



A Room for Refuge

A Solo Show by Anupama Alias Anil

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5th October - 5th November, 2025

Concept:

Drawn first into a form of nebulous white, then led through an aqueous panorama, you are swept into the brownish-orange highlight—before being pushed out by maroon-rust smoke held in an elliptical pool, dissolving into a mild penumbra, the images hesitate at their seams.

In this solo exhibition, Anupama Alias Anil often embraces a deliberate edge of uncertainty in her paintings that folds reality into the sleepwalk of memory. In her explorations of watercolour, in *Witness Embers* (2025), the subject—mostly her self—pools into view with a gossamer-light touch, against a morphed flora and fauna, adding a sense of travelling through thoughts, as moving across an open terrain where nothing stays fixed on the surface. On perusal, the figure, the tree, the branch, and the grass all take on different tenors, guiding you toward a sense of ground.

Born and raised in Angamaly, Kerala, Anupama offers paintings, sculptures, and assemblages drawn from interconnected bodies of work that consider a transitional time of being—in the self-other, myth-reality, tangible-intangible, known-unknown.

In her compositional quietude, Anupama re-visualises form and re-envisions the self not only as individual, but as a vessel of collective imagination. In *Interlaced Journeys* (2025),



she intervenes as both performer and poser. This time, colour takes a significant role—with the shift to oil, its creamy, controlled surface that contrasts with watercolour’s fluid and accidental nature. In *Island of Hope* (2021), by reducing the horizontal expanse of the composition, she layers images by incident, not accident. Her range of hues conjures a dream-like atmosphere, flickering softly—a Byzantine glow, adding to it a strangeness and curious element. Anupama’s palette recalls the lightness of Aegean frescos. Other small paintings in the *Infinite Realities* (2024) series are thinly stained, leaving behind residues of emotion.

In another mixed media work, Anupama’s female protagonists find themselves in strange circumstances—performing vulnerability shrouded in beak-masks. Alias paints a dense and ambiguous environment that serves both as a literal and symbolic alteration of self. In *Hidden Meaning of the Last Meal* (2019), the protagonists appear in staged tableau of inscrutable objects, alluding to the performative enactment of identity. The work masks a dissolution between self and other, personal and collective, gender and identity. Anupama invites us to reflect: *how does one come to recognize the thrum of disquiet? When does disturbance stop being something outside us—and instead become part of who we are?*

A Room for Refuge draws on Alias’s studio—a space she inhabits and that is vital to how the works come into being. Her studio holds piles of accumulated materials— cotton and wool threads spread across the table. On some days, it carries the gestures of her womenfolk and their shared acts of gathering, weaving, and making. This act eventually translates into Memory of Memories (2025), where glass jars incubate a flowery spinal form. In another, a face set within floral fabric, materializes what the artist describes as her “own sighs and throbs,” taking the body out of the familiar syntax of human anatomy. These pieces are propositions, suggesting a way into recollection, inviting one to imagine presence against absence. As one moves through the gallery, carried by the tenderness of her works, an insistence lingers in Anupama’s paintings—breath becomes a room.

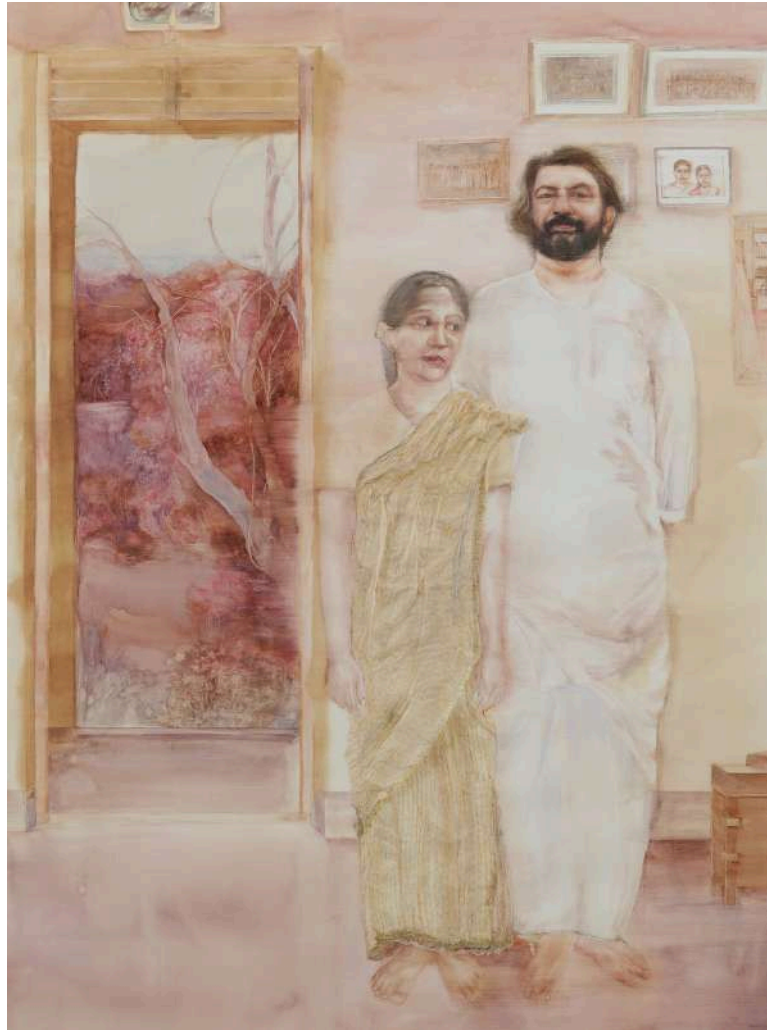
Curatorial text : Shruti Ramlingaiah



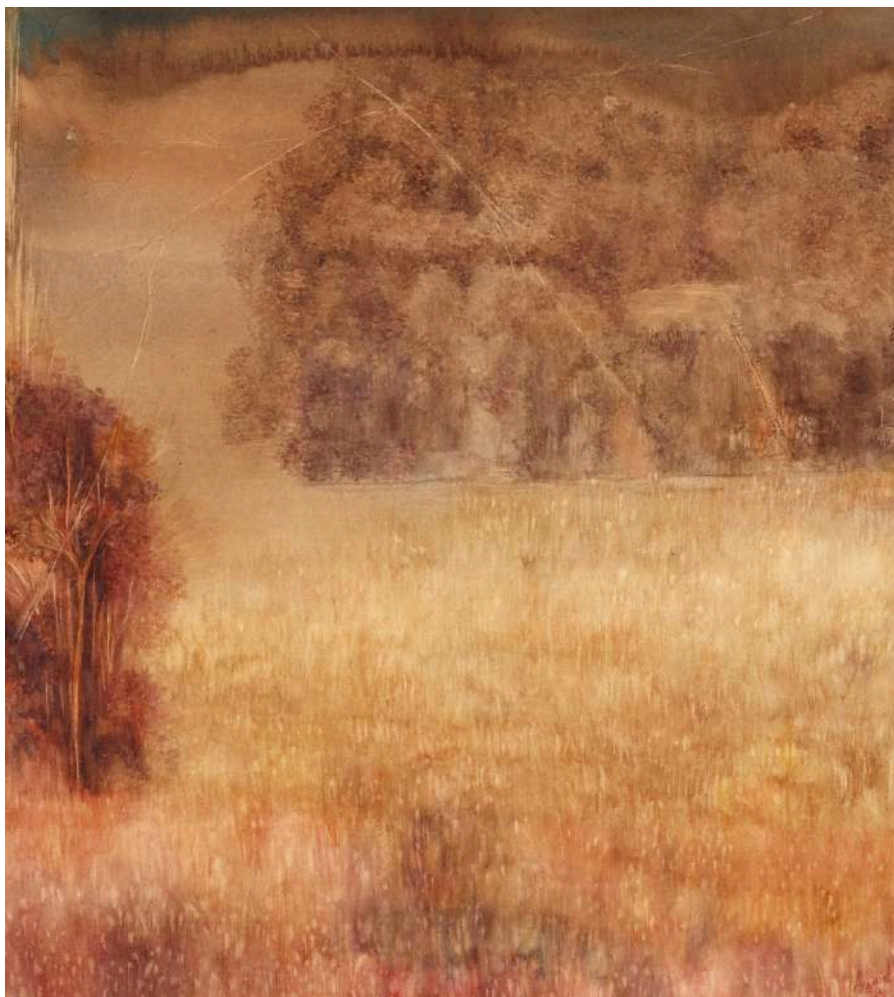
Island of Hope, 2021
Mixed Medium • 37.7 x 27.5 inches



