

## Atul Dodiya:

### Biography :

- [http://www.saatchi-gallery.co.uk/artists/atul\\_dodiya.htm](http://www.saatchi-gallery.co.uk/artists/atul_dodiya.htm)
- [http://www.contemporaryindianart.com/atul\\_dodiya.htm](http://www.contemporaryindianart.com/atul_dodiya.htm)

1. **Country** : India
2. **Dates** : Born 1959, Mumbai, India
3. **Lives and works** : The Artist Lives and Works in Mumbai
4. **Education** : 1991-92 Ecole des Beaux-Arts, Paris  
1982 Bachelor of Fine Arts (Painting), Sir J.J. School of Art, Mumbai
5. **Medium and Technique** : Canvas, Watercolour, Charcoal, Paper, Installations, Assemblage.

## Updated CV-

[http://www.gallerychemould.com/uploads/artists/short\\_cv2013.pdf](http://www.gallerychemould.com/uploads/artists/short_cv2013.pdf)

[http://www.saatchi-gallery.co.uk/artists/atul\\_dodiya.htm](http://www.saatchi-gallery.co.uk/artists/atul_dodiya.htm)

<http://www.saffronart.com/artists/atul-dodiya>

## Solo Exhibitions :

2013

Contemporary Arts Center, Cincinnati

2012

“Scribes from Timbuktu”, Galerie Daniel Templon, Paris

2011

“Bako Exists. Imagine”- Chemould Prescott Road, Mumbai

2010

“Malevich Matters and Other Shutters”- Vadehra Art Gallery, New Delhi

“If It Rains Fire”, Nature Morte, Berlin

2008

“Pale Ancestors”- Bodhi Art, Mumbai

2007

“Saptapadi – scenes from marriage”-Vadehra Art Gallery, New Delhi

Chemould Prescott Road, Mumbai

“Horn Please:Narratives in Contemporary Indian Art”- Kunst Museum, Bern, Switzerland

2006

Sumukha Gallery, Bangalore

“The Wet Sleeves of My Paper Robe”Singapore Tyler Print Institute, Singapore,Mumbai and New York

2005

Recent Works-Faculty of Fine Arts,Vadodara, Presented by Gallery Chemould, Mumbai

“Cracks in Mondrian”-Bose Pacia, New York

2004

Faculty of Fine Arts, Maharaja Sayajirao University of Vadodara ,Vadodara

2003

“Broken Branches”- Bose Pacia, New York

2002

“E.T. and Others”-Walsh Gallery, Chicago

“E.T. y los otros”- Espacio Uno, Reina Sophia Museum, Madrid

**2001**

The Fine Art Resource, Berlin.

“Bombay: Labyrinth/Laboratory”- The Japan Foundation Asia Center , Tokyo.

Gallery Chemould, Bombay.

**1999**

Herwitz Gallery, Ahmedabad

Vadehra Art Gallery, New Delhi;

Gallery Chemould, Bombay

**1997**

CIMA Gallery, Calcutta

Gallery Chemould, Bombay

**1995**

Gallery Chemould, Bombay

**1993**

Gallery Apunto, Amsterdam

**1991**

Gallery Chemould, Bombay

**1989**

Gallery Chemould, Bombay

**Group Exhibitions:**

2013

“Ideas of the Sublime” and “The Drawing Wall”, Vadehra Art Gallery, New Delhi.

2012

“Shadow Lines”- Biennale Jogja XI / Equator # 1, Indonesia.

“To Let the World In: Narrative and Beyond in Contemporary Indian Art”- Lalit Kala Chennai.

“Art for Humanity”, Coomaraswamy Hall, Mumbai.

“Project Cinema City”- National Gallery of Modern Art, Mumbai, New Delhi & Bangalore

“2012: A Further Global Encounter”, Grosvenor Vadehra, London

“How Am I? Narratives about the Search for Identity in Different Realities”- Kastrupgardsamlingen, Copenhagen.

“INDIA : Art Now”- Arken Museum of Modern Art, Copenhagen.

“The Seventh Asia Pacific Triennial of Contemporary Art (APT7)”, Queensland Art Gallery, Brisbane.

“Kochi-Muziris Biennale”- Artistic Director Bose Krishnamachari, Kochi

2011 “Indian Contemporary Art The Intuitive – Logic Revisited” -

Osian’s collection, The World Economic Forum, Davos, Switzerland.

“Narrations, Quotations and Commentaries”- Grosvenor Vadehra, London.

“Paris-Delhi-Bombay”- Centre Pompidou, Paris.

**2010**

“La Route de la Soie- Tri Postal ”- Saatchi Collection, Lille

“The Empire Strikes Back: Indian Art Today”- The Saatchi Gallery, London

“Urban Manners 2”- SESC Pompei, Sao Paulo

“All That Is Solid Melts Into Air: Indian Contemporary Art in Global Times”- Lakeeren, Mumbai

“Finding India, Art For The New Century”- MOCA Taipei, Taipei

“Collection of September”- Bodhi Art Singapore, Singapore

“Freedom to March: Rediscovering Gandhi through Dandi”- presented by Ojas Art at Lalit Kala Akademi, New Delhi

“Modern Art of India: The Ethos of Modernity” organized by National Gallery of Modern Art, Delhi at Sichuan Museum, Shenzhen Museum and Zhejiang Provincial Museum, China.

