

SOUZA

ARTOHOLICS

Special thanks to Uday Jain
Dhoomimal Art Gallery, New Delhi

Pankaj Sahni
Director, Artoholics

ARTOHOLICS
Presents

SOUZA VIKASH

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F208, Lado Sarai, Old M.B. Road, New Delhi-110 030
T+91 11 41012304 | E artoholics.huf@gmail.com
W www.artoholicsgallery.com

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Writeup Sheryl Sahni
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Without tradition, art is a flock of sheep without a shepherd. Without innovation, it is a corpse.

Winston Churchill, speech to Royal Academy of Art, 1953

"Who has heard of a professional artist in India? An "artist" was a fellow who could droy designs for pillow cases, cushions and petticoats for girls to embroider your name and address on your trunk lest it be stolen on the Indian Railways or on your umbrella lest it be stolen in the monsoon."

-F.N. Souza

Like many world renowned artists, Francis Newton Souza, unjustly struggled for a lifetime to earn the space he deserves in the world of art. He is now one of the most extravagant artists in India who led a wildly interesting life, punctuated by many marriages and divorces; split between the cities of Mumbai, London and New York Souza who died in 2002 at the age of 78, is the only Indian artist who has a room dedicated to him in the Tate Modern, London.

Saffronart, Grosvenor Gallery and Sunaparanta have collaborated in a landmark exhibition of works by Francis Newton Souza (1924-2002) from the 1940s to the 1950s. The exhibition will be taking place simultaneously across the three galleries; Grosvenor Gallery in London (14 December 2018 - 25 January 2019), Sunaparanta in Panjim Goa (7 December 2018 - 30 January 2019), and Saffronart in New Delhi (19 December 2018 - 18 January 2019). New facets of Souza's complex character are on show with "Souza in the 40s", is a comprehensive exhibition which skillfully showcases Souza's little known but very significant period of his early artistic career.

Born in 1924, he grew up in the Roman Catholic colony of Portugal, Goa. He faced tragedy in his youth in the form of his father's death and was raised by his mother, who was a dressmaker. Later, he suffered a near fatal encounter with smallpox, which changed his outlook on life completely as an adolescent. He moved to Mumbai with his mother.

The details of Souza's rebellious style and artistic talent can be garnered from his early youth. He was expelled from St. Xavier's High School for depicting nude pornographic images on school property, however, he claimed he was only correcting the already drawn figures in the bathroom stalls. Later he attended Sir J.J. School of Art, only to be expelled again for taking part in the Quit India Movement. He was briefly a member of the Communist Party, which he left when they started dictating the terms and conditions of how he should create his art.

Elegantly and sympathetically, "Souza in the 40s" reflects the foundational stage of his legacy, Souza's fragile and often-conflicted relationship with the art establishment, and, ultimately his transcendence and sublimity as perhaps the greatest modern artist in post-war India. The nature of projects vary from the seemingly ordinary - human anatomy sketches, still life, women drawings on paper to the frankly visionary - landscape and portraits watercolour or gouache on paper. The sketches somewhat unfinished in bare line drawings and pared-down sketches - by turns whimsical, sacred, profane and unrestrained sexuality, depicted the making of the artist during the formative years of his career.

Whether or not one admires Souza as an artist he cannot be ignored. The impact of his works are immediate and disconcerting.'

- Terence Mullanly

Souza was not merely a dismantler. In 1948, he served as a founding member of the Progressive Artists' Group. This movement was started along with Krishnaji Howlaji Ara, Syed Haider Raza, and Maqbool Fida Husain and others. Albeit through different artistic styles, they shared a vision for progressive art in India and promoted the international avant-garde amongst young artists.

Fierce-anticlerical, Souza created exaggerated and distorted figures that challenged the conventions and aesthetic of existing traditions in India. Souza's nudes idealised beauty in its most raw and honest form. He jolted everyone with his exploration of the hypocrisy of the church and clergy cutting through society's mask disguising the ugliness suppressed violence and animal urges. Whereas his Goan landscapes comprised a colour palette of pristine shades of green outlined by sketchy black showing the inherent clash between nature and civilisation.

Souza believed drawing to be the structural base of any artists' vision. Drawing is foremost considered to be an intimate and spontaneous artistic expression which is guided by inner thoughts. Souza's range of drawings, especially from the 1940s reveals his appreciation for the human form, letting it run freely in a minimalist form of linear purity mixing science and art to create powerful images.

Souza was experimental with an array of mediums. Embodying his life time experiences of travelling and living in different corners of the world moulded his artistic expression and oeuvre. He once stated that for him, all pervading and crucial themes of predicament of man are the ones of religion and sex. This was slowly accepted and even invited by the society. He was profoundly original and bold, and appallingly honest with his work through which he wanted to confront and celebrate all the ugly aspects that no one dared to bring out into the spotlight. His robust body of work conveyed a canny, and often daring perspective on visual art, encompassing the personal, sensual, the religious, the pure, and the profane.

The works displayed represent the most important decade of his life as he embarked on the journey of becoming a creator, with artworks in their purest form, ranging from figurative drawings to still life. Souza had a sculptor's imagination, none of the figures are ever used twice. The future is invented with fragments of the past added with an element of intellectual honesty, his work allures people towards his perspective.

Souza: A Retrospective
By **Sheryl Sahni**

F.N. Souza, A Fragment of Autobiography, Words and Lines, Villiers London, 1955, p. 10 Grosvenor Gallery, Souza: In the 40s, London, 2018, <https://www.grosvenorgallery.com> Aziz Kurtha, Francis Newton Souza: Bridging Western and Indian Modern Art

FENSOUDZA







Untitled | Oil on paper | 10 x 8 in, 1979



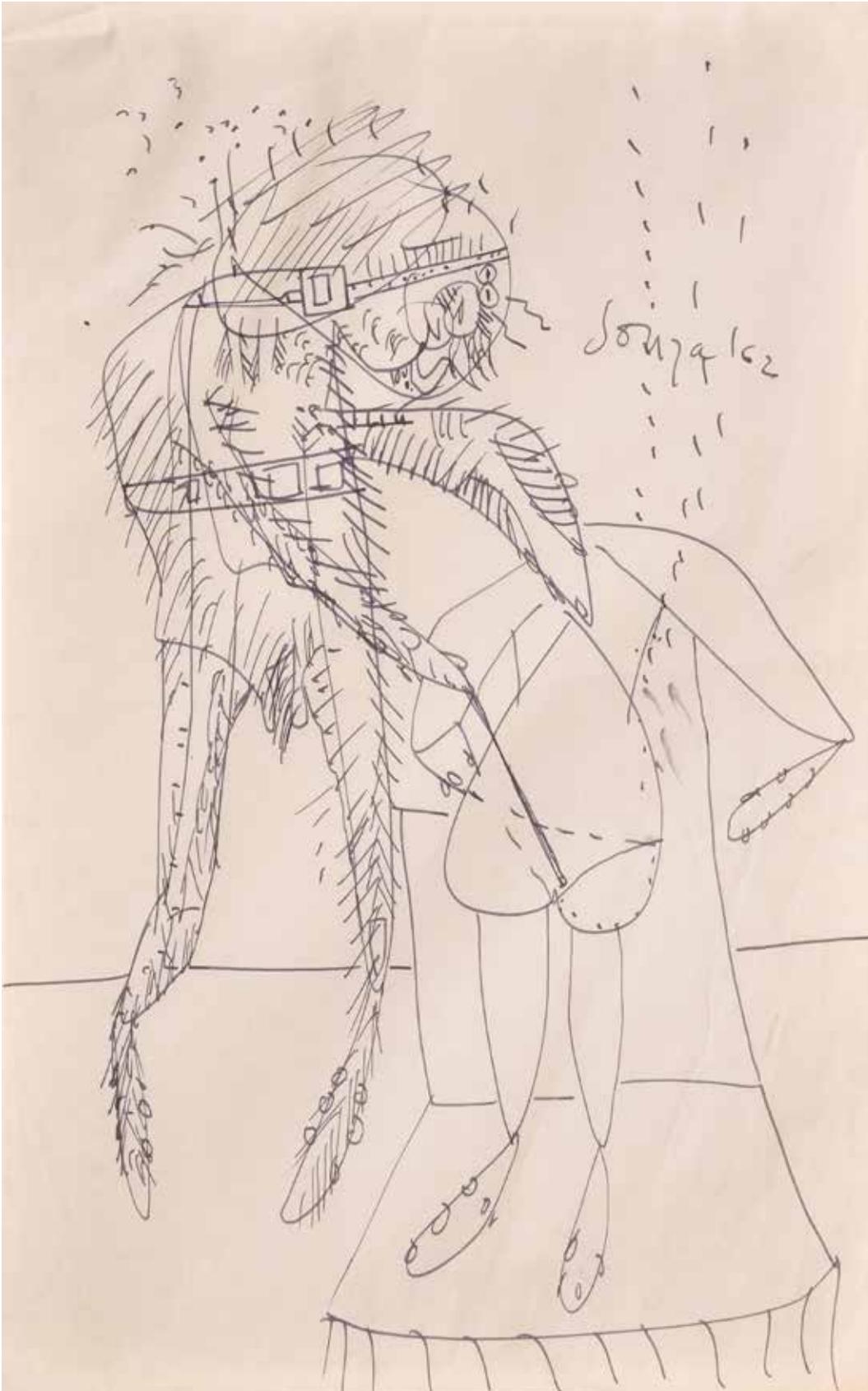


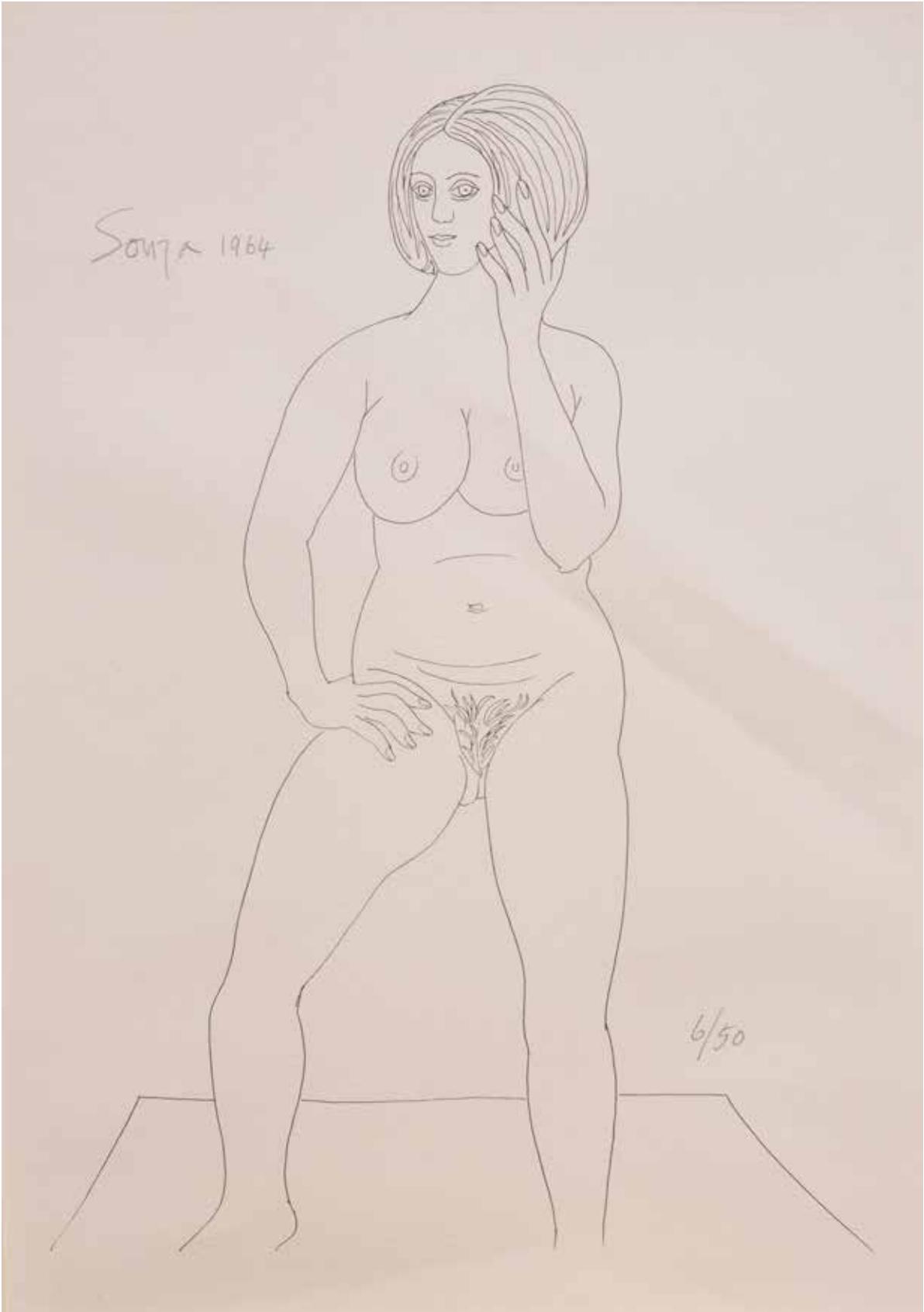
Untitled (Nude) | Pen on paper | 10 x 8 in, 1956



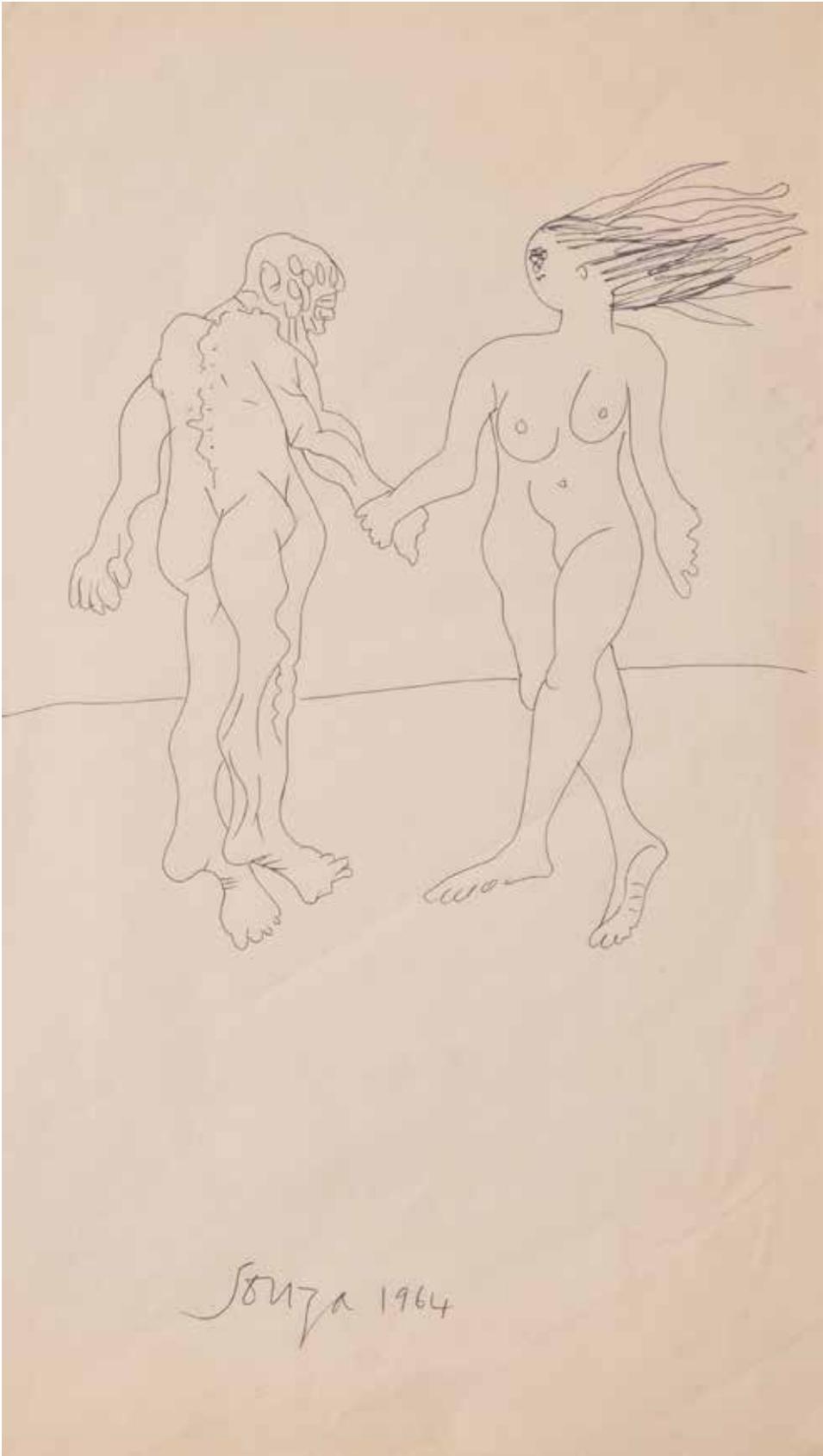


Untitled (Nude) | Felt tip pen and watercolour on paper | 11 x 8.5 in, 1984





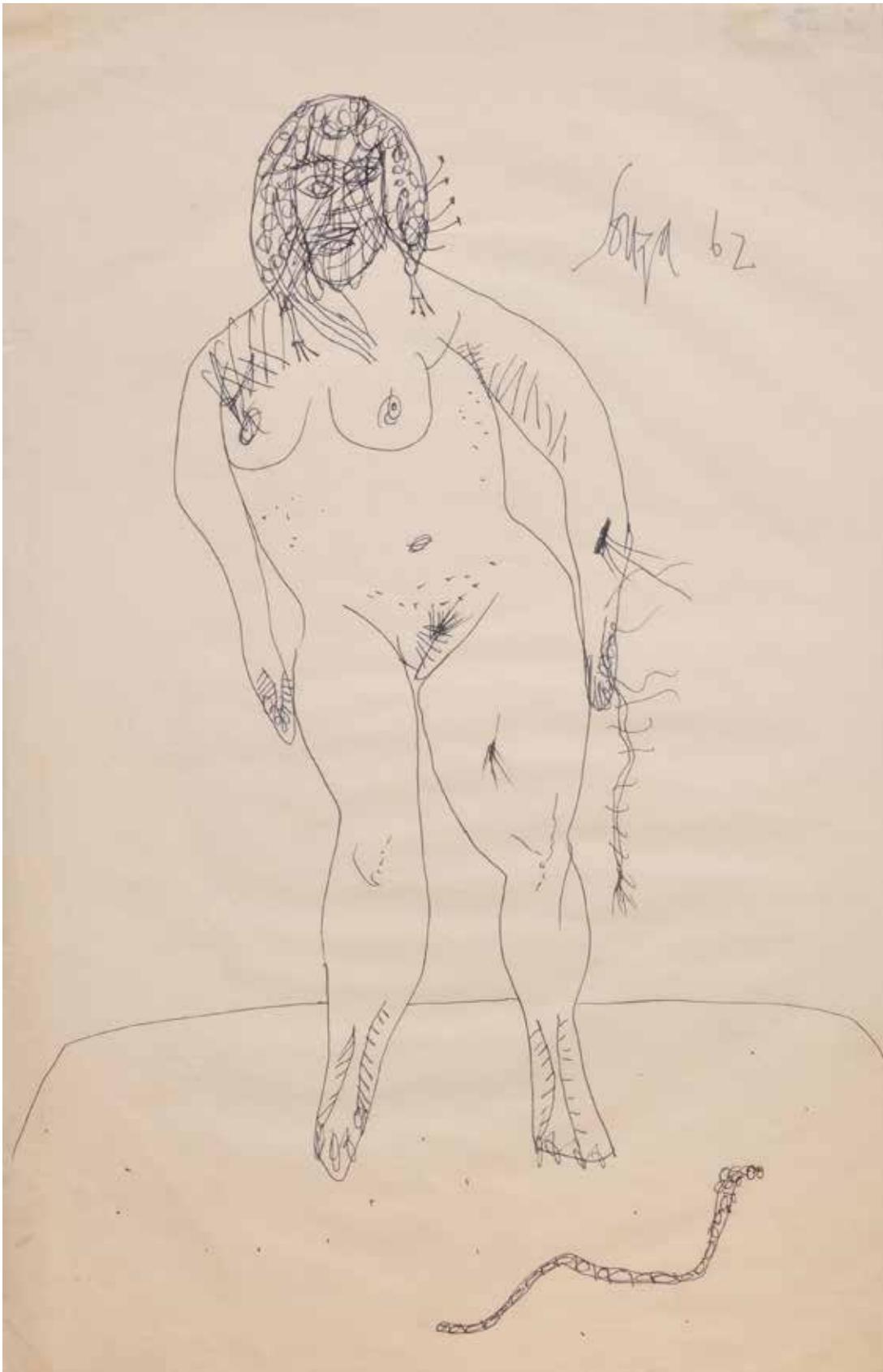
Untitled (Standing Nude) | Lithograph on paper | 17.25 x 12.5 in, 1964



