

Akbar Padamsee:

Biography:

1. Country : India

Born 1928 - Mumbai

Education

1951 Diploma, Sir J.J.School of Art, Mumbai

Lives and works : The Artist Lives and Works in Mumbai.

Medium and Technique : sculptor, engraver, photographer, lithographer and film maker

Updated CV- <http://www.saffronart.com/artists/a-padamsee>

<http://akbarpadamsee.net/ListofExhibitions.html>

<http://www.aicongallery.com/artists/akbar-padamsee/bio/>

Selected Solo Exhibition

- 2013 'Past Forward', Priyasri Art Gallery, Mumbai
- 2013 'A Visual Metaphor', Giclee Prints on Canvas at India Fine Art, Mumbai
- 2013 Presented by Priyasri Art Gallery, Mumbai at India Art Fair, New Delhi
- 2013 'Lithographs and Photographs', Art Heritage, Triveni Kala Sangam, New Delhi
- 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
- 2005 Gallery Threshold and the French Embassy in India, New Delhi
- 2004 Retrospective of Watercolors, Pundole Art Gallery, Mumbai
- 2003 'Critical Boundaries', Pundole Art Gallery, Mumbai
- 2002 'Drawing Show', Gallery Chemould, Mumbai
- 2002 'Tertiaries', Pundole Art Gallery, Mumbai

- 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, Mumbai
- 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

Selected Group Exhibition

- 2013 'Pioneers of Modernism', Sovereign FZE, Dubai
- 2013 'Nothing is Absolute: A Journey through Abstraction', The Jehangir Nicholson Gallery at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai
- 2012 'Talking Heads', Art Alive Gallery, New Delhi
- 2012 'Gallery Collection', Vadehra Art Gallery, New Delhi
- 2012 'Rewind , Review ... ', Gallery Threshold, New Delhi
- 2012 'Contemporary: A Selection of Modern and Contemporary Art', presented by Sakshi Gallery at The Park, Chennai
- 2011 'Form and Formlessness', Art Alive Gallery, Gurgaon
- 2011 'States of Departure: Progressives to Present Day', Aicon Gallery, London
- 2011 'POP: Progressives on Paper', Aicon Gallery, New York
- 2011 'Masterclass', Dhoomimal Art Gallery, New Delhi
- 2010-11 'Figure/Landscape: Part Two', Aicon Gallery, London
- 2010 'Figure/Landscape: Part One', Aicon Gallery, New York
- 2010 'The Progressives & Associates', Grosvenor Gallery, London
- 2010 'Black and White', Galerie Mirchandani + Steinruecke, Mumbai
- 2010 'From Miniature to Modern: Traditions in Transition', Rob Dean Art, London in association with Pundole Art Gallery, Mumbai
- 2010 'Black is Beautiful', India Fine Art, Mumbai
- 2010 'Masters of Maharashtra', collection from Lalit Kala Akademi, New Delhi at Piramal Gallery, National Centre for the Performing Arts (NCPA), Mumbai
- 2009 'Bharat Ratna! Jewels of Modern Indian Art', Museum of Fine Arts, Boston

- 2009 'Indian Art After Independence: Selected Works from the Collections of Virginia & Ravi Akhoury and Shelley & Donald Rubin', Emile Lowe Gallery, Hempstead
- 2009 'Sacred and Secular', India Fine Art, Mumbai
- 2009 'Think Small', Art Alive Gallery, New Delhi
- 2009 'Progressive to Altermodern: 62 Years of Indian Modern Art', Grosvenor Gallery, London
- 2008 'Faces', Tao Art Gallery, Mumbai
- 2008 'Freedom 2008 – Sixty Years of Indian Independence', Centre for International Modern Art (CIMA), Kolkata
- 2007-08 'India Art Now: Between Continuity and Transformation', Province of Milan, Milan, Italy
- 2007 'Winter Show', Aicon Gallery, Palo Alto
- 2006 Centre for International Modern Art (CIMA) Gallery, Kolkata
- 2006 'Shadow Lines', Vadehra Art Gallery, New Delhi
- 2006 'Drawing Show an Act of Art II', Priyasri Art Gallery, Mumbai
- 2005 Contemporary Indian Art, Nehru Center, London
- 2005 'Visions of Landscape', Guild Art Gallery, Mumbai
- 2005 Ashta Nayak: Eight Pioneers of Indian Art', Aicon Gallery, New York
- 2005 Gallery Threshold, New Delhi
- 2004 'Anticipations', Fine Arts Resource, Mumbai
- 2004 'Concept and Form', Vadehra Art Gallery, New Delhi
- 2004 Pundole Art Gallery, Mumbai
- 2002 Saffronart and Pundole Gallery, New York
- 2002 'Words and Images', Guild Art Gallery, Mumbai
- 2001 Saffronart and Pundole Gallery, New York
- 2001 'Engendering Images of a Woman', Guild Art Gallery, Mumbai
- 2000 'Rare Collection' Guild Art Gallery, Mumbai
- 1999 'Creative Process', Guild Art Gallery, Mumbai
- 1998 'Drawings', Guild Art Gallery, Mumbai
- 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
- 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' Fondation 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

