

ART MUMBAI
COLLECTIVE BY



Curated by Jyotirmoy Bhattacharya

13th -16th November 2025

Art Mumbai Collective by Art Magnum

Curated by Jyotirmoy Bhattacharya

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Credit@ Art Magnum Team and Art Allinda Team

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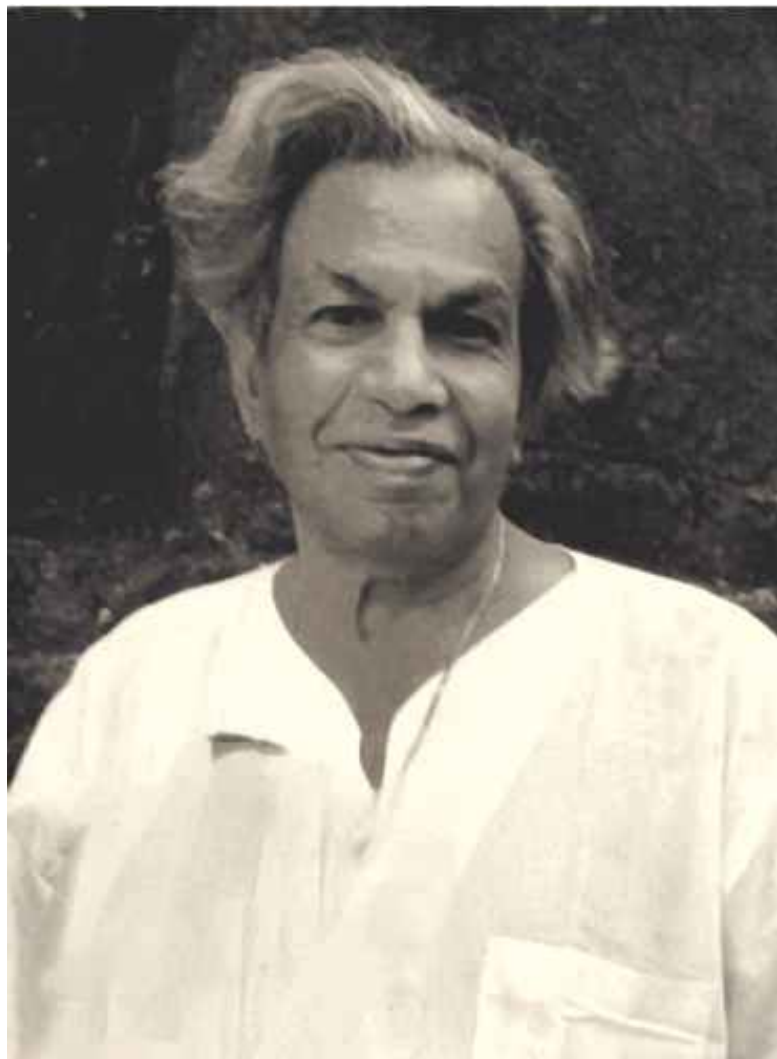
Curator's Note

For the past several years, Art Magnum has proudly showcased an extraordinary range of artworks by artists from across India and beyond. From revered masters to bold contemporary visionaries, each artist represents a unique voice within the larger narrative of modern art. Every creator associated with Art Magnum possesses a distinct signature style refined and perfected through years of dedication and exploration. Guided by a forward-looking vision, Art Magnum continually seeks to discover the next movement in art, to champion the evolving language of creativity, and to celebrate both heritage and innovation. The gallery's mission is to take a meaningful place within the contemporary art space uplifting the artists of today while honouring the enduring legacy of the masters who shaped Indian art.

Among the diverse artists being presented by Art Magnum, Samir Aich stands out for his deeply personal canvases, where abstraction and surrealism converge to mirror his struggles, reflections, and inner journey. Reghu's terracotta sculptures transcend representation, transforming into timeless guardians of a fading agrarian world, embodying the profound bond between humans and nature. Rekha Hebbar Rao captures the essence of a lost era, crafting delicate worlds where time seems suspended and artistry remains untouched by haste. In Akkitham Narayanan's works, layers of colour build gradually from dense impasto to subtle translucence, creating mesmerising kaleidoscopic patterns that reveal new harmonies with every gaze. Daroz's sculptures trace the remarkable evolution of India's clay tradition from utilitarian vessels to powerful sculptural and architectural expressions reflecting the transformation of craft into contemporary art. Hore's artworks respond to significant historical crises and events in 20th-century Bengal. Several other artists express their personal narratives and experiences through their artwork. Each canvas becomes a window into their world, reflecting not only their feelings and thoughts but also the cultural, social, and historical contexts that shaped them.

Together, these artists exemplify Art Magnum's belief that the story of art is one of continuity and reinvention, a dialogue between past and present, mastery and experimentation, permanence and change. Through its exhibitions, Art Magnum remains committed to nurturing this dialogue, celebrating creativity in all its evolving forms, and looking forward to the art of tomorrow.

- Jyotirmoy Bhattacharya



Sadanand Bakre

1920-2007

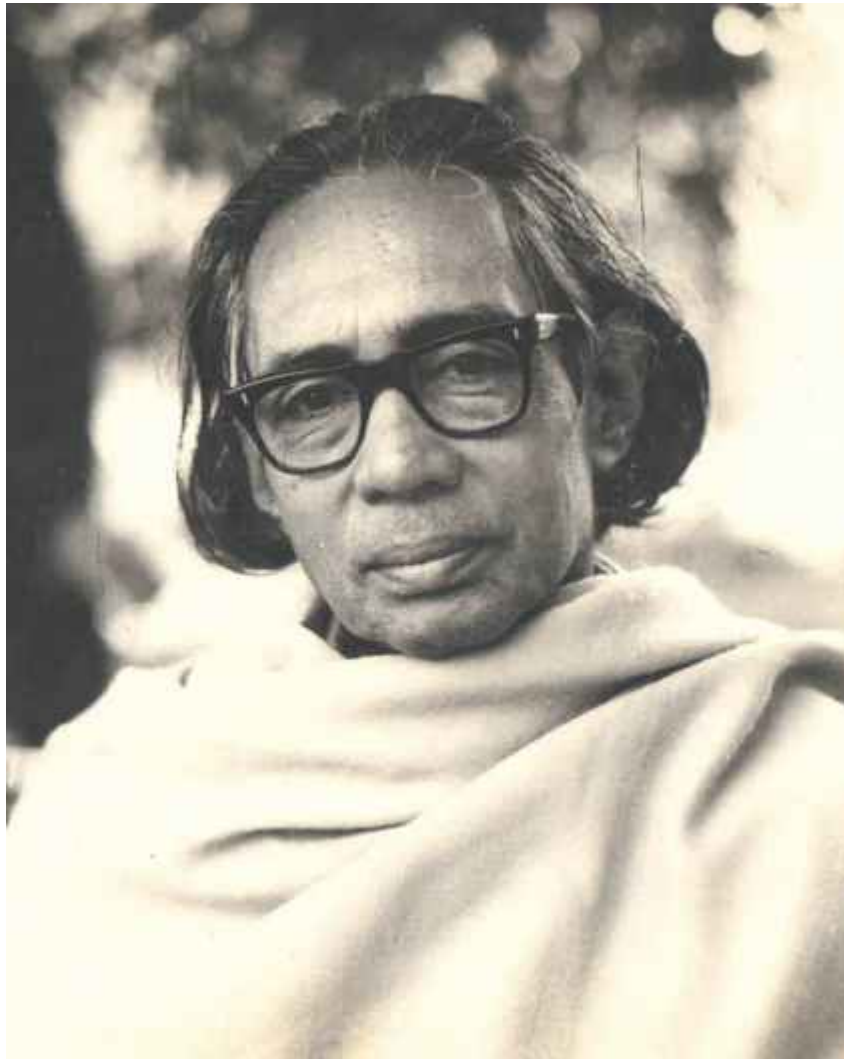
Sadanand Bakre was born in Baroda in 1920. He spent his teenage years learning the art of sculpting at Raghunath Krishna Phadke's studio. In 1939, he joined the Sir JJ School of Art in Mumbai. During his time there, Bakre received encouragement from the teaching faculty.

In 1948, Bakre became one of the founders of the Bombay Progressive Artists' Group. He traveled to Britain in 1951, where he shifted his focus to painting, putting his sculpting practice on hold. He held solo exhibitions at the Commonwealth Institute in 1951 and at Gallery One in 1959. Between 1969 and 1975, Bakre participated in multiple exhibitions, including four at the Nicholas Treadwell Gallery.

Bakre returned to India in 1975. In his later years, he withdrew from the public eye and chose to live a frugal life along the coast of Maharashtra. He received a lifetime achievement award from the Bombay Art Society in 2004. He passed away in the Murud-Harnai district in 2007.



Untitled, Oil on Canvas, 20" x 32", 1968



Somnath Hore

1921–2006

Somnath Hore was an Indian printmaker, painter, and sculptor known for his politically charged and emotionally intense artworks. Influenced by the Bengal Famine of 1943 and the Tebhaga movement, his works often portrayed human suffering, struggle, and resilience. He was renowned for his powerful printmaking techniques, particularly woodcuts and etchings, as well as his later bronze sculptures featuring deeply scarred surfaces. Some of his notable works include the "Wounds" series and "Mother and Child." Hore's art is significant in modern Indian art history for its raw expressionistic style and socially relevant commentary.



