



# SRISHTI ART

## WORKS BY

Dashrath Patel  
Alamelu Annamalai  
Alpana Vij  
Arpan Sadhukhan  
Mahalakshmi Kannappan  
Poojan Gupta  
Unnikrishnan C

**INDIA ART FAIR**  
**5—8 FEB 2026**

**Booth E13**

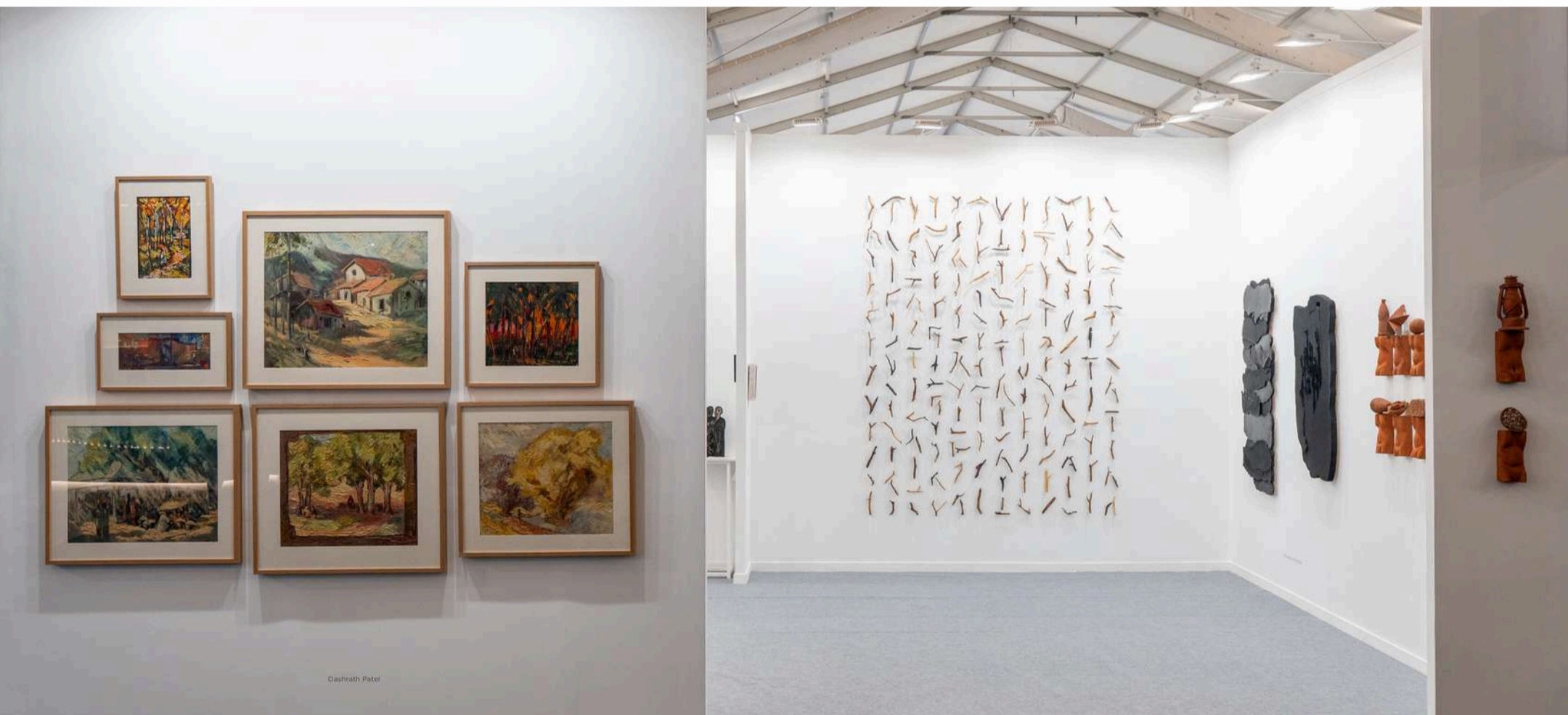


**SRISHTI ART** returns to **India Art Fair 2026** with a presentation that brings together early works by modern master Dashrath Patel, complemented by contemporary artists whose practices engage with material inquiry, memory, and lived experience across generations.

Anchoring the booth is a focused showcase of **Dashrath Patel** (1927–2010), a pivotal figure in post-Independence Indian art and design. Created during the 1950s, these paintings reveal a lyrical modernist sensibility, where landscape, movement, and atmosphere dissolve into painterly abstraction. Patel’s contribution as a founding member of the National Institute of Design and his multidisciplinary legacy place these works within an important moment in India’s cultural history.

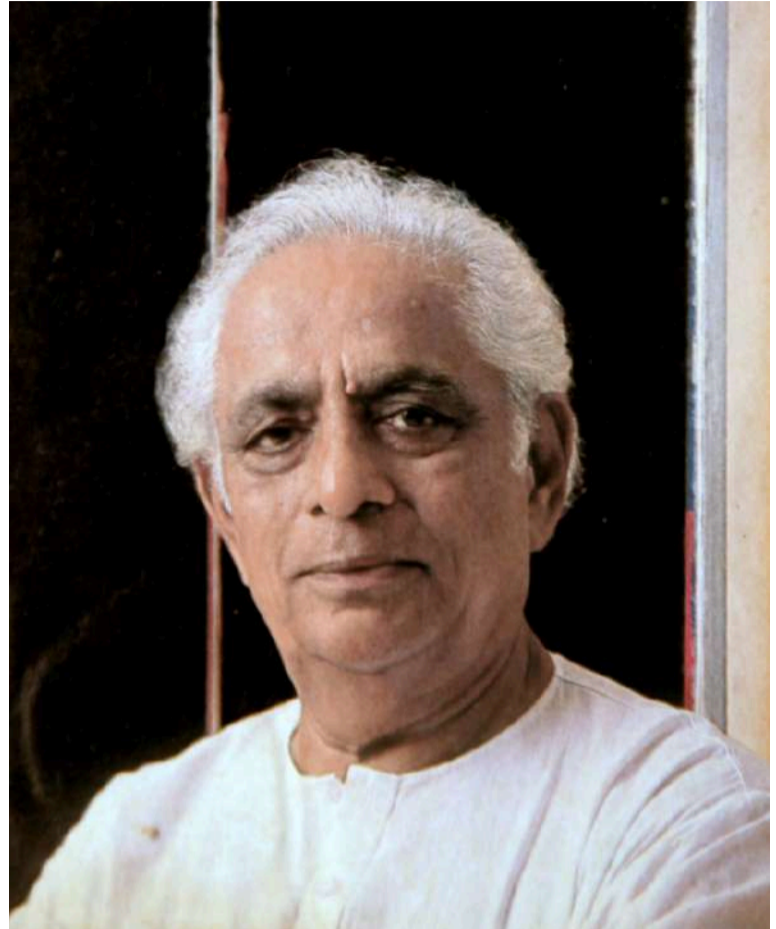
Alongside these works, SRISHTI ART presents contemporary practices by **Alamelu Annamalai, Alpana Vij, Arpan Sadhukhan, Mahalakshmi Kannappan, Poojan Gupta, and Unnikrishnan C.** Each artist engages with distinct concerns, ranging from inherited memory and language, material fragility, and consumer culture to labour, identity, and the politics of the everyday—through diverse media including printmaking, sculpture, installation, found materials, and mixed media.

Together, the presentation brings a modern master and contemporary practices into a single, compelling dialogue.