Island of Hope II, 2021
Mixed Medium • 58.5 x 29.3 inches



Untitled, 2025
Mixed Media on Paper • 54 x 43.2 inches



Infinite Realities, 2024
Water Colour on Paper • 14 x 12.7 inches



Infinite Realities, 2024
Water Colour on Paper • 11 x 8.6 inches



Witness of Embers, 2024
Mixed Media on Paper • 40.8 x 31 inches



Interlaced Journeys, 2025
Oil on Canvas • 48 x 36 inches



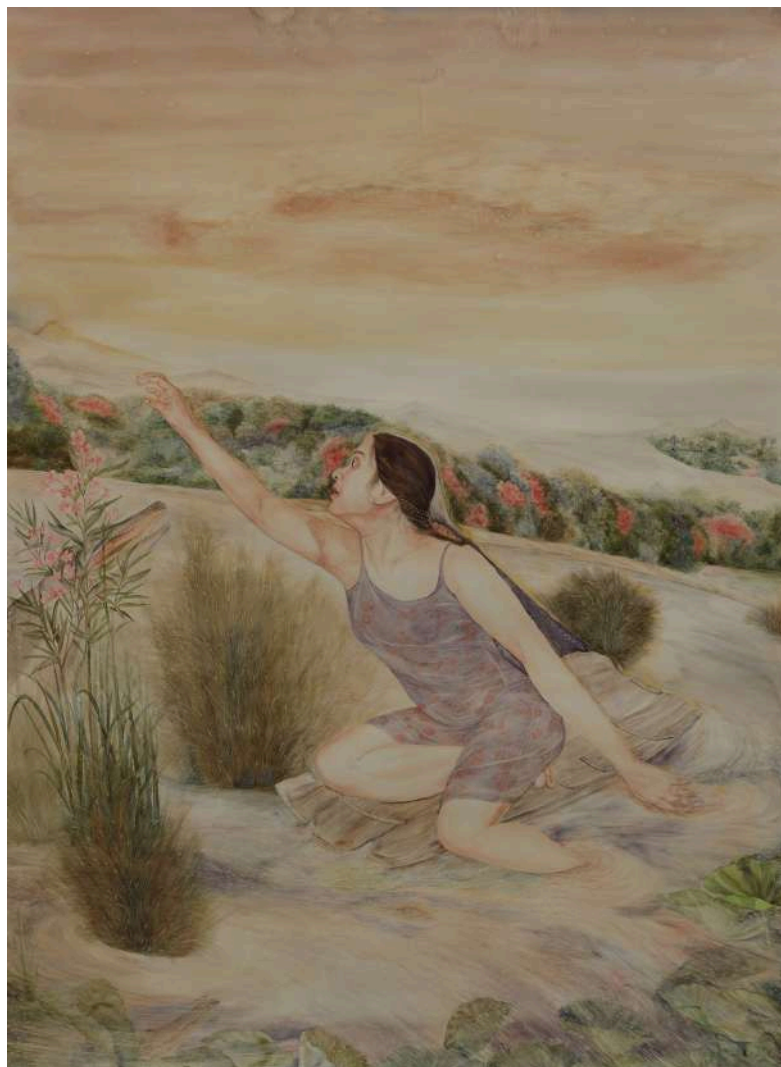
Interlaced Journeys II, 2025
Oil on Canvas • 36 x 24 inches



Interlaced Journeys III, IV, VI, 2025
Oil on Canvas • 12 x 12 inches (each)



Interlaced Journeys VII, VIII, 2025
Oil on Canvas • 12 x 12 inches (each)



Uncertain Realities, 2023
Water Colour on Paper • 59 x 43.5 inches



Infinite Realities, 2024
Water Colour on Paper • 11.4 x 9.2 inches



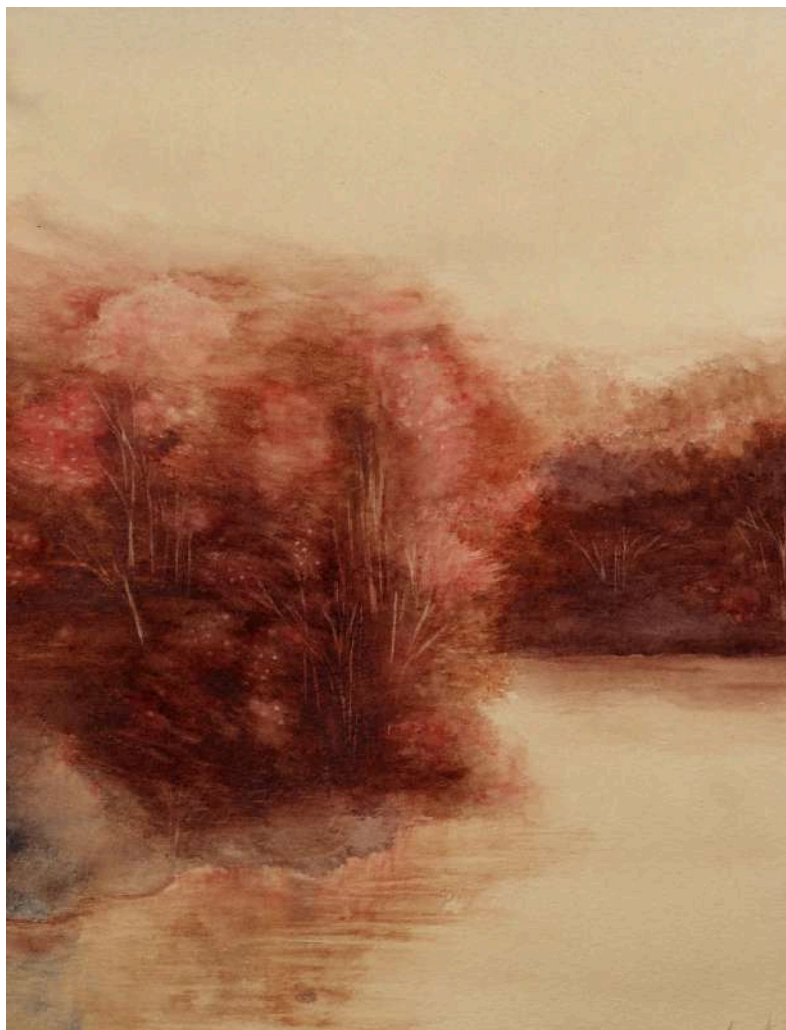
Untitled, 2024
Water Colour on Paper • 19.2 x 5.5 inches



