Chapter - 2
Background of Folk Culture in Andhra Pradesh

Plate No. 2
Folk Art

Introduction:

Folk art in the broadest sense refers to the art of the people, as distinguished from the elite product that constitutes the mainstream of art in developed societies. The team in this comprehensive context combines some quite desperate categories of art. Therefore, as a workable field of historical study, folk art is generally treated separately from certain, other kinds of people's arts, notably primitive arts.

Historically, the term 'folk' that people have been used to interchangeably in the field of art. Currently, term popular is used widely to denote items commercially or mass produced to meet popular taste, a process distinguished from the manner of folk artist, who typically creates by hand. The distinction between folk and folk arts, such as Leather Puppets,
common in Rayalaseema area and Ravi Varma’s oleographs
turned out for wide distribution, may be seen as the genesis of
popular art; and the products and motifs long established in
folk art have provided a natural source for the popular field.

Although, the definition of folk art is not yet firm, it
may be considered as the art, created among groups, that exist
within the frame work of a developed society but, for geographi-
cal or cultural reasons, are largely separated from the cosmopolitan artistic developments of their time and that produce dis-
tinctive styles and objectives for local needs and taste.

The output of such art represents a unique, com-
plex of primitive impulses and traditional survivals subjected to
sophisticated influences and to highly local developments; aside
from aesthetic consideration, the study of folk art is particularly
revealing in regard to the relationship between art and culture.

As industry, commerce and transportation begin to
offer all people easy access to the latest ideas and products, a
true folk art tends to disappear; the integrity and tradition that
formed its interest character declines and the heritage of home
produced products is distinctive subsequent revivals, extensively
sponsored by organization, craft groups, governments, or com-
mercial enterprises, art no longer the same thing.
The recognition of folk art as a special category came about during the late 19th century and was at first limited to the so called peasant of Europe “art of –the land”. The new intellectual climate of time, with a romantic value attached to the simple of democratic or nationalistic ideas brought the art of the common people into focus; and it was recognized that their simple tools, utensils and crafts had aesthetic aspects.

A repercussion of the excessive sophistication of the 19th century was its yearning for the unsophisticated for the pure and elemental. Scholars have pointed out that highly developed cultures tend to lose the meanings of symbols and the sharpness of their forms.

In such ages, creative workers feel the need to return to the biological reservoirs of man and to find strength from primitive sources. These sources may be the people nearest to the soil in a level economy or the estranged primitive cultures. In England, the Pre Raphaelites wished to return to the innocence” of the early renaissance while even within “Classicism” such painters as Puvis de Charnnes reached towards an Arcadian ideal. Among post-impressionist artists the most important “Seeker” was successfully implemented in their styles the vigor and animation the simplification and magic of the primitive art. The artists were anxious to an extent to express a discontent with their past.
Secondly one notices that these artists, while incorporating new and vigorous strains into their work do so, as a result of their sophistication. They do not abandon their styles, but enrich these; they do not imitate the fattish figures but use their principles to import new strength to their own art which is irrevocably part of its own time.

The environment and conditions suitable to folk art are generally those of undisturbed isolation for the local genius tends to express it self however humanly, when cut off from other sources of sophisticated art. Folk art also exists in certain social strata though juxtaposed. With a fine art by its existence in tones and is, it subsists among the poor and less privileged classes.

The folk artist is generally a craftsman and his activity is mainly the production of utility objects. These objects are called art only on account of the aesthetic qualities they possess. Farther, the same craftsman who makes functional objects uses the tools, skills and materials towards other ends. First, he tends to elaborate and accurate his work and takes to create other objects with these materials whose function is marginal or whose real use is simply to delight or amuse.

Entertainment of Provencial and rural localities is self-provided and the craftsman caters to the needs of the com-
munity by making toys, kites, puppets, decorative images and so on.

In folk art the direct effect of the environment emerges in the form, style and material of the product. People living in mountainous and forested areas for instance, are adept at handling wood, while those in deltaic parts create objects from clay, especially terracotta, pith is used, while available as also palm leaves and fibers, while weaving gives rise to woven and embroidered clothes. Painting on floors, walls and paper may be connected to myths.

Folk art has been described as communal and the result out of “Cumulative originality”. The people of a particular region develop the art that is meaningful to them and these patterns or forms are repeated with only slight individual variations. The community continues the inherited tradition from one generation to the next.

The symbols or shapes of folk art, generally have a meaning to begin with. Later the ancient or adopted idea is reduced to a formula, becoming more and more schematized. The greater simplification or elaboration is intelligible to the group and is recognized by them without any explanation or details.

Thus each community has its own repertory of symbols and decorations. As long as, this art is isolated, it contin-
ues to possess its own identity and any historical development which tends to bring it in contact with other art styles such as urbanization; commercialization or better communication becomes a sophisticating factor. Thus, the existence of a genius folk art does depend on its isolation. Way of life and the fact of life, continue within an insular world.

Dr. Stella Kramersch has described two kinds of folk art, one, the time bound and the other timeless. In the time bound, she refers to the variations of form that may appeal in history while in timeless kind, she includes those forms that repeat themselves with little or no variation the latter are generally ritualistic objects.

In India some form of folk art is found in most provinces with local variations. The range of work is immense. Terracottas, wooden and clay toys, dolls and images, paintings, objects of pith and cane, rag, embroidery, metal objects, objects of miscellaneous materials.

In its rich Folk heritage Andhra Pradesh, enjoys colourful festivals and celebrations to mark harvesting by the village folks, such as Ugadi, Sankranti, celebrated mostly in Andhra Pradesh as well as Telangana, but celebrations like Bathukamma and Bonalu are Telangana region in particular.
Ugadi :

This festival is of Andhra Pradesh tradition. It is the Telugu New Years day which is celebrated in the months of March or April. The first day of the first month of the Telugu New Year.

