





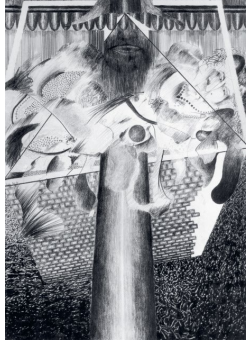

	<p>Gieve Patel (1940-2023) <i>Two Men with Hand Cart</i>, 1979</p> <p>Oil on canvas Gift of the Chester and Davida Herwitz Collection, 2003. E301289. Peabody Essex Museum, Salem, Massachusetts</p>
	<p>Gulammohammed Sheikh (b. 1937) <i>Speechless City</i>, 1975</p> <p>Oil on canvas Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Navjot Altaf (b. 1949) <i>Emergency Poster</i>, 1976</p> <p>Ink on paper Collection of the artist</p>
	<p>Navjot Altaf (b. 1949) <i>Emergency Poster</i>, 1976</p> <p>Ink on paper Collection of the artist</p>
	<p>Vivan Sundaram (1943-2023) <i>The Indian Emergency-II</i>, 1976-77</p> <p>Collection Kiran Nadar Museum of Art, New Delhi</p> <p><i>The Pair</i>, 1976 Pastel and ink on paper</p>

	<p>Vivan Sundaram (1943-2023) <i>The Indian Emergency-II, 1976-77</i></p> <p>Collection Kiran Nadar Museum of Art, New Delhi</p> <p><i>Figure from History-II, 1976</i> Graphite, pen and ink on paper</p>
	<p>Vivan Sundaram (1943-2023) <i>The Indian Emergency-II, 1976-77</i></p> <p>Collection Kiran Nadar Museum of Art, New Delhi</p> <p><i>Gang of Three, 1976</i> Graphite, brush, pen and ink on paper</p>
	<p>Vivan Sundaram (1943-2023) <i>The Indian Emergency-II, 1976-77</i></p> <p>Collection Kiran Nadar Museum of Art, New Delhi</p> <p><i>Oedipal Bed, 1976</i> Graphite on paper</p>
	<p>Vivan Sundaram (1943-2023) <i>The Indian Emergency-II, 1976-77</i></p> <p>Collection Kiran Nadar Museum of Art, New Delhi</p> <p><i>Liberal Legacy, 1977</i> Graphite, brush, pen and ink on paper</p>
	<p>Rameshwar Broota (b. 1941) <i>Reconstruction, 1977</i></p> <p>Oil on canvas Collection Kiran Nadar Museum of Art, New Delhi</p>



Arpita Singh (b. 1937)
Sunset at Kasauli, 1976

Oil on canvas
Private collection. Courtesy Talwar
Gallery, New York | New Delhi



Pablo Bartholomew (b. 1955)
*Maya, Zarine with a friend,
New Delhi, 1975*

Giclee print (archival pigment ink
on baryta paper)
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Pablo Bartholomew
*Hanging out with the Maharani
Bagh gang, New Delhi, 1977*

Giclee print (archival pigment ink
on baryta paper)
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Pablo Bartholomew
*Nommie dancing at a
party at Koko's, New
Delhi, 1975*

Giclee print (archival pigment ink
on baryta paper)
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Pablo Bartholomew
*Rajiv and Kajoli with their
daughter Meha, New Delhi, 1976*

Giclee print (archival pigment ink
on baryta paper)

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	<p>Pablo Bartholomew <i>Pooch in bed, Bombay, 1975</i></p> <p>Giclee print (archival pigment ink on baryta paper) © Photographs by PABLO BARTHOLOMEW, All Rights Reserved</p>
	<p>Pablo Bartholomew <i>Maya, New Delhi, 1975</i></p> <p>Giclee print (archival pigment ink on baryta paper) © Photographs by PABLO BARTHOLOMEW, All Rights Reserved</p>
	<p>Sudhir Patwardhan (b. 1949) <i>Dhakka, 1977</i></p> <p>Oil on canvas Private collection</p>
	<p>Sudhir Patwardhan (b. 1949) <i>Running Woman, 1977</i></p> <p>Oil on canvas Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Navjot Altaf <i>Work from Factory series, 1982</i></p> <p>Collection of the artist</p>

 <p>UTOPIA NALINI MALANI 1976</p>	<p>Nalini Malani (b. 1946) <i>Utopia</i>, 1969-76</p> <p>8mm film animation and 16mm film transferred to video (black-and-white and colour, sound), 03:44min. Courtesy of the artist</p>
	<p>Gieve Patel <i>A View of the Matter</i>, 1979</p> <p>Oil on canvas The Dabriwala Collection</p>
	<p>Sudhir Patwardhan <i>Overbridge</i>, 1981</p> <p>Oil on canvas Gift of the Chester and Davida Herwitz Collection, 2003. E301218. Peabody Essex Museum, Salem, Massachusetts</p>
	<p>Sudhir Patwardhan <i>Town</i>, 1984</p> <p>Oil on canvas Gift of the Chester and Davida Herwitz Collection, 2001. E301094. Peabody Essex Museum, Salem, Massachusetts</p>
	<p>Gieve Patel <i>Off Lamington Road</i>, 1982-86</p> <p>Oil on canvas Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Nilima Sheikh (b. 1945) <i>Before Nightfall</i>, 1981-82</p> <p>Oil on canvas (triptych) Private collection</p>



India Gate
Even if you were better you should get married
and have children. Who would look after you in
old age?