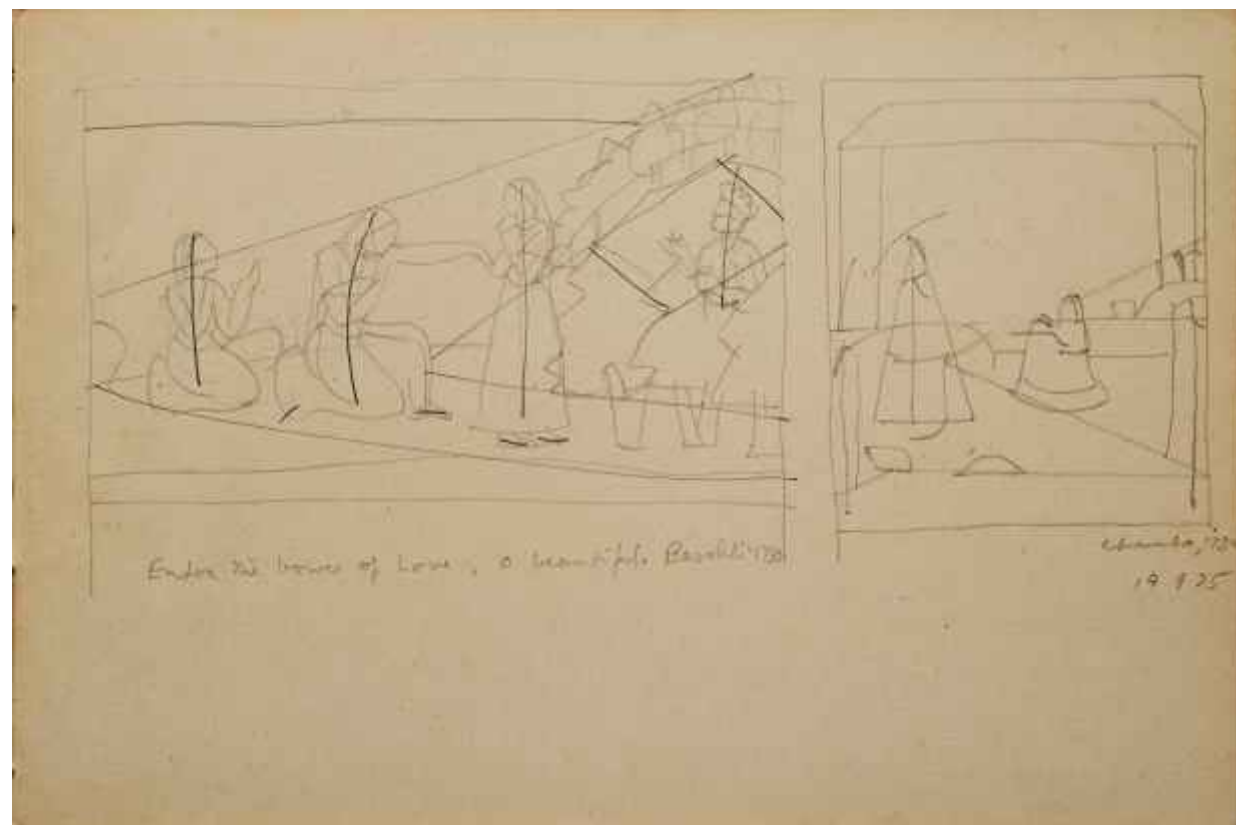
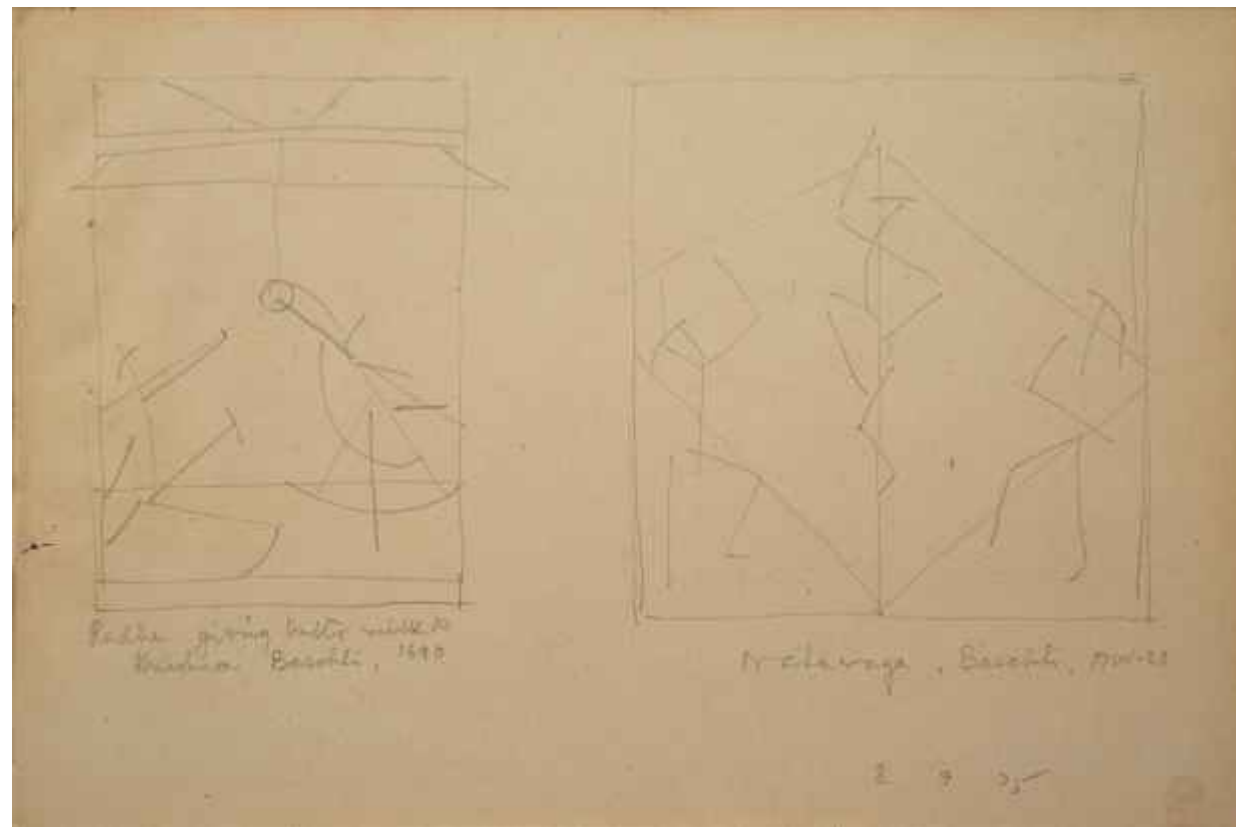
Bird in the Nest
Bronze
3.6" x 2.7" x 2.8"

Basohli Sketchbook

The Basohli school of painting, which flourished in the 17th and early 18th centuries in the Himalayan foothills, is renowned for its vivid palette, emotional intensity and distinctive stylisation. Characterised by bold primary colours, expressive facial features, such as, receding foreheads and large lotus-shaped eyes, and themes centered on divine love from texts like the Gita Govinda and the Rasamanjari, Basohli art emerged from a synthesis of local folk traditions and Mughal technical influences. It arose during a period of Vaishnava revivalism in the hills, which provided a sanctuary for Hindu culture during the puritanical reign of Aurangzeb in the plains. Attracted by the security and freedom in the small state of Basohli during the reign of Sangram Pal, the Mughal artists migrated from Delhi seeking patronage and advancing their techniques of portraiture and naturalistic drapery. This merged with the local artistic vocabulary, a bold colour palette derived from folk art, a distinctive facial type modelled on the local populace and a symbolic, rather than realistic treatment of nature. While named after the principality of Basohli primarily, the style spread across the region, giving rise to subtle variations in centers like Mankot, Nurpur, Chamba and Kulu. Each area adapted the style. Kulu, for example, developed wide-eyed, innocent figures set against the terracotta and grey backgrounds, while Mankot and Nurpur incorporated more earthy tones and robust forms. Chamba, on the other hand, developed a parallel tradition very easily, with the portraits of its rulers displaying the characteristics of Basohli conventions, suggesting a deep and early integration of the style. Despite these variations, the schools were united by common techniques, such as the opaque water-colour and gouache on paper and thematic concerns, primarily focused on expressing the ecstasies and agonies of divine love. This network of artistic production flourished until the mid-18th century, when the refined and naturalistic Kangra style began to gain prominence. However, both styles co-existed and competed for a time.

