



SRISHTI 25
YEARS

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at

INDIA ART FAIR
6 ————— 9 FEB 2025

ECHOES OF IMPERMANENCE

Presented by SRISHTI @ India Art Fair 2025

Alamelu Annamalai | Alpana Vij | Arpan Sadhukhan
Mahalakshmi Kannappan | Sudhakar Chippa

Srishti Art Gallery is delighted to present **Echoes of Impermanence** at the India Art Fair 2025, an exhibition that delves into the fleeting nature of existence showcased through diverse artistic mediums and expressions. Echoes of Impermanence invites attendees to engage with art that reflects on the impermanence of the physical world and challenges the permanence of the impressions we leave behind. This exhibition is a celebration of how fleeting moments can be captured and contemplated through the transformative power of art.

Alamelu Annamalai's art explores human nature and the complexities of memory, often drawing on personal and collective narratives. She uses contemporary techniques to reinterpret traditional forms, examining the dissonance between reality and representation. **Alpana Vij**, a Singapore-based artist employs painting, found objects, photography, and video to explore themes of perception and what constitutes 'objective reality'. At the heart of her artistic expression lies an appreciation for the transient and interconnected nature of existence, drawing inspiration from the Japanese ethos of wabi-sabi, which finds beauty in imperfection and impermanence. **Arpan Sadhukhan's** art offers a poignant critique of the ephemeral nature of consumerism, exposing the transient desires and aspirations shaped by capitalism. Through his distorted figures and melancholic settings, he captures the tension between materialistic illusions and the deeper realities of human existence. **Mahalakshmi Kannappan** focuses on identity and existence, using charcoal to explore forms and textures, emphasizing the inherent flux of life through her visual language. **Sudhakar Chippa** offers a critical look at the effects of urbanization and environmental shifts, challenging viewers to consider the profound consequences of human activity on the natural landscape. These artists present a compelling dialogue on the fleeting yet impactful nature of existence and environmental interaction.



ALAMELU ANNAMALAI



ALAMELU ANNAMALAI

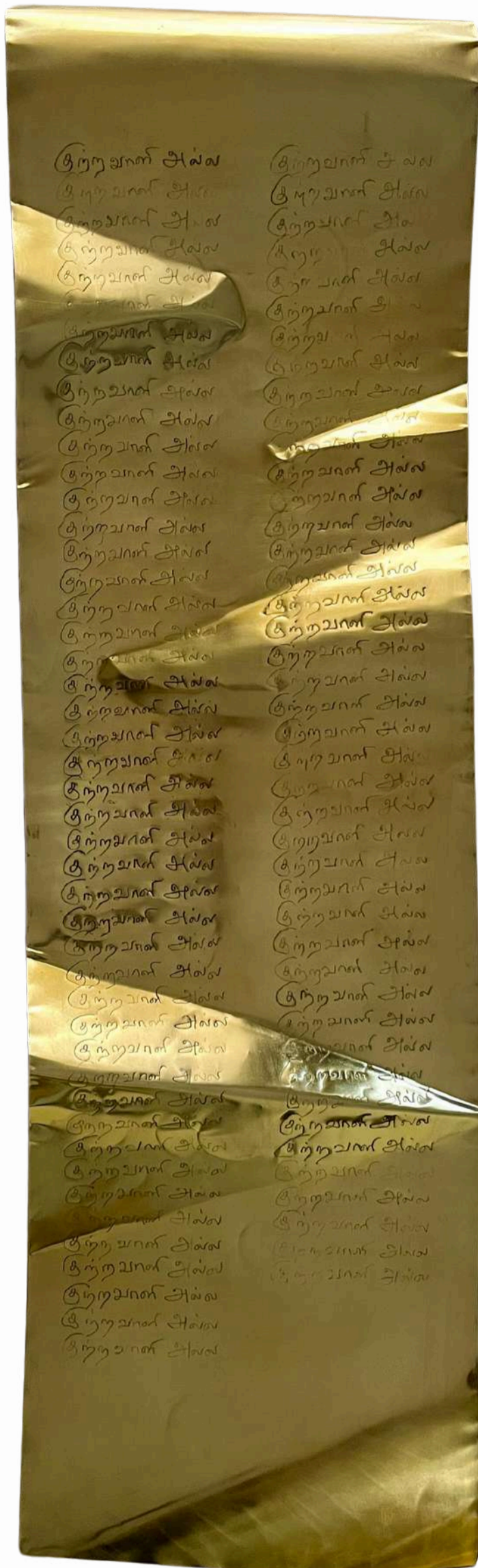
Born 1993, Chennai | Lives and works in Chennai

Alamelu Annamalai's practice navigates themes of memory, identity, and cultural resonance through mixed media, drawing on her Tamil heritage and contemporary experiences. She repurposes materials like found books, metal, and paper to explore the tension between permanence and impermanence, often referencing traditional Chettinad tiles, Kolam patterns, and inscribed heirlooms that carry generational narratives.

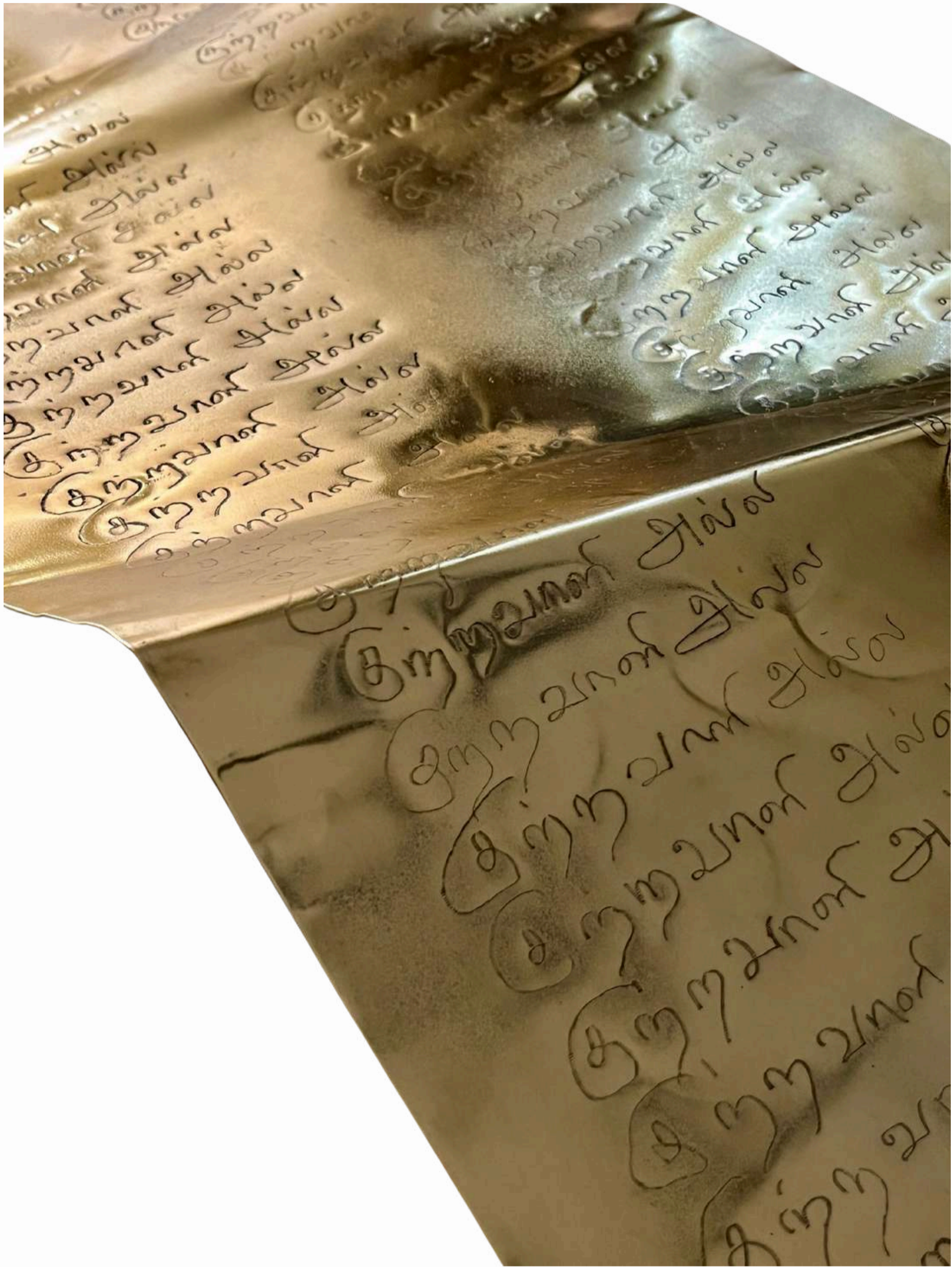
At the India Art Fair 2025, she is showcasing her recent works that delve into societal constructs, stigma, and the emotional weight of inherited stories. *Inherited Silence* (2025), a hand-engraved brass work, weaves together the permanence of metal with the fragility of human emotion. The repetitive engraving of the phrase "Not a criminal" reflects the internalized burdens of stigma, particularly surrounding mental health, and highlights the intersection of heritage and vulnerability.

