

AKBAR PADAMSEE

PRIYASRI ART GALLERY

Mumbai • Baroda

AKBAR PADAMSEE WHERE THE LINES FALL

2016

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Where the Lines Fall: Seeking *Laksanas* in Akbar Padamsee's Portraits

Nancy Adajania

As I go through the largely monochrome portraits that Akbar Padamsee has rendered in watercolour or water-soluble crayon over the last two decades, I am tempted to look for a few *laksanas*, hoping that these external features might offer some deeper psychological clues. But these faces are not the kind that would

reveal their secrets, not even surreptitiously. "Are these faces at all?" one might ask. Are they not star maps, or a Biblical plague manifested as a swarm of locusts, or a craggy forest held in the apple of the cheek? Or grids, perhaps?

Padamsee's portraiture might therefore come across as a humane mathematics that hopes to hold the chaos at bay, by carefully drawing one taut contrapuntal line against another. The faint lines behind the portrayed heads are the remnants of what the artist calls the 'schema', the structure of the grid that has given birth to the form. Over the years, Padamsee has felt a compelling need to expose the scaffolding, as if he were revealing the



Untitled, Water Color, 111/4 x 15 in, 2014

anatomy of the portrait or landscape. He refers to the exposed lines of his scaffolding-schema as "lines of tension". One line prompts another into birth. Where the lines fall, a face emerges.

While the lines control the form, the form in turn guides the lines. The artist is quick to assert: "I am not drawing a man or a woman." But just as he is not interested in pre-determining the gender of the portrait, he gives himself the freedom to de-frame his own schema. The head can emerge unplanned anywhere on the paper: it can roll unpredictably to the bottom of the frame or be hoisted above eyelevel; or it can magnify itself into a gigantic presence, to look like an ancient ruin. What we witness is a slow transformation of the intention to control into the desire to play with the loaded dice of chance.

We could draw a connection between Padamsee's play with the indeterminacy of chance in these works and his experimental film 'Syzygy', which also engages with gridded structures and thrives on the tension between the factors of control and chance. In my study of the film, I especially allude to the artist's intellectual affinity with the aleatory world of Fluxus artists and composers such as John Cage, Xenakis and Stockhausen. [1] Long ago, Padamsee had told me about his meeting with Cage's friend and collaborator Robert Rauschenberg, who had visited India in the 1960s. Rauschenberg was bound to impress Padamsee, who was himself an enfant terrible in his own time and place. In a defiant neo-Dadaist gesture in the 1950s, Rauschenberg had erased one of Willem de Kooning's drawings, heralding the death of Abstract Expressionism. Apparently Rauschenberg had already seen Padamsee's work at the 1955 Venice Biennale. In the conversation that followed, he told Padamsee that he had "not erased the De Kooning's drawing, rather he had deconstructed it, removed everything unnecessary. He had, in fact, helped De Kooning to revise his own work!" [2]

Padamsee's fascination with the role of chance in creativity may well go back to his encounter with Rauschenberg, who revealed the secret behind his legendary 1963 lithograph, 'Accident', to the Indian artist. As it so happens, Rauschenberg was printing a lithograph when the stone suddenly broke. But he was not perturbed. Instead of discarding the stone, he incorporated this chance occurrence into the print. 'Accident', which proudly bears the impress of the crack, marked a significant moment in American printmaking and was canonized in the pages of global art history. [3]

Why does this delightful transcultural story about the necessity to seize the accidental and the incidental in an artistic process hover on my mindscreen as I write this essay? In a strange way, it is connected to the genesis of the present suite of drawings, where Padamsee marks the faces of his subjects with dots that spot the surface. Look at these faces pock-marked with the acid-

bite of time, bruised with rhythmic jabs. Is this a meditative *japa?* Or a gravedigger's song? On a similar suite of Padamsee's works, the artist Atul Dodiya once wrote: "There is music in the way a pencil tattoos the paper. Drop...drop...drop – as a vessel fills with water or overflows, in like manner these drawings settle into our hearts and minds with a brimming fullness." [4]

One story triggers off another. Padamsee tells me about a long-ago afternoon when he was rhythmically beating the sheet metal with a hammer to make a relief sculpture. In the adjacent studio, the J J School of Art professor Sabannavar, from the metalcraft department, was busy with his work.



Untitled, Water soluble chalk, 15 x 11 in, 2010

Suddenly he barged into Padamsee's space and asked him to stop work. The cause of the professor's anger was the sound that the artist was producing while beating the sheet. He knew from the sound that Padamsee was doing something wrong.

Padamsee was thus sensitized to the importance of sound in art-making. Later he would apply this lesson – an accidental insight – to his pictorial practice. In an interview with Homi K. Bhabha, he recalls: "The professor's interpretation intrigued me and I decided to experiment with sound. I took a very heavy aluminum holder in which I inserted a felt pen. I then dipped it in ink and started hitting on my drawing paper stretched on the board, really hard. Next, I tried this on my charcoal and oil works on canvas board and had a whole show around these works. I was going by the sound. Finally an image would emerge, and it was often said that I painted with dots, but in reality I was painting with sound." [5]

The artist's adventures with sound provoke an intriguing experiment in the phenomenology of viewing. When we look at

these stippled and dotted drawings, they seem to be embalmed in absolute silence. But as John Cage would have said in relation to his subversive piece, 4 33, "There's no such thing as silence." Not only do the dots resonate with the cadence of the pencil or charcoal stick jabbing at the paper, but they also associatively provoke other sounds of violence: say the flagellation of Christ or a gratuitous murder on the street. Similarly Cage wanted people to listen intently to the sounds of silence when the ritual movements of the opening and closing of the piano lid were being carried out in 4 33. The tension between people's focused expectation of wanting to listen to music and their baffled attentiveness being diverted to ambient sounds such as the soughing of the wind, the raindrops falling on the roof and people walking in and out of the hall – is what creates this unnameable music performance.

Let us return to Padamsee's strategies of dynamizing the picture-surface. While evaluating Egon Schiele's works, Richard Avedon asserts that you cannot get to the soul of the sitter "by stripping away the surface. The surface is all you've got. You can only get beyond the surface by working with the surface. All that you can do is to manipulate that surface... radically and correctly." [6] Whether Padamsee is making or abandoning the 'schema', or showering the image with a rain of short sharp strokes, or wounding a landscape with the palette knife, or making a Chinese ink drawing in one continuous brush stroke, he is constantly taking the temperature of the surface, healing and infecting it by turns.

Lately the faces in Padamsee's drawings have grown more spectral: they half emerge from the schema or disappear in a veil of water. Who are these visitants? Death the leveller or the prophet in disguise? We are no closer to deciphering the *laksanas* in Padamsee's portraits than we were at the beginning of this essay. What if these are not faces at all, but meditations on the *shunya*, the void that is simultaneously emptiness and amplitude? From his guru Jaggi Vasudev, Padamsee has contemplated this space of potentiality. "To arrive at this stage,

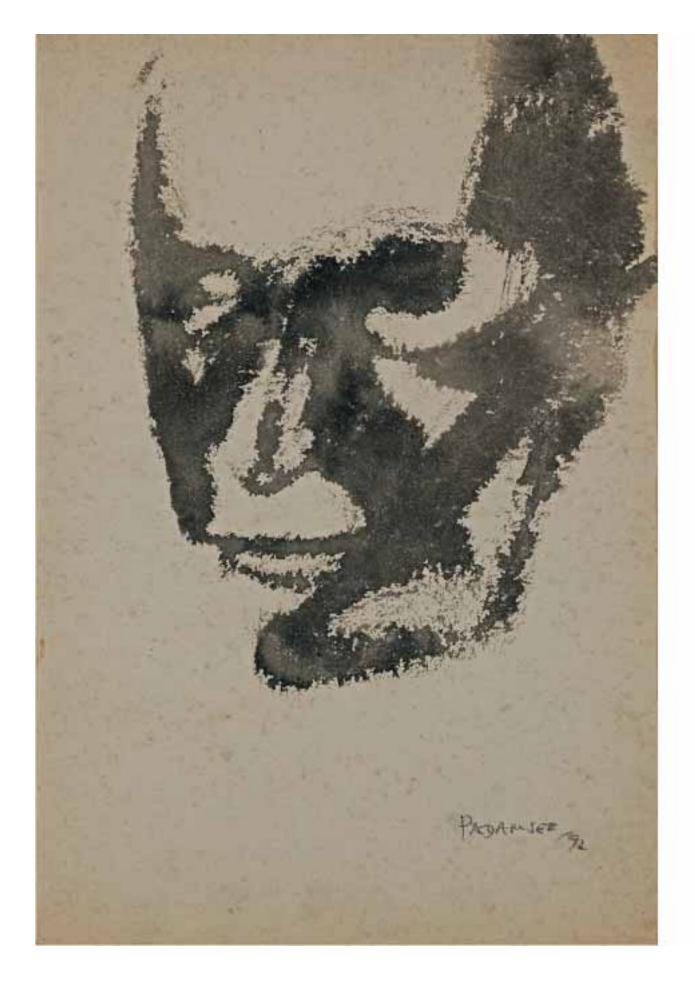
you need to be egoless. You should not think, you should become thought. Only then thought comes to you, which has not been thought before." [7]

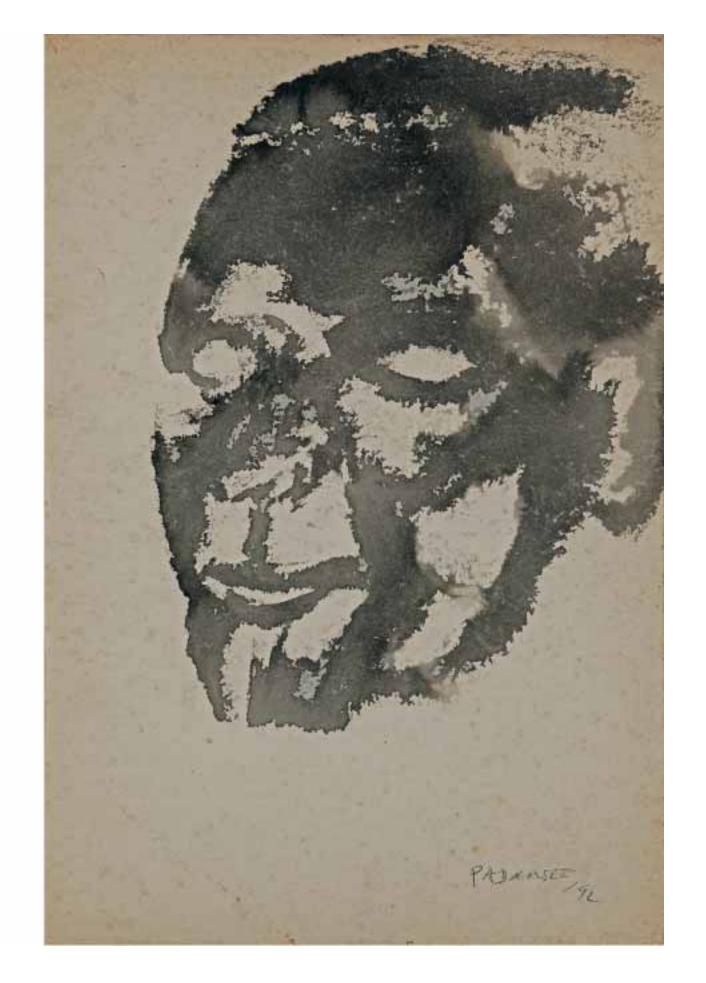
Notes:

- 1. Nancy Adajania, 'New Media Overtures before New Media Practice in India' in Gayatri Sinha ed., *Art and Visual Culture in India:* 1857-2007 (Bombay: Marg, 2009).
- 2. The artist, in conversation with the author, 2007.
- 3. 'Accident' combines gestural mark-making (layers of brushy ink strokes) with mechanically reproduced images such as newspaper photographs and a reproduction of the 18th-century Venetian painter Tiepolo's 'Time Unveiling Truth'. It won a prize at the Ljubljana Biennial of Graphic Arts in 1963. This was before Rauschenberg's international reputation was made at the Venice Biennale where he won the Golden Lion, the following year.

Padamsee was not sure whether he had met Rauschenberg in the 1960s or 1970s. It is my conjecture that he must have had this conversation with Rauschenberg in the 1960s and not the 1970s (which was his second trip to India) because he remembers seeing the American artist's inventive theatre sets in Bombay. Between 1961 and 1964, Rauschenberg had toured all over America and overseas as a theatre and costume designer with the Merce Cunningham Dance Company. Padamsee recounts, "When Rauschenberg was asked whether he required any elaborate sets or projections. He just said, 'I need board, nail, string and candle.' A scarf was tied to the fan, it moved when the fan was switched on. In the dark you could only see the flame moving and the flowing scarf. It was like being in an ocean. Then the play started – this was the prelude." (The artist, in conversation with the author, 2007).

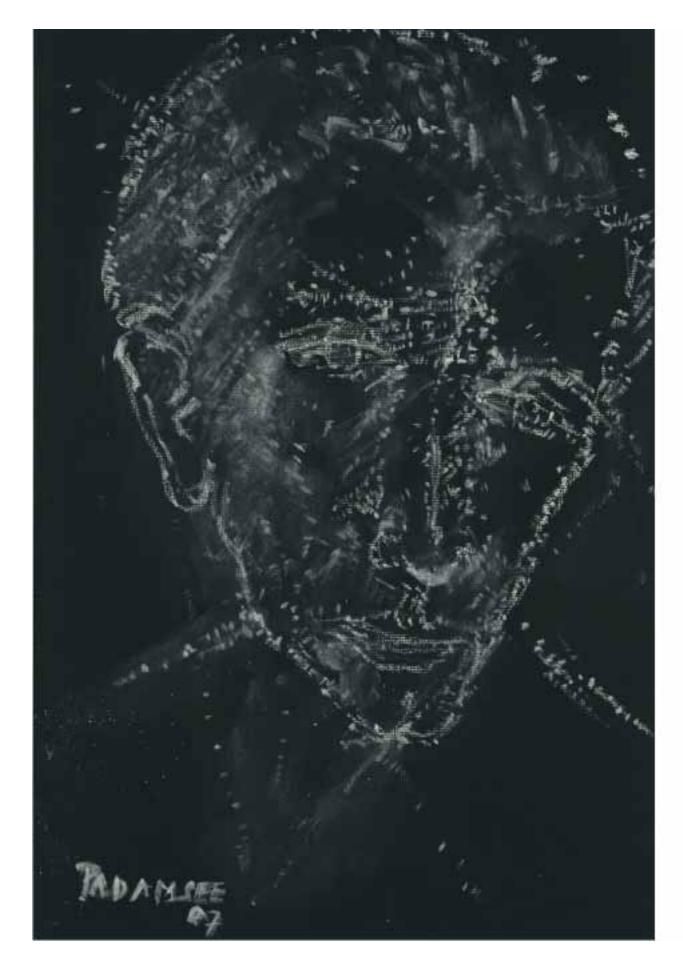
- 4. Atul Dodiya, 'Untitled' in Bhanumati Padamsee and Annapurna Garimella eds., *Akbar Padamsee: Work in Language* (Bombay: Marg and Pundole Art Gallery, 2010), p. 285.
- 5. The artist, in conversation with Homi K Bhabha, 2008 (from an interview transcript).
- 6. Richard Avedon, 'Foreword' to Jane Kallir, *Egon Schiele: Drawings and Watercolours* (New York: Thames and Hudson, 2003), p. 7. It is important to note that while Padamsee has made portraits in the past by engaging a sitter and drawing from life, in this suite he draws from memory. However, Avedon's point about Schiele's active struggle with the surface applies to his practice as well.
- 7. The artist, in conversation with the author, 2016.





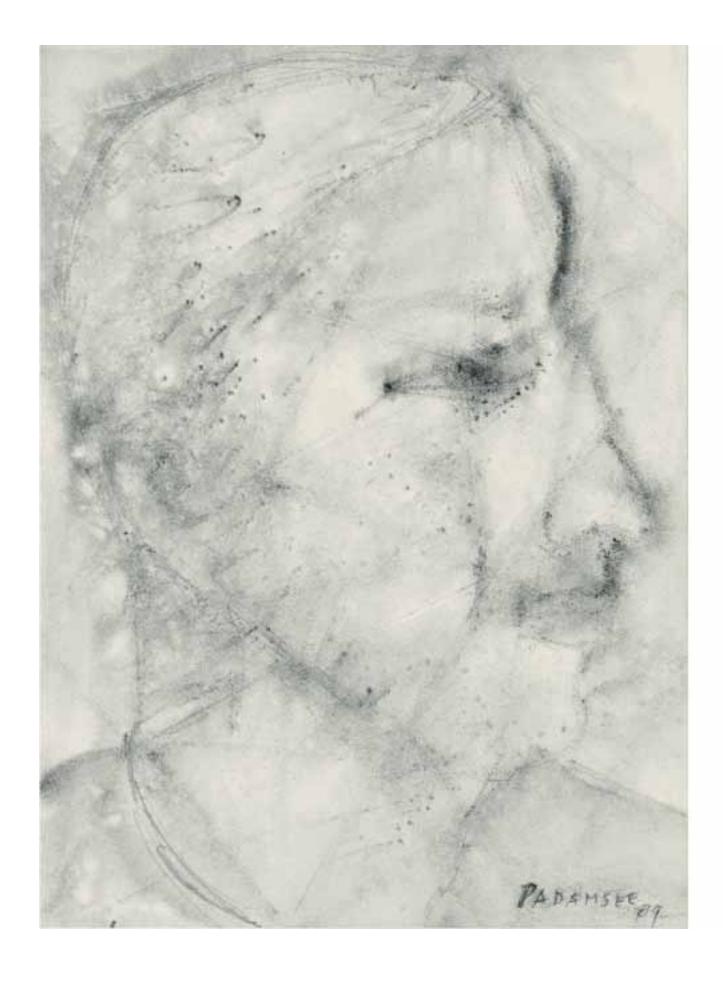
Untitled, Chinese ink on paper, 15 x 22 in, 1992

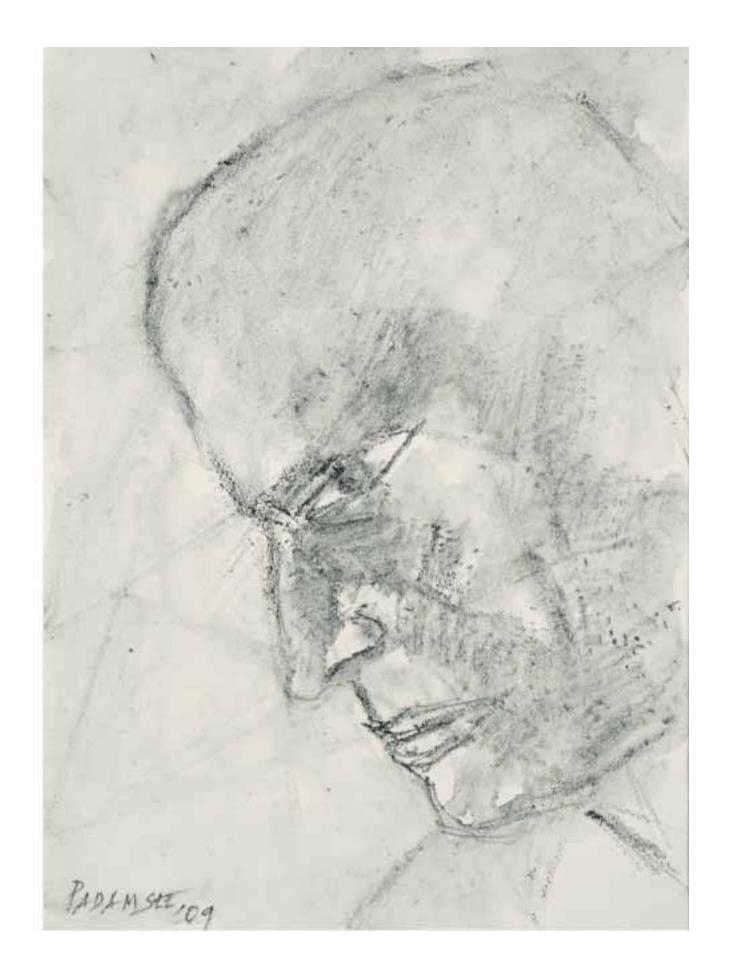
Untitled, Chinese ink on paper, 15 x 22 in, 1992

