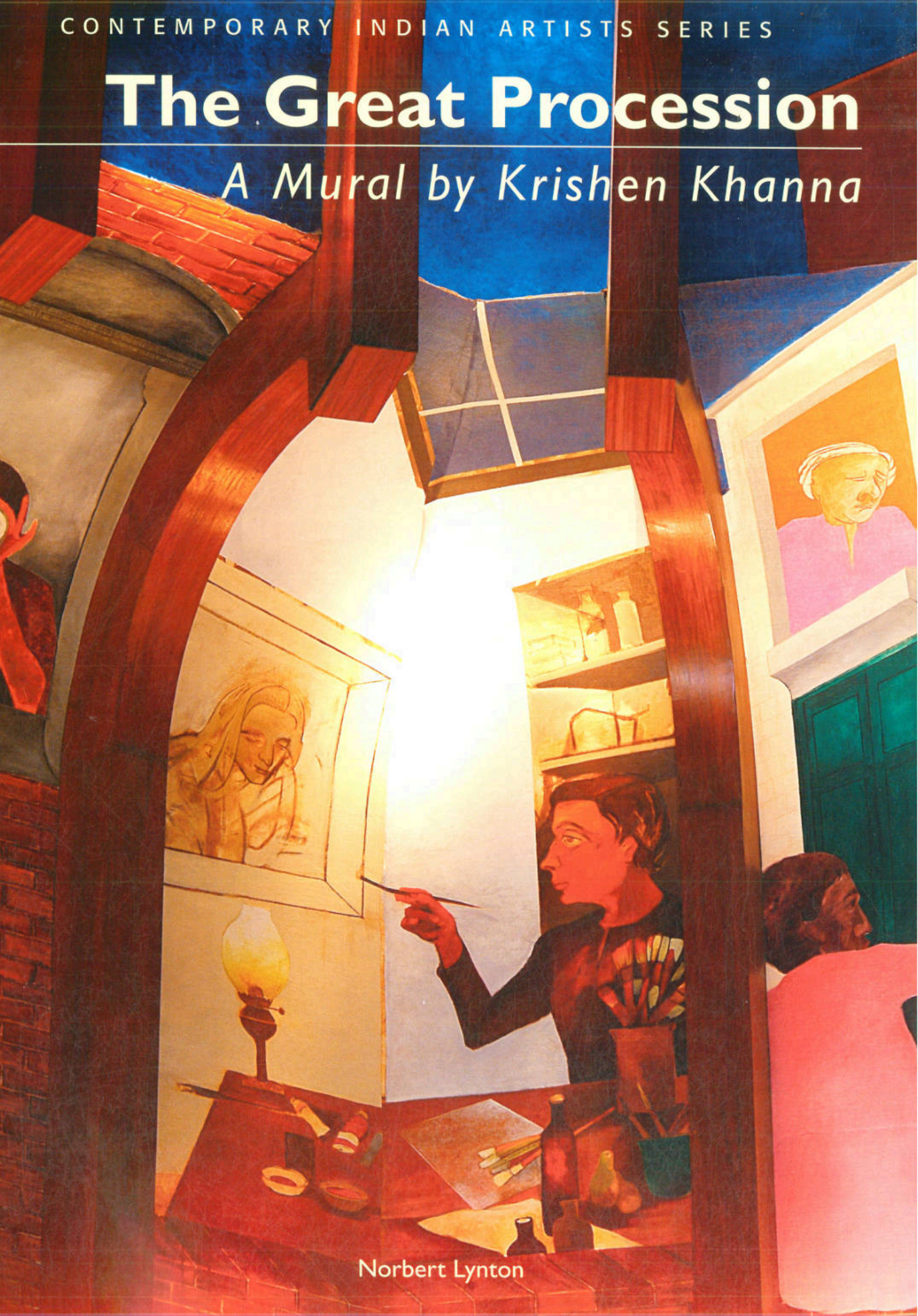
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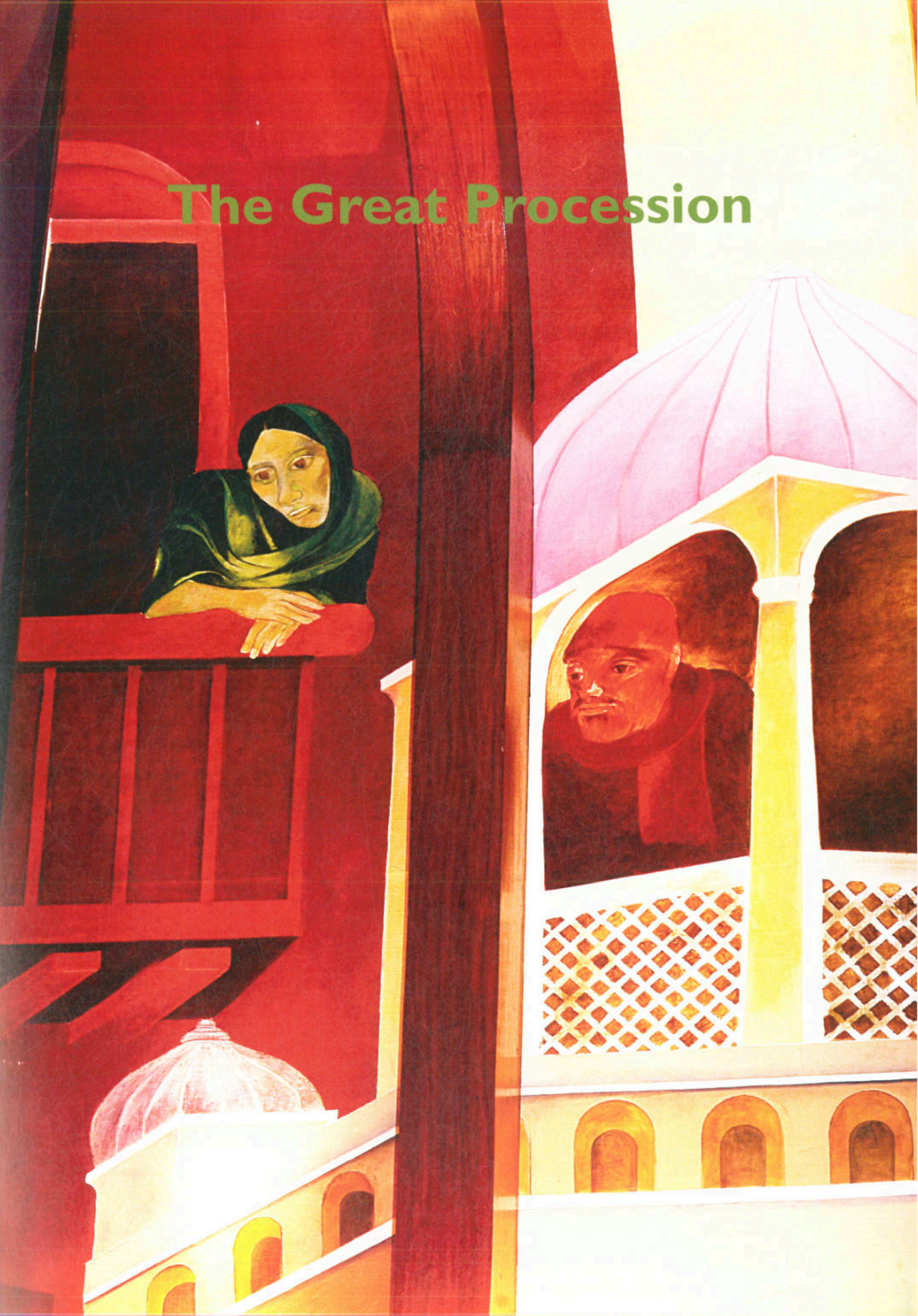
The Great Procession

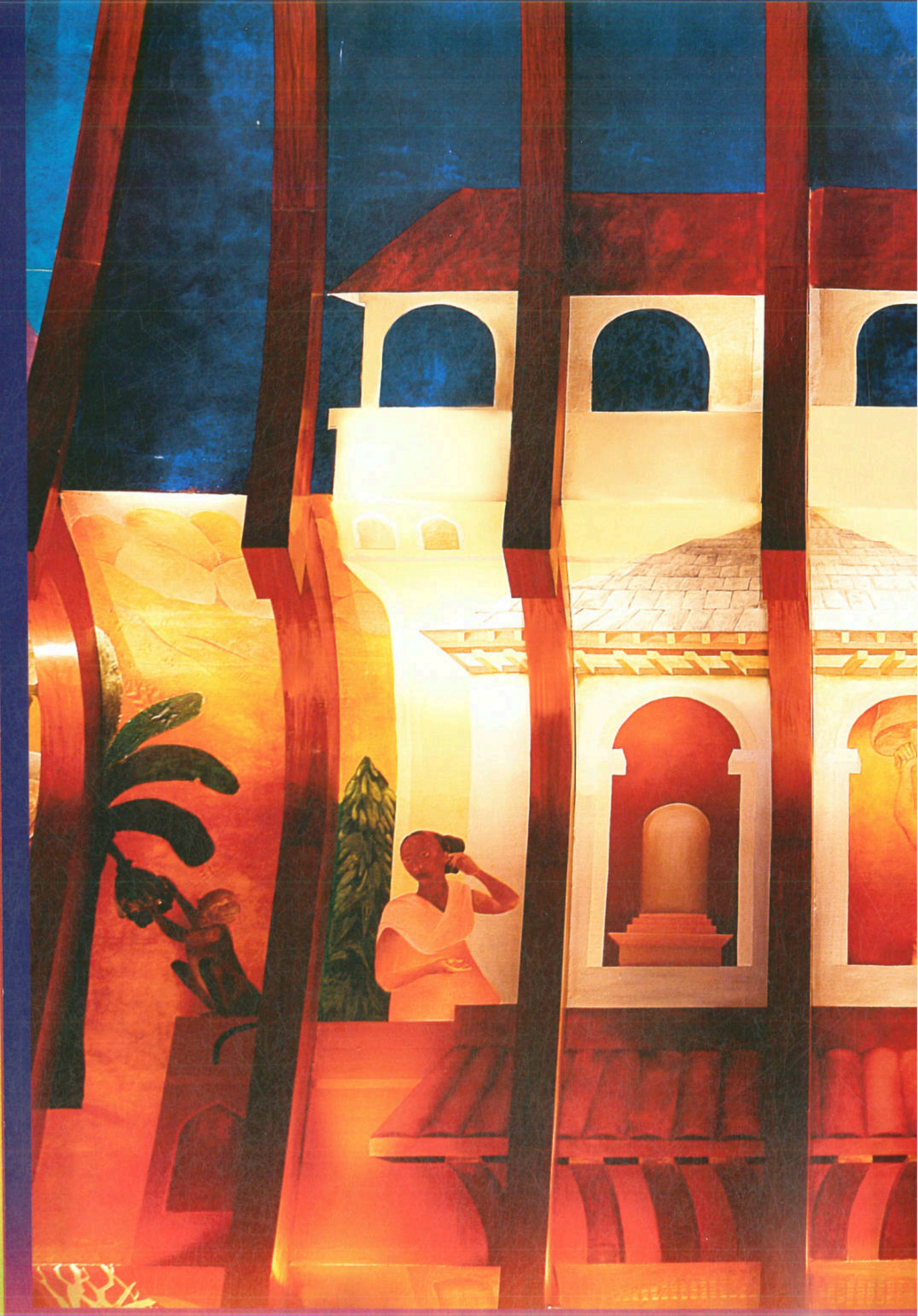
A Mural by Krishen Khanna



Norbert Lynton

The Great Procession

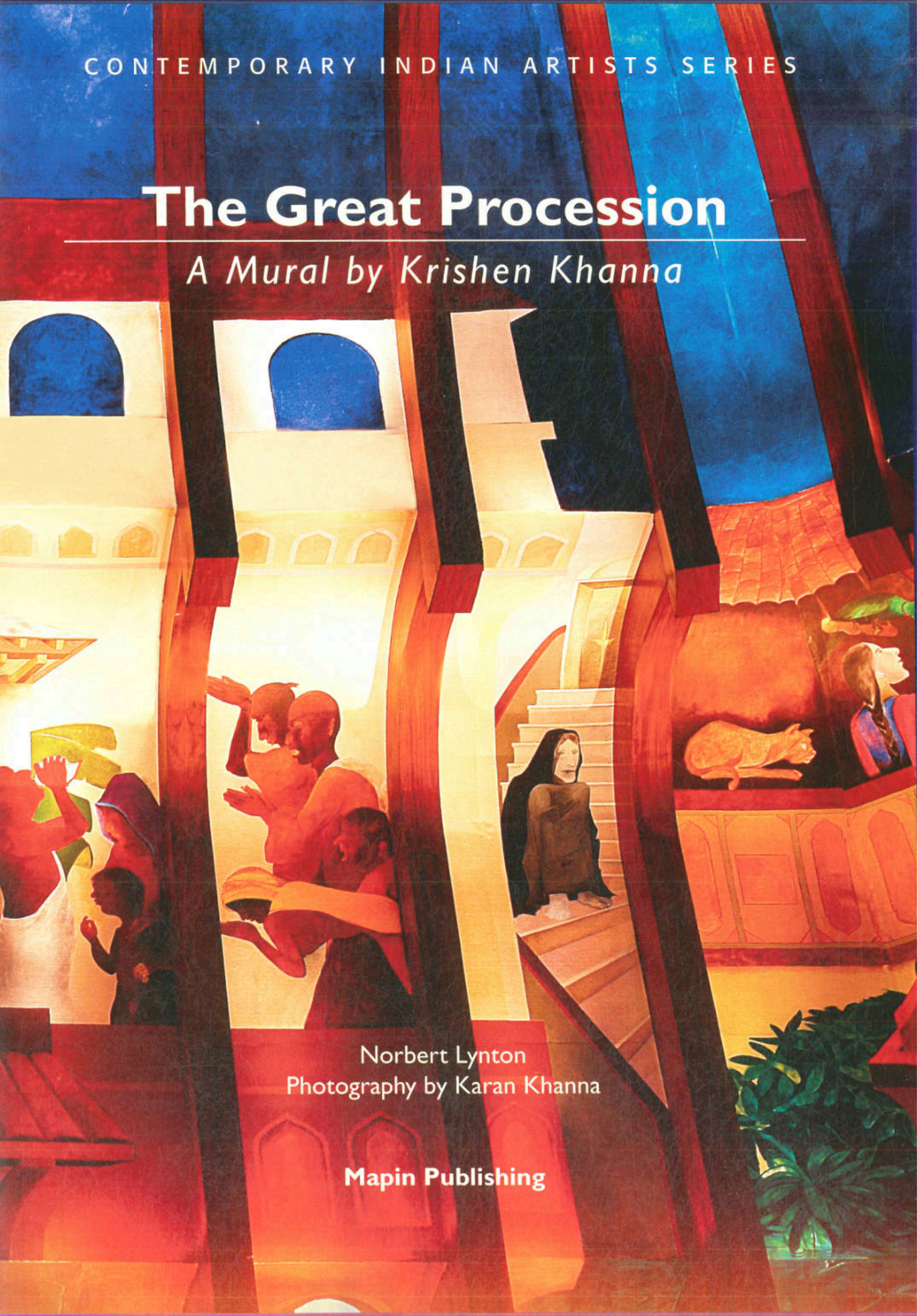




CONTEMPORARY INDIAN ARTISTS SERIES

The Great Procession

A Mural by Krishen Khanna



Norbert Lynton
Photography by Karan Khanna

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Foreword

Krishen Khanna has a wide-ranging and consummate body of work accrued to his credit during the last many decades. Created for the huge dome in the lobby of the ITC Maurya Sheraton Hotel in New Delhi, the mural painting in oil, *Great Procession*, is a larger-than-life representation of our times—one that covers various facets of his work from his long career and, indeed, one that demands detailed documentation.

