

# Inked Legacies, Linking Geographies

**CURATED BY DEEKSHA NATH**

Bhaskar Chary | Devraj Devraj | DLN Reddy | Gayatri Danthuri | Gulammohammed Sheikh  
Jagadeesh Tammineni | Jyoti Bhatt | K. G. Subramanyan | Laxma Goud | P. Gouri Shankar  
Rini Dhumal | Soghra Khurasani | Sudhakar Chippa | T. Venkanna



SRISHTI

# Inked Legacies, Linking Geographies

**Curated by Deeksha Nath**

Bhaskar Chary | Devraj Dakoji | DLN Reddy | Gayatri Danthuri  
Gulammohammed Sheikh | Jagadeesh Tammineni | Jyoti Bhatt  
K. G. Subramanyan | Laxma Goud | P. Gouri Shankar | Rini Dhumal  
|Soghra Khurasani | Sudhakar Chippa | T. Venkanna

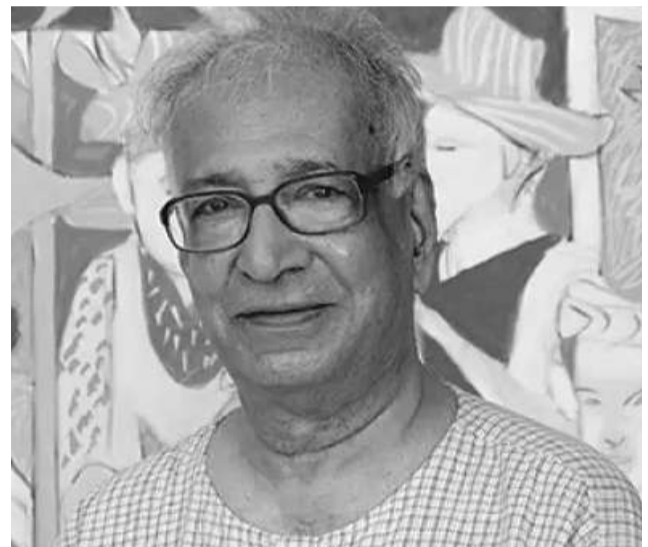
India is a unique polity that through a history of expanding empires, colonial rule, and modern nation building brings together in one boundary a multitude of peoples, distinct languages, cultures, ideologies, climate, geography, trade et al. One of the positives of our early secular socialist principles has been the maintenance of regional distinctions while allowing for a free movement of people and ideas. One such relationship has been the ongoing movement of artists, artistic ideas, and processes between the eastern region of Telangana and Andhra Pradesh and the Faculty of Fine Arts in Vadodara in the western state of Gujarat.

The Faculty of Fine Arts, Maharaja Sayajirao University was founded in 1950 and the Department of Graphic Arts was one of the first in the country to be equipped with specialized teachers for printmaking methods like intaglio, lithography, relief printing, serigraphy, and photography. Since the 1960s, there has been a steady influx of artists from Andhra and Telangana who have trained in Vadodara. This exhibition is an attempt to begin the study of how artists took the stylistic approaches taught at the Faculty - be they a narrative language rooted in the global art histories; in the overlaps between the fine arts and living traditions; in a conceptual practice rooted in the self-awareness of its time and extended them through the medium of printmaking. Also, many of these artists returned to the region and were engaged in pedagogy which filtered the ethos of the Baroda School within the region and through generations.

The exhibition centres itself in the works of 4 teachers from the Faculty of Fine Arts - K.G. Subramanyan, Jyoti Bhatt, Gulammohammed Sheikh, and Rini Dhumal and several generations of artists starting chronologically with P. Gourishankar, Laxma Goud, Devraj Dakoji, D.L.N. Reddy, through to Chippa Sudhakar, down to the post millennium artists T. Venkanna, Bhaskar Chary, Soghra Khurasani, Gayathri Bhanthuri, and Jagadeesh Tammineni. Through this showing, we attempt to tease out stylistic lineages, thematic preoccupations and artistic legacies and build a discursive and systemic art history.

## **K.G. SUBRAMANYAN**

1924-2016, Kuthuparamba, Kerala

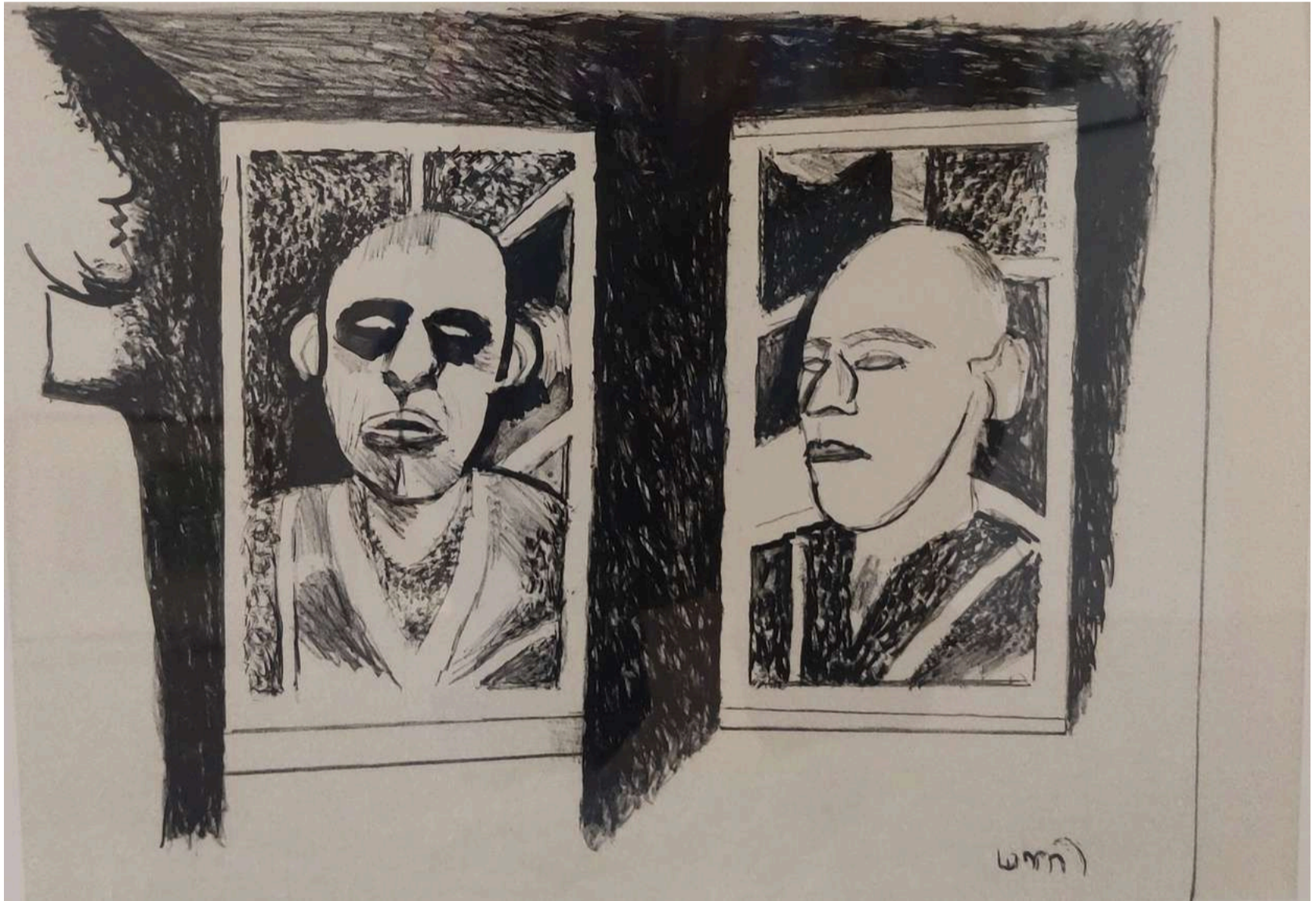


After an aborted stint studying Economics at Presidency College, Madras, and being part of the Independence movement, Subramanyan trained at Kala Bhavan, Visva-Bharati University, Santiniketan (1948) and Slade School of Fine Art, London (1956). He taught at the Faculty of Fine Arts, M.S. University Vadodara (1951-59 & 1961-80) and Kala Bhavan, Santiniketan (1980-89). Subramanyan had over fifty solo exhibitions including his fourth and largest retrospective of his work at the National Gallery of Modern Art, curated by Prof. R. Sivakumar (2010). One of India's most respected artists, he was also an acclaimed poet, theoretician, and writer and was awarded a Padma Vibushan in 2012. The artist passed away while living in Vadodara.

A contemporary of the Progressives, Subramanyan created a different kind of modern Indian aesthetic combining principles of European modernism with traditional art forms drawing from India's rich artistic heritage, including terracotta sculptures and large mural paintings. In his versatile mixed media practice of drawings, paintings, prints, terracotta sculptures, murals, toys, and theatre sets, Subramanyan focused on women, children, animals, and iconography. He is known for the sensuality of his imagery, dark nighttime backdrops, and reflective faces. His writings have formed the foundation for the study of contemporary Indian art.