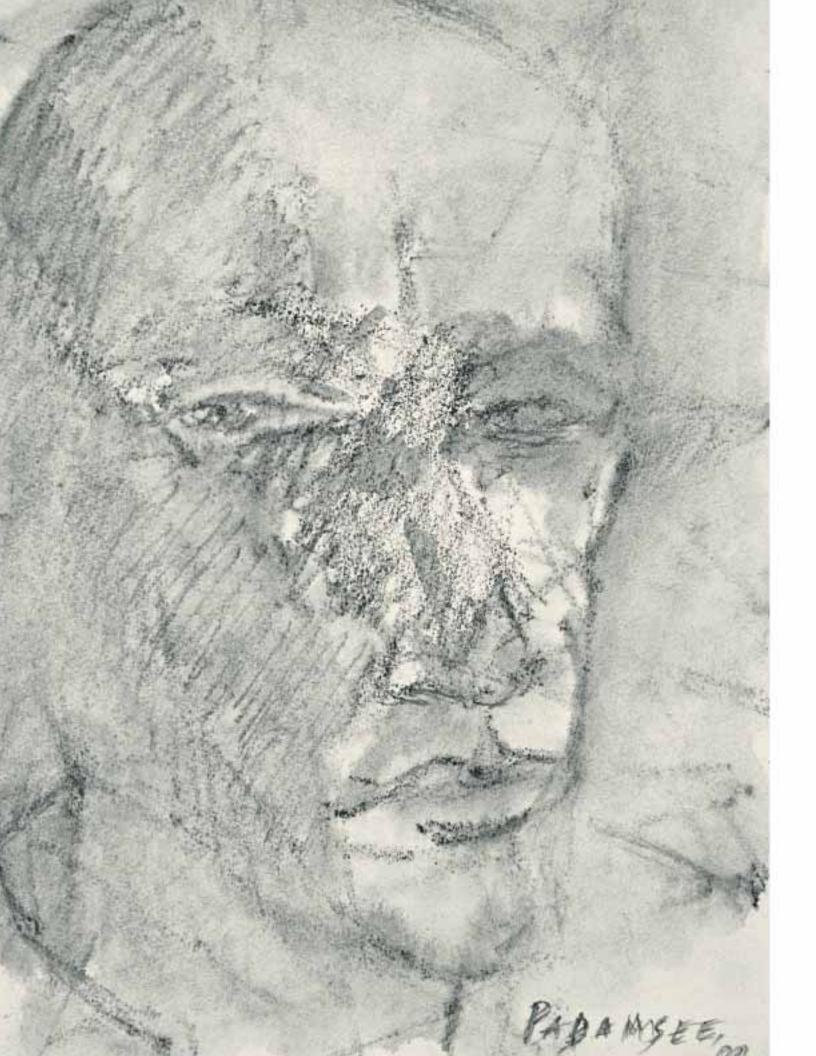


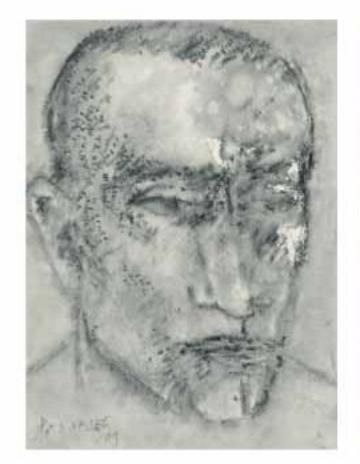
Untitled, Crayon on tinted paper, 15 x 22 in, 2007

Untitled, Crayon on tinted paper, 15 x 22 in, 2010





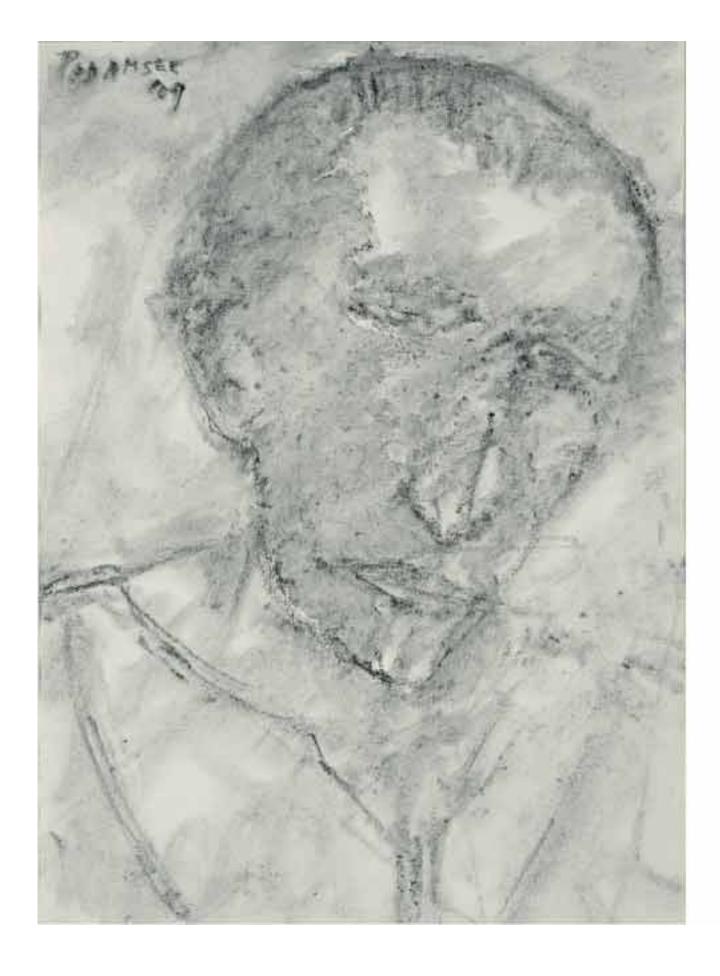


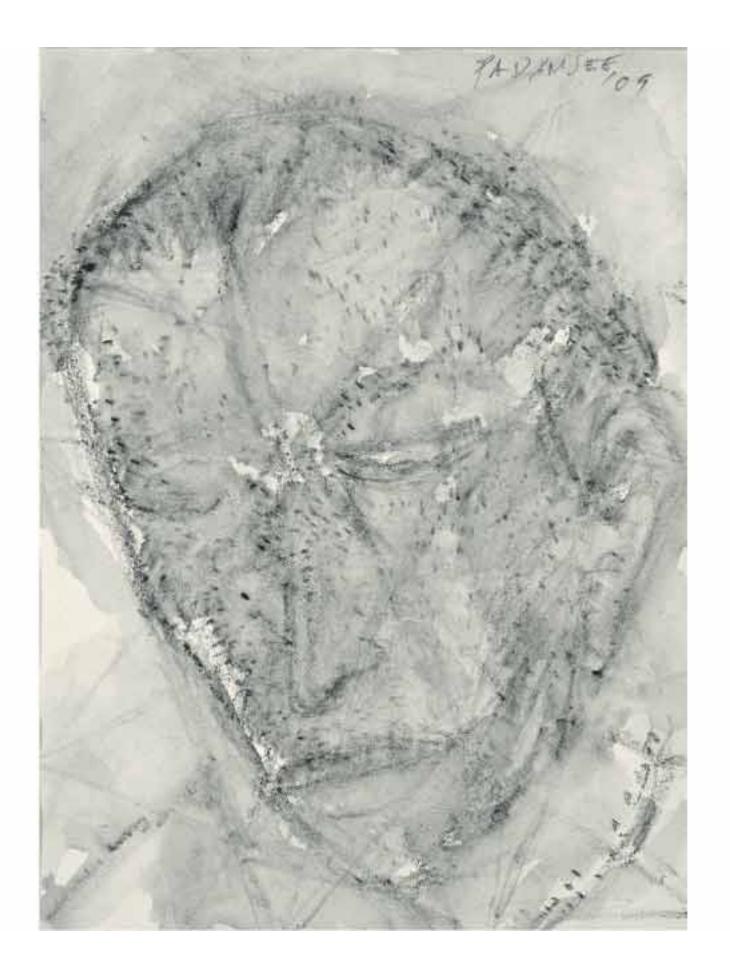


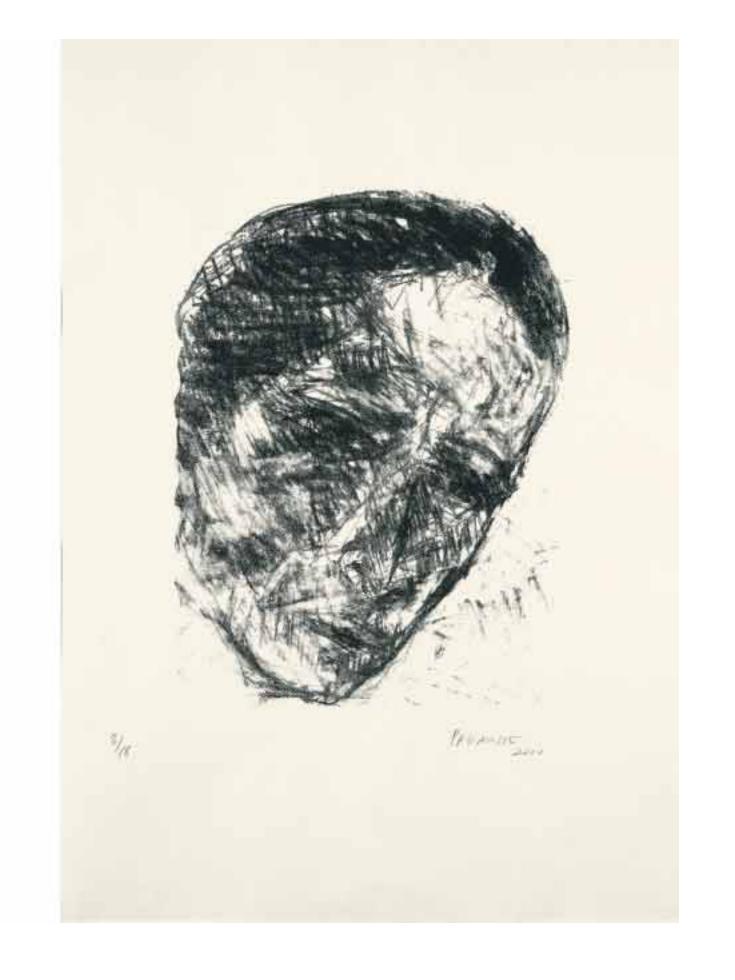


Untitled, Water soluble, 15 x 11 in, 2009 (opposite)
Untitled, Water soluble, 15 x 11 in, 2009 (top left)
Untitled, Water soluble chalk, 15 x 11.5 in, 2009 (top right)
Untitled, Water color, 15 x 11 in, 2009 (following page left)
Untitled, Water soluble chalk, 15 x 11.5 in, 2009 (following page right)