Souza 85



Untitled | Felt tip pen on paper | 11 x 8.5 in, 1985

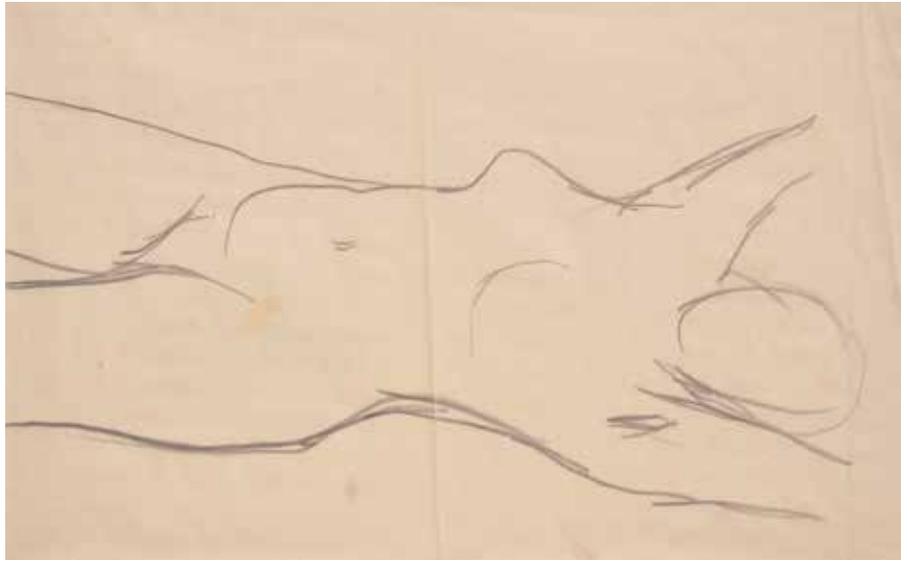




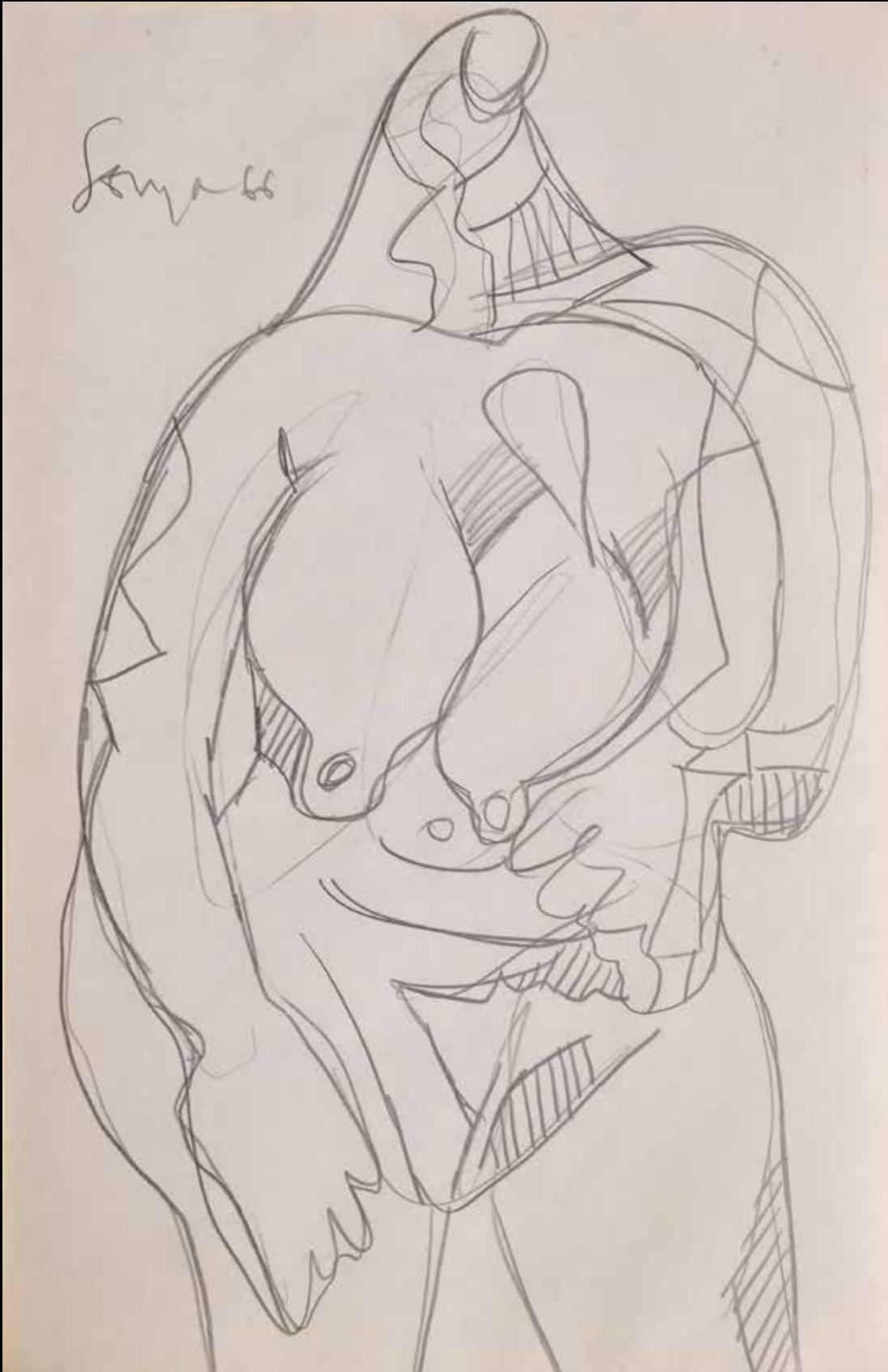
Untitled (Nude) | Pen on paper | 20.75 x 11 in, 1962



F.N. Souza



Untitled (Nude Study) | Pencil on paper | 15 x 9.5 in (each)



Untitled (Standing Nude) | Pen on paper | 17.3 x 11 in, 1966

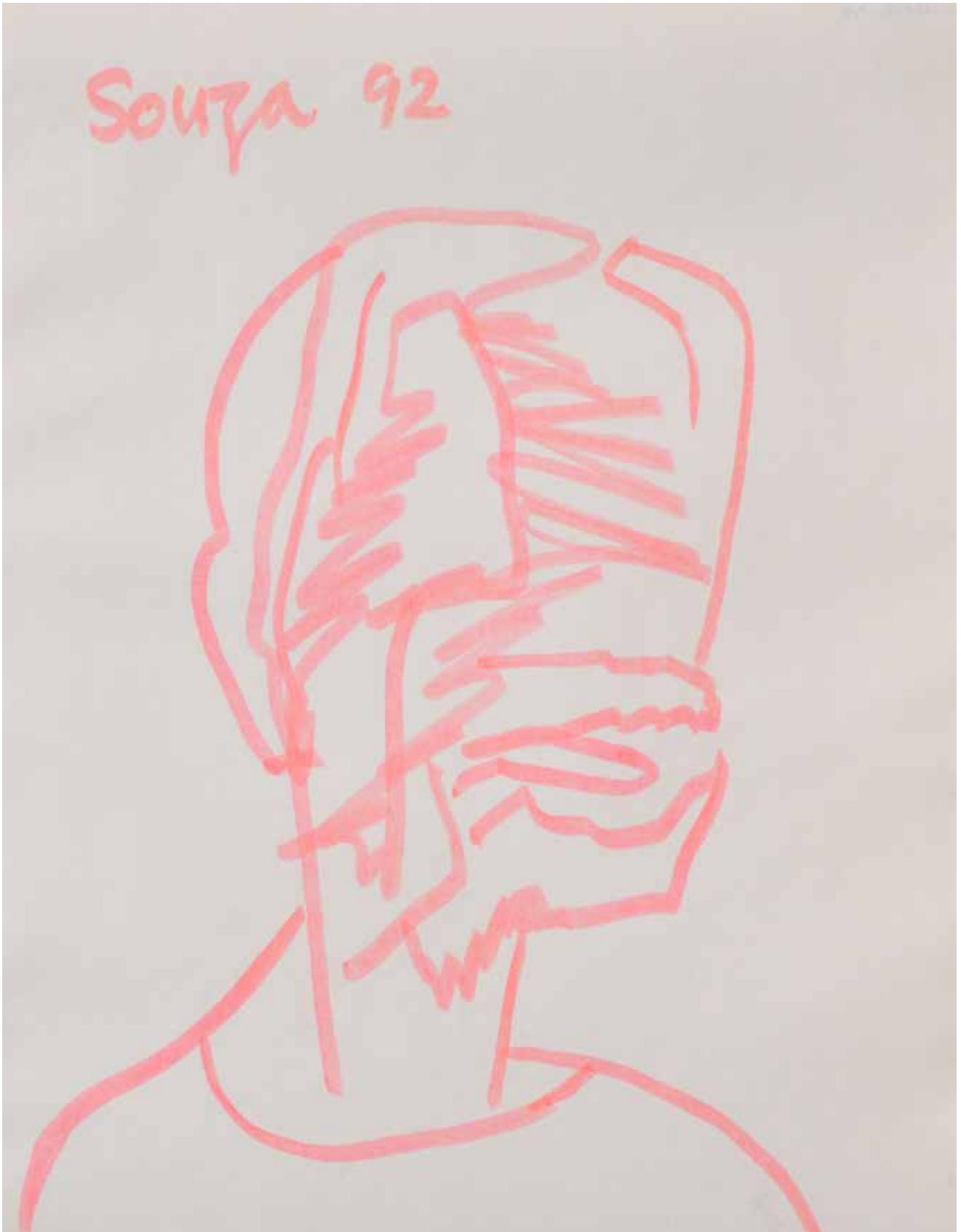


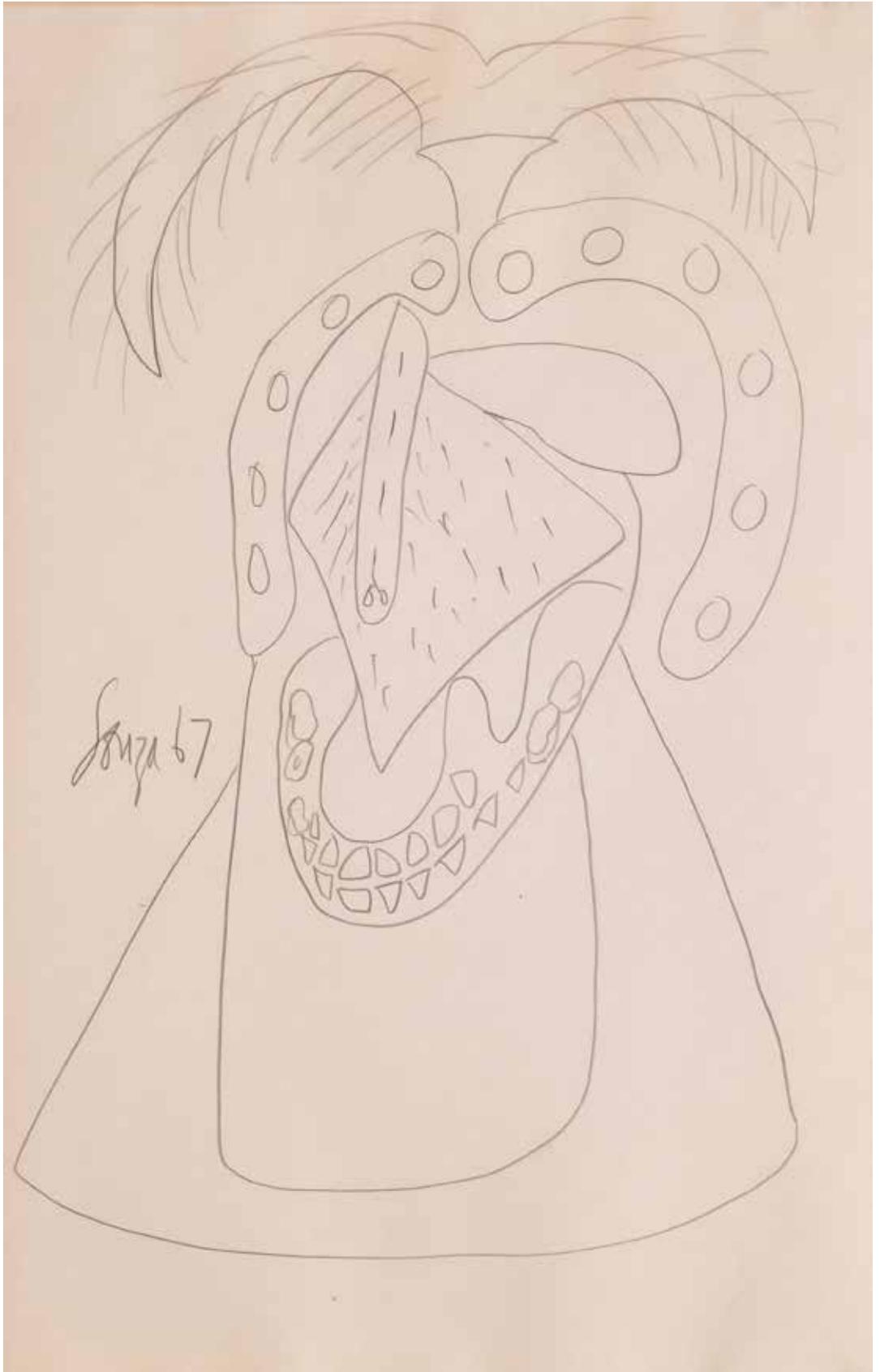


SOUZA 1968



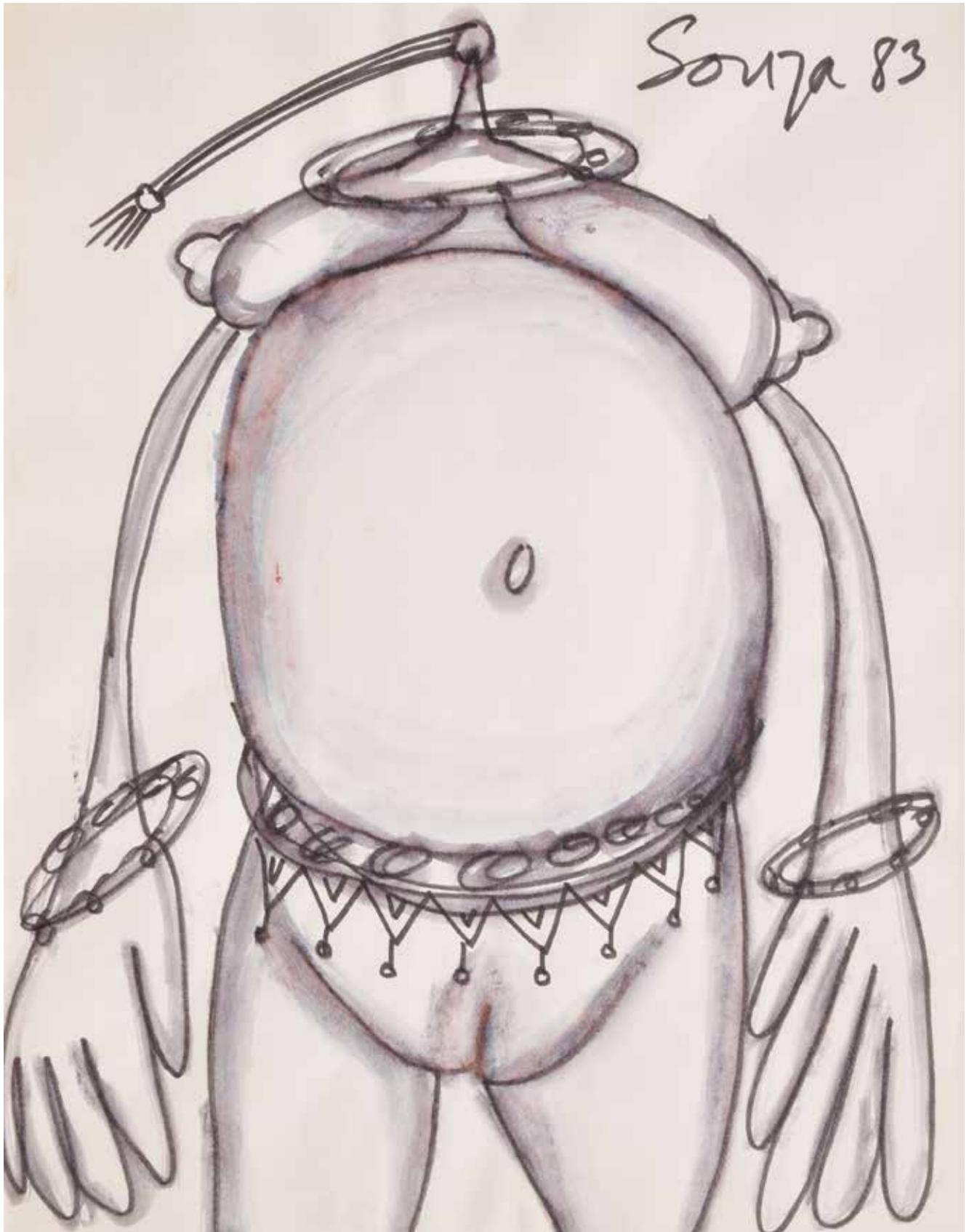
Untitled | Pen on paper | 11 x 8.30 in, 1968





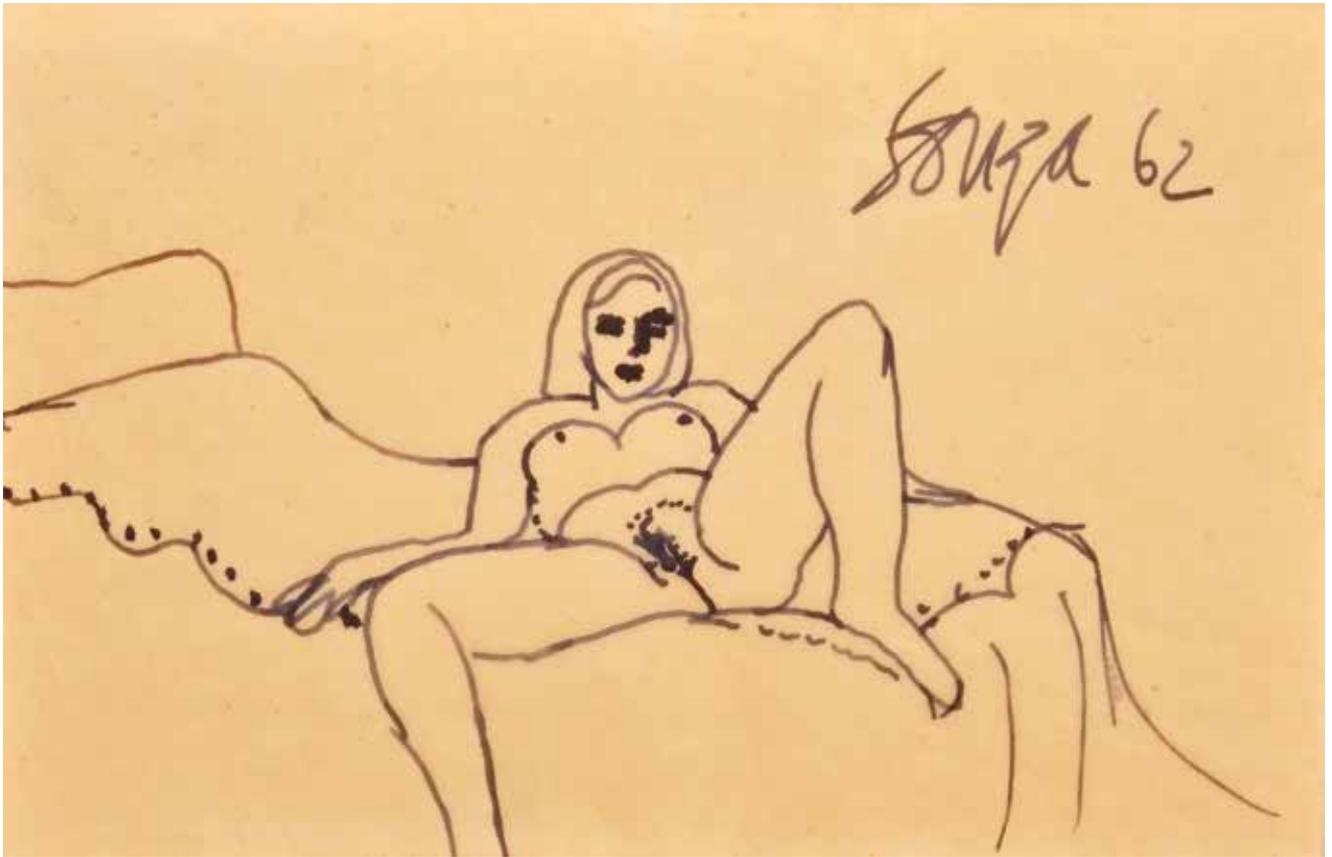
Untitled (Head) | Pen on paper | 17.3 x 11 in, 1967