We have gazed at this phenomenal work of art in the hotel lobby many a time, straining our necks to reflect on what can only be called a testimonial to the search for the truth of human existence. When the entirety of the mural hits you, it is awe-inspiring—technical difficulties have been turned into opportunities for innovation; people, animals, trees, the sea and sky, turn into ideas, history, desires—a cast of characters and scenes that convey Krishen's view of life. As Krishen himself says, it "encompasses all".

Like Chaucer's *Canterbury Tales*, which Krishen is fond of quoting, some of the depictions are serious and others comical; however, all are accurate in describing the traits and peccadilloes of human character. Some of his allusions are quite overt, while others are concealed from the casual observer. There's a gentleman and his obedient dog, Gyaniji (a character that he has often revisited in his paintings) at the *dhaba*, a pickpocket, Khushwant Singh, Mulk Raj Anand, Krishen himself—as with most of his works, there is an unmistakable strain of humour underlying the mural painting.

Location-specific works of art are dependent upon the whims of planners and developers. Reconstructing the mural elsewhere would be a daunting task and it can only be hoped that Krishen Khanna's *Great Procession* stays where it is, so one can visit this addition to India's glorious tradition of mural painting again and again.

Tanuj Berry & Saman Malik
June 2007

The Great Procession

This is a continuous procession with no beginning and no end. If you look carefully, you may find yourself in it, and even if you don't, you will still be there because it encompasses all: man, beast, bird, land, water, air and fire, and all emotions that flesh is heir to....The procession is a pilgrimage for some, for others, a visitation on earth as spectators who will partake of what is there and prepare to enter the circular journey again....The pilgrims, too, find it difficult to walk out of the circle. Most of them are transfixed in the celebration of monuments consecrated to god or are fully involved in the blind pursuit of their trades and 'the passing hour'. Still others mortify the flesh to strengthen the spirit, and who is to say who can and who cannot walk out of the charmed circle. Maybe those who have succeeded, or are in the process of doing so, will recognize the travails of those who are there, fixed forever like the pictures on the wall.





Introduction

Norbert Lynton

They need seeing, of course: you have to go there, into that hall, quiet at some periods but often busy (the covered atrium of a thriving New Delhi hotel), and just look and look. What some call a dome, but is really a complex vault arching high over this large space, is covered with painted scenes at two or three levels. Khanna painted it in the early 1980s, after some hesitation, and he reckons he accomplished it in four years. He was helped in specific respects by a younger painter, Gursharam Singh, who had found himself at an impasse in his own work; Krishen was helped by his input but I suspect that Gursharam was helped by engaging in an activity other than his own. 1983 is given as the official date of completion. It all looks as though it was done yesterday.

But they also need to be seen in reproductions, framing this and then that scene or group or individual in Krishen's great cast of humans and other beasts, and his ever-changing stage of buildings, whole or glimpsed only in part, interiors and exteriors, streets, alleys, steps, and trees and other plants together with broader glimpses of nature, rocks, sea and mountains under a variable sky. Seeing them live, so to speak, is essential if you want the whole experience, but you will find it difficult to carry any clear memory of the whole cycle away with you: it is all too rich and complex a kaleidoscopic encounter, though you will certainly remember what it felt like. To look more closely and think about what is there your attention needs to be focused, and here the camera is a helpful guide. Perhaps a film, too, one day, with Krishen providing the 'voice over'?

The vault existed when the commission began to be discussed. Its plan is best described as a rectangle ending in two narrower flat surfaces that look like apses and are linked to the major flat areas by tricky corners. These gave Krishen technical problems which he turned into opportunities. The entire vault is framed by broad timber ribs just a few feet apart, rising up in three stages to meet their opposite numbers from the other side of the rectangle, though thirteen at either end meet in (or radiate from) a central point in the vault to create the apse effect. To support the corners, in the lowest level, there are pairs of shorter ribs that meet and end there: eight short ribs. That makes fifty ribs altogether, in polished brown wood; they threatened to be, and could have been, obstacles to any easy reading of a large mural. Except at the corner, the ribs rise and curve forward in three stages, and the surfaces between them curve forward at each stage. All of these are flat at their bottom edges, but then curve forward quite sharply to the bottom of the surfaces above them. Painting curved surfaces calls for optical adjustments of various sorts—for instance, the painter had to allow for the

effect of seeing figures from below, at sometimes quite a steep angle—and these are additionally troublesome at the corners where two surfaces meet to present one continuous scene.

There was talk of removing the ribs when the painting project was under discussion, but they were kept and are very much part of what we see and recall. Krishen used them here and there as divisions, but often he worked them into his scenes, painting these as though they continued behind the ribs to reappear the other side. Nothing is seen as coming forward in front of these ribs, but it is amazing what variety of depth and shaped spaces he created between and, in effect, behind them. He wisely limited his range of colours: various browns, muted reds and pinks, yellow and white or near-whites, with an occasional display of dramatic black; a few of the robes are green or blue, but greens and blues come mostly from his plants, the sea and the overarching sky in various moods of blueness. The colours make for continuities as much as highlighting this or that event or character. They entertain the eye but also encourage it on its way. The regularly rising ribs act a little like bars in music. Themselves drawing the listening eye into the next bar, they give something of a rhythm to the lively but necessarily still world. We now encounter them as a welcome element in Krishen's generous but also cleverly accommodating work. He has made a virtue of what at first had seemed, and in part was, a difficulty.

The corners were, or seemed to be, major problems, and Krishen may well have wondered whether to leave them empty and colour them into the general scheme without according them scenes or objects of their own. In fact, at the median level, they offer the painter a broader surface between the ribs than is available anywhere else. On the lower level there are narrow areas between the two short ribs. Above these and the areas of normal dimensions on either side of them, are exceptionally broad surfaces between ribs that continue to the top of the vault. It is these broader corners, on the median level, that resulted in the most troublesome, most brilliant solutions. In each case, you start with a canvas shaped like a Gothic arch; you cut down its middle to halfway and open it up to look rather like a bishop's mitre seen from the side, or like two symmetrical petals of a flower. You paint a split image on it, so that when you fit this canvas onto the panels that form the corner, the two parts of the image will be reunited and become continuous. Western painters of the Baroque period became adept at working with curving surfaces that must have given them problems when planning of

expansive scenes. India's long tradition of wall painting includes architectural settings as well as caves, but, though clarity of presentation, including narrative, was always important, systematic perspective was not required by it. Krishen is knowledgeable in both areas, and an artist ready to extend his resources whenever possible.

It is no accident that one of these corner scenes shows a painter at work. He sits at a table, well supplied with brushes, bottles, dishes and light, but looks at a picture on his wall, a portrait of a beautiful woman, and draws our attention to it. That scene is a self-image, a kind of signature. To the left of it, my attention was held by a man, or boy, staring out at us through a pair of binoculars. This could be a sort of signature too, because the looking and remembering of years has gone into these busy scenes, but of course, it expresses everyman's curiosity: there is a voyeur in all of us. Below the left half of the painter's scene—below that female portrait— is a narrow one that shows us a cyclist from the back, riding between buildings but looking back over his left shoulder, not without wobbling, at a striking woman. She is an admired art critic, carrying a copy of a particularly important publication of hers.

Krishen wanted to include everyone in his cast of characters. Some public figures he knew personally, but also known and unknown individuals representing all sorts and conditions of men, from professionals and ragamuffins, from the director of the hotel with his obedient little dog, to priests (both Muslim and Hindu), to professors of yoga, tailors, cobblers, hairdressers, performers of various sorts including acrobats and jugglers, beggars and a dancing bear, the Raj represented by a white, high-ranking gentleman ensconced in his howdah on an elephant and enjoying the company of a friendly lady, while a finely uniformed military officer stands by and an uninvited urchin catches a ride on the elephant's trunk, and so on. There is prayer and social warmth, but also deprivation and thieving. There are animals of all sorts, from birds, a lion and monkeys, to dogs, sheep and goats. The famous writer Mulk Raj Anand is shown, addressing a funeral gathering on, it may be, art and aesthetics. Another well-known writer is there too, Khushwant Singh, here seen doing *kar seva* (public service as a penance) by making and serving tea to known individuals including Mulk Raj Anand, here picking a bone with Professor Mujib; Krishen is also present but has turned his back on them. This is a particularly telling instance of how the rising timber rib might have divided a scene awkwardly, but was made to unite its two parts and to give extra dignity to Khushwant Singh, whose image is on a slightly larger scale than the others', to allow for additional distance from the viewer and the curvature of the painted surface. We sense admiration but also Krishen's wish to represent the desires and greed that afflict us all. There is much fun and joking in these scenes but also criticism of urban life. There are lively scenes, full of action, but also restful ones, particularly subtly coloured. The general tone, throughout, is good humour.

Krishen Khanna speaks of his love of Chaucer's *Canterbury Tales*, and likes to quote from them. He says Chaucer's benign but not uncritical account of humanity, as encountered around 1400, has helped him deliver his own view of life. Not exactly contemporary life, but a fusion of the Mauryan past with the present of the 1980s, though without any obvious parading of modern achievements such as skyscrapers and traffic jams. Instead, the great Chinese pilgrim Huansang is seen observing the scene and what it tells him of the Indian ethos and, one guesses, not finding it so different from what he encountered centuries earlier. Like the writer, the painter can manipulate time, and thus this mural embraces time as well as space, though its apparently relaxed manner brings everything into the present.

Indian traditions contribute in several important ways. They allow, for instance, for low characters to appear close to holy or dignified figures, earthly reality next to elevating subjects. Krishen was eager to incorporate in his account the nine major sentiments, the *Navarasa*, that inform human behaviour—love, anger, disgust, fear, compassion, delight, humour, courage and mercy—and managed to give almost all of them a role in his drama, but remembered also not to overemphasise them and produce sentimentality. He did consciously find room for the five elements comprising the Indian universe: earth, air, water, fire and spirit (in the West we have long counted only four, excluding spirit, though some thinkers have wondered about a fifth element, the 'quintessence' or 'the soul of things', probably responding to the Eastern thought). He confesses to giving fire the smallest part: a packet of cigarettes and a man smoking.

Details of this sort are essential to Krishen's staging of his Great Procession. They do evidently represent his view of the world. He was, of course, the painter of this majestic work, but he was also its scriptwriter and, combining the two roles, stage director. He thought, dreamt and rethought the work, and then repeatedly experienced the double action of working in his studio in Garhi on a group of panels, shaped as required, wondering whether they would work on the vault, as themselves and in their relationship to the whole opus, and then finding that they held their place and combined very well. Perhaps this is the most remarkable aspect: the way the whole thing exists without false rhetoric and emphases that would become embarrassing in time. Togetherness, benign cohesion seems to be the message of it all, and this is managed by subtleties of design—contrasts as well as continuities—as much by Krishen's finely judged keyboard of colours that allow for the ribs' width and tone, and for the radiant blues he wanted for the sky, as much as by bold swings from detailed individuals and their actions, to shadowy presences, often in pale hues or white. In fact, whites are surprisingly prominent, in trees as well as figures, and in broad expanses of architecture, and this brings refreshment and air to this large mural and all it wants to tell us.

Having seen the work in situ, and now studying photographs of it as well as calling up memories, I am struck again by the deftness of Krishen's use of the vertical dimension as well as the horizontal stage. The ribs must have seemed to insist on verticality even if the horizontal lower edge of each storey would imply a change of scene as one looked upwards. Krishen used and ignored both as he thought fit. Steps and other such props enable him to continue a scene on two storeys. The exteriors of buildings can stretch upwards. Having given us a broad scene laden with narrative, he does not mind abruptly flanking it with narrow scenes that describe sights quite directly without engaging our imaginations, and we go along with him, trusting him to bring us to no harm. I suddenly remembered the scenes on Duccio's famous altarpiece of 1311, known as the *Maestà*, showing the Madonna and saints and angels on its broad front, and a multitude of small scenes from the New Testament arranged on its back in square areas. A few of these scenes make use of two adjacent squares, such as one in which a crowded scene of Christ questioned by Annas is shown in the upper storey of a house of which we see the outside below, with Peter denying any connection with Christ when questioned by the woman. A prominent staircase rises behind him to angle up to the upper storey and the complementary scene. I mentioned this echo across time and geography to Krishen, and of course, he knows the *Maestà* well from visits to Siena. His apparently fresh and relaxed art, as displayed in the Maurya mural, is rich in cultural roots, and includes Krishen's artistic intelligence and appetite for creative work.















