



3rd Edition

WINDOWS TO THE GODS
by Rayana Giridhara Gowd



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Rayana Giridhara Gowd holds a Bachelor's Degree in Fine Arts from Chama Rajendra Academy of Visual Arts, Mysore, and later refined his skills in mural painting, fresco, and tempera at Banasthal Vidyapith, Rajasthan. He completed his Master's in Painting at MS University, Baroda. His work is a masterful blend of traditional techniques and modern sensibilities, reflecting his studies of Indian scriptures. Gowd employs earth pigments and gold on handmade paper, lending a rich, luminous quality to his paintings, which are reminiscent of classical depictions of Hindu deities—vivid, intricate, and teeming with symbolic forms.

His artwork has been showcased in both solo and group exhibitions across India and in Singapore, and he has participated in numerous art camps and workshops. Gowd's achievements include fellowships and awards from prestigious institutions like the Kanoria Art Centre, Chitra Kala Parishad, and Nagarjuna University. His creations are part of esteemed collections, including the National Gallery of Modern Art in New Delhi and the Sri Jagadish Mittal Museum in Hyderabad. He is currently based in Garuvupalem, Guntur, Andhra Pradesh, where he continues his artistic journey.

EXCAVATING CULTURAL TRADITIONS: VERBAL TO VISUAL

Giridhara Gowd is a nationally acclaimed and well known established artist, a name to be reckoned with, when it comes to contemporarizing mythical epic stories with his individualized, vision, imagination and sensibility. Earlier he had worked on the Dasavatar and Krishna Leela series. A flaneur of sort, desiring in finding sensuous pleasure in the narrative, the inherent philosophy that is subtly laced and cloaked in various stories in the epics, but above all it is the cultural roots of tradition manifest in the epic narratives, in the visual aesthetic of India's pictorial tradition and the varied regional and folk styles visible in the murals at Lepakshi, Badami, Aihole, Hampi, Pattadakal, Tadipatri, Srisailam, Kalahasti, Tirupati, and especially the paintings in Vijayanagara called Bhatti paintings that attracts and inspires Giridhara in its multitudinous dimensions and characters to produce works marked with subtle sophistication, originality and creativity.

Giridhara Gowd is an artist based out of Garuvupalem, a small rural village in Guntur District of Andhra Pradesh. His methodology in terms of technique and format, thematic content and subject matter mark a return to tradition in its redefinition, infusing with renewed vigour, vitalized vision and reinvention. At the heart of his creative endeavour is his engagement with country's visual art tradition particularly the murals and miniature paintings. He foregrounds these pictorial arts to serve as conduit of creative expression, thinking and articulating through epics, Puranic and mythical narratives. Giridhara says, "I have developed an immense interest in stories, poems and historical legends from my childhood. I have always approached these legends not as religious, superstitious stories but as priceless epics, a treasure house of wisdom and as unique examples of the essence of life". It is in the winnowing of narratives, through a figurative visual language, which allows him to interpret according to his experiences, perceptions and most vitally his inner most desire to bring forth with a new vocabulary the translation of the verbal into the visual through his meaningful comprehension of this episteme premised on his imagination. As a matter of fact the latter plays a seminal role in decoding the semiotics of the epics and stories to provide the semantic on his terms but knowledgably.

With a mindset that is anchored in experimenting and exploring the miniature and mural traditions juxtaposed with retelling and reimaging the epic stories, Giridhara has taken absolute delight in representing it as a deft stage director in a well thought out, intelligent, simplified yet meaningful, and structured manner. It is through the vibrant visual aesthetics, in which the element of line becomes the primary protagonist in defining and communicating his ideas while the colours enhance the potential of the narrative. Giridhara has capitalized on important leading characters from the Ramayana epic, derived from Valmiki Ramayana's Telugu translation by Professor Pullela Ramachandrudu, a Sanskrit Pandit, Telugu translator and scholar. He has

articulated varied expressions, premised on the episteme of the rasas and bhavas as well as the meaning of significant life inherent within these stories. Through the principal protagonists Rama and Hanuman, Giridhara, in the present suite of works, not only reclaims the implication and seminality of these important dimension of Vaishnavism but pictorially it remains his attempt to foreground India's 'desi' or folk and tribal and classical painting traditions. It is this dimension of the present suite of works which makes it significant, since his objective is to explore and experiment with the techniques, mediums and materials of miniature and mural traditions, through the stories of Ramayana that essentially serves in providing the subject and themes for his works. It becomes dialectical, as the medium and technique changes to transform to suit the contingent moments in the development of his visual language and vocabulary, that is, either miniature or folk art. It is his attempt to maintain the traditions alive of varied aspects of Indian culture within the collective sub conscious. To realize his aims of verity he has gone to the extent of sourcing from classic text as Vishnudharmottara the idea of representing clouds and other elements of the Panch bhutas.

Giridhara's primary objective through the two protagonists is to reflect on life, the capacity of the human soul to transcend many levels of struggles, desires and wants to reach the ultimate union with the Supreme Being. Considering human body as a step ladder, he attempts to establish the possibility of slowly raising the 'self' to transcend to 'higher self'. In addition to this he also has played upon the bhavas or the emotions of various characters to establish the Navarasa or the subtle flavours of appreciation through the medium of Dasavatara of Vishnu representing the avatar as a rasa as the adbhuta in Varaha avatar for instance. His engagement with the textual traditions of the country including the iconography and symbology, as well as well as the sculptural heritage witnessed in the historical temples were dynamically reinvented, re-imagined and redefined according to his contemporary sensibility. It is in these interpretation and articulation that the originality of Giridhara is invested and which allows him to mark a posture of difference.