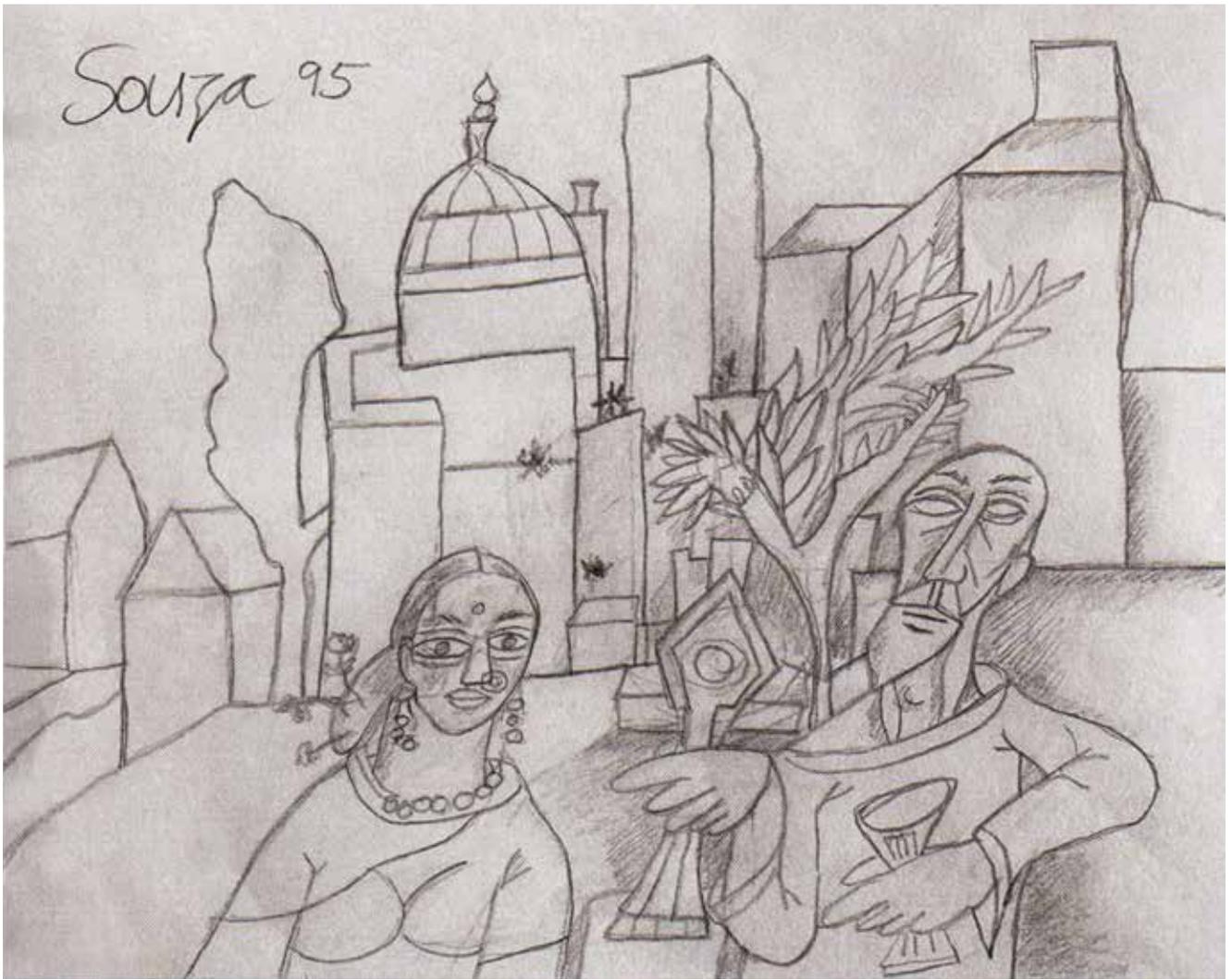


Untitled (Standing Nude) | Felt tip pen and watercolour on paper | 11 x 8.5 in, 1983











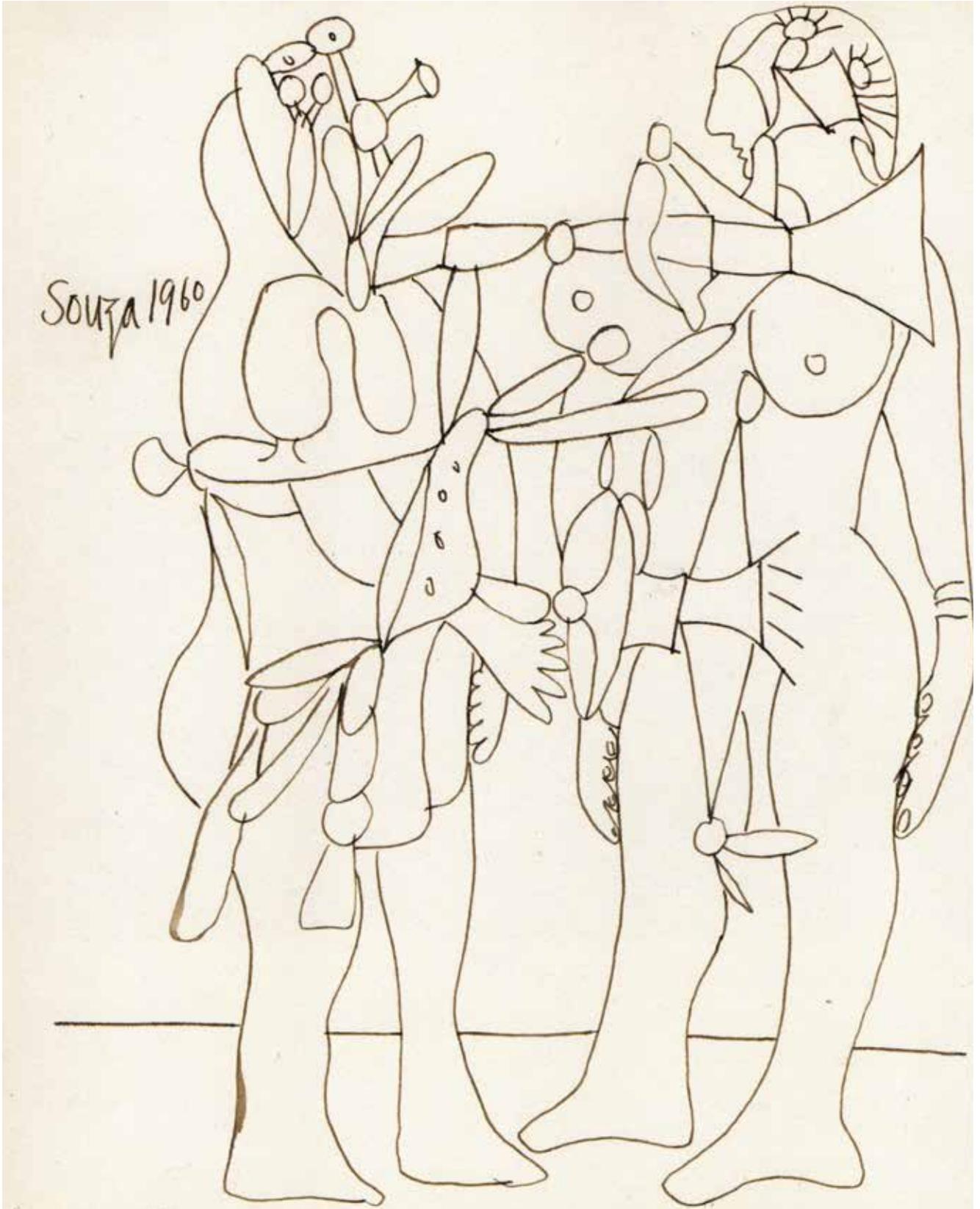


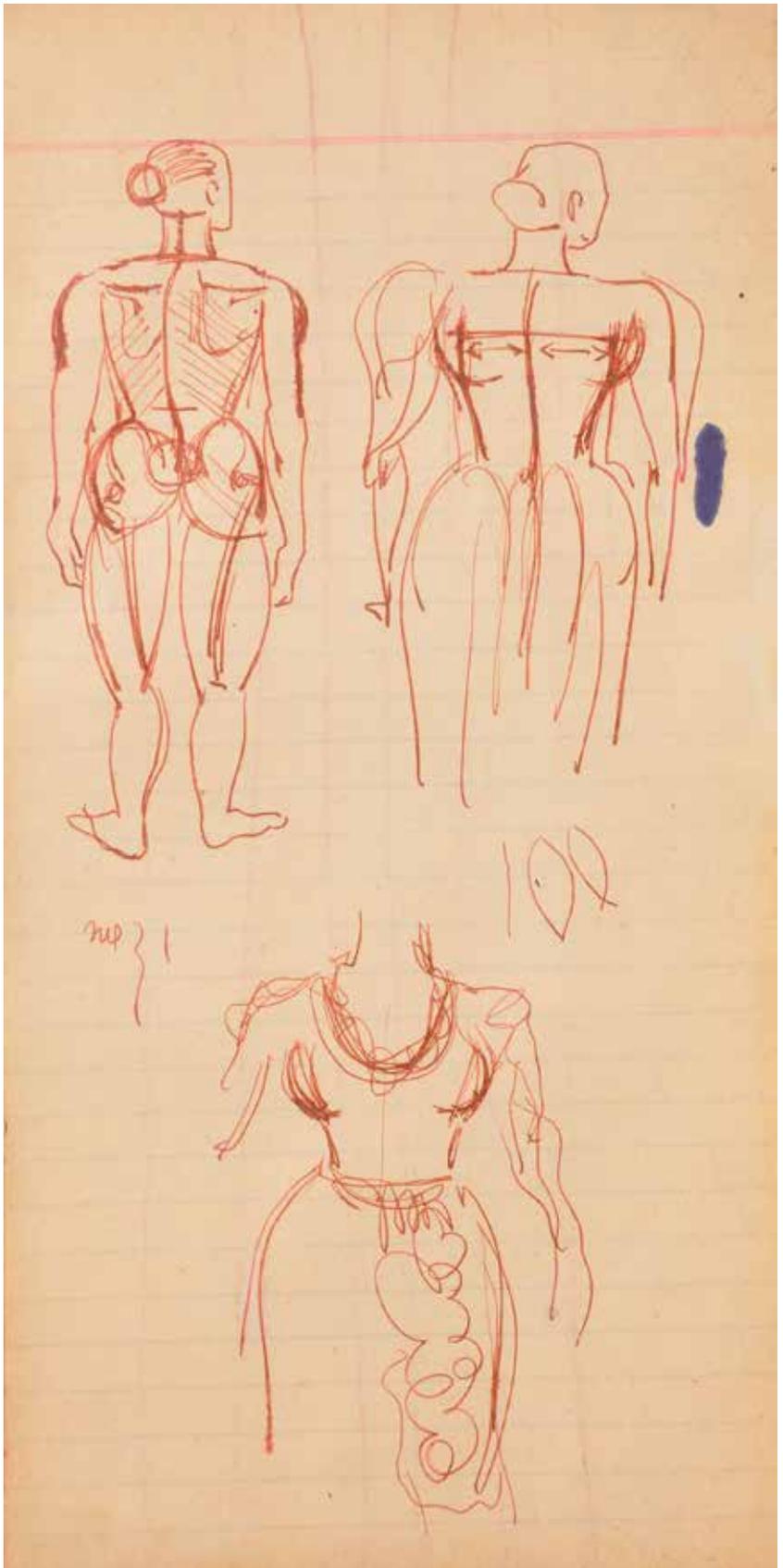








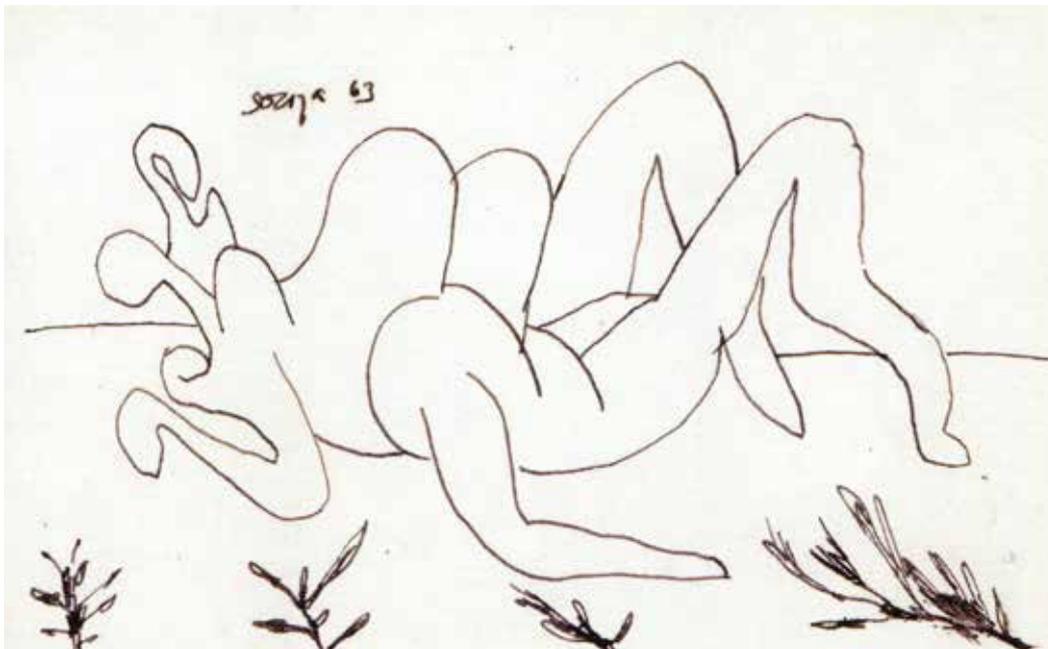




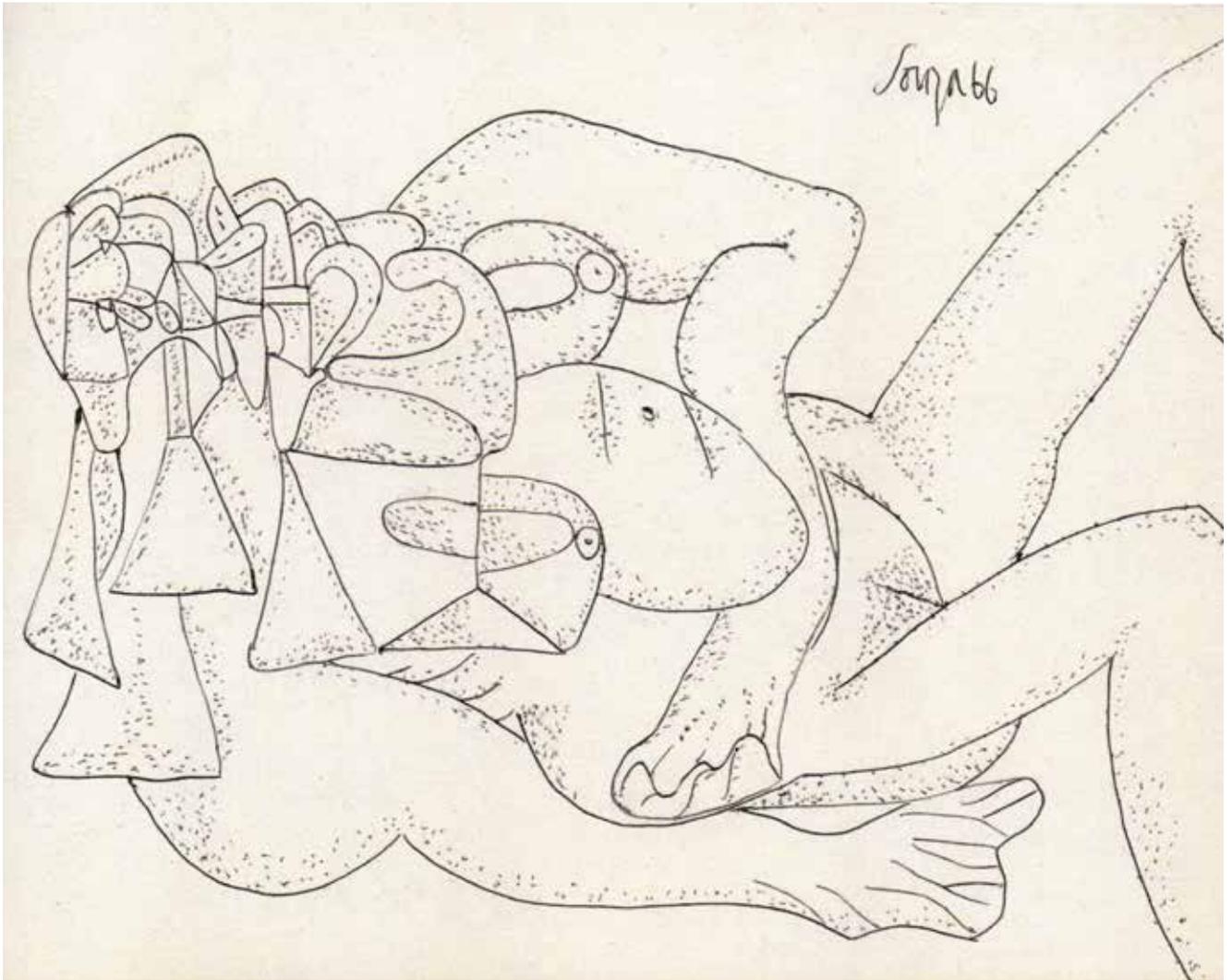
Untitled (Study) | Felt tip pen on paper | 13 x 7 in

