

Kakhanov 95



KKhanna 95

KRISHEN KHANNA

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**Grosvenor
Gallery**

ARTOHOLICS

Sponsored by



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CORAL

DESIGN & EVENTS

Exhibition design conceived by Shailly Sinha

Exhibition will continue
from 3rd Feb. to 10th Feb., 2020
at Artoholics, F-208, Lado Sarai, New Delhi-110 030

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To a British Art dealer some London galleries are known to have had impeccable taste and are quite legendary. One of these is the Leicester Galleries in London, then based in Leicester Square, who were exhibiting leading British artists including Henry Moore, Christopher Nevinson and David Bomberg, as well as European Artists such as Pablo Picasso and Henri Matisse. In 1959, following an introduction by Kenneth Clark, they included Krishen's work in an exhibition 'Artists of Fame and Promise'. This was followed by two solos in 1960 and 1962.

This success was despite him being a part time painter whilst working at Grindlay's Bank. It was not until 1960 that he resigned and reportedly went straight from a large leaving party at the bank to a very late and raucous welcoming party at Bal Chhabra's flat in Mumbai, at the later with no tie.

His family was from Faislabad, now Pakistan, and during Partition he was one of the millions who had to leave their home town and migrate to India. He arrived in Bombay on the 22nd February 1948 and started his career with the Grindlay's Bank. In the same year he was encouraged to submit a work to the Bombay Art Society; "*News of Gandhiji's Death*" was the work. Through this painting the critics Von Leyden and Schlesinger, as well as the other artists such as Husain, took note of Krishen's work and soon after he became an exhibiting member of the PAG. He played an integral part in their discussions and organisation, and believed strongly in the concept of mutual gain and sacrifice. There was much support and criticism amongst his peers, both intellectual and fraternal in nature, occasionally financial, which bound them together. *News of Gandhiji's Death* is now one of the iconic works of this period.

Once established as a full time artist he went on to show in London, Mumbai and Delhi. In 1962 he won The Rockefeller Foundation Fellowship. He later exhibited at the prestigious Egan Gallery in New York.

In the 1970's he returned to figuration and also moved to Delhi. Thus began an observation of Contemporary Indian life. This era in the political capital coincided with the Indo- Pakistan War of 1971, and later The Emergency, and Krishen above all captured this dark and shameful era. Notably in *The Game II* (1972), generals and officials are at a table whilst on the floor surrounding them are dead bodies. Or, *The Anatomy Lesson* (1973), where generals and ministers inspect a corpse.

Over the years he and Delhi have witnessed incredible developments. With millions and millions of migrants moving to the city. He himself moved away from Central Delhi to the outskirts to what was then a village to build his own purpose designed house and studio. He was not the only one and that quiet village is now a city, Gurgaon. He documented all this upheaval and change on the working class, and painted the local dhabas, the workers on lorries, the marginalised, for example *The Black Truck* (1974), at the NGMA Delhi.

He turned to the universal figure of suffering, Christ, as a source of inspiration to capture the suffering of this period on families and painted religious scenes in Contemporary Indian settings. He also looked to the Mahabharata for inspiration.

One of the famous and ear wringing aspects of Indian, and especially Delhi city life, are the Bandwallahs who perform a cacophonous sound at weddings. Krishen has painted them over and over, and this ongoing series has made Krishen close to the itinerant Bandwallhas, as he has got to know many of them over the years.

His masterpiece of this period is indeed in this very hotel, the virtuous ceiling mural, *The Great Procession*, that took him five years to complete. It is part of a now priceless collection that Krishen advised on and includes works by Padamsee, Husain and Tyeb Mehta.

In this his 95th year, I do wonder what would have happened to Krishen had he remained in the banking world. With his wonderful people skills and love of a good chat, I think that banking world, or for that matter any world which Krishen had chosen to be in, would be giving him the very same accolade that we in the Art World are doing for him right now.

Conor Macklin
Grosvenor Gallery
January 2020

A RELATIONSHIP BUILT ON TRUST

It is my great pleasure to write a note in this catalogue that is being brought out to celebrate Mr. Krishnen Khanna in his 95th year.

Mr. Krishen Khanna is an iconic painter and inarguably one of the foremost artists that India has given the world over the last century. He is one of the most versatile modernist of our times. Mr. Khanna is a genre painter and a narrator who weaves and spins images out of the fragments of time. His art springs from the observation of life lived around himself. In recognition of his contribution to the field of art, he has been awarded some of the top most honours of the country including Padma Shri and Padma Bhushan. We have had the honour to experience a small share of his rich life, having been associated with him for over a decade.

The Trust Group is one of India's leading full-service financial services groups in existence since 2001. TrustPlutus, the Wealth Management arm of Trust, is a boutique wealth management and multi-family office firm. Having started over eight years back, we work closely with some of the country's top families; we advise them on their investment portfolios and assist them for allied requirements on legal & tax matters, estate & succession planning requirements, next generation education and philanthropic aspirations. We advise on over Rs.7300 crs of investment wealth for our clients and have deep expertise and rich experience across equity, fixed income and alternate asset classes.

Art, over centuries, has been an important investment and instrument of inter-generational transfer of wealth for families globally and, as wealth managers, we work closely with our clients in this asset class.

We would like to congratulate Mr. Krishen Khanna in his 95th year, wish him many many more healthy and productive years and join him and his family in the grand celebrations!

Sameer Kaul

Managing Director & CEO

TrustPlutus Wealth Manager (India) Pvt. Ltd.