In this new suite of works, Giridhara has not only given iconic representation of Rama, Lakshmana, Sita, Hanuman and the kingdom of Sugriva, but has astutely engaged with different visual styles as manifest in mural and miniature tradition of the country. Obviously noticeable is the Lepakshi mural tradition, the glass paintings of Tanjore in the use of gold leaf and Surpura miniature paintings in Karnataka. The latter paintings are believed to have gained popularity in the region when a group of migrant painters following the disintegration of the Vijayanagara Empire after the Battle of Talikota in 1565 settled here. The painting style bears strong similarities to Mysore and Tanjore style including the use of gesso, bright colours, and embellishments such as gold leaf and semi-precious stones. Most Surpura paintings depict Hindu

religious and mythological figures, with a focus on Vaishnava subjects. Giridhara's interest in the Surpura miniature tradition was ably aided and facilitated by his first guru Vijaya Hagara Gundige of Gulbarga who is a miniature painter of the Surpura tradition. Yet moving beyond these influences, it is seminally important to mention that eminent Baroda artist, pedagogue, author and storyteller Gulam Mohammed Sheikh had equally been instrumental in providing the thrust to paint in miniature format. But for Giridhara an overwhelming inspiration and teacher was the artist and collector Jagdish Mittal of Hyderabad, who carries the equal gravitas in driving Giridhara's passion for creating painting in miniature format. In addition to these seminal artists who were instructive in the artist gaining knowledge about miniature traditions, there were a few more teachers who extended his experience in miniature tradition as Uma Shankar Sharma, Devaki Nandan Sharma of Bhnstali Vidya Peet from the ateliers of Udaipur and Nathadwara in Rajasthan.

A CRITICAL GLANCE AT GIRIDHARA'S PAINTINGS

In the analysis of a work of art, it mandates the mentioning of the technical process engaged to by the artist for a better aesthetic comprehension of his art. This holds true for Giridhara who assiduously followed the traditional methods to obtain the desired results. As a contemporary artist he has brought in changes in the medium dependent on the subject he chooses to paint. This relates to the type of paper, the natural colours, binding medium, and the tools he has utilized.

Paper the most vital element in art as a support for the artist, has been carefully selected by Giridhara to establish his creative expressions. He has primarily made use of the handmade paper as the Wasli, Bamboo pulp paper, silk paper, Bhutani paper, Rice paper, Sangneri, which are some of the traditional supports that he has worked with. In order to get the required thickness he layers many papers together on acid free mount board. Sometimes the paper itself is layered. The surface of the paper is then prepared by coating it with fine coats of Khadia-white chalk which is mixed with the gum Arabic. After the coat is dry, he places the paper upside down on a glass and burnishes with Akeek a fine polished stone to make the surface smooth. The paper is now ready to receive the drawing, which is executed with very fine lines. Over this, layers of colours in thin washes are applied according to the subject and the thematic content. After every layer of paint has been applied, the painting is burnished from the back with Akeek stone. When the last fine details are added, Giridhara adds gesso to the pigments in order to render the delicate ornaments. The work is finally finished with the gold leaf applied in designated parts with the gum, and the final finish is with the fine lines to give it an aura of finality. In order to create the glitter in gold, it is burnished to enhance the effect.

The colours in his works that give the effect of brilliance and freshness are derived from minerals as red from Hinglu, brown from Geru and laal mitti, yellow from Haldi and Gambose, green from Terrawart and Indigo leaf, blue from Indigo vegetable colour, black and grey from lamp black charcoal and sonar sone, pink from peepal ki lac, orange from Ganga Sindhoor and white from lead white, chalk and zinc white and khadi.

The tools are also traditional making use of squirrel hair brushes as well as fine quality synthetic brushes that are commercially available. Hence materials and tools are instrumental in creating the desired effects and finish that Giridhara requires and remains the rich bed rock of his methodology in visualizing the narrative content.

In critically appreciating his works, it is the rich and prolific imagination that is striking. His pictorial semiotics carries special meaning. By making it a trope or giving it a twist, Giridhara's works demand that his protagonists be construed not literally but metaphorically, which is reinforced by his choice of subject matter as evident in the examples cited below. An analysis of Giridhara paintings whether miniatures or acrylics on canvas, the narrative that captures the imagination is his insightful engagement and articulation with his elements namely line, colour, space and texture. Extending further, he crucially redefines the iconography that is in consonance with his imagination and philosophical concerns. For instance the **"Airvatham Jala Kreedha"**, is a drawing on gesso in a circular compositional format, which is an endearing representation of the elephant or the vahana of Indra, frolicking happily and joyously in the waters. He is surrounded by the lotus leaves and flowers, with fishes, cranes, bulls and dragonflies completing the ambience. In many respect it is possible to interpret Giridhara's arbitration with certain flora and fauna as well as the icons from the Ramayana as his 'other', which as explained in the psychology of the mind by R.D. Laing is that which identifies and refers to the unconscious mind, to silence and to language or what is unsaid; it also indexes towards the questions of identity, consciousness, empathy, and social interaction. Perhaps many unsaid complexities that the artist harbours and which cannot be expressed openly finds a covert representation through 'the other'. This could be estimated to his predilection for delight, passion, compassion, empathy, love, relationship and the varied emotions brought to the fore with absolute energy and dynamism. His paintings deny any form of stillness in its artistic expressions, rather pervading verve and vibrancy that embodies all his works. It is this energy of emotions, movement, postures, gestures and glances, which is at the heart of his works and establishes the peculiar saliency that becomes his signature style.