Dashrath Patel

*Installation view*



## **DASHRATH PATEL**

1927 - 2010, Gujarat

Dashrath Patel was a visionary of modern India - a painter, photographer, designer, and ceramicist whose work reshaped the country's visual culture. In 1961, he became a founding member of the National Institute of Design (NID), Ahmedabad, and helped establish modern design education in India.

Patel trained at the Government College of Art, Chennai (1949-53), and later studied at the École Nationale Supérieure des Beaux-Arts in Paris, graduating in 1955. There, Henri Cartier-Bresson introduced him to photography in 1954, a turning point that expanded his thinking into material, form, movement, and the everyday theatre of life. He went on to create an extraordinary visual documentation of India's communities, customs, and habitats, traveling widely across the country.

Modernist in language yet rooted in Indian sensibility, Patel's practice moved fluidly across disciplines, leaving an indelible stamp on post-Independence creativity. His early paintings from the 1950s are gentle, lyrical abstractions - colour, light, and movement dissolving into floating spaces that evoke wind, water, and the pulse of nature, like an atmosphere caught on canvas.

From 1964 to 1986, Patel served as director and project head for major exhibitions, trade fairs, and Festivals of India- representing India internationally in cities including New York, Tokyo, Montreal, and Osaka, alongside landmark national exhibitions such as the Gandhi Centenary and Nehru exhibitions.

A pioneer of studio pottery and industrial ceramics in India, he trained in Prague under Prof. Eckert and developed ceramic products for NID studios and rural initiatives. Honoured with the Padma Shri (1981) and the Padma Bhushan (posthumously, 2011), Dashrath Patel remained a lifelong experimenter, driven by an unceasing search for form, material, and a visual language for modern India.



*Untitled*  
Oil on board  
19.8" × 25.5"  
Circa 1950s



*Untitled*  
Oil on board  
23.2" x 28.0"  
Circa 1950s



*Untitled*  
Oil on board  
19.2" × 22.7"  
Circa 1950s



*Untitled*  
Oil on board  
20.5" x 26.5"  
Circa 1950s



*Untitled*  
Oil on board  
20.0" x 23.5"  
Circa 1950s, Signed (Lower right)



Detail



*Untitled*  
Oil on board  
16.5" X 26.4"  
Circa 1950s



*Untitled*  
Oil on board  
14.6" x 16.0"  
Circa 1950s



*Untitled*  
Oil on board  
21.5" x 15.5"  
Circa 1950s, Signed (Lower left)



*Untitled*  
Oil on paper  
14.1" x 9.1"

1956, Signed and dated (Lower left) 'DP/56'



*Untitled*  
Oil on board  
6.4" x 15.6"  
Circa 1950s, Signed (Lower right)



Dashrath Patel

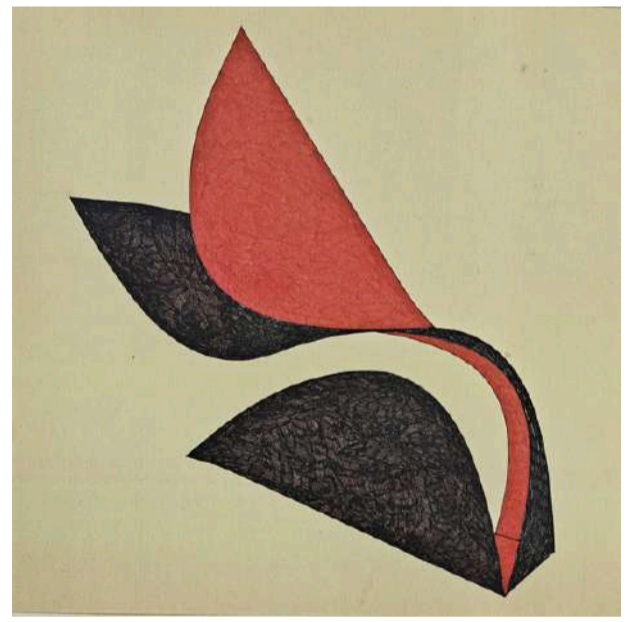
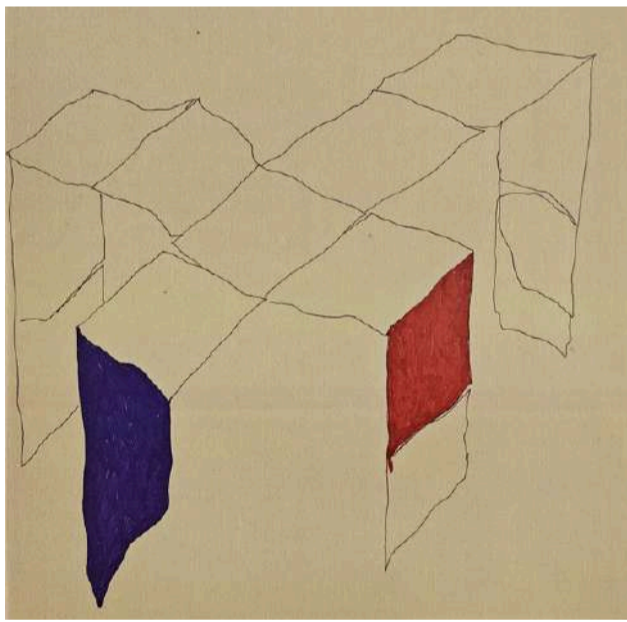
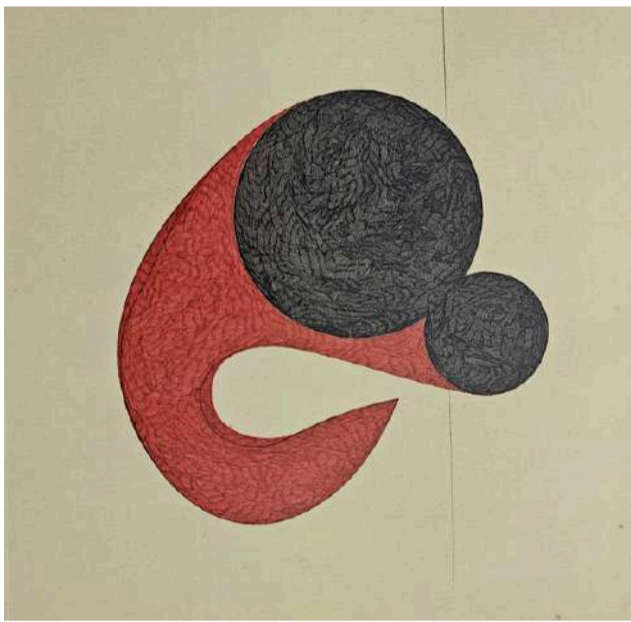
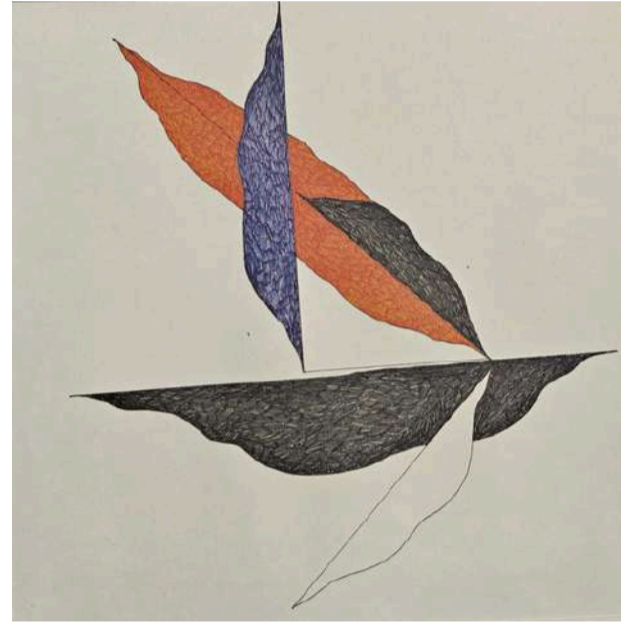
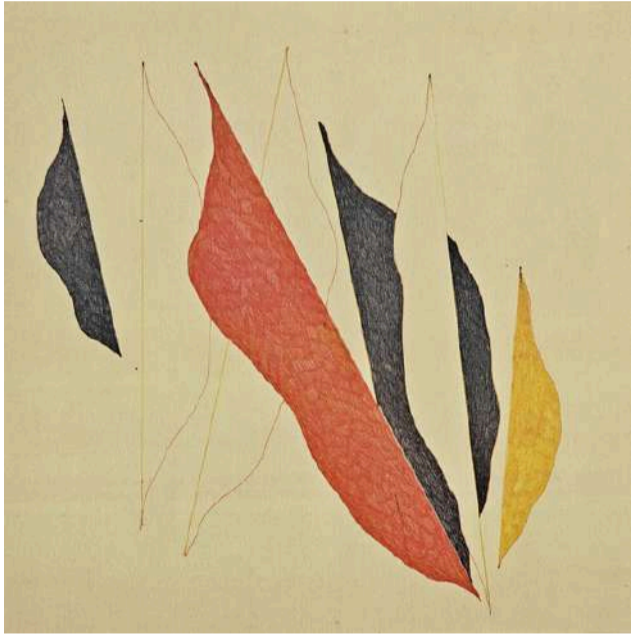
*Installation view*