MALATI'S MARRIAGE
BAND AT RAVENSDALE
Oil on canvas
52 x 72 inches

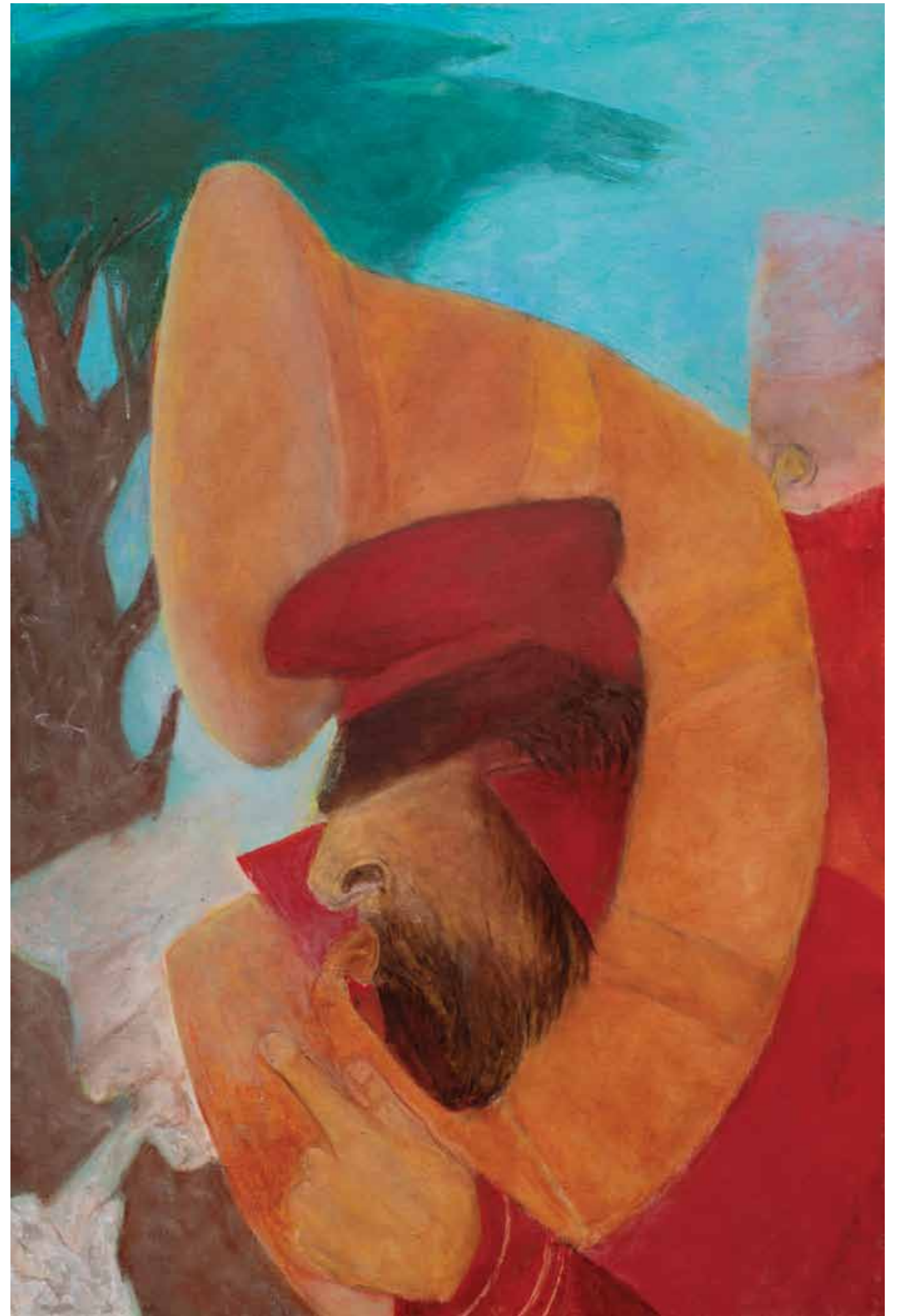
ARTICLE

UNTITLED
Oil on canvas | 42 x 36 inches





UNTITLED
Oil on canvas | 36 x 24 inches



BANDWALLAS NEAR A STAIRWELL
Oil on canvas | 36 x 36 inches



UNTITLED
Oil on canvas | 36 x 18.5 inches



UNTITLED
Oil on canvas | 60 x 36 inches



UNTITLED
Oil on canvas | 36 x 19 inches



UNTITLED
Oil on canvas | 36 x 19 inches





UNTITLED
Oil on canvas | 36 x 36 inches (triptych)





SOUTHERN SOIRÉE
Oil on canvas | 36 x 36 inches (triptych)