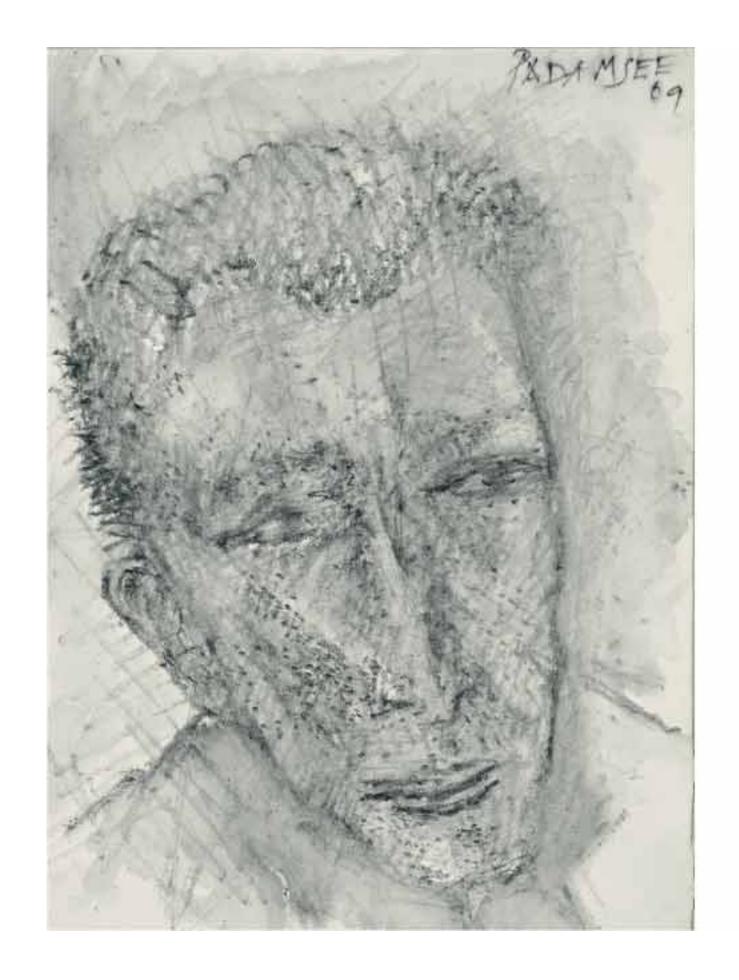


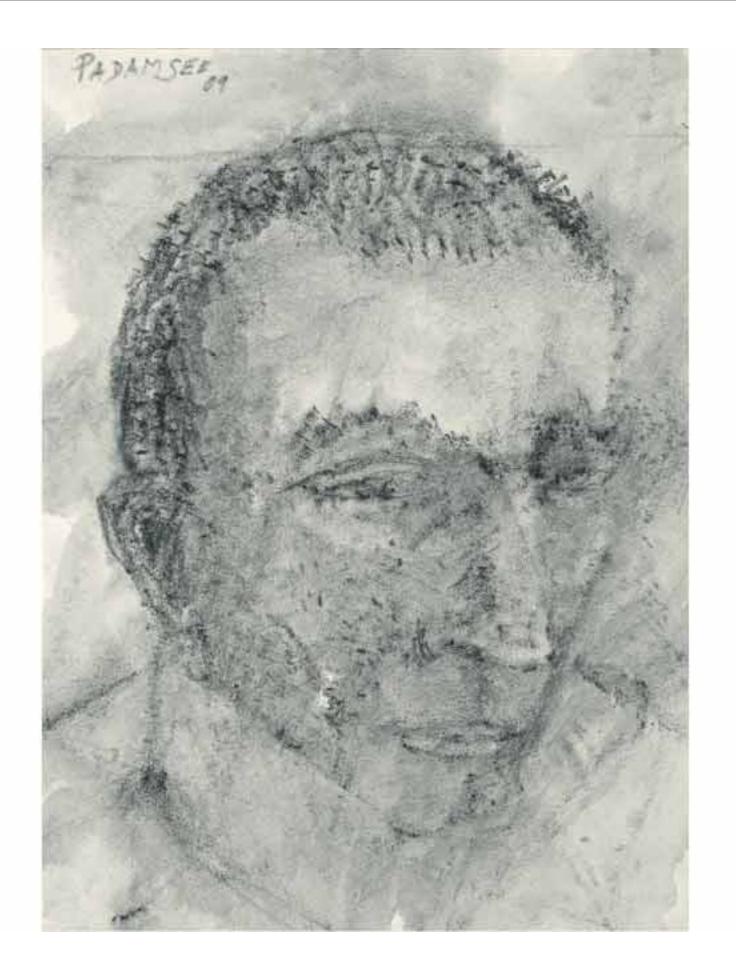


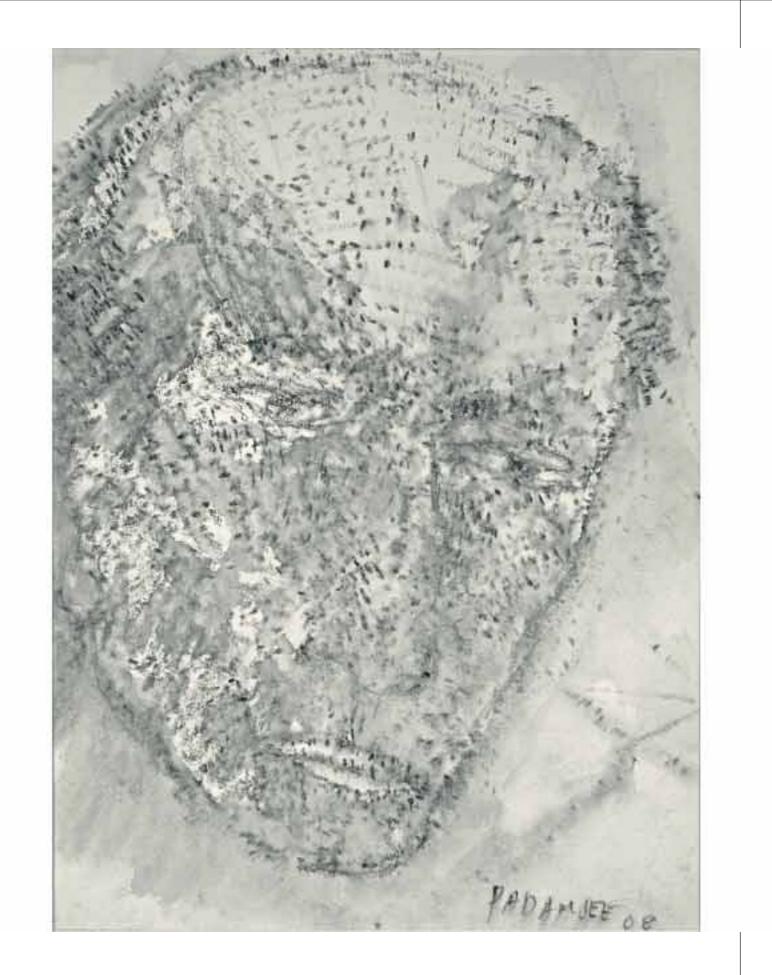


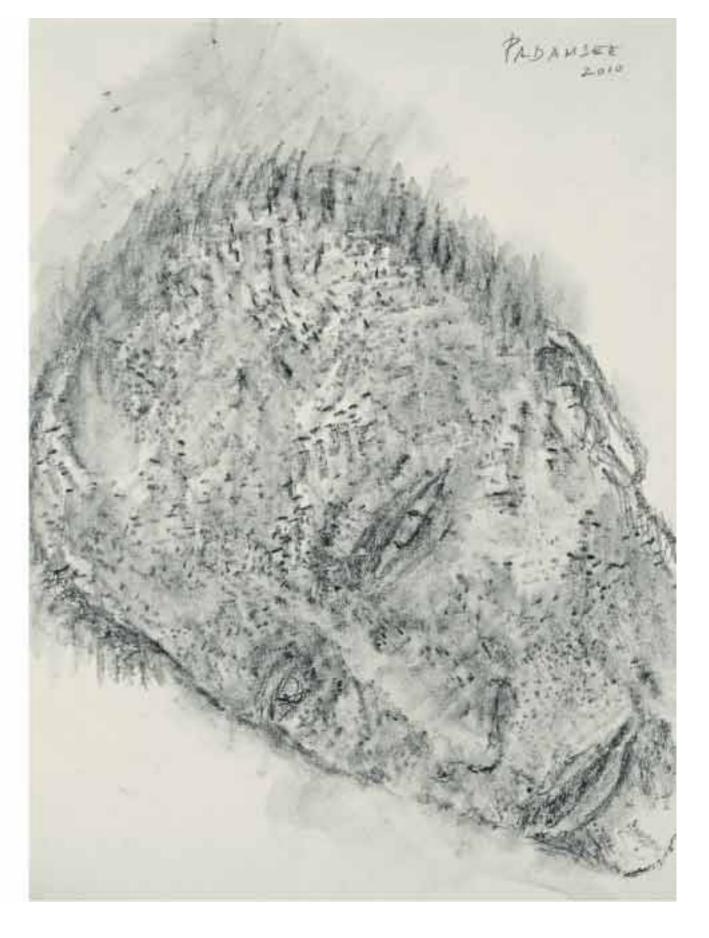
Untitled, Water color, 15 x 11 in, 2009

Untitled, Water color, 15 x 11 in, 2009

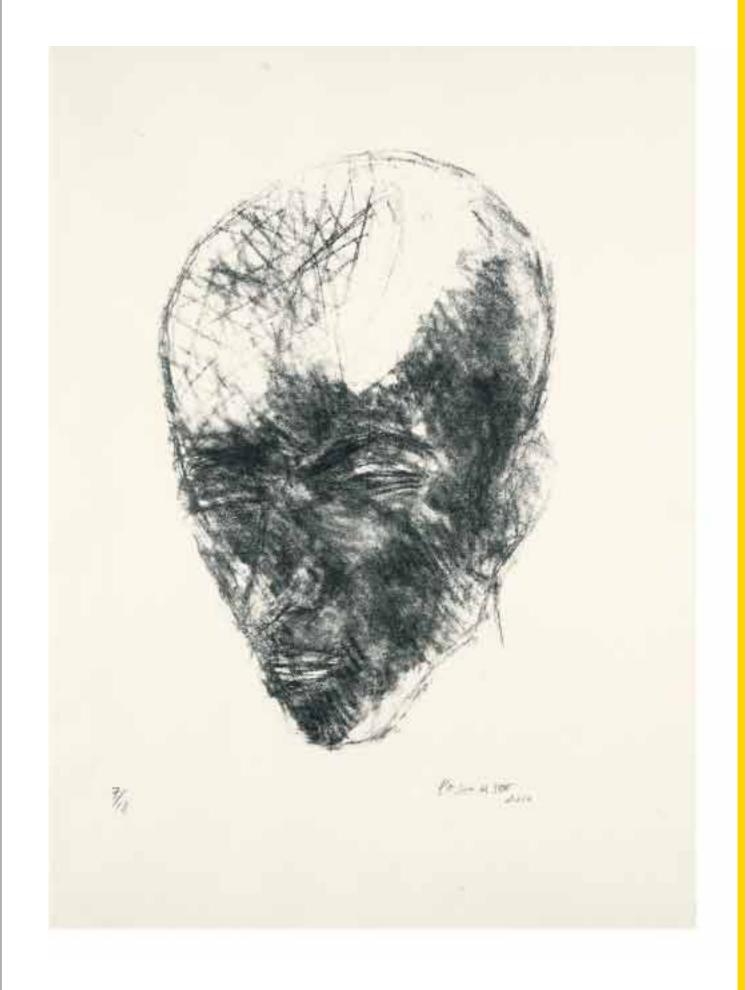


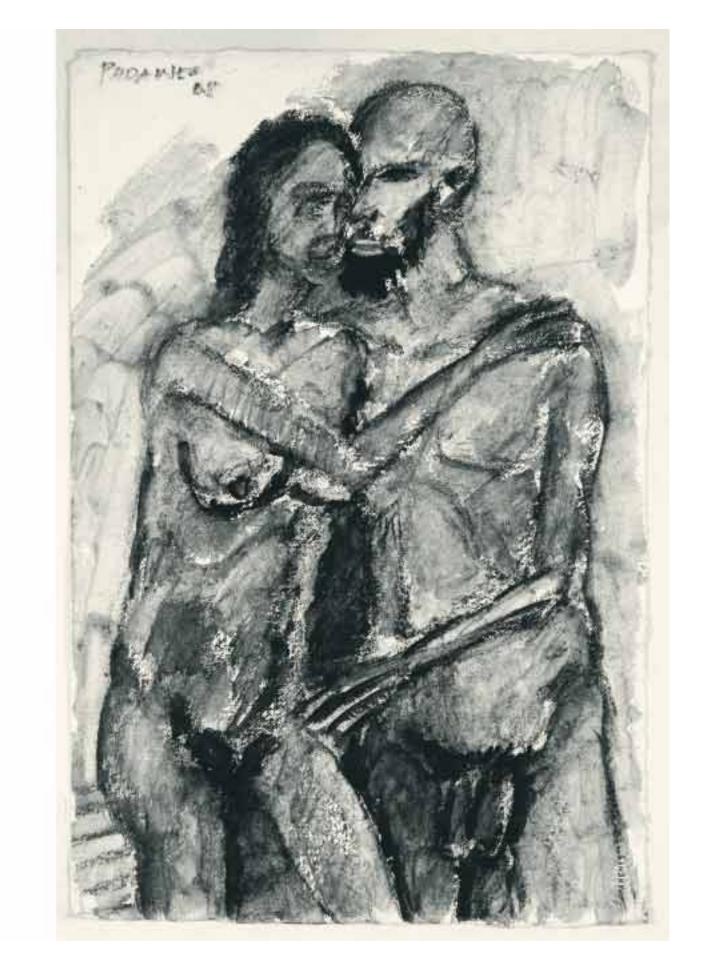






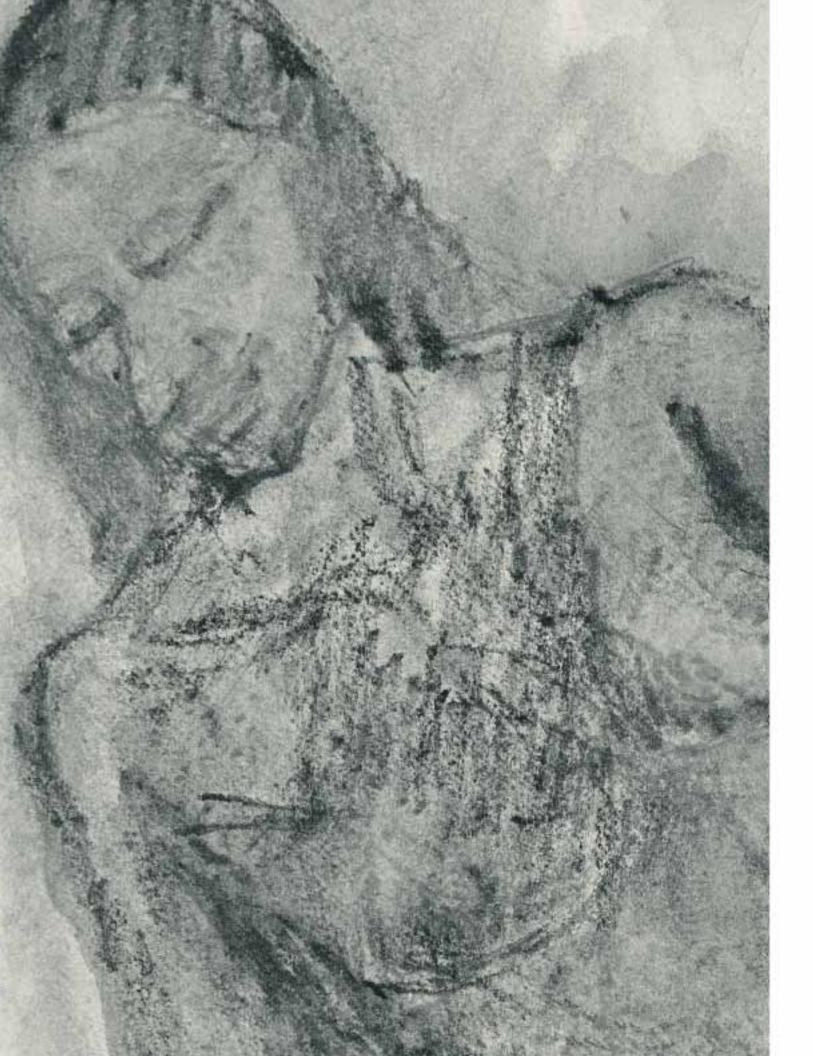
Untitled, Water soluble chalk, 15 x 11 in, 2009
Untitled, Water soluble chalk, 15 x 11 in, 2009
Untitled, Water soluble chalk, 15 x 11 in, 2009
Untitled, Water soluble chalk, 15 x 11 in, 2009





Untitled, Lithograph, 29.5 x 22.5 in, 2010, 7/18

Untitled, Water colour, 22 x 15 in, 2008

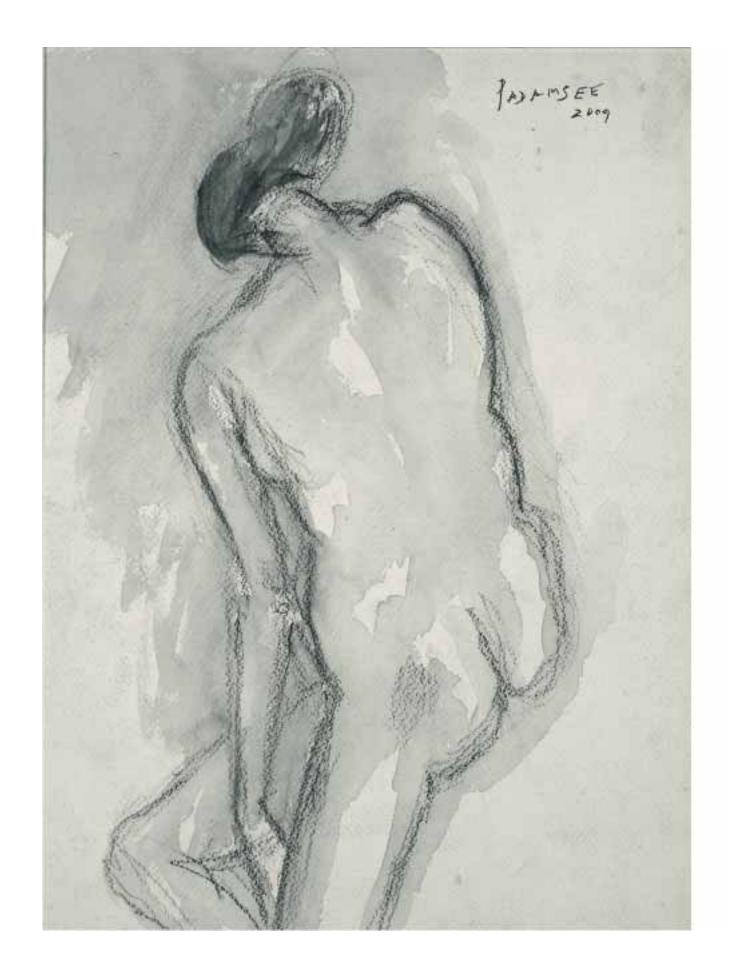








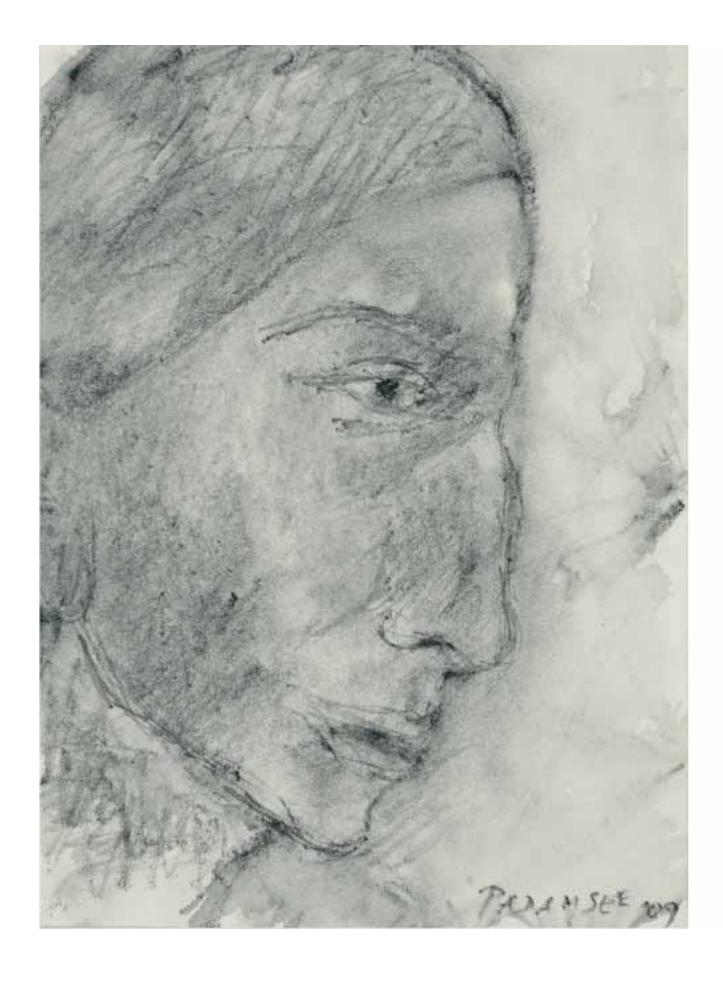
Untitled, Water color, 15 x 11.5, 2009 (top left)
Untitled, Water soluble chalk, 15 x 11.5, 2009 (top right)
Untitled, Water soluble chalk, 15 x 11.5, 2009 (bottom right)

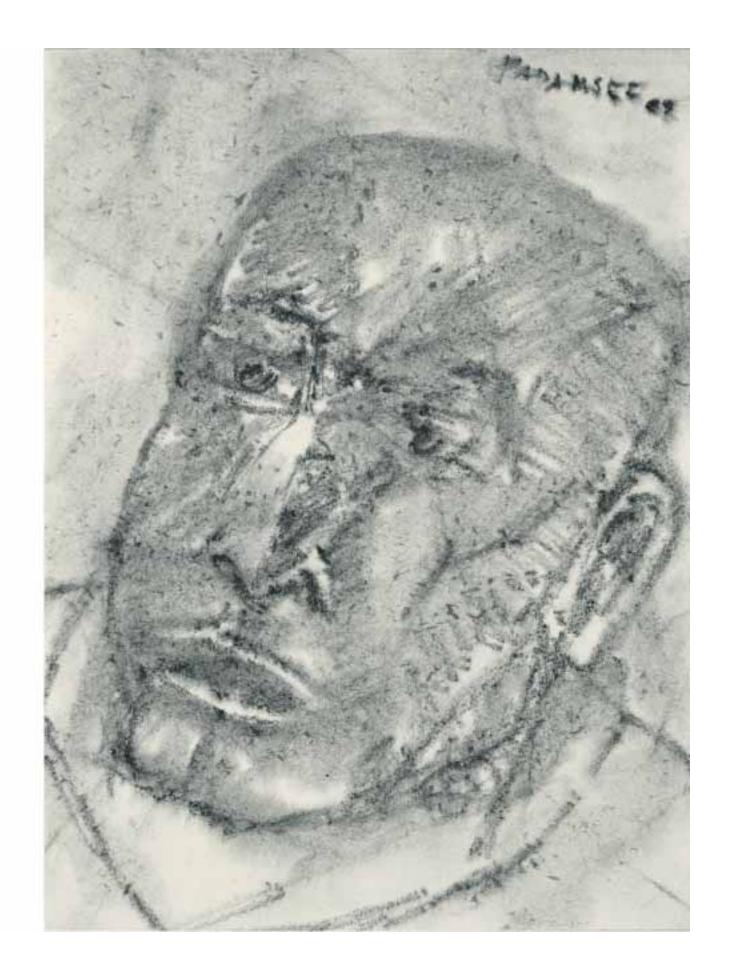




Untitled, Lithograph, 21 x 26.5 in, 2000, 1/5 Untitled, Charcoal, 15 x 22 in, 2008 (following page)



