



SPISHTI

Triloka

POETICS OF MATERIALITY AND SELF-REFLECTION

FEATURING ARTISTS:

ALAMELU ANNAMALAI | ALPANA VIJ

MAHALAKSHMI KANNAPAN

ABOUT

TRILOKA

The poetics of materiality and self reflection as artistic processes by three women artists

Alamelu Annamalai | Alpana Vij | Mahalakshmi Kannappan

Triloka presents three diaspora women artists with overlapping practices who experiment with materials to explore complex themes of identity, change, and the passage of time. Materiality is the keystone of this exhibition, being not simply about the selection of material but in understanding how each choice provokes the expression of often intimate experiences and emotions. The range of materials showcased in the exhibition possesses unique properties, textures, and capabilities and as the artists work with unconventional materials, they uncover specific associations and symbolism. Materiality functions as a tool for social commentary, environmental awareness, and cultural exploration from rather individual standpoints.

Identity, as seen in the works of the three artists is both a solid construct defined through cultural inheritance and an evolving framework affected by lived experiences. Those who form the diaspora have to regularly confront the shifting realities of self-definition. Triloka collectively addresses themes of cultural heritage, identity, and transformation through innovative material manipulation.

- Deeksha Nath

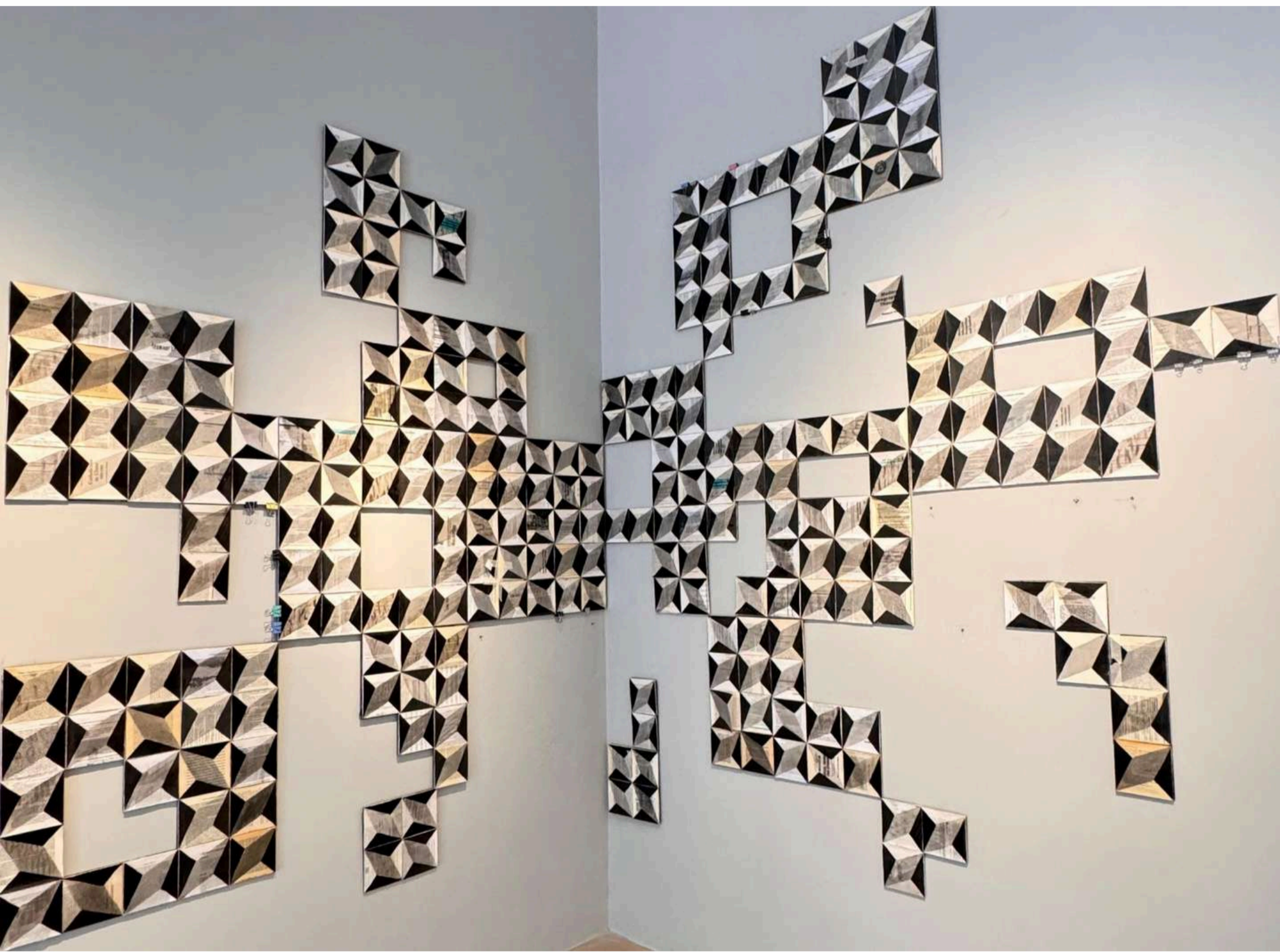
ABOUT

ALAMELU ANNAMALAI

B. 1993



Alamelu Annamalai, based in London, melds her training from Chennai and Oxford to create mixed media works. She repurposes found books, transforming them into resin-coated tiles, which she then paints in monochrome geometric patterns. This method evokes the traditional handmade Chettinad tiles, connecting her work to her cultural roots. Alamelu's tiles, made from books sourced from decommissioned libraries and discarded piles, embody themes of loss, and nostalgia but also fortitude, mirroring the resilience inherent in the process of belonging. The lightboxes *This Too Shall Pass* (2022) feature Kolam patterns laser cut onto repurposed book pages are a composite appreciation of geometric form, textural pattern, and meaningful constructions of home. The artist has been exploring the feminine practice of Kolam, traditional Indian domestic floor designs for the last couple of years. Her recent works *Pattern Punctuations* (2024), feature perforated tiles in white, play with the idea of repetitive pattern making, and hint at watermarks, symbolizing inherited cultural property.