In contrast, *A Place That Holds* (2025), a series of intricate drawings on paper, explores the evolving relationship between physical spaces and their emotional resonance. Fragmented floor plans, interwoven forms, and the silent presence of the crow evoke themes of privacy, shared histories, and ancestral memory. Together, these works create layered visual experiences that invite reflection on contemporary issues of belonging, silence, and resilience.

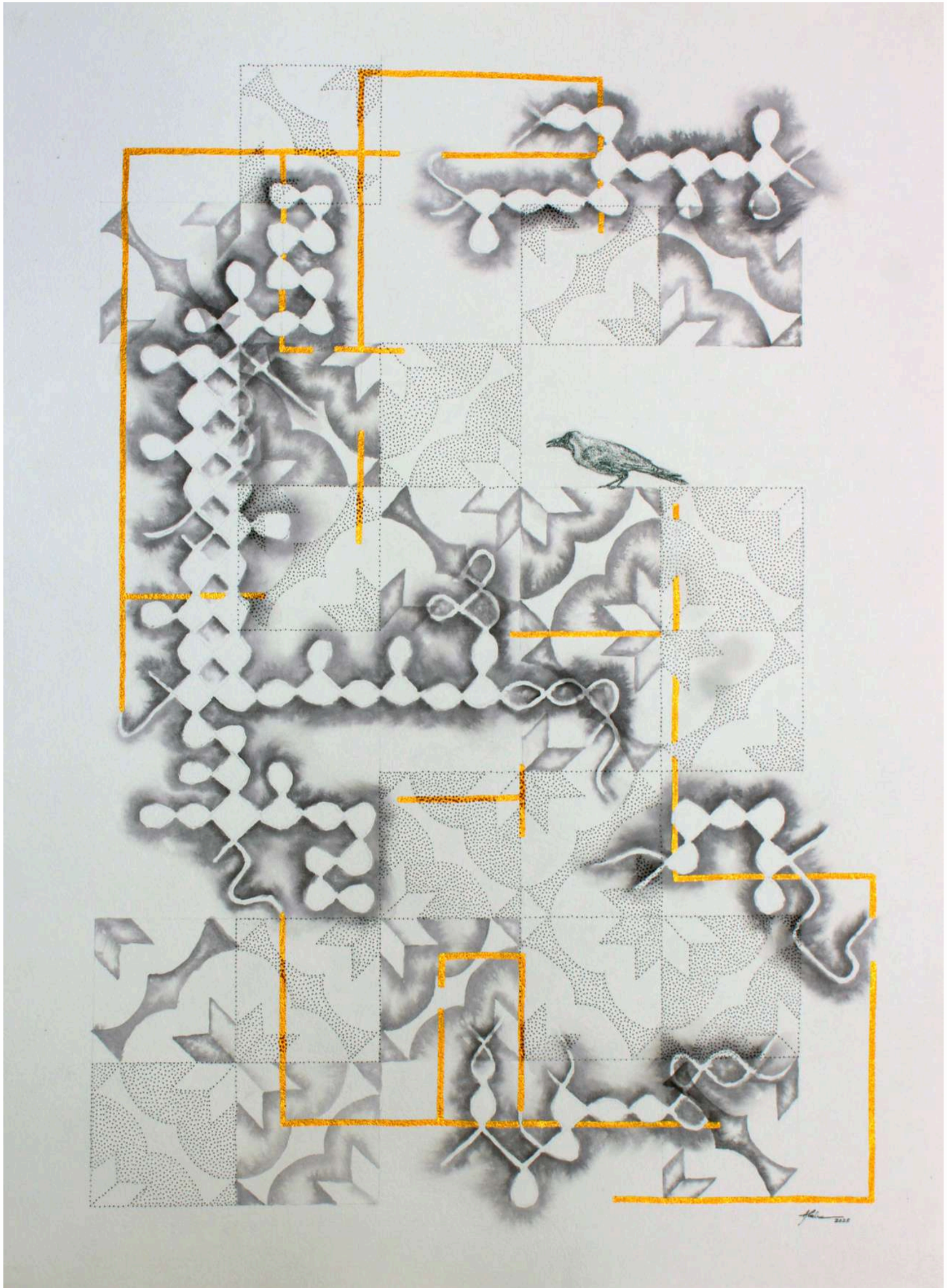
Alamelu completed her MFA at Oxford Brookes University (2021-2022) and her Bachelor of Visual Arts from Stella Maris College, Chennai (2011-2015).