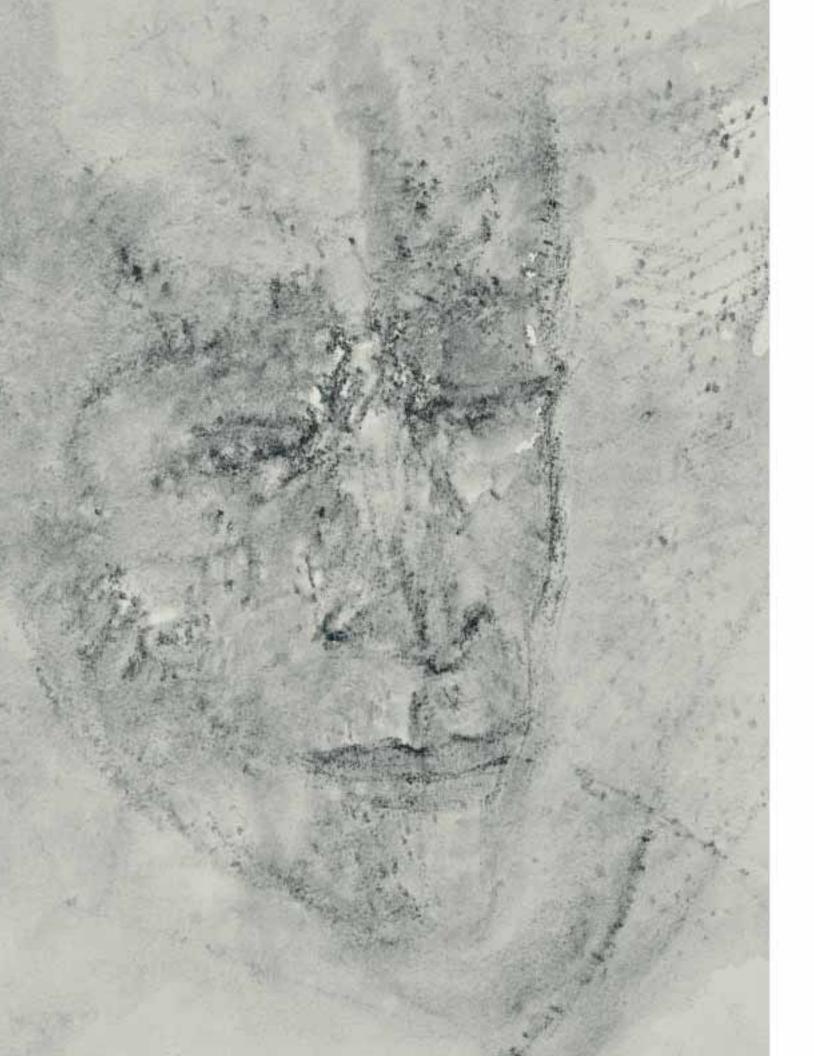




Untitled, Water color, 15 x 11 in, 2009







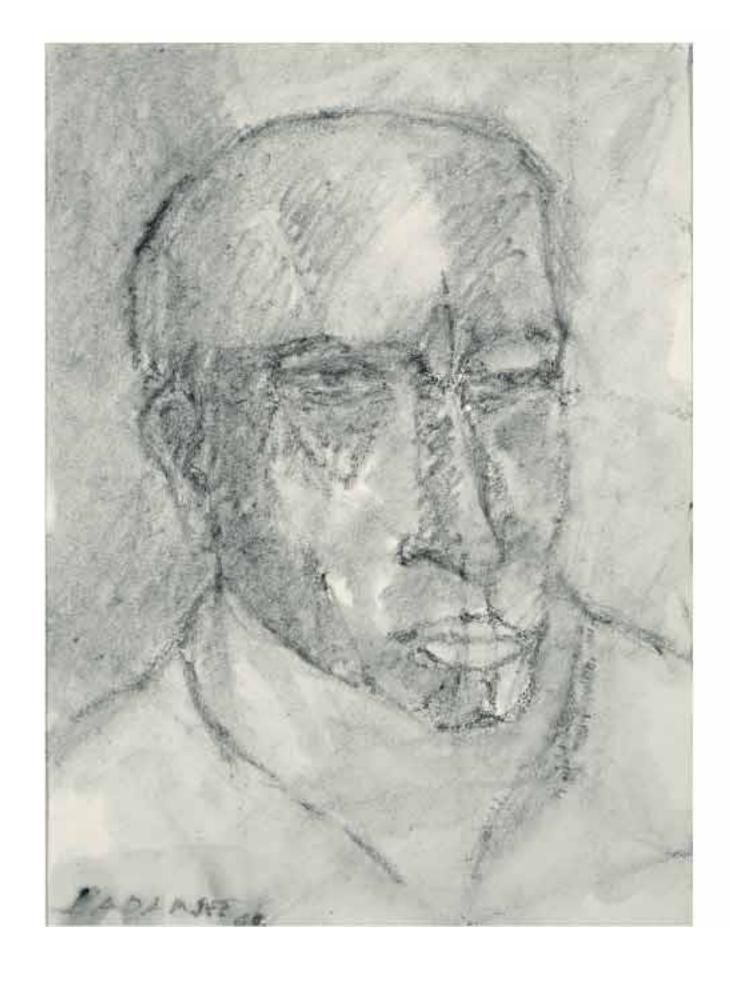




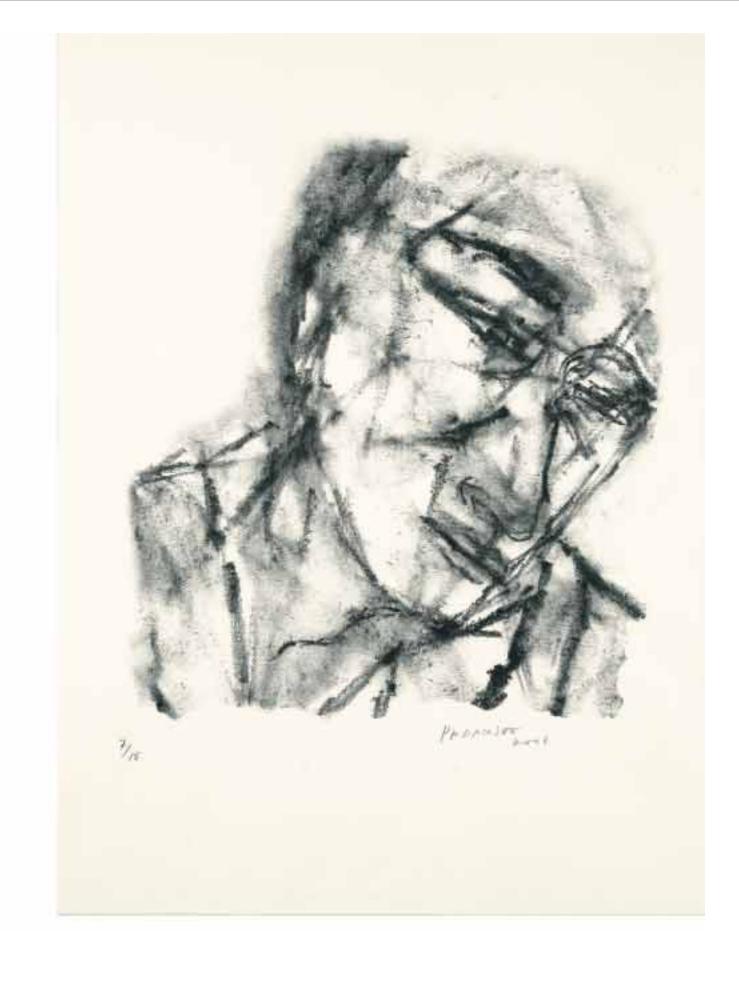


Untitled, Water soluble chalk, 15 x 11, 2009 (each)

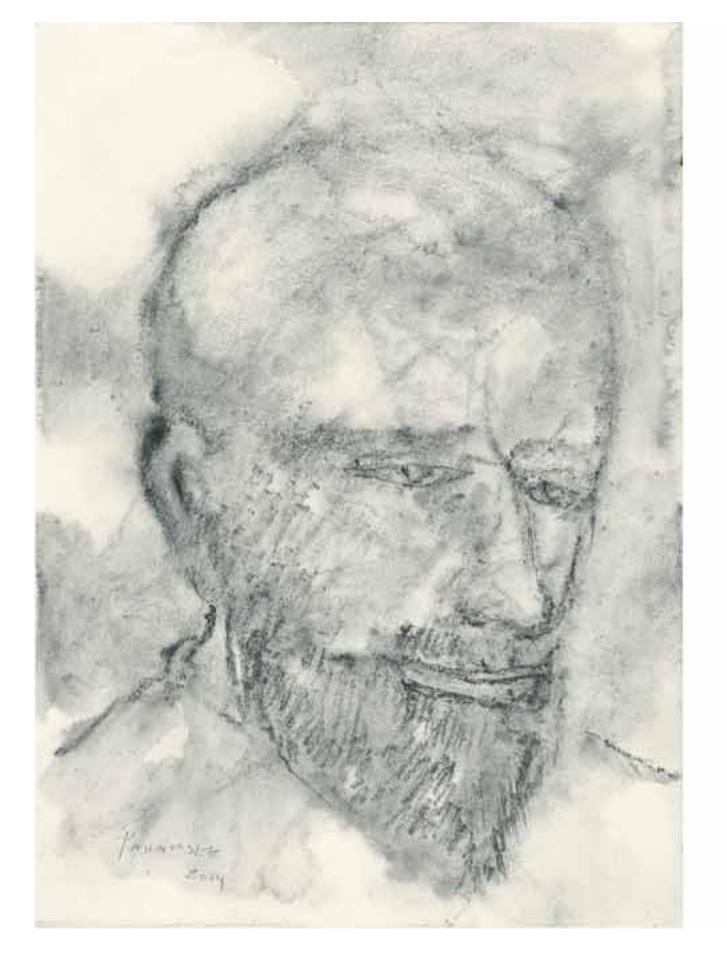


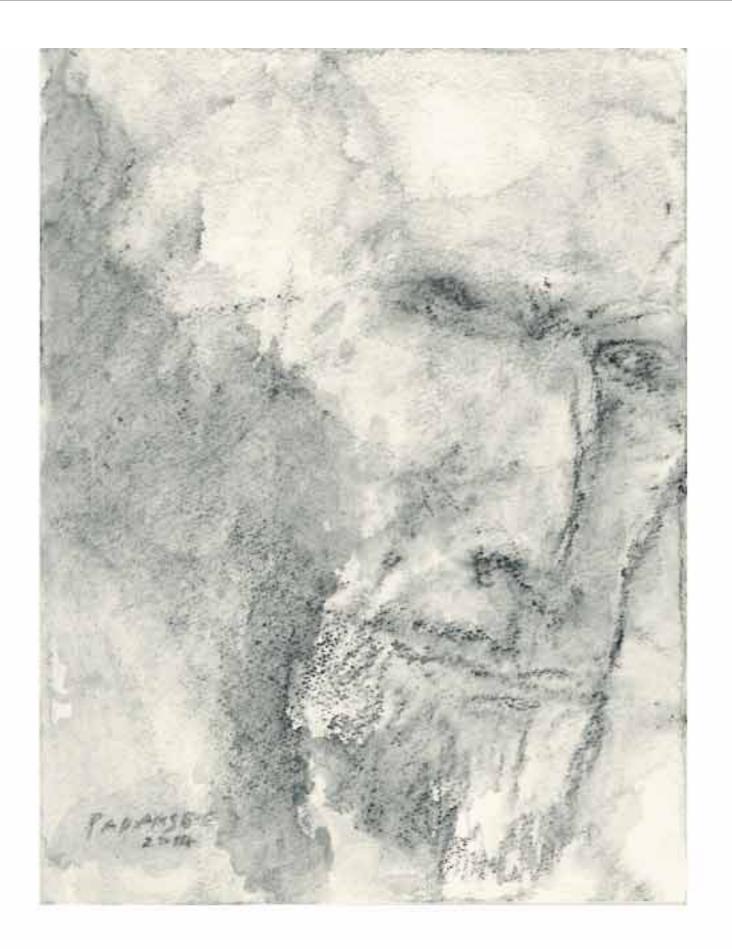


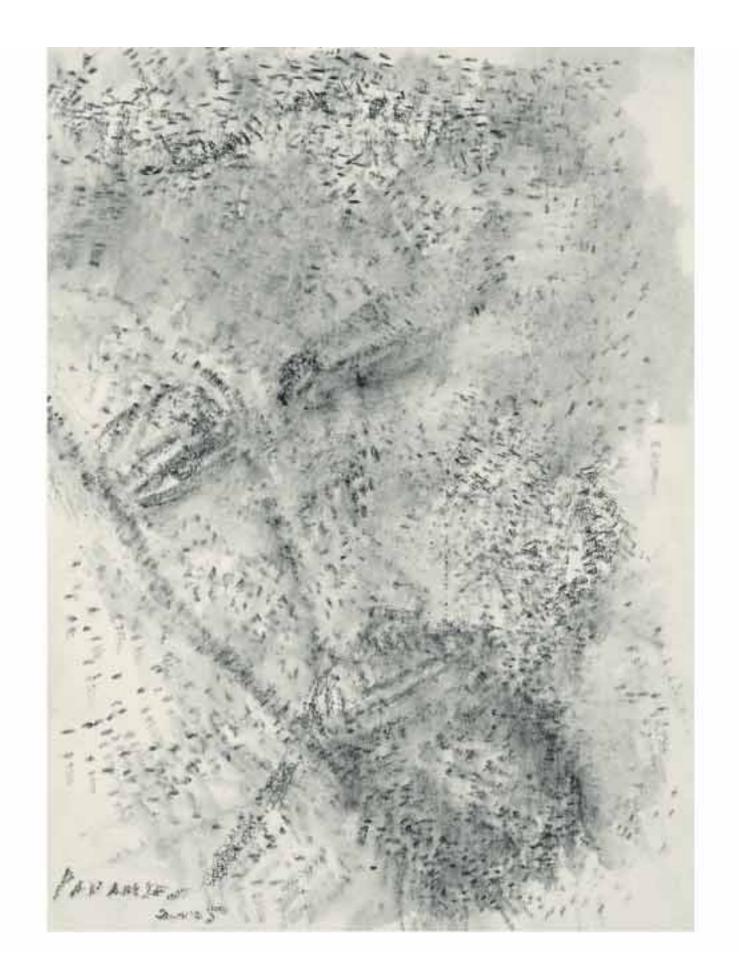




Untitled, Water soluble, 15 x 11 in, 2009





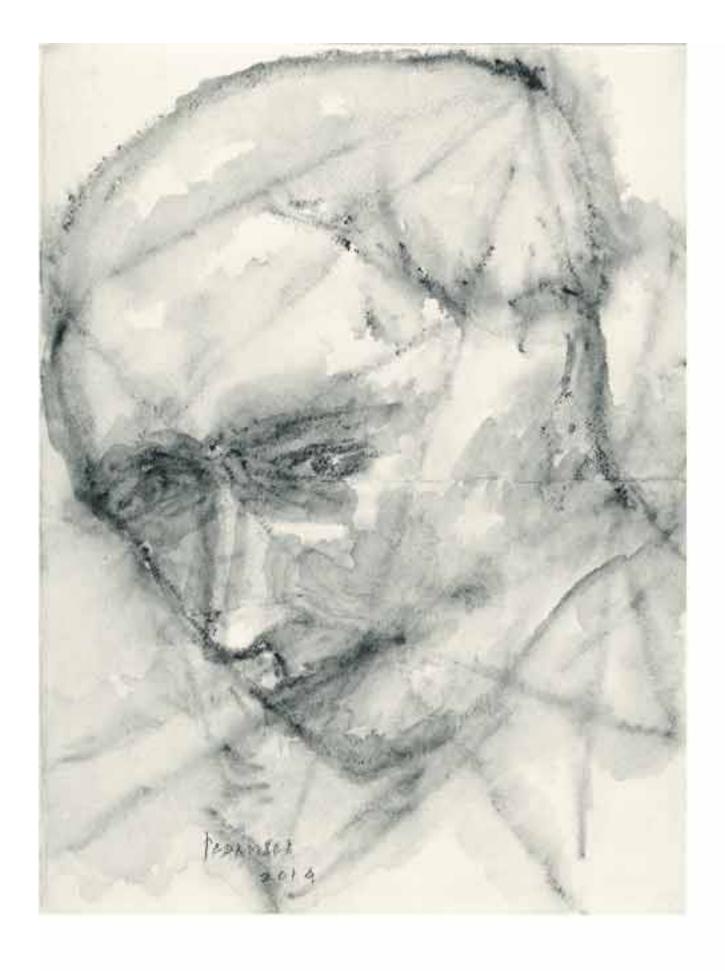


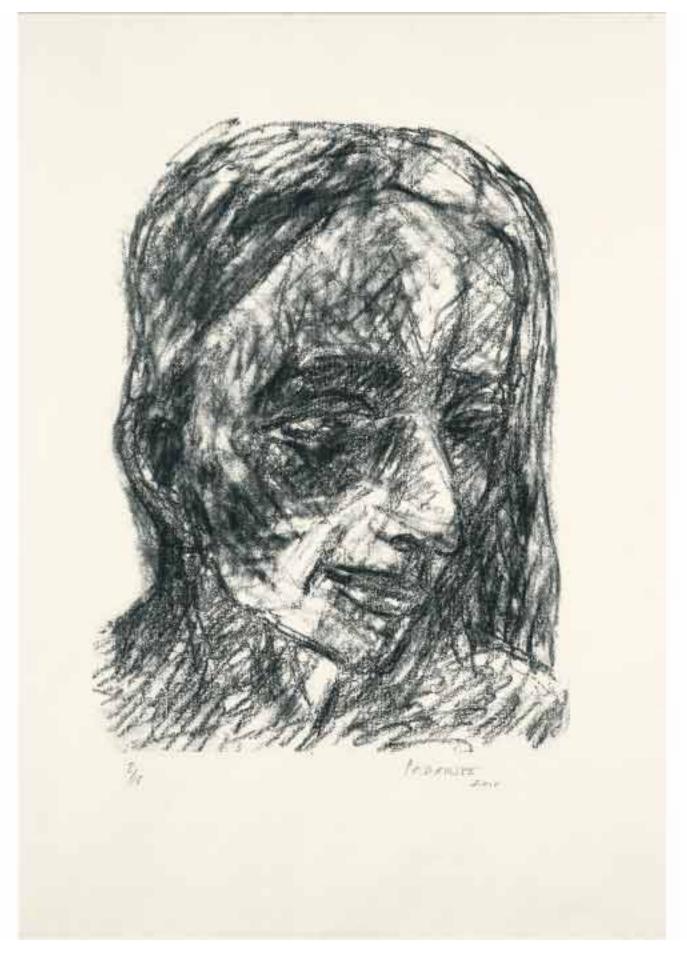


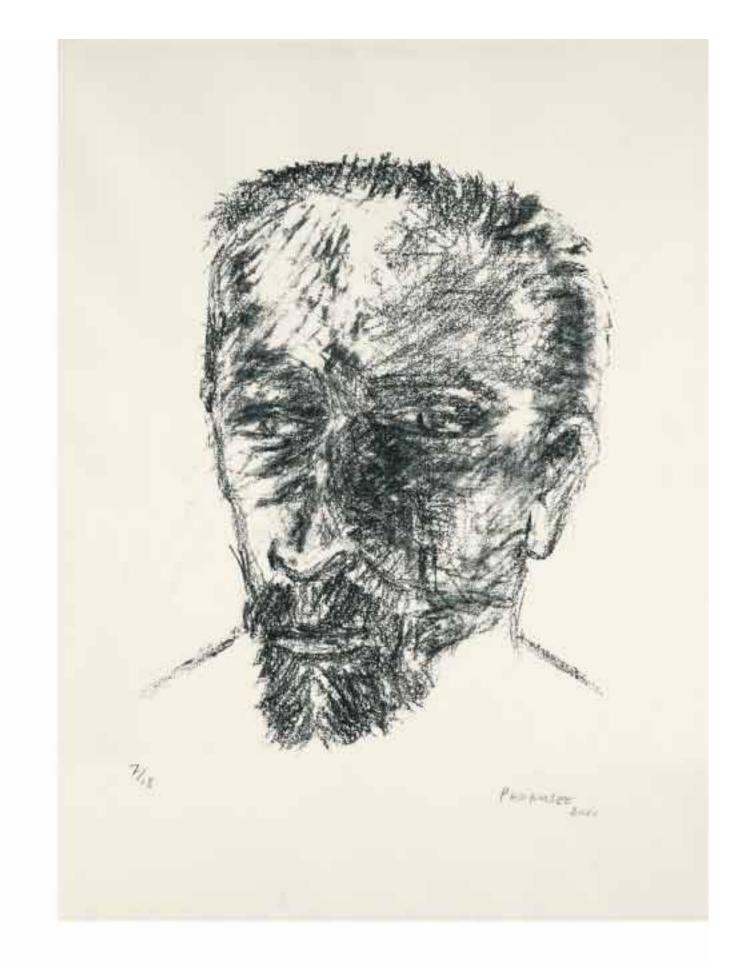
Untitled, Water Color, 11 ¾ x 16.5 in, 2014

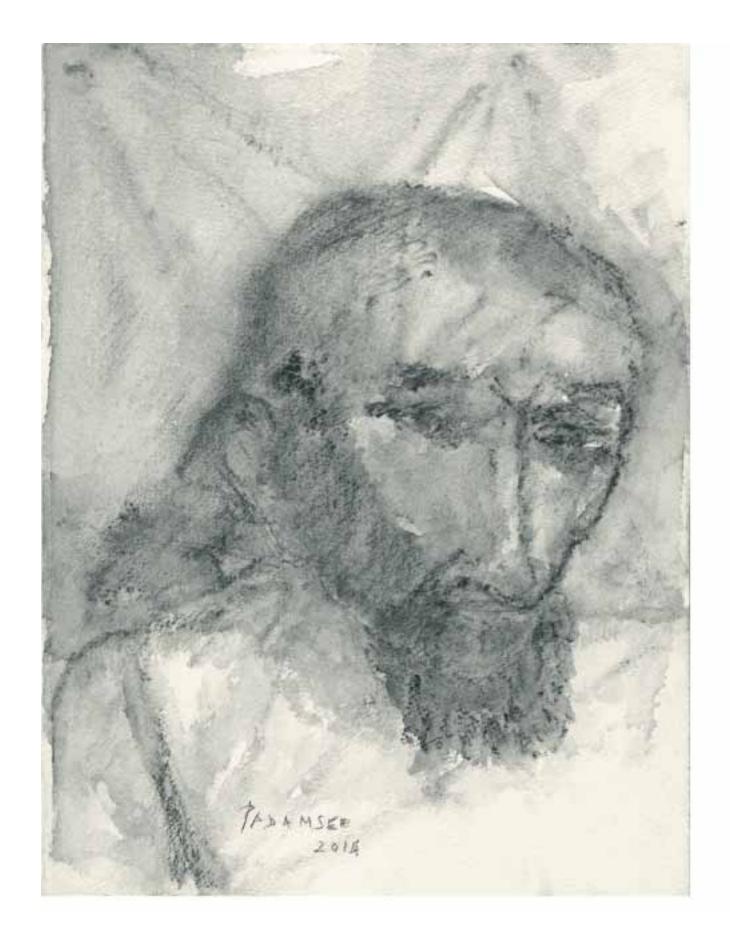
Untitled, Water soluble, 15 x 11 in, 2005