The festival is celebrated in the month of “Chaitram” as for Telugu months. The Telugu years are having a specific name for every year. There are sixty years in the culture of Telugu people.

In the rural arrears the people who are illiterates they know the name of the year in which they are born. It’s easy to know the accurate age of a person. Thus the rural people find out their accurate age.

The Ugadi festival is celebrated in the country - side with a great pleasure. Seasonally the farmers are very happy with sprouted grains which are the result of their year long labour.

On the day of festival people make a peculiar soup it’s called “Pachadi”, having the mixture of five tastes. They are the sweetness of jaggery, bitterness of neem flowers, sourness of tamarind, of tender mangoes, and the taste of Karam (capsicum). The soup made of all new items which are freshly produced by themselves.

This soup is distributed to all neighbours and visitors on that day of festival. In the evening of festival there is programme called “Panchanga shravanam” which means
prophecy of the year. The accurate astrology is spoken by Brahmins in the temples, especially in the villages.

**Bathukamma:**

It is a festival of Telangana tradition. It is celebrated joyfully in Telangana rural areas especially in the countryside.

The festival is celebrated on the day before Dussera (Vijaya Dashami). The festival is happily and joyfully celebrated for nine days. Bathukamma - an idol of flowers - is made up of radiant flowers. The flower idols are daily made and placed in the yards of streets. Women and maidens dance around the flower idols (Bathukammas) singing and clapping.

The last day i.e ninth day of the festival is called ‘Saddula Bathukamma’, on which day, the Bathukammas are decorated with colourful flowers and the grass flowers which are used to make large Bathukammas and are decorated with radiant colours.

On the Saddula Bathukamma day the flower idols are carried on heads by women. The nine days are celebrated joyfully in Telangana region. The women along with their children go to the ponds or lakes, on the outskirts of the villages. They take some delicious dishes to eat on the banks of the pond, after leaving Bathukammas in the water of the pond.
The painting of Bathukamma festival is an evidence of Telangana culture and tradition.

**SANKRANTHI:**

Sankranthi is a festival of Telugu tradition. It is enthusiastically celebrated on the coastal Andhra Pradesh. It is a festival of three days.

The first day is celebrated as Bhogi. The fire is prepared by burning all old articles and wooden pieces of the previous year to invite the new. It is celebrated on 13th January of every year, with no change in the yearly calendar plan.

The second day which we call Sankranthi, is the journey of the Sun through the Capricorn. It is known as “Colourful Festival.” The sacred idols made of cow dung are placed on the ground and in the yards. Many different dishes and sweets are cooked.

The third day of the festival is called “Kanumu.” It is the day after Pongal. On this day, everyone enjoys the feast of Pongal. Every family likes to eat non-vegetarian dishes and participate with friends and relatives in a feast.

Cock-fights are played in Andhra with zeal and enthusiasm, and this inspires every artist.

Most of them require some form of craftsmanship and show a lively imagination and an uncultured understand-
ing of the materials. The basic characteristic of folk art is that its forms are simple, bold and clear. Their strong living shapes and bright colors contribute to a vigor and animation not to be found in more complex art. Some of the stylistic characteristics of old decorations as below;

1. Preferences for simple outline choice of typically representational lines and rejection of accessory elements;

2. A simplification of colors and volume so that shading is eliminated;

3. Exaggeration of gestures for expressive regions and primitive use of relative size;

4. Stylization and motifs to create decorative elements;

5. Repetition of lines, for intensive or rhythmical purposes;

Having noted the definition of folk art and its fundamental characteristics and it is necessary to study its impact in contemporary art practices.

For the purpose, I promise to discuss the works of painters and artists and other famous personalities who have contributed a great deal to the folk art in preceding chapters.
1. A. Paidi Raju
2. Thota Vaikuntam
3. Laxma Goud
4. Y. Balaiah
5. Laxman Aelay
6. Manmohan
7. CSN. Patnaik
8. PT. Reddy
9. Kapu Rajaiah
10. K. Srinivasulu
11. MD. Rustum
12. C. Krishna
I. **A. PAIDI RAJU**

Paidi Raja is a deaf artist who discards the objects and takes its form in its multifarious aspects as well as valued phases. The object is objective, while the objective's form is subjective. When the subjective form manifests itself in an objective medium, it turns into an exquisite piece of art. Paidi Raju engenders such exquisite piece of art.

He was born in 1919 at Bobbili in Srikakulam District of Andhra Pradesh, in a family of religious – cum- aesthetic traditions. His father was a pious and a craftsman at the same time. Paidi Raju's disposition since his boyhood had been towards artistic creation as well as the appreciation of beautiful both in art and nature.

Paidi Raju's early works depict the rustic belles of eastern Andhra, especially of Vishakapatnam district thus for a long time he used to paint the rural life of women in their various aspects of secular as well as ceremonial life. Later he began – to depict various subjects like landscapes, still life, abstract and semi-abstract. He has created not only personages in sculptures but also various aesthetic subjects.

Paidi Raju, though originally a folk traditionalist, is not swimming against the current of modern times in his art creation. He is not adverse to modern times in art; he too now and then, indulged in creating new forms in modern trends. His abstraction is rather Indian than Western.
A. Paidiraju
Artist

Plate No. 3

Mural work

Plate No. 4
Plate No. 5

Drum Repairer - Oil Colour
II. **Thota Vaikuntam**

Thota Vaikuntam is qualified from college of Fine Arts in Hyderabad. After which he trained under the renowned K.G.Subramaniam when he was at the M.S. University in Baroda.

Vaikuntam taught art to children at Bal Bhavan, Hyderabad and is associated frequently as an art director in regional art films. He has participated extensively in state and optional exhibitions in the country and has received awards from Hyderabad art society, Andhra Pradesh Lalith Kala Akademi and the Chirta Kala Parishad, Bangalore, National Exbition New Delhi among others.