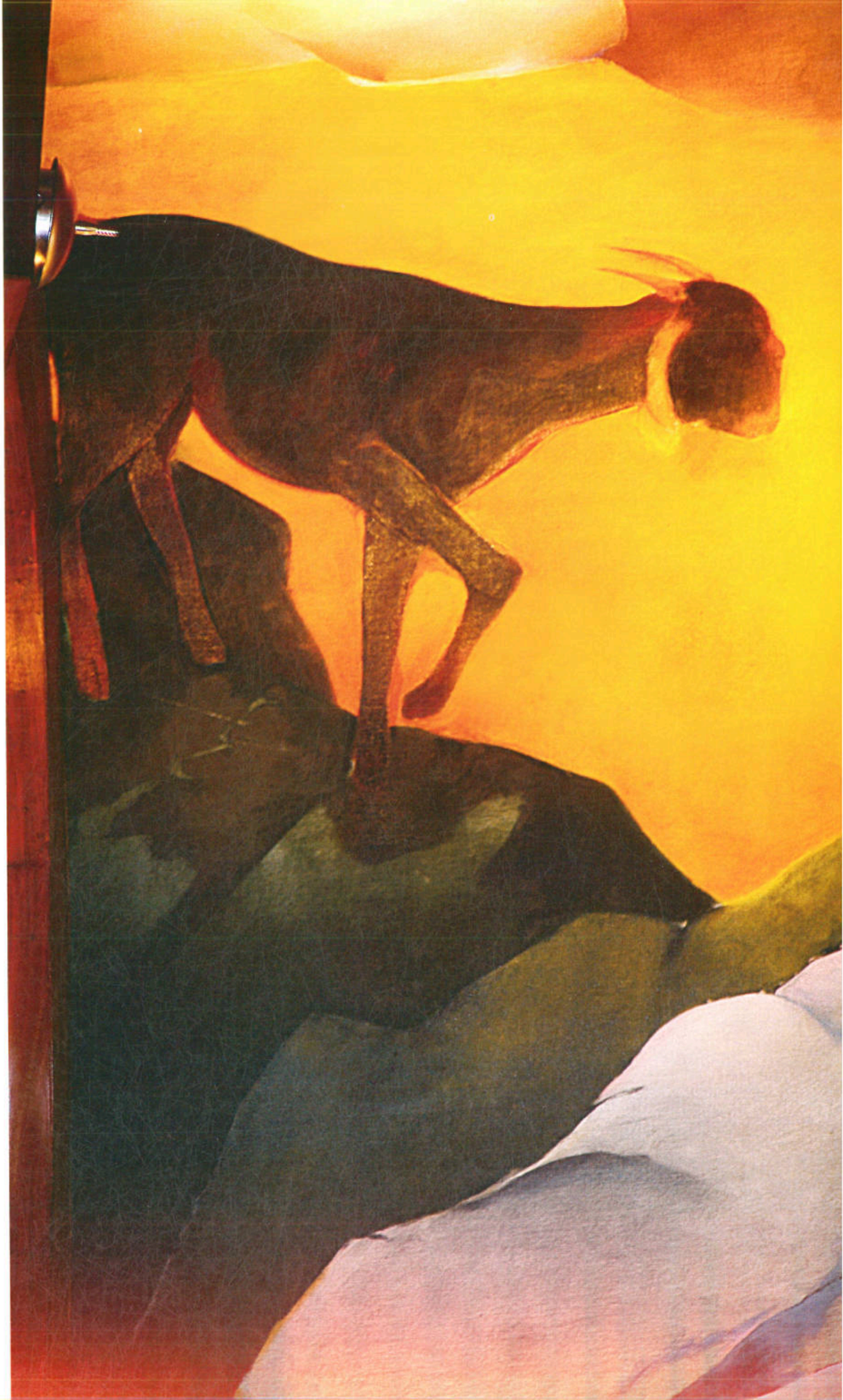




















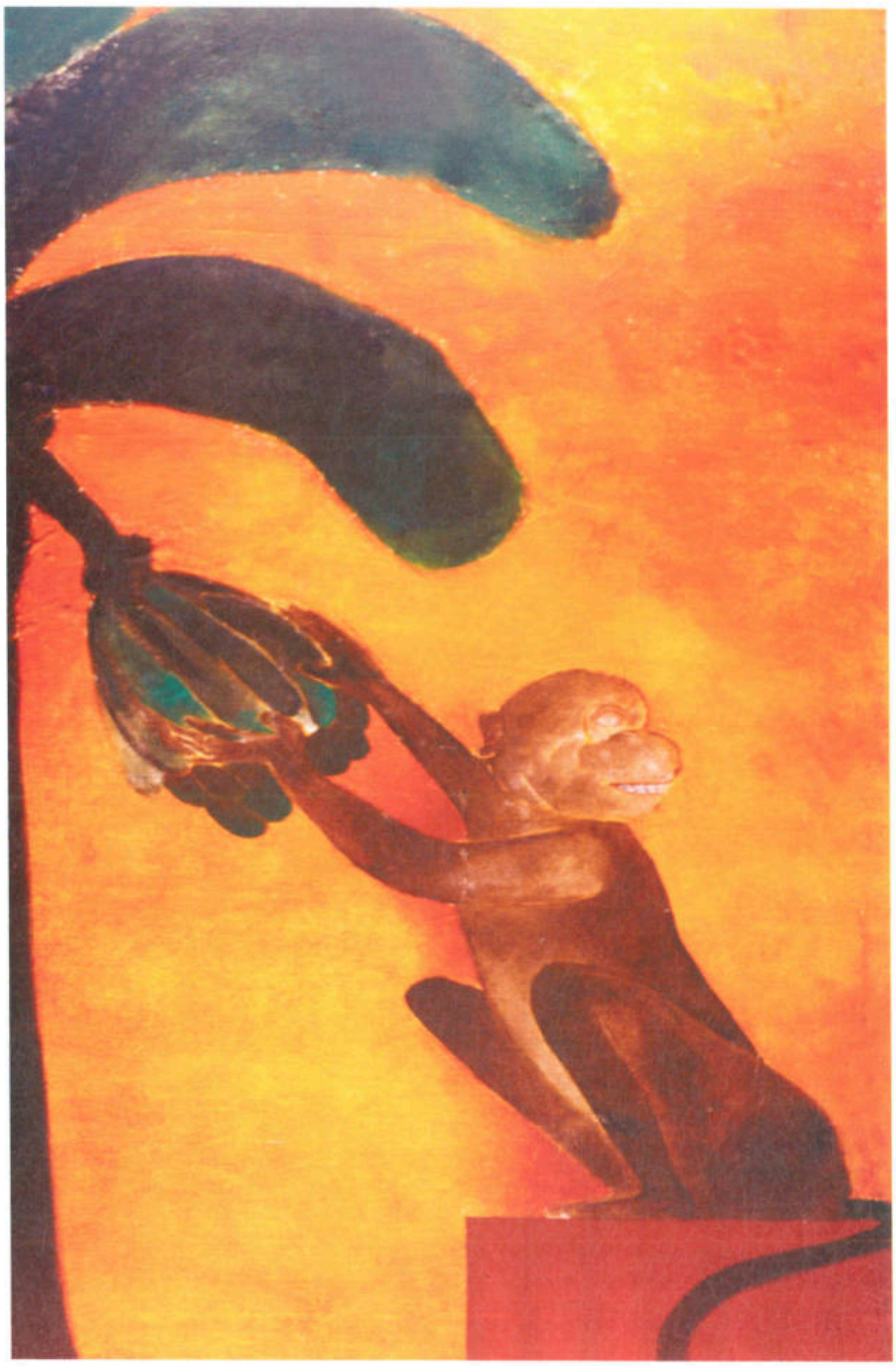


"it encompasses all:
man, beast, bird,
land, water, air and fire,
and all emotions that flesh is heir to"





"the travails of those who are there, fixed forever like the pictures on the wall"









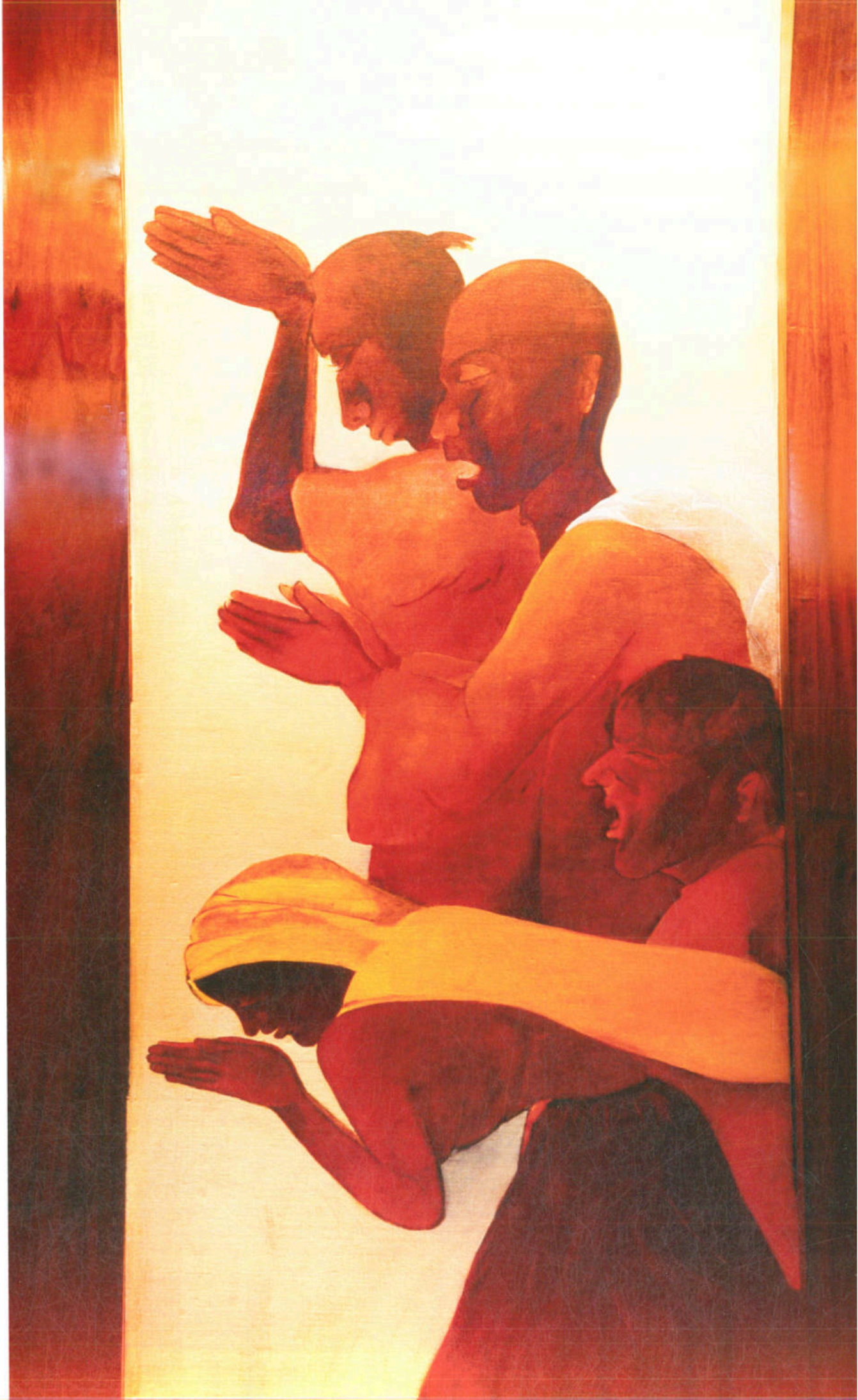












"the procession is a pilgrimage
for some, for others, a visitation
on earth as spectators"





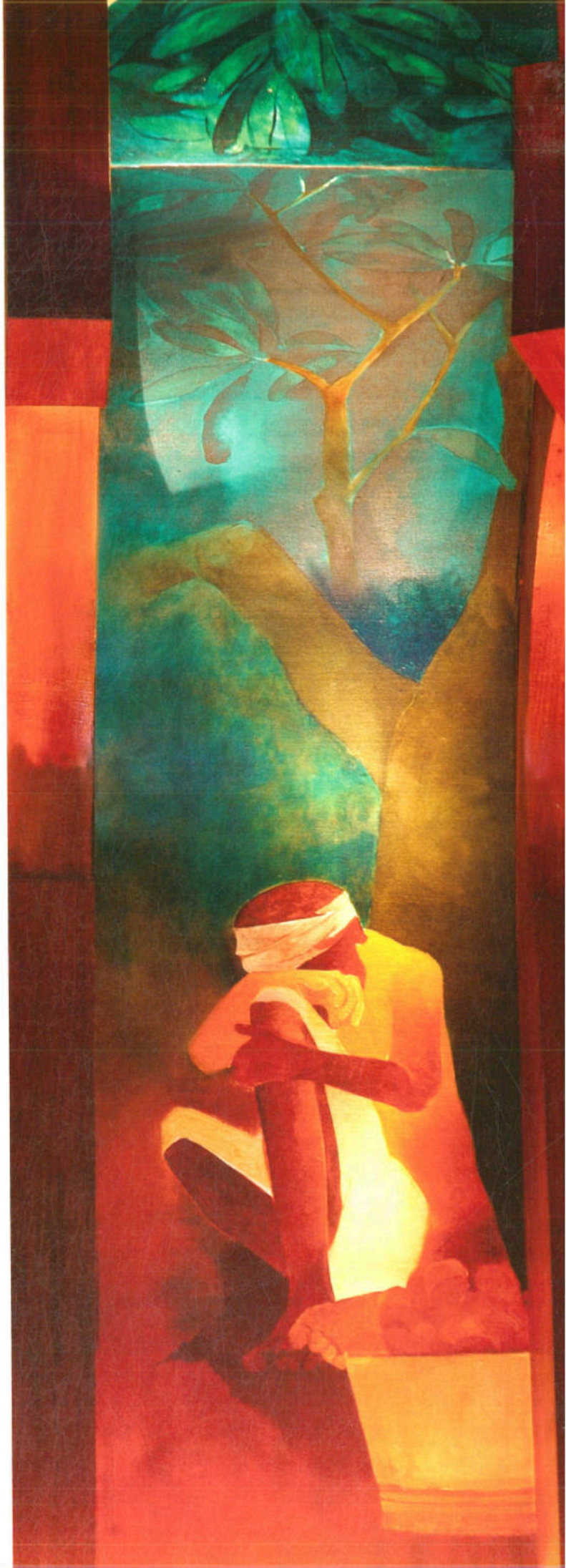




"who is to say who can and
who cannot walk out of
the charmed circle"