Participations

- 2013 'The Naked and the Nude: The Body in Indian Modern Art', Delhi Art Gallery, New Delhi
- 2012 'Modernist Art from India: Approaching Abstraction', Rubin Museum of Art, New York
- 2011-12 'Modernist Art from India: The Body Unbound', Rubin Museum of Art, New York
- 2012 'Small is Beautiful', Tao Art Gallery, Mumbai
- 2012 'Art for Humanity', Coomaraswamy Hall, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai
- 2012 'Synergy 2012', 12th Anniversary Show, Tao Art Gallery, Mumbai
- 2012 'Crossings: Time Unfolded, Part 2', Kiran Nadar Museum of Art (KNMA), New Delhi
- 2011 'Ethos V: Indian Art Through the Lens of History (1900 to 1980), Indigo Blue Art, Singapore
- 2011 'Time Unfolded', Kiran Nadar Museum of Art (KNMA), New Delhi
- 2010 'Art Celebrates 2010', represented by Gallery Threshold at Lalit Kala Akademi, New Delhi to coincide with the hosting of the Commonwealth Games
- 2010 'Master's Corner', organized by Indian Contemporary Art Journal at Jehangir Art Gallery, Mumbai; India International Art Fair, New Delhi
- 2010 'Contemporary Printmaking In India', presented by Priyasri Art Gallery, Mumbai at Jehangir Art Gallery, Mumbai; Priyasri 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; Sarvajanic Vachanalaya Hall, Nasik
- 2008 'Harvest 2008', organized by Arushi Arts at The Stainless Gallery, New Delhi
- 2008 'The Miniature Format Show – Part I', Sans Tache, Mumbai
- 1968 Indian Triennale, New Delhi
- 1963 Venice Biennale, Venice, Italy
- 1963 3rd Paris Biennale, Paris
- 1961 2nd Paris Biennale, Paris
- 1959 Tokyo Biennale, Japan
- 1959 Sao Paulo Biennale, Brazil
- 1955 Venice Biennale, Venice, Italy
- 1953 Venice Biennale, Venice, Italy

- 1952: First group show at Galerie Saint Placide with Raza, Souza, Paris
- 1952: Two More Shows With Raza, Souza in Paris
- 1952: Award From 'Journal D'Arte', for 'Woman with Bird', France
- 1953: "Indian Painters In Paris": Two Man Show With Raza, Galerie Raymond Creuze, Paris
- 1953: International Biennale, Venice, Italy
- 1954: Solo Show; 29 April - 4 May, Jehangir Art Aallery, Mumbai
- 1955: International Biennale, Venice, Italy
- 1957: Solo Show; 1-22 March, Galerie De Ventadour, Paris
- 1958: Group Show; July, "Seven Indian Painters" At Gallery One, London
- 1959: Tokyo Biennale
- 1959: Sao Paulo Biennale, Brazil
- 1959: Group Show; 29 Jan, With Husain, Raza, Padamsee, Krishen Khanna, Bombay
- 1960: Solo Show, Jehangir Art Gallery , Gallery 59, Bombay
- 1961: Group Show, Second Paris Biennale
- 1962: Solo Show Kunika Chemould Art Centre, Delhi, txt. Shamlal-
- 1962: Group Show Galerie 9, Paris
- 1962: National Award - Lalit Kala Academi, New Delhi
- 1963: Solo Show Gallery 63, New York
- 1963: Group Show Represented In "Six Indian Painters", New York
- 1963: Venice Biennale
- 1963: Third Paris Biennale, Gallerie Ventadour, Paris
- 1964: Solo Show; 14-23 Oct, Show Of Drawings, Gallery Chemould, Bombay
- 1964: (Book) Padamsee, Text By Shamlal, Vakils, Bombay
- 1965: Solo Show; 19 May-5 June Galerie 9, Paris
- 1966: Solo Show, Museum Of Contemporary Art, Montreal, Canada
- 1969: Kunika Chemould Gallery, New Delhi
- 1969-72: Nehru Fellowship Vision Exchange Workshop
- 1972: Solo Show; 19 March-6 April First Exhibition Of Metascapes And Film 'SYZYG' Pundole Art Gallery, Bombay
- 1974: Solo Show; 1-16 Feb Metascapes And Film 'Events In A Cloud Chamber' Film, Pundole Art Gallery, Bombay
- 1975: Solo Show; 24 Nov-5 Dec 'Sun Moon Metascapes', Pundole Art Gallery, Bombay
- 1978 :Group Show 14 Dec- 3 Jan "Pictorial Space", Lalit Kala Akadami
- 1979: Group Show; 13 Mar-7 April ` Focus, Four Painters', Gallery, Chemould, Bombay
- 1980: Solo Show; 13-16 Nov "Muktibodh": (Book illustrations -watercolors) Bharat Bhavan, Bhopal