In the miniature format of his drawings on paper primed with gesso, particularly exhilarating are his depiction of Navarasa that is delineated

imaginatively, sensitively and in a synoptic manner. The rasa or the aesthetic sentiment is established through his fluency of line, draftsmanship, dexterity and skill of the art and craft of drawing. In its ascetic austereness complimented with his fecund imagination, the Navarasa establishes the rhythm of his creativity, implicating the Dasavatar of Vishnu through the medium of Rasa. For instance the **“Srinagara Rasa”** has an unusual representation of Krishna and Radha, involved in subtle romantic theatrics through the glance of the Krishna admiring her through the corner of his eyes, while Radha’s glance is turned away from him in light poetic and shy manner. But Krishna holds her firmly, with a feel of light breeze tenderly touching her as he is seated and she stands next to him, charming and beautiful with her arm tenderly resting on his shoulder. Giridhara images the romantic involvement as a dancer would attempt to convey with elegance and aesthetic rhythm of her body. The romance does not end here, Giridhara conveys the rasa of love in Prakriti as he delineates the deer couple with romantic intimacy, the lotuses in the water ripple with rhythmic dancing grace as each touches the other and moves away, creating the enigma of drama of love while the birds in the foliage are rendered as couples lost in the warmth of each other. The visual aesthetic of this drawing is as interesting as it is synoptic in its representation. The rasas which has been delineated with sensitivity and warmth of compassion is **“Karuna rasa”** and the other with fantasy and fecund versatility of imagination is the **“Adbhuta rasa”**. The former is soul inspiring and touching as Rama warmly and lovingly holds Jatayu in his arms with his head resting on the bird. Jatayu is in pain and ruthlessly injured with its wing partially cut off and lying next to him, while his head is encircled in the arms of Rama, carries the expression that will tug the heart strings in its emotion of pain, loss and empathy for Jatayu, while the latter finds solace in Rama’s tender hug. Giridhara reveals himself as a perfect director in choreographing the range of emotions. The sobriety and somber ambiance is further enhanced by a single lone cloud shedding tears on the tragic scene below. In the **“Adbhuta Rasa”** Giridhara’s imagination has taken flight in delineating the Varaha Avatar of Vishnu. In its compositional format, he has divided the elements of the narrative representing the Varaha in an energetic and dynamic posture as he lifts the mother earth out of the abyss of the ocean. But the only difference here is that Varaha does not carry her on his shoulder as is the traditional iconographic representation, but the artist has given it a trope by providing multidimensionality to mother earth by showing the entire Prakriti of the world of flora and fauna while she sits majestically in the centre with her four arms holding the kalasa symbolizing her saliency of nurture and care. The lines in this composition are not only descriptive and narrative, but are laden with inherent potential energy, as the Varaha Vishnu in his triumphant moment has the dynamism to perform any task. The energy radiates with verve and vigour that is unstoppable.

Giridhara works could be categorized as pluralistic, that is as a refinement or repetition of preceding styles, reworking old grounds as the mural and miniature traditions in its technique, aesthetics as well the subject matter. Perhaps within postmodern philosophy a return to mural and miniature tradition can be read as an exaggeration and a response to the artist's need and demand for innovation, which he fulfills by bringing a rearrangement of iconography, without losing its original context. For instance in **"Kamadhenu"** the artist has given the representation of the cow sans the woman's head but maintaining the wings, flying through the clouds, with the rippling river below. It is these individualized and sensitive innovations that he was able to cut through tradition to create his own icons and establish his voice.

Hence the argument thus establishes creativity and artistic advancement as necessarily connected to having new ideas about what counts as the essence of art. This then can take on a new form or style of handling or refinement of an existing style, which is well demonstrated by Giridhara in nearly all his works to an optimum degree. It nevertheless is the pattern and structure of these sorts of developments, which are the key elements in the history of art. In the words of Emile Nolde, "Without much intention, knowledge or thought, I have followed an irresistible desire to represent profound spirituality, religion and tenderness." Extended to Giridhara, the concept bears significant relevance. His intentions has always been to reinterpret the episteme of epics according to his sensibility and breadth of knowledge, on the basis of which he conceptualized his paintings, which manifest philosophical, spiritual and tender emotions.

The saliency of his paintings bear raw naivety, dynamic energy and a simple spontaneity, arising out of his perceptions of the world, recording the events and natural phenomenon with fluid ease, directness and acute insightfulness. His impulsiveness to travel to various heritage sites as Ajanta, Ellora or any other makes him an itinerant wanderer of his deep felt subjectivity, recording the phenomenal world in his sketch book which is the 'other' or shadow of Giridhara. On his varied travels and rambling jaunts in his rural village, anything that captures his imagination is immediately jotted in his sketch book. It is this volume of vocabulary of objects, things, flora and fauna that gradually finds its presence in his paintings.

This approach to making art; marks his works with devotional piety and intense passion. Yet in this era of technology, virtual and digital reality, Giridhara remains untouched and uninspired to engage with these mediums in order to articulate his subjectivity. His comfort levels are with water colours, acrylics on canvas and traditional miniature techniques, where he enacts the choreography of the dance of tonal hues and value contrasts with dynamic ease. His strokes magically fly to conjure up subject matter that is as varied as

music, dance, flora and fauna, the sublime ambience of a rural countryside, or the popular iconic gods. In capturing these different dimensions of the phenomenal world, Giridhara with immense alacrity is successful in getting at the heart of the character of his subject to capture its essence and saliency. This is where he marks a signpost, in making his works significantly distinct though carrying various flavours of pictorial traditions.

