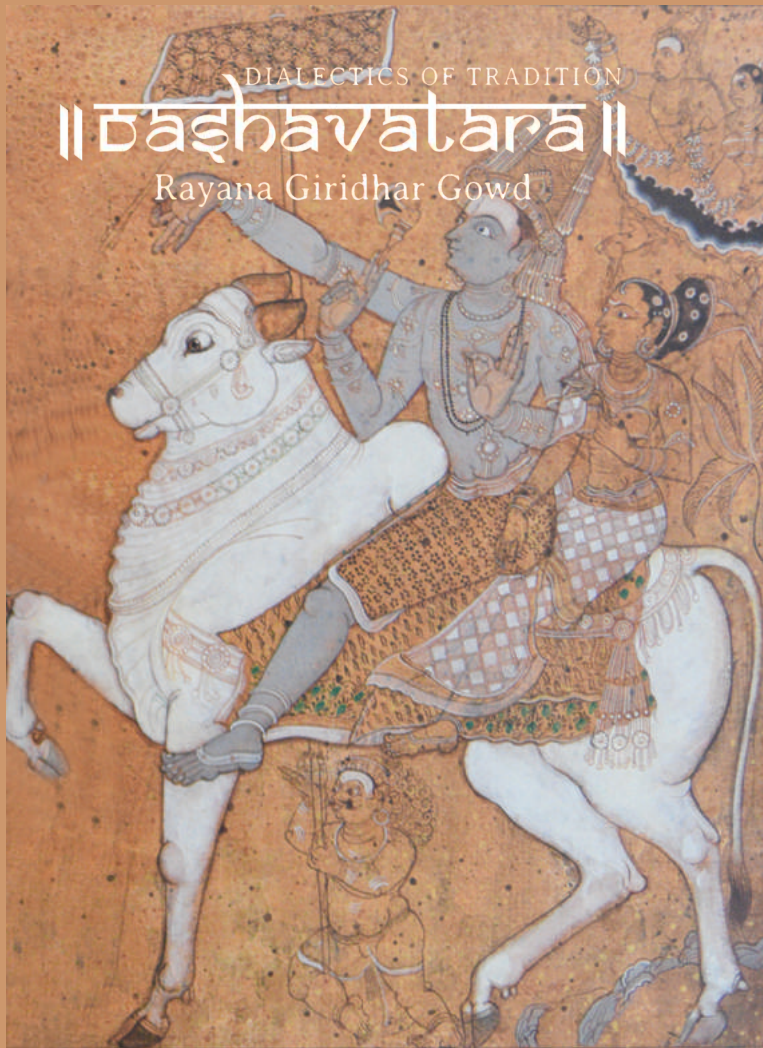


DIALECTICS OF TRADITION

# ॥ Bāṣṭhavaṭara ॥

Rayana Giridhar Gowd



DIALECTICS OF TRADITION  
॥ **Baṣhavaṭara** ॥  
Rayana Giridhar Gowd

GALLERY  
**ART**  
POSITIVE

Gallery Art Positive, New Delhi

in collaboration with

**K A L A K R I T I**  
ART GALLERY

Kalakriti Art Gallery, Hyderabad

Exhibition duration  
15<sup>th</sup> March - 10<sup>th</sup> April 2019

Venue  
Gallery Art Positive  
F-213/B, Old MB Road, Lado Sarai, New Delhi - 110030  
For enquiries : 011 - 41602545, 9953520170, 9030868686, 7997991083

## Rayana Giridhar Gowd

Giridhar Goud in his latest suite of works has created the narrative of the life of Krishna in the series titled “Dashavatara” based on his study of the tenth chapter or the Dasma Skanda of Srīmad Maha Bhagvatam. His work was based on, a series which, opened space in initiating another trajectory of a narrative that enabled a deeper analysis of one particular avatar of Vishnu namely Krishna, which in Giridhar’s perspective and studied analysis is a manifestation of the many avatars of Vishnu. Explicating on this the artist says, “In my view the Krishna avataram cannot be viewed as an avataram reincarnated for the mere redemption of the Dwarapalakas, Jaya and Vijaya from their curse. The more I read the Dasama Skanda, the more I was subsumed by the feeling that the Krishna avataram is a poorna avataram or complete avataram exhibiting all the qualities which were visible as parts in other avatarams”.

This intellectual approach of Giridhar in reading the Purana between the lines is exemplary of his fundamental understanding of the inherent philosophy conveyed through the varied avatars of Vishnu. It mandates therefore to approach his painted episodes from the life of Krishna not as mere illustrations, but a deeper philosophy seen through the eyes of the artist. An aspect that makes his works personal in its interpretation though the mythic stories generally remain as interesting narratives of the life of Krishna. He thus creates temporal layers that find visual correspondence through his layering of many forms that operate within his works. This has enabled for him an intelligent and crafty understanding of the art of painting as he dissolves boundaries between art of the craft and the craft of the art.







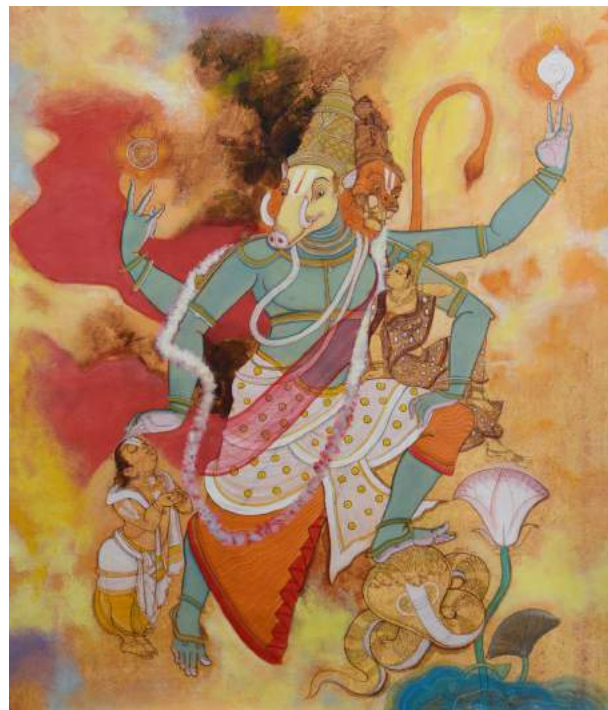
Saneeswara | Acrylic on canvas | 46 x 38 inches | 2014 | 2,40,000

The discerning keen sensibility of Giridhar in delving into myths, clarifies his predilection towards narrative, thus retrospecting to tradition to keep alive the sap of philosophy nestling within our culture. To transform the time tested Puranic narrative into a personal vision, he engaged with the local indigenist tradition of Lepakshi murals and its manifold visual repertoire. His recent suite of works thus is rendered on large canvas with acrylics. His visual vocabulary in terms of figure type, sartorial attire, physiognomic appearances, postures and the characteristic large fish shaped expressive eyes finds inspiration from 16th century Veerabhadra Temple at Lepakshi near Hindupur in Andhra Pradesh.