- 1981: Solo, Retrospective Show, 12-20 Jan, Jehangir Art Gallery, Presented By Art Heritage, 'Akbar Padamsee: Retrospective' Text By Eunice de Souza
- 1981: Urja Gallery, Baroda
- 1981: India Myth And Reality, Aspects Of Modern Indian Art, Moma, Oxford
- 1982: Participates In Exhibition Of Contemporary Indian Art, Organized By Festival Of India, London
- 1984: "Contemporary Painters", Pundole Art Gallery, Bombay
- 1984: Group Show; 22 Sep-20 Oct "10 Artists" Gallery 7, Bombay
- 1984-85: Solo Show; Watercolour Art Heritage Issue No 4, Delhi
- 1985 - 87: Printmaking In Bharat Bhavan, Bhopal
- 1985: "Artistes Indiens En France", Foundation Nationales Des Arts Graphiques Et plastiques, Paris
- 1985: Group Show , -16-22 Dec "Thirty Indian Artists" From Collection Of Richardson Hindustan, Jehangir Art Gallery, Bombay
- 1985-86: -Solo Show -Water Colour And Bronze Heads Art Heritage Issue No 5, Delhi
- 1986: Solo Show -5-21 May Bronze And Watercolor Nudes Pundole Art Gallery, Bombay, txt/Poem Mani Kaul
- 1987: Festival Of India, Ussr, Moscow
- 1988: Solo Show -Oil On Canvas Art Heritage 8, 'Spirit Of Order' Ella Dutta, Delhi
- 1988: Solo Show -Oil On Canvas Cymroza Art Gallery, Mumbai
- 1989: Group Show 'Timeless Art', Victoria Terminus Mumbai,
- 1990: Solo Show, 9 Nov – 1 Dec, 'Charcoal And Oil On Canvas' Cymroza Art Gallery, Mumbai, txt. Yashodhara Dalmia
- 1990: Curated Group Show Of Graphic Print Portfolios 9th Feb-20th Feb For xal Praxis Foundation, Cymroza Art Gallery, Mumbai
- 1991: Group Show "State Of The Art" First Computer Art Show Jehangir Art Gallery, Mumbai
- 1991: Group Show National Exhibition Of Contemporary Art, ngma, Delhi
- 1991: Group Show; 3-31 May, Padamsee, Husain, Ram Kumar, Krishen Khanna, Gaitonde "Remembering Kali Pundole" Pundole Art Gallery, Mumbai
- 1992: Solo Show; Charcoal And Oil On Canvas Sanskriti Art Gallery, Calcutta
- 1992: Solo Show Art Heritage-11, New Delhi, txt. Ranjit Hoskote,
- 1992: Group Show; 7-26 Dec Padamsee, Laxman Shrestha And Jogen Chowdhury, Pundole Art Gallery, Mumbai 'Shifting The Frontiers', txt. roshan Shahani,
- 1993: Solo Show; 7-20 Feb, 'Watercolors' Pundole Art Gallery, Mumbai, txt. Gieve Patel
- 1993: Solo Show; Watercolour In Chinese Brush Heads, Sakshi Gallery, Banglore And Madras, txt. Marta Jakimowicz
- 1993 : 'Circling The Square' -Exhibition Of Objects Of Art, Computer Generated Furniture Exhibition, Jehangir Art Gallery, Mumbai, txt Akbar Padamsee