The linear movement of the line remains at the heart of his works as it is an element that Giridhara is overwhelmingly passionate about, declaring his strong predilection in its engagement. The firm confident drawing not only lends visual power and character but is effectively controlled. It also became the vehicle for Giridhara to carry the burden of his expressions; poetically swaying, dramatically walking, shying away, aggressively powerful and dominantly versatile, imparting a sense of melodrama. Hence the fleeting, flying, defining, and playfully describing line aids in evoking tender moments. His detailing is adequate and at the same time he provides volume to his forms through selective modelling. The colours remain pleasant and evocative yet establishing its character. His paintings have an aura of playful charm particularly realized in the eye and the lotus bud that is teased by the gentle breeze and the rippling water. Giridhara through his fantasy and imagination weaves his imagined humour.

In this series, it is possible to generally categorize the representation of important protagonists as Rama, Laxmana, Hanuman and Sita. Yet within it the endearing and loveable Ganesha also finds his auspicious presence. The delineation of every character whether in miniature format or on canvas are imbued with emotions manifested through gestures, postures and glances. **“Greeshma Ganapathi”** is a symbolic visualization of the ritu namely the summer, when the hot sun beats down mercilessly. Ganesha is delineated feeling uncomfortable with the heat, his legs spread out, fanning himself, with the hot sun partially represented above. Giridhara in a traditional representation as one would have it moves beyond the standardized hot sunny landscape to have the lotus pond surrounding Ganesha, balancing imaginatively the sun’s heat and cool waters. These polarities nevertheless are the inherent energies present in the Prakriti which the artist subconsciously puts forth. In a similar vein is the iconic representation of **“Garuda”**, depicted majestically. As a bird in constant flight, Giridhara has painted the pearl necklace not as a static decorative ornament but rather in consonance with the movement of his flight, the wings spread out, two hands in supplication with third hand holding an umbrella and the fourth having a purna kalasa, a symbol of prosperity and auspiciousness. The design of the lower garment worn by the Garuda has resonance to Lepakshi mural painting. The face in profile has the emotion of reverence with eyes lost in the worship of his master. It is an energetic painting in the way the drapery swirls and the pearl necklace

sways rhythmically in flight.

His innovative and exploratory iconography finds visual embodiment in certain miniatures and canvases. His most stunning work is the **“Vishwaroopa”** painted on paper. Its complex iconography and symbols is definitely beyond the scope of this textual writing. But the admirable aspect of this painting is the meticulous way in which the small figurines of men, animals and hybrid creatures are painted on the body. The image of Vishnu follows the representation in the iconic shastras, but it is the combination of the varied symbols, attributes and particularly the Panch bhutas that Giridhara has taken the optimum opportunity to represent as desired by him. The colours are employed symbolically to represent the red fire, blue water, the green brown fertile earth and white conventional clouds. Included at the side within the circle are symbols and metaphors that represent the seven stages within the body to reach the ultimate stage of spirituality. These concepts itself are an abstraction, but Giridhara has brought them alive through his imagination and interpretation of the reading of the Ramayana, enabling the philosophy to manifest meaningfully. Enhancing the compositional structure is the way the artist has painted vignettes relating to Swaroop, each a dynamo of story narration. But the extraordinary element that captures the imagination is the crown or the mukuta that is painted beyond the frame of the enclosing border. It is in these varied pictorial visualization that Giridhara contemporizes his subject and moves beyond traditional representation, thus avoiding the label of a ‘purely’ traditional artist.

The delineation of Hanuman with his captivating devotion and absolute surrender to Rama, Giridhara has captured the emotional essence in a sensitive and with feelings, as each composition, based on certain event in the life of Hanuman explicates it thoughtfully. The artist has made an attempt to lay bare with honesty and truth the salencies of Hanuman as possessing dexterity, prudence, humility, and a successful warrior. His compositions titled **“Panch Mukha Hanuman”** has ferocious representations of an eagle, horse, boar and lion, **“Chudamani Sangraha Hanuman”**, has him sitting atop the tree, with Sita’s chudamani in his palm, explicating a moment of joy in anticipation of finding Sita, **“Sajeevani Sangraha Hanuman”** interestingly delineates the Sanjeevni carried effortlessly, **“Vaala Priya Hanuman”** enjoys the moment of triumph as he kisses the tail, which has done the required destruction in Lanka,, **“Hanuman Vahana Sri Rama”**, exhibits the strength, power and absolute attitude of servitude as Hanuman carries Rama on his shoulders. All the compositions have been meticulously planned and executed in terms of its subject, providing emphasis on the protagonist to enhance his centrality. The inspiration from miniatures manifests particularly in the representation of space that does not have an authoritative central focus of looking at the scene, but rather Giridhara has used multiple perspectives to show different aspects

of the scenes simultaneously, particularly obvious in his **“Sanjeevanai Sangraha”**. The resonance to miniature tradition’s depiction of space remains emphatic. Giridhara has absorbed and assimilated these varied dimensions of representational elements as manifest in the miniatures and has evolved compositions that establish the original vision of the artist.

The compositional structure of all his paintings have an iconic representation of the chief protagonist occupying the central space and important elements of the narrative clearly shown to make the identification possible, thus making the visual reading of the paintings to flow smoothly as the water over polished boulders. His underlying compositional strength and disciplined power imparts a sense of authority in the organization of his varied elements. That is, no element or form in his paintings appears to be randomly or serendipitously placed. Hence comingling and integrating his imagery on the conceptual and imaginative strength, the works have a seminal visual solidity and appeal that makes them timeless.

Nature finds an important space, and Giridhara has taken delight in representing different species of trees, flowers, rocks, animals and birds as well as the rippling water and the clouds both as threatening rain clouds and the soft blue ones. His empirical approach marked by insightful perception allows for subtle lacing of humour as evident in the naughty playfulness of the monkeys in their acrobatic postures, their facial expressions resonating to human emotions of sadness, contemplation, anxiety, triumph and happiness. In fact from within the deep layers of his subconscious, the experiences Giridhara has perhaps gone through, finds metaphoric translation through these sacred narratives as appropriate to the contingent moment of creation.