ALAMELU ANNAMALAI
MOVING PIECES

INK AND WATERCOLOR ON PAGES OF DISCARDED BOOKS - 350 TILES
5.1" X 5.1" EACH
2022 - 2024



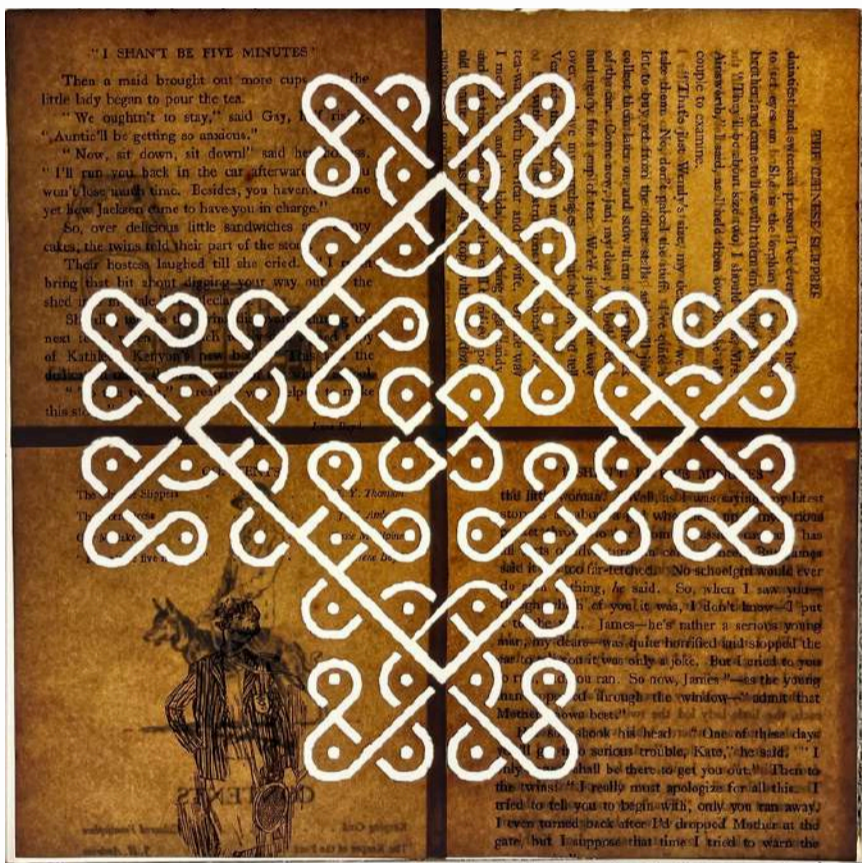
DETAIL OF MOVING PIECES



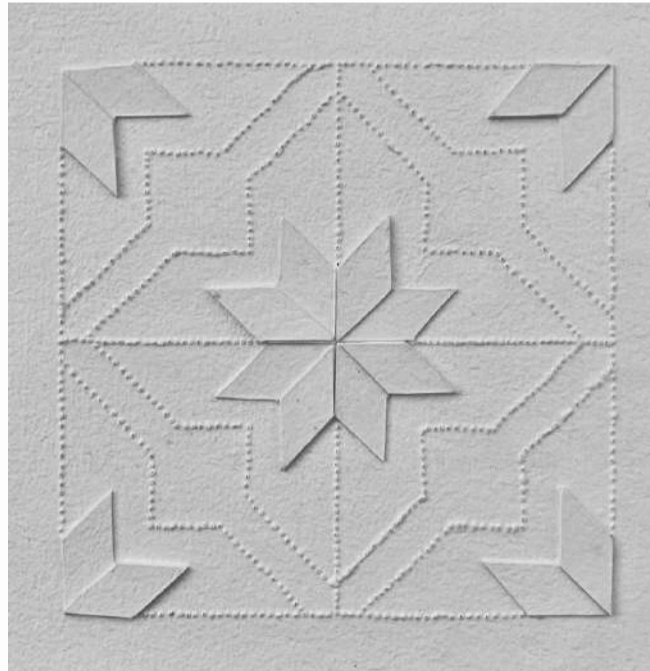