- 1994: Solo Show; 21 Nov- 9 Dec, Oil On Canvas "Mirror Images", Pundole Art Gallery, Bombay, txt Akbar Padamsee
- 1996: Solo Show,12-21 May Watercolors And Bronze Heads, Pundole Art Gallery, Mumbai
- 1996 :Group Show "Modern And Contemporary Paintings: One Hundred Years", London
- 1997: Solo Show; 10-30 Aug,"Imaging Gandhi" Watercolour, Charcoal And Oil On Canvas , Pundole, Art Gallery, Mumbai, txt. Akbar Padamsee
- 1998 :Solo Show; 15 Nov-15 Dec, "Padamsee: Oils On Canvas" Pundole Art Gallery, Mumbai, Poem Jeet Thayil, txt. Akbar Padamsee
- 1998: Bank Of India Award For Excellence
- 1999: Solo Show "Compugraphics", Nazar Art Gallery, Baroda
- 2000: Solo c-30 Jan-19 Feb "Compugraphics", Pundole Art Gallery, Mumbai, txt by Ranjit Hoskote
- 2000: Solo Show, "Compugraphics", Gallery Sumukha, Bangalore
- 2001: Group Show "Ashta Nayak" , Tao Art Gallery,Mumbai
- 2002 :Solo Show; 6-25 Jan, Oil on canvas "Tertiaries", Pundole Art Gallery, Mumbai, txt. Akbar Padamsee
- 2002: Group Show Padamsee , Husain, Krishen Khanna, Ram Kumar, Pundole Art Gallery, Mumbai
- 2003: Solo Show And -book release 16 Nov-6 Dec "Critical Boundaries", Retro Of Works On Paper, Pundole Art Gallery, txt. Marta Jakimowicz, Akbar Padamsee Mumbai
- 2004: Solo Show "Critical Boundaries", Works On Paper, Gallery 88, Calcutta
- 2004: Group Show; 10 Feb-10 March' "Concept And Form': Seven Artists", Vadhera Art Gallery, New Delhi
- 2004 :Solo Show; 21 Nov-4 Dec, Drawings, Watercolors, Photographs, Pundole Art Gallery, Mumbai, txt. Ranjit Hoskote
- 2004: Lalit Kala Ratna Puraskar, Lalit Kala Academi, Delhi
- 2005: Solo Show; 23 Dec-16 Jan "Sounds In The Wilderness", Gallery threshold Alliance Française, Delhi,txt. Marta Jakimowicz
- 2005: Group Show 4 to 19 Jan "Visions Of Landscape", Guild Gallery, Mumbai
- 2005: Solo Show 6-15 Nov "Synchrome", Akar Prakar, Kolkata
- 2006: Solo Show; 21 Feb-8 March, Photographs Guild Art Gallery, Mumbai, txt. Jasmine Shah Varma
- 2006: Solo Show; 20 sep-4 Nov, Works On Paper 1959-2006 "Lines Of Distinction,Strokes Of Genius",Tamarind Art, New York, txt Krishen Khanna And Shivji Panikkar
- 2006: Group Show, 6 Dec-20 Dec, "Two Man Show With Krishen Khanna"; India Fine Art, Mumbai
- 2007: Dayawati Modi Award 2007, Delhi
- 2008 :Solo Show; 22 May-28 June, "Sensitive Surfaces"Drawings And Photographs Gallerie Helen Lamarque, Paris, txt. Akbar Padamsee
- 2010 :Solo Show 'Body Parts' , March 9, The Loft, Mumbai,
- 2010 :Solo Show 'Oil on Canvas' , January, Pundole Art gallery, Mumbai,

- 2010 : Solo Show 'Oil on Canvas Board', 6 Dec-31 Dec ,Pundole Art, Galery, Mumbai .

Awards / Reviews :

- 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**
- 199 Bank of India Excellence Award**
- 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**

SEE MORE:

Text

Interview- I've been a painter in my past births: Akbar Padamsee, Shweta Mehta, Hindustan Times, February 2013

<http://www.hindustantimes.com/Entertainment/Art/I-ve-been-a-painter-in-my-past-births-Akbar-Padamsee/Article1-1015637.aspx>

Interview- I want to add new things to art: Akbar Padamsee,Rinky Kumar,Mid-day,Feb 2013

<http://www.mid-day.com/news/2013/feb/170213-akbar-padamsee-artist-paintings.htm>

Overview- The last great moderns I Akbar Padamsee,Gayatri Jayaraman, Live Mint, Jan 2012

<http://www.livemint.com/Leisure/rQ0LVSi6WqIhYeIACI8v1J/The-last-great-moderns--Akbar-Padamsee.html>