*Untitled, 1981*  
Lithograph, Ed. A/P - 3/8  
24.0" x 19.5"



*Untitled, 1996*  
Lithograph, Ed. A/P - 2/6  
16" x 20"



*Untitled, 2008*  
Etching, Ed. 11/30  
16.5" x 20.0"



*Untitled*, 2008  
Etching, Ed. 6/30  
19.0" x 15.5"

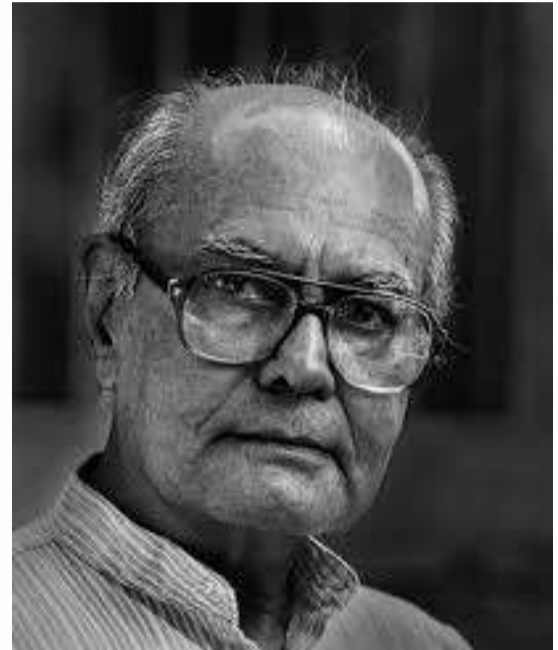


*Untitled, 2012*  
Digital print  
19.5" x 24.0"



## **Jyoti Bhatt**

B. 1934, Bhavnagar, Gujarat

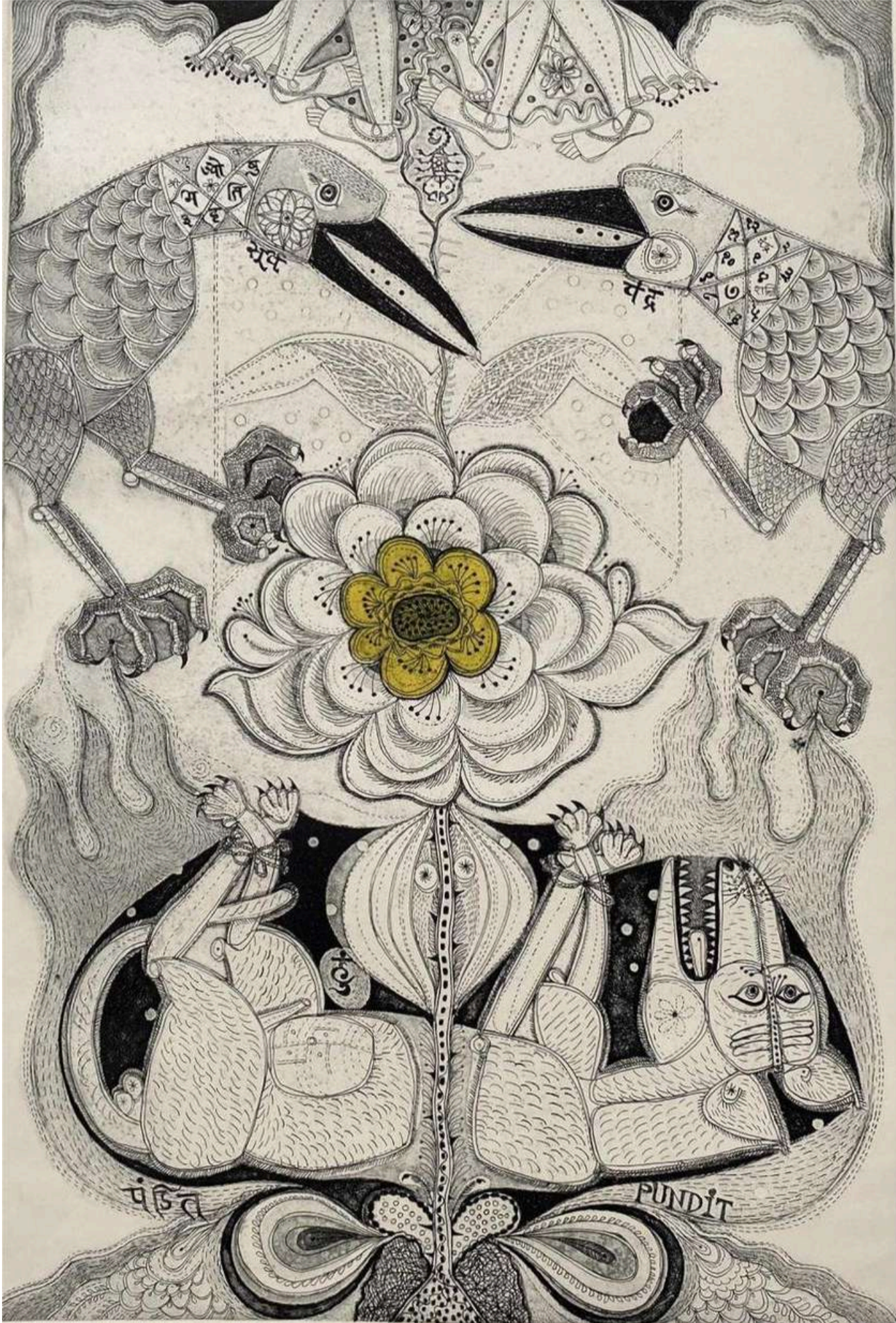


Bhatt studied at the Faculty of Fine Arts, Vadodara (1950-56), at Banasthali Vidyapith, Rajasthan during this time studying frescoes and murals, at the Academia di Belle Arti in Naples, Italy (1961-63), and finally at the Pratt Institute, New York (1964-66). He taught at the Faculty of Fine Arts from 1966. He has had over 25 solo exhibitions worldwide and was founder member of the Baroda Group of Artists. Bhatt's work is in numerous international collections, including the Museum of Modern Art, New York, The Smithsonian Institution, Washington D.C., The British Museum, London, and the Museum of Art & Photography, Bangalore. He was awarded the Padma Shri in 2019 and elected Fellow of the Lalit Kala Akademi in 2022. The artist lives in Vadodara.

A keen experimenter, Bhatt's early works reflected the influence of cubism, later shifting to pop-art imagery, to finally arrive at a style inspired by traditional folk designs. His etchings, intaglios, and screen prints have explored and re-explored a personal language of symbols that stem from Indian culture: the peacock, the parrot, the lotus, stylized Indian gods and goddesses, and unending variations on tribal and village designs. Late in the 1960s, Bhatt began to photograph the disappearing traditional Indian craft and design work in rural Gujarat. Though Bhatt's investigations into a village and tribal designs certainly influenced the motifs he used in his printmaking, Bhatt considers his documentary photographs to be an art form in themselves and his direct and simply composed photographs have become valued on their own merit.



*SHADOWED*, 1961  
Etching, Ed.9/25 - Reprinted in 2023  
20.5" x 14.5"



*SELF PORTRAIT, 1971*  
Etching, Ed. 7/25 - Reprinted in 2019  
29" x 21"



*KOLAM FORMS, 1978*  
Etching, Ed.17/18 - Reprinted in 2008  
23.5" x 16.0"



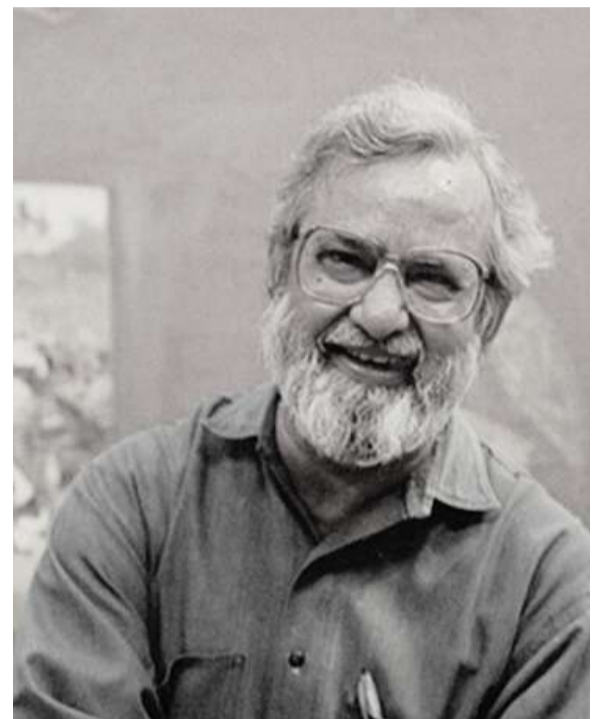
*MAYOORI*, 2001  
Etching, Ed. 13/25 - Reprinted in 2019  
12.9" x 9.5"



*SRISHTI*, 2024  
Etching, Ed. 1/40 - Reprinted in 2024  
28.5" x 21.0"

