



Leading Lights

Rani Singh, Special Assignments Editor

Marsha Ribeiro- Preserving her Father's Artistic Legacy

For the daughter of the artist Lance Ribeiro, organising the exhibition currently being shown at Asia House in London started with a simple idea in mind: to celebrate the life and works of her father who passed away on Christmas Day in 2010.

"One of the saddest aspects of my father's life is that here was someone who had achieved remarkable success so early in his career, produced an explosive body of work, reinvented his style continuously over 50 years but was heavily sidelined by the mainstream art establishment".

Yet, despite these struggles, Ribeiro remained defiant and uncompromising as an artist and individual. It has been this essence that has driven Marsha since his death, to both reveal the extent of his originality while commemorating someone who developed artistic techniques, while campaigning for greater



Marsha Ribeiro, Katriana Hazell (curator), Lord Desai (who opened the show) and Betty Yao (Project Manager)

recognition of Indian artists in Britain.

To this effect, over the last two years she has been cataloguing his life's achievements and gathered together an archive of old photographs and oral histories. The exhibition at Asia House is the first of these ventures and combines a significant retrospective of 30 years of work with a lecture programme about the man, Ribeiro. The most striking effect of the curated exhibition is that it gives the

impression that the work on display is the product of different individuals.

"He had had such a volatile career, and I feel it was a great injustice that an artist of such stature is only known by a few. He knew interest would pick up after his death and yet was deeply philosophical about why some made it and others did not. But if there was anything I wanted to take from him, it was that if you have passion and belief in what you do,

then anything is possible."

Marsha revealed that it felt as if she faced enormous hurdles in getting this project off the ground. "Juggling with the process of grieving, while handling an artist's estate, and planning one of the biggest ventures of my life - while working full time - stretched me beyond my limits. I think I surprised myself in refusing to take no for an answer but I believe this was because never before had I been so sure that what I was doing was the right thing". It helped channel her energies at a very difficult period in her life but the turning point came when she secured the support of Asia House and Bonhams auction house.

Marsha grew up in North London, where her father had first visited his brother, the artist FN Souza in 1950. Since moving to Britain in the 1960s, the family has continued to live in the Belsize Park area. Through her school days, she was encouraged to paint and would keep company with her father, helping to stretch canvases, buy artists materials in London's Rowneys store and assist with framing in his studio, usually "holding the hammer and glued stretchers for what seemed to be hours on end". She would see his favoured medium of choice take central stage on his desk, with addition-

al supplies bought to supplement her own collection of artist materials. The period she recalled most vividly was his watercolour phase. She would sit at his desk usually absorbed in her own paints, with the music of the early jazz bands in the background. Sometimes they would have baked a cake together, or roasted a chicken, fitted around a walk on Hampstead Heath.

Our living room doubled as a gallery while we carried on with the business of daily living

She recalls a childhood that she now confesses she took for granted although it instilled an appreciation and awareness of her artistic heritage that she would later fall back on. "My normality was growing up in a household surrounded by my father's work. Our living room doubled as a gallery while we carried on with the business of daily living, being quietly kept company by landscapes with basilicas, steeples and spiky trees and faceless portraits". Various effects of his experiments had even ventured onto some of her hand-crafted toys and furniture.

Our conversations

never just centred on art but usually encompassed history, economics and current affairs. He was known for his encyclopaedic knowledge of most things. It was therefore little surprise that she went on to study Economics and Politics at the School of Oriental and African Studies (London) and then Development Studies from the London School of Economics. After two years of teaching economics, she entered the policy environment, first at the Ministry of Agriculture, to the UK's Agricultural Cereals public body before eventually joining an Oxford-based commodities consultancy, where she specialises in agricultural policy and trade economics.

"My own life has come full circle and I feel that where I am at now was naturally written into my cards". Her parents gave her a strong sense of who they were as a family and left her with a sense of her heritage, their childhood and the personalities behind their ancestry and she felt she knew the sights and sounds of an Old Goa that she had never got to know in the flesh.

Going forward, she has plans to share these hidden histories of a family that produced two artist sons and were behind some of the most important shifts in the arts.



BUSINESS UNIT FOR RENT

| UNIT REF | FLOOR AREA (SQ.FT.) | RENT psf (£'S) |
|----------------|---------------------|----------------|
| AD. A008 | 695 | 10.5 |
| AD. B001 | 845 | 10.5 |
| AD. B001A | 510 | 10.5 |
| AD. B002 | 463 | 10.5 |
| AD. B002B | 507 | 10.5 |
| AD. B003 | 389 | 10.5 |
| AD. B003A | 434 | 10.5 |
| AD. B003B | 507 | 10.5 |
| AD. B004 | 437 | 10.5 |
| AD. B004A | 477 | 10.5 |
| AD. B004B | 385 | 10.5 |
| AD. B005 | 1,454 | 10.5 |
| AD. B006 | 1,038 | 10.5 |
| AD. C005A | 390 | 10.5 |
| AD. C006 | 425 | 10.5 |
| AD. C006A | 444 | 10.5 |
| AD. C007B | 371 | 10.5 |
| AD. D001 | 670 | 10.5 |
| AD. D002A & 03 | 1,232 | 10.5 |
| AD. D005 | 719 | 10.5 |



SURROUNDING AREA



FRONT ENTRANCE

ALADDIN BUSINESS CENTRE, 426 LONG DRIVE, GREENFORD, MIDDLESEX UB6 8UH

• Located conveniently just off the A40 and only a short walking distance from Greenford tube station (Central line and Great Western national overground train). A number of buses also run close to the premises including the 92, 105 and E6.

LICENSE PERIOD: Month to month for a minimum fixed term period

- 24 hour CCTV in operation
- Large car park available
- Gas connections are available on request

PERMITTED USE: Business

LICENSE FEE: Flexible license fee is available

Contact us on:
Tel: 0044 (0) 208 575 3700
Fax: 0044 (0) 208 5759900
Email: kamal@sunmark.co.uk