

V&A Academy

# LANCELOT RIBEIRO

## A Risen Voice Symposium



V&A

# Information

## Details

Friday 20 February 2026, 11.00 – 20.00, in person at V&A South Kensington, Learning Centre, Hochhauser Auditorium.

## Arrival

On arrival, please use the Exhibition Road Entrance of the Museum and make your way to the Hochhauser Auditorium, Learning Centre, Level 1 where you will be met by Janz Browne, Senior Producer Africa and Diaspora.

For details of the Exhibition Road entrance please click here [rb.gy/qzl98b](https://rb.gy/qzl98b) for the digital map. For any accessibility requirements, please email [courses@vam.ac.uk](mailto:courses@vam.ac.uk)

# Overview

Discover the bold legacy of Lancelot Ribeiro, a visionary émigré artist whose vibrant Expressionism reshaped British visual arts. This symposium brings his legacy into focus through expert insights and original works.

‘Lancelot Ribeiro: A Risen Voice’ takes inspiration from a poem penned by the pioneering Indian Expressionist artist exploring his legacy as painter, poet, advocate, and storyteller.

Lancelot Ribeiro (1933–2010), the half-brother of the Indian Modernist, FN Souza, was a fiercely independent artist who fused Eastern and Western traditions in expressionistic visions, ranging from lyrical images of homeland to Tantric paintings inspired by his Indian roots. His ‘Heads’ often sought to challenge the embodiment of tyranny alongside some of his important but understudied compositions in surrealism. These include his three works, acquired by the V&A, over a decade ago.

This one-day event brings together curators, art historians, and scholars to foster dialogue and study Ribeiro’s impact as an artist who refused to be branded. It will explore why he was considered the ‘godfather of generations of artists using acrylics,’ (The Times, 2011) and chart the advocacy role he played through the Indian Artists’ Collective movement for artists from the Subcontinent who ‘hoped to catapult themselves on the British scene’ (Ribeiro, The Economic Times, 1973).

# Schedule

10.30 – 11.00

Arrival, Registration, and Refreshments.

11.00 – 11.15

Welcome, Housekeeping, and Introductions, Janz Browne.

11.15 – 11.45 (30 min)

*Father and Daughter on film*

## **Out of Chaos comes Cosmos**

**Daughter Marsha Ribeiro** and custodian of the Ribeiro Collection will chronicle her father's personal and artistic journey, as a poet-painter, from India to Britain - through his artworks, journals, photographs, letters and writings as well as audio recordings which have only just come to light.

*Lancelot Ribeiro reads 'Black Holes'*

*Composition and production by Martin Astle, Music Producer and Family Friend*

11.45 – 12.00 (15 min)

## **Placing Ribeiro in the V&A's South Asian Collection**

**Divia Patel**, Senior Curator, South Asia, V&A Museum will place the work of Lancelot Ribeiro within the history of collecting and the formation of the V&A's modern and contemporary South Asia collection. It explores how Ribeiro's transnational practice, shaped by India and post-war Britain, sits alongside evolving institutional approaches to South Asian art at the V&A. Engaging with Ribeiro raises broader questions of representation and his life offers a case study of a figure who both complicates and enriches narratives of South Asian art.

## Schedule cont:

12.00 - 12.25 (25 min)

### **Materials and Materiality: The Alchemy of Ribeiro in his practice**

**Dr Patricia Smithen**, Queen's University (Canada), has brought new scholarship on the development and adaptation of artists' acrylic paints in the UK; looking at how Ribeiro and other influential British artists sought alternatives to oil paint. Her illuminating research charts why acrylics have had an ongoing popularity as a medium in the visual arts since it was first commercialised in the UK in 1963. Based on her direct examination and imaging of Ribeiro's artwork, she looks at how he made and applied his own materials and the new artistic direction this took him in.

12.25 – 12.45 (20 min)

### **Audience Q&A with roving mic.**

12.45 – 13.45 (60 min)

### **LUNCH**

Please ensure you bring a packed lunch as the V&A Cafe will be full at this time. Light beverages, books on Ribeiro, and related resources will be available.