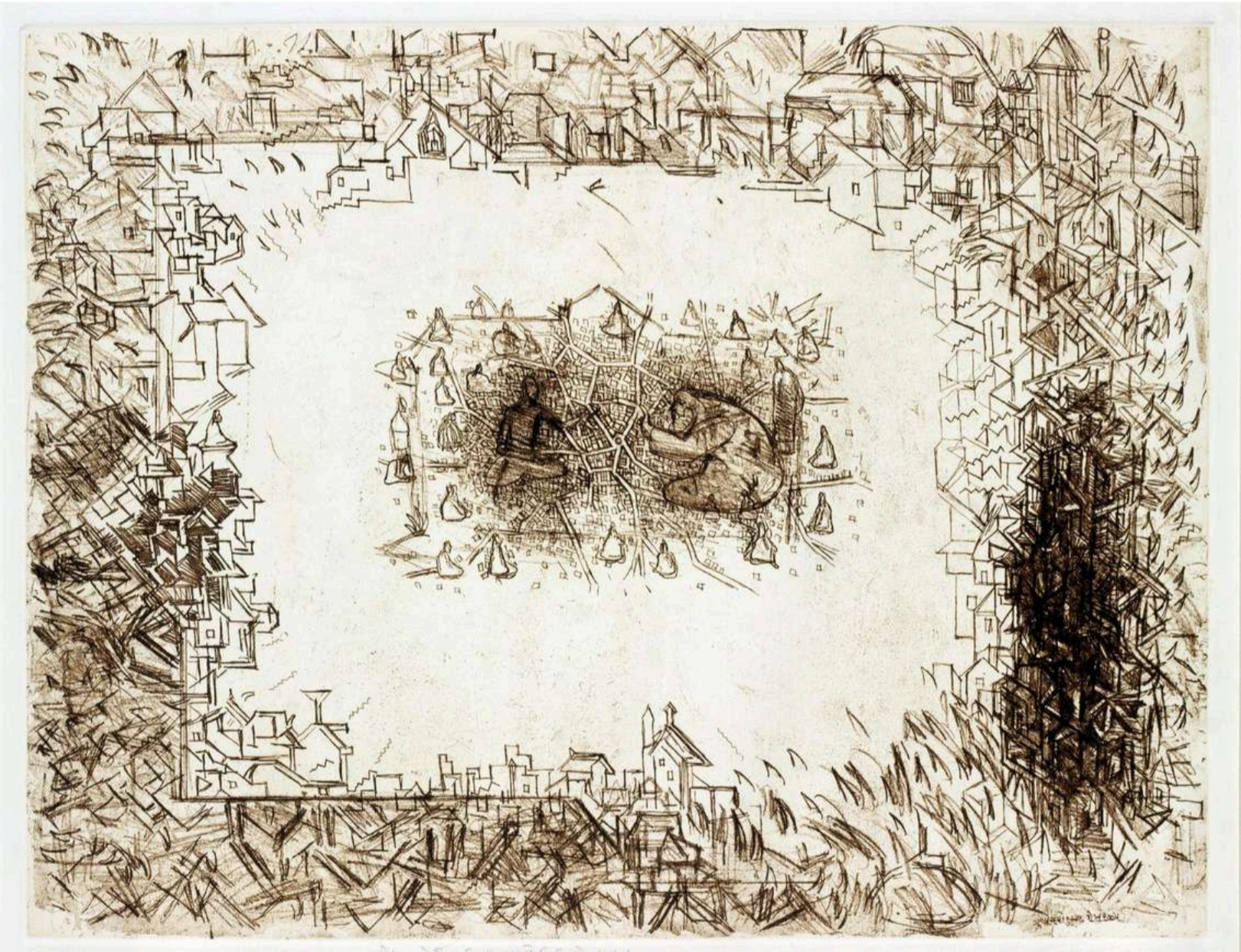
## **GULAMMOHAMMED SHEIKH**

B. 1937, Surendranagar, Gujarat



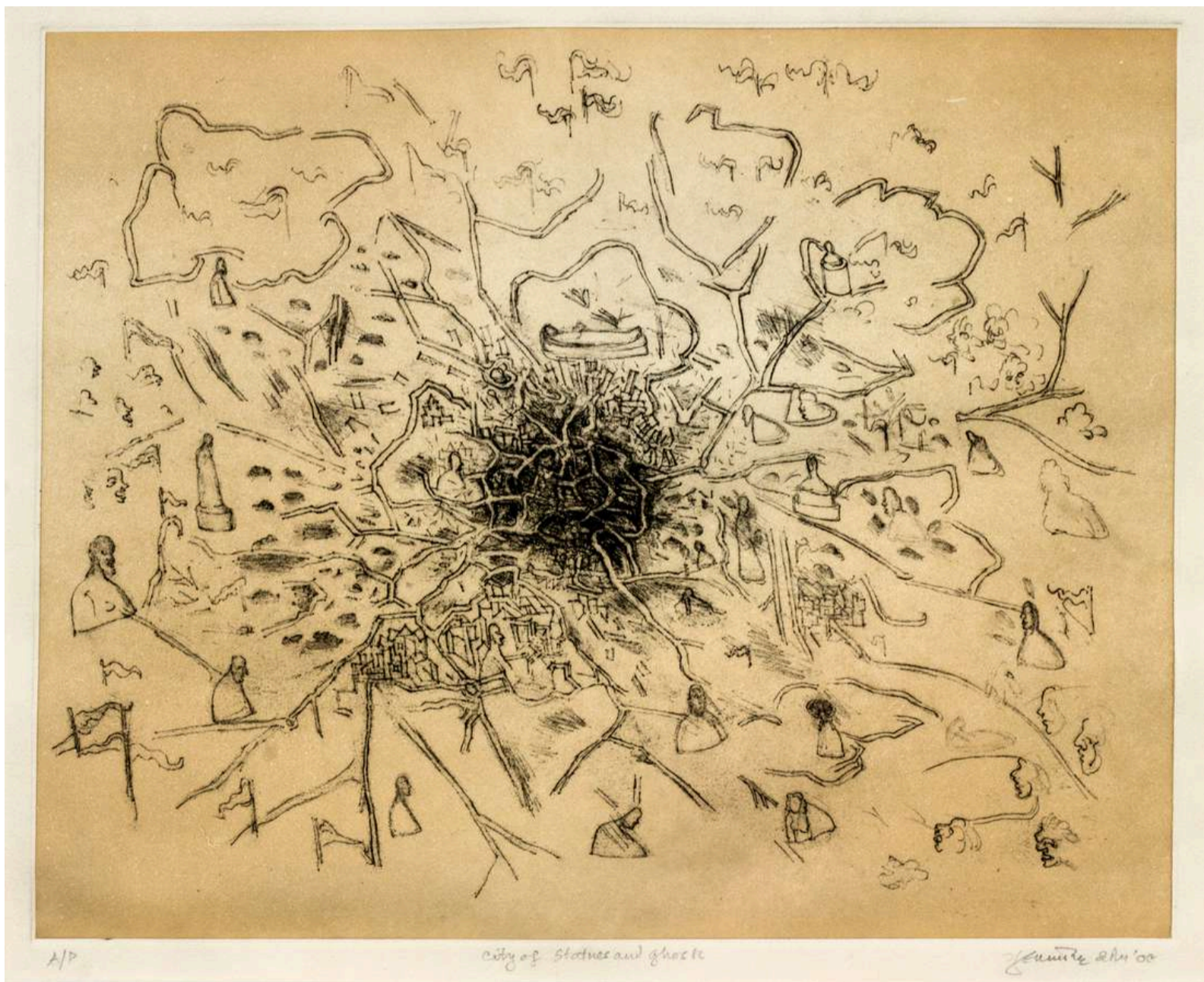
Artist, poet and pedagogue, Sheikh trained at the Faculty of Fine Arts, Vadodara (1961) and Royal College of Art, London (1966). Between 1960-63, 1967-81 and 1982-1993, Sheikh taught at Vadodara both in the art history and painting departments. He has an illustrious career, exhibiting worldwide and his work is in museum and private collections including the Victoria and Albert Museum, Peabody Essex Museum, National Gallery of Modern Art and the Kiran Nadar Museum of Art, among others. Founder member Group 1890, founding editor of the monthly journal *Vrishchik* (1969-73), he has been awarded the Padma Shri in 1983 and Padma Bhushan in 2014. The artist lives in Vadodara.

"Sheikh's art is by its nature," writes historian Chaitanya Sambrani, "one that takes on task of narrating, and therefore, recreating the world. There is a close tie-in between this narrative and an act of mapping the world, which gives to the speaking subject the possibility of addressing the world as his/her own". Sheikh constructs personal universes drawing references from world art history - from western classical art to miniature paintings, poetry by Kabir, Gandhian ideology, classical and folk literature and mappamundis. Autobiographical reference and musings on place have been an important part of his practice.

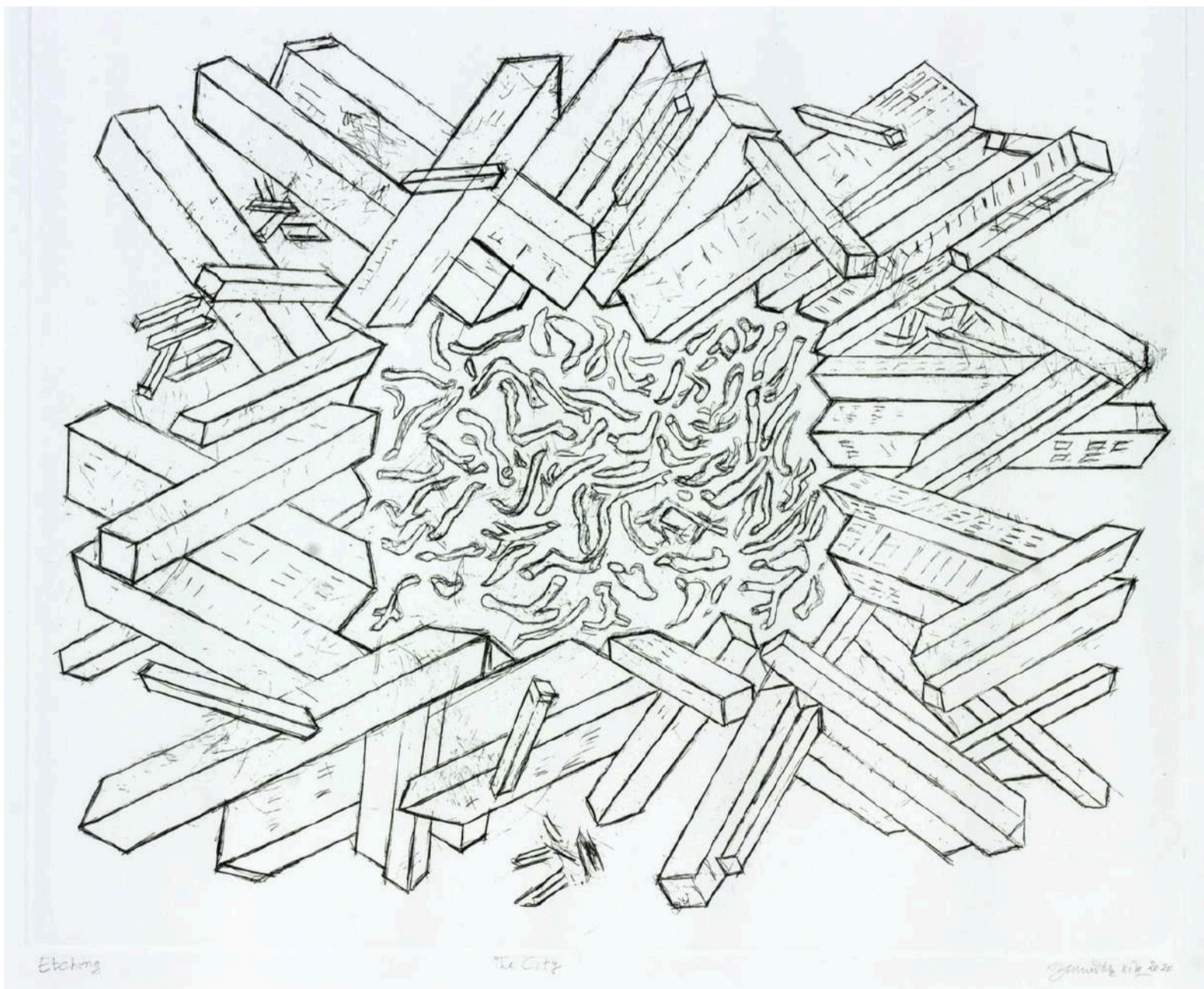


*Apni Apni Aag*, 2004  
Etching, Ed. A/P  
24" X 31"