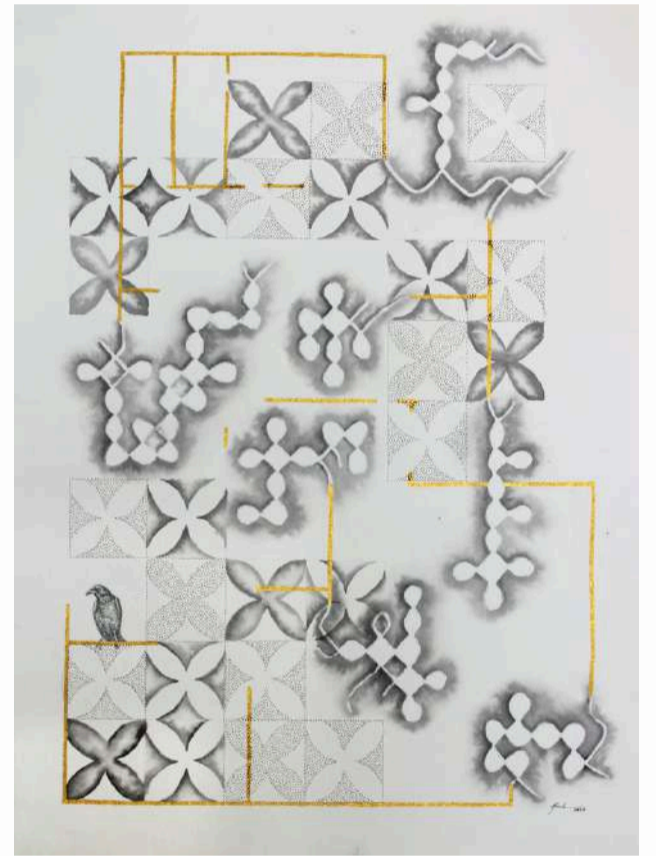
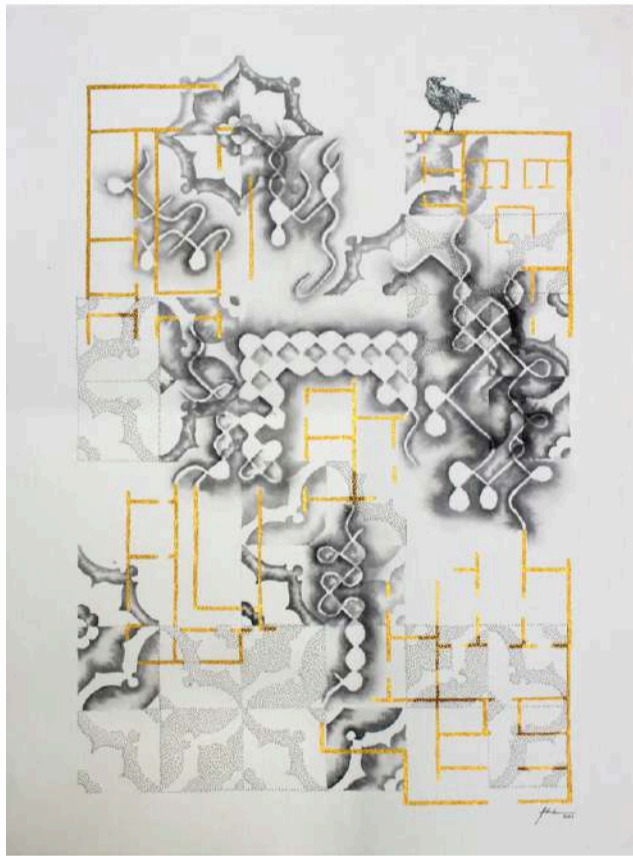
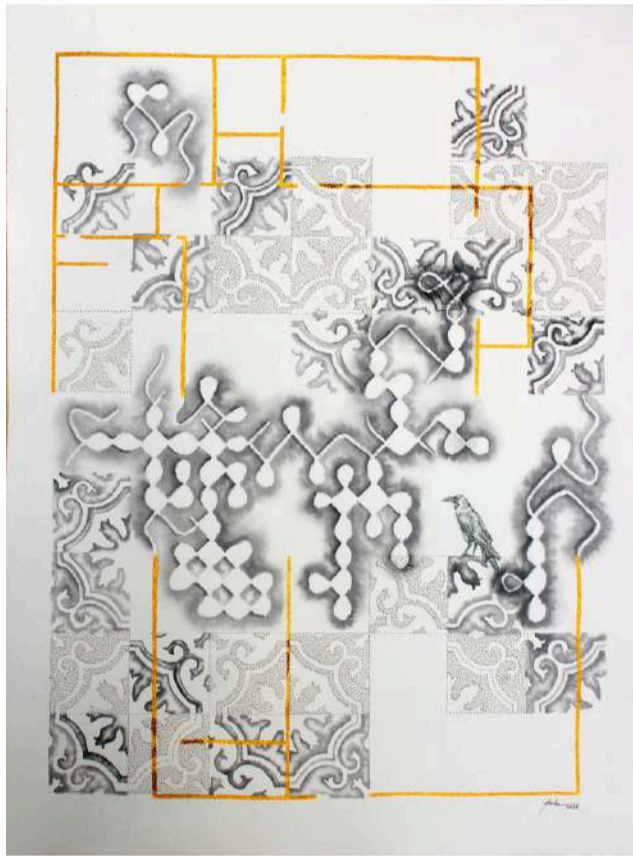
Inherited Silence
குற்றவாளி அல்ல (Kuttravaali Alla/Not a criminal)
Hand engraving on brass
44" x 14"
2025