Vaikuntam's women while projecting the traditional strengths of womankind rejects conventional portrayal and in his treatment of her strong and almost grotesquely sculptured body he moves far away from typical expressions.

Of Vaikuntam's woman someone once said “She conveys so forcefully her determination to reject the progress of frivolous fashion and makes pale the contemporary face”. She represents the primitive woman, just a woman with the very basic concerns. Her strong black body whether stained by sweat and grime or realized for the occasion, never fails to suggest the ruggedness of the soil from which she was born.
T. Vaikuntam
in his studio

Plate No. 7

Coupole
Tempera

Plate No. 8

Coupole 2
Tempera

Plate No. 9
Flute Player, Tempera       Plate No. 14

Woman with Parrot        Plate No. 15
Plate No. 20

Profile of a Telangana Women

Apology Tempera

Plate No. 21
III. Laxma Goud

Laxma Goud was native of Medak district. He was fascinated by the regions' various crafts, such as those of leather puppetry, terra cotta and jewelry making.

He studied art, first in Hyderabad and then in Baroda, at the M. S. University, where he studied mural painting under K.G. Subramanian and developed lifelong love for print making.

After graduating, he returned to his village, life of which became the focus of his paintings, particularly the more open sexuality he discerned there. Both his explicitly erotic paintings and those that depicted other aspects of rural life reflected the destined culture of Telangana.

He himself declined to be interviewed over the phone. Gallery owners in Mumbai who have worked with him said that he was deeply committed to Telangana as distinct cultural entity as were many other leading artists from the region such as Thota Vaikuntam and Laxman Aeley.

Day to day Village life is a recurring theme in his work said Dadiba Pundole, who owns an eponymous gallery in Mumbai and has exhibited Goud's work several times. Folk culture is very strong in his work, and he draws from the various stories that he heard as a young child.
Laxma Goud in his studio

Plate No. 22

Confrontation
Acrylic

Plate No. 23

Village Belle

Plate No. 24
Preparation  Plate No. 25

Shepherd Family  Plate No. 26
mixed media
Bride
Plate No. 27

Banjara women - mixed media
Plate No. 28
Fore Play  
Plate No. 29

Two Women, Mixed media  
Plate No. 30
Plate No. 33

Furious Tempera

Plate No. 34

Potrait Tempera
Plate No. 35

Family with Goat
Tempera
IV. Y. BALAIAH

Y. Balaiah depicts Telangana vibrant cultural tradition and climate on his canvas, which become alive through his use of bold and elegant colors like red, blue, green, yellow and more. Men and Women dressed up in colorful clothes and ornaments.

He has shown the typical way of wearing pagdi (turban) the tilak on the forehead in a very practical depiction. He tries to interpret the Telanaga culture in his own terms and shows its uniqueness and distinct identity.

Balaiah was born in 1939, in Ibrahimpur, A.P. has done M.A, B.Ed in drawing Higher. He was honored as a veteran artist by AIFACS, New Delhi, Lalit Kala Samithi, Siddipet in 2003. He has held several solo and group shows in many cities in India and U.S.A. His works are in collection with Salar Jung Museum, Hyderabad, A.P, Los Angeles Museum, U.S.A, A.P Tourism and culture Dept. Regional Centre, Chennai, Lalit Kala Akademi, New Delhi, and many levels in India and abroad.
Y. Balaiah
Artist

Plate No. 36

Couple - Tempera

Plate No. 37

Artist with his works

Plate No. 38
Gossip - Tempera

Women Folk - Tempera

Plate No. 39

Plate No. 40
Batukamma - Tempera

Plate No. 41
Couple - Tempera

Plate No. 43

Family
Tempera

Plate No. 44
Couple - - Tempera

Plate No. 45
Gangireddu - Tempera
Plate No. 46

Bhajana - Water Colour
Plate No. 47
V. LAXMAN AELEY

Laxman Aelay was born to Smt. Veeeramma and Chandraiah of Kandirenigundam, on 7th June, 1965. His education from 1st - 10th class in government high school, Bhongir, he studied his intermediate in government junior college, Ramannapet.

Basically, Laxman Aelay used to spread atone when he was studying 8th class at high school, in Chada, desired to translate his hypothetical paints into reality, from his artistic skills as he hailed from artisan community of Telangana.

To put his designs into reality Aelay used to discuss with his friends in Kardirenugudam about the art and paintings of his mental impulses. But his parents were unhappy with his paintings and used to scold Laxman.

He also wanted to convince them but could not, reeked an alternate way, used to paint secretly. Over a passage of time Laxman’s paintings when exhibited at Bhongir Art Exhibition where his father was very proud after looking at the artistic instincts of his son. At this juncture, Laxman found economic hardship during his intermediate, earned some money by writing sign boards, banners, drew charts and the portraits of his teachers, exempted from the fees and completed the intermediate course.
After the intermediate he wanted to earn some money to study degree without any financial burdens, joined in a company on daily wages at Rs. 5-00 per day at Nacharam working up to late nights. In these days he used to walk from Nacharam to Malkajigiri everyday, a troublesome venture. To overcome this, he purchased bicycle but not possible to carry big boxes and left for a month, went to home town, as usual he found the financial hardship once again.

During his graduation, used to write sign boards in shop and used to earn. Rs. 5-6/- per day and afterwards increased up to Rs. 20.00 to 30.00. Later he used to write sign boards on his own and completed the degree. He had joined ‘Enadu’ daily newspaper as a layout artist, where he discussed art and its idioms with Chalasani Prasad Rao, a leading cultural expert in Eenadu newspaper.

After 6 years in his employment, he had a desire to do a course in Fine Arts, which was challenging and required lot of sacrifice.