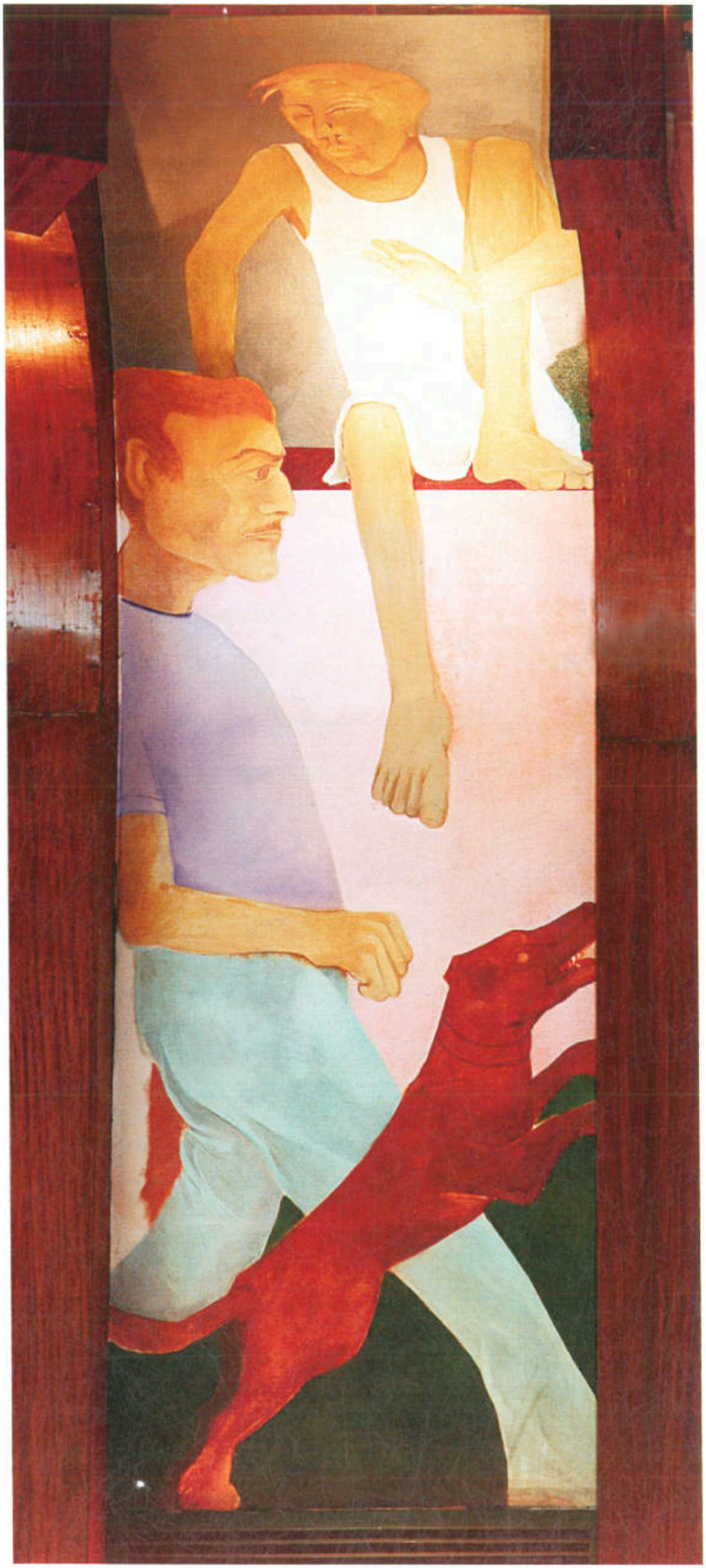




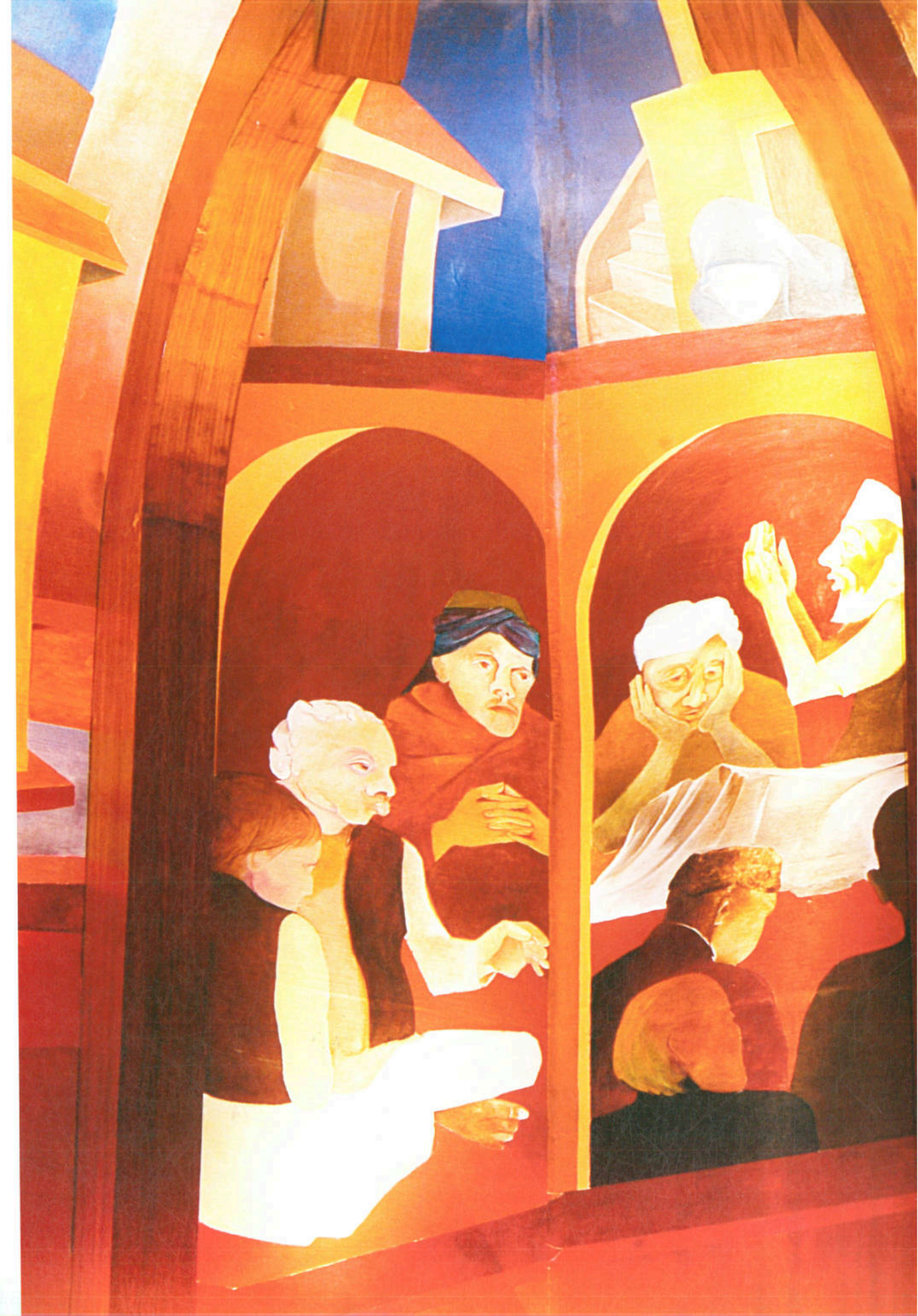


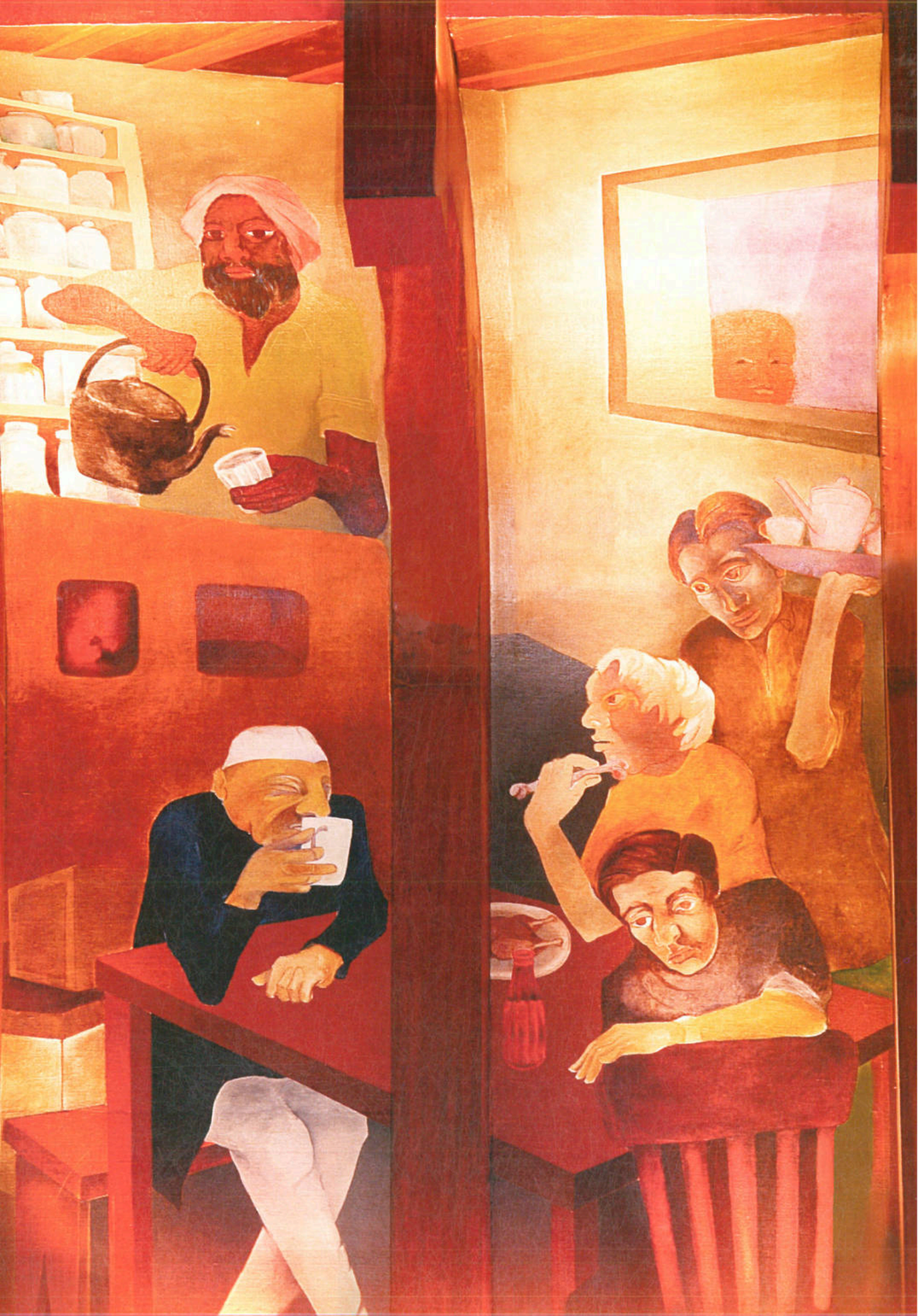


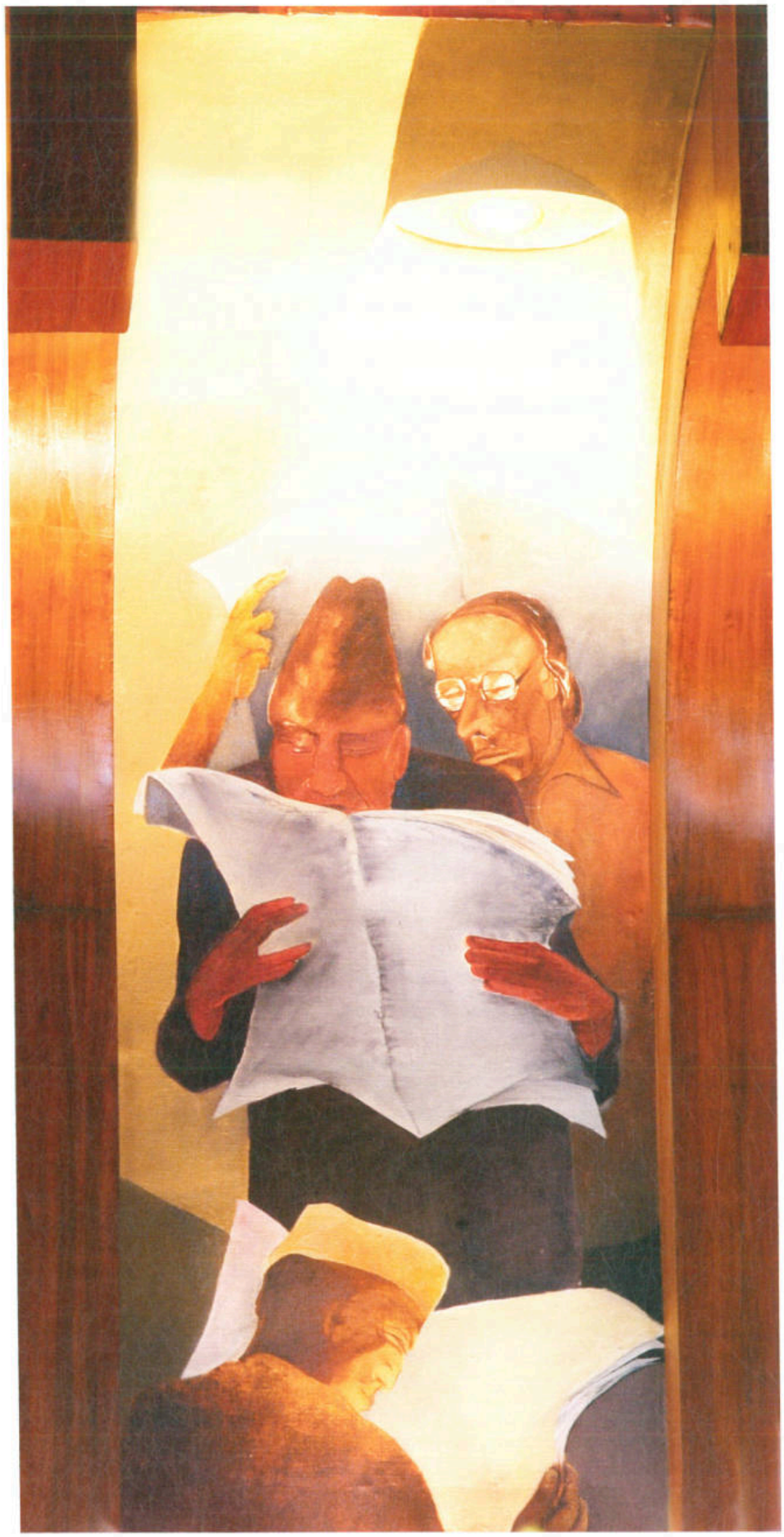


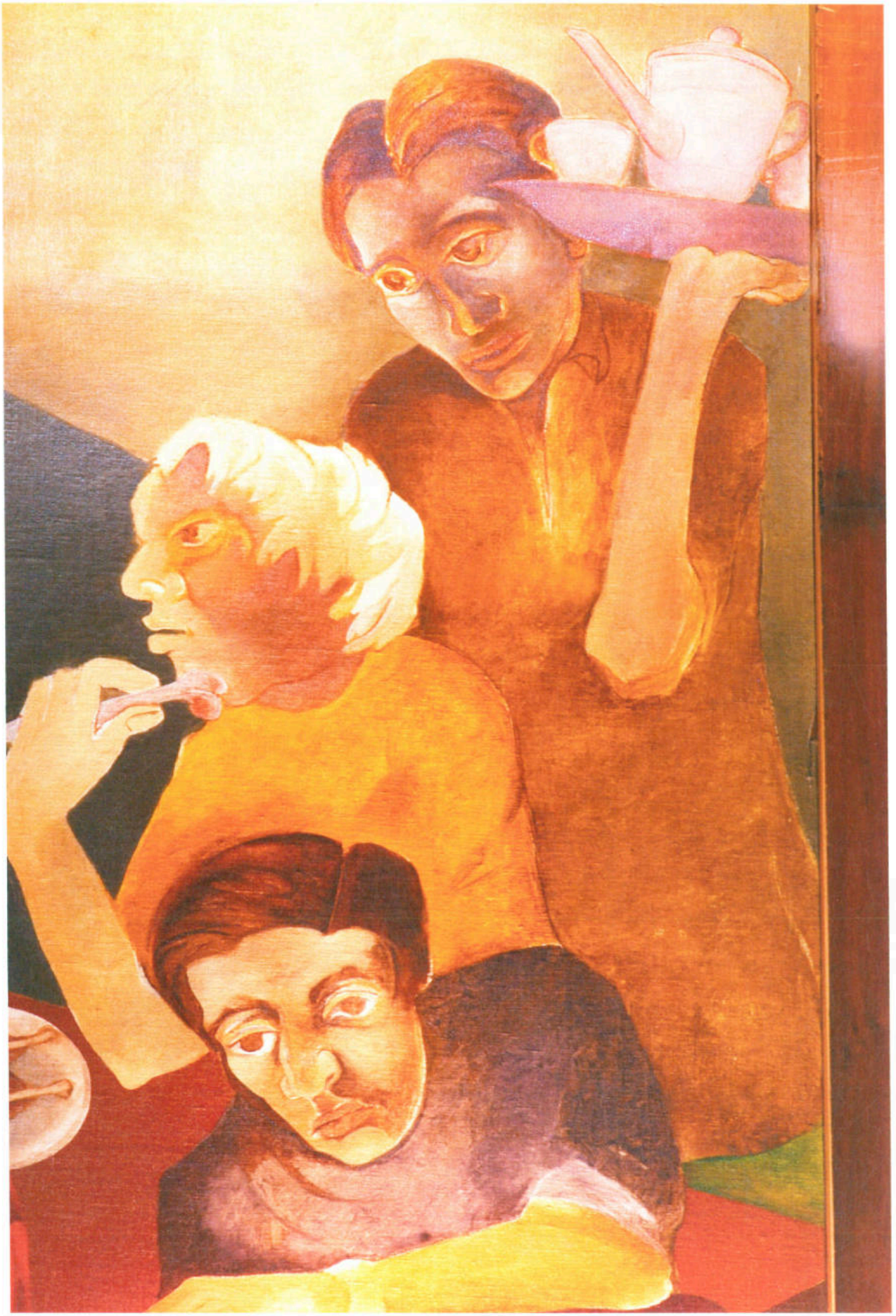


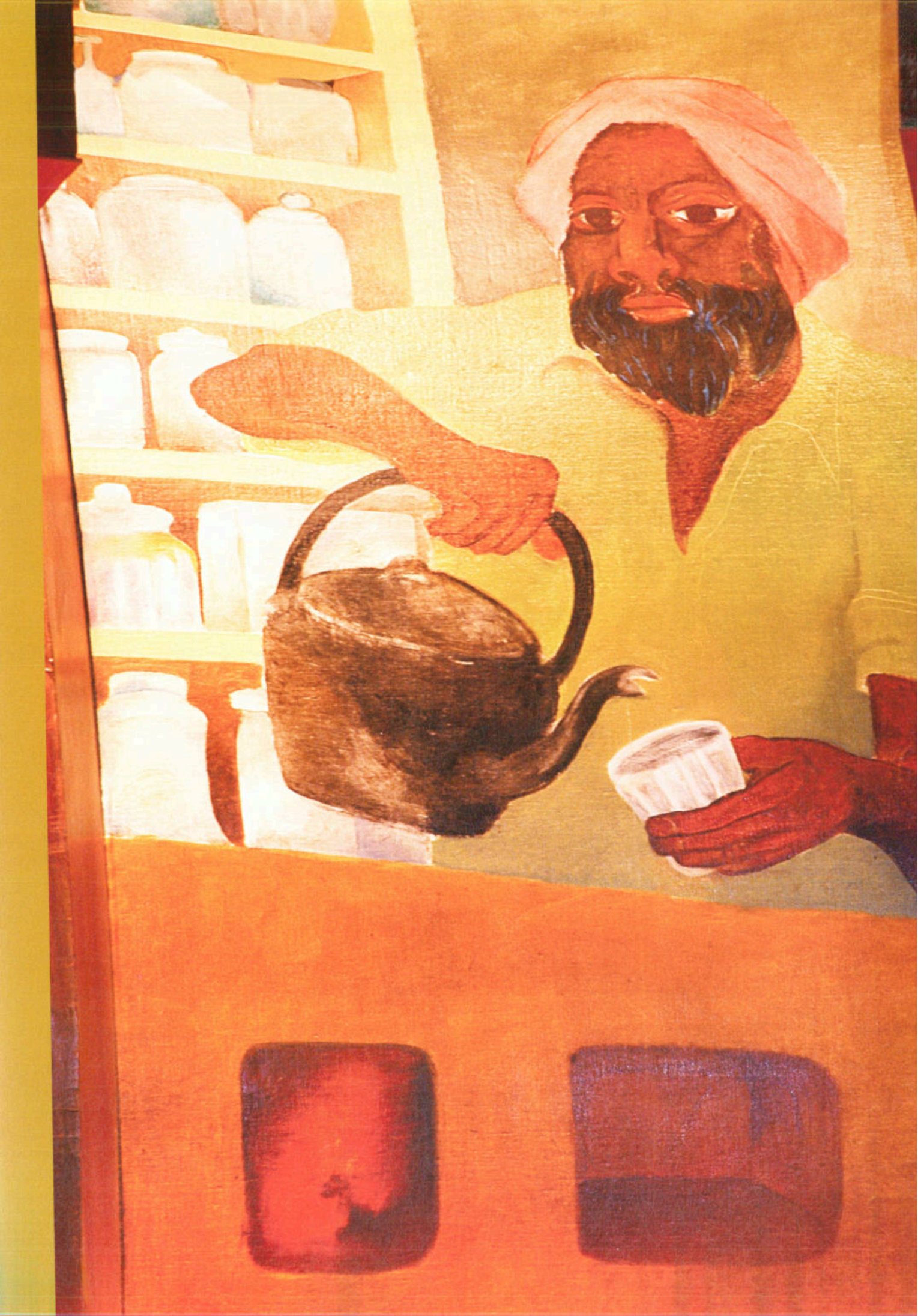








