# galleryVEDā

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Hyderabad, popularly known as 'The City of Pearls', is a center for vibrant art, architecture, tradition, and literature and is at the crossroads of the metamorphosis of Indian culture! History reflects in every aspect of the city, including art, from the narrow gullies and traditional bazaars to the elegant buildings and exquisite cuisine. The city houses a unique & exceptional blend of Qutub Shahi structures, a touch of the Mughals, and the Nizams' legacy. Telangana always had this abundant artistic talent for centuries. The sculptural heritage of the valiant centuries old Kakatiya dynasty plays a notable role in the city's art society.

Hyderabad has it all: the artists, the inspiration, and the passion needed to create something uniquely beautiful! The history of the region is its greatest asset when we think of art. The city houses legacies & legends of artists from a bygone era and ever immortal. Artists from Telangana, Andhra, and all over the country come to Hyderabad to experience and get inspired by the city's magnificent heritage and leave their imprint on its ever-growing cultural fabric. The City of Nizams has produced some of the best artists globally. To celebrate their spirit and talent, "Gallery Veda" is showcasing the artwork of some of the most renowned artists from Hyderabad.

Curator Annapurna M



Aelay Laxman
Poolamma Series
Acrylic on Linen canvas
27" x 27"
2021



Aelay Laxman
Poolamma Series
Acrylic on Linen canvas
27" x 27"
2021

# **Laxman Aelay**

b. 1965BFA , JNAFAU, Hyderabad.MFA, JNAFAU, HyderabadPhD ,EFLU, Hyderabad.

Dr. Laxman Aelay is born in 1965 at Kadirenigudem village of Telangana, Aelay Laxman is highly reputed artist for his contemporary depictions of the rural Telangana imagery. Like many other successful artists, he too started his artistic journey as a sign board artist and illustrator before coming to the mainstream art. Now, Awarded PhD from The English and Foreign Languages University, Laxman completed his Masters in Painting from Jawaharlal Nehru Architecture and Fine Arts University, Hyderabad and worked as an Art director for films. He is credited with numerous important shows and was part of several art camps held in India and abroad. Laxman's vibrant quasi-realistic paintings and arduously drawn imagery evoke a sense of apprehension and nostalgia. His men and women in typical Telangana attire proclaim their cultural identity. His first solo show in 90' was titled, 'Images of Kadirenigudem', on the name of his native village. From then on, the representation of Telangana life in all its vitality and vigor become his personal visual idiom even in his recent one man show, 'Fellow Travelers' in 2014. The paintings at his very recent solo show in Jehangir Art Gallery, Mumbai, titled 'Fellow Travelers' demonstrate highly skillful renditions of portraits layered with imagery taken from folk arts of Nakashi, Kalamkari, Paithan etc. These larger-than-life size hyper realistic images of street performers, itinerant bards and tantalizing common people are built and rebuilt over multiple layers of motifs that burst from his subconscious memory revealing predicaments of oppressed communities.



Anjani Reddy Swarna Ganesha Acrylic on canvas 30" x 30" 2021



Anjani Reddy Swarna Durga Mixed Media on canvas 18" x 18" 2021



Anjani Reddy Swarna Lakshmi Mixed Media on canvas 18" x 18" 2021



Anjani Reddy In Tune With Nature Acrylic on canvas 30" x 30" 2021



Anjani Reddy Spring Acrylic on canvas 12" x 12" 2021

# **Anjani Reddy**

b. 1951

1971-76 National Diploma In Painting, JNTU, Hyderabad

2004-2011 Worked and Retired as Head of the Department, Painting, JNTU, Hyderabad.

The Process of Painting originates from a sub- conscious state of mind, where the images stored in the psyche start taking shape into a form that is gradually built up with the help of lines, textures, design, Line and color into a Work of art'. The subject matter of my paintings is either nostalgic or from imagination based on dreams, fantasies and beautiful experiences of life. I enjoy creating beautiful compositions that transport the viewers into my world, with grace full female figures amongst their natural environment, color fully dressed in traditional attire, leisurely engaged in day-to-day activities . Apart from this, most of the time there is a lone female figure in solitude, having a dialogue with nature, while a bird perched on a nearby branch watches silently. The thought of applying myself to serious aspects of human existence occurred to me, but my attempts to portray them turned futile. Having realized my inability to find inspiration from the harder side of lite, I reverted to my forte of painting "The Women' resplendent in all her glory, as a tribute to the female form.