## **2009**

“Progressive to Altermodern: 62 Years of Indian Modern art”-Grosvenor Gallery, London.  
“Divagations: Spaces of Possibility”- Raza Foundation Awardees Show, Art Alive, New Delhi.  
“Life is A Stage”- Institute of Contemporary Indian Art (ICIA) Mumbai.  
“Body Chatter: An Exhibition of Contemporary Indian Art”- Walsh Gallery, Chicago  
“Where In The World”- Devi Art Foundation, New Delhi

## **2008**

“Material/Im-material”- Gallery Collection, Bodhi Art, Gurgaon  
“Anxious”- Galerie Mirchandani + Steinruecke, Mumbai  
“Modern and Contemporary Indian Art” -Vadehra Art Gallery, New Delhi  
“Multiple Modernities: India, 1905-2005”-Philadelphia Museum of Art, USA  
“Frontlines: Notations from the Contemporary Indian Urban”-Bodhi Berlin, Berlin  
“Portrait of a Place”- Rob Dean Art Gallery, London  
“India Art Now: Between Continuity and Transformation”- province of Milan, Milan, Italy

## **2007**

“Hungry God, Indian Contemporary Art”- Busan, Korea  
“Private/Corporate IV”- Daimler Chrysler Contemporary, Berlin

## **2006**

“India Express, Sacred and Popular”- The Helsinki City Art Museum

## **2005**

“Icon: India Contemporary”- Collateral event,51st Venice Biennale  
“Bhupen Among Friends”- Museum Gallery, Bombay. Presented by Gallery Chemould, Bombay

## **2004**

“Edge of Desire: Recent Art in India”- Art Gallery of Western Australia, Perth; Asia Society Museum, New York; Tamayo Museum, Mexico City; Museum of Contemporary Art (MARCO) Monterrey, Mexico; Asian Art Museum, San Francisco; Royal Ontario Museum, Toronto.  
“Androgene”- India Habitat Center, New Delhi  
“The Search: Paintings from National Gallery of Modern Art”- Omi Society of Fine Arts, Muscat, Sultanate of Oman.  
“ZOOM!” (Art in Contemporary India),-Museo Temporario/Culturgest, Lisbon.  
“Masala Diversity and Democracy in South Asian Art”- William Benton Museum of Art, University of Connecticut Storrs  
“South Asian Masters”- Alhamra Center, Lahore.

## **2003**

“New Art India: Home-Street-Shrine”-Bazeer museum,Manchester Art Gallery, Manchester .  
“Tree from the Seed: Contemporary Art from India”- Henie Onstad Center, Oslo.  
“Under the Skin of Simulation: Three Contemporary Painters From India”- Fine Art Resource, Berlin  
“Sub Terrain: Artworks in the Cityfold”- Haus Kulturen der Welt, Berlin.  
“Crossing Generations: diVERGE: Celebrating Forty Years of Gallery Chemould” -The National Gallery of Modern Art, Bombay

## **2002**

“Secular Practice: Recent Art From India”- Hoopoe curatorial, Contemporary Art Gallery (CAG), Vancouver  
“Capital and Karma: Recent Position in Indian Art”- Kunsthalle, Vienna

## **2001**

“Century City: Art and Culture in the Modern Metropolis”-Tate Modern, London.  
Yokohama Triennale, Yokohama  
“Moving Ideas: A Contemporary Dialogue With India”- Hoopoe curatorial, OBORO, Montreal

## **2000**

“Shatabdi: Reflections on a Century Past”- CIMA, Calcutta  
“Embarkations: The Millennium Show”- Sakshi Gallery, Bombay.  
“Kala Ghoda: A Meeting Place”, collaborative installation with Architect Rahul Mehrotra- Gallery Chemould, Bombay.  
“Family Resemblance” -Birla Century Gallery, Bombay

## **1999**

“Watercolour And Contemporary Painting”- Gallery Art Motif, New Delhi  
“Icon of the Millennium ” - Lakeeren Gallery ,Nehru Centre, Bombay  
“Ideas and Images” – Mumbai Magazine, NGMA, Bombay  
“Humour on Line” - Sakshi Gallery, Bombay  
“Watermark, watercolour”- Fine Art Resource, Jehangir Art Gallery, Bombay  
“As You Like It”- Vadehra Art Gallery, Jehangir Art Gallery, Bombay

## **1998**

“Recent Works: Six Artists”- Gallery Espace, New Delhi  
“Summer Show”- CIMA, Academy of Art & Literature, New Delhi  
“Artists For A Sustainable World”- Gallery Chemould, Bombay.  
“Contemporary Indian Art”- organized by Vadehra Art Gallery, Jehangir, Art Gallery, Bombay  
“SPIN”- Sakshi Gallery, Bombay  
“Wilberding Collection Of Contemporary Indian Art”- NGMA, Bombay

“Cryptograms” - Lakeeren Gallery, Bombay.

“Multimedia: Art Of The 90”s” - CIMA, Calcutta.

### **1997**

“Indian Contemporary Art: Post Independence” organized by Vadehra Art Gallery, NGMA, New Delhi

“50 Years Of Freedom Of Expression” - Jehangir Art Gallery, Bombay

“50 Years Of Art In Bombay, 1947-1997” - NGMA, Bombay

“Gift For India”, organized by SAHMAT, LKA Galleries, Rabindra Bhavan, New Delhi

“Tryst With Destiny: Art From Modern India” - Singapore Art Museum, Singapore

“The Looking Glass Self” - Lakeeren Gallery, Bombay

“9th Triennale – India” - Lalit Kala Academy, New Delhi

“Indian Contemporary Art: An Overview” - The Fine Art Resource, Berlin

“Epic Reality: Contemporary Narrative Painting From India, Contemporary Art Museum” - Houston, Texas

“Out Of India:Contemporary Art Of The South Asian Diaspora ”-Queens Museum of Art, New York

### **1996**

“Cinemascape: An Artist”s Tribute To 100 Years Of Cinema”, Lakeeren Gallery, Bombay

### **1995**

“Bombay: An Artist”s Impression” - Jehangir Art Gallery, Bombay

### **1993**

“Reflections and Images” - Vadehra Art Gallery, New Delhi and Mumbai.