Eventually he joined in Bachelor of Fine Arts at Jawaharlal Nehru Technological University, in Hyderabad. During this period, his interaction with Mr.Varana, a film director he made different experiments with computer as moulded him as ‘Publicity Designer’, he was dissatisfied with the usage of artificial color, even after working in Ram Gopal Varma’s films Rangeela, Anaganaga Oka Roju, and Deeyam.
Basically, the usage of natural colors, Aelay denotes the earthen values in tone and volume. The imageries of Laxman brought the fame and recognition in National and International art avenues.

Laxman Aelay came from the rural background of Telangana and the keen observation of traditions, festive occasions were placed on his canvases, especially folk elements endowed with primitivism, where it prevails in Telangana and the adoration of rural deities also in primitive forms. He was deeply influenced by the unresolved forms of these deities, chipped out of wood and rocks and scratched out of boulders.

The rock formations and rock figures were prominent in his works, as the metaphor for the Telangana people who are just ancient and solid, as they are intimately congruent with native soil. He used to advocate that, his paintings tell the story of his native people, their struggle and survival which he fondly recalls his meetings with poets and artists that revolutionized his thought process.

Moreover, he explains that, he tried to capture their response against relentless march of a modernity that they do not understand and that is slowly but irrevocably, altering their lives and world.

In this regard Laxman depicted the rural life and professions like weaver Chandraiah, Veerappa, a shepherd boy, Katemaiah, a toddy tapper and the importance to the
conventional costumes of village women folk are adorned in the works of Laxman.

He was deeply influenced by the rural costumes of shepherds and Toddy Tapper, such as Black Blanket, Turban, Dhoti and lungi. Besides, the conversations of them, warming their bodies during winter, their expressions, and facial features are subjects of his paintings the children traveling on buffaloes, singing silly songs, friendliness and rural beliefs are also placed on his canvases.

Laxman represented various revolutionary movements, especially Nalgonda district, a ‘Red-Fort’ of Indian communism, spread his attention towards his native people adding the literature to shape his imageries and claims himself that “I feel my exposure to literature gave me a broader outlook. It makes a person socially sensitive. I was initiated into appreciation of literature by Vitalachari, my Telugu Lecturer in the college, who greatly influenced me taking up painting seriously”.

‘Batukamma Festival’ is the most celebrated festival in telangana in the month of October where the agrarian tranquility exposed in the region of Telangana. The decoration of different flowers and the costumes of Telangana, women have been depicted by Laxman Aelay with folk contentions.

‘The Rhythm of Acetone’ explains the hardship of Telangana people who face the agricultural problems. “The Black
Afternoon” conveys the importance of agriculture and animal husbandry. The human figures contorted within their circumstances even as he seeks to comment on the local community itself.

Recent works of Aaelay’s “The River Underneath” presides over a world of dissenting voice screaming through their very aloofness, with primitive traits.

Laxman always experimented with different ‘isms’ but the tones are earthen Burnt sienna, Red, Blue, Yellow, near to the originality and revelation of Telangana culture.

The bold brush strokes and variety of textures, usage of earthen colours and the formative attributes of lines endowed Laxman’s paintings with his distinctive form of appeal.

Laxman composed landscapes with natural colours and pen and pencils and depicted with water colors and oil colors and made no attempts in print making and experiments with different mediums. He is only confined to realistic norms rather than to abstractive patterns.
Plate No. 50

Laxman Aelay
the Artist

Plate No. 51

Reflection
Acrylic

Plate No. 52

Labourers
Acrylic
Transaction Acrylic

Budabukkalavadu
Acrylic
Village Belle, Acrylic    Plate No. 55

Relaxing Folks, Acrylic    Plate No. 56
Shepherd, Acrylic  Plate No. 57
Plate No. 58

Leisure Time, Acrylic

Plate No. 59

Telangana Woman
Reflection - 2
Acrylic

Plate No. 60

Anticipitation, Acrylic

Plate No. 61
Waiting, Acrylic

Plate No. 62

At the cross roads, Acrylic

Plate No. 63
VI. Manmohan

Manmohan was born in 1961 at Hyderabad and studied up to X class at Government High school, Sultan Bazar, Hyderabad and developed interest towards art from VIII class onwards. Moreover, his father was an Art Teacher at Marwadi Hindi Vidyalaya, Secunderabad.

During his schooling Manmohan used to draw from the outline drawings in Telugu Magazines and story - illustrations whenever he was free. In those days, he used to participate in dances, stage decoration, drama and other cultural programmes.

He completed Maharastra drawing intermediate at Solapur, Maharastra. The following year, he joined in photography at Regal studio, Kingkoti, simultaneously, he completed drawing lower grade and followed by Higher grade in 1980. In 1981 he completed Technical Teacher Training and joined in “Diploma in Painting” at Jawaharlal Nehru Technical University, Hyderabad, He worked as a part-time Art Teacher at Jawahar Bala Bhavan, at old city from 1984-85 then in Secunderabad from 1985-88. Evening times he joined Lalitha Kala Bhavan in Print Making workshop (1985), with emerging contemporary artists like Stanley Suresh, Fawad Tamankarant, S. Vani Devi, T. Vaikuntam, Laxma Goud, Padma Reddy, P.R. Raju.

Manmohan’s frequent visits to the country side and rural areas of Karimnagar and Nagarjuna Sagar further added
to his observation and involvement with the people of the rural areas was so intense and fascinated. It came as an immense pleasure for him to translate and narrate them on his canvases and creating various moods.

Folk art contentions, particularly “Lambadi’s” and their dress patterns and ornamentation with Red, Yellow, Blue and Green that he followed 1985 onwards, besides the cattle, agricultural lands and Telangana woman folk as well as rat people. His ‘Gossip’ received highest appreciateion in 2004.

In 2007 he exhibited about forty paintings on Telangana men and women with egg tempera and “THE MEMORIES DOWN THE LANE” based on the cattle rearing and harvesting fields of Manmohan’s nostalgia of his native home town and the ‘Handicrafts’ and also emphasizing the human relations such as mother and child and other relations as well.