In engaging with this particular avatar of Vishnu, Giridhar interprets or insightfully has observed through his incisive reading of the Tenth Skanda of Bhagavat Purana that among the varied avatars, Krishna manifests many layers or other dimension of all the other avatars of Vishnu. According to Giridhar, Matsya was an avatar in the giant form of the fish that delved into the depths of the deluge to recover Vedas and other forms of life. By striking an analogy with the dance of Krishna on the head of the serpent Kaliya for endless hours who was poisoning the waters of the Kalindi pond, it evoked a similar narrative in his imagination bearing affinity to the power of Matsya in the depths of dark seas to the energy of the dance preventing the serpent from contaminating the waters. Giridhar says, “My endeavour here is to choose among the many incidents that took place in Krishna’s childhood which are comparable and resemble incidents that happened in the other incarnations”. Giridhar not only has referenced important and relevant episodes from the Tenth Skanda of Bhagvata but also draws parallels with similar thematic content found in relief decoration on temple walls as the “Gajasura Vadha”.

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 Giridhar's works demand that his protagonists be construed not literally but metaphorically, which is reinforced by his choice of subject matter. The depiction of battles between Krishna and other demons establishes his concern of violence inherent in society and the politics of culture, which is rampant and the philosophical trope of struggle between the sacred and profane brilliantly foregrounds the virtuous act of the triumph of good over evil. There is nevertheless a certain order in the definition and selection of his subject matter. He begins naturally with the birth of Krishna titled "Sri Krishna Jananam", "Bala Krishna crossing the Yamuna and reaching Gokul", "Poothana Vadha" [Destroying polluted nature of mother], "Mruthbhakshanam" [Childhood of Balarama and Krishna], "Ulookhala Bandhanam - Gandharva Sāpavimochanam", [Tying of Krishna to the Mortar and felling of the two Arjuna trees], "Bakāsura vadha", [Slaying of Bakasura], "Kāliya mardhanam" [Subduing of Kaliya], "Aghāsura Vadha", [slaying the demon Aghāsura and saving the cows and the cow-herds from the danger], "Agni Graha", [Saving the Cows and Cow Herds from Forest Fire], "Govardhana Giridhāri", [Lifting of Govardhana Mountain], "Venugāna Lola Sri Krishna", [Krishna the Flute Player], "Cheera Haranam" [Stealing of Gopika's clothes], "Rasa Leela", "Kunalayapeeda Vadha and Kamsa Vadha".

The structured compositional layout has been rigorously thought out and artistically visualized. The versatility of his organizational layout is based on circle, triangle, loops, zigzags or hybrid shapes, that are not visible but form the scaffolding of framework within which his figures are placed.



Varaha Narasimha Murthy | Acrylic on canvas | 39 x 33.5 inches | 2014  
2,00,000

It is this underlying compositional strength and disciplined power, which imparts a sense of absolute 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. The protagonist Krishna dominates with details developed in keeping with the narrative. The forms have strength, dynamism, grace, beauty, charm, meditative serenity, offering a sensitive visual aesthetics. In evolving and developing the stylistic character, the underlying desire for Giridhar was not mimicking the forms from his native pictorial framework, but transcending to manifest creative interpretation and expressions within the context of his contemporary milieu, fulfilling his aspirational vision and philosophy. Each work delineates an abundance of intermediate forms that reveal and conceal, finding a meaningful place as dictated by the artist. Laboriously and painstakingly executed, these compositions foregrounds the restless prolific imaginative faculty of Giridhar, whose passion and dedicated commitment to his art is a witness in marking a posture of difference.

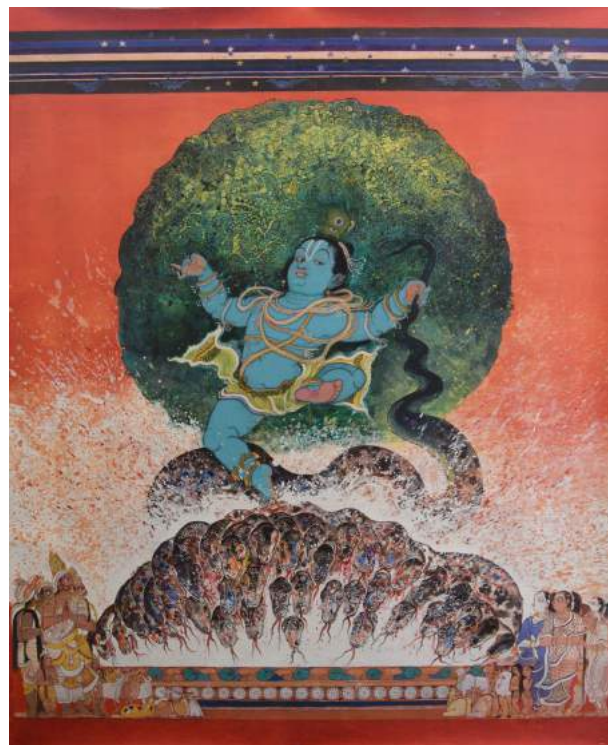
His depth of visual thinking in engaging with appropriate colours and the main protagonist taking precedence in the composition is aptly illustrated in “Krishna Janamama” with Devaki striking an elegant pose composed as a diagonal element with the large representation of Vishnu in the background, metonymically extending the idea of Vishnu eventually taking on the avatar of Krishna depicted as a powerful yellow light. The overall tonal colour is blue that is a ubiquitous of Krishna. Since the birth takes place in the prison, the latter is connoted with spades tied to hands.



