St John’s Church in Kolkata has one of Zoffany’s iconic paintings, the recently-restored (by INTACH) The Last Supper, a subversive take on Da Vinci’s original classic, in which Zoffany portrayed Calcutta’s elite society in the 1780s as Christ and his disciples. Charles Greig unravels the layers of meaning represented by this fascinating painting.

The VMH has another Zoffany masterpiece, Colonel Antoine Polier and His Friends – a revealing self-portrait at his studio in Lucknow in the 1780s in which the painter Zoffany positioned himself with Claude Martin, Antoine Polier and John Wombwell, in a reflective mood presaging the ideas we now know as ‘orientalism’. Naman P. Ahuja takes us into the many metaphors staged by the artist through the paintings he displayed in this conversation piece. What relevance might this narrative hold for us, as we in turn display this painting now, in our times?

Entry only through East Gate (opp St. Paul’s Cathedral); cars are not allowed inside the campus; golf-cart shuttle service for elderly persons from East Gate.
Last Supper

Colonel Antoine Polier and his Friends