*City of Statues and Ghosts, 2009*  
Etching, Ed. A/P  
24" X 31"



*The City*, 2020  
Etching, Ed. A/P  
24" X 31"

## **RINI DHUMAL**

1948-2021, Rongpur, Bangladesh



Dhumal completed a Bachelor's and Master's degrees from the Faculty of Fine Arts, Vadodara (1972). She further studied with Sir SW Hayter at Atelier 17 in Paris, France followed by a stint with Krishna Reddy. She taught at the faculty from 1984-2005 in both the Painting and Graphics departments. A comprehensive retrospective of her work, 'Shakti: A Retrospective of Rini Dhumal', was held at the National Gallery of Modern Art, Mumbai, India (2022). The artist lived in Vadodara.

Though Dhumal experimented with various media, including glass painting, sculpture, her forte was in printmaking and painting. Her prints show an abundant concern with surface qualities, she often played with the viscosity of the printing ink to create a range of colours and textures. From the 1980s her refined and dense imagery engaged with feminine themes and featured women in different forms of her own imagining, whom she referred to as the 'shakti image'. The female figures often appear matriarchal and powerful, with direct transfixed gazes, bedecked bodies and foreheads smeared with symbolic markings. She drew inspiration from literature and cinema, seeking to create strong sensitive female protagonists but also weave them into myths, stories and landscapes, imbuing them with a rich existence.



*Untitled, 1970*  
Etching  
27" X 23"



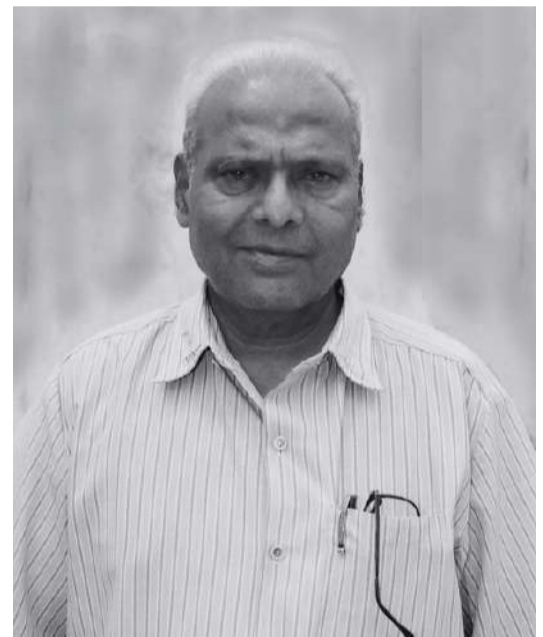
*In the Landscape, 1995*  
Linocut, Ed. A/P  
25" X 25"



*The Goddess, 2008*  
Woodcut  
52" X 36.5"

## **P GOURI SHANKAR**

1936-2020, Hyderabad, Telangana



Trained at the J.J. School of Art, Mumbai (1961) and Faculty of Fine Arts, Vadodara (1964), Shankar taught at the College of Fine Arts, J.N.T. University (1967-96) as well as in a visiting capacity at Benaras Hindu University, Gulbarga University, Kerala University, Behrampur University, Telugu University and Andhra University. Exhibiting since 1958 in exhibitions worldwide, Shankar was elected Eminent Artist by Lalit Kala Akademi, awarded the NTR Atma Gouravam Puskar (2002) and felicitated as an Eminent Veteran Artist by the President of India (1998). He lived in Hyderabad.

From his early figurative wood cut prints, the artist moved to a more abstract language with intaglio processes. His collagraphs created overlapping forms and interesting textural planes to resemble both human forms and landscapes. His intaglio prints also draw from Tantric symbolism, with shapes reflecting dually 'chakras' and 'yantras' as well as natural elements like the sun, water bodies and landforms. An acclaimed printmaker, Shankar exploited the artistic potential of different printmaking processes, with his lithographs taking on a more free-flowing, lyrical line.



*THE FORMS II, 2000*  
Collograph, Ed. 7/20  
15.5" x 24.5"





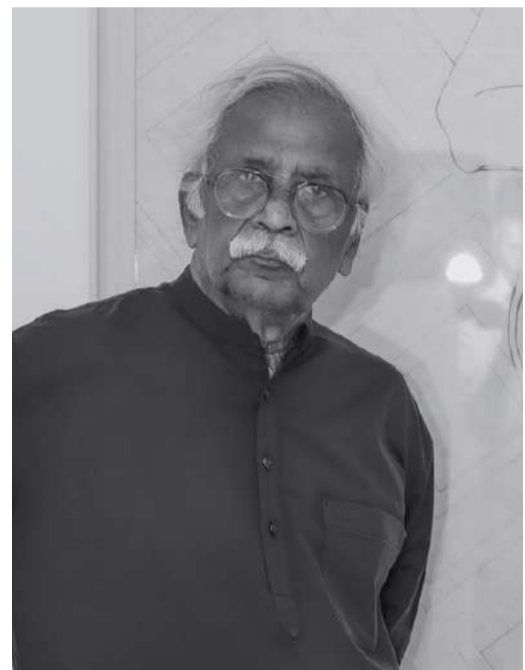
*LANDSCAPE ONE*, 1998  
Collograph, Ed. 1/20  
22.5" x 19.5"



*SONG OF THE ORANGE*, 2011  
Intaglio, Ed. A/P  
24.0" x 31.5"

## **LAXMA GOUD**

B. 1940, Nizampur, Telangana



Goud studied at the Government College of Fine Arts and Architecture, Hyderabad (1963) and though he initially went to study mural painting at the Faculty of Fine Arts, Vadodara (1965), it was there that the artist developed a passion for printmaking, and became a driving force at the university in building a strong and credible voice for the fine art print. He has exhibited widely worldwide and in 1988 established and taught at the Sarojini Naidu School of Arts & Communication, University of Hyderabad for several years. In 2016, Goud was awarded the Padma Shri by the Government of India. The artist lives in Hyderabad.

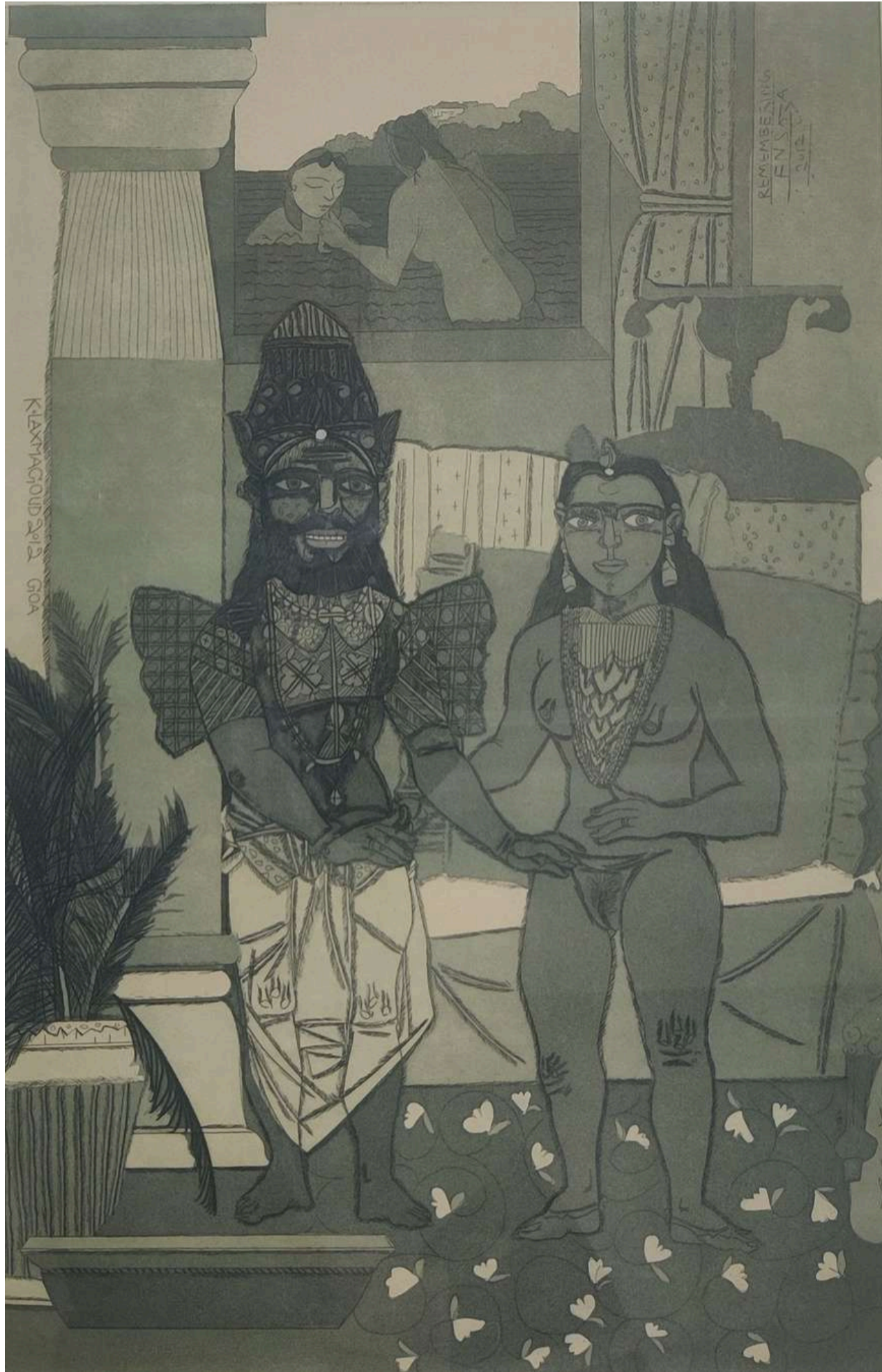
Goud is well known for his early etchings and aquatints that explore eroticism in a rural context. The artist has spoken openly about historical representations of man-woman relationship, about fertility and censored the puritanical views within contemporary society. Through the 1970s Goud explored aquatint in his etchings and also more intensely sexual themes. But from the 1980s the artist incorporates traditional roots, exploring various craft forms such as terracotta and reverse glass painting in a more subdued and decorative style