13.45 - 14.10 (25 min)

### **In their Voices - The Indian Artists' Collective Movement**

**Marsha Ribeiro** will trace the complex history of the transformative 1963 Indian Painters Collective UK set up by painters Gajanan Bhagwat, Yashwant Mali, Lancelot Ribeiro and Ibrahim Wagh. The IPC evolved into Indian Artists UK and spearheaded change for artists from the Subcontinent within Britain's art establishment. The first body of its kind outside India and the first to stage an exhibition of Indian artists in Britain, their story has often been misrepresented. Their story will be told through the lens of the Ribeiro Archive and testimonials of its first painter-members.

## Schedule cont:

14.10 – 14.35 (25 min)

### **The Legacy of Expressionism among Post-war Immigrant Artists in Britain**

**Scholar Sarah MacDougall**, Ben Uri Gallery and Museum, will acknowledge existing scholarship by others in the field but widens the scope of artists discussed who worked in an Expressionist manner to consider Ribeiro alongside German émigré artists for whom Expressionism would have been a natural inheritance. Her paper contributes to a wider reassessment of Ribeiro within an émigré context and considers the legacy of Expressionism today.

14.35 - 15.00 (25 min)

### **Hopes, Fears, and Frolics: Lancelot Ribeiro's Nuclear Landscapes**

**Jelena Sofronijevic**, guest curator of Seeds of Hate and Hope at the Sainsbury Centre, will explore Ribeiro's work and the political activism in his portraits in conversation with his contemporaries in relation to war, conflict, and colonial legacies.

15.00 – 15.20 (20 min)

### **Audience Q&A with roving mic.**

15.20 - 15.45 (25 min)

### **COMFORT BREAK**

Light beverages, books on Ribeiro, and related resources will be available.

15.45 - 16.45 (60 min)

### **Panel Discussion: Painting through Space and Time**

**Margaret Glover**, producer-facilitator-editor, will be joined by guest panellists to reflect on the day's themes and Ribeiro's legacy as artist, thinker and visionary and explore the enduring power and hope the visual arts provide for our troubled times. Our panellists include British Painter Tam Joseph, Writer, Researcher, and Curator Vasundhara Mathur, and Francoise Lamy and Graham Daniels of Addictive TV.

16.45 – 17.15 (30 min)

### **Audience Q&A with roving mic.**

## Schedule cont:

17.15 - 17.30 (15 min)

Closing remarks and Acknowledgments with Marsha Ribeiro.

Information about the evening reception with Janz Browne.

17.30

**Symposium Event Ends.**

### THE EVENING PROGRAMME

17.30 – 17.45 (15 min), Hochhauser Auditorium

**Orchestra of Samples** blends music, technology and global collaboration. In this 15-minute talk, **Francoise Lamy and Graham Daniels of Addictive TV** introduces the project's innovative process of recording musicians worldwide and transforming their performances into new compositions. Discover how cultural exchange, creative coding and improvisation combine to build a truly international sonic tapestry.

### DRINKS RECEPTION

17.45 - 19.30 (105 min), Learning Centre Lobbies, Level 1

Gather over drinks to network and exchange insights on the Ribeiro symposium.

Related resources will be available including tote bags, postcards, and the newly reprinted edition of *Lancelot Ribeiro: An artist in India and Europe*, by David Buckman.

19.30

**Reception Ends.**

*V&A Academy programmes are subject to change without notice.*

*This event is in collaboration with Marsha Ribeiro custodian of the Ribeiro Collection.*

# Biographies

**Marsha Ribeiro** is the daughter of the Indian Expressionist painter, Lancelot Ribeiro (1933-2010). As custodian of his artwork, writings and personal archive, she has dedicated herself to documenting her father's contributions in the international art world. She has conceived exhibitions, special events, publications and talks in the UK, US and India, collaborating with a range of museums, galleries and cultural organisations as well as institutional partners from across the education sector. Having written extensively on her father's experimental artistic practice and his advocacy work through the Indian Artists' Collective movement, she is now writing his personal story, as told through the family archive.

