

TEMPLON

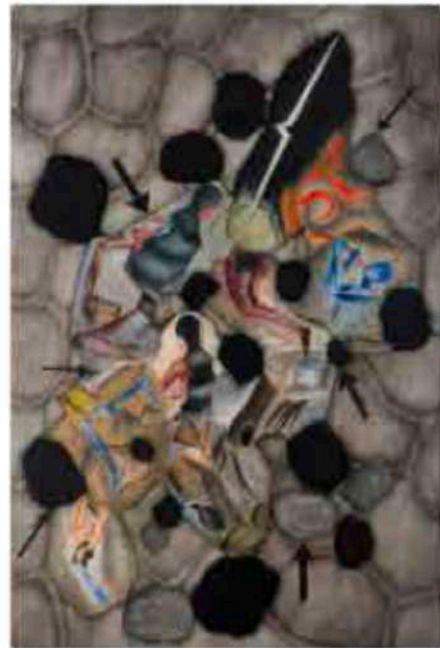
II

ATUL DODIYA

THE TIMES OF INDIA, 25 March, 2019

Atul Dodiya

Surreal splendour validates Atul Dodiya's brilliance in Black Petals V, in his first Parisian exhibition in five years, *The Fragrance of a Paper Rose*. The artist devised a brand new exhibition centering on the painter Morandi and celebrating the beauty of a world haunted by the fear of loss. This work belonged to a series of new hybrid works: paintings, installations and cabinets of curiosities.



A dialogue from Federico Fellini's film *La Dolce Vita* acted as the springboard for the exhibition: during a party in a room dominated by a painting by Giorgio Morandi, the host expresses his fascination for the painter's sense of calm and the beauty of the composition, before revealing the anguish he feels when contemplating this apparent serenity: 'Peace frightens me. Perhaps I fear it most of all. I feel it's only a facade, hiding the face of hell.' This tension between a sense of wonderment and the threat of destruction lay at the heart of Atul Dodiya's creations. By its very name and its understated magnificence Black Petals V became a leitmotif for a lexicon in the gradient of a cerebral aesthete which Atul has always been.

TEMPLON

ii

ATUL DODIYA

THE TIMES OF INDIA, 25 March, 2019

Atul Dodiya

Giving voice to the nayika she introduced and imaged in her inaugural solo exhibition at Gallery Chemould in Bombay 1991, Anju Dodiya wrote, "in this other world, she suffers only an artist's insomnia." In the subsequent 15 years, Dodiya has composed visual poems tinged in shades of both night and day, effecting layered works that narrate a balanced dualism of the unconscious. Though she adapts art historical sources as varied as Japanese ukiyo-e prints, medieval French tapestries, and Kiki Smith's contemporary figuration, the artist's own interiority and self-reflection are the primary catalysts for her imagination. After years of producing beauty with her watercolours, Dodiya tempered her work in by drawing in gray for a 2001 exhibition at Chemould; she said, "I no longer wanted to make the image so precious."



The work reads like a narrative steeped in metaphors, a condensation of the artist's internal monologue, which has been the locus of her practice ever since its inception. *Imagined Immortals* explores mortality, the fragile nature of the human body and the heroic aspirations that keep it going. The artist's inward looking gaze, ever present in her works, focuses here on the people that we choose to remember and how this act of remembering, grants them 'immortality'. It is through these acts (of memory-making) that we forget our own mortal nature and death then becomes a lie

At Art Dubai her work was called *Trance*, a 2016 watercolour soft charcoal and pastel on paper. Her paintings, acts of rebellion and exorcism, use the self-portrait form to explore the conflicts between inner life and external reality. The artist provides a new take on historical sources as varied as Indian miniatures, French medieval tapestries and newspaper photographs. Her paintings are striking in the contrast they create between the dramatic intensity of the subjects and the subtleties of how she produces them.