### **1989**

“Indian Eclectics”-French Embassy and Sanskriti Pratishthan, New Delhi

### **1988**

“Seventeen Indian Painters”- Gallery Chemould Silver Jubilee Exhibition, Jehangir Art Gallery, Bombay

## **Awards / Reviews :**

Raza Award, Raza Foundation 2008

Civitella Ranieri Foundation Fellowship, Italy 1999

Sotheby's Prize 1999

Sanskriti Award 1995

Government of Maharashtra Gold Medal 1982

Fellowship, Sir J.J School Of Art, Bombay 1982-83

## **Publications:**

Atul Dodiya- Malevich Matters and Other Shutters Essay by Ranjit Hoskote

Atul Dodiya By Ranjit Hoskote

Atul Dodiya: The Dialogues Series

Ranjit Hoskote (Author), Nancy Adajania (Author)

Atul Dodiya Another Anthology Chemould Publication and Arts 2005 [Catalogue]

Atul Dodiya Cracks in Mondrian EIH Press New Delhi 2004 – 2005 [Catalogue]

Atul Dodiya, Body/Wash, 2001[catalogue]

Atul Dodiya, Shri Khakhar Prasanna, Chemould Prescott Road Inaugural Exhibition, 2007 [Catalogue]

## **SEE MORE:**

### **Gallery**

[http://www.saatchi-gallery.co.uk/artists/atul\\_dodiya.htm](http://www.saatchi-gallery.co.uk/artists/atul_dodiya.htm)

<http://www.vadehraart.com/artist/viewExhibition/38>

<http://www.saffronart.com/artists/atul-dodiya>

<http://www.paletteartgallery.com/artistbiography.asp?artistid=30>

[http://www.gallerychemould.com/artists/atul\\_bio.html](http://www.gallerychemould.com/artists/atul_bio.html)

<http://www.bosepacia.com/artists/atul-dodiya/>

<http://www.walshgallery.com/atul-dodiya/>

### **News-**

<http://www.lifepositive.com/spirit/masters/mahatma-gandhi/dodiya.asp>

[http://www.thaindian.com/newsportal/uncategorized/surendran-nair-atul-dodiya-highlights-of-saffronart-auction\\_10019972.html](http://www.thaindian.com/newsportal/uncategorized/surendran-nair-atul-dodiya-highlights-of-saffronart-auction_10019972.html)

<http://mumbaiboss.com/2011/10/03/atul-dodiya-at-chemould-prescott-road-gallery/>

<http://kochimuzirisbiennale.org/artist-in-laboratory/>

<http://asiasociety.org/india/atul-dodiya-finding-inspiration-everywhere>

[http://articles.economictimes.indiatimes.com/2010-03-23/news/27569643\\_1\\_atul-dodiya-vadehras-shutters](http://articles.economictimes.indiatimes.com/2010-03-23/news/27569643_1_atul-dodiya-vadehras-shutters)

### **Other Pages**

<http://www.artfacts.net/index.php/pageType/artistInfo/artist/22597/lang/1>

<http://www.artnet.com/artists/atul-dodiya/>

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

<http://www.itasveer.com/artsmart/articles/contemporary-young-masters/artworks-of-atul-dodiya>

[http://www.indianetzone.com/21/atul\\_dodiya.htm](http://www.indianetzone.com/21/atul_dodiya.htm)

### **Interviews**

<http://www.littlemag.com/faith/atuldodiya.html>

<http://tehelka.com/atul-dodiya-the-cinema-that-made-me/>

<http://www.blouinartinfo.com/news/story/22615/atul-dodiya>

<http://www.timeoutmumbai.net/art/features/three-questions-atul-dodiya>

### **Reviews**

<http://tehelka.com/a-movie-moment/>

<http://www.caravanmagazine.in/arts/dream-factory>

[http://www.artindiamag.com/quarter03\\_03\\_12/reviews\\_childsplay.html](http://www.artindiamag.com/quarter03_03_12/reviews_childsplay.html)

<http://www.artnewsnviews.com/view-article.php?article=reading-atul-dodiya&iid=18&articleid=426>

[http://www.theartstrust.com/Magazine\\_article.aspx?articleid=258](http://www.theartstrust.com/Magazine_article.aspx?articleid=258)

<http://www.indianartcollectors.com/IndianArtist/AtulDodiya>

<http://www.saffronart.com/sitepages/ArticleDetails.aspx?Articleid=703&PageNo=1>

<http://indiatoday.intoday.in/story/atul-dodiya-legendary-painter-of-india/1/181189.html>

<http://www.timeoutmumbai.net/art/features/text-appeal>

### **Blogs**

<http://shahanegirish.blogspot.in/2012/05/atul-dodiya-july-2003.html>

<http://johnnyml.blogspot.in/2010/03/when-atul-dodiya-speaks.html>

<http://blog.saffronart.com/2013/02/25/atul-dodiya-at-the-philadelphia-museum-of-art/>

<http://blog.saffronart.com/2013/03/11/hema-upadhyay-and-atul-dodiyas-shows-in-ohio/>

## **Text :**

Dodiya's strongly realistic works are subtly nuanced to provide a reflective medium to middle class homes, family life and his own biography. Thin layers of painting deftly painted strokes, mirror suggestive situations. In his latest works he freely quotes his artistic peers like Hockney and Bhupen Khakhar to reflect on the act of painting itself.

