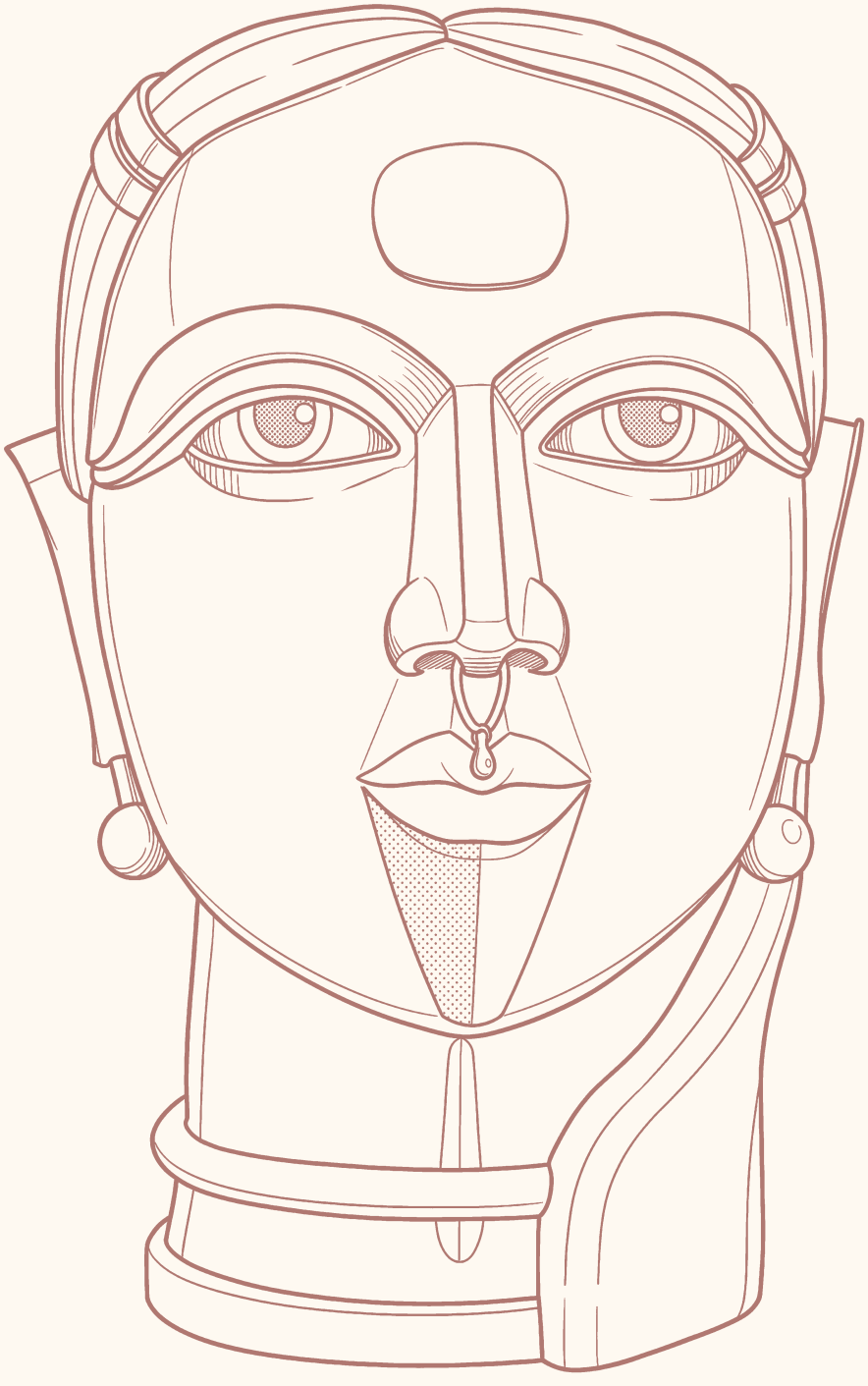


BEYOND THE GAZE

CELEBRATING FORM AND TRADITION

THOTA VAIKUNTAM





BEYOND THE GAZE

CELEBRATING FORM AND TRADITION



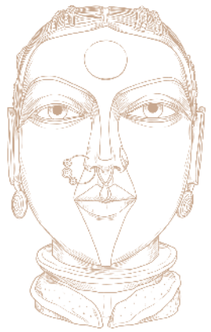
Photography: Raj Salhotra
Book Design: Mukesh K Mishra

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BEYOND THE GAZE

CELEBRATING FORM AND TRADITION



THOTA VAIKUNTAM
ART LLP

NFA
NAMTECH FINE ART

SI



Foreword

This publication brings together a remarkable body of sculptural works centred on the human head and bust. Monumental yet intimate, these faces distil character, memory, and identity into their most essential forms. Through commanding gazes, vibrant colour, and carefully observed details of adornment, Vaikuntam transforms familiar figures into enduring icons. Working in bronze, fibreglass, and stone, he bridges the classical and the contemporary, drawing equally from folk traditions, temple sculpture, and modern artistic expression. These works are not portraits of individuals alone; they are embodiments of a collective cultural spirit. Together, they reveal an artist whose enduring fascination with the human figure continues to find new forms of expression, inviting us into a world where presence, beauty, and belonging converge.

THOTA VAIKUNTAM ART LLP | NFA NAMTECH FINE ART

Thota Vaikuntam's artistic universe has always been one of profound continuity. For decades, he has returned to the people of Telangana as embodiments of memory, rhythm, dignity, and lived culture. His figures, with their monumental stillness, elongated forms, and luminous chromatic intensity, have become some of the most recognisable visual vocabularies in Indian art. Yet what makes Vaikuntam a master is not just his iconic motifs, but his relentless pursuit of variation within devotion. He paints the same world endlessly because he has never ceased searching within it.

This body of sculptures marks a significant evolution in that lifelong inquiry. Vaikuntam's figures acquire not only volume, but physical presence; an undeniable corporeality that transforms his iconic imagery into inhabitable form. The line, which has been central to his practice, no longer merely defines contour; it carves mass, balance, and silence. The sculptural medium allows Vaikuntam to investigate what his paintings have always implied: the weight of the body, the permanence of gesture, and the spiritual architecture of form itself.

Vaikuntam's decade long exploration into sculpture feels neither abrupt nor experimental. Rather, it appears inevitable. Vaikuntam's painted figures have long possessed a sculptural sensibility; their frontal symmetry, meditative stillness, and commanding geometry have long suggested monumentality. In bronze and fibreglass, these qualities deepen, and the result is an extraordinary dialogue between permanence and vitality.

These works reveal an artist still searching, still refining the singular question that has commanded his practice for decades: how does one truly represent a people? Vaikuntam's greatness lies precisely in this relentless return. Each figure becomes another attempt to arrive closer to an essence that remains beautifully elusive. Such persistence stands as inquiry; it is the mark of a modern master committed to excavating infinite variation within a deeply personal iconography.

BRONZE | 58" X 58" X 47"
Unique













Vaikuntam’s Iconic Heads

The history of sculpture is, in many ways, the history of the human face. Across civilisations, the head has been understood as the site of identity, memory, and presence, and a place where thought becomes visible and emotion finds form. In Vaikuntam’s sculptural practice, the head becomes a complete world unto itself. By isolating the face and eliminating the distractions of narrative, gesture, and setting, he concentrates the viewer’s attention on what is most essential: character. These monumental heads although are not specific individuals, they possess an unmistakable individuality by occupying a space between the personal, and the archetypal, becoming emblems of a people, a culture, and a way of life. These heads become monuments to everyday humanity as the women and men of Telangana that have been long celebrated in his paintings, are transformed into enduring sculptural forms that command space with quiet authority. Despite their scale, whether standing at twelve inches, or at nine feet tall; these works remain intimate. A slight tilt of the head, the curve of a cheek, the fullness of a lip, or the measured placement of a bindi becomes charged with significance as the viewer encounters not simply a face, but an essence. Vaikuntam’s heads remind us that monumentality need not belong only to kings, warriors, or gods. The ordinary villager, the mother, the farmer, the woman adorned for a festival - all possess a dignity worthy of sculptural permanence. Through these faces, the artist elevates the familiar into the iconic, creating monuments to presence, as opposed to power.



BRONZE | 51” X 38” X 57”
Unique



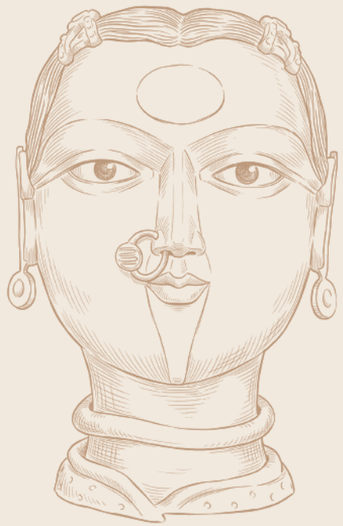








BRONZE | 47” X 33” X 45”
Unique





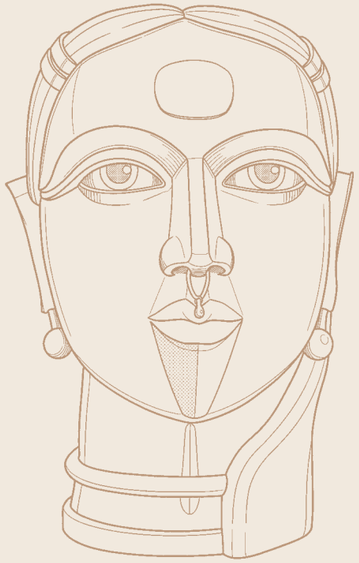








BRONZE | 84” X 60” X 70”













“WHO IS VAIKUNTAM? WITHOUT MY ART, I AM NOTHING.”

THOTA VAIKUNTAM



BRONZE | 69” X 30” X 28”
Edition of 9











BRONZE | 24” X 16” X 24”
Edition of 9





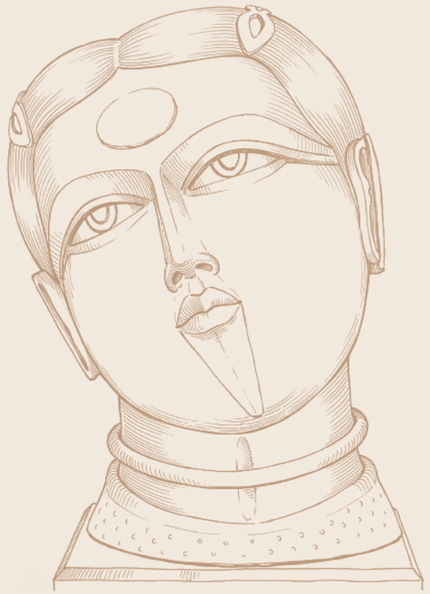






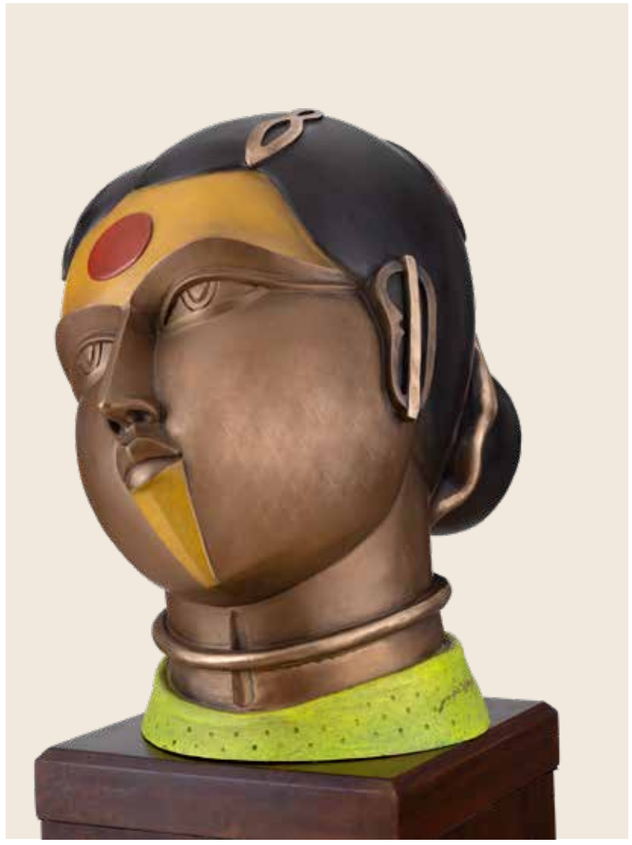


BRONZE | 24” X 16” X 24”
Edition of 9





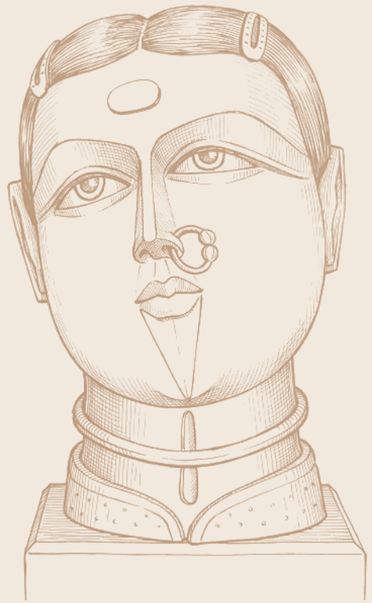








BRONZE | 24” X 16” X 24”
Edition of 9







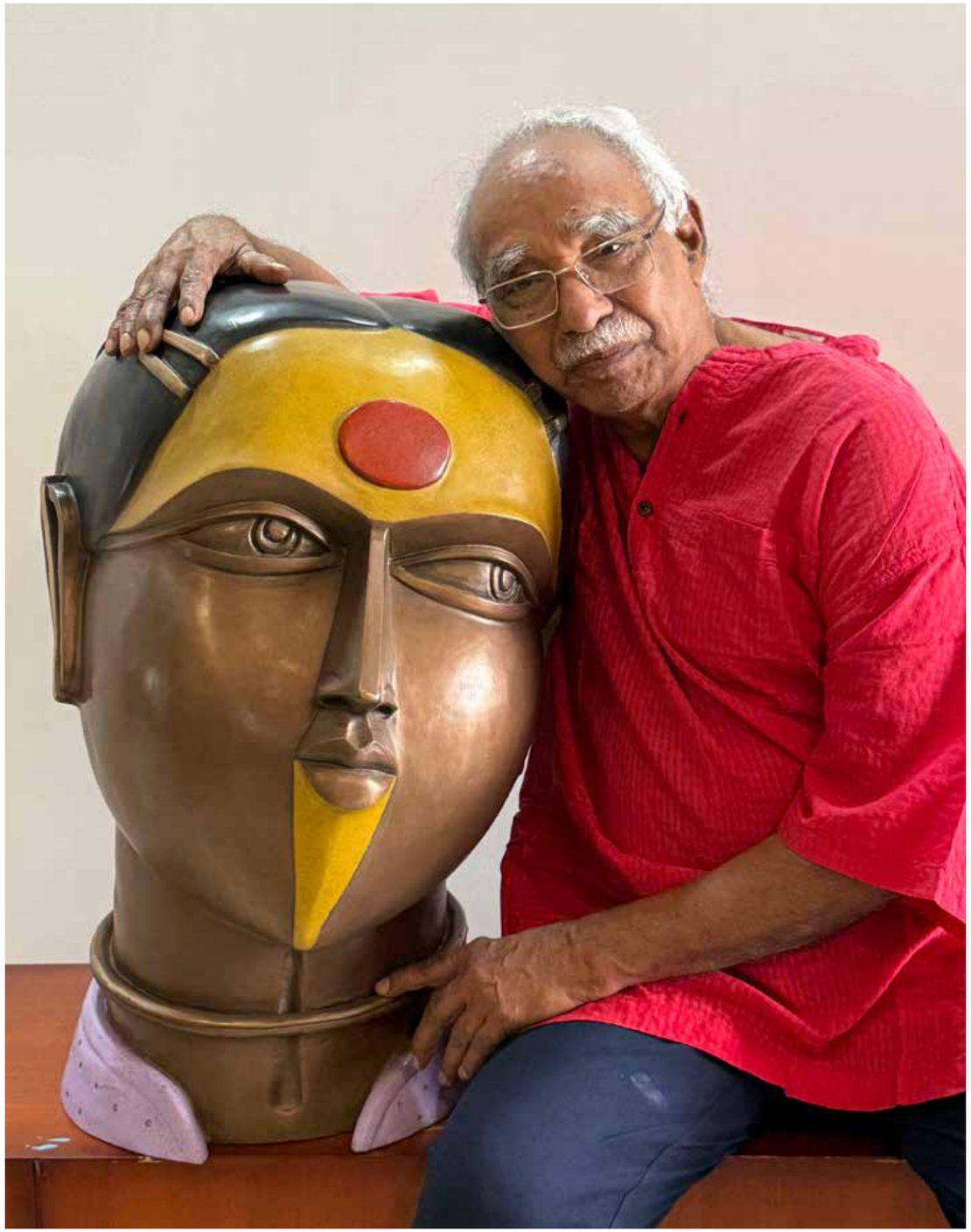






“ALL MY WORKS ARE FESTIVE. MY PEOPLE ARE NOT RICH, BUT THEY ARE A VERY HAPPY PEOPLE. THEY ENJOY THE SMALL, BEAUTIFUL THINGS IN LIFE. I AM A PART OF WHAT I PAINT.”