THE GOOD SAMARITAN
Oil on canvas | 72 x 48 inches

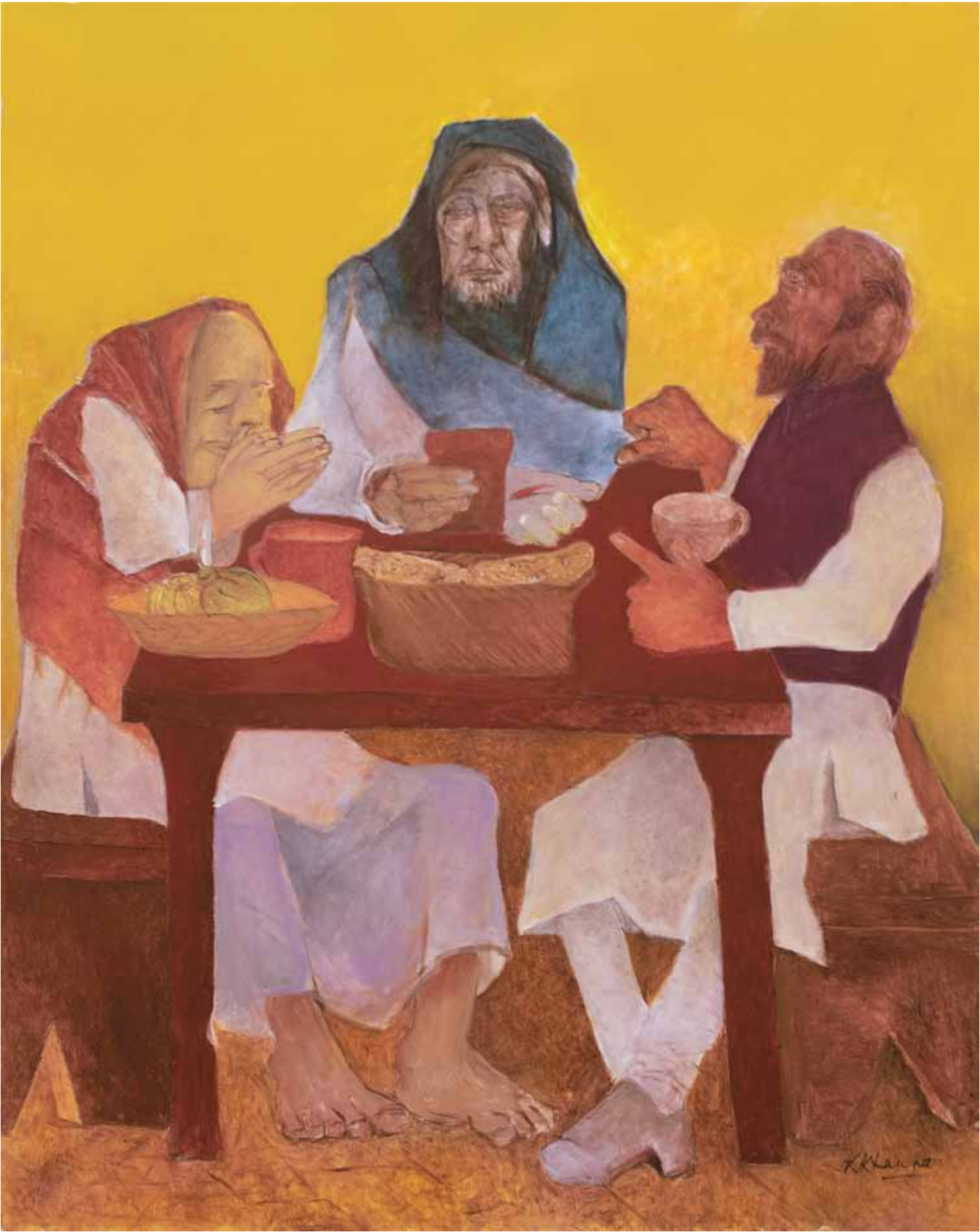


EMMAUS
Oil on canvas | 72 x 48 inches





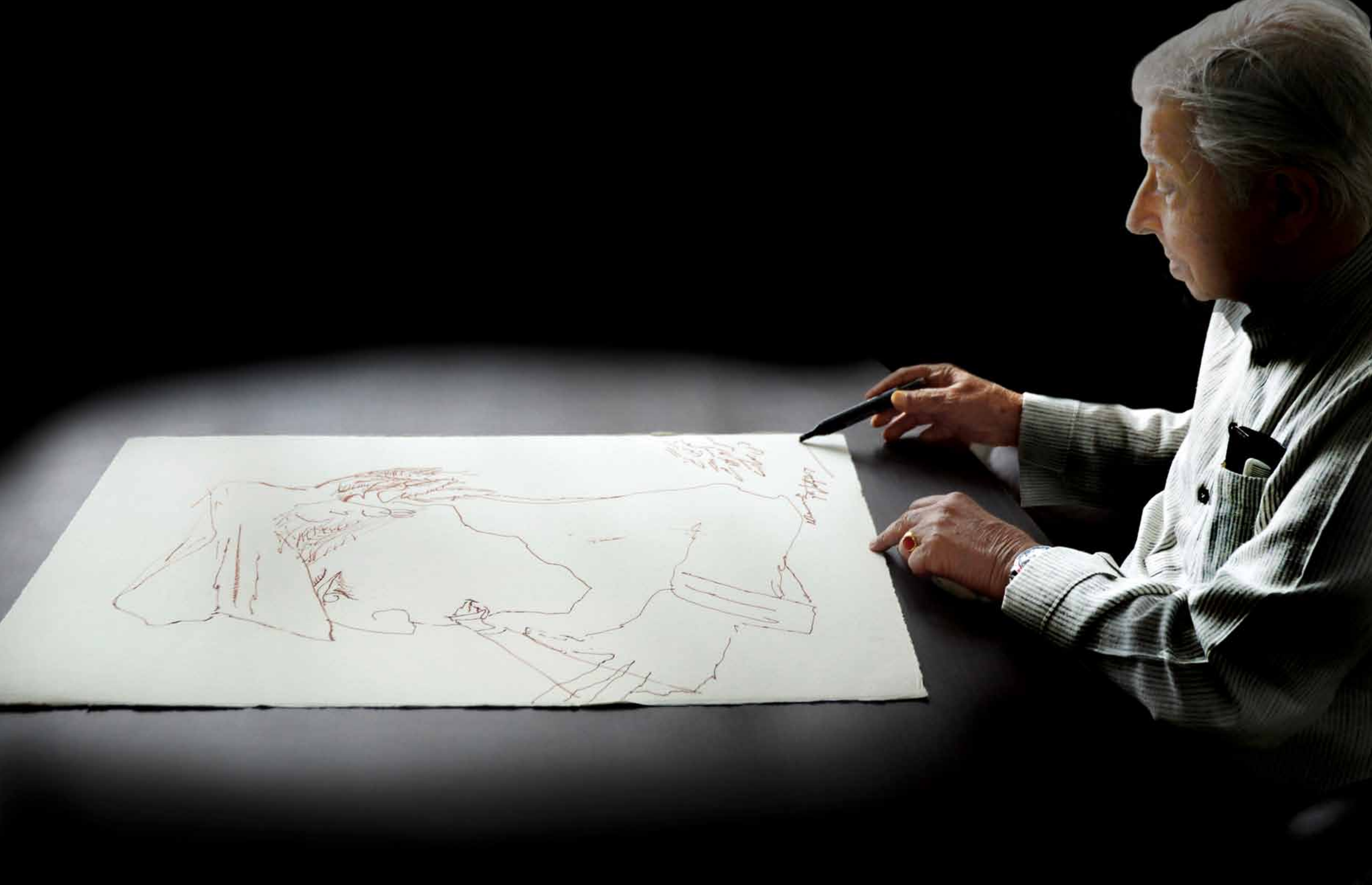
THE LAST SUPPER
Oil on canvas | 48 x 72 inches



EMMAUS
Oil on canvas | 60 x 48 inches



UNTITLED
Oil on canvas | 36 x 30 inches

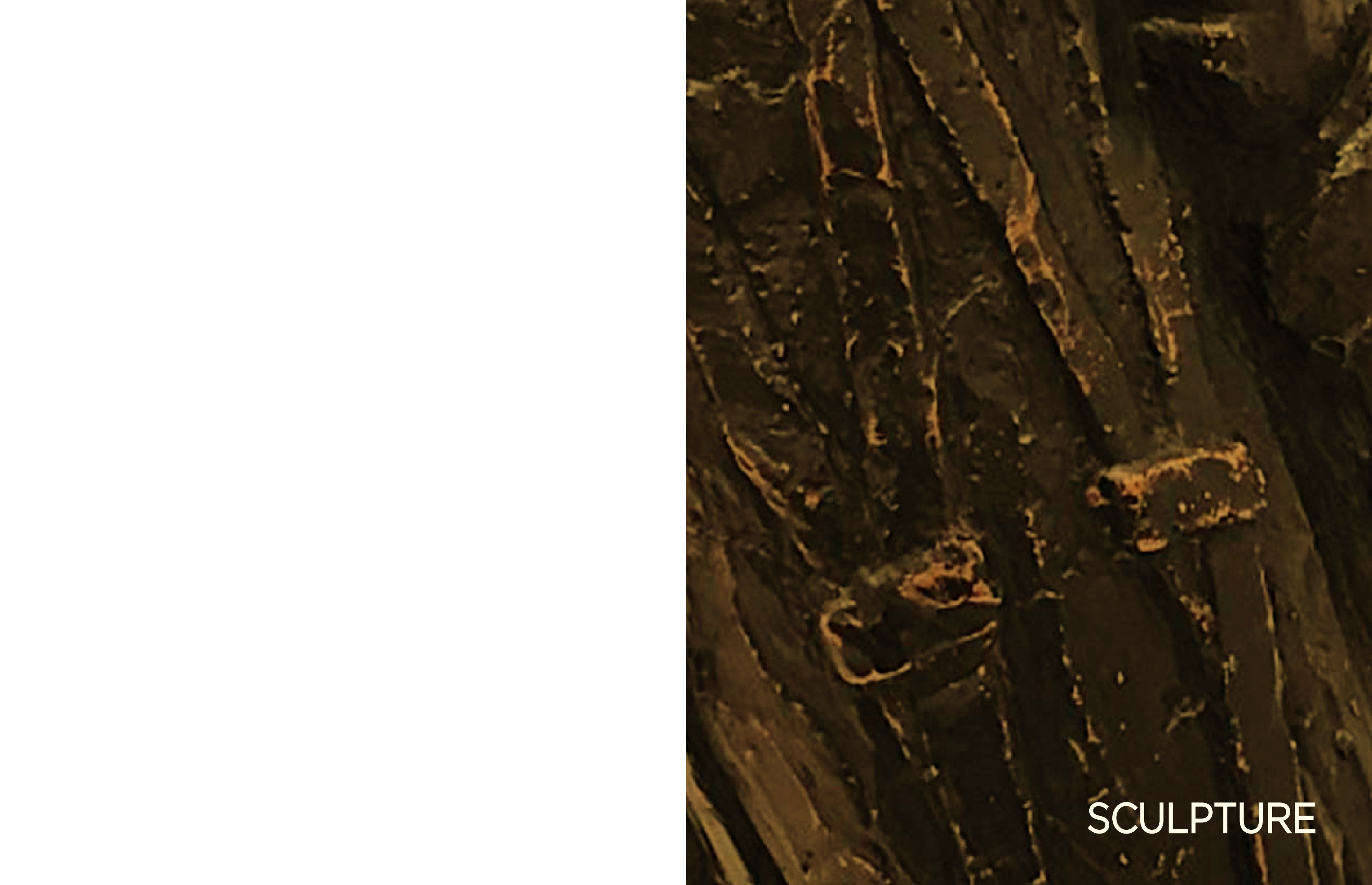


UNTITLED
Oil on canvas | 36 x 30 inches



IN MEMORIAM - HUSAIN, RAZA, BAL CHHABRA, RAM KUMAR & GAITONDE
Oil on canvas | 48 x 36 inches