[http://www.contemporaryindianart.com/atul\\_dodiya.htm](http://www.contemporaryindianart.com/atul_dodiya.htm)

"These images of roller shutters are neither austere conceptualist devices, nor abstract depictions of hardware pared down to its mechanical logic. Rather, they are themselves Dodiya paintings: images shaped from images, hand-crafted from surprising collocations of pictorial and textual data drawn from diverse sources, surfaces annotated with extracts from the artist's copious private archive of references. These new paintings bear captions composed in honour of private dream and idiosyncrasy, national dream and memory. They are inscribed with passages from poems, leitmotifs from novels, and quotations from the journals of dreamers and film-makers."Ranjit Hoskote.

<http://www.vadehraart.com/artist/viewPublication/8>

## **Celebration in the Laboratory**

*(Photo installation, size variable, 231 Framed archival digital prints on hahnemuehle bamboo paper)*

This photo installation, "Celebration in the Laboratory", celebrates some of the contributors who have made Indian modern and contemporary art, significant. These candid portraits of different people (many of them friends), depicts my personal view of the Indian art scene exactly like a large joint family.

I allowed this installation an alarming subjectivity in my choices in the making and showing of photographs, opening up options of great freedom. The informal aesthetic comes with a very democratic everyday usage of the digital camera which all of us are becoming so familiar with. The ease which it allows the photographer, matches the easy opening out that it allows the models. The faces, so many familiar to "the art world" and yet not so familiar to the general public, should create a unique tension and a mysterious narrative for the viewer in general. The photographs are individual, and yet they connect to each other in their actions or their metaphors. The space, this abandoned laboratory, with its peeling plaster and happy, well-travelled sea breeze, becomes an appropriate background to these players, all part of the ongoing project that is contemporary Indian Art.

<http://kochimuzirisbiennale.org/atul-dodiya/>

Atul Dodiya he speaks about his experiments, concerns, style and the Indianness of his paintings.

**How Indian is Indian art, in terms of influences, style and evolution? Or like with writing, can one say that one presents certain things differently to suit an international audience?**

The identity of Indian art as *Indian* is arguable. Visual art and the visual experience are universal. If you look at early Chinese art, medieval European art or African tribal art, you would enjoy them much more if you were aware of the context. But even if you were unaware of the context, it would not keep you from enjoying the work. Sometimes art is devoid of context, and sometimes it cannot exist without one.

The history of modern Indian art is very short. Contemporary Indian art is only 50 odd years old. We have a tradition of miniature paintings. When one starts working with oil, one would obviously refer to other types of art that has preceded yours. In that sense the canvas of art is much broader. **We have painters who are very Indian and some others whose work is based on Indian philosophy but the visual form may not be Indian. If you are a figurative painter like me, the reality is slightly different. I live in Ghatkopar, (a suburb in Bombay) my figures are Indian in the sense that they would be dark skinned and they portray the life in India, a life that includes the poverty, the concerns and the reality.**

**What is your style like?**

I try to do many things. I react to many themes. I cannot be a painter who has found a theme and spends all his life painting it. Maybe after a few years I would like this said for me that not to have a style is my style. I explored a certain subject matter and my techniques have been used according to the subject matter. My oil paintings had a lot of realism, I used superimposition of various images; I have worked with metaphors...inserted quotations. When I worked with watercolours, the work was simpler. There were figures, they were more specific, in keeping with the theme...that was my series on Gandhi and I wanted to keep it as simple as possible. There was another series where I used laminated surfaces and enamel and the whole effect was that of kitsch. My latest series is about the poverty that we see around us. I do not aim to please the viewer. My aim, instead, is to shake the viewer, to get him involved, to take him away from the day-to-day realities. I want you there with me. **So my work is thematically, sociologically, artistically rough. And in that sense it is very Indian too. And I like my work to be aesthetically well rendered.**

**What about the fact that you place yourself in your paintings... like in one of the paintings in the Gandhi series?**

That was because I have always been influenced by the freedom struggle. So I thought in this way I can be a part of it...with Gandhi!

**You are known as someone who likes to experiment with your medium a lot...Could you tell us more about it?**

Yes, I often like to do that. Recently, I worked with enamel. Earlier I got an assistant who would write the text in the painting. Some of my work was a like a film poster, then I conceptualise it and get assistants to render the work. I also painted on shutters, like I did in a modern, city painting; when you opened the shutter you could see the painting. Now I am trying to do sculptural objects, like a ladder – a steep iron ladder. I like to experiment in mixed media.

**Whom are you trying to communicate with, in your paintings?**

I believe a work of art cannot be general. I don't give importance to the general viewpoint. The thing that may bore one person may be very meaningful to another. It cannot be perfect from all angles. Even if a Western viewer finds it interesting, to an Indian viewer it may seem clichéd.

**You used a lot of mythological figures in your paintings earlier. How was that relevant?**

Mythology is a part of popular art. I was interested in popular art. I wanted to use it in my own art, creatively. I used Hindu gods and goddesses like the ten incarnations of Vishnu, as to what they mean to me.

**How about awards? How do they affect you as an artist, to be appreciated as such?**

Artists enjoy acknowledgement. You like to relate to people. You also feel that out of nothing I created this, and feel proud to have done so. I see awards as an acknowledgement. If they were not there, one would be disturbed. But at the end you are involved in a process. The selling, buying and winning awards, is not relevant when you are alone in your studio with a new painting.

<http://www.saffronart.com/artists/atul-dodiya>

## Atul Dodiya By [Ranjit Hoskote](#)

This first major monograph of the doyen of Indian Pop art looks at the evolution of Atul Dodiya's impressive and multifaceted career. Atul Dodiya's complex and vibrant works draw on western influences and eastern traditions. This book captures Dodiya's enormous range, from early photorealist paintings depicting middle-class life to daring and ingenious assemblages that brilliantly fuse European and Indian artistic styles, history, and cultural references. In addition to exquisite reproductions of Dodiya's colorful art, this volume includes a brand-new interview with the artist and brings together informed and thoughtful essays written by critics and curators.