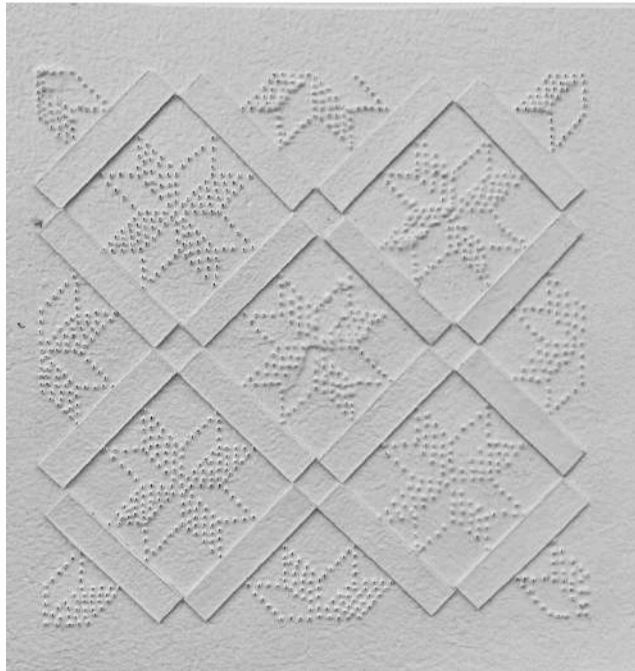
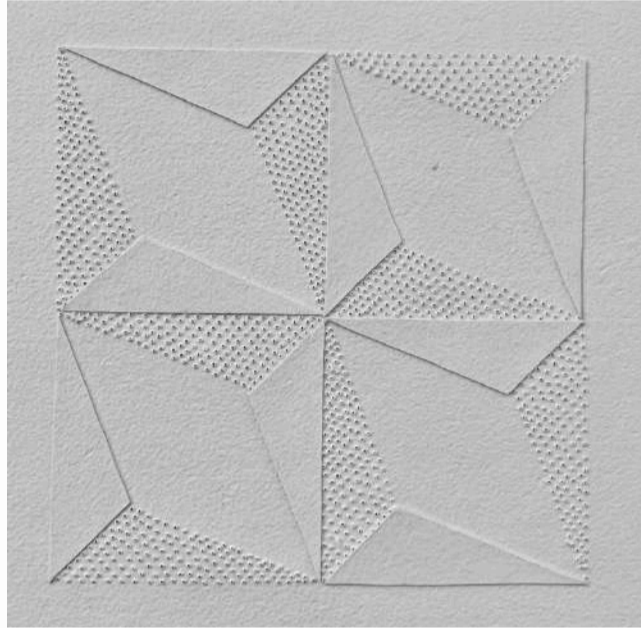
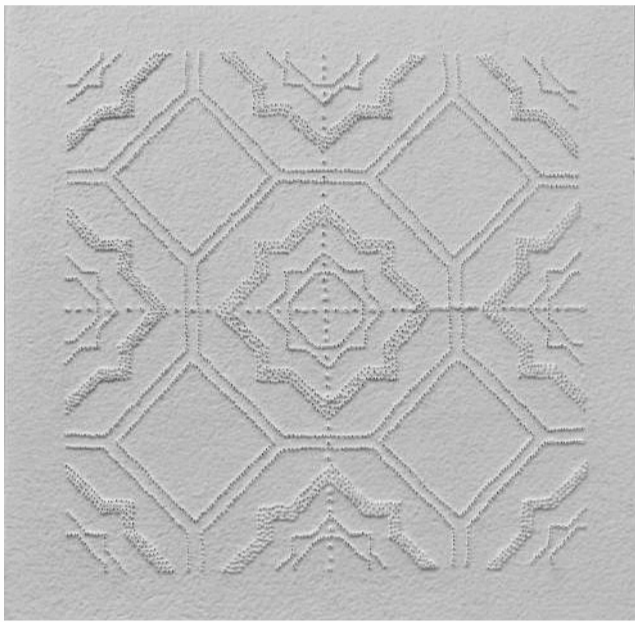
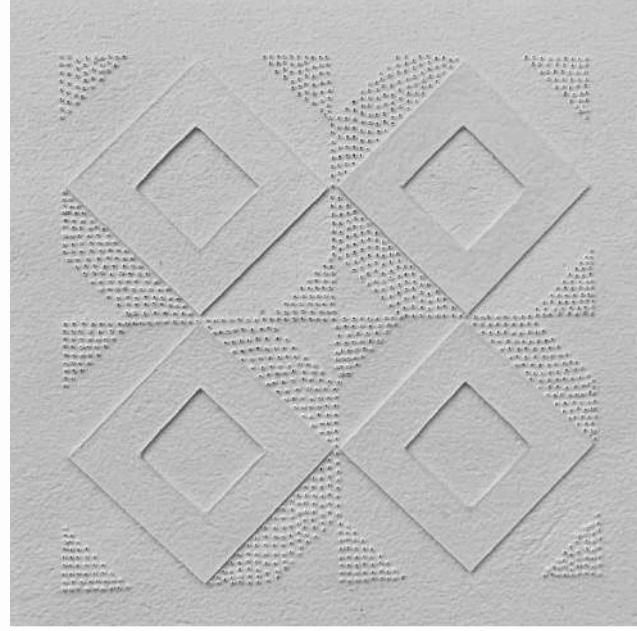
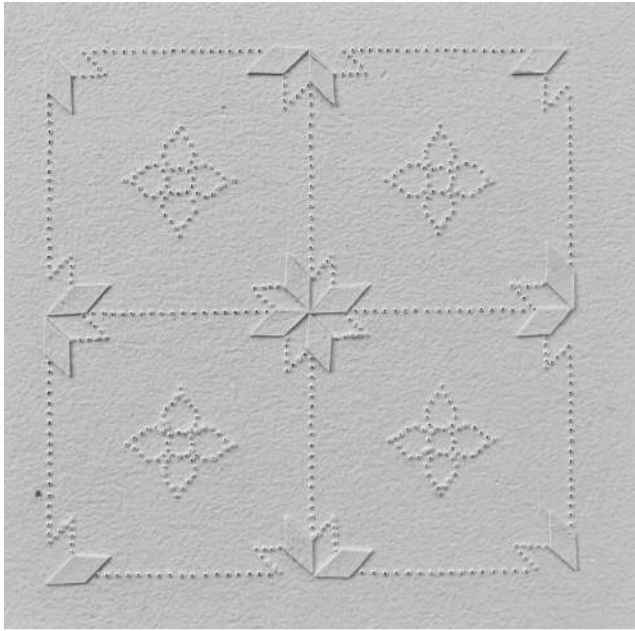
INSTALLATION VIEW