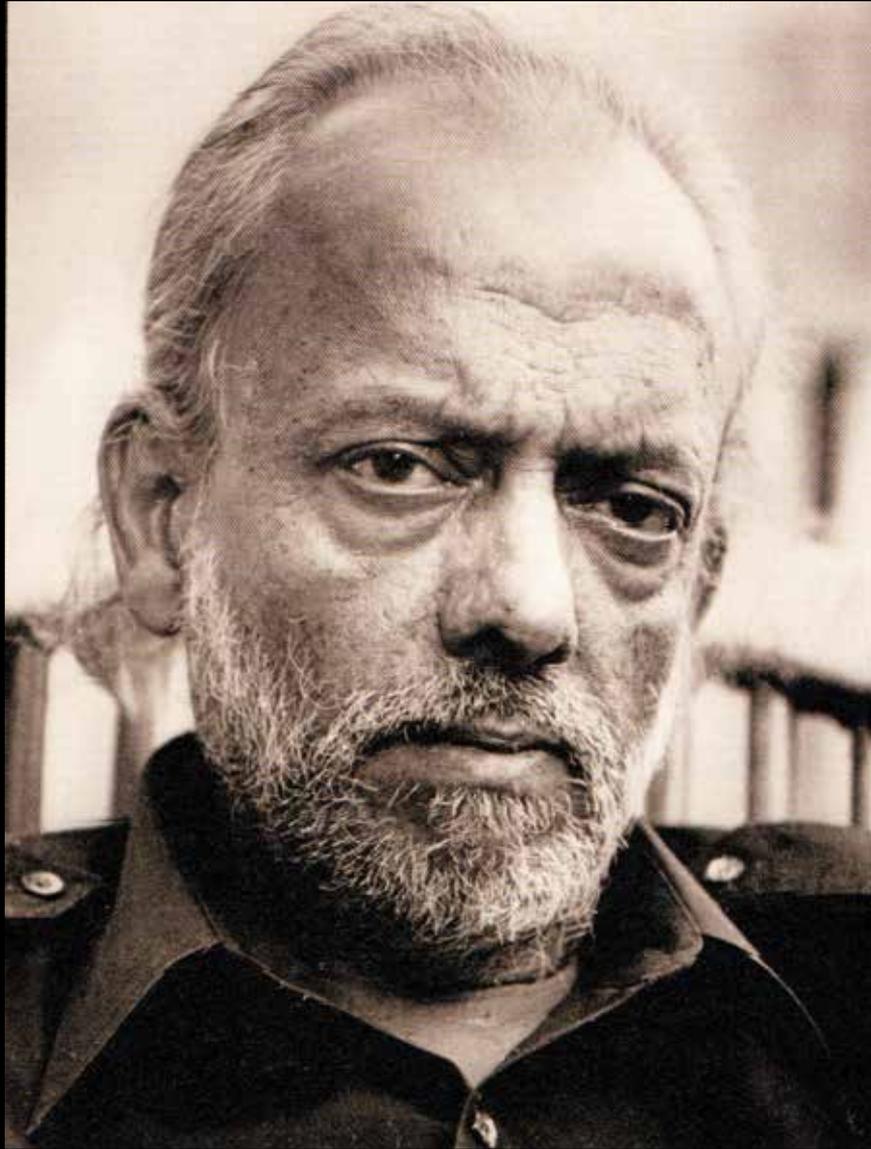


Untitled | Pen on paper | 8 x 5 in, 1960

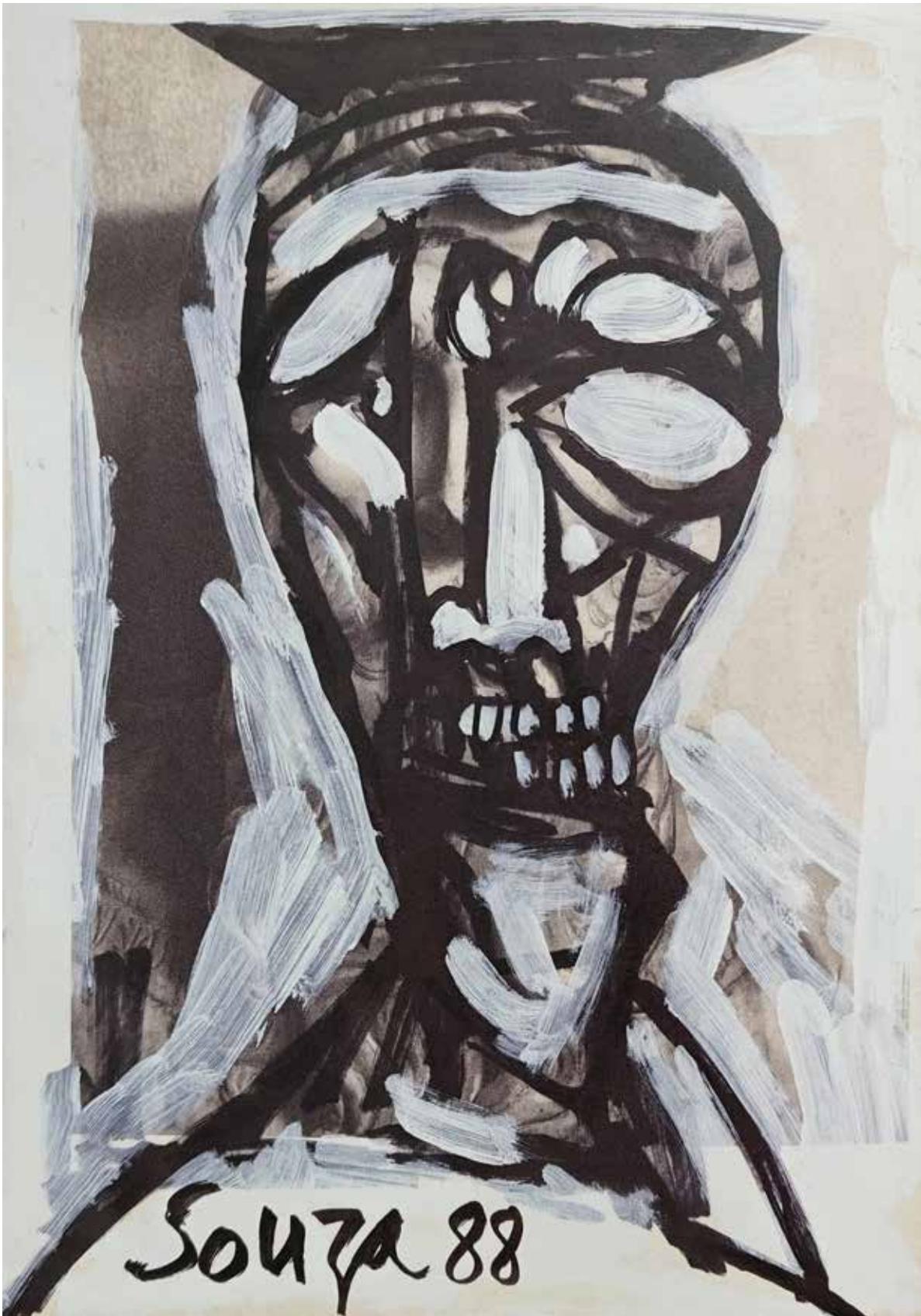


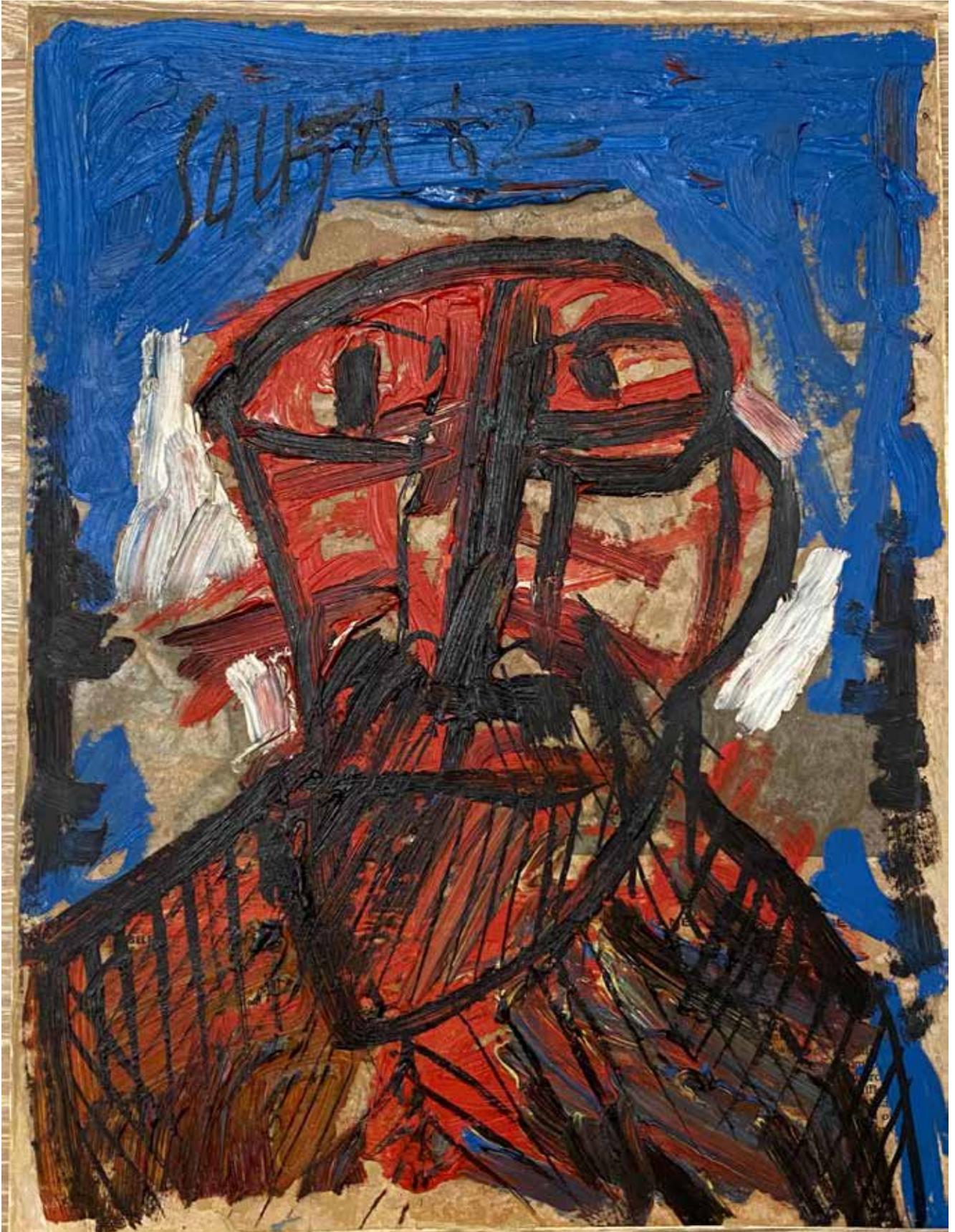
Untitled | Pen on paper | 8 x 5 in, 1960









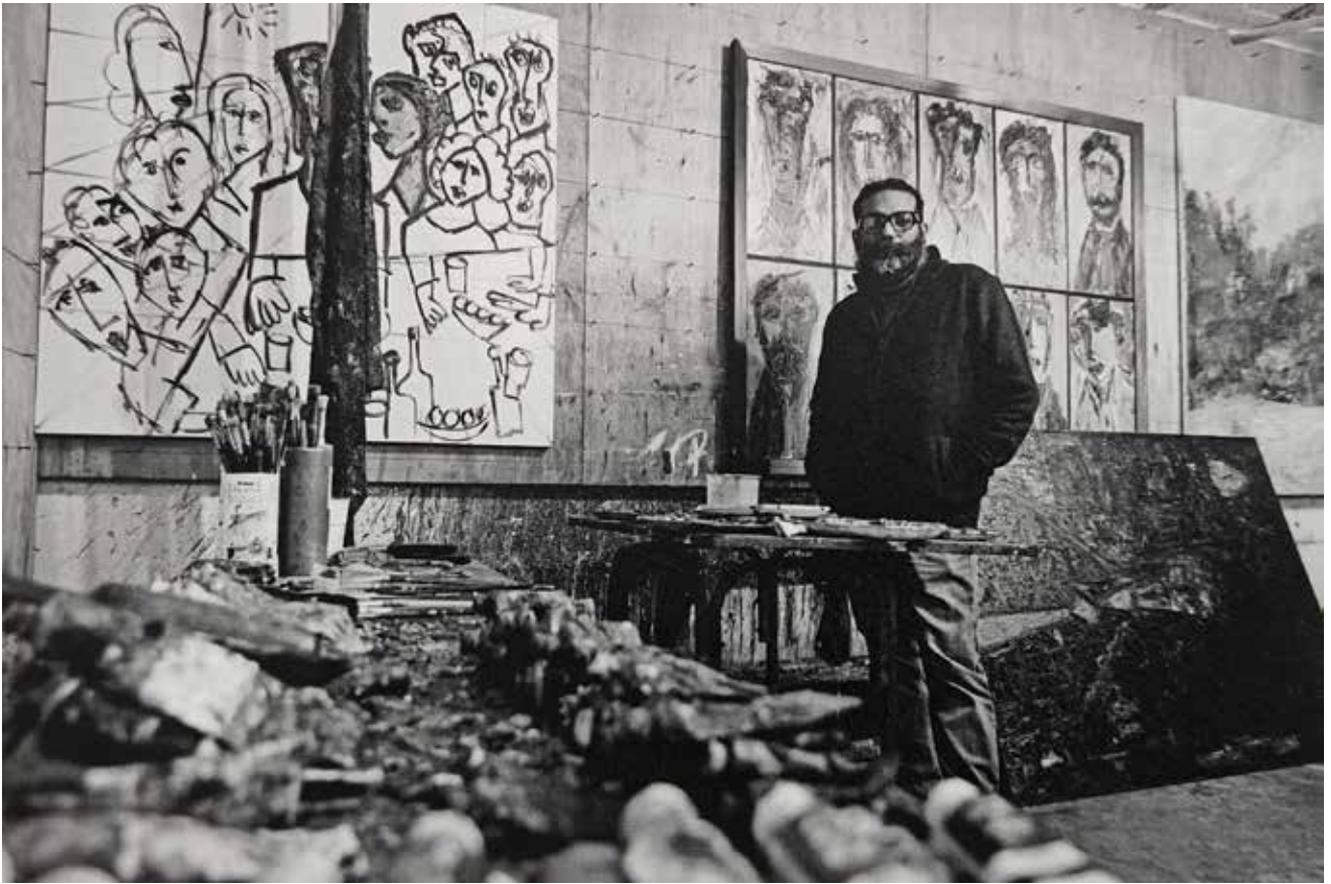


Untitled (Head) | Oil on paper | 19 x 12 in, 1962

SOUZA

VIKASH

ARTOHOLICS



Do not dwell in the past, do not dream of the future, concentrate the mind on the present moment. - Mahatma Buddha

Painting is a life for me. It makes me feel joyful, it kills my thought process and after sometime I feel like a vase without flower. No matter how much I paint, the thirst does not get quenched rather it increases with every painting. When I started my journey in the painting I was not aware about the outcomes and my perspective of understanding paintings was different than the original result which I am getting. I tried to paint what I was thinking and feeling but with passing of time I found out that I am not only trying to express myself and my surrounding but I am also escaping from the illusions which were surrounding myself from the years.

The foot feels the foot when it feels the ground. - Mahatma Buddha

When I pick up a brush my hands start feeling a tremendous amount of energy. They start making a world on a canvas and many times I myself do not know what my hands are going to paint. My life as an artist is much like a joyful childhood than a professional work. I play with the brush and paintings get born. I am not saying that painting is a very easy work or a very joyful work; I am not very qualified to judge this art. I cannot compare between two things, I got detached with everything a long time ago which led me to a journey where I found out that the comparison between two things is useless. In the art, I have got introduced to the lifelong satisfaction. I never feel any kind of exhaustion while doing this wonderful job. I indeed feel tired sometime but never because of paintings. With course of time I learn a lot and each passing day made me grateful provide me some amount of wisdom; the wisdom to forget everything, the wisdom to forgive everything, the wisdom to burn in the process of painting without leaving any trash.

There are not obstacles in the path, obstacles are the path but not in my case; I do get stuck sometime but never get overwhelmed in the process. It provides me unlimited patience and when you have unlimited amount of patience you do not find anything that blocks your path. Every time I paint I float like a boat, it doesn't require any effort, and it doesn't require any kind of force. For me painting is a kind of philosophy which my mind feels and heart understands.

There was a time when I was a novice in the art but with every passing day caravaggio caught me with its all power and I found out that I do not need any kind of attachment with anything and I can float with my paintings without getting stuck in any particular object.

I am Shiva, Destroyer of Worlds. - Lord Shiva

The more I understand the more I forget. My mind was always attracted towards the spirituality and I always found that it has a great place in my works. Whenever I found any lack of subject in my conscious mind my unconscious mind answers me in

spiritual way and I get introduced with the subjects of my holy religion Hinduism, It allows me to go deeper in the thoughts to get those subjects but many times I get them unconsciously without any reason. My faith was always with my religion and I never asked myself about any reason behind my faith. You can say that my faith is blind but one thing is clear that I get many of my ideas and inspiration due to my faith.

“Be- don’t try to become”. - *Osho*

The process of my painting is not in my control because I do not let myself to control it and most of the time the process controls me and it makes me feel like falling leaves of the tree which paths are not predetermined- which make them fall free randomly at any place. If I try to predetermine the process of painting then it becomes complicated with every step which makes it unbearable as simplicity is what I thrive in my paintings.

Meditation is nothing but withdrawing all the barriers; thoughts, emotions, sentiments.. which criteria wall between you and existence. The moment they drop, you suddenly find yourself in tune with the whole; not only in tune, you really found you are the whole. - *Osho*

For me my paintings are a medium of telling stories and this is the most important thing I aim for. If it is not telling a story and not letting the viewers connect then it becomes a useless object for me. Due to my sheer aim for storytelling, I thrive for the emotions and energy more than the subjects. If it is conveying my message and my emotions effectively then it is right painting for me but if it is not conveying the right emotions then it means that I need to change color applications and energy so that I can achieve right emotions in my paintings. Humans are emotional and if I am not catching the basic constituent of a man or woman or child then it means I am not working effectively which really pisses me off.

From last twenty years I practice yoga and meditation regularly and due to which I am become aware of all my inner chakras which make me feel their energy and the combination of all these energy which help in determining my brush strokes more efficiently. Even I can find that energy of the chakras in my paintings and it increases the beauty of my works predominantly.

“Experience life in all possible ways -good-bad, bitter-sweet, dark-light, summer-winter. Experience all the dualities. Don’t be afraid of experience, because the more experience you have, the more mature you become.” - *Osho*

My current strategy of painting is to just lose myself in the process which leads to trials and errors which make it quite different and sometime sophisticated. I let the things break, chaos happened, and canvas muddy so that in final result I get what it should be; it is a natural process and I am not going to block or degrade it because the great process makes great paintings.