As an artist committed to the revitalisation of the two-dimensional painted surface, Dodiya engages with the ambient expressive culture: his references range from the comic strip and the popular religious oleograph, through the advertising billboard and the movie poster, to his favourite paintings from the Indian, European and American traditions. Dodiya has now moved on to embrace a variety of street furniture and its implied public-space. This choice of forms and materials allows him to challenge the implicit division that prevails in a conventional exhibition space, between inside and outside, between gallery and street. The boundaries between "fine art" and popular culture are deliberately dissolved in these richly hybrid art-works. He thereby acknowledges the crucial subaltern presence in the metropolis, bringing the realities of artisanal labour and mechanical industry into the exhibition space. This enables him to link his reflections on the economy and the culture together in a politically sophisticated manner. (Ranjit Hoskote)

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

**Atul Dodiya (b. 1959)** is one of India's most celebrated artists who, while very much rooted in his hometown of Bombay and Indian tradition, insightfully references and makes accessible international art historical and political imagery in his complex painting and installation practice. Dodiya received his training in Bombay at the Sir JJ School of Art and received acclaim early on in his career from his ability to paint photorealistic scenes of everyday life in a quickly changing India. He continued his studies in Paris at the École des Beaux Arts, where his work took a dramatic shift and he began to blend East and West with a fresh perspective. Soon after his return from Paris, Dodiya was devastated by the terrorist attacks in India, some of the most destructive blasts in India's history, and the trauma from events such as the 1993 Bombay bombings continues to manifest in his work two decades later such as in his iconic shutter paintings, which were inspired by views of the city's previously bustling small businesses locked down in fear of religious persecution and violence. The earliest shutter works were commissioned by the TATE Modern for the Century City exhibition curated by Geeta Kapur. Among the most powerful shutter works were from the "Missing Series," where a melancholic and monochromatic child stares out from the closed shutter, but colorful and cacophonous and charged political imagery from the world of an adult consume the canvas when the shutter is open, a new take on the idea of a "missing individual" whose innocence and ideology has been lost to propaganda. Beyond his technical prowess, **Dodiya's genius is found his unique assemblage of ideas.** An early self-portrait from 1994, "The Bombay Buccaneer," Dodiya uses oil, acrylic, and wood on canvas to portray himself as a Bollywood godlike hero in a spoof of the poster for the 1993 thriller "Baazigar" (a film that was considered shocking because it departed from traditional Bollywood formulas). Dodiya's shining, larger than life presence, however, reflects the larger presence of painters Bhupen Khakar and David Hockney, and the rest of the canvas includes signs of these artists' works such as a swimmer in a pool and a car being repaired. Dodiya consistently pays homage to artists who have

inspired his practice, and refreshingly reinvents their legacy in his work. Beuys, Brancusi, Mondrian, and Picasso all make center stage appearances in Dodiya's work and interact with Gandhi, Gujarati poets, and Indian street scenes, fueled by Dodiya's imagination. In an iconic watercolour work from 1998, "Bapu at Rene Block Gallery, New York- 1974," Dodiya paints a scene where **Gandhi enters the Rene Block Gallery** to experience Joseph Beuys' action "I like America and America likes me," creating an interaction between an artist (Beuys), and a self-proclaimed "artist of non violence" (Gandhi). While this meeting would be physically impossible since Gandhi was assassinated 26 years before this event, Dodiya draws connections between the two "artists," such as their environmental concerns and their belief in the power of the individual to enact change. Gandhi, or "Bapu" as he was lovingly called, plays a prominent role in many of Dodiya's works. A 1999 series entitled "An Artist of Non-Violence," Dodiya attempted to tell the story of Gandhi through a lost biography, painting the most mundane details of the life of the legend, such as receipts and pages from his diary.

Dodiya is deeply inspired by literature and poetry, especially in his mother tongue of Gujarati. In the "Antler Anthology" from 2004, one of the artist's most celebrated and personal series, which was also exhibited at Documenta 12, the artist pairs Gujarati poems in Gujarati script on twelve large scale works on paper, sharing poems which brought him pleasure and peace over the years. Not all of the images literally correspond to the poems, but in the fourth panel, Dodiya pairs imagery of his wife Anju Dodiya with a poem called "Love Song" by Harish Minashru, which in translation reads "A dewy riddle/glistened/in the corner of your eye."

While the poetry in the 2004 "Antler Anthology" series is all in Gujarati Script, Dodiya shared English translated poetry with viewers in his heartwarming 2011 exhibition "Bako Exists. Imagine." In this exhibition, Dodiya adapted the major Gujarati contemporary poet Labhshanker Thaker's story about a young boy named Bako who meets Gandhi (Bapu) in his sleep and begins a fantastical friendship and adventure with the old man. This tale is told over twelve meticulously painted blackboard canvases, mounted as if they were placed in a classroom. In the early 1990s, Dodiya began mixing oil, acrylic, and marble dust to create impasto effects on his canvases, and nearly two decades later in this exhibition, the artist was able to paint chalk dust text using marble dust that was so realistic that the viewer was almost scared to sneeze in fear of disturbing the "chalk." Dodiya constantly builds upon his past works to surprise viewers with new possibilities as his work evolves.