Overview-Akbar Padamsee: The Shastra of Art,Dr. Manisha Patil,Art Etc,Feb 2012

<http://www.artnewsnviews.com/view-article.php?article=akbar-padamsee-the-shastra-of-art&iid=30&articleid=842#sthash.LUF2bkUS.dpuf>

Overview-Don't Call Him a 'Master' Artist, Madhavankutty Pillai,Open Magazine, April 2012

<http://www.openthemagazine.com/article/arts/don-t-call-him-a-master-artist>

Interview- "I'm An Abstract Painter,"Subuhi Jiwan,ArtIndia, Volume XVI,Issue I,Quarter I,2011

http://www.artindiamag.com/quarter01_01_11/interviewSubuhiJiwani01_01_11.html

Overview- The doer as spectator,Madhu Jain,June,1996

<http://indiatoday.intoday.in/story/akbar-padamsee-lets-his-chinese-brush-direct-his-work/1/283278.html>

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<http://www.dnaindia.com/lifestyle/1332770/report-why-doesnt-mumbai-excite-akbar-padamsee-anymore>

http://twocircles.net/2013feb01/my_inspiration_art_kalidasa_now_akbar_padamsee.html

<http://www.tehelka.com/roaring-into-twilight/2/>

<http://www.hardnewsmedia.com/2009/08/3136>

<http://www.millenniumpost.in/NewsContent.aspx?NID=20129>

<http://www.dailymail.co.uk/indiahome/indianews/article-2119934/Mumbai-based-painter-Akbar-Padamsee-defies-economic-slump-bidders-fight-stunning-works.html>

<http://archive.asianage.com/arts/akbar-padamsee-embraces-gicl-e-prints-051>

http://articles.timesofindia.indiatimes.com/2013-04-21/people/38709342_1_artist-sanskrit-jean-carzou

Videos

Interview- Akbar Padamsee - Interview by Vandana Shukla, Chandigarh Lalit Kala Akademi,June 2013

<http://www.youtube.com/watch?v=bTxBZcBE>

Artist Talk- Akbar Padamsee - Slide Lecture - Chandigarh Lalit Kala Akademi, May 2013

<http://www.youtube.com/watch?v=qJRFgR8x-DU>

Interview- Between Us Akbar Padamsee 02 Oct 2011 Part 1, Day and night news Chd, Oct 2012

<http://www.youtube.com/watch?v=zJAUeZD9xLI>

Interview- Video: Akbar Padamsee, Cityscape, Hugo Weihe and Yamini Mehta, Christie's Auction, March 2012

<http://www.youtube.com/watch?v=uAAiYAz-y54>

Artist Talk- Akbar Padamsee Discusses his 1954 Court Case, Rubin Museum, Nov 2011.

<http://www.youtube.com/watch?v=WhFAAjXhOmo>

Interview - Art Talk: Akbar Padamsee (Artist) Part 1 of 2, New XLive, Jan 2011

http://www.youtube.com/watch?v=2ZEg5f0_w8k

In Conversation- Akbar Padamsee-The Making of a Metascape, Oct 2010.

<http://www.youtube.com/watch?v=EDegg1WkmgE>

In Conversation- Akbar Padamsee Discusses his 1954 Court Case, Rubin Museum.

<http://www.youtube.com/watch?v=WhFAAjXhOmo>

Additional Text:

Akbar Padamsee was one of the early pioneer painters of the 1940's to forge a new modernist style in Indian art. He passed out of the J.J. School of Art, Bombay. Contemporary of other young radicals, he, along with his other young artist friends like M.F. Husain, F.N. Souza, Tyeb Mehta, V.S. Gaitonde, went on to claim that they "invented modernism" for Indian art. By this they meant rejecting India's past traditions and looking to the Paris School for inspiration. In his search for modernism Akbar left for Paris in 1951 and lived and worked there till 1967. Akbar, whether in his figurative works or in his abstract 'Metascapes', could be described as being both **cerebral as well as sensual**. While on one hand Akbar deeply probes the existential aspects of the **"modern personality" with all its elements of stress, alienation and solitude -on the other hand, in his treatment of the human form, and in his handling of paint, one notices elements of great sensuality**. It is these conflicting elements of both pain and tenderness which makes his paintings visually beautiful and intellectually provocative.