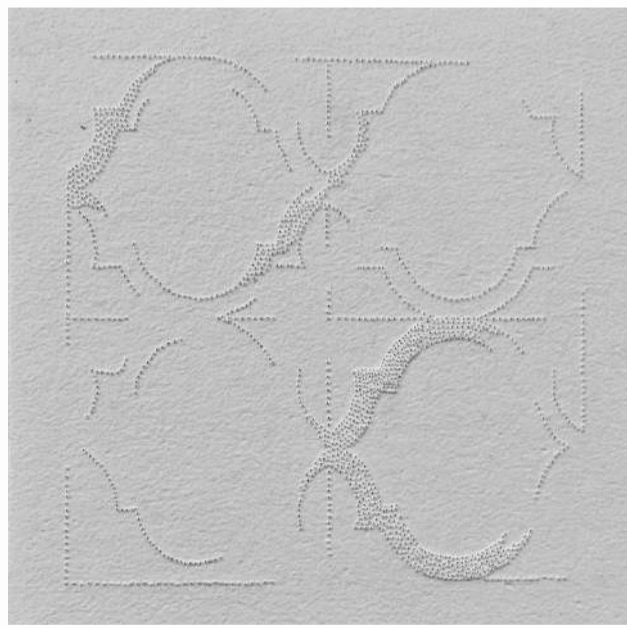
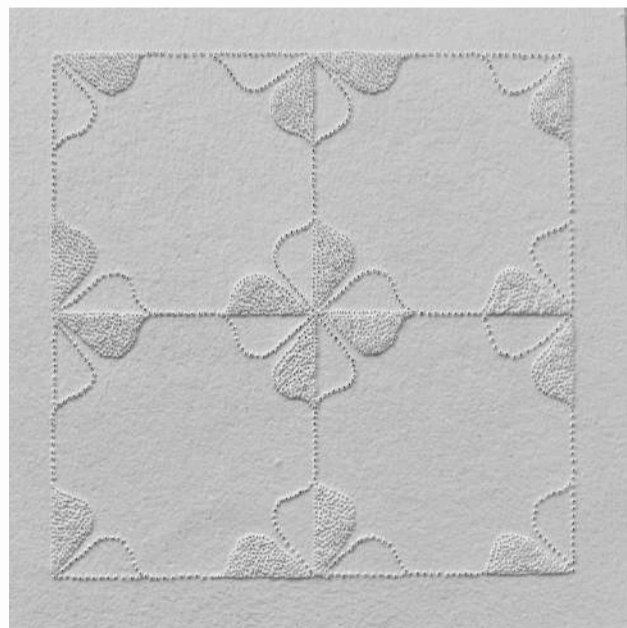
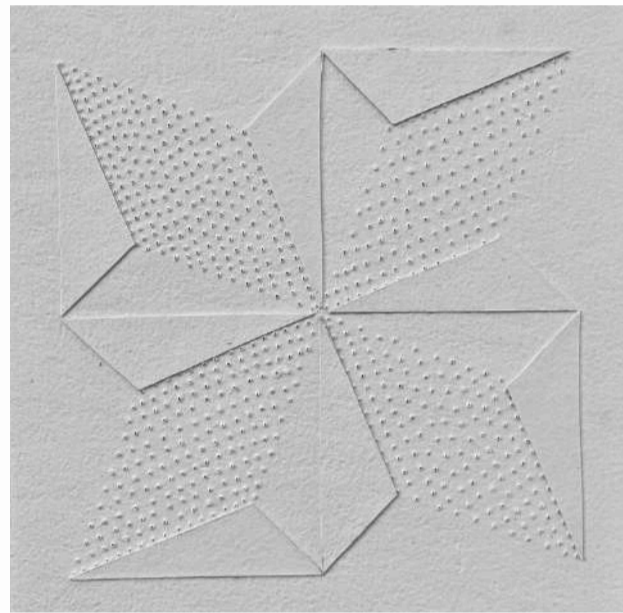
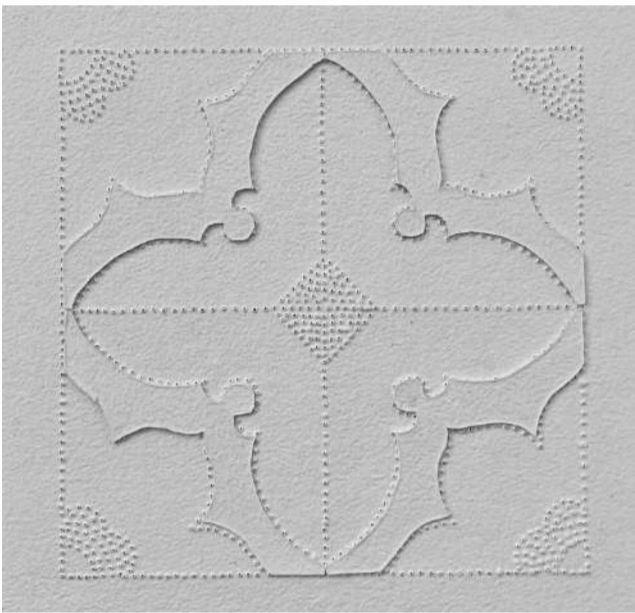
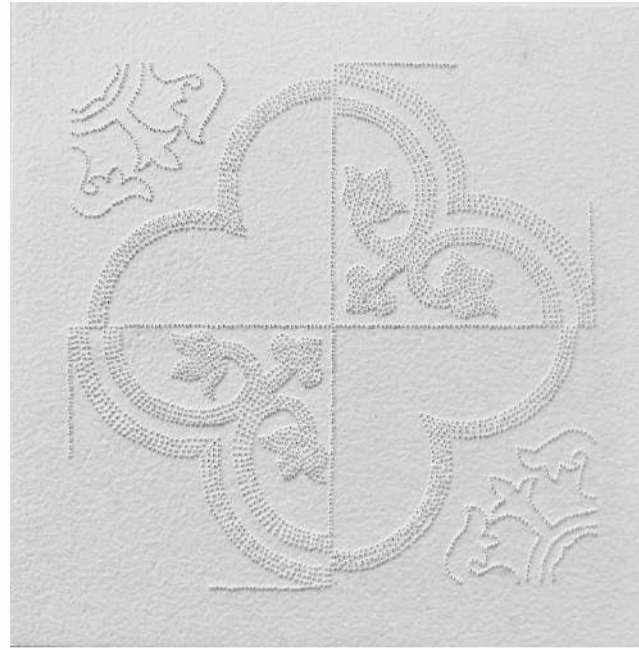
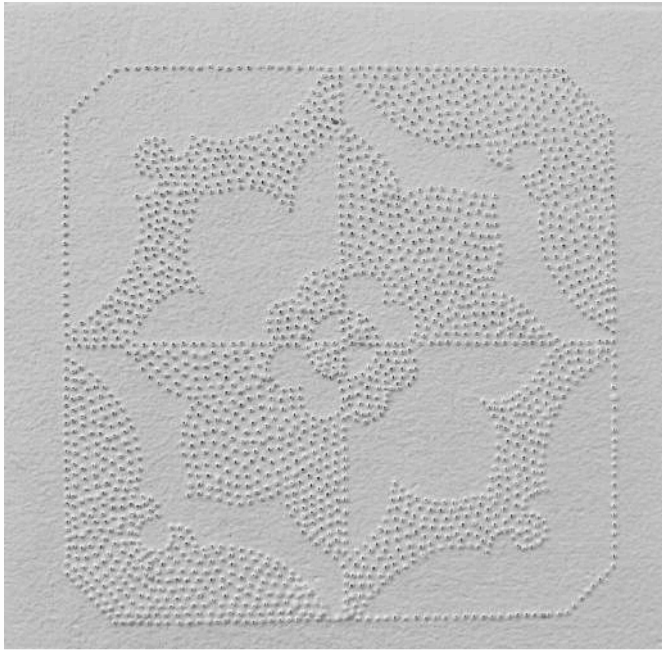
INSTALLATION VIEW



ALAMELU ANNAMALAI
 இதுவும் கடந்து போகும்
 THIS TOO SHALL PASS
 LASER-CUT PAPER, PERSPEX, WOODEN LIGHT BOXES
 11.5" X 11.5" X 3.9" EACH
 2022