[lancelotribeiro.org](http://lancelotribeiro.org) / [@lancelotribeiro](https://twitter.com/lancelotribeiro)

**Martin Astle, Music Producer, Sound Engineer and Audio Consultant** is an accomplished award-winning sound engineer within the music and film industry, Martin Astle has branched out into many fields providing bespoke audio solutions across different industries and education establishments. He has worked with a diverse range of clients including film composers, music venues and museums using cutting edge technologies or alternative techniques. A close friend of Lancelot Ribeiro, Martin recorded several of his poetry readings. For Ribeiro's reading of 'Black Holes', he used a heartbeat as a metronome adding a music composition which he explains 'gave a transmission through time and space.'

**Divia Patel** is a Senior Curator in the Asian Department of the Victoria and Albert Museum, London. She specializes in contemporary art and design, popular culture, and photography from South Asia. She co-curated the V&A's major exhibition, *The Fabric of India* (2015-2016) and co-authored the accompanying book. Her major publications include *India Contemporary Design: Fashion, Graphics, Interiors* (2014). In her early career she curated the exhibition *Cinema India: The Art of Bollywood* (2002 - 2007) which travelled nationally and internationally. Since then, she has curated *The Photographers' Pilgrimage: Exploring Buddhist Sites* (V&A, 2009), co-curated *Indian Life and Landscape* (2009-10) which toured extensively in India, and co-curated *M.F. Husain: Master of Modern Indian Painting* (V&A, 2014). Her focus on contemporary South Asia has led to significant acquisition of work by contemporary artists and designers for the V&A's permanent collections.

**Dr. Patricia Smithen**, FIIC, ACR (ICON) is an Art Conservator, specialising in paintings, painted surfaces and contemporary art. She is an Associate Professor and Director of the Master of Art Conservation Program at Queen's University, Kingston, and a board member of the Ontario Heritage Response Network (ON-HERN). Recent research includes an international collaboration investigating Rembrandt's tronies, a technical study of Canadian Indigenous paintings from the 1970s and 1980s, and the use of modern media in traditional Thangkas and Paubhas. Current research interests include sustainable and practical conservation treatments, advanced non-destructive imaging of art, and ongoing studies into the history and conservation of modern paintings.



# Biographies cont:

**Sarah MacDougall** is Head of Collections and Special Projects, and former Director of Scholarship, at Ben Uri Gallery and Museum, specialising in the contribution of Jewish, refugee and immigrant artists to British visual culture since 1900. She has presented and published widely on these topics and curated numerous exhibitions including (with Marsha Ribeiro) Lancelot Ribeiro: Heads in and Out of our Time (Ben Uri Gallery, 2024). Most recently, she was Scientific co-ordinator of the exhibition British Art – Convergence (Centre of Modern Art, Gulbenkian Foundation, Lisbon, Portugal, 2025) and co-editor of the associated publication and is currently working on an Eva Frankfurter retrospective with the Kunsthaus Dahlem, Berlin (upcoming, October 2026). Sarah is a committee member of the Research Centre for German and Austrian Exile Studies at the University of London and co-editor of Yearbook 19 on the Applied Arts in British Exile from 1933.

benuri.org / @benuri.online

**Jelena Sofronijevic (@empirelinespodcast)** is a producer, curator, writer, and researcher, working at the intersections of cultural history, politics, and the arts. Their independent curatorial projects include Invasion Ecology (2024), SEEDLINGS: Diasporic Imaginaries (2025), and Can We Stop Killing Each Other? at the Sainsbury Centre (2025), and they produce EMPIRE LINES, a podcast which uncovers the unexpected flows of empires through art. They are also pursuing a practice-based PhD with Gray's School of Art, curating exhibitions of Balkan and Yugoslavian/diasporic artists in British art collections. Much of their research centres on pluralising representations of Central, Eastern and Southeastern Europe (CESEE)/diaspora communities and cultures, particularly from the Balkans and Yugoslavia, and more constructive, contemporary histories of non-alignment. More widely, they seek to platform lived experiences and perspectives often marginalised or excluded from representation, especially in anti-colonial and environmental activism. They work to make complex ideas accessible, not simple.