In painting the sacred narratives he has given a trope that is as the example of the fight between the two twins Vali and Sugriva is metaphorical, signifying the semantics of the saliency that is also human related. He has made an attempt to show the different stages of man from youth to maturity to old age, deepening the factor of astute observation that remarkably invests his works. But the crowning element that makes his paintings vibrantly filled with vigour is the energetic line that curves, flows, leaps, serenely saunters along but all along embodying the inherent dynamism of power that makes Giridhara painting a class in itself. This is further enhanced by the postures of the legs and arms, making each work a potential dynamo. Significantly it relates to the attitude of the artist whose creative energies are equally volcanic in their imaginative eruptions. This undeniably arises from the artist’s deep devotion to his art, juxtaposed with his dedication, passion and commitment that enables a realization of his deep seated desires that unfolds through his arbitrated narratives. In many respect as mentioned earlier the saliencies of Rama and Hanuman are manifestations of the artist himself that he has poignantly

portrayed. It requires on the part of the viewer to engage with his paintings in an intelligent way, as it is not the superficial representation of these iconic characters, rather it mandates to relate with it by holding a dialogue of deeper meaning vested within it.

The discerning keen sensibility of Giridhara in delving into myths, clarifies his predilection towards narrative, thus retrospectively to tradition to keep alive the sap of philosophy nestling within our culture. The narrative that Giridhara has created by his engagement with myths may bracket him as an artist with a traditional mindset or an approach. But it is important also to realize that in its visualization as a painting, it remains an arduous task, requiring the artist to cull out those aspects of narrative that would provide the punch visually and simultaneously convey a comprehensive understanding of the episode of the myth. Giridhara in both these aspects is a master as a skilled artist and a clever raconteur bringing alive the epic.

DR. ASHRAFI S. BHAGAT

Art Historian, Critic, Author and an Independent Curator



Greeshma Ganapathi
Acrylic on Canvas
12 x 12 Inches



Chandra Sahodari Mahalakshmi
Acrylic on Canvas
48 x 40 Inches



Gokula Priya Govinda
Acrylic on Canvas
48 x 42 Inches



Garuda
Acrylic and Gold on Canvas
36 x 36 Inches



Aiswarya Srirama
Acrylic on Canvas
36 x 36 Inches



Hasya Rasa Srirama
Acrylic on Canvas
52 x 43 Inches



Srirama Dasa Hanuman
Acrylic on Canvas
48 x 38 Inches



Srirama Parivar-I
Acrylic on Canvas
42 x 39 Inches



Srirama Pattabhishekam
Acrylic on Canvas
44 x 48 Inches



Hanuman Vahana Srirama
Acrylic and Gold on Canvas
36 x 36 Inches



Srirama Bhaktha Kadalee Vana Hanuman
Acrylic on Canvas
42 x 38 Inches



Surya Vandita Hanuman
Acrylic on Canvas
48 x 39 Inches



Kinnerulu
Acrylic on Canvas
56 x 48 Inches



Gopalaka
Acrylic on Canvas
30 x 30 Inches



Miniature Paintings



R. 9-9000

సంకీర్తన వందిత = హనుమ.



Surya Grahana Bala Hanuman
Earth Pigments and Gold on Handmade Paper
3.5 x 2.5 Inches



Hanuman
Earth Pigments on Handmade Paper
4 x 2.9 Inches



Sila Vandita Hanuman
Earth Pigments and Gold on Handmade Paper
3.5 x 2.5 Inches



Sringara Hanuman
Earth Pigments and Gold on Handmade Paper
3.5 x 2.5 Inches



Sangeevani Sangraha Hanuman
Earth Pigments on Handmade Paper
5.9 x 4.1 Inches



Nandeeswara Vandhitha Hanuman
Earth Pigments and Gold on Handmade Paper
5.1 x 3.3 Inches



Suravanditha Hanuman
Earth Pigments on Handmade Paper
5.5 x 3.1 Inches



Utsaha Hanuman
Earth Pigments on Handmade Paper
5.9 x 4.5 Inches



Kadambavana Bala Hanuman
Earth Pigments and Gold on Handmade Paper
5.9 x 3.9 Inches



Hanuman Vahana Malayappa Murthy
Gesso on Paper
6.1 x 4.7 Inches



Vanachara Hanuman
Earth Pigments on Handmade Paper
7.8 x 5.5 Inches



Malla Yodha Hanuman
Earth Pigments on Handmade Paper
7.8 x 4.9 Inches



Sila Vandita Hanuman
Earth Pigments and Gold on Handmade Paper
7.8 x 6.1 Inches



Samudra Langhana Hanuman
Earth Pigments and Gold on Handmade Paper
9 x 7 Inches



Sugreeva Sannihitha Hanuman
Earth Pigments and Gold on Handmade Paper
9.8 x 7 Inches



Panchamukha Hanuman
Earth Pigments and Gold on Handmade Paper
11 x 7.2 Inches



Chudamani Sangraha Hanuman
Earth Pigments and Gold on Handmade Paper
13.3 x 9.4 Inches



Parvatabharaka Hanuman
Earth Pigments and Gold on Handmade Paper
13.3 x 9 Inches



Sanjeevani Sangraha Hanuman-I
Earth Pigments and Gold on Handmade Paper
13.1 x 9 Inches



Sanjeevani Sangraha Hanuman-II
Earth Pigments and Gold on Handmade Paper
13.1 x 9 Inches



