

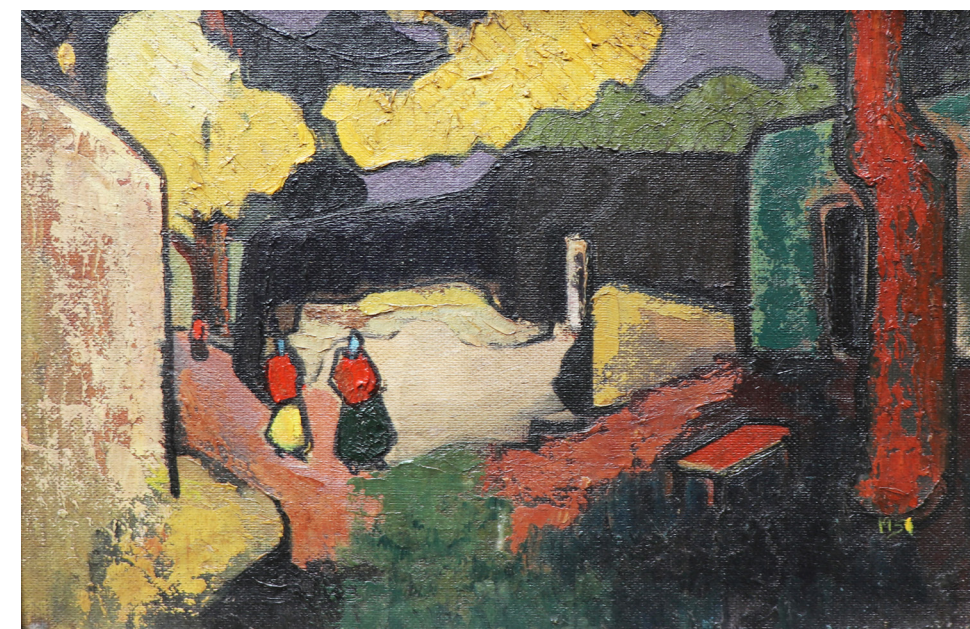
AVINASH CHANDRA (1931 - 1991)

Born in Simla on 28 August 1931. Avinash Chandra's artistic career was defined by the constant pursuit of a personal style that could reconcile Indian subjects and Western Modernism. Chandra received his early training at the Delhi Polytechnic Art School, which introduced him to European and American art movements. He then attended Central School of Art in London, where he began to create oil paintings influenced by Vincent van Gogh and Chaim Soutine. His early works were abstracted and colorful landscapes featuring the hills in his childhood city of Simla—a subject he would revisit near the end of his career. In the late 1950s, Chandra abandoned what he considered to be the rigidity inherent in his training, to freely pursue his individual aesthetic. The main subject in his later works was the female body, rendered in elegant lines and sometimes with erotic admiration.

Chandra was the first Indian artist to exhibit at one of the most important art events worldwide—Documenta in Kassel, West Germany, in 1964. Widely collected, especially by museums in the U.K., Chandra won fellowships in the 1960s from the John D. Rockefeller III Fund and the Fairfield Foundation. He passed away in London on 15 September 1991.



Untitled I, 1950 ←
Oil on board
45.72 x 70.0 cm / 18 x 24 in
Signed 'Ribeiro '65 upper left



Untitled II, 1953 ←
Oil on board
45.72 x 70.0 cm / 18 x 24 in
Signed 'Avinash chandra '53' at lower right

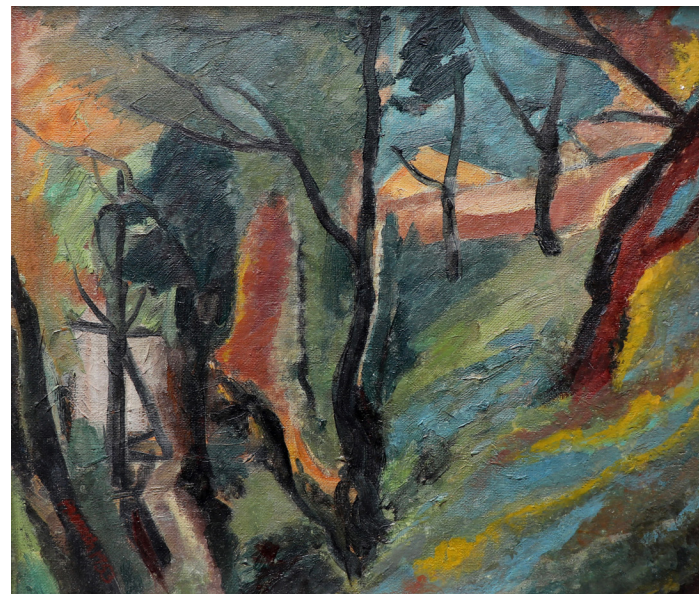


"If I was to tell you there are ninety thousand ways to draw a straight line, would you believe me? Oh, no! Because most people cannot draw a line—straight or otherwise"