**Margaret Glover** is an award-winning producer, script editor and writer who works across genres and regions, including UK, EU and SWANA. She originally trained as a dramaturg, which emphasised the importance of understanding and interrogating context in relationship to the original raw material and its production for contemporary theatre audiences. This questioning spirit informs her cinematic collaborations and her mentoring. She recently trained as a 'Time to Think' facilitator and looks forward to offering these skills to the Panel Discussion: Painting through Time and Space.

# Biographies cont:

**Tam Joseph** (born 1947, Dominica) is an accomplished painter, illustrator, graphic artist, printmaker, and sculptor. He came to London at the age of eight and studied the Foundation Course at the Central School of Art in 1967, before enrolling in Fine Art at the Slade School of Fine Art. He left after a few months to embark on a whirlwind, nomadic journey across Europe, Turkey, Iran, Afghanistan, Pakistan, and India during the late 1960s.

Two decades later, Joseph continued his journey of instruction and discovery in Africa, travelling extensively through Nigeria, Ghana, Côte d'Ivoire, Burkina Faso, Togo, and Senegal. The eclectic, bohemian spirit underpinning these travels has played a defining role in his multifaceted exploration of contemporary realities, and in his engagement with the inspirations, aspirations, and contradictions that shape them.

Joseph's work is often figurative, personal, ephemeral, and idiosyncratic, marked by a surrealistic take on life as he perceives it. He has maintained an active studio practice since the 1980s and has participated in numerous solo and group exhibitions. His works are held in major corporate collections, including the Arts Council, and have been widely reproduced in publications such as *Harper's Magazine*, *Bloodaxe Books*, and *20th Century Painters and Sculptors* (Thames & Hudson, 1990), as well as by Shokadoh Bookstore in Kyoto, Japan. Among his best-known paintings are *Spirit of the Carnival*, referencing the Notting Hill Carnival, and *UK School Report*.

## **ORCHESTRA OF SAMPLES by Addictive TV**

Known for their innovative use of audio-video sampling, artists Addictive TV have performed internationally at festivals and venues, including RomaEuropa, WOMAD Mexico City's Centro Nacional de las Artes and the Pompidou Centre in Paris. Their global music project Orchestra of Samples, described by The Times as 'ingenious and compelling', is a musical journey without borders, connecting cultures by blending instruments from around the world, many traditional, some newly invented. Over two decades, they've built a vast archive, filming hundreds of musicians improvising worldwide, from India to Senegal, Kazakhstan to Colombia, sampling them all to create new music of extraordinary fusions.

[www.orchestraofsamples.com](http://www.orchestraofsamples.com)

[www.addictive.tv](http://www.addictive.tv)

[\\_@addictivetv](#)

# Biographies cont:

**Vasundhara Mathur's** work as a writer, researcher, and curator centres transnational histories and practices of placemaking, collective dreaming, archiving, memory and the role of artists and organisers in social movements.

In May 2024, as research lead for AHRC funded project *Our Heritage Our Stories*, Vasundhara curated a public programme at Tate, titled *The Archive is a Gathering Place*. The programme included workshops, performances, displays, talks and a publication exploring the archive as a place for collaboration, creativity and political practice. Tate Papers no. 36 provides a record of the talks, panel discussions and performances at the symposium and festival.

Vasundhara has worked on socially engaged archival projects with the BR Ambedkar collection at Columbia University, the Inequalities Institute at the London School of Economics and the Rare Books and Manuscripts Library at Columbia University, among others.

Over the past seven years, she has been researching in the archives of Japanese American activist Yuri Kochiyama. She is working with Kochiyama's daughter, Audee Kochiyama to develop an oral history project that aims to think of the archive as a pedagogical, living and multivocal resource.

Vasundhara has an MA/MRes in International and World History from Columbia University and LSE, and an MRes in History from Goldsmiths, University of London. She was Tate's inaugural International Research Fellow at M+ Museum in Hong Kong (2025).