In September 1975, Somnath Hore, the Bengal artist celebrated for his stark and empathetic depictions of human suffering, visited Basohli with his wife Reba. Best known for his 'Wound' series which abstractly conveyed issues of distress and social injustice, Hore might seem like an unlikely admirer of Basohli's devotional exuberance. Yet his sketchbook from this visit reveals a

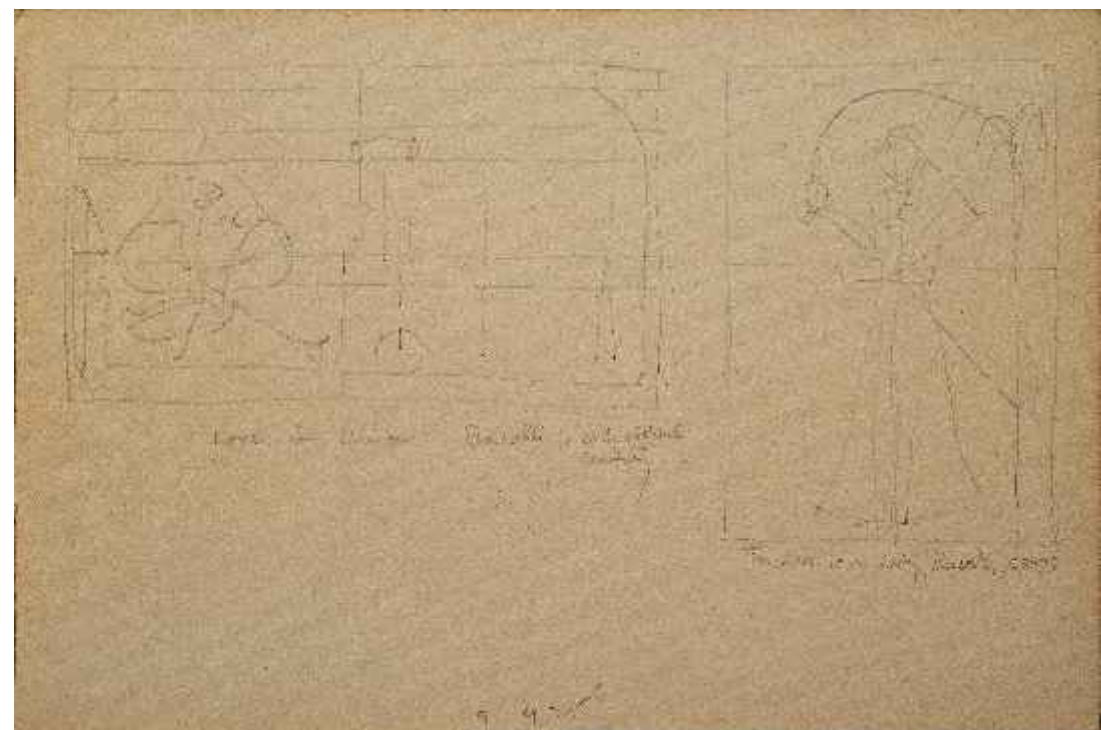
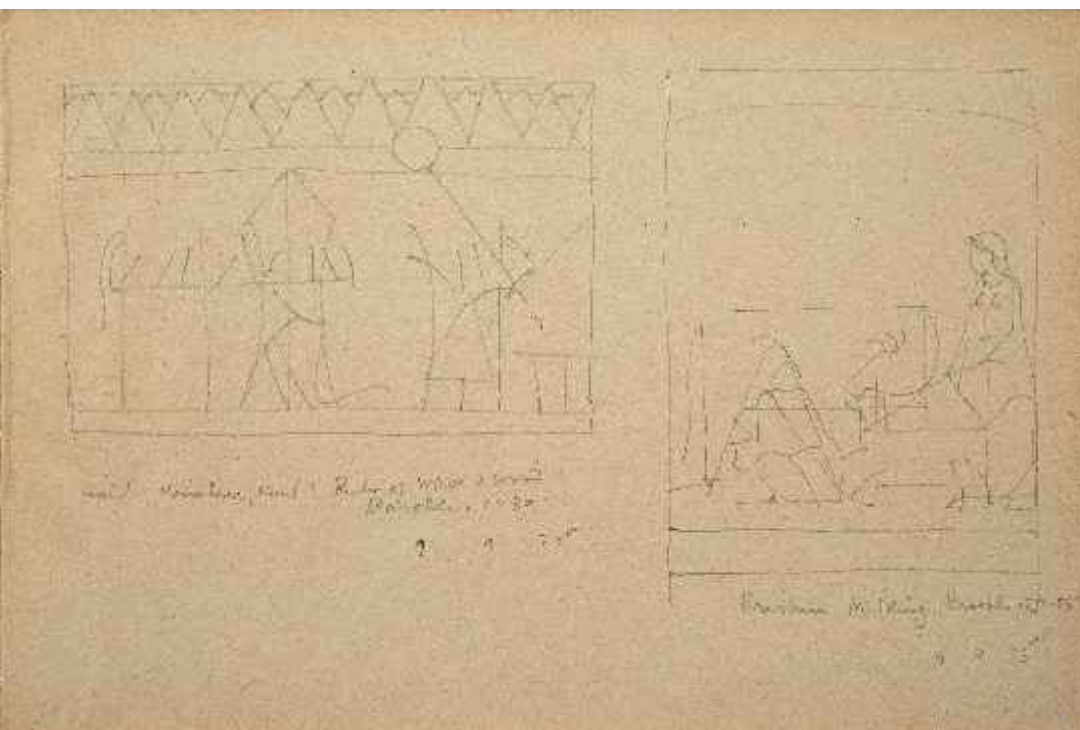


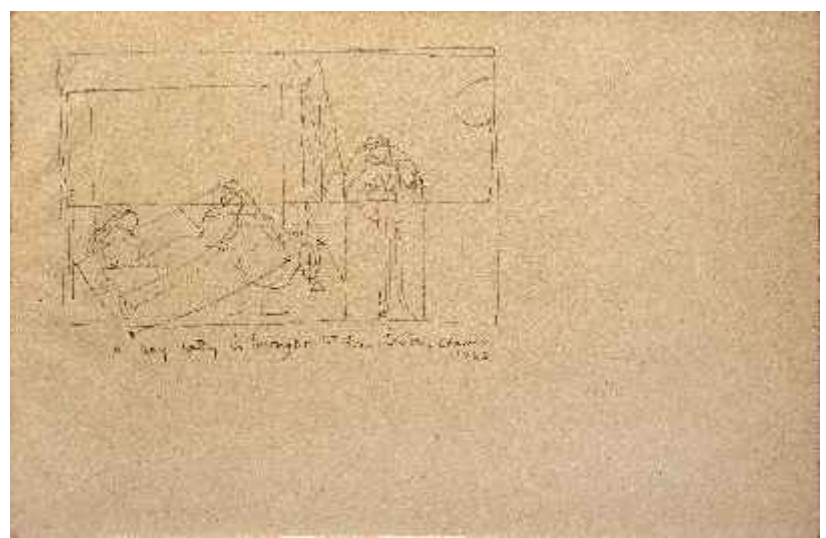
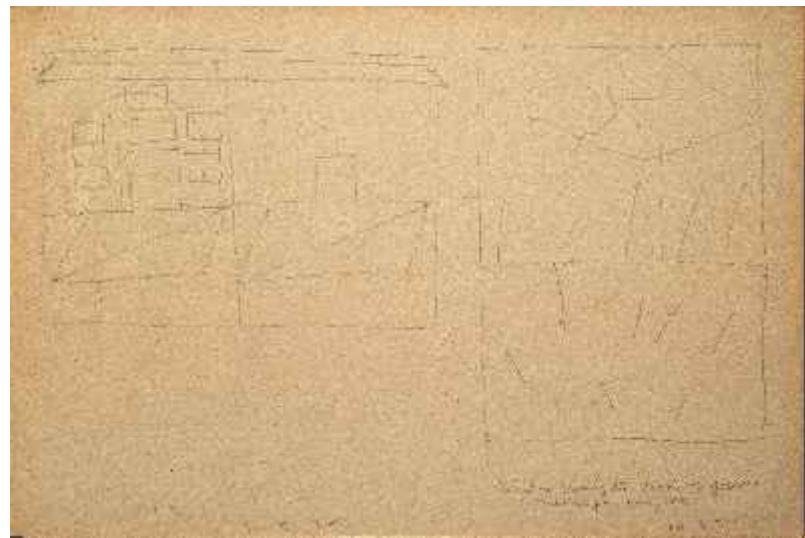
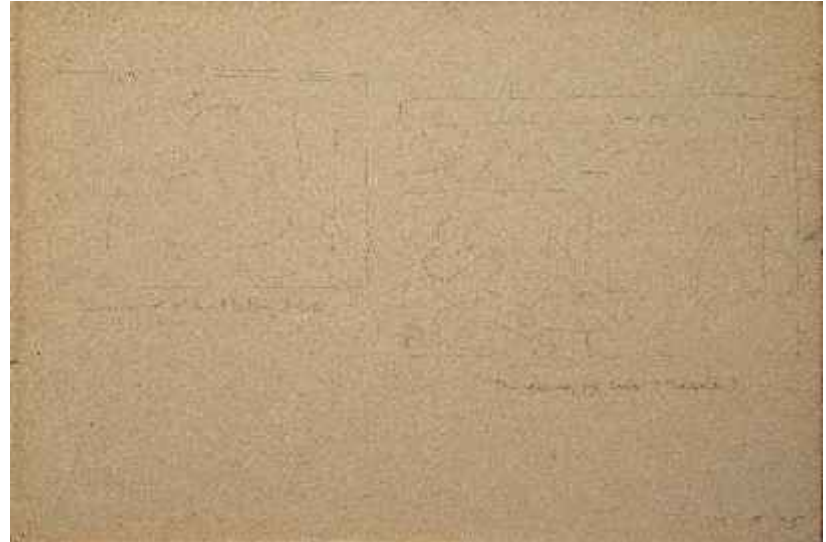
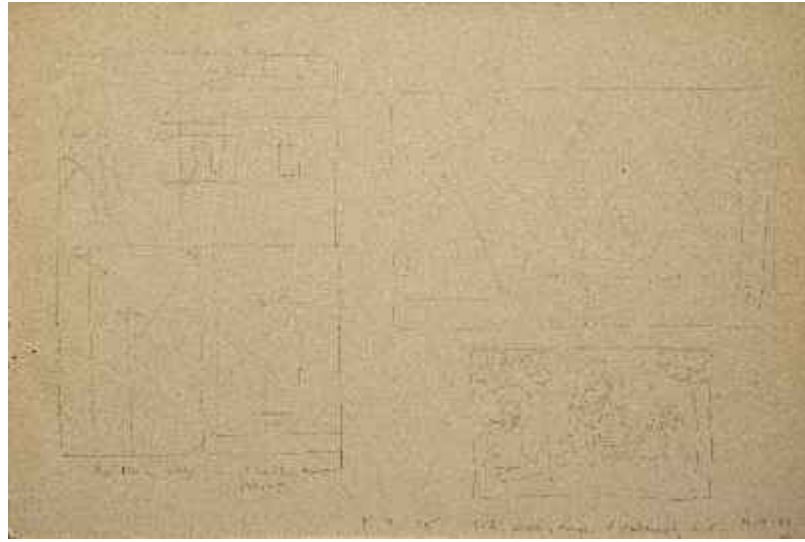
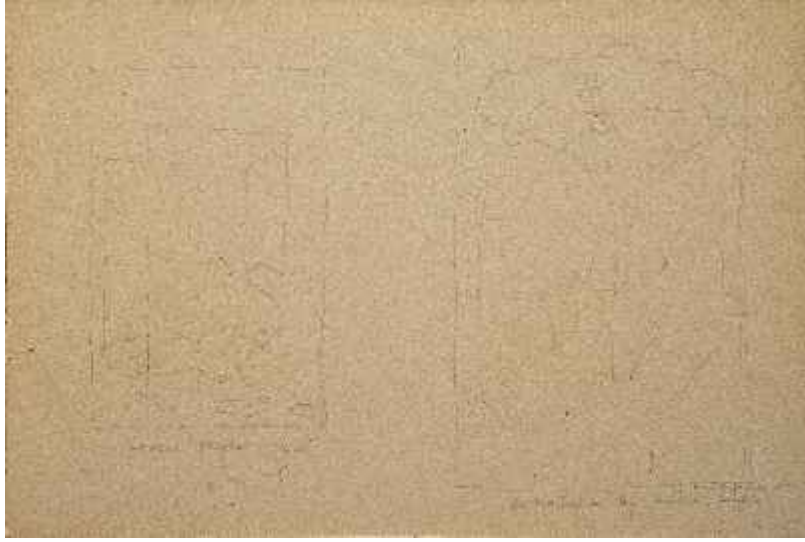