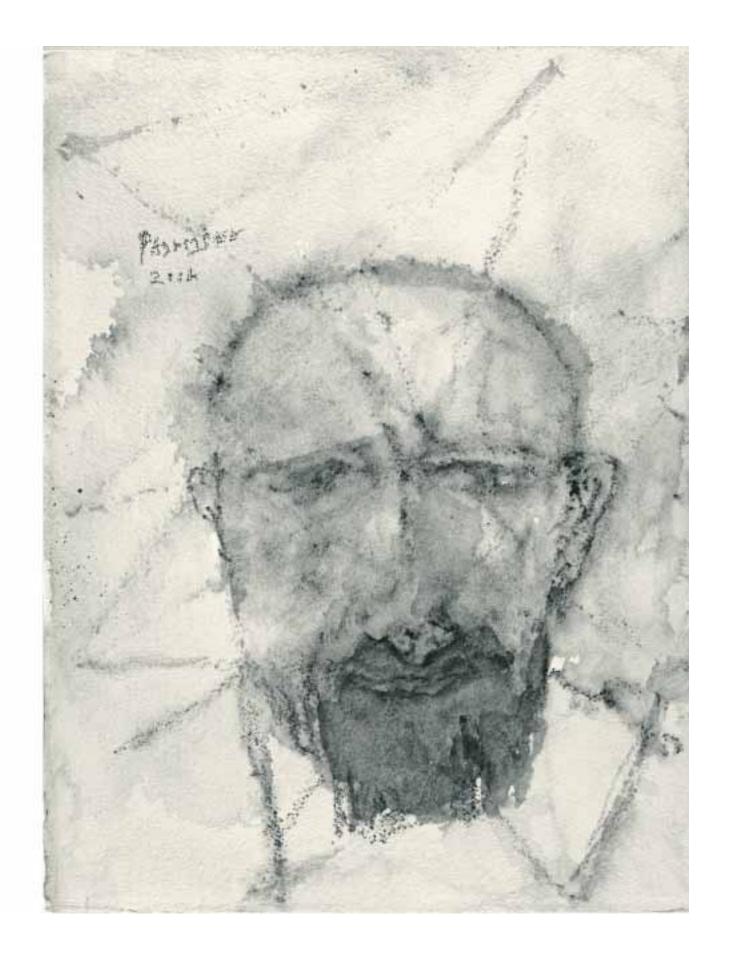
Untitled, Water soluble, 15 x 11 in, 2005



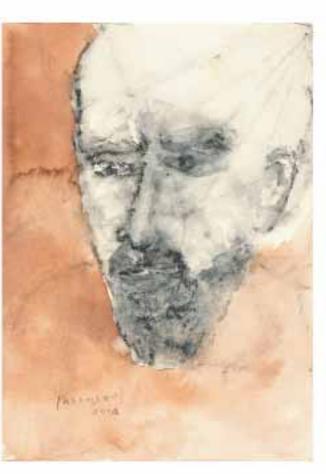


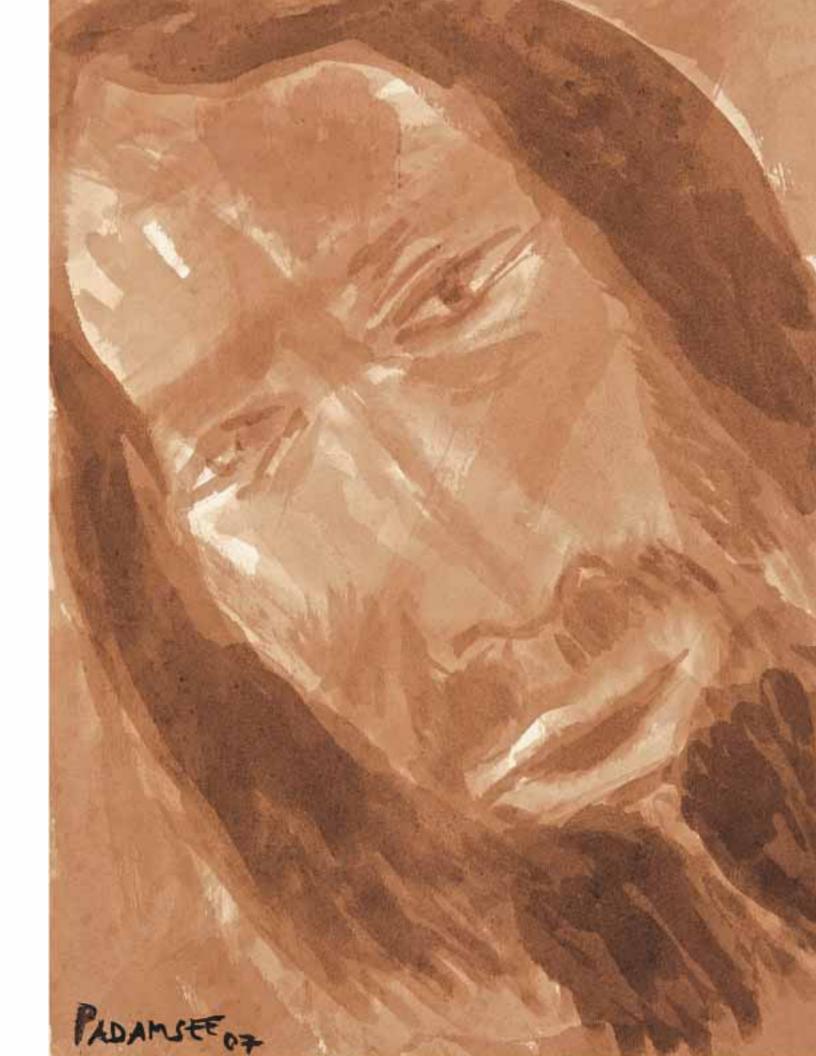










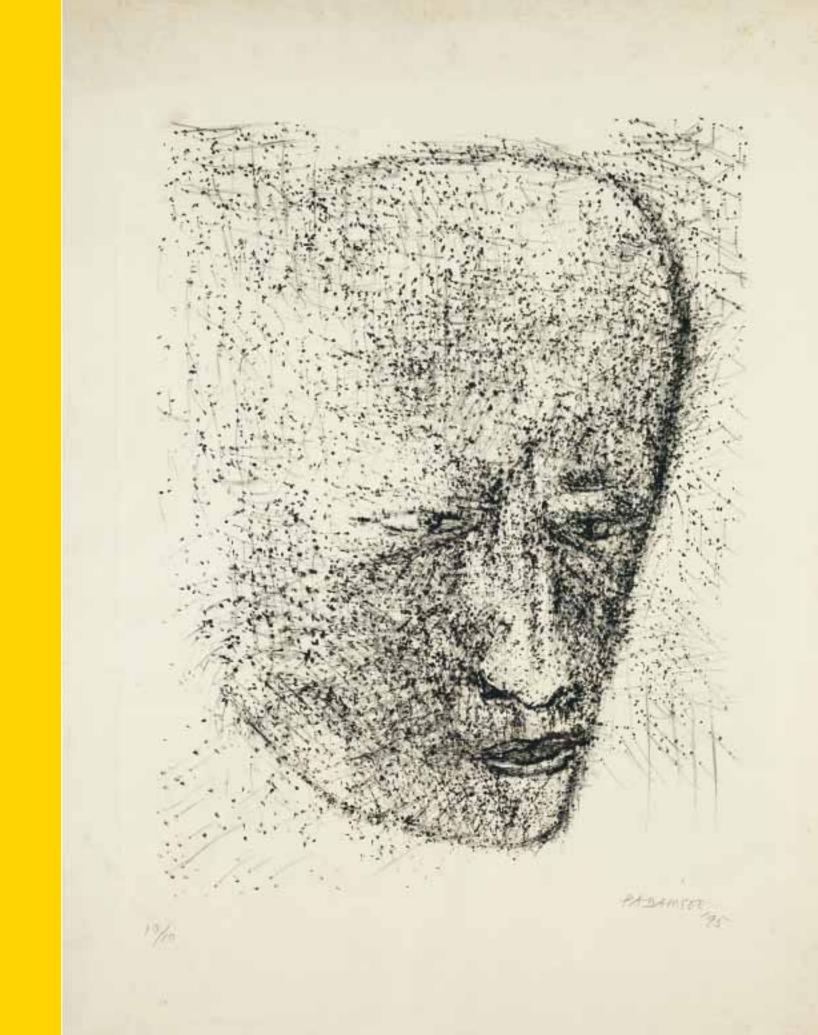


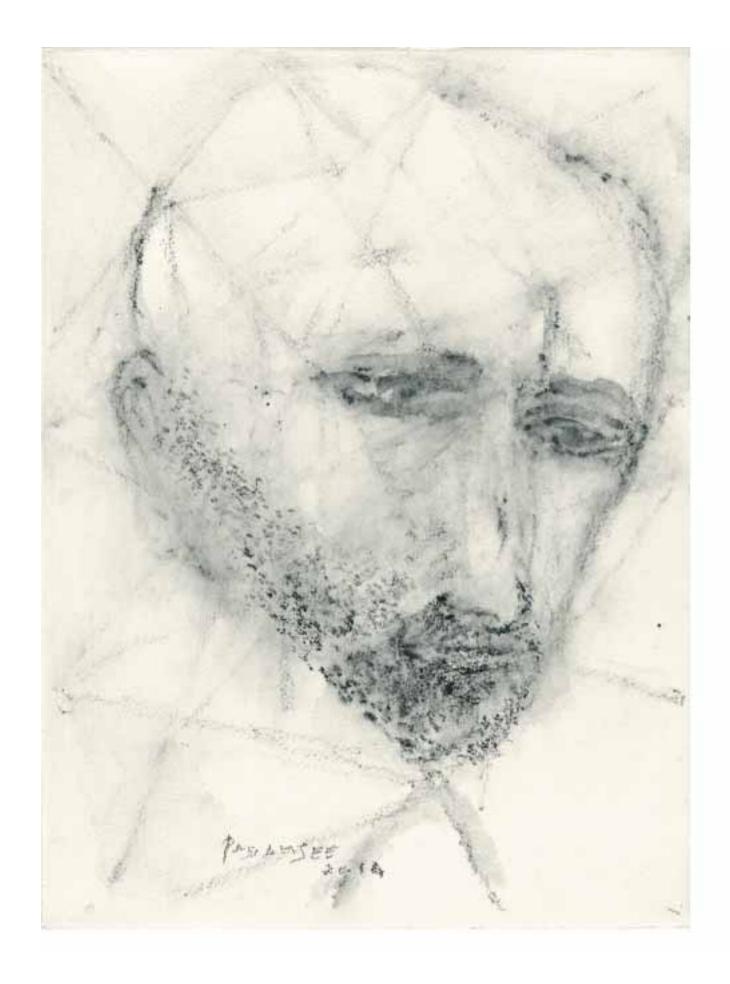


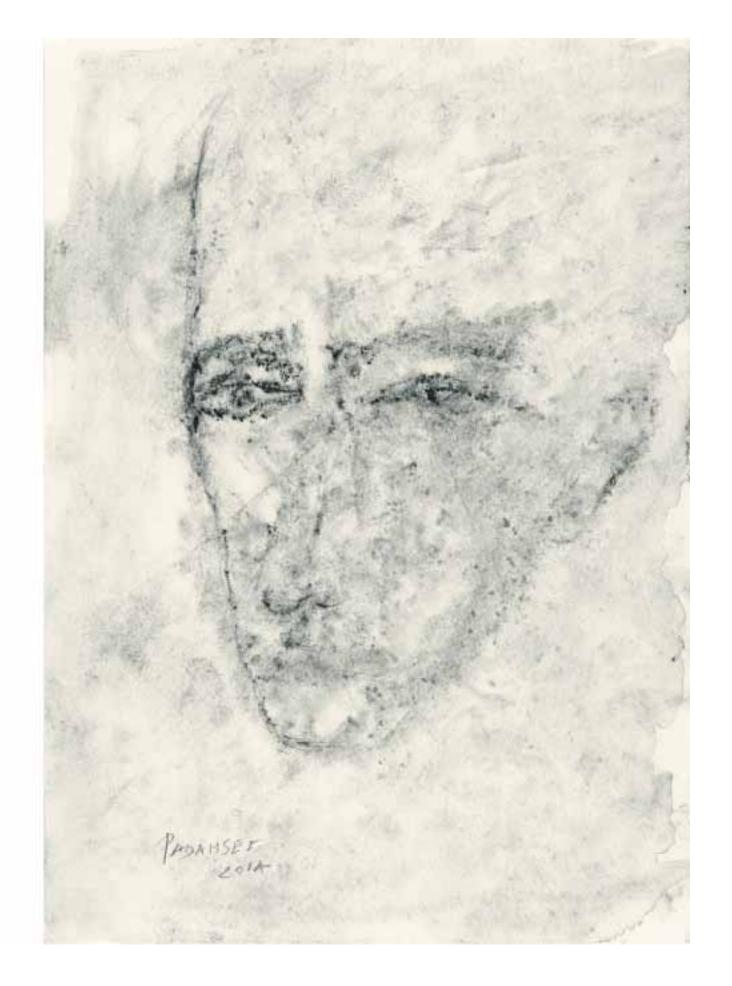




Untitled, Lithograph, 29.5×22.5 in, 2010, 7/18 (opposite) Untitled, Water Color, $11\frac{3}{4} \times 16.5$ in, 2014 (top left) Untitled, Water Color, 11.5×15 in, 2014 (top right)

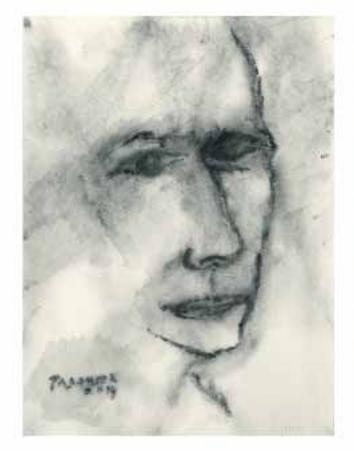






Untitled, Water Color, 111/4 x 15 in, 2014







Untitled, Lithograph, 29.5×22.5 in, 2010, 7/18 (opposite) Untitled, Water Color, $11\frac{3}{4} \times 15$ in, 2014 (top left) Untitled, Water Color, 11.5×15 in, 2014 (top right)

You are what your deep driving desire is, say our scriptures.[1]

The quest for Picasso was not to search, but to find—find something in everything. He adopted his errors, his first encounter with printmaking. He violated every rule strictly laid at the printing press and lo! There was the perfect print. History is eloquent about many such attempts of transgression and at times with a tone of dissension but isn't this which has lead to evolutions, inventions innovations and the making of a master? To become a master you make a masterpiece, says Picasso. When the mind is one pointed it will be secure, free from tension and capable of the concentration that is the mark of genius in any field.

Give Akbar Padamsee any medium, he wraps his body, mind and intellect around it and coaxes this inert matter into life. Almost compulsively, he loves to dissect, disintegrate and integrate every aspect of his life. He is interested in the matrix of every medium he encounters. Be it his love for study of Sanskrit where the meaning is hidden in the word itself, or a piece of oil-based greasy half broken pastel given to him by an associate, or the charcoal collected from the



Untitled, Water soluble chalk, 15 x 11 in, 2007

havan(sacred pyre) of his new house of which he made drawings that sold in an auction for million.

He loves the struggle of understanding the language; printmaking has been a major fascination for Akbar. He enjoys the process at every stage—there is a possibility of adding, contributing changing. Akbar says the longer the period of execution, the greater the possibility of choice. Ask him about his 1952 etching from Paris, and he passionately relates his experiments with acids and plates. When you use nitric acid it is difficult to judge the speed it bites. You have to be watching, especially in warm climates. The process is quick. While the hydrochloride seeps deep

down, the Per chloride of Iron works by the clock, which suits for commercial reproduction. It is interesting how he explains that each time you wipe the ink, it creates grains on the plate that cannot be replicated. "Effect comes first, cause comes later," says Akbar. [2]

For him, the question is of looking well not just doing, understanding the behavior and developing an instinct for the medium. He combines technicality and subjectivity. Akbar narrates an incident where he noticed that a print made from the plate he had etched did not resemble the original: "I started using a mirror when working on the plate to figure out what the print would look like. Looking at my face in the mirror I realized what I saw was a



Untitled, Lithograph, 29.5 x 22.5 in, 2010, 7/18

mirror-image, as unfamiliar as the print from the etched plate."[3]

He recalls etching on plastic plates with fellow artist and friend, Gieve Patel. "We couldn't reuse the plastic plates for long and in a way, it was an advantage for it helped to keep the editions in control." [4] Akbar continues to talk laughing at his own discoveries as he talks and confides his real love is Lithography. "I love to draw; Drawing is lucid and seemingly devoid of any pretence or ostentation," he says. [5] But after Akbar returned to India in the 1968, the lack of technical know-how and unavailability of a printing press prevented him to pursue his interest in lithography.

The conception of Akbar's printmaking begins in 1950's while he was in Paris. He became close friends with Krishna Reddy, a veteran printmaker, and started visiting the studio of William Haters with him. There, he discovered that though etching was generally done using a single plate, he enjoyed doing it with two plates. He could calculate exactly what kind of color and grain he would get by using two plates. However, this was against the principle of the studio. Not wanting to give up his self discovered method, he quit the studio in six months on friendly terms and started working in his own studio at his home in Paris. For proofing, he visited a press belonging to one George Visa who liked his work. (Year) Padamsee was awarded the Rockefeller Fellowship



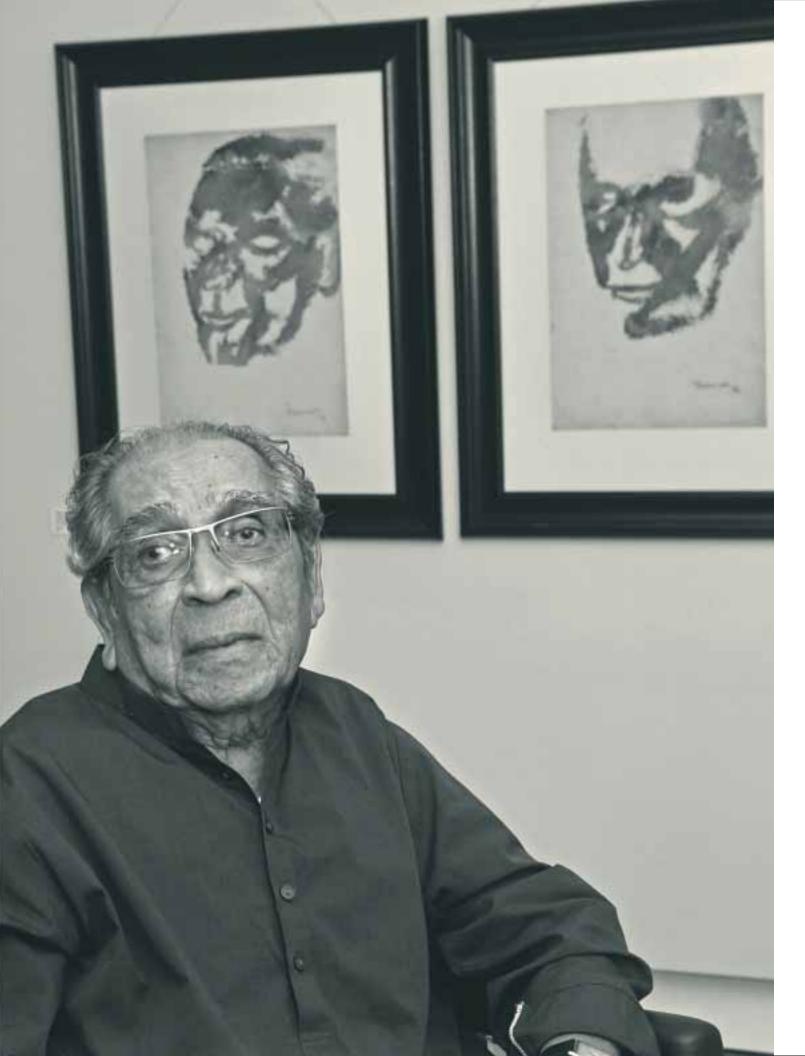
which facilitated him to live as an artist in the residence at the Stout State University in Wisconsin. During his stay in New York he worked on several lithography prints at the studio of Bob Blackburn.