Ulookala Bandhanam Gandharva Sapuvimochanam  
Acrylic on canvas | 49.5 x 45 inches | 2017 | 2,60,000

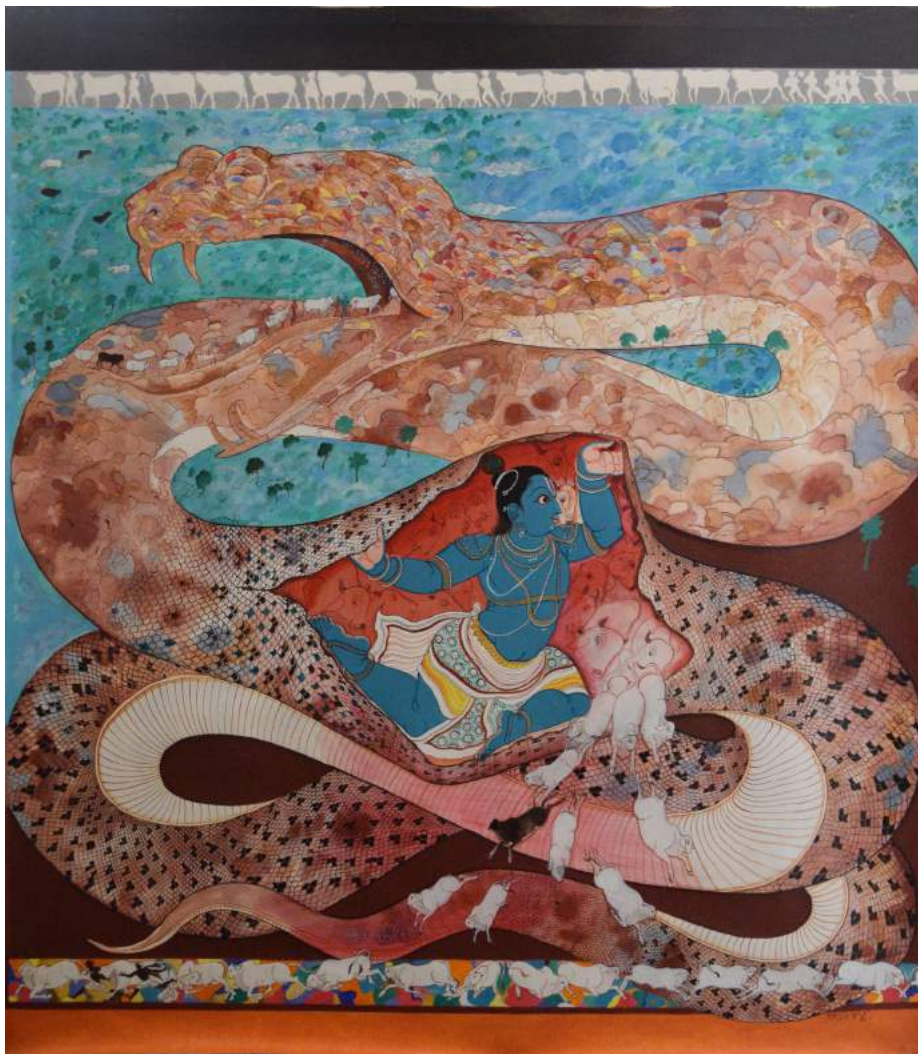
In this instance the border is eliminated to provide an appropriate context, which otherwise would have carried synoptic details related to the main episode. Giridhar according to the demands of the concept and the narrative infuses power and dynamic energy that is perceptive in the protagonist as well as compositionally. This inherent vitality and vigour is delineated in paintings as “Poothana Vadha”, “Ulookhala Bandhanam - Gandharva Sāpavimochanam”, [Tying of Krishna to the Mortar and felling of the two Arjuna trees], “Bakāsura vadha”, [Slaying of Bakasura], “Kāliya mardhanam” [Subduing of Kaliya], “Aghāsura Vadha”, [slaying the demon Aghāsura and saving the cows and the cow-herds from the danger], “Agni Graha”, [Saving the Cows and Cow Herds from Forest Fire]. In most of the examples Giridhar has drawn parallels with other avatars of Vishnu for example Rama as in Gandharva Sāpavimochanam”. According to the artist, “This episode is centered on a sense of wonder and bewilderment. This emotion is expressed in yellow colour which dominates the canvas. Light and dark shades of Yellow have been utilized. The picture shows a bright lightening like shining streak in the centre of the two trees”. Yet the painting “Aghasura Vardha” demonstrates Giridhar’s fine sense of colour juxtaposition, the varied textures, which despite intricate detailing the protagonist Krishna attracts attention and is not lost in the contours of the giant snake. It is this stage craft which makes Giridhar’s composition a visual feast.

An element that Giridhar is overwhelmingly passionate about, declaring his strong predilection in its engagement is the seminal line. The firm confident drawing not only lends visual power and character but is effectively controlled.



Kaliya Mardhanam | Acrylic on canvas | 55 x 45.5 inches | 2017 | 2,95,000





It also became the vehicle for Giridhar to carry the burden of his expressions; poetically swaying, dramatically walking, shying away, aggressively powerful and dominantly versatile, imparting a sense of melodrama, [Kaliya Mardhanam] sentimental emotions, [Venugana lola Sri Krishna] dramatic violence [Bakasura vadha] meditative serenity [Govardhan Giridhari] or and cheerful playfulness [Cheera Harana] that complies with the mood of different narratives in the life of Krishna. The interaction of different directional lines –straight, curved, vertical, horizontal and diagonal have been optimized to give his composition both a sense of balance and restless energy that manifest continuous movement.

His lines contour each form perfectly while his colours create painterly effects. The colours are brilliant and effulgent enhancing the protagonist and other characters including the representation of nature. The juxtaposition of these two elements namely line and colour cast an enigmatic aura. The works are on large scale mimicking murals, but in its delineation of intimate and intrinsic details recall the miniature tradition.