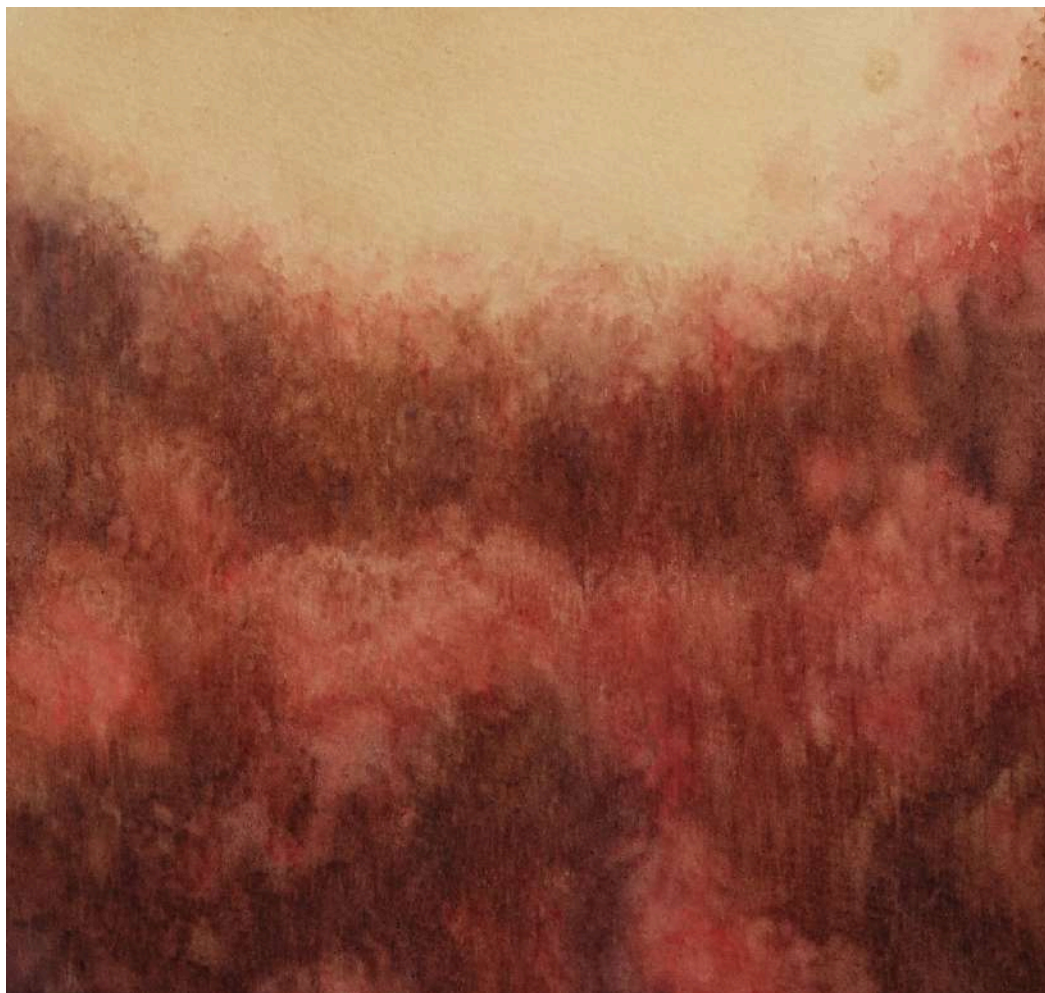
Infinite Realities, 2024
Water Colour on Paper • 11 x 8.6 inches



Infinite Realities, 2024
Water Colour on Paper • 11 x 8.6 inches



Infinite Realities, 2024
Water Colour on Paper • 11 x 8.6 inches



Untitled, 2024
Water Colour on Paper • 6.6 x 6.2 inches



Witness of Embers, 2025
Water Colour on Paper • 34.8 x 26.4 inches



The Fire of Dissolution, 2024
Water Colour on Paper • 16.3 x 58.5 inches



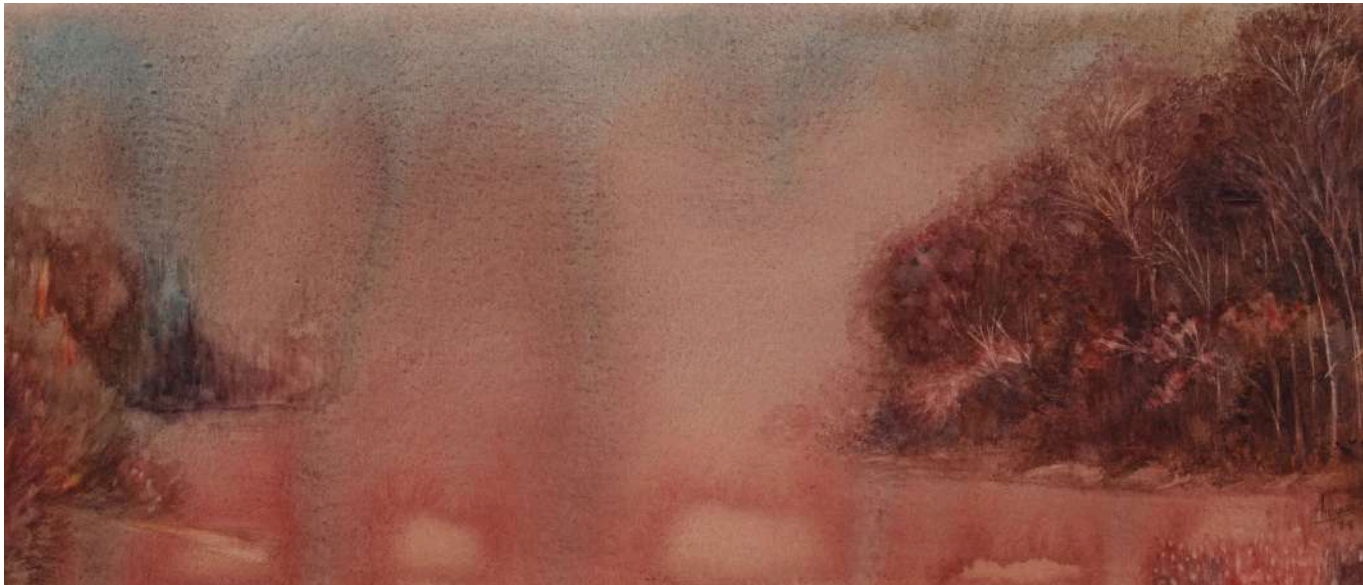
The Fire of Dissolution, 2024
Water Colour on Paper • 16.3 x 58.5 inches (each)



The Fire of Dissolution, 2024
Water Colour on Paper • 18 x 59 inches (each)