SCULPTURE



THE EUPHONIUMS TUBA PLAYER
Bronze | 22 x 14 x 12 inches approx. | Edition of 9



THE DHOLAK PLAYER
Bronze | 25 x 14 x 11 inches approx. | Edition of 9



THE FLUTE PLAYER
Bronze | 21 x 15 x 11 inches approx. | Edition of 9



THE SOUSAPHONE TUBA PLAYER
Bronze | 23 x 11 x 14 inches approx. | Edition of 9



THE SAXAPHONE PLAYER
Bronze | 21 x 10 x 12 inches approx. | Edition of 9



THE DRUMMER
Bronze | 21 x 10 x 12 inches approx. | Edition of 9



BANDWALLA-A
Bronze | 21 x 9 x 15 inches approx. | Edition of 9



PHOTOGRAPHS

SPILLOVERS AND SUBTERFUGES:
KRISHEN KHANNA'S PHOTOGRAPHIC ADVENTURES

We had laid out a suite of Krishen Khanna's photographs from the late 1960s and early 1970s on the ground. Evening was upon us and the Blood Bank, the exhibition venue for 'Counter-Canon, Counter-Culture: Alternative Histories of Indian Art', a show I curated for the Serendipity Arts Festival in Goa last December, was already sweating spectres. An uncanny twinning was afoot between the historic site and Khanna's photographs, in which birds hovered eerily in empty cartons, a mangled car appeared like a dystopian city, and skin and brick had congealed under a spell. Exquisitely printed by his son, the photographer Karan Khanna, these half-a-century-old images - in the main abstract - still retained their auratic impulse in the digital format.

Many years ago, I had accidentally chanced upon Khanna's experimentation with photography in a literary anthology published in the late 1990s. [1] This may come as a surprise to the reader, but you have to imagine the Indian art world at a time when it was not yet ready to acknowledge the expanded practices of the Progressive Artists such as Khanna, as well as Akbar Padamsee, M F Husain and Tyeb Mehta - three of whom had had the gumption to wrestle with the language of filmmaking in an art context dominated by painting. In this text, Khanna, a raconteur par excellence, brought alive his adventure of experimenting with the composite photograph built from layers of projected images. The artist was not being hyperbolic when he likened that ecstatic moment to the unceasing "laughter of a mad man". [2]

Our eyes linger over the masses of black in these photographs, as they invoke a tantalizing substantiality - edgy enough to remind us of Hitchcock's 'Birds'. But we know better. After all, these are not Hitchcock's frenzied, misogynist images. Rather, we are witnesses to a pulsating void, by turns death-dark and meditative. The formal structure of these photographs allows for such a reading. See how Khanna engineers a push-pull between negative and positive space by a transposition of conventions. The negative space does not remain recessive. Instead, it takes on a projective appearance. And similarly, the positive space defies the rules, and becomes recessive.

These inky black photographs also remind us of Japanese ink drawings. Before he embarked on photography, Khanna was experimenting with the sumi-e technique. Idiosyncratic though this may sound, he adapted the technique to the contours of a bathtub. It so happened that Khanna who had been awarded the Rockefeller Fellowship in 1962 had been travelling through the US. During this trip, he found himself in a cramped hotel room in Honolulu, where

the only space available for work was a large bathtub. He laid the paper down in it and began to paint. In 2013, when I met Khanna in his studio in Gurgaon, he narrated the incident - or happy accident - in such a thrilling manner that it bears recounting.

"Finally I picked up the paper, it was horrible! It was a mess, I crumpled it up and threw it away. But what really interested me was what remained on the tub. It was fantastic and that gave me an idea. When you start investigating, it is like photography, there are ways and means and your mind starts working. The remains gave me an idea that I could use that method and then the problem would be, how would I further manipulate it, how do I further add to this? And the answer was, use a larger paper with channels which you create on both sides and drop ink and water from there. In other words, you don't touch the canvas. The tub is 5 1/2 feet, the paper is 6 feet, so you press it in gradually. Even the pressing is important because where do you want to drop from, you see? You have to see where you want to let the ink run. We were in Honolulu, I was using these narrow strips like they have these rolls and such. So I said let me try something else, a large one." [3]

Khanna improvised his own version of sumi-e paintings by harnessing the accidental patterns of ink, although he was clear that he was not attempting to become a sumi-e master. After a few years, though, he felt that it had become too much of a 'slick trick'. Instead, he turned to the trove of slides he had collected on his trips to Southeast Asia and Japan. While projecting these on a canvas in his very small studio in Delhi, an epiphany occurred: "The image of crows, wild, cawing, spilled all over my studio. It was a tremendous and unexpected sight." [4] Khanna had accidentally used a wide-angle projector to project the slide of a Japanese screen painted with crows, fanning them across his painting table, the walls, and floor. His immediate thought was that this scene would make a spectacular painting, but, on reflection, he decided to photograph it. Khanna pursued the drama of the projected image leaking out of the painted frame and breaking into ambient reality over the next few years, playing with multiple projections, manipulating light and creating granular images. [5]

Once Khanna had produced a negative with an image 'distortion', he turned it into his 'master negative' and used it to breed another negative. He called these his 'breeder negatives'. Speaking in a self-reflexive mode, he observes: "This is really going into photography itself, the medium. It's like painting; we are taking subjects that are interesting. But the moment you start talking about the 'in talk' of painting itself, how that reacts, that's where the internal mechanism is. And photography is capable of this kind of multiple image-making." [6]

Seeding one image from another, Khanna created a large number of iterations for the 'Birds in my Studio' series. From silken crows or ravens settling on the artist's studio table with open desiring beaks to birds of passage portrayed as mere specks gliding through the studio, with his painting implements hanging like fish bones or ribcages on the wall. [7] Some recurrent images in the photographs - birds, cars, bricks and cartons - compel us to read them through an archetypal lens: the tropes of flight, fear and risk, home and belonging, and the mysterious carton, empty yet full in a Zen-like manner.

Khanna continued with his experimentation in photographic abstraction in the early 1970s. Leaving the solitary confines of his studio, he threw himself into a collaborative project of an ambitious scale for the Indian pavilion at Asia's first world fair, Expo 70 in Osaka, which was attended by millions of people. While the world fairs were sites of competing nationalisms in the Cold War era (and in this case, Japan's showcasing of its rapid economic growth in the 1960s and its desire to dominate over Asia), they were also hubs of experimentation with the latest technologies replete with futuristic buildings and scientific advancement in robotics and telephony.

Khanna contributed two large photo-murals, one for the Metals and Minerals Trading Corporation of India (MMTC) and the other for the Shipping Corporation of India. The commission for these murals was facilitated by Som Benegal, a multimedia specialist who had worked in radio, television, exhibition design and print media since the early 1940s. For these murals, Khanna collaborated with the eminent photographer Madan Mahatta and the scintillating music composer Vanraj Bhatia. Khanna and Mahatta visited the Bailadila site rich in iron ore in the Dantewada district of Chhattisgarh, and took hundreds of photographs. Khanna projected these images on different surfaces and then created a composite collage from the multiple projections. The final result is dark and spectral with glimpses of excavation machines and the lone adivasi woman with a headload. This is clearly not a valorisation of India's industrial advancement. The overexposed, penumbral images neither allow us to see the present horizon in the photo-collage nor the future.