Aghasura Vadha | Acrylic on canvas  
49.5 x 44.5 inches | 2017 | 2,75,000



The representation of foliage, birds, flowers, animals and patterning of sartorial attires, reveal his sharp keen eye in articulating his empirical experiences in a productive manner. It is these dimensions of duality both philosophical and material that makes his works intellectually complex and visually delightful. The juxtaposition of varied personages in terms of importance in the narrative, declares Giridhar's sense of scale in maximizing and minimizing his characters.

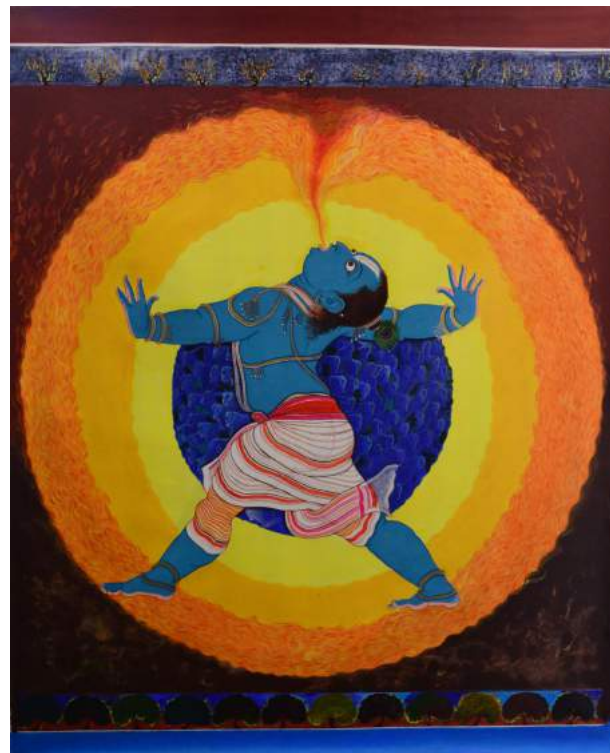
Giridhar's interest in tradition is further reinforced by creating paintings on a miniature scale. Integral to his theme on Krishna, an avatar of Vishnu, his earlier suite of works on "Dasavtaram" finds relevance in this exhibition, which has been rendered in miniature format. The style of his miniature painting was consequence to the knowledge obtained from a dedicated pedagogue and Baroda based artist Ghulam Mohamed Sheikh, perceptive connoisseur Jagdish Mittal of Hyderabad and Vijay Hager Gundigi of Gulbarga. Under their able guidance he developed his personal idiom for rendering miniatures. Keeping the tradition alive, he engages with pigments derived from minerals and vegetables as well as the gold foil for varied aesthetic effects observed in Indian miniature tradition. It is this ambidextrousness quality oscillating between sizes that are as large as murals and small and intimate as miniatures that establish the craft of Giridhar's art, but equally his talent and creativity to visualize themes on varied scales and yet make them visually effective. In this methodology of visualization it is the element of line that magically enables him to play out his effulgent fecundity which establishes meaning for his works.



Venu Gana Lola Sri Krishna | Acrylic on canvas | 59 x 47 inches | 2017  
2,95,000

Rendered either on large or intimate scale, one has to contend with the concept of time in Giridhar's works. Time has had a significant influence in the world of visual arts. The notion of time as ephemeral, ever changing and mythic is explored by Giridhar to have contemporary relevance. The dialectics of stillness and movement ["Venugana Lola Sri Krishna"], internal external time ["Krishna Jananam"] and fluid-futility ["Kaliya mardhanam"] are expressions of time that Giridhar has explored through the subject of Krishna and Vishnu Avatars. Philosophically and sociologically too the notion of time gets embedded; since it establishes an interactive relationship in shaping and reconstructing his thoughts; meditating on the notion of these mythic epics as treasure house of wisdom that offers a unique perspective on the very essence of life. The mythic time thus creates a framework within which the concept of time finds varied representation as different avatars of Vishnu that convey the moral lessons particularly the values of triumph of good over evil, concept of sacrifice, philanthropy, generosity and many other such virtues. There is of course no biological time, which is the concept of human age that accompanies human beings during their lives. Hence it is this quality of 'timelessness' that philosophically inscribes his compositional subject which makes it unique in his attempt to transcend the notion of time as experienced by ordinary human mortals.

The narrative that Giridhar 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 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. Giridhar in both these aspects is a master both as a skilled artist and a clever raconteur bringing alive the Puranas.



Ahni Graha | Acrylic on canvas | 52.5 x 45.5 inches | 2017 | 2,95,000



The experiences of the artists within their contemporary milieu make many demands on artistic production particularly the advanced technology that compels engagement to create different and distinct art forms. In this respect Giridhar's art may impose limitation as restricted to tradition and historical visual affinities as Lepakshi murals. Yet his works exude a contemporary feel because of his arbitration in the selection of myths and particularly the episodes from within it that he wishes to illustrate, which is in keeping with contemporary reality and his empirical experiences. Giridhar here is serving two ends very effectively tradition and contemporary realities through the veil of philosophical metaphors bringing awareness of issues of violence, confusion, tensions, strife, asymmetry, discrimination and many more. The artistic milieu demands production at a rapid rate with time as a constant factor, which Giridhar has defied by evolving paintings painstakingly and in a detailed manner, going against the flow of the grain to create his personal vision and style.

In this suite of works he creates a powerful aesthetic appeal, reflected in its intimate details sourced from his environment, intricacies of technique, effulgent and sensitive colours, clever linear prudence and seminally his management of stage craft as a story teller in his compositional organization. The paintings attract by their colour, drama, organic movement and the beauty of its protagonists. It fulfills the artist's aspirations to return to roots by removing the veil of amnesia on mythic traditions in order to demonstrate with renewed dynamism that the Puranic myths continue to have validity within contemporary reality. In a predominant virtual and digital globalized world where time literally takes wings, Giridhar has woven threads of imagination to spin anew the epic narratives through his personalized vision that continue to have magical charm, meaningful valence and appeal within our reality.