Back in India, Akbar was a known name and was granted the Nehru Fellowship award in 1969. Along with his personal resource and the funds from the fellowship, he designed a workshop where interaction between various visual mediums could take place. The Vision Exchange in Delhi and Mumbai. Photographers, printmakers, film makers, psychoanalyst, architects, were invited to work out their experimental compulsions and to exchange notes outside their own disciplines. The available space was redesigned to accommodate an etching press, a lithography press and a dark room for photography. Akbar took utmost care while selecting the participants.

In fact, critics questioned this workshop to be academic or avant-garde. Akbar himself was involved in teaching printmaking and also made a film in the two years of the workshop. Printmaking, like most other art forms, only exploded in the first half of the 20th century even though it was entering the mainstream of visual practice it was not considered "market worthy".

In 1990, he conceived yet another program for a project named xplaxis of creating portfolio's of graphic prints financed by Ajay Lakhpal, a businessman from Delhi, which would later be sold at the Cymroza Art Gallery. With a capital of 5 lakhs, He traveled to active centers for printmaking such as Delhi, Baroda and Bhopal, and collected 120 prints of established and less known print makers. Akbar rued "with the kind of prices artists are quoting these days it was not possible to hold a regular exhibition, I mean I would have got half a Hussain so why not graphics" [6] The show was sold out, and the critics applauded it for its innovative concept and efforts. Akbar was convinced this would encourage printmakers, and also sow the seed for more centers and workshops. After this intervening period, he was invited to many biannuals at Bhopal and Baroda and to several printmaking workshops.

By 2001, Akbar started using computers he felt it was necessary to explore the potential of the new technology but not use it to reproduce the old which was a common practice with the Indian artists. He devised a way out by creating a series of graphic prints based on mathematical equations, which he fed into the computer without using the mouse. This series of his works were showcased in Bangalore, Mumbai and

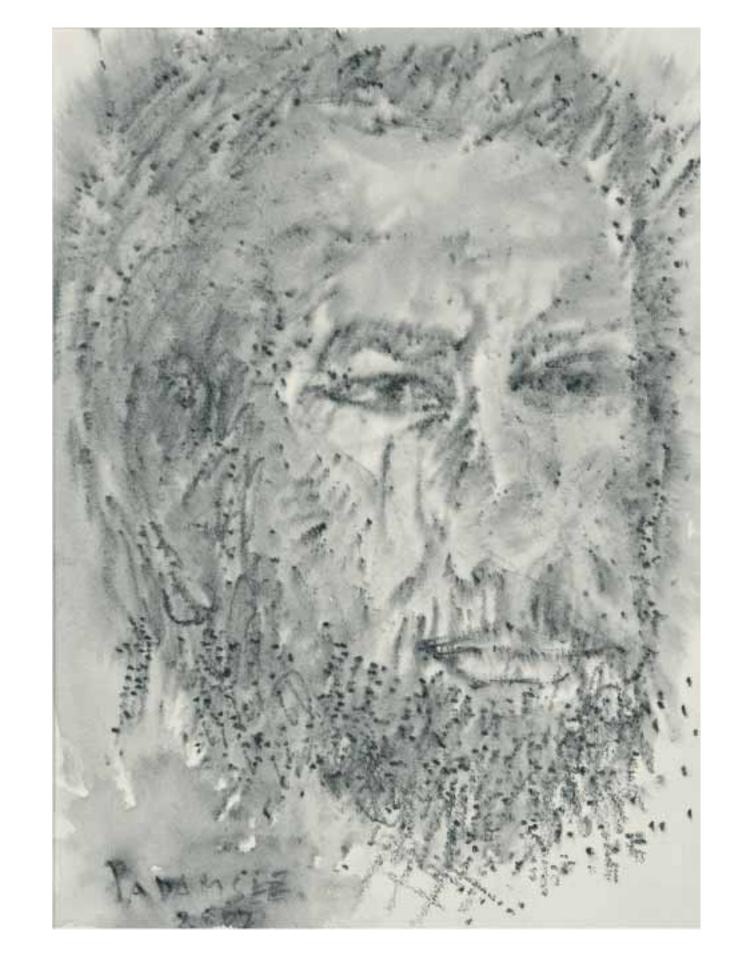


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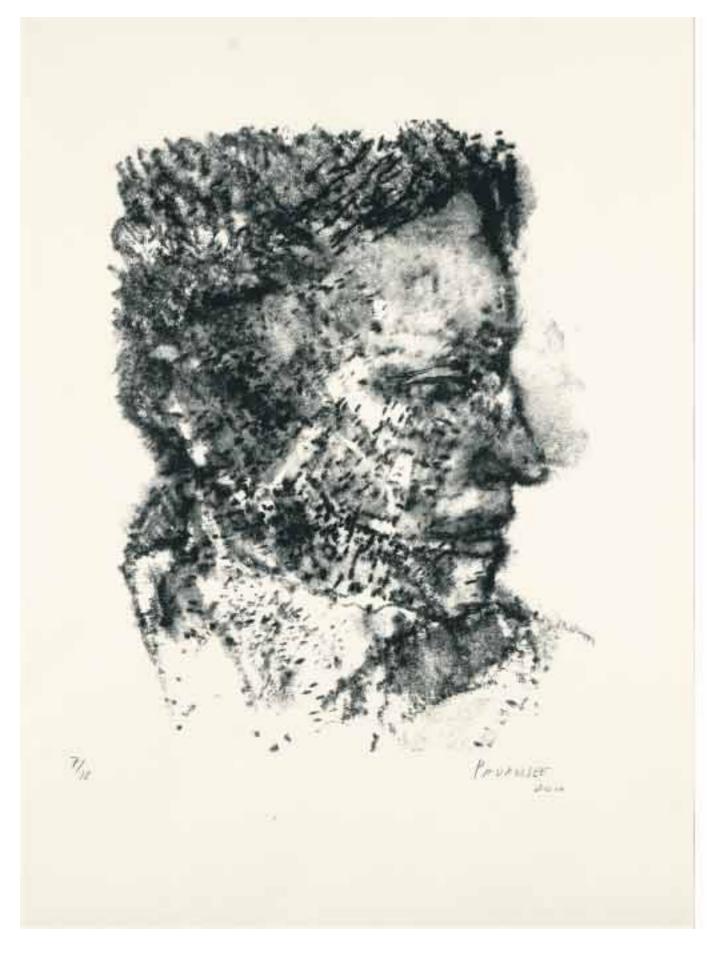
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He loves the struggle of understanding the language; printmaking has been a major fascination for Akbar. He enjoys the process at every stage—there is a possibility of adding, contributing changing. Akbar says the longer the period of execution, the greater the possibility of choice. Ask him about his 1952 etching from Paris, and he passionately relates his experiments with acids and plates. When you use nitric acid it is difficult to judge the speed it bites. You have to be watching, especially in warm climates. The process is quick. While the hydrochloride seeps deep down, the Per chloride of Iron works by the clock, which suits for commercial reproduction. It is interesting how he explains that each time you wipe the ink, it creates grains on the plate that cannot be replicated. "Effect comes first, cause comes later," says Akbar. [2]

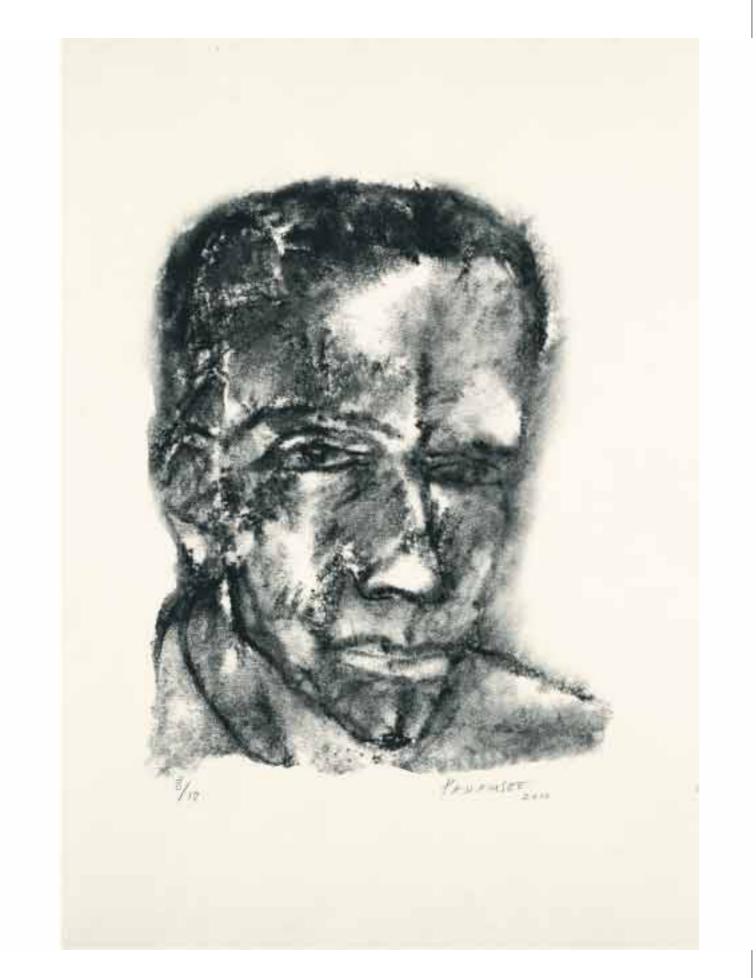
For him, the question is of looking well not just doing, understanding the behavior and developing an instinct for the medium. He combines technicality and subjectivity. Akbar narrates an incident where he noticed that a print made from the plate he had etched did not resemble the original: "I started using a mirror when working on the plate to figure out what the print would look like. Looking at my face in the mirror I realized what I saw was a mirror-image, as unfamiliar as the print from the etched plate." [3]



Untitled, Water soluble chalk, 15 x 11 in, 2007





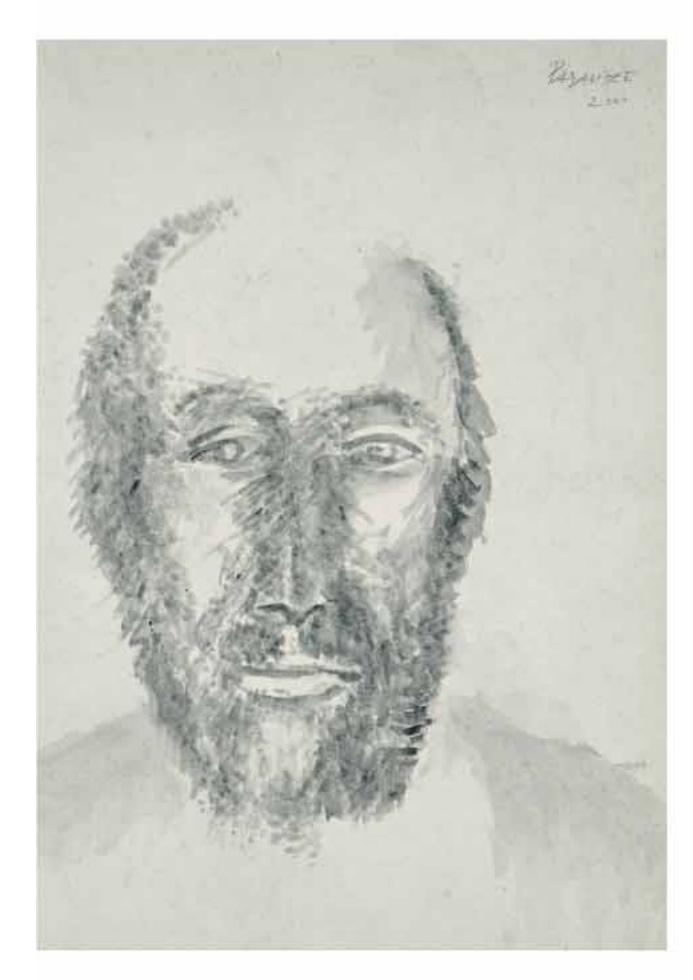




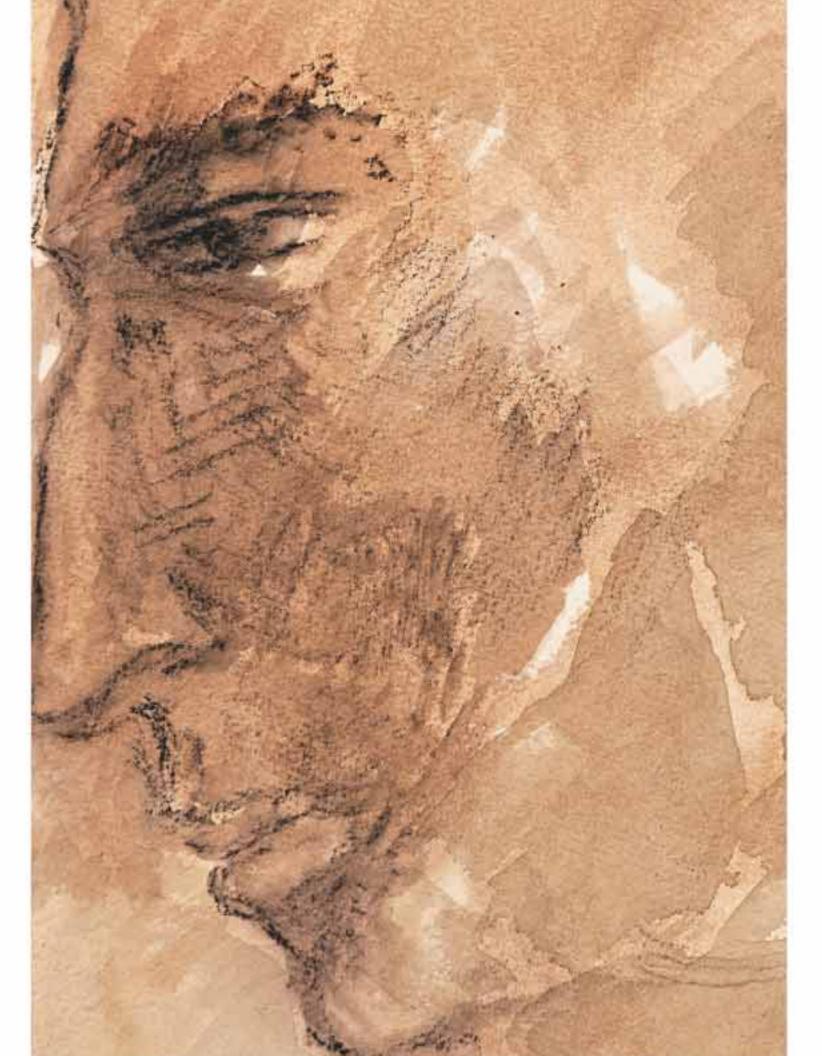
Untitled, Lithograph, 29.5 x 22.5 in, 2010, 8/18

Untitled, Lithograph, 29.5 x 22.5 in, 2010, 8/18

Untitled, Lithograph, 29.5 x 22.5 in, 2010, 8/18



Untitled, Water colour brush, half imperial, 2000







Untitled, Water colour sepia, 15 x 11 in, 2009 (top left) Untitled, Water colour Sepia, 15 x 11.5 in, 2007 (top right)