Manmohan’s paintings predominantly occupies woman, particularly Telangana woman with her ornamentation, dress pattern and her role in the family as a daughter, wife and mother and so on. Her relations towards others and expressive emotions were explained vividly with his brush and palette.

Manmohan’s images speak his nostalgic aspirations and commitment. To his native rural life of Telangana and the colouration with red, blue, yellow and green reveals intensity of expressive feelings of rural folk and the intense moods in various art notions of occasions at domestic life.
The artist’s portrayal of women, so beautiful, so passionate, almost with an obsession, never the less, his men or so meek and subordiante to the principal figure the woman.

It is woman alone, who dominates his canvases completely making her presence felt to the viewers, though physically very strong with massive and exaggerated body line. The use of colours in fabric and textile gives his work (egg tempera) their best feel and form.

The use of lemon and cadmium yellows, spread into ochre can be seen in all the work. The women are further depicted with excess of locally designed ornaments and natural flowers adoring their hair.
D. Manmohan
Artist

Plate No. 64

Shepherd
Plate No. 65

Transaction
Plate No. 66
Shepherd Family
Plate No. 67

Village Woman-Colour Pencil
Plate No. 68
Gossip, Tempera
Plate No. 69
Shepherd, Tempera
Plate No. 70
Lambadi, Colour Pencil
Plate No. 71
Family, Tempera
Plate No. 72
Lovers
Colour Pencil

Plate No. 73

Family
Tempera

Plate No. 74
C.S.N. Patnaik was born on, the 6th December 1925, at Badam Village in Srikakulam District of Andhra Pradesh, to Shri Chowdhary Kanakaratnam Patnaik and Lakshmi Kanthamma. He had his early schooling at various places from 1930 to 1939, and his high school study received a setback, in 1940 when he participated in Freedom movement inspired by Mahatma Gandhi.

His father who was not happy with his educational career, insisted him to take up the village karanam job, which was hereditary in the family.

He was drawn to drawing right from his childhood, even though there was no tradition of art in his family. He passed Free-hand Outline and Model drawing Lower and Higher Grade Examinations conducted by the Government of Madras in 1946 and 1947. He learnt photography and painting from Sri Narasimham, painter and photographer of Srikakulam District.

On his advice, Patnaik appeared for an admission test in Govt. School for Arts and Crafts, Madras in 1950. As he secured second rank, he was admitted directly into the second year of 6-year advanced Diploma in Painting Course. He was fortunate enough to be a student of Shri Debi Prasad Roy Chowdhuri, the then Principal and his teachers Shri K.C.S.
Paniker, Shri S. Dhanpal and Shri H.V. Ramgopal.

Patnaik came into sculpture from painting. His genealogy boasts of no eminence although predictably one is led to assume that his background is artistically inclined. And Patnaik intervenes solemnly and proudly though he hails from a family whose hereditary profession had been that of Village Karanam (Accounts Officer).

During his high school days he developed an interest in drawing and painting, but the freedom struggle that was gaining momentum in late 1930's that, the young Patnaik was pulled away from his studies and he eventually left school. In the photographic studio of Mr. Narasimhamam at Srikakulam at the twenty-two he came under his nurturing care. Here he was exposed to medium of water colours and oils. He learnt the art of portraiture, with a flourishing practice and simultaneously exposed to the fundamentals of old masters of the 17th century namely Rubens and Rembrandt. These were eloquent organizers of the mystical as well as defining quality that provided him an insight to portrait making. The modern masters who largely aided the formulations of his compositions were Vincent Van Gogh and Paul Cezanne.

In sculpture, the two artists who left an indelible imprint on his, were Michelangelo and Auguste Rodin. His in-
tense study of these masters was to shape the style of his sculptures later, when he made a conscious effort in the plastic language to evolve his signature.

His mentor impressed by young Patnaik’s natural predilection towards art, strongly recommended him to join the Madras School of Arts and Crafts (changed to Government College of Arts and Crafts in 1963) where he enrolled in the second year of General Drawing Class.

He gravitated towards sculpture when his experimental forays with this medium in the last two years of his college days enabled, an easy and effortless manipulation of it because the approach approximated the painted expression.

The easy transition to three dimensions and facilitation was made productive by his skillful and crafty handling of the palette knife when he constructed figure compositions by the dexterous accretion of colors and tones. Patnaik comments on the parallel traits he was able to evolve in the two mediums of painting and sculpture, "In painting I preferred to model the faces of the rural folk with bold, heavy masses of oil color laid on with palette knife for a three dimensional effect. For example ‘Appalamma’ and ‘Still Life’. This set me thinking about introducing an all-around effect in sculpture, so I moved towards sculpture to realize the bold masses and expressions. Initiated my process with media like wood, terracotta, plaster and stone,
but elected to stay with bronze as my medium of expression."

He nevertheless graduated with a diploma in Fine Arts in 1955 and joined Educational Department of Andhra Pradesh Government and retired ultimately as lecturer in sculpture from Government College for Women in Guntur in 1983.

His formative years in the Madras School of Arts and Crafts had conditioned and shaped his style. Patnaik unfailingly acknowledges the influence of his guru D.P. Roy Chowdhary in the sculptural handling of the material and play of textures and that of K.C.S. Paniker (his early 50's opus) in his pictorial expressions especially in the organization and rendering of the human form.

His paintings of the late 50's, particularly the portraits in which he seems to have specialized, shows depth and empathy, that establishes a psychological relationship of the viewer with the character portrayed. This aspect is materially proved by the confident strokes of his palette - knife which, besides lending a tactile quality, reflects sharp definition of realism that is the main text of his portraiture.

His bold and powerful approach energized the composition with an equally intrepid treatment of color orchestrations. In consciously foregrounding his colours, working through
its tonal values he energized simultaneously, a play of light and shadow with skillful clarity.