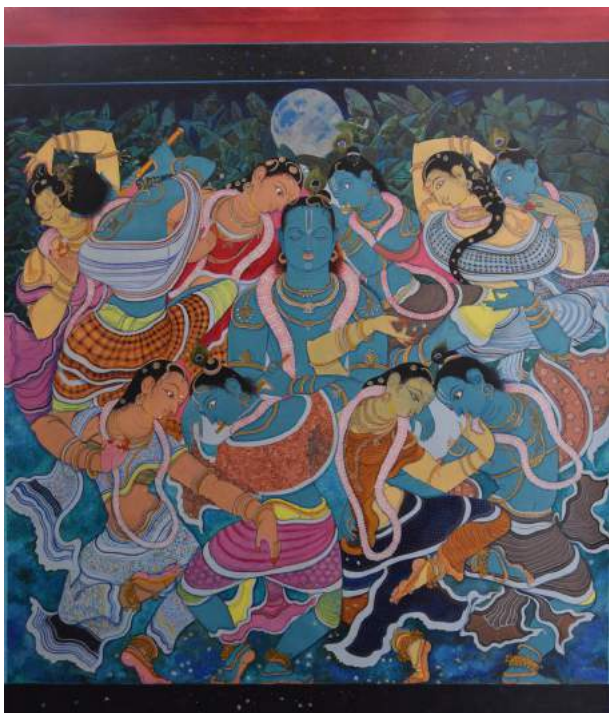




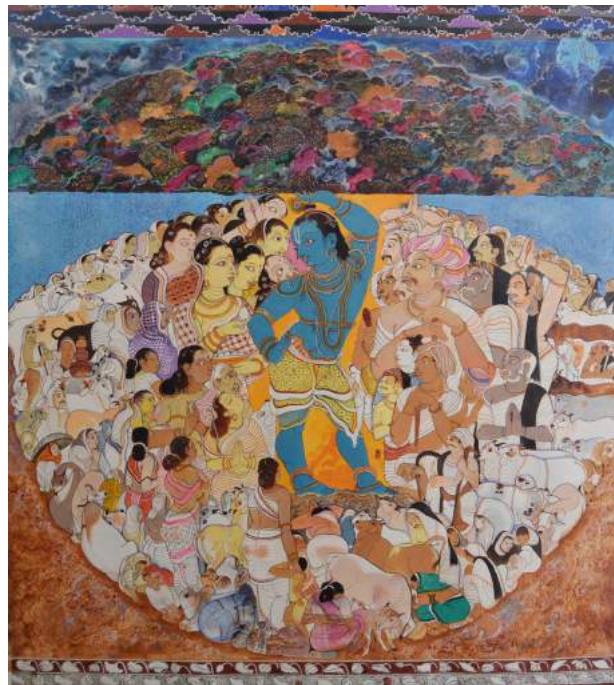
Sri Krishna Jananam | Acrylic on canvas | 55 x 47 inches | 2017 | 2,95,000



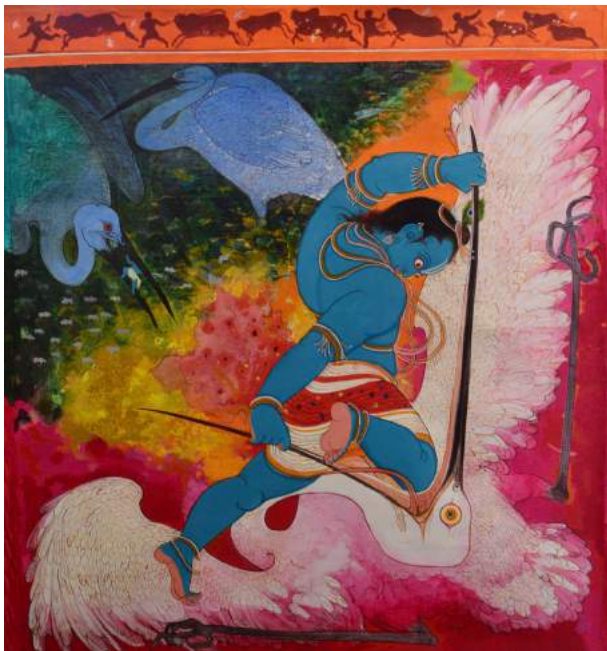
Poothana Vadha | Acrylic on canvas | 48.5 x 44.5 inches | 2017 | 2,75,000



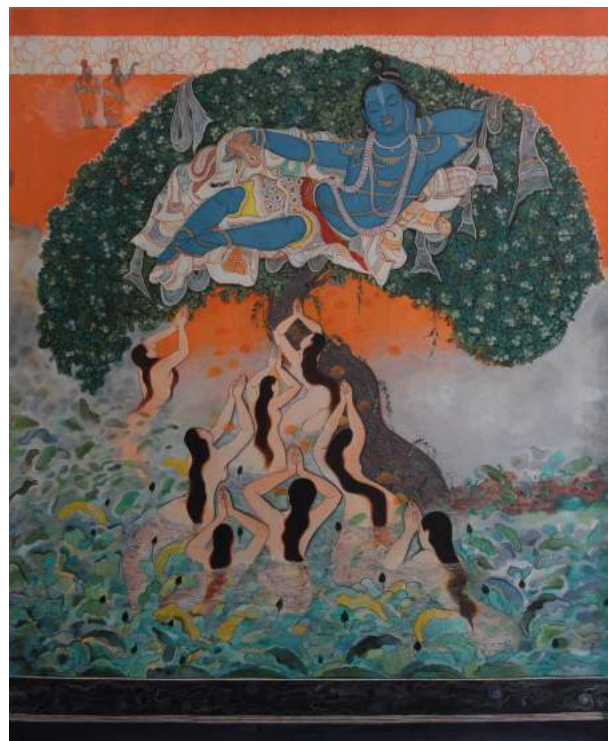
Krishna Leela | Acrylic on canvas | 55.5 x 45.5 inches | 2017 | 2,80,000