THOTA VAIKUNTAM



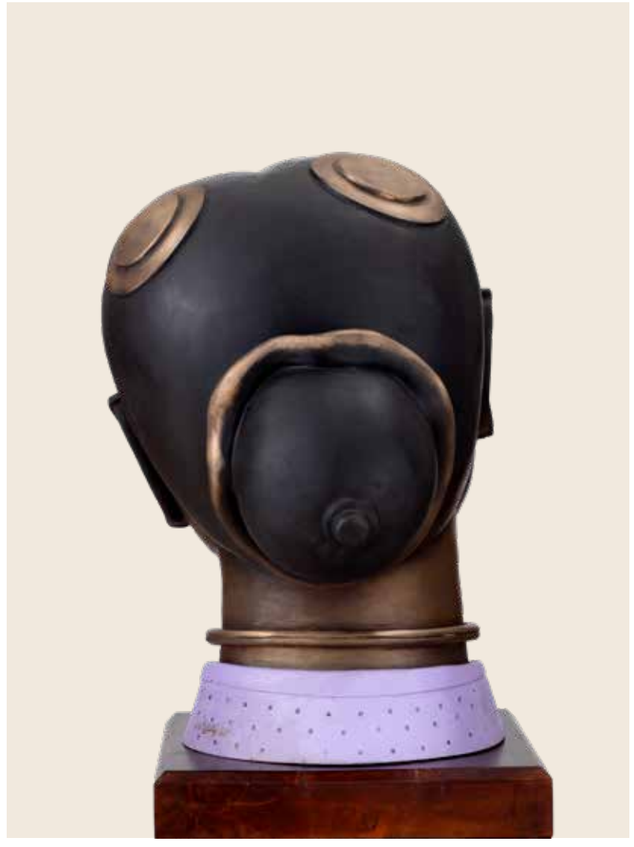
BRONZE | 24” X 16” X 24”
Edition of 9













BRONZE | 24” X 16” X 24”
Edition of 9



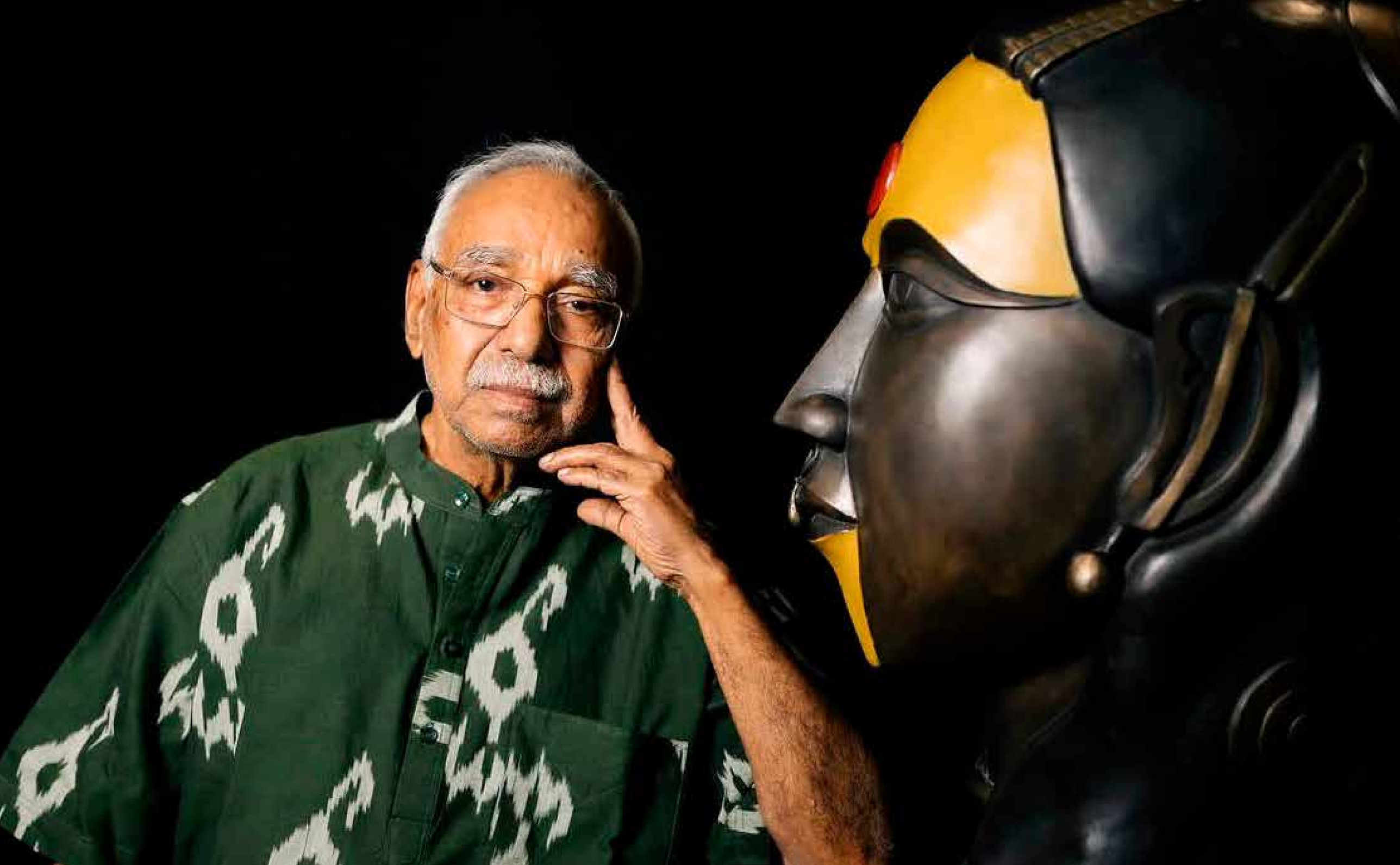












BRONZE | 25” X 19” X 24”
Edition of 9







BRONZE | 25” X 17” X 24”
Edition of 9



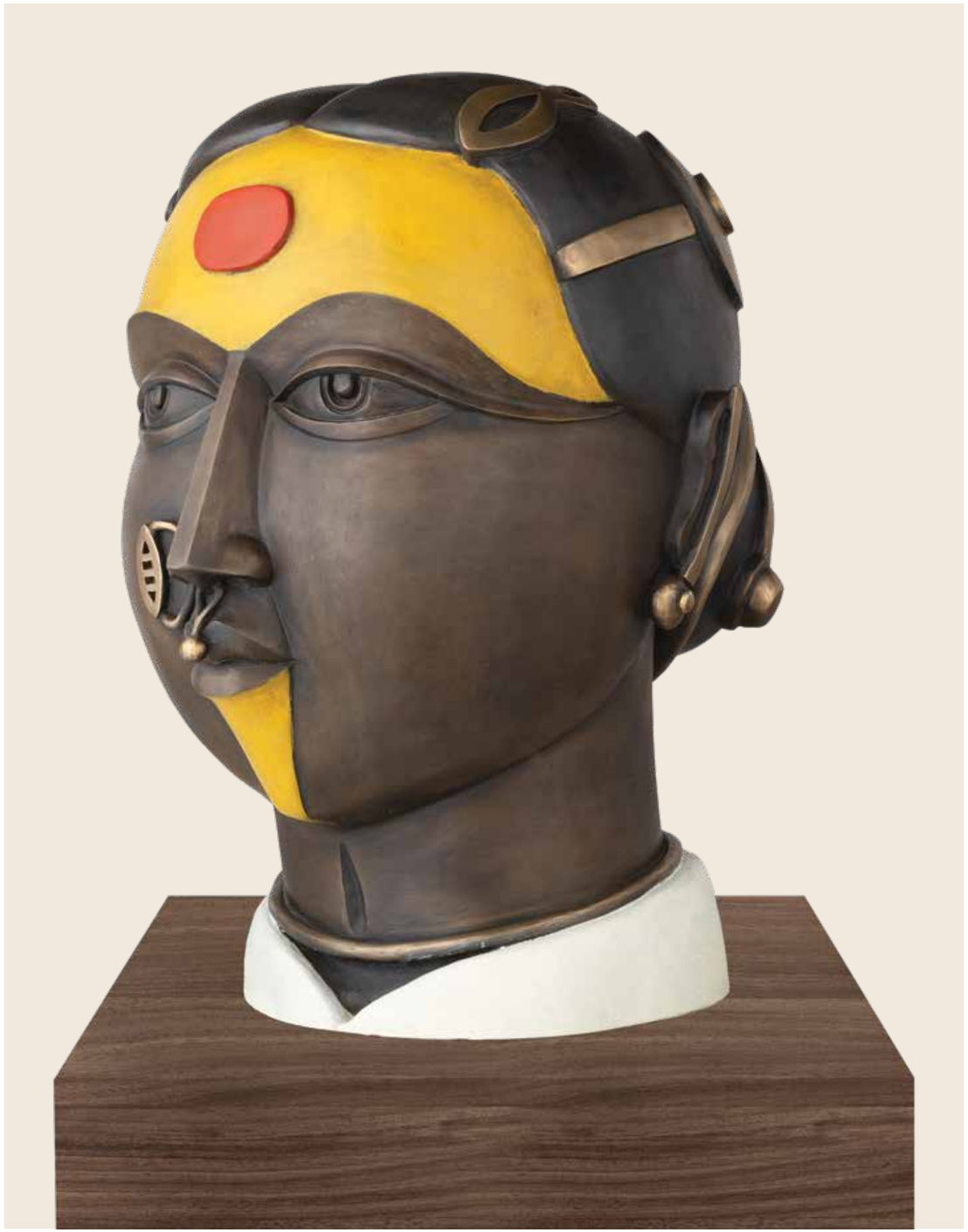




BRONZE | 25” X 17” X 24”
Edition of 9







“YOU ARE YOUR OWN CREATOR. YOU CAN’T BASE YOURSELF ON OTHERS. IT HAS TO COME FROM WITHIN YOU.”

THOTA VAIKUNTAM



BRONZE | 26” X 17” X 24”
Edition of 9







The Power of the Gaze

Before we notice the jewellery, the hairstyle, or even the colour, we encounter the eyes. The gaze has always occupied a central place in Vaikuntam's visual language. Whether in painting or sculpture, his figures rarely appear distracted or incidental, rather they confront us with a stillness that is at once direct and enigmatic. Their eyes hold, absorb, and return our attention. In these sculptures, the gaze becomes the primary vehicle of expression. Deprived of elaborate gestures or dramatic movement, the face communicates through subtle shifts of focus and intensity. Large almond-shaped eyes, outlined with kohl and framed by simplified features, become reservoirs of emotion as they suggest contemplation, resilience, devotion, pride, and sometimes an inward silence that resists easy interpretation. Indian artistic traditions have long understood the eyes as the locus of spiritual presence. In temple rituals, the moment when the eyes of a deity are painted is considered an act of awakening, and Vaikuntam's eyes become a means of storytelling; speaking of memory, labour, ritual, celebration, and endurance. They hold histories that remain unspoken. His figures, although not gods, still possess an aura of sanctity born from dignity and self-possession. The gaze also establishes a relationship between artwork and viewer; on encountering these works, they seem to observe us in return.

BRONZE | 26" X 18" X 22"
Edition of 9







BRONZE | 25” X 18” X 22”
Edition of 9



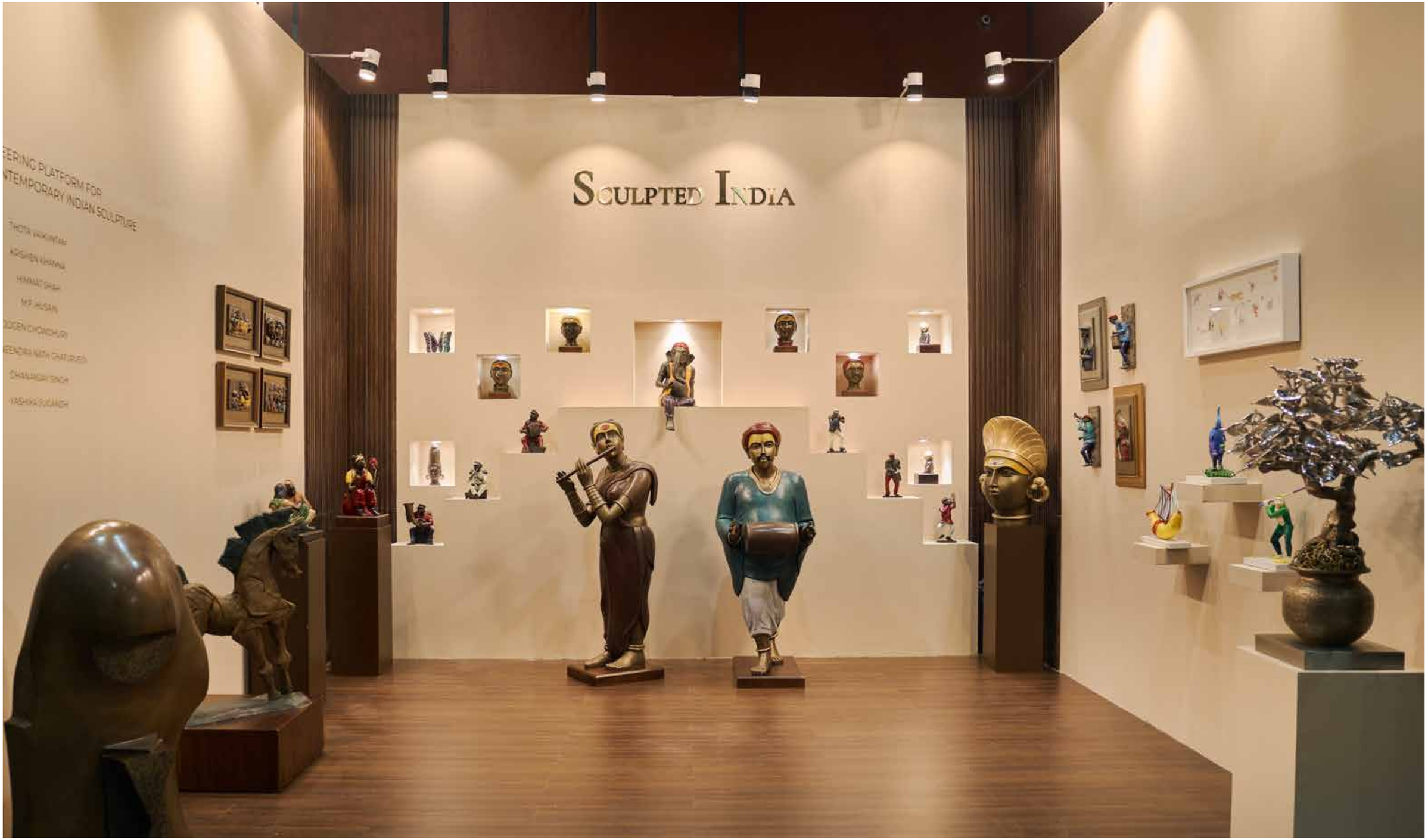




“MY SCULPTURES ARE AN EXPRESSION OF RURAL JOYS, OF A CONNECTION WITH THE SOIL AND OTHER HUMAN BEINGS.”