Somnath Hore
 Sketch Khata (14 sketches)
 Pen on Paper
 9" x 14"
 1975

deep and thoughtful engagement with this tradition. Rather than replicating the original, Somnath Hore used his signature minimalist linework to extract the emotional and structural essence of the classical compositions. This became an encounter between two powerful artistic sensibilities separated by centuries but connected by a fundamental interest in the human condition. Hore's approach in the notebook reflects his modernistic style: nominal and fluid, focused on the essential forms. Where Basohli paintings are dense with colour, decorative detailing and intricate patterns, Hore's sketches depict the figure within a few reduced, confident and expressive lines. The elaborate pictorial depiction of the devotional saga of Radha and Krishna are stripped of their jewellery and lush backgrounds, becoming universal embodiments of love and longing rather than specific deities. The abstraction aligns with Hore's broader artistic philosophy, which sought profound expression through simplicity.

The notebook pages of Basohli paintings are significant not as a departure from Hore's themes of humanity, but as an expansion of them. It shows his ability to transcend the obvious ideological determinations of artists working with issues of social and human anguish, and connect with the raw emotional core of folk art. The embrace of Radha and Krishna in his sketches echoes the same human vulnerability and intimacy present in his works on suffering. In translating Basohli's vibrant narratives into his own visual language, Somnath Hore bridged centuries and styles, offering a modern interpretation. It highlights the timelessness of love, devotion and shared emotions. This notebook is a testament to an artist deeply engaged with the full spectrum of human experience, from wounds to ecstatic embraces, and stands as a thoughtful homage to a rich artistic heritage. It is resonant with his rebellion in forms, where a 20th century master acknowledges and reinterprets the enduring power of a 17th-century style from the Western Himalayas.







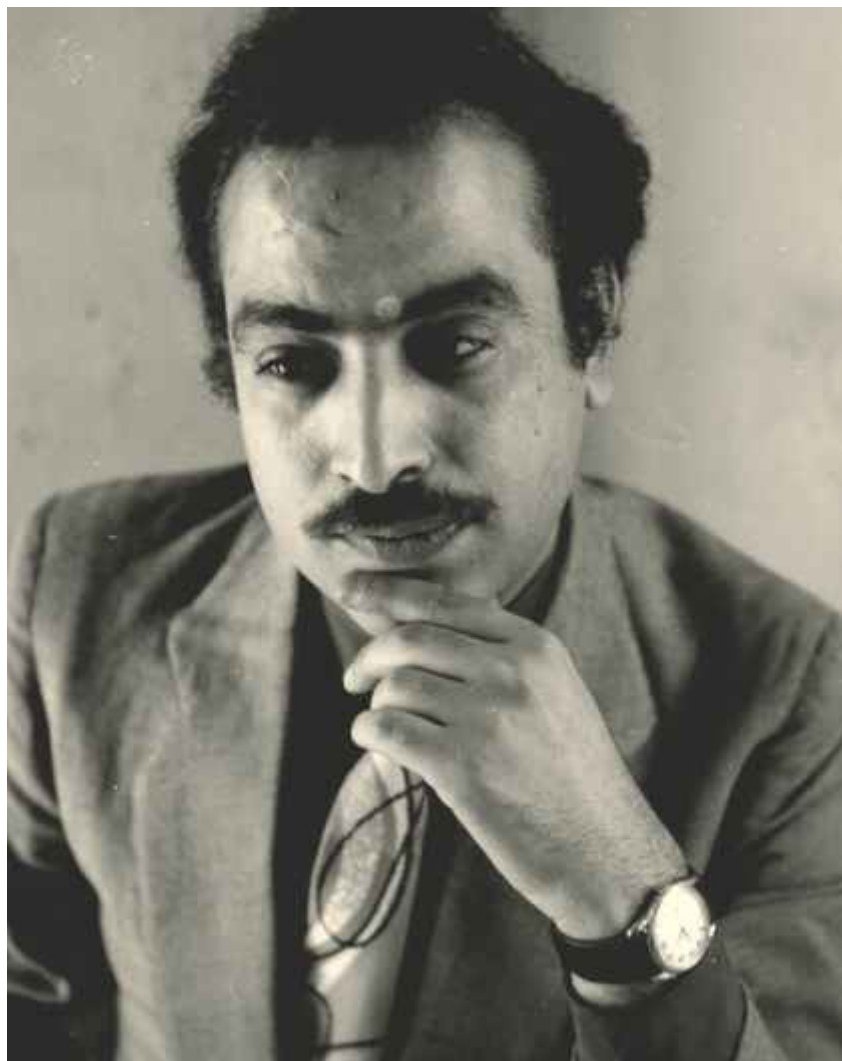
Krishen Khanna

Born 1925

Krishen Khanna, living and working in New Delhi, India, studied at the Mayo School of Art in Lahore and later became the Artist-in-Residence at the American University in Washington in 1963-64. Krishen's work has been affianced with the fabric of myth, especially Indian epics, and more so with the Mahabharata. This preoccupation with Biblical allegory and Hindu myth has served as his instrument of engagement during troubled periods in India. In viewing Krishen Khanna's work, it is his background as an artist and observer of a historical context that provides a backdrop with which to view. In an output of paintings that exceeds fifty years, Krishen Khanna's works attract more than one reading. For some viewers, he has come to be seen as a genre painter, a narrator who weaves and spins images out of fragments of time. On the other end of the spectrum, he is an artist who encapsulates the climactic episode of myth or poetry into the painted image. Through a lack of physical detail, the paintings aspire towards a quality of timelessness.



Beginning of a Forest Fire, Oil on Canvas, 31" x 54"



G. R. Santosh

1929–1997

Gulam Rasool Santosh was born in Kashmir in 1929. He initially trained in painting, weaving, and papier-mache. He later won a Government of India scholarship to study Fine Art at MS University in Baroda under the late Professor N. S. Bendre. Early in his career, Santosh was deeply influenced by Cézanne and the Cubist approach to pictorial space. Since 1953, Santosh has held over 30 solo exhibitions in India, the USA, Canada, Japan, Hong Kong, and Singapore. His paintings were displayed in international shows, including the São Paulo Biennale (1969, 1972), Triennale-India (1968, 1978), and the exhibition Contemporary Indian Art at the National Gallery of Modern Art in New Delhi (1984), as well as in Neo-Tantra Art at UCLA, Los Angeles (1986). He received the National Award in 1973, was honoured with the Padma Shri in 1977, and won the Artist of the Year Award in New Delhi in 1984. Gulam Rasool Santosh passed away on March 10, 1997, in New Delhi.