ALAMELU ANNAMALAI
PATTERN PUNCTUATIONS - 20 PIECES
PIN DRAWINGS ON HANDMADE PAPER
8.2" X 8.2" EACH
2024



ALAMELU ANNAMALAI
PATTERN PUNCTUATIONS - 20 PIECES
PIN DRAWINGS ON HANDMADE PAPER
8.2" X 8.2" EACH
2024



INSTALLATION VIEW

ABOUT

ALPANA VIJ

B. 1969



Alpana Vij, originally from Delhi and now based in Singapore, creates works that reflect the natural cycles of decay and regeneration. Her practice is inspired by wabi-sabi, the Japanese art of repairing broken objects with gold leaf, and Buddhist concepts of shunyata, or nothingness. By incorporating elements from nature in her work - installations of darned decaying leaves, textured abstract paintings made with oil, wax, and graphite on wood (not included in the exhibition), and poured concrete on linen, Alpana uses detail, precision, and time as reflexive elements to draw attention to the care one should afford to processes of change. In the series *A Remembered Place*, she creates color-layered sculpture blocks that resemble geological strata, emphasizing the passage of time and the beauty in imperfection. As with the restoration of dying leaves, What do I see when I see a fallen leaf? it is the imperfection that makes something meaningful and precious, signposting its existence, its purpose, a life lived.



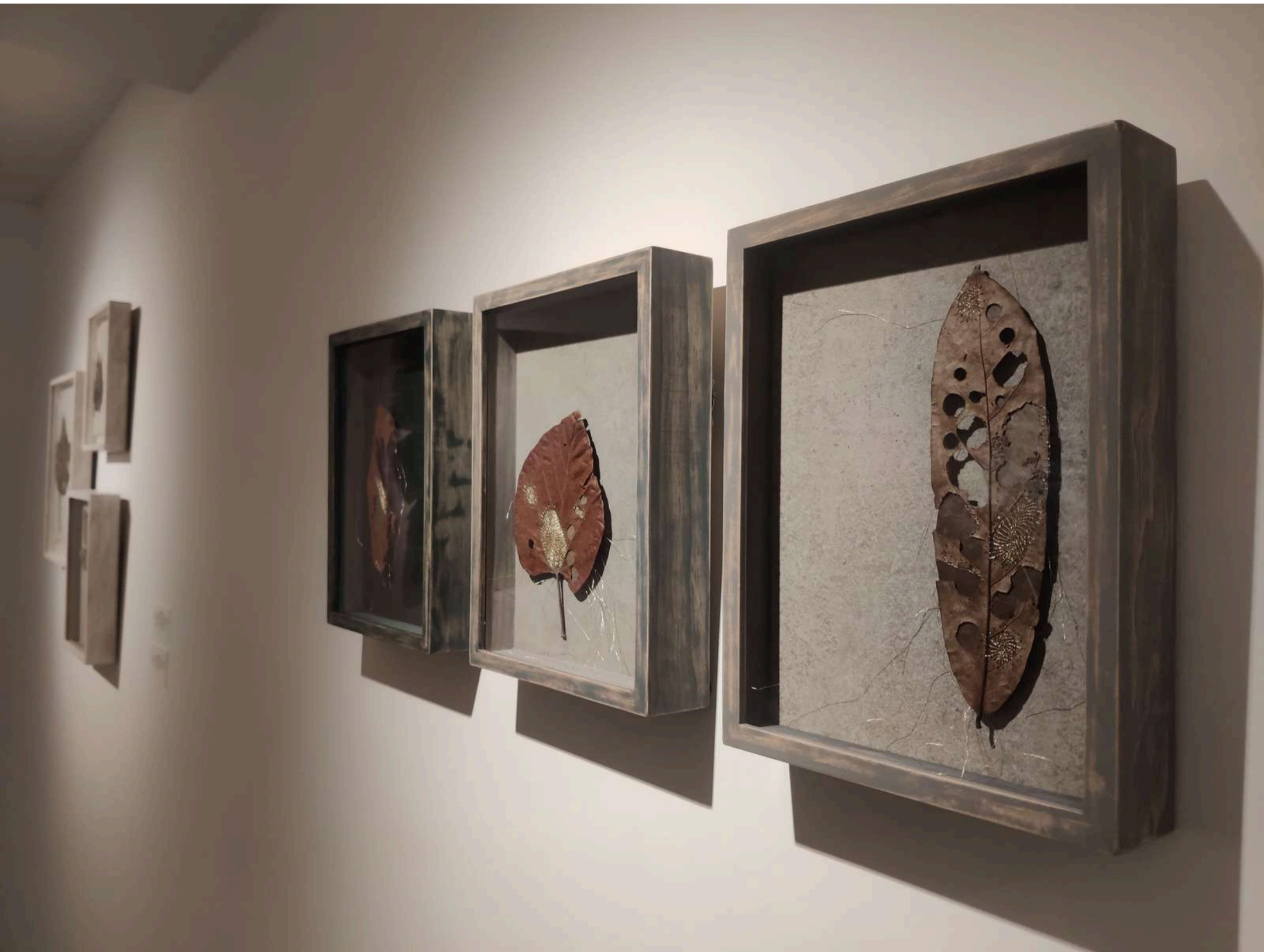
ALPANA VIJ
ALEXANDRA ROAD-DRIED LEAF,
24K GOLD THREAD, HANDMADE
JOOMCHI PAPER
16" X 12" X 1.5"
2021



ALPANA VIJ
WHAT DO I SEE WHEN I SEE A FALLEN LEAF?
ALEXANDRA ROAD-DRIED LEAF, 24K GOLD THREAD,
HANDMADE JOOMCHI PAPER/
DRIED LEAF AND 24K GOLD THREAD ON STONE
11.0" X 8.0" 1.5"(UP)/ 12.2" X 9.0" X 2.0"(DOWN)
2022



ALPANA VIJ
WHAT DO I SEE WHEN I SEE A FALLEN LEAF?
DRIED LEAF AND 24K GOLD THREAD ON STONE
11.2" X 8.0" X 2.0" EACH
2022



INSTALLATION VIEW



ALPANA VIJ
WHAT DO I SEE WHEN I SEE A FALLEN LEAF?
DRIED LEAF AND 24K GOLD THREAD ON STONE
11.2" X 8.0" X 2.0" / 12.2" X 9.0" X 2.0"
2022