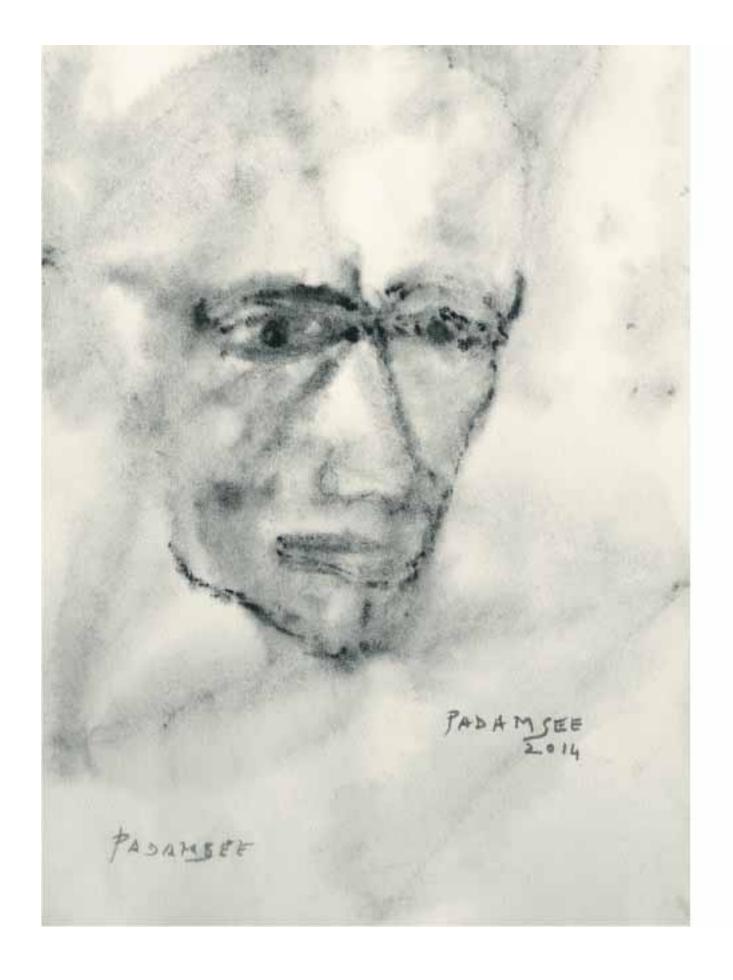
Untitled, Water Sepia, 22 x 15 in, 2009

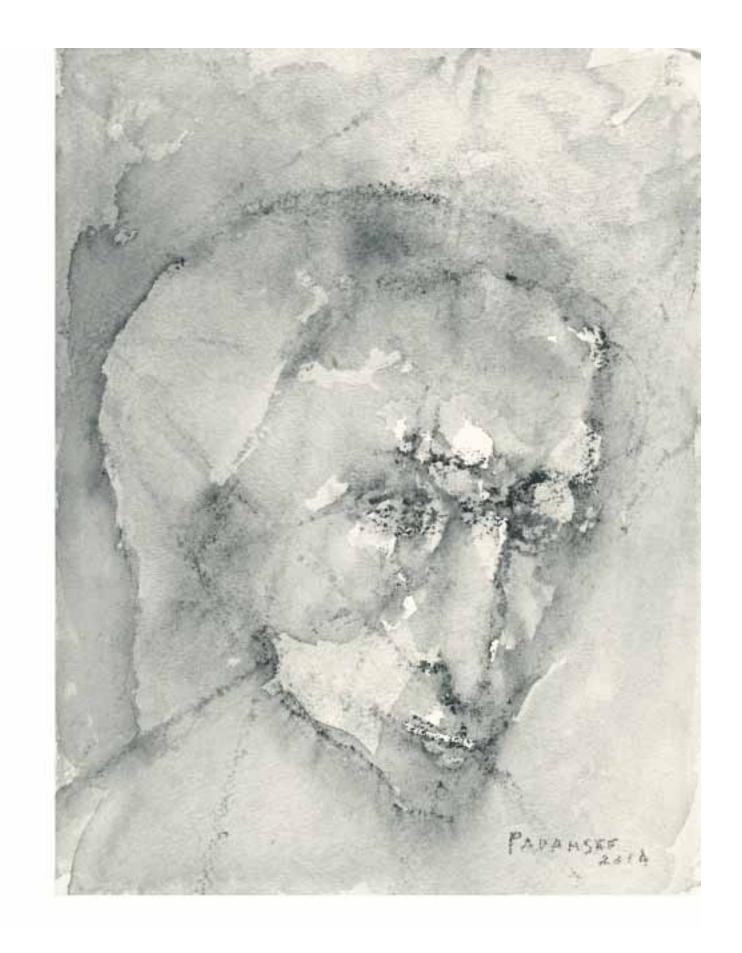


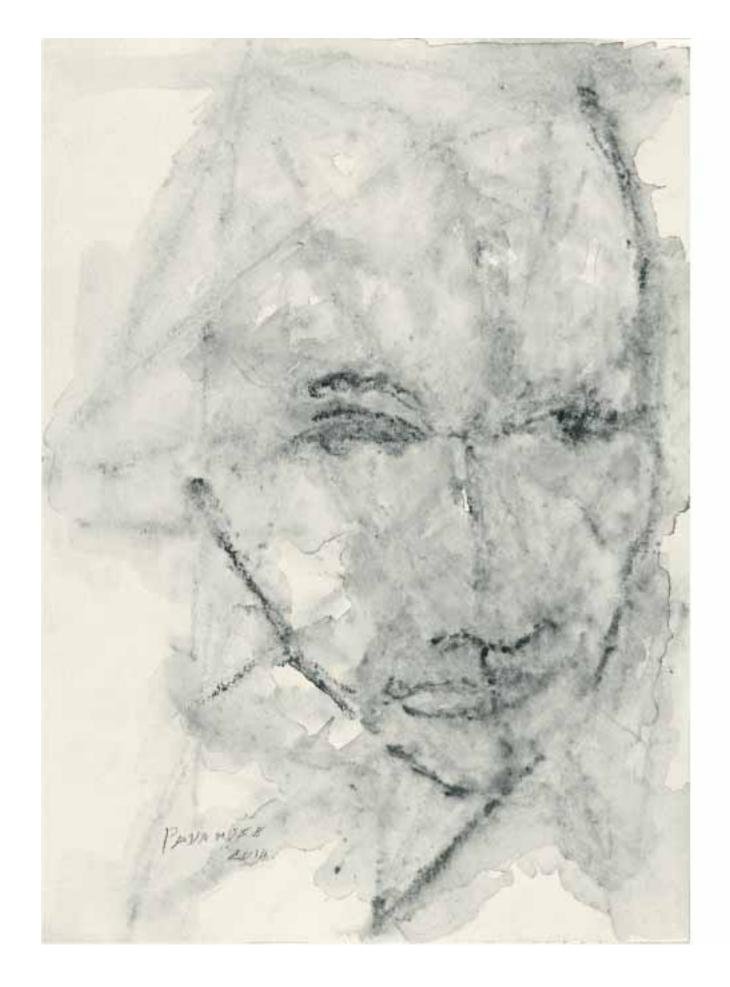


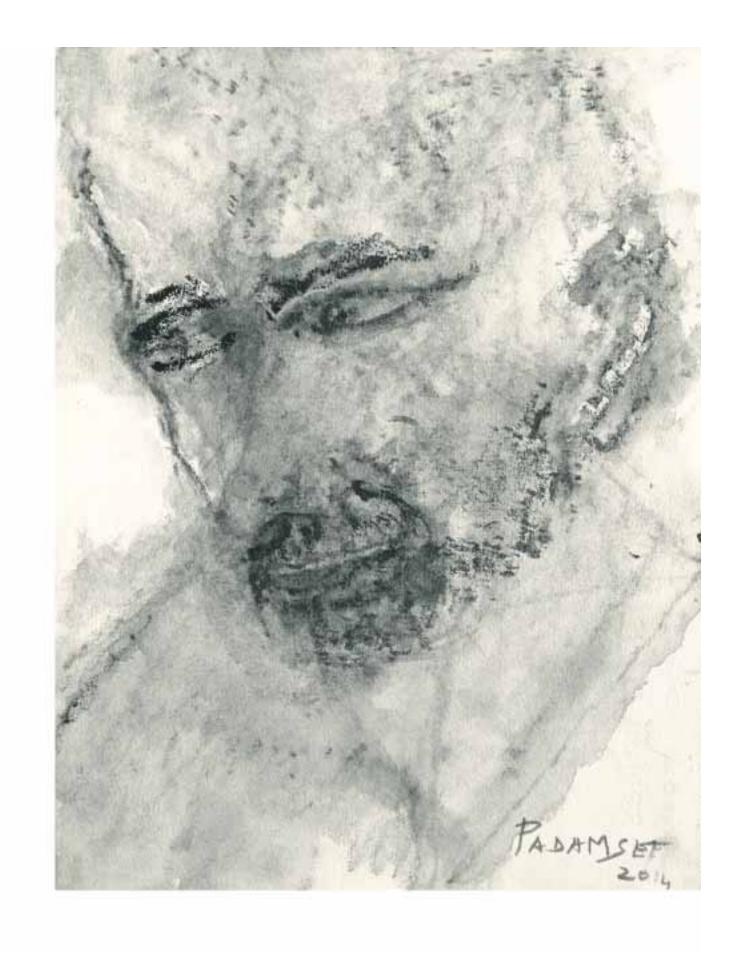
Untitled, Water color, Sepia BRUSH, 15 x 22 in, 2006 (bottom) Untitled, Water Color, 11 3/4 X 15 in, 2014 (following left page) Untitled, Water Color, 11 3/4 X 16.5 in, 2014 (following right page)



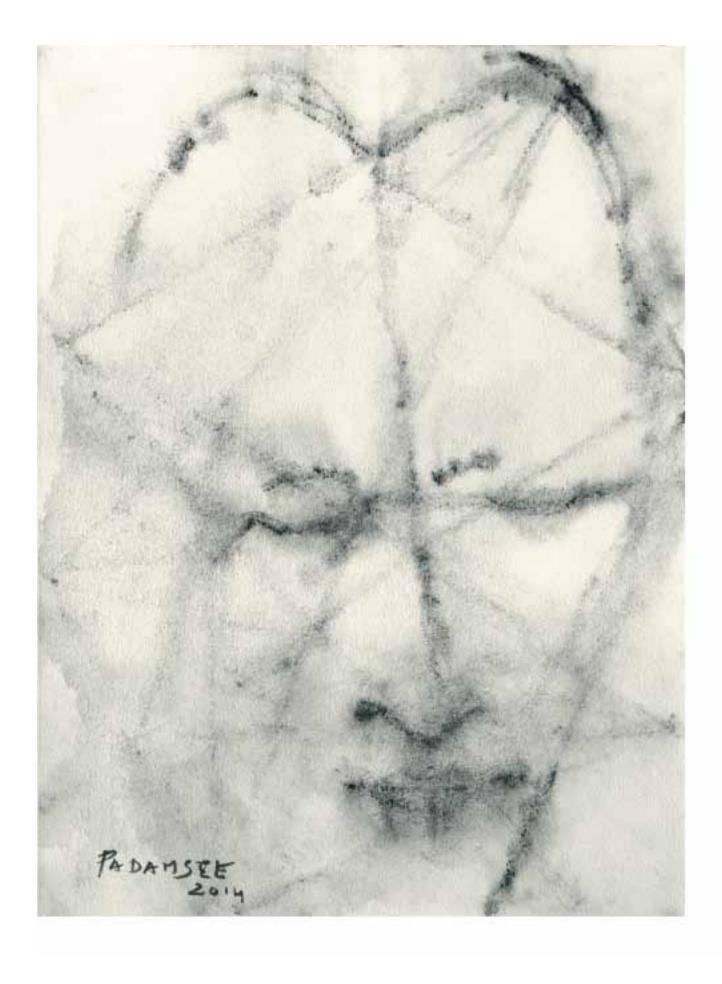


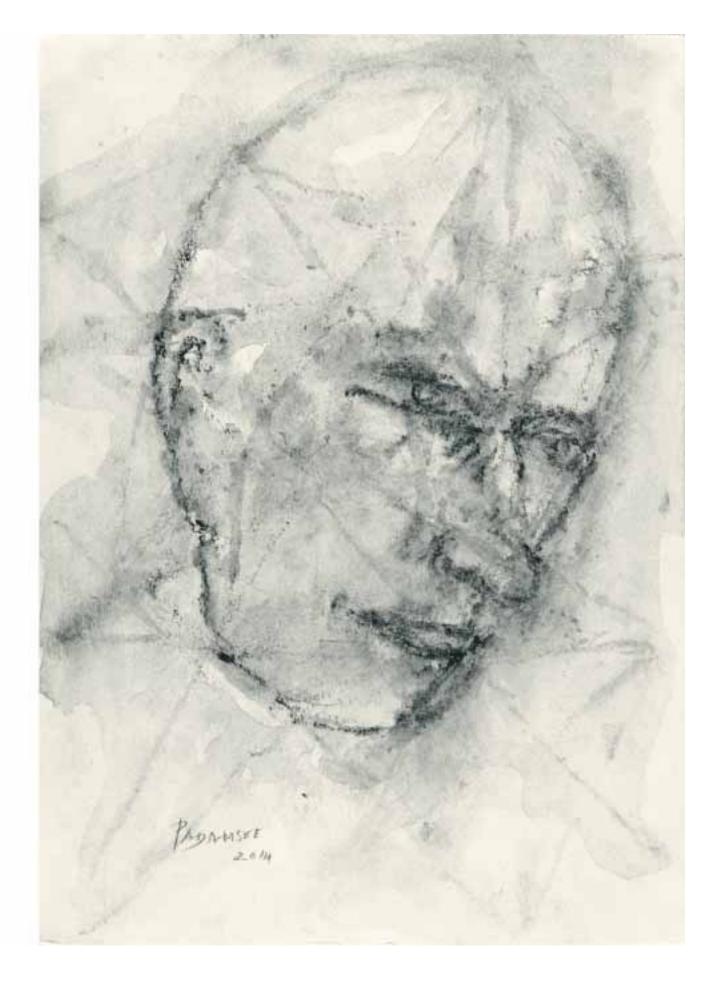


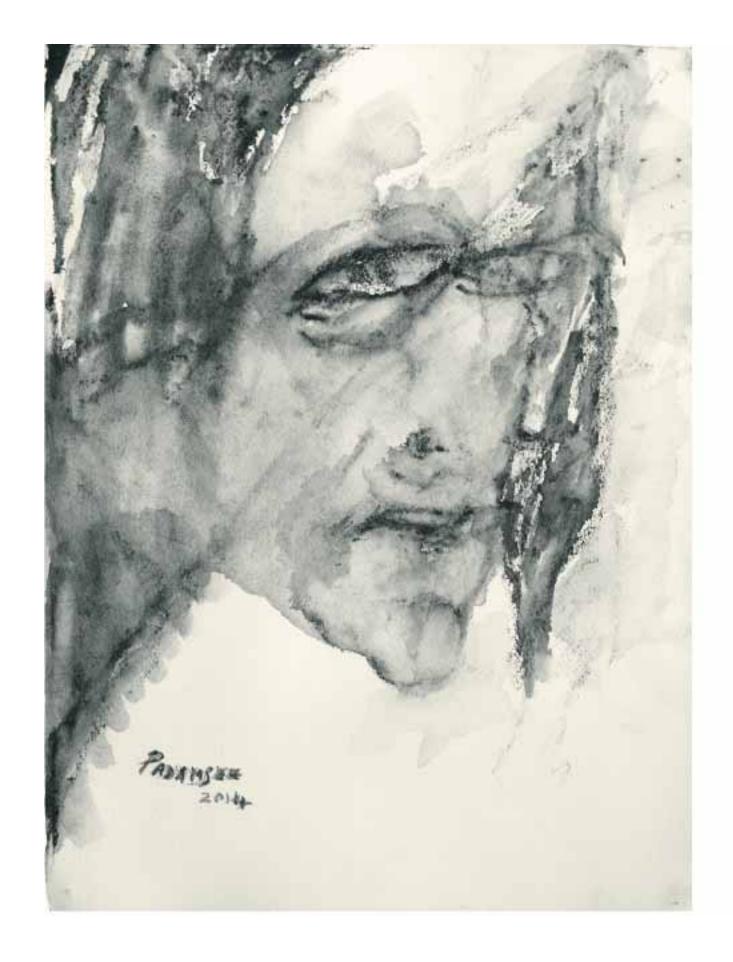


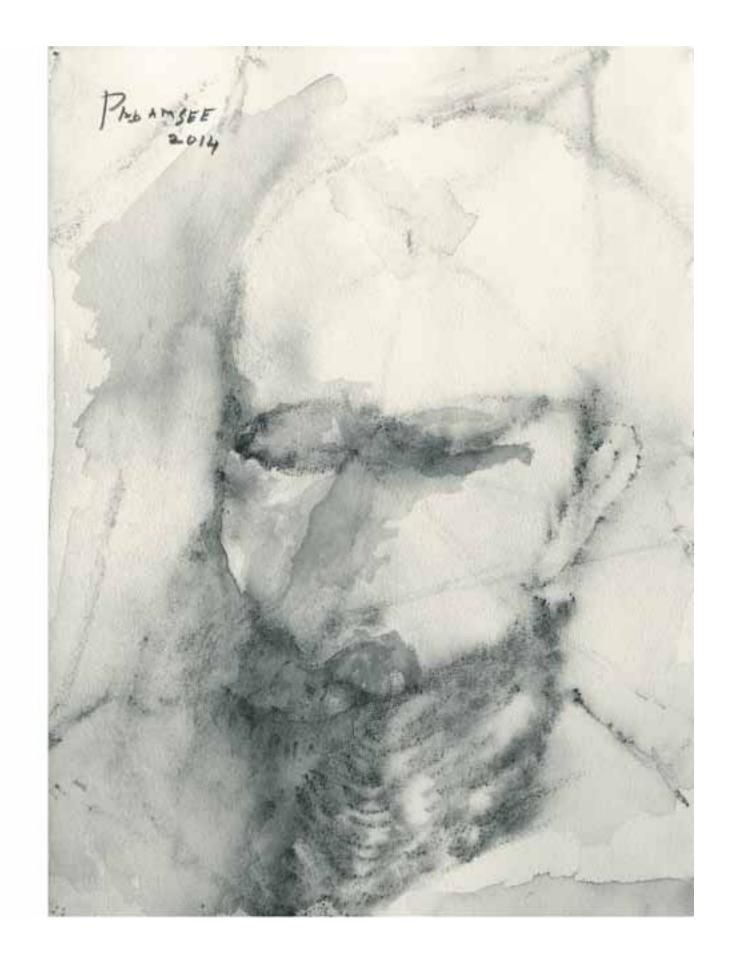


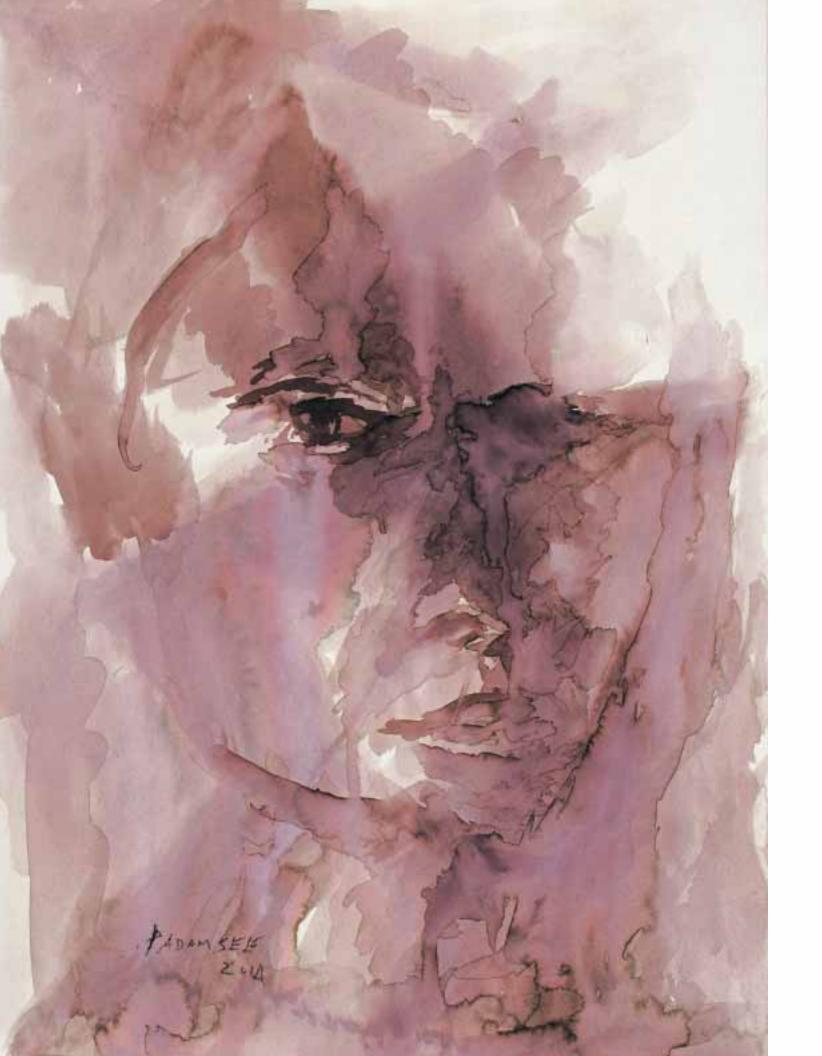
Untitled, Water Color, 11¾ x 16.5 in, 2014

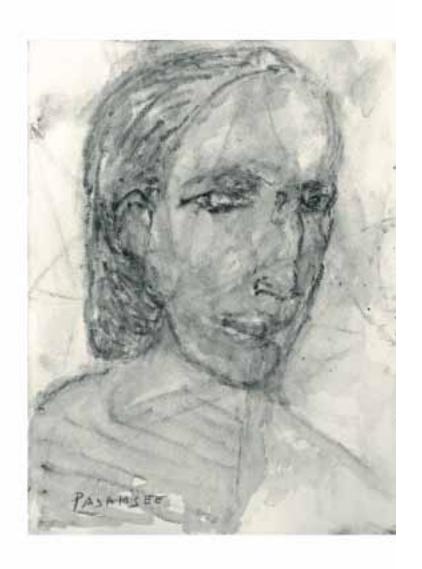




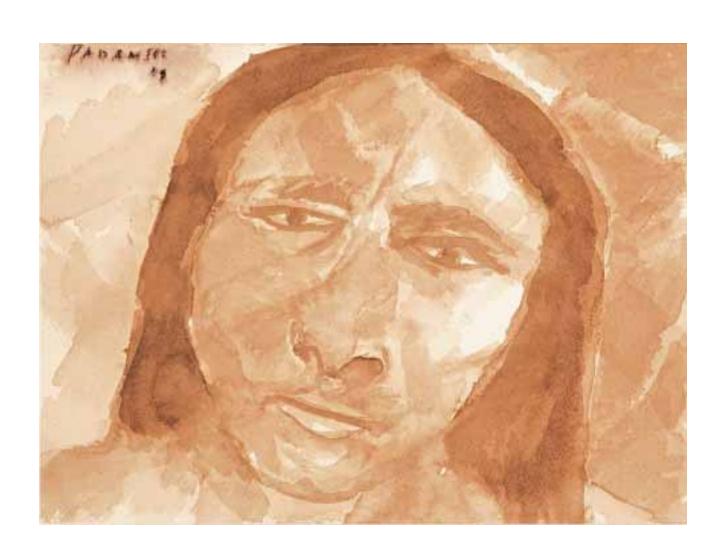


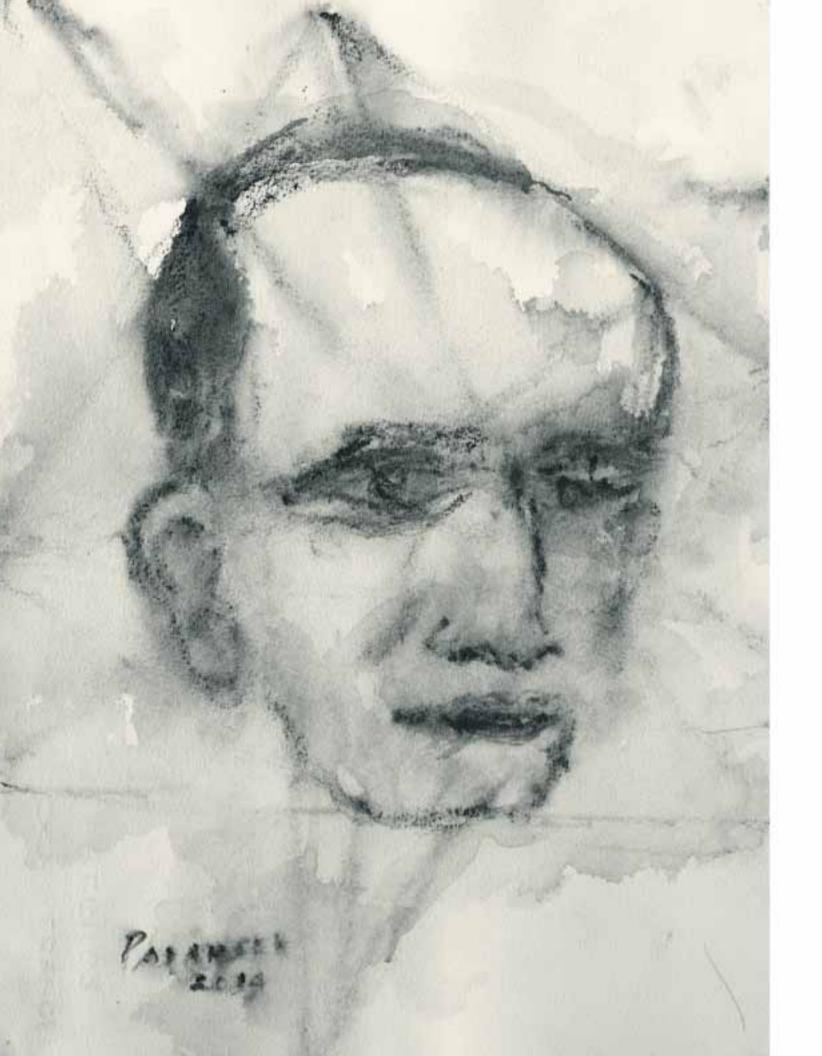






Untitled, Water Color, 11¾ x 16.5 in, 2014 (opposite)
Untitled, Water Color, 11¾ x 15 in, 2014