By contrast with the mural on mining, which is densely layered, the shipping mural is spare. It is also the more painterly of the two. We see a mandala floating over a stylized depiction of waves. Apparently, what looks like a mandala seems to be an allusion to the national symbol, the lotus. On closer scrutiny, we realise that the lotus is composed of rotating oil tankers. A similar oil tanker appears in the mining mural with a faint 'Jawaharlal Nehru' written on it.

Neither of the photo-murals merely illustrate their designated brief of glorifying the modern nation. I would argue that Khanna has politicised the gesture of abstraction by inserting ambiguities into the celebratory discourse of the expo. While Khanna's project here involved complicity with the nation-building and Cold War mandates, he knew how to stand apart from an easy identification of the artist-citizen with the nation. Nehru had already died in 1964 and the spectral adivasi woman in the MMTC mural, allows us to do a past forward on history, charting the course from the birth of the Naxalite movement to the recent cycles of land alienation, the displacement of local communities in the name of infrastructure development, and the violence and counter-violence between the State and insurgent forces that has brutalized large parts of Central India. Like the missing ship in the lotus mandala in the shipping mural which breaks the illusion of wholeness, Krishen Khanna too was able to look at the Nehruvian system both with pride in its achievements and criticality towards its misjudgements.

Nancy Adajania

Mumbai 2020

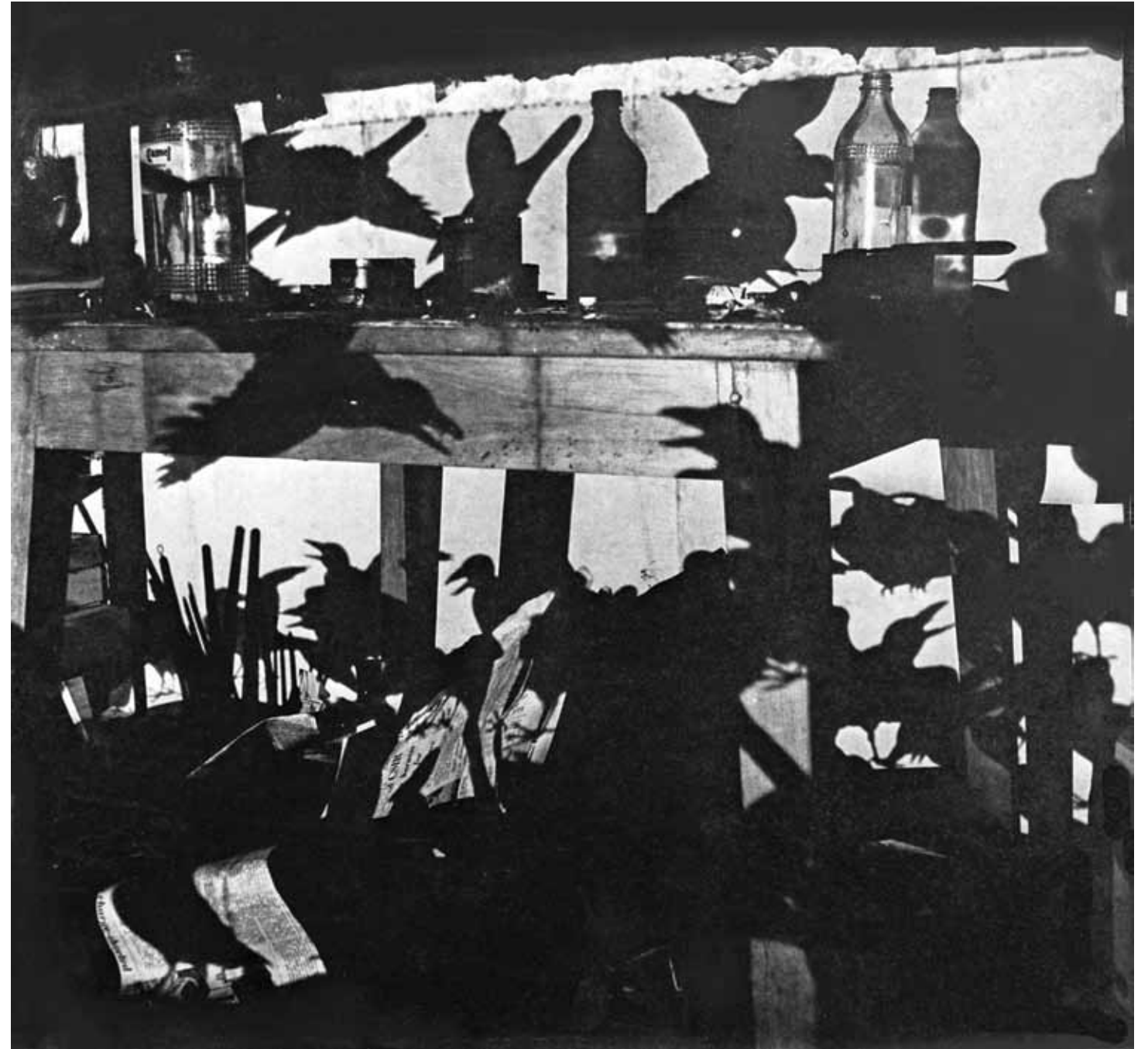
Notes

1. Krishen Khanna, 'Where Art Begins' in Monisha Mukundan ed. *Mosaic: New writings from Award-winning British and Indian Writers* (New Delhi: Penguin, 1998), pp. 97-100.
2. *Ibid*, p. 99.
3. Krishen Khanna, in conversation with the author, Gurgaon, 12 November 2013.
4. Khanna, *Mosaic*, 1998, p. 99.
5. Khanna owned a Hasselblad, three Leicas and a number of projectors including a fabulous collection of light meters.
6. Krishen Khanna, in conversation with the author, Gurgaon, 12 November 2013.
7. After using the slide of the Japanese screen with painted crows, Khanna used photographs of live crows. Some of the photographs of the birds may also have been sourced from Peter Jackson, Reuters' Chief Correspondent who was in Delhi from the early 1950s to 1970. A passionate wildlife conservationist and photographer, he would often visit the wildlife reserve outside Delhi. On one such trip, Khanna recalled that Jackson had photographed "these great big crows, they were like ravens. In fact, before he went away he left his projector with me and gave me some of these pictures as well." Krishen Khanna, in conversation with the author, Gurgaon, 12 November 2013.