<http://www.cimaartindia.com/NewCima/Artists/AkbarPadamsee.htm>

Though very meticulous in his method, master colourist Akbar Padamsee's drawings and paintings pulsate with throbbing energy. This is an artist whose work ranges from the figure to non-figuration; for

Padamsee it not the categorization of his work which is of consequence, but rather its relationships with form, volume, space, time, and colour. He is acutely aware of every brush stroke; the process of creation is one of contemplation and articulation of thoughts and ideas.

Padamsee's pioneering spirit has allowed him to experiment with a wide range of mediums: the gamut of the traditional ones to his recent experiments with photography and digital printmaking. Whatever his chosen medium, the artist conveys a command over space, form and colour. Although he is best known as a painter, Padamsee has experimented with film-making, sculpture, and writing as an art critic as well. His formal education was in the fine arts – Padamsee graduated from the Sir J.J. School of Art in 1940, with a diploma in painting and series of sculpture classes behind him. In an interview with Dnyaneswar Nadkarni, he comments: "In those days, learning painting in that tree-studded campus was a heady experience." An ex-professor from the school describes him as an "aristocratic intellectual, aloof from the usual hurly-burly of the school," showing a rare seriousness and sense of direction as an artist.

The most familiar works from his extensive oeuvre are the metascapes and mirror images, and the figures and heads, which he keeps oscillating between. The metascapes are a development from landscapes, while the mirror images show his concern with the duality of existence, of form and space. The figure is treated not as an individual, not even in the heads where the association with portraiture is even stronger. The only occasion when he has handled portraits of known people, was in 1997, with his Gandhi series of works on paper in watercolour and charcoal.

Born in Mumbai in 1928, Akbar Padmsee has exhibited his works in several solo exhibitions, including most recently, 'Sensitive Surfaces' at Galerie Helene Lamarque, Paris, in 2008; 'Metascape to Humanscape' at Aicon Gallery, New York and Palo Alto, in 2007; and 'Photographs (2004-06)' at the Guild Art Gallery, Mumbai, in 2006. From 1994 onwards, Padamsee has held several solo shows at Pundole Art Gallery, Mumbai, including 'Tertiaries', 'Compugraphics', 'Imaging Gandhi', 'Female Nudes', and 'Mirror Images'. Padamsee's first solo exhibition was held in Paris in 1952 at Galerie Saint Placide.

His recent group exhibitions include 'Progressive to Altermodern: 62 Years of Indian Modern Art' at Grosvenor Gallery, London, in 2009; 'Faces' at Tao Art Gallery, Mumbai, and 'Freedom 2008 – Sixty Years of Indian Independence' at the Centre for International Modern Art (CIMA), Kolkata in 2008. The exhibition, 'Retrospective of Watercolors', was held at Pundole Art Gallery, Mumbai, in 2004, and another retrospective of his works organized by Art Heritage, New Delhi, in Mumbai in 1980. Padamsee was awarded the Lalit Kala Ratna from the Lalit Kala Akademi, New Delhi, in 2004, and the Kalidas Samman from the Madhya Pradesh Government in 1997.

Akbar Padamsee: "Our greatest strength is our chaos!"

Akbar Padamsee's oeuvre straddles the world of paints and canvas as well as that of photography and digital art. He held his first digital art show in Bangalore, New Delhi and Mumbai in January 2000. Widely regarded in Indian art circles as a formal and even conservative painter, this shift to computer art surprised everyone. His oils have been characterised by an incandescent gravity, his drawings by an austere grace. A member of the first generation of post-colonial Indian artists, which sought cosmopolitan freedom in Paris and London during the 1950s and 1960s, he is seen to have developed his images within the genres of portraiture and landscape as refracted through the prism of high modernism.

In this 2000 interview, Akbar Padamsee talks to Rini Shah about his new found love for computer graphics and his art:

Q. How did you begin work on the new virtual images?

I began using computers as a medium some two years ago. In the beginning I simply scanned my paintings or tried to paint using the mouse. There is a digitally filtered evenness to everything you do on the computer. I tried to balance that with the tonal and texture variations of my art. Most Indian artists working with digital art in India are just reproducing their works on computer. What I tried to do was explore geometrical forms.

Q. You painted them with a mouse?

No for these I did not use the mouse. All the forms were based on the mathematical equations that I had fed into the computer. I wanted to explore the new technology and not just reproduce the old.

Q. How did you manage this transition from using your hand to paint to using technology? Didn't you find that odd?

No because when I use the computer I am not drawing the image, but I am employing other artistic principles. Skill is important but being an artist is not just about having technical virtuosity. For instance the computer allowed me to make only very small images. So I thought of ways to extend the space. And when I looked at the Indian miniatures I found the answer. They were masters in space extension. Another thing I learnt from them was to increase the accent on the colors. I prefer more muted colors in my oil paintings, but on the small surface I increased the intensity. I used the gradation of colors to create tonal variations.