The Uncertain Realities, 2024
Water Colour on Paper • 5.1 x 11.4 inches



The Uncertain Realities of Red, 2024
Water Colour on Paper • 5.9 x 13.7 inches



Masked Realities V, 2025
Mixed Media • 7.8 inches diameter



Masked Realities VI, 2025
Mixed Media • 7.8 inches diameter



Masked Realities VII, 2025
Mixed Media • 7.8 inches diameter



Hidden Meaning of the Last Meal, 2019
Mixed Media • 60 x 138 inches



Untitled Walk Series, 2025
Mixed Media • 10.2 x 28.7 inches



Untitled Walk Series II, 2025
Mixed Media • 10.2 x 28.7 inches



The Script of Memory II, 2025
Mixed Media • 8.2 x 6.2 x 9 inches



Untitled, 2018
Bronze • 7 x 5 x 4 inches





Untitled, 2018
Bronze • 9 x 5 x 4 inches





Untitled, 2018
Bronze • 8 x 5 x 4 inches



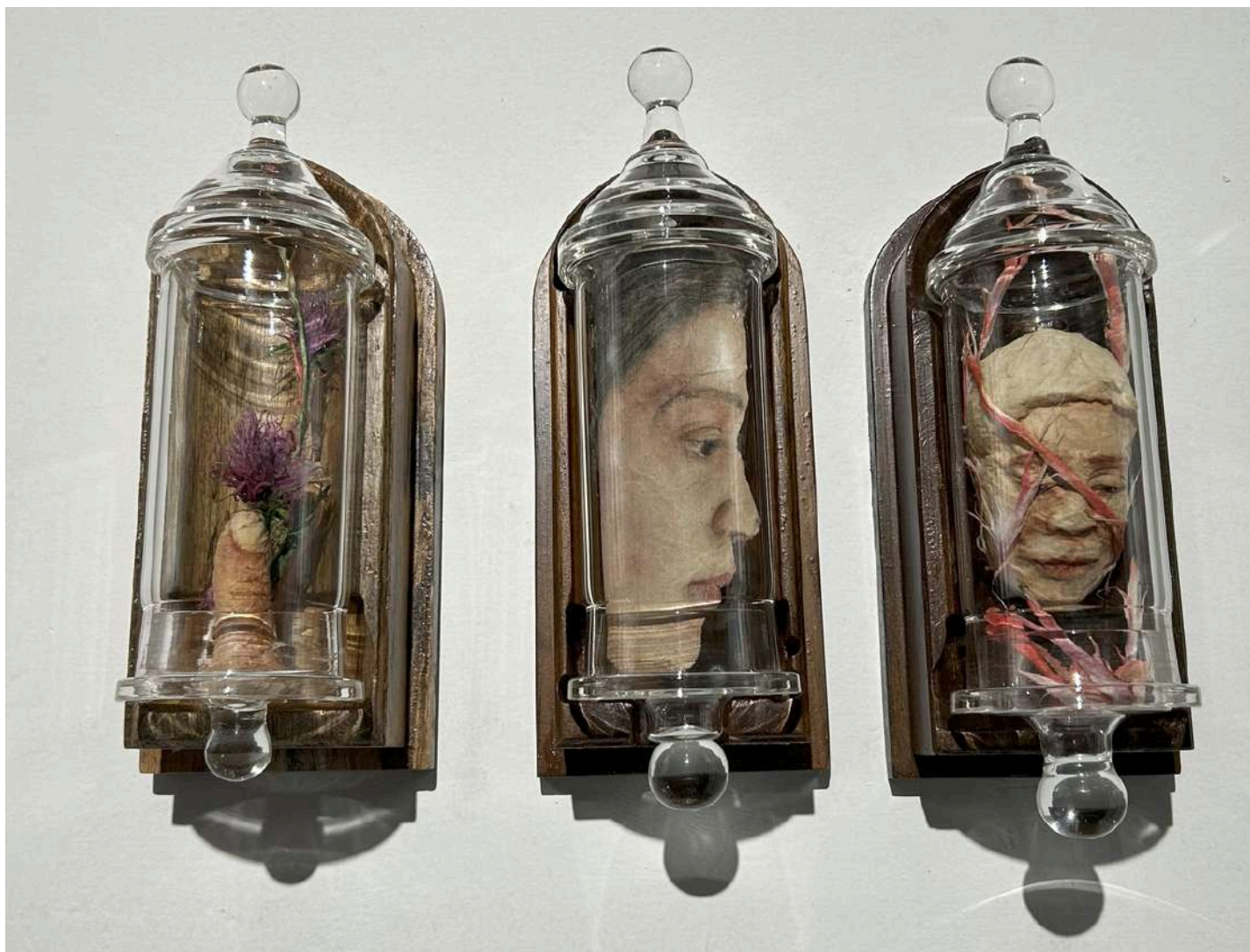


Memory of Memories, 2025

Mixed Medium • 2.7 inches diameter and 9.8 inches ht



Memory of Memories, 2025
Mixed Medium • Variable



Memory of Memories, 2025
Mixed Medium • Variable

Anupama Alias Anil (b. 1990) focuses on depicting women at a transitional and vulnerable time in their lives: not the adolescent years that have been the focus of her works in the past few years, but the other transitional, in-between years: the 'middle' years. In a macro-metaphor, her work focuses on people, transitions, identity, and the 'in-betweenness' of existence. Anupama tries to unravel the implied desires and fluctuations of identity that womanhood has thrust upon her. The idea is to not just focus on the universality of womanhood but get to the essence of being a girl first, and a woman later. The intriguing reason behind how Eve was made from Adam's rib became the genesis of her work, whereby she began exploring human anatomy. The rib cage becomes the spine of Anupama's works, which has allowed her to examine other body parts, something that helped her embark on a metaphysical journey of self-discovery.

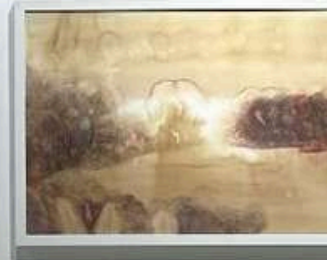


She completed her BFA and MFA in Applied Art from Govt. RLV College, Thripunithura, Kochi, in 2011 and 2014, respectively. She also completed an MFA in Painting from S N School of Arts and Communication, University of Hyderabad (2016). Anupama was part of the Rizq Art Initiative Residency program in Abu Dhabi (2024); recipient of the 'Art For Hope' Grant by Hyundai Motor India Foundation (2021); the Sankara Menon Memorial Gold Medal, Lalithakala Akademi, Kerala (2016); the Special Mention Award by Kerala Lalithakala Akademi (2018); a Diamond Jubilee Fellowship from the Department of Cultural Affairs, Kerala (2019); and the Young Artist's Scholarship, Ministry of Culture, Govt. of India (2012). Participation in a French residency as a Kalakriti Art Gallery and Krishnakriti Foundation Artist (2016).