The faces come out refreshingly alive. He nevertheless retained his realist mould in the conceptualization of human forms and perceptually defined the picture plane to add a strong sense of illusion to his pictorial compositions. His paintings project a quality for time and space that would eventually unfold in his sculptures.
CSN. Patnaik in his studio
Plate No. 75

Bull Study
Plate No. 76

Demonstrating
Plate No. 77
Study of different folk characters
Study of Folk Characters
Man with Cock - Pen & Ink
Plate No. 86
VIII. P T Reddy

P T Reddy was one of the key artists who played a significant role in introducing and the evolution of the so-called 'Modern Art of Europe', in India. P T Reddy formed a group of ‘Bombay Contemporary India Artists,’ branded as ‘Young Turks’, in 1941. Notably, this group of five painters was formed six years before the famous ‘Progressive Artists’ Group’ formed in Bombay in 1947.

P T Reddy started with realistic style and at the end of the 1930s, Reddy showed his original style, influenced both by traditional India paintings on one side and Post-Impressionist style on the other. The process of integration continued with various ‘isms’ appearing in his work. He worked with great passion, spending long hours in his studio, creating works in water colour, oils, etchings and sculptures. His body of sculptures remain best works even till date. P T Reddy’s Srichakra engraving on Aventurine stone is probably one of the best hand made spherical engraving Srichakra in the world.

Traditional Sri Yantra form: an architectonic square frame housing a series of circular lotus forms, culminating in the centre with the overlapping triangles of the yantra itself. He added to this foundation a Devanagari ‘sri’ in the centre, re-emphasizing both his title and the form of the yantra. Finally, two figures overlay the Sri Yantra, their heads opposite one
another at top and bottom, their bodies joined in sexual union in the centre.

Reddy arranged their arms in a circular fashion reinforcing the lotus form, but their legs are not symmetrical: the legs of the bottom figure form a ‘V’ with the feet flanking the head of the top figure while the legs of the upper figure bend at the knees and splay outward, echoing the two directions of the triangle of the Sri Yantra.

About 1970, P T Reddy began painting Tantric themes from Indian mythology. In P T Reddy’s work, we see connections and parallels to a wide range of other neo-Tantric artists, including G. R. Santosh (1929–1997). S.H. Raza (b. 1922, Mahirwan Mamtani (b. 1935) and Biren De (b. 1926), and thus he serves as a good entry point and guide to the works of Indian Artists.

P T Reddy’s paintings from the 1940s were showing struggle to maintain his identity as Indian by choosing subject matters that were undeniably Indian, yet depicted in a variety of modern European styles. After independence in 1947, many Indian artists, including Reddy re-examined India’s own art traditions. His work began growing more abstract and started to reflect Buddhist, Hindu and Tantric symbols and structures.
Many of his works, however, are secular, modern abstractions that echo their original religious sources. P T Reddy engages in dialogue with contemporary life and politics, as the moon landing series shows, along with his Nehru series and other works touching on poverty, labor movements, and the social changes wrought by India’s Independence in 1947.

Because of his use of the neo-Tantric idiom, his explorations of historical concerns such as these become dehistoricized and abstracted.

Thus, through P T Reddy’s work, that for artists struggling with being both modern and Indian in the 1960s and 1970s, neo-Tantric imagery provided one solution, indicating a path through the abstraction/representation bind and retaining both a universality of form and a specificity of national identity.

P T Reddy worked with utmost passion, spending long hours in his studio and creating works in water colour, oils, etchings and sculptures. P T Reddy’s major work was done during the freedom struggle, and then during the muscle-flexing that occurred while the Indian diaspora was building its own identity.

His versatility and genius is reflected in the diverse themes, medium and colors that he used to gloss his art with. P T Reddy produced around 3000 paintings in his lifetime. He died in the year 1996.
P.T. Reddy
Artist
Plate No. 87

Tantrik - Tempera
Plate No. 88
Figure Study - Oil
Plate No.89
Mother Care - Tempera
Plate No.91
IX. Dr. Kapu Rajaiah

Dr. Kapu Rajaiah was Born on April 6th 1925. His full name Dongala Kapu Rajaiah, convinced that the dongala (thieves) part of his surname is a social embarrassment he drops it. Siddipet, in the district of Medak, Telangana, proudly claims him as one of its illustrious sons. It is small town, with a rich heritage in craftsmanship in the traditional style.

His parents, were very poor at the time of his birth. His father Raghavulu was a petty grocer. The future artist loses his father in his fourteenth year. His second sister and mother take charge of his upbringing.

One Mr. Marka Chandraiah, a rich toddy-tapper and landlord helps the family in a big way by providing work and shelter for the future artist’s destitute parents. He is in fact the savior of the family and whenever Rajaiah mention him, there are tears in his eyes.

The Good Samaritan succeeds in putting young Rajaiah through his paces and, having done so much good to an indigent family, dies a happy man. Even after the death of Chandraiah, grateful Rajaiah’s ties with his family remain as strong as ever before.

Rajaiah has his early schooling at Siddipet (middle
school). Studies up to the Fourth Form. In 1943 joins the Central School of Art and Craft at Hyderabad, following the promptings of his own destiny. Occupies a small rent-free room, behind the school, offered by the generous Principal, gets paddy from his village and does his own cooking, while his second sister sends him the school fee regularly.

In 1946, completes a three year course. Obtains the Intermediate Certificate in Art. Leaves the Central School to take up a drawing teacher's job at Sangareddy, the head-quarters of the Medak district. In 1952, the fit is again on him: He rejoins the Art School at Hyderabad, puts in two years of hard work and obtains the diploma in painting.