*Untitled*

Collage- Self-portrait with photograph and paper on wood  
12.4" x 15.0"

1982, Signed and dated (At the back) 'Dashrath Patel/82'



*Untitled*  
Pen on paper  
9.8" x 9.8" each  
Circa 1990s



*Installation view*



## **ALAMELU ANNAMALAI**

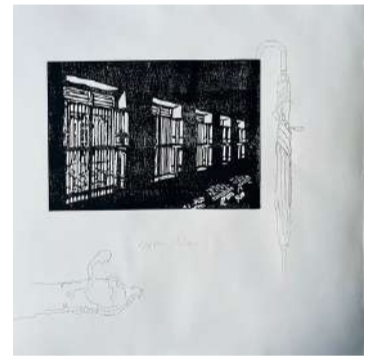
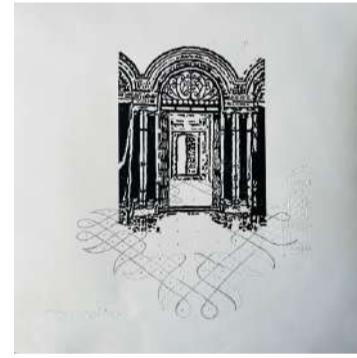
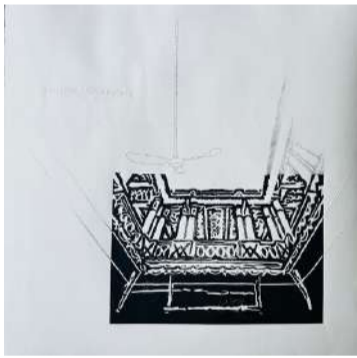
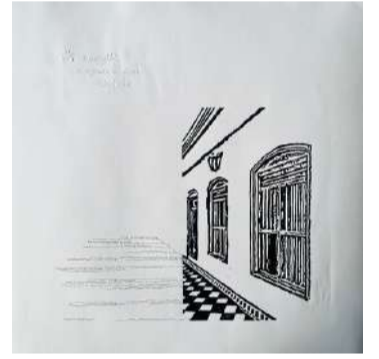
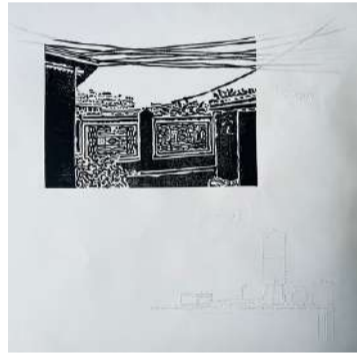
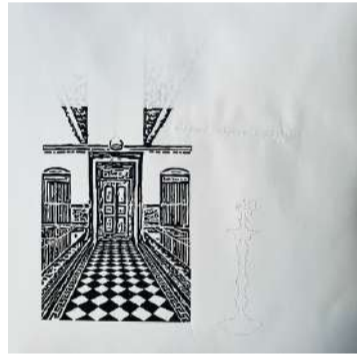
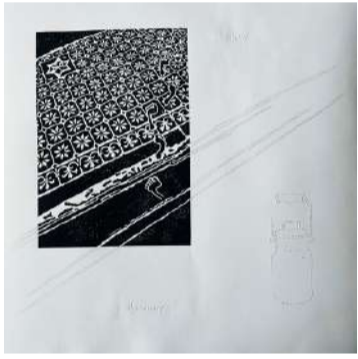
Born 1993, Chennai | Lives and works in France

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.

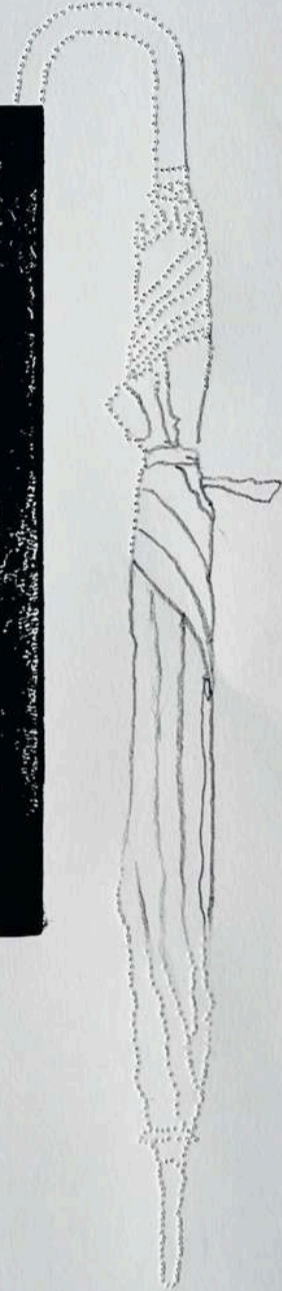
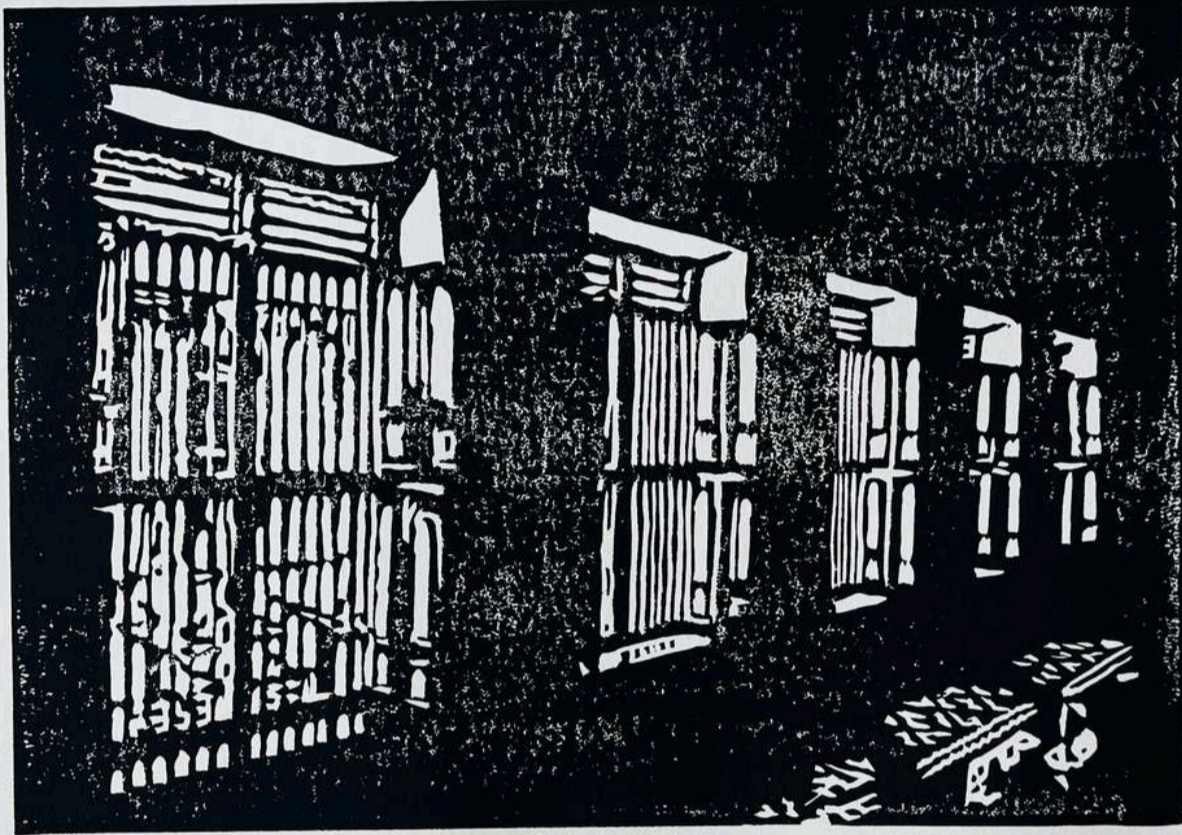
At the India Art Fair 2026, she is showcasing her recent works that delve into societal constructs, stigma, and the emotional weight of inherited stories. In 'Inherited Endurance' (2025), the artist draws from fragments of ancestral homes in Chettinad - corridors, thresholds, columns, and rooms that continue to stand. These architectural elements are presented as partial images within quiet expanses, where memory is held spatially rather than narratively. Absence is treated not as emptiness but as a form of endurance, with silence and stillness carrying traces of inheritance and continuity.