Light Reflected, Oil on Canvas, 30" x 25"



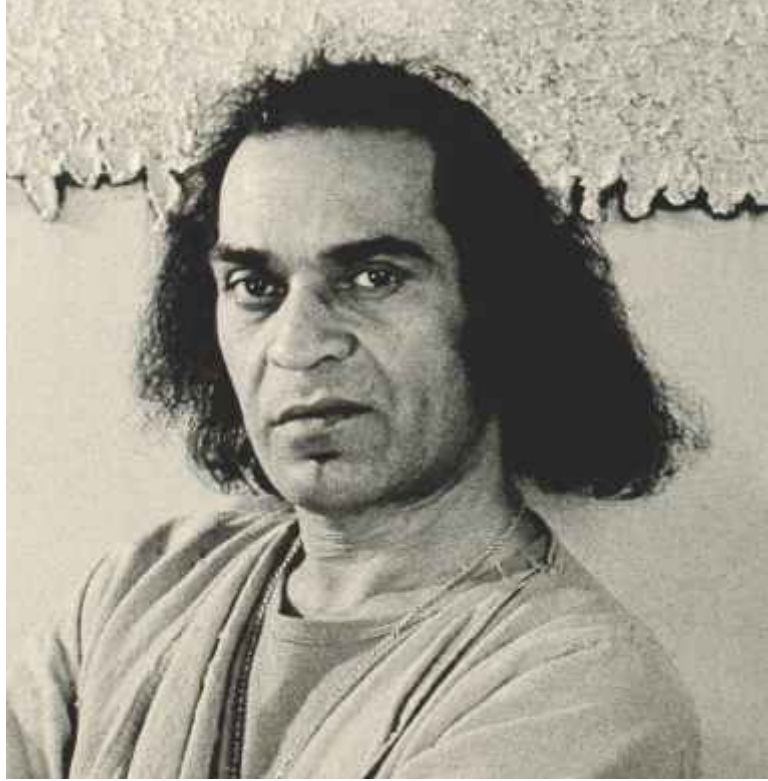
Avinash Chandra

1931-1991

Avinash Chandra's artistic career was defined by the constant pursuit of a personal style that could reconcile Indian subjects and Western Modernism. Chandra received his early training at the Delhi Polytechnic Art School, which introduced him to European and American art movements. He then attended the Central School of Art in London, where he began to create oil paintings influenced by Vincent van Gogh and Chaim Soutine. His early works were abstracted and colourful landscapes featuring the hills in his childhood city of Simla, a subject he would revisit near the end of his career. In the late 1950s, Chandra abandoned what he considered to be the rigidity inherent in his training to pursue his individual aesthetic freely. The main subject in his later works was the female body, rendered in elegant lines and sometimes with erotic admiration.



Landscape, Oil on Jute, 32" x 39", 1955



Sohan Qadri

1932-2011

Sohan Qadri merged non-figurative painting with Eastern philosophy in his lush works on paper. Born in Punjab, Qadri left India in 1965 to travel through Africa, Europe, and North America. He began painting colourful, abstract canvases while briefly living in Zurich. From the 1980s until he died in 2011, Qadri created Tantric paintings by carefully incising and altering large sheets of paper and covering the sheets with luxuriant hues, often using subtle variations of the same colour. The rippled papers have an almost three-dimensional appearance, and, when coupled with the colouring, create rich optical effects that transcend formalism. Each work traces the artist's mental state during its production; "When I start on a canvas, first I empty my mind of all images. I dissolve into all primordial space," the artist once said.



Untitled, Ink, Dye and Incisions on Paper, 30.5" x 22"



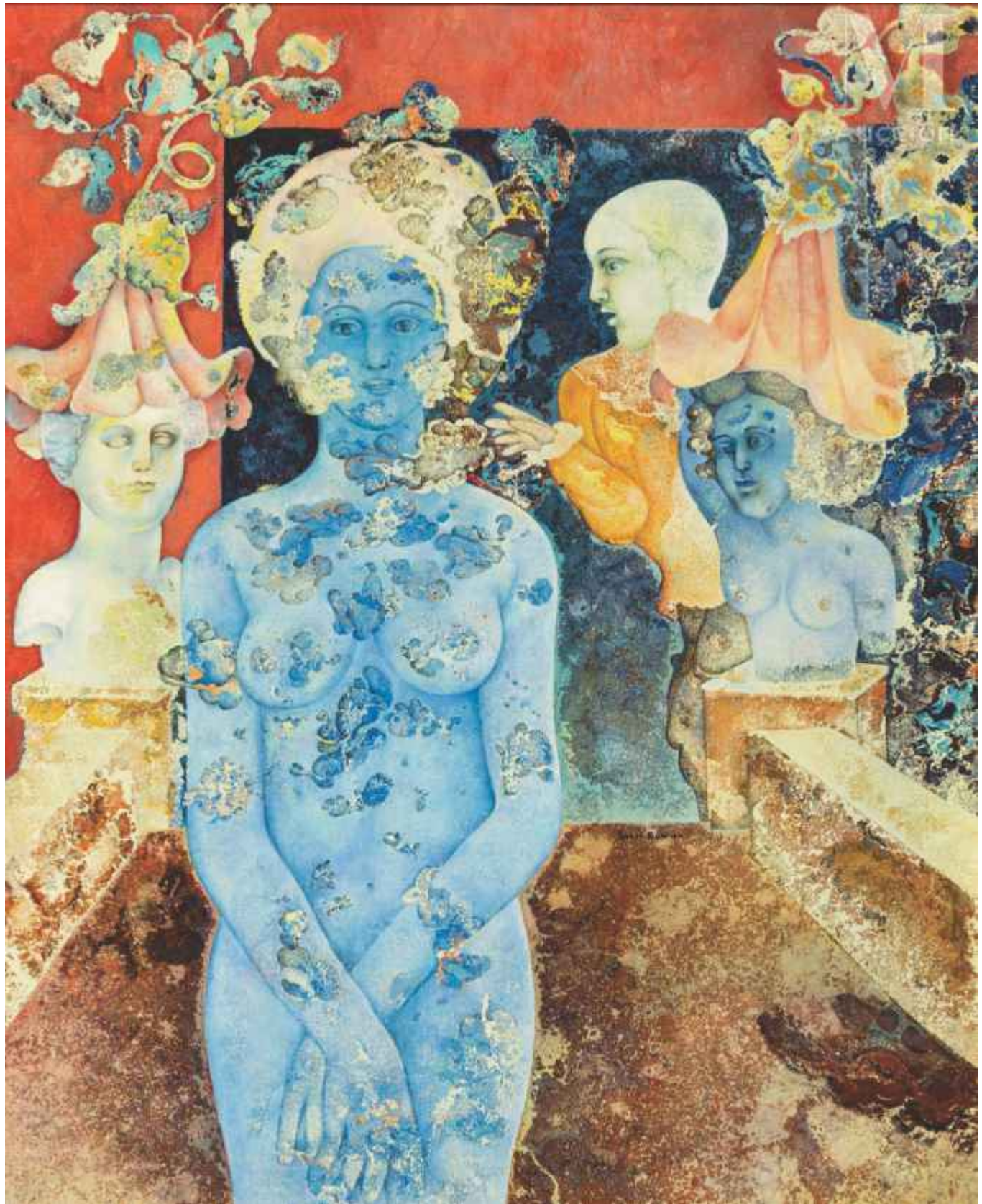
Untitled, Oil and Encaustic on Canvas, 24" x 24", 1965