Because of the Police action and what follows, Rajaiah secures special exemptions from the Hyderabad Art School which permits him to continue his studies. The subjects he now takes up are: Composition and painting and his teachers are the principal, Khan Bahadur Syed Ahamad and Jalaluddin. Jalaluddin, product of Bombay's J.J. School of Art, with the discipline of 14 years of copying at Ajanta, is his class teacher. Before Rajaiah rejoins the Hyderabad Art School in 1952, he has some minor triumphs to his credit.

In 1945, he obtains the Lower Certificate in drawing from the Madras Technical Education. In 1947 the same examining body gives him a diploma in drawing. In 1949, he gets a
promotion and is transferred to the Siddipet High School as drawing teacher. His new grade takes him from Rs. 60 per month to Rs. 90!

The person really responsible for encouraging young Rajaiah to take serious interests in art as a career is one Mr. P.Kuberudu who was Rajaiah’s drawing teacher in the Sixth Standard, is impressed by the strength of his pupil’s drawing and is keen that Rajaiah should pass the Bombay Intermediate Drawing Examination. Kuberudu pays the examination fee from his own pocket so that Rajaiah qualifies as drawing teacher at an early date for economic reasons.

From the elementary examination Rajaah goes direct to the Intermediate examination in drawing under the inspiration of Kuberudu. He passes the examination in 1942 in his fifteenth year. Having achieved this, his ambitions soar higher, pastures become greener and horizons wider. Joins the Hyderabad Art School. Here he has a rough time because of his crushing poverty. "I was," he recalls, "once expelled from the class, because I had no money to buy my materials. In the First year examination, I stood second in the class.

Rajaiah now does banners and writes signboards, earns at the rate of four annas per hour and with this windfall buys the required art materials. In the Second Year, also, he stands second in the class. In the government examination, at
the end of the Third year, he secures the first rank in a class of eleven or twelve students.

In 1943 he obtains a scholarship of Rs.5 per month from the Nizam’s Government, this is not given to him immediately after his admission to the school, only six months later he receives it. Better late than never. This scholarship is awarded to him on compassionate grounds mainly on account of his poverty and also mainly because of his performance in the examination.

In 1945, at the All India Art Exhibition, Hyderabad, Rajaiah wins a prize for poster design in the students' section. His proficiency in drawing and his training in Commercial Art at the Government School of Arts are much in evidence in all representative work.

His line is firm and fluent, his palette, vivid and vibrant, and his design, terse and tidy. This of course does not mean that he has imbibed only the dubious virtues of applied art during his period of academic regimen. In fact, his feeling for the folk idiom and his sense of personal emancipation, sustained by his rigorous training at the School of art, have enabled him to achieve a unique blend of the creative vision and commercial mode.
His paintings can be seen in a number of prestigious collections, Indian and Foreign. Indeed he is a multifaceted genius. He writes verses and songs in Telugu and has been a closely associated with the theatre at Siddipet.

Rajaiah owes much to many a master, past or present, Indian or foreign, his gurus are the goldsmiths, the potters, the black-smiths and the Nakashi doll makers, among whom he lives at Siddipet. The anonymous, unsophisticated nakashi artists in particular have made a powerful impact on Rajaiah’s visions.

He has perfected his technique by copying their dolls, murals and temple hangings which are genuinely traditional in their vision, inspiration and technique and yet contemporary in their appeal.

What strikes one most in the nakashi art is its deceptive directness, which first seduced Rajaiah into artistic manipulation; He thought he could easily paint like the nakashi artists but ended up by copying them. Whatever could be said in their style had already been exhausted by them and there was nothing left for Rajaiah.

Up to 1955, wash was Rajaiah favorite medium. This was followed by tempera, and then came water-colour and now it is oil. Tempera on hardboard with the cloth base were once
his characteristic medium. This was the time when he used to
dream of painting in the vigorous style of the nakashi folk art-
ists. His themes were all rural, the emphasis being on fairs,
festivals, rituals and so on.

The chief characteristics of his style, which is folk
and, at the same time, is as personal as his signature, are a very
warm and sensuous palette, continuation of form and free and
flowing line, there is not much of distortion, but there is styliza-
tion which cannot be divorced from primitive art.

Rajaiah’s motifs are religious when they are not ru-
ral, and they provide abiding inspiration for him. That is why he
finds Hyderabad, or, for that matter, any metropolis, stifling. He
is a villager by birth, by orientation and by conviction.

Rajaiah’s art can be traced principally to two influ-
ences: Ajanta (the early phase) and the Deccani Miniature via
the Nakashi Artists. His art is deeply rooted in the soil and there-
fore it has achieved a strength and durability that must be the
envy of the vast tribe of the self-styled Indian modernists, who
are concerned only with surface effects. They are changing their
techniques all the time, but for novelty’s sake.

The impact of the innate subtle mysticism is height-
ened by the emotive use of colour and by the serenely stylized
use of line. The number of paintings in this genre are repro-
duced in his monograph and they bring in to sharp focus Rajaiah’s lofty imagery. ‘The seven Hills’ also keep appearing in their sinuous curves in most of the paintings in the series again and again. Only very bright warm colours are used, because underlying idea is to emphasize the cosmic effulgence in all its resplendence. Occasionally, Bhudevi and Sridevi are suggested just by meredaubs of red, the colour that stands for blood.

In the painting entitled ‘Soul winging towards the infinite’, ‘The Seven Hills’ appear in the form of seven waves. Garuda is depicted as the ‘Jeevatma’ flying towards the cosmic flame, which symbolizes ‘Paramatma’. Garuda is also the vehicle the Lord Vishnu who at Tirumala assumes the form of the lord Venkateswara.

In some of Rajaiah’s paintings in the magnificent ‘Balaji series’ which is the best viewed as an inspired attempt at the divine symbolism rather than at aesthetic abstraction, even boulders some times assume the sensuous serenity of divine forms and become adorable. In all Rajaiah has painted 27 compositions in this series, based his thorough study of the Vaishnava mysticism and iconography.