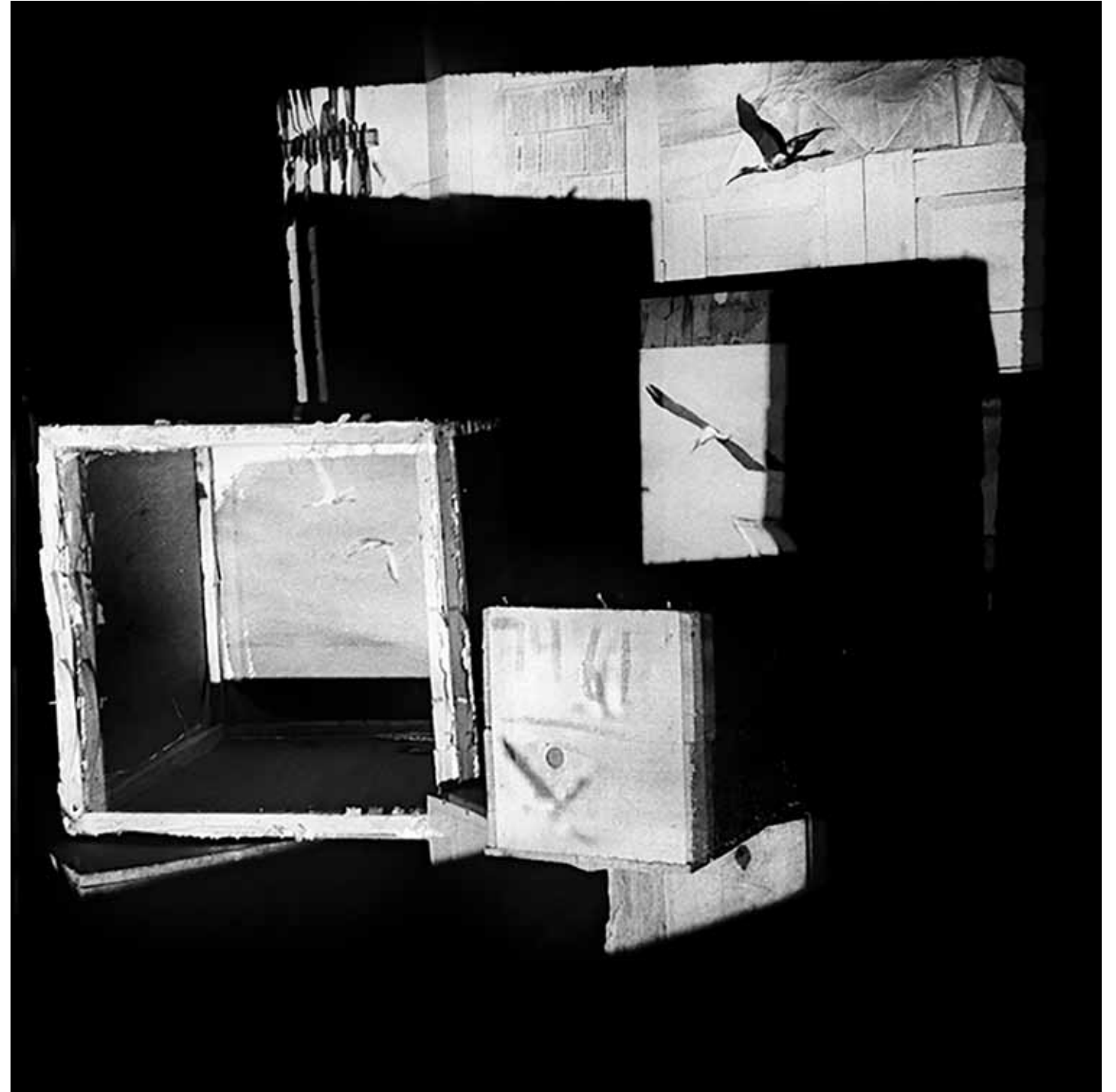


UNTITLED
B/W Photographs | 17 x 33 inches

THE CROWS IN MY STUDIO
B/W Photographs | 35 x 35 inches



THE BIRDS IN MY STUDIO - 1
B/W Photographs | 24 x 24 inches



THE BIRDS IN MY STUDIO - 2
B/W Photographs | 24 x 24 inches



THE BIRDS IN MY STUDIO - 3
B/W Photographs | 24 x 24 inches



THE BIRDS IN MY STUDIO - 4
B/W Photographs | 24 x 24 inches



BAL CHABRA
B/W Photographs | 24 x 24 inches



BAL CHHABRA
B/W Photographs | 24 x 18 inches





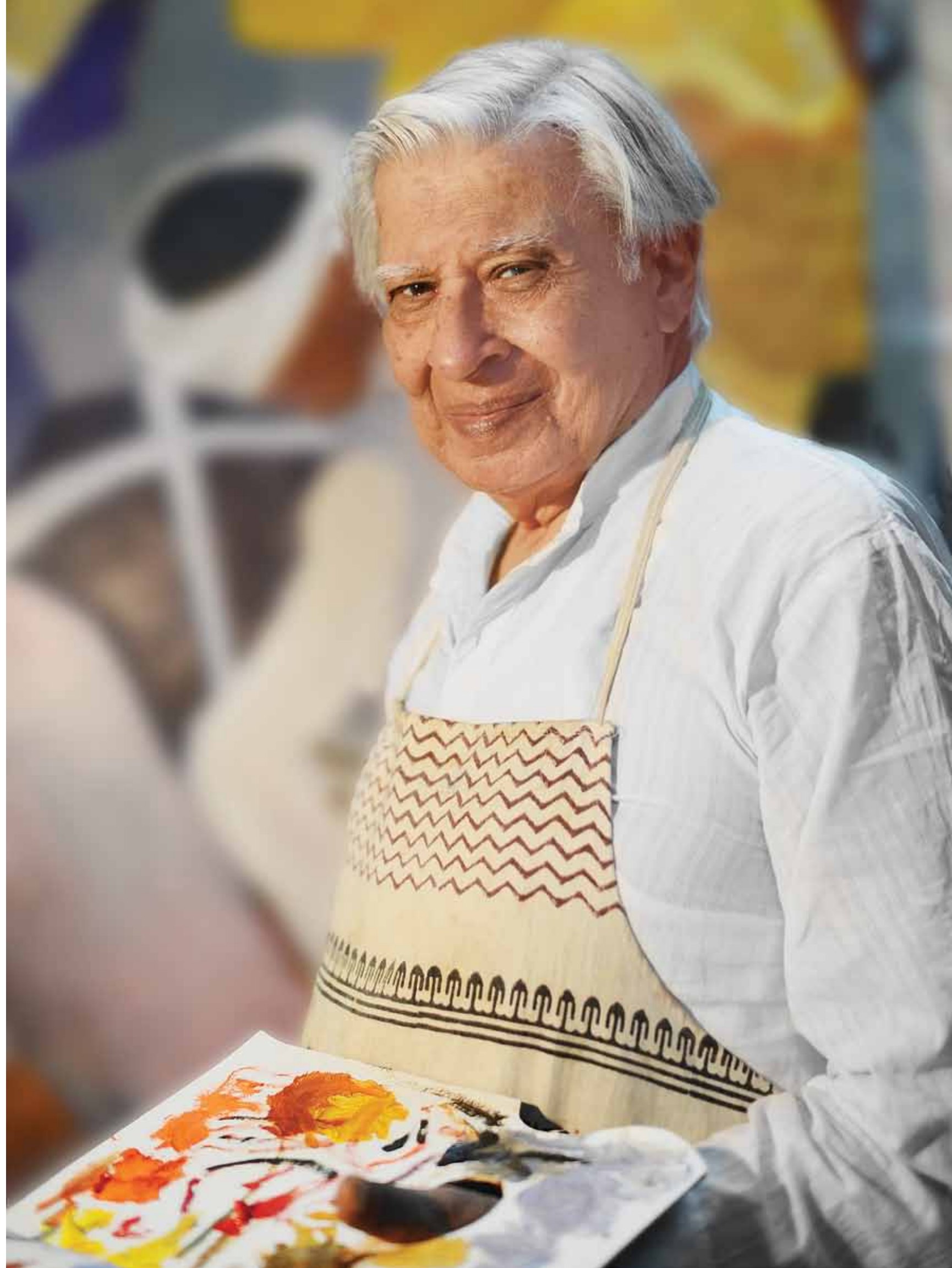
TREE GUARD
B/W Photographs | 24 x 24 inches