Bharath Yadav Sayam Acrylic on canvas 12" x 12" 2021



Bharath Yadav Sayam Acrylic on canvas 12" x 12" 2021



Bharath Yadav Sayam Acrylic on canvas 12" x 12" 2021

## **Bharath Yadav Sayam**

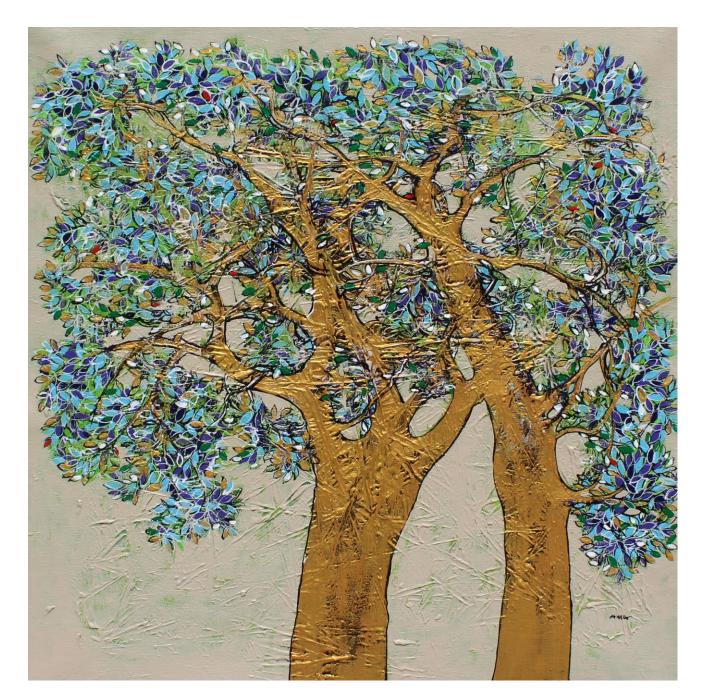
b. 1977 BFA 2002, SV College Of Fine Arts, Hyderabad MFA 2002-2004, HCU, Hyderabad

At first glance itself one can discern the constant presence of the bull and cow in the works by Sayam Bharath Yadav. The artist's affinity towards this selected section of domestic animal reaches out to the viewer instantly. The artist portrays and relives his affection and relationship with these animals through his work, consistently. The memories and experiences shared with these animals during the childhood days have gradually become the primary core and content of his work.

The artist in the present series of works often comments and explores social issues. The animal becomes a symbol and represents 'nature' in a few works, where the artist talks about the perils of pollution. The ever-expanding peripheries of the concrete buildings that endanger the flora and fauna are also highlighted and expressed in the works. The artist rejoices in recreating the various types of bulls in his work, the Duliah, Sukka, and Gujar all make their way into his work. Each with peculiar characteristics and features stands for the region of the country to which it belongs. In a way, these forms of myriad colors and aspects rejoice the very essence of diversity and oneness.



Bhaskar Rao B Tree of Life Acrylic on canvas 24"x 24"



Bhaskar Rao B Tree of Life Acrylic on canvas 24"x 24"



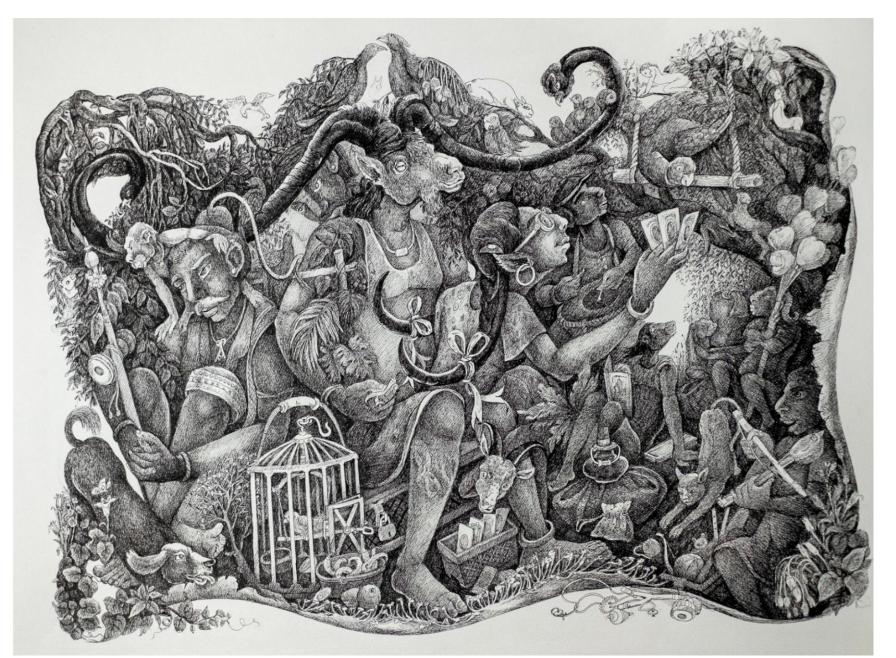
Bhaskar Rao B Tree of Life Acrylic on canvas 24"x 24"