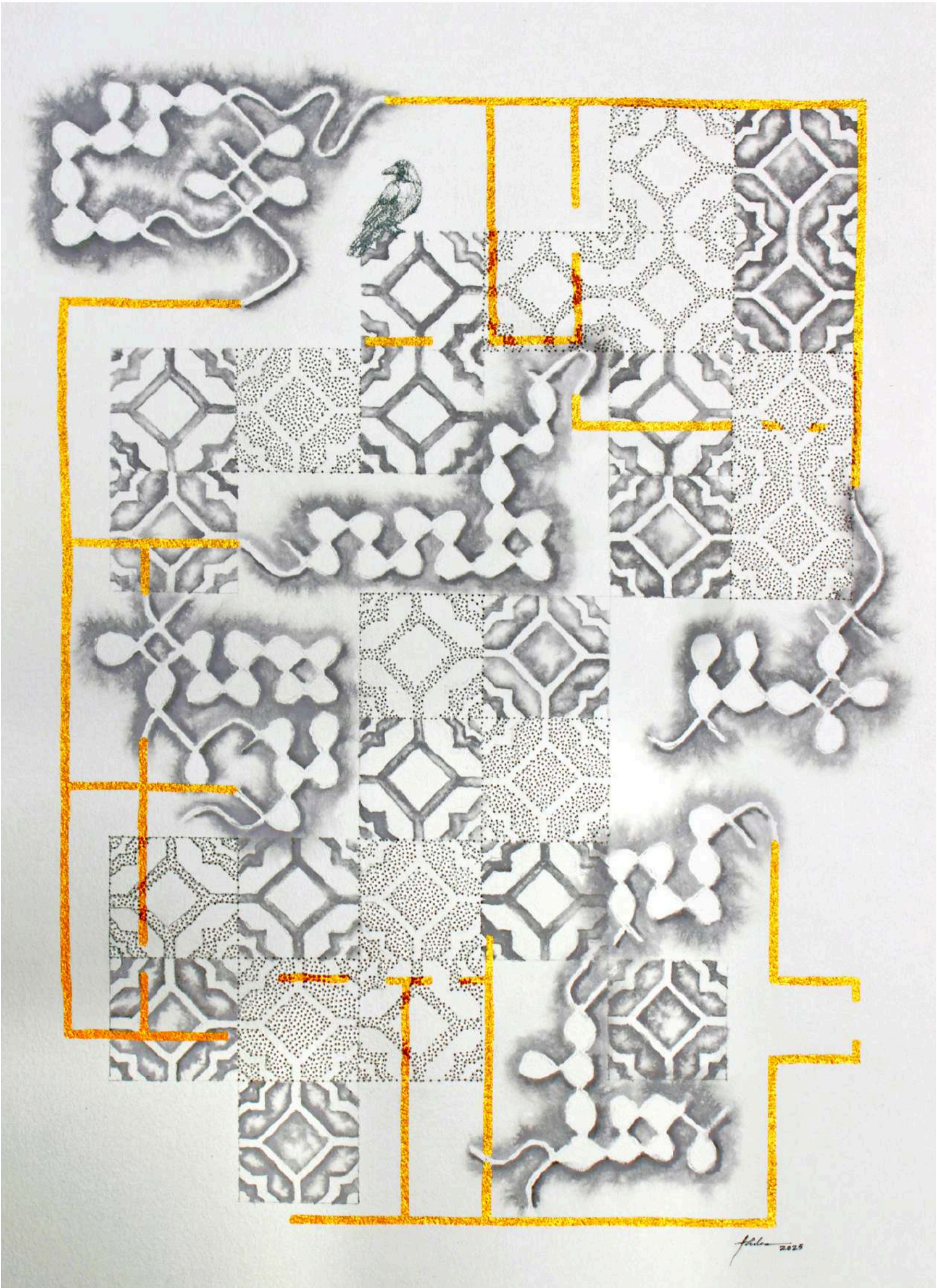
Deatil of Inherited Silence



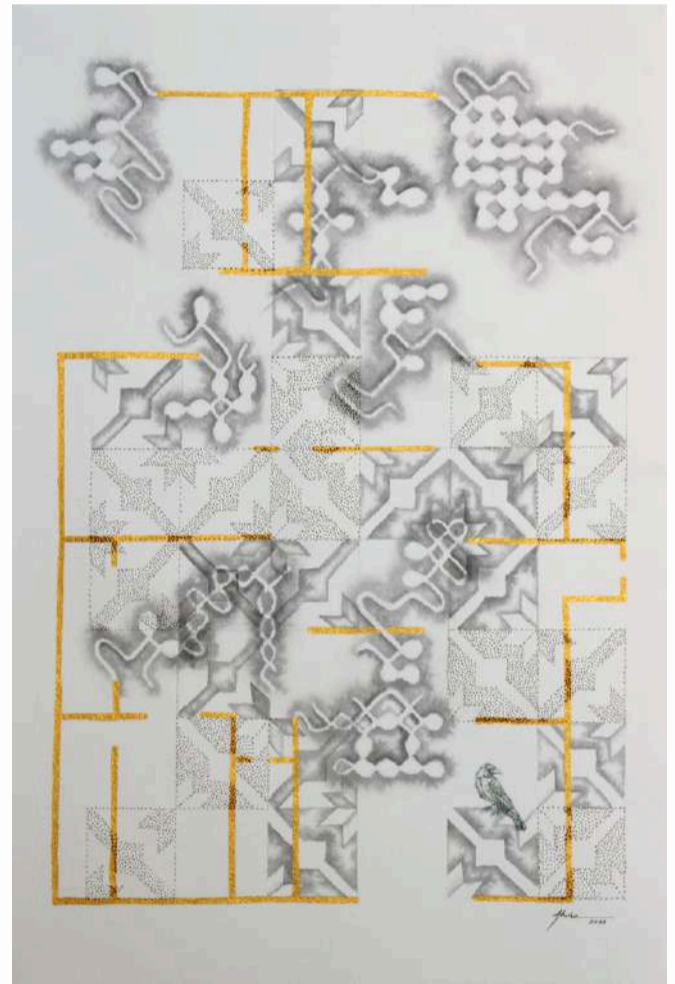
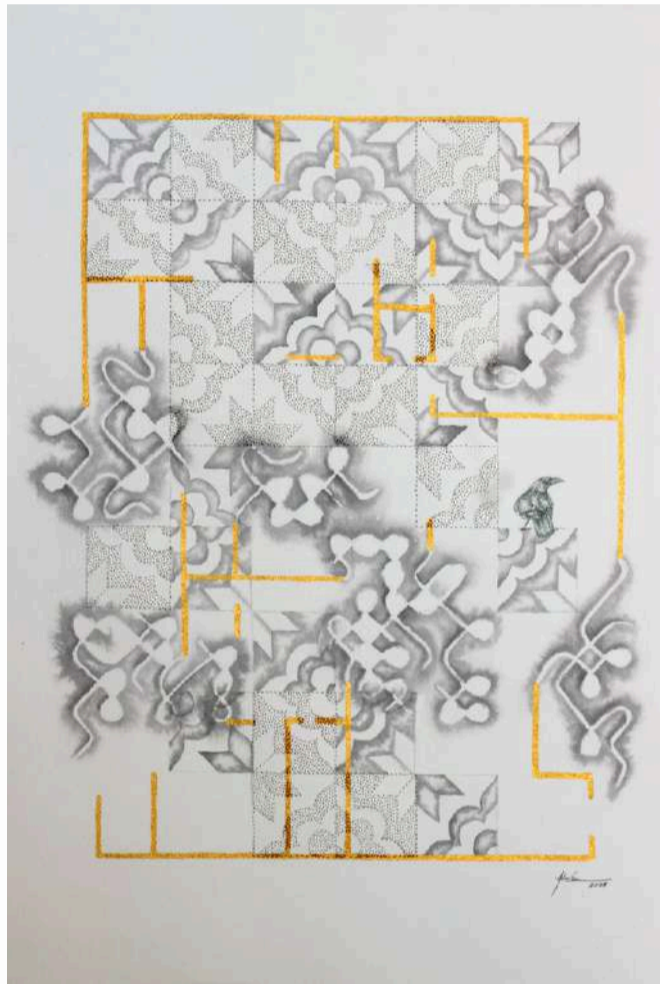
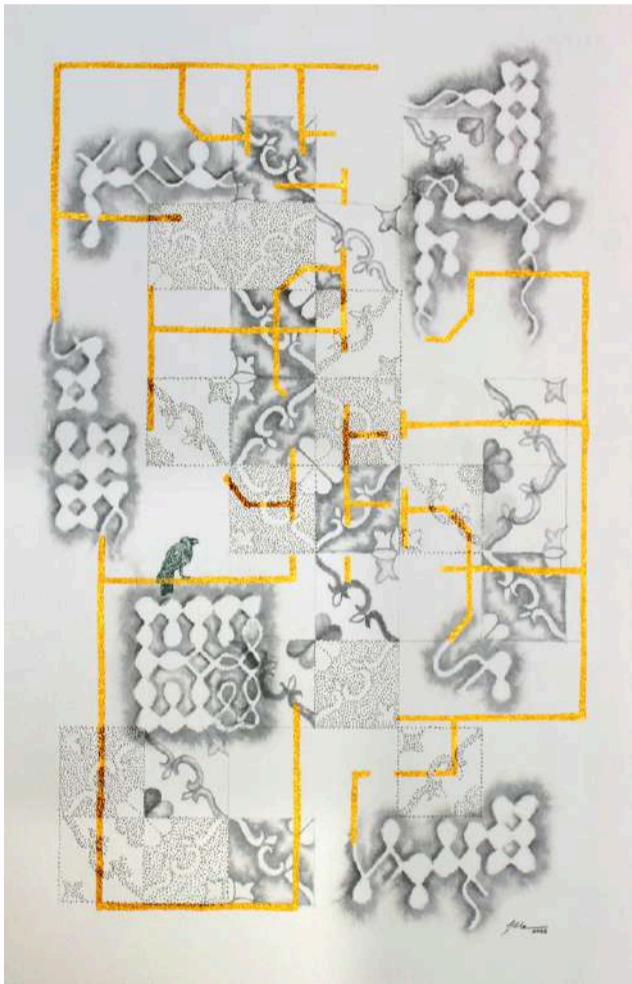
A Place That Holds
Place III
Pencil, ink and pin drawings on paper
30.5" x 22.5"
2025



A Place That Holds
Place I, II, IV
Pencil, ink and pin drawings on paper
30.5" x 22.5" Each
2025



A Place That Holds
Place VII
Pencil, ink and pin drawings on paper
22.5" x 15"
2025



A Place That Holds
Place VI, VIII, IX
Pencil, ink and pin drawings on paper
22.5" x 15" Each
2025



ALPANA VIJ



ALPANA VIJ

Born 1969, Haryana | Lives and works in Singapore

Alpana Vij's practice reflects the cycles of decay, regeneration, and transformation, often inspired wabi-sabi, the Japanese art of repairing broken objects with gold leaf, and Buddhist concepts of shunyata, or nothingness. Working across mediums including found objects, dried organic materials, and textured surfaces, she draws attention to the beauty in fragility and the traces of life within natural processes.

At the India Art Fair 2025, she is showcasing *And still they rise* (2025), an installation crafted from dried leaves, brass pins, and 24k gold thread. The work, evolving from her mended leaves series, invites contemplation on the beauty of the ordinary and the fragility inherent in life. By repurposing fallen leaves gathered during her daily walks, Alpana examines themes of adaptation, environmental change, and the need for greater care of the natural world.

Her wider body of work uses meticulous techniques to explore how nature's imperfections are signposts of resilience, with recent installations and sculptures blending organic textures and abstract forms to evoke a sense of meditative reflection and renewal.