THOTA VAIKUNTAM

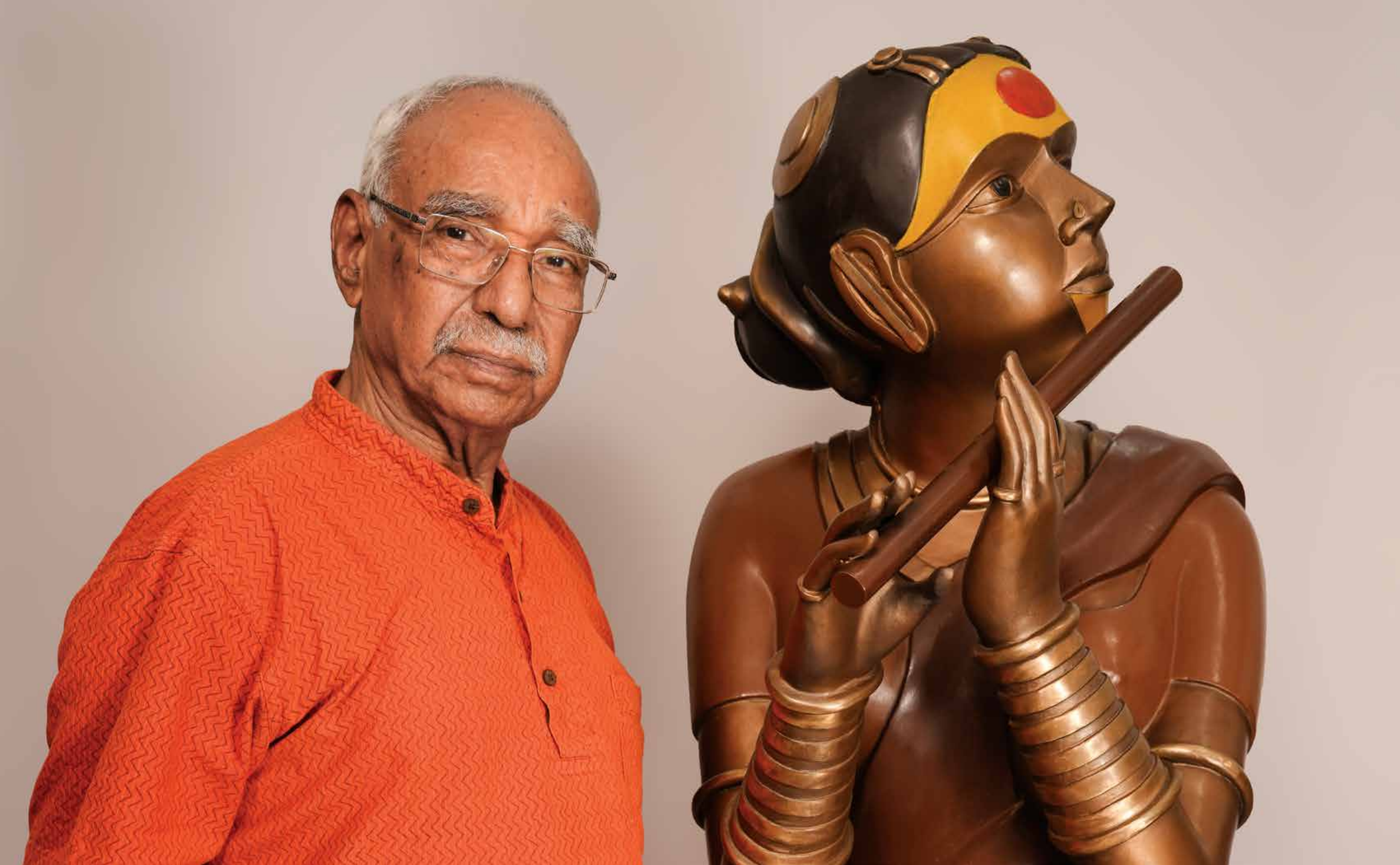



SCULPTED INDIA



BRONZE | 56” X 22” X 17”
Edition of 9









BRONZE | 60” X 18” X 24”
Edition of 9





BRONZE | 53” X 22” X 18”
Edition of 9



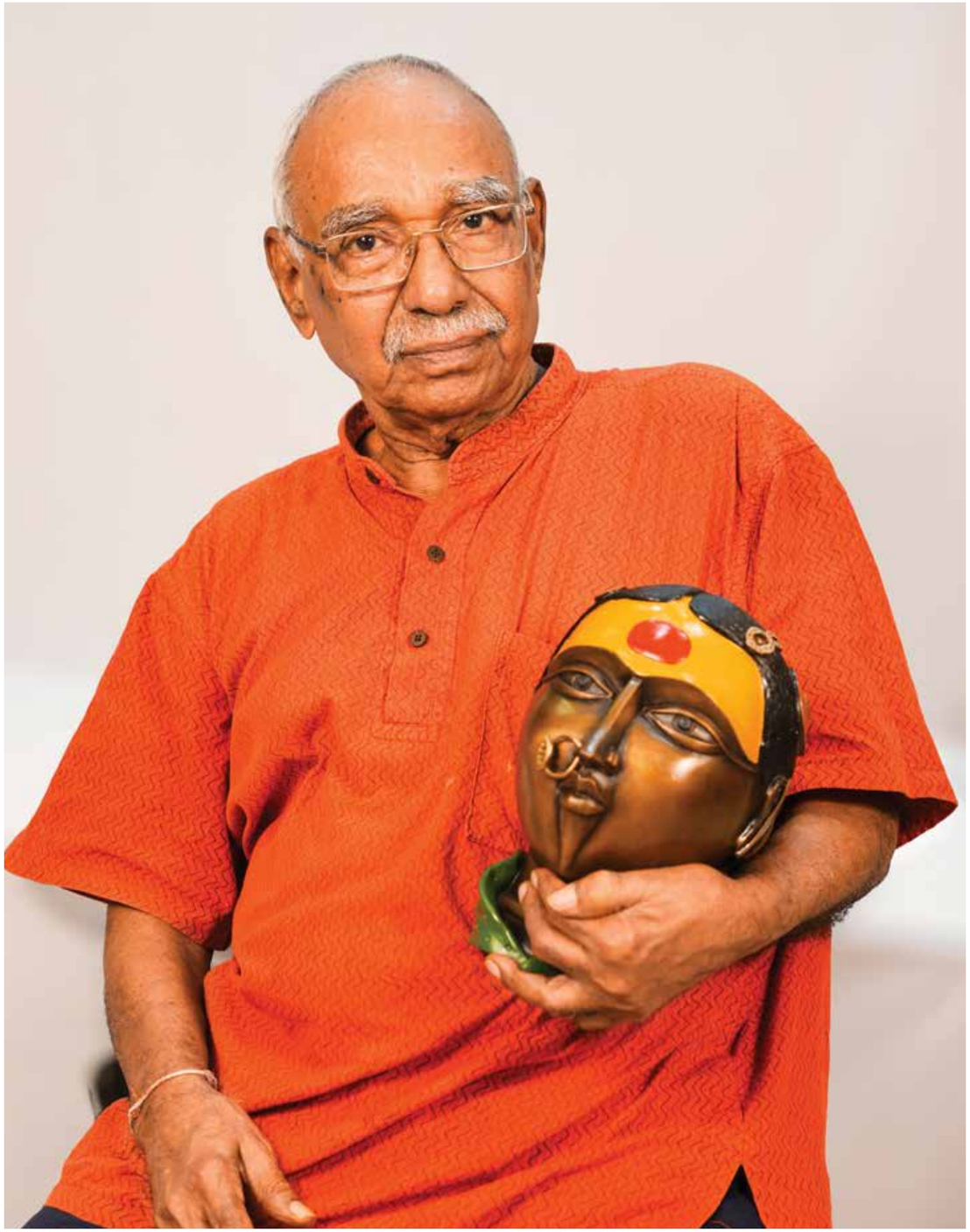


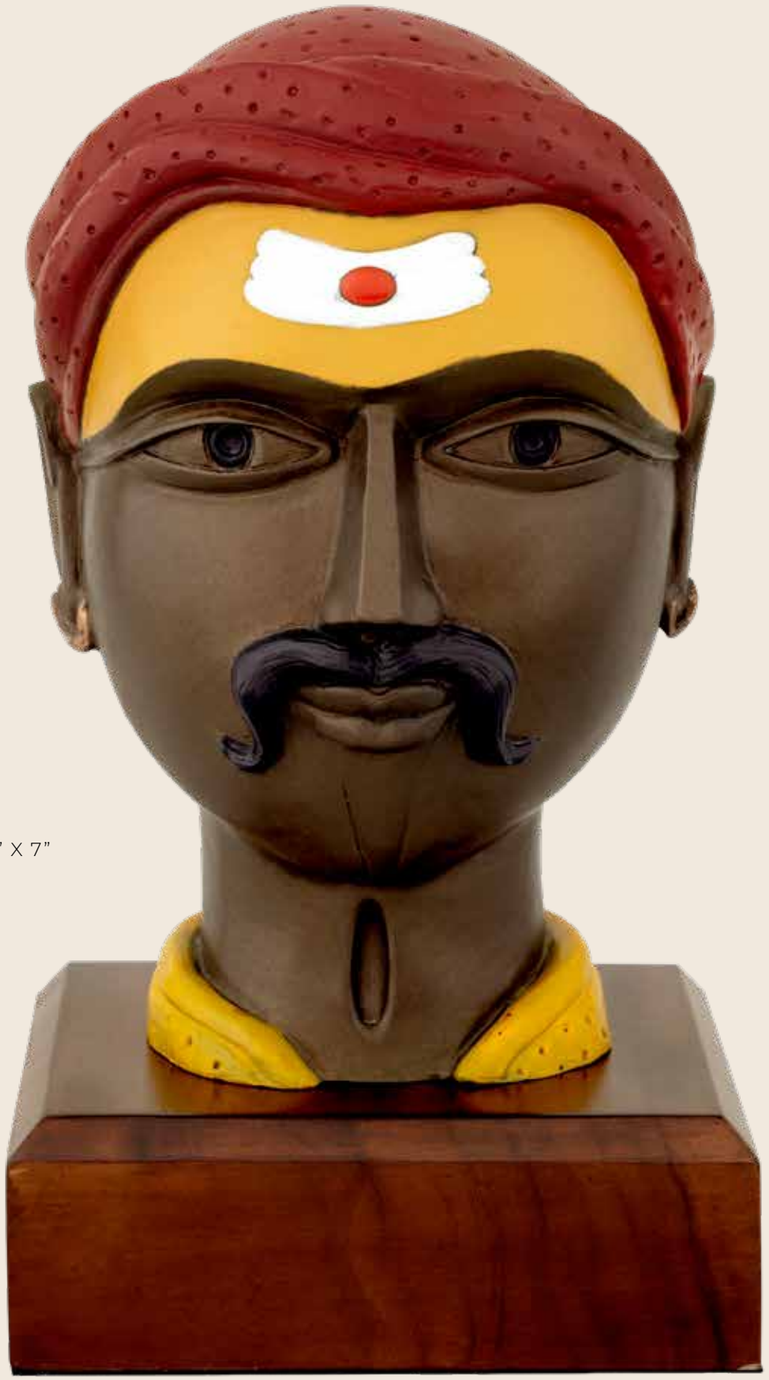
BRONZE | 59” X 24” X 23”
Edition of 9



“THESE FORMS REFLECT THE GRANDEUR OF EVERYDAY LIFE IN RURAL TELANGANA, WHERE EVEN THE SMALLEST DETAILS ARE SIGNIFICANT.”

THOTA VAIKUNTAM





BRONZE | 9” X 6” X 7”
Edition of 9



BRONZE | 9” X 6” X 7”
Edition of 9



BRONZE | 9” X 6” X 7”
Edition of 9



BRONZE | 9” X 6” X 9”
Edition of 9



BRONZE | 9” X 6” X 7”
Edition of 9



BRONZE | 9” X 6” X 9”
Edition of 9



BRONZE | 9” X 6” X 8”
Edition of 9



BRONZE | 9” X 6” X 9”
Edition of 9

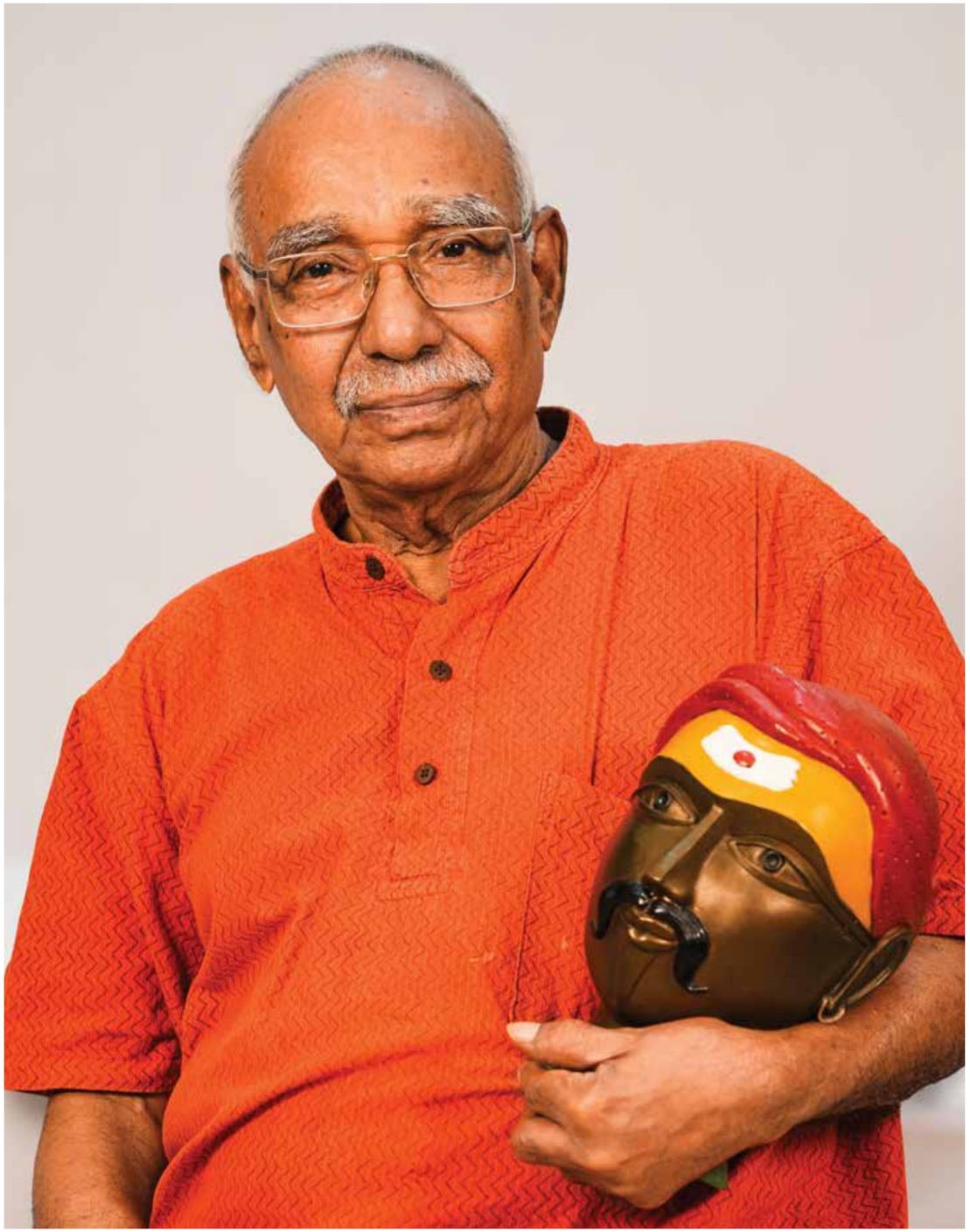


BRONZE | 9” X 6” X 9”
Edition of 9



“LINES ARE IMPORTANT, AND SO ARE COLOURS. THESE SUPPORT MY FEELINGS.”

THOTA VAIKUNTAM



BRONZE | 12” X 5” X 4”
Edition of 9









BRONZE | 15” X 8” X 10”
Edition of 9



BRONZE | 25” X 13” X 12”
Edition of 9



BRONZE | 49” X 21” X 18”
Edition of 9









BRONZE | 44” X 20” X 11”
Edition of 9



















BRONZE | 27” X 19” X 18”
Edition of 9





BRONZE | 19” X 19” X 13”
Edition of 9







BRONZE | 25” X 14” X 15”
Edition of 9









PATINATED BRONZE | 25” X 11” X 17”





PATINATED BRONZE | 15” X 6” X 4”









PATINATED BRONZE | 18” X 7” X 5”









PATINATED BRONZE | 19” X 6” X 5”



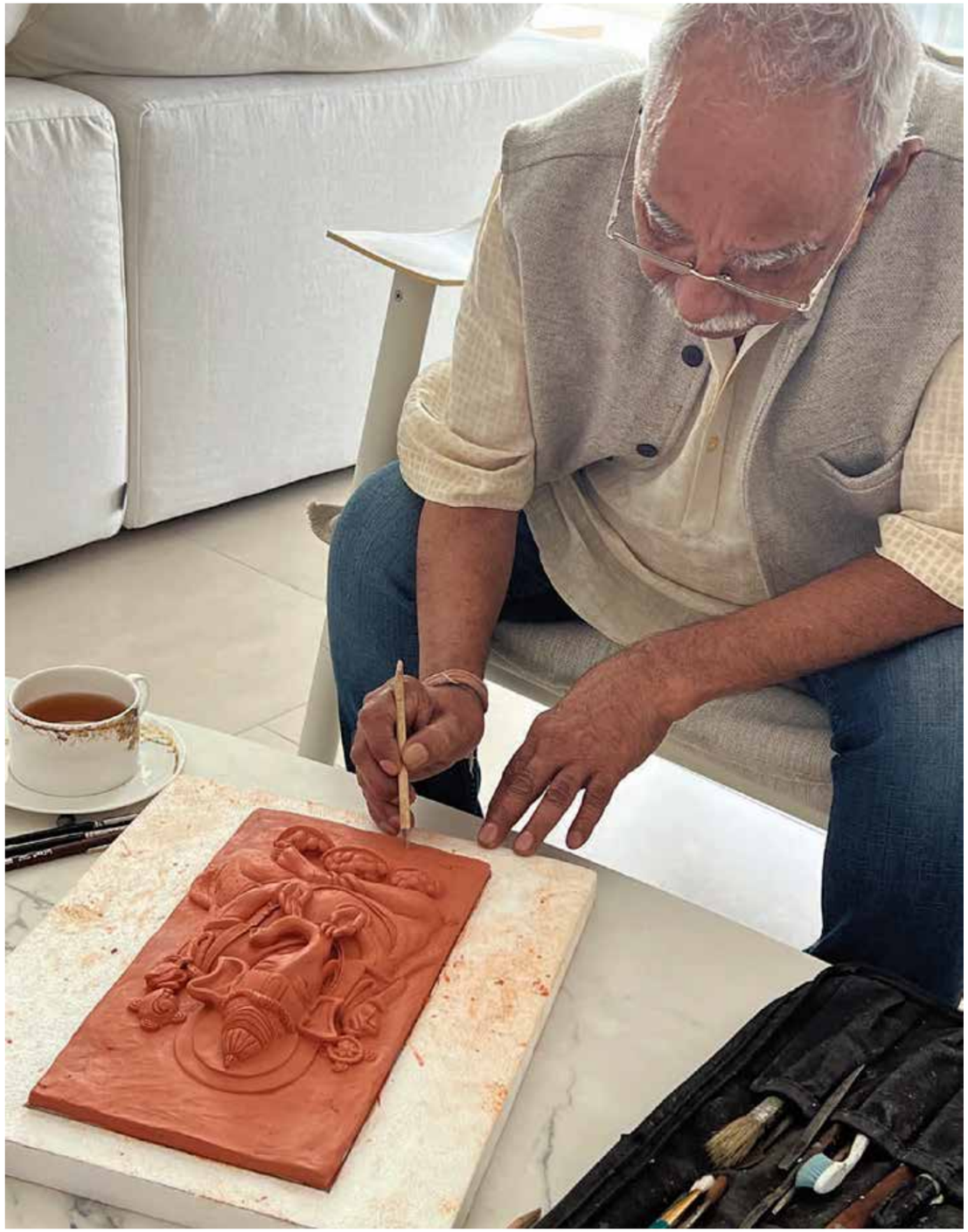






“MY BRONZES STAND UP AND LOOK AT YOU.”

