

RAZA,
81, Avenue Secrétan,
75, PARIS, 11^e
December, 21st, 1970

Dear Sheikh + Khakhar,

If my guess is right, we are in for a big exhibition of our discord instead of a Triennale - and this, before a National + international audience.

Frankly, I do not understand what you are driving at. Your dispatches smack of a political campaign. Evidently, much effort + time were needed finally to organise the first Indian Triennale of International Art. In spite of its shortcomings, it was a national event. The second Triennale, which has still to come into being + which has to define its personality, is already facing opposition from those who should normally be contributing towards its making.

This unilateral decision by some of the most important painters to boycott the triennale is termed as a "pure act." It is meant "to deny the importance of the exhibition". A counter-show is proposed. The Lalit Kala Akademi has suddenly become a "dead horse". A "post-mortem" is called for. There is agitation, uproar, politicking. But there is little desire to listen, to understand.

As far as I can see, the present situation at the L.K.A. is a logical consequence of the 'atmosphere' that prevailed during the first Triennale in 1968. There was abundance of factional fighting, arrogance, despotism + very little lucidity. All this has resulted in dissatisfaction, revolt + ultimately the domination of an embittered majority.

The best in India do not need the Triennale. The Triennale needs them. By not exhibiting, the dissidents lose nothing. In the precise, Indian context today, it seems a destructive act. We need to build + not to destroy.

The error is to proceed on the basis of "interest." It is time we realised how necessary it is for important men to learn to give rather than always wanting to take.

Such dissensions have taken place in the past. Obviously, this is an effective instrument of pressure. It adds up to an "all or nothing" attitude. One, therefore, tends to confound issues. The Indian Section of the Triennale is not a group show. It is not devoted to a particular school or to a particular aesthetic. It has to represent a vast country + must consequently comprise a cross-section of the most vital work that has been done in India over the past three years - including hopefully, young + unknown painters. Their seemingly timid attempts may reveal new visions + latent energies aspiring to grow.

All this, with warmest regards,

RANA

Paris, 25th January, 1970.

My dear Krishna,

Thanks for your letter dated 1st January. I was happy to rediscover your old self & your warm & precise narration. I was also glad to have your views concerning the Triennale situation & the latest news.

I did feel concerned, & had kept myself informed. The first information reached me through friends, the press & "Vishchik". On the 11th January I received from Vivian Sundaram the first positive facts & figures. However all this reached me a bit too late. I had a perfectly decent invitation from Mr. Chatterji to participate in the 2nd Triennale - may I say - invitation to participate & not for a "possible participation" & since I considered that the Triennale was in spite of all its shortcomings the most stimulating activities of the L. K. A, I had decided to send a recent & major canvas. However the problems of transport & customs are so terribly difficult that with so short time at my disposal, the painting could not be sent.

I wrote to Shiekh & later to Vivian Sundaram in all sincerity. I have also written to Bal. Now that all is well set to go, I only hope that emotional statements & group squabbles can be avoided. Whatever any one of us may think, the real concern should be ART & ARTISTS. One would expect that out of the artists meet on the 31st, a global understanding of problems & a positive plan of action can emerge.

Even though not in the Triennale this time, I guess you are certainly busy. Hence this short letter. I have said all I considered essential in my letters to Shiekh & V.S., which I want you to read dispassionately. In as much as I am convinced that some fundamental problems are common in any part of the world in relation to human nature or workings of institutions, it is not false modesty when I say that I will like to get acquainted if some local realities have escaped me.

We are working like mad. Its tremendous - Fond love to you & Ann - R.A.A.

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Paris, 24th January 1971

My dear Bal,

Your fine letter concerning the Triennale reached me - though a little too late. I had kept myself informed & had taken my decisions. A huge recent Canvas was supposed to fly & I had written to Chatterji accepting to participate. The notice however was very short & the packing & custom problems have been so difficult that the painting is not sent.

So I am not participating in the Triennale, though for different reasons. I wished I was in Delhi at present & insisted on one thing above all - Sincerity. I am perfectly aware that in the stake of excitement - my letters to Sheikh & Vivian Sundaram will shock & displease. But I know what I am talking about & the ideas will grow with time -

मेरी बातों में मसीहाई है, लोग कहते हैं 'वे बीमार हैं' मैं - "मजाग"

From the very beginning, I had informed Kekoo not to give any of my paintings from his or other old collections. If I participated, it will be a recent painting of my choice. I had also made this point clear to Chatterji.

Please read the enclosed letters, quietly, outside the crowd. My letter to you is short, but I am sending it hoping it reaches before you leave for Delhi. In a way I am glad I am not there, I would have made a mess of everything. Do write when you have time - love

RAZA

PARIS, 28th January, 1971

Dear Vivian Sundaram,

I thank you for your 2nd January letter and for the documents. These, for the first time, gave me some positive information about the Lalit Kala Akademi and the grievances that the artists have against it.

Other letters that I have received - as well as the "Vishchik" issues - did not seem entirely convincing. Rather than a move in the interest of Art, I suspected fractional antagonism. Krishan Khanna's letters to "Vishchik" could not be taken seriously. As Commissioner to the India Section of the 1st Triennale in 1968, he himself practised what he is criticizing today. Akbar Padamsee's refusal to be on the jury of three members is essentially an attitude of indifference. I expressed my views in a letter to Sheikh + Khakhria. I still feel that the two issues - the L.K.A. and the Triennale - are being sadly confounded.

An exhibition, whether it's an individual or a group one, is something terribly important, I think. It's a public confession of the Artist where he reveals the best & the highest in him. I argue simply that this event be above all intrigues & politicking. Attack the administration & the inefficiencies of the L.K.A. with all the means at your disposal, if you will. However, it is difficult for one to accept that this should be done at the expense of an International Exhibition of Art in India which, to my mind, is the most stimulating enterprise put up by the National Academy so far.