*Untitled, 1971*  
Etching, Ed. A/P  
24.5" x 31.5"



*Untitled*, 1974  
Etching, Ed. A/P  
25" x 32"



*Untitled*, 2012  
Etching, Ed. A/P  
30.5" x 22.5"

## **DEVRAJ DAKOJI**

B. 1944, Dharmoj Gudam, Andhra Pradesh



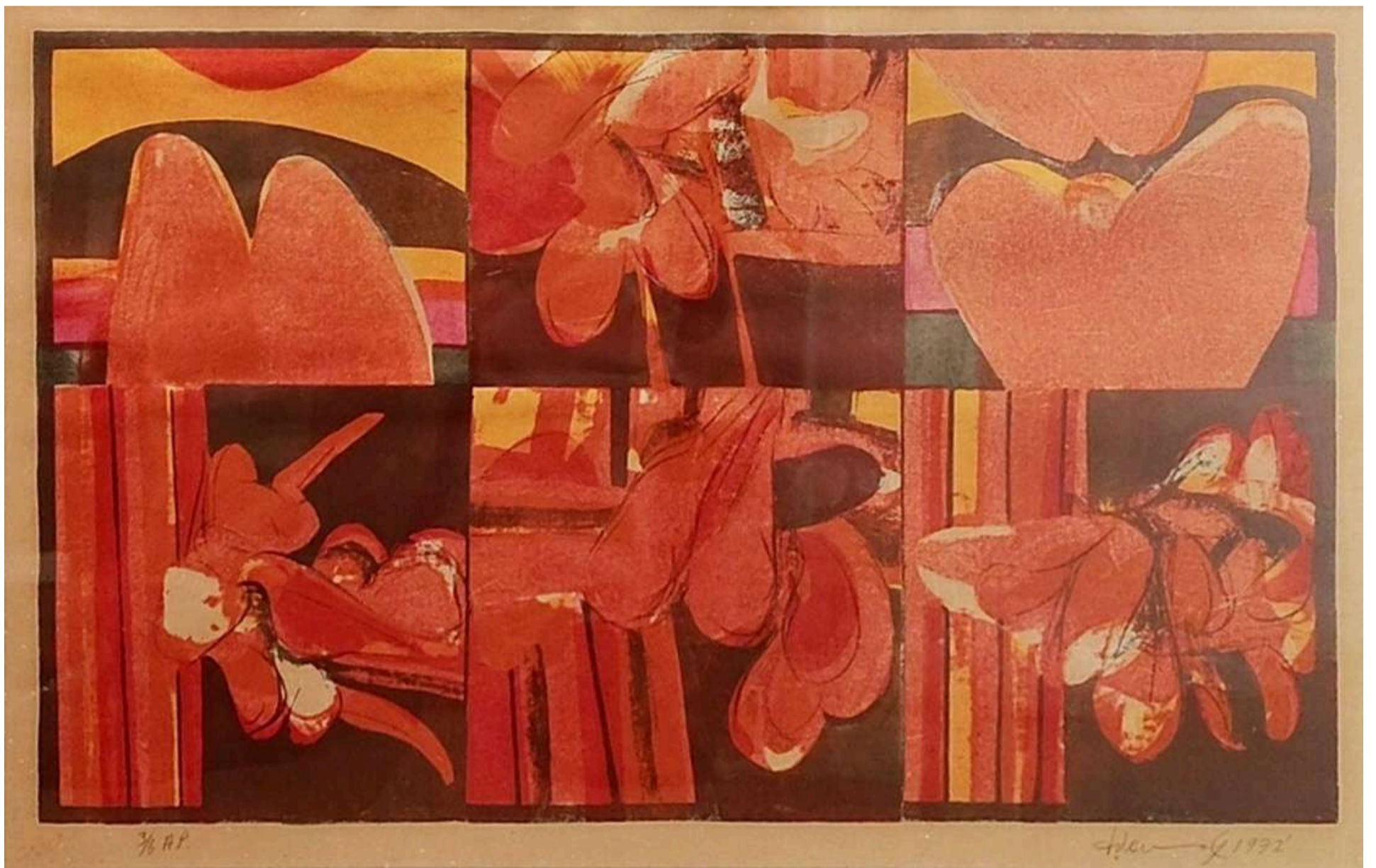
Dakoji trained at the Government College of Fine Arts and Architecture in Hyderabad (1965), the Faculty of Fine Arts, Vadodara (1967), the Chelsea School of Arts, London (1975) and at the Tamarind Institute, University of New Mexico (1992). He has been a part of several important national and international exhibitions and a major retrospective of his prints was organized at the National Gallery of Modern Art, Bengaluru (2023). In 1993 Dakoji was invited by Professor Krishna Reddy to New York University as an artist-in-residence. Dakoji was a Master Printer at Robert Blackburn Printmaking Workshop and is based in New York City.

Dakoji was born to a family of Ayurveda practitioners. Picking herbs for his father every morning before going to school proved to be a lasting influence in Dakoji's life as this identification with nature became an important and enduring motif in his art. It was in Vadodara that led to a deeper understanding of art, both as a craft and a way of life. Dakoji is primarily a printmaker, his works are inspired from Indian culture, and reveal a predominance of nature and animals, often in an illusory style. His images are a combination of the real, the imagined and the abstract. In recent decades Dakoji responds to his immediate surroundings and explores the cycle of life that continues despite man's destructive interactions with nature, causing life forms to adapt insuring their own survival.



*THE DAY START, 1968*  
Etching, Ed. A/P - 1/6  
14.0" X 19.5"





*Untitled, 1972*  
Ed. A/P - 3/6  
19.5" X 25.5"



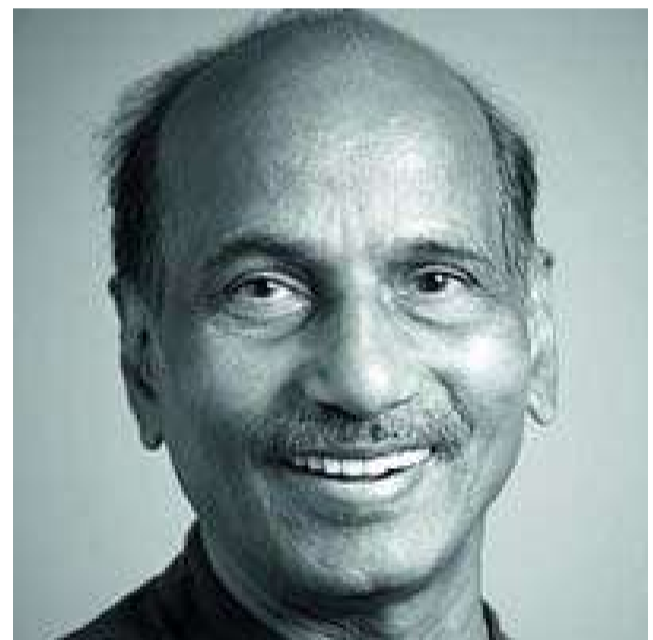
*THE WHEEL OF LIFE, 2019*  
Photo lithography on paper  
42.0" x 30.5"



*THE WHEEL OF LIFE, 2019*  
Photo Lithograph & Chine-Colle on Yupo Paper  
42.0" x 30.5"