THOTA VAIKUNTAM



PATINATED BRONZE | 10” X 8” X 6”











PATINATED BRONZE | 30” X 25” X 22”



PATINATED BRONZE | 25” X 8” X 6”









PATINATED BRONZE | 23” X 9” X 7”





PATINATED BRONZE | 25” X 9” X 5”









PATINATED BRONZE | 17” X 8” X 5”







PATINATED BRONZE | 10” X 7” X 4”



PATINATED BRONZE | 7” X 6” X 3”







PATINATED BRONZE | 7” X 6” X 5”









PATINATED BRONZE | 9” X 7” X 5”





PATINATED BRONZE | 9” X 7” X 5”





“LIFE IN THE VILLAGE IS A DAILY CELEBRATION.”

THOTA VAIKUNTAM





PATINATED BRONZE
11” X 6” X 2”





PATINATED BRONZE | 11” X 6” X 2” (EACH)



PATINATED BRONZE | 11” X 6” X 2” (EACH)

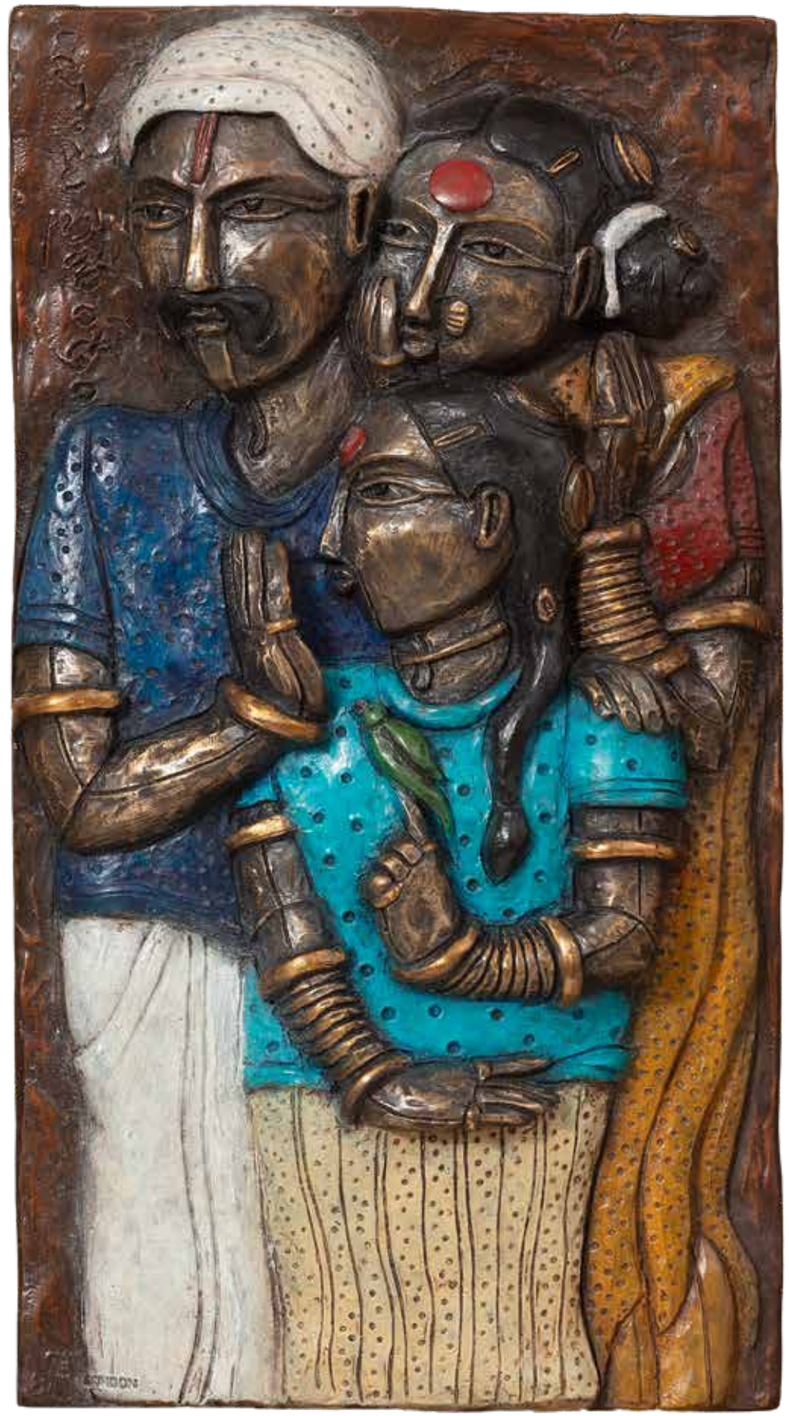


PATINATED BRONZE | 11” X 6” X 2” (EACH)



PATINATED BRONZE
11” X 6” X 2”

PATINATED BRONZE
11” X 6” X 2”







PATINATED BRONZE | 6” X 11” X 2” (EACH)





PATINATED BRONZE | 6” X 11” X 2” (EACH)





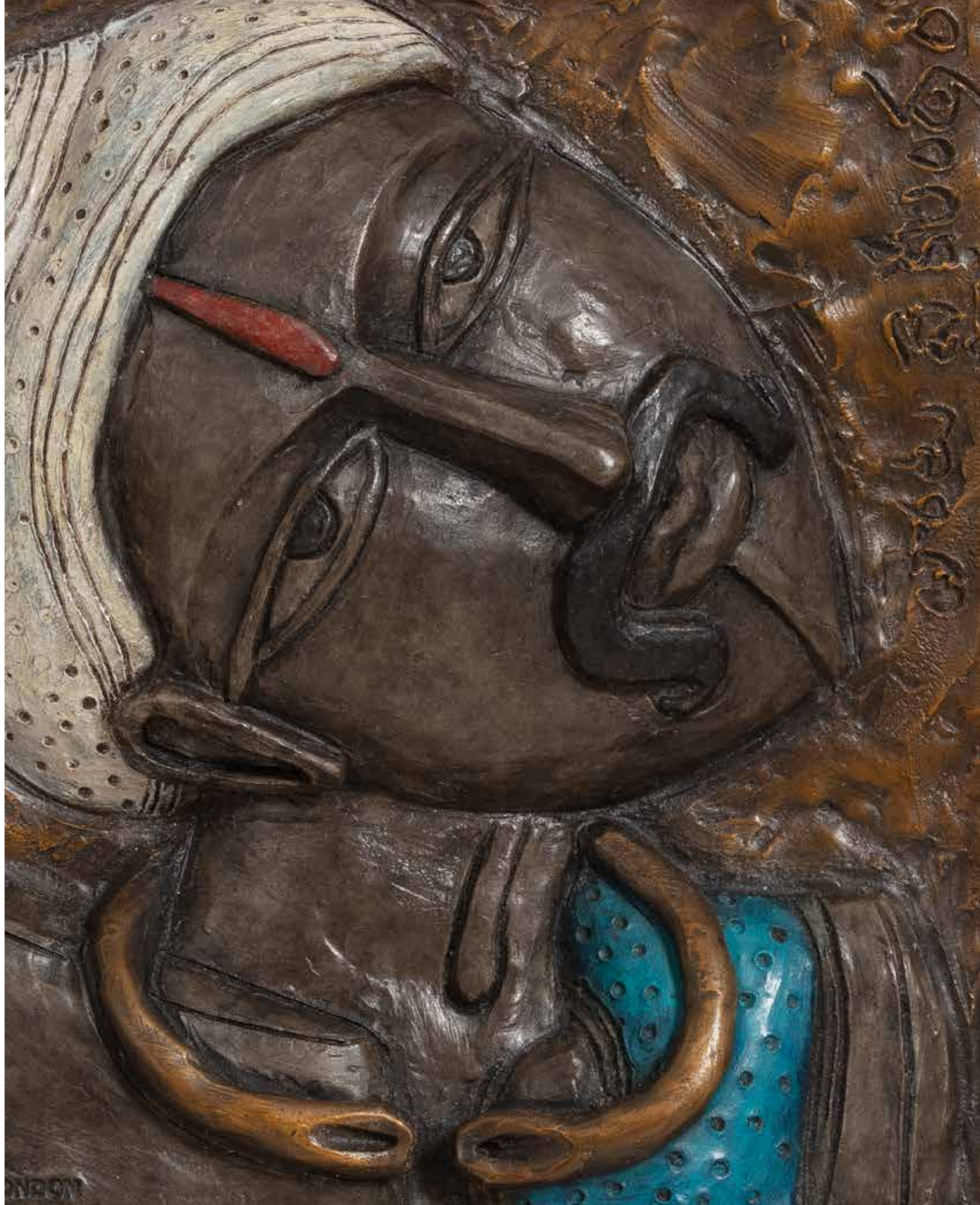








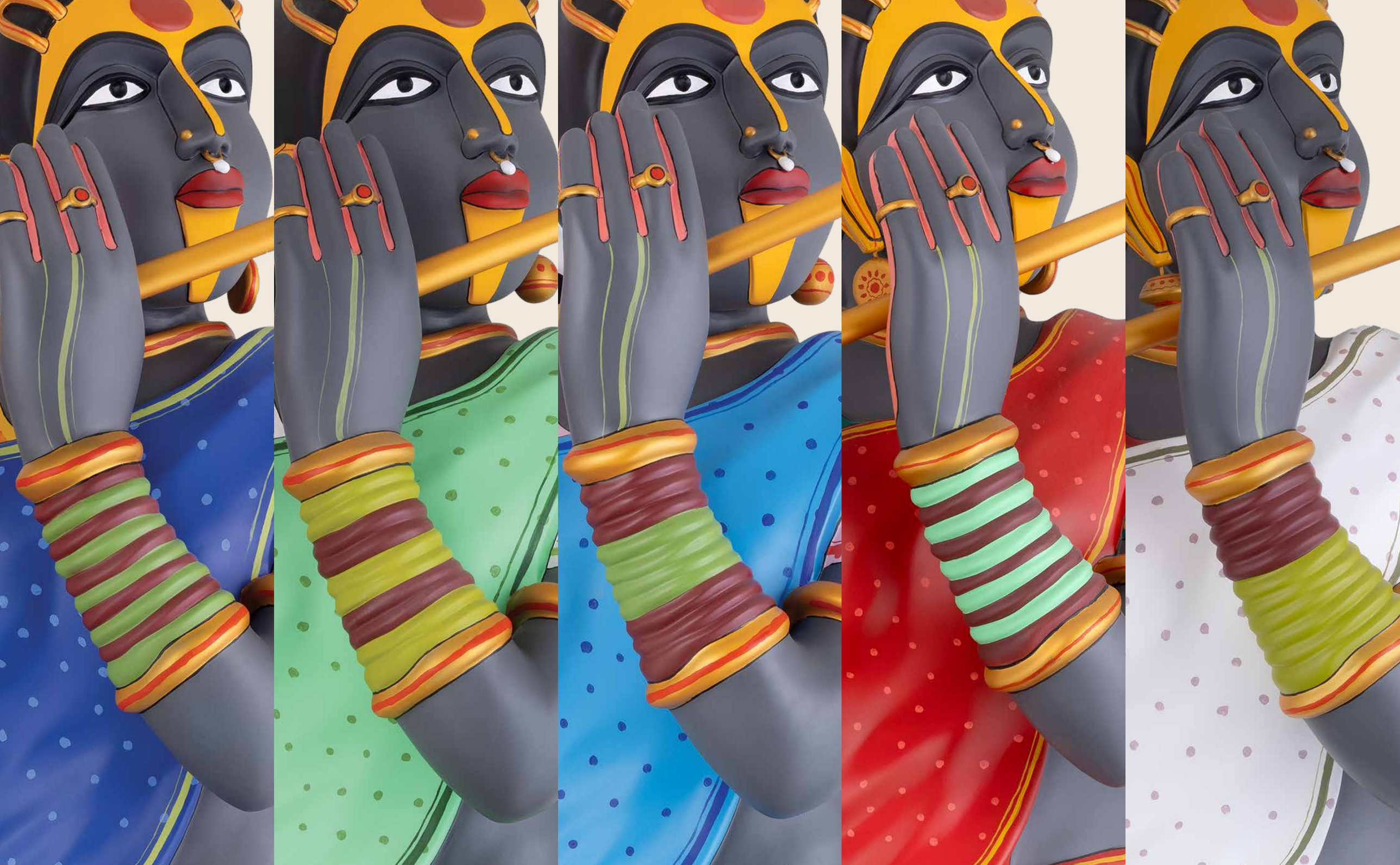
PATINATED BRONZE
6” X 6” X 2” (EACH)



“WOMEN ARE THE BACKBONE OF OUR CULTURE, THAT’S WHY TELANGANA WOMAN IS A GODDESS FOR ME.”

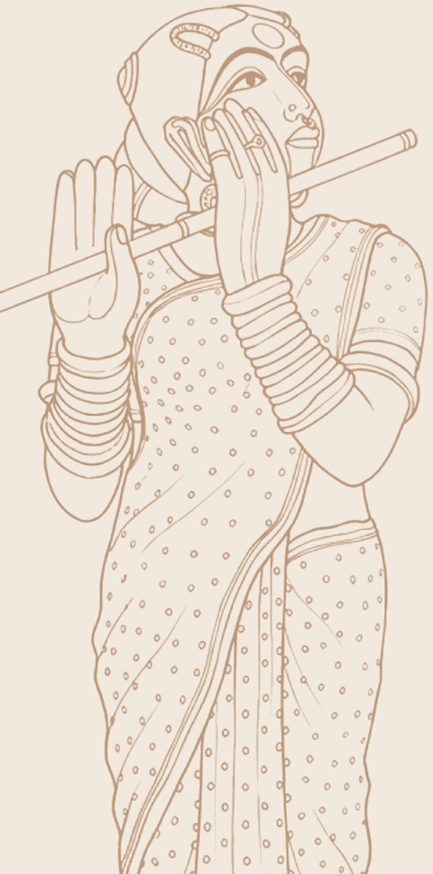
THOTA VAIKUNTAM





Colour as Form

Most sculptors build with mass, volume, and material, whilst Vaikuntam builds equally with colour. Throughout his career, colour has been one of the defining characteristics of his artistic vocabulary. The saturated reds, yellows, greens, blacks, and whites that animate his paintings are drawn from the visual culture of Telangana; its festivals, textiles, rituals, and everyday life. Vaikuntam himself has often described his preference for primary colours as a response to the colours he encountered growing up, colours that felt natural, direct, and rooted in lived experience. In these sculptures, colour is integral to the form itself. A scarlet bindi anchors the forehead, whilst a band of yellow evokes turmeric and ritual. Colour defines identity as much as shape. Red suggests vitality and celebration, yellow recalls sanctity, harvest, and devotion, black creates depth and gravity, and white introduces balance and rhythm. Together, these colours transform sculptural surfaces into fields of visual energy, revealing the characters of the figures. Unlike the naturalistic traditions of western sculpture, Vaikuntam embraces polychromy as an essential aspect of representation, retaining the graphic clarity of painting while occupying three-dimensional space. The result is a unique hybrid language in which colour models form, intensifies presence, and carries cultural memory.