Alpana earned her MFA from LASALLE College of the Arts, Singapore/Goldsmiths University of London (2017) and her BFA from the College of Art, New Delhi (1991).



And still they rise
Dried leaves, brass pins and 24k gold thread
Size variable
2025



And still they rise - Installation view



What the leaves whispered 1
Dried leaf and 24k gold thread on stone
11.8" x 23.6"
2025



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



What do I see when I see a fallen leaf? - Installation View



Echoes 4
Oil, wax and bitumen on wood
24.0" x 36.2" (Diptych)
2025



ARPAN SADHUKHAN



ARPAN SADHUKHAN

Born 1996, West Bengal | Lives and works in Kolkata

Arpan Sadhukhan's artistic practice critiques the complexities of consumerism and its pervasive influence on contemporary life. Growing up in a family-run grocery shop, Arpan witnessed the everyday interplay between desire, consumption, and identity—an experience that profoundly shapes his work. His art spans printmaking, woodcuts, and sculptures, combining political satire and humor to interrogate themes of surveillance, emotional detachment, and societal control.

At the India Art Fair 2025, Arpan presents a series of drypoint prints, woodcuts, and sculptures that reflect the chaotic entanglement of consumerism and individual consciousness. His drypoint series analyzes the reactions and behaviors shaped by the current political climate, illustrating how human interactions are driven toward achieving consumerist ideals. *You Have to Shop to Be There* (2025), a woodcut print, directly portrays the entrapment within an endless cycle of consumption, capturing the inner chaos and fear of fading into the neon-lit surveillance of products.

In his sculptural series, *The Art of Not Keeping Promises* (2023-ongoing), Arpan experiments with reusing his printmaking blocks to create dynamic, multidimensional works that extend the narrative of his prints. Through a blend of humor and critical reflection, these sculptures depict the tension between being a conscious self and becoming a product of the consumerist machine, offering viewers a multi-layered perspective on identity and socio-economic structures.

Arpan completed his Master's in Visual Arts from the Maharaja Sayajirao University of Baroda (2018-2020) and his Bachelor's in Fine Art from the Indian College of Arts and Draftsmanship (Rabindra Bharati University) (2014-2018).



You have to shop to be there
Woodcut print, Ed. 2/2
42" x 32"
2024



Bad new days
Drypoint prints, Ed. 2/ 10
12" x 16" Each
2024



Detail of Bad new days



Bad new days
Drypoint prints, Ed. 2/ 10
12" x 16" Each
2024



The art of not keeping the promises 15
Carved woodblock sculpture
16" x 16" x 11.5"
2025



Different angles of - The art of not keeping the promises 15



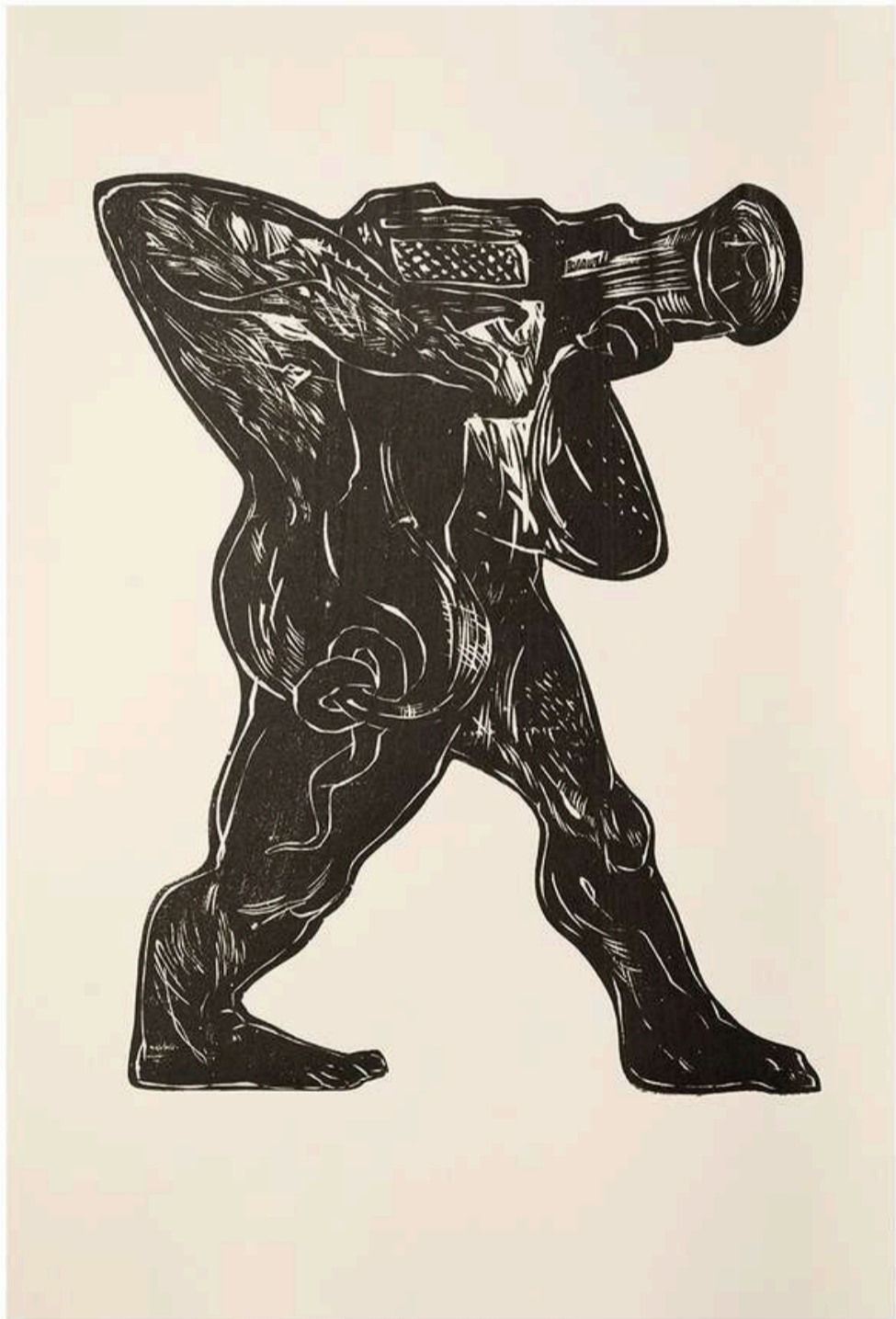
The art of not keeping the promises 15
Woodblock prints
22" x 15" / 15" x 22" Each
2025



The art of not keeping the promises 14
Carved woodblock sculpture
16" x 16" x 11.5"
2025