Govardhana Giridhar | Acrylic on canvas | 57 x 47 inches | 2017 | 2,95,000



Bakasura Vadha | Acrylic on canvas | 55 x 47.5 inches | 2017 | 2,95,000

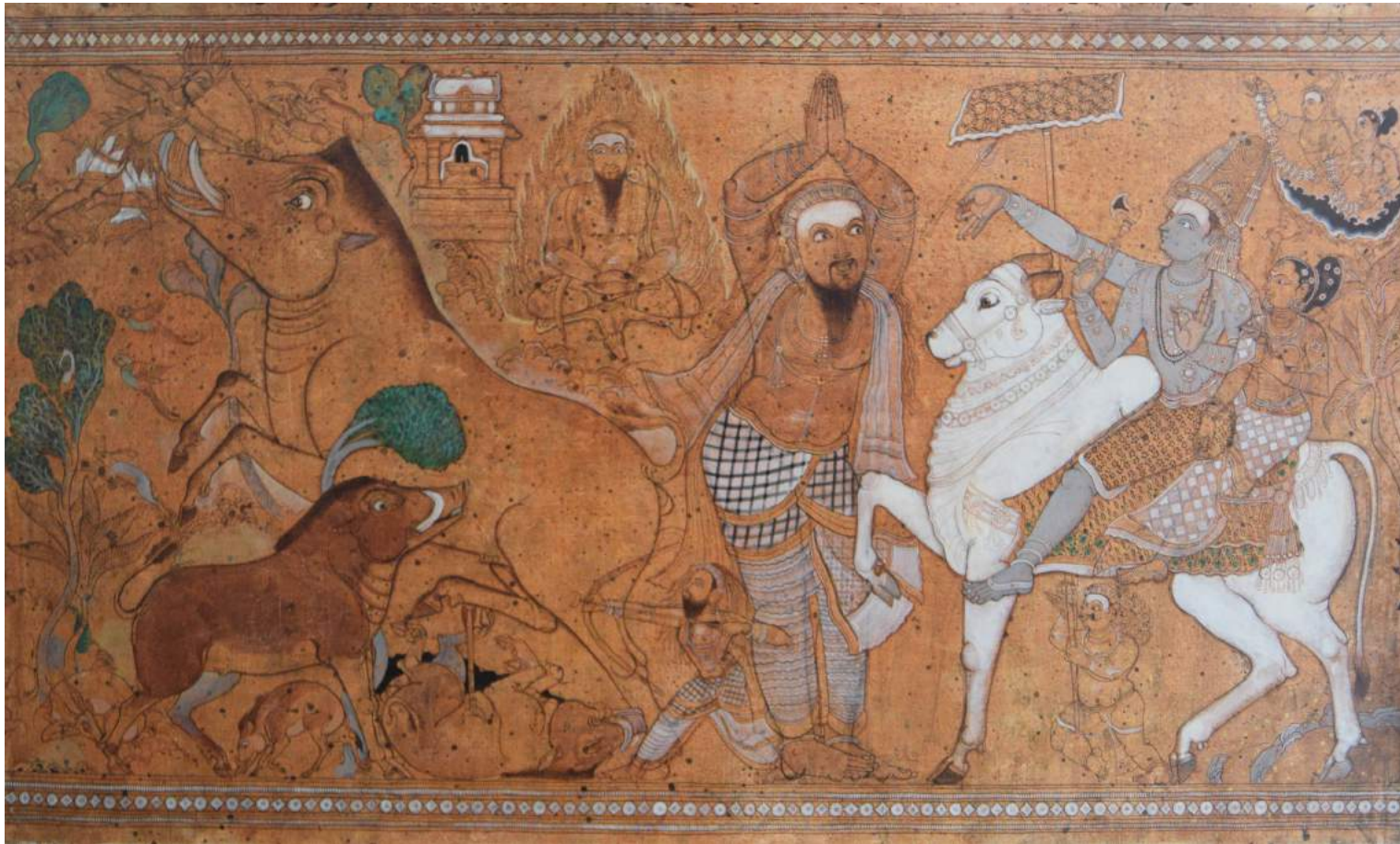


Cheera Haranam | Acrylic on canvas | 54.5 x 45.5 inches | 2017 | 2,80,000





Mruthbhak Shanam | Acrylic on canvas  
55 x 46 inches | 2017 | 2,95,000



Kiratharjuneeyam | Acrylic on canvas | 32 x 55 inches | 2015 | 2,95,000



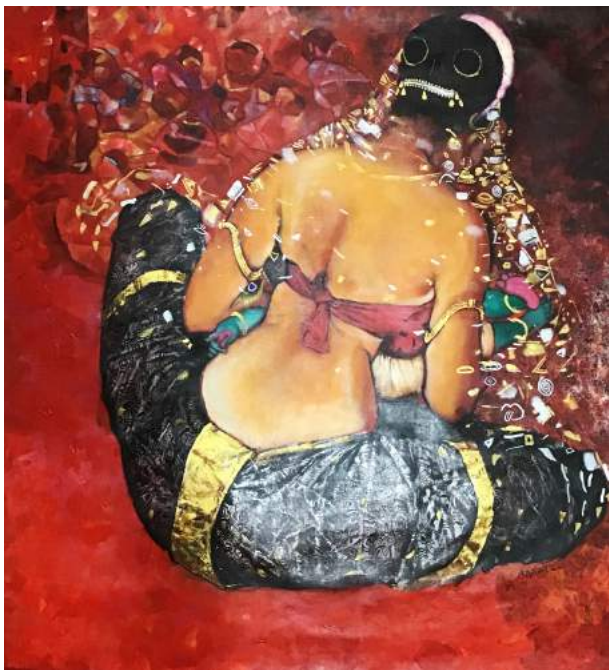


Bala Krishna Crossing the River Yamuna | Acrylic on canvas  
54.5 x 46 inches | 2017 | 2,95,000