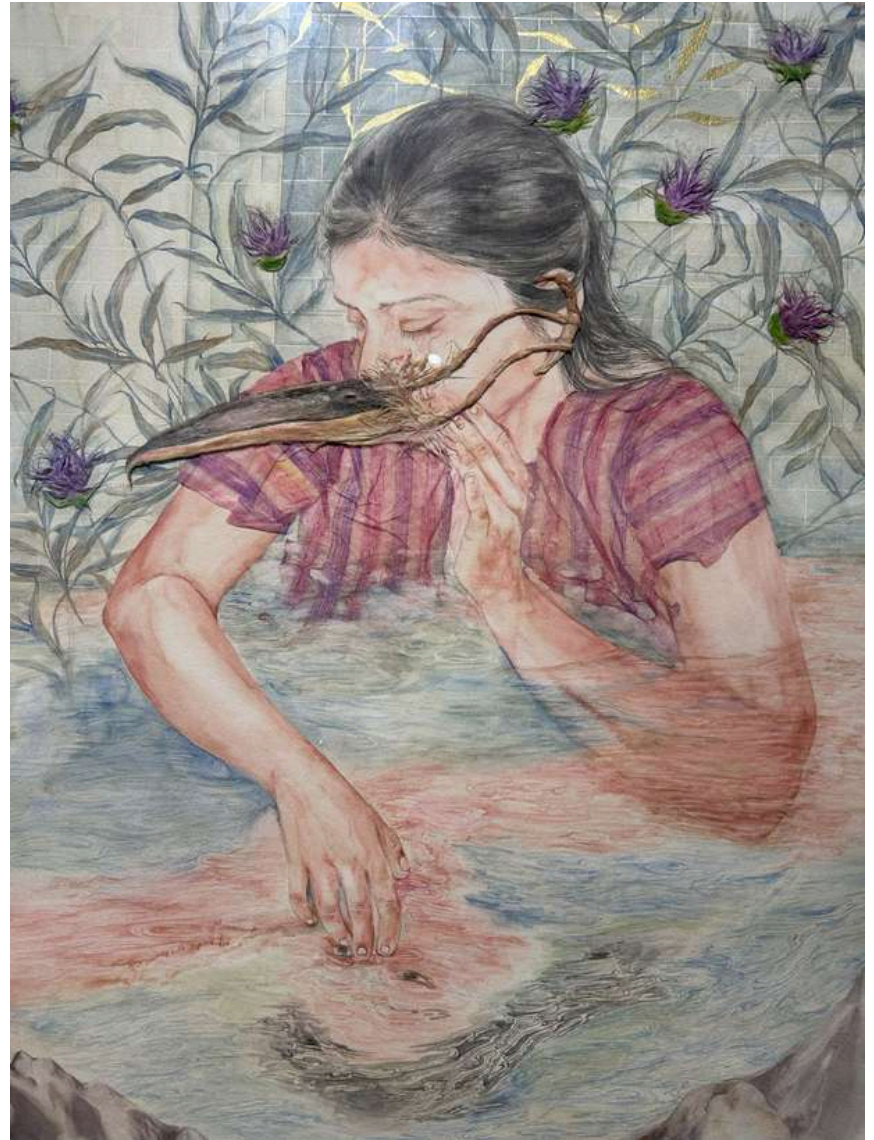
Her recent participations include Origin Story - a group exhibition by Kalakriti Art Gallery at IILM New Delhi (2024), Delhi Contemporary Art Week with LATITUDE 28, Bikaner House, New Delhi (2024- 2021); 'Inscapes in search of a place' curated by Premjish Achari, by LATITUDE 28 at Bikaner House, New Delhi (2023); 'Parallel realities' group exhibition in Gallery Ekami at Kannur, Kerala (2023); 'Fabular Futures', with LATITUDE 28 at Shridharani Gallery, Triveni Kala Sangam (2022); India Art Fair with LATITUDE 28, New Delhi (2022, 2019); 'Art For Hope' by Hyundai Motor India Foundation at Bikaner House, New Delhi (2022); 'Yuva Sumbhava' by Raza Foundation at Bikaner House, New Delhi (2022); 'Lokame Tharavadu (The World is One Family)' curated by Bose Krishnamachari, Kochi Biennale Foundation (2021); 'Between the Lines' Tribute to Manoj Nair, Gallery 27, Fort Cochin, Kerala (2020); 'A Page in the Book of My Life', Pullman in association with LATITUDE 28, New Delhi (2019); HT Imagine Festival (LATITUDE 28, New Delhi, 2019); India Art Fair 2019 with LATITUDE 28, New Delhi (2019); and 'Babur ki Gai', co-curated by Bhavna Kakar and Adwait Singh, LATITUDE 28, New Delhi (2018).

Display images





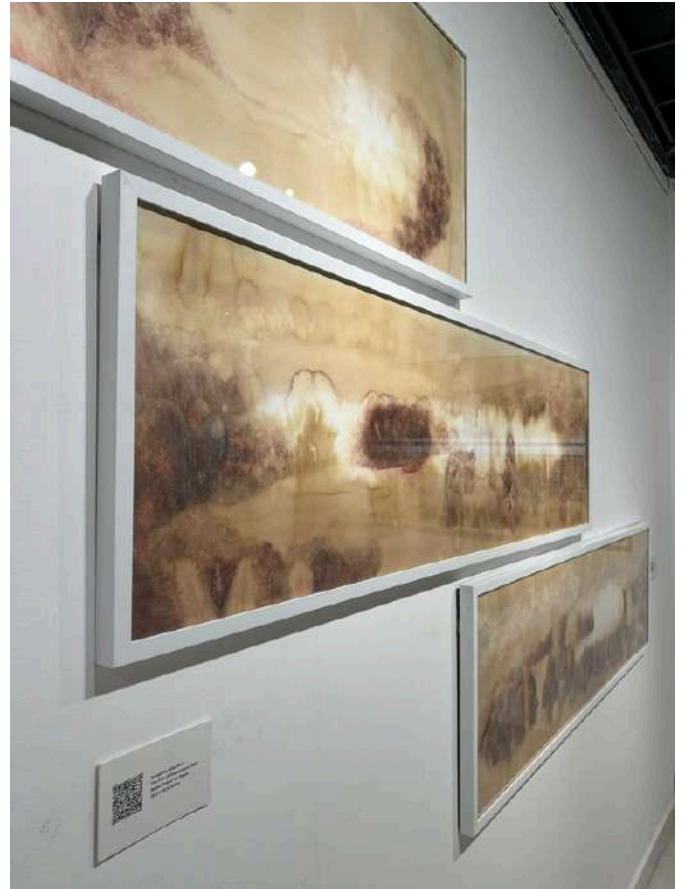
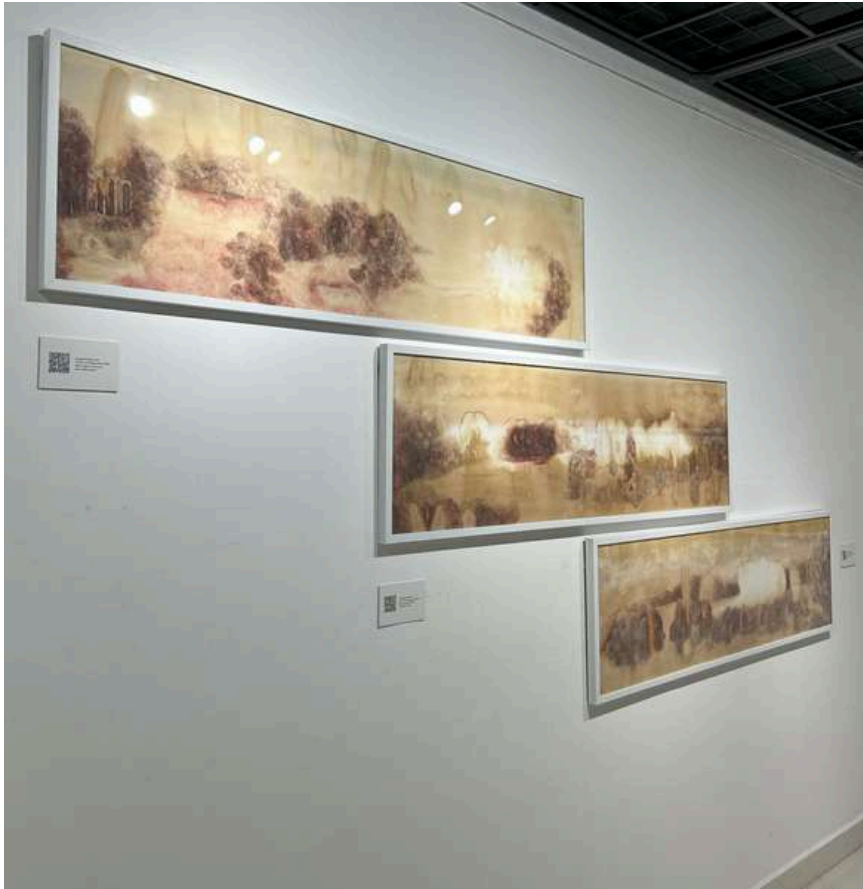