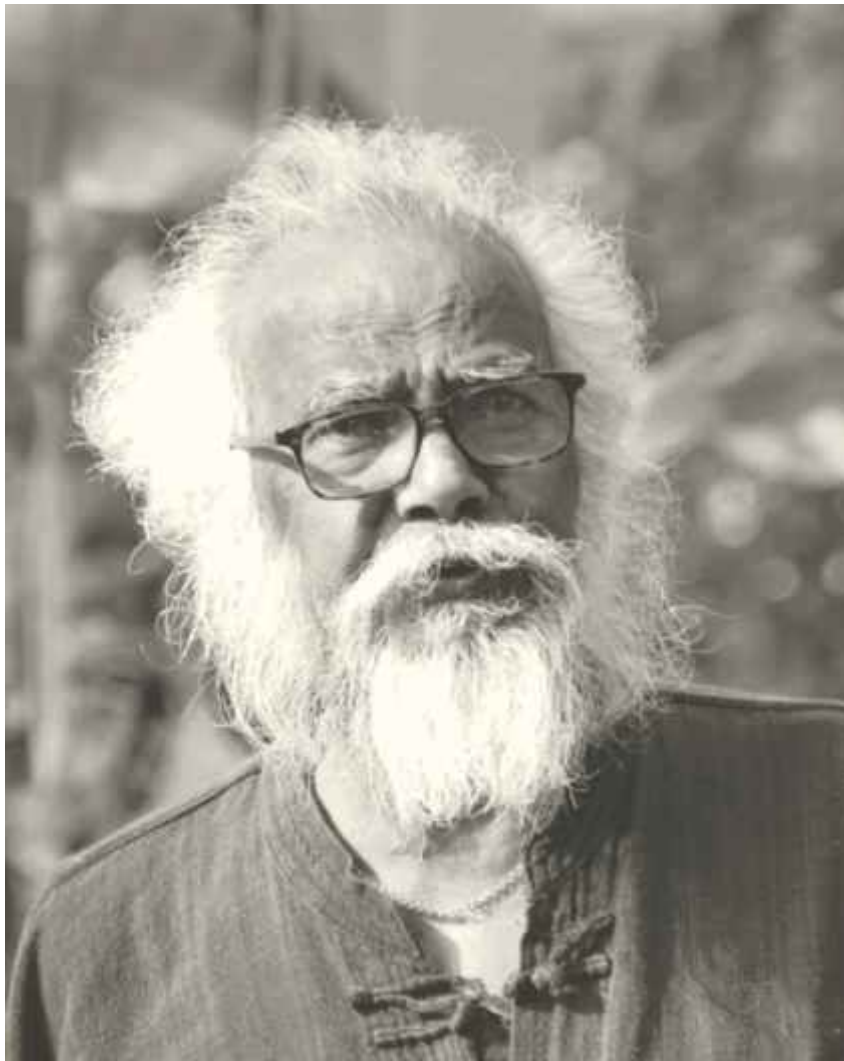
Sakti Burman

Born 1935

Originally from Kolkata, Sakti Burman has developed his bold, highly symbolic paintings while living in Paris for the past five decades. Burman's work addresses the role of Indian tradition, religion, and culture in his life as an immigrant to France. The artist blends motifs from Hindu and European folklore and mythology with his own memories. His colourful paintings recall French artists like Paul Gauguin and Henri Matisse, although Burman often combines oils with acrylics to add a marbled or Pointillist appearance to his surfaces. In 2017, Mumbai's National Gallery of Modern Art staged a retrospective of his work, titled "In the Presence of Another Sky." Burman is the recipient of many major awards in France, including the Order of Arts and Letters and the Medaille d'Or from the Société des Artistes Français. In 2016, he was knighted in France's Legion of Honour.



The Enchanted Garden, Oil on Canvas, 23.6" x 29.1"



Akkitham Narayanan

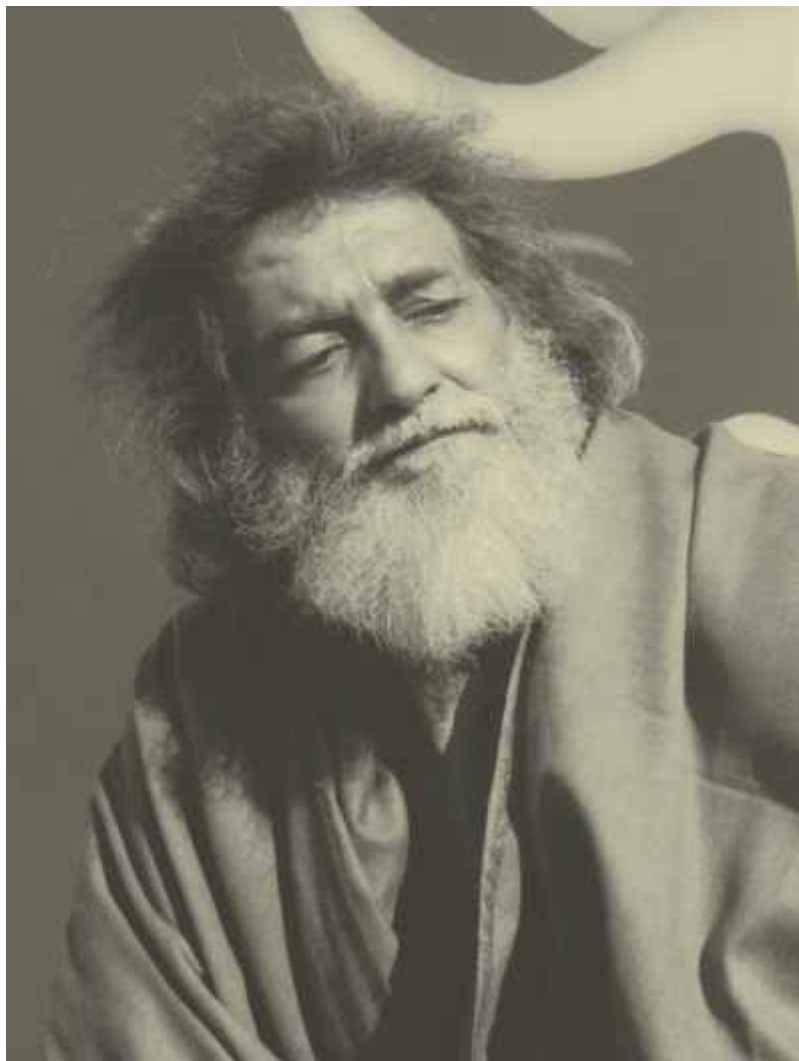
Born 1939

Born in 1939 in Kerala, Akkitham Narayanan received a Diploma in Painting from the Government School of Arts and Crafts, Chennai, India. He then studied at the Ecole des Beaux Arts, Paris on a Government scholarship. He has won the Tamil Nadu State Lalit Kala Akademi Award thrice. He is the recipient of the IV International Festival of Painting Award, in Cagnes-sur-Mer, France. Narayanan's works have been exhibited widely in India and internationally. Akkitham Narayanan lives and works in Paris.

Akkitham Narayanan was awarded the "K. C. S. Paniker Puraskaram" by Kerala Lalitakala Academy in 2009 "in recognition of his assiduous art practice that has won him and his country international acclaim".



Untitled, Oil on Canvas, 59" X 77", 2011



Manjit Bawa

1941 - 2008

Manjit Bawa, born in Dhuri, blended elements of mythology, nature, and Sufi philosophy in his art. He studied under notable professors but truly found his voice with Abani Sen, who encouraged his figurative style. From 1964 to 1971, Bawa worked as a silkscreen printer in Britain while incorporating Indian motifs from his childhood stories, such as the Mahabharata and the Ramayana.

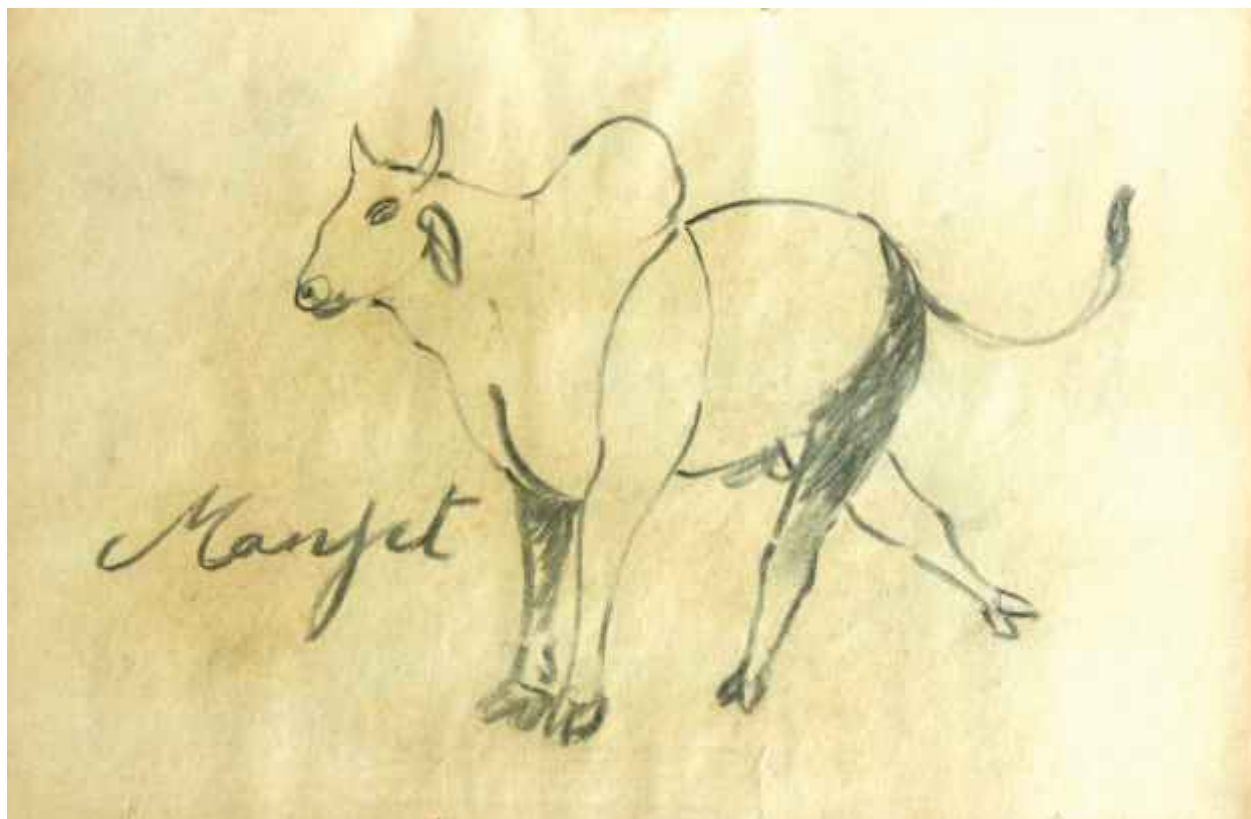
Known for his vibrant colour palette, he emphasised the coexistence of living beings, often featuring animals and the flute, which symbolises his training under flute maestro Pannalal Ghosh. Bawa studied at the College of Art, New Delhi, and the London School of Printing. Over his four-decade career, he held more than 25 solo exhibitions worldwide and exhibited at prestigious venues such as the National Gallery of Modern Art in New Delhi and the Royal Academy in London. His documentary, "Meeting Manjit," directed by Buddadeb Dasgupta, won the National Award for Best Documentary in 2002. Bawa passed away in 2008.