Vikashkalra, New Delhi, India 2019





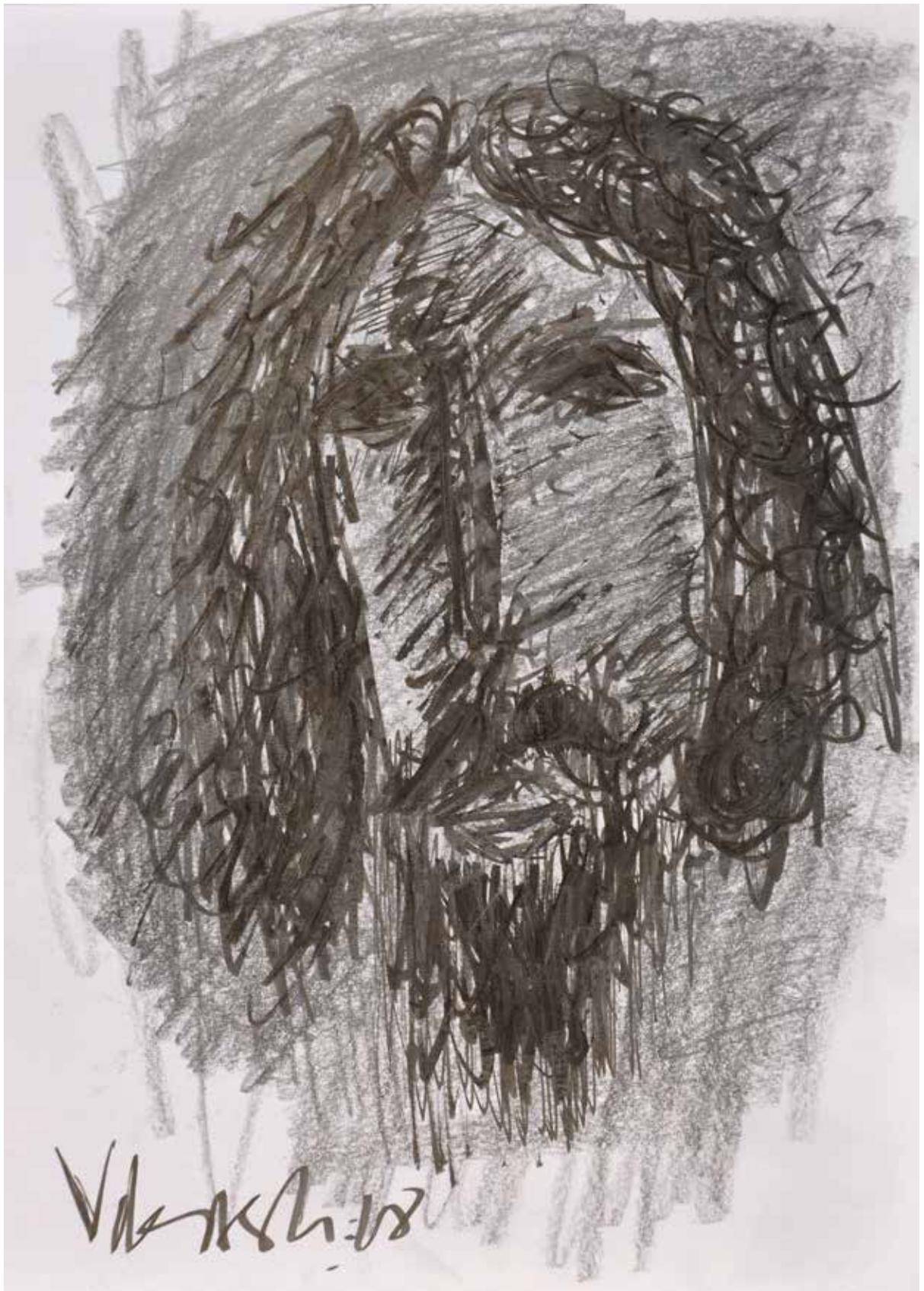
Untitled (Head) | Dry paste on paper | 9 x 6 in, 2019





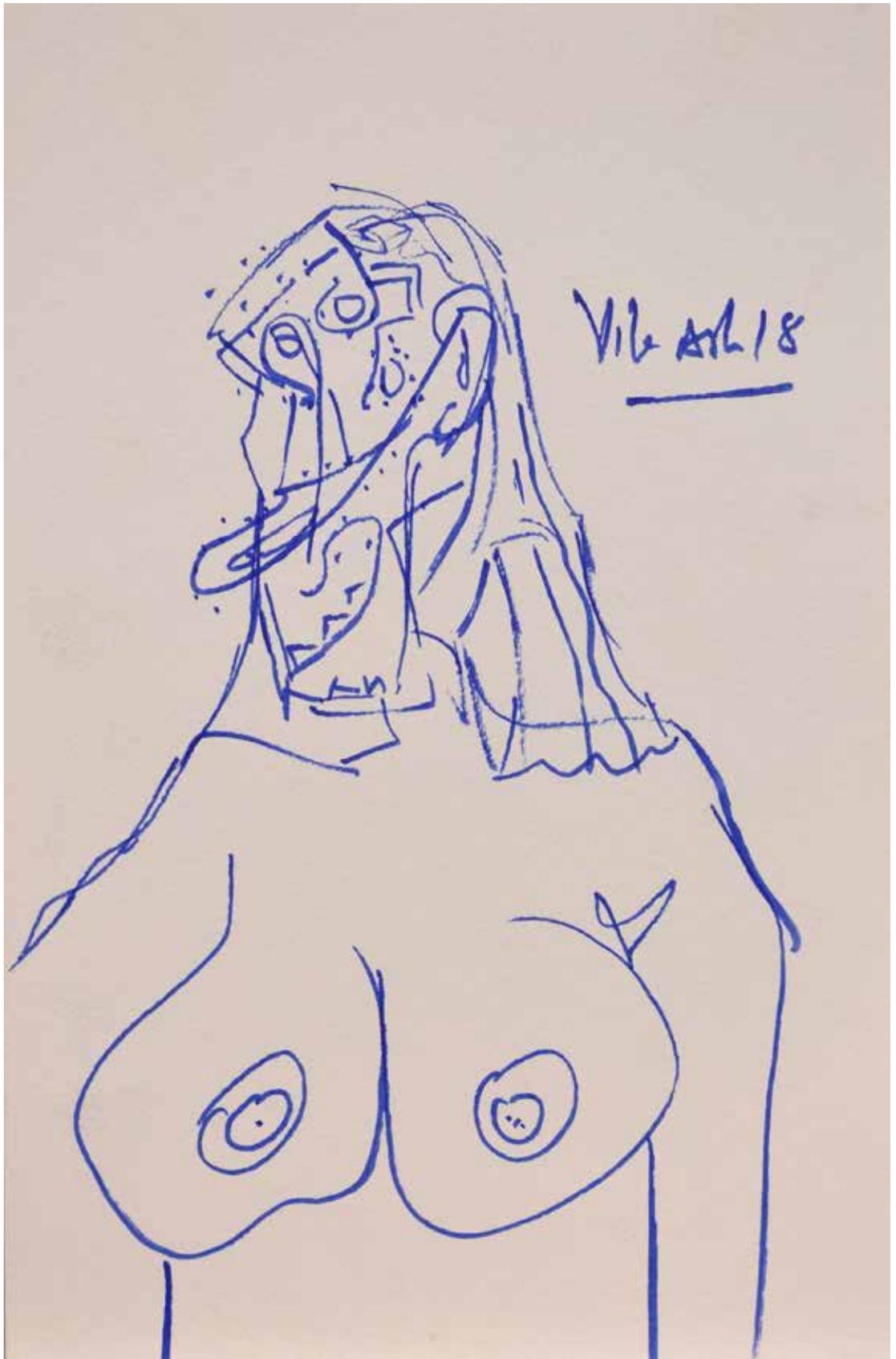
Untitled | Pen on paper | 10.5 x 7 in, 2019





Untitled (Christ) | Pen and pencil on paper | 12 x 8 in, 2018

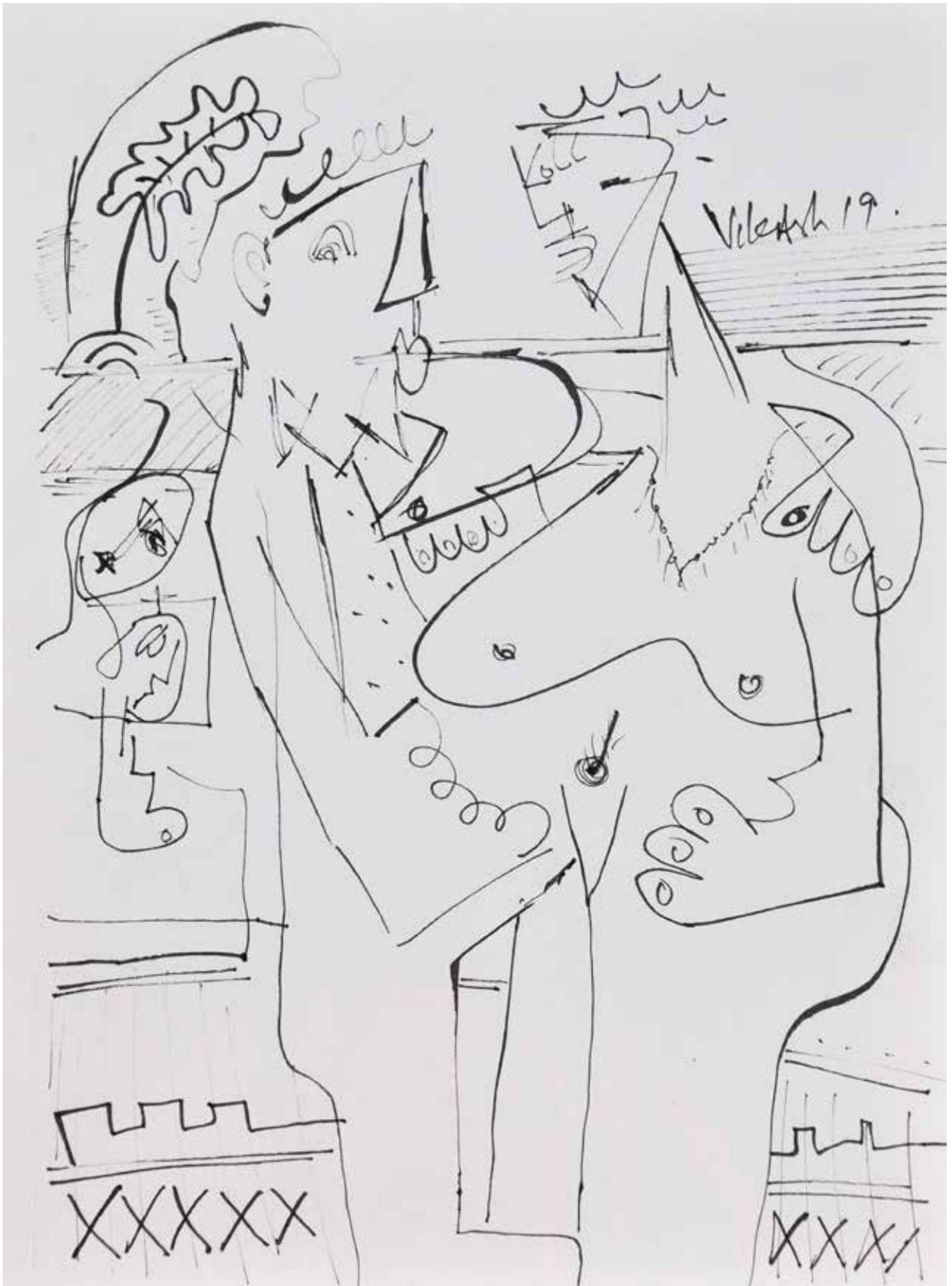




Untitled (Nude) | Pen on paper | 10.7 x 7 in, 2019

Vilesh 2018





Untitled (Couple) | Pen on paper | 12 x 8 in, 2019





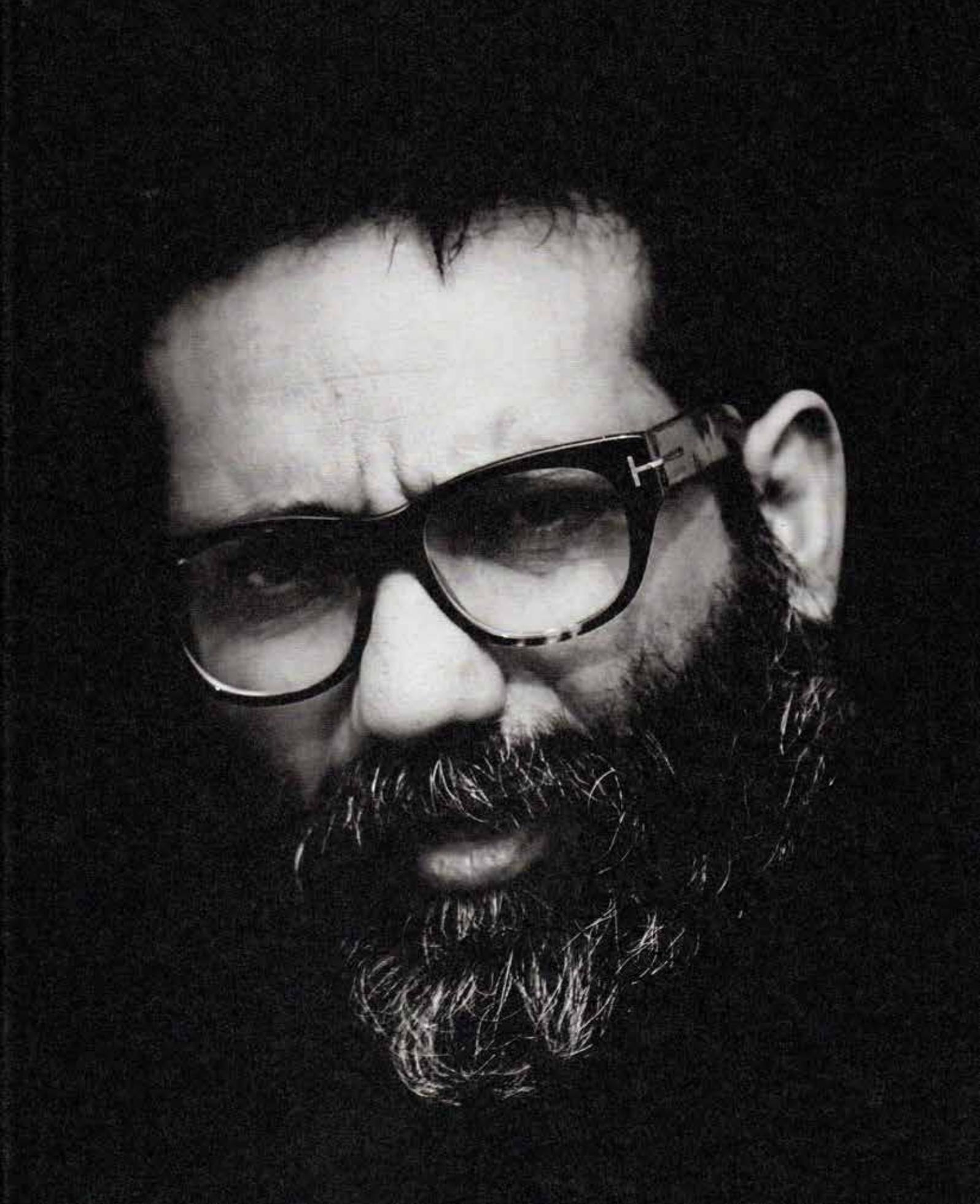
Untitled (Standing Lady) | Pen on paper | 11.5 x 8 in, 2019







Untitled (Standing Nude) | Pen on paper | 12 x 8 in, 2019







Untitled | Pen on paper | 12 x 8 in, 2019





Untitled (Standing Nude) | Pen on paper | 12 x 8 in, 2019





Untitled (Head) | Pen on paper | 12 x 8 in, 2019





Untitled (Head) | Pen and pencil on paper | 12 x 8 in, 2019





Untitled (Portrait of a Travi Sscott) | Pen on paper | 9 x 6 in, 2019





Untitled (Still Life) | Pen on paper | 12 x 8 in, 2019









Untitled (Standing Nude) | Pen on paper | 12 x 88 in, 2019





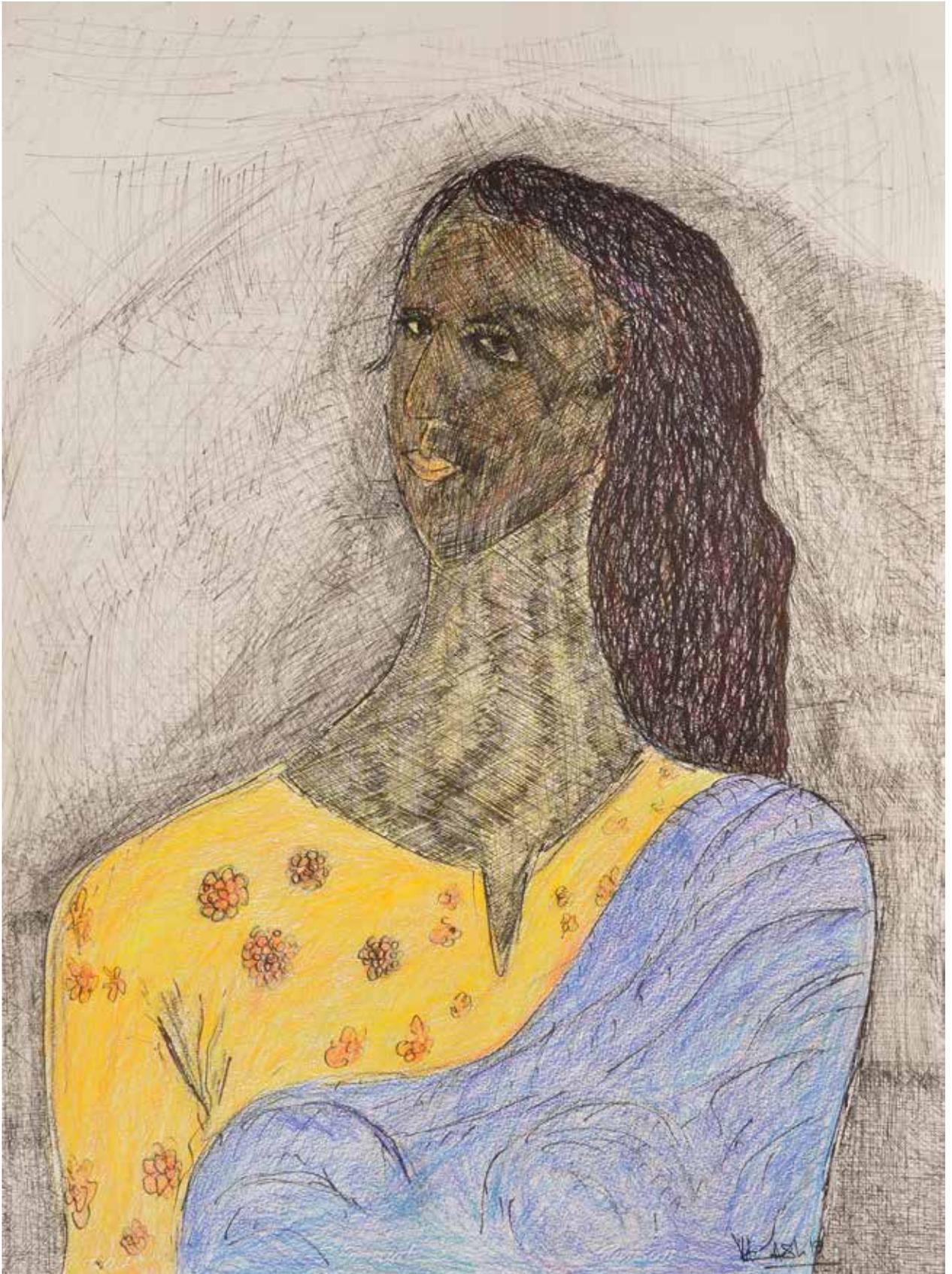
Untitled (Head) | Pen and pencil on paper | 12 x 8 in, 2019





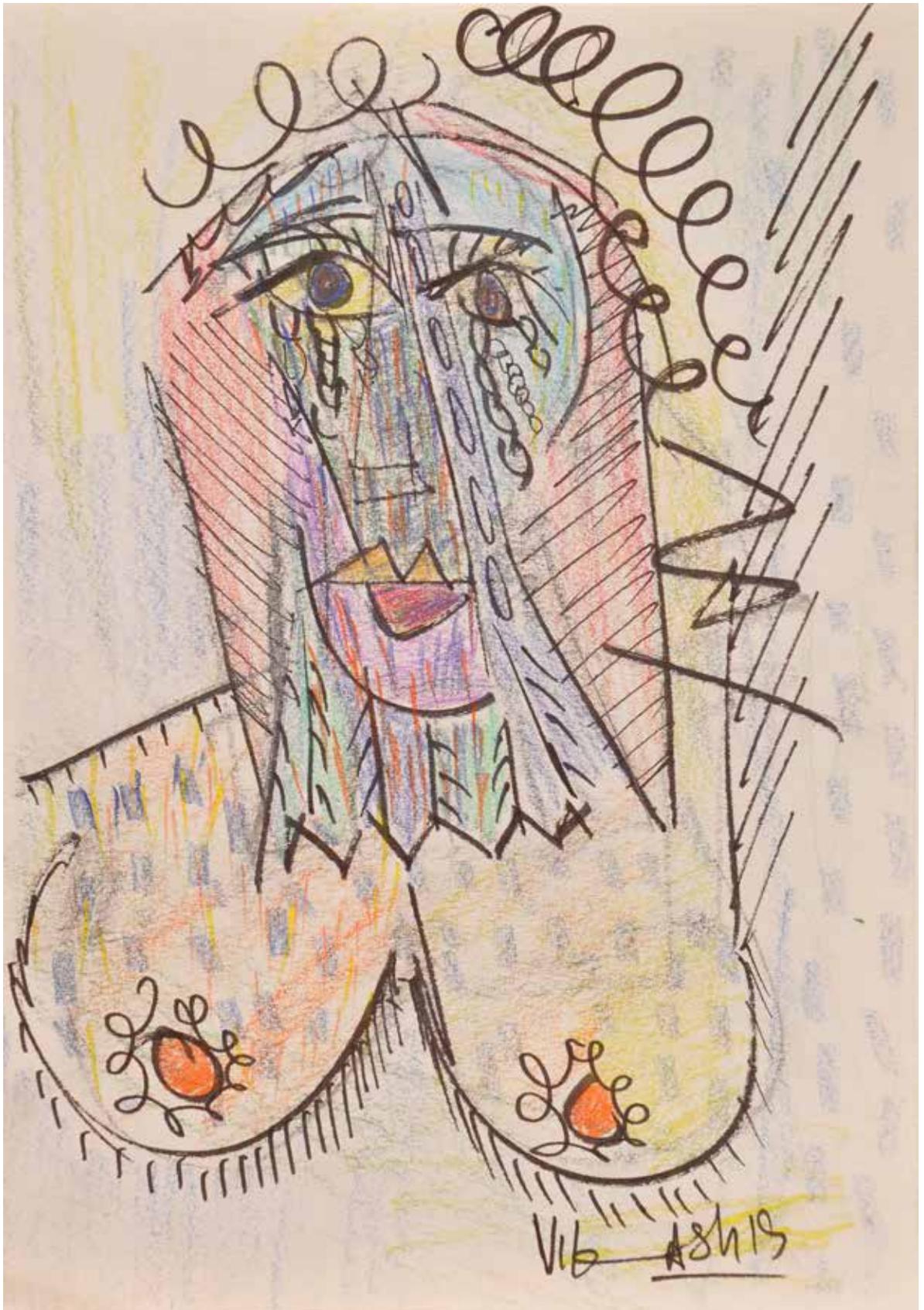
Untitled (Nude) | Pen and pencil on paper | 12 x 8 in, 2019