DECONSTRUCTED CAR - 2
B/W Photographs | 24 x 24 inches

UNTITLED
B/W Photographs | 24 x 23 inches





K R I S H E N K H A N N A

1925- Born in Lyallpur (now Faisalabad, Pakistan)

EDUCATION

- 1929-1934-Schooling in Lahore at the Sacred Heart and Cathedral School. Passed two examinations of the Royal Drawing Society, London.
- 1936-Successfully competed for Kipling Scholarship to study in Kipling's old school located in Windsor.
- 1940-Imperial Service College, Windsor, England
- 1945-B.A (Hons.) from Punjab University, Lahore
- 1945-46-Worked at Studio One with Sheikh Ahmed, Lahore
- 1947-1961-Covenanted Assistant at Grindley's Bank, India.

SELECTED SOLO EXHIBITIONS

- 2016-KrishenKhanna: Drawings & Paintings, Vadehra Art Gallery, New Delhi
- 2015-When the band begins to play..., Grosvenor Gallery, London
- 2013-A Celebration of Lines, Sakshi Gallery, Mumbai
- 2010-KrishenKhanna: A Retrospective, presented by Saffronart at Lalit Kala Akademi, New Delhi
- 2008-The Savage Heart, Cymroza Art Gallery, Mumbai
- 2005-Saffronart and Berkeley Square Gallery, London
- 2004-An Airing, Pundole Art Gallery, Mumbai
- 2001-Kumar Art Gallery, New DelhiSaffronart and Pundole Art Gallery, New York
- 1995-Sakshi Gallery, Mumbai
- 1994-Vadehra Art Gallery, New Delhi
- 1991-Gallery Espace, New Delhi
- 1989-Centre for Contemporary Art, New Delhi
- 1986-Exhibition of drawings and paintings,Sarla Art Centre, Chennai
- 1983-Exhibition of drawings, Garhi Studio, New Delhi
- 1980-RabindraBhavan, Lalit Kala Akademi, New Delhi
- 1979-Dhoomimal Art Gallery, New Delhi
- 1975-Dhoomimal Art Gallery, New Delhi
- 1974-Black Partridge, New Delhi
- 1973-Pundole Gallery, Mumbai
- 1969-Photographs, Kunika-Chemould, New Delhi Experimental Photographs, Pundole Gallery, Mumbai
- 1966-Kumar Art Gallery, New Delhi
- 1965-Egan Gallery, New York
- 1964-Kumar Art Gallery, New Delhi. Watkins Art Gallery. American University, Washington DC
- 1962-Kunika Art Centre. Leicester Galleries, London
- 1961-Ashoka Gallery, Kolkata. Jehangir Art Gallery, Mumbai
- 1960-Kumar Art Gallery, New Delhi. Leicester Gallery, London

- 1959–Kumar Gallery, New Delhi
- 1958–Kumar Gallery, New Delhi
- 1957–All India Fine Arts and Crafts Society (AIFACS), New Delhi
- 1955–USIS, Chennai.
- 1946–J. Ray Bookshop, Lahore

SELECTED GROUP EXHIBITIONS

- 2015–Abby Grey and Indian Modernism: Selections from the NYU Art Collection, Grey Art Gallery, New York University, New York
- 2014–Ode to Monumental: Celebration, Visuality, Ideology, presented by Saffronart at Lalit Kala Akademi, New Delhi and Jehangir Art Gallery, Mumbai
- 2013–Ideas of the Sublime, presented by Vadehra Art Gallery at Lalit Kala Akademi, New Delhi; Edge of Reason and beyond, into pure creativity, presented by Indian Art Circle at Lalit Kala Akademi, New Delhi; The Discerning Eye: Modern Masters, Vadehra Art Gallery, New Delhi
- 2012–Synergy 2012, 12th Anniversary Show, Tao Art Gallery, Mumbai; Crossings: Time Unfolded, Part 2, KiranNadar Museum of ART (KNMA), New Delhi; Talking Heads, Art Alive Gallery, New Delhi
- 2011–The Art of Drawing, The Guild Art Gallery, Mumbai; Masterclass, Dhoomimal Art Gallery, New Delhi; Ethos V: Indian Art Through the Lens of History (1900 to 1980), Indigo Blue Art, Singapore; Manifestations V, Delhi Art Gallery, New Delhi; Roots in the Air, Branches Below: Modern & Contemporary Art from India, San Jose Museum of Art, San Jose; Time Unfolded, KiranNadar Museum of Art (KNMA, New Delhi); Celebration 2011, Annual Exhibition, Kumar Art Gallery, New Delhi
- 2010–11 A Collection, Sakshi Gallery, Mumbai
- 2010 Sakshi Gallery, Mumbai
- 10 x 10, Gallery Threshold, New Delhi; Black is beautiful, India Fine Art, Mumbai
- Essential, Eclectic,... Ephemeral, The Harrington Mansions, Kolkata
- Art Celebrates 2010: Sports and the City, represented by Art Alive Gallery at Lalit Kala Akademi, New Delhi to coincide with the hosting of the Commonwealth Games
- Master's Corner, organized by Indian Contemporary Art Journal at Jehangir Art Gallery, Mumbai; India International Art Fair, New Delhi
- Contemporary Printmaking in India, presented by Priyasri Art Gallery, Mumbai at Jehangir Art Gallery, Mumbai; Priyasri Art Gallery, Mumbai
- Evolve: 10th Anniversary Show, Tao Art Gallery, Mumbai
- Annual Exhibition, Chawla Art Gallery, New Delhi
- Bharat Ratna! Jewels of Modern Indian Art, Museum of Fine Arts, Boston
- Master Class, The Art Trust, Mumbai
- Sacred and Secular, India Fine ART, Mumbai
- Kalpana: Figurative Art in India, presented by the Indian Council for Cultural Relations (ICCR) at Aicon Gallery, London; The Indian