In her ongoing series 'Inherited Instructions' (2025-26), the artist examines how everyday language becomes internalised over time. Common Tamil phrases used to control or silence are translated into coded Bharati Braille and expanded into kolam-like patterns. Engraved on brass, the works transform speech into tactile, enduring forms, tracing how repeated words settle into habit, ritual, and the body.

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



*Inherited Endurance*  
*Absence as inheritance*  
Linocut, pin-pricking and embossing on paper  
14.2" x 14.2" each  
2025



*முடிவா இல்லை*



*Mudivae Illai*  
*There is no end*  
Linocut, pin-pricking and embossing on paper  
14.2" x 14.2"  
2025



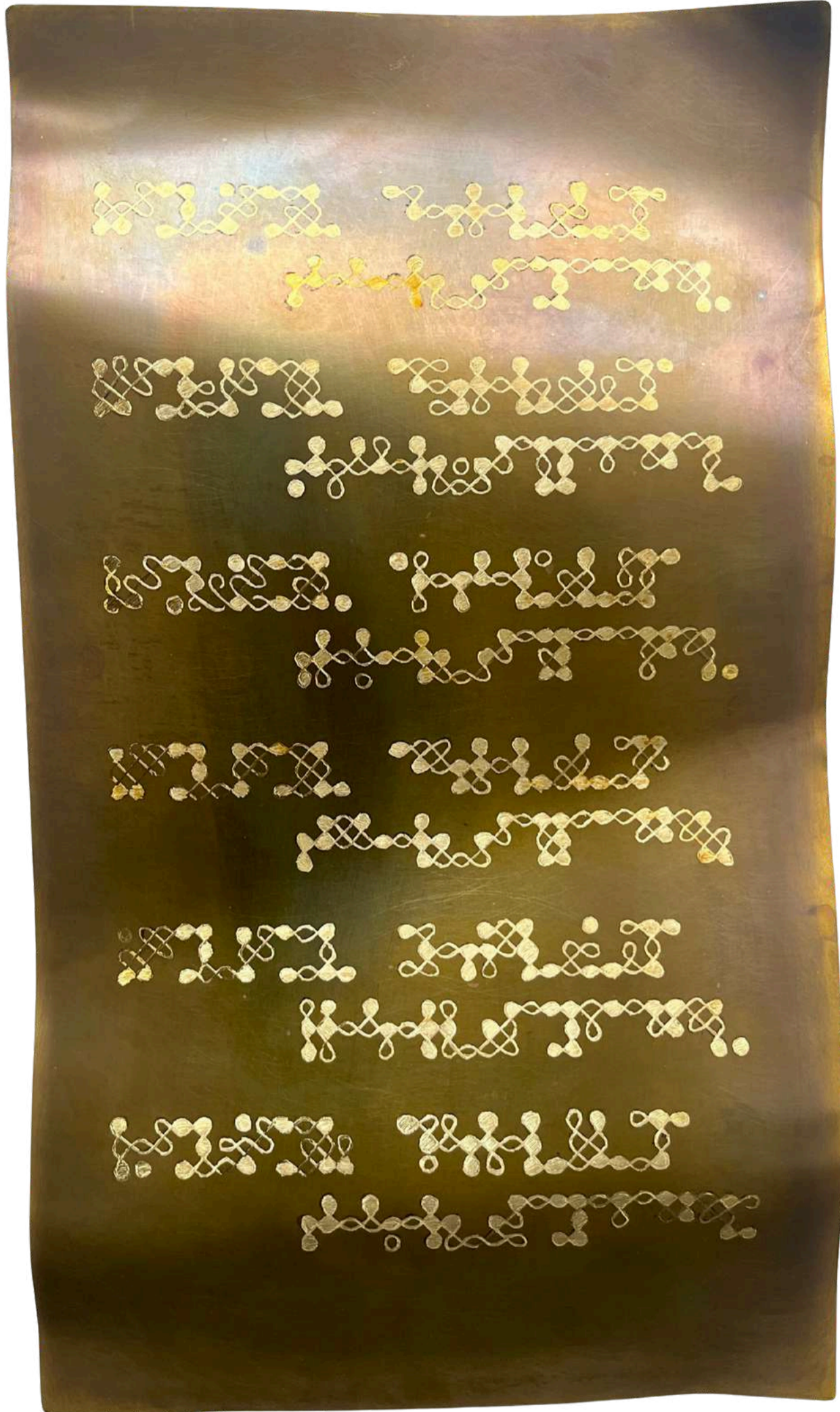
*Pesum thoongal*  
*Pillars that speak*

Linocut, pin-pricking and embossing on paper  
14.2" x 14.2"