RESINATED FIBERGLASS WITH AUTOMOTIVE PAINT
103” X 48” X 33”



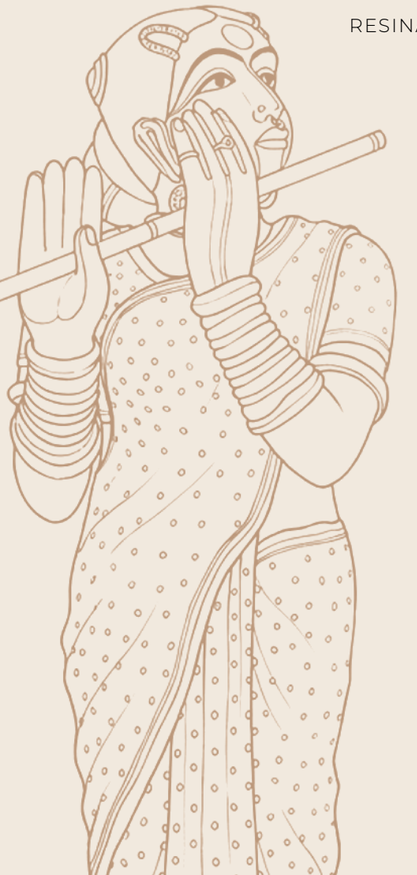








RESINATED FIBERGLASS WITH AUTOMOTIVE PAINT
103” X 48” X 33”





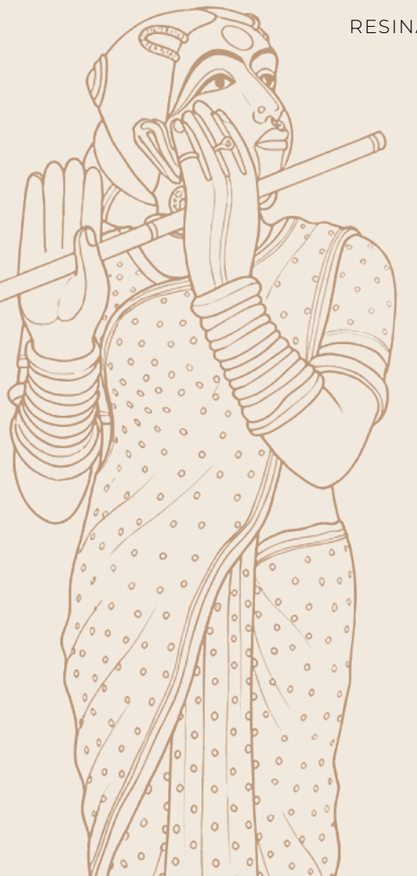








RESINATED FIBERGLASS WITH AUTOMOTIVE PAINT
103” X 48” X 33”



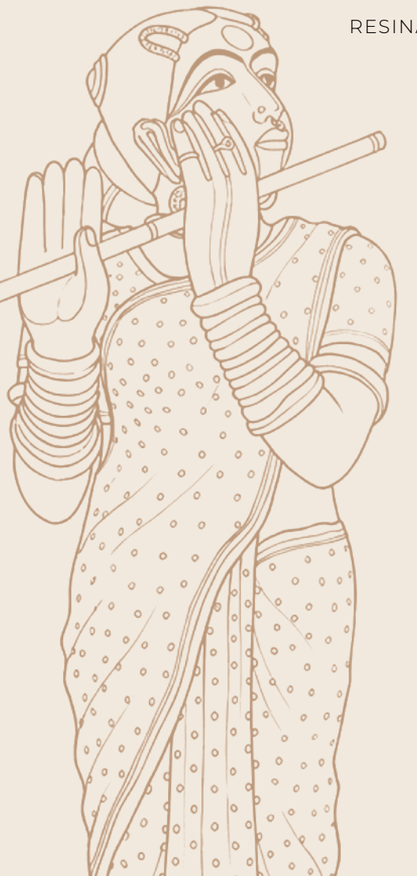












RESINATED FIBERGLASS WITH AUTOMOTIVE PAINT
103” X 48” X 33”



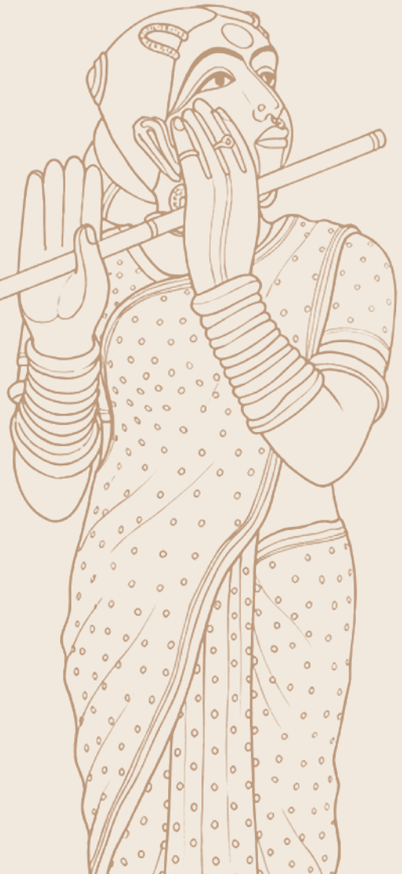








RESINATED FIBERGLASS WITH AUTOMOTIVE PAINT
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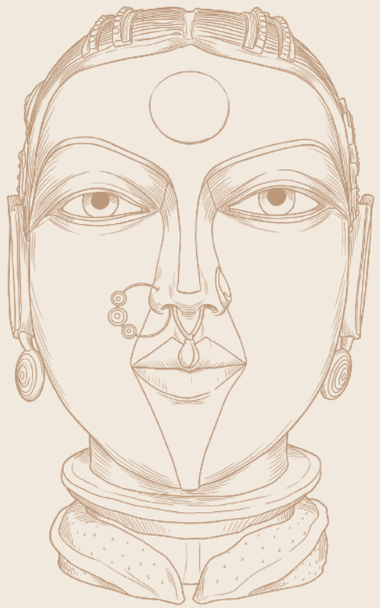








RESINATED FIBERGLASS WITH AUTOMOTIVE PAINT
88” X 58” X 81”, PEDESTAL: 24” X 56” X 48”,
OVERALL HEIGHT: 112”





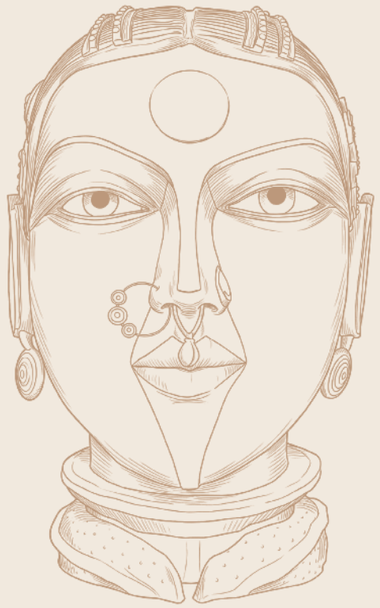


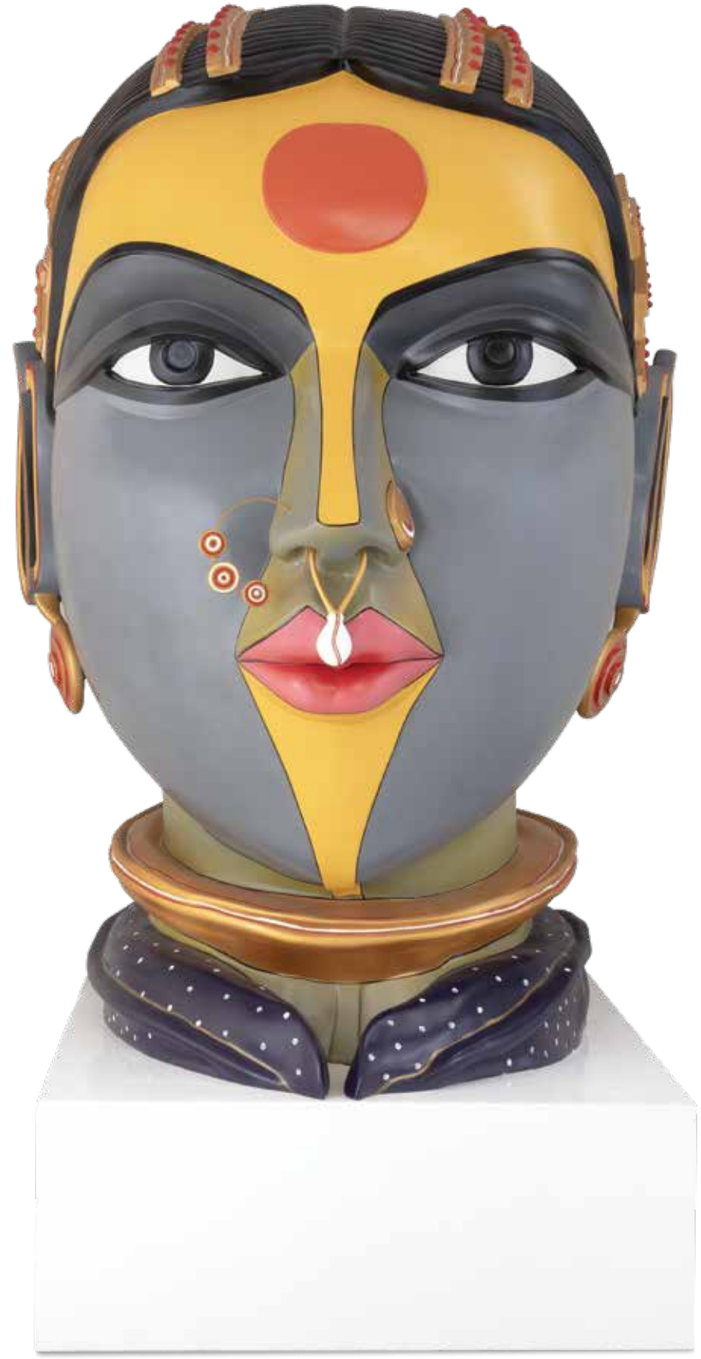






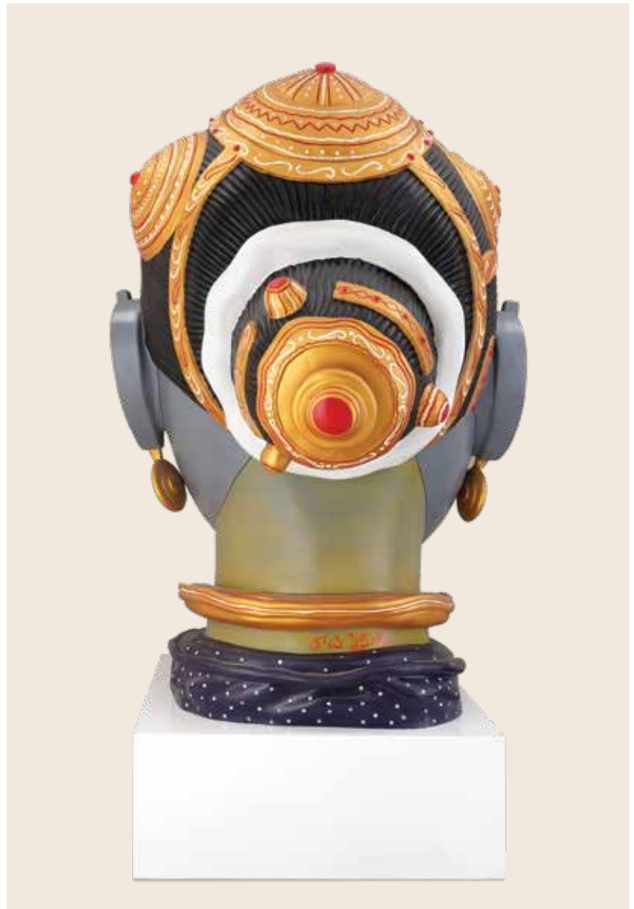
RESINATED FIBERGLASS WITH AUTOMOTIVE PAINT
88” X 58” X 81”, PEDESTAL: 18” X 56” X 48”,
OVERALL HEIGHT: 106”





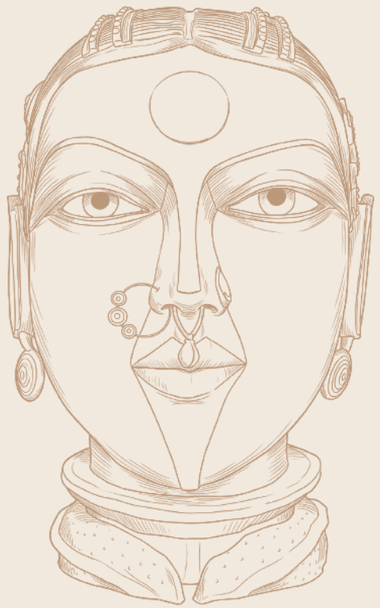








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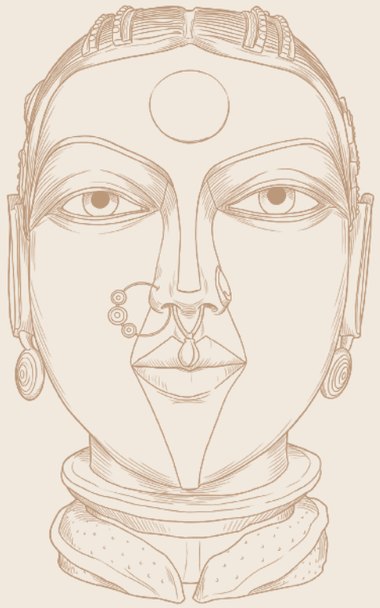








RESINATED FIBERGLASS WITH AUTOMOTIVE PAINT
88” X 58” X 81”, PEDESTAL: 18” X 56” X 48”,
OVERALL HEIGHT: 106”





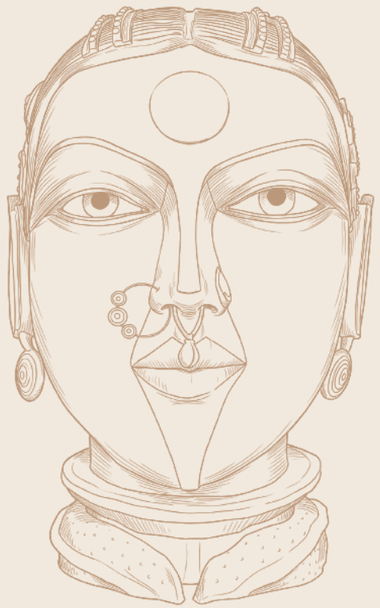








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88” X 58” X 81”, PEDESTAL: 24” X 56” X 48”,
OVERALL HEIGHT: 112”







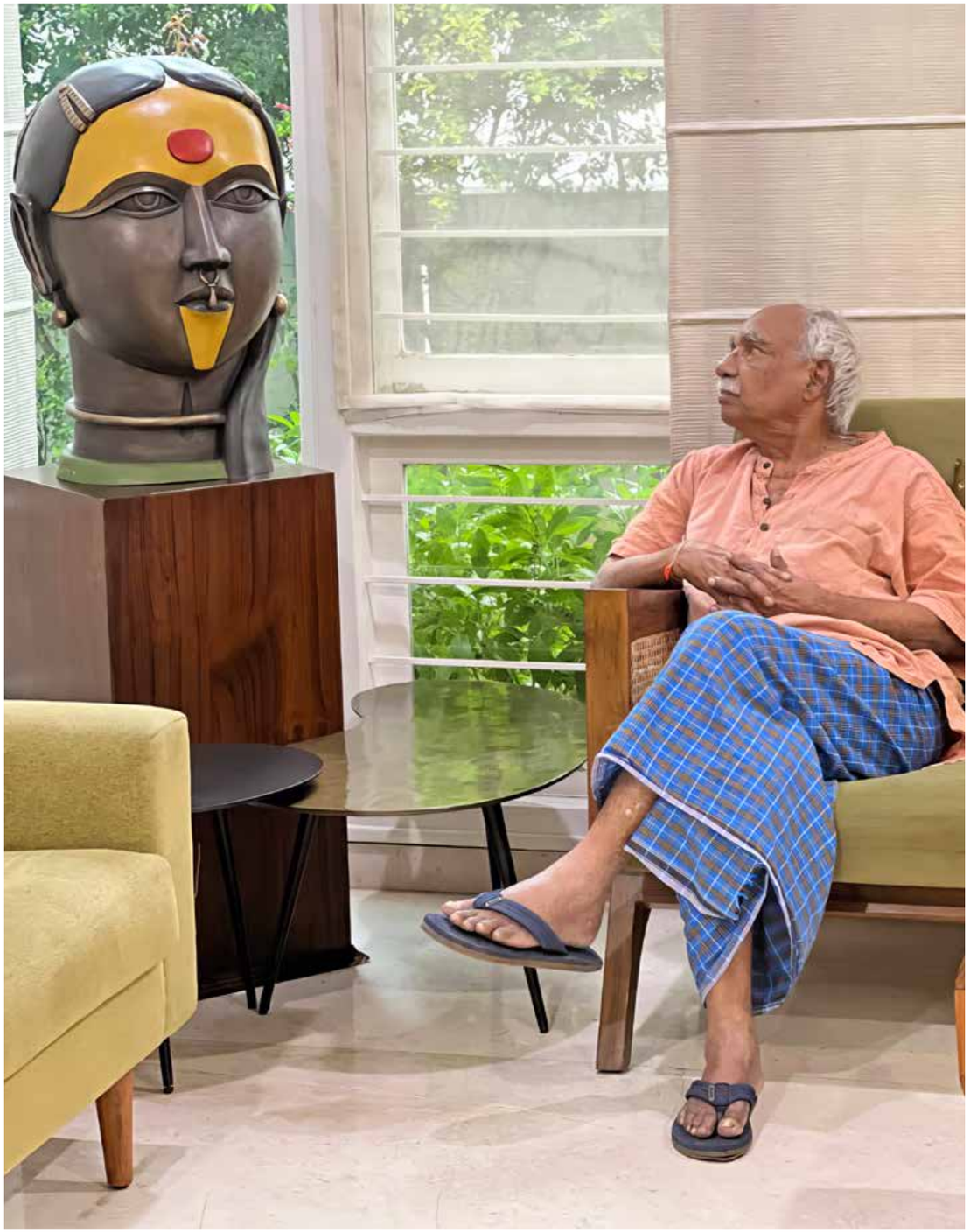






“MAYBE MY CHILDHOOD MEMORY CLINGS TO MY ROOTS. I’VE TAKEN FROM MY PEOPLE IN TELANGANA. I DRAW THEM. I TAKE MY COLOURS FROM THEM. I’VE TAKEN DETAILS FROM THEIR EVERYDAY LIVES, STYLISED THEM, AND MADE THEM LOOK GRAND. THAT’S MY INTENTION.”

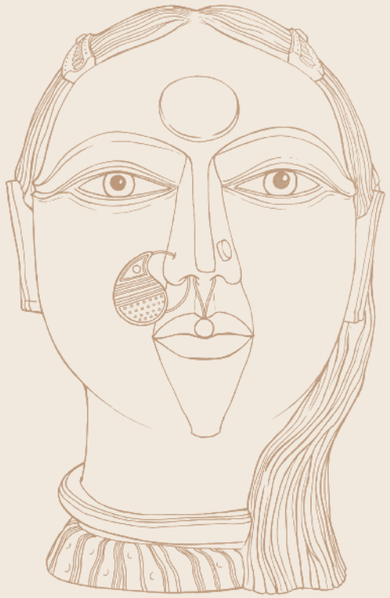
THOTA VAIKUNTAM





The Ritual of Adornment

A nose ring, a bindi, a braid, a flower tucked into the hair - the smallest details often carry the greatest stories. Adornment occupies a central place in Vaikuntam's sculptural universe. The ornaments, jewellery, textiles, hairstyles, and ceremonial markings that appear throughout these works are essential components of identity, revealing how individuals present themselves to the world and how culture becomes visible through the body. For generations, the people of Telangana have expressed social, regional, and ritual affiliations through dress and adornment. Vaikuntam transforms these familiar elements into sculptural motifs. A bindi becomes a point of visual gravity, whilst earrings, hair ornaments, and sari borders assume an almost architectural presence. Operating symbolically, these elements connect the everyday to the ceremonial. Vaikuntam's fascination with such details can be traced throughout his paintings, where ornament often functions as a defining characteristic of his iconic Telangana figures. In sculpture, these elements acquire physicality making the ordinary monumental. Vaikuntam's adornment is about presence, acting as the means through which identity is articulated, heritage is remembered and beauty is celebrated.