Ideas and connections between them constantly flow through Dodiya's mind, and the artist also created cabinets in his 2011 solo exhibition at Chemould Prescott Road which gave viewers an insight into his complex practice. Dodiya used the motif of the cabinet in a powerful 2004 work, "Broken Branches" where Dodiya created colonial style vitrines that served as "emblems of vigil against indifference and amnesia," encasing signs of pain and suffering such as crutches and prosthetic legs to highlight the high human cost of political history. In the 2011 cabinets, motifs from earlier works and art historical texts and images filled glass vitrines, and created a sense of excitement about what the artist would produce next. In the 2012 Kochi Muziris Biennale, the artist played upon this idea of exploring a creative laboratory by producing a series of photographs of figures who play a part in the development of the Indian art scene. In this ambitious installation, titled "Celebration in the Laboratory," the artist places himself inside the evolving development of cultural infrastructure in India, which spans from galleries to auction houses to museums to the Biennale itself.

<http://www.gallerychemould.com/artists-about/atul-dodiya-home.html>

#### Manjunath Kamath On Art

I recently saw **Atul Dodiya's** show titled *Malevich Matters & Other Shutters* at Vadehra Art Gallery. He is remarkable because of his playful, experimental, witty and skilfully strong work. His range is impressive, he employs diverse techniques and styles. It would not be wrong to say Dodiya has brought a new twist to Indian contemporary art. In this show, Dodiya pays homage to stalwarts like **Bhupen Kakkar, J Johns, Joseph Boys** and **Picasso** by **deploying popular iconographic representations of political visionaries, stenographic advertisements, calendar art, street signs, and photographs from his archival memory.**

## *Kamath is a Delhi-based artist*

<http://tehelka.com/mastertakes-2/#sthash.JZM6PbSa.dpuf>

Atul Dodiya is one of most prominent figures of contemporary Indian art. He melds the iconography of both Eastern and Western cultures through film, popular culture, and literature—doing so in the form of installation and painting. Dodiya's works are deeply personal as he reflects on his own narratives with reference to the history of art and that of his home country, India. His most recent body of imagery is created on metal shutters of store fronts salvaged from the streets of Mumbai. The artist invites viewers to interact with the pieces – to open and close the shutter with its original pulley mechanism in order to see the entirety of the work as both the front and interior of the shutter is painted. In Mumbai, the shutter is a symbol of security and marks the sharp change in the aesthetic of the city between day and night. At night or in moments of civil unrest, these shutters become armor that protects the various goods of shop owners from the dangers of the outside world. This exhibition will feature painting on metal shutters as well as masterfully painted watercolors. Atul Dodiya was born in 1959 in Mumbai. He has shown extensively around the world including at the Philadelphia Museum of Art, The Reina Sophia Museum in Madrid, The Tate Modern in London, The Royal Ontario Museum in Toronto, The National Gallery of Modern Art in Bombay, The National Gallery of Modern Art in Delhi, Documenta 12, and the 7<sup>th</sup> Gwangju Biennial. This will be his first museum solo exhibition in the US.

<http://contemporaryartscenter.org/AtulDodiya>

**Atul Dodiya**, born in 1959 in Mumbai, studied at the Sir J.J. School of Art, Mumbai and Ecole des Beaux-Arts, Paris. One of the finest artists to emerge in modern times, he is known especially for his unusual use of popular images and everyday objects in his artworks. Armed with a superb command over a whole range of painting techniques and styles, Dodiya creates inventive images that are metaphorically suggestive. His lavish visual vocabulary refers to religious paintings, movie posters, billboards, calendar art and the art histories of the world.

In this presentation, the artist will discuss about his works done during the years 2001 to 2005, which were largely exhibited in Europe and the USA, and not in India. These works proved to be a major shift in his artistic career, for Dodiya departed from his earlier apolitical approach, and created works that displayed potent socio-political concerns. Explorative and experimental in material and medium, the artist chose specific mediums for each specific theme. The artist will share with the audience, the dilemmas and questions faced in this process, why he chose the materials like metal rolling shutters, wooden cabinets and why certain works were done on paper with crushed charcoal. Dodiya will also share his interest in the different arts of the world and its influence in his art-making throughout his career.

<http://mohileparikhcenter.org/site/?q=node/277>

*Very early at the age of eleven, it was very clear that I wanted to be a painter. But I'm an artist - not because I draw well - but because I want to share something. Everything interests me: from pre-Renaissance to the postmodern age; high classical art and kitsch, French new wave and Bollywood, Chinese calligraphy and Mexican totem.. And all the things I see, I eat - basically because I enjoy that. So I feel strongly about many things at the same time. That is why I create very different kinds of works; I never follow a single route or a single path when looking at life and art. Atul Dodiya*

**Atul Dodiya** came to prominence in 1999 with a series of works about Mahatma Gandhi, in which he sought to reconstruct images from a forgotten biography. He says: "It is impossible to close your eyes to the world around you, however much you try. The blasts in March 1993 affected me a lot. They shattered my sense of wholeness and peace. They made me realize that certain truths have to be faced. They are reflected in my paintings in the form of peeling plasters and cracks." (The 1993 Bombay bombings were a series of thirteen bomb explosions that took place in Mumbai. Criminally instigated, the coordinated attacks were the most destructive explosions in Indian history). Another turning point in **Atul Dodiya's** work came with a trip to the Ecole des Beaux Arts in Paris. "I saw paintings from the early Renaissance onward to modern times. I was overwhelmed by the thickness of the centuries old paint, and wondered how my work could begin to measure up to the masters. I learnt to see things differently, not merely to create within a context, but to create a context." For almost three years after he returned from Paris, Dodiya questioned the relevance of his work. He dropped his earlier photo realistic approach to replace it with a more flexible style. The result was the 1994 painting 'The Bombay Buccaneer', in oil, acrylic and wood on canvas, a take off of a poster for the Indian film 'Baazigar.' (A 1993 thriller about a young man who stops at nothing to get revenge. Apart from some exceptions, it is a scene by scene remake of the Hollywood thriller *A Kiss Before Dying*. The film shocked its Indian audience with an unexpected violation of the standard Bollywood formula). Another series of works, a selection of the artist's paintings on store shutters, and other ready-made objects reflect **Atul Dodiya's** concern with Indian middle-class aspirations and the impact of globalization on traditions. Dodiya's work provides a rich vocabulary of stylistic and iconographic references from both Indian and Western art, alongside imagery and ideas rooted in film, history, popular culture, and literature. He is renowned for his use mastery of a range of styles that incorporate frequent improvisation and reinvention.