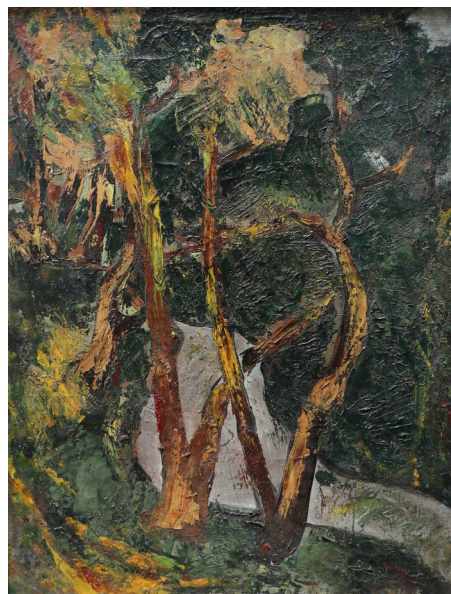
The 1960s saw Avinash Chandra gain recognition as a 'powerful' artist by the artistic community in London, and receive much publicity in the UK media. He travelled and exhibited in art galleries across the UK, Europe and North America, was introduced to Queen Elizabeth, and had a BBC documentary made about his work. In 1965, Avinash Chandra became the first Indian-British artist to have work displayed at the Tate Gallery in London. He moved to New York in 1966 and returned to London in 1969.



Untitled III, 1950 ←
Oil on board
45.72 x 70.0 cm / 18 x 24 in
Signed 'Avinash chandra '50' at lower right