RESINATED FIBERGLASS WITH AUTOMOTIVE PAINT
93" X 70" X 57", PEDESTAL: 12" X 56" X 48",
OVERALL HEIGHT: 105"











RESINATED FIBERGLASS WITH AUTOMOTIVE PAINT
92” X 66” X 76”, PEDESTAL: 12” X 56” X 48”,
OVERALL HEIGHT: 104”





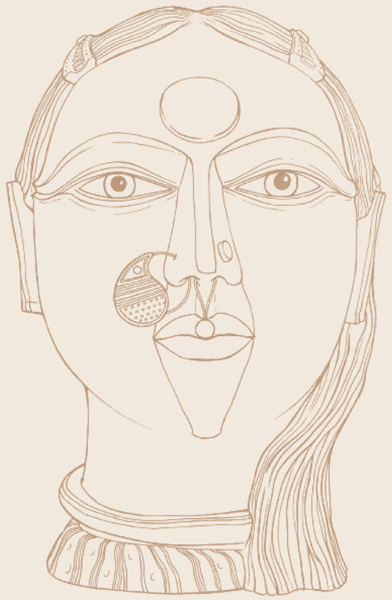








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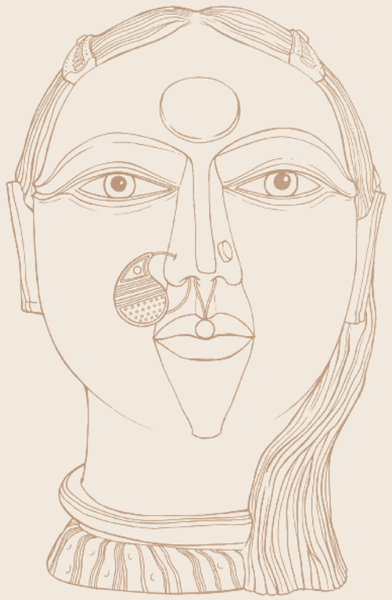








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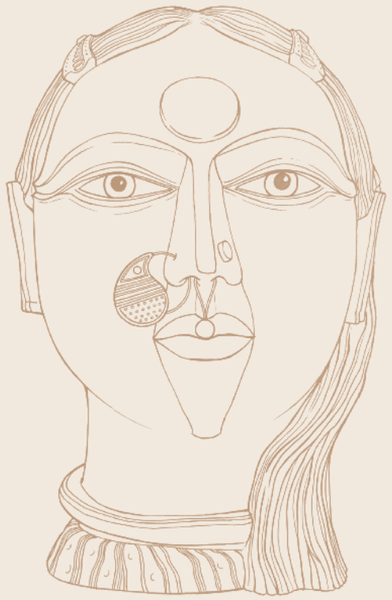








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RESINATED FIBERGLASS WITH AUTOMOTIVE PAINT
92” X 71” X 80”, PEDESTAL: 12” X 54” X 48”,
OVERALL HEIGHT: 104”













RESINATED FIBERGLASS WITH AUTOMOTIVE PAINT
92” X 71” X 80”, PEDESTAL: 12” X 54” X 48”,
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RESINATED FIBERGLASS WITH AUTOMOTIVE PAINT
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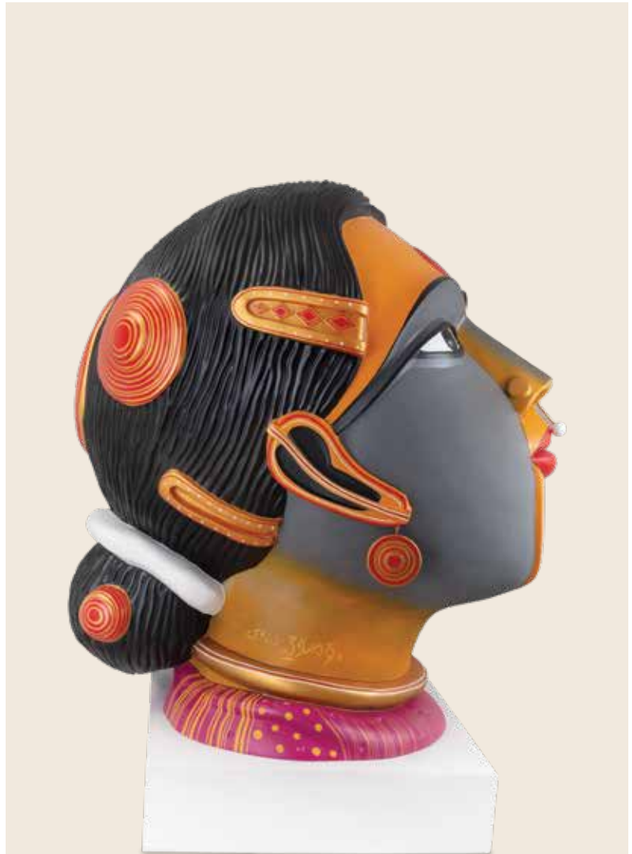


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92” X 71” X 80”, PEDESTAL: 12” X 54” X 48”,
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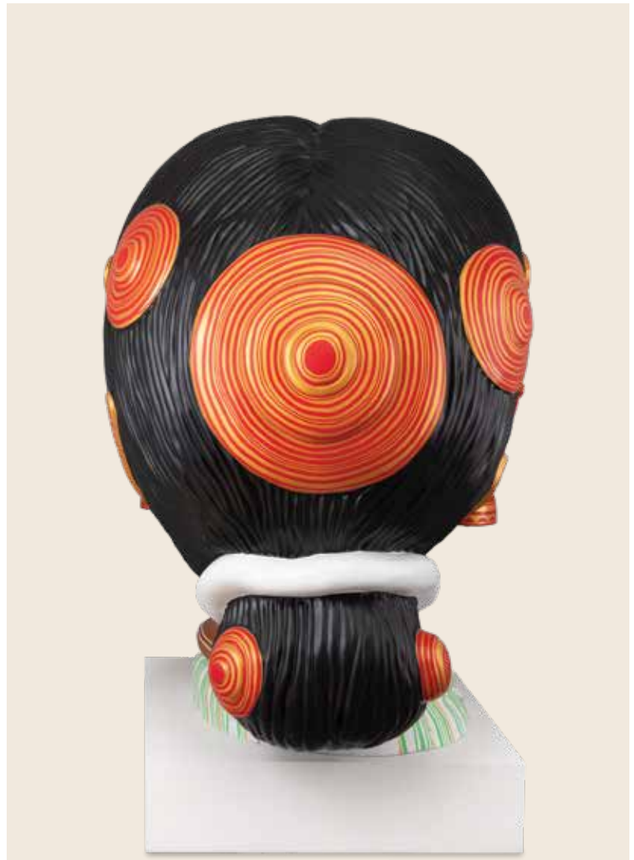
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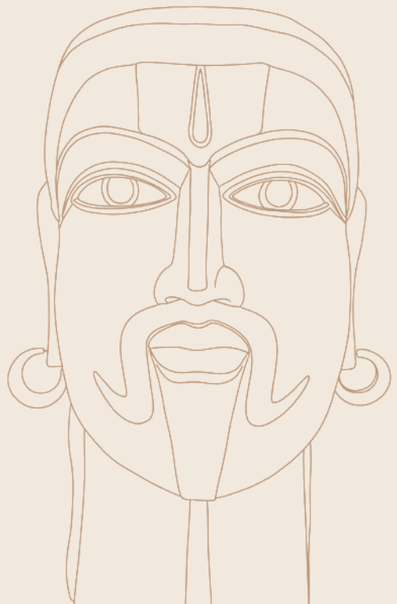








RESINATED FIBERGLASS WITH AUTOMOTIVE PAINT
97” X 50” X 72”





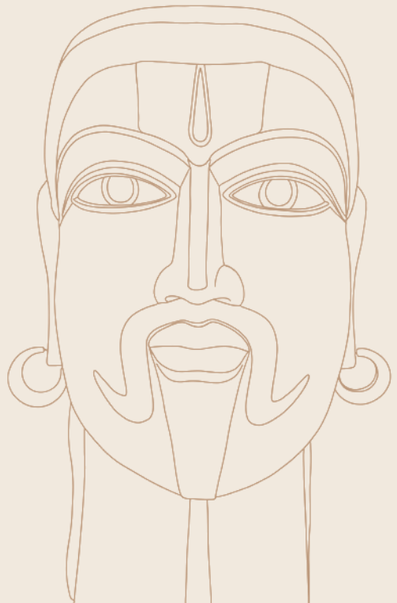








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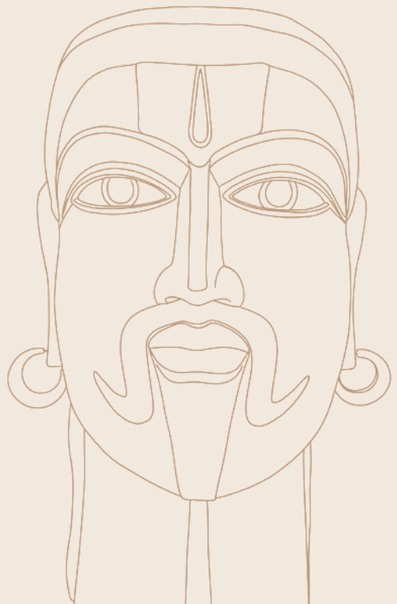








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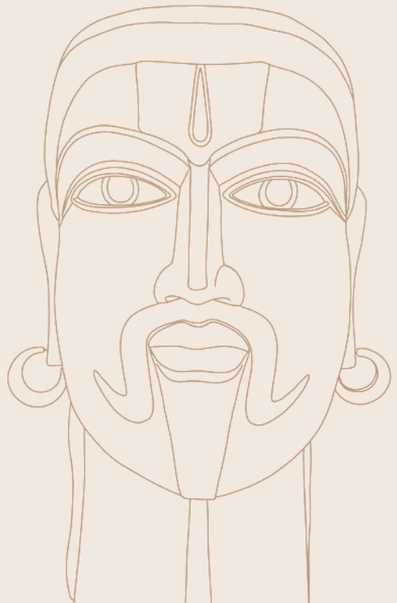








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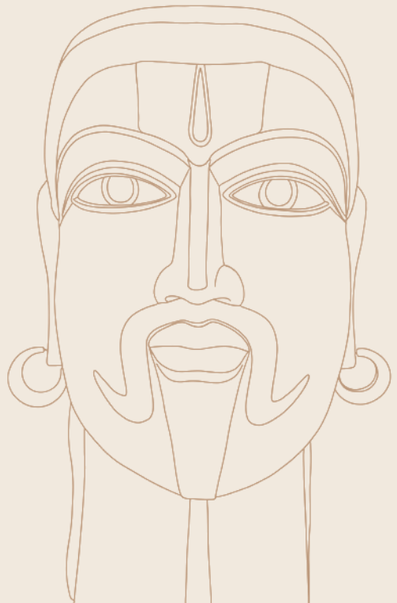








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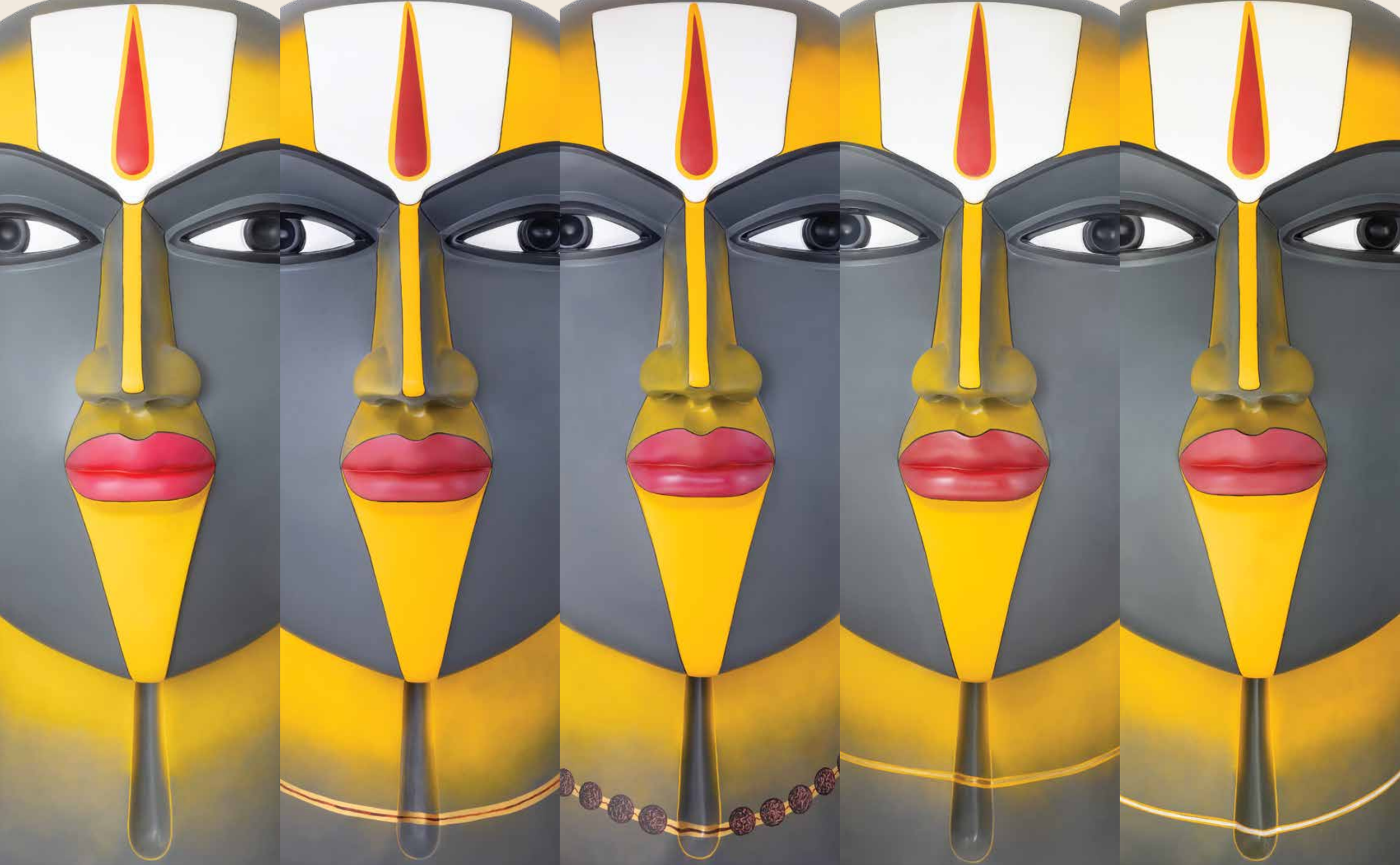




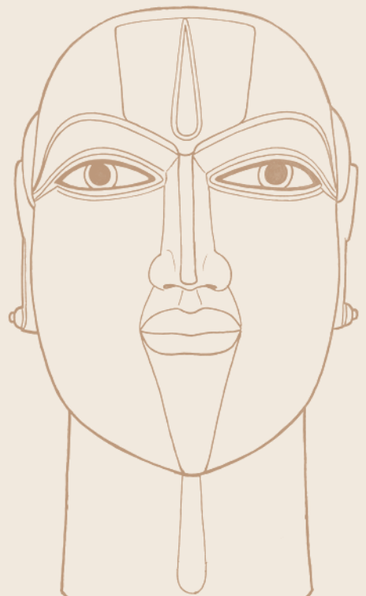








RESINATED FIBERGLASS WITH AUTOMOTIVE PAINT
94” X 58” X 69”





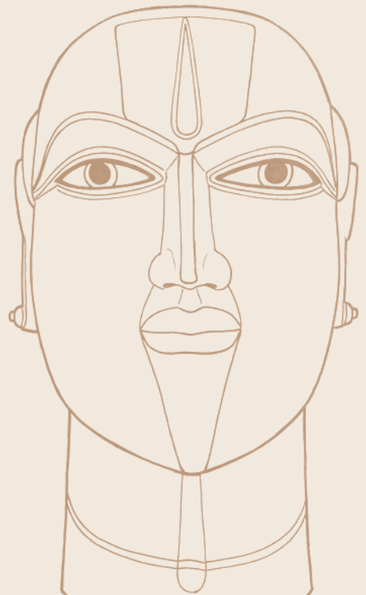








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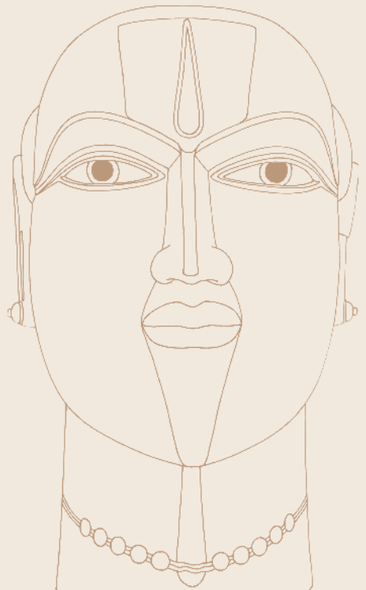