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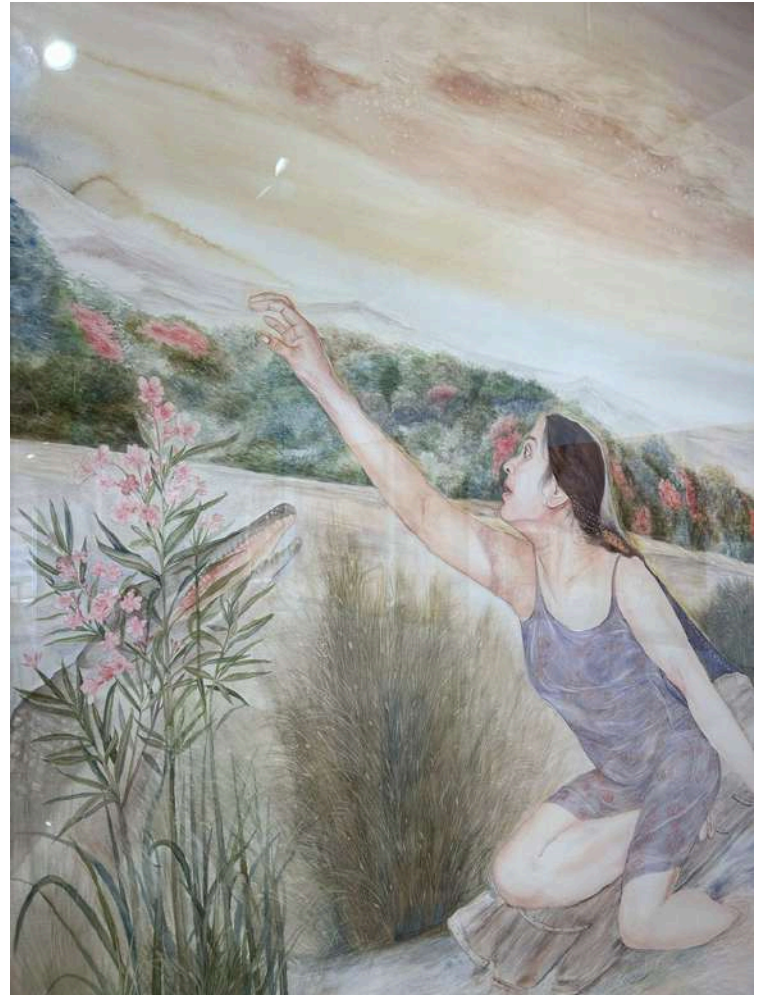
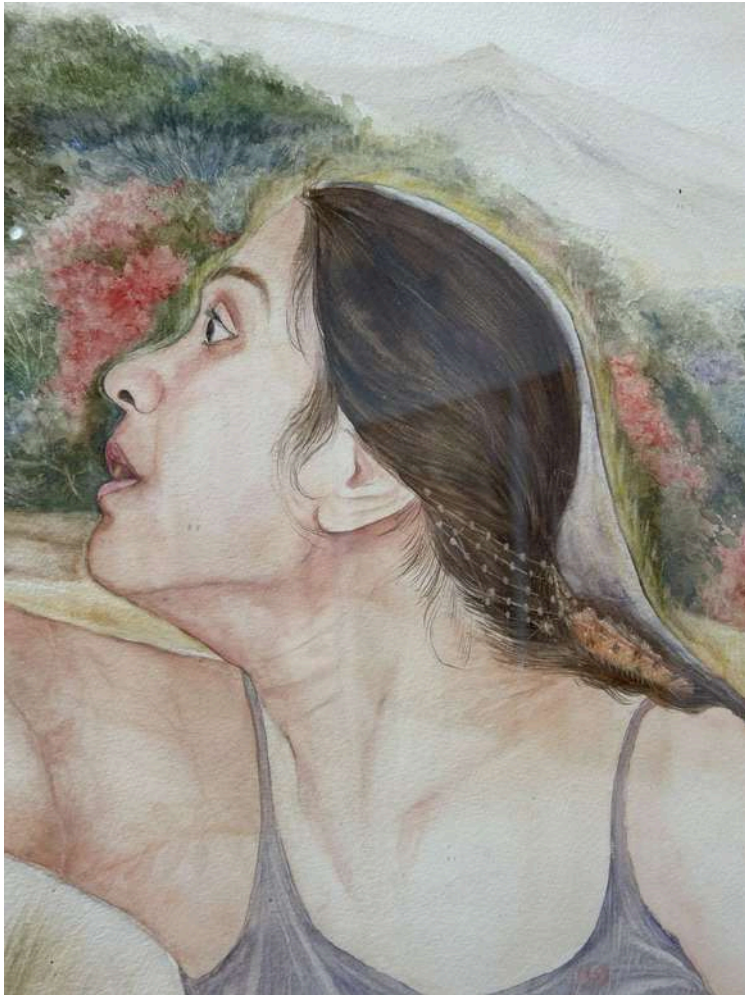




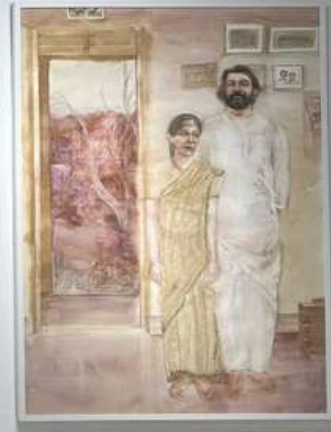
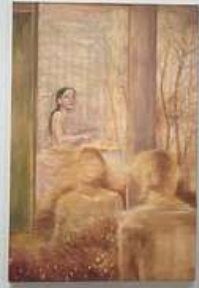