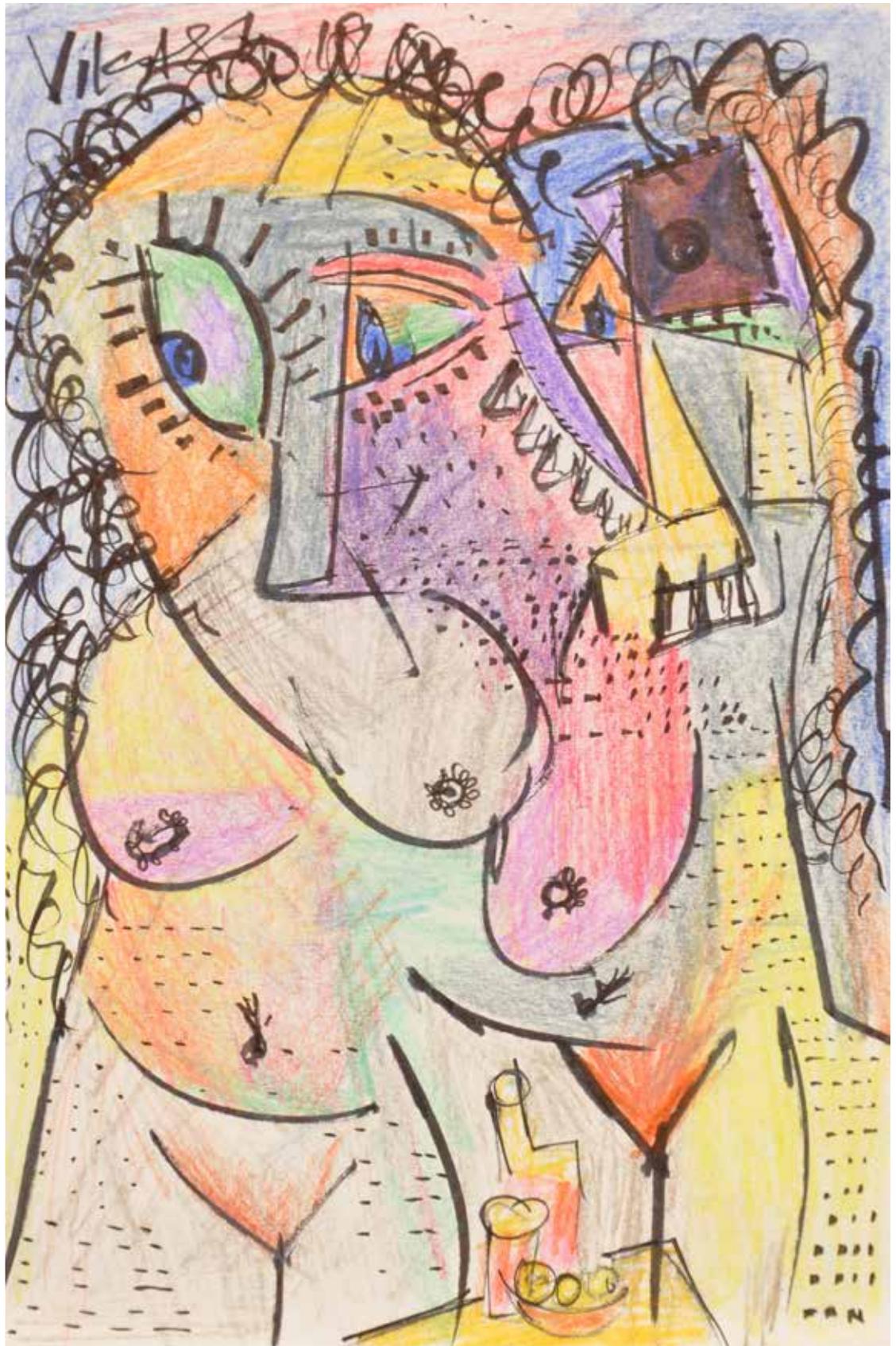
Untitled | Marker on paper | 29.50 x 21.65 in, 2019





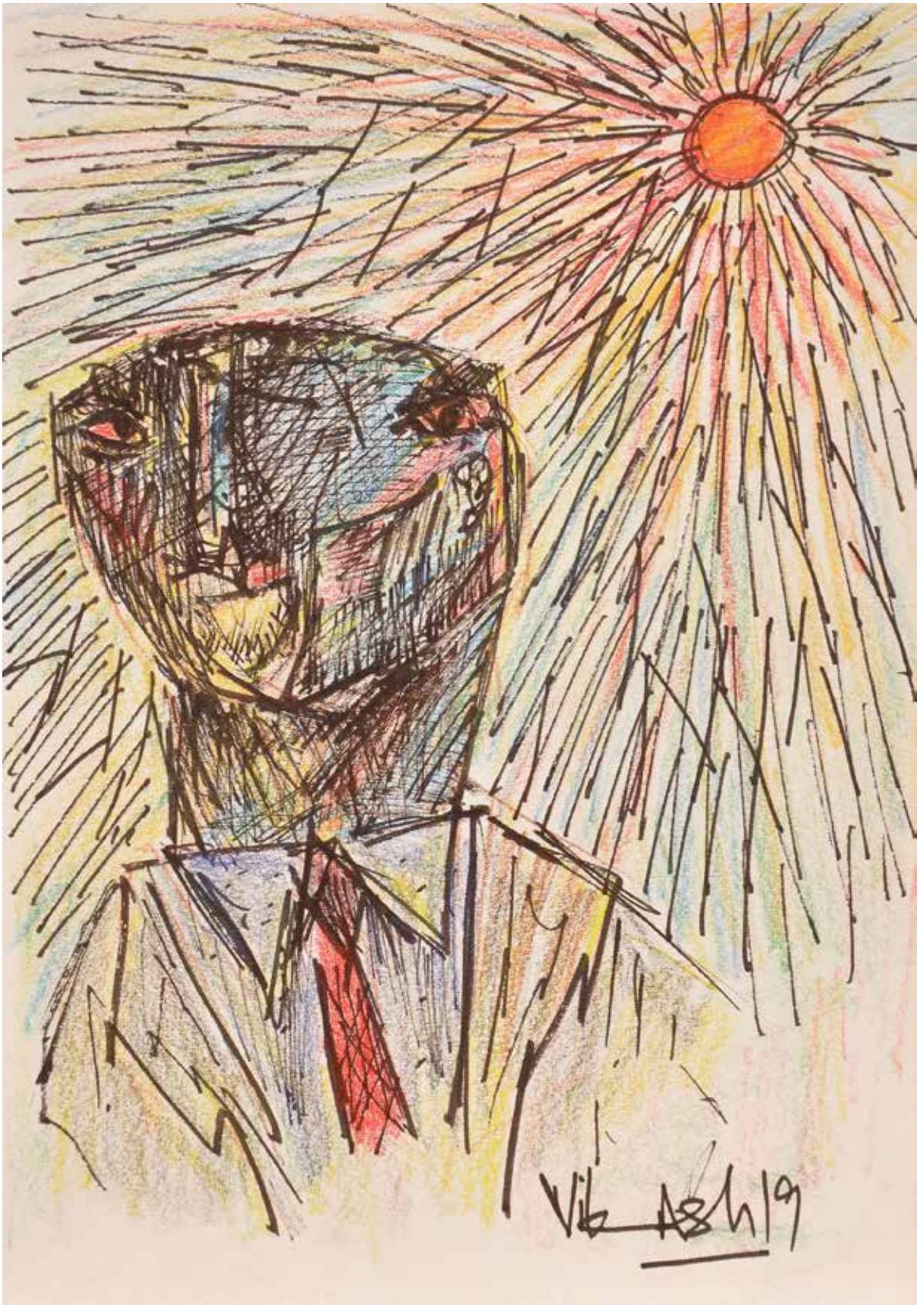
Untitled | Pen and pencil on paper | 12 x 8 in, 2019





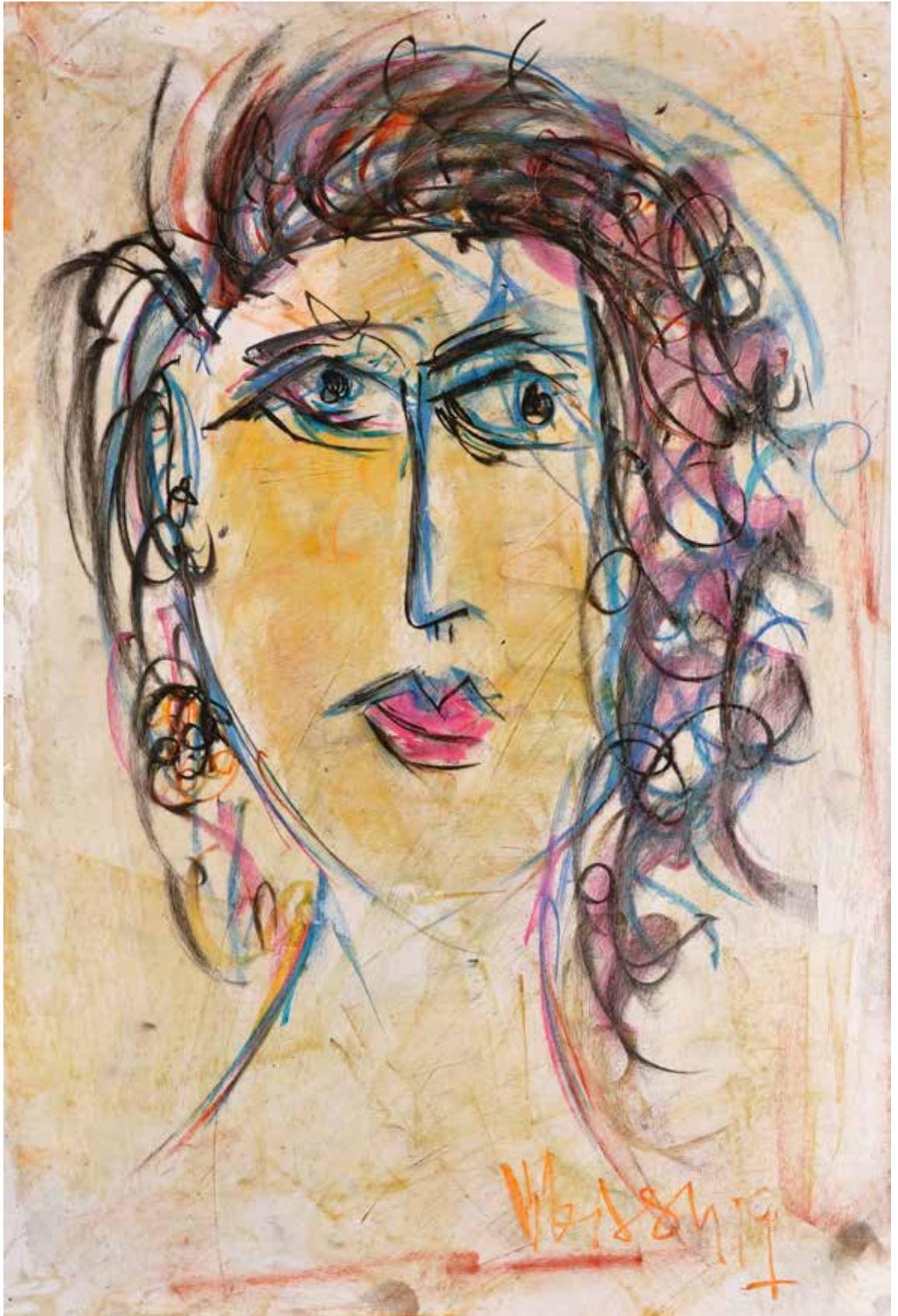
Untitled (Two sisters) | Pen on paper | 12 x 8 in, 2019





Untitled (Head) | Pen and pencil on paper | 12 x 8 in, 2019



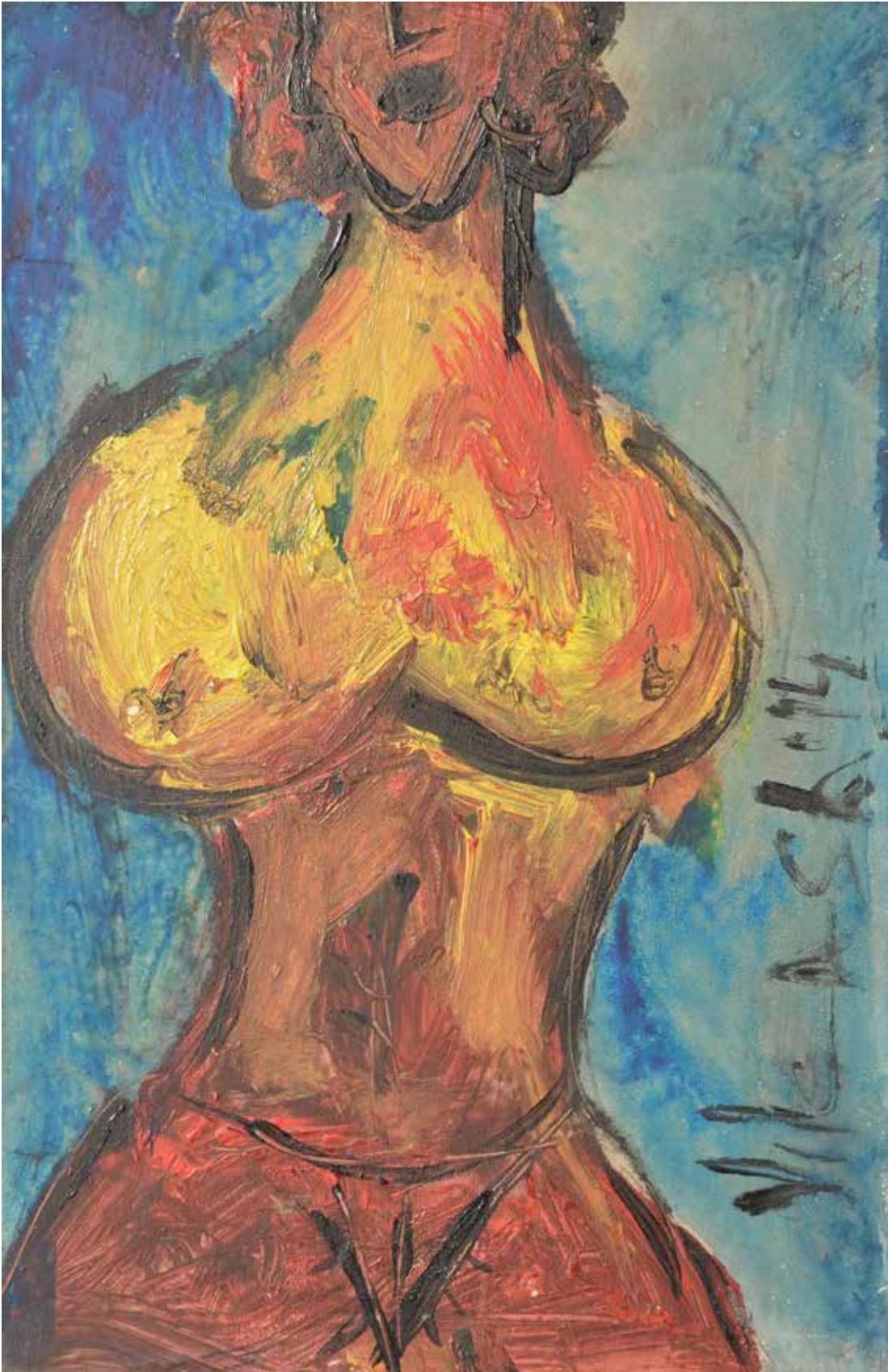


Untitled (Head) | Dry pastel on paper | 18.50 x 12.60 in, 2019





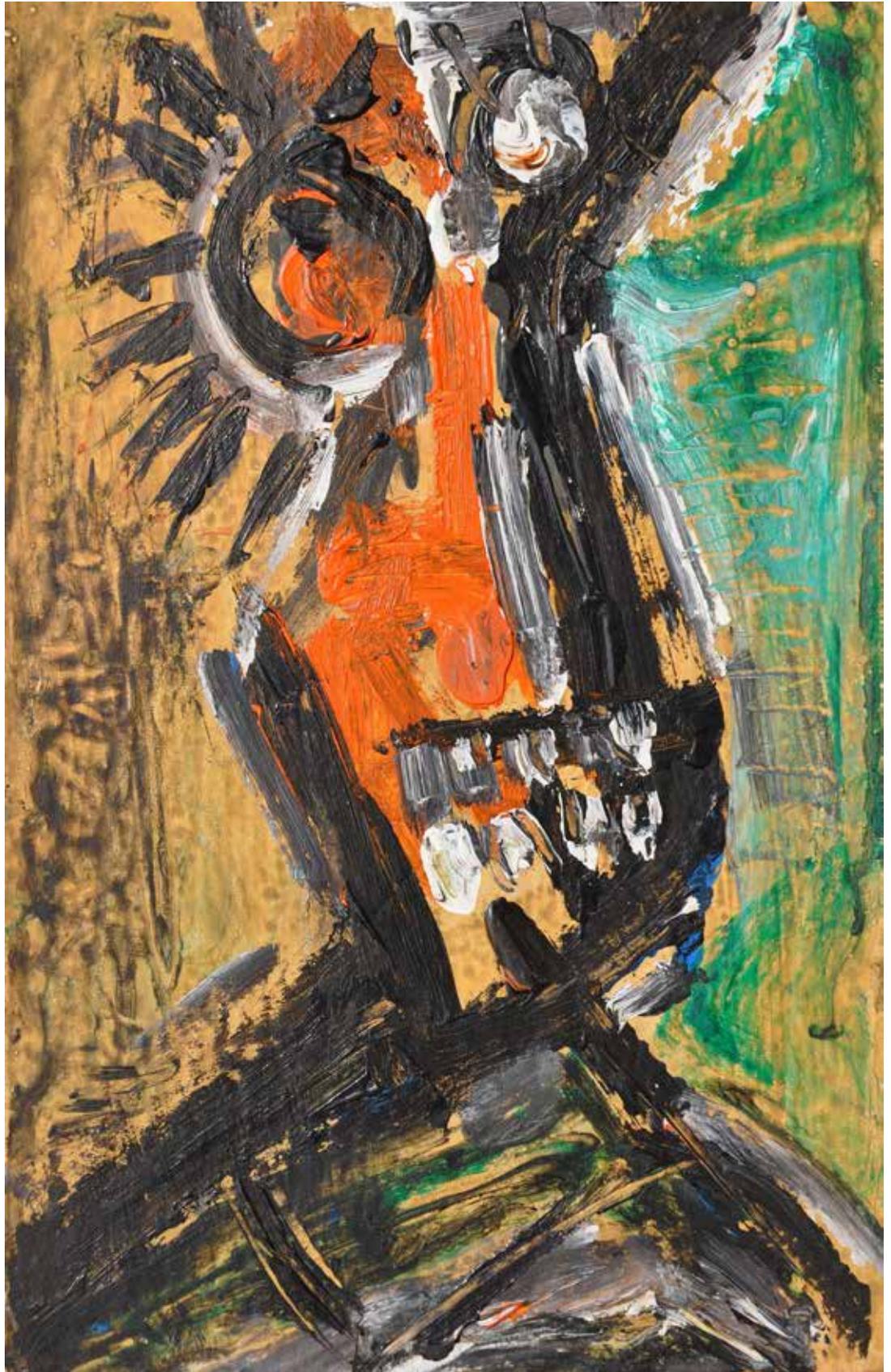
Untitled (Couple) | Chemical alteration and marker on magazine paper | 12.5 x 9 in, 2018





