Towards the end of his life, Khakhar also made works that engaged with storytelling and the illustration of the world in detail.

Khakhar was part of a lively community of artists and writers in Baroda where his home became a gathering place to meet and exchange ideas, even for visiting artists such as Howard Hodgkin and Dexter Dalwood. Khakhar spent six months as artist-in-residence at the Bath Academy of Art which cemented his links with contemporary British artists. Following his time in Europe, he painted the seminal work You Can’t Please All in 1975. As he gained confidence as a painter, he was part-time as an accountant until his artistic career became established. After experiments with collage, Khakhar’s early paintings depicted the ordinary lives of workers and tradesmen, such as The De Lux Tailors 1972 and Barber’s Shop 1973. His portraits captured the modern male subject with extraordinary pathos, echoed in the hollowed eyes and piercing gaze of Hathayogi 1978 or Man with a Bouquet of Plastic Flowers 1975. As he gained confidence as a painter, Khakhar went on to combine popular and painterly aesthetics, absorbing diverse art-historical influences with ease, from Indian miniature and devotional iconography to 14th century Sienese painting and contemporary pop art. He evolved an engaging figurative style, part of a new wave of narrative painting and figuration that moved away from the modernist canon in vogue in Bombay and Delhi.

Khakhar was part of a lively community of artists and writers in Baroda where his home became a gathering place to meet and exchange ideas, even for visiting artists such as Howard Hodgkin and Dexter Dalwood. Khakhar spent six months as artist-in-residence at the Bath Academy of Art which cemented his links with contemporary British artists. Following his time in Europe, he painted the seminal work You Can’t Please All in 1975. As he gained confidence as a painter, he was part-time as an accountant until his artistic career became established. After experiments with collage, Khakhar’s early paintings depicted the ordinary lives of workers and tradesmen, such as The De Lux Tailors 1972 and Barber’s Shop 1973. His portraits captured the modern male subject with extraordinary pathos, echoed in the hollowed eyes and piercing gaze of Hathayogi 1978 or Man with a Bouquet of Plastic Flowers 1975. As he gained confidence as a painter, Khakhar went on to combine popular and painterly aesthetics, absorbing diverse art-historical influences with ease, from Indian miniature and devotional iconography to 14th century Sienese painting and contemporary pop art. He evolved an engaging figurative style, part of a new wave of narrative painting and figuration that moved away from the modernist canon in vogue in Bombay and Delhi.

Khakhar was part of a lively community of artists and writers in Baroda where his home became a gathering place to meet and exchange ideas, even for visiting artists such as Howard Hodgkin and Dexter Dalwood. Khakhar spent six months as artist-in-residence at the Bath Academy of Art which cemented his links with contemporary British artists. Following his time in Europe, he painted the seminal work You Can’t Please All in 1975. As he gained confidence as a painter, he was part-time as an accountant until his artistic career became established. After experiments with collage, Khakhar’s early paintings depicted the ordinary lives of workers and tradesmen, such as The De Lux Tailors 1972 and Barber’s Shop 1973. His portraits captured the modern male subject with extraordinary pathos, echoed in the hollowed eyes and piercing gaze of Hathayogi 1978 or Man with a Bouquet of Plastic Flowers 1975. As he gained confidence as a painter, Khakhar went on to combine popular and painterly aesthetics, absorbing diverse art-historical influences with ease, from Indian miniature and devotional iconography to 14th century Sienese painting and contemporary pop art. He evolved an engaging figurative style, part of a new wave of narrative painting and figuration that moved away from the modernist canon in vogue in Bombay and Delhi.

Khakhar was part of a lively community of artists and writers in Baroda where his home became a gathering place to meet and exchange ideas, even for visiting artists such as Howard Hodgkin and Dexter Dalwood. Khakhar spent six months as artist-in-residence at the Bath Academy of Art which cemented his links with contemporary British artists. Following his time in Europe, he painted the seminal work You Can’t Please All in 1975. As he gained confidence as a painter, he was part-time as an accountant until his artistic career became established. After experiments with collage, Khakhar’s early paintings depicted the ordinary lives of workers and tradesmen, such as The De Lux Tailors 1972 and Barber’s Shop 1973. His portraits captured the modern male subject with extraordinary pathos, echoed in the hollowed eyes and piercing gaze of Hathayogi 1978 or Man with a Bouquet of Plastic Flowers 1975. As he gained confidence as a painter, Khakhar went on to combine popular and painterly aesthetics, absorbing diverse art-historical influences with ease, from Indian miniature and devotional iconography to 14th century Sienese painting and contemporary pop art. He evolved an engaging figurative style, part of a new wave of narrative painting and figuration that moved away from the modernist canon in vogue in Bombay and Delhi.