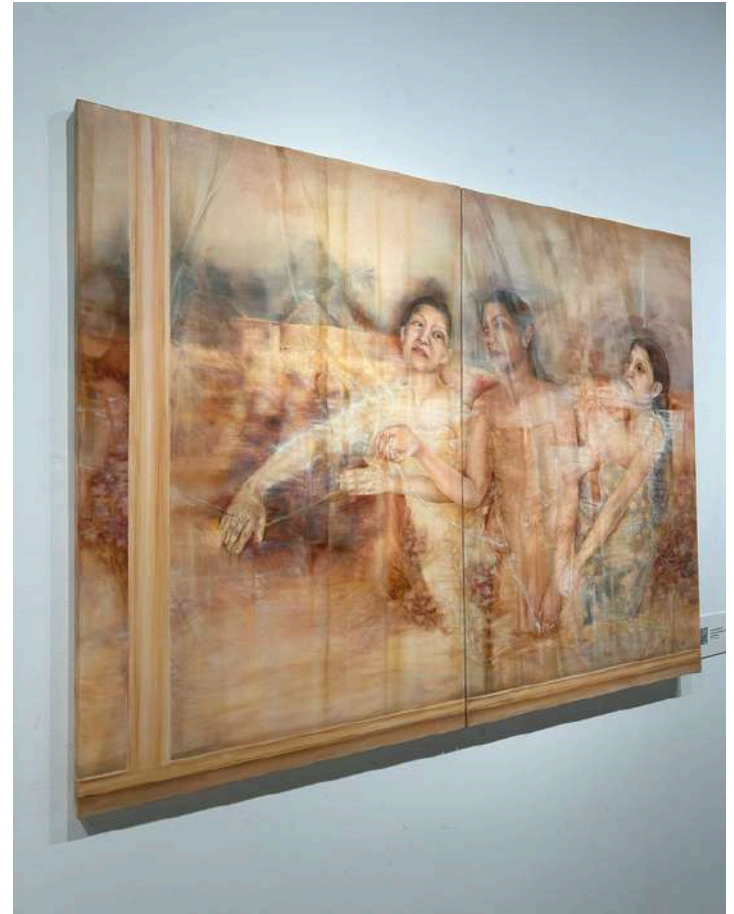
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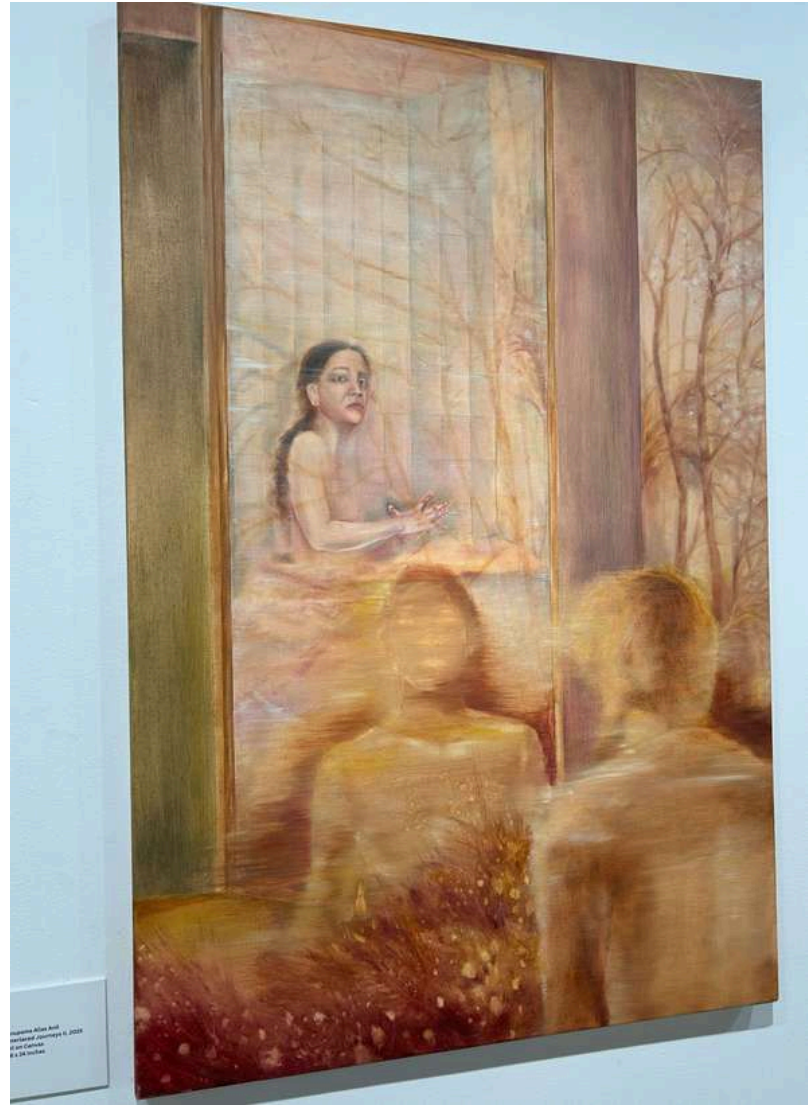
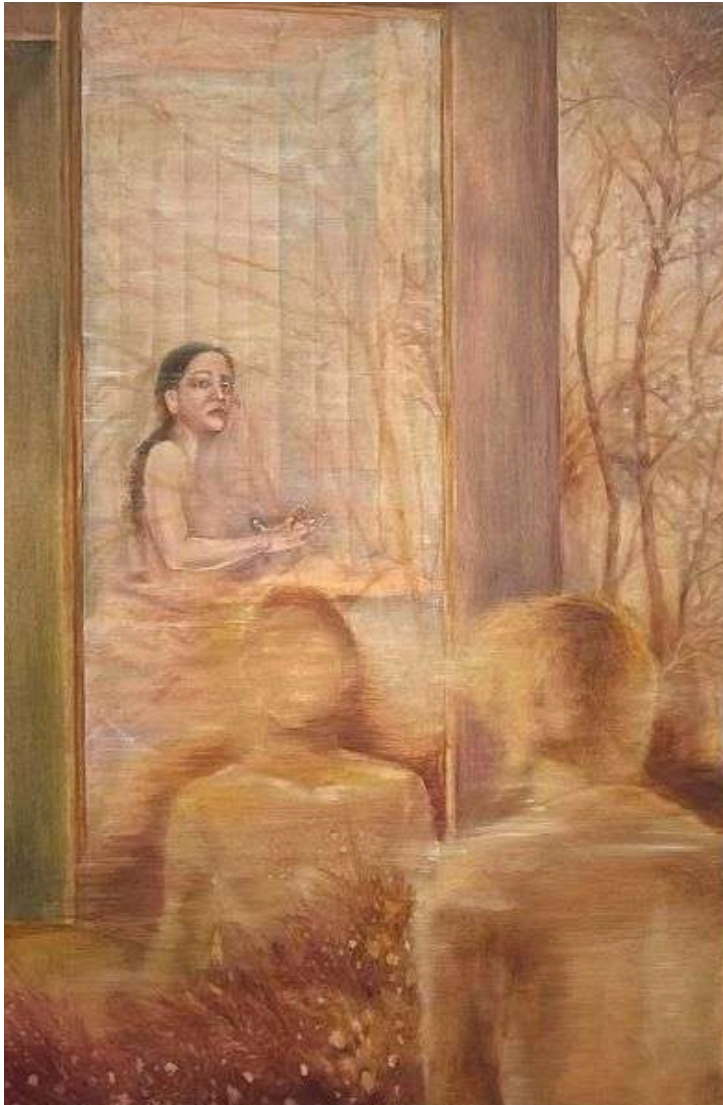
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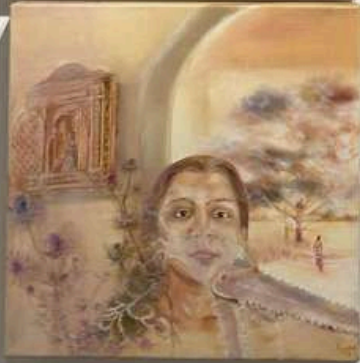
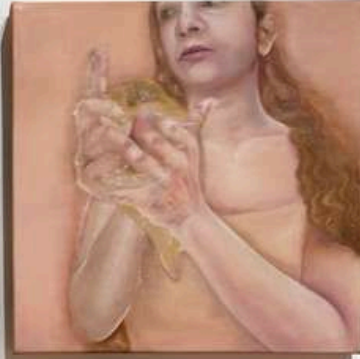