In 1974 he had them exhibited at Tirumala (Tirupathi) where he had a spectacular success. The Tirumala Tirupathi Devastanam’s religious art collection includes four of these specimens genuinely modern and intensely edifying art.
Kapu Rajaiah hailed from remote area of Telangana enriched with folk lore and other artistic forms — Nakashi, generally, these circumstances forced him to hold brush and palette.

Primarily Rajaiah began his wash technique following the idioms of Nandalal Bose and adopted the folk elements of Jamini Roy. These two artists influenced him a lot and he executed his works in Tempera medium. Most of his works at the beginning represents the past experiences and present realities of Telangana. Moreover, he depicted his personal life experiences and problems which he faced in childhood.

The native style of Nakashi also impacted in the works of Rajaiah — by the depiction of fairs, festivals, gods and goddesses over the exterior walls of Temple chariots.

Rajaiah's artistic motivation from Ajantha Paintings and Deccan Miniature was influenced later part of artistic life. The mediums like, water colours and oil colours also were engaged in the works of Rajaiah. Rajaiah has mastery over any mediums — whether it's a wash technique, or tempera, or water colour or oil colours of any art movements — whether realistic or Abstract.

He never studied the abstract movement and its features, but his vision towards art infused him to understand this movement in abstract manner, he composed.
Plate No. 92

Bathukamma
Acrylic
Plate No. 93

Bonalu
Acrylic
Plate No. 94
Sodhi, Acrylic
Plate No.95

Flower women, Acrylic
Plate No.96
Dappu, Acrylic
Plate No.97

Bathukamma, Acrylic
Plate No.98
Toddy - tappers, Acrylic
Plate No.99
Koya Couple, Acrylic
Plate No.100
Milk - maids, Acrylic
Plate No.101
Srinivasulu was born in Chitoor District of Andhra Pradesh. He had his early Training in art in the School of Art, Madras. In Madras he came under the influence of Devi Prasad Roy Choudhary. D.P.Roy Choudhary was the product of Bengal School. During his long stay at Madras he showed lot of freedom and spirit of experimentation. He encouraged many of his students to indulge in new concept of art and to do more experimentation.

Srinivasulu in search of a new idiom discovered folk art of his own region Andhra which has rich heritage of folk traditions. Kondapally toys, Kalamkari painting, leather puppets, pata chitra or scroll painting of migratory storytellers, glass painting and Ganjeefa. These folk styles had a strong influence on the young artist. He freely adopted many artistic motifs from these folk arts.

Srinivasulu was the first among the Andhra artists who took deep interest in folk arts and filled his paintings with folk themes and folk motifs. He became very popular and won many awards "Lady with Lotus" is one of his most famous painting.

His paintings are predominantly decorative but have sweeping lines rendered in folkish style. Like Jamini Roy, Srinivasulu extensively borrowed from the folk arts of his own region, but, Srinivasulu when adopted this Folk style modified them to serve his purpose.
K. Srinivasulu
the Artist

Plate No.102

Playing Dice
Tempera
Plate No.103

Women
Tempera

Plate No.104
Sculptor at work, drawing
Plate No.105
XI. MD. Rustum

Rustum born into a rural and rustic family in village called Mirdoddi in Alwal Mandal of Telangana. Right through his childhood he has shown an inclination to become an Artist.

Having done his intiation of technical exams, he joined as a drawing master in the same school where he studied. He had come in to contact with one of the eminent Folk Artist of the region so also of the Nation, Dr. K. Rajaiha at Siddipet. He grew from strength to strength under his guidance there by reflecting the culture of the region, having established he identity to the satisfaction of his guide, Philosopher and Guru Dr. K. Rajaiah.

Beside working as drawing master and training num-ber of students under him, he also dedicated his work to attain stature in the main stream of Art of the Country. Rural dignity is evedent in each his work. His colours, elements, his lines and ethos mirror the images of rural life that Telangana Folk is all about.

He has participated in many group shows, solos and exhibitions where he won many an award.
MD. Rustum
Artist at Work

Plate No.106

Farmer’s Family - Tempera
Plate No.107
Batukamma - Tempera
Plate No.108

Mustabu - Tempera
Plate No.109

Mother feeding time - Tempera
Plate No.110
Shepherd - Tempera
Plate No.111

Santaki - Tempera
Plate No.112
Bonalu - Tempera
Plate No.113
Radha Krishna - Tempera
Plate No.114

Mother’s Love - Tempera
Plate No.115
XII. C. Krishna

Born into a family of Artists, where his father Mr. Venkataiha a designer of buildings, Civil contractor who had inspired him and guided him through his childhood to become interested in Art. More than that his mother Pochamma was his main strength and energy who fed him the rudiment of Art and Folk Culture through her parables, muggu designs and folk songs.

Krishna even today appreciates their effort, for him to be an artist of recon. With this background his short spell under senior artist K. Rajaiah who was by then a world renowned folk artist of the country, who identified in him a talent which would carry him forward the folk culture for the future generation.

His teacher S.B. Chary was one of those few who encouraged him in his younger days at the school level. Fondly Krishna acknowledges his effort in moulding him to be an artist.

He has done his course of art (BFA) from S.V. College of Fine Arts under the stewardship of K. Paramasivam, from whom he looks for guidance and direction even now even after he finished Post Graduation at MMK College, Visual Art, Gulbarga, where he stumbled upon Dr. V.G. Andani who in his part guided him and projected him. Now he is a full fledged artist who experiments and still expresses himself through his mundane rural subjects and had achieved a stature which would put him on par with his Guru’s.
C. Krishana
Artist

In his Studio  Plate No.116

Family - Acrylic  Plate No.117
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Monographs of (Published by AP LKA)
a) Sri. K. Rajaiah
b) Sri. K. Laxm Goud
c) Sri. Thota Vaikuntam

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<td>93. Batukamma - Acrylic</td>
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<td>103. Playing dice - Tempera</td>
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