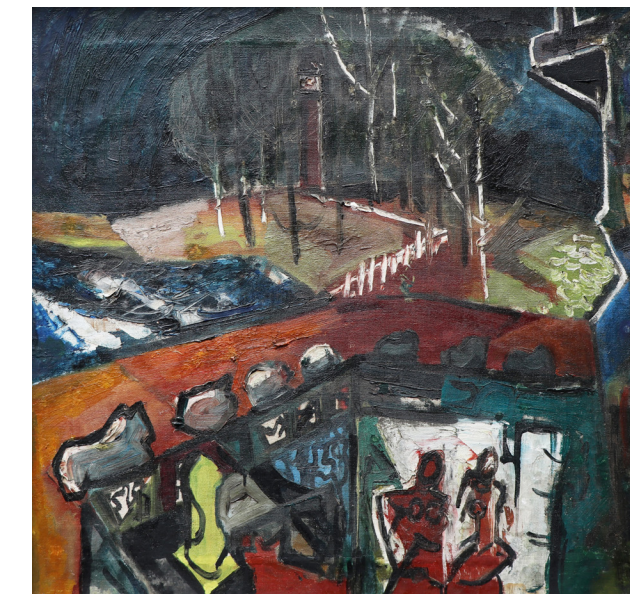
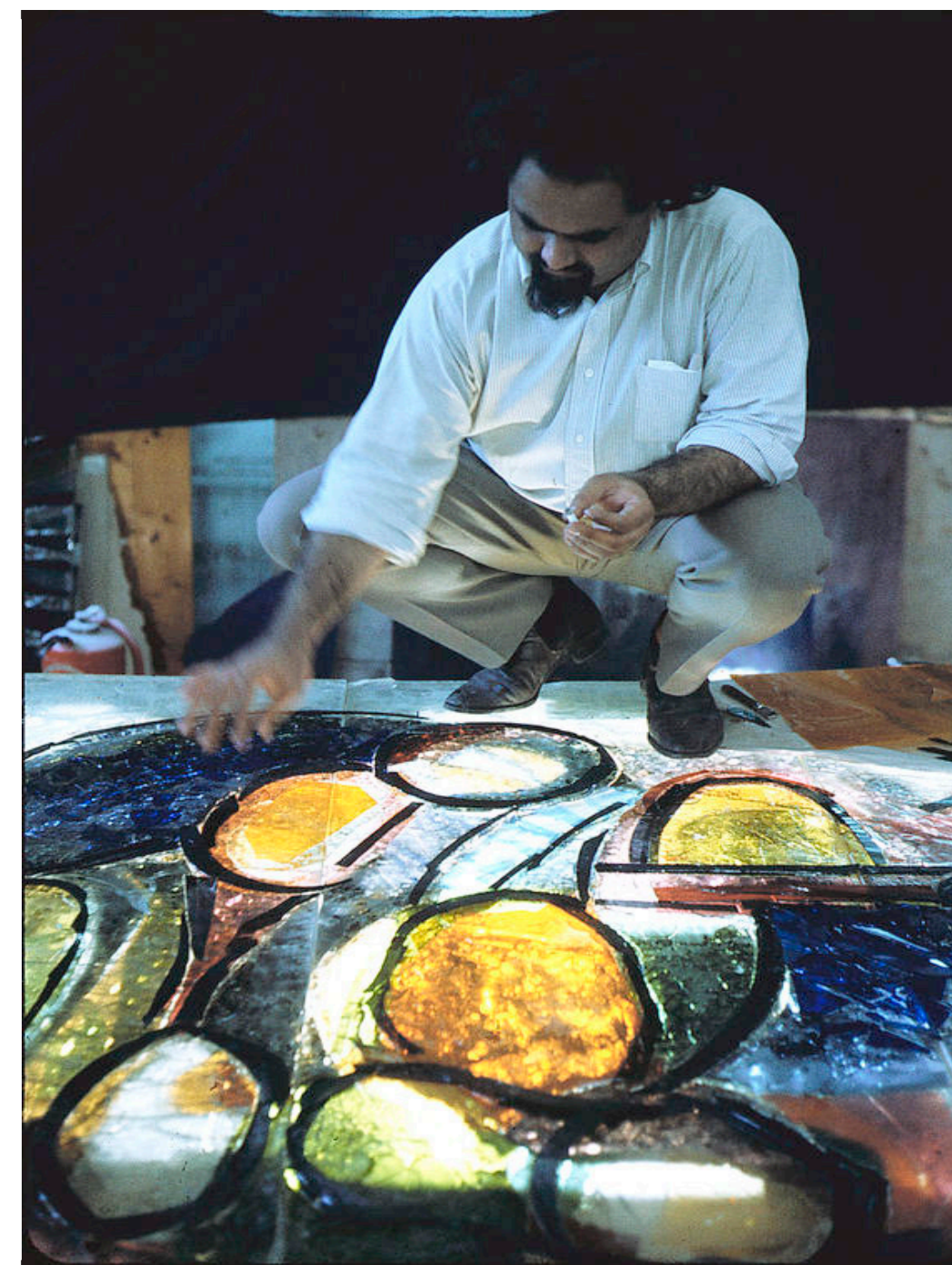


Untitled IV, 1952 ←
Oil on board
70.0 x 53.34 cm / 24 x 21 in

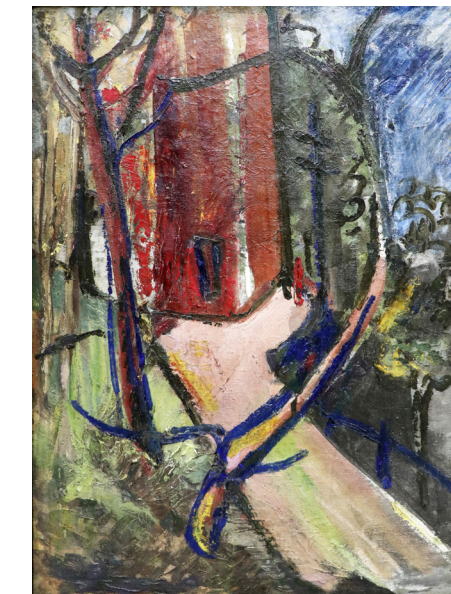


Untitled V, 1950 ↑
Oil on canvas
70.0 x 45.72 cm / 24 x 18 in
Signed 'Avinash chandra '50' at reverse

"In 1958, my work began to dissatisfy me, eventually coming to a complete standstill for many frustrating months, eight in fact. I was stale; landscapes, copying scenery, painting from life – all failed to satisfy my need for expression and became, instead, mechanical. I began then, carefully, to let lines and shapes suggest themselves. Those effects might be described as an attempt at a crystallization of forms that are significant and symbolic, beginning at pre-history and continuing on right through our times."