Khakhar was part of a lively community of artists and writers in Baroda where his home became a gathering place to meet and exchange ideas, even for visiting artists such as Howard Hodgkin and Dexter Dalwood. Khakhar spent six months as artist-in-residence at the Bath Academy of Art which cemented his links with contemporary British artists. Following his time in Europe, he painted the seminal work You Can’t Please All in 1975. As he gained confidence as a painter, he was part-time as an accountant until his artistic career became established. After experiments with collage, Khakhar’s early paintings depicted the ordinary lives of workers and tradesmen, such as The De Lux Tailors 1972 and Barber’s Shop 1973. His portraits captured the modern male subject with extraordinary pathos, echoed in the hollowed eyes and piercing gaze of Hathayogi 1978 or Man with a Bouquet of Plastic Flowers 1975. As he gained confidence as a painter, Khakhar went on to combine popular and painterly aesthetics, absorbing diverse art-historical influences with ease, from Indian miniature and devotional iconography to 14th century Sienese painting and contemporary pop art. He evolved an engaging figurative style, part of a new wave of narrative painting and figuration that moved away from the modernist canon in vogue in Bombay and Delhi.

Khakhar was part of a lively community of artists and writers in Baroda where his home became a gathering place to meet and exchange ideas, even for visiting artists such as Howard Hodgkin and Dexter Dalwood. Khakhar spent six months as artist-in-residence at the Bath Academy of Art which cemented his links with contemporary British artists. Following his time in Europe, he painted the seminal work You Can’t Please All in 1975. As he gained confidence as a painter, he was part-time as an accountant until his artistic career became established. After experiments with collage, Khakhar’s early paintings depicted the ordinary lives of workers and tradesmen, such as The De Lux Tailors 1972 and Barber’s Shop 1973. His portraits captured the modern male subject with extraordinary pathos, echoed in the hollowed eyes and piercing gaze of Hathayogi 1978 or Man with a Bouquet of Plastic Flowers 1975. As he gained confidence as a painter, Khakhar went on to combine popular and painterly aesthetics, absorbing diverse art-historical influences with ease, from Indian miniature and devotional iconography to 14th century Sienese painting and contemporary pop art. He evolved an engaging figurative style, part of a new wave of narrative painting and figuration that moved away from the modernist canon in vogue in Bombay and Delhi.

Khakhar was part of a lively community of artists and writers in Baroda where his home became a gathering place to meet and exchange ideas, even for visiting artists such as Howard Hodgkin and Dexter Dalwood. Khakhar spent six months as artist-in-residence at the Bath Academy of Art which cemented his links with contemporary British artists. Following his time in Europe, he painted the seminal work You Can’t Please All in 1975. As he gained confidence as a painter, he was part-time as an accountant until his artistic career became established. After experiments with collage, Khakhar’s early paintings depicted the ordinary lives of workers and tradesmen, such as The De Lux Tailors 1972 and Barber’s Shop 1973. His portraits captured the modern male subject with extraordinary pathos, echoed in the hollowed eyes and piercing gaze of Hathayogi 1978 or Man with a Bouquet of Plastic Flowers 1975. As he gained confidence as a painter, Khakhar went on to combine popular and painterly aesthetics, absorbing diverse art-historical influences with ease, from Indian miniature and devotional iconography to 14th century Sienese painting and contemporary pop art. He evolved an engaging figurative style, part of a new wave of narrative painting and figuration that moved away from the modernist canon in vogue in Bombay and Delhi.

Khakhar was part of a lively community of artists and writers in Baroda where his home became a gathering place to meet and exchange ideas, even for visiting artists such as Howard Hodgkin and Dexter Dalwood. Khakhar spent six months as artist-in-residence at the Bath Academy of Art which cemented his links with contemporary British artists. Following his time in Europe, he painted the seminal work You Can’t Please All in 1975. As he gained confidence as a painter, he was part-time as an accountant until his artistic career became established. After experiments with collage, Khakhar’s early paintings depicted the ordinary lives of workers and tradesmen, such as The De Lux Tailors 1972 and Barber’s Shop 1973. His portraits captured the modern male subject with extraordinary pathos, echoed in the hollowed eyes and piercing gaze of Hathayogi 1978 or Man with a Bouquet of Plastic Flowers 1975. As he gained confidence as a painter, Khakhar went on to combine popular and painterly aesthetics, absorbing diverse art-historical influences with ease, from Indian miniature and devotional iconography to 14th century Sienese painting and contemporary pop art. He evolved an engaging figurative style, part of a new wave of narrative painting and figuration that moved away from the modernist canon in vogue in Bombay and Delhi.

Khakhar was part of a lively community of artists and writers in Baroda where his home became a gathering place to meet and exchange ideas, even for visiting artists such as Howard Hodgkin and Dexter Dalwood. Khakhar spent six months as artist-in-residence at the Bath Academy of Art which cemented his links with contemporary British artists. Following his time in Europe, he painted the seminal work You Can’t Please All in 1975. As he gained confidence as a painter, he was part-time as an accountant until his artistic career became established. After experiments with collage, Khakhar’s early paintings depicted the ordinary lives of workers and tradesmen, such as The De Lux Tailors 1972 and Barber’s Shop 1973. His portraits captured the modern male subject with extraordinary pathos, echoed in the hollowed eyes and piercing gaze of Hathayogi 1978 or Man with a Bouquet of Plastic Flowers 1975. As he gained confidence as a painter, Khakhar went on to combine popular and painterly aesthetics, absorbing diverse art-historical influences with ease, from Indian miniature and devotional iconography to 14th century Sienese painting and contemporary pop art. He evolved an engaging figurative style, part of a new wave of narrative painting and figuration that moved away from the modernist canon in vogue in Bombay and Delhi.