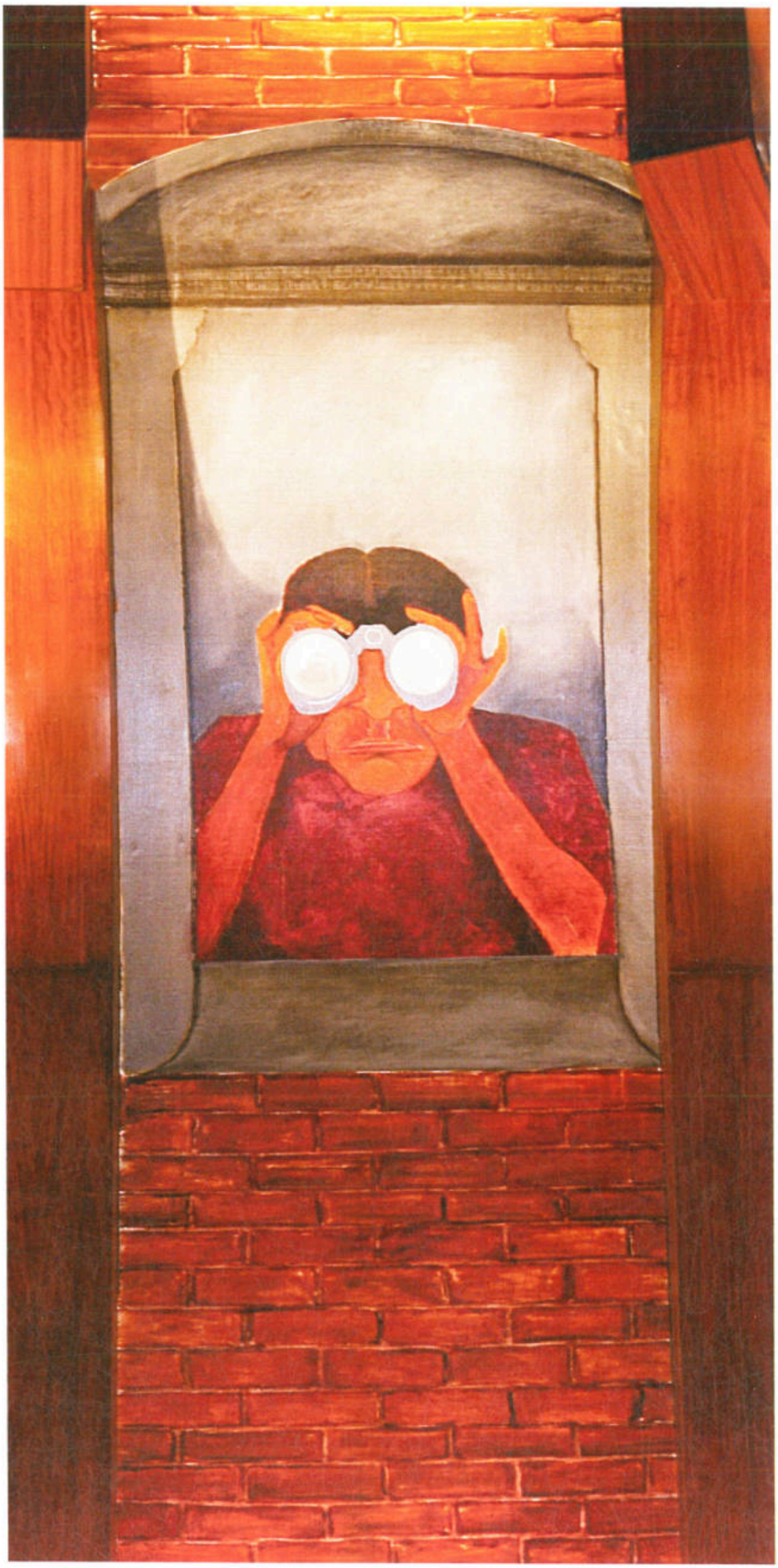












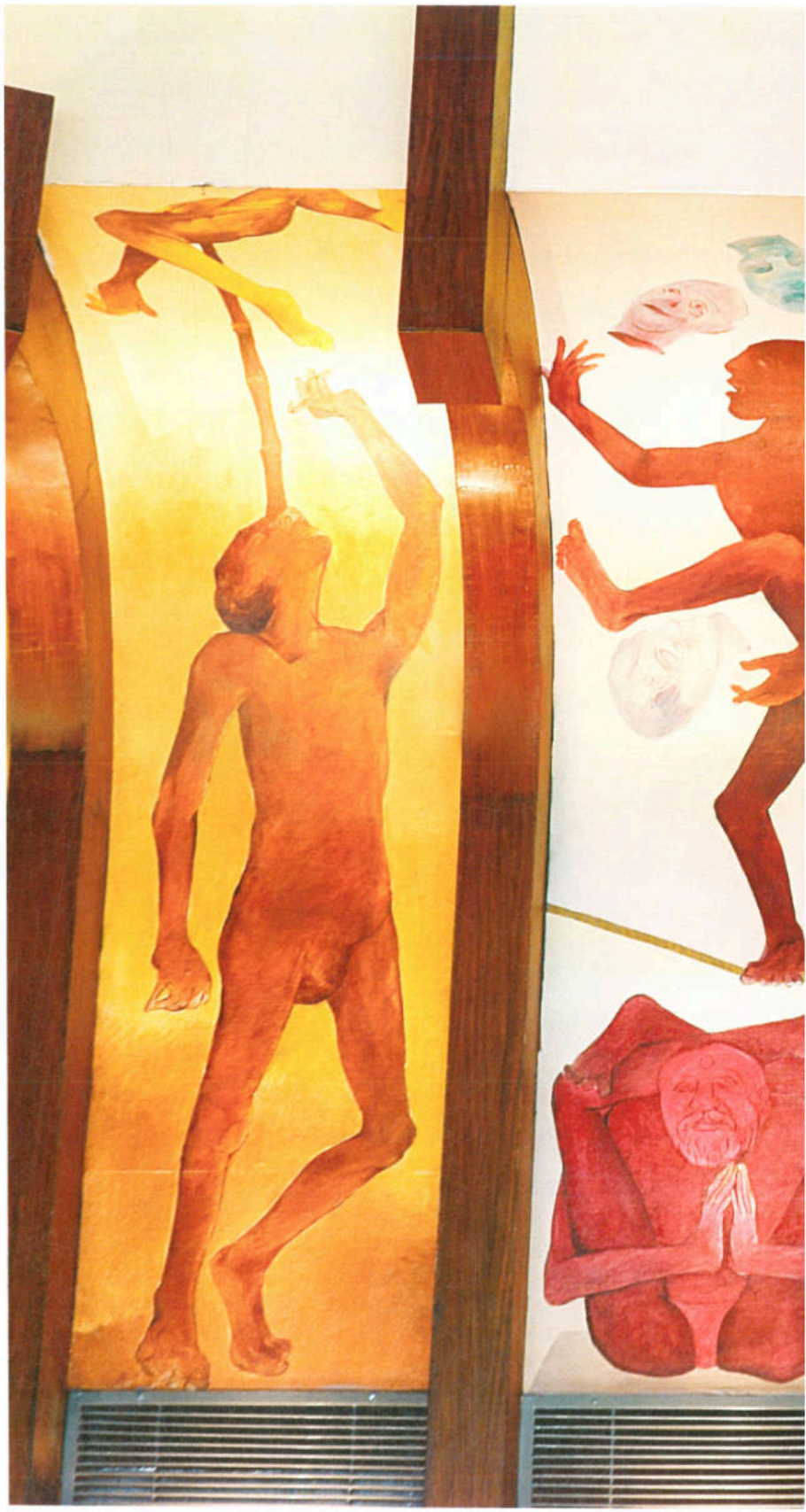








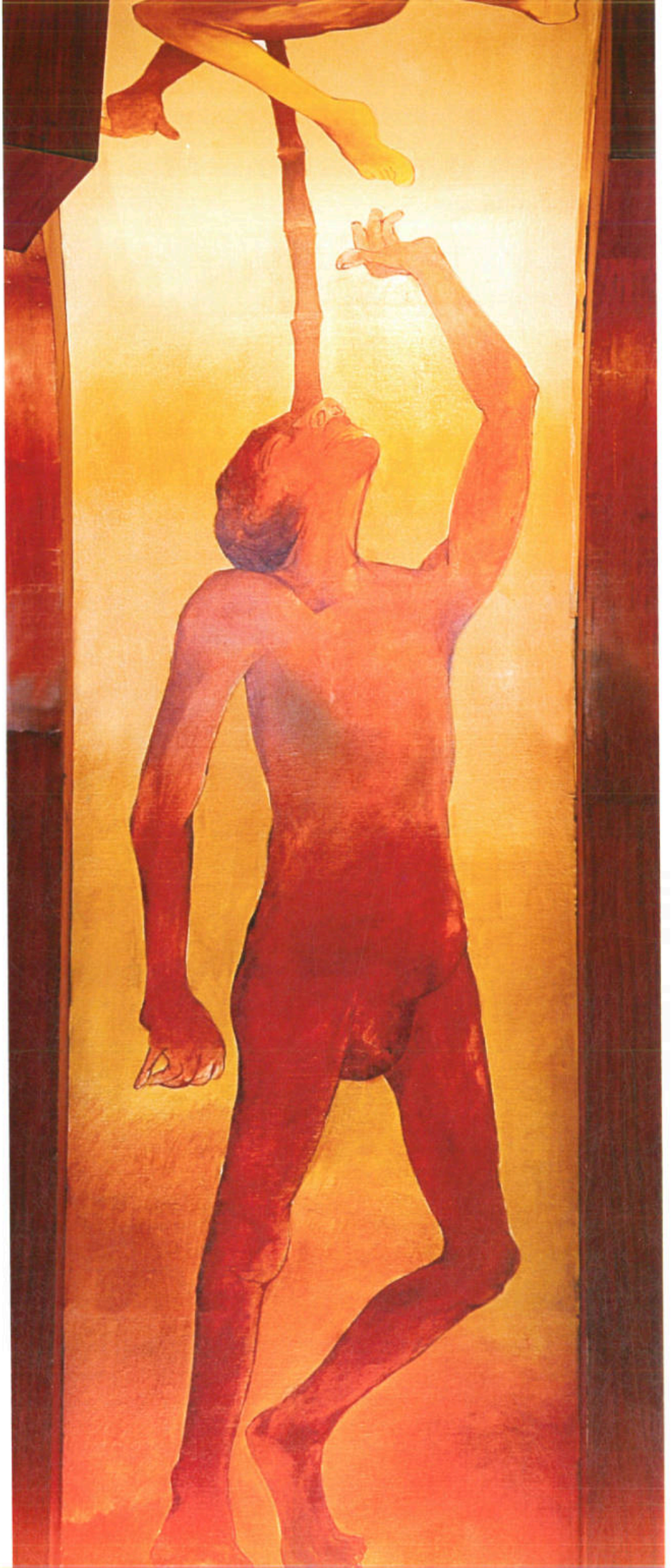


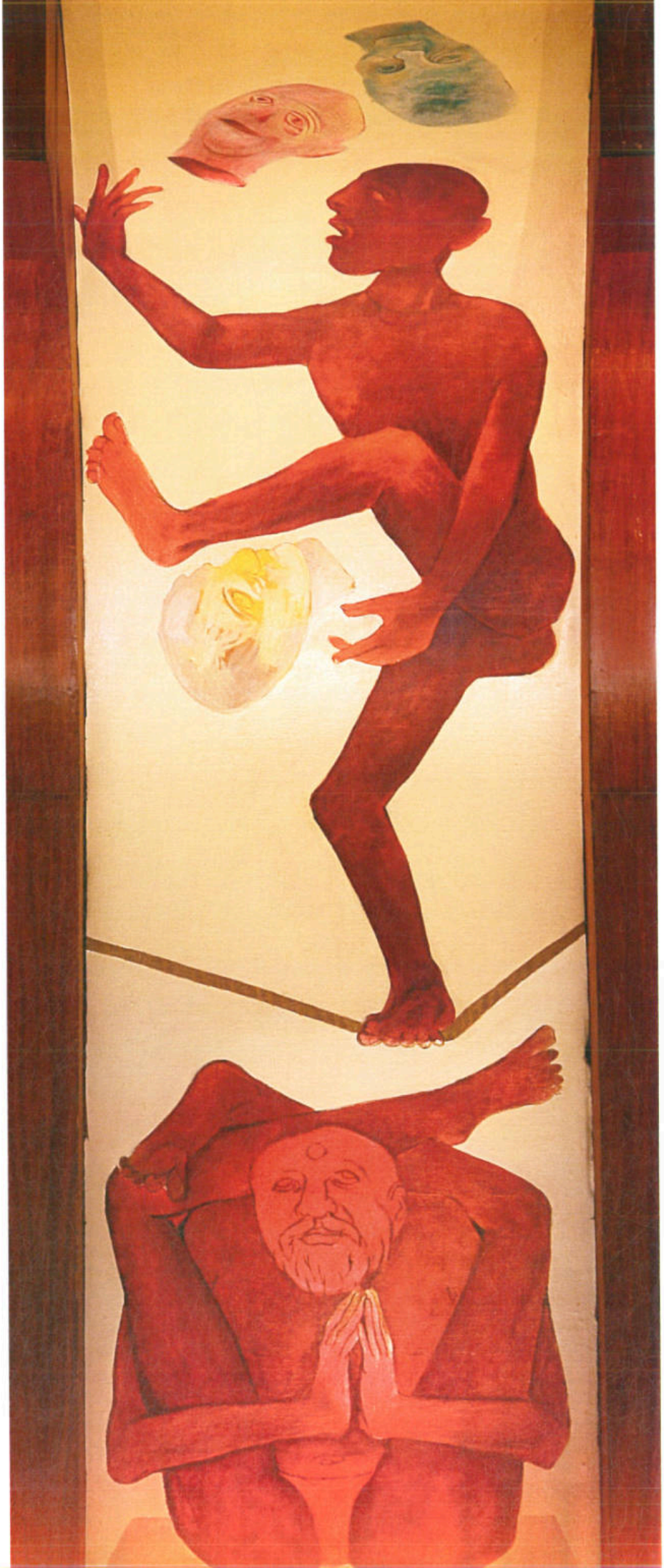


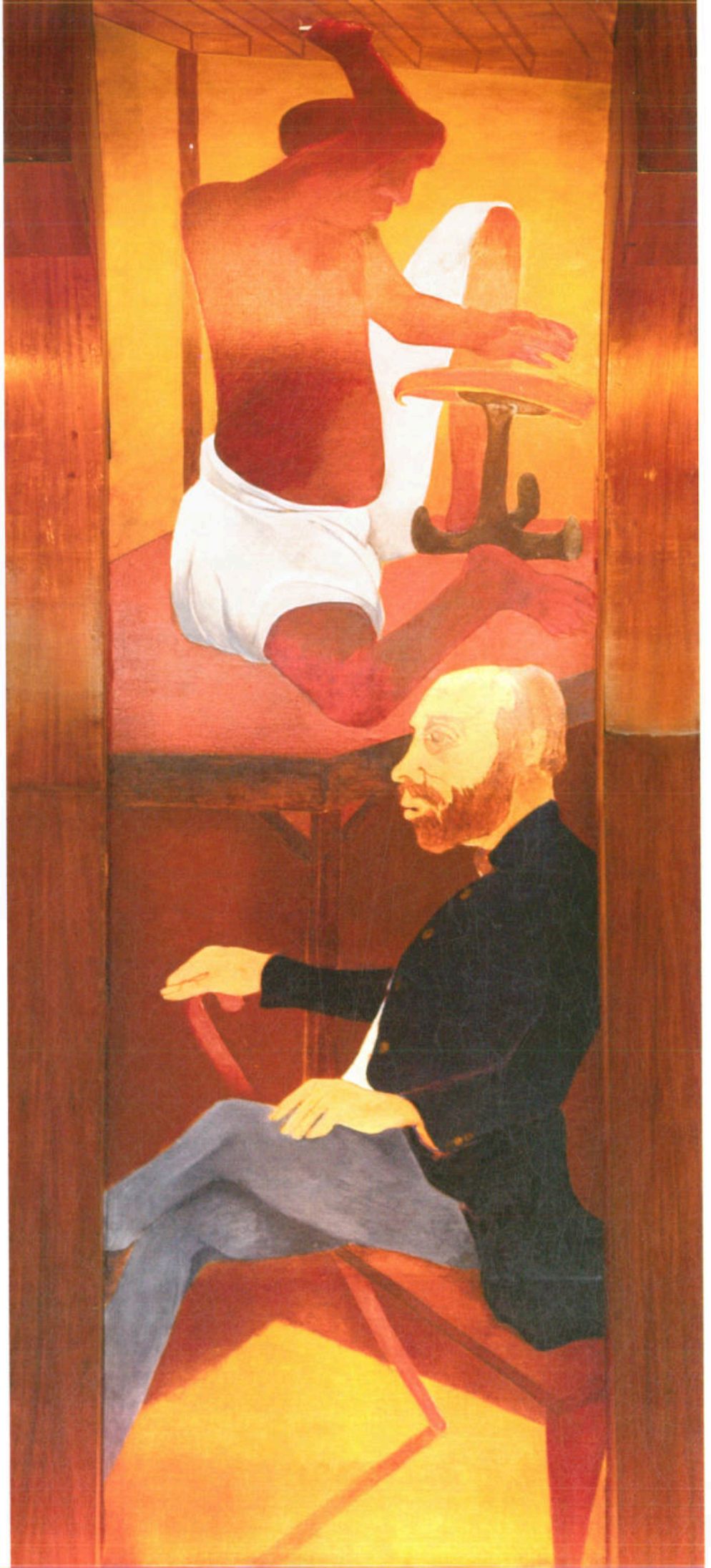
















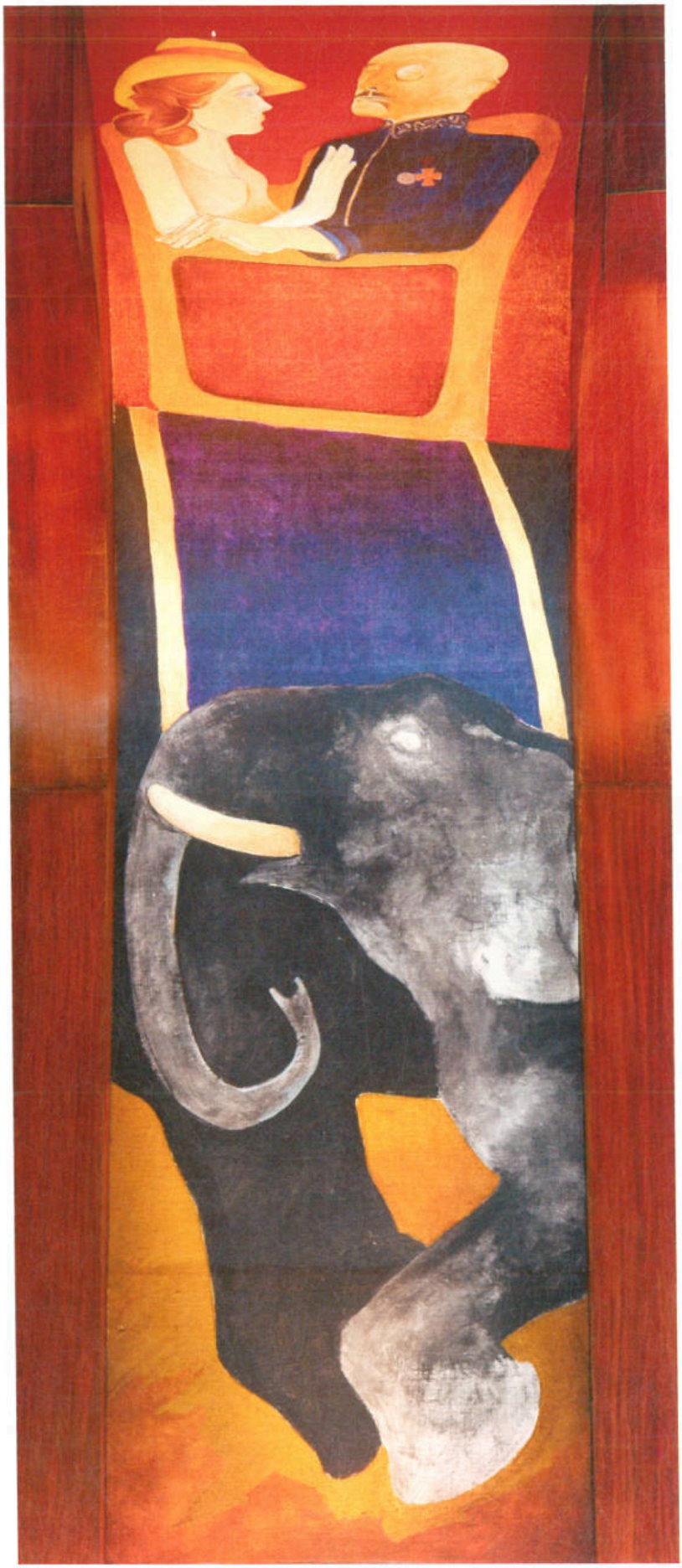