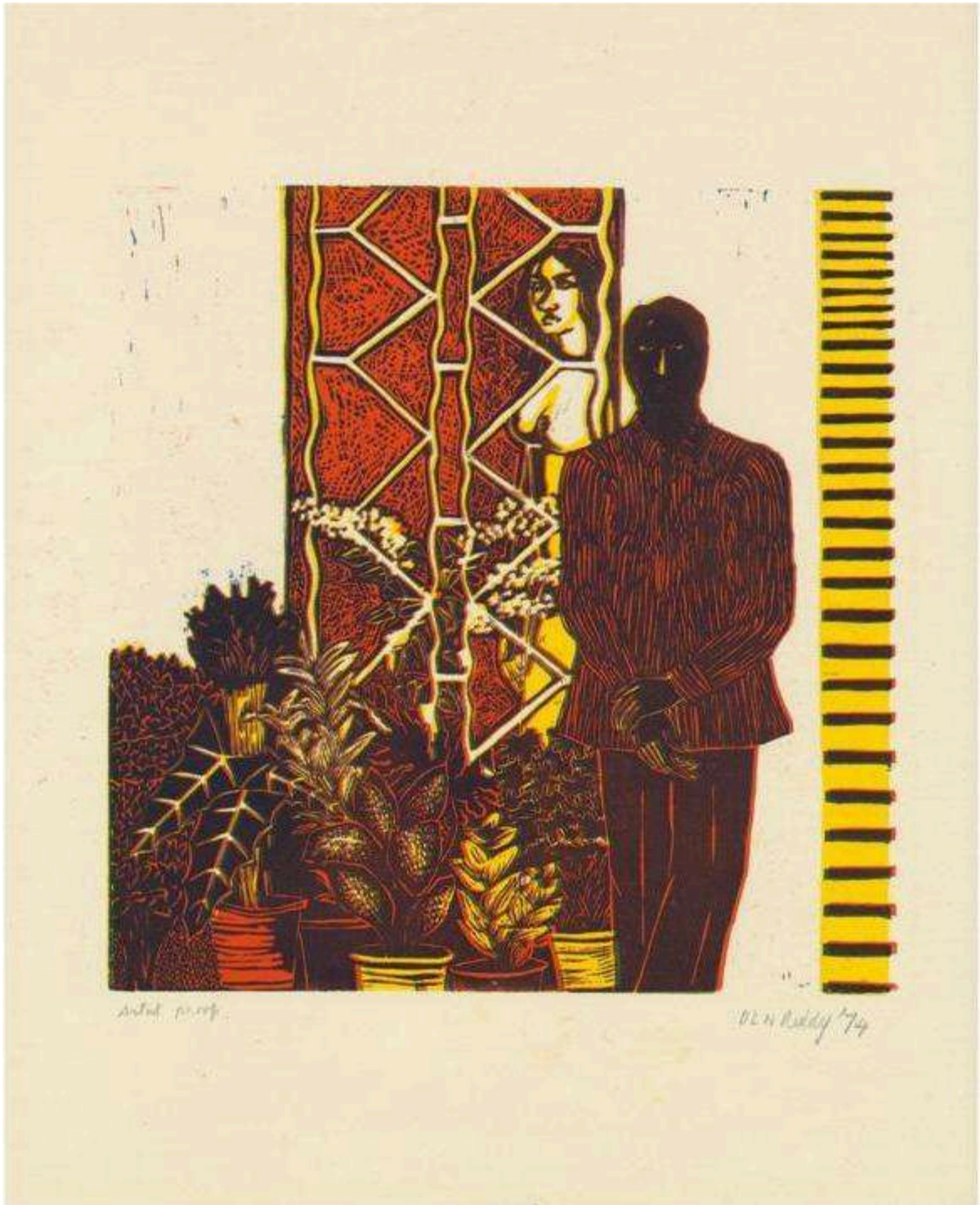
## **DLN REDDY**

B. 1949, Andhra Pradesh



Trained in painting from Government College of Fine Arts, Hyderabad (1969) and printmaking at the Faculty of Fine Arts, Vadodara (1971), Reddy has taught in Kerala and in Telangana, where he co-established, with Laxma Goud, the Department of Fine Arts at the University of Hyderabad (1988). Since 1971 he has been awarded the Outstanding Artist's Fellowship by the Government Of India, the Elizabeth Greenshield Foundation Grant, Canada and Andhra Pradesh Lalit Kala Academy Award For Print, among others. Reddy was selected for numerous national and international exhibitions, and has been exhibiting since 1972. The artist lives in Hyderabad.

In a career spanning five decades, Reddy's creative output spans an enormous range of media including paintings, sculpture and installation. A restless artist by nature, his stylistic reference points were in a constant process of flux. At the same time, a commitment to the human figure, especially the female form, is discernible as a thread connecting his entire career.



*Untitled, 1974*  
Linocut, Ed. A/P  
16.5" X 14.5"



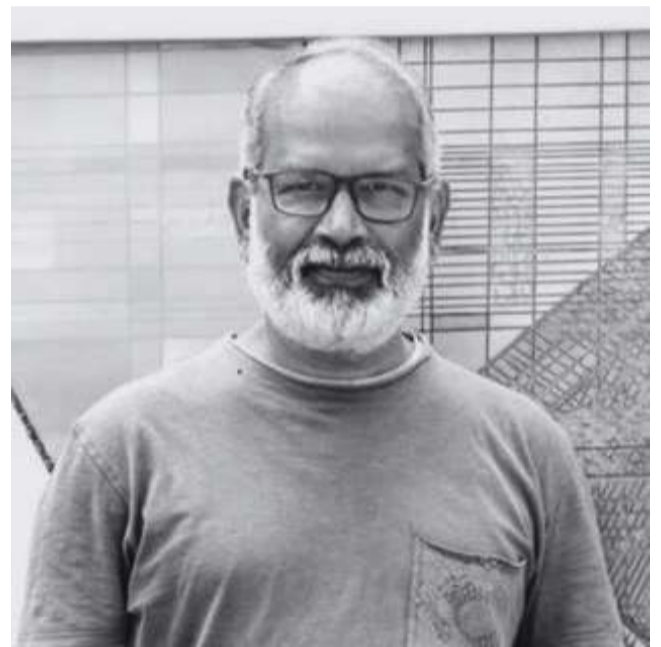
*Untitled*  
Etching, Ed. A/P  
13.0" X 20.5"



*Tree, 2017*  
Woodcut on paper, Ed. 1/2  
23" X 30"

## **SUDHAKAR CHIPPA**

B. 1967, Hyderabad, Telangana



Sudhakar trained at J.N.T (1987) and the Faculty of Fine Arts, Vadodara (1990). He lectured at J.N.T. (1992-2005) and was a Member of the Royal Society of Painters-Printmakers, London (1995-2005). Since 1991, he has shown his works around India and in London. He has been awarded the Bendre Husain Award by the Mumbai Art Society (2002) and recognition in the senior category at the 28th national Exhibition of Contemporary Art, Nagpur (2015). He founded the Banyan HeArts Studio and lives in Hyderabad.

Sudhakar's work lies in the interstices between urban habitats and nature and working with different materials allows him to explore these juxtapositions. He explores the themes both from an ecological standpoint but also the sociological, in the memories and experiences of migrant workers from rural landscapes to urban centres. It is a condition of modern India that we have seen an increasing migration of people from villages to urban centres and they often work as wage labour in the construction industry. His work challenges us to examine the debate from both viewpoints, from the point of nostalgia and loss of an idyllic nature but also the path increasingly being chosen by India's farmers to abandon the land for seemingly brighter prospects.





*Woman in Blue Saree*, 1989  
Etching, Ed. A/P  
30.5" x 24.5"



*Absence of Animalia*, 2020  
Etching, Ed. A/P  
24.5" X 30.5"



*My Daily Ritual, 2023*  
Etching, Ed. 10/10  
24.5" X 30.5"

## **T. VENKANNA**

B. 1980, Gajwel, Telangana



Trained in printmaking from the Faculty of Fine Arts, Vadodara (2006) and painting from J.N.T.U, Hyderabad (2004) where he was awarded a Gold medal. Since 2006, Venkanna has exhibited in India, USA, Switzerland, Belgium, Austria, China, Taiwan, Singapore, UAE among others. His work is part of several important collections including the Burger Collection, Switzerland, the Swagemakers collection, Netherlands, the Karen and Robert Duncan Collection, USA, The Kiran Nadar Museum of Art, India. The artist lives in Vadodara.

Venkanna is interested in the question of temporality, sexuality and gender representations. India is known for its temples of Khajuraho, an eroticism that no other religion has dared to represent. Yet modern India, in its regions or through the pressure of the religious extremisms, has certainly become the most prude of the major democracies. Venkanna's work frees itself from these prohibitions. He tracks down the most exuberant sexual phantasmagoria pushing the exaggeration to burlesque, to tragedy. What seduces beyond these carnivalesque visions (life and death walking hand in hand) is the plastic sensitivity, the artistic quality, the constant inventiveness of this work. His art seduces us in what it summons the unstable strength of the great works. Hieronymus Bosch's shadow is omnipresent. The delicacy flirts with the madness. The pornography cannibalizes the eroticism.



*She Don't Have Balls That's It*, 2015  
Etching, Ed. 9/10  
24.0" x 32.5"



*D-Anniversary, 2022*  
Etching and Drypoint, Ed. 4/14  
24.0" x 30.5"