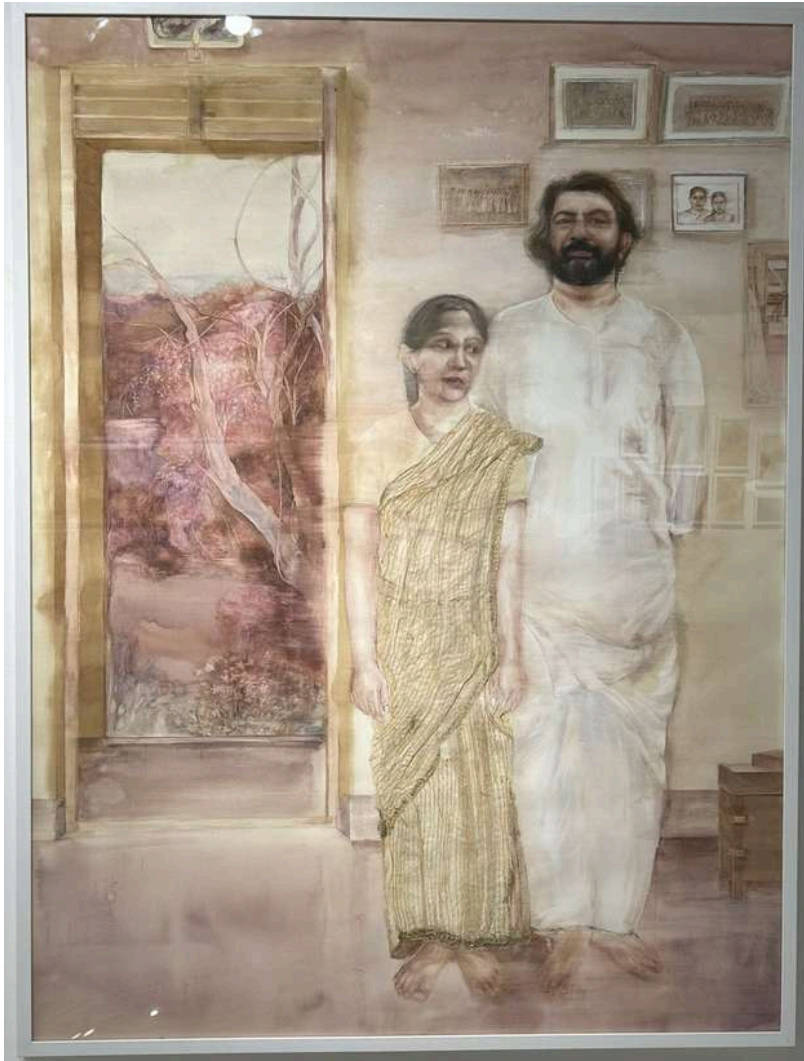


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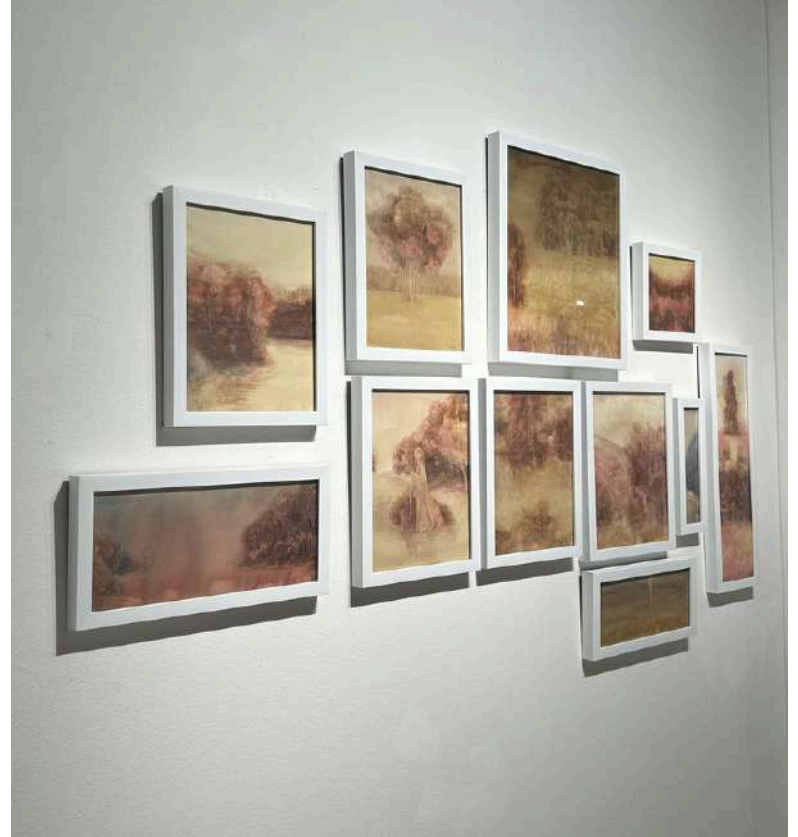














About Kalakriti Art Gallery:

Established in 2002, Kalakriti Art Gallery is one of South India's leading art spaces, dedicated to showcasing a wide spectrum of artistic practices from the region and beyond. Over the past 23 years, the gallery has built a strong reputation for its commitment to both contemporary and modern Indian art, presenting works by established masters, post-independence pioneers, and emerging contemporary voices.

Spanning 7,500 square feet, Kalakriti has hosted numerous groundbreaking exhibitions, featuring stalwarts such as Jogen Chowdhury, Thota Vaikuntam, K.G. Subramanyan, Shuvaprasanna, Orijit Sen, Avijit Dutta, and Vinita Karim, while also championing younger contemporary talents including Anupama Alias and Priyanka Aelay. The gallery has also introduced several international artists to Hyderabad for the first time.

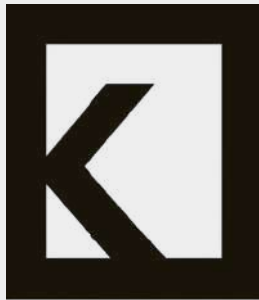
Beyond exhibitions, Kalakriti actively fosters dialogue and scholarship through talks, panel discussions, workshops, book launches, film screenings, and artist interactions. The gallery regularly collaborates with institutions such as Alliance Française, Goethe-Zentrum, and the University of Hyderabad, and has participated in national and international art fairs including the India Art Fair, New Delhi, and the Kochi-Muziris Biennale.

Kalakriti has also been at the forefront of public art initiatives in Hyderabad, with projects such as the Street Art Project, the IKEA India Underpass Mosaic Mural, the IKEA India Median Sculpture, and the iconic LOVE HYDERABAD installation.

In 2003, with the vision of enriching Hyderabad's cultural landscape, Kalakriti founded the Krishnakriti Foundation, its philanthropic arm. The Foundation organizes the annual Krishnakriti Art and Culture Festival, supports scholarships such as the Krishnakriti French Scholarship, and conducts art camps, residencies, and public art projects, advancing the pillars of art, culture, and education.

Kalakriti also houses one of the largest private collections of antique maps and vintage photographs of South Asia, preserved under the Kalakriti Archives (KA), offering a valuable visual record of the subcontinent's cultural history. Its initiatives further extend to The Gallery Café and Art Café, blending art with hospitality, lifestyle, and culinary experiences.

Over two decades, Kalakriti has remained steadfast in its mission: to promote diverse artistic perspectives, expand the cultural narrative, and build enduring platforms for Indian art on both national and international stages.



KALAKRITI
art gallery



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Open on all days (11 am - 7 pm)



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