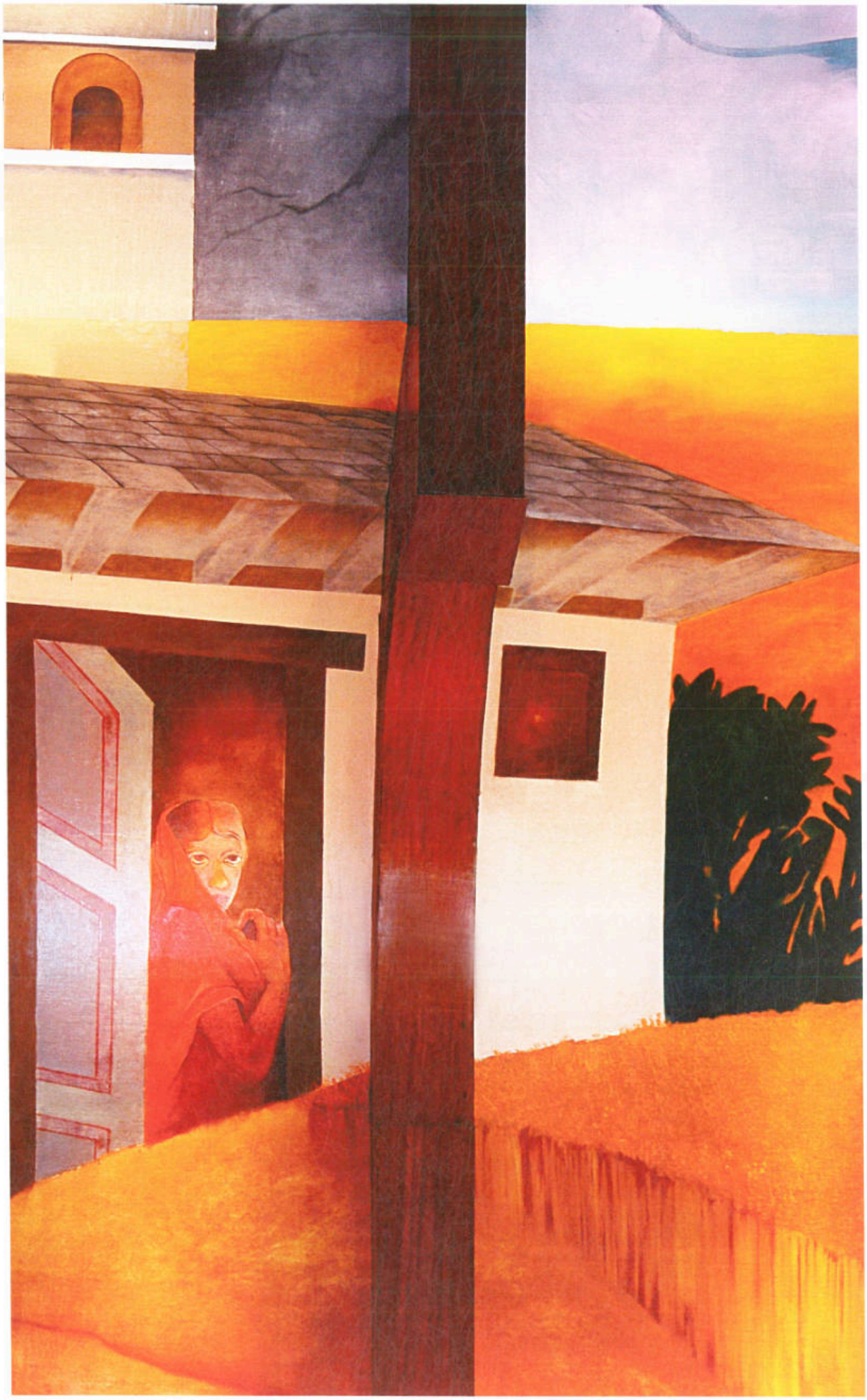


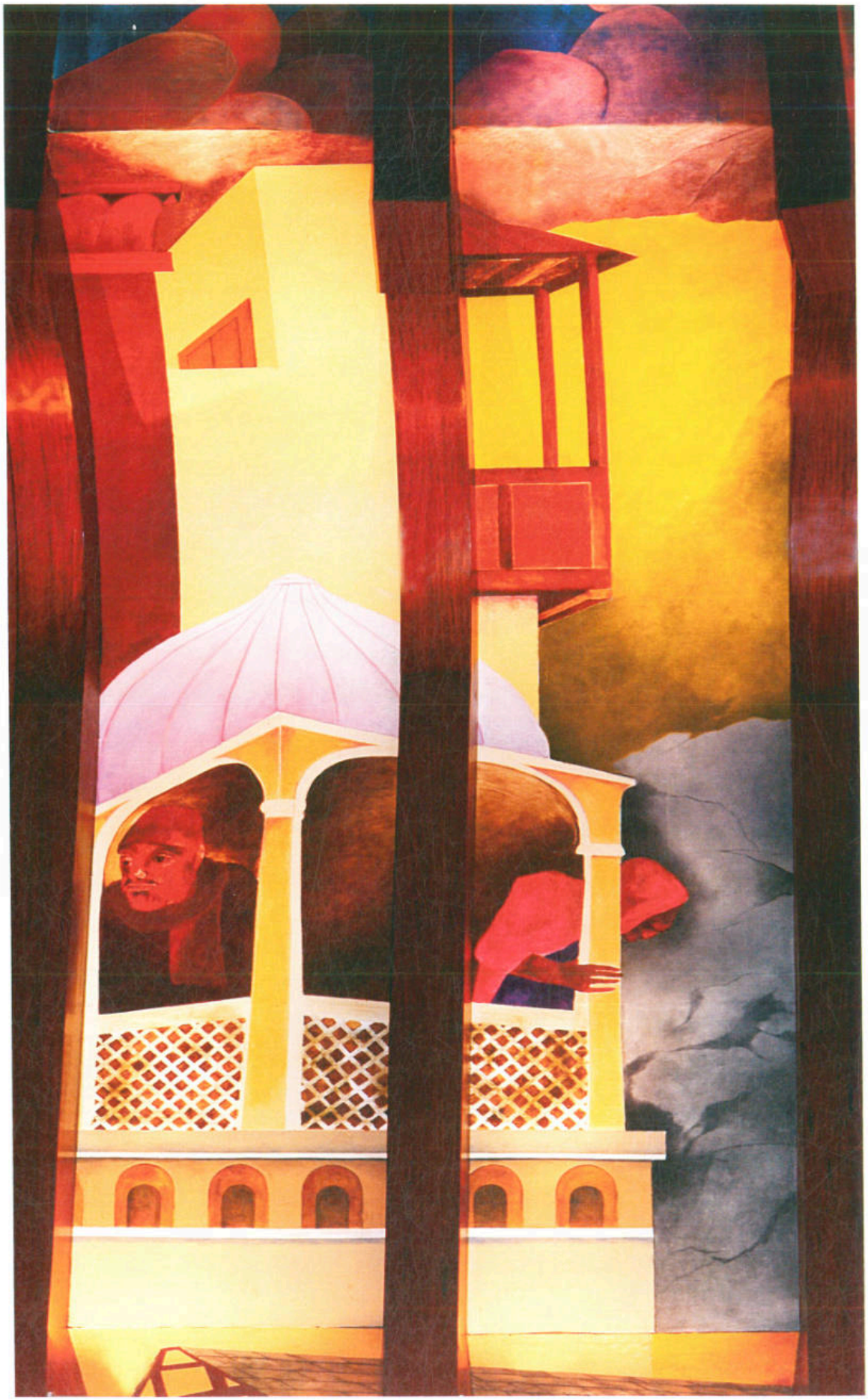




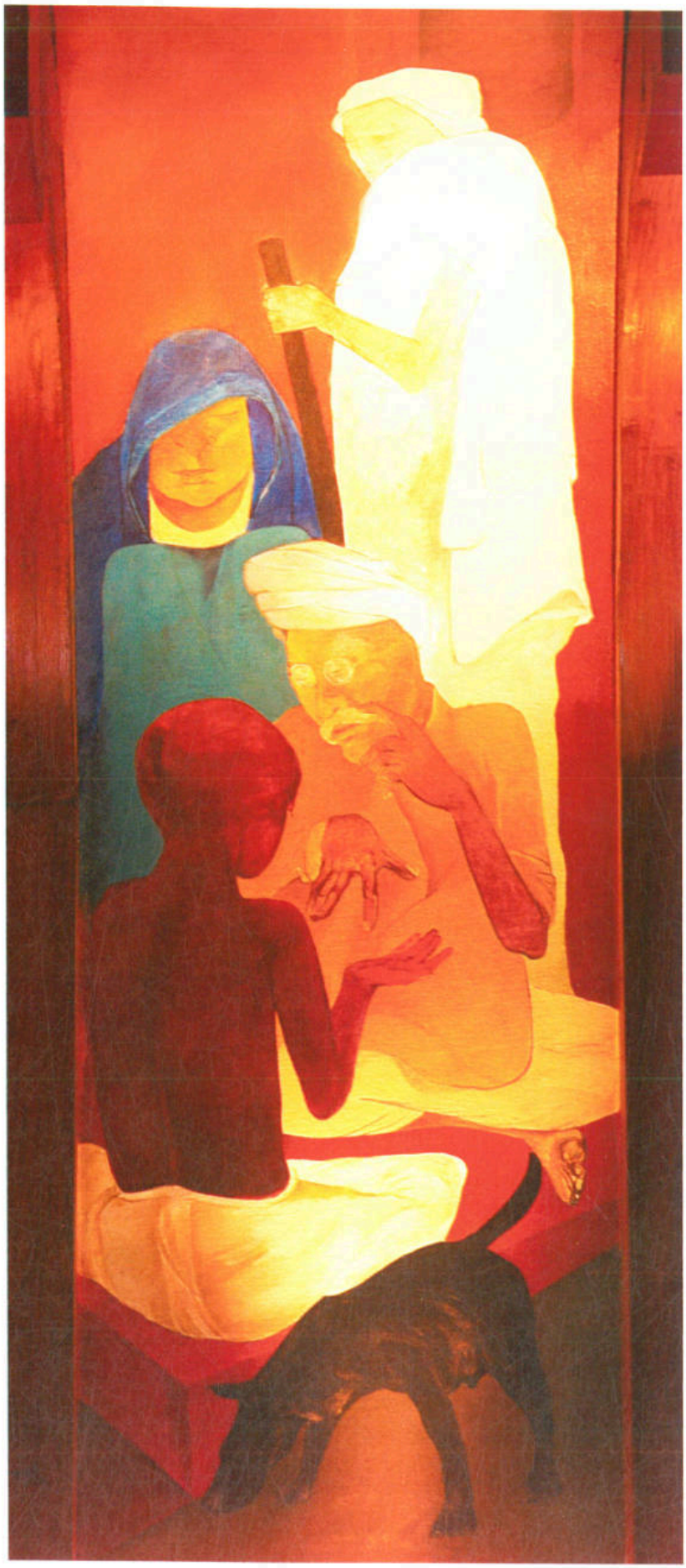
"still others mortify the flesh to strengthen the spirit"







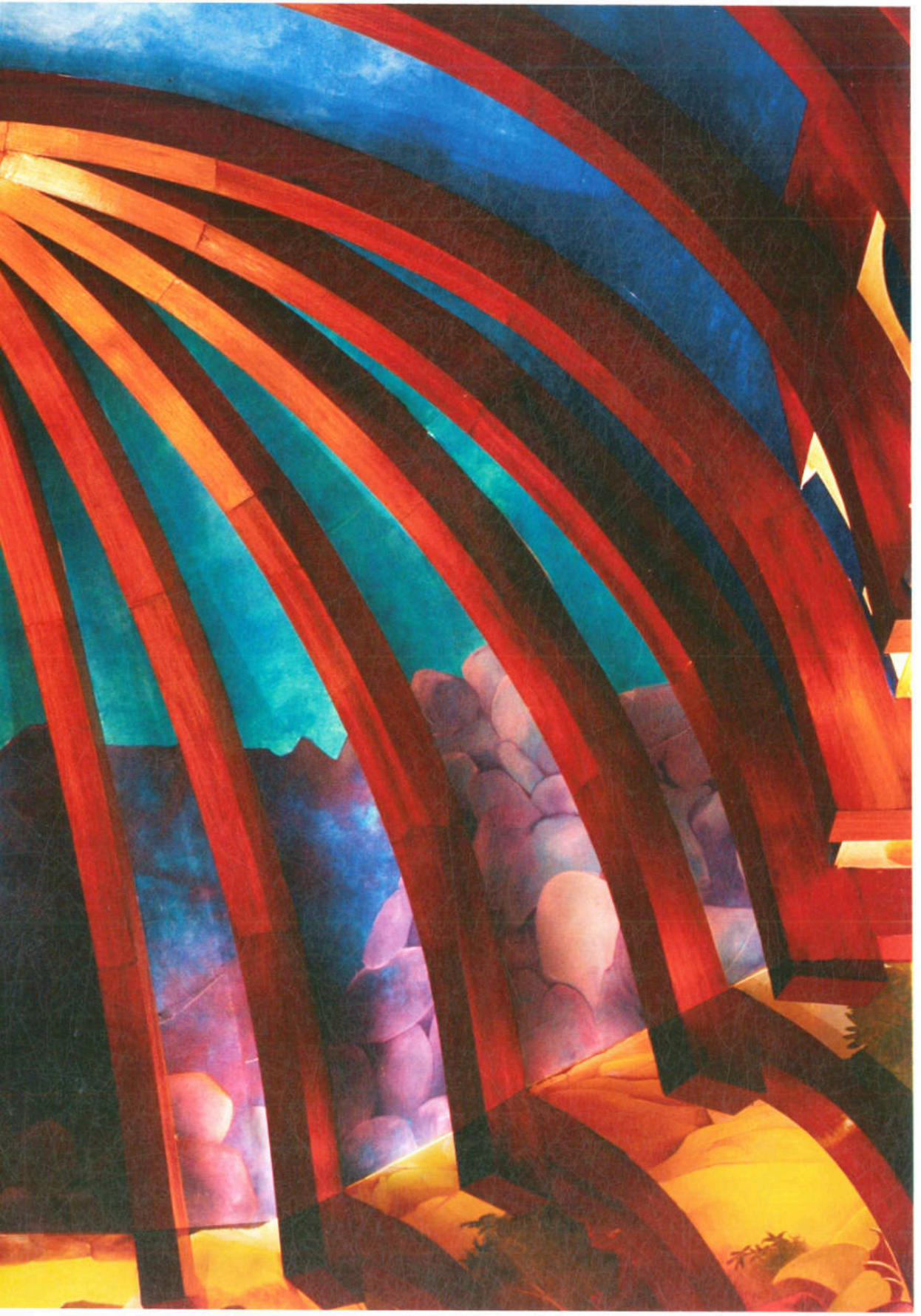












"if you look carefully, you may find yourself in it, and even if you don't, you will still be there because it encompasses all"



Biography
Krishen Khanna

1925
Born Lyalpur, Punjab

1929–1935
Schooling in Lahore at Sacred Heart and Cathedral School. Passed two examinations of The Royal Drawing Society, London.