- Council for Cultural Relations (ICCR)
- 2008–2009–Paz Mandala, Lalit Kala Akademi, New Delhi
- 2008–Harvest 2008, organized by Arushi Arts at the Stainless Gallery, New Delhi; Faces, Tao Art Gallery, Mumbai; Baisakh 08, Polka Art Gallery, New Delhi
- 2004–Concept and Form, Vadehra Art Gallery, New Delhi
- 2003–Exhibition of drawings, Pundole Art Gallery, Mumbai; Transition at UBS, London; Of Memories, Dreams, Reverses, Anant Art Gallery, New Delhi; 2001 Living Legends of Indian Contemporary Art, Tao Art Gallery, Mumbai
- In Conversations, Gallery Espace, New Delhi
- Indian Art Circle, Habitat Centre, New Delhi
- Saffronart and Pundole Art Gallery, New York
- 1999–Mahabharat, Gallery 7, Mumbai
- 1998–The Probing Eye, an exhibition of Photographs, Surendra Paul Art Gallery, New Delhi
- Drawings, Guild Art Gallery, Mumbai
- 1997–Tryst with Destiny, Art from Modern India 1947–1997, Singapore Art Museum, organized by Centre for International Modern Art (CIMA), Kolkata; Six Modern Masters, Kumar Gallery, New Delhi
- 1996–A Tree in my Life, Village Gallery, New Delhi
- The Moderns, Inaugural Exhibition, National Gallery of Modern Art (NGMA), Mumbai
- The Mahabharata, The Card Player and the Scribe, Kumar Gallery, New Delhi
- 1995–Bombay, presented by RPG Enterprises; Rive of Art, Inaugural Exhibition, Art Today
- 1994–Indian Drawing Today, All India Fine Arts and Crafts Society (AIFACS), organized by Gallery Espace, New Delhi
- The Solids, 2nd Drawing Biennale, exhibited as a Special invitee
- 1993–Reflections and Images, Vadehra and Jehangir Art Gallery, Mumbai
- 1992–Masters of Indian Art, Hotel Intercontinental, Mumbai
- 1991–Remembering Kali, Pundole, Pundole Art Gallery, Mumbai
- Birla Academy of Art, Anniversary Exhibition, Kolkata
- Addressing Gandhi, traveling exhibition by Sahmat
- The Fifth Biennale, Havana Cuba
- 1989–Timeless Art, Exhibition and Auction
- Sotheby's, Mumbai
- Artist's Alert, exhibition and auction by Sahmat, New Delhi
- 1988–First International Biennale, Lahore, Pakistan
- Festival of India, Japan
- 1987–Festival of India, Japan
- Coups de Coeur, Geneva
- 1986–Baghdad International Festival of Art
- 1985–Ram Kumar and Krishen Khanna, Gallery 7, Mumbai
- 1984–Inaugural Exhibition, Gallery 7, Mumbai
- 1982–Modern Indian Painters, Hirschhorn Museum, Washington DC

- Contemporary Indian Art, Burlington House, London
- Myth and Reality, Museum of Modern Art, Oxford, UK
- International Triennale, New Delhi
- 1981-Inaugural Exhibition, Roopankar Museum, Bharat Bhavan, Bhopal
- Indian Painting Today, Jehangir Art Gallery, Mumbai
- 1979-Modern Asian Art, Fukuoka Art Museum, Japan
- 1976-Pictorial Space, Lalit Kala Akademi, New Delhi
- Indian Painting 1977, Chandigarh, organized by Black Patridge Gallery
- 25thPugwash Conference, Chennai
- 1972-Art Now, Kunika Chemould, New Delhi
- One World through Art, Ben and Abbey Grey Foundation, St. Paul, MN, USA
- 1971-Contemporary Indian Art, Renwick Gallery (71 or 72?)
- Smithsonian Institute, Washington DC
- 1970-Art Now, Kunika Chemould, New Delhi
- Photographic Murals in Indian Pavilion, Expo'70, Indian Pavilion, Osaka, Japan
- 1969-Contemporary Art, Dialogue between East and West, Museum of Modern Art, Tokyo, Japan.
- Indian Painters 69, Max Mueller Bhavan & Birla Academy, Kolkata
- 1968-New Art Centre, London
- First International Triennale, New Delhi
- 1966-Lincoln Centre, New York
- 1965-Ten Contemporary Artists from India, Detroit Institute of Arts, Detroit; Travelled to University of South Florida, Tampa; Jacksonville Art Museum, Jacksonville; Issac Delgado Museum of Art, New Orleans; Hunter Gallery, Chattanooga; Colorado Fine Arts Centre, Colorado Springs; San Francisco Museum of Art, San Francisco; MIT Hayden Gallery, Cambridge; East West Centre, Honolulu; and New Jersey State Museum, Trenton
- Annual Exhibition, Lalit Kala Akademi, New Delhi
- 1964-Six Artists in Black and White, Sridharani Gallery, New Delhi
- 1963-Contemporary Painters from India, Gallery 63, New York
- Eight Contemporary Artists from India, Lever House, New York
- 1962-National Exhibition, Lalit Kala Akademi, New Delhi
- Venice Biennale, Indian Participation
- 1961-Tokyo Biennale
- 1960-Sao Paulo Biennale
- 1959-Artists of Fame and of Promise, Leicester Galleries, London
- Trends in Contemporary Paintings from India, Graham Gallery, New York.
- Modern Indian Art, Cairo
- Contemporary Art from India, Essex, Dortmund, Zurich
- Inaugural Exhibition, Gallery 59, Mumbai
- 1957-Tokyo Biennale
- 1956-Eight Painters, Indian and Eastern Newspaper Society Building, New Delhi
- 1954-With M.F Husain at All India Fine Arts and Crafts Society

(AIFACS), New Delhi

- 1952-53-Progressive Artists at Madras College of Art, Chennai
- 1951-Exhibition at Progressive Artists Group at Jehangir Art Gallery, Mumbai
- 1949-Progressive Artist's Group, Chetna Restaurant, Mumbai
- Progressive Artist's Group, Artists Aid Centre
- 1946-Annual Exhibition, Punjab Art Society
- Mayo School of Art Annual Exhibition, Lahore

HONOURS AND AWARDS

- 2011-Padma Bhushan, Government of India
- 2004-Lalit Kala Ratna from the President of India
- 1997-Kala Ratna, All India Fine Arts & Crafts Society (AIFACS), New Delhi
- 1990-Padma Shri, Government of India
- 1989-Gold Medal, First International Biennale of Art, Lahore Pakistan
- 1989-Sahitya Kala Parishad Award, New Delhi
- 1986-President's Award at Baghdad International Festival of Art
- 1965-Award, Lalit Kala Akademi Annual Exhibition, New Delhi
- Fellowship of the Council for Economic and Cultural Affairs, New York
- 1964-Artist-in-Residence, American University, Washington DC
- 1962-63-Fellowship Rockefeller Council, New York
- 1962-Travel Fellowship by Council for Economic and Cultural Affairs, New York
- 1955-Commendation, Bombay Art Society Award, Mumbai
- 1955-Saurashtra Government Award for Oil Painting
- 1946-Commendation, Mayo School of Art Annual Exhibition, Lahore.

SPECIAL PROJECTS

- A Far Afternoon -A painted saga - Piramal Art Foundation
- Laminated drawing 7.6 feet x 80 feet mural at I.T.C Hotel, Chola Chennai.
- Mural-Oil on canvas in dome of ITC Maurya Hotel. Completed after four years in 1987.
- Déclaration Universelle Des Droits de l'Homme Liberté 1998.
- Triptych, oil on canvas, The Legacy, British Council in India, 7 feet x 15 feet.
- Circular floor mural in mosaic in W.W.F building in Mahim Nature Park, Mumbai.
- Memorial to Salim Ali, W.W.F Nature Park-assemblage of stone and grass.
- Painting of St. Francis with animals donated to W.W.F, auctioned.
- Photographic murals for Shipping Corporation of India. M.M.T.C, India at Expo '70, Osaka, Japan.
- Photographic mural at Zagreb, Trade Fair.
- FILMS AND DOCUMENTARIES
- Numerous films & documentaries on Work / paintings & murals done by different film makers

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And last but not least my father - Krishen Khanna for being with us all through these 95 years.

Karan Khanna



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