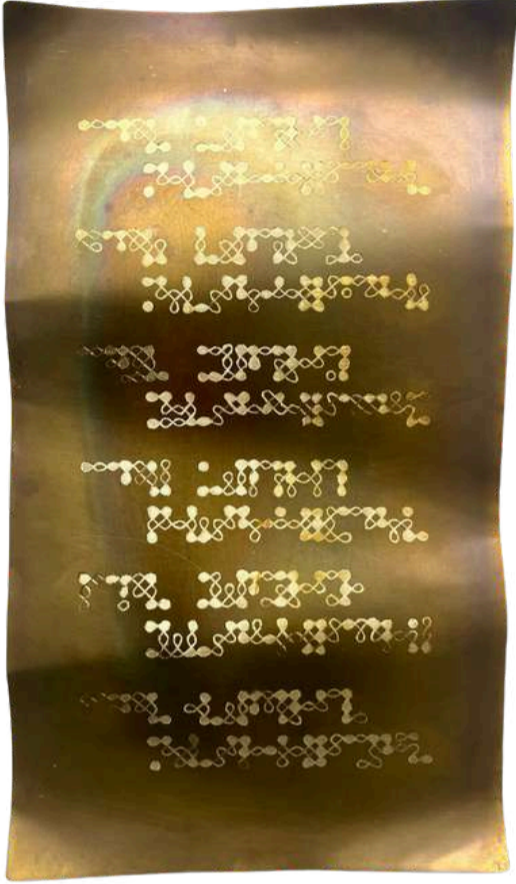
2025



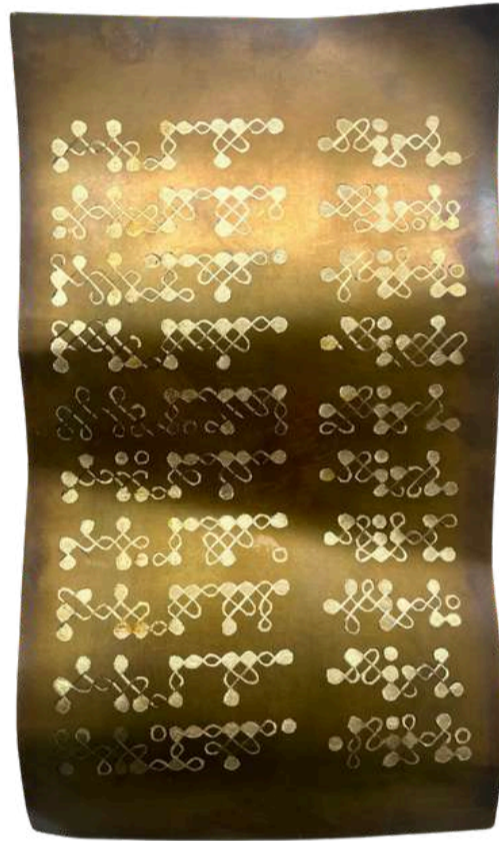
*Installation view of - Inherited Endurance*



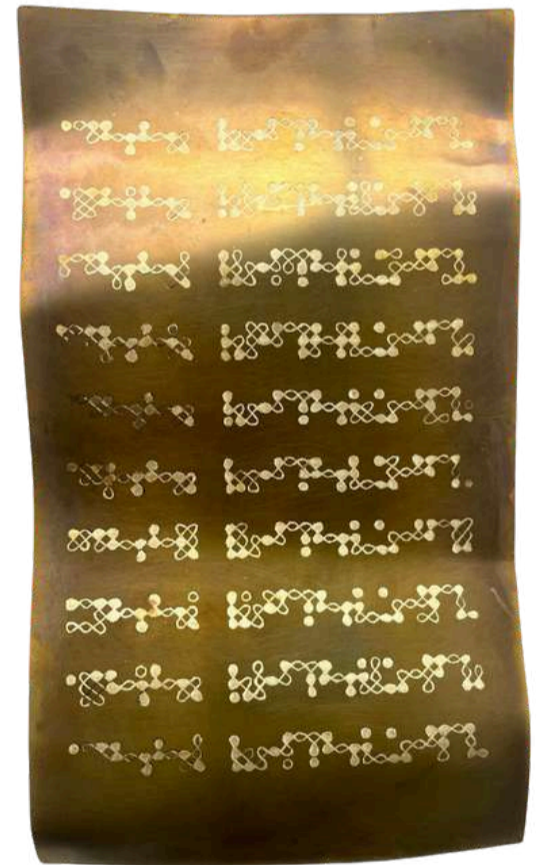
உனக்கு எதுவும் தெரியாது  
*Unnakku edhuvum theriyaadhu*  
*You don't know anything (dismissive, belittling)*  
Hand engraving on brass  
14.0" x 7.9"  
2025 - 2026



இது உன்னால முடியாது  
*Idhu unnaala mudiyadhu*  
*You can't do this*  
*(doubt / underestimating tone)*



சும்மா இரு  
*Summa iru*  
*Be quiet*  
*(controlling tone)*



அதை விட்டுடு  
*Adhai vittudu*  
*Forget it/ Let it go*  
*(emotional invalidation)*

*Inherited Instructions*  
Hand engraving on brass  
14.0" x 7.9" each  
2025 - 2026



## ALPANA VIJ

Born 1969, Haryana | Lives and works in Singapore

Alpana Vij's practice reflects the cycles of decay, regeneration, and transformation, often inspired by Kintsugi, 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.

In 'Whispered Notations' (2026), found twigs are arranged across the wall as a quiet field of marks. Removed from their original environments and placed with care, they are encountered less as objects than as gestures that hover between drawing, writing, and movement. The wall becomes a page, where each small form contributes to a slow, unfolding rhythm.

The twigs suggest a form of writing that comes before language, registering trace, weathering, and time without words. Rather than being read, it is experienced through shape, spacing, and stillness.

At its core, this work is an act of listening to the subtle voice of the natural world. It gives space to what is often overlooked or unheard, allowing small gestures and quiet forms to carry meaning, and inviting a quieter, more intuitive way of seeing.

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).