Sunil Gupta (b. 1953)
Exiles, 1987

Archival inkjet prints
Courtesy the artist and Hales London
and New York. © Sunil Gupta.

India Gate



Humayun's Tomb
Remember - looking about 1975 and
doubtful condition. Humayun's Tomb
then. They're always taking us what to do.

Sunil Gupta (b. 1953)
Exiles, 1987

Archival inkjet prints
Courtesy the artist and Hales London
and New York. © Sunil Gupta.

Humayun's Tomb

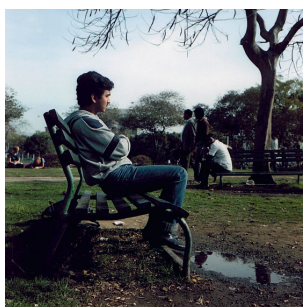


Indira's Vision
Why do you go on about changing the law
I don't want to be a martyr
I'm happy like the way things are.

Sunil Gupta (b. 1953)
Exiles, 1987

Archival inkjet prints
Courtesy the artist and Hales London
and New York. © Sunil Gupta.

Indira's Vision



Connaught Place
This square has a public park.
People don't want to take the park
more to get it off.

Sunil Gupta (b. 1953)
Exiles, 1987

Archival inkjet prints
Courtesy the artist and Hales London
and New York. © Sunil Gupta.

Connaught Place

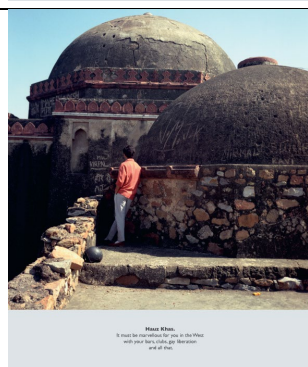


Jangpura
I am tired of being alone with no prospect of meeting anyone I like. I'm motivated by the party and park scene.

Sunil Gupta (b. 1953)
Exiles, 1987

Archival inkjet prints
Courtesy the artist and Hales London and New York. © Sunil Gupta.

Jangpura



Hauz Khas
It must be nice when for you in the West and your friends who get themselves out of this.

Sunil Gupta (b. 1953)
Exiles, 1987

Archival inkjet prints
Courtesy the artist and Hales London and New York. © Sunil Gupta.

Hauz Khas



Nehru Park
Police officers are harassing people and harassing the very things and everyone. Sometimes they just want a blow job.

Sunil Gupta (b. 1953)
Exiles, 1987

Archival inkjet prints
Courtesy the artist and Hales London and New York. © Sunil Gupta.

Nehru Park

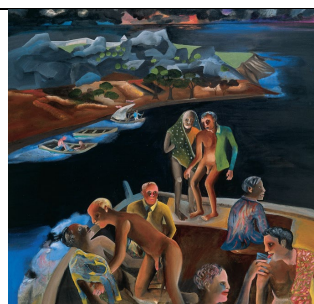


Lakshmi
When you're in the West with a woman, you're not really in the West. You're not really in the West.

Sunil Gupta (b. 1953)
Exiles, 1987






Archival inkjet prints
Courtesy the artist and Hales London and New York. © Sunil Gupta.