Saavadhana Chitta Hanuman
Earth Pigments and Gold on Handmade Paper
12.9 x 9 Inches



Kishkindamalla Yuudham
Earth Pigments on Handmade Paper
8.2 x 17.3 Inches



Siva Dhanurbhagam
Earth Pigments and Gold on Handmade Paper
30.1 x 45.2 Inches



Sita Sameta Srirama
Earth Pigments and Gold on Handmade Paper
5.5 x 3.9 Inches



Mastyavatara
Earth Pigments and Gold on Handmade Paper
11 x 6.6 Inches



Kammadhenu
Earth Pigments on Handmade Paper
8.2 x 5.1 Inches



Kamadhenu
Earth Pigments and Gold on Handmade Paper
6.6 x 5.1 Inches



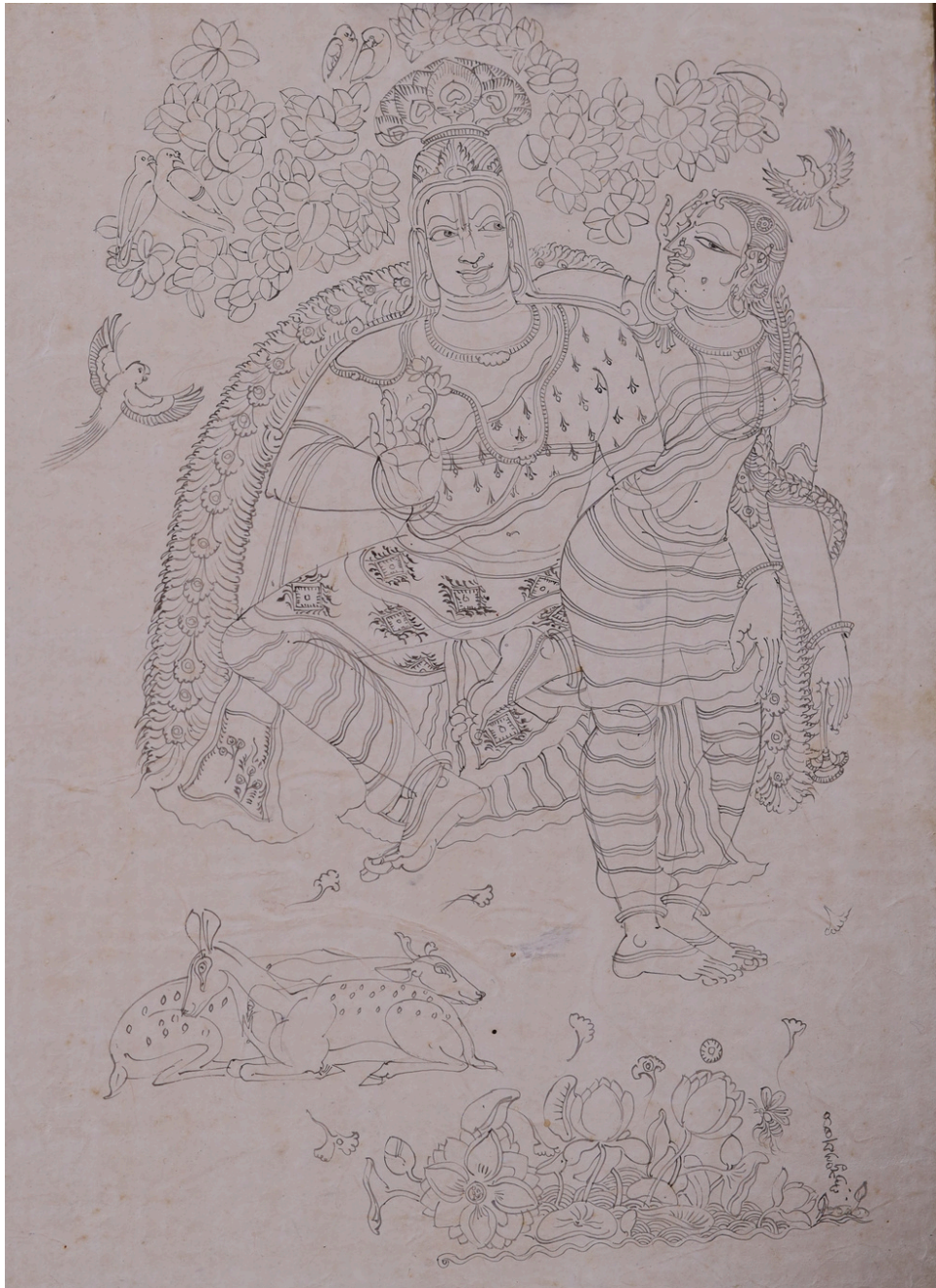
Surendra Vandita Kamadhenu
Earth Pigments on Handmade Paper
7.8 x 6.2 Inches



