

Thota Vaikuntam

T Vaikuntam's (b 1942) works bear a profound richness produced by the contrasting primary colours, the ornaments and the caste marks. His characters, often womenfolk from the rural Andhra Pradesh are marked with an earthy voluptuousness, following a tradition of folk art.

Fluid lines, flat colours, broad figures and the occasional details such as gold jewellery or a parrot are a signature mark of the artist. Vaikuntham's characters express themselves by their gesticulations and not by their faces. The rather expressionless faces are complemented by the verbosity of the gesture clusters.



Village Couple | Acrylic on Canvas | 9" x 12" | 2011

Ramesh Gorjala

Ramesh Gorjala's (b 1979) characters derived from the epics and Indian mythology are imbued with multitudes of minuscule hybrid creatures that fill up the body of the main character as is seen in the long tradition of the *Naba-narir Kunjaban* or other such illustrations and sculptures. They form a rich permeated drape over the pictorial plane representing both the grotesque and the sublime. For him the continuous narratives have their sources in the myths which finally culminate into his Vishnu, Garuda, Hanuman and others.

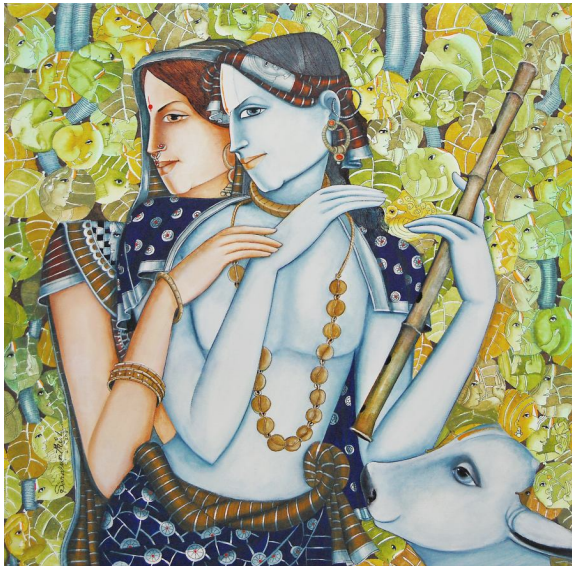


Vishnu | Acrylic on Canvas | 26" x 26" | 2011

Saraswathi L

A rich ornamental and classical Indian style appropriates itself on the canvases of **Saraswathi L's** (b 1975) style. The Indianness is furthered by rhythmic stylization and details in the backdrop of the canvas, where the foliage usually echo the metamorphic animals, or portraits of the gopinis.

Saraswathi's paintings mostly depict human life, women in particular or often the eternal relationship between the male and female - are akin to Lord Krishna, as the artist endows most of them with a flute. These characters are derived from stories (particularly from the epics Ramayana and Mahabharata, and from the Panchatantra) and myths and resurrected by the artist in her work.



Radha Krishna | Acrylic on Canvas | 24" x 24" | 2011

G Anjaneyulu

The apparently trite images of **G. Anjaneyulu** (b 1976) make their presence felt in their solitariness. Being only in their existence, the reticent objects clearly voice out their potential. Deeply inspired by Thiebaud's own, the artist resorts to hyperrealism – evidently exemplifying an experience of living in an age of the media and the artist's struggle to reach out to a global language in desperation.

Anjaneyulu's profoundly skillful handling of the paint and has an eye for recording the minutest details are a visual treat which also impart the objects their nuances. His recent series of paintings shows objects from day to day lives, mostly being tools. His interest in tools comes out from his deep involvement with the nearest and mundane. In the words of the artist, he would like to transcend their object value into aesthetic value.



Untitled | Oil on Canvas | 32" x 32" | 2011

Pandu Masanam

Pandu Masanam (b 1966) had his beginning in art from his native place in Guntur district of Andhra Pradesh. His teachers in drawing, colouring and composition filled in him the confidence to handle any medium and a quest to handle wash of his own style in water colours. His spirit of hard work despite hardships further enriched his line and form. He studied in JNTU fine arts college of Hyderabad where he was respected by one and all of his teachers and fellow artists because of his good work.