*Whispered notations*  
Found twigs and metal pins  
~101.6" X 71.7"  
2026



*Detail of - Whispered notations*



*Installation view of - Whispered notations*



*Fragment notations - 2*  
Found twigs and concrete  
44.0" X 32.0"  
2025



*Fragments - 1*  
Found wood and concrete  
22.4" x 19.6" each  
2025



## **ARPAN SADHUKHAN**

Born 1996, West Bengal | Lives and works in Kolkata

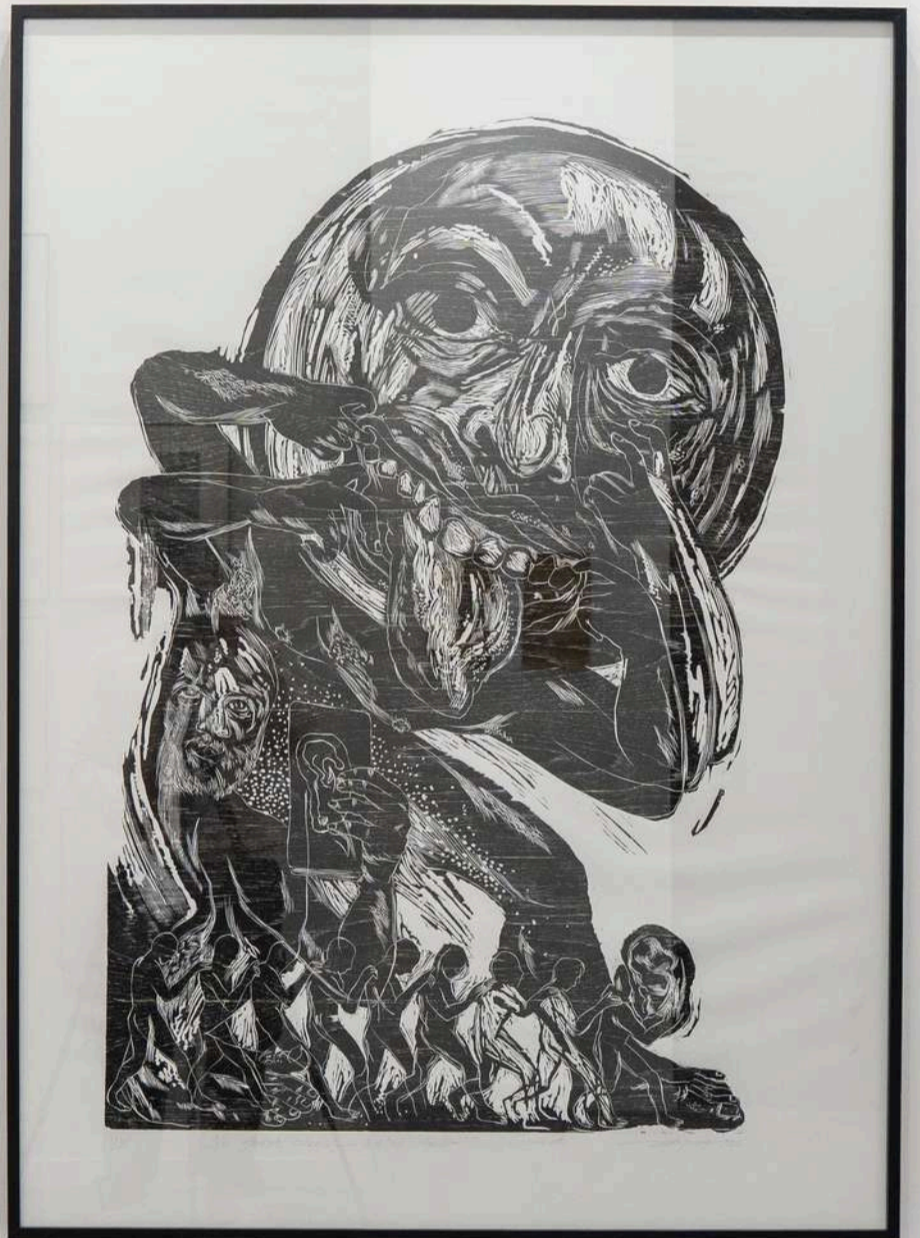
Arpan Sadhukhan's artistic practice critiques the complexities of consumerism and its pervasive influence on contemporary life. Growing up in a family-run grocery shop, Arpan witnessed the everyday interplay between desire, consumption, and identity, an experience that profoundly shapes his work. His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

His recent work includes a series of woodcut prints, collages and sculptures that reflect the chaotic entanglement of consumerism and individual consciousness. 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).



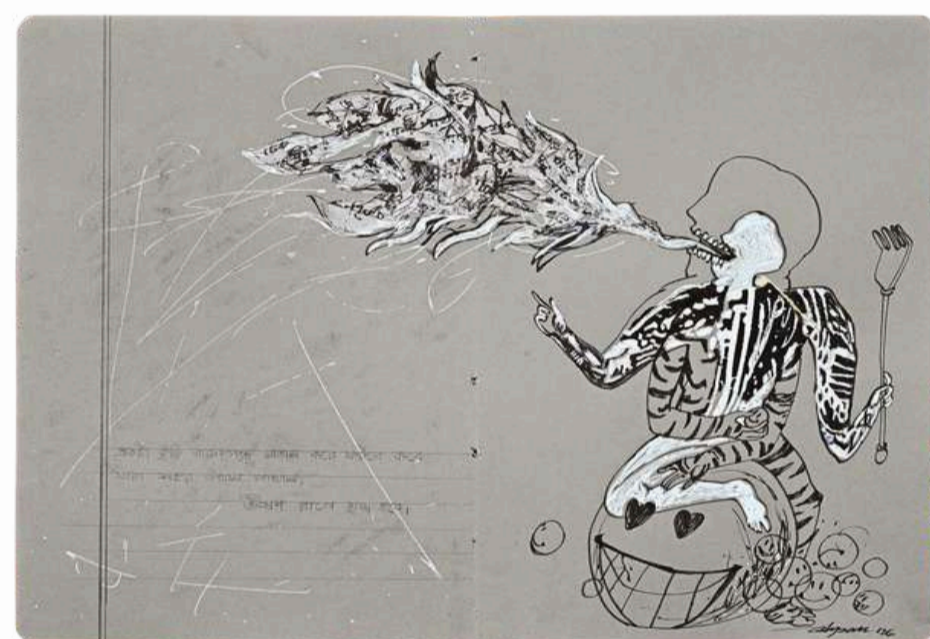
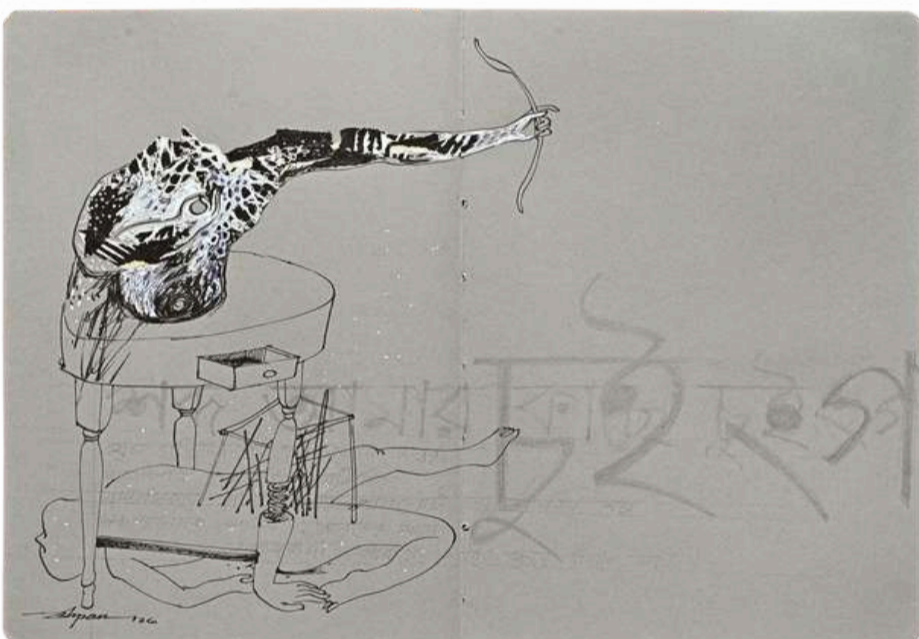
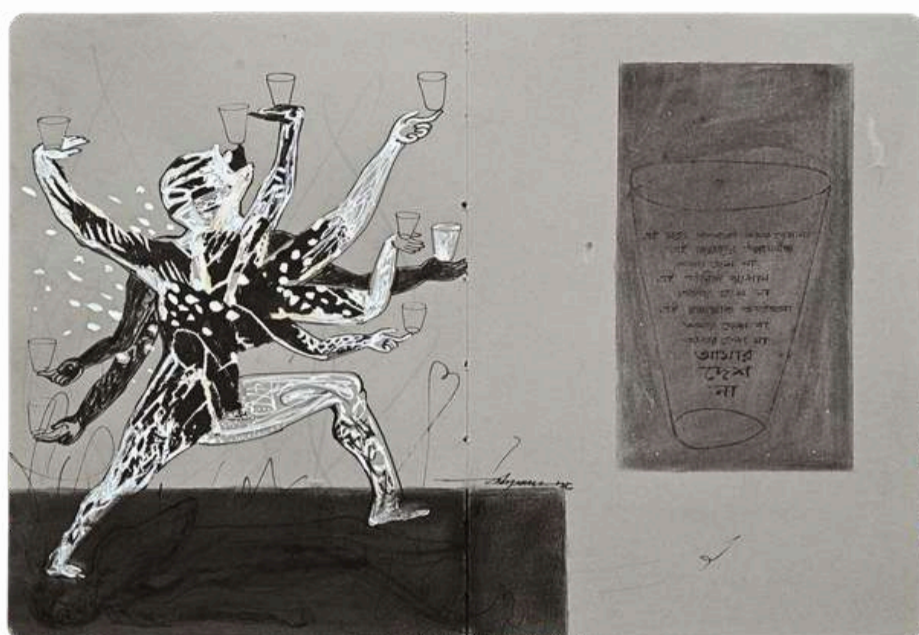
*If you care this way / No jokes please, we're Indian*  
Woodcut print, Ed. 2/2 / Woodcut print, Ed. 1/2  
~51.0" x 37.0" each  
2025 / 2026