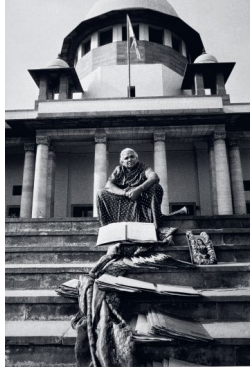




Lakshmi



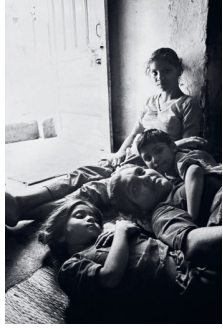






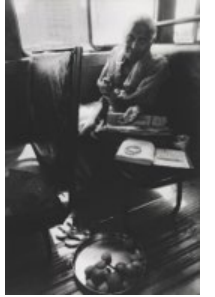

Bhupen Khakhar (1934-2003)
In a Boat, 1984





Oil on canvas
Shumita and Arani Bose Collection,
New York


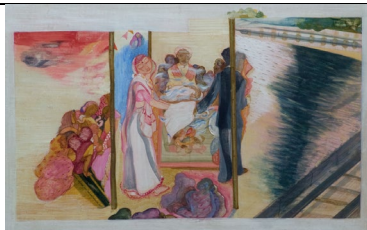



 A complex oil painting on canvas. In the foreground, two men are shown in a close embrace, one appearing to be in a state of distress or being held. The background is a dense, multi-layered scene with various figures, architectural elements, and a landscape, suggesting a bustling, perhaps sacred, environment like Benares.	<p>Bhupen Khakhar <i>Two Men in Benares</i>, 1982</p> <p>Oil on canvas Private collection</p>
 An oil painting on canvas featuring a large, white peacock with its tail feathers fanned out, dominating the left side. The background is dark and textured, with smaller figures and floral motifs scattered throughout, creating a dreamlike and somewhat somber atmosphere.	<p>Arpita Singh <i>The White Peacock</i>, 1985</p> <p>Oil on canvas Shumita and Arani Bose Collection, New York</p>
 An oil painting on canvas depicting a seashore scene. A large, dark, winged figure, possibly a bird or a demon, is the central focus, flying over a beach with people and objects. The background is a mix of blue and green, suggesting water and sky.	<p>Arpita Singh <i>Seashore</i>, 1984</p> <p>Oil on canvas Collection Kiran Nadar Museum of Art, New Delhi</p>
 A black and white digital C-type print showing a group of people at a demonstration. In the foreground, a woman is shouting with her mouth open, holding a framed portrait of a man. Other people are visible in the background, some holding signs.	<p>Sheba Chhachhi (b. 1958) <i>Seven Lives and a Dream</i>, 1980-91</p> <p>Digital C-type prints on paper Courtesy of the artist</p> <p><i>Sathyarani - Anti-Dowry Demonstration, Delhi</i>, 1980</p>
 A black and white digital C-type print showing a woman, Sathyarani, sitting on a bed or sofa. She is wearing a sari and looking towards the camera. There are papers and a framed portrait on the surface in front of her.	<p>Sheba Chhachhi (b. 1958) <i>Seven Lives and a Dream</i>, 1980-91</p> <p>Digital C-type prints on paper Courtesy of the artist</p> <p><i>Sathyarani - Staged Portrait, Punjabi Bagh residence, Delhi</i>, 1990</p>






	<p>Sheba Chhachhi (b. 1958) <i>Seven Lives and a Dream</i>, 1980-91</p> <p>Digital C-type prints on paper Courtesy of the artist</p> <p><i>Sathyarani - Staged Portrait, Supreme Court, Delhi, 1990</i></p>
	<p>Sheba Chhachhi (b. 1958) <i>Seven Lives and a Dream</i>, 1980-91</p> <p>Digital C-type prints on paper Courtesy of the artist</p> <p><i>Radha - Staged Portrait Set-up, Anandlok, Delhi, 1991</i></p>
	<p>Sheba Chhachhi (b. 1958) <i>Seven Lives and a Dream</i>, 1980-91</p> <p>Digital C-type prints on paper Courtesy of the artist</p> <p><i>Radha - Staged Portrait, Anandlok, Delhi, 1991</i></p>
	<p>Sheba Chhachhi (b. 1958) <i>Seven Lives and a Dream</i>, 1980-91</p> <p>Digital C-type prints on paper Courtesy of the artist</p> <p><i>Devikripa - Staged Portrait, Seemapuri, Delhi, 1990</i></p>
	<p>Sheba Chhachhi (b. 1958) <i>Seven Lives and a Dream</i>, 1980-91</p> <p>Digital C-type prints on paper Courtesy of the artist</p> <p><i>Devikripa - Sit-in, Family</i></p>





	<p><i>Planning Centre, Nandnagari, Delhi, 1998</i></p>
	<p>Sheba Chhachhi (b. 1958) <i>Seven Lives and a Dream, 1980-91</i></p> <p>Digital C-type prints on paper Courtesy of the artist</p> <p><i>Devikripa - Sikh Widow, Trilokpuri, 1987</i></p>
	<p>Sheba Chhachhi (b. 1958) <i>Seven Lives and a Dream, 1980-91</i></p> <p>Digital C-type prints on paper Courtesy of the artist</p> <p><i>Shanti - Staged Portrait, Dakshinpuri, Delhi, 1991</i></p>
	<p>Sheba Chhachhi (b. 1958) <i>Seven Lives and a Dream, 1980-91</i></p> <p>Digital C-type prints on paper Courtesy of the artist</p> <p><i>Shanti - With Children, Dakshinpuri, Delhi, 1989</i></p>
	<p>Sheba Chhachhi (b. 1958) <i>Seven Lives and a Dream, 1980-91</i></p> <p>Digital C-type prints on paper Courtesy of the artist</p> <p><i>Urvashi - Staged Portrait, Gulmohar Park, Delhi, 1990</i></p>

	<p>Sheba Chhachhi (b. 1958) <i>Seven Lives and a Dream</i>, 1980-91</p> <p>Digital C-type prints on paper Courtesy of the artist</p> <p><i>Urvashi -Anti-Dowry Sit-in</i>, 1982</p>
	<p>Sheba Chhachhi (b. 1958) <i>Seven Lives and a Dream</i>, 1980-91</p> <p>Digital C-type prints on paper Courtesy of the artist</p> <p><i>Urvashi - Street Play, 'Om Swaha': Mehrauli, Delhi</i>, 1982</p>
	<p>Sheba Chhachhi (b. 1958) <i>Seven Lives and a Dream</i>, 1980-91</p> <p>Digital C-type prints on paper Courtesy of the artist</p> <p><i>Shardabehn - Public Testimony, Police Station, Delhi</i>, 1988</p>
	<p>Sheba Chhachhi (b. 1958) <i>Seven Lives and a Dream</i>, 1980-91</p> <p>Digital C-type prints on paper Courtesy of the artist</p> <p><i>Shardabehn - Staged Portrait, DTC Bus Terminus, Delhi</i>, 1990</p>
	<p>Sheba Chhachhi (b. 1958) <i>Seven Lives and a Dream</i>, 1980-91</p> <p>Digital C-type prints on paper Courtesy of the artist</p> <p><i>Shahjahan Apa - Anti-Dowry Public Testimonies, India</i></p>