<http://www.initialaccess.co.uk/exh/49/9/passage-to-india/atul-dodiya>

"For a figurative painter like me, the reality is slightly different. I live in Ghatkopar, my figures are Indian in the sense that they would be dark skinned and they portray the life in India that includes the poverty, the concerns and the reality. But I don't make any political statements."

Born in Mumbai in 1959, Atul Dodiya, one of the most sought after contemporary artists today, completed his Bachelor in Fine Arts from the Sir J. J. School of Arts in 1982. He says, "I was passionate about painting from childhood. I come from a liberal Kathiawadi family and was brought up on old Guru Dutt (Legendary Indian Film maker) movies and classical music of Kumar Gandharva (Classical Singer). Even though nobody in the family has an aesthetic background, they were very supportive. When I was 13, my father, a civil contractor, bought me a first class local train pass, so that I could go for art exhibitions. One of my elder sisters wanted me to be an architect. But I failed my Secondary School Certificate exams twice because I was weak in math. Finally, they allowed me to join the Sir J.J. School of Art."

Atul met his wife Anju --- also an artist --- at the Sir J. J. School of Art where he used to teach after completing his graduation. She was his student. "We are critical of each other's work. It's a great thing because it means a lot to have an opinion you can completely trust, coming from someone who understands you completely and knows what you are trying to say",

Both work out of what used to be Atul's father's home in Ghatkopar, in Central Mumbai. "While I work, neighbors keep coming in to look at my paintings and comment on them. These people, with their various priorities and concerns, do not come to the painting with any prejudice. They may say the work look like their bed cover. I do not consider their response useless. It can be hilarious and also very enlightening," he says.

Atul came into prominence in 1999 with his series on Mahatma Gandhi, where the painter sought to reconstruct images from a forgotten biography of the leader. His watercolors led the Mahatma out of the tumultuous pages of history into the gentle sepia-washed terrain of his canvas. Gandhi was given a

new lease of life with sensitive brush strokes. A rich burnt sienna reaffirmed the strength and spirit of Gandhi beneath the frail `minimalist` body. Luminous yellow-whites merged into deep ambers. Says Atul, "There was a strong sense of aesthetics running through Gandhi`s life --- whether it is khadi, (homespun fabric) his choice of dress, the architecture of the Sabarmati ashram, fasting, non-cooperation or the charkha (the wheel used for spinning the yarn). He had a fine artistic way of doing things."

His other series that got him international acclaim was the Bombay:labyrinth/laboratory show at the Japan Foundation Asia Center in Tokyo. It included a selection of the artist`s paintings on store shutters, and other works created with ready-made objects that, reflect his concern with Indian middle-class aspirations and the impact of globalization on traditions underlying each individual reality, evoking images of closure, disruption and the storm beneath the calm," affirms Atul.

At most times, a pluralist and fragmentative mood dominates his compositions, with his images telling stories as he goes along. Atul draws heavily on historical influences that he both accepts and internalizes. Unlike earlier painters, there is no interrogation of western influences of artistic statement.

Reality affects his sensibilities a lot, and thus his art. Confesses Atul, "**It is impossible to close your eyes to the world around you, however much you try. The blasts in March 1993 affected me a lot. They shattered my sense of wholeness and peace. They made me realize that certain truths have to be faced. They are reflected in my paintings in the form of peeling plasters and cracks.**"

Rendered in bold realism and drawing on pop art iconography, Atul`s work reveals his attempt to go back to his roots. Like his exhibition on kitsch art, that he held in New Delhi some years ago. He says, "In India, the majority live with this kind of gaudy chamkila (shiny) stuff - it is very normal. I do enjoy it. I explore the visual possibilities. I also like what they do with space, form, texture, and I like the colors of kitsch,"

But the turning point in his work, says Atul, was his trip to the Ecole des Beaux Arts in Paris. "I saw paintings from the early Renaissance onward to modern times. I was overwhelmed by the thickness of the centuries old paint, and wondered how could my work begin to measure up to the masters. I learnt to see things differently, not merely to create within a context, but to create a context." For almost three years after he returned, he began questioning the relevance of his work. "And then memories of the young boy who drew for the sheer joy of it, penetrated his bleakness. Paris was so different from Mumbai, from my reality, that my art and that of the Masters had to be different too."

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In 1999, the artist won the Sotheby`s Prize for Contemporary Art. He says, "It was a great feeling. It is nice to know people are interested in my work and the fact that I attempt to create a new image."

The crowning glory was his works being shown at the Tate Museum, London, in 2000, as part of the exhibition `Centuries Cities: Art And Culture in Modern Metropolis`. He is one of the Indian artists whose work was shown at the museum as part of a major exhibition on nine cities of the world.

A slow worker, Atul does about six to eight paintings a year. He works on one painting at a time, for two months, for eight to ten hours a day. Every two years he holds an exhibition. "I experience the pain and suffering when doing a painting and feel drained after finishing it. An image remains in my mind for about three years before I put it down. It undergoes several modifications."