After participating in a number of art camps in the state he had established a studio of his own where he produced his best in oils and acrylics. He was well read not only in the history of art but also in Telugu classical literature especially Bhagavatham and drew inspiration to create series of paintings on Krishna and his great legend.

He was only 42 years when he peacefully passed away in his sleep in the second week of October 2010 at his studio in Hyderabad.



Hari Muralirava Dhari

Sreekanth Kurva

Sreekanth Kurva's (b 1968) animal world has the innate appeal with which one had admired the bold figures in the Russian children's books. The audience can hardly resist touching, comforting and cajoling them. Although the animals are evidently charged with an archaic strength, their endearing and appealing presence instantly bring them into creating an intimacy and warm nexus with the spectator.

The sheer energy of an enraged cockerel grasps the viewer's attention presently and the humped bulls inevitably recalls the cave paintings in Altamira, but Kurva is far more different from them stylistically. His intricately ornamental style with torn pieces of decorative papers and application of paint on them creates a signature style of the artist. The animals are rendered on plain white surfaces, without locating them on given landscapes or even a background, but their innate appeal makes it redundant for the viewer to look for such excesses of details.

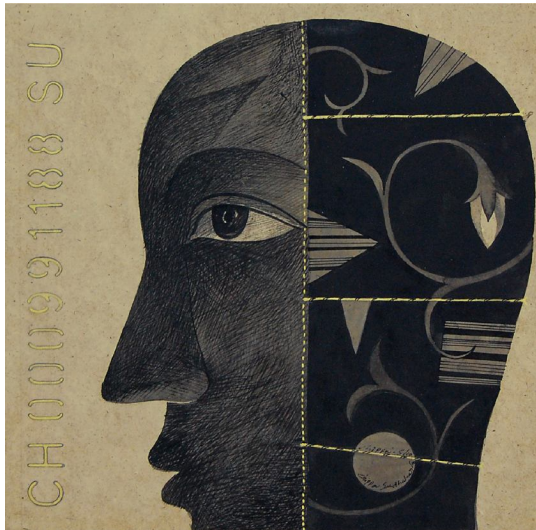


Bull I | Mixed Media on Canvas Board | 15" x 22" | 2010

Chippa Sudhakar

Unusually rich and schematically brilliant, **Chippa Sudhakar's** (b 1965) works share strong archaic features that recalls Egyptian, Minoan or Cretan art. The figures and the picture plane are coalesced with layers of geometry and a stylization of his own - which often shares Modiglianesque elongation, but are evidently more Indianized. Shudhakar's archaism comes from his rural background and blends into a unique craft of laying colours on wood and carving them. Quite often there would be metal sheets such as copper and wires balancing the wooden textures and the colour palette.

The relationship between man and woman seen with subtlety and village life is an obvious subject matter to him, but equally important are dreams and visions almost to a prophetic scale that perhaps indicate the uncharted future and the destiny of human life. The mood evoked by his works can hardly resist thoughts of Chirico's poignance and sombreness.



Barcode II | Mixed Media on Wood | 12" x 12" | 2010

DVS Krishna

DVS Krishna's (b 1973) work explore gender politics specific to women in relation with their position in the society. His appropriated forms of the feminine portraiture with an emphasis on the wide eyes and the bold graphic quality underline their pregnant silence and their journey into an uncharted time; their neutrality and yet inevitable presence.



Gossip Girls III | Acrylic on Canvas | 30" x 30" | 2011

Sachin Jaltare

Sachin Jaltare's (1969) works carry the influences of Abstract Expressionism since his days in the JJ School of Art. Sensuous and pliable, the mellowed images evoke both an ethereal and mundane feeling.

The communion of the man and woman, apparently Siva and Parvati surfacing repetitively in his works appear as only partially visible beings – a treatment so justifiably employed to render an ethereal affair.



Untitled | Mixed Media on Canvas | 12" x 12" | 2011