	<p><i>Gate, Delhi, 1986</i></p>
	<p>Sheba Chhachhi (b.1958) <i>Seven Lives and a Dream, 1980-91</i></p> <p>Digital C-type prints on paper Courtesy of the artist</p> <p><i>Shahjahan Apa - International Woman's Day Gathering, Dakshinpuri, Delhi, 1980</i></p>
	<p>Sheba Chhachhi (b.1958) <i>Seven Lives and a Dream, 1980-91</i></p> <p>Digital C-type prints on paper Courtesy of the artist</p> <p><i>Shahjahan Apa - Staged Portrait, Nangloi, Delhi, 1991</i></p>
	<p>Sheba Chhachhi (b.1958) <i>Seven Lives and a Dream, 1980-91</i></p> <p>Digital C-type prints on paper Courtesy of the artist</p> <p><i>Shahjahan Apa - Staged Portrait Set-up, Nangloi, Delhi, 1991</i></p>
	<p>Nilima Sheikh <i>When Champa Grew Up, 1984-85</i></p> <p>Tempera on Sangneri paper On loan from Leicester Museums and Galleries</p> <p><i>Champa on her bicycle.</i></p>

	<p>Nilima Sheikh <i>When Champa Grew Up</i>, 1984-85</p> <p>Tempera on Sangneri paper On loan from Leicester Museums and Galleries</p> <p><i>On a swing, a traditional motif of adolescence and love.</i></p>
	<p>Nilima Sheikh <i>When Champa Grew Up</i>, 1984-85</p> <p>Tempera on Sangneri paper On loan from Leicester Museums and Galleries</p> <p><i>Champa is married. Her new journey commences.</i></p>
	<p>Nilima Sheikh <i>When Champa Grew Up</i>, 1984-85</p> <p>Tempera on Sangneri paper On loan from Leicester Museums and Galleries</p> <p><i>She travels to her marital home, is greeted by the traditional aarti. The kitchen awaits her.</i></p>
	<p>Nilima Sheikh <i>When Champa Grew Up</i>, 1984-85</p> <p>Tempera on Sangneri paper On loan from Leicester Museums and Galleries</p> <p><i>She is inspected by the women- folk.</i></p>
	<p>Nilima Sheikh <i>When Champa Grew Up</i>, 1984-85</p> <p>Tempera on Sangneri paper On loan from Leicester Museums and Galleries</p>


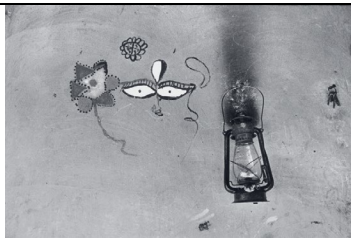



	<p><i>Conflicts with her mother-in-law, while the husband enjoys a rest.</i></p>
	<p>Nilima Sheikh <i>When Champa Grew Up</i>, 1984-85</p> <p>Tempera on Sangneri paper On loan from Leicester Museums and Galleries</p> <p><i>Torments, threats.</i></p>
	<p>Nilima Sheikh <i>When Champa Grew Up</i>, 1984-85</p> <p>Tempera on Sangneri paper On loan from Leicester Museums and Galleries</p> <p><i>Battered and exhausted in the kitchen, while her husband conspires with his family.</i></p>
	<p>Nilima Sheikh <i>When Champa Grew Up</i>, 1984-85</p> <p>Tempera on Sangneri paper On loan from Leicester Museums and Galleries</p> <p><i>Next day, while she cooks at the kitchen stove, the plot thickens.</i></p>
	<p>Nilima Sheikh <i>When Champa Grew Up</i>, 1984-85</p> <p>Tempera on Sangneri paper On loan from Leicester Museums and Galleries</p> <p><i>Kerosene gas, flame and smoke.</i></p>
	<p>Nilima Sheikh <i>When Champa Grew Up</i>, 1984-85</p> <p>Tempera on Sangneri paper On loan from Leicester Museums and Galleries</p>

	<p><i>Champa's funeral pyre. Flames of gold, ashes of silver.</i></p>
	<p>Nilima Sheikh <i>When Champa Grew Up</i>, 1984-85</p> <p>Tempera on Sangneri paper On loan from Leicester Museums and Galleries</p> <p><i>Marsia. Her natal family in ritualized mourning.</i></p>
	<p>Madhvi Parekh (b. 1942) <i>Happy in the Village-1</i>, 1982</p> <p>Oil on canvas Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Madhvi Parekh (b. 1942) <i>Village Opera-2</i>, 1975</p> <p>Oil and oil pastel on canvas Private Collection</p>
	<p>Jyoti Bhatt (b. 1934) <i>Women from Haryana making Sanjha images at a craft village, New Delhi</i>, 1977</p> <p>Silver gelatin print Collection Museum of Art and Photography (MAP), Bengaluru</p>
	<p>Jyoti Bhatt <i>Untitled, Rajasthan</i>, 1989</p> <p>Silver gelatin print Collection Museum of Art and Photography (MAP), Bengaluru</p>