Q. Aren't you scared that the concept of the original will die with computer art? You can make so many reproductions using a computer?

I think we should throw concepts like originals out of the window. It leads to elitism of art. Films and music are mass-produced but they never create a problem.

Q. How do you recall your art school days in Mumbai?

My most favourite model in Sir J. J. school of art school used to be Venus de Milo. In many ways studying in JJ was like studying in a museum. My art teacher thought that reading in the library was a waste of time compared to totally devoting yourself to studio work. We were left alone to discover our individual styles.

Q. Your other major obsession has been human figures. What fascinates you about them?

I guess I was born with an eye for images. At the age of five, I so admired the colorful Raja Ravi Varma prints that hung in my ayah's room that I borrowed one for my bedroom. I believe that one must be chosen for art and not choose it as just another option. I have always loved the human form. The human form in motion is exciting and sometimes when my models allow me to film them using my video camera, I shoot them in movement and later freeze and image and sketch it out.

Q. Will you ever work with installation art, which is so popular these days?

No it doesn't interest me much. Ten years ago, it was narrative painting. Now, everybody's doing installations and no one's doing it out of any deep conviction. Art is imitating fashion these days. Like fashion pundits predict blue will be in this season or mini skirts will be out, something of that sort has crept into art. In India we had escaped this copying syndrome. Everyone was different but not any more.

Q. What do you think has changed since the time the Progressive Artist Group worked in the 50s and 60s?

Our great strength is our chaos. We have the power of disorder and in the midst of this, we can make great discoveries. But we are giving this up by adopting a superficial order system of the West. Instead we should discover our own path and a thousand flowers would bloom.

<http://www.saffronart.com/artists/a-padamsee>

Akbar Padamsee is a celebrated contemporary artist. He resides and works in Mumbai. Apart from being a painter, he is a sculptor, engraver, photographer, lithographer and film maker. Mirror images, metascapes and heads and figures constitute artworks of Akbar Padamsee. His oeuvre is exquisitely excellent. His metascapes are advancement from landscapes whereas the mirror images exhibit his anxiety with the duality of subsistence of shape and space. Achievements of Akbar Padamsee are highlighted below.

Early Life

Akbar Padamsee was born on 12th April, 1928 in Mumbai.

Education and Career

Akbar Padamsee acquired his diploma in 1951 from the Sir J.J. School of Art, Mumbai, followed by a series of sculpture classes. In 1951 itself, he left for France.

Style

Akbar Padamsee is a master colorist and is extremely scrupulous in his method. His artworks beat with burning energy. Works of Akbar Padamsee range from the figure to non-figuration. For him, it is not the classification of his work which is of corollary, but to a certain extent its relationships with volume, form, color, space and time. Every brush stroke is intensely known to him.

Pioneering spirit of this artist has made him try out with a broad range of mediums, the scope of the conventional ones to his current experiments with digital printmaking and photography. No matter what his chosen medium is, Akbar Padamsee conveys an authority over gap, color and form. His work is meditative. His mirror images or metascapes are abstract images that are created from the exploration for a reserved logic. His subjects comprise of heads, landscapes and nudes. He has fashioned portraits in charcoal and pencil. His oil based works make emergence of depth. The profundity originates from the colored matter. This produces a pictorial method putting adjacent to budding split forms. Along with his works of painting, he has created dimensions to black and white photographs that use light to creations. Akbar Padamsee has always discovered new plastic genres.

Awards and Accolades

Akbar Padmsee has various solo exhibitions to his credit. These exhibitions include 'Photographs' at the Guild Art Gallery, Mumbai in the year 2006; 'Metascape to Humanscape' at Aicon Gallery, New York and Palo Alto in the year 2007 and 'Sensitive Surfaces' at Galerie Helene Lamarque, Paris in the year 2008. He has also been honored with various awards like J.D. Rockefeller III Fund, Fellowship in 1965; Artist in Residence, Stout State University, Wisconsin in 1967; Jawaharlal Nehru Fellowship in 1969. Madhya Pradesh Government bestowed upon him Kalidas Samman in 1997-98; also Lalit Kala Ratna, Lalit Kala Akademi, New Delhi was given to him in 2004 and Padma Bhushan in 2010.