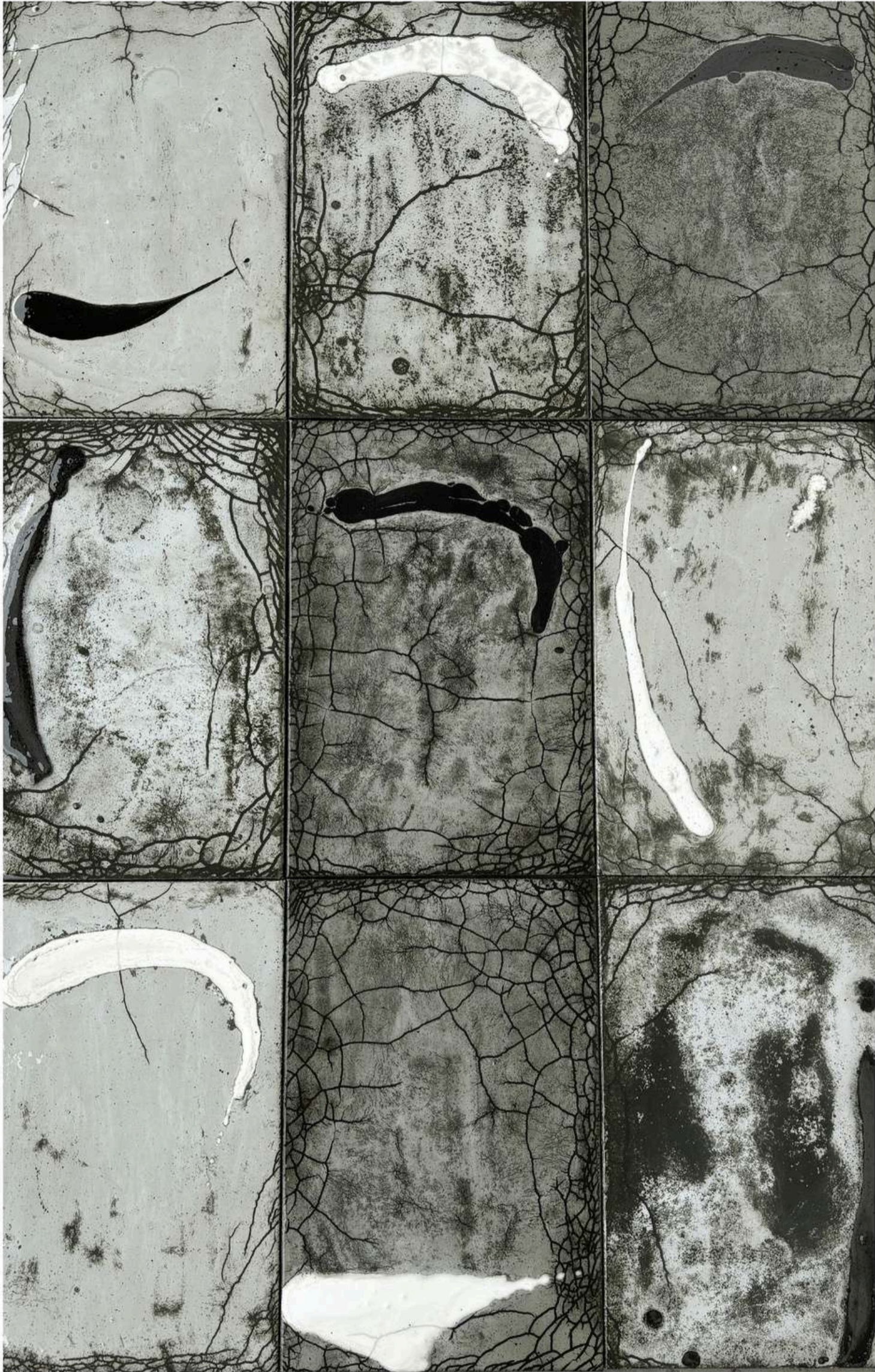
ALPANA VIJ
WHAT DO I SEE WHEN I SEE A FALLEN LEAF?
DRIED LEAF AND 24K GOLD THREAD ON STONE
12.2" X 9.0" X 2.0" EACH
2022