Untitled (Nude) | Oil on board | 12 x 8 in, 2014





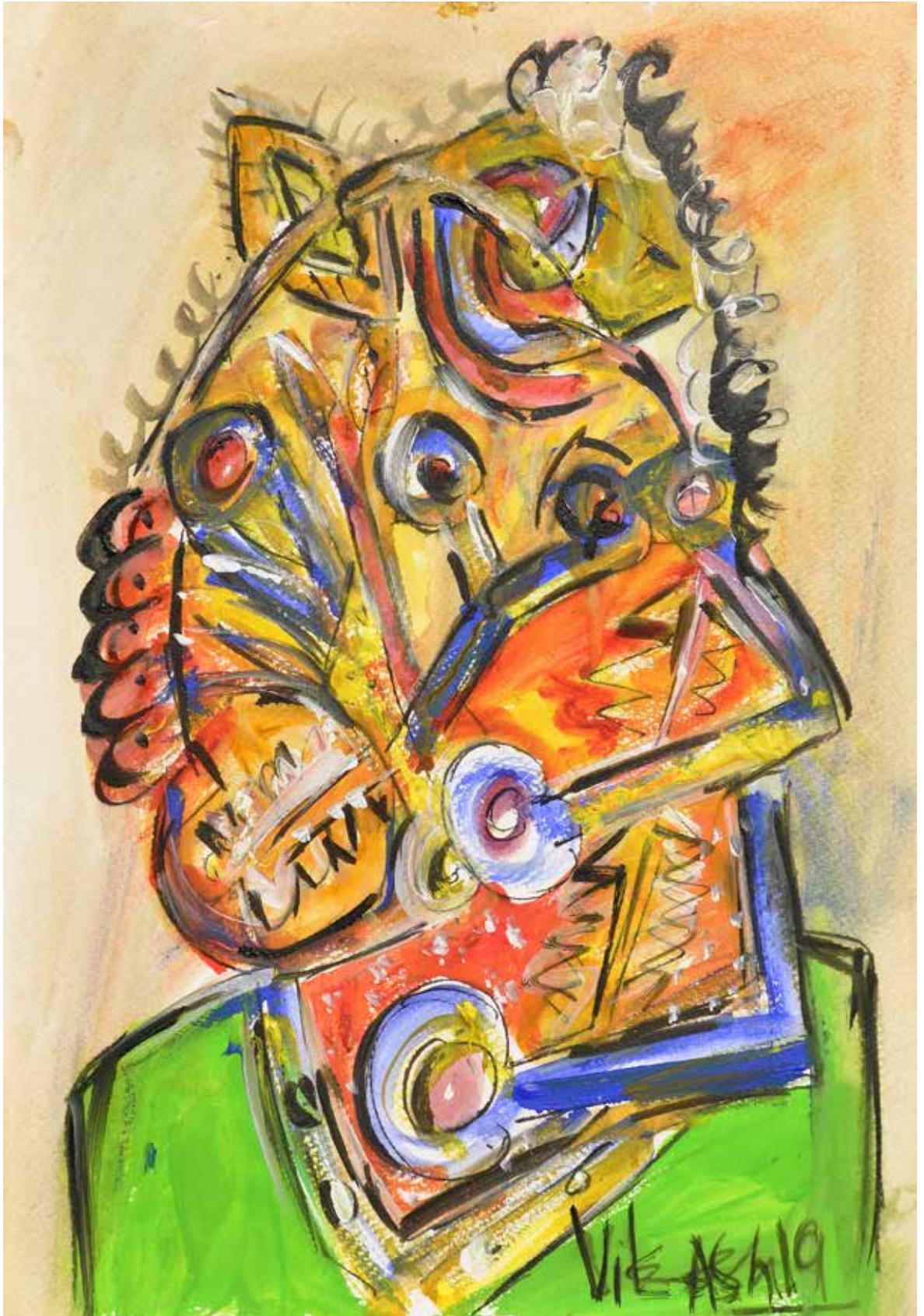
Untitled (Head) | Oil on board | 12 x 8 in, 2014





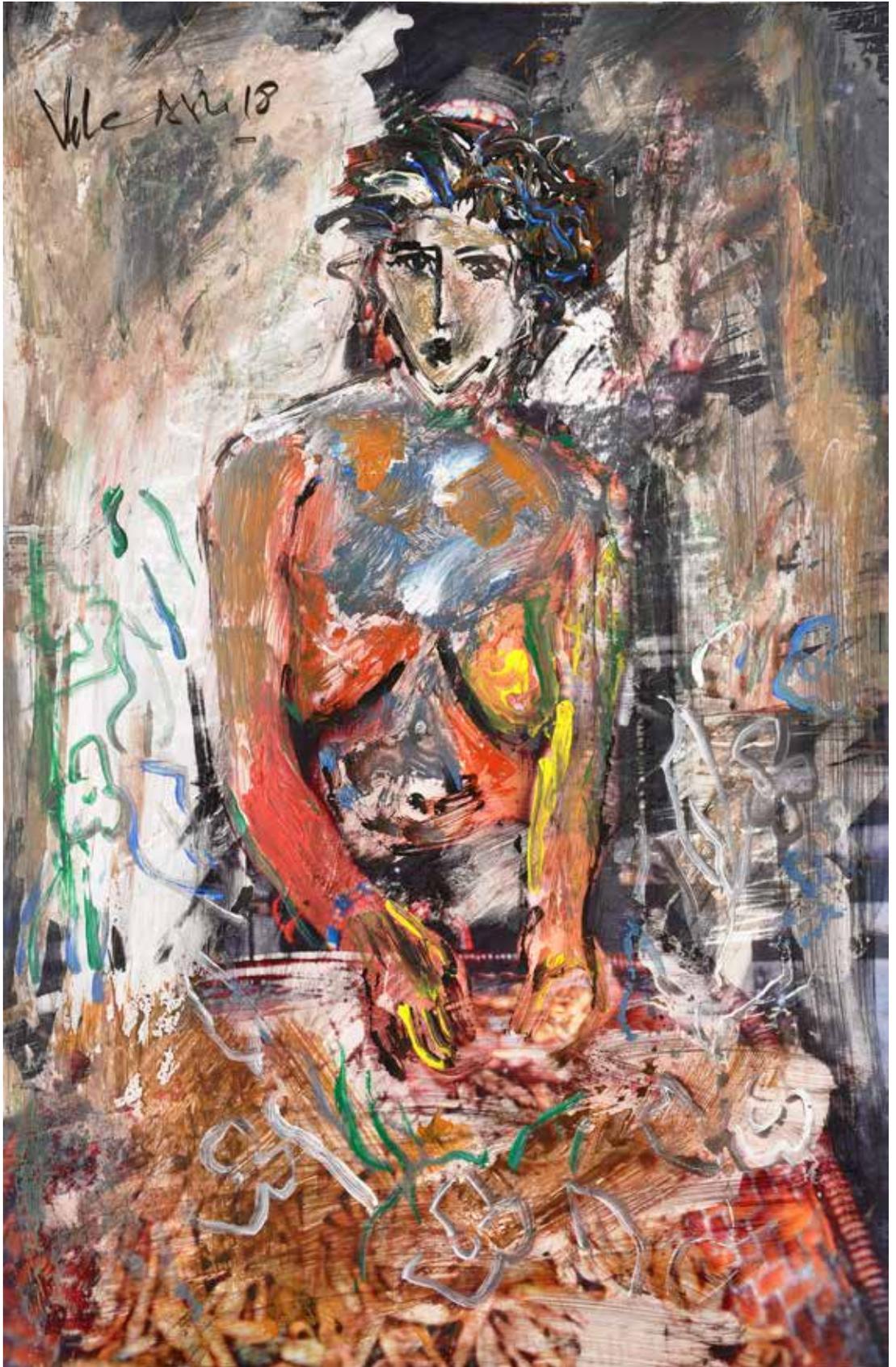
Untitled (Head) | Oil on board | 12 x 8 in, 2014





Untitled (Head) | Watercolour on paper | 17 x 12 in, 2019



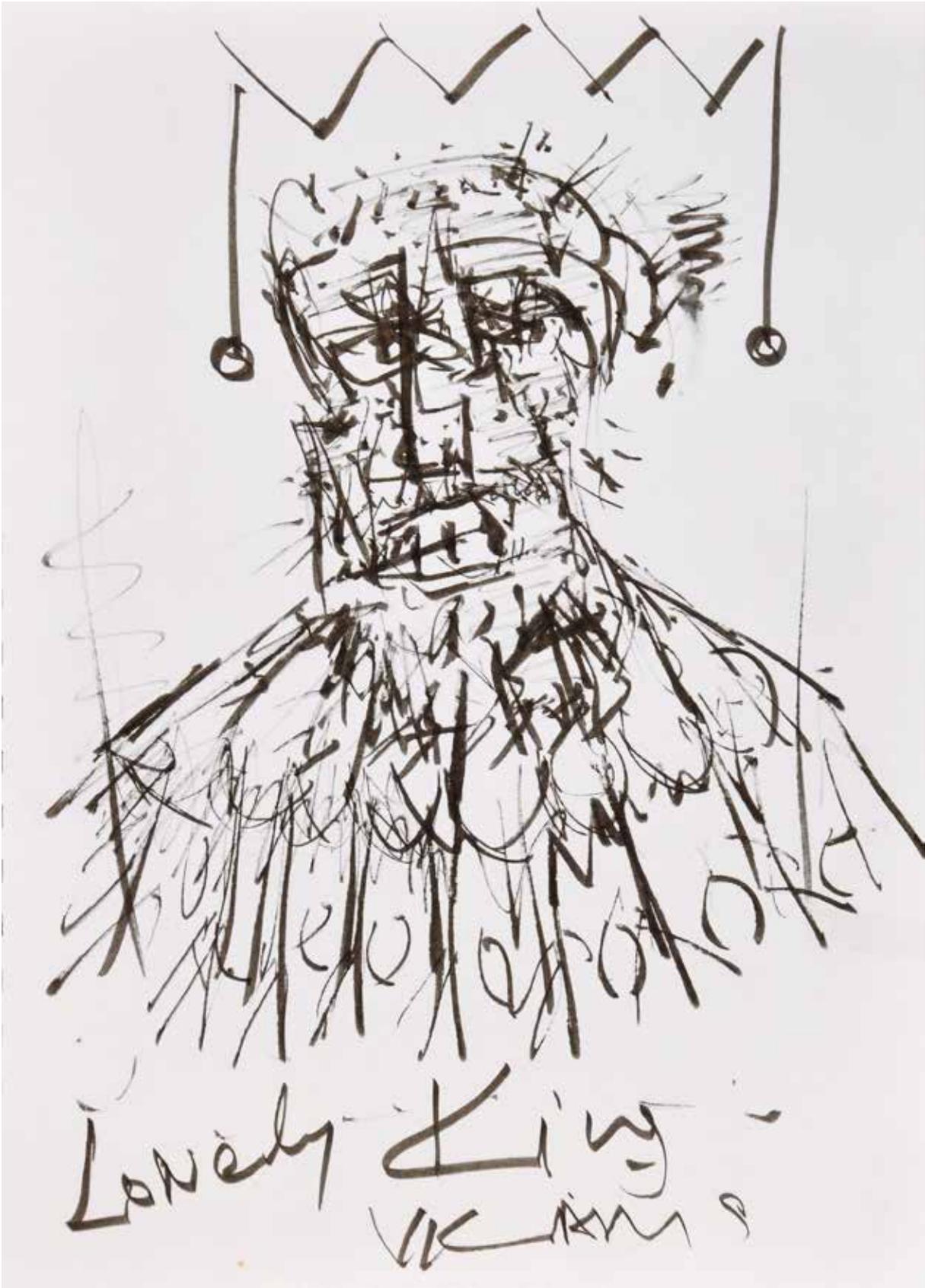


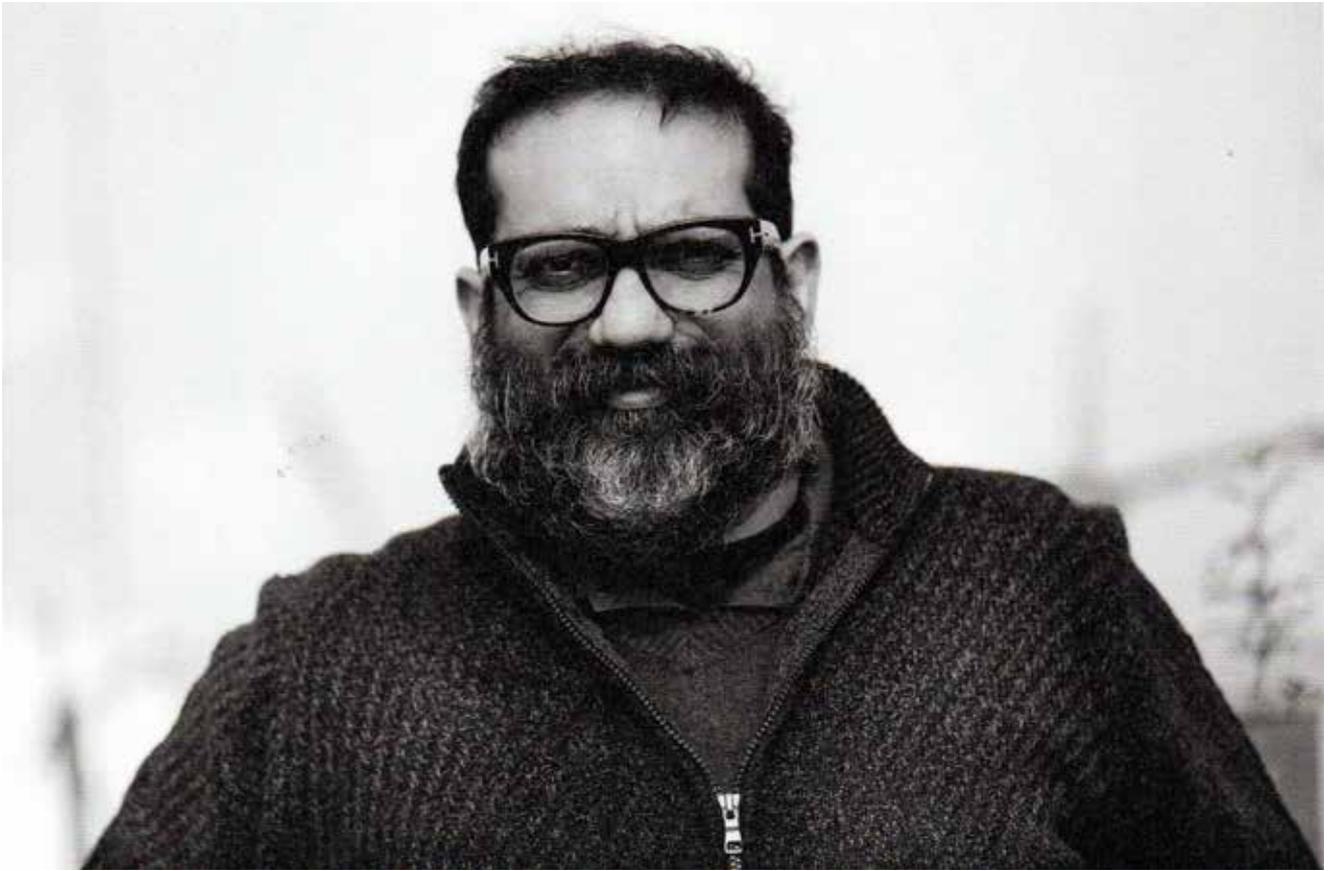
Untitled | Chemical alteration and marker on magazine paper | 17 x 11 in, 2016