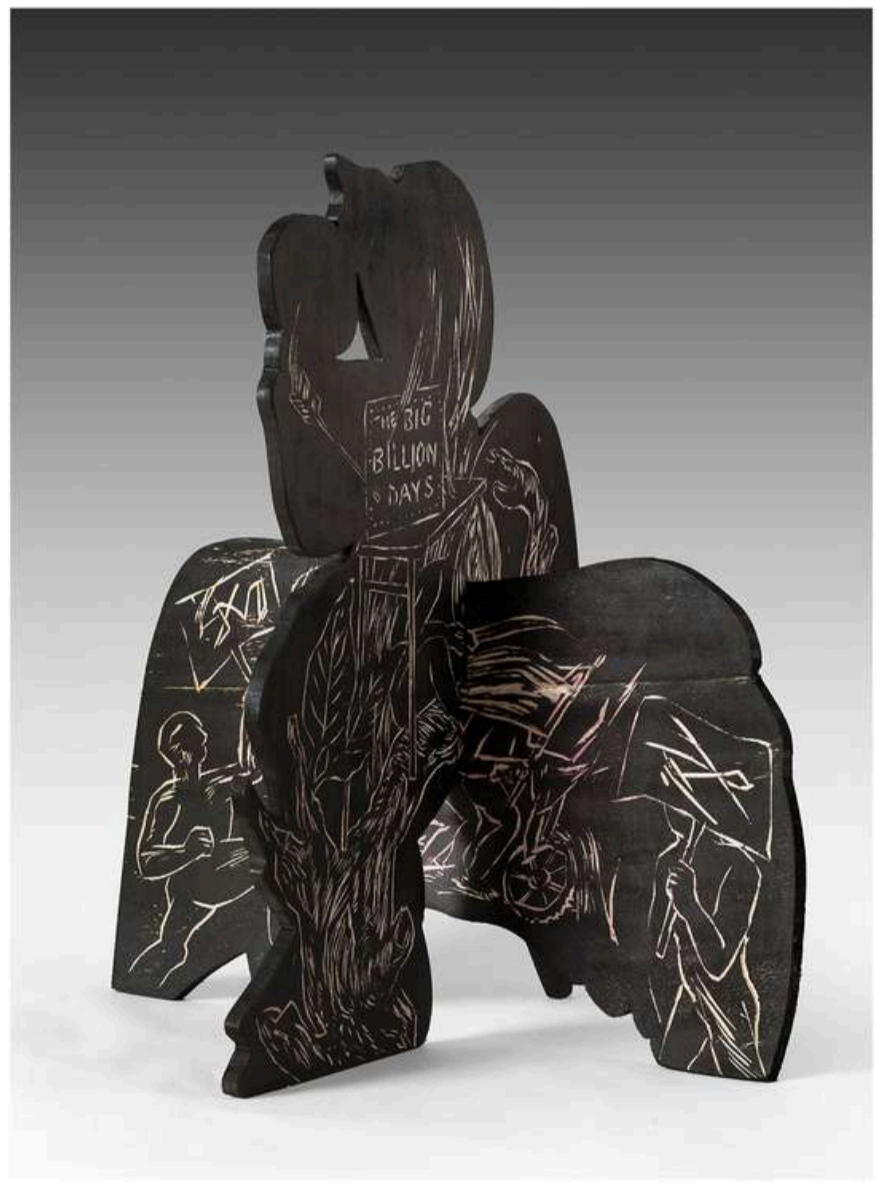
Different angles of - The art of not keeping the promises 14



The art of not keeping the promises 14
Woodblock prints
22" x 15" / 15" x 22" Each
2025



The art of not keeping the promises 13
Carved woodblock sculpture
16" x 16" x 11.5"
2025



Different angles of - The art of not keeping the promises 13



The art of not keeping the promises 13
Woodblock prints
22" x 15" / 15" x 22" Each
2025



The art of not keeping the promises 16
Carved woodblock sculpture
16" x 16" x 11.5"
2025



Different angles of - The art of not keeping the promises 16



The art of not keeping the promises 16
Woodblock prints
22" x 15" / 15" x 22" Each
2025

MAHALAKSHMI KANNAPAN



MAHALAKSHMI KANNAPPAN

Born 1981, Tamil Nadu | Lives and works in Singapore

Mahalakshmi Kannappan's practice explores the fluid nature of identity, memory, and transformation, drawing from her experiences as a diasporic artist navigating shifting cultural landscapes. Working primarily with black lime plaster, charcoal, and wood, she creates textured, tactile works that reflect the balance between stability and change, presence and absence, and the continuous process of growth and renewal.

At the India Art Fair 2025, Kannappan presents *Shifting Identities*, *Within the Framework I & II*, and *Interrupted Rhythm*. *Shifting Identities* examines the tension between fragmentation and cohesion, suggesting that even when forms appear broken, they retain resilience and wholeness. *Within the Framework* explores the boundaries of identity and their redefinition through structured and unstructured forms, while *Interrupted Rhythm* mirrors the unpredictable nature of life through irregular, layered textures.

Her use of black lime plaster gives her works depth and complexity, with smooth planes juxtaposed against cracks and rough surfaces, embodying transformation and impermanence. By integrating light and shadow into her visual language, Kannappan elevates overlooked elements into poignant reflections on change and continuity.

Mahalakshmi earned her Diploma in Fine Arts, Specialisation in Painting from Nanyang Academy of Fine Arts (2018) Singapore, and her Bachelors in Visual Communication from Bharathiyar University, India (2002).



Shifting Identities I
Charcoal on wood
53.9" x 44.4" x 5.9"
2025



Shifting Identities II
Charcoal on wood
53.9" x 44.4" x 4.7"
2025



Interrupted Rhythm I
Black lime plaster on wood
18.1" X 18.1" X 1.9"
2024



Interrupted Rhythm II & III
Black lime plaster on wood
19.2" X 18.1" X 1.9" Each
2024



Within the Framework I & II
Black lime plaster on canvas and wood
47.6" x 9.0" x 1.9" Each
2024



Interwoven realities, No.01
Charcoal on wood
20.2" x 12.2"
2024



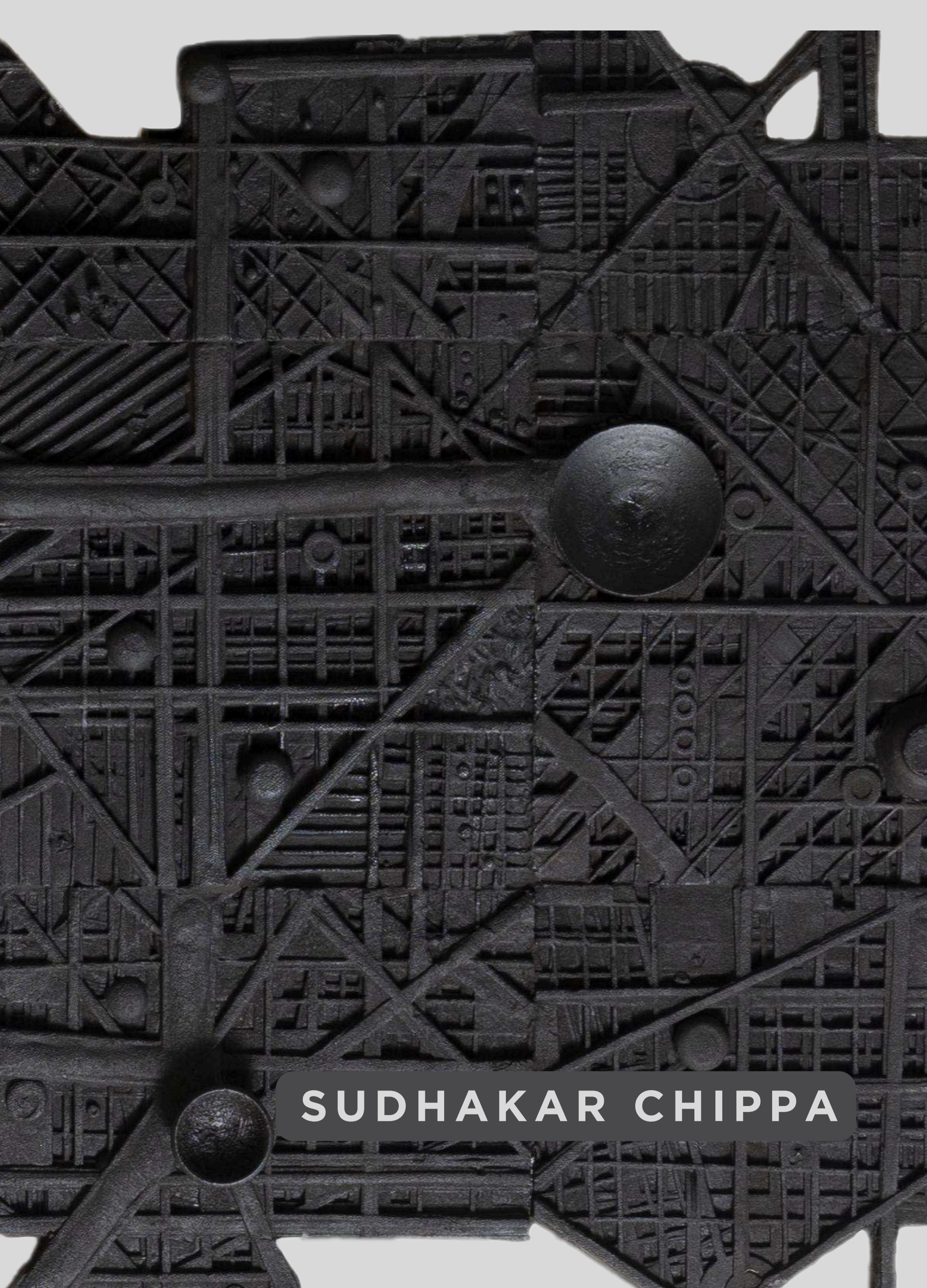
Shadows, No.03 & 04
Charcoal on wood
20.5" x 8.5" / 20" x 9"
2024