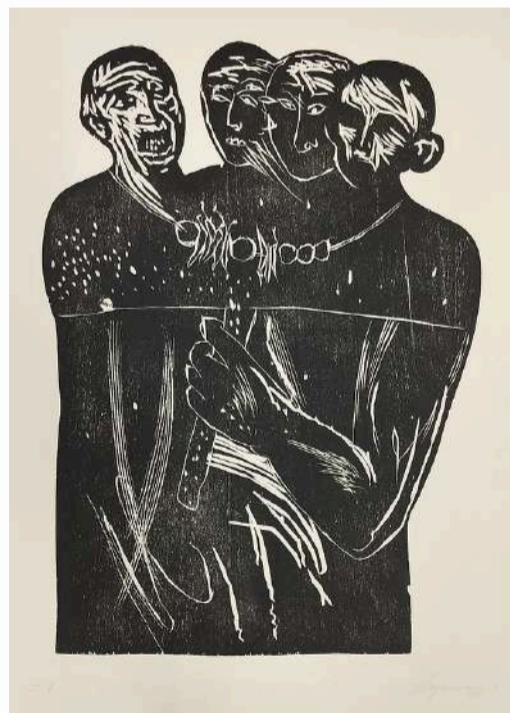
*Installation view*



*Mind under siege*  
Woodcut print, Ed. 1/2  
~51.0" x 38.0"  
2026



*Heterology of the ordinary*  
Collage and drawing on acid free paper  
8.0" x 12.0" each  
2026



*The art of not keeping the promises*  
Carved plywood / Woodblock prints  
16.0" x 16.0" x 12.0" / 22.0" x 15.0" each  
2025



*Installation view*



*The art of not keeping the promises*  
Carved plywood  
16.0" x 12.0" x 12.0" / 16.0" x 16.0" x 12.0" each  
2025



## MAHALAKSHMI KANNAPPAN

Born 1981, Tamil Nadu | Lives and works in Singapore

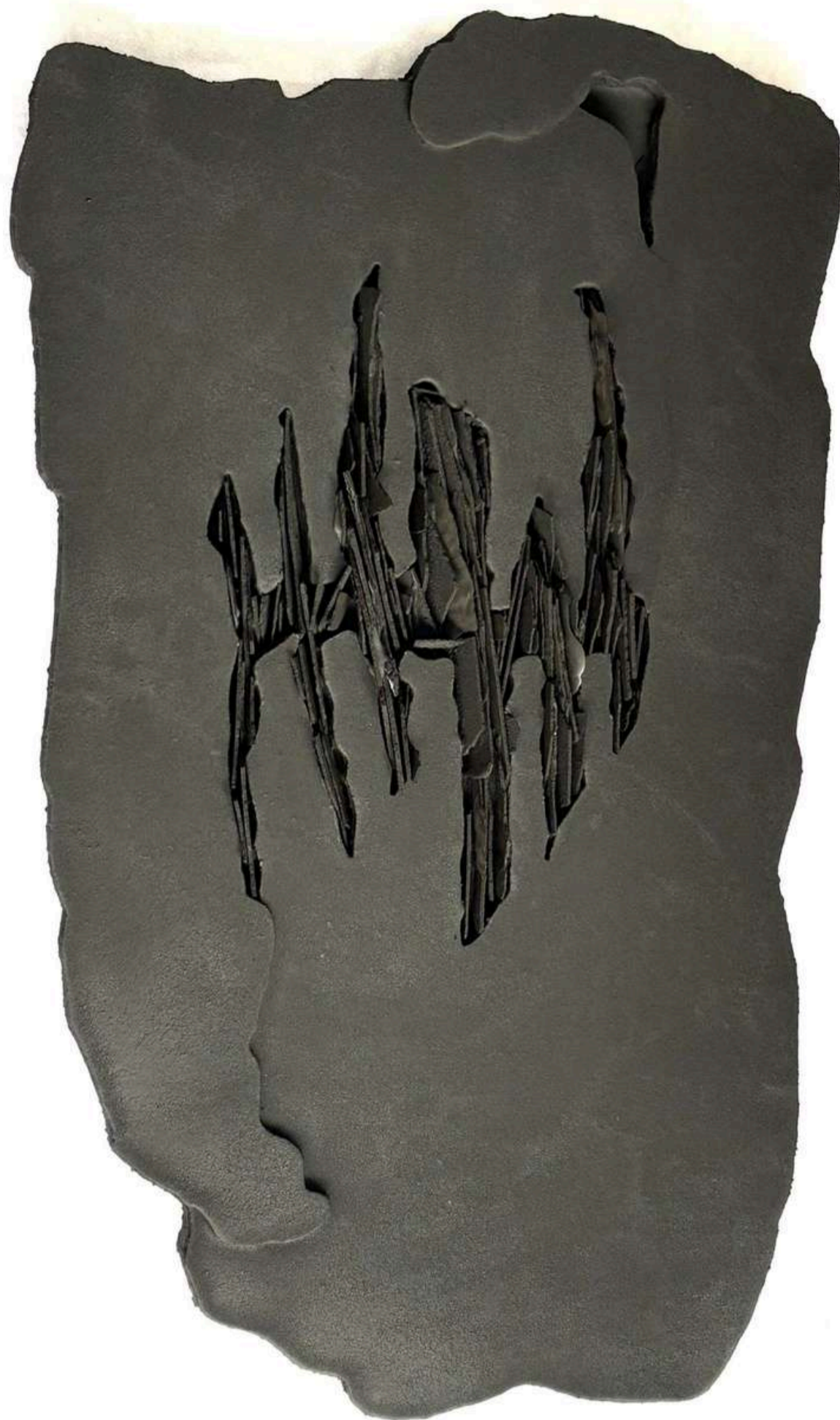
Mahalakshmi Kannappan's practice explores the fluid nature of identity, memory, and transformation, drawing from her experiences as a diasporic artist navigating shifting cultural landscapes. Originally from Tamil Nadu and now based in Singapore, she works primarily with black lime plaster, charcoal,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

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. Mahalakshmi's inspiration flows from nature, from everyday forms, and from the textures of life itself. Yet in her work, these forms are not imitated but transformed, transcending their ordinariness into new vocabularies of abstraction. Her works are tactile poems, where charcoal and wood cease to be mere media and instead become carriers of memory, pulps, and time

She has earned her Diploma in Fine Arts, Specialisation in Painting from Nanyang Academy of Fine Arts (2018), Singapore, and her Bachelor's in Visual Communication from Bharathiyar University, India (2002).



