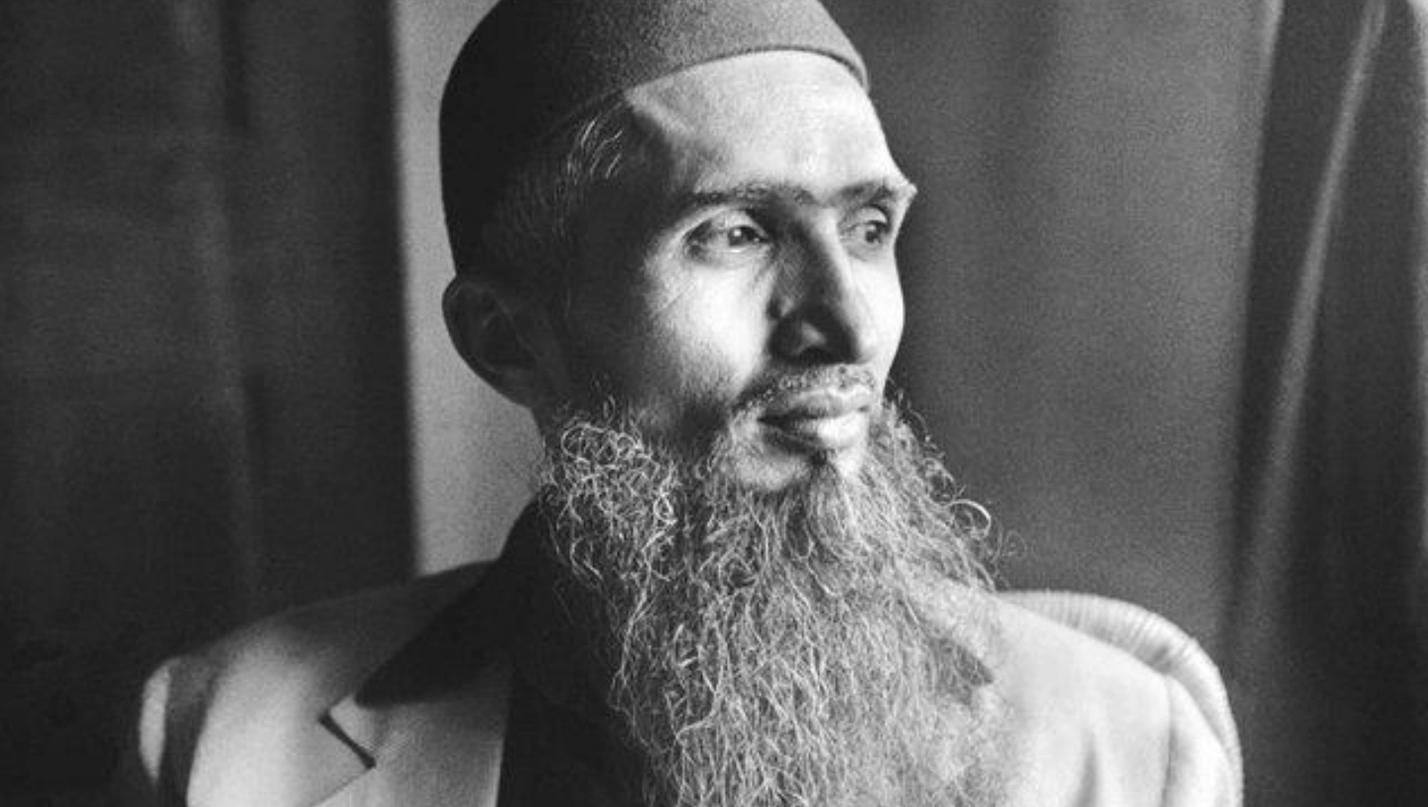
*M.F Husain with Krishen Khanna and Ram Kumar*



49. *Untitled (Figures with Tiger)*  
Acrylic on canvas  
24 x 36 in.



50. Untitled  
Pen and ink on paper  
11 ½ x 8 ½ in.



# **M.F Husain**

## **Paintings and Drawings**

**Works from a Private Collection**

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