The Imaginary Institution of India: Art 1975-1998

Barbican, London

5 Oct 2024–5 Jan 2025

	<p>Jyoti Bhatt <i>A Rathwa tribal house, Gujarat, 1980</i></p> <p>Silver gelatin print Collection Museum of Art and Photography (MAP), Bengaluru</p>
	<p>Jyoti Bhatt <i>Black Lamp, West Bengal, 1980</i></p> <p>Silver gelatin print Collection Museum of Art and Photography (MAP), Bengaluru</p>
	<p>Jyoti Bhatt <i>A niche on a wall of a Rajawar's house, Surguja, Chattisgarh, 1983</i></p> <p>Silver gelatin print Collection Museum of Art and Photography (MAP), Bengaluru</p>
	<p>Jyoti Bhatt <i>Madhya Pradesh, 1983</i></p> <p>Silver gelatin print Collection Museum of Art and Photography (MAP), Bengaluru</p>
	<p>Jyoti Bhatt <i>Rajasthan, 1988</i></p> <p>Silver gelatin print Collection Museum of Art and Photography (MAP), Bengaluru</p>



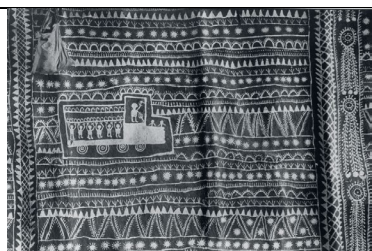
Jyoti Bhatt
*A chulha in a courtyard kitchen,
Rajasthan, 1981*

Silver gelatin print
Collection Museum of Art and Photography
(MAP), Bengaluru



Jyoti Bhatt
*A Rajasthani artist next to her
wall painting at the Crafts
Museum, New Delhi, 1987*

Silver gelatin print
Collection Museum of Art and Photography
(MAP), Bengaluru



Jyoti Bhatt
*Detail from a wall decoration
inside a tribal house, Madhya
Pradesh, 1980*

Silver gelatin print
Collection Museum of Art and Photography
(MAP), Bengaluru



Meera Mukherjee (1923-1998)
*Untitled (Smiths Working
Under a Tree), n.d.*

Bronze
Collection Kiran Nadar Museum of Art,
New Delhi



Meera Mukherjee
People in a Row, c. 1980

Bronze
Collection Kiran Nadar Museum of Art,
New Delhi

	<p>Meera Mukherjee <i>Pilgrims to Haridwar</i>, n.d.</p> <p>Bronze Tia Collection, Santa Fe, New Mexico, USA</p>
	<p>Meera Mukherjee <i>Untitled (Andolan)</i>, 1986</p> <p>Bronze Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Meera Mukherjee <i>Trellis</i>, n.d.</p> <p>Bronze Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Meera Mukherjee <i>Untitled (The Storm)</i>, c. 1980–89</p> <p>Bronze Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Pablo Bartholomew <i>Union Carbide signage smeared in red paint</i>, 1984</p> <p>Giclee prints (archival pigment inks on baryta paper) © Photographs by PABLO BARTHOLOMEW, All Rights Reserved</p>
	<p>Pablo Bartholomew <i>20 years after; inside the premises of the Union Carbide Factory</i>, 2004</p>

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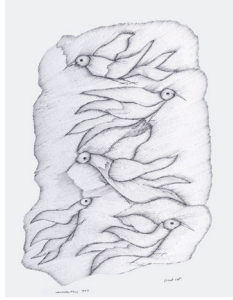

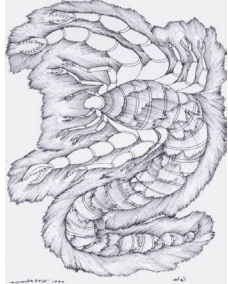

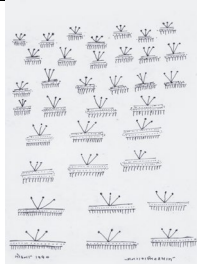
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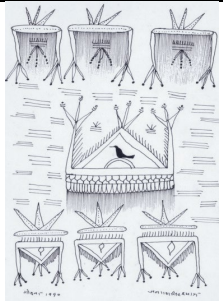


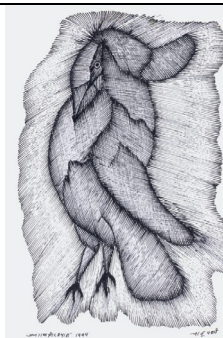

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	<p>Pablo Bartholomew <i>Livestock that became victims of the Bhopal gas leak, 1984</i></p> <p>Giclee prints (archival pigment inks on baryta paper) © Photographs by PABLO BARTHOLOMEW, All Rights Reserved</p>
	<p>Pablo Bartholomew <i>A child killed by the Union Carbide gas leak, 1984</i></p> <p>Giclee prints (archival pigment inks on baryta paper) © Photographs by PABLO BARTHOLOMEW, All Rights Reserved</p>
	<p>Jagdish Swaminathan (1928-1994) <i>Untitled, 1993</i></p> <p>Oil on canvas Tia Collection Santa Fe, New Mexico, USA</p>
	<p>Jagdish Swaminathan <i>Untitled, 1993</i></p> <p>Oil on canvas Tia Collection Santa Fe, New Mexico, USA</p>