A seriously committed Artist has neither the time nor the desire to monopolise or administer art institutions. They are more often than not, run by art lovers or by lesser artists. An institution works well if the administrators perceive the problems

of contemporary Art & desire promoting sincerely whatever they believe in.
The artist - the real one - works on the margin of society, with, or
in spite of, Art Institutions.

If artists in India today genuinely feel that it is imperative
to bring about a change in the L.K.A. and are prepared to
devote their time & energy to this end - well, this is certainly
their right. We need to build our institutions. But we cannot
do this in a state of huff. It cannot be done by boycotting the Triennale.
And it certainly cannot be done by replacing some men by other
men. This is a very complex affair, vital & basic changes will be
necessary, involving a tremendous amount of work & thinking to
patiently develop a plan of action valid in India today.

I did receive a perfectly decent invitation to participate in
the 2nd Triennale. No conditions were attached & I had decided to
send a recent & major canvass of my choice. However, due to lack
of time & problems of customs & transport, it was not possible
to send it.

I know that in the present state of agitation, my ideas will
not get across. Even so, I am writing since you asked me
for my comments. It is of course likely that having been away
certain local realities have escaped me. I will be happy if you
could keep me informed.

Sincerely -

RAZA

RAZA,

81, Av. Secrétan, PARIS, 19^e.

P.S. The postal strikes here make the destiny of ordinary post so uncertain
that I am sending this letter registered -

RAZA

PADAYSEE
64



Akbar Padamsee, né à Bombay, Inde, en 1928.

Etudes à l'Ecole des Beaux-Arts de Bombay.

1951 — Départ pour Paris.

1952 — Remporte un prix décerné par le journal "Arts" et par Air-France.

Exposition à la Galerie St-Placide.

1953 — Exposition à la Galerie Creuze.

1954-1955 — Séjour en Inde, exposition personnelle à Bombay.

Depuis 1956 — Expose en permanence à la Galerie Ventadour.

1957 — Exposition personnelle à la Galerie Ventadour.

1959 — Exposition personnelle à la Galerie 59, Bombay.

1962 — Exposition personnelle à la Galerie Kunika, Delhi.

Participation à diverses expositions de groupe à Londres et New York.
A été représenté aux Biennales de Paris, Venise, São Paulo, Tokyo.

1964 — Exposition personnelle à la Galerie Chemould, Bombay.

1965 — Parution d'un livre consacré à sa peinture, publié par Vakil & Sons, Bombay.
préfacé par le critique d'Art indien Shamlal.

La Galerie "9", 9, rue des Beaux-Arts, le représente à Paris.

DU 19 MAI AU 5 JUIN 1965

VERNISSAGE LE MARDI 18 MAI A 17 h.

P A D A M S E E



*Antoinette Mondon, vous prie
de bien vouloir assister au vernissage
des peintures de Padamsee le
mardi 18 mai, de 17 h. à 21 h.*

G A L E R I E 9

PADAMSEE

15 MARS — 10 AVRIL 1966

MUSEE D'ART CONTEMPORAIN

4040 EST, RUE SHERBROOKE MONTRÉAL 36 QUÉBEC

DU MARDI AU DIMANCHE 12.00 - 6.00, 7.00 - 9.00 P.M.



LISTE DES OEUVRES

Huiles:

1. "Montagne bleue"	31½ x 31½
2. "Nuage bleu"	31½ x 31½
3. "Chemin rouge"	31½ x 31½ <i>Coll. M. E. Dubrule</i>
4. "Archipel"	39½ x 39½
5. "Rivières"	39½ x 39½
6. "Deux maisons"	39½ x 39½
7. "Lac"	40 x 40
8. "Arbres"	40 x 40
9. "Montagne"	50 x 50
10. "Nu"	36 x 36
11. "Femme"	28½ x 36½
12. "Tête d'homme"	25½ x 36
13. "Nu"	28½ x 36½

Quadriptyque:

14. "Tête de femme"	24 x 47
15. "Paysage"	24 x 47
16. "Paysage"	24 x 47
17. "Nu"	24 x 47

Diptyque:

	<i>Coll. Naval Vakil</i>
18. "Paysage aux fleurs"	24 x 47
19. "Nu"	24 x 47
20. "Tête d'homme"	22 x 30 <i>Coll. M. H. Lunn</i>
21. "Nu couché"	36 x 128

Autres médiums

22. "Paysage" — fusain	22	x 30
23. "Paysage" — fusain	22	x 30
24. "Colline" — encre de chine	22	x 30
<i>Coll. M. N. Linde</i>		
25. "Arbres" — lavis	22	x 30
26. "Forêt" — encre de chine	22	x 30
27. "Forêt" — encre de chine	22	x 30
28. "Paysage" — encre de chine	22	x 30
29. "Colline" — encre de chine	22	x 30
30. "Forêt" — encre de chine	22	x 30
31. "Colline" — fusain	22	x 30
32. "Jardin" — gouache	22	x 30
33. "Arbres" — encre de chine	22	x 30
<i>Coll. M. E. Dubrule</i>		
34. "Paysage" — lavis	22	x 30
35. "Tête de femme" — gouache	22	x 30
36. "Colline" — fusain	22	x 30
37. "Arbres" — encre de chine	22	x 30
38. "Paysage" — gouache	22	x 30
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— Exposition personnelle à la Galerie "9".

— Invité aux Etats-Unis par la 3e Fondation John D. Rockefeller, pour un séjour d'une année.

1966 — Exposition personnelle au Musée d'Art contemporain de Montréal.