Shapes No. 02
Charcoal on wood
29.5" x 20.0"
2024



Installation View



SUDHAKAR CHIPPA



SUDHAKAR CHIPPA

Born 1967, Telangana | Lives and works in Hyderabad

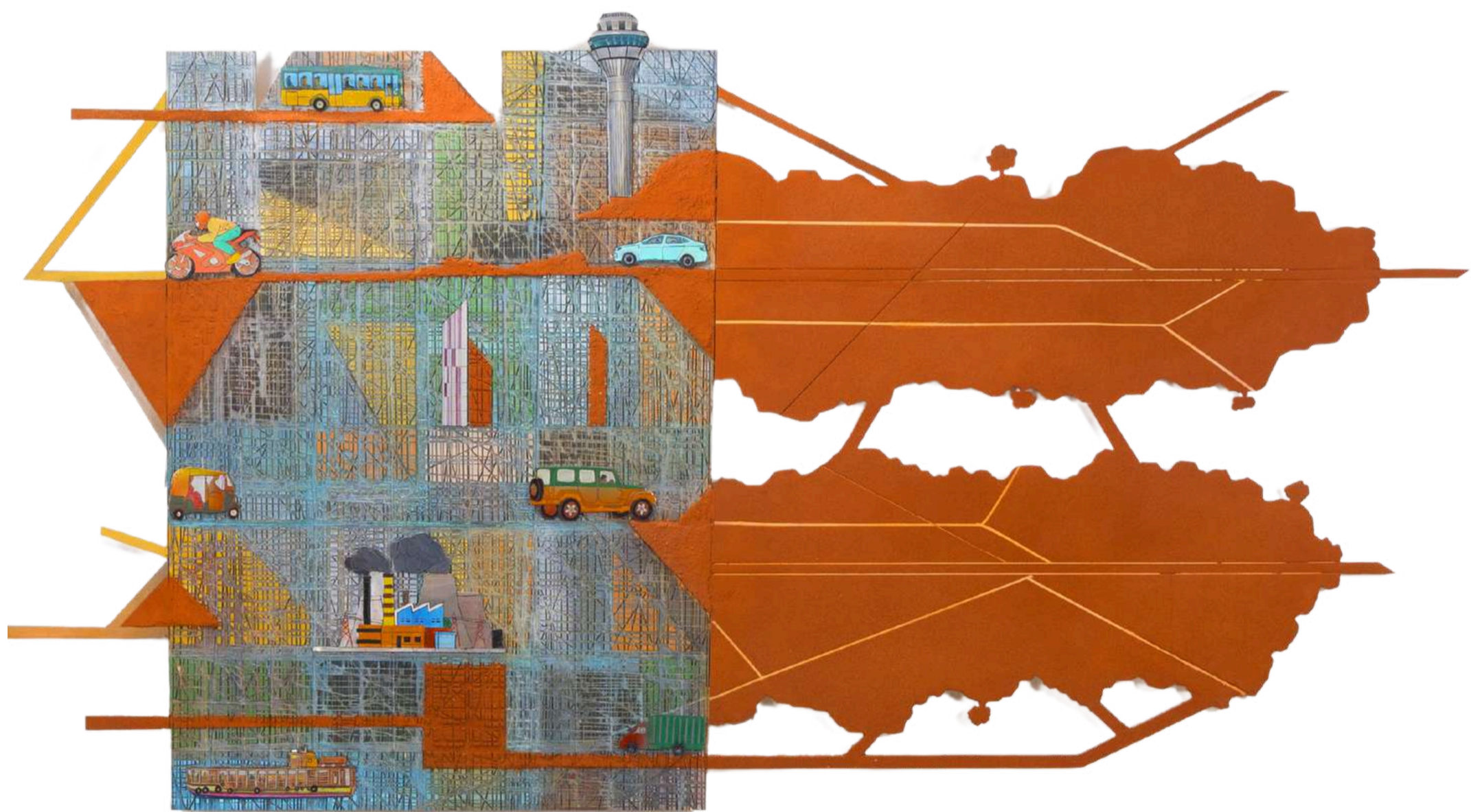
Sudhakar Chippa's artistic practice engages with themes of urbanization, migration, and environmental transformation, reflecting his personal experiences of witnessing the shift from rural landscapes to urbanized environments. His works highlight the tension between human progress and the natural world, encouraging viewers to contemplate the impact of unchecked development and the resulting shifts in collective memory and identity. By using materials like terracotta, wood, soil, and metal, Sudhakar creates layered narratives that navigate the intersection of history, displacement, and cultural evolution.

At the India Art Fair 2025, Sudhakar presents Moments of Departure, a large mixed-media work on wood. The work captures the chaotic and layered reality of modern migration and movement, using abstract architectural forms to symbolize transitions between rural and urban life. Surrounding the central work are small, meticulously cut-out wooden figures depicting everyday scenes—overcrowded buses, people on bicycles, and travelers carrying goods—representing the lived experiences of individuals navigating these transformations. These vignettes act as micro-narratives, emphasizing the human stories embedded within larger structural changes.

