

PRIYASRI ARTGALLERY

Presents

**'PAST FORWARD' RECENT OIL ON CANVAS
BY
AKBAR PADAMSEE**

Dated -27th April, 2013-17th May 2013

One cannot categorize Akbar Padamsee or confine him to a period or category; he occupies a very experimental space of his own.

- Priyasri Patodia

Time: 11:00am to 7 p-Monday to Saturday

Venue: Priyasri Art Gallery 42, Madhuli, 4th Floor, Shiv Sagar Estate, Next to Poonam Chamber, Dr Annie Besant Road, Worli, Mumbai 40001 Contact- 022 24947673, +91 9323582303, priyasriartgallery@gmail.com

PREVIEW WAS ON THE 26TH OF APRIL 2013 FOR INVITEES- Mrs Nita Ambani opened the show if you require pictures from the event please email us we I send them to you.

40 large recent oils by Akbar Padamsee . It took almost 2 years to manifest the show, it's after more than a decade that he will be Mirror Image Diptych of 10ft, by 4ft, 14ft by 5ft & colored heads of 'Prophet, 'Christ' & black & white oils. The works have been booked by top corporates and also the first Indian dean of Harvard Business school and many others.

Akbar Padamsee set a new auction record with his untitled work fetched Rs 6.3 crore (USD 1,426,500) in a New York sale by Sotheby's on March 25, 2011. Despite the art slum masters like him have been in A list for collectors and investors. Akbar Padamsee is one of the last of the surviving masters of modern Indian art. 40 works at this age and stage of his life is one of his finest exhibitions and hopefully many more for this 86 years old master.

**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 an 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.

-Nancy Adajania

Extracts from the essay by Nancy Adajania for the publication of Akbar Padamsee 'Past Forward'

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