1936
Father transferred to Multan. Entered Government High School. Emphasis on Urdu, maths and art. Mr Butt, a very sympathetic art teacher.

1938
Successfully competed for Kipling Scholarship to study in Kipling's old School located in Windsor and renamed Imperial Services College. A typical English public school dedicated to stern discipline, sports, officers' training corps, fagging and corporal punishment.

1942
Outbreak of Second World War. Digging trenches against air raids, gas masks, greater emphasis on matters military. Passed Certificate A of the British War Office, courses in signals, tactics and machine guns. Passed Oxford and Cambridge School Certificate with art as a subject. School trips taken to The National Gallery, London—immediately attracted to Giotto, Piero della Francesca, Uccello.

1942
Returned to Multan.
Joined Emerson College and passed Intermediate Examination with Persian. Developed a great love for Persian poetry.

1944
Family moved to Lahore.
Joined Government College and completed BA (honours). Developed an abiding love for English poetry. Met Harkishen Lal and Prem Nath Mago, both artists of great merit.

1946
Entered a large printing press as an apprentice—joined Sheikh Ahmed's Studio One to study drawing.
Exhibited in annual exhibition of Punjab Art Society. Painting of *Dead Tree* commended.

1948
Partition of India. Wandered over hills in Shimla trying to paint.
Secured a position in Grindlays Bank and was sent to Bombay.
Meeting with Souza, Husain, Gade, Ara, Gaitonde, Raza, Samant, Tyeb Mehta, Palsikar and Bendre.

1949
Invited to join Progressive Artists Group and exhibited with this Group in Chetna Restaurant; Artists Aid Centre—Progressive Artists Group.
Bombay Art Society.
CJ Hall met Stephen Spender and WH Auden.

1950
Married Renu Chatterji on her return from Bedford College, London.

1951
Exhibition of Progressive Artists Group at Jehangir Art Gallery.

1952–1953
Daughter Rasika born in Bombay.
Transferred to Grindlays, Madras.
Meetings with KCS Paniker, Santhanaraj and other artists in Madras.
Exhibition of his collection of Progressive Artists at Madras College of Art.

1954
Proceeded on six months leave to Europe with Renu—visited Rome, Arezzo, Assisi, Paris, London.
Painted in Paris.
Second daughter Malati born in Delhi.
Joint exhibition with MF Husain at AIFACS, New Delhi.
Returned to Grindlays, Madras.
Husain sold a small painting of Khanna's to Dr Homi Bhabha of TIFR.

1955
Solo exhibition at USIS, Madras. Chief Guest: Rajaji.
Friendship with Dr VK Narayana Menon who introduced him to Carnatic music. He got to know the great

musicians of South India attending innumerable concerts. Great influence on him as a painter.
Movement from informal, unchartered beginnings to a sense of order.
Visits by Husain, Bal Chhabda and Roberto Rossilini who bought paintings.
Concert organized in his studio for Pandit Ravi Shanker.
Narayana Menon introduced him to Ben Brittain, Peter Pears, Lord George Harewood and the poet Louis MacNeice.

1956
'Eight Painters', at Indian and Eastern Newspaper Society building, Old Mill Road, New Delhi (Husain, Kulkarni, Gaitonde, Samant, Krishen Khanna, Ram Kumar, Bendre, Satish Gujral).
Sir Kenneth Clark visited exhibition. Offered to help find gallery in London.
His son Karan is born.

1957
Solo exhibition at AIFACS, New Delhi.
Tokyo Biennale, Japan.

1958
Solo exhibition, Kumar Gallery, Connaught Place, New Delhi.

1959
Solo exhibition, Kumar Gallery, New Delhi.
Inaugural exhibition, Gallery 59, Bombay (Husain, Raza, Padamsee, Gaitonde, Ram Kumar, Krishen Khanna).
'Contemporary Art from India', Essen, Dortmund, Zurich.
'Modern Indian Art', Cairo.
'Trends in Contemporary Painting from India', Graham Gallery, New York.
'Artists of Fame and of Promise', Leicester Galleries, London.
Visited Paris, Guest of Jean and Krishna Riboud who introduced him to Tamayo, Matta, Sima and other artists.
Small drawing acquired by Tamayo who advised him not to neglect his home territory.

1960
Solo exhibition at Kumar Gallery, New Delhi.
Solo exhibition at Leicester Galleries, London (visited by John Berger, Sir Herbert Read and Sir Kenneth Clark).
Sao Paulo Biennale, Sao Paulo.

1961
Solo exhibition, Ashoka Gallery, Calcutta.
Solo exhibition, Jehangir Art Gallery, Bombay.
Tokyo Biennale, Japan.
Resigned from Grindlays and motored up from Bombay to Delhi with Akbar Padamsee.

1962
Solo exhibition, Kunika Art Centre. Catalogue introduction by Richard Bartholomew.
Solo exhibition, Leicester Galleries, London.
Travel Fellowship by the Council for Economic and Cultural Affairs, New York.
Meeting with artists in Dacca, Malaysia, Thailand, Indonesia, Hong Kong, Japan and New York.
National exhibition, Lalit Kala Akademi, New Delhi.
Venice Biennale, Indian participation.
Lecture on contemporary Indian art at Berkeley, California.

1963
'Eight Contemporary Artists from India', Lever House, New York. Introduction in catalogue by Dr Laxmi Sihare.
'Contemporary Painters from India', Gallery 63, New York.
Meetings with Herbert Ferber, Mark Rothko, Saul Steinber in New York.

1964
Solo exhibition, Kumar Gallery, New Delhi.
Artist-in-Residence, American University, Washington, DC.
Solo exhibition, Watkins Art Gallery, American University, Washington, DC.
'Six Artists in Black and White', Shridharani Gallery, New Delhi (Husain, Padamsee, Gaitonde, Ram Kumar, Bal Chhabda, Krishen Khanna).

1965
Solo exhibition, Egan Gallery, New York.
'Ten Contemporary Artists from India', University of South Florida, Tampa; Jackson Art Museum, Jacksonville; Delgado Art Museum, New Orleans; Hunter Gallery, Chattanooga; Colorado Springs Fine Arts Center, Colarado Springs, Long Beach; Art Institute, San Francisco; East West Centre, Honolulu (introduction in catalogue by Dr Grace Morely).
'Ten Contemporary Painters from India', MIT, Cambridge, USA; New Jersey State Museum, Trenton.
Morris Graves visits studio in Washington and acquires two *Sumi-e* paintings.
Mr Duncan Philips buys a small painting for his collection.
Lalit Kala Akademi, annual exhibition.

1966
Solo exhibition, Kumar Gallery, New Delhi.

1968
Solo exhibition, New Art Centre, London.

1969
Solo exhibition, photographs, Kunika Chemould, New Delhi.
Solo exhibition, experimental photographs, Pundole Gallery, Bombay.

'Indian Painters 69', Max Mueller Bhavan and Birla Academy, Calcutta.

1970
'Art Now', Kunika Chemould, New Delhi.
Expo '70, Indian Pavillion, Osaka, Japan, three photographic murals.

1971
Visited Khem Karan, Dograi and other forward military areas with Husain, Ram Kumar, Tyeb Mehta—paintings and drawings executed after visit.
'Contemporary Indian Art', Renwick Gallery. Smithsonian Institute, Washington, DC.

1972
'Art Now', Kunika Chemould, New Delhi.
'One World through Art', Ben and Abbey Grey Foundation, St Paul, Minnesota, USA.

1973
Solo exhibition, Pundole Gallery, Bombay.

1974
Solo exhibition, Black Partridge, New Delhi.

1975
Solo exhibition, Dhoomimal Art Gallery, New Delhi.
Third Triennale of Contemporary World Art, New Delhi.

1976
25th Pugwash Conference, Madras.

1977
'Pictorial Space', Lalit Kala Akademi, New Delhi.
'Indian Painting 1977', Chandigarh, organized by Black Partridge Gallery.

1979
Solo exhibition, Dhoomimal Art Gallery, (catalogue introduction by J Swaminathan).
'Modern Asian Art', Fukuoka Art Museum, Japan.

1980
Solo exhibition, Rabindra Bhavan, Lalit Kala Akademi, New Delhi.

1981
Inaugural exhibition, Roopankar Museum, Bharat Bhavan, Bhopal.
'Indian Painting Today', Jehangir Art Gallery, Bombay.

1982
'Myth and Reality', Museum of Modern Art, Oxford, UK.
'Contemporary Indian Art', Burlington House, London.
'Modern Indian Painters', Hirshorn Museum, Washington, DC.

1983
Solo exhibition of drawings, Garhi Studio, New Delhi.

1984
Inaugural exhibition, Gallery 7.

1985
Ram Kumar and Krishen Khanna at Gallery 7, Bombay.

1986
Solo exhibition of drawings and paintings at Sarla Art Centre, Madras.
Baghdad International Festival of Art.

1988
First International Biennale, Lahore, Pakistan.
Baghdad International Festival of Art (member of international jury).

1989
Solo exhibition, Centre for Contemporary Art, New Delhi.
'Timeless Art', exhibition and auction. Sotheby's, Bombay.
'Artist's Alert', exhibition and auction by Sahmat, New Delhi.

1991
Solo exhibition, Gallery Espace, New Delhi.
Birla Academy of Art, Calcutta, anniversary exhibition.
Fifth Biennale, Havana, Cuba.
'Addressing Gandhi', travelling exhibition by Sahmat.

1992
'Masters of Indian Art', Hotel Oberoi Intercontinental, Bombay.

1994
'Indian Drawing Today', AIFACS, organized by Gallery Espace.
'The Solids', Second Indian Drawing Biennale, exhibited as special invitee.
Solo exhibition, Vadehra Art Gallery, New Delhi.

1995
Solo exhibition, Sakshi Gallery, Bombay.
'Bombay', presented by RPG Enterprises.
'River of Art', inaugural exhibition, Art Today.

1996
The Mahabharata, *The Card Player* and *The Scribe*, Kumar Gallery, New Delhi.
'A Tree in My Life', Village Gallery, New Delhi.
'The Moderns', inaugural exhibition, NGMA, Mumbai.

1997
'Tryst with Destiny', Art from Modern India 1947–1997, Singapore Art Museum, organized by CIMA Gallery, Calcutta.
'Six Modern Masters', Kumar Gallery, New Delhi.

1998
'The Probing Eye', an exhibition of photographs, Surendra Paul Art Gallery, New Delhi.
'Drawings', Guild Art Gallery, Mumbai.

1999
'Mahabharat', Gallery 7, Mumbai.

2001
'Living Legends of Indian Contemporary Art', Tao Art Gallery, Mumbai.
'In Conversations', curated by Gayatri Sinha at Gallery Espace, New Delhi.
Indian Art Circle, Habitat Centre, New Delhi.
Solo exhibition, Kumar Gallery, New Delhi.
Saffron Art and Pundole Art Gallery, New York.

2003
'Of Memories, Dreams, Reverses', at Anant, New Delhi.
Transition, UBS, London.
Exhibition of drawings, Pundole Art Gallery, Mumbai.

2004
'An Airing', solo exhibition, Pundole Art Gallery, Mumbai.

Special Projects

Laminated dawing, 7.6 x 80 feet mural at ITC WelcomHotel, Chola, Madras. (This has since been moved in blocks to WelcomHotel, Maurya's restaurant in the departure side of IG Airport, Delhi).

Mural: oil on canvas on the dome of WelcomHotel, Maurya Sheraton. Completed after four years in 1987.

Déclaration Universelle Des Droits de L'Homme Liberté, 1998

'The Legacy', tryptich, oil on canvas, 7 x 15 feet, British Council in India.

Circular floor mural in mosaic in WWF building at Mahim Nature Park, Mumbai.

Memorial to Salim Ali, WWF Mahim Nature Park—assemblage of stone and grass.

Painting of St Francis with animals donated to WWF auctioned.

Photographic murals for Shipping Corporation of India. MMTC India at Expo 70, Osaka, Japan.

Photographic mural at Zagreb, Trade Fair.

Represented in the following public collections

National Gallery of Modern Art, New Delhi
Lalit Kala Akademi, New Delhi
Roopankar Museum of Art, Bharat Bhavan, Bhopal
Punjab Museum, Chandigarh
Birla Academy, Kolkata
Air India, Mumbai
Steel Authority of India
Tata Institute of Fundamental Research, Mumbai
Larsen & Toubro Ltd., Mumbai
Jehangir Nicholson Museum of Art, Mumbai
Madhaven Nair Museum of Art, Kochi
Himachal Pradesh Museum of Art, Shimla
The Museum of Modern Art, New York
Yad Vasham, Jerusalem
Contemporary Art Society, London
DeMenil Foundation, Houston, Texas, USA
New York University, Grey Art Gallery and Study Centre, New York, USA
Glenbara Museum, Fukuoka, Japan
RPG Collection, Mumbai

Awards, Fellowship and Honours

1955
Commendation, Bombay Art Society Award, Bombay Art Society.
Saurashtra Government Award for oil painting.

1964–1964
Artist-in-Residence, American University, Washington, DC.

1965
Award, Lalit Kala Akademi Annual Exhibition.
Fellowship of the Council for Economic and Cultural Affairs, New York, USA.

1968
Invited by West German Government to see *Documenta.*

1986
President's Award at Baghdad International Festival of Art.

1989
Gold Medal, First International Biennale of Art, Lahore, Pakistan.
Sahitya Kala Parishad Award, Delhi for distinguished work.

1990
Padma Shri from the President of India.

1997
Kala Ratna from All India Fine Arts and Crafts Society, Delhi.

2004
Lalit Kala Ratna from the President of India.

Films, Documentaries and Books

1995
Salman Rushdie and the Lost Portrait, BBC London, directed by Chris Gramlund.

1996
The AR Show, Celeb: Krishen Khanna Growing Up, Episode VII, *Beginnings & Ends, Krishen Khanna*; RAQS, Media Collective.
The Story of Indian Painting, Episodes 9–12, Cine Arts India, New Delhi.

1998
Maraqua-e-Nafees, ANZ Grindlays Bank.

2005
Krishen Khanna: The Embrace of Love, by Gayatri Sinha, published by Mapin Publishing, Ahmedabad.
Krishen Khanna: A Critical Biography, by Gayatri Sinha, published by Vadehra Art Gallery, New Delhi

2007
Krishen Khanna: Images in My Time, published by Mapin Publishing, Ahmedabad.
Krishen Khanna: Chola Migrations, by Norbert Lynton, published by Mapin Publishing, Ahmedabad.