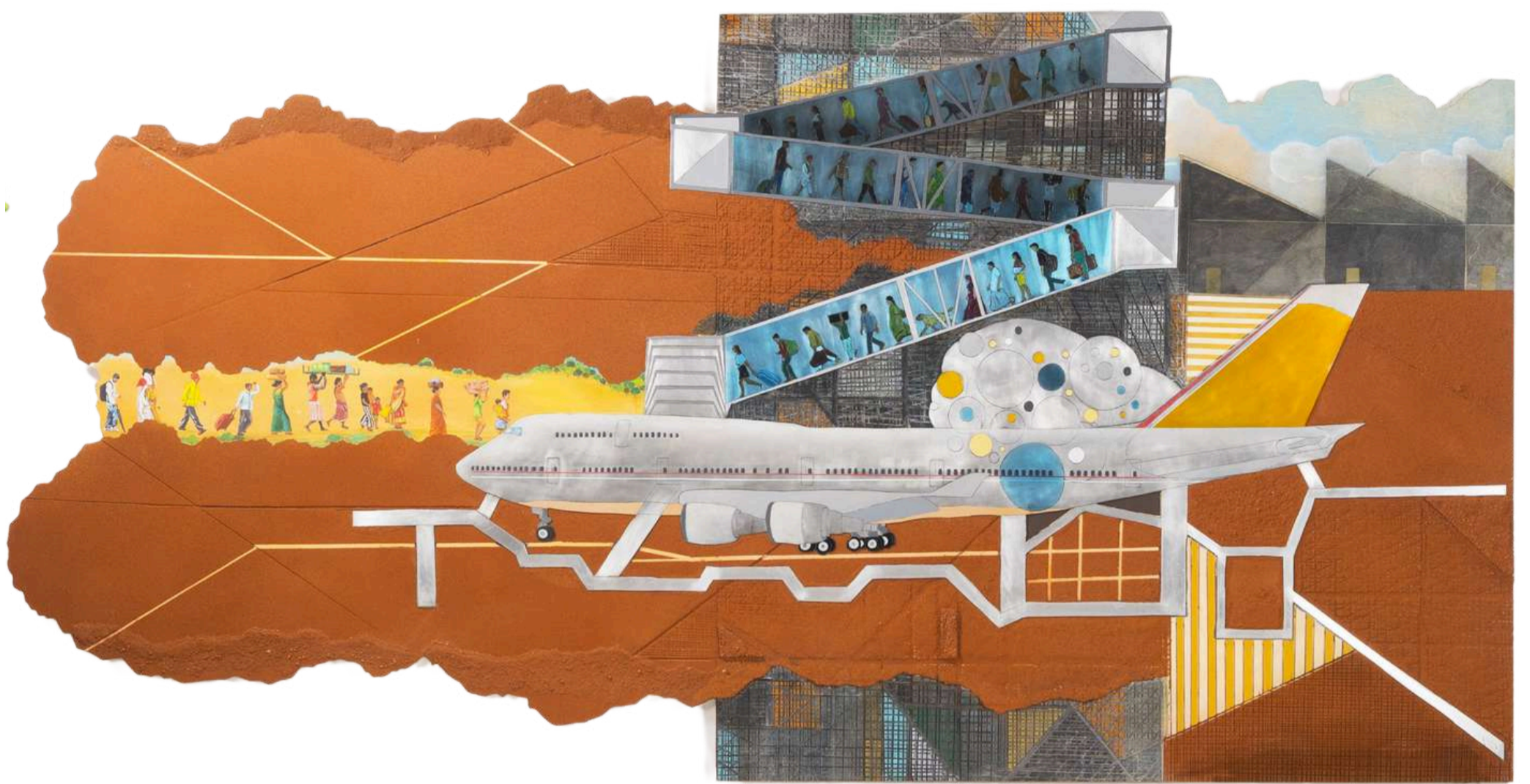
Sudhakar's artistic journey is marked by significant international recognition, having participated in residencies with the Royal Society of Painter-Printmakers in London, the Zea Mays Printmaking Studio in Florence, and the Sanbao International Printmaking Symposium in China, among others. His works have been showcased in major exhibitions worldwide, reflecting his unique ability to translate deeply personal and local experiences into globally resonant narratives.

He is also the founder of Banyan Hearts, an artist studio and residency in Hyderabad, which fosters artistic collaboration and community engagement.

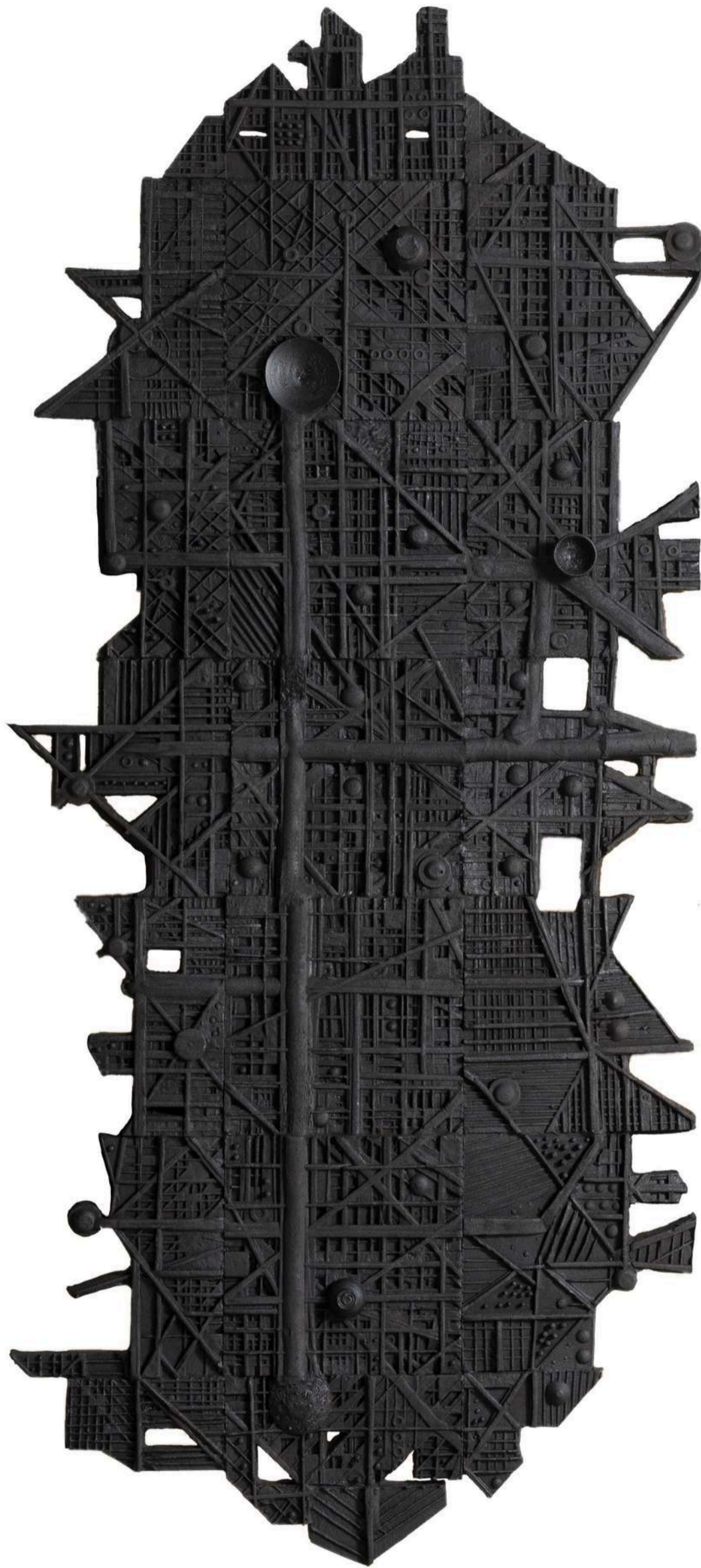
Sudhakar completed his Post Diploma in Printmaking from M S University, Baroda (1990) and his Diploma in Fine Arts from Jawaharlal Nehru Architecture and Fine Arts University, Hyderabad (1987).



Moments of Departure I
Mixed media on wood
50" x 90"
2025



Moments of Departure II
Mixed media on wood
48" x 94"
2025



Transit Moments
Terracotta and acrylic color
60" x 27"
2025

ABOUT

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Located in the heart of Hyderabad, Srishti Art Gallery has been a vibrant force in shaping India's contemporary and modern art landscape. Known for showcasing both emerging voices and established masters, we present diverse artistic expressions that range from evocative paintings and sculptures to experimental digital works. Each exhibition offers a curated experience, sparking meaningful dialogue and connection between art and its viewers.

As we celebrate our 25th anniversary in 2025, we remain rooted in our Sanskrit namesake—Srishti, meaning 'creation'—with a mission to create spaces where art is not just admired but integrated into life. Our tailored services include bespoke art advisory and consultations for private collectors, architects, interior designers, and corporations, helping them curate collections that transform living and working spaces. Through artist talks, workshops, and collaborative events, we foster creative engagement, making art an immersive part of everyday experience.

SRISHTI

SELAVU KANDUKURI

gallery@srishti.art

+91 81793 10208

WWW.SRISHTI.ART

267 Road no 15, Jubilee Hills
Hyderabad 500033, India