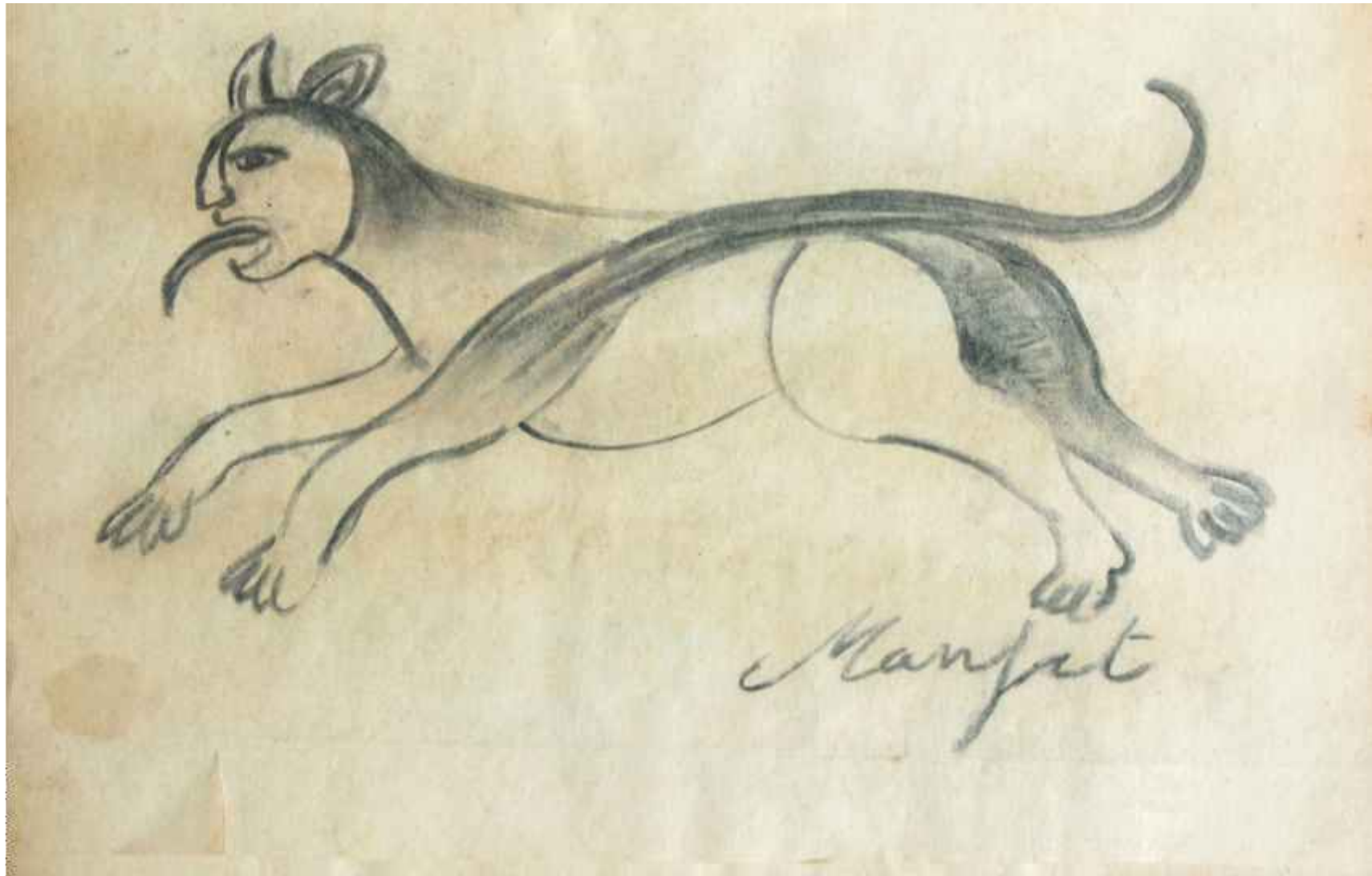
Untitled, Charcoal on Paper, 9.25" x 14.5", 1980s



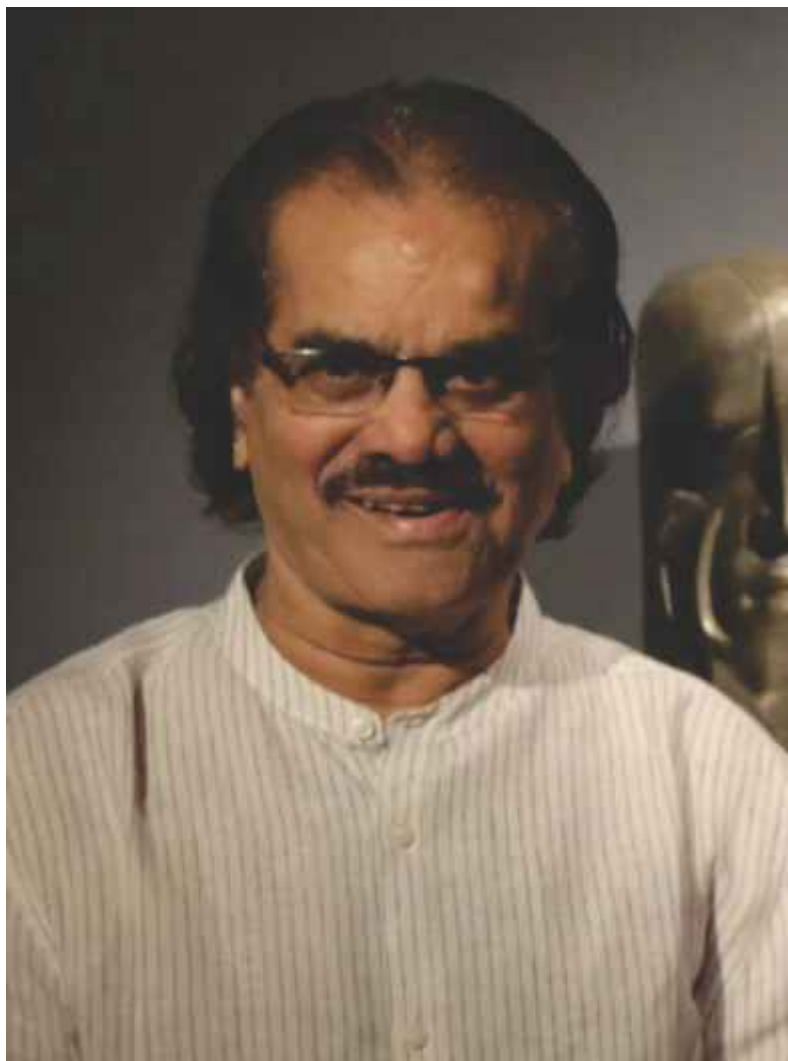
Untitled, Charcoal on Paper, 9.25" x 14.5", 1980s



Untitled, Charcoal on Paper, 9.25" x 14.5", 1980s



Untitled, Charcoal on Paper, 9.25" x 14.5", 1980s



P R Daroz

Born 1944

P R Daroz was born in 1944 in Hyderabad and graduated from the College of Fine Arts and Architecture, Hyderabad, with a diploma in Applied Arts and Design in Sculpture. He completed his master's from the MS University, Baroda.

The sculptures of Daroz reflect the transition of the country's clay art form from functional vessel to sculpture and architectural installations. He has held over 18 solo exhibitions in India, and represented India in numerous group exhibitions in Korea, China, Yugoslavia, Singapore and Portugal. He was awarded the National Academy Award for Ceramics by the Lalit Kala Akademi, Delhi and is an elected Member of the prestigious International Academy of Ceramics, Geneva. Daroz works from his private ceramic art studio at Ayanagar near the Gurgaon/Delhi border.



Untitled, Bronze, 13" x 6" x 7.5", 2007



Untitled, Bronze, 13.5" x 8" x 8.5", 2007



Untitled, Bronze, 13" x 6.5" x 7", 2007



Untitled, Bronze, 16.5" x 9" x 9.5", 2006



Untitled, Bronze, 12" x 6" x 7", 2007



Rekha Hebbar Rao

Born 1947

Rekha Hebbar Rao studied painting under her eminent artist father K K Hebbar and holds a postgraduate degree in History, Bombay University. Her paintings are an interplay of visual experiences gleaned from her surroundings. They are a conflation of association. The search is for a grammar of colours which will effectively illuminate her response towards events and happenings that serve as a trigger. She works on paper and canvas.