## **BHASKAR CHARY**

B. 1982, Hyderabad, Telangana



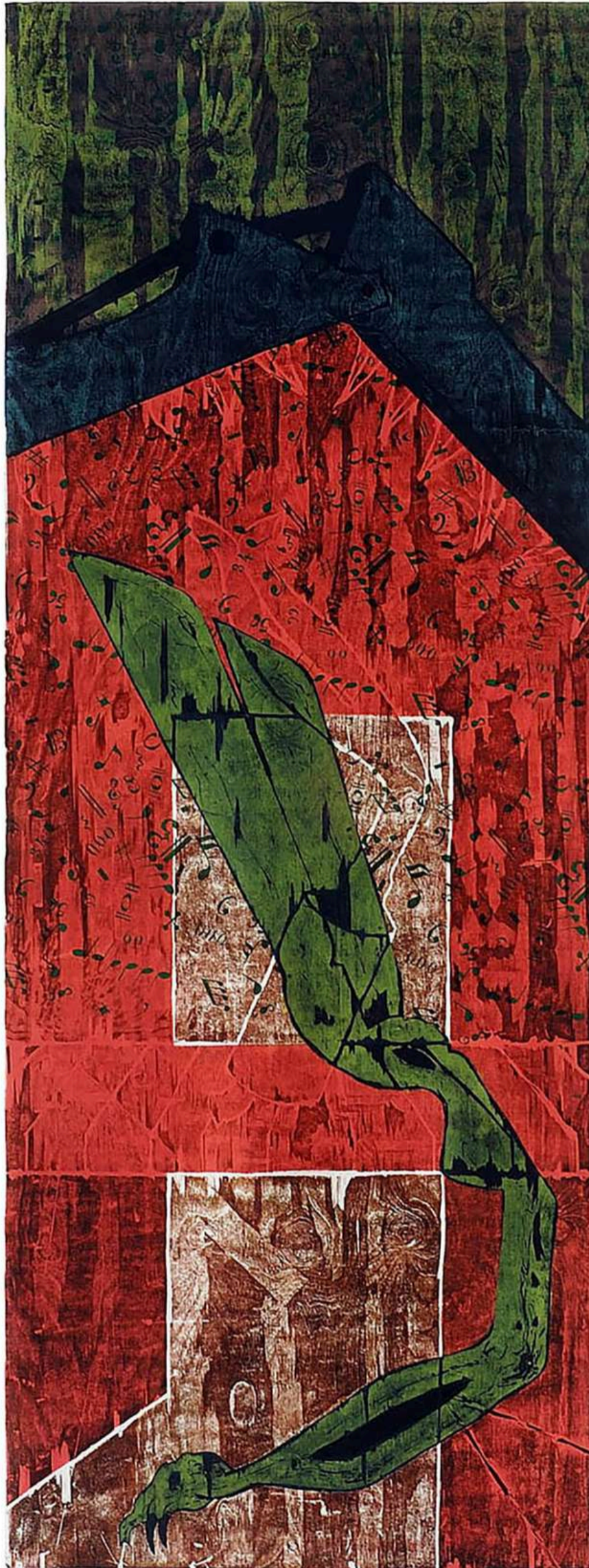
Chary trained at the College of Fine Arts, JNT University, Hyderabad (2006) and Faculty of Fine Arts, Vadodara (2009), where he was awarded a gold medal. His work has been shown in exhibitions in India, Italy, Korea, France, among others. He has been awarded Young Fellowship for Artist, Ministry of Culture (2011-2013), Arnawaz scholarship, Bangalore (2007-2008); Hyderabad Art Society Award (2006). The artist lives in Vadodara.

Using a variety of printmaking techniques, Chary plays with scale shifting between monumental and miniature sizes. His work focuses on rapid urbanization and the constant struggle between environment and man-made construction and the preponderance of machine over man power. The noisy elongated crawlers and the earth sucking claws entwined with cables, appear to him as 'extraterrestrial bodies' or unearthed pre-historic 'fossils', which destroy natural habitats to redefine the idea 'beauty' itself and proclaim their kinship with modern man, communicating, often sardonically, gurgling and invading the vast natural territories.



*Tree, 2017*  
Woodcut on paper, Ed. 1/2  
96" X 90"





*UNWANTED MUSIC*, 2012  
Woodcut on paper, Ed. 2/2  
88" X 41"



Size variable

Details:



*Head*, 2010  
Etching, Ed. A/P  
3.5" X 2.2"



*Insect*, 2012  
Etching, Ed. 1/6  
2.1" X 3.1"



*Plants*, 2012  
Etching, Ed. 1/6  
3.5" X 2.2"



*Untitled*, 2012  
Etching, Ed. A/P  
5.5" X 8.0"



*Untitled*, 2013  
Etching, Ed. A/P  
1.8" X 2.2"



*Worms*, 2013  
Etching, Ed. 4/4  
3" X 3.2"



*Untitled*, 2016  
Etching, Ed. A/P  
2.5" X 3.0"



*Untitled*, 2017  
Etching, Ed. 1/6  
3" X 3"



*Untitled*, 2017  
Etching, Ed. 1/6  
3.0" X 3.5"



*Urban Threads*, 2024  
Etching, Ed. 2/4  
7.1" X 4.9"



*Untitled*, 2024  
Etching, Ed. 1/4  
4.5" X 3.0"



*Animals*, 2024  
Etching, Ed. 2/4  
8" X 6"

## **GAYATRI DANTHURI**

B. 1986, Hyderabad, Telangana

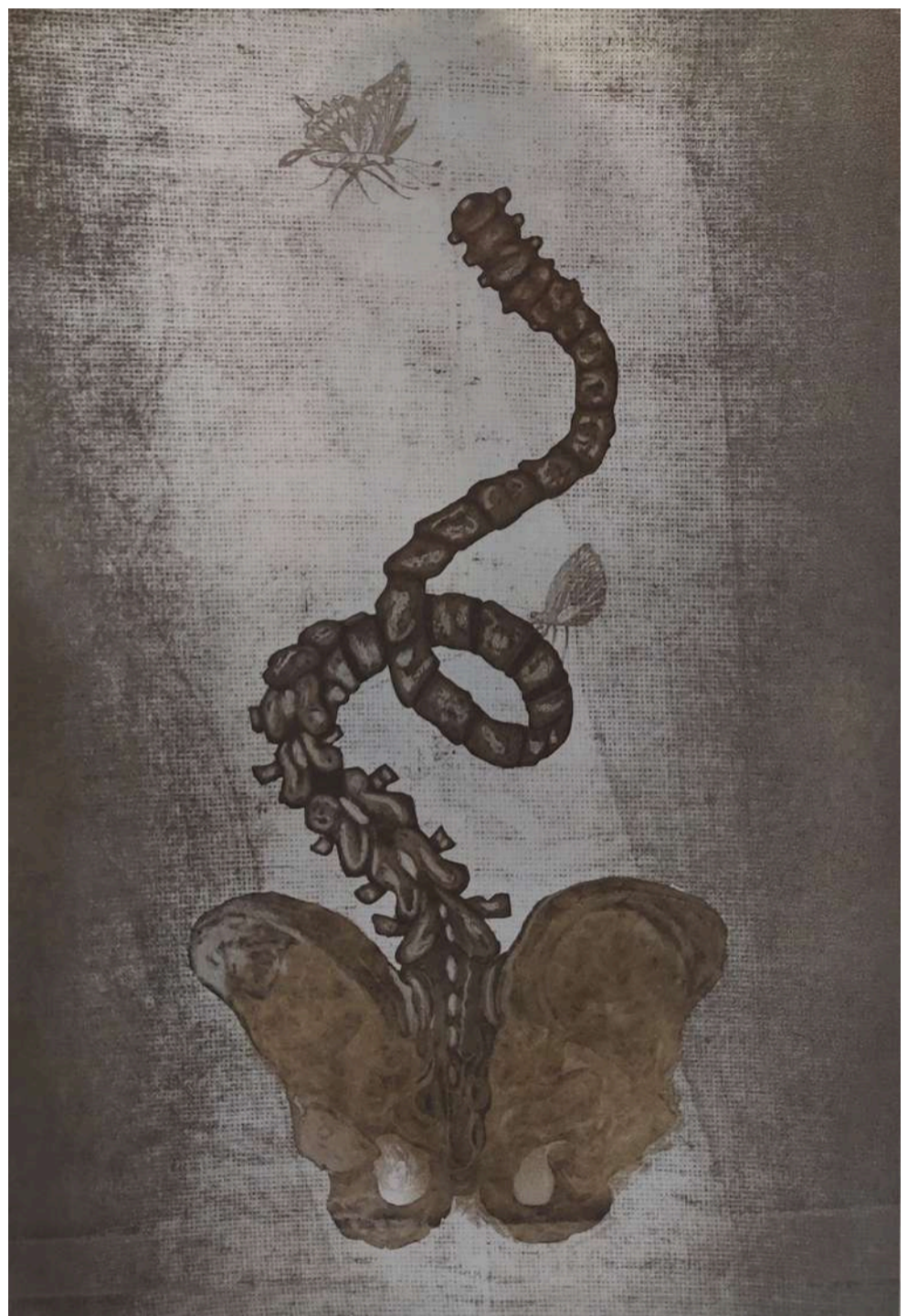


Dhanturi trained at Potti Sreeramulu Telugu University, Hyderabad (2008) and Faculty of Fine Arts, Vadodara (2011). She has worked with Jyoti Bhatt since 2008. Her work has been shown in exhibitions at National Gallery Of Modern Art, New Delhi (2024), AAZHI Archives Guest Project, Kochi, (2022), 7th Guanlan International Print Biennial, China (2019), 2016: Nehru Art Centre Mumbai (2016), Xth “Premio Acqui” Biennale Internazionale Per ‘Incisione, Italy (2011) and Leicester Printmaking, London (2011). The artist lives in Vadodara.

Working primarily with aquatint and woodcut, Dhanturi’s work delves into themes of identity, memory, and the interconnectedness of nature and the human body. She often uses entomological, anthropological, and botanical references to explore human conditions that are typically considered taboo. Her art creates a dialogue between human experiences and natural processes like growth, decay, and transformation, often blending them into hybrid forms