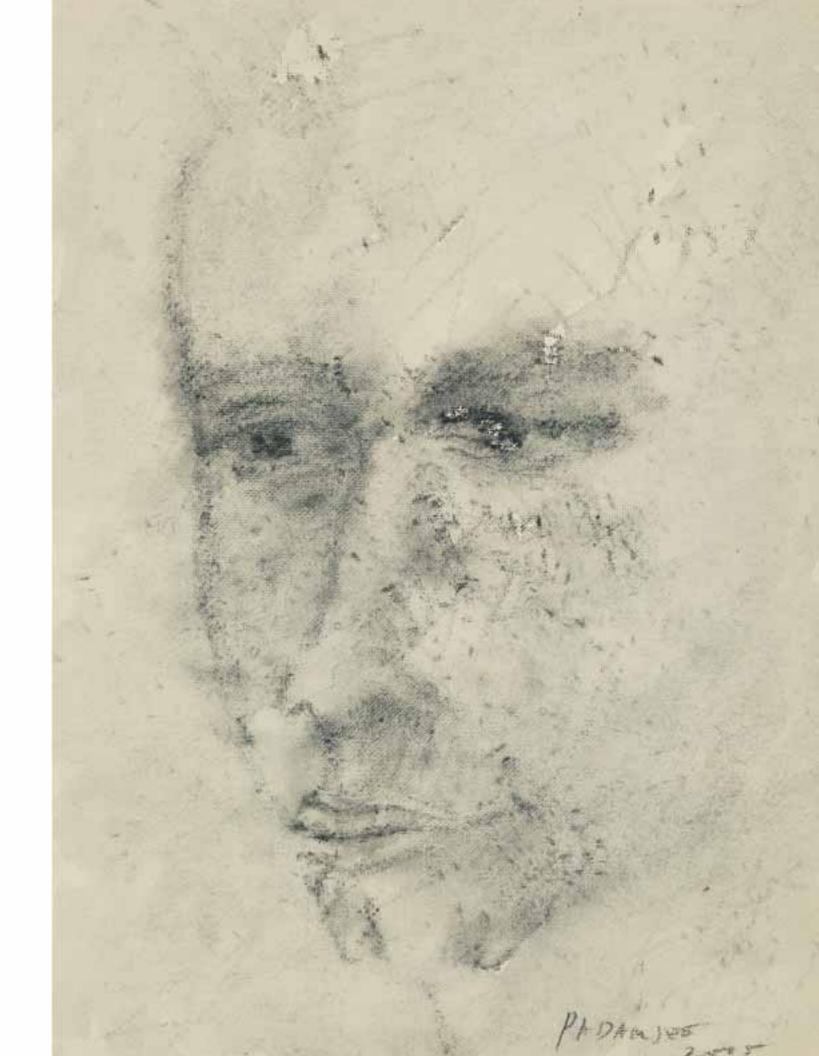


Untitled, Water Color, 11¾ x 15 in, 2014 (opposite)
Untitled, Water soluble, 11 x 15 in, 2009 (top left)
Untitled, Water Color, 11¾ x 16.5 in, 2014 (top right)





Untitled, Water Color, 11 x 15 in, 2009 (top left)
Untitled, Water soluble crayon, 15 x 11 in, 2008 (top right)
Untitled, Water soluble chalk, Brush, 15 x 11 in 2005 (opposite)





Untitled, Charcoal, 15 x 22 in, 2007 Untitled, Drawing graphite drawing, 15 x 11 in, 2009

AKBAR PADAMSEE BORN 1928 1951 Diploma, Sir J. J. School of Art, Mumbai

EXHIBITIONS

SELECTED SOLO EXHIBITION

SELECTE	LD SOLO EXHIBITION
2014	'Past Forward', Priyasri Art Gallery, India
2011	Middle Path, Priyasri Art Gallery, India
2011-12	'The Body Unbound', Rubin Museum of Art, New York
2010	Pundole Art Gallery, Mumbai
2010	'Body Parts', The Loft, Mumbai
2010	Pundole Art Gallery, Mumbai
2008	'Sensitive Surfaces', Galerie Helene Lamarque, Paris
2007	'Metascape to Humanscape', Aicon Gallery, Palo Alto
2006	Metascape to Humanscape', Aicon Gallery, New York
2006	Photographs (2004-06), Guild Art Gallery, Mumbai
2006	Solo exhibition, Lines of Distinction, Strokes of Genius, Work on Paper, 1959-2006, September, Tamarind Art, New York,
2005	Gallery Threshold and the French Embassy in India, New Delhi
2004	Retrospective of Watercolors, Pundole Art Gallery, Mumb
2004	Solo exhibition, Critical Boundaries, works on paper, Gallery 88, Kolkata
2003	'Critical Boundaries', Pundole Art Gallery, Mumbai
2002	'Drawing Show', Gallery Chemould, Mumbai
2002	'Tertiaries', Pundole Art Gallery, Mumbai
2000	Solo exhibition, Compugraphics, November, Gallery Sumukha, Bangalore
1999	'Compugraphics', Pundole Art Gallery, Mumbai and Art Heritage, New Delhi
1997	'Imaging Gandhi', Pundole Art Gallery, Mumbai
1996	'Female Nudes', Pundole Art Gallery, Mumbai
1994	'Mirror Images' Pundole Art Gallery Mumbai

1993	Pundole Art Gallery, Mumbai
1993	'Heads', Sakshi Gallery, Bangalore
1992	Art Heritage, New Delhi
1992	Sanskriti Art Gallery, Kolkata
1988	Art Heritage, New Delhi and Cymroza Art Gallery, Mumba
1986	Pundole Art Gallery, Mumbai
1980	Retrospective of works organized by Art Heritage, New Delhi and Mumbai
1981	Urja Gallery, Baroda
1975	Pundole Art Gallery, Mumbai
1974	'Metascapes', Pundole Art Gallery, Mumbai
1972	'Metascapes', Pundole Art Gallery, Mumbai
1967	Museum of Contemporary Art, Montreal
1963	Gallery '63, New York
1962	Kunika Chemould Art Centre, New Delhi
1960	Painting in Grey, Gallery '59, Mumbai
1957	Galerie de Ventadour, France
1954	Jehangir Art Gallery, Mumbai
1953	Gallery Raymond Creure, Paris
1952	Galerie Saint Placide, Paris
1952	Two more Shows with Raza and Souza in Paris
1964	Solo Show of drawings, Gallery Chemould, Bombay
1965	Solo Exhibition, Paris
1969	Solo Exhibition, Kunika Chemould, New Delhi
1969	Nehru Fellowship in Delhi, Organized Vision Exchange Workshop (VIEW) Bombay, And made short films Syzygy and Events in a Cloud Chamber
1980	Solo Exhibition, Muktibodh Lalit Kala Bhavan, Bhopal
1981	Solo Exhibition, Art Heritage, Delhi
1984-85	Solo Exhibition of Water Colours, Art Heritage, New Delhi
1985-86	Solo Exhibition of Water Coloures and Bronze heads, Art Heritage, New Delhi
1988	Solo Exhibition, New Delhi

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1998	Solo exhibition, Padamsee: oils on canvas, November 15 - December 15, Pundole Art Gallery, Mumbai, poem by Jeet Thayil, catalogue text by Akbar Padamsee		'Sacred and Secular', India Fine Art, Mumbai
			'Think Small', Art Alive Gallery, New Delhi
2000	Solo Exhibition, Compugraphics, Gallery Sumukha,	2009	'Progressive to Altermodern: 62 Years of Indian Modern Art', Grosvenor Gallery, London
0005	Banglore Sala Evhibition, Synahrama, Kalkatta		'Faces', Tao Art Gallery, Mumbai
2005	Solo Exhibition, Synchrome, Kolkatta	2008	'Freedom 2008 – Sixty Years of Indian Independence', Centre for International Modern Art (CIMA), Kolkata
SELEC ₁	ED GROUP EXHIBITION	2007-08	'India Art Now: Between Continuity and Transformation',
2014	'Syzyky' -A film by Mr Akbar Padamsee at Kochi-Muziris Biennale supported by Priyasri Art Gallery , Kochi, India		Province of Milan, Milan, Italy
		2007	'Winter Show', Aicon Gallery, Palo Alto
2011	'Form and Formlessness', Art Alive Gallery, Gurgaon	2006	Centre for International Modern Art (CIMA) Gallery, Kolkata
2011	'States of Departure: Progressives to Present Day', Aicon Gallery, London	2006	'Shadow Lines', Vadehra Art Gallery, New Delhi
2011	'POP: Progressives on Paper', Aicon Gallery, New York	2006	'Drawing Show an Act of Art II' group show with Jogen Choudhary, Krishen Khanna, Paritosh Sen & Others.
2011	'Masterclass', Dhoomimal Art Gallery, New Delhi		Priyasri Art Gallery, Mumbai
2010 - 1	1 'Figure/Landscape: Part Two', Aicon Gallery, London	2005	Contemporary Indian Art, Nehru Center, London
2010	'Figure/Landscape: Part One', Aicon Gallery, New York	2005	'Visions of Landscape', Guild Art Gallery, Mumbai
2010	"Contemporary Printmaking In India", National Level Printmaking show by Priyasri art gallery, India.	2005	Ashta Nayak: Eight Pioneers of Indian Art', Aicon Gallery, New York
2010	'The Progressives & Associates', Grosvenor Gallery, London	2005	Gallery Threshold, New Delhi
2010	'Black and White', Galerie Mirchandani + Steinruecke,	2004	'Anticipations', Fine Arts Resource, Mumbai
	Mumbai	2004	'Concept and Form', Vadehra Art Gallery, New Delhi
2010	'From Miniature to Modern: Traditions in Transition', Rob Dean Art, London in association with Pundole Art Gallery, Mumbai	2004	Pundole Art Gallery, Mumbai
		2002	Saffronart and Pundole Gallery, New York
2010	'Black is Beautiful', India Fine Art, Mumbai	2002	'Words and Images', Guild Art Gallery, Mumbai
2010	'Masters of Maharashtra', collection from Lalit Kala Akademi, New Delhi at Piramal Gallery, National Centre for	2002	Group show with Husain, Krishen Khanna, Ram Kumar, August, Pundole Art Gallery, Mumbai
	the Performing Arts (NCPA), Mumbai	2001	Saffronart and Pundole Gallery, New York
2009	"Indian Portraiture" by Bikas Bhattacharya, Akbar Padamsee,Krishen Khanna, Jogen Chowdhury, Bose	2001	'Engendering Images of a Woman', Guild Art Gallery, Mumbai
	Krishnamachari.	2000	'Rare Collection' Guild Art Gallery, Mumbai
2009	'Bharat Ratna! Jewels of Modern Indian Art', Museum of Fine Arts, Boston	1999	'Creative Process', Guild Art Gallery, Mumbai
2009	'Indian Art After Independence: Selected Works from the	1998	'Drawings', Guild Art Gallery, Mumbai
2000	Collections of Virginia & Ravi Akhoury and Shelley & Donald Rubin', Emile Lowe Gallery, Hempstead	1997	Guild Art Gallery, Mumbai

1997	'50 Years of Indian Art', Mohile Parikh Centre for Visual Arts (MPCVA), Mumbai
1996	'Modern & Contemporary Paintings: One Hundred Years', London
1995	Indian Contemporary Paintings, London
1994	'Mirror-Image Series', Pundole Art Gallery, Mumbai
1993	Sakshi Gallery, Mumbai, Bangalore and Chennai
1993	Reflections & Images, Jehangir Art Gallery, Mumbai
1992	Sanskrit Art Gallery, Kolkata
1992	Group Show with Laxman Shreshtha & Jogen Chowdhury, Pundole Art Gallery, Mumbai
1991	'National Exhibition of Contemporary Art', National Gallery of Modern Art (NGMA), New Delhi
1991	'State of the Art' First Computer Art Show in Mumbai, Jehangir Art Gallery, Mumbai
1990	Cymroza Art Gallery, Mumbai
1990	XAL Praxis Foundation group Show of Prints, February 9- 20, Cymroza Art Gallery, Bombay
1989	'Timeless Art', Mumbai
1988	Cymroza Art Gallery, Mumbai
1987	Festival of India in U.S.S.R, Moscow
1985	Indian Artists in France
1985	'Artistes Indiens en France' Foundation Nationale des Arts Graphiques et Plastiques,Paris
1984	Contemporary Indian Painters, Raj Bhavan, Mumbai. Organized by Pundole Art Gallery, Mumbai
1982	'Contemporary Indian Art', Festival of India, Royal Academy of Art, London
1981	'India: Myth & Reality – Aspects of Modern Indian Art' Museum of Modern Art (MOMA), Oxford
1981	Indian Painting Today, Jehangir Art Gallery, Mumbai
1979	'Focus', Gallery Chemould, Mumbai
1963	Gallery '63, New York
1958	'Seven Indian Painters', Gallery One, London

1953	Galerie Raymond Creuse, Paris	
1952	Galerie Saint - Placide, Paris	
1959	Group show with Hussain, Raza, Krishen Khanna, Bombay	
1962	Group show, Paris	
1963	Represented in Six Indian Painters, New York	
1978-7 9	Group show, Pictorial Space, Lalit Kala Academy, New Delhi	
1984	Group show, Gallery 7, Bombay	
1985	Group show, Thirt Indian Artists from collection of Richardson Hindustan, Jehangir Art, Gallery, Bombay	
2001	Group show Ashtanayak, Mumbai	
2006	Two man show, Mumbai	
PARTICIPATIONS		

PAI

- 'Ethos V: Indian Art Through the Lens of History (1900 to 2011 1980), Indigo Blue Art, Singapore
- 'Time Unfolded', Kiran Nadar Museum of Art (KNMA), New 2011 Delhi
- 'Art Celebrates 2010', represented by Gallery Threshold at 2010 Lalit Kala Akademi, New Delhi to coincide with the hosting of the Commonwealth Games
- 'Master's Corner', organized by Indian Contemporary Art 2010 Journal at Jehangir Art Gallery, Mumbai; India International Art Fair, New Delhi
- 'Contemporary Printmaking In India', national level Graphic 2010 Show, presented by Priyasri Art Gallery at Jehangir Art Gallery, Mumbai.
- 2010 'Manifestations IV', Delhi Art Gallery, New Delhi
- 2009 'Miniature Format Show 2009 - IInd Part', Sans Tache Gallery, Mumbai
- 2008-09 'Expanding Horizons: Contemporary Indian Art', Traveling Exhibition presented by Bodhi Art at Ravinder Natya Mandir, P. L. Despande Kala Academy Art Gallery, Mumbai; Sant Dyaneshwar Natya Sankul Art Gallery, Amravati; Platinum Jubilee Hall, Nagpur; Tapadia Natya Mandir Sports Hall, Aurangabad; Hirachand Nemchand Vachanalay's, Solapur; Acharya Vidyanand Sanskrutik Bhavan, Kolhapur; PGSR Sabhagriha, SNDT, Pune; Sarvajanik Vachanalaya Hall, Nasik

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2008	'Harvest 2008', organized by Arushi Arts at The Stainless Gallery, New Delhi	
2008	'The Miniature Format Show – Part I', Sans Tache, Mumbai	The state of the s
1968	Indian Triennale, New Delhi	
1963	Venice Biennale, Venice, Italy	
1963	3rd Paris Biennale, Paris	1 3 Aug.
1961	2nd Paris Biennale, Paris	- 10-45-10
1959	Tokyo Biennale, Japan	
1959	Sao Paulo Biennale, Brazil	TO THE REAL PROPERTY.
1955	Venice Biennale, Venice, Italy	Physical St.
1953	Venice Biennale, Venice, Italy	
1964	Book (Padamsee text by Shamlal, Vakils)	Untitled, Water colour, 15 x 11 in, 2005
1985-87	Printmaking at Bharat Bhavan	Bhopal
1991	Remembering Kali Pundole, Pundole Art Gallery, Bombay	
1998	Kalidas Samman awarded by t Madhya Pradesh	he Governement of

HONOURS AND AWARDS

11011001	TIOTOGRAP / W/ WIDO		
2010	Padama Bhushan from Government of India		
2010	Kailash Lalit Kala Award, New Delhi		
2008	Roopdhar, Bombay Art Society, Mumbai		
2007	Dayawati Modi Award		
2004	Lalit Kala Ratna, Lalit Kala Akademi, New Delhi		
1998	Bank of India Award for Excellence		
1997-98	Kalidas Samman by the Madhya Pradesh Government		
1969	Jawaharlal Nehru Fellowship		
1967	Artist in Residence, Stout State University, Wisconsin		
1965	J. D. Rockefeller IIIrd Fund, Fellowship		
1962	National Award, Lalit Kala Academi, New Delhi		
1952	Award for woman with bird from journal d'Arte France		
1954	Awarded Gold Medal by Calcutta Fine Arts society		

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Founded in 2004, Priyasri Art Gallery has been extremely responsive to the evolving language of art and nurturing a gamut of artistic practices and expression. It also provides artists', studio facility in the art hub of India-Baroda with its AQ@Priyasri- The Artist Studio since 2003 and has recently launched a studio dedicated to the art of printmaking.

Writes Corry Bell, "Ok now (not tomorrow), we have again two versions on this business of Art. One says this: Art is creativity, curiosity, new things happening in your mind and life. It's an emerging surprise, it's even a shock; it's liberation. The danger it confronts is death by Museum, the imprisonment of the curators frame. To avoid it, it needs to keep on the move, nomadically in step with new recourses and technologies. The other voice says: Creativity and Curiosity belong everywhere. But there is one strange thing with this species, and that is the way it can wrap its hands and heart and eyes around a piece of inert matter and coax it into life." "Gallery Priyasri" seems to address both these voices through a voice of its own.

Priyasri Patodia

Founder and Director
Priyasri Art Gallery
AQ@Priyasri- The Artist Studio.

PRIYASRI ART GALLERY

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PRIYASRI ART GALLERY

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