Bull in Lotus Pond
Earth Pigments on Handmade Paper
8.2 x 4.7 Inches



Kalpavruksham
Gesso on Handmade Paper
8.6 x 7 Inches



Shringara rasa-Sri Krishna
Earth Pigments on Handmade Paper
8.6 x 5.9 Inches



Haasya rasa-Vamananavatara
Earth Pigments on Handmade Paper
8.6 x 5.9 Inches



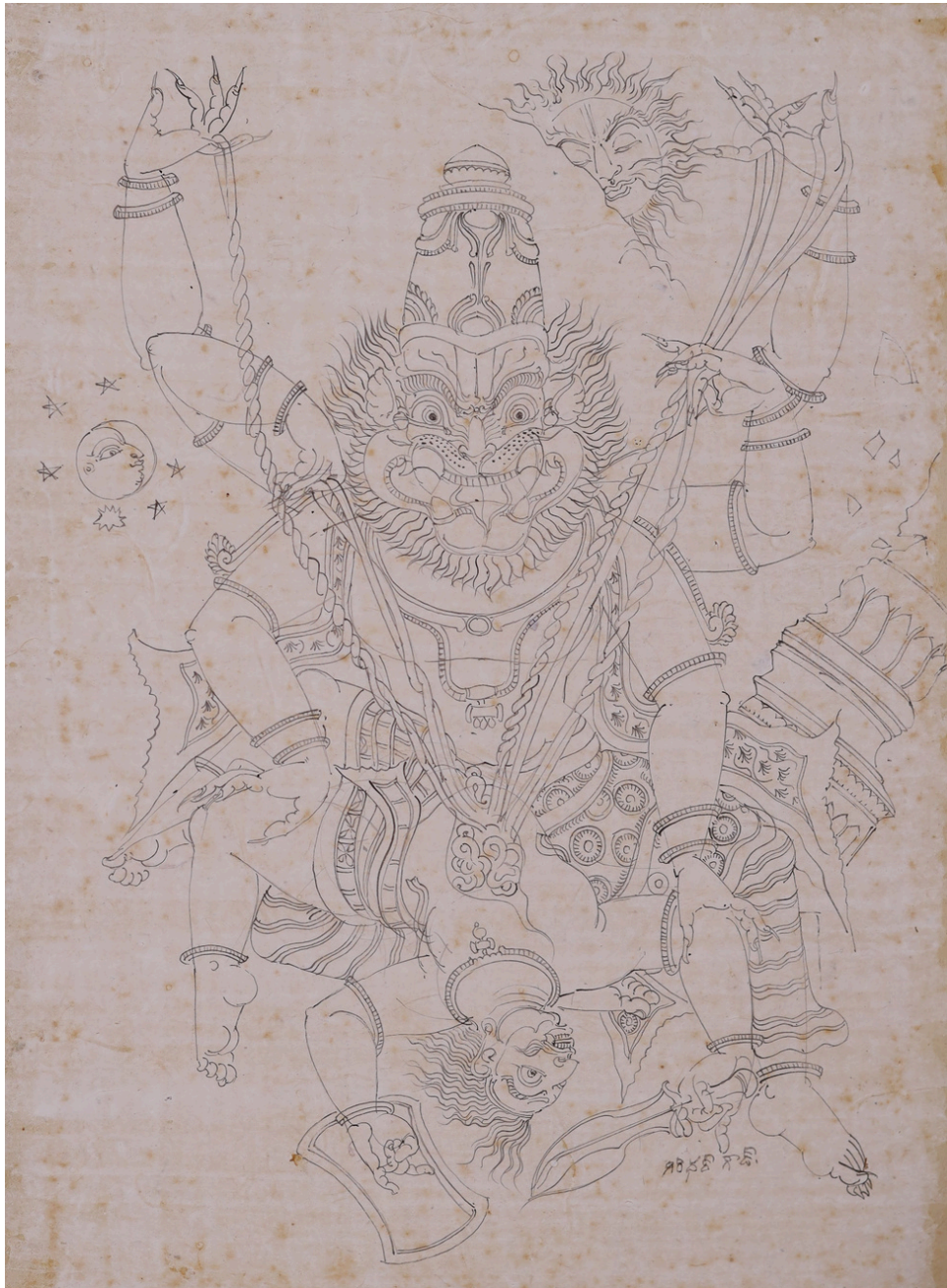
Karuna rasa-Srirama Avatar
Earth Pigments on Handmade Paper
8.6 x 5.9 Inches