*Accumulated until still*  
Charcoal and plaster on wood  
63.0" x 27.6" x 3.9"  
2026



*Held in Place*  
Charcoal on wood  
48.4" x 27.6" x 3.9"  
2026



*Installation view*



*A Quiet Fault*  
Charcoal on wood  
32.6" x 35.4" x 3.9"  
2026



## **POOJAN GUPTA**

B. 1998, Jaipur | Lives and works in London

Poojan Gupta is an artist who approaches materiality not as a place for sentimentality but rather with the curiosity of how an ordinary object can be transformed into something special by the act of art making. She has always been interested in collecting mundane objects and began using blister packets as material to constitute her sculptures. This was amidst the covid crisis of 2020 when she began stitching together a complex tapestry of blister packs. Representing a generation where a mental health crisis fetters a youth engulfed in a conflict of virtuality, exasperated by social networks.

Her recent series 'Folded Frequencies' brings together the remnants of pharmaceutical consumption, empty blister packs stitched into a folded, sculptural form that exists between fragility and resilience. Cascading like a relic, the work transforms the everyday act of pill-taking into a repetitive, almost devotional rhythm.

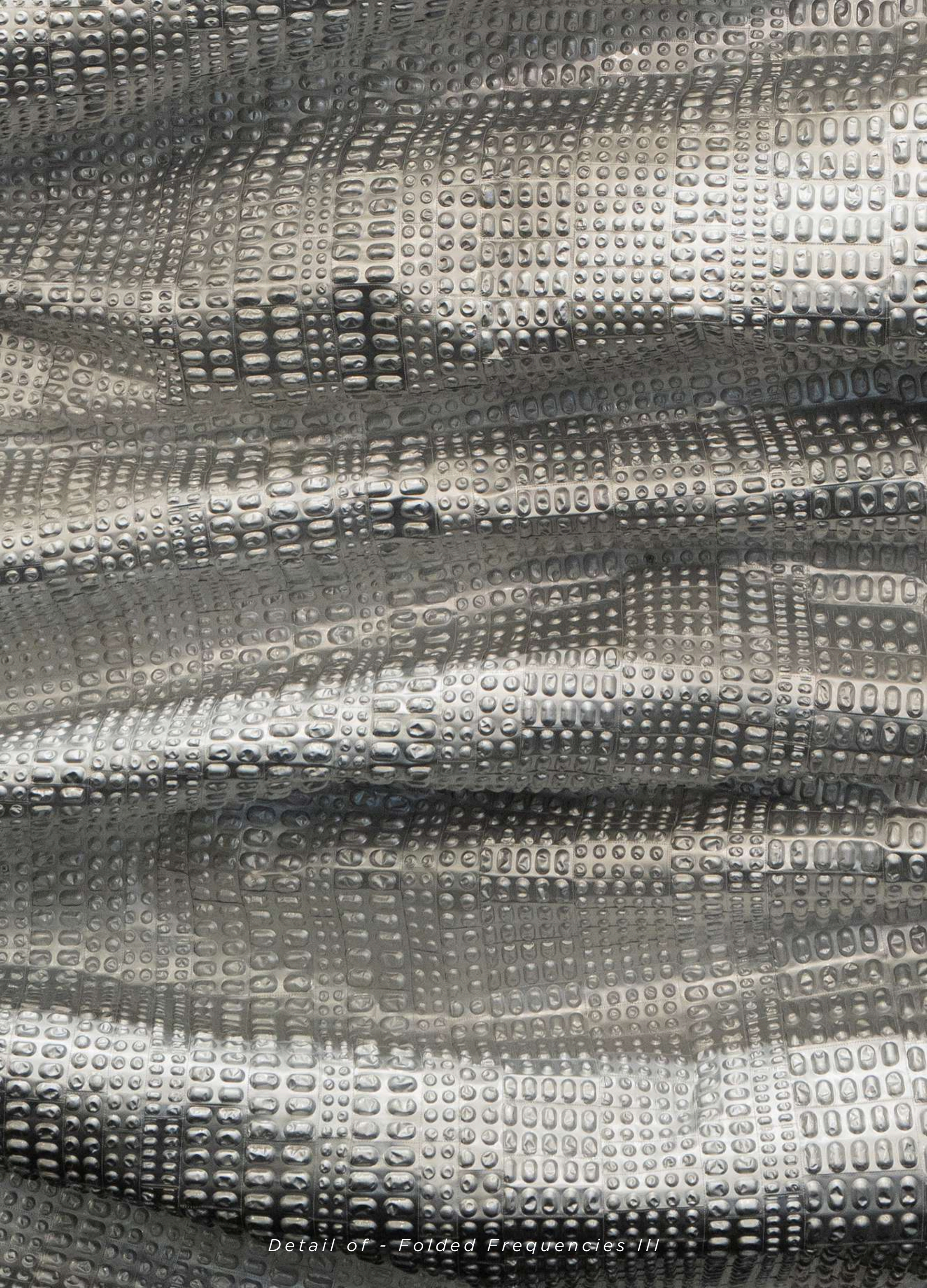
Each empty pocket holds the residue of medication once taken faithfully, while each stitch and fold becomes a record of lived experience, oscillating between science and faith, body and spirit, cure and ritual. What was once discarded is imbued with memory, asking what echoes remain in these traces: pain or prayers?

She holds an MA in Art and Science from Central Saint Martins, University of Arts London (2024), a Masters in Fine Art from Visva-Bharati University (2021), and a certificate in Philosophy and Critical Thinking from The University of Queensland.



Poojan Gupta

*Folded Frequencies III*  
Stitched empty blister packs  
~120.0" x 60.0"  
2026



*Detail of - Folded Frequencies III*



*Installation view of - Folded Frequencies III*



## UNNIKRISHNAN C

B. 1991, Kerala | Lives and works in Kerala

This terracotta sculpture series, 'Embodied Silence' by Unnikrishnan C, centres on a single, roughly moulded brick, shaped to suggest human torsos. Placed alongside these fragmented forms are carefully rendered sculptures of quotidian objects- a bottle, a measuring vessel, a jackfruit, a hammer, dried fish, etc. In a sense, this work is an act of archival engagement-a distressed memorial to the unregistered multitudes whose labour and sacrifice literally built our urban landscapes. Each torso, formed from the very material of construction, embodies those anonymous workers; their facelessness signifies their erasure from authorized history.

Unnikrishnan deliberately engages with a profound art historical lineage: the torso fragment. In Indian pre-modern sculpture, the fragmented body often suggests both presence and transcendence. Here, that tradition is inverted to speak of a different kind of sacred-the sanctity of marginalised lives. The torso asserts an unidentical, but a physical witness to existence, while its incompleteness mourns the lost stories. Through this quiet, resilient material, the artist becomes an archaeologist of the present, exhuming the marginalised past that forms our foundation.

Unnikrishnan graduated from the Government College of Fine Arts, Thrissur. His works have been exhibited at Lokame Tharavadu, Alappuzha (2021); the solo exhibition Unraveling Dissonances at Blum & Co., Zug, Switzerland (2018); the Sharjah Biennale 12 (2015); and the Kochi Muziris Biennale (2013). His works were shown at Srishti Art Gallery in 2024 and 2025.



*Embodied Silence*  
Terracotta  
~17.0" x 6.0" x 4.0"  
2025



*Embodied Silence*  
Terracotta  
~12.5" x 6.0" x 3.0" each  
2025



*Embodied Silence*  
Terracotta  
~12.5" x 6.0" x 3.0"  
2025



Mahalakshmi Kannappan

Unnikrishnan C

*Installation view*



*Untitled*  
Acrylic on terracotta  
~4.2" x 9.0" x 3.0" each  
2025



*Untitled*  
Acrylic on terracotta  
~4.2" x 9.0" x 3.0" each  
2025 - 2026

## **ABOUT SRISHTI ART**

Located in the heart of Hyderabad, SRISHTI ART 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 marked 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

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