Career of Akbar Padamsee has a span of more than six decades. His fascination to Sanskrit texts is notable. He also participated in exhibitions held at Venice and Biennales in 1955 and 1953; in 1959 he was a part of exhibition at Sao Paulo and Tokyo; in 1981 Museum of Modern Art at Oxford; in 1982 Royal Academy of Arts in London and in 1985 at National Des Arts Plastiques in Paris. The account above is a good elaboration of achievements of Akbar Padamsee.

<http://www.itasveer.com/artsmart/articles/top-10-painters-of-india/achievements-of-akbar-padamsee>

**The Horizons of an Artistic Practice:
Proximate and Distant Encounters in Akbar Padamsee's Art**

Nancy Adajania

When viewing an exhibition of recent work by a young artist, one might legitimately expect evidence of a new turn, experiment or direction. However, one brings a very different expectation to the viewing of recent work by an artist such as Akbar Padamsee, whose magisterial practice covers more than six decades. Here, one does not look for the trace of the new; rather, one retraces the mysterious processes of renewal that continue to propel and inspire an artistic quest.

Akbar Padamsee's practice is based primarily on a meticulous revisiting of three genres: the nude, the head and the landscape. This revisiting is a recursive, additive, dynamic process; when I ask Padamsee how he views the concept of repetition in relation to his art, he replies: "It is change of the kind that does not abolish everything that went before." The artist's chosen genres are not closed formulae so much as they are inexhaustible tropes that deal with the notions of the seemingly at-hand but in fact always out-of-reach body, the enigmatic presence of the Other, and the urgent proximity yet terrifying distance and unknowability of nature.

Repetition is, in any case, a complex gesture. As Deleuze argues, it is necessarily enrichment, a recursion, an occasion for making choices in approaching or representing the object or objective that was the focus of the first attempt; every repetition marks a further unfolding of that which one is in quest of. Accordingly, while a banal commonsense account may suggest that repetition is the deliberate negation of difference, the opposite is true: the energy of repetition lies in its constant production and calibration of difference.

Padamsee's ongoing series of heads never fails to surprise us because, despite the family resemblance that unites them, each of them is a unique event that precipitates a convergence of the past and the future. While they share a distinct genealogical link with Old Master paintings and drawings (exemplars such as Michelangelo and Rembrandt come to mind), they also point forward to a post-apocalyptic future of the kind spelled out by science fiction (they have reminded critics, for instance, of the figures who inhabit Tarkovsky's 'Stalker'). Padamsee's heads are haunted by the aura of the icon.

As the art historian Hans Belting has argued, the function of the icon was not to convey the realistic 'likeness' of a once-living, once-known person but rather, to convey the sacred, transcendent and reassuring 'presence' of Christ, the Virgin Mary, or various saints, to the believer. While Padamsee's heads articulate this otherworldly presence of the icon, they also incorporate the this-worldly experience of photography and cinema. Look at them closely and they morph from archetype to history and back. That male figure could be both Christ and the victim of a pogrom. That female figure could be a political refugee, but also the Virgin.

Padamsee's heads and nudes also compress the histories of sensory apperception that humankind has lost on its march towards evolutionary supremacy. Civilisation has been achieved at the cost of losing various bodies of intuitive and sensory knowledge, which remain accessible and immediate to animals. The artist reminds us that various yogic asanas, which are named after animals, are intended to reactivate

these 'memory spots' or circuits of breath and synapse. Observing the finely crafted nuances of a Padamsee head is like retrieving the liminalities of smell and hearing, or watching the light change over a thousand years.

In this same spirit of temporal expansiveness, we may approach Padamsee's 'metascapes', which fuse together the experience of actual landscapes and the dream of a cosmic vision. The heads and the nudes, even as they reach for classical poise, remain embedded in the vibrant messiness of daily experience. The 'metascapes', on the other hand, aspire to the schematic precision of a cosmogram: they pitch various dualities into opposition, including those of the sun and the moon, night and day, language and experience. But the severity of this conceptual binary is diffused by sensuous means as Padamsee deploys the complementarities of colour and the interplay of tonalities across the picture space. The distance of space is rendered intimate, even tender, by the proximities of colour as it dances in the eye.

Padamsee's artistic practice may be founded on the awareness of dominant polarities, but it is not devoted to entrenching them. Instead, it celebrates the shimmering intersections, synergies and mirrored doublings and redoublings that are generated when opposite poles step out of themselves, cease to be static points in a confrontation, and engage with one another.

Nancy Adajania

Joint Artistic Director, 9th Gwangju Biennale

<http://www.priyasriartgallery.com/gallery.html>