Veera rasa-Kalki Avatar
Earth Pigments on Handmade Paper
8.6 x 5.9 Inches



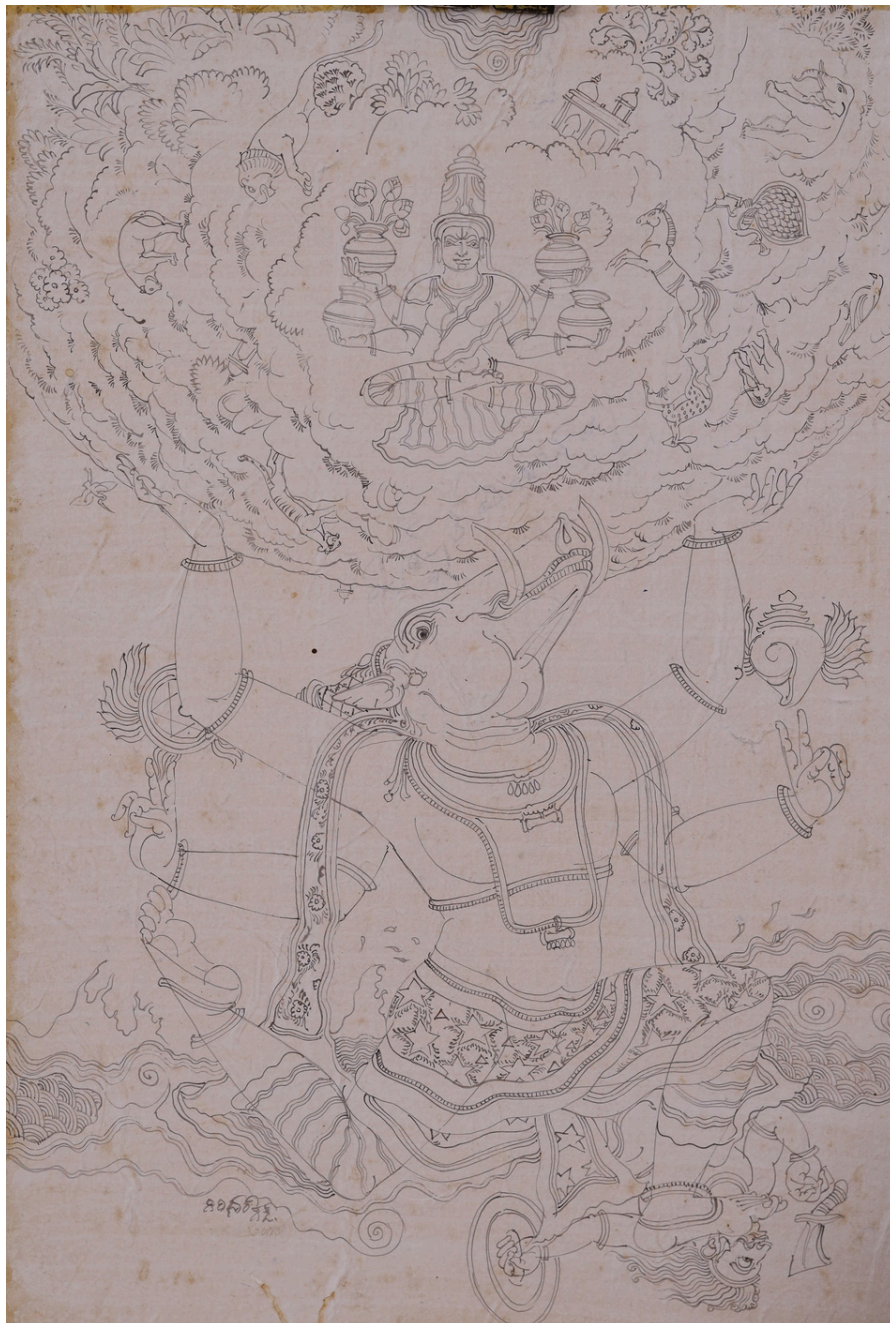
Roudra rasa- Bala Rama Avatar
Earth Pigments on Handmade Paper
8.6 x 5.9 Inches



Bhayanaka rasa- Narasimha Avatar
Earth Pigments on Handmade Paper
8.6 x 5.9 Inches



Bibhatsa rasa- Parasu ramavatar
Earth Pigments on Handmade Paper
8.6 x 5.9 Inches



Adbhutaa rasa- Varahavatar
Earth Pigments on Handmade Paper
8.6 x 5.9 Inches



Shanta rasa- Buddhavatar
Earth Pigments on Handmade Paper
8.6 x 5.9 Inches



Garuda
Earth Pigments on Handmade Paper
9 x 5.9 Inches



Vaasudeva
Earth Pigments on Handmade Paper
6.8 x 5.3 Inches



Mahalakshmi
Earth Pigments on Handmade Paper
6.8 x 5.3 Inches



Airavata Jala Kreedā
Earth Pigments on Handmade Paper
8.2 x 5.9 Inches

**Kalakriti India:**

Kalakriti India is a group of companies in the field of Art, real estate and hospitality that is devoted to acquisition, preservation, and promotion of art of Indian origin or art that features India as the subject.

The Kalakriti Art Gallery:

Kalakriti Art Gallery, now 22 years old, has established itself as the leading art gallery in Hyderabad and South India. Renowned for its significant contributions, the gallery focuses on exhibitions of contemporary artists and masters, having hosted numerous solo and group exhibitions featuring renowned and emerging artists. Additionally, Kalakriti has participated in various national and international art fairs, including the India Art Fair in New Delhi and the Kochi Biennale. These efforts include critical alliances with museums and cultural institutions both in India and abroad.

Kalakriti Art Gallery seeks to promote diverse artistic perspectives, expanding beyond traditional paint and canvas to include photography, installation, video, and performance art. The gallery frequently hosts interactive sessions, book releases, panel discussions, and various art-related events and collaborations.

The gallery has published numerous breathtaking publications with the support of remarkable writers, curators, and critics, producing hundreds of illustrated exhibition catalogues and literature on ongoing exhibitions and artist projects.

Actively collaborating with organizations such as Alliance Francaise, Goethe-Zentrum, and the University of Hyderabad, Kalakriti has organized numerous joint programs.

The gallery has also been involved in significant public art installations in Hyderabad, including the Street Art Project, the IKEA India Underpass Mosaic Mural project, the IKEA India Median Sculpture project, and the LOVE HYDERABAD installation.

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 in Hyderabad and this show traveled to IISC, Bangalore in March 2018. The maps are also available on Google Arts & Cultural.

The Krishnakriti Foundation:

Incorporated in 2003 in memory of Shri Krishnachandra B. Lahoti, the Krishnakriti Foundation is dedicated to uplifting the artist community and promoting India's rare art forms. The Foundation celebrates three pillars of life: art, culture, and education.

In partnership with the French Embassy in India, the Foundation offers fellowships to study fine arts and architecture at prestigious institutes in France. Additionally, the Foundation collaborates with the Department of Prisons, Govt. of Telangana, to conduct art camps in jails.

Art Café: Art Café offers well-curated lifestyle products inspired by contemporary arts and traditional crafts for home decor.

The Gallery Café is the perfect blend of refined atmosphere and delectable delights. The Gallery Cafe has been recognized by the New York Times as one of the top ten places to visit in Hyderabad for its art, ambiance and food.



KALAKRITI
art gallery

For more information, please contact:

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Kalakriti Art Gallery
Plot 8-2-465/1, Road No 4, Banjara Hills, Hyderabad, Telangana,
India. PIN 500034.
Open on all days (11 am - 7 pm)

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Exhibition at
Main Hall, Main Building, Bikaner House, New Delhi

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