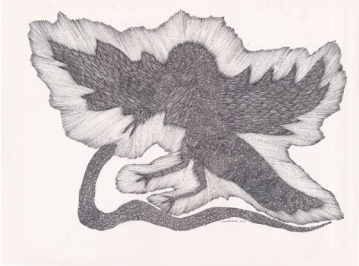




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	<p>Jagdish Swaminathan <i>Untitled</i>, 1992</p> <p>Mixed media on canvas Private collection</p>
	<p>Jangarh Singh Shyam (1962-2001) <i>Giddhilli Pakshee</i>, 1989</p> <p>Ink on paper Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Jangarh Singh Shyam <i>Goh</i>, 1989</p> <p>Pen and ink on paper Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Jangarh Singh Shyam <i>Bicchi</i>, 1990</p> <p>Pen and ink on paper Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Jangarh Singh Shyam <i>Mashwasi Dev</i>, 1989</p> <p>Ink on paper Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Jangarh Singh Shyam <i>Tattoos (Godna-1)</i>, 1990</p> <p>Pen and ink on paper Collection Kiran Nadar Museum of Art, New Delhi</p>






	<p>Jangarh Singh Shyam <i>Tattoos (Godna-2)</i>, 1990</p> <p>Pen and ink on paper Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Jangarh Singh Shyam <i>Raksha</i>, 1992</p> <p>Ink on paper Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Jangarh Singh Shyam <i>Ratmai Murkhudi</i>, 1993</p> <p>Ink on paper Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Jangarh Singh Shyam <i>Chatu Pakshi</i>, 1994</p> <p>Pen and ink on paper Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Jangarh Singh Shyam <i>Ratmai Murkhudi</i>, 1983</p> <p>Acrylic on paper Collection Kiran Nadar Museum of Art, New Delhi</p>

	<p>Jangarh Singh Shyam <i>Chachan and the Snake;</i> <i>a gigantic eagle swooping down on</i> <i>a snake, 1997</i></p> <p>Pen and ink on paper Collection Museum of Art and Photography (MAP), Bengaluru</p>
	<p>Jangarh Singh Shyam <i>Untitled, 1994</i></p> <p>Pen and ink on paper Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Jangarh Singh Shyam <i>Untitled, 1997</i></p> <p>Ink on paper Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Himmat Shah (b. 1933) <i>Untitled, c. 1997-98</i></p> <p>Terracotta Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Himmat Shah <i>Untitled, n.d.</i></p> <p>Terracotta Collection Kiran Nadar Museum of Art, New Delhi</p>

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	<p>Himmat Shah <i>Untitled</i>, c. 1982</p> <p>Terracotta Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Himmat Shah <i>Untitled</i>, n.d.</p> <p>Terracotta Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Himmat Shah <i>Untitled</i>, c. 1997-98</p> <p>Terracotta Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Himmat Shah <i>Untitled</i>, n.d.</p> <p>Terracotta Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Savindra Sawarkar (b. 1961) <i>Untouchable, Peshwa in Pune</i>, 1984</p> <p>Etching on zinc plate Collection of the artist</p>






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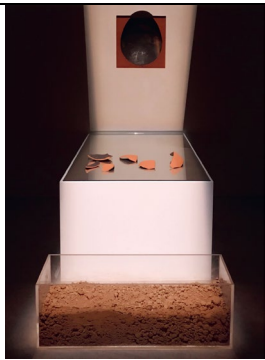

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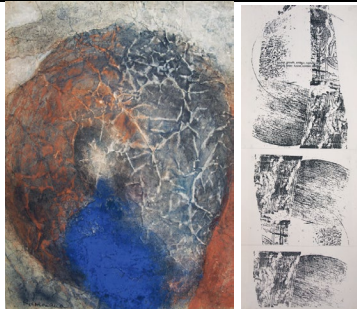


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	<p>Savindra Sawarkar <i>Untouchable with Devadasi III</i>, 1985</p> <p>Etching on zinc plate Collection of the artist</p>
	<p>Savindra Sawarkar <i>Peshwa</i>, 1985</p> <p>Etching on zinc plate Collection of Gary Michael Tartakov and Carllie C. Tartakov</p>
	<p>Savindra Sawarkar <i>Devadasi with Crow</i>, 1985</p> <p>Etching Collection of the artist</p>
	<p>Savindra Sawarkar <i>Untouchable with Dead Cow</i>, 1989</p> <p>Drypoint on zinc plate Collection of the artist</p>
	<p>Savindra Sawarkar <i>Brahmin and Devadasi with Dhamma Chakra</i>, 1995</p> <p>Drypoint on copper plate Collection of the artist</p>
	<p>Savindra Sawarkar <i>Manu</i>, 1991</p> <p>Crayon, ink and wash Collection of Gary Michael Tartakov and Carllie C. Tartakov</p>