INSTALLATION VIEW



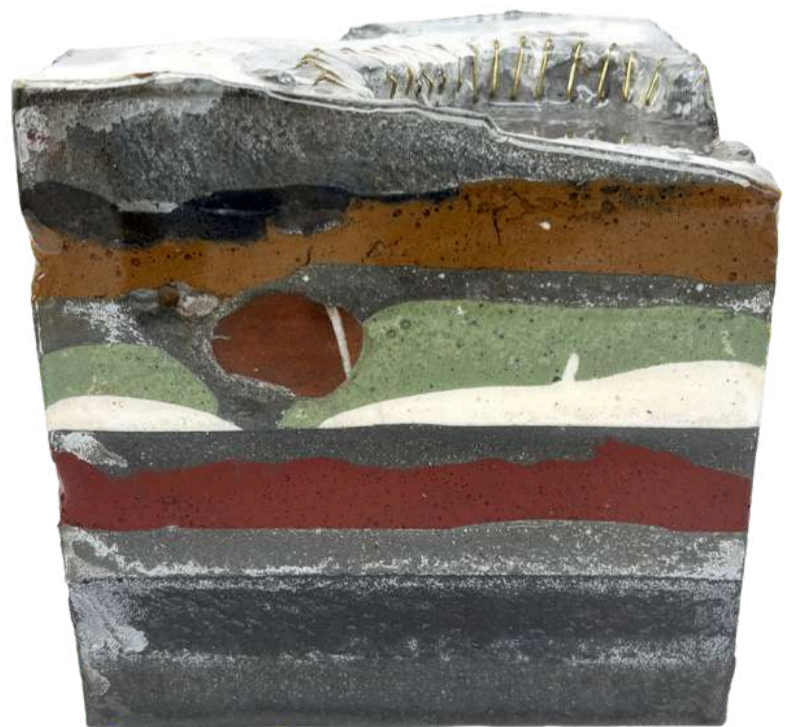
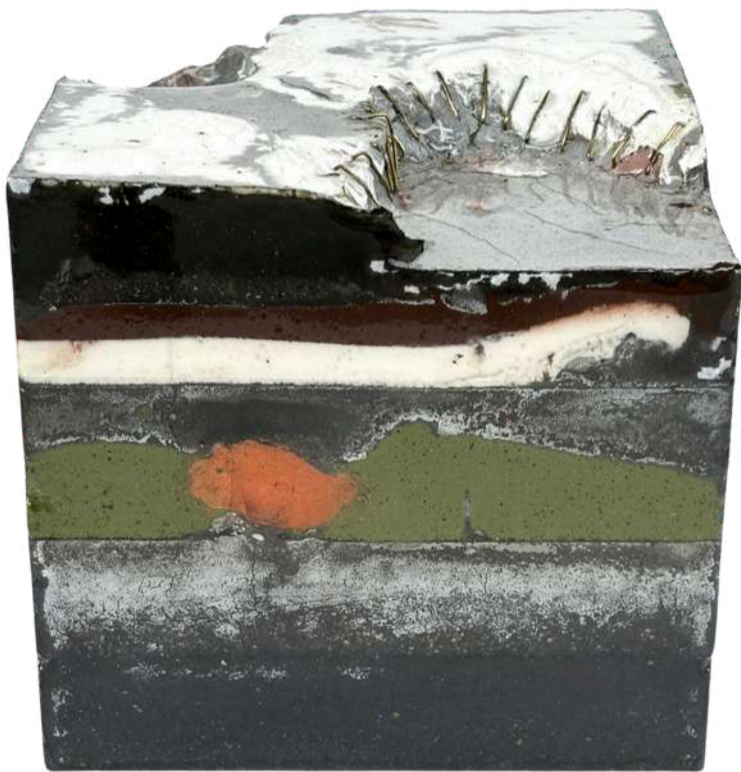
ALPANA VIJ
TERRA -1
CONCRETE AND MIXED MEDIA ON LINEN
60" X 40"
2024