When he is not painting, Atul likes to travel. "But the last three or four years have been so hectic. I have not had the time. I do have a passion for reading and watching films. I place Satyajit Ray films on

top of the list. They are marvelous; his vision of life and command over the technique is unique. Then there are others like Tarkovsky, Antonioni and Kurosawa."

One day he wants to make a film. "I think cinema is a complete medium without, sound, visuals or movement," he emphasizes. He is influenced by work of painters like M.F. Husain and Bhupen Khakkar. "There is a lot of fun in Khakkar`s work. He depicts it the way I am familiar with. There is a lot of Indianness in his works. If you go to rural India, you will find things exactly the way he has portrayed them."

Besides having held several solo exhibitions in Mumbai, Kolkata, New Delhi and Amsterdam, he has participated in many group exhibitions both in India and abroad. Atul Dodiya lives and works in Mumbai.

<http://www.saffronart.com/auctions/PostWork.aspx?l=7618>

## **Atul Dodiya** **Body Wash Series**

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<http://www.saffronart.com/fixed/ItemDetails.aspx?iid=9127&a=Atul%20%20Dodiya&pt=2&eid=32>

Like the 12th century Kannada mystic translated by A.K. Ramanujam in Speaking of Shiva, Dodiya conceals his intent in a forest of metaphors and references drawn as much from classical Indian literature as from post-modern western rhetoric. And, much like the Veerashaiva poet, Dodiya, too, has an agenda that is as politically subversive as that of the Bhakti Movement. And it is equally nuanced. As we meet to talk of his art and his life, the reservation debate is raging on the streets of Mumbai and Delhi. Dodiya's admiration for the Bhakti poets resonates in my mind as my eyes and ears pick up the pro- and anti-reservation din from television images and newspaper headlines.

How come, I wonder, even after four centuries of militant Bhakti literature, the caste/class issue is still such a burning one? But this suburban master of multi-media is no pamphleteer. His intent is not to make facile accessories for fashionable politics.

Instead, it may be to create an art that at once mocks, informs, lightens, illumines and perhaps, in a grandly dramatic moment, gesticulates with an agile sleight of hand that the French call "the error of the eye".

Dodiya's dextrous knack for creating haunting images out of the ordinary and the ubiquitous, even at that early stage, caught the eye of his peers and he started getting included in important exhibitions like the 25th anniversary show of Gallery Chemould-Mumbai's oldest and most widely respected art gallery-way back in 1988.

Read more at: <http://indiatoday.intoday.in/story/atul-dodiya-legendary-painter-of-india/1/181189.html>

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### *about the artist*

Throughout his career, Atul Dodiya has been piecing together compositions using fragments from his life as well as his nation's sociology, its high and low culture, and its emblematic hero, Gandhi. Gradually, the artist has also introduced allusions to Western modern and contemporary art into his canvasses and assemblages through juxtaposition and appropriation. Dodiya's fascination with Western art history was reinforced during the time he spent in Paris between 1991 and 1992 after his undergraduate training, a result of a scholarship awarded to him by the French government. A forefather of Indian contemporary art, Dodiya has proved to be a definitive and resounding influence on the younger generations that have emerged in recent years. In recognition of his contributions and achievements, he received the Sanskriti Award and the Raza Award in his home country. His work has also been included in many international exhibitions featuring contemporary Indian art. Solo shows have been held at the Japan Foundation Asia Center in Tokyo, Japan; the Museo Nacional Centro de Arte Reina Sofía in Madrid, Spain; and the Singapore Tyler Print Institute in Singapore. He was also featured in the inaugural exhibition of *Roundabout* held at the [City Gallery Wellington](#) in New Zealand in 2010.

<https://www.conceptioart.com/artists/atul-dodiya.html>

## **Videos :**

### Interviews

[http://www.youtube.com/watch?v=r\\_DDgp\\_xwe8](http://www.youtube.com/watch?v=r_DDgp_xwe8)

<http://www.youtube.com/watch?v=89mPkUpdLko>

<http://www.youtube.com/watch?v=soCjy--HMqU> JUST PUT PART 1 ANYONE WHO IS INTERESTED WILL FIND PART 2 ON THEIR OWN

<http://www.youtube.com/watch?v=MqJnHp9RPXQ>

<http://www.youtube.com/watch?v=XyqIQE6jTLs>

[http://www.youtube.com/watch?v=\\_XtJqDP6X48](http://www.youtube.com/watch?v=_XtJqDP6X48) ARTWORK CLOSE UP? OR SERIES CLOSE UP?

<http://www.youtube.com/watch?v=QHlYr9L5NPw>

<http://www.youtube.com/watch?v=BwFcvM1F-Mw> CONVERSATION?

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

<http://www.youtube.com/watch?v=BEUEV4KtgPI>

<http://www.youtube.com/watch?v=MqJnHp9RPXQ&list=PL4D0508CDDD9FC586>

<http://www.youtube.com/watch?v=soCvj--HMqU&list=PL4D0508CDDD9FC586>

<http://kochimuzirisbiennale.org/captivated-by-the-biennale/>

<http://asiasociety.org/blog/asia/asia-society-india-centre-offers-rare-studio-rendezvous-artist-atul-dodiya>

<http://www.ndtv.com/video/player/power-of-one/power-of-one-atul-dodiya-and-his-passion-for-art/237881> I AM NOT TOO SURE OF THIS ONE. WHAT DO YOU THINK?

## Installation View

<http://www.youtube.com/watch?v=2ZfKJ1XQCWc>

<http://www.youtube.com/watch?v=BquyTvNIP8Y>

<http://www.youtube.com/watch?v=giCWyNSfc-Y>

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