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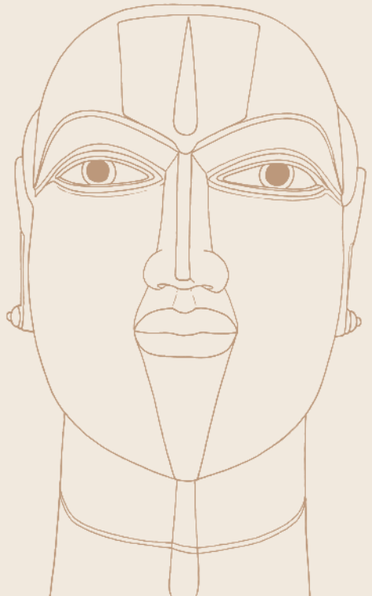








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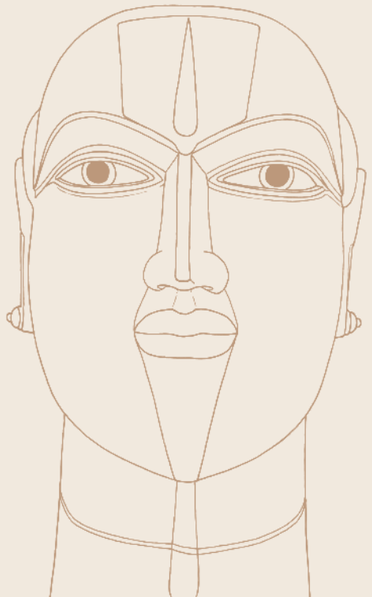






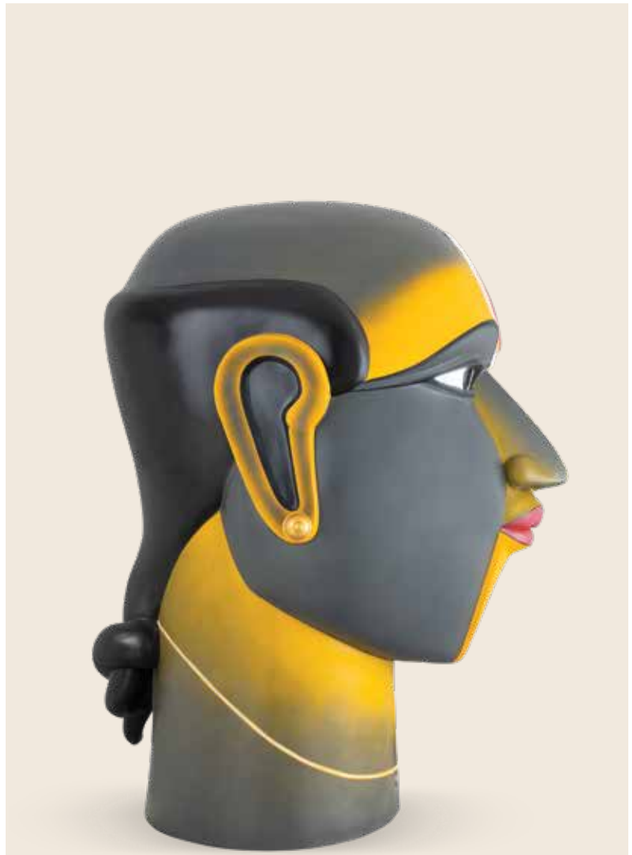


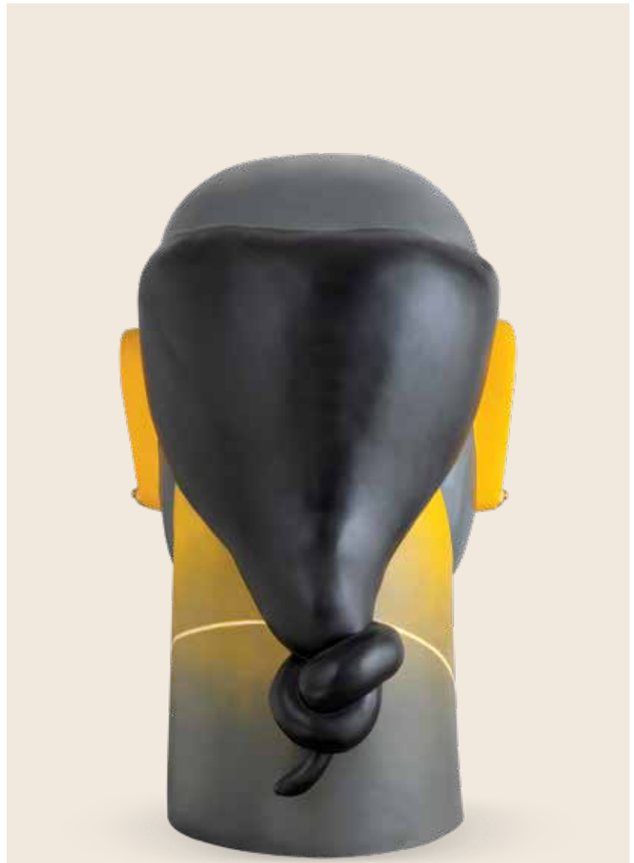
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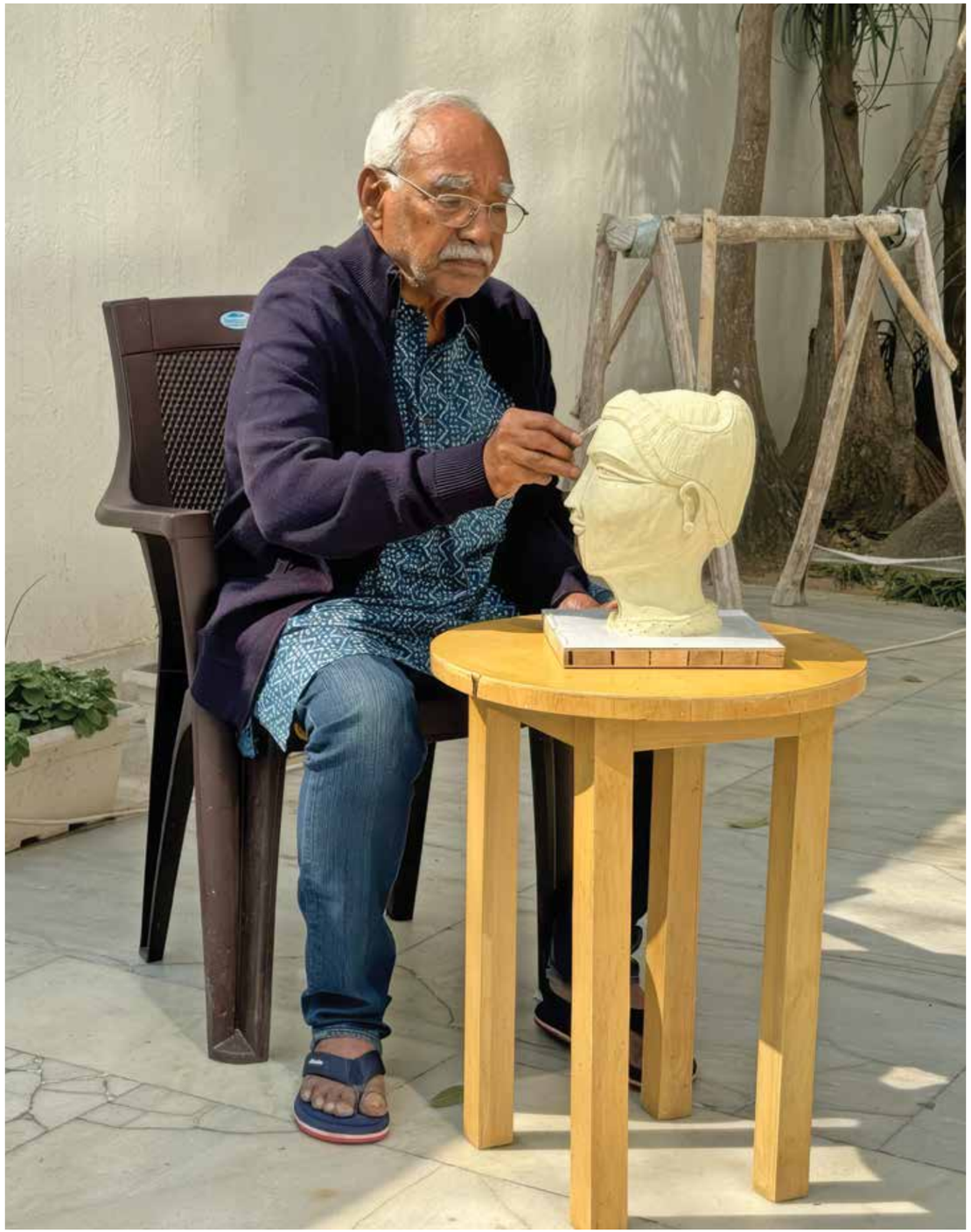






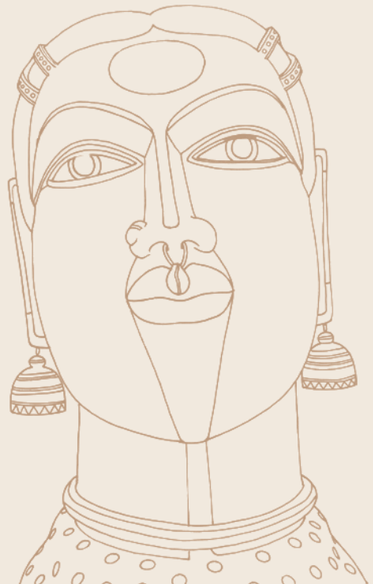
“MY MOTHER WAS LIKE A GODDESS TO ME. EVEN TODAY I FEEL MY ART IS A TRIBUTE TO HER STRENGTH AND GRACE.”

THOTA VAIKUNTAM

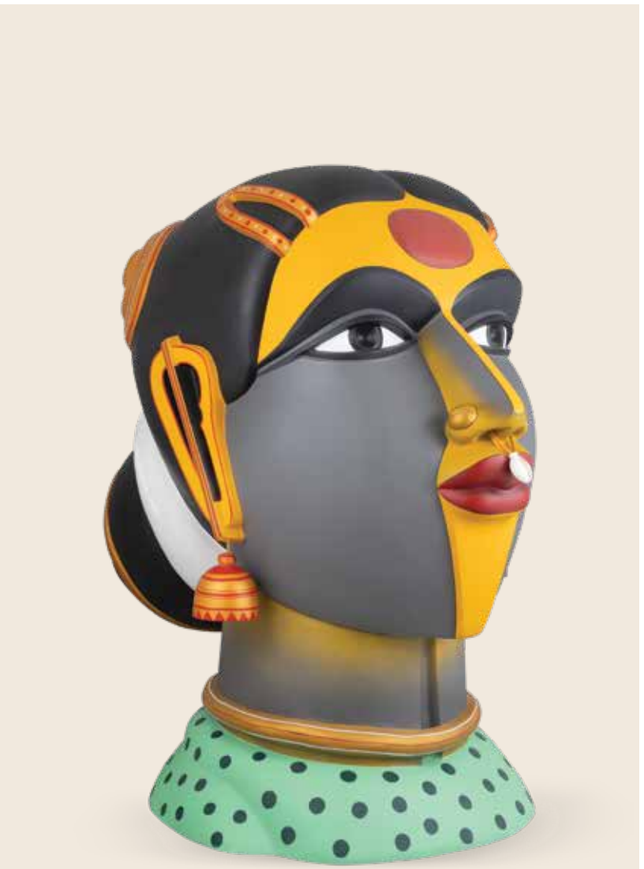




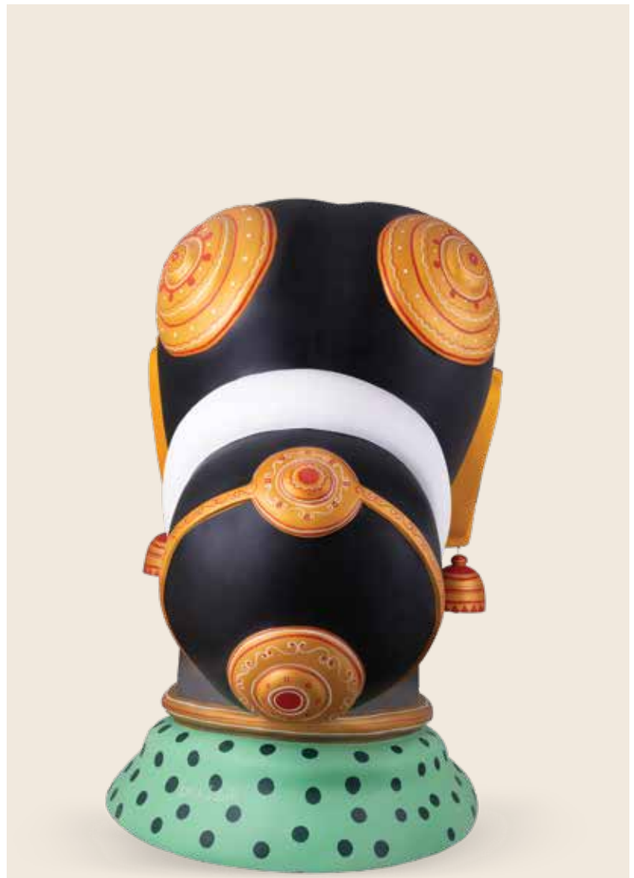
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98” X 94” X 60”





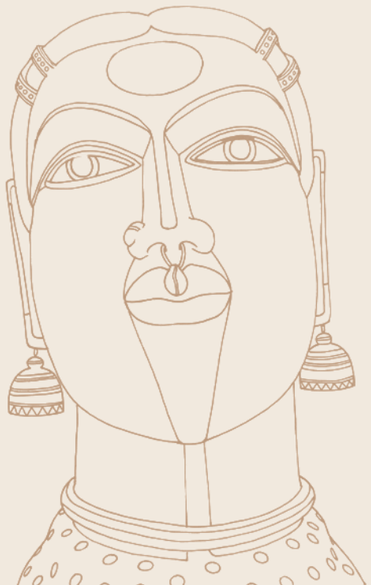








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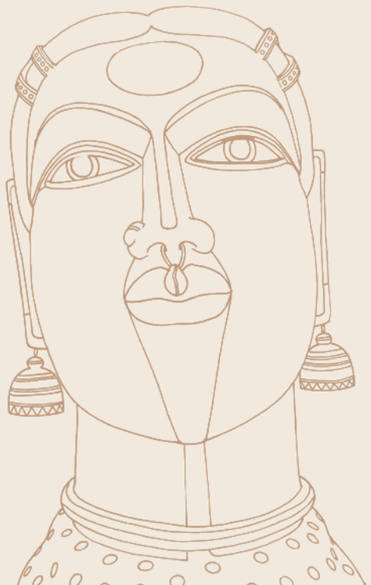








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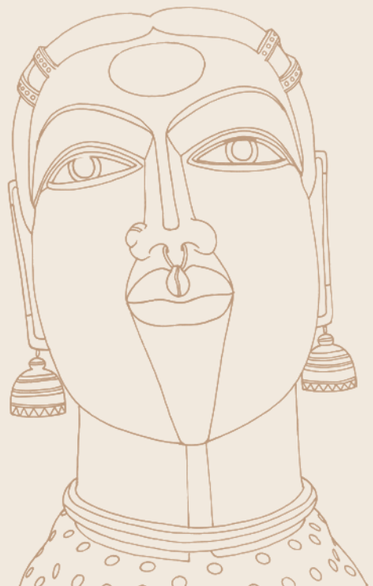








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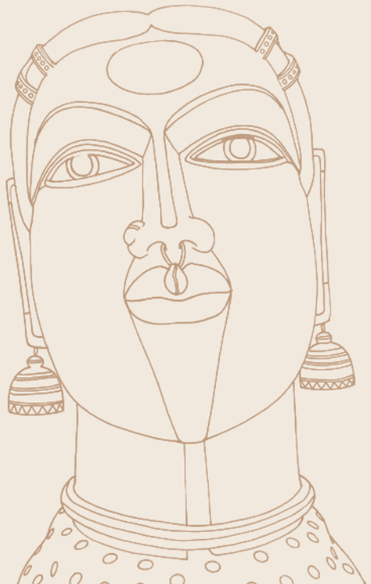








RESINATED FIBERGLASS WITH AUTOMOTIVE PAINT
98” X 94” X 60”















RESINATED FIBERGLASS WITH AUTOMOTIVE PAINT
99” X 85” X 53”