	<p>Savindra Sawarkar <i>Pune Peshwa, 1985</i></p> <p>Drypoint with etching Collection of Gary Michael Tartakov and Carllie C. Tartakov</p>
	<p>N. N. Rimzon (b. 1957) <i>From the ghats of Yamuna, 1990</i></p> <p>Terracotta pots, marble and fibreglass Courtesy of the artist and Talwar Gallery, New York New Delhi</p>
	<p>M. F. Husain (1915-2011) <i>Safdar Hashmi, 1989</i></p> <p>Acrylic on canvas Emami Group of Companies</p>
	<p>K. P. Krishnakumar (1958-1989) <i>Untitled, 1982</i></p> <p>Brush and ink on paper Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>K. P. Krishnakumar <i>Untitled, 1982</i></p> <p>Brush and ink on paper Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>K. P. Krishnakumar <i>The Good Samaritan (After van Gogh), 1982</i></p> <p>Brush and ink on paper Collection Kiran Nadar Museum of Art, New Delhi</p>

	<p>K. P. Krishnakumar <i>Untitled, 1983</i></p> <p>Brush and ink on paper Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>K. P. Krishnakumar <i>Untitled (The Pond Near the Field), 1982</i></p> <p>Brush and ink on paper Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>K. P. Krishnakumar <i>Untitled, 1982</i></p> <p>Brush and ink on paper Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>K. P. Krishnakumar <i>Boatman-2, 1988</i></p> <p>Fibreglass sculpture Courtesy of Ark Foundation for the Arts, Vadodara</p>
	<p>Tyeb Mehta (1925-2009) <i>Durga Mahisasura Mardini, 1993</i></p> <p>Acrylic on canvas Mr. Lakshmi Niwas Mittal and Mrs. Usha Mittal</p>







	<p>Rummana Hussain (1952-1999) <i>Conflux</i>, 1993</p> <p>Wood, paint on acrylic, gheru, terracotta Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Rummana Hussain <i>Dissected Projection</i>, 1993</p> <p>Wood, mirror, terracotta, acrylic, earth, wall-mounted pot, wooden box, acrylic box Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Rummana Hussain <i>Resonance</i>, 1993</p> <p>Wood, mirror, paint on acrylic, plates, rice, water, rock, shell Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Rummana Hussain <i>Fragment from Splitting</i>, 1993</p> <p>Bricks, mirror, gheru, terracotta Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Rummana Hussain <i>Unearthed</i>, 1993</p> <p>Bricks, wood, terracotta Collection Kiran Nadar Museum of Art, New Delhi</p>

	<p>Arpita Singh <i>My Mother</i>, 1993</p> <p>Oil on canvas Property from the Collection of Mahinder and Sharad Tak</p>
	<p>Rummana Hussain <i>Behind a thin film</i>, 1993</p> <p>Left: Indigo and earth pigment, acrylic on printed paper, collage and tracing paper pasted on paper. Right: Acrylic on print collage, ink on plastic sheet, charcoal and Xerox on paper Estate of Rummana Hussain. Courtesy Talwar Gallery, New York New Delhi</p>
	<p>Rummana Hussain <i>Dissemination</i>, 1993</p> <p>Indigo and earth pigment, ink, charcoal and print on paper Estate of Rummana Hussain. Courtesy Talwar Gallery, New York New Delhi</p>
	<p>Rummana Hussain <i>Bodyscape</i>, 1993</p> <p>Charcoal and earth pigment on paper Estate of Rummana Hussain. Courtesy Talwar Gallery, New York New Delhi</p>
	<p>Vivan Sundaram <i>House</i>, 1994</p> <p>From the series <i>Shelter</i>, 1994-99</p> <p>Kalamkhush handmade paper, steel, wood, water, glass, brake grease, acrylic paint, video Collection Kiran Nadar Museum of Art, New Delhi</p>

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	<p>Gieve Patel <i>Battered Body in Landscape</i>, 1993</p> <p>Oil on canvas Shumita and Arani Bose Collection, New York</p>
	<p>N. N. Rimzon <i>The Tools</i>, 1993</p> <p>Resin, fibreglass, marble dust, iron Collection Kiran Nadar Museum of Art, New Delhi, India</p>
	<p>Gulammohammed Sheikh <i>How Can You Sleep Tonight?</i>, 1994-95</p> <p>Oil on canvas Collection Kiran Nadar Museum of Art, New Delhi</p>
	<p>Nilima Sheikh <i>Shamiana</i>, 1996</p> <p>Hanging scrolls of casein tempera on canvas, canopy of synthetic polymer paint on canvas, steel frame Purchased 1996. Queensland Art Gallery Foundation. Queensland Art Gallery Gallery of Modern Art</p>
	<p>Sheela Gowda (b. 1957) <i>Untitled (cow dung)</i>, 1992/2002</p> <p>Cow dung, pastel, ink on paper on board Collection of the artist</p>
	<p>Sheela Gowda <i>Untitled</i>, 1992</p> <p>Cow dung, kumkum, textile, wood, pastel on paper and jute Collection of the artist</p>

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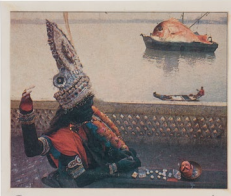