Print

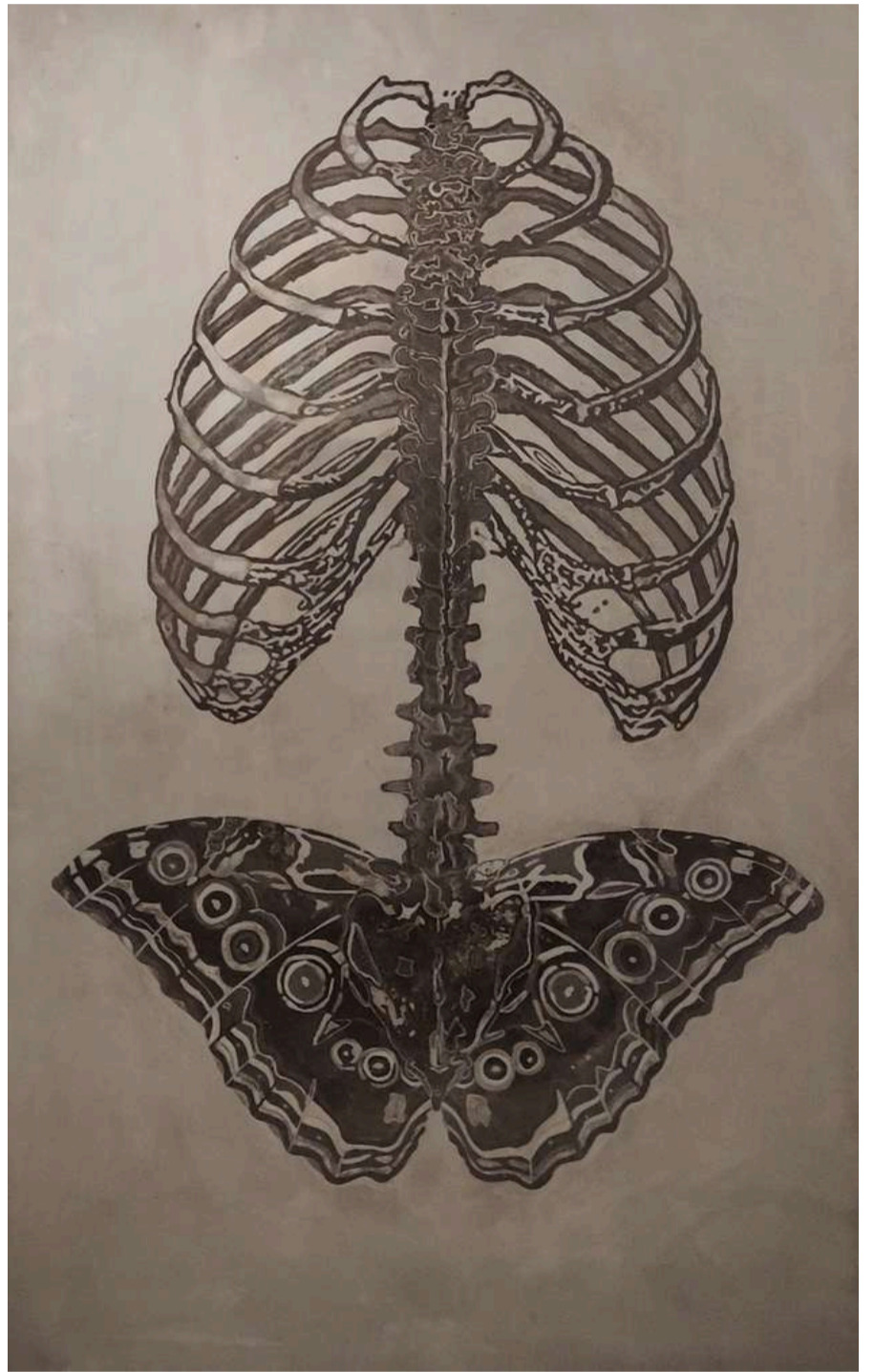


Plate

*Butterfly, 2024*  
(L) Aquatint on paper, Ed. 1/6, (R) Zink Plate  
40.5" x 28.5" / 29" X 19"



Print



Plate

*Untitled, 2024*  
(L) Aquatint on paper, Ed. 1/8, (R) Zink plate  
45" X 31" / 31.0" x 19.5

## **SOGHRA KHURASANI**

B. 1983, Vishakhapatnam, Andhra Pradesh



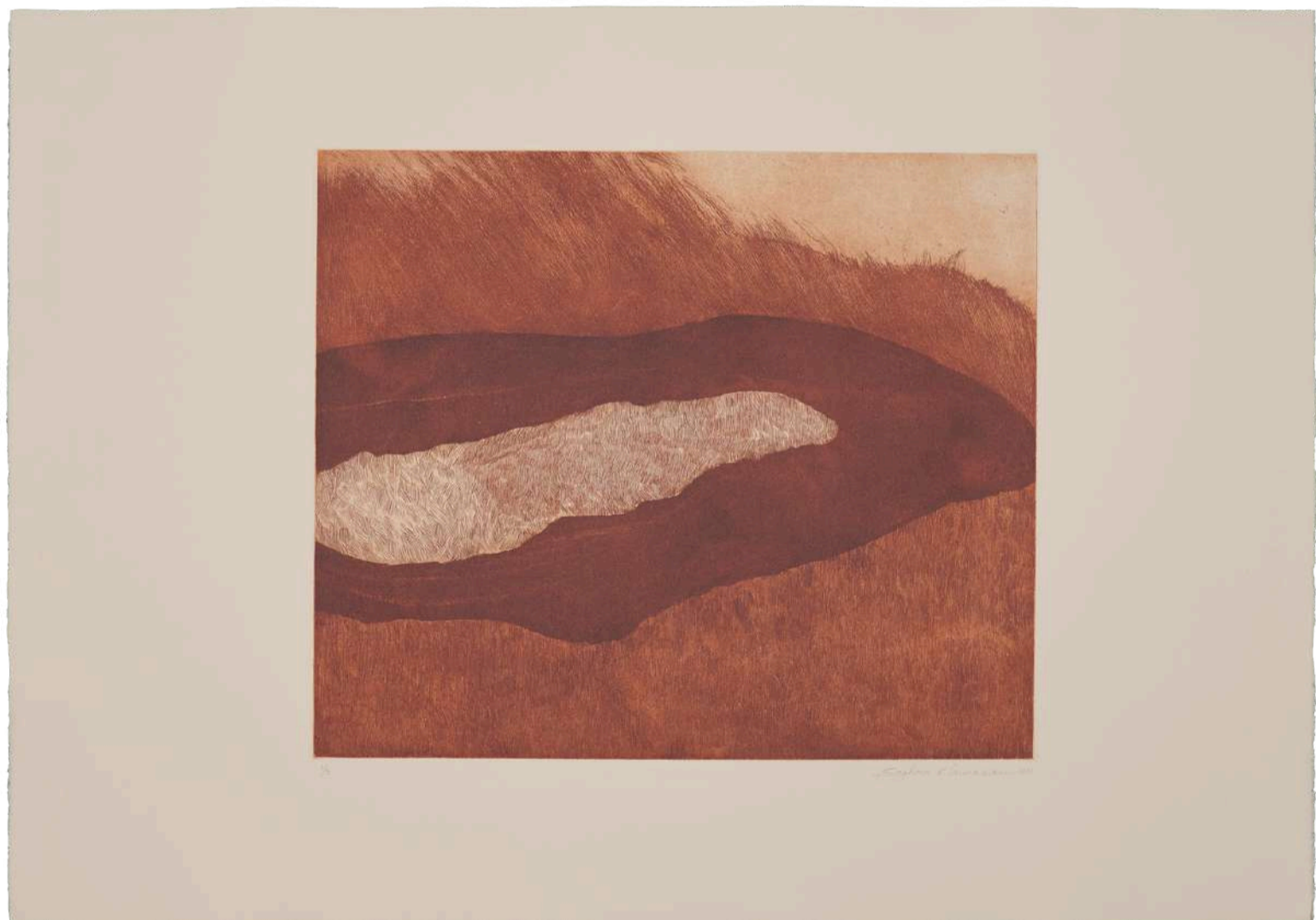
Khurasani trained in printmaking from the Faculty of Fine Arts, Vadodara (2006-2010) and painting from Andhra University, Visakhapatnam (2008). Most recently her works were shown at the 35th Ljubljana Biennale of Graphic Arts (2023), and received a special mention from the international jury. Her solo exhibitions have been shown in Mumbai, Hyderabad and New York. She is the recipient of the 56th National Academy Award at Lalit Kala Akademi, Rabindra Bhavan, New Delhi (2015). The artist lives in Vadodara.

Widely considered one of the leading printmakers of her generation in the country, Khurasani works with multiple media, from etchings and woodcut to drawings to video, creating landscapes as a metaphor for social and ecological abuse, consumptive greed and gender violence. In her work landscapes represent the human body, specifically the female body, and each crater, dark bruise shaped interruption, represents a scar or a wound. The colour red predominates her prints, especially through the recurring motif of red blood cells.



*And this Burning Land Belongs to You, 2015*  
Woodblock Print on Paper, Ed. 3/3  
59.0" x 95.5" Diptych





*Fragile 3 & 1, 2021*  
Etching, Ed. 1/5  
22.0" x 30.5" Each

## **JAGADEESH TAMMINENI**

B. 1988, Kottavalasa, Andhra Pradesh



Tammineni trained at the Department of Fine Arts, Andhra University, Vishakhapatnam (2010) and Faculty of Fine Arts, Vadodara (2012). In 2011 he participated in the Annual Art Exhibition of the Bombay Art Society; the 9th Bharath Bhavan International Biennale of Print Art, Bhopal, and Serendipity Arts Festival, Goa. His work has also been part of various exhibitions and the artist lives and works in Visakhapatnam.

Tammineni is an accomplished printmaker whose work delves into the complexities of change and modernity that have subtly transformed his village and the world at large. The theme of constructing notions, both of the past and the present, has been a prominent element in his printmaking journey. Intense in thought and vision, Tammineni carves intricate, fantastic images onto wood panels that he salvages from wrecked vessels.



*Under Control, 2024*  
Woodcut, Ed. 4/4  
33" X 43"



*Far*, 2015  
Woodcut, Ed. 4/4  
24" X 20"



*Protest, 2024*  
Woodcut, Ed. 4/4  
9.4" X 32.2"



*Looking up, 2020*  
Wood engraving, Ed. 4/4  
10" X 14"

ABOUT

**SRISHTI**

**ESTD. 2000**

Srishti Art Gallery, the oldest art gallery in Hyderabad, has hosted over 200 exhibitions, showcasing a variety of artistic expressions from paintings, and sculptures to graphics and new media. This year, we are excited to welcome visitors to our expanded and reenergized space, which continues our dedication to modern and contemporary Indian art.

At Srishti, we believe in the power of art to connect and inspire. We offer a range of activities including workshops, engaging discussions, and personalized art consultations. Our services are tailored to support artists, collectors, and art lovers from all walks of life, helping them explore and appreciate art in a way that is meaningful to them.

# SRISHTI

**SELAVU KANDUKURI**

gallery@srishti.art

+91 81793 10208

**WWW.SRISHTI.ART**

267 Road no 15, Jubilee Hills  
Hyderabad 500033, India