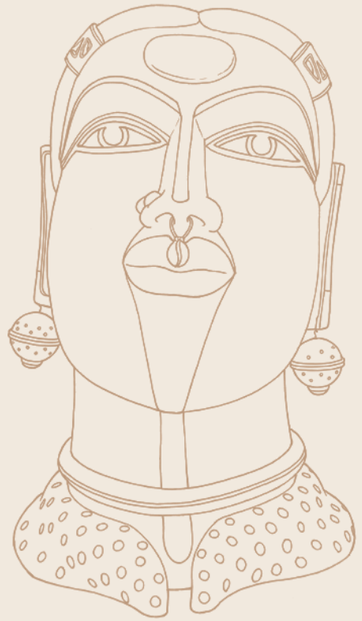








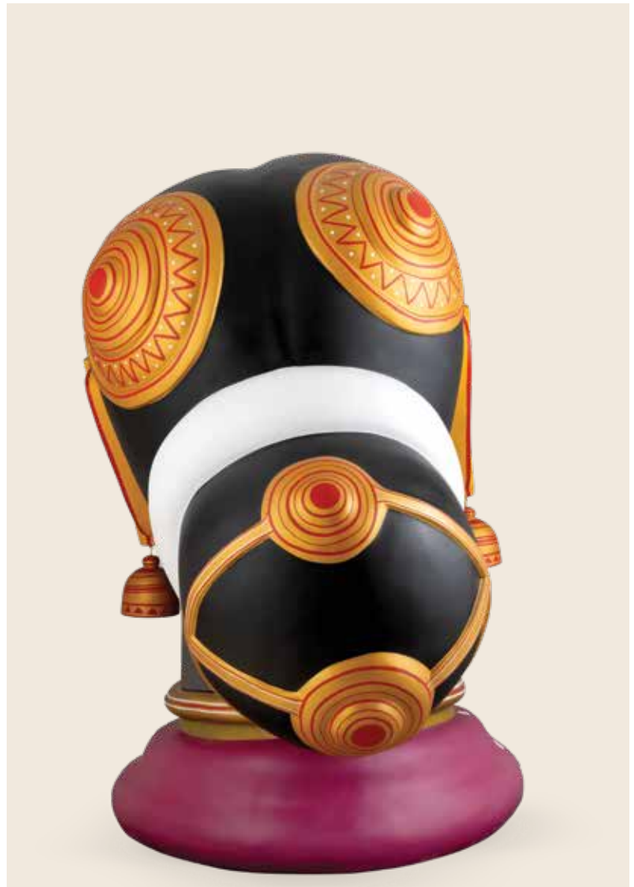
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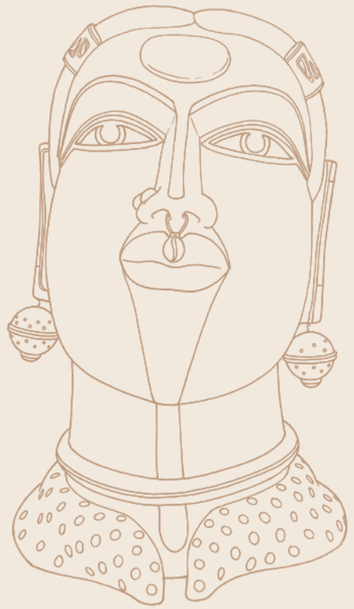








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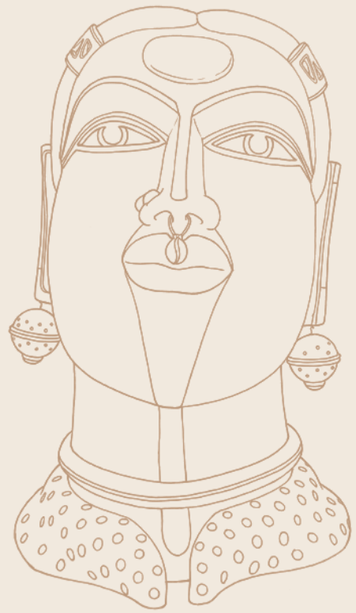








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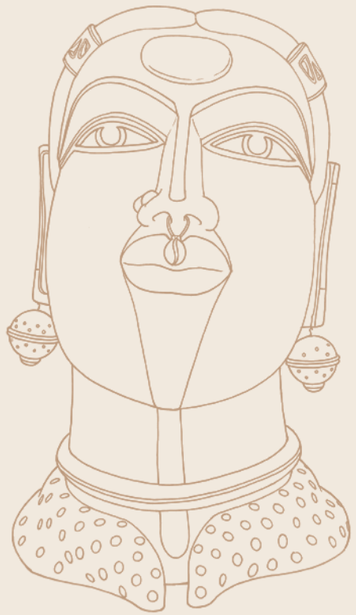








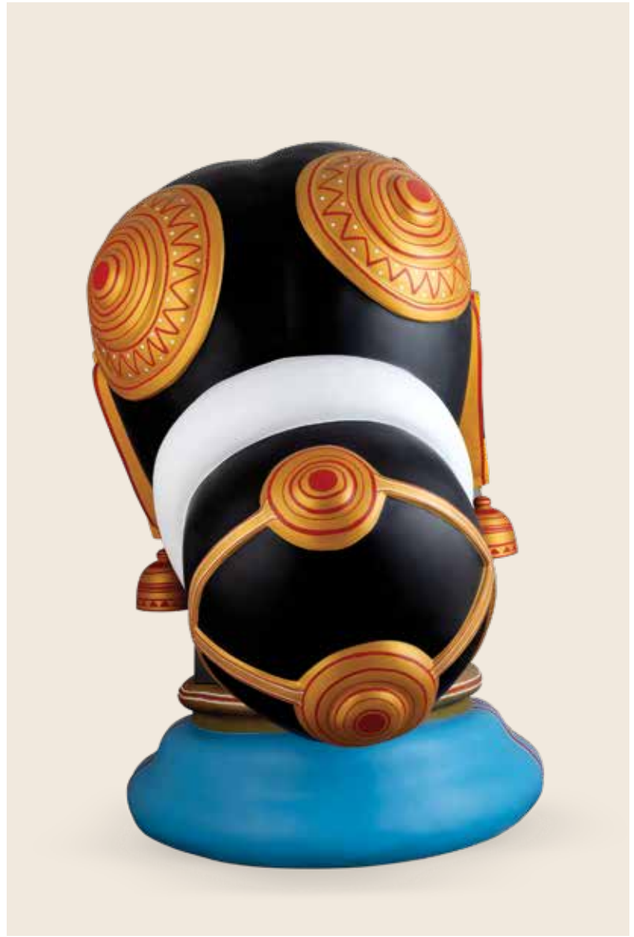
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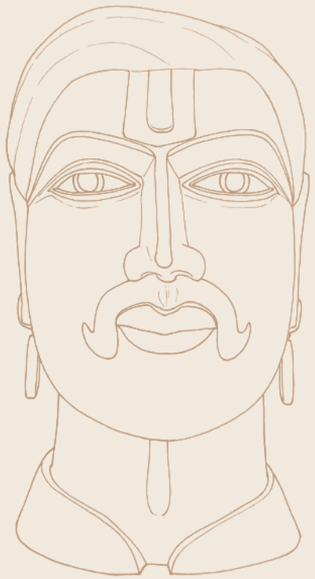








RESINATED FIBERGLASS WITH AUTOMOTIVE PAINT
96” X 60” X 78”













“MY WOMEN ARE LIKE GODDESSES TO ME. LIKE BHATUKAMMA, THE GODDESS OF LIFE. OR MY MOTHER, WHO GAVE ME WHAT I WANTED. EVERYTHING EMERGES FROM THAT.”

THOTA VAIKUNTAM





BLACK MARQUINA MARBLE
18” X 11” X 14”



SPYDER GREEN MARBLE
18” X 11” X 14”



STATUARIO MARBLE
18” X 11” X 14”



BHESLANA BLACK MARBLE
48” X 51” X 35”

Public Art Initiative

Extending beyond the white cube, Thota Vaikuntam's works enter the public realm to meet audiences in motion. In the artist's home region of Telangana, key installations in Hyderabad: at Rajiv Gandhi International Airport and HITEC City - offer moments of cultural pause within corridors of transit and innovation. In New Delhi, the initiative continues at the Shangri-La, Bikaner House and within the VIP Lounge, Terminal 1, Indira Gandhi International Airport. Together, these placements carry Vaikuntam's vivid Telangana iconography into the everyday, threading art through the rhythms of travel, hospitality, and work - so that encounters with his timeless figures unfold not only in galleries, but across the living fabric of the city.



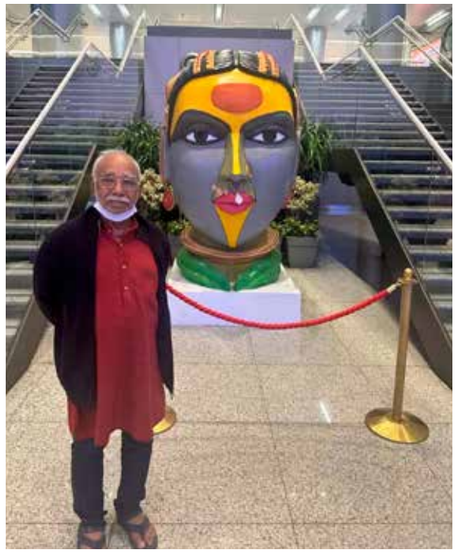
VIP Lounge, Terminal 1, Indira Gandhi International Airport, New Delhi



Bikaner House, New Delhi



HITEX, Hyderabad



Rajiv Gandhi International Airport, Hyderabad



The Chanakya, New Delhi



Shangri-La Hotel, New Delhi



Shangri-La Hotel, New Delhi



Welcomhotel ITC, Amritsar



Thota Vaikuntam Art LLP

Thota Vaikuntam Art LLP is established to preserve, promote, and extend the legacy of eminent Indian modern artist Thota Vaikuntam. The LLP organises with the artist the production, presentation, and promotion of his artworks across multiple forms, including bronze and fiber resin sculptures, signed prints, and collaborative projects that reinterpret his vision through allied mediums such as embroidery. Each initiative reflects the depth, dignity, and distinctiveness of Vaikuntam's artistic language, rooted in the cultural ethos of Telangana.

Through its activities, Thota Vaikuntam Art LLP provides a structured platform for the artist's works, ensuring their authenticity, accessibility, and sustained engagement with audiences in India and abroad. The company is committed to fostering long-term institutional collaborations, supporting scholarly research, and broadening the reach of Vaikuntam's practice for collectors, curators, and cultural institutions alike.

More information is available at www.thotavaikuntam.in

THOTA VAIKUNTAM
ART LLP

Namtech Fine Art

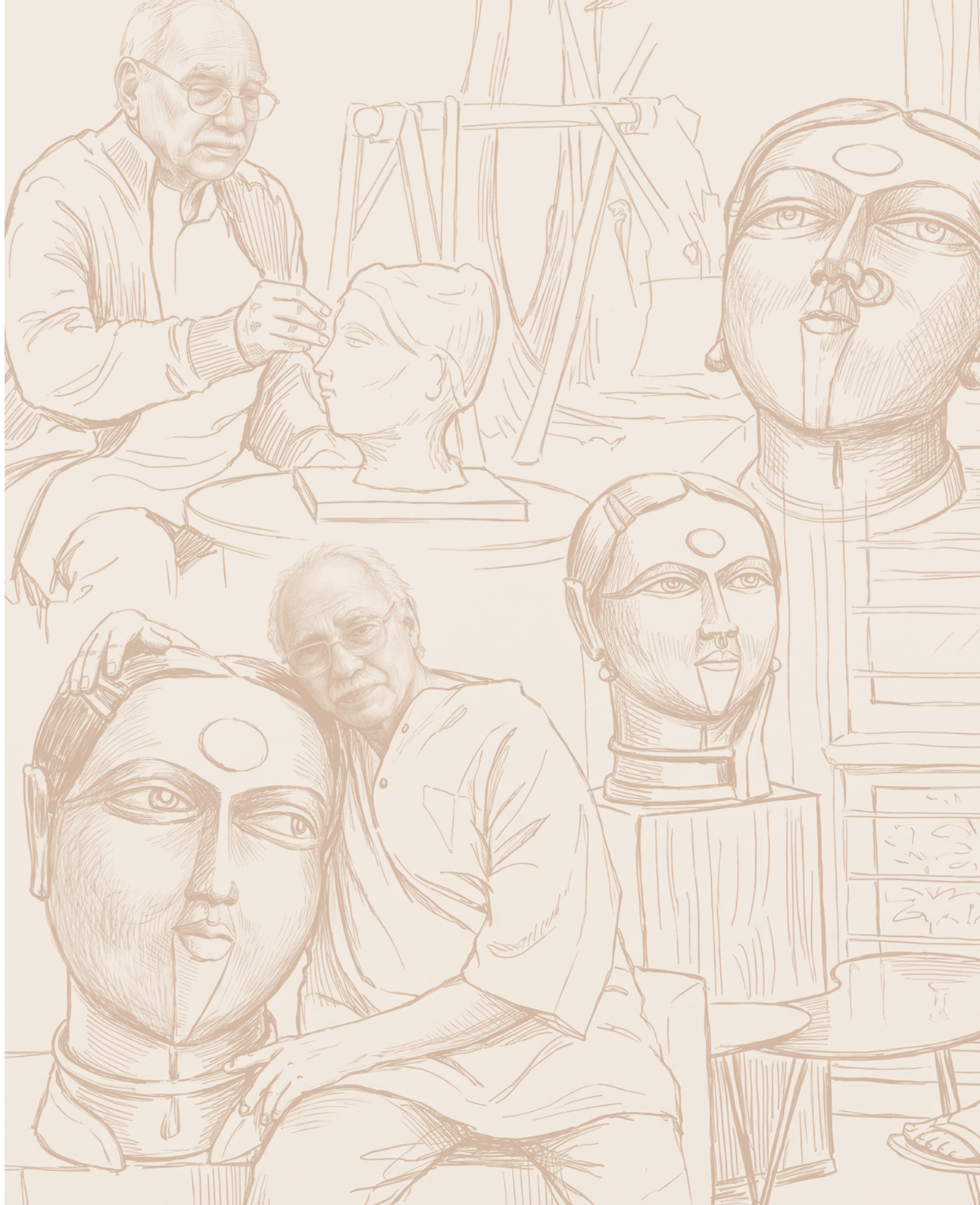
Namtech Fine Art is committed to fostering a wider appreciation for Indian Modern and Contemporary Art through thoughtfully curated publications. With a focus on producing high-quality books, catalogues, and critical writings, the initiative seeks to document, preserve, and illuminate the diverse practices and legacies of Indian artists. Through its publishing efforts, Namtech Fine Art cultivates a rich dialogue between artistic heritage and contemporary thought, offering a platform that connects scholars, collectors, and wider audiences to the evolving narrative of Indian art.

NFA
NAMTECH FINE ART

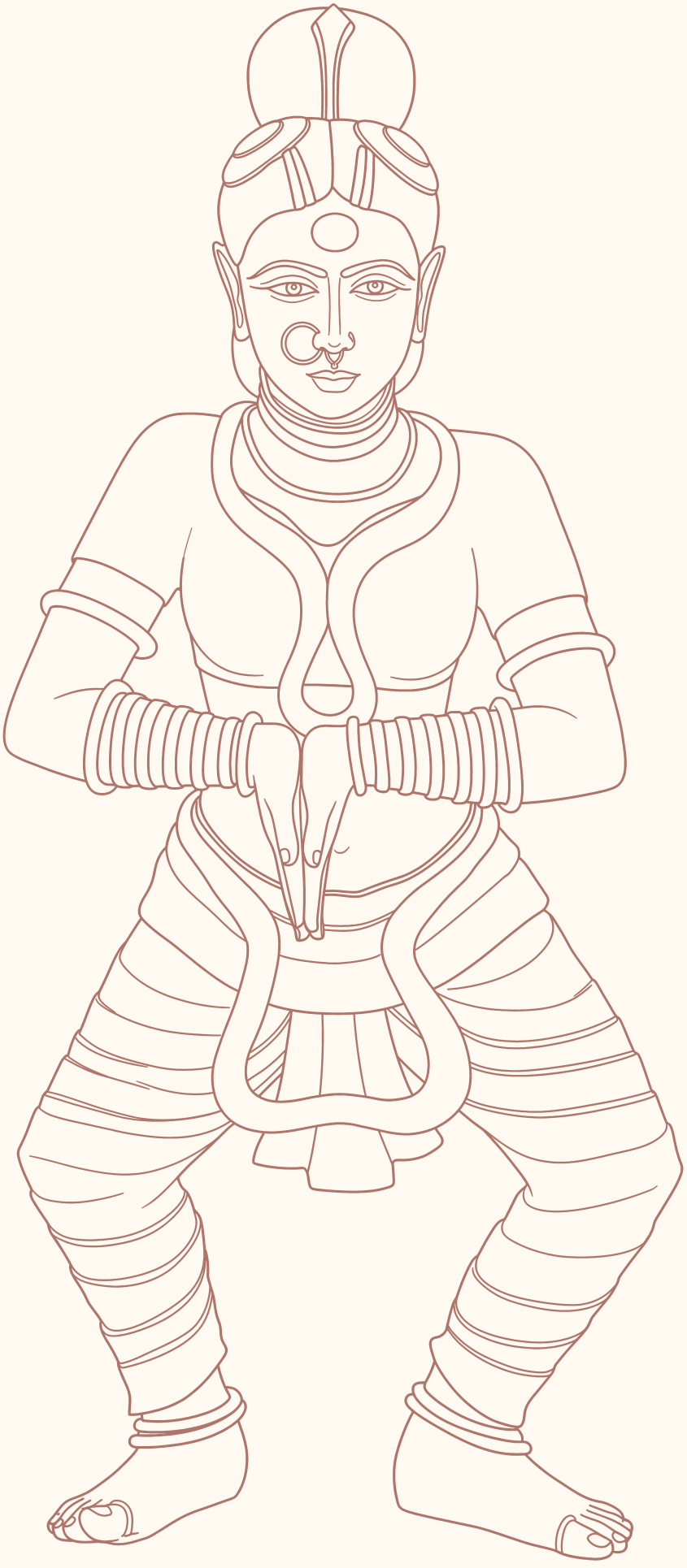
Sculpted India

Sculpted India is a pioneering public art initiative and dedicated platform committed to advancing modern and contemporary Indian sculpture by giving it the visibility, recognition, and cultural presence it has long deserved. While sculpture has always been one of the most powerful and enduring forms of artistic expression, it has often remained on the periphery of India's broader art ecosystem. Sculpted India was founded to change that narrative—placing sculpture at the centre of contemporary cultural discourse and creating a platform where the medium can be experienced at its fullest scale, ambition, and impact.

SCULPTED INDIA







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