Untitled VI, 1950 ↑
Oil on canvas
53.34 x 70.0 cm / 21 x 24 in
Signed 'Avinash chandra '50' at reverse



Untitled VII, 1950 ←
Oil on canvas
70.0 x 45.72 cm / 24 x 18 in
Signed 'Avinash chandra '50' at reverse



Untitled (Landscape), 1965 ↑

Oil & PVA on canvas
72.7 x 73.5 cm / 28.6 x 28.9 in
Signed 'Ribeiro '65' upper left

Green Head, c.1966 →

Oil & PVA on canvas
65.5 x 51.0 cm / 25.8 x 20.1 in
Unsigned. Numbered '6' verso. Ribeiro is photographed alongside Green Head in Belsize Park Gardens, c.1968



"I could go on endlessly to produce painting after painting - interesting perhaps - but somewhat meaningless and self-plagiarising."

His pioneering experimentation with poly-vinyl acetate (PVA) and conventional oils positioned him as "a godfather to generations of artists using acrylics as an alternative to oils" (The Times, 2011).

A prolific and inquisitive individual, Ribeiro's prodigious output is wide-ranging and innately experimental in medium, style and form. Throughout his career, he never restricted himself to a particular style, medium or content. In 1972 - at a Commonwealth Institute lecture - he reflected on the impulses which drove his work, a sentiment that could equally be used to convey a life-long philosophy.

- Marsha Ribeiro



Untitled (Townscape) 1966 ↑

Oil, PVA and acrylic on canvas (reworked in the 1990s)
44.0 x 62.5 cm / 17.3 x 24.6 in
Signed 'Ribeiro 66' upper right

Untitled (Head and Townscape), c.1995 →

Acrylic & PVA on paper
118.5 x 85.0 cm / 46.7 x 33.5 in



Reclining Woman, 1990 ←

Acrylic, PVA & Collage on paper
118.3 x 84.0 cm / 46.6 x 33.1 in
Label verso has Ribeiro's '3 Reclining Woman, PVA & Acrylic on paper, 90'

Untitled (Townscape) 1966 ←

Oil, PVA and acrylic on canvas (reworked in the 1990s)
61.0 x 46.0 cm / 24.0 x 18.1 in
Signed 'Ribeiro 66' lower right



Head I, 1995 ↗

Head II, 1995 ↑

Head III, 1995 →

Head I, 1995 ↗

Acrylic, PVA and crayon on paper and painted mount
49.0 x 35.1 cm / 19.3 x 13.8 in
Signed 'Ribeiro' lower right and 'Ribeiro 95' verso



The Crossing, 1995 ↑

Acrylic, PVA pen and collage on paper
87.2 x 59.7 cm / 34.3 x 23.5 in
Signed verso 'Ribeiro 95'

"At the hardware store I saw some paint colours. I was amazed. Instead of buying ammunition I bought a load of these colours."

With Title, 1997 ↑

Acrylic and PVA on paper
75.3 x 52.0 cm / 29.6 x 20.5 in
Signed verso 'Ribeiro 8/97'

LANCELOT RIBEIRO (1933-2010)

The Indian Expressionist painter, Lancelot Ribeiro was born in Mumbai in 1933 where he lived with his family, including his older brother – the well-known artist, FN Souza.

The family split their time between Bombay and their ancestral home of Goa, which was then a Portuguese colony on India's west coast. Goa's landscape and Roman Catholic heritage left a deep imprint on Ribeiro's visual language and artistic consciousness.

In 1950, aged sixteen, he travelled to post-war Britain to study accountancy but soon started pursuing creative interests, including life drawing at Saint Martin's School of Art. He was also writing poetry. However, conscription in force at the time meant he had to endure National Service - as a 'British Subject' - in the Royal Air Force.

Securing compassionate leave, Ribeiro returned to India in 1955 and worked in life insurance. He still though aspired to become a poet. Painting, he said, happened accidentally.

His first solo exhibition was at the Bombay Artist Aid Centre in 1961 and was an instant sell-out. It launched his career as a painter and won him a commission from Tata to paint a mural for the offices of J.R.D Tata, as well as collector interest. This included Rudi von Leyden, Walter Langhammer and Emanuel Schlesinger who had helped develop India's nascent modern art scene.



By end-1962, before moving to Britain, Ribeiro had ten solo and group shows - including Ten Indian Painters, sponsored by the Indian Writers Association and UNESCO which toured across India, North America and Europe.

With three fellow painters, he co-founded the Indian Painters Collective UK (IPC) in 1963, the first informal body of its kind outside of India. Over its 25-year history, the IPC advocated for artists from the subcontinent, eventually evolving into Indian Artists UK (IAUK).

- Marsha Ribeiro