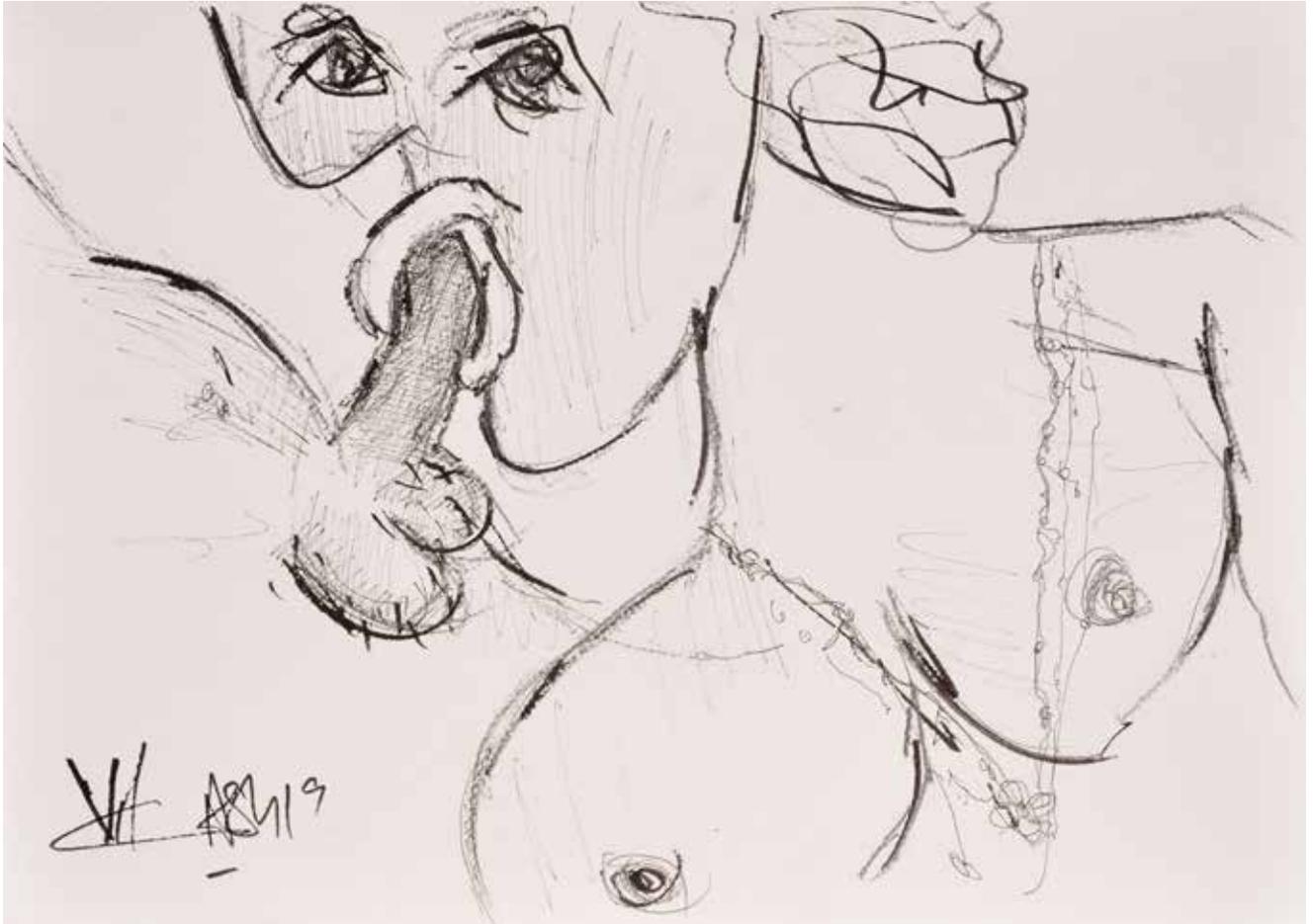


Untitled (Head) | Felt tip pen and watercolour on paper | 25.60 x 19.65 in, 2019

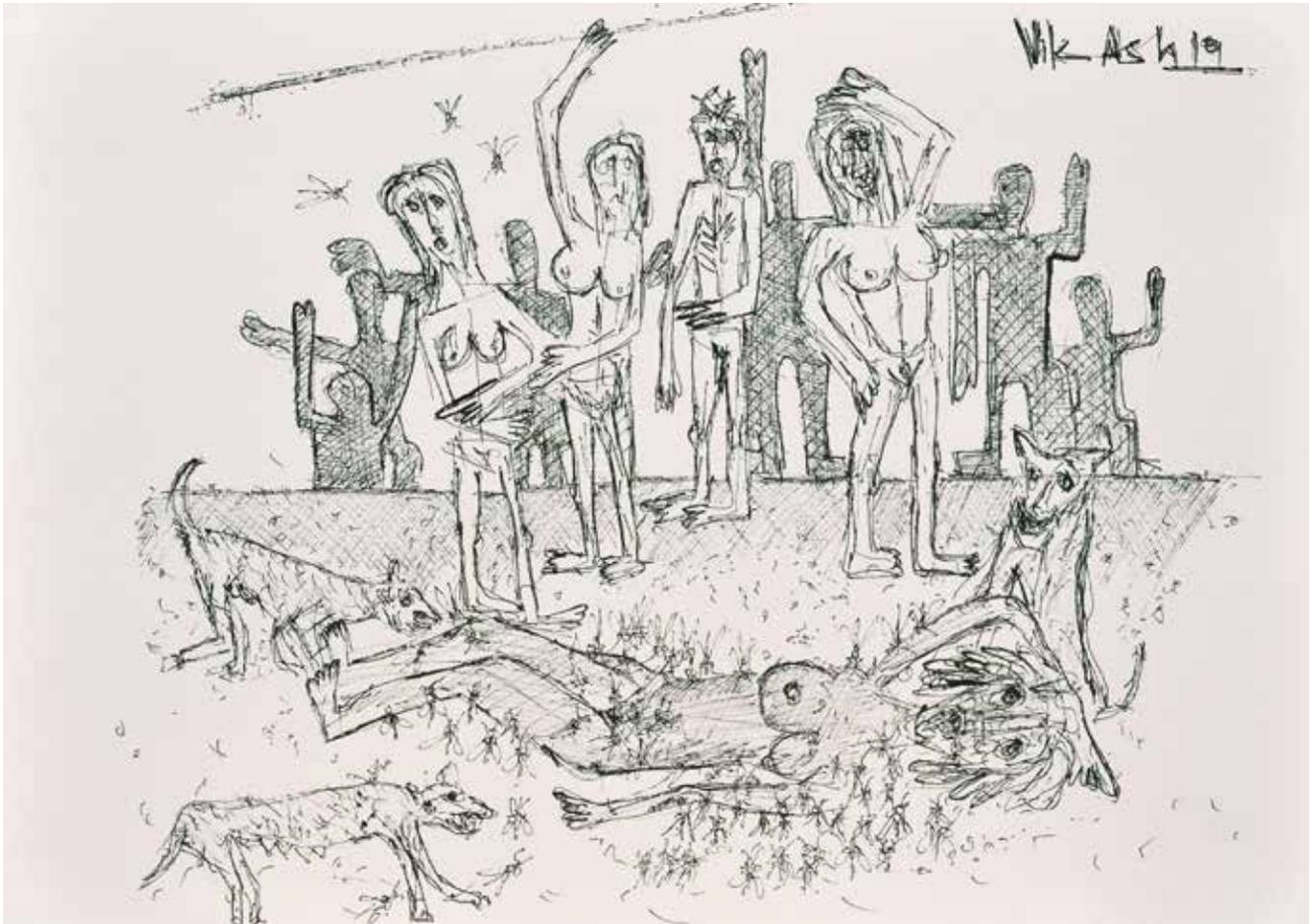


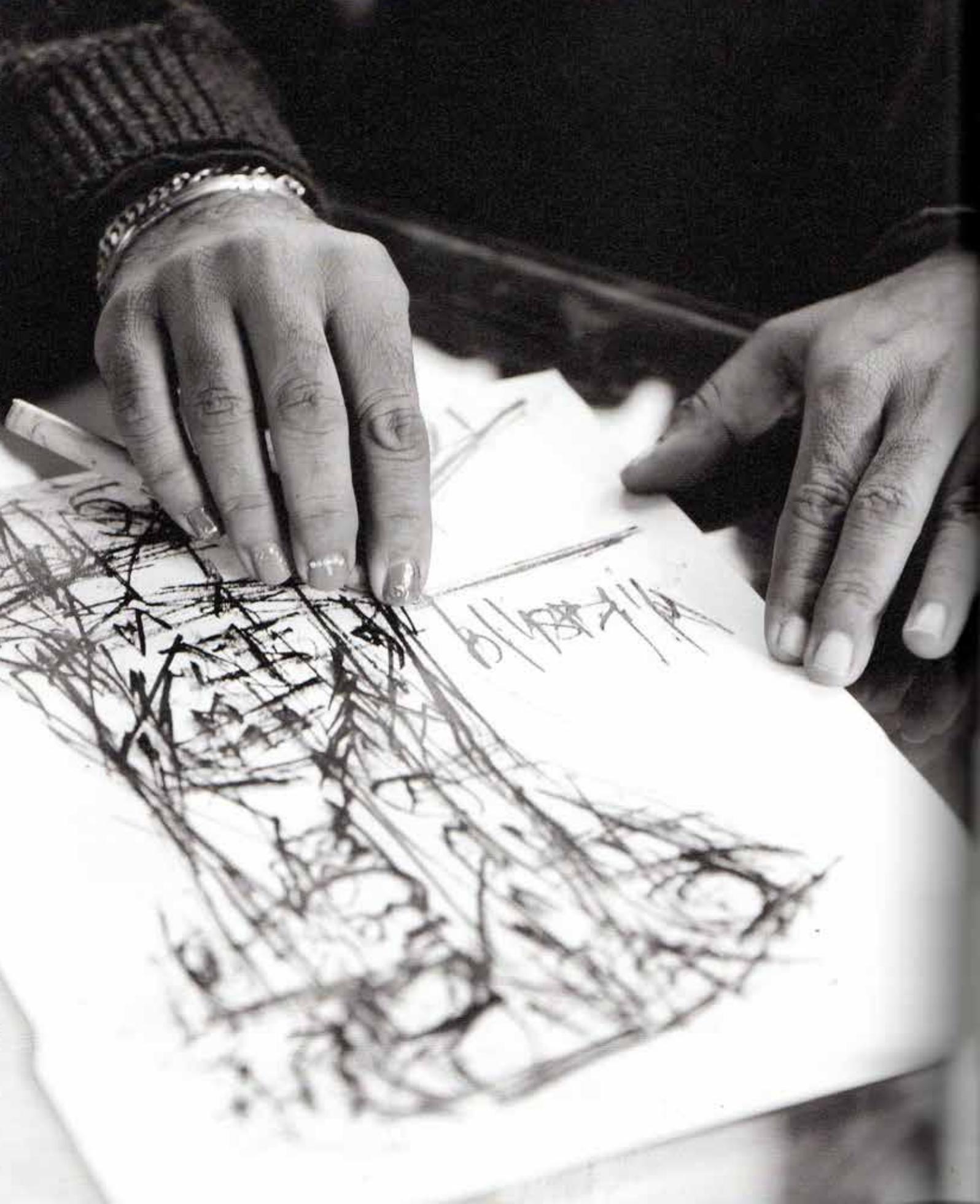


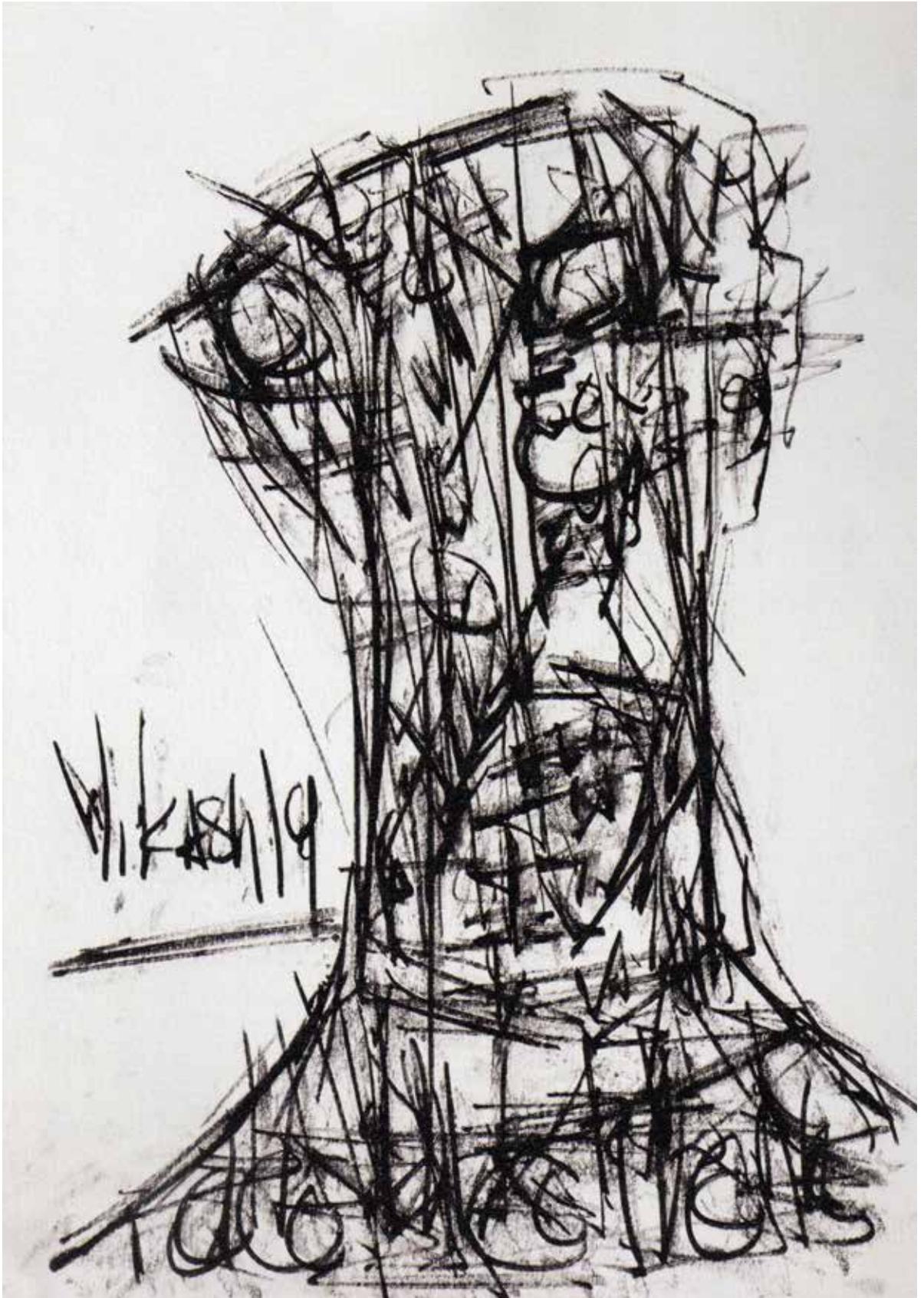












Untitled (Head) | Pen on paper | 14 x 10 in, 2019





Untitled (Head) | Chemical alteration and marker on magazine paper | 17 x 11 in, 2016





Untitled | Pen on paper | 7.5 x 5.5 in, 2019



Untitled (Tribute to F.N. Souza on Safronart Invitation Card | Chemical alteration and marker on magazine paper | 34.5 x 7 in, 2016



Vikash Kalra

Born: 27th July 1973,
New Delhi
A Self Taught Artist

EXHIBITIONS

2020

January- Show at Artoholics Art Galley, Lado Sarai SOUZA & VIKASH (40 drawings of Souza & 40 drawings of Vikash)
#vikashkalra- Video Series- 5 Episodes, <https://www.youtube.com/channel/UC1JLYtdxZCJvoEgQgw6SIbo>

2019

January, 23-24- No reserve auction of modern and contemporary art Story Ltd, Saffronart
April, 16-17- No reserve auction of modern and contemporary art Story Ltd, Saffronart
July, 09-10- No reserve auction of modern and contemporary art, Story Ltd, Saffronart
August, 20-21- No reserve auction of modern and contemporary art, Story Ltd, Saffronart
October, 22-23 - No reserve auction of modern and contemporary art Story Ltd, Saffronart
Group Show with Dhoomimal Art Centre
Group Show with Dhoomimal Art Gallery
Painting displayed at Delhi Airport, Gallery Navya
February- Painting and sculptures displayed at Dhoomimal Art Centre
October - Painting displayed at Bihar Museum, Plural India, Curator- Anjani Kumar Singh
Last Supper Painting- printed on Almost Gods Jackets.

2018

Group Show: Indian Art Festival, Nehru Centre, Bombay- February-Gita Art Gallery.
Endless Communication: Solo Show - March - Gita Art Gallery.

2017

Decade: A painter's journey a retrospective of works by Vikash Kalra
Limited edition prints & sculptures- Solo show - March - Visual Art Gallery - Prints Villa.
Thinking Big: Contemporary Sculpture and Installation by Vikash Kalra - Solo show - March - Visual Art Gallery - Prints Villa
Book Launch Jeevan Ek Soch Matt (Poem book) by Vikash Kalra - March - Visual Art Gallery.
Book Launch Jeevan Ek Soch Matt (Poem book) by Vikash Kalra -6th Amdavad National Book Fair May 2017.
Decade: A painter's journey selected works by Vikash Kalra
Paintings & sculptures- Solo show - May - Courtyard Marriott Gurugram The Art Floor.
Short film Beginning of a journey artist vikash kalra (<https://www.youtube.com/watch?v=oHpt-Uftrmg>)
The Whitefield Art Collectives 2017 VR Punjab by Vikash Kalra
The Whitefield Art Collectives 2017 VR Punjab- November - Punjab Art Initiative.

2016

Tribute to Picasso & Souza by Vikash -Solo show - August- Dhoomimal Art Centre.
Live interview, DDNational -Good Evening India - - 4.30pm Aug26 (Youtube link: <https://youtu.be/1PleoERUJGEO>)
VIKASH KALRA- A TRIBUTE TO PABLO PICASSO & FRANCIZ NEWTON SOUZA/ Dhoomimal Art Centre. (<https://www.youtube.com/watch?v=958IrsQJMaE&t=1s>)
Short film on Art and spirituality - Speaker- Vikash Kalra (Youtube link: <https://youtu.be/eMFsYX9x2W>)
APPRAA (LIMITLESS) - Public Art (Installation) 26 Sculptures - VR Bengaluru & VR Surat, Whitefield Art Collective & At Chutney - February and April.
Short film on Sculptures "LIMITLESS"- by Vikash Kalra (Youtube link: <https://youtu.be/o6kAJx3zINw>)

2015

Aparajita (Beti Bachao Beti Padhao) - Group Show - Voluntary Health Association of India - Visual Art Gallery, India Habitat Centre, New Delhi.
Tales from the Soul Marrow - Solo Show - April- Art Indus, New Delhi.
Short film on Tales from the Soul Marrow - (Youtube link: <https://youtu.be/3jarP3ihvvg>)

JOURNEYS - Solo show - January - Indian Art Fair, New Delhi - by Art 18|21, UKThe Gandhi Group show- January -Indian Art Dir New Delhi -by At Indus, New Delhi.

Short ilm on INDIA ART FAIR 2015 - Solo show JOURNEY by Vikash Kalra (Youtube link: <https://youtu.be/4uY-nleNam4>)

DDNational - Good Evening India - Vikash Kalra - 16th Jan 2015 (Youtube link: <https://youtu.be/yOV-DRqZGHU>)

Talk on n Feminism in art share views with Geeti Sen (Writer, Cultural Historian, Critic, Editor) (Youtube link: <https://youtu.be/6x-QcUxEgsE>)

2014

Solo show in Indian Art Festival, 27th -30th Nov : 2014. Nehru Centre, Worli Mumbai.

THE ALCHEMIST -a monographic exhibition - Solo show - August 2014, Art and Aesthetic, Lado Sarai, New Delhi.

Four Walls - Exhibition of India's contemporary art - Taj Westend, Bangalore from 4th 13th April 2014, with Artchutney.

Four at Art and Aesthetic "A Tribute to MASTERS & MASTERPIECES - History Revisited", 29th Jan - 28th Feb.

oloo.s Gallerie Nvya, The Winter Tale 2013. Sunday, December 15, 2013 to Monday, February 03, 2014.

Group show in DHOOMIMAL ART CENTRE January

2013

Solo Show in Indian Art Festival, 19-22 Dec. Nehru Centre, Bombay.

Group Show, Artchutney, Coimbatore on 23rd- 24th November. 2013.

Ceoun Show, Voice on Art, "Centurion 2013" gth Nov to 15th Nov, at Visual Art Gallery, IHC, New Delhi.

Groun Show, Gallerie Nvya, 9th Anniversary Show "NAVA" Friday, September 06, 2013 to Thursday, November 07

Group Show, Art Chutney " Varicolored " The Taj West End, Bangalore. 14th July. Group Show, Gallerie Nvya, New Delhi, May 15, 2013 to July 27, 2013.

Angels of History, Solo Show, Art Konsult, Visual Art Gallery, IHC, New Delhi. Revelations-I,

The Pune Art Gallery, Pune. Modern & Contemporary Indian Art Auction, Art Chutney, Bangalore. India Art Fair 2013, Art Konsult, New Delhi.

2012

Art Bull, Autumn Auction.

Group Show, Art Bull, Lado Sarai, New Delhi.

United Art Fair, New Delhi.

Group Show, Surya Hotel, New Delhi.

Into The Void, Solo Show, Art Konsult. India Art Fair 2012, Art Konsult.

Group Show, Salar Jung Museum, Hyderabad.

The Dramatics of Diverse Interpretations/Perspectives, Group Show, Art Konsult.

Group Show, Arts of The Earth, Open Palm Court,

Short Film, Obsessions, The World of Vikash Kalra by Vinod Bhardwaj previewed at Art Film Festival, NGMA, New Delhi (Youtube link: www.youtube.com/watch?v=EM2a64YWdEY).

ShortFilm on Vikash Kalra,Dreams on Canvas previewed on Doordarshan (Youtube link:www.youtube.com/watch?v=8wBeDTFeCfc)

2011

Group Show, Lalit Kala Akademi, New Delhi.

Group Show, Arts of The Earth, Open Palm Court,

IHC. Autumn Auction, Artbull, New Delhi.

Museum Collection-3, Group Show, Art Konsult, Visual Art Gallery, IHC, New Delhi.

502510 (5o Works, 25 , Artist, 10 States) The Art Corridor, The Taj, by Art Chutney, Bangalore.

Solo Show - Nostalgia/Memory, Visual Art Gallery. IHC & Art Konsult, New Delhi.

Group Show, The Tai. Art Chutney, Bangalore.

2010

Solo Show-The Artist The Man-IV, Open Palm Court, IHC, New Delhi.

2009

atoup Show, Marangar Fort, Rajasthan.

Vivid Hues,Epicentre, Gurgaon & IHC, New Delhi.

Solo Show -The Artist The Man-III, India Habitat Centre, New Delhi.a

Group Show, Rooh - The Journey Within, VAG, IHC, New Delhi.
Line of Control, Online Show with www.rangartgallery.com

2008

Lalit Kala Akademi, New Delhi.
Palm Court, India Habitat Centre, New Delhi.
Travancore Art Gallery, New Delhi.
Solo - The Artist The Man-II, VAG, India Habitat Centre, New Delhi.
Chehare (Faces) Online Show with www.rangartgallery.com

2007

60 Years of Independence, Rashtrapati Bhawan, New Delhi.
Group Show, VAG, IHC, New Delhi.
Solo Show The Artist The Man, Palm Court, IHC, New Delhi.
Lalit Kala Akademi, New Delhi.
Lakhotia Art Gallery, New Delhi.
Rabindra Bhavan, New Delhi.

2006

Triveni Gallery, New Delhi.
Visual Art Gallery, IHC, New Delhi.
Palm Court, IHC, New Delhi.
Solo Show - Chehare (Faces) Rang Art Gallery, Delhi.

2005

Lalit Kala Akademi, New Delhi.
Triveni Gallery, New Delhi. Open Palm Court, IHC, New Delhi.

COLLECTION

Many art connoisseur in India and abroad.

I believe in the "complete interlocking of image and paint" so that each movement of the brush on the canvas alters the shape and connotation of the image. My works are a result of unconscious choices and I tend not to have control of how the end result would look like. I feel paintings tend to be pointless if the paint itself were not eloquent. Francis Bacon said "I think of myself as a maker of images. The image matters more than the beauty of the paint ... I suppose

VIKASH