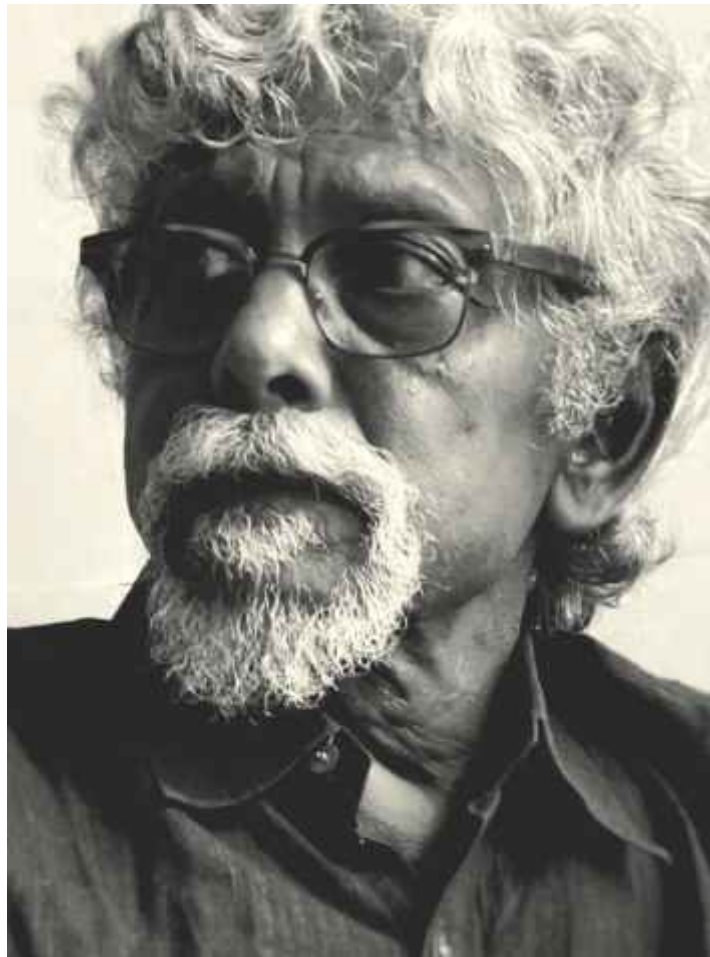
Rekha's works are in the collection of the National Gallery of Modern Art (NGMA), Mumbai, and Lalit Kala Akademi, New Delhi. Singapore National Museum, Fukuoka Gallery, Japan and Venkatappa Gallery Bengaluru, besides several private collectors.



Bird Sanctuary, Acrylic & Oil on Canvas, 36" x 48" , 2014



Patchwork Quilt, Acrylic & Oil on Canvas, 36" x 48", 2024



Haren Thakur

Born 1953

Haren Thakur spent his life nurturing his creative ventures, partaking in the core lifestyle of the tribes of Jharkhand. He trained at Santiniketan, under the tutelage of eminent stalwart artists like Ramkinkar Baij and Vinod Bihari. His work depicts harmony, simplicity, and peace through colour, form & the use of camouflaged icons of the tribal and contemporary blend. Thakur has discovered the essential structural patterns of tribal art and fused its geometric sophistication with visual concepts culled from Egyptian wall paintings of the Thutmosis IV era, when eastern Mediterranean art genres of decorative painting began to free themselves from a subsidiary and narrative role.



Untitled, Mixed media on Canvas, 70.5" x 50", 2024



Untitled, Mixed media on Canvas, 60" x 60", 2025



Samir Aich

Born 1956

Samir Aich is a contemporary Indian artist celebrated for his bold and expressive paintings. Born in Kolkata, he has been a prominent figure in the Indian art scene for several decades, exploring various media such as paintings, sculptures, and installations. Aich's work often delves into themes of human emotions, societal issues, and the subconscious mind, characterised by strong brushstrokes and a vibrant colour palette. His art reflects a blend of modern and traditional influences, combining abstract and figurative elements. He has exhibited extensively in India and internationally, receiving recognition for his distinctive artistic vision.



Untitled, Acrylic on Canvas, 48" x 72", 2025



Untitled, Acrylic on Canvas, 48" x 72", 2024



Untitled, Acrylic on Canvas, 30" x 45", 2025



Untitled, Acrylic on Canvas, 48" x 72", 2024



G. Reghu

Born 1959

Born in Kilimanoor, Kerala, G. Reghu received his education in sculpture at the College of Fine Arts in Thiruvananthapuram. Initially working with stone, Reghu's artistic direction was greatly influenced by his interactions with Elizabeth and Laurie Baker, who espoused a Gandhian philosophy focused on utilising indigenous materials. This exposure led Reghu to develop a unique style that combined Dravidian and African facial characteristics, reflecting an ancient civilisation.

Since 1988, Reghu has held several solo shows and participated in a number of group shows. Among them: "To Encounter Others", Stoffwechsel, Kassel, Germany, 1992; the Contemporary Indian Art Biennale, Bharat Bhavan, 1995; "For Contemporary Art", Sans Tache Gallery, Mumbai, 1998; International Biennale Exhibition, Cairo, Egypt, 2000; "Shaping Clay", India Habitat Centre, New Delhi, 2013. Reghu has participated in several major art camps held across the country. He is the recipient of the Award of Fourth Contemporary Indian Art Biennale, Bharat Bhavan, 1987 & 1988 and also the Bombay Art Society Award, Mumbai, 1998.

Untitled, Ceramic, 37" x 16" x 15"





Untitled
Bronze
29" x 15" x 9"



Untitled
Bronze
25" x 14" x 10"



A. Rajeswara Rao

Born 1960

A Rajeswara Rao, born in Vizianagaram, Andhra Pradesh, earned his Bachelor's degree from Andhra University in 1983 and a Master's from Central University, Hyderabad, in 1990. His art explores themes of transition, using a humorous approach to highlight the influence of popular media on culture. Through his vibrant paintings, he captures the aspirations and psychological desires of ordinary people with wit and whimsy.

Rao's detailed compositions create a vivid visual experience, serving as reminders of viewers' own dreams and fantasies. He has exhibited widely, including notable shows at Gallery Espace, New Delhi, and Apparao Art Gallery, among others.



Bathroom Singer, Acrylic on Acrylic Sheet, 60" x 48", 2007



Barsaat ki Raat, Acrylic on Canvas, 72" x 48", 2011



Mukhtar Ahmad Sardar

Born 1978

Abstract artist M.A. Sardar has been actively involved in the art world for the past 12 years. He has showcased his work in numerous prestigious exhibitions in India and internationally. Drawing inspiration from nature, Sardar creates abstract pieces that are influenced by everyday objects such as broken walls and signboards. Sardar's paintings have not only been auctioned off for charitable causes but have also been sought after and collected by renowned figures, including the revered artist Shree S.H. Raza. His artwork can be found on display at the Thomas Henry Gallery in Nantucket, where it is featured alongside masterpieces by artists such as Mark Rothko, Picasso, and M.F. Hussain.

Untitled, Acrylic on Canvas, 30" × 40", 2025





Untitled, Acrylic on Canvas, 36" × 36", 2023



Dushyant Patel

Born 1987

Dushyant Patel is a multidisciplinary artist based in Baroda. Working across painting and printmaking, he has pursued his undergraduate studies at the C.N. College of Fine Arts, Ahmedabad and his post-diploma from the Faculty of Fine Arts, M.S. University of Baroda. He questions various aspects of the social realm by utilising humour as a shield. Dushyant is a recipient of many awards, H.R.D. fellowship in 2016, H.R.D. scholarship Award 2011, Gujarat State Lalit Kala Academy, 2009, His work has seen national and international exhibitions through various group and solo presentations like Rhapsody of Realities, Archer Art Gallery, Ahmedabad 2022, Latitude 28, Delhi 2020, Baroda Faculty of Fine Arts, Baroda 2018, Pune Biennale, Pune 2017, to name a few.



The Survival of the Fittest, Acrylic and Oil on Canvas, 60" x 24", 2025



The Survival of the Fittest, Acrylic and Oil on Canvas, 48" x 24", 2025



Man with House, Brass and Wood, 10" x 28" x 8", 2025



Man with Boat, Brass and Wood, 20" x 30" x 8", 2025



Art Magnum's vision and mission is to showcase South Asian art in its austere authenticity and magnificence on a global platform. Since its inception in 1986, it has been nurturing both the emerging and noted artists to further the cause of championing and patronizing South Asian art. Its founder Lt. Shri Prakash Chand Singhvi was a visionary whose passion and enthusiasm was the driving force behind the gallery. Presently, Art Magnum's enterprising director, Saurabh Singhvi, is skilfully taking his legacy forward. The gallery has been proudly presenting different mediums of artistic expression ranging from the traditional to the modern, and the contemporary and the experimental. Housed at a contemporary space with ultramodern infrastructure located in the heart of South Delhi, the gallery attempts to give voice to the novel and noteworthy talents through a roster of shows that present the news makers of contemporary genre and also the old masters and marvels of Indian art from the pre and post-independence era.

Art Magnum has innovatively kept striving towards new paradigms reroute to its journey, and has achieved multiple milestones and mammoth goals. The firm has successfully organised elite art events at art capitals across the globe including at New Delhi, Dubai, Singapore, etc and has received critical and popular acclaim for the same. The collection of the gallery includes works of M F Husain, S H Raza, F N Souza, Somnath Hore, Suhas Roy, K G Subramanyan, Paresh Maity, T Vaikuntam amongst the others. Going forward, Art Magnum shall act as a catalyst for the talented young artists striving for creative excellence and shall keep inspiring the art aficionado by showcasing the contemporary and the classic path breakers of South Asian art.

Saurabh Singhvi
Director, Art Magnum



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