#### **Bhaskar Rao B**

b. 1975

MFA Painting, SN School of fine arts, HCU, Hyderabad 2001 BFA Painting, Andhra University, Visakhapatnam, AP 1999

As an artist, I want my landscapes to convey reminiscences of my feelings and senses - touch, smells and sounds, collected from the places where I have lived. After exploring different subjects like streets, figures, I found a calling for nature. Consequently, large volume of my work covers widespread, vast landscapes with land, water bodies and skies. My leitmotif — "'The Tree" has remained constant as part of my oeuvre over the years in my career as a painter, this is because of deep and innate bond with trees that I cherish , which grew along with me in a rural Indian hamlet. In India, trees enjoy a seminal place in mystical and spiritual realm, going beyond functional domain of just giving fruits and shade. They stand tall as sentinels, saving us even when our greed destroys them.



Gouri Vemula Pen and Ink 22" x 30" 2020



Gouri Vemula Pen and Ink 22" x 30" 2020

#### Gouri Vemula

b.1972

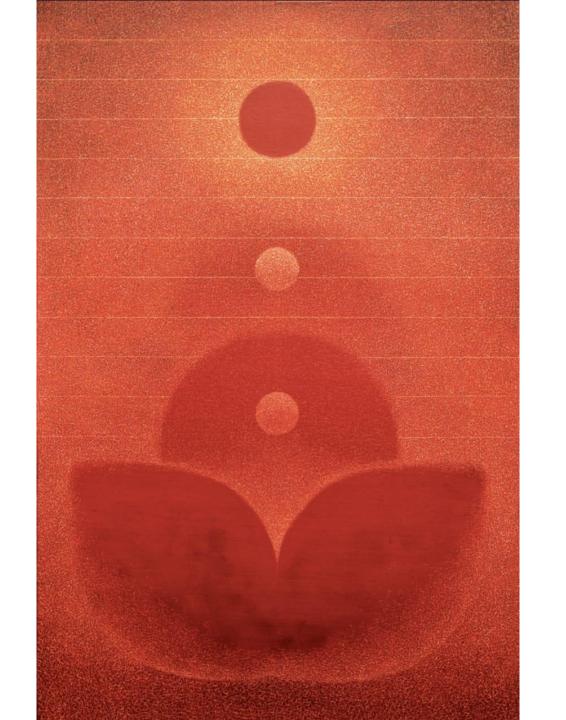
MFA Print Making ,Sarojini Naidu School of Arts, University of Hyderabad BFA Painting, JNTU, Hyderabad

Drawing inspiration from the forest nearby her home and indigenous traditions of Indian traditional iconography, Gouri creates a magical, fantasy world where real and imagined chimeric creatures sit around or roam uninhibitedly, sometimes peeking through, sometimes camouflaged within the foliage, and at other times, asserting distinctive identities. The artist's initial training and practice as a printmaker – she completed her MFA from Sarojini Naidu School of Art, Hyderabad, along with a Drawing Master's course – becomes clearly evident in her skilled compositions. While she borrows from nature, rural and urban settings, and iconography, what makes her work compelling and unique is that in each of her works there is a close and harmonious intermingling and interconnectedness of the creatures and human figures with the landscape settings. In both her mutely colored, mixed media works and black-and-white and sepia-toned art, Vemula makes effective use of negative spaces to bring in an element of drama to these serene surroundings, thereby allowing relief to viewers from the overpowering detailing.



#### Devulapalli Hanumantha Rao

Dharana - 16; As senses are observed in the heart, reach the center of the lotus.... 36" x 36" Oil on Linen canvas 2021



Devulapalli Hanumantha Rao Transcend 36" x 24" Acrylic on canvas 2021

## Hanumantha Rao Devulapalli

b.1963

BA (Socialogy, Economics) Osmania University, Hyderabad

My work is an interpretation of my experiences of a quite journey into a deep musing towards a world of ecstasy and elation – my meditations. The artwork is the result of stabilizing those layers of constantly moving imageries which reside in the far reaches of mind onto the canvas. The process is an intense and intricate execution. With layers of colors and lacerations.

The idea is to create an image that is pleasing, calming the mind and that takes the viewer in to a meditative state of mind.



Nagesh Goud B
Lord Krishna
Metallic Acrylic and Ink on canvas
30" x 30"
2020



Nagesh Goud B

Lord Rama Goddess Sita

Maa

24"x 36"

Metallic acrylic and ink on canvas

## Nagesh Goud B

b. 1965

1993 BFA with University Gold Medal from College of Fine Arts, Jawaharlal Nehru Technology University, Hyderabad.

The myths, dramas that hold the great Indian tales of heroism, resolution, stories of the Ramayana and Mahabharata, have become an inherent part of Indianness that continue to have a mimetic hold on the present day too. For Nagesh Goud traversing a stylized figurative it was an instinctual decision to take symbolic illustrative from these stories as agents that fuse into his forms of men and women. They are mythical yet have a pastoral feel to them.



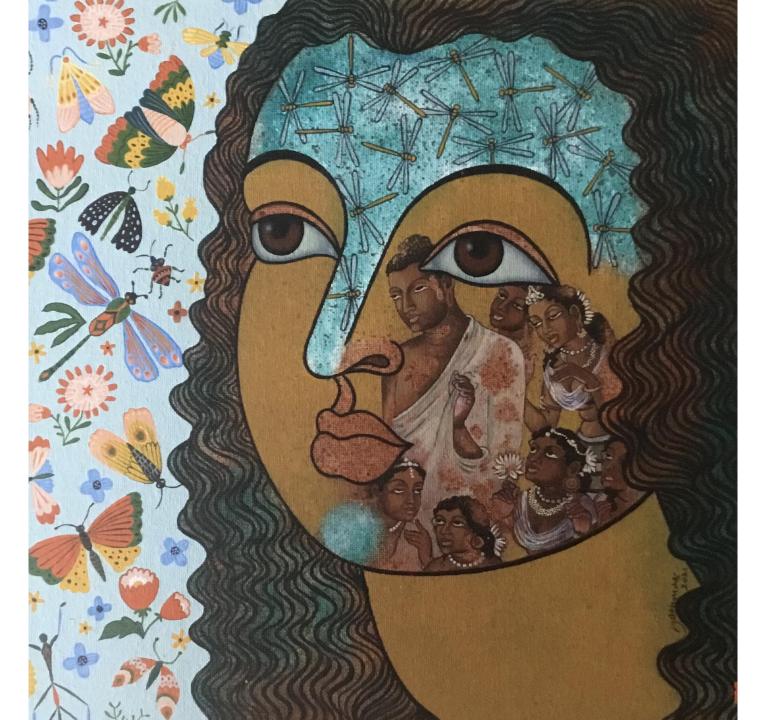
Priti Samyuktha
Acrylic on Canvas on
Board
12" x 12"
2021



Priti Samyuktha
Acrylic on Canvas on
Board
12" x 12"
2021



Priti Samyuktha
Acrylic on Canvas on Board
12" x 12"
2021



Priti Samyuktha
Acrylic on Canvas on
Board
12" x 12"
2021

## **Priti Samyuktha**

b. 1977
BFA, 2000,JNTU, Hyderabad
MFA,2001-2003,HCU,HY
PHD,2015-2021,Gulbarga University, Gulbarga.
Head of the Department Painting, JNAFAU, Hyderabad.

Priti Samyuktha's self depictions redefine femininity bringing everything\ into the space with inquisitiveness. Her works appear to be autobiographical, lyrical and cling to the 'traditional' roots that can be seen profoundly, is her 'persistence of memory' is deciphered deliberately within the contours of the image the imagery that is derived from her household things such as old pillow covers. Her nostalgic opus, inspired from oriental zest, against a multi-layered background, sings the lullaby of the past and the celebration of present as she affirms, 'journey is more important than the destination A graduate in Painting and Printmaking, Priti learnt the possibilities and nuances of all possible mediums.

Now, working as the Head of the Painting faculty at Jawaharlal Nehru Architecture and Fine Arts University, Priti indoctrinates the importance of the hard work and perseverance become a successful artist and stands as an example. One of the only few prominent women artists of Telangana, Priti consciously renders her muffled spaces with flora and fauna as she believes that women are always strongly associated with design and decoration. Hence the self portraits show dissimilar attires with fashionable hair dresses and with meticulously painted floral designs all over the canvas. Her works emerge as chronicles of her life, family and neighboring world echoing intransigent social norms and the multifaceted roles of women. In an unfussy engagement with her work, one can see a kind of disinterestedness in exercising profligacy of imagery other than the crawly creepy floral motifs as apparent in her small-scale work mostly done in ink using masses of lines and cross hatchings. By doing so, Priti gives an utmost attention to the expressions of the portraits which evoke a sort of narcissism occupying the entire surface. The narcissism, however, is a necessity while dealing with men around her at various contexts on and off the campus



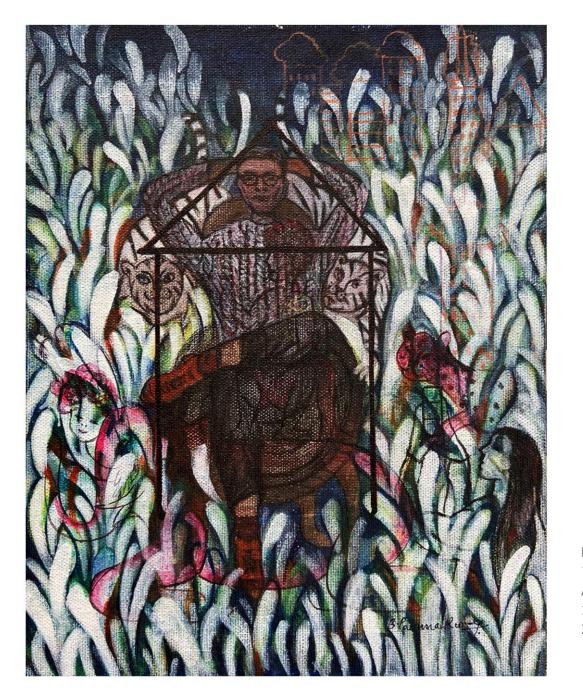
Padma Reddy B Show Time-2 Acrylic on Canvas 12" x 10" 2021



Padma Reddy B Show Time Acrylic on Canvas 10" x 8" 2021



Padma Reddy B
The Matriarch
Acrylic on Canvas
10" x 8"
2021



Padma Reddy B
The Patriarch
Acrylic on Canvas
10" x 8"
2021

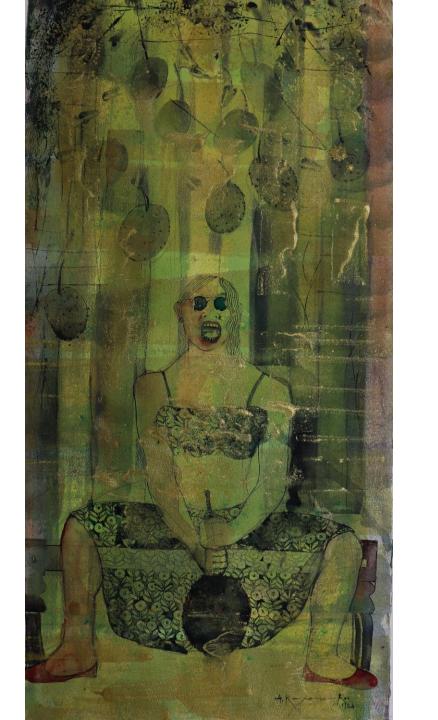
## **Bommareddy Padma Reddy**

b.1964

Diploma in Painting, College of Fine Arts, JNTU, Hyderabad 1985 Post Diploma in Printmaking, Faculty of Fine Arts, MS University Baroda. 1990 Post Graduation, Ancient Indian History, culture & Archeology

"As art for me a basic form of expression, my work is totally experiential that caters to the very personal experiences at different points of time and varied situations. The experiences traverse from time to time and demand to be nourished visually.

Today, contrary to the earlier rudimentary expressions of rebellion, contradiction and passion, the expressions are much more sedated and balanced encompassing 'acceptance' and 'adaptation' to many of the social diktats and 'mandated' platforms. The streak of self proclamation and 'me' as the protagonist though still evident in works like 'show time', the other works speak of simple and happy times of family with the grand parents. The set of four works, in a nutshell, are the images of my family which can actually be a narrative of any family seen through the eyes of a woman."



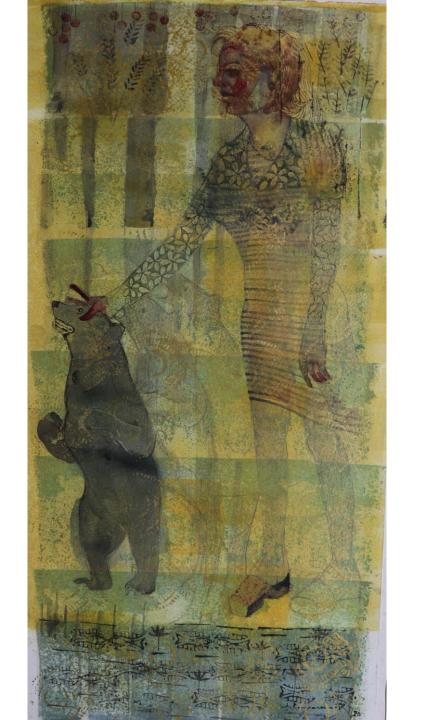
Rajeswara Rao A My New Farm House Mixed Media on Paper 2.5'x 1.5' 2021



Rajeswara Rao A My New Farm House Mixed Media on Paper 2.5'x 1.5' 2021



Rajeswara Rao A My New Farm House Mixed Media on Paper 2.5'x 1.5' 2021



Rajeswara Rao A My New Farm House Mixed Media on Paper 2.5'x 1.5' 2021

### Rajeswara Rao A

b. 1960 BFA -1983, Andhra University MFA -1990, Hyderabad Central University .

People have been my muses – always. The labyrinth of external resource- just superficial amazes me. Soaking in the pleasures, desires, wants and needs of the maze of people around me and who I come across, I celebrate their appearances, their happiness – their courage to flaunt, decipher themselves with a new abandon thrashing their inhibitions if any and creating cervixes in the social milieu to fit into the 'high society'. Pretensions are a need here that alternate into a necessity. I am concerned with the 'high' of these pretensions - so what if one loses oneself in the middle of confusions and understandability over the time. That would be an entirely different canvas - maybe later. I am like a mediator – a felicitator between the situation and the people in it. Relying more on my photographic memory I explicitly carry out the snapshot without telling stories and refraining from the formal narrative. A take off from the newfound riches of the illiterate landlords, the glitzy TV serials, professionals released from the cocoons of traditionalist and village upbringing, the gullible young men and woman profusely trying to fit into the 'elite' – The need to identity change, the need of the unnecessary, the compulsive metamorphosis-resulting in a new aesthetics fascinate me, turning the frightening consumerism into an amusement rather than a negativity to reckon with. The raw passion intoxicates me to delve into their physical persona and a little on their reveler psyche – in turn allowing myself to indulge in their intemperance. It is totally Indian.







Srinivas Reddy B Untitled Painted Aluminum 12" X 8" X 8"







Srinivas Reddy B Untitled Painted Aluminum 12" X 8" X 8"

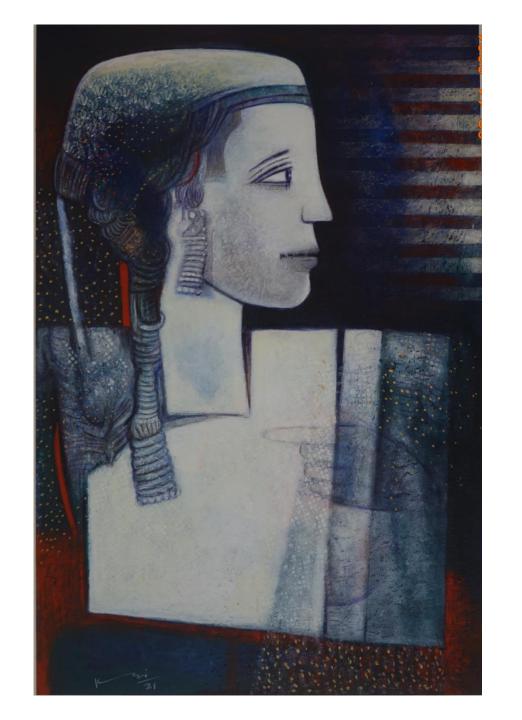
## **Srinivas Reddy Bolla**

b. 1962

Diploma ,Sculpture, JNTU College of Fine Arts, Hyderabad winning a Gold Medal

Post-Diploma, M S University Baroda

Sculptor, painter, Principal of a fine arts college, National award winner, contributor to the beautification of Greater Hyderabad... these are just a few of the things Bolla Srinivas Reddy is. His current engagement is his concept called 'Swayambhu'. He has been struck with the concept for a while and has kept it alive through time by creating sculptures and drawings based on the singular idea of Swayambhu which he explains as the 'Genesis of a creative impulse'. He drew and sculpted whenever the concept tugged at him and now his list is complete. For Srinivas Reddy, Swayambhu is existence; it is the self-manifestation of the omnipresent Brahman; it is the birth of a creative force and genesis of emotive expressions.



Srinivasa Chari K Egg tempera and acrylics on a board 24" x 16" 2021



Srinivasa Chari K Egg tempera and acrylics on a board 24" x 16" 2021



Srinivasa Chari K Egg tempera and acrylics on a board 14" x 14" 2020

#### Srinivasa Chari K

b. 1964

Diploma in Painting from JNTU, Hyderabad and a Masters of Fine Arts from University of Hyderabad.

Mural Painting (Jaipur style Frescoes) from Banasthali Vidyapeeth Rajasthan.

Worked as Head of Department of Painting & Sculpture at P. S. Telugu University, Hyderabad.

Srinivasa Chari's chosen medium egg tempera is rare and old. More durable than oil and with a luminosity like watercolor. Chari's preferred medium offers a lot to experiment with the surfaces. He scrapes more and more to create interesting-colored patterns and fascinating textures in his paintings. The use of Egg tempera and Acrylics both in opaque and transparent form offers many advantages to the artist to embrace a challenging consequence. This unique medium complements Chari's thought process and expression. His subject dwells into the human relations and the world around.



Sreekanth Kurva B Mixed media on Paper 12"x10"

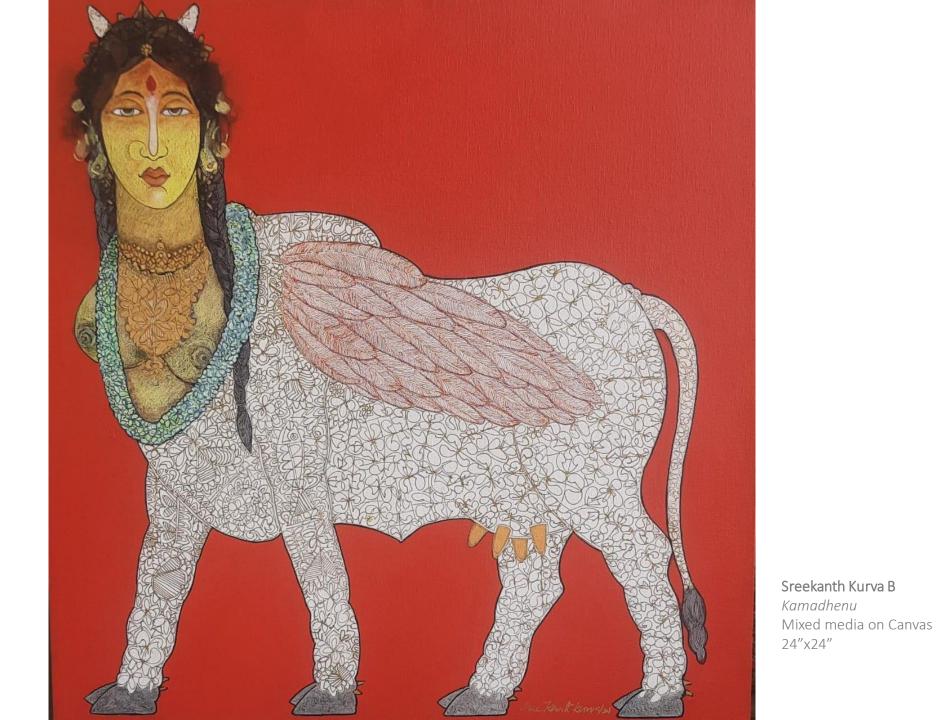


Sreekanth Kurva B Mixed media on Paper 12"x10"





Sreekanth Kurva B Mixed media on Canvas 7.5" Dia

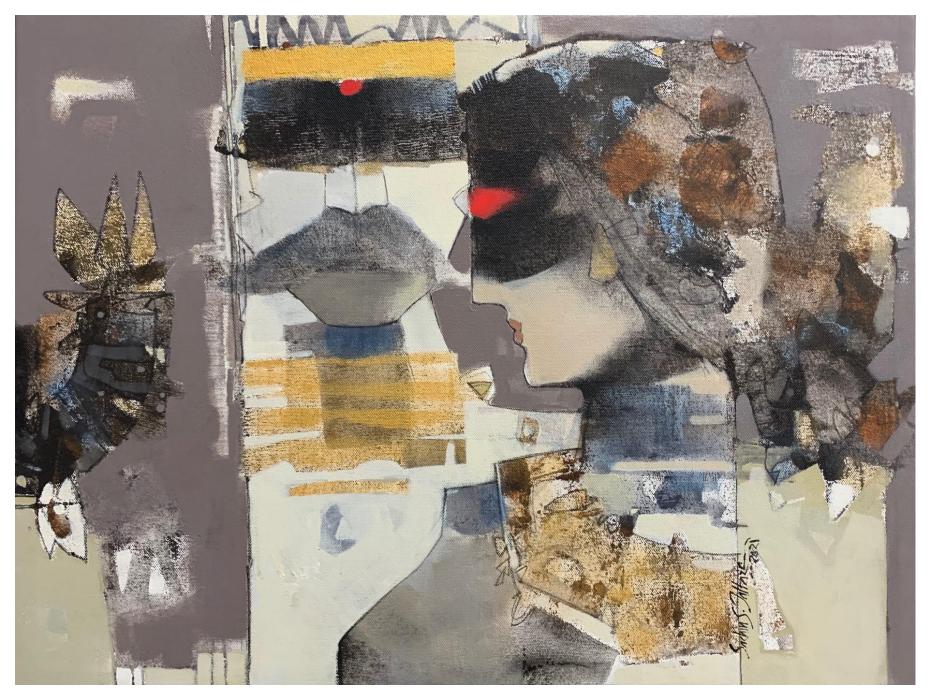


#### **Bholla Sreekanth Kurva**

b. 1968

JNTU, Hyderabad 1994 MFA, MSU Baroda 1996

Evident in Sreekanth's development of the visual language is the strong and emphatic resonance to the folk and tribal art tradition. The simplicity of form, the naivety in re n d e ring, t h e vibrant, pulsating and energetic colors and the inherent native power mark it as very regional. The colors are the potent dimension of his works. Employing royal and spirited purples, contemplative blues, passionate reds, nature greens, or kaleidoscopic spectrum particularly in his roosters, one would imagine that they would symbolically be representative of the animal. Rather he creates a paradox using purples and greens for the bull, the browns for the fish and goat, especially the fish that lends itself to kaleidoscopic manipulation of colors and tones. With arbitrary colors, juxtaposed with textile appliqué tradition and schematic reduction of forms to potent symbols Sreekanth's works manifest a decorative sensibility peculiar to group of artists working in Hyderabad and also resonates with the regional cultural derivatives of the Madras art Movement.



Sachin Jaltare Mixed media on Canvas 18"x24"



Sachin Jaltare Mixed media on Canvas 18"x24"



Sachin Jaltare Mixed media on Canvas 12"x12"



Sachin Jaltare Mixed media on Canvas 24"x24"

#### Sachin Jaltare

b.1969 1991 BFA ,University Of Nagpur.

Sachin Jaltare from Hyderabad has participated in multiple group & solo exhibitions in a three-decade long career. Jaltare's acrylic and mixed media works explore the tango of form and formlessness, energy and desire, and the mortal and divine. He combines figurative and abstract elements fluidly to weave an engrossing narrative that is both authentically Indian and contemporary. Tapping into his innermost self, the artist gets immersed in understanding and re-establishing oneness with the 'Absolute'.

Sachin Jaltare's visual renditions seem to be in a continuous process of metamorphosis, yet each stage is complete. The visual vocabulary is minimalistic and geometrical. Unnecessary details and clutter get diminished, while the natural elements and figures make their presence felt, seamlessly merging into the space as part of a unified existence. The harmonious assimilation and distribution of colors and tints grant a soft gradation and apparent depth. Sachin Jaltare's artworks exude a mystic charm, with the earthy and neutral avatar of the figures accentuating their ubiquitous appeal.

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