Mohani | Acrylic & Gold on canvas | 49.5 x 33.5 inches | 2016 | 2,00,000





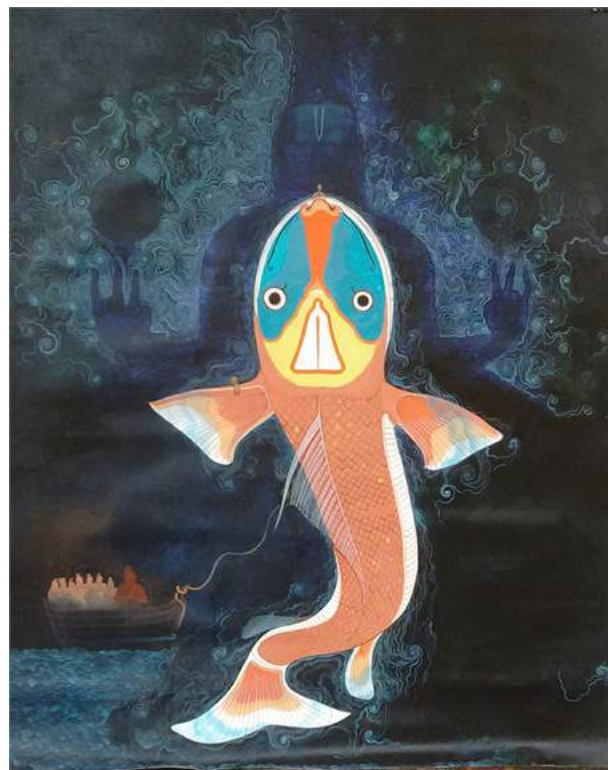
Mother and Child | Acrylic on canvas | 45 x 40 inches | 2014 | 2,40,000



Bala Ramavatara | Acrylic on canvas | 55 x 46 inches | 2016 | 2,80,000



Mastyavata II | Acrylic on canvas | 34 x 37 inches | 2016 | 1,30,000



Mastyavata I | Acrylic on canvas | 55 x 44 inches | 2017 | 2,80,000

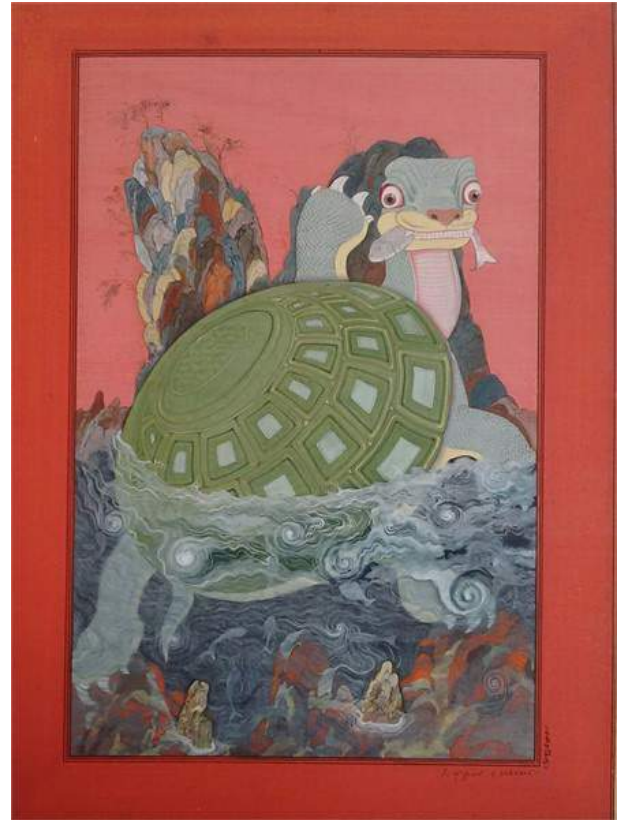


Sri Ramavatara | Acrylic & Gold on canvas  
54 x 46 inches | 2016 | 2,95,000



## Miniature Series

Koormavatara | Earth pigments & gold on handmade paper  
14 x 10.2 inches | 2005 | 1,70,000





Varahavata | Earth pigments & gold on handmade paper  
14 x 10.2 inches | 2004 | 1,60,000



Ramavataram | Earth pigments and gold on handmade paper  
13 x 9 inches | 2001 | 1,40,000



Matsyavavata | Earth pigments & gold on handmade paper  
14 x 10.2 inches | 2005 | 1,60,000



Kalkyavavata | Earth pigments & gold on handmade paper  
13 x 9 inches | 2004 | 1,70,000





Kalkyavantara | Earth pigments & gold on handmade paper  
13 x 9 inches | 2004 | 2,65,000



Sthambha Bahirgatha Narasimha Murthy | Earth pigments & gold  
on handmade paper | 14 x 10.2 inches | 2005 | 1,40,000



Sri Krishna | Earth pigments & gold on handmade paper  
14 x 10.2 inches | 2004 | 1,40,000



Sri Krishnavatara | Gesso on paper | 37 x 5.5 inches | 2016 | 30,000

## R. GIRIDHAR GOWD

- 1965 Born at GUDAVALLI and settled at ARUVUPALEM, Guntur Dist., Andhra Pradesh State.
- 1989 Bachelor Degree in Fine Arts (B.F.A.) from Chama Rajendra Academy of Visual Arts, Mysore University, MYSORE, Karnataka State.
- 1988 Took part in making a Historical documentary (Video Film) KANAKA DARSHANAM for Janapada and Yaksha Gana Academy, BANGALORE, Karnataka
- 1990 Technical Training in Mural Painting, Jaipur Fresco, Italian Fresco and Tempera Techniques from BANASTHAL VIDYAPITH, TONK, Rajasthan State.
- 1991 Post Graduation (M.A. Fine) from Faculty of Fine Arts, M.S. University, BARODA, Gujarat State.

### SOLO EXHIBITIONS

- 1994 Sakshi Gallery, CHENNAI, Tamilnadu State.
- 1996 Sakshi Gallery, BANGALORE, Karnataka State.
- 1996 Sakshi Gallery, MUMBAI, Maharashtra.
- 1999 Alliance Franchise De Hyderabad, Andhra Pradesh
- 2000 Sakshi Gallery, MUMBAI, Maharashtra State.
- 2007 “Garden of Delight” Show of Serigraphs – Collaborated with Encore Fabrics at Kalahitha Art Foundation, Hyd.
- 2007 “Garden of Delight” Show of Serigraphs – Collaborated

with Encore Fabrics at Kala Hitha Art Foundation, Hyd. Exhibition of recent drawings and paintings in Miniature style at Kalakriti Art Gallery, Hyderabad.