	<p>Sheela Gowda <i>Untitled</i>, 1992</p> <p>Cow dung, charcoal, pigment on paper and jute Collection of the artist</p>
	<p>Sheela Gowda <i>Untitled</i>, 1992</p> <p>Cow dung, charcoal, pigment, wood on paper and jute Collection of the artist</p>
	<p>Sheela Gowda <i>Mortar Line</i>, 1996</p> <p>Cow dung, pigment (kumkum) Collection of the artist</p>
	<p>Sheela Gowda <i>Untitled</i>, 1997/2007</p> <p>Thread, pigment, needles Edition 1/3 Private collection</p>
	<p>Bhupen Khakhar <i>Ghost City Night</i>, 1991</p> <p>Oil on canvas Kanwaldeep and Devinder Sahney</p>

 A complex oil painting on canvas. It features a central landscape with a large green field and a winding path. The scene is framed by a dark border containing numerous small, detailed figures and scenes, creating a sense of a larger, more intricate world.	<p>Bhupen Khakhar <i>Green Landscape</i>, 1995</p> <p>Oil on canvas Collection Kiran Nadar Museum of Art, New Delhi</p>
 A vibrant oil painting on canvas depicting a colorful, stylized town or village. The buildings are rendered in bright, saturated colors like pink, blue, and orange. The scene is filled with figures and activity, suggesting a bustling community.	<p>Bhupen Khakhar <i>Pink City</i>, 1991</p> <p>Oil on canvas Private Collection</p>
 A three-dimensional sculpture made of white, textured materials. It consists of a large, smooth, egg-shaped form resting on a flat, rectangular base, creating a simple yet striking architectural or organic structure.	<p>N. N. Rimzon <i>House of heavens</i>, 1995</p> <p>Resin, fibreglass, aluminium, marble dust Purchased 1996. Queensland Art Gallery Foundation. Queensland Art Gallery Gallery of Modern Art.</p>
 A diptych oil painting on canvas. The left panel shows a landscape with a river and buildings, while the right panel shows a similar scene with a prominent, tall, textured structure. The overall tone is earthy and narrative.	<p>Sudhir Patwardhan <i>Memory: Double Page</i>, 1989</p> <p>Oil on canvas (diptych) The Alkazi Collection of Art, New Delhi, India</p>
 A complex mixed-media artwork on canvas. It features a central map-like structure with various elements, including text, images, and abstract forms. The composition is dense and layered, suggesting a narrative or historical context.	<p>Jitish Kallat (b. 1974) <i>Evidence from the Evaporite (He Followed the Sun and Died)</i>, 1997</p> <p>Mixed media on canvas Collection: Abhay Maskara, India</p>

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 <p>Taking-off with the nation Rajan</p>	<p>C. K. Rajan (b. 1960) <i>Mild Terrors II</i>, 1991-96</p> <p>Collages on paper Collection Kiran Nadar Museum of Art</p>
 <p>Rajan</p>	<p>C. K. Rajan <i>Mild Terrors II</i>, 1991-96</p> <p>Collages on paper Collection Kiran Nadar Museum of Art</p>
 <p>Rajan</p>	<p>C. K. Rajan <i>Mild Terrors II</i>, 1991-96</p> <p>Collages on paper Collection Kiran Nadar Museum of Art</p>
 <p>11 - 4 91 The 'granite tower' - The colonial stone structure, which stored gunpowder, (the actual original French efforts to blow up the castle in 1857).</p> <p>Rajan</p>	<p>C. K. Rajan <i>Mild Terrors II</i>, 1991-96</p> <p>Collages on paper Collection Kiran Nadar Museum of Art</p>
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	<p>C. K. Rajan <i>Mild Terrors II</i>, 1991-96</p> <p>Collages on paper Collection Kiran Nadar Museum of Art</p>
	<p>Jangarh Singh Shyam <i>Ped, Chidiya aur Hawaii Jahaz</i>, 1996</p> <p>Acrylic on canvas Collection Museum of Art and Photography (MAP), Bengaluru</p>
	<p>Anita Dube (b. 1958) <i>Desert Queen</i>, 1996</p> <p>Mixed media (velvet, plastic, foam, wood, metal, rope, thread) Private collection</p>
	<p>Anita Dube <i>Intimations of Mortality</i>, 1997</p> <p>Enamelled votive eyes Artist's Proof Courtesy of the artist</p>
	<p>Navjot Altaf <i>Bombay That Is That Is Not</i>, 1995</p> <p>Mixed-media installation Collection of the artist</p>
	<p>Nalini Malani <i>Remembering Toba Tek Singh</i>, 1998</p> <p>Multi-channel video play, 4 projectors, 12 monitors, sound Collection Kiran Nadar Museum of Art, New Delhi</p>

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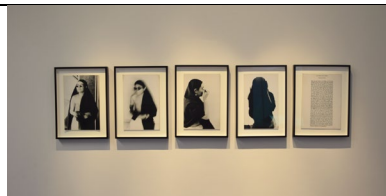
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Sudhir Patwardhan
Construction Woman Washing Her Face, 1998

Acrylic on canvas
Private collection



Rummana Hussain
Is it what you think?, 1998

Performance documentation: black-and white photographs (4), text on paper, from a set of five pieces
Estate of Rummana Hussain. Courtesy Talwar Gallery, New Delhi | New York



Bhupen Khakhar
Grey Blanket, 1998

Watercolour on paper
Collection: Bernhard Steinruecke