ALPANA VIJ
TERRA -2
CONCRETE AND MIXED MEDIA ON LINEN
60" X 40"
2024



INSTALLATION VIEW



ALPANA VIJ
A REMEMBERED PLACE - 9
CONCRETE AND MIXED MEDIA
5.9" X 5.9" X 5.9" EACH
2024



INSTALLATION VIEW

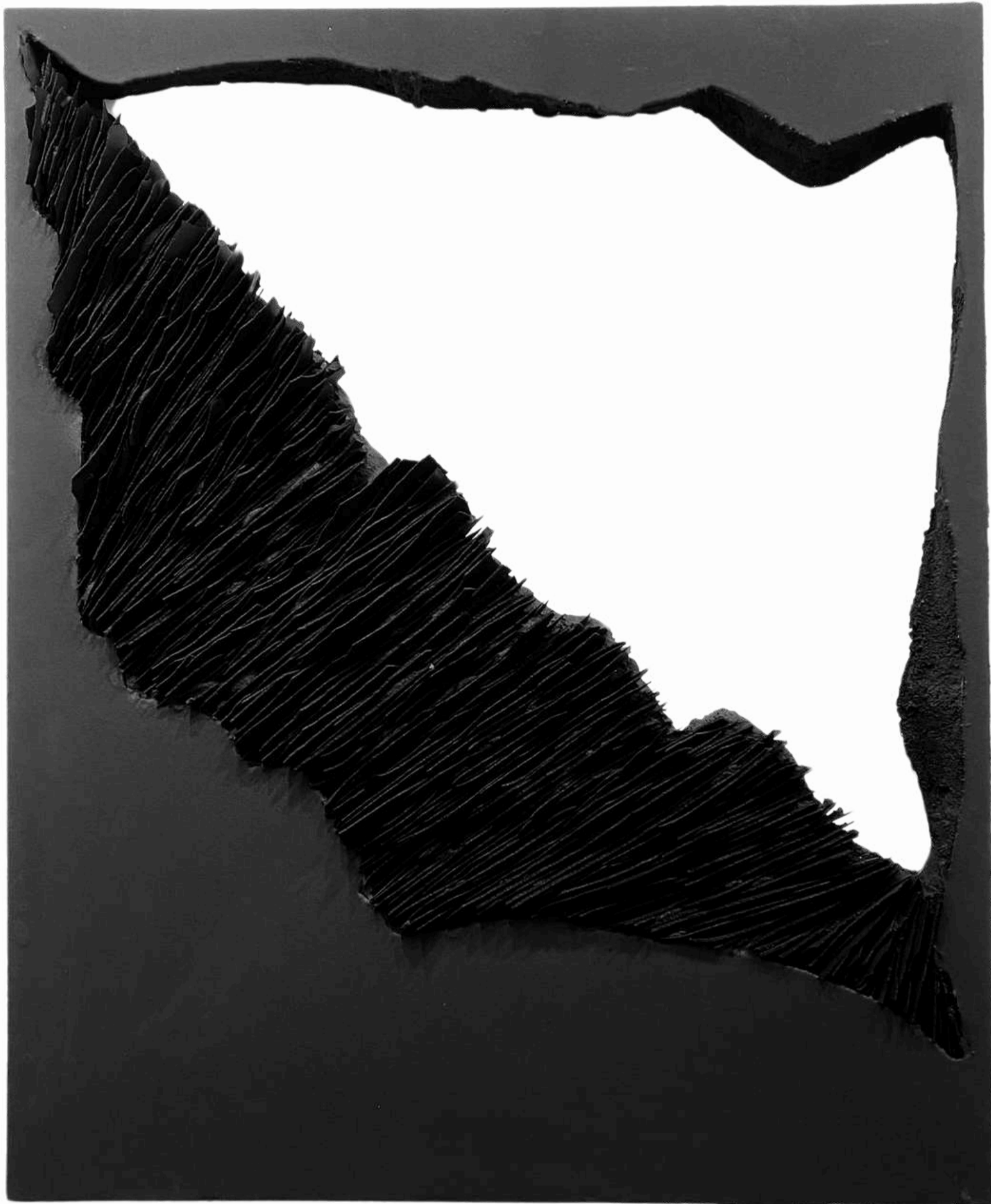


ALPANA VIJ
I SAW IT IN MY DREAM (DIPTYCH)
OIL, WAX, AND BITUMEN ON LINEN
33.8" X 24.5" EACH
2023

ABOUT
MAHALAKSHMI KANNAPPAN
B. 1981



Mahalakshmi Kannappan, also based in Singapore but originally from Chennai, focuses on the formal elements of art — form, color, and texture — through the medium of charcoal, with the recent addition of plaster. Her works resemble minimal black landscapes with smooth planes, surface textures, and rough crevices and are made by grinding charcoal to powder, liquefying it with glue, pouring it on wood bases, manipulating flow, and carving grooves once hardened. As in *Part of a Whole* (2023) or *Interwoven Realities* (2024) but contained within the superficial contradictions in all her works, smooth yet rough, ordered yet chaotic, stable yet in flux, is a reflection of the fluidity of a constructed diasporic identity. With the transformation of charcoal from solid to liquid and back again and by challenging the conventional limits of materials, Mahalakshmi creates a minimalist vocabulary that speaks to the dynamic nature of our environments.



MAHALAKSHMI KANNAPAN
PART OF WHOLE, NO.6
CHARCOAL ON WOOD
47.2" X 39.5" X 1.5"
2023



MAHALAKSHMI KANNAPAN
PART OF WHOLE, NO.4
CHARCOAL ON WOOD
48.5" X 39.3" X 2.7"
2023



MAHALAKSHMI KANNAPAN
THE CREVASSE I
CHARCOAL ON WOOD
39.5" X 36.6" X 1.5"
2020



INSTALLATION VIEW



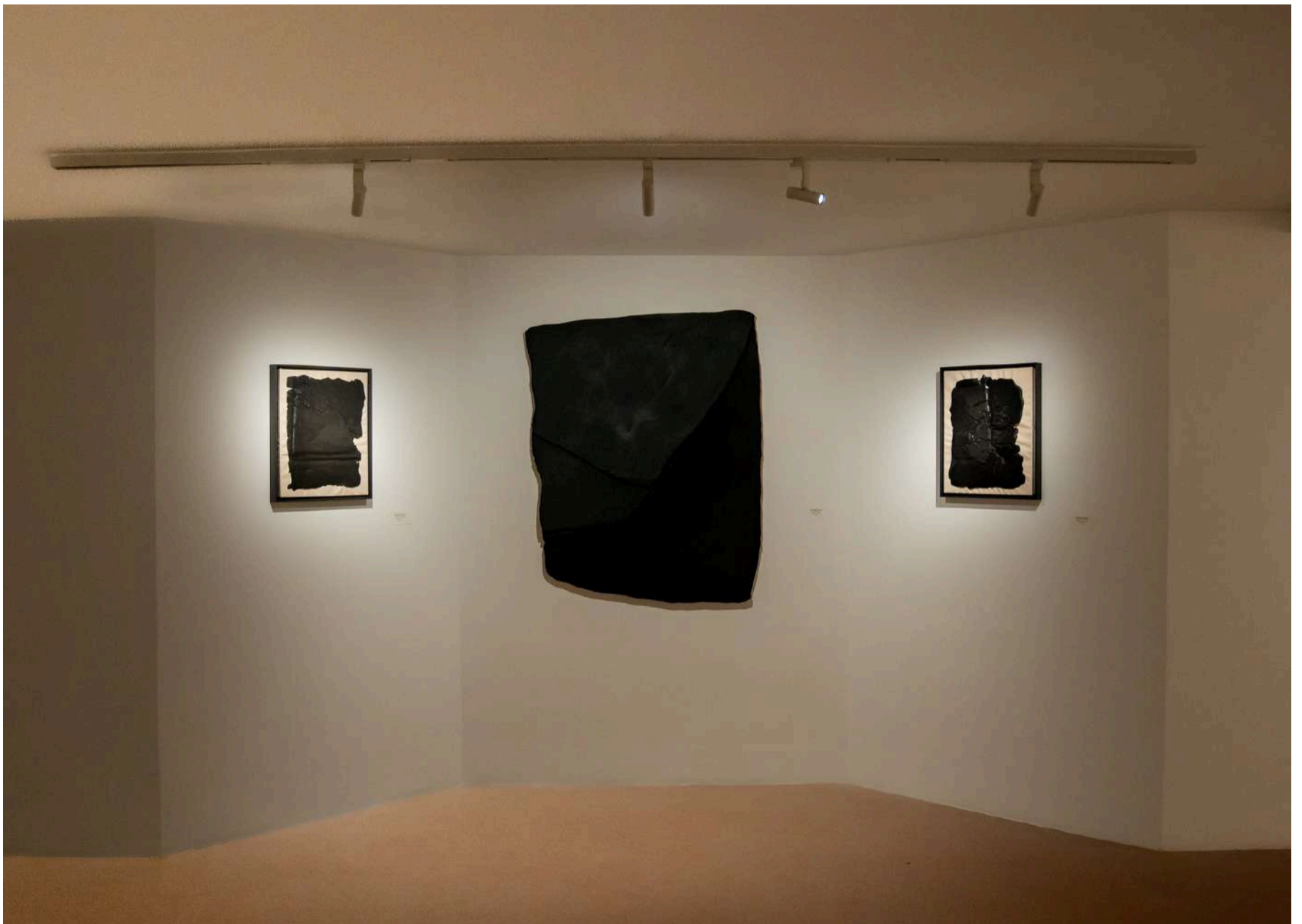
MAHALAKSHMI KANNAPAN
PART OF A WHOLE, NO.8
CHARCOAL ON WOOD
33.2" X 46.0" X 2.0"
2023



MAHALAKSHMI KANNAPAN
SHAPES, NO.01
CHARCOAL ON WOOD
24.0" X 19.0"
2024



MAHALAKSHMI KANNAPAN
NINTERWOVEN REALITIES, NO.01
CHARCOAL ON WOOD
20.2" X 12.2"
2024



INSTALLATION VIEW



MAHALAKSHMI KANNAPAN
SHADOWS, NO. 02 & 01
CHARCOAL ON WOOD
20.6" X 8.6" / 21.6" X 7.8"
2024



MAHALAKSHMI KANNAPAN
SYNERGY OF SURFACES, NO. 01 & 02
CHARCOAL ON WOOD
18.9" X 14.9" EACH
2024

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

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