- 2008 “VRUSHABHA-1” Exhibition of recent drawings and paintings at Kala Hitha Art Foundation, Hyd.

- 2011 ‘AMMA’ dedicated to Mother Presented by Icon Art Gallery, Hyderabad.

Participated in more than 30 Group Shows Nationally.

### AWARDS AND GRANTS

- 1989 Department of Fine Arts, Dasara Exhibition, Mysore, Karnataka State.
- 1986 Lalitha Kala Kendra, Bapatla, Andhra Pradesh.
- 1991 Telugu University Scholarship for M.A. Fine Arts, Hyderabad, Andhra Pradesh.
- 1992 Kanoria Centre For Arts Fellowship, Cept Campus, Ahmadabad, Gujarat State.
- 2007 Sree. Konduru Veeraraghavacharyulu's - 95th Birthday Memorial Award, Tenali, A.P.
- 2010 “ ChitraKala Vajayanthi” Award by Konaseema Chitrakala Parishad, Amalapuram, A.P.
- 2012 A “Visishtha Puraskar” award presented by Yagalla Foundation, Srikakulam, A.P. A “Visishtha Puraskar”



- award presented by Dept.of Culture, Andhra Pradesh and Municipal Corporation, Tenali, A.P.
- 2013 "Super Star Krishna Vsishtha Vyakthi Puraskaram" An award presented by Superstar Krishna children art association accompanied by PattanaRangasthala Samskruthika Kalakarula Sangham, Tenali, and Prakhya children Theatre, Tenali. "Prathibha Puraskaram" presented by Acharya Nagarjuna University on the occasion of 37<sup>th</sup> Foundation Day Celebrations, Guntur, A.P
- 2015 "Visista Puraskar" presented by Ameer Arts Academy, Nellore, A.P
- 2016 "An award of Senior Fellowship" by CCRT - Centre for Cultural Resources and Training, (Under the aegis of Ministry of Culture, Govt. of India), New Delhi.  
"An award of Ugadi Puraskaram- 2015" by Govt. of Andhra Pradesh, Dept. of Language and Culture , AP

## MAJOR CAMPS

- 1988 Art Camp organized by Karnataka Lalithakala Academy, Bangalore, Karnataka State. Fifth Kala Mela, BANGALORE, Karnataka State.
- 1991 Community Workshop Conducted by Michel, Glan and Vandy Organised by Faculty of Fine Arts, M.S. University
- 1993 A Painting Camp Conducted by De Prema Pavula (German) Organized by "Allience Fransis" at Kanoria Centre For Arts, Ahmabad, Gujarat State.
- 1995 Art Camp at :The Grand Kakathiya Hotel" Sponsored by Welcome Group of Hotels and Towers, Hyderabad,
- 1996 Art Camp organized by Chamaraajendra Academy of Visual Arts, Mysore, Karnataka State.

- 2005 An art camp organized by Kalakriti Art Gallery on the occasion of Krishna Kriti Foundation, Hyderabad, AP
- 2006 An art camp organized by CCMB, Hyderabad, AP
- 2007 A slide show of a decade's works shown at Kala Hitha Art Gallery, Hyderabad. An art camp "Akhila bharatha Basava kala sibir"organised by Bellada Education and Agricultural Foundation Dharwad K.S. "A Slide show of recent miniature & landscape paintings "organized by Bhawapuri Chitrakala Academy, Bapatla, AP
- 2008 Tamil Nadu Oviya Nunkalai kuzhu, Chennai Govt. College of Fine Arts, Chennai - 2008 contemporary painters camp.
- 2009 "ALVA'S Varna Virasat - 2009", National painters camp, Moodbidre, South Canara, Karnataka.
- 2012 "BIODIVERSITY-2012"Prapancha Telugu Kalakarula Sangham & Andhra Chitrakala Academy, Vijayawada, Andhra Pradesh.
- 2014 "Gurudev Shri Kanjiswami 125th Birth Anniversary Art Camp 2014" National artist's camp, Songadh, Bhavnagar, Gujarat.
- 2015 "PHALAK" artist's camp organized by Neera Children Foundation, Sunny farms, Hyderabad.
- 2015 "Peace and Ecstasy" art camp conducted by Silk Worm Organization, Nagpur. "Mural Art Camp" organized by Lalit Kala Akademi, Regional centre in collaboration with Dakshinachitra Chennai
- 2016 Mar Participated at an art camp "Art Symposium 2016", conducted by Vishnu Manchu Art Foundation, Tirupathi
- 2016 Apr An "International Miniature Art Camp" by Kerala Lalitha Kala Academy in associated with Cultural Affairs of Kerala, Trissur, Kerala

## MAJOR ART ACTIVITES

- 2014      'An Awareness of Visual Art 'conducted with GMA-Guntur Medical Association of Cultural Wing, Guntur, A P. 2015   Act as an organizer for an Art Camp arranged by Guild Art Associations AP; supported by the Dept. Of Language and Culture, AP. An active role as Vice President in Amaravathi Visual Art Society, Vijayawada , a registered society and established 2015.
- 2016      Participated in The National Seminar on Visual Arts, Yogi Vemana University, Kadapa.

## MAJOR COLLECTIONS

- Maxmuller Bhavan, Bangalore, Karnataka State.
- Medwin Hospitals, Hyderabad, Andhra Pradesh.
- Allience Francies De Hyderabad, Andhra Pradesh.
- Sri K. Sadasiva Rao, I.P.S., Retd. (D.G.P.) Hyderabad, AP
- Sri Jagadish Mittal, Hyderabad, Andhra Pradesh.
- Sri Suresh Mehrah-Encore Fabrics, Hyderabad, Andhra Pradesh
- Sri Shaheem Shaikh, Hyderabad.
- MOSA [Museum of sacred arts] Belgium
- Smt. Sangeeta Bector, Mumbai.
- Ramson's Kala Pratistana , Mysore.
- Dr. Nirmala Valluripalli, USA
- Ms. Katyayani Mahadevan, USA
- Few More in Private Collections in India and Abroad



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