

KALAKRITI

ART GALLERY

THOTA VAIKUNTAM

55  
అంబేద్కర్

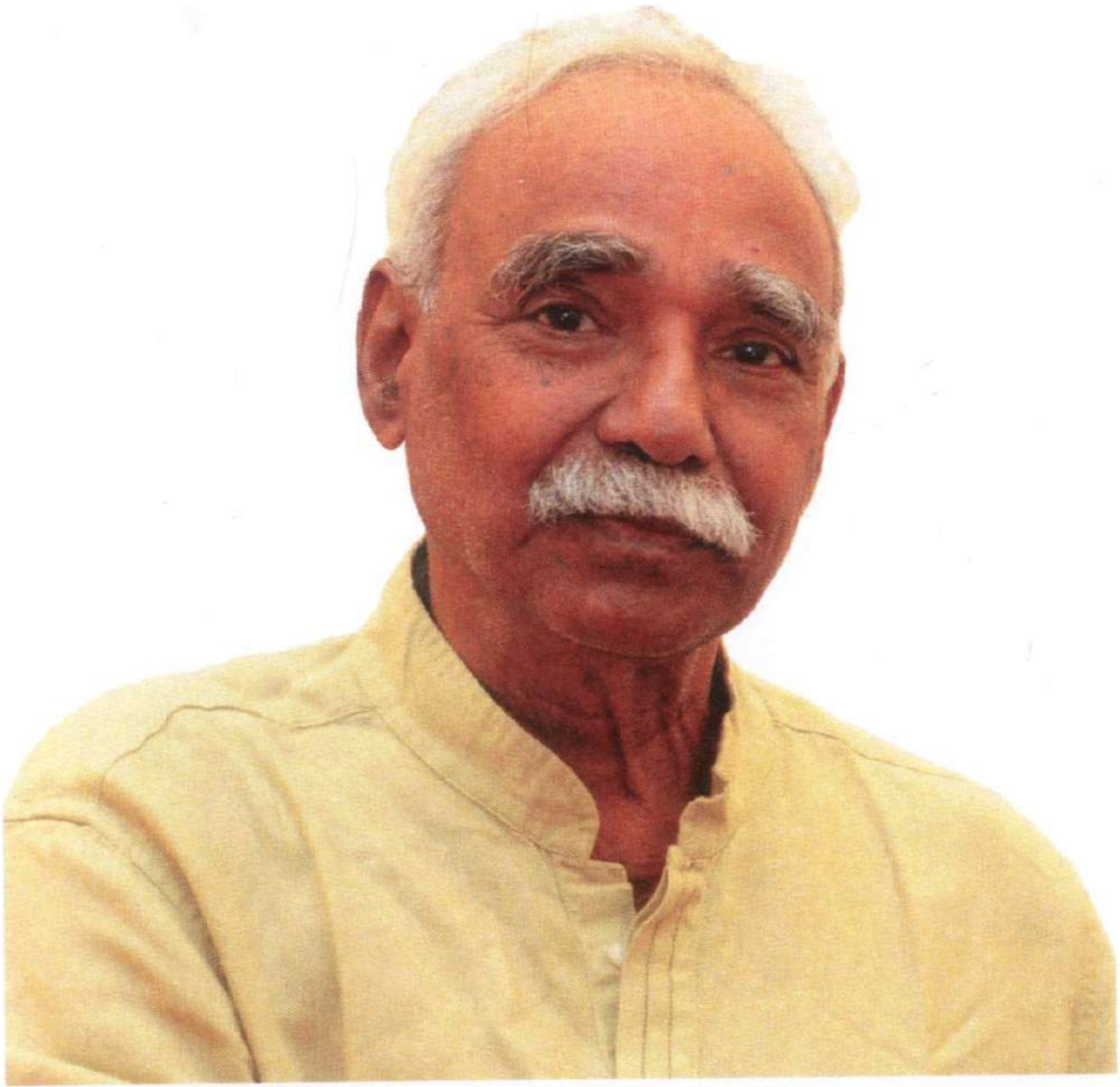


K A L A K R I T I

ART GALLERY

# Thota Vaikuntam

Exclusive Drawings, Charcoal - **Circa 1981-86**  
and Sculptures



The name Thota Vaikuntam instantly conjures a vision of figures, mostly women, and man, in particular, is frequent subjects for his works clad in brilliantly hued garments grafted on to local tradition through his choice of subject and costume. One might argue, as indeed does the artist, all subjects are dressed in vivid primary colours, and have perfectly interchangeable heart-shaped faces with voluptuous lips.

The progression is interesting to see, especially since most people are not as familiar with Vaikuntam's earlier works. One gets the impression that they have grown larger than life.

Vaikuntam's muses will always remain the same; he was inspired decades ago by what K.G. Subramanyan, one of his teachers, had said: "Do what is in your story."

Born in Telangana's Burugupalli, Vaikuntam has always been driven to his subjects close to his roots, his works subjects concentrated on his immediate surroundings. Vaikuntam's art has a sense of strength to it, a power that emanates from the paint or charcoal that he applies to the surface, from his controlled lines, and from the fine strokes that he executes.

Vaikuntam is famous for his colourful paintings. However, like every other artist of his genre, he started with charcoal when he was still exploring art.

His early series of works depicts everyone and everything from the village – scholars, farmers, devadasis, utensils, pots, measuring scales and doors. The series reflects the various shades and ethos of rural India and is a revelation of the inspiration that he draws from life around him. And the inspiration continued, as the art evolved.

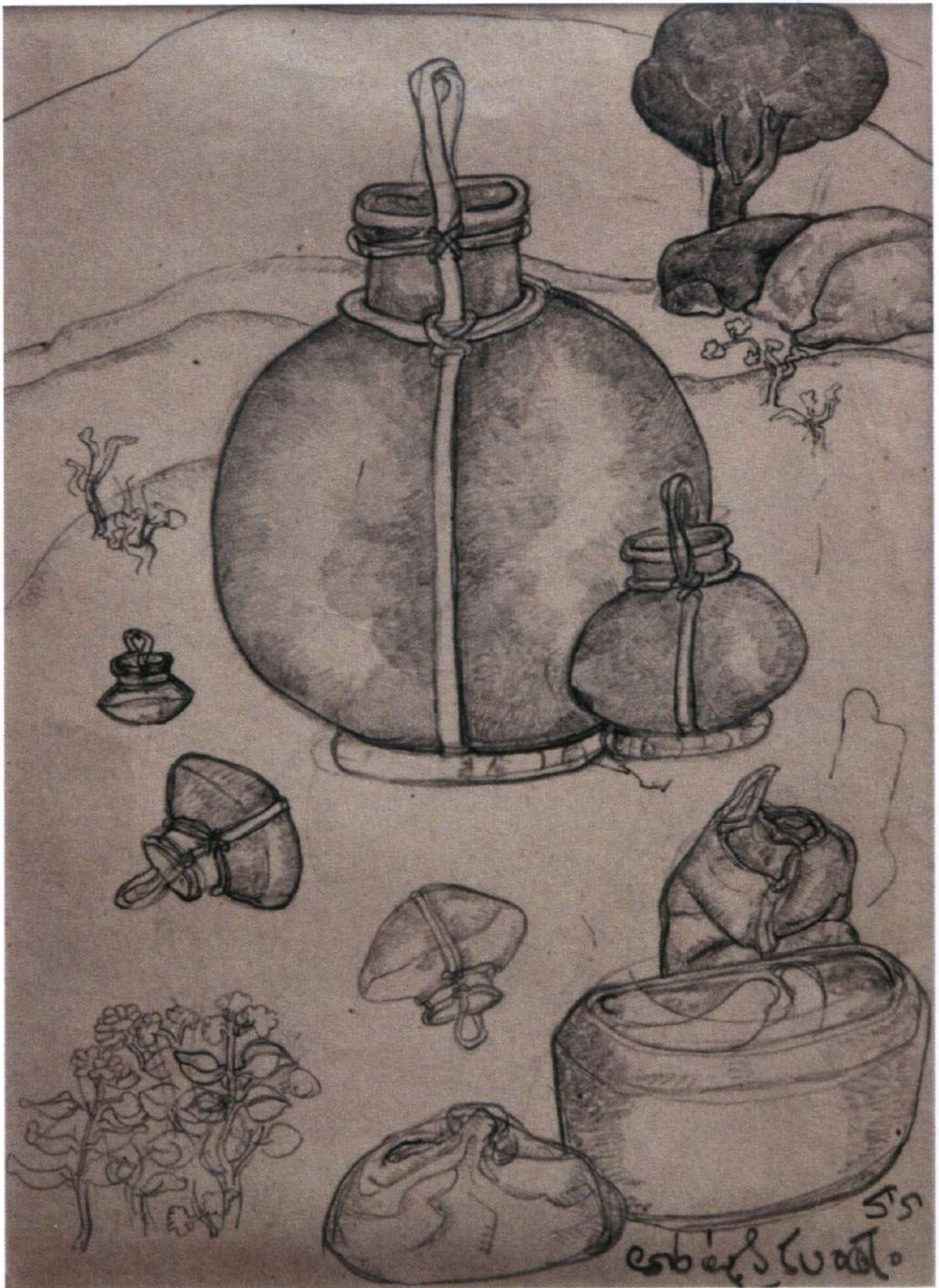
His graphite and charcoal work infused with the interplay of sombre shades, the edge of the lines in the works seem to blend up by an invisible stroke. His artworks glow in the brightness of their own which halo him in a way that he forever belongs to rural, rustic Telangana and in no other topography.

Thota Vaikuntam has worked steadfastly over the years pursuing a singular vision to formulate human image in union and solitude located simultaneously in the present and in conversation with its antecedents in the past'.

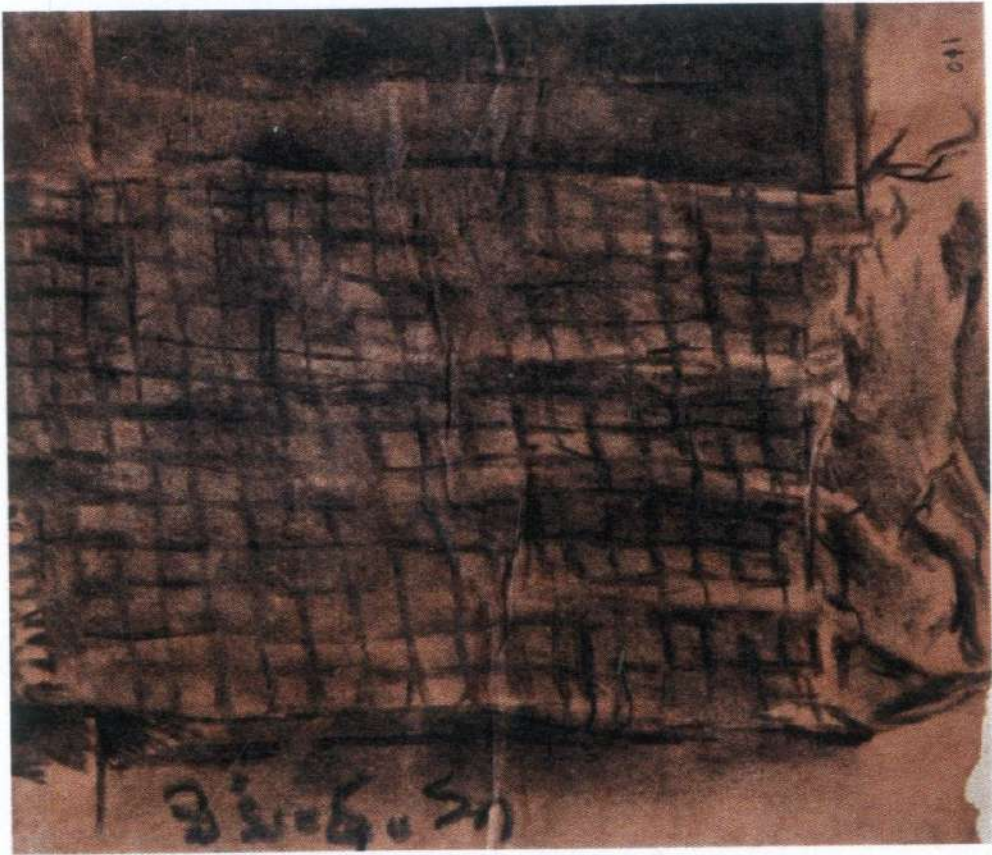
## STILL-LIFE AND STUDIES

The term 'Still-Life' itself is a contradiction, for life is never still and things in this world refuse to sit still. Perhaps the illusory glory of the realistic image perfectly painted and its implicit ageless quality accounts for its appeal in art.

Thota Vaikuntam's works ooze the nostalgia for a slow-paced rural life and its everyday affairs. His drawings of still-life are no exception as he delineates the most mundane objects like clay pots, mats and clothes, representing the intrinsic domesticity.



Untitled | Graphite & Charcoal on paper | 7.4 x 5.4 inches | circa 1981-86



Untitled | Charcoal on paper | 6.2 x 7.2 inches | circa 1981-86



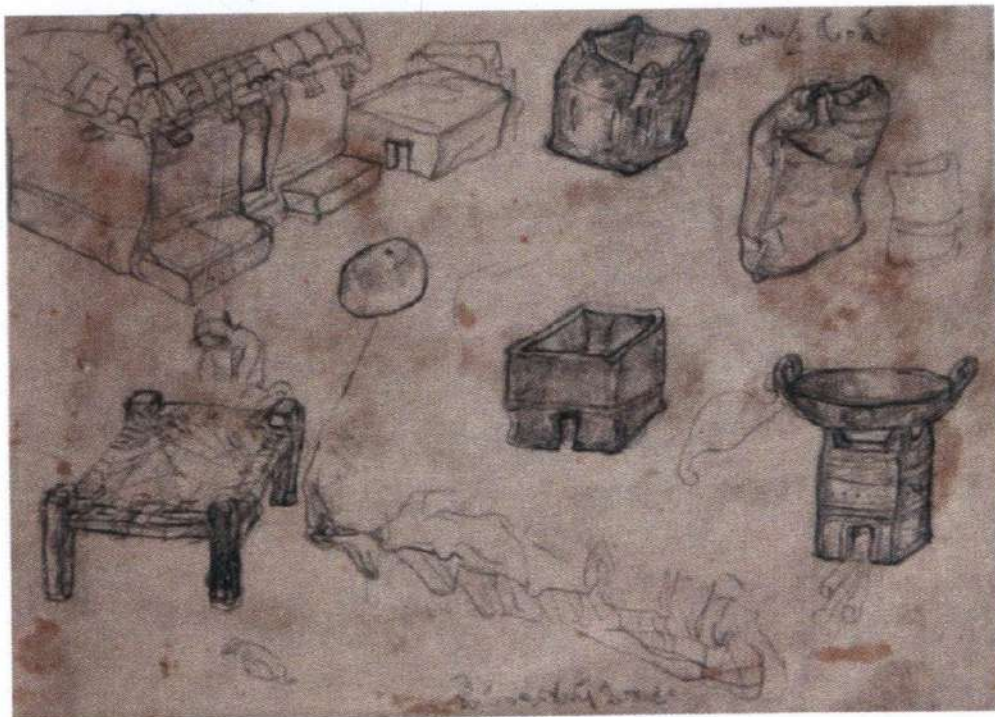
Untitled | Mixed Media on paper | 7 x 10 inches | circa 1981-86



Untitled | Charcoal on paper | 14.3 x 10.4 inches | circa 1981-86



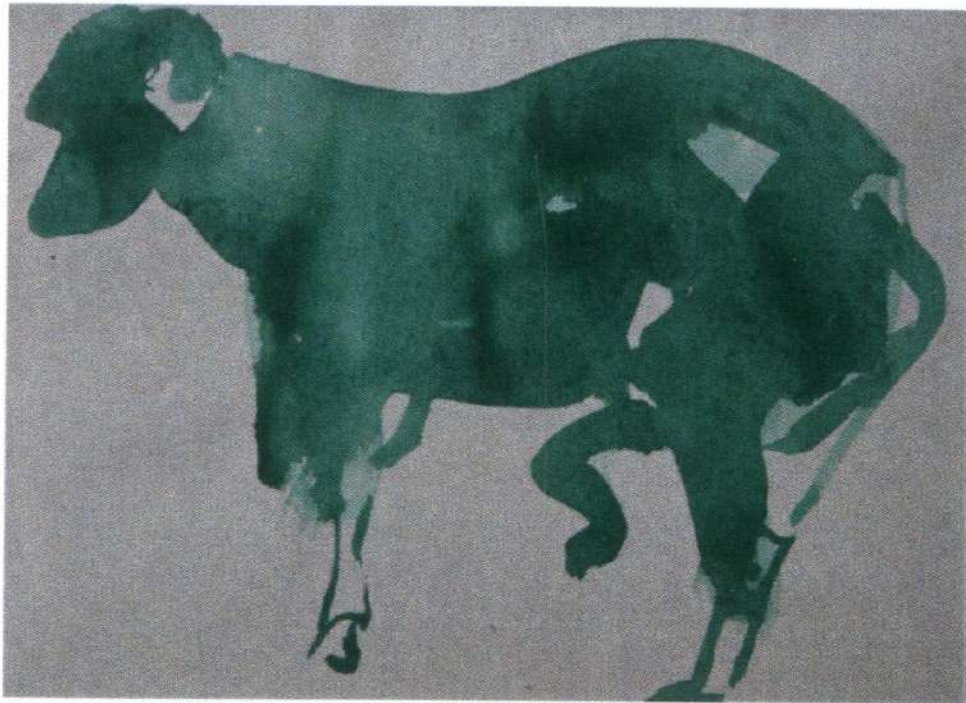
Untitled | Charcoal on paper | 6.4 x 8.4 inches | circa 1981-86



Untitled | Charcoal on paper | 5.3 x 7.3 inches | circa 1981-86



Untitled | Graphite on paper | 7 x 4.2 inches | circa 1981-86



Untitled | Watercolour on paper | 5.3 x 7.4 inches | circa 1981-86



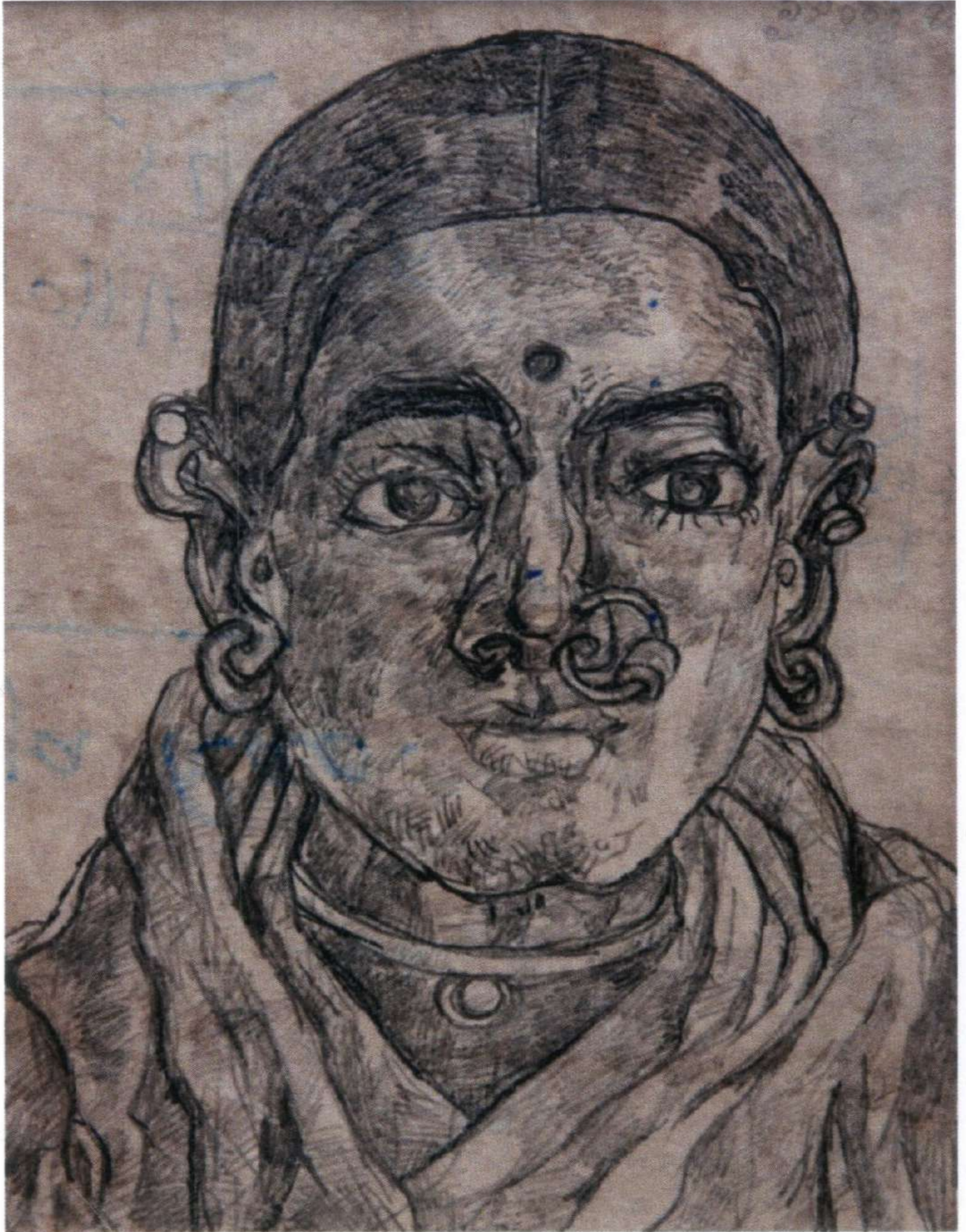
Untitled | Charcoal on paper | 7.1 x 6.1 inches | circa 1981-86



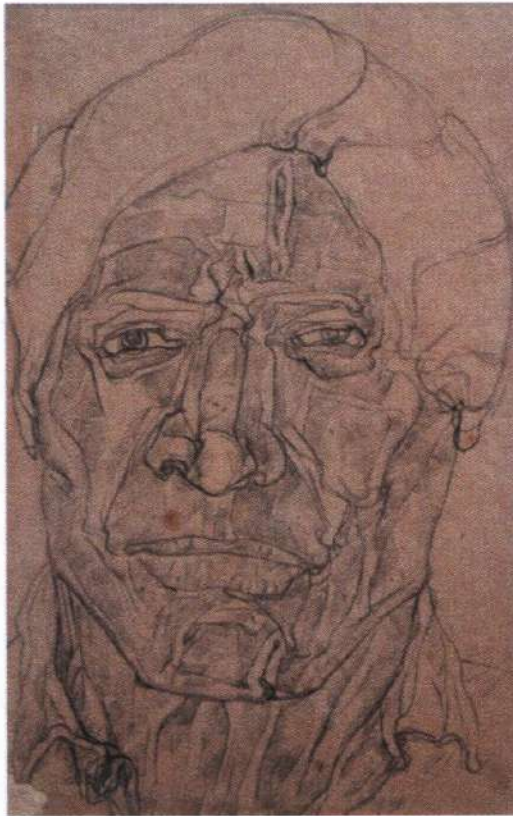
Untitled | Charcoal on paper | 14.5 x 10.7 inches | circa 1981-86

## PORTRAITURE THE FACE OF A PEOPLE

Portrait painting, as a genre, attempts to capture the personality and emotional state of the subject. Vaikiuntam's penchant to encapsulate the sheer character of a person through his/her portrait impelled him to render them with lines of distinct manner, be it angular, fluid or decorative. His brilliant use of charcoal and graphite turns the pictorial surface into a tangible and breathing one, textured with pores, wrinkles, scars and moles.



Anonymous | Charcoal on paper | 4.5 x 3.5 inches | circa 1981-86



Anonymous | Charcoal on paper | 10.5 x 6.6 inches | circa 1981-86



Anonymous | Charcoal on paper | 7 x 5 inches | circa 1981-86



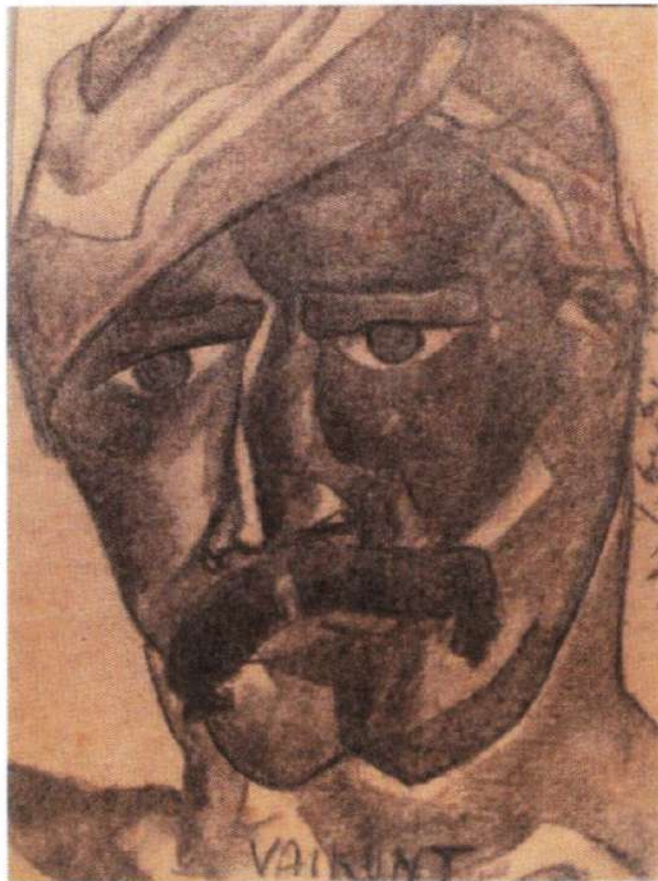
Anonymous | Charcoal on paper | 10.5 x 6.5 inches | circa 1981-86



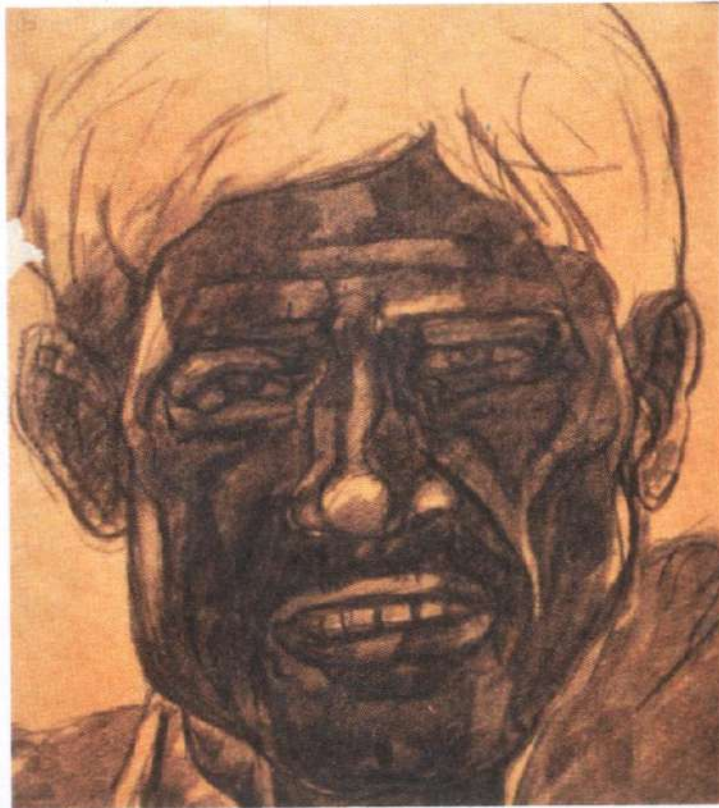
Anonymous | Charcoal on paper | 10.7 x 7.3 inches | circa 1981-86



Anonymous | Charcoal on paper | 10.7 x 7.2 inches | circa 1981-86



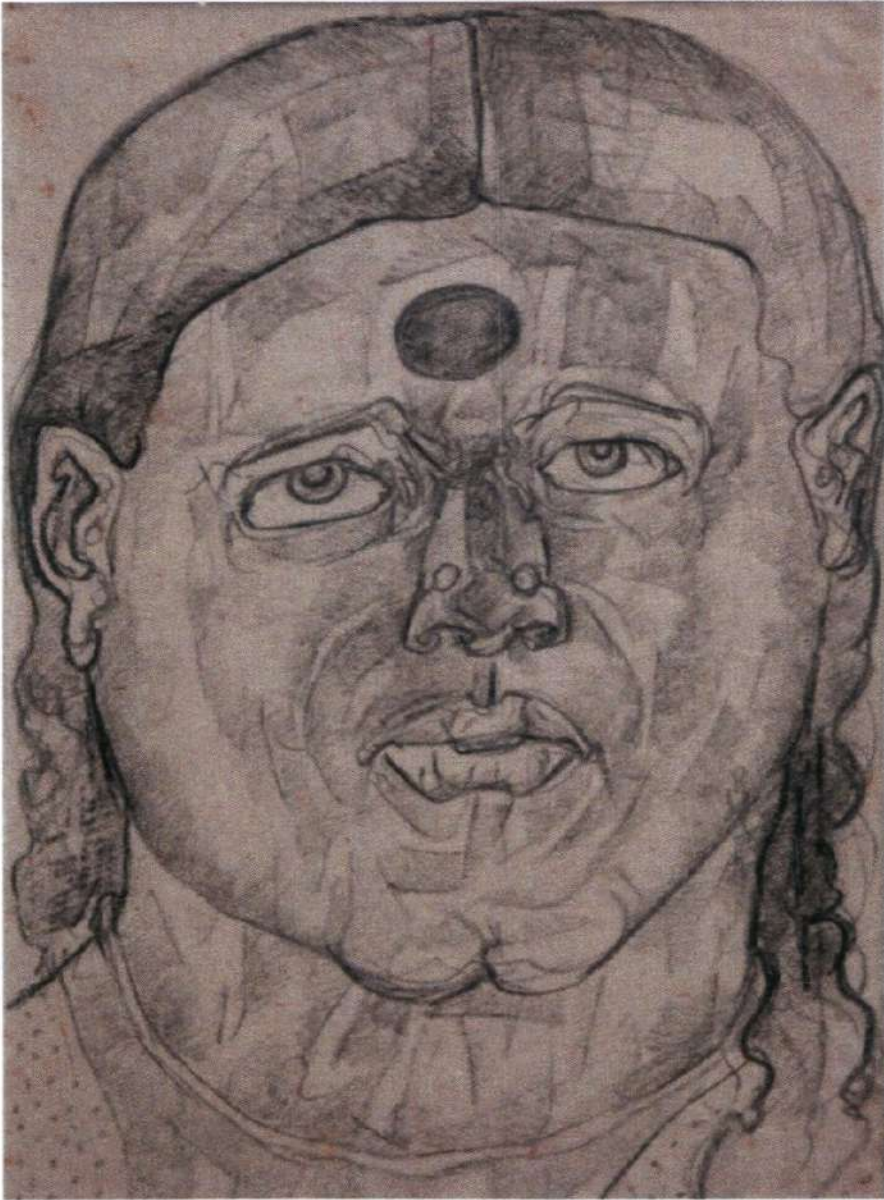
Anonymous | Charcoal on paper | 7 x 5.3 inches | circa 1981-86



Anonymous | Charcoal on paper | 9 x 8 inches | circa 1981-86



Anonymous | Charcoal on paper | 6.5 x 5.3 inches | circa 1981-86



Anonymous | Charcoal on paper | 7.5 x 5.5 inches | circa 1981-86

## MEMORY & IDENTITY

“What makes Vaikuntam’s Telangana women stand apart? Their presence, for one. They emerged, full-blown, on his canvases around the Eighties. Dark-skinned and voluptuous, these mature women beckon the eye with their lustrous skin, their bright saris, their profiles almost turned away, rendered either as a bust or in three-quarter length. Their jewellery is distinctive – rows of bangles, armbands, glittering nose-rings, and elaborate ear ornaments. Enhancing it all is the most graceful decoration for a rustic sundari or belle, flowers from the soil in perfectly-draped strands. The belle’s make-up draws from rural dressage. A huge crimson circle of kumkum to centre the eye and soul. Bold eyes outlined with kajal or collyrium, a dark spot on the cheek to ward off the evil eye. In these huge canvases, Vaikuntam immortalizes his earthy icon for all time”.



Untitled | Graphite & conté on paper | 10.3 x 6.8 inches | circa 1981-86



Untitled | Charcoal on paper | 7 x 5 inches | circa 1981-86



Untitled | Charcoal on paper | 7 x 5.2 inches | circa 1981-86



Untitled | Graphite & conté on paper | 7.8 x 5.9 inches | circa 1981-86



Untitled | Graphite & conté on paper | 5.7 x 5.7 inches | circa 1981-86



Untitled | Graphite & conté on paper | 7.6 x 5.6 inches | circa 1981-86



Untitled | Graphite & conté on paper | 7.5 x 5.8 inches | circa 1981-86



Untitled | Conté on paper | 7.5 x 5.7 inches | circa 1981-86



Untitled | Graphite & conté on paper | 7.5 x 5.7 inches | circa 1981-86



Untitled | Graphite & conté on paper | 7.3 x 5.4 inches | circa 1981-86



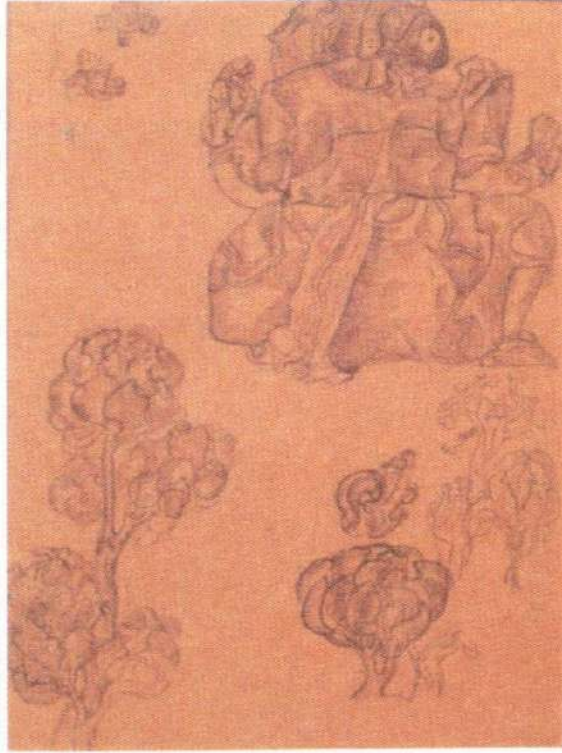
Untitled | Graphite & conté on paper | 6.7 x 5.3 inches | circa 1981-86



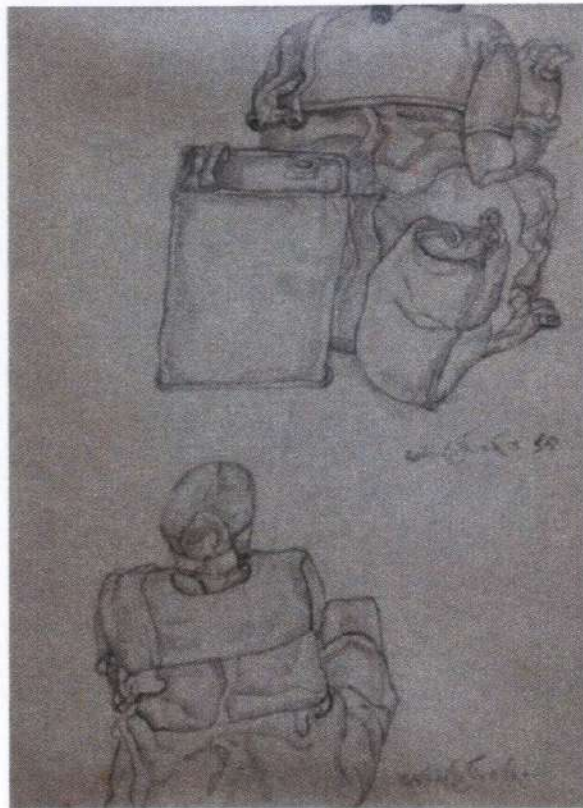
Untitled | Graphite & conté on paper | 5.5 x 3.7 inches | circa 1981-86



Untitled | Graphite on paper | 7.3 x 5.2 inches | circa 1981-86



Untitled | Graphite on paper | 6.6 x 5 inches | circa 1981-86



Untitled | Graphite on paper | 7.4 x 5.4 inches | circa 1981-86



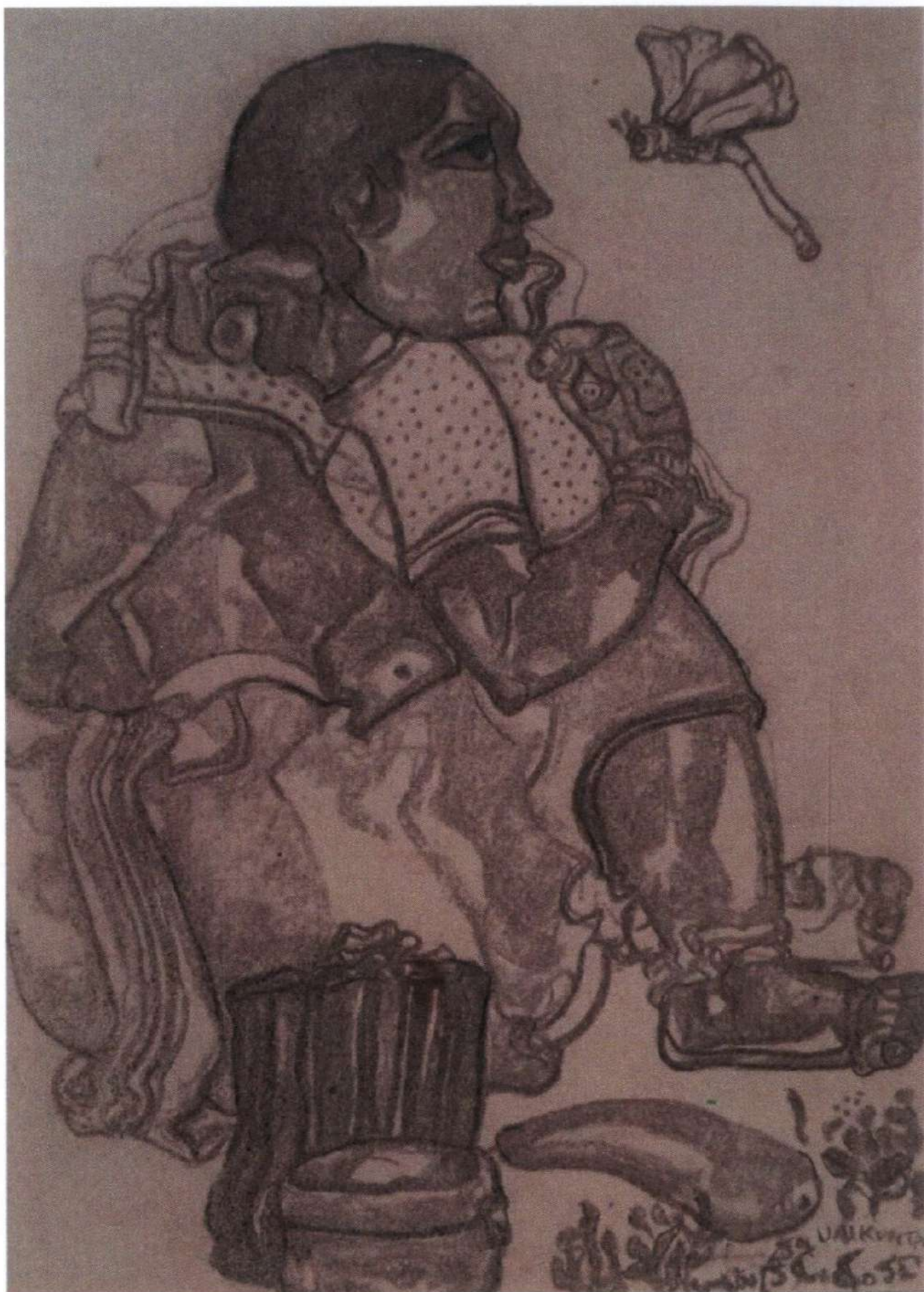
Untitled | Graphite on paper | 10.9 x 7.3 inches | circa 1981-86



Untitled | Graphite on paper | 6.9 x 5.5 inches | circa 1981-86



Untitled | Graphite & conté on paper | 5.4 x 7.3 inches | circa 1981-86



Untitled | Graphite & conté on paper | 14.5 x 10.5 inches | circa 1981-86

Thota Vaikuntam's women are intensely sensual and voluptuous with a distinctly rural flavour. The serene female self is represented, enunciating its need of privacies, often in a meditative stance while formulating a narrative with its own, personal caveats.



Untitled | Graphite & conté on paper | 6.6 x 4.5 inches | circa 1981-86



Untitled | Graphite & watercolour on paper

a) 3.6 x 2.3 inches

b) 3.5 x 2.5 inches

c) 3.5 x 2 inches

d) 3.5 x 2.5 inches

circa 1981-86



Untitled | Graphite & conté on paper | 6.7 x 5 inches | circa 1981-86



Untitled | Graphite on paper | 6.5 x 3.5 inches | circa 1981-86



Untitled | Conté on paper | 10.5 x 6.6 inches | circa 1981-86



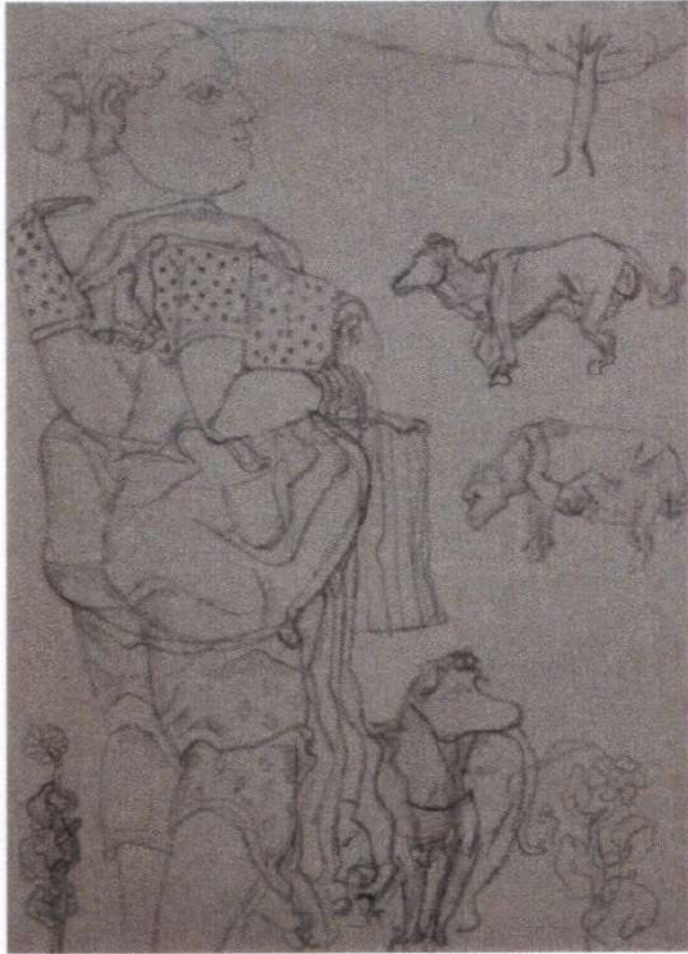
Untitled | Graphite & conté on paper | 10.7 x 7.3 inches | circa 1981-86



Untitled | Graphite & conté on paper | 7.2 x 5.2 inches | circa 1981-86



Untitled | Graphite & conté on paper | 10.7 x 7.2 inches | circa 1981-86



Untitled | Graphite on paper | 7.2 x 5.2 inches | circa 1981-86



Untitled | Graphite & conté on paper | 7 x 5 inches | circa 1981-86



Untitled | Graphite & conté on paper | 6 x 3.8 inches | circa 1981-86



Untitled | Graphite & conté on paper | 8.5 x 3.5 inches | circa 1981-86



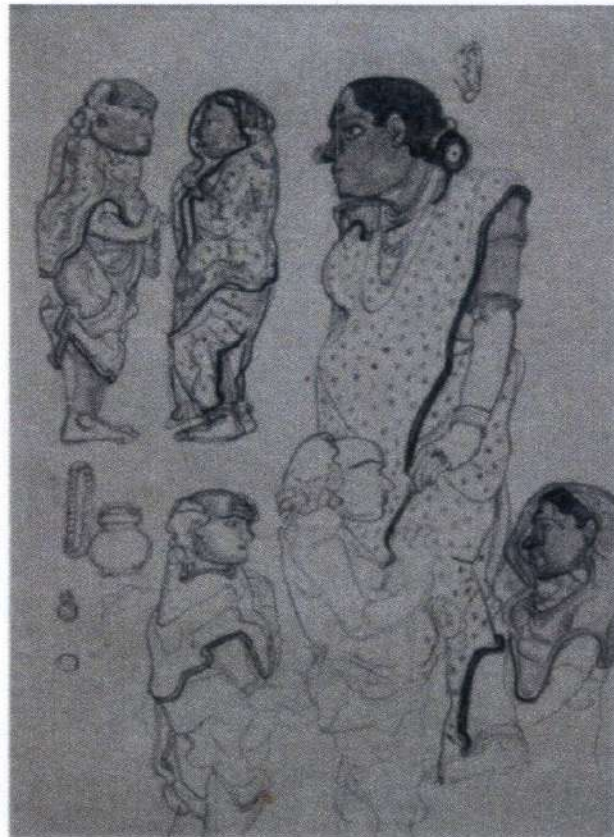
Untitled | Graphite & conté on paper | 7.3 x 5.3 inches | circa 1981-86



Untitled | Graphite & conté on paper | 7 x 5 inches | circa 1981-86



Untitled | Graphite & conté on paper | 5.4 x 4.7 inches | circa 1981-86



Untitled | Graphite & conté on paper | 7.3 x 5.4 inches | circa 1981-86



Untitled | Graphite & conté on paper | 9 x 5.5 inches | circa 1981-86



Untitled | Conté on paper | 7 x 3.6 inches | circa 1981-86



Untitled | Conté on paper | 10 x 4.5 inches | circa 1981-86



Untitled | Graphite & watercolour on paper | 5.3 x 3.3 inches | circa 1981-86



Untitled | Graphite on paper | 7.3 x 5.3 inches | circa 1981-86



Untitled | Graphite on paper | 6.6 x 5.1 inches | circa 1981-86



Untitled | Graphite on paper | 7.4 x 3.5 inches | circa 1981-86



Untitled | Graphite on paper | 7 x 2 inches | circa 1981-86



Untitled | Graphite & Sketch pen on paper | 5.4 x 4 inches | circa 1981-86



Untitled | Graphite on paper | 7.3 x 5.3 inches | circa 1981-86



Untitled | Graphite & conté on paper | 7.3 x 3 inches | circa 1981-86

The contoured characterization in the cohesive densely rich imagery of the couple in Thota Vaikuntham's work is striking. Playing with the power of realism in a wide-angled street scene is artist Thota Vaikuntam for whom each being on the street has a suite of emotions, deepening the artist's enquiry into intensities, intuitions and a cache of stilled memories.



Untitled | Conté on handmade paper | 14.3 x 10.7 inches | circa 1981-86



Untitled | Charcoal on paper | 7.4 x 5 inches | circa 1981-86



Untitled | Charcoal on paper | 7 x 5 inches | circa 1981-86



Untitled | Charcoal on paper | 7.7 x 5.3 inches | circa 1981-86



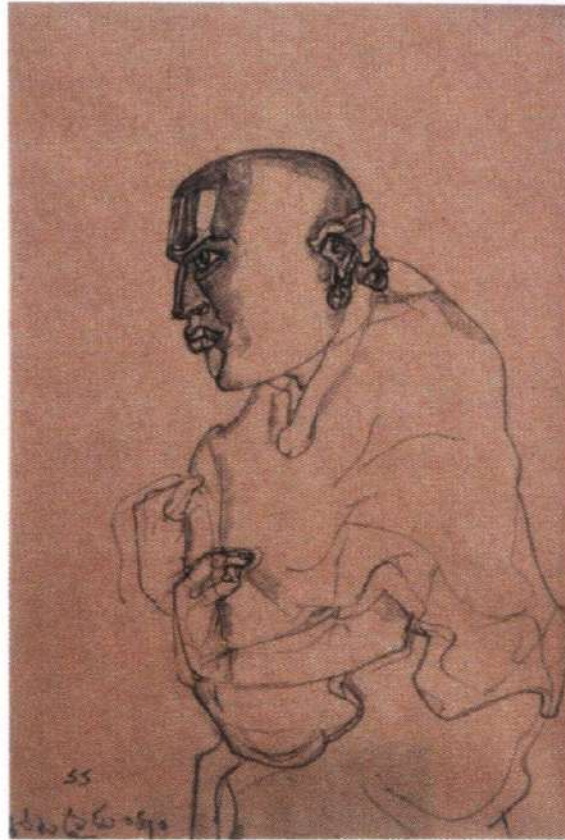
Untitled | Graphite & conté on paper | 7.3 x 5.3 inches | circa 1981-86



Untitled | Graphite & conté on paper | 10.5 x 7 inches | circa 1981-86



Untitled | Charcoal on paper | 5.5 x 3.6 inches | circa 1981-86



Untitled | Charcoal on paper | 6.7 x 4.5 inches | circa 1981-86



Untitled | Graphite on paper | 10.7 x 7.1 inches | circa 1981-86

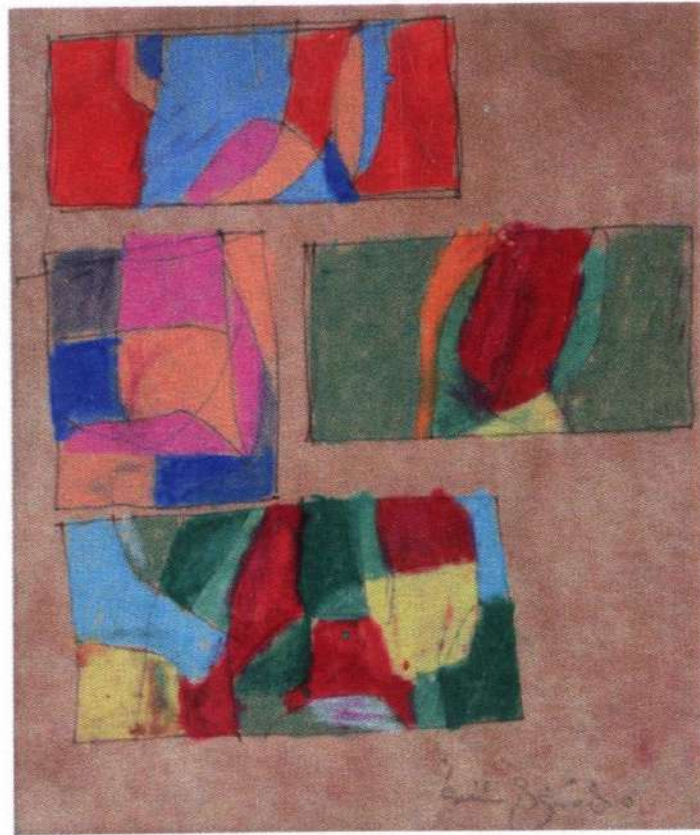
## ABSTRACTS - AN ABSENCE OF FORM

Everyday images of the abstracted domain in the art of the human form shuttle between solidity and solitary mood. Vaikuntam's characters fused into the landscape of the abstracted graphics of textured terrain speak about the power of the fractional and the intended intensity of gesture.

Brilliant cohesion of saturated colours and differential divisions in a single space juxtaposes a charismatic cherry red glistening glimpse into a disturbingly illuminated by acrid yellow light, gorgeous neo abstraction that morphs into vaguely perceptual forms. Nearby, lovingly described and softly abstracted.



Untitled | Oil pastel on paper | 6.3 x 6.5 inches | circa 1981-86



Untitled | Oil pastel on paper | 7.3 x 6 inches | circa 1981-86



Untitled | Oil pastel on paper | 7.3 x 6.1 inches | circa 1981-86



Untitled | Oil pastel on paper | 7.3 x 5.3 inches | circa 1981-86



Untitled | Oil pastel on paper | 7.3 x 5.3 inches | circa 1981-86



Untitled | Oil pastel on paper | 9.5 x 7 inches | circa 1981-86



Untitled | Oil pastel on paper | 7.3 x 6 inches | circa 1981-86



Untitled | Oil pastel on paper | 4 x 4.7 inches | circa 1981-86



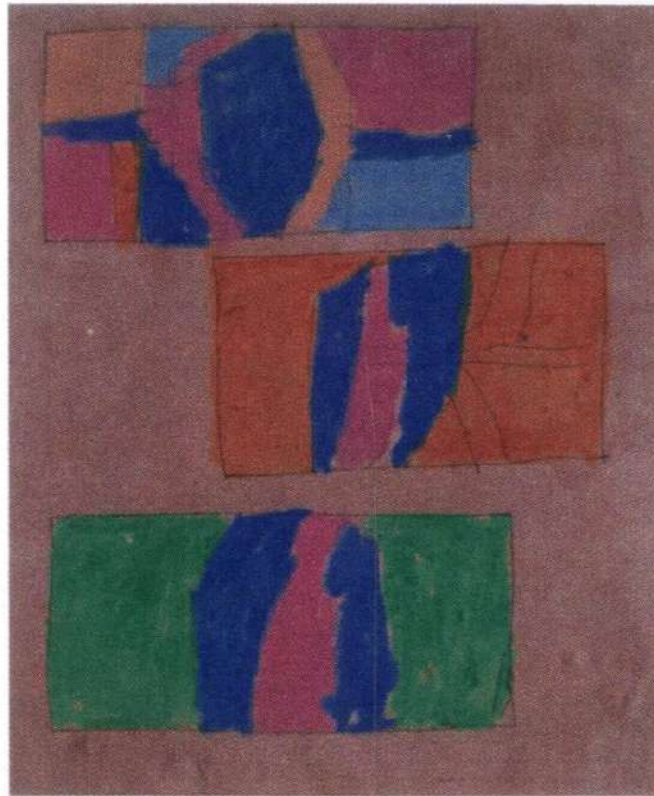
Untitled | Oil pastel on paper | 6 x 7.3 inches | circa 1981-86



Untitled | Oil pastel on paper | 6.6 x 3.8 inches | circa 1981-86



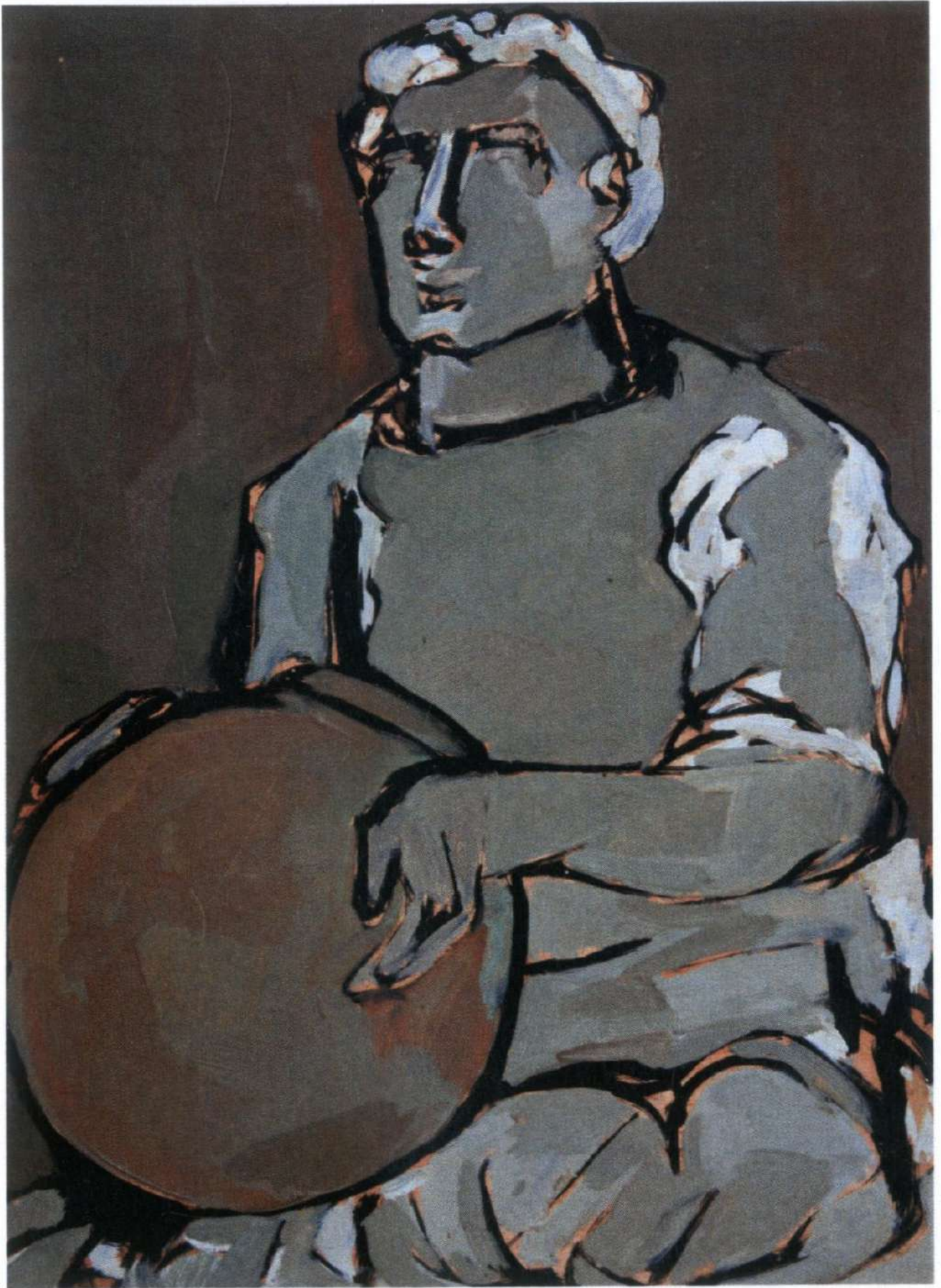
Untitled | Oil pastel on paper | 7.8 x 3.7 inches | circa 1981-86



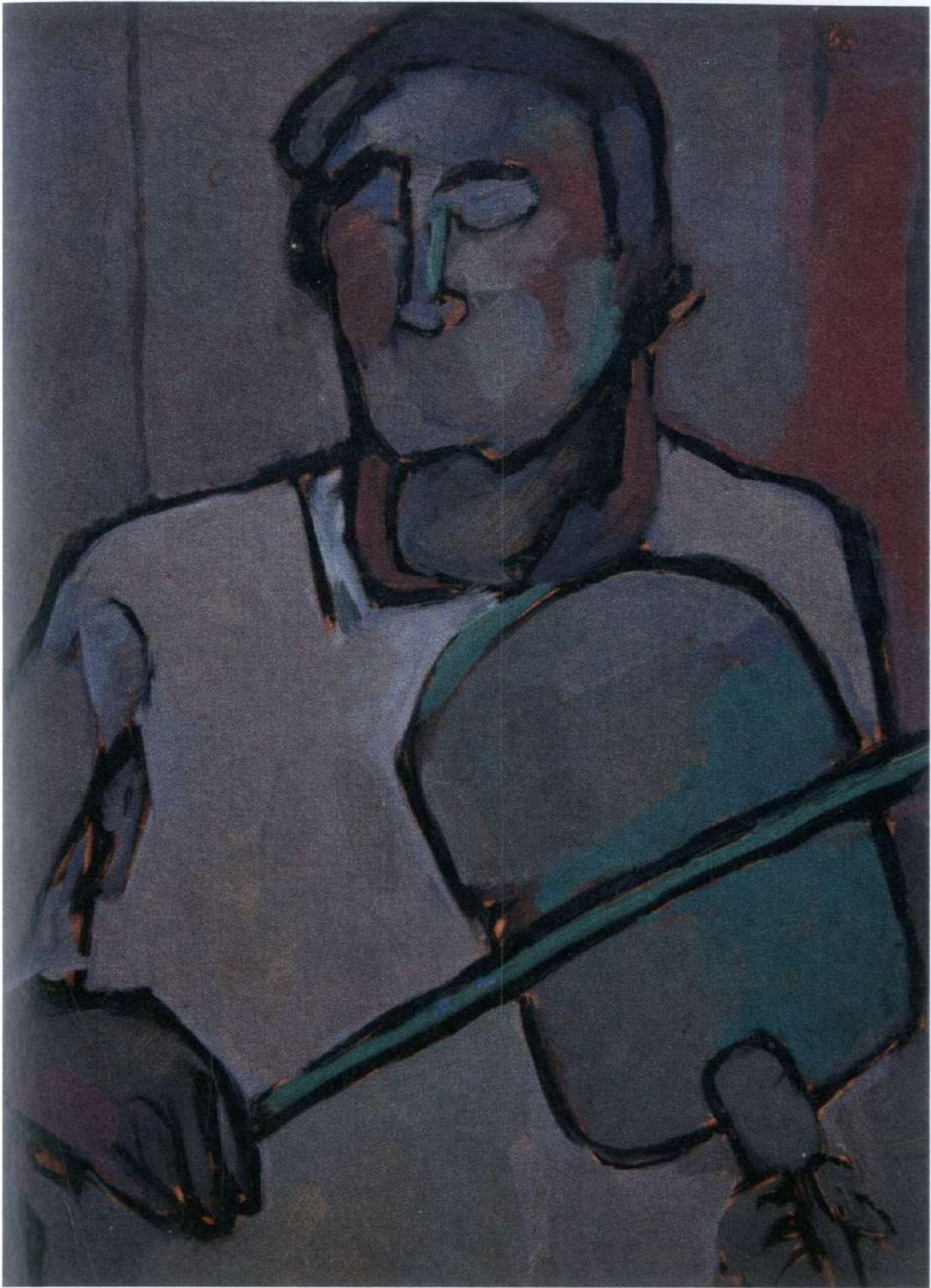
Untitled | Oil pastel & sketch pen on paper | 7.3 x 6 inches | circa 1981-86



Untitled | Oil pastel on paper | 5.3 x 7.3 inches | circa 1981-86



Untitled | Oil on paper | 14.5 x 10.5 inches | circa 1981-86



Untitled | Oil on paper | 14.5 x 10.5 inches | circa 1981-86

## SCULPTURES

Vaikuntam's distinctive sculptures are ripe with sensuousness, yet created in the bronze surface has a sense of naturalism, a trait he claims to have mastered throughout his life that radiates a similar sensuality but retains a sacred detachment. Even though they remind us of people from an imaginary past, these figures have the ability to transcend time - through almond-eyed women exuding beauty and strength in their true representation - dark, rustic, and distinctly Indian and would be as relevant to viewers centuries from now as they are today.

It's interesting to view how he transformed his 2D painting into 3D sculpture.



Untitled | Bronze | 17.5 x 5 x 3 inches



Untitled | Bronze | 19 x 6 x 4.5 inches



Untitled | Bronze | 24.5 x 8 x 6 inches



Untitled | Bronze | 25 x 9 x 5 inches



Untitled | Bronze | 12 x 12 x 10.5 inches



Untitled | Bronze | 13.5 x 13 x 9.5 inches

# Thota Vaikuntam

Born in 1942 in Boorugupali, Andhra Pradesh, T. Vaikuntam completed a Diploma in Painting at the College of Fine Arts and Architecture, Hyderabad, in 1970, and pursued Painting and Printmaking from the Faculty of Fine Arts at Maharaja Sayajirao University, Baroda, in 1972. worked under the guidance of artist K.G. Subramanyan.

He held his first solo exhibition at the Kala Bhavan in Hyderabad in 1973, and since then has had regular shows at various galleries in Hyderabad, Bangalore, New Delhi, Kolkata and Mumbai. His most recent shows have been 'Yes, I am He' organized by India Fine Art at Jehangir Art Gallery, Mumbai, in 2007; 'Telangana: Inheritance of a Dream Lost' at Art Alive, New Delhi, also in 2007; and 'Mukham' at Sanskriti Art Gallery, Kolkata, in 2006.

Some recent group shows that have included Vaikuntam's work have been 'Indian Harvest' presented by Crimson – the Art Resouce, Bangalore, at SG Private Bank, Singapore, in 2009; 'The Root of Everything' at Gallery Mementos, Bangalore, in 2009; 'Post Independence Masters' at Aicon Gallery, New York, in 2008; '6 Artists Show' at 1x1 Gallery, Dubai, in 2006; 'Tradition and Change' at Arts India, New York, in 2002; and 'Ignition' at Crimson Art Gallery, Mumbai, in 2000.

Among his several honours are the National Award for Painting, which Vaikuntam received in 1993, and the Biennale Award from Bharat Bhavan, Bhopal, which he received in 1988-89. His paintings are a part of several renowned collections and his works have been exhibited widely. Over the past five years, exhibitions of his works have been held in New York, London and Birmingham.

The artist lives and works in Hyderabad, Andhra Pradesh.



**KALAKRITI  
INDIA**

**Kalakriti India:** Kalakriti India is an umbrella brand whose mission is to acquire, preserve and promote the art of Indian origin or art that features India as the subject. Kalakriti India is formed of independent SPV companies that have unique identities and purpose, yet interconnected and working towards the common purpose set by the parent brand. Kalakriti India comprises of Fine art gallery, a contemporary art gallery, archives of rare photos and antique maps, alfresco Dining in art environment, art based premium lifestyle products retail and manufacturing facilities. Kalakriti India also runs an Artist Residency Programme, conducts an annual festival of Art and Culture and provide e-commerce opportunities to artists for the holistic welfare of artists.

**The Kalakriti Art Gallery :** Started in 2002, the Kalakriti Art Gallery focuses on the exhibitions of contemporary artists and masters. Through untiring efforts, the gallery has conducted solo shows of renowned artists such as Anju Dodiya, Jogen Chowdhury, K G Subramanyam, S H Raza, Surya Prakash, T Vaikuntam, Radhakrishna, Seema Kohli, Manish Pushkale to name a few. Art critics like Alka Pande, Jyotirmaya Sharma, Nancy Adajania, Ranjit Hoskote, and many more luminaries have held interactive sessions with the Hyderabad audience, which has helped the Hyderabad art scenario to mature over the past few years. Art has exceeded the boundaries imposed by the conventional medium of paint and canvas. Art forms like photography, installation art, video art and performance art are considered as mainstream

fine-art now and Kalakriti Art Gallery seeks out different forms of art to promote a different perspective to its audience. Kalakriti Art Gallery regularly organises workshops, panel discussion, film screenings that are centered around art. The gallery actively ventures into collaborative programmes with Alliance Francaise, Goethe Zentrum, University of Hyderabad, etc. and has participated in few national art fairs, namely Art Expo, Mumbai, India Art Fair, New Delhi and The Luxury Expo, Hyderabad. Kalakriti also presented an exhibition titled " Kal Aaj aur Kal " on Evolution of Hyderabad landscape at "Agora 2017" at the city of Bordeaux, France.

**KAG Contemporary :** The youngest entity in the Kalakriti India family, The KAG Contemporary is an opportunity to experience the continuously evolving field of cutting edge art by upcoming and emerging young artists. Boundless imagination coupled with inventive methodologies result in fascinating interpretation of thoughts and forms.

**Kalakriti Residency :** The Kalakriti Artist Residency programme invites artists from India and across the world. The programme is an opportunity for the artists to collaborate and re-invent themselves. In 2016, artists from France, Philippines, Pakistan and Italy were also invited to be a part of this programme. The Artist Exchange programme was begun in association with the Embassy of France in 2016. Artists from France and India visit the partner country to learn from mutual cultures. Kalakriti India, Hyderabad and Bordeaux Metropole, France announced a similar programme with the city of Bordeaux.

**The Gallery Cafe :** An offshoot of the Kalakriti Art Gallery is The Gallery Café, a gallery for debuting artists and discovering latent talent. The Gallery Cafe complements the Kalakriti Art Gallery by providing a space for contemplation and conversation. The Gallery Cafe stands out with its entirely vegetarian menu and has acquired a fan-base for the creations by its award winning Chefs de Cuisine. Art encompasses the environment at Gallery Café, be it the designer hand-painted furniture, or the art on the walls or the sculptures in the wall pockets. Through cultural events being conducted every Wednesday, visitors to The Gallery Cafe discover new talent at Hyderabad. The Gallery Cafe has been recognised by the New York Times as one of the top ten places to visit in Hyderabad for its art, ambience and food.

**Art Cafe :** Art Cafe is a startup in the territory of bringing a touch of art into every discerning home and office. With the mission of making art affordable and affordable art available, Art Café is a digital agora of art by accomplished artists. Art Cafe products are representative of the rich heritage of India in art and culture. Art Cafe has a growing collection of original fine art by emerging and as well as established artists. It also has a collection of rare Oleographs and Lithographs. The artworks are curated by an expert panel.

**Giftosis :** Giftosis specialises in the production of customised gifting solutions, lifestyle accessories etc with manufacturing facilities. A team of highly skilled and trained product designers, graphics designers technical operators and quality control personnel operate the machinery to manufacture products with an emphasis on quality while delivering on short order-to-delivery time-lines.

**Kalakriti Archives** : KA is widely acknowledged as one of the largest private collections of antique photos and rare maps of South Asia. Kalakriti Archives participated in the Kochi - Muziris Biennale 2014 and exhibited its collection of regional and religious maps from the Indian sub-continent. Then in 2015 an exhibition titled "Cosmology to Cartography" was held at the National Museum, Delhi. In 2018, the show Time, Space and Place was held during the Krishnakriti Festival at Hyderabad and this show travelled to IISc, Bangalore in March 2018. The maps are also available on Google Arts & Cultural.

**The Krishnakriti Foundation** : Incorporated in the memory of Shri Krishnachandra B. Lahoti, since 2003, The Krishnakriti Foundation has been engaged in non-profit activities for the upliftment of the artist community and promotion of rare forms of art and culture of India. The annual Krishnakriti Festival comprises of workshops, seminars, panel discussions, plays, book readings, screenings and concerts that appeal to a wide range of age and interests. The Krishnakriti Foundation provides scholarship to deserving students in the field of fine arts. In association with Govt. of France through their Embassy in India, the Krishnakriti Foundation provides fellowships to study fine arts and architecture at some of the finest educational institutes of France. Krishnakriti Foundation works with the Department of Prisons of Govt. of Telangana to conduct art camps in jails.

**Creatif**: Creatif is a multi-designer store, presenting a brand new collection of home decor and lifestyle products. And each of them unfolds the sumptuous treasure of Indian art and its sheer aesthetics. Creatif offers a varied range of products, starting from home decor, office essentials to fashion, jewellery and accessories. The creative team is aiming at marrying modern designs with traditional craftsmanship, which bestows the products with certain individuality.




# KALAKRITI

ART GALLERY

468, Road No.10, Banjara Hills, Hyderabad - 500034

[info@kalakriti.in](mailto:info@kalakriti.in) | [www.kalakritiartgallery.com](http://www.kalakritiartgallery.com)

Contact : +91 66564466, 9030868686, 7997991083

 /Kalakriti